



# XAO SEFFCHEQUE

## JA, NEIN, VIELLEICHT KOMMT SEHR GUT

A SELECTION OF ELECTRONIC BEATS 1980–82



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CD 137122  
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LP 137121  
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### Tracklisting:

- 1) Du und Ich
- 2) Kassa Bubu
- 3) Good Friends
- 4) Pogo à Gogo
- 5) O-Lui
- 6) Hinweise zum neuen Klang
- 7) Julie's in Germany
- 8) Sample & Hold (Wer bitter im Munde hat, kann nicht süßspricken)
- 9) Mannesmann
- 10) Why we hate the Residents
- 11) Fehlplan (Wir sind so müde)
- 12) Eine Nacht in Deutschland (Je t'aime non plus)
- 13) Ja – Nein – Vielleicht
- 14) Unfamous last words

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Austrian national XAO SEFFCHEQUE was at the right place at the right time: Düsseldorf at the end of the 70s was not only the nucleus of German punk but also enjoyed a fruitful symbiosis with the parallel development of a synthesizer-supported side-line. However, in historical retrospective, forty years after the punk big-bang and 35 years after the electronic substitute-revolution in Germany, there is the question: What impact did PALAIS SCHAUMBURG, DAF, LIAISONS DANGEREUSES or DER PLAN expect from their music? Objet d'art? Material for archaeologists rummaging around for the mind-set of our age under contaminated rubble? Xao Seffcheque's music – same same but different later on with FAMILY\*5 – was all that and more: always great everyday-stuff to listen to, still the object of engagement and discourse because of its impact and the marks it left behind. And only now we begin to find out that Xao's music is so much less fashionable than really and agelessly modern.

The compilation at hand, Xao Seffcheque's electronic phase in the early 80s from both his albums SEHR GUT KOMMT SEHR GUT (1980) and JA – NEIN – VIELLEICHT (1981) (plus unreleased Tracks from 1982) comes in two parts: The songs of SEHR GUT KOMMT SEHR GUT are always satire, persiflage, paraphrase altogether: Reflecting his contemporaries with 80s analogue equipment, this discourse always adds something new and unheard of. The fact that Seffcheque released that (fake) album as an anticipation of the NEUE DEUTSCHE WELLE sell-out did shape those songs audibly by deconstructing the music of essential German bands at that time in order to reassemble them in a very sarcastic way into a whole new context. Whereas the following album, JA – NEIN – VIELLEICHT was of a very different kind and Diederich Diederichsen, Master and Pope-of-Pop, had this to say about Seffcheque's Sequencer-meets-jazz-onomatopoetic-scat-vocals-meet-guitar-riffs in SOUNDS Magazine:

*"Xao Seffcheque has made his first music record without any jokes, quotations and 'Kulturkritik'. Music instead of Cabaret ... with an excellent brass section and vocal effects: A winningly distorted Louis Armstrong song, a modern march-funk-pogo piece with scat vocals of a digital age, ethereal, intense experiments (in the title song Xao pleases with foreign stammering and in „Du+Ich“ with a girls' choir from the next best solar system). In brief: a very modern record bordering on Rock a n d Disco. Defiant. Sorrowful. Tough."*

2017: BUREAU B releases a completely restored and remastered (Tom Morgenstern) compilation of Xao's best songs from his solo phase; Coverphoto by Richie Gleim, taken during one of the original recording sessions in 1981: furious nonchalance, regardless-of-the-consequences-lunacy and indestructible musical talent. The spirit of that time.