



**THOSE WERE THE DAYS**



**20 Jahre Alphaville - Biographie**

Alexandra Wesche & Torleif Petzolt

# Those Were the Days - 20 Years Alphaville

By Alexandra Wesche & Torleif Petzolt  
English Translation by Duncan McKee



## **Thanks to ...**

Alphaville, for deciding to go a musical path together 20 years ago, especially Bernhard Lloyd, who helped us with his memories while working on this biography and last but not least - the endless expanses of the internet ...

# PROLOG [by Marian Gold]



## WHOEVER IT CONCERNS

Bang Button, September 3, 2054

i am a traveler I am friend, observer, messenger, sometimes guardian angel.  
And I'm a fan of Alphaville.

I've met Alphaville many times, in its beginnings in Munich or, sorry, possibly in Paris or... Munster??

I was at a concert they gave I think in 1981 after the release of their monster hit 'Lassie Come Home' in Kinshasha, in that legendary arena where Muhammed Ali boxed George Voorman.

I sat next to Marian when he signed that million-dollar deal with MCA with Michael in 1979, and I was the one who pulled him out of the burning car wreck in L.A. 20 years later, just before he, well, that's another story...

There are so many stories, from Alphaville, from each of you. i am a traveler I am a friend, an observer, a messenger and, as I said, sometimes a guardian angel. It is curiosity that drives me and that strange ability that allows me to visit worlds that you can only enter through your dreams. That's why I envy you... dreams!!

I don't need it, since I know almost all of its possibilities, but it has to be a great game.

Alphaville's music has always been an important companion on my long journeys. Marian's unique voice, Bernhard and Frank's artful arrangements, Rick's fearless pursuit of new things, the drama, the pathos of the music, her sadness, her humor, her naivety, the secret messages, the skill.

In no world or time out there were they really bad...

It's important to remember that there are boring, lonely universes where Alphaville never existed, in some their careers took a completely different course.

You can hear it all on 'Dreamscapes': victories and defeats, hits that became flops in other worlds and vice versa, music that was never written elsewhere and who wants to know, songs that none of you know but in other Probabilities stormed the charts.

There is a lot to discover. And yet it is only a small part of infinite possibilities.

... like millions of sailors in parallel worlds.

J. F. Nelson





# How Everything Began...



Berlin, late 1970s. The punk wave swept from England to Germany and more and more young bands sprung up. In Berlin Kreuzberg, the squatter scene emerged, mainly around the Görlitz train station. There was also SO36, which was the hottest punk club in Berlin at the time. Bands like Suicide and the Dead Kennedys played in these hallowed halls.

Marian Gold (1999): "Berlin was still surrounded by this wall, an ark for people like us. Three endless, rather hot summers long. Kreuzberg was a kind of free state for minorities: students, foreigners, conscientious objectors, gays, artists, junkies, pensioners, the unemployed. At night Suicide or the Dead Kennedys played at SO36, Blondie or Simple Minds at the Kant cinema. A band of the same name was drinking in the morning and my girlfriend fell in love with their drummer. That's why it was relatively easy for Michael (Lehnhoff) to convince me that it would be better to make music than to paint pictures. We dreamed of giving an open-air concert in Kreuzbergpark. But we didn't do it later. I never saw music as a business: as I said, I actually wanted to be a painter."



Marian was living in Berlin at the time and Bernd, who was still living in Enger, was visiting a friend who was originally from his area. And as luck would have it, the two met one day at the home of this mutual friend, Michael Struwe (Lehnhoff).

**Marian Gold (1997): "Berlin - I had a hard night behind me. I was visiting a friend of mine where he was staying, and I came into the living room and there he was lying - hidden in a blanket with his big feet sticking out and his nose in front. And that was the first impression I had of Bernd. And afterwards it turned out that he was also making music at breakfast and a few hours later we started... I listened to what he was doing, and I thought it was great. Unfortunately, I didn't have anything to play for him at the time..."**

FOREVER YOUNG



They had similar ideals and ideas and decided to make music together. They asked other friends if they would like to take part. This is how a music project came about, consisting of Marian Gold, Bernhard Lloyd, Ariane Mummert, Michael Lehnhoff and Fried Gerber. They quickly realized that Berlin was too expensive for them and so it was right that Ariane's grandmother was able to provide living space in Münster at a very reasonable price. So now they moved from the cosmopolitan city of Berlin to the provinces of Münster. If you have fixed goals, you accept a lot.

TAPES VOICE SYNTH

**Marian Gold (1998): "That's when I start singing, and what you hear is a lonely, miserable reptile lamenting its suffering in some swampy bay. Really miserable. I didn't recognize myself like that. But that was me. That sounds very, very impressive."**

After this concert, the band decided to work professionally, which meant 8 hours of rehearsals a day. As a result, Bernhard Lloyd had to get out, as he only had time on weekends from

To go closer to Münster. However, he did not stop making music and sometime in the late summer of 82 the phone rang - "I heard you also have a synthesizer" - said the unknown. He turned out to be Frank Mertens. He went to school with Bernd and was a musician himself. The two arranged a meeting and began to make music together. Frank actually listened to Klaus Schulze - music while Bernd was more into New Wave like Ultravox, OMD and Depeche Mode. But they were able to agree on a style and made progress. At some point, however, they realized that they were still missing a singer. Bernd remembered Marian and promptly called Münster to ask how much she had achieved with her professional work. Fortunately, not much had come out of it and so they agreed that Marian should come to En-ger to listen to her pieces. On the first weekend in October 1982, he came and listened to what Bernd and Frank had worked out. Suddenly Marian began to sing the lyrics of "Forever Young" to a fanfare-like melody. So the band was complete.

