



silver monk time

a tribute to the monks

- 01 minimal monk** (4:18) **mense reents**
_written by Mense Reents & the monks _Mense Reents: programming _produced by Mense Reents _courtesy of Ladomat
_www.mensereents.de
- 02 blast off!** (1:26) **cycle**
_written by the monks & Cycle _Cyclope & La China Patino: vocals _Carles F.: guitars
_produced & mastered by David Kano _recorded at Rec Division, Madrid _courtesy of Subterfuge Records
_www.subterfuge.es
- 03 were ever / oh, how to do now** (6:16) 27 / 11
_written by Lewis/Oberg & the monks _27/11 are Edvard Graham Lewis and Thomas Öberg
_monk track seduced and deranged by 27/11 and Christian Edgren at Traxton Recording, Stockholm
_mastered by Hoffe at Cosmos
- 04 drunken maria** (1:26) **the gossip**
_written by the monks & the gossip _Beth Ditto: vocals _Brace Paine: guitars _Hannah Blilie: drums _recorded at Ironwood
Studios _courtesy of Kill Rock Stars _www.gossipyouth.com
- 05 tumbling monks (love came tumblin' down)** (4:37) **audrun gut**
_written by Gudrun Gut & the monks _recorded at Good Studio _www.m-enterprise.de
- 06 monk hop** (2:12) **jason forrest**
_written by Jason Forrest & the monks _produced by Jason Forrest
_recorded at Cock Rock Disco Studios, Berlin _courtesy of Sonig Records _www.sonig.com _www.cockrockdisco.com
- 07 we do wie du** (2:09) **fehlfarben**
_written by the monks _F. Fenstermacher: percussion, backing vocals _Peter Hein: vocals _Uwe Jahnke: guitar
_S.v. Klitzing: drums _Pyrolator: synthesizer _recorded & mixed at Ata Tak studio Düsseldorf by Pyrolator
_courtesy of V2/Wonder _www.fehlfarben.com
- 08 complication** (2:38) **die goldenen zitronen feat. chicks on speed**
_written by the monks & Melissa Logan _Schorsch Kamerun, Melissa Logan: vocals
_Ted Gaier: guitar, kontrabass _Stephan Rath: drums _Julius Block: e-piano _Mense Reents: e-bass
_S. Rath, A. Murray-Lesley, K. Moorse, J. Block, M. Reents: backing vocals
_courtesy of Buback Tonträger _www.buback.de
_www.die-goldenen-zitronen.de _www.chicksonspeed.com
- 09 momks no time** (5:37) **mouse on mars**
_written by Jan St. Werner & Andi Toma _produced by Mouse on Mars
_recorded at St. Martin Tonstudio, Düsseldorf _courtesy of Sonig Records _www.sonig.com _www.mouseonmars.de
- 10 silver monk time** (3:35) **silver apples feat. alan vega**
_written by Coxé, Vega & Post _Simeon Coxé: music, background vocals
_Alan Vega: lead vocals
_recorded at ChickenCooP Recordings, Fairhope, Alabama, and 6/8 Recording Studio, NYC
_www.silverapples.com
- 11 monk chant** (2:02) **the raincoats**
_written by the monks _Ana da Silva: programming, chant vocal, lead vocal
_Gina Birch: guitars, chant vocal, scream vocal _recorded at studio 64 Zoo Lane _produced by The Raincoats
_www.theraincoats.net
- 12 blaster*** (4:43) **michaela melián**
_written and produced by Michaela Melián and Carl Oesterhelt _Michaela Melián: violoncello, guitar
_Carl Oesterhelt: synthesizer, programming _recorded by C. Oesterhelt at Adlzreiter 27
- 13 kuchhuche** (6:42) **nista nije nista**
_music & lyrics by Natalija Ribovic, Nina Reisinger, Hemma Pototschnig, Rebecca Harris, Ute-Marie Paul and the monks
_courtesy of Klangbad _www.klangbad.de
- 14 cuckoo** (2:58) **5.6.7.8's**
_written by the monks _Fujiyama Ronnie: guitar, vocals _Screaming Ohmo: bass, vocals
_Sachiko the Geisha: drums, vocals _guest player Captain Mabo: piano, steel guitar
_produced & mastered by Mr. Nakamura & The 5.6.7.8's
_courtesy of Time Bomb Records _www.timebomb.co.jp

