



DIE PARTEI

LA FREIHEIT DES GEISTES

Reissue (originally released 1981)
CD / vinyl (180g) / download

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Tracklisting:

- 1 Guten Morgen in Köln (3:55)
- 2 Ostafrika (3:45)
- 3 Wo sind sie (3:55)
- 4 Böse Träume (4:00)
- 5 Föhn in den Bergen (2:25)
- 6 Austauschprogramm (2:41)
- 7 Rote Schuhe (2:58)
- 8 Allerheiligen (2:32)
- 9 Tage an der Grenze (3:14)
- 10 Strahlsund (3:45)
- 11 Nord-Süd-Fahrt (2:30)

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Snapshot:

- **Die Partei** was a one-off project featuring musician **Tom Dokoupil (Siluetes 61, The Wirtschaftswunder)** and the artist and musician **Walter Dahn (Die Hornissen)**. The pair met up for a single weekend in 1981 to record "La Freiheit des Geistes" ("La Freedom of the Spirit"), an instrumental post-punk synthpop album. At times its forward thrust sounds cold, restless and hectic, at other moments it comes across as pleasantly winsome and melodic, plangent even. Film quotes and sporadic bursts of instruments (in particular Dokoupil's clean Vox guitar and a saxophone) flavour the music. "La Freiheit des Geistes" is an album of opposites in a state of mutual attraction, just as Dokoupil and Dahn intended.
- Originally released 1981 on Tausend Augen 20 011
- Available: CD / vinyl (180 g) / download

The bigger picture:

In 1981 Tom Dokoupil and Walter Dahn, two young and wild protagonists of the German underground, got together to create a new music project entitled **Die Partei**. Using his **Siluetes 61** alias, Dokoupil was already known as something of a musical eccentric and as a member of **The Wirtschaftswunder**. Walter Dahn, a star pupil of **Joseph Beuys**, collaborated with Dokoupil's brother Georg in the Mülheimer Freiheit art group, as well as playing music in the Cologne scene which emerged around **Can**.

A chance meeting between Dokoupil and Dahn led to their teaming up. They met in Dokoupil's Studio 61, The Wirtschaftswunder's workplace. Die Partei was christened a few sessions later and a plan made to create a concept album according to strict rules: they would record on a single weekend, the music would be instrumental, electronic and danceable, sprinkled with a few film quotes. Dokoupil and Dahn knew exactly the moods they sought to conjure up with their tracks. They only allowed themselves the use of certain instruments and adhered to a duality of contrasts: good / evil, beautiful / ugly (in terms of sound), fast / slow, rightist / leftist politics (with reference to the artwork). The last piece of the puzzle was an album title: La Freedom of the Spirit.

And here's what the "Sounds" magazine wrote about the album in January 1982: *"La Freiheit des Geistes" is quite an accomplishment. Dokoupil and Dahn have succeeded in making a cheerful, relaxed dance record without resorting to funk or DAF. Warm sounds abound, mechanically swift rhythm machines barely register, sparse guitar, bursts of trumpet and saxophone. Topped with little melodies, as simple as they are memorable, not dissimilar to Yello.*