**Bernhard Lloyd (1996):** On December 31st we had our first live performance, of course again in the Forum. We called ourselves Forever Young, had even had posters printed and were now actually three on stage. Actually, there were four of us, because since we couldn't play everything ourselves, we had produced a tape with sequencers and rhythm machines. We placed the tape recorder on a table, the table in the middle of the stage, which was completely in black and white. Marian stood on the far right, a slide projected onto the screen with the motif of our poster was emblazoned on the left side of the stage, in between Frank and I behind our synthesizers.



They didn't really like the name Forever Young yet, so they discussed alternative possibilities in Berlin at Cafe Swing on Nollendorfplatz. The choices were Forever Young, Chinchilla Green and Melody Nelson. But then they realized that they had all seen a film by Jean Luc Godard - Alphaville - at the same time independently of each other - and that should be the new band name. They had worked hard during the three months, writing, arranging and partly recording 15 songs. Her instruments were Roland TR 606, Korg MS 20 and ARP Odyssey. Marian only had time on weekends, as he also in Münster continued to make music. Frank moved to Münster. They started working there because they were in

Münster were able to use the demo studio. Now Bernd had to go to Münster every weekend, as he was still in the middle of his training as a machine fitter in Bielefeld. He had begun this apprenticeship because he refused military service. His reasoning did not seem credible enough, so there was a risk of being confiscated.

The artist project Nelson was founded in Münster. A commune that should function in a grassroots and socialist way. They had many ideas, many dreams and also many reasons to argue.

**Marian Gold (1993):** "The harmony of life and work of all participants in the same place has been the most important experience. Living in a commune means organizing itself in a narrow social structure that goes beyond a relationship of two. Today, of course, community life would look different than it did ten years ago, but it would be quite conceivable."

This project included Ariane, Bernd, Frank, Julia, Marian, Steffi and Ulli. The principles were laid down in a seven-page treaty. They all wanted to be artistically active, and the everyday problems were to be decided by all on the basis of simple majorities. Everything that was generated in any way came into a pot and should be used in the sense of art.

In addition to Alphaville, the Nelson Commune also became the girl band Girl Next Door (Ariane, Julia, Stefanie), but nothing more was heard of them.

Bernd had finished his apprenticeship in June 83 and shortly afterwards had to start his civilian service at the Institute for Documentation and Information for Social Medicine and Public Health in Bielefeld.

# The history of the Forum in Enger



The Forum Enger e.V. was founded in November 1974 to offer space for cultural events of all kinds. The location was the cellar of an old cigar factory in which, according to Bernhard Lloyd, it always smelled of a "bad mixture of cigarettes and broken beer bottles". The association was non-profit, and all employees worked on a voluntary basis. The Forum Enger is and was an autonomous music club in self-administration without state influence or subsidies. In the seventies, the Forum mainly hosted film screenings, jazz, jazz rock concerts, readings or theatre performances. In 1980 there was a radical change. New people took over the

Responsibility, among the "revolutionaries" was, among others, Bernd Lloyd.

**Bernhard Lloyd (1996): "Without compromises, without any support, my friends and I had made the shop from a snoring jazz rock cellar to the hottest New Wave punk underground wasweißichwas club in Westphalia within a very short time. Tainted Love by Soft Cell was one of our anthems and Bowie's old heroes the other. I was the DJ. A dream had come true."**

The concert program has been changed. Instead of jazz or jazz rock bands, punk bands were engaged. At that time, the focus was on punk, rock and new wave. Bernd was still a DJ at the time and so he was able to test how the audience reacts to the self-written pieces. The songs were well received and therefore it was no problem to organize the first performance New Year's Eve 81/82 of the band, which at that time still called Chinchilla Green (at that time still with Michael Lehnhoff, Ariane Mummert and others). New Year's Eve 82/83 there was then the second appearance under the name Forever Young.

The cast had already shrunk to the core (Marian, Bernd and Frank). A third concert would not follow until ten years later. In addition, bands such as BAP, Die Toten Hosen and Einstürzenden Neubauten played in the Forum at the beginning of the 80s.

In 1982 the premises were rebuilt. In the eighties the "independent scene" developed. Rock groups from all over the world had a rendezvous.



Bands like Walkabouts performed, Jesus & Mary Chain, Go-Betweens, Nirvana, Soul Asylum, Maureen Tucker (Velvet Underground) etc. In 1989, the Forum was voted the best music club in Germany by the renowned music magazine Spex. In 1991, the radio workshop "Forum Enger" was opened and broadcasts were broadcast at irregular intervals on "Radio Herford". The kneading area was also used as a gallery. New pictures were exhibited about every 3 months. On April 4, 1998, the lease at the factory in Enger was terminated, so that a new place to stay had to be sought. Several locations were under discussion. In the end, however, the Bogefabrik in Bielefeld was chosen as the new location for the Forum. It is no longer exactly the same club, but at least the principle of operation has remained the same.