- 01 the transatlantic feedback*** (0:20) f.s.k.
 _by Hoffmann, Meineke, Melián, Oesterheilt, Petzi _taken from the f.s.k. album "The Sound of Music"
 _released on Sub-Up Records, Munich, 1993 _Justin Hoffmann, Thomas Meineke, Wilfried Petzi: guitars
 _Michaela Melián: bass _Carli Oesterheilt: drums _David Lowery: voice
- 02 higgledy piggedy** (3:20) the fall
 _written by the monks _Mark E. Smith: vocals, guitar _Elena Poulou: synth, organ, bass _Spencer Birtwistle: drums
 _produced by Mark. E. Smith _courtesy of Sanctuary Records, London _www.thefall.info
- 03 monk time** (3:55) alec empire feat. gary burger
 _written by the monks _mixed and produced by Alec Empire at the Hellish Vortex Studios, Berlin _www.alecempire.com
 _vocals recorded and produced by Gary Burger at GB Video-Audio in Bemidji, MN _www.the-monks.com
- 04 shut up** (2:27) floating di morel
 _written by the monks _Sabine Blödorn: banjo, vocals, organ _Kai DREWitz: vocals
 _Martin Osti: guitar, bass drum, vocals _produced by Floating di Morel
- 05 complication** (2:31) jon spencer / solex
 _written by the monks _Jon Spencer: vocals, guitar _E.L. Esselink (Solex): vocals, beats, things
 _Matt Verta Ray: bass, vocal _Cristina Campinella: organ, vocal _Mike Edison: traps _mixed by Solex _www.solex.net
 _recorded in NYC at Woodshop Recordings by Matt Verta Ray
- 06 boys are girls and girls are boys** (3:41) ptv 3 (psychic tv)
 _written by the monks & Genesis P-Orridge: vox _David Maxxx: guitars _markus aurelius cirkus maximus fabulous person:
 keyboards, synths _Alice Jones: bass _Morrison Edley: drums, percussion _Lady Jaye Breyer P-Orridge: samples _Dave Day:
 monks sample _recorded by D. Max & Nick Kramer _produced by D. Max & G. B. P-Orridge _www.genesisp-orridge.com
- 07 i hate you** (3:14) alexander hacke
 _written by the monks _Alexander Hacke: guitar, vocals _Gordon W: percussion _Ash Wednesday: keyboard
 _Sugarpie Jones: bass _Danielle de Picciotto: background visuals _recorded live at Postbahnhof, Berlin _www.hacke.org
- 08 sei still** (3:58) doc schoko
 _written by the monks _doc schoko: german lyrics, vocals, guitar _Kurt Kreikenbom: drums, vocals _Dominik Benzler: bass,
 vocals _Fantas Schimun: vocals _courtesy of Louisville Records _www.docschoko.de _www.louisville-records.de
- 09 i can't get over you** (3:38) barbara manning & the go-lucky's!
 _written by the monks _Barbara Manning: vocals, organ, keyboard banjo _Fabrizio Steinbach: guitars, bass
 _Flavio Steinbach: drummercomputer _Deke Logan & Christine: backing vocals _www.barbaramanning.com _www.steinbachtwins.de
- 10 oh, how to do now** (3:28) s.v.p.h.
 _written by the monks _Harry Rag: vocals, vocoder, evolver, trash guitar _Andrija Pušić: organ
 _Jojo Wolter: bass, fuzz bass, programming _Werner Harscheid: lead guitar, rhythm guitar _mixed by Chris Eckman
 _recorded by Werner Harscheid & Chris Eckman in Wuppertal and Ljubljana _courtesy of Pure Freude _www.syp.h.de
- 11 that's my girl** (3:09) the hawttones feat. dave day
 _written by the monks _Scott Seckington: lead vocals, organ _Dave Harvey: lead guitar, vocals
 _Kris Cunningham: drums, vocals _Matt Buscher: bass, vocals _Alex Maslansky: guitar, vocals
 _Dave "Day" Havlicek: banjo, vocals _recorded in Olympia _Courtesy of Kill Rock Stars _www.kilrockstars.com
- 12 i hate you** (4:31) singapore sling
 _written by the monks _Henrik Björnsson: vocals, guitar, piano, rhodes _Björn Viktorsson: drums _Hákon Aðalsteinsson: guitar
 _Einar Sonic: guitar _Bibi Asgeirsdóttir: base _Iggy Sniff: maracas _courtesy of Sheptone _www.stinkyrecords.com
- 13 shut up** (3:44) (international) noise conspiracy
 _written by the monks _Dennis Lyxzén: vocals _Ludwig Dahlberg: drums, percussion _Lars Strömberg: guitar, vocals
 _Inge Johansson: bass guitar, vocals, percussion _Måns Lundberg: farfisa organ
 _courtesy of American Recordings _www.internationalnoise.com
- 14 (it is charles time) sexy-mini-super-pop-op-alles-ist-drin** (6:33) charles wlp / monks
 _music by Charles Wlp _performed by the NDR orchestra in 1967 _music & lyric additions by the monks in 2006
 _special spiritual injections by Gary Burger & Dave Day _lyrics by Gary Burger _www.wlp.de _www.the-monks.com
- 15 beware (the transatlantic feedback)** (6:42) faust feat. gary burger
 _written by Hans Joachim Irmler & Gary Burger _Gary Burger: words, vocals _Jan Friede Wohlbrandt: drums
 _Lars Paukstat: percussion _Michael Stoll: bass _Steven W. Lobdel 1: guitar _Andreas Schmid: editing
 _Ingo Vauk: modulation bass, final electronic treatment _H. J. Irmler: organ, concept, production _www.faust-studio.de

silver monk time - 29 international artists take on the legacy of the monks

in 1965 the monks were looking for a new zero point in pop music and created what later turned into the milestone record "black monk time".