## MARIAN GOLD

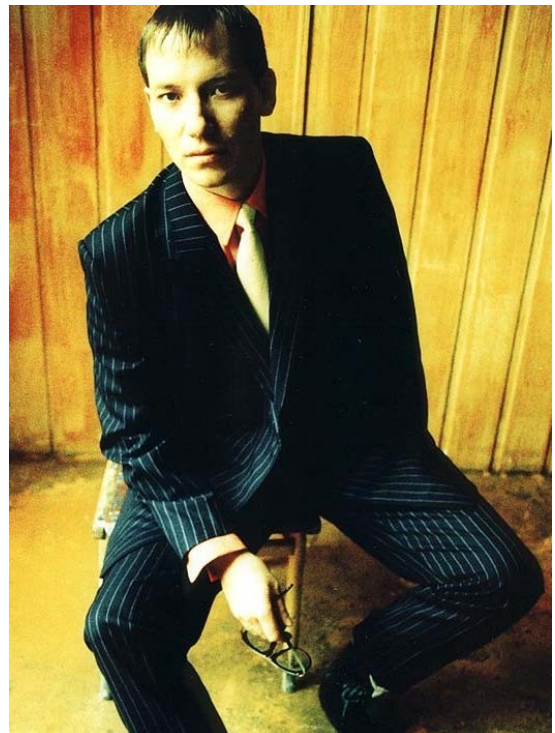
### Vocals

Marian Gold was born on May 26, 1954, under the name Hartwig Schierbaum in Herford – or rather, he comes change. Among other things, he visited an institute in Salem on Lake Constance. After graduating from high school, he went to the Bund, but was soon thrown out again because he could not subordinate himself. At the end of the 70s, Marian went to Berlin and began various fields of study (e.g., German studies, art), but broke off all studies. There he slipped through a girl into the heroin scene. He also worked as a construction assistant, waiter or taxi driver. He actually wanted to be a painter when a friend persuaded him to try it as a musician. In the mid-80s he was married to Manuela from Sicily, but the marriage was divorced after a short time. Marian is the father of three children named Lily Josephine, Marlon and Noa. Solo projects: 2 solo albums ("So Long Celeste" 1992 + "Uni- ted" 1996)

## BERNHARD LLOYD

### Machines

Bernhard Lloyd with real name Bernhard Gößling, was born on June 2, 1960, in Enger. After graduating from high school, Bernhard began to work instead of starting a course of study, and the first synthesizer was bought from the money he had earned. From mid-1980 Bernhard completed an apprenticeship as a machine fitter in order not to be drafted into the Bundeswehr. At the time of the great success with Big In Japan, he was doing his community service. Bernhard is the father of two children - Aljoscha and Morten. He lives with them and his girlfriend Marion and their son David in Neuenhagen near Berlin.



# The breakthrough

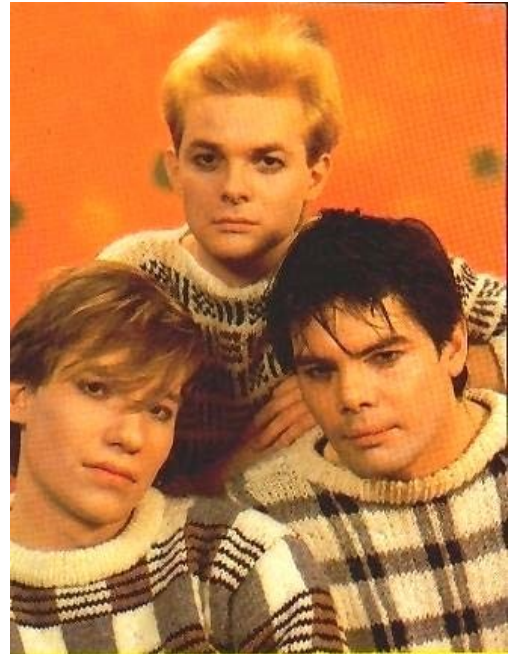


At the time when Bernd was just starting his civilian service, Frank and Marian had gone to Berlin to present their music to various producers and publishers. Both wanted to be there when people listened to their songs. The music was liked by some publishers and so they were actually in the fortunate position to be able to choose. After some discussions in Münster, Nelson chose the Budde publishing house because the producer Colin Pearson worked there and the prospect of being able to work with an Englishman was very tempting for her. Very much

A studio appointment was quickly arranged to record the first three songs.

In August 83, the three drove with their synthesizers to Berlin to Studio 54 on hohenzol lernndamm. There, after two weeks of hard work, they had produced Big In Japan, Forever Young and Seeds.

Exactly at this time Alphaville still had a fourth man - Fried Gerber - he had seen the concert of "Forever Young" on New Year's Eve 1982 and asked the band if they could use another bass player. Alphaville agreed with him and so he was in the production of Big In Japan in the studio in Berlin, but did not control much more than three notes. In the first draft of the cover of the single he stood as Marc Simon on the back and was also on the photo of the front, which was taken at their very first photo session (still without the sweaters). However, the one who contributed the least to the music was also the one who had the most celebrity airs and so he was allowed to leave the band again very quickly.



Through the Budde publishing house, Alphaville then got the actual record contract. Here, too, they could choose between several offers. So, they signed the contract with the wind turbine in Hamburg. This was a band takeover contract, i.e., the band has to bear the costs and responsibility for the production of their albums itself and then hands over a tape ready for reproduction to the record company. Then

In return for the assumption of the risk, the band receives more percent of the sales proceeds of the Plate. In addition, the record company's say in the production is much lower than with a normal artist contract.

The first single was to be Big In Japan. This song actually dates from 1978 and was already performed by Chinchilla Green at her first appearance Silvester 81 in the Forum Enger. The theme of the lyrics raised quite a few questions.

**Marian Gold (1999): "Big In Japan is about a couple of lovers trying to get rid of heroin. So, the two imagine how great it would be to live without the drug: no claw, no suitors, no ice age in the pupil, real feelings, true worlds. To this day, Bahnhof Zoo in Berlin is an important meeting place for junkies. That's why it became one of the locations of the song. The name of the song Big In Japan comes from the English band of the same name, in which u.a.a. Holly Johnson played. It means in German as much as: even if you are the last ass in your environment, that does not mean that you cannot get out big somewhere else, you can be the king in another world and even if you cannot do it, you can still say at home, Japan is after all far away."**

Of course, Big In Japan also had to have a cover and a photo session was prepared for this. Someone from the WEA then came up with the idea of Alphaville in hand-knitted Norwegian sweaters

, which made it quite difficult for them to deal with under the 1000-watt spotlights. But then the cover was finished, and it didn't look so bad.

A video was made to promote this single. The director was Dieter Meier, who was known for the music project Yello. The actors in the clip are mainly Marian, Bernd and Frank. In addition, the wife of Dieter Meier plays in it. An attempt was made to depict prostitution in large cities, so the video is also in neon green ("neon on my naked skin").

There was still some time until the release date on January 14, 1984, and so everyone went about their normal activity, and everyone tried to stay calm. Marian worked in a restaurant kitchen, Frank studied, and Bernd completed his community service.

After the release of the single, Alphaville embarked on a week-long radio station tour. Together with a wind turbine employee, they visited the radio stations in Hamburg, Cologne, Frankfurt, Düsseldorf, Baden-Baden, Saarbrücken, Munich and Luxembourg. There they also made for the first time



Acquaintance with the aggressive methods of marketing.

On this tour, Big In Japan was introduced and the first interviews were made. After this week they arrived back in Munich and the first contact with BRAVO was waiting for them, in the form of a dinner with the editor-in-chief for music - Uli Weissbrodt. He also told them that BRAVO actually only publishes three stories about a band: the "Ascension story", the "they are the biggest" story and the "they are at the end" story. This is then all planned in advance and is enforced as far as possible with all its might.

Her first television appearance took place in the program Flash-

lights. Of course, again in the famous Norwegian sweaters, which had been flown in especially for this purpose.

Afterwards they went back to Münster, where they were brought back to the ground of the facts by the other Nelsons after a detailed report of events - housework. Bernd had to return to civilian service, where a few days later he heard Big In Japan on the radio for the first time. Marian was also at the just peeling potatoes when their song ran on air. At the end of February, Big In Japan entered the charts at number 72 and on the first of April 1984 they were number 1 in Germany.

**Bernd Lloyd (1997): "At the time when Big In Japan became No. 1, I was doing community service and I was at my community service and "somehow" killed the time, if I'm completely honest, the job wasn't really exhausting."**

**Marian Gold (1997): "And I worked in a kitchen in Münster in a restaurant. It was a bit more of a pub and there were also bulettes and stuff like that. They always played this piece on the radio and at some point, the chef kicked me out: You can't work here anymore, because your number is always on the radio here and I don't want to see you here anymore."**

Soon it was time to return to Munich to the Bavaria Film Studios - Formula 1.

Big In Japan topped the Media Control Charts for three weeks. Soon the producer Colin Pearson announced that they needed another song - the follow-up hit. This time maybe also in major. Alphaville believed that record company, publisher and producer would have agreed to release Forever Young next. Forever Young should now come but only in the fall with the album. Coincidentally, they were working on another song - in D minor.



**Bernhard Lloyd (1996):** "A few days later Colin called again. We told him that we had almost finished a new number and that we would send him a cassette in a few days. But he became completely impatient and said that he would fly to us in Münster the next day. We just shook our heads at his obvious nervousness. But it got worse. The next day he not only Colin appeared with us, but also our A&R boss Peter Köpcke from the WEA in Hamburg. It turned out that both had actually only come to listen to our new number. I was a bit amazed at so much hype about an album number. As soon as they sat down to sip a coffee, they slid impatiently back and forth like little boys on their chairs, demanding to finally hear the new number. But we put them on the torture a little bit. The tension of Colin and Peter vibrated through the room. Marian, Frank and I were rather relaxed when we finally started the tape machine. Beat by beat, the nervous flickering disappeared in the eyes of the two music business types and gave way to a euphoric glow. When the number was over, both spontaneously got up and many got into each other's arms, as if they had just saved each other's lives. In Peter's eyes, however, I caught a look that reminded me of Dagobert Duck when he goes swimming in his money store. However, the thought that the three of us could be tick, tick and track was far from my mind."

The "follow-up hit" was Sounds Like A Melody and although the song didn't sell as often as Big In Japan, it was a considerable success. There was also a video for Sounds Like A Melody. This was filmed in an ice rink, and you can see the band in front of a very simple backdrop, while characters ride around on ice skates. The poor quality of this video reflects how quickly it was needed.

In the meantime, Big In Japan had achieved Europe-wide success. For Alphaville, that meant tons of airports, hotels, restaurants, radio stations, and TV studios. The WEA even managed to exempt Bernd from civilian service for half a period of time for all the promotion campaigns.

In autumn, the album Forever Young was released together with the single of the same name. The third video clip was shot for this single. The filming location was an old castle in southern England, which was previously a psychiatric institution. You can see the band and some other rather ragged people moving towards the light at the end of the tunnel. The text to Forever Young was originally a different one than the one you could finally hear on the single.



th. The lines "can you imagine how we won the war - little fascist lady she loves you so - following her leader, she's getting in tune" were too offensive for the record company and therefore had to be changed.