"black monk time" accidentally or intentionally pre-dated several genres that were to come: kraut rock, electronic music, heavy metal, punk, industrial and techno.

when the monks in january 1966 launched their "living (pop) art project" at famous reeperbahn top ten club the largest german tabloid "bild-zeitung" wrote "noise, noise and no melody – robot music!".

in july of the same year the monks presented their black record for the first time live on the teenage tv show "beat-club". to the surprise of many they started the show with an improvised new song, which wasn't even on the record. you could call it commercial suicide. the song itself was archaic, one repetitive beat, three monks beating on gigantic tambourines, an organ gone mad, a guitar on the floor that fed back and at one point was shyly touched by four band members. all typical macho rock attitudes were taken out. it was pure and swinging joyfulness and seemed to have more in common with avant garde art than with regular pop music. therefore maybe it was misunderstood. to some degree though it was the end of rock music as we knew it. the monks called the song "monk chant". rumor has it that "monk chant" was supposed to be the one and only idea for their second long player. one primitive beat spread out on two lp sides.

"the rolling stones are baroque, the beatles for old grannies, you, the monks are playing the music of the future, you are supposed to play the audience into ecstasy," demanded their two german managers.

this second (never released) record was to be called "silver monk time".

play loud! is proud to announce 29 international pop bands who continue the musical journey initiated 40 years ago by the seven monks: gary burger, larry clark, dave day, roger johnston, walther niemann, karl-heinz remy and eddie shaw.

crank it up and enjoy this brand new ecstatic monks record.

it is (finally) silver monk time.

the proceeds from this album will be contributed to the completion of the documentary film "monks - the transatlantic feedback".

all songs were especially recorded for this album between september 2005 and may 2006, except where noted (*)

play loud! would like to
thank the following persons:

_Mark E. Smith and
Elena Poulou for giving us the
idea for this album when instead
of using one of the previous
Fall/Monks cover versions they
offered to record a brand new
monks cover version for our documentary film.

_all other musicians and technicians
that contributed to silver monk time.

_Hans Joachim Irmiler at Faust-Studio for his will-
ingness to go with us onto this revelatory journey
and have fun and experiment.

_Sascha Breetz (Digglers Records)

_Gerd Kähler

_Michael O'Donnell for proof reading.

_Iñigo and Francisco Munster

_Daniel Richter for the wonderful drawing for
the movie poster and the permission to use parts
of it for the record cover.

_Walther Niemann for his continuous interest.

_Ingrid Schmidt-Winkeler (Art & Space)

_FSK for their song contribution
"the transatlantic feedback" that gave title to our
documentary film.

_and last but not least the five monks
and the almighty power that unites all of us...

we would like to dedicate this record to
monk drummer Roger Johnston
&
ARTronaut Charles Wilp

aus der idee heraus, dass die monksbrüder in eine harte zeit hineingeboren sind, ist dieser song entstanden. sie waren durch ihre regierung in eine kriegerische handlung hineingezogen worden, die sie tatsächlich damit konfrontiert hat, morgen schon einem anderen unbekanntem menschen gegenüberzustehen und ihn ohne überlegen zu können, töten zu müssen. hart. immer noch realistisch.

gary hat dies instinktiv mitgerissen und einen wunderbaren text dazu gemacht. danke.

jochen irmler, faust (dürmentingen/scheer 2006)

über das lied „beware (the transatlantic feedback)“ auf „silver monk time“

Aesthetic. Cells of a large interdependent organism. Monks. Music of Magritte frozen. Timelessness transfixed. White souls in black suits. How did we get to „the monks“? Why am I squeezed out from under my nice warm alternative rock by this twisted, loud, dada minimalist thud of protest and sensuality masquerading as a beat music combo?

Monks. Spirit. Belief. Confession.

Echoing cathedral engines in Vox boxes.