**Marian Gold (1983):** "If you've been to a pop concert, then you know who the leader is. Everyone just shouts something else instead of "Heil Hitler". "Can you imagine how we won the war" means something like, you can imagine, that we just have a top-on LP."

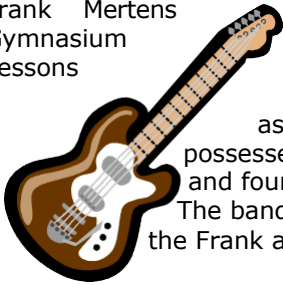
Also, with the album and the single they immediately climbed back high in the charts and countless television and radio appearances followed.

And already now the BRAVO had written more than three articles about the "German pop miracle" Alphaville.

**Bernhard Lloyd (1984):** "Making music is one thing, but the trappings are very self-contained - it's absolutely not like in real life. I don't know if we'll ever become pop stars. That's why we always say "cardboard stars". We are no Simon Le Bons and no Boy Georges!"

# Line-up change at Alphaville

Frank Mertens  
Gymnasium  
Lessons



was born on 16.10.1961 as Frank Sorgatz in Enger. He attended this and decided to take classical piano for 18 months after graduating from high school. He loved classical music by Beethoven, Bach and also the

Music by Klaus Schulze. In the late summer of 1982, he spoke on the phone with Bernd, as he had heard that he was also a synthesizer. They decided on music together and founded with Marian Alphaville.

The band achieved great success very quickly, the Frank also gradually climbed to the head. Frank had different views on the musical

Development of the band, so he decided to go his own way after the publication of Forever Young. After the exit, however, he still had to fulfill his contract with the WEA, so he produced in early 1986 together with Matine (vocals) and Felix Lille (guitar) under the name Lonely Boys another single "Hold Me" (B-side: "Lonely Boy"), which was not a great success. Another single was planned, but unfortunately it is no longer known. After that, Frank disappeared completely from the music business, but continued to make music. Frank lived in France for a while. In the 90s he returned to Germany and lived in Cologne. Under the name Maelstrom he creates very own instrumental pieces of music. His work so far comprises 7 individual compositions, which are available on the

<http://www.maelstrom.de/> Internet under **Fehler! Linkreferenz ungültig..**

In addition, his project includes images and sculptures that must be considered as a unit with music.

On 23.6. In 2000, the complete work was presented at a vernissage in Cologne. Among the guests were friends of Frank,



his girlfriend Martina, who had already belonged to Nelson in the past, and Bernhard Lloyd and his girlfriend.



After Frank's departure, Alphaville decided to continue without Frank. However, not in pairs, so they needed a replacement for Frank.

Marian remembered his friend Wolfgang Neuhaus from Berlin. Wolfgang was born on 6.8.1960 in Cologne. He is known by the stage name Ricky Echolette. Through the stopover Pader-born, where he graduated from high school, he came to Göttingen to begin studying philosophy, and finally to Berlin, where he met Marian in an occupied house in Kreuzberg. There they already began to make music together. When he realized that Marian was serious about making music professionally, they parted ways again, as Ricky actually wanted to be a painter. After Frank left, Marian asked him again if he would like to join Alphaville. So, Ricky went to Münster to audition and within a few days the new line-up was complete. For Alphaville it was also musically an enrichment as Ricky could play guitar in addition to the keyboard.

The last single of the album Forever Young was re-recorded with Rick and on March 1, 1985, Jet Set was released. For the B-side Golden Feeling he did compositional work himself. This song was also the title track of the movie "The Bull and das Mädchen". So, the way forward for Alphaville was paved.

# Afternoons In Utopia



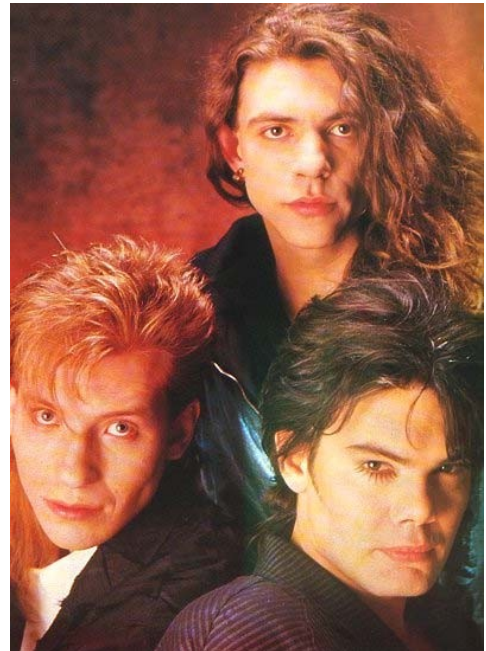
After a two-year break, the new single Dance with Me was released in March 1986. Very quickly Alphaville were again regulars at Formula 1 and also the BRAVO wrote their fingers sore, because there was news in the last two years to the Enough - Frank's exit, the new man at Alphaville, Marian's lightning wedding with the Italian Manuela and the almost as quick separation. And now the fan could finally read something about their music again, because Dance With Me entered the charts on 34 and the new album should be released in June. It had taken some time for the album to be finished and many have

certainly taken part in the first

Hear frightened, because somehow it sounded different from Forever Young - much more bombastic and more pathetic, playful and dreamy and definitely very different than expected.

Alphaville had come up with a complete concept to accompany the release of the record. They had even designed costumes in which the band could be seen in the newspapers, at television appearances and on the cover. The lyrics also follow their own guideline - they are about different people who are traveling and who dream themselves into other worlds to escape their own boring lives.