Genesis P-Orridge, Throbbing Gristle and Psychic TV (New York 2001)

The Monks played their hearts out; individually, and as a band. I first heard about the Monks from reading Ugly Things, and soon became a devoted fan. They differed from other bands of their time, and even bands today. I was intrigued by their unique approach, reflecting the true punk spirit a decade or more before punk's explosion. After reading the Monks book I mentioned to my girlfriend that Dave Day lived only a few miles to the north, and that we should try to locate him. She was floored when she got a return call from Dave, and next thing we knew, we were getting married in his house. It's such an honor to know Dave and to be part of this project. This is a tribute to all Monks for their strives and uncanny talent.

Kris Cunningham, The Havletones (Olympia 2006)

The first time I heard the monks was on that TV show in 1966. I was 15 years old. It was like a shock to see the Monks play among the other harmless bands. From the first beat on I was electrified. The vitality they transmitted. Other bands were just standing at the microphone, often times blasé, trying to imitate the English, like the lord of Kensington for example. You could feel certain arrogance. In retrospect I don't see a difference between James Last and the Beatles. Not to mention the unutterable Rolling Stones. If you watch the images of Beat-Club you see how stiff and neat people went there, somehow still very bourgeois. Beat music's origin stems from an old fashioned aesthetic order, indulging in Bach, the tonic, subdominant and dominant as the superstructure. The Monks negated all that. Ok, it was fun too, what the Monks did. But it was a bit more than just fun. In my eyes they were calling upon people for liberation. We could have had the 68' revolution 2 years earlier if people just had understood.

Their style was hard. That fascinated me. There wasn't anything like it. This performance on TV left a deep impact on my being. From there on I started liking music that gave me goose flesh. Before I felt more attached to melodic music. It was a marking point to go back to the primal sound. In that sense I am probably a direct descendant of the Monks.

What I remember most was my thought how can you create such a roar. I mean with only an organ... the drummer played like crazy and the rest of the band attacked the guitar that was lying on the floor. It was wonderful. The beauty of the performance was that all conventions were reduced to absurdity but at the same time it rocked. It was like a continuous flow of sound without interruption and you couldn't see clearly anymore. It was the breaking away from the single instrument, which usually was attached to one musician. I was taken totally in by it. It was pure ecstasy. They played with lots of percussion instruments. Each band member was using two tambourines. And as an organ player I loved the organ sound. It was a Filicorda back then the most conventional and tame organ, which produced this shrieking dentist sound. And I remember the discrepancy between the audience and the band on stage.

The rhythmic structure was different from American music; there were no Caribbean or Afro-American influences. To me it seemed more European and I liked that.

I wondered why the Monks never received the recognition they deserved. It was probably easier to sell the colorful flowery pop music. Maybe the Monks were too wild and carried too many spiritual reminiscences of rockers and mods. And people didn't want that to happen because they were afraid.

Jochen Irmeler (Dürmentingen 2000)

Above comments are excerpts and outtakes from the documentary film
"monks-the transatlantic feedback".

Unlike most of the artists represented on this compilation, I didn't really know about The Monks before I was asked to be a part of this project, and like many „remix projects“ I just gathered the material and listened to it a few times before I began. And here's where the problem is, The Monks are simply too good to mess with. A cover, fine, but a remix? There's something inside The Monks music that is so vivacious, so hungry, and also so complete that it was very difficult to have any idea of what to do with it. So eventually, I decided to work mainly from the „demo“ to create what I thought was sort of a pastiche of what the „Monk sound“ was, using at least one element from all the tracks on the demo to make 1 new track.

As normal, after working and working, I played my remix for my wife, who in the process of listening became a Monk's fan. And unfortunately, she didn't really like my remix, I asked why, her response: „It's OK, but not nearly as good as the originals.“ Unfortunately, I fear there's no surmounting this problem. I remain, a fan.

Jason Forrest (Berlin/New York 2006)

Eine Premiere für Nista: Statt gemeinsam im Studio oder auf einer Bühne zu stehen, arbeiteten wir für Kuchhuche großteils per Post, Telefon und übers Internet zusammen. Wodurch eine patchworkartige Zusammenstellung entstand.

Inspiriert wurden wir vom Monks-Lied: cuckoo. Und vom Ruf des Kuckucks selbst. Dem [guhkoh], vom dem er ja auch seinen Namen hat.

Dieser Ruf fällt von Vogel zu Vogel sehr unterschiedlich aus: Erstens singen nicht alle Kuckucke in der gleichen Tonart. Zweitens singt auch ein und derselbe Kuckuck nicht immer gleich. Und drittens ruft das Kuckuck-Weibchen nicht [guhkoh], sondern es lässt ein laut trällerndes Kichern erklingen.

In diesem Sinne bearbeiteten wir die weibliche Hysterie des Kuckucks. Kuckuck ist eine Tarnung oder Täuschung. Es ist ein Ausruf der Überraschung. (Wo sind die ganzen Eier hin?) Und alles läuft dann, Männlein wie Weiblein, auf das Eine hinaus: Er will auch mal alleine sein.

nista nije nista (germany 2006)

The first time I heard about the monks...
 It's a weird thing cause it was when the Fall went to America around 1980.
 A few good friends like on the sort of LA Punk scene, like Fear and X and
 all those groups... I was hanging around that whole scene which was great
 because they were opening up for the Fall for a couple of weeks and somebo-
 dy gave me a tape that just had „Monks“ written on it. All I knew about the
 monks was that they were GI's based in Germany. That was it. But the tape
 was fantastic. Who cares?

I think they're a forerunner of Can. I was a big Can fan and when I heard
 the Monks it all clicked. Can with an American singer... It's like a kind of
 transfer; it's very good. If you listen to the Monks and then listen to Can,
 it's fantastic. I wish I had the Can records. I've probably got them on a
 cassette somewhere.

The most difficult part doing the cover versions was the chord changes
 because they are really complex and don't seem to be. What I'm talking about
 is something like bluegrass.
 It's actually very intricate. You know there's a lot of inflection in that.
 You're dealing with 4 bar or 8 bar change and they actually did 13, and
 sometimes they did 17. Similar to the Fall, sometimes I go 5, 6, 7 times
 round. Very hard to teach.

In a lot of ways they're better than the Fall, and I don't say that about a
 lot of groups. That LP is just fantastic. I don't play a lot of records but
 that's the sort of record you keep coming back to,
 definitely.

Mark E. Smith, The Fall (Manchester 2005)

the monk music is a wonderful loop. i like that.
 and the documentary film really sucked me into the monk world.
 great project.
 gudrun gut (berlin 2006)

Since my early days I am into space travel, so I knew about physical weightlessness. It started in 63 with the launching of the first Apollo. And I connected that with my idea of the Monks.

If I may complete, which art status the Monks had, then for me it was the first moment of a weightless group, not only mentally weightless but also physically by smashing to pieces everything. Corneliussstrasse was thrown into turmoil and the young kids surrounded them because they had the feeling for this music.

They came into the right atmosphere. I didn't have to change their „world“. The fact that they wore tonsures meant to be blasphemous like me with my nuns. It happened through Remy and Niemann. Both saw in me the right person to promote the Monks, which I couldn't. But I could help by getting them to perform my advertising music and trying to cause an overnight success. That's how I met with the artificial creation „monks“.

Musically they stood on a very high platform. You couldn't categorize them. It was hard rock - if you could call it rock at all. They made vibrations, high frequency rhythms, then low frequency rhythms. Then no rhythms at all. They made the cuts you need in today's techno to be able to create those fast TV commercials. So, they also were the precursors of techno. The empty F sharp or the empty C sharp, which they suddenly played. Then they stopped and Roger hit with his instrument into the gaps. That was the new phenomenon where I could use my texts. At each gap I said SEXY and if I wasn't saying it then it was Marsha Hunt or Donna Summer.

We didn't record the music. I wanted to use some percussion. The musicologists and the CEO couldn't agree with me and the whole thing failed. I performed my Afri Cola music with 48 strings, 2 oboes, 2 harps, 4 timpani - classical instruments. And created this „unreal“ sound, which I always wanted to do and which I could have achieved faster with the Monks. Then I didn't have to deal with the burden of the conventions. It would have been easy to work exclusively with ad clients. You see, 30 years later Germany is still on the Afri high. If they had have the courage, like I did, the Monks would still be in the top ten.

Charles Wilp (Düsseldorf 2000)

The German artist Charles Wilp collaborated with the monks on several occasions.

In April 1967 he invited the monks to his studio in Düsseldorf and started rehearsing music for his famous Afri Cola commercials. Above are some interview excerpts and outtakes from the documentary film „monks – the transatlantic feedback“.

Charles Wilp died on New Year's Eve in 2005. In 2006 play loud! asked the remaining monks to add their personal ideas to the original Charles Wilp composition for „silver monk time“.



As Igyptzkon, the ancient God of What-Once-Was-and-What-Should-Have-Been, eased into his fat butter plastic chair after a hard day's decade, strains of velvet caves and seagreen serenades coursed through the stereo of his belly buttons. Gypsy love had eluded him this time but he had at least achieved fantasies of confusion leading the way to dancing gods. The court jesters began their routine for the evening's debauch.

„Enough!“, he bellowed.

„I need a new program! Bring me my whirly bird! IT'S SILVER MONK TIME!“

Simeon Coxo, Silver Apples (Fairhope 2006)

Black Monk Time has been in the F.S.K. record collection from the very first beginning on (1980).