**Marian Gold (1998):** "Forever Young is a singles compilation. Afternoons became a concept album. Forever Young checks his I- deen from reality: stories, experiences from the "Berlin years". Afternoons tells a fictional, fairytale story. We would have been on the road for practically a year and a half without interruption, airports, hotels, TV stations, production studios, parties, restaurants. We lived, so to speak, on another planet, a really nice planet, but we gained almost no more "real" experiences. Therefore, it was obvious to invent them. The result was stunts like Carol Masters, Twentieth Century, Fantasy Dream and especially Lassie Come Home, where real people and plots go through rather strange metamorphoses. On the first album, each song stood for a completed theme, on the second album all pieces are subordinated to a kind of leitmotif, they represent the individual stations of a fantastic journey. The challenge of Afternoons was to invent al- les, a complete, small, neurotic universe, and to come up with all the people, events and locations in which the songs are about and in which they are about. The beginning and end point of this journey are identical. For example, if you set the playing time of the CD player to "endless", the last piece becomes the first again."



The music and lyrics would be wonderful

suitable for a musical and actually Alphaville also planned to present this album with a multi-media show. Unfortunately, these plans were shattered, probably because the staging as they had imagined it was not financially feasible. The album was produced in New York and Berlin by Peter Walsh and Steve Thompson. During the recordings they worked together with many musicians for the first time. The album was mixed at Manor Studios in Oxford.

The opinions of the media were contradictory, some complained that Alphaville's music had changed too much, others said that Afternoons In Utopia had been the most believable concept album in a long time. After Dance With Me, there were four more singles by Afternoons - Universal Daddy, Jerusalem, Sensations and Red Rose, but Sensations was only released in France, Spain and Switzerland. The B-sides of Dance With Me, and Jerusalem complete the song cycle, which began with The Elevator (I) from the single Sounds Like A Melody and which tells a story of its own - The Nelson Highrise Sector.



The other titles are The Mirror (II) and The Garage (III). With the B-side of Red Rose (Big Yellow Sun) another song cycle is started - Concrete Soundtracks for Imaginary Films.

For the television appearances for Red Rose, they had also come up with something special. A dance teacher was flown in from Frankfurt who had to practice dance steps with Alphaville.

Another special feature of this album was the song Jerusalem, which was originally written for a musical. Unfortunately, this musical was never completed and although the lyrics do not really belong in the concept of the afternoons, it still fits quite well with the other songs in terms of content. The manager of Alphaville at the time was Heinz-Gerd Luetticke.

In the cover of Afternoons, the Moon Office in Berlin appeared for the first time as a contact address for Alphaville. There you could also request the personal and sign explanations for Afternoons In Utopia:



**Albert & the Heart of Gold** = unsere Lieblingsband

**The Aquarian Warriors** = Die mutigen Kapitäne Greenpeace -Ritter)

**Lady Bright** = The Empress of Jerusalem (her favorite carriage is a large yellow Cadillac)

**Cygnus** = The constellation of the swan

**Enrico** = Enrico Berlinguer (deceased leader of the Italian Communist Party and a good friend of Lady Bright)

**Eris** = The Goddess of Discord

**The Genie** = DU

**Billie Holloway** = Lisa da Vinci **Jacky** = Sir

Norman Alfred Perkins **Kitty-Baby** = Der  
Mitternachtspunk

**The Magnet Mages** = Die Journalisten (listen to „Lies “)

**Carol Masters** = Eleonor Rigby

**The Mighty Maomoondog** = The Master of the Universe

**Mr. Rainbow** = Dr. Nelson

**The Solar Boys** = The next Generation

**The little yellow man** = The Mighty Maomoondog

**The Zimmermen** (Lady Bright's opponents)

The entire project showed a great deal of imagination and creativity, but from a commercial point of view, the demands on the "broad masses" were probably a bit too high, because the sales figures were steadily falling.

# Publication in the GDR



In January 1988, a record was released in the former GDR, which is a cross-section of the Alphaville albums *Forever Young* and *Afternoons In Utopia*.

**Excerpt from the promo text from the back cover of the LP (1988): "On the present AMIGA portrait LP, titles from the trio's two previously released LPs are presented in a representative selection."**

The first two LPs of the band have not been released in full form for political reasons. On the A-side of the record, which is about the

East German label AMIGA was released, are the songs *Big In Japan*, *Forever Young*, *Sounds Like A Melody*, *The Jet Set*, *Lies* and *A Victory Of Love*, on the B-side *Dance With Me*, *Sensations*, *Carol Masters*, *Universal Daddy*, *Fantastic Dream* and *Red Rose* were pressed. The songs *Summer In Berlin* and *To Germany With Love* from the first album were banned in the GDR, as it was thought that these pieces contain an anti-class message. In *Summer In Berlin*, the lines "here stands the innocent and there it comes oh so wild, that's when you're longing for a summer by the wall" were perhaps too offensive or dangerous and certainly also misinterpreted. In the song *To Ger-*

*many With Love* probably caused the lines

„Let us build a nightmare nation, learn and work as never yet, that this cold new generation faith in its own fears beget" for the fact that the song was not allowed to be published in the GDR.