• F.S.K. (Munich 2006)

I always feel sad for the monks that they all moved back to the states, being an escapee myself & not being able to imagine life in the u.s. of hell. I guess in the mid sixties europe & germany were very far away & life has become a lot more international. we hop here next show there, transfer there, three countries a day....BUT, if my brother dies in Iraq, it would be his fault because there's not even a hint of a minute speck of respect for humankind & not a blush of an aftertaste of social improvement in the heads of politicians & everyone is aware of that today.

ah, almost, well not the ones who fell for the brainwashing.

melissa logan, chicks on speed (berlin/hamburg 2006)

mouse on mars haben versucht, die monks so zu zerlegen, dass nach der rekonstruktion der unabschätzbare einfluß dieser band auf die popmusik des 21. jahrhunderts bewiesen ist. rythmus, sound und melodie verwachsen bei den monks zu einer treibenden lavamasse, auf der die maximal energiegeladene musik ins tal des dionysos hinabsurft und dabei discokugeln wie äpfel von den bäumen reißt.

mouse on mars (cologne/düsseldorf 2006)

I came across to the Monks in 1992. Instantly I felt in love with a distinctive sound played in a record store, which was the Monks.

And they became one of my favorite bands ever since. Our cover of The Ikettes „I'm Blue“ was inspired by Monks „We Do Wie Du“.

It's such an honor to be asked to join the Monks tribute. So hard to choose just one song from our favorites, but I believe we found the most suitable one. Our version might sound pretty different from the original, but this is how we show respect. Hope you enjoy it!

Screaming Omo, the 5.6.7.8's (Osaka 2006)

I first heard the monks in the Risiko Bar, a hang out place of certain notoriety,

where I basically grew up. The selection of music there was very eclectic, very different music being played all the time. I was pretty amazed by this sheer noise in the sound, the electric banjo and the pretty radically reduced lyrics in the music,

and the violence of the elements in their music. And only later I found out how this all came together, that they consciously used certain structures and reduced their instruments, that they consciously took away the cymbals from the drum kit and all these decisions that I can only admire.

And the same thing with the structure of the music; people believe that something has to be very square and countable, you need 8 bars of a verse, you need 4 bars of a chord, then you need a bridge.

And I believe that basically you make a bigger subconscious impression on the listener if you don't follow these rules, if you make unexpected things, like a chord that lasts a lot longer than what you expect, or a verse that is much shorter, or leaving out the second half of the line in the lyrics. That is actually the stuff that gets stuck in my mind at least, and therefore I think

they are revolutionaries and visionaries.

Alexander Hacke (Berlin 2006)

We loved recording Monk Chant because this was the first time in our musical history that we worked together at home. In the past we always rehearsed, played out and then went into a studio. Both of us have recorded independently like this and it was really fun to work together in this way.

When we heard the Monks, we thought they were chaotic, fun and really innovative and we agreed it would be an exciting challenge to try and record one of their tracks. We saw some video footage and we were totally knocked out. This should be a great documentary.

Monk Chant was both simple and complicated for us. The simplicity was in the drumbeat and the chant - we don't have a drummer but we can sometimes sing in tune! The freak out in the middle section was handed over to Gina who doesn't normally play stupendous musical freak outs but she got out her EBow and pedal and made some noise over Ana's programmed drums, bass and synthesiser.

Ana thought it would be a good idea for one of us to sing, "Do you want my love?" and the other to sing, "I want your love" from the Monk's original track. Ana sang the first part in a kind of soulful way and Gina was having some difficulty knowing where to pitch the reply, but soon came up with a wild screamed response, and we all agreed this was the way to go.

Gina's daughter, Honey, was singing a song about going to the Animal Fair, which ends with "What became of the monkey monkey monkey monkey?" We followed her lead and Ana, Shirley, Honey, Lei Lei and Gina chanted something in this vein in the middle of Monk Chant, although some ensuing chaos may have resulted in its disappearance.

Enough....

The Raincoats (London 2006)

I first heard The Monks on John Peel's radio show at some point in the 80ties. I was still going to school you know...The Berlin Wall was still up back then. Their concept of rhythm and noise caught me right away and I could go that far that it had a major influence on the way I approach music to this day. Also their image was the ultimate confrontation in my view because it was going against anything 'cool' in youth culture while at the same time provoking religious people. Can one use this image to make this type of music? I would suggest that this is still a taboo nowadays. The Monks are one of these rare bands who managed to survive every decade and trend in music because they stood out so much from the rest and sounded so different. I personally know more musicians across all genres who have been more influenced by the Monks than by Velvet Underground right now. Their music represents a value which is missing in the music scene of today and will hopefully be brought to a new audience with this project.

This is why I was so excited about the collaboration.

Alec Empire (Berlin 2006)

Back then in the early 80's I was a big fan of DEVO, in one special moment in time they were even my most beloved band, when I saw them live in Frankfurt, I guess it was in 1979. The whole concert took no longer than 50 minutes, but for me it felt like 90 or 100 minutes. Time was stretched.

Or, let's say, something timeless happened. Some months later I heard for the first time THE MONKS and recognized again this zackzackzack-feeling which I liked so much at that time. In Düsseldorf we celebrated and loved all kind of square beats, as if they were some kind of religion, you're nervous and you keep on going. You have an attitude and you stand by it. Stand by your music! And then I was lucky to see an old concert-film from THE MONKS, all crazy-dressed in black, all in one line on the edge of the stage facing the crowd.

All of them in this same wild, nervous but conscious mood, doing a rock'n'roll that I never saw before, - in history. But in reality it was just some months ago, with DEVO. Uff, that's were they got it from, I thought. Nevertheless, it takes a good band, a good company of friends, to make such rock music and I always admired that the most.

Harry Rag, S.Y.P.H. (Ljubljana 2006)

Ach ja, die Monks. Kennt noch irgendwer das Buch „Beat Age“, Zweitausendeins, ca. 1975? Damals die Bibel für Beat Forscher, fast nur Fotos von allen möglichen englischen Beat- und R'n'B-Bands, die man Jahre später auf den ganzen Edsel, Repertoire und anderen Reissue Labels kaufte. Ganz große Fotos, unwahrscheinlich viel davon anscheinend in Deutschland aufgenommen, nicht nur in Hamburg. Während der Punk-Zeit eine wahre Inspirationsquelle für das etwas andere Outfit und Posing. Und da es kaum Text gab, fast nur Fotos, Impressionen und minimale Bildunterschriften, wusste man über die meisten dieser obskuren Bands nichts, außer dem Namen; manchmal nicht mal den.

Und auf einem dieser Bilder sieht man keine Gesichter, sondern nur keine Haare; keine Glatzen, sondern Tonsuren, von fünf Herren in Mönchskutten in die Kamera gereckt. Großartig.

Natürlich dachte man, das wäre auch eine englische Beatband von der es nirgends eine Platte gab. Erst knapp 20 Jahre später bei 2001 für 6,99 (mehr muß der Spaß nicht kosten) gefunden, und dann aber Hallo! Das war ja null Beat, das war der absolute Protopunk, Garagenrock vom Rauhesten, Brutalsten überhaupt. Und geil, es waren verdammte Besatzer, Hubschrauber- oder Panzerfahrer, wie es sich anhörte. Und natürlich alles ein fehlgeschlagener Versuch eines deutschen Mächtetern Brian Epstein, auf die schnelle ein paar Mark mitzuverdienen. Und aus dem meiner Meinung nach besten Pop/Rock Musikjahr überhaupt, 1966!

Als die Einladung zur Teilnahme am Tribut kam, war neben der Ungläubigkeit (Wie kommen die auf uns???) sofort Begeisterung da, und ja, meine Damen und Herren, das musste in One-Take-Werktreue gemacht werden, nix verfremden oder verzeitgeisten! Denn eigentlich sind wir doch alle nur Rock and Roll-Monks!
DANKE!

Janie J. Jones aka Peter Hein, Fehlfarben (Düsseldorf 2006)

The best monk moment I ever had was seeing them perform „Monk Chant“ on the old German TV show „Beat Club“. They tore it up like no other. At one point they threw a guitar on the ground and just started beating and tapping randomly on the strings, it sounded like Derek Bailey or some sick version of ‚sister ray‘. Even though they were getting all free and wyyld they were still keeping the stomping beat that kept all those kids in the background. Fast forward about 15 years later and you see P.I.L. trying to out-Monk the Monks on their performance on American Bandstand.

But... the Monks did it first.

Brace Paine, the gossip (Olympia 2006)

The Monks are what rock'n'roll is all about. It doesn't make any sense but it makes you smile and it makes you wanna move. If I talk about rock & roll the Monks are the perfect example, they are up there with Little Richard.

Jon Spencer (New York 1999)

outtakes from the documentary
„monks – the transatlantic feedback“

mir mal die Monks anzuhören, war ein tip eines freundes, der um meine begeisterung für krautrock, punk etc. wußte. ich war mitte 20, als ich sie aufspürte und es hat mich direkt erwischt. ein Monks-cover aufzunehmen, war uns ein großes fest. „sei still“ ist seitdem fester bestandteil unseres live- programs.

Doc Schoko (Berlin 2006)

I know exactly when I first heard a monk's song. It was 1993 and a boyfriend gave me a tape of black monk time. From the very first moment I loved it, especially Gary's screaming. What impressed me the most was the tribal beat, the discordance. I don't like 60s pop but the monks are so unusual. They played with instruments that you usually don't see like banjo and they used distortion almost all the time. And the keyboard would speak to the singer and go back and forth... shut up! I can't stand this! Ahhhhh! They were really confrontational to the audience with their lyrics too. Like cuckoo is a really obnoxious song. I think they got that kind of punk aesthetic to give it to the audience.