## **Marian Gold (1998):**

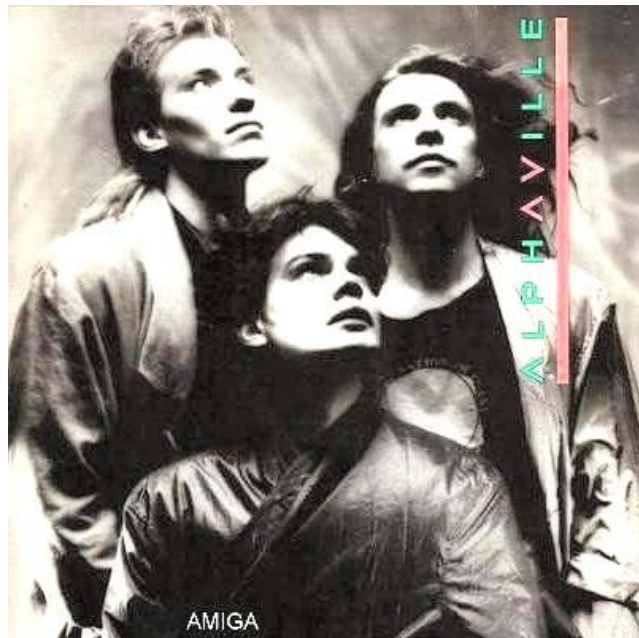
**"Summer In Berlin is a declaration to a city surrounded by a deadly mauer. That's a fascinating, contradictory topic, that's what made this song so appealing. We only thought about its political dimensions when we learned that it was banned in the communist East at the time."**

With the pieces that appear on the AMIGA compilation, it was certainly very right for the state that Alphaville criticized conditions that supposedly only existed under capitalism, such as

Drug problems and prostitution in *Big In Japan*, youth and beauty mania in *Forever Young*, the social differences or the "high society" in *The Jet Set*, the corruption and the illusory world of commercial companies in *Lies* or the sensational journalism and information overload in *Sensations*. The realization was deliberately used that pop music educates the youth and said criticisms were ultimately completely in the sense of the GDR system.

For the cover of the LP the image of *Afternoons In Utopia* was used. Only the Al-bum name was covered with a solid bar and the AMIGA lettering was inserted into the lower edge of the LP. On the back of the record is a text by Lothar Dungs that outlines the history of Alphaville. The lyrics to the songs were not included.

After the fall of the Berlin Wall, the AMIGA LP became a sought-after collector's item, especially among American fans.



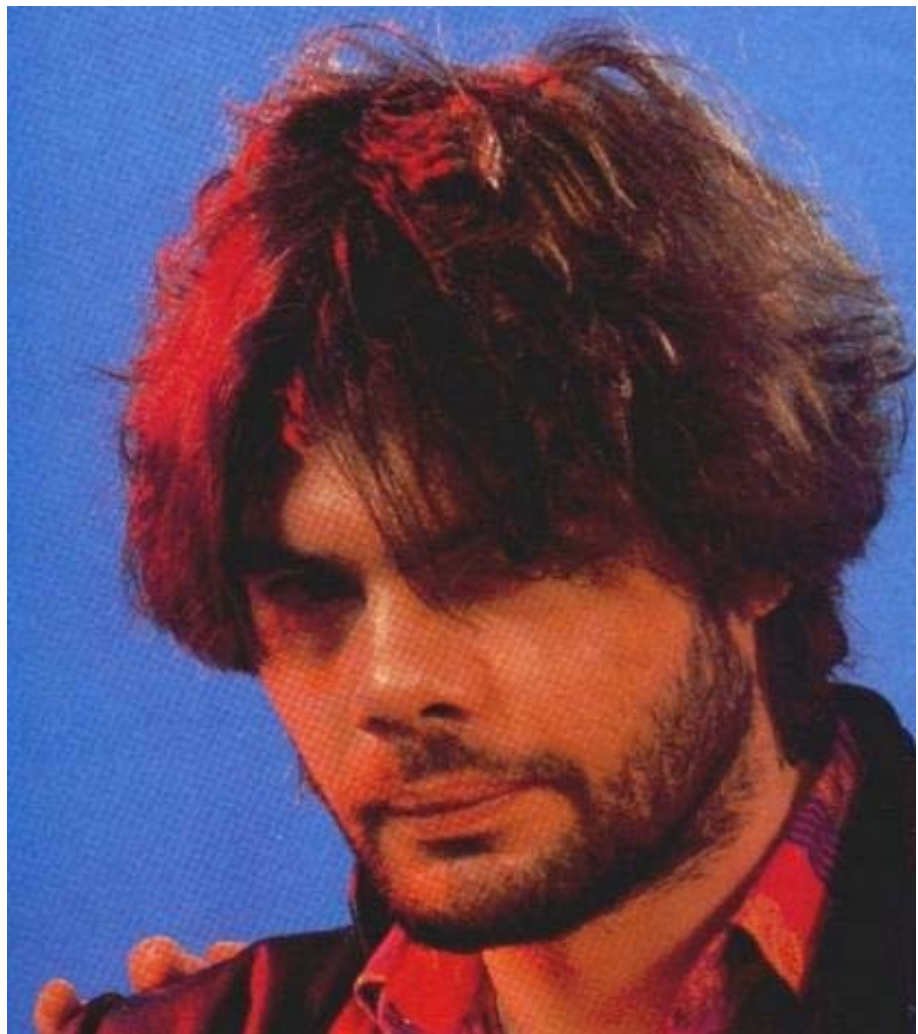
# Albert And The Heart Of Gold



For the first time this name appeared in the cover of *Afternoons In Utopia*, where this band was named as the author of the song *Lady Bright*. In the personal and term explanation for this album, which was sent by the Moonoffice, Albert And The Heart Of Gold were listed as "Our favorite band". In fact, however, it was a project that Marian had founded at the end of the 80s in order to finally be able to perform live, as there was no agreement within the band Alphaville regarding concerts. The occupation of the project was not fixed. Marian referred to himself as Albert Gold. The most important concert was certainly the '87 Aftritt at the Tempodrom in Berlin. This concert featured Christian Florie (guitar), Wulf Claussen (bass), Stefanie Marcus (bass), Julie Ocean &