I also like the fact that they were comedic, they had this funny side to them but they got really severe when they became the monks. Not taking themselves seriously but giving an aura of being serious. And that is scary and exciting and sexy, even if their heads were shaved (laughter).

The monks are really special.

Barbara Manning (San Francisco/Berlin 2006)

One of the uncelebrated benefits of the post war Marshall Plan was the US Military's deployment of the Monks' members in a divided Germany. How appropriate it seems, now in 2006, for play loud! to lead this celebration of the Monks (in film and music) from a united Germany...
27/11 salute and bless you all!

Edvard Graham Lewis & Thomas Öberg, 27/11 (Uppsala 2006)

Ein Freund von mir, der Maler Daniel Richter, von dem habe ich eigentlich immer eine ganze Menge zuerst bekommen. Daniel meinte, ich sollte mir das anhören, das ist extrem außergewöhnlich. Das war so Mitte der 80er. Wir wurden dann alle sehr schnell Fans vom Sound und der Dynamik. Ich war total weggehauen. Das war so ein ähnliches Gefühl wie das erste Mal Eraserhead von David Lynch, so was Runterreduziertes, Stampfiges. Genau das gleiche Gefühl hatte ich bei dem Film auch. So ähnlich hat das eingeschlagen, diese Platte. Ich wusste ja nichts über die Monks, deshalb hat das so geflasht. (...) Ehrlich gesagt, hatte ich so einen Krach noch nicht gehört. Auch erst im Vergleich bekommt man mit, dass es ein Beat-Sänger ist, dass es überhaupt 60er ist. Anfangs ist das für mich eigentlich zeitlos. Ich finde den Sänger ungeheuerlich, die Freiheit, die der hat. Ich hatte das Gefühl, der benutzt das als Instrument, um wirklich so zu schreien und noch mal irgendwie so rhythmisch zu sein. Ich finde die Platte nach wie vor nicht aufgeholt. Tatsächlich erst durch ein paar modernere Phänomene wie Jon Spencer. Der kommt da erst ran – an diese Form von Lärm. Dieses „Garage“ oberhalb von Psychedelic noch. Ich glaube, die ganze 60ies Idee von Psychedelic und wo man dann auch zu Garagenbeatrock kommt, ist bei den Monks noch mal anders. Da gibt es keine wirklichen Vergleiche. Die Monks funktionieren in erster Linie über Rhythmus, egal welches Instrument man da betrachtet - bis hin zum Sänger. (...) Es ist sehr reduziert. Eigentlich nimmt es Beat sehr genau. Diese 1,2,1,2. Tief, hoch, tief, hoch. Also Beat und der Rest der Band macht eigentlich auch nur das. Ohne noch mal zu versuchen, darauf eine Melodie zu schaffen oder darauf überhaupt noch mal einen Song zu legen. Man hat das Gefühl, dass die genau dabei bleiben. Minimalistischer kann Beat eigentlich wirklich nicht sein. Nur, dass man sich dann noch um Dynamik bemüht, dass man darüber noch was setzt, was noch mal mehr Krassheit schafft, noch mal mehr auffällt. Und dann kommt „Verzerrer“ ins Spiel. Der ganze Sound, der Bass. Ich habe das Gefühl, das ganze Ding ist verzerrt. (...) Und nicht unbedingt, dass man versucht hat, fett zu sein, sondern diese Präsenz erreicht man durch irgendwas Verzerrtes.

Ich denke, dass da Bänder schon bei der Aufnahme übersteuert worden sind. Und ich glaube, das Ziel hatten die Beatles erstmal nie, vielleicht live. Aber das ist auch so ein Merkmal der Platte, man hat das Gefühl, die ist relativ live aufgenommen, und auch das als Behauptung. Da ging man nicht für 3 Monate ins Studio. Das war überhaupt nicht die Idee, da zählte schon der Moment. Das ist das, was daran erstaunlich ist. Das Ziel, so etwas aufzunehmen und diesen Höllenlärm auf Band zu übertragen und das dann als Tonträger zu veröffentlichen, das hatten anscheinend die Monks, aber nicht die frühen oder mittleren 60ies Bands sonst. So kommt mir das vor, also wirklich zu nerven, zu überdrehen und zu übersteuern. Das ist bei dieser Platte eine vordergründige Idee. Man hat das Gefühl „Konzept“. Und das unterscheidet sie extrem von anderen Beatbands.

play loud! presents

monks

a documentary film by
dietmar post & lucia palacios

the transatlantic feedback

drawing by Daniel Richter