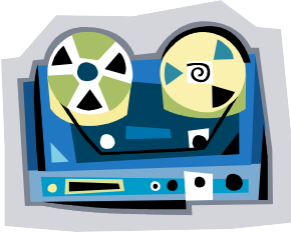
Rainer Bloss (Keyboards) and Albert Gold / Marian (Lead Vocals) to Albert And The Heart Of Gold. For the backing vocals were Gabi Becker as well as Julie Ocean and Steffi Marcus. Recordings of this concert were first released on the "History" cassette, which was only released to members of the Moon Office fan club. This was the song "Islands", originally from New Music, and a rather punky/trashy version of Big In Japan, where you might think that the Guano Apes covered this song and not the single version from 1984. Two more songs from this concert can be found on the *Dreamscapes*. The first is also a cover version called *Mercury Girl* and can be found on the Live CD. The original version comes from

Martin Newell / The Cleaners from Venus, an all-round artist from England. The second song is *Underworld* on the *Dreamscapes* CD #5. *Underworld* was presented at this concert in dense form, with little musical accompaniment, as the lyrics were still very new. This song was only properly produced later. Under this Find Names no further actions took place. Contact with various People of this However, the project remained the best. But it has been mainly extended for studio recordings.





# Lunapark



In the two years from 1984 to 1986, Alphaville had gained enough experience and also the necessary financial resources to take another step towards independence - their own studio. There were plenty of reasons for this: Alphaville had a belt takeover contract with the wind turbine and bore the costs for the production itself. But having your own studio is much cheaper. Alphaville are a studio band, they need the atmosphere and the technical possibilities of a studio to compose themselves in order to be able to implement their ideas. This allowed them to create the atmosphere of the premises themselves and also without pressure and time limit

work. In addition, it can be found in its own studio, in which from the original version to the final product On everything is done with the same technique, it does not happen that certain sounds, which are otherwise recorded less professionally and then mixed elsewhere, are lost. After building the studio for about 1 year, they were able to "move in" in the fall of 1986.

The name is to be translated as moon machinery and also means hype in Italy. It was also used for the publishing house that Alphaville and Nelson had at the time.



Alphaville were also able to support other still unknown bands through the Lunapark Studio, e.B. Chinchilla Green recorded and released their songs there and The Other Ones and SO36 also received support from Lunapark GmbH. Even better-known artists such as B. Eurythmics, Nena, the Ärzte or Roger Waters (Pink Floyd) have produced there.

"Comme Vingt Mille Lieues Sous Les Mers" and "Big Yellow Sun" were the first two songs to be written in Lunapark. The two albums "The Breathtaking Blue" and "Prostitute" were produced there. Marian's first solo album "So Long Celeste" was recorded at Lunapark, but not mixed. Even a large part of the songs of Bernd's second project Atlantic Popes have already been recorded in Lunapark.

## Equipment used:

**Mixing console:** DDA-AMR 24 with Optifile automation (84 channels during mixdown)

**Multitrack:** Otari MTR 90 with Dolby SR

**Sounds:** Prophet VS / 2 x D 50 / 2 x FMAX / DX 7 / TX 816 / DW 8000 / Jupiter 8 / PPG 2.3 / Waveterm B / Fairlight / S 50 / Matrix 1000

**Effects:** Lexicon 480 / PCM 70 / PCM 60 / AKG ADR 68 / SRV 2000 / DRV 3000 / T.C. 2290 / div. Yamaha Delays / Moog Vocoder

**Machines:** Atari ST with Creator / Export / Unitor QX1 / MPC 60 / Linndrum

**Synchronizer:** Friendchip SRC / Adam & Smith Zeta Three

**Dynamic Effects:** Drawmer / BSS / Tube Tech / EMT **Mikros:** Neumann / Schoeps



The "equipment" also included Oswald Krienke (technician), Frank Rosmann and Alex Backers (assistant engineers). The studio was located on the top floor at Mehringdamm 32 in Kreuzberg. Alphaville had rented about 300 square meters and tinkered for over half a year. The technology was first tested during the production of two B-sides, but then a number of technical details had to be changed.

After the production of *Prostitute*, Alphaville decided to dissolve the studio in December 1995, as the premises and the technology were now a block on their legs. The rent had risen about 8 times in the 9 years. The technology was outdated, and the recording and production could now be realized with much less technical effort. Much of the equipment was sold and the mixing console was rented out for a while. Today Bernd has a small studio near Berlin and Marian also has the opportunity to compose and record in his apartment. All the equipment now fits into a station wagon, and you can go anywhere to produce an album. So Alphaville took advantage of this opportunity and produced the album in 1997

"Salvation" in south-west France.



# The Breathtaking Blue



Due to the construction of the Lunapark Studio, the fans had to wait a little longer for a new album this time. This was finally released in March 1989 and was produced entirely in his own studio with the help of Klaus Schulze (Ex - Tangerine Dream). What was new was that each song was written, recorded and produced in turn. The Breathtaking Blue conveys its very own atmosphere, triggered mainly by different wind sections, several background singers and sounds that no longer seem quite so electronic. The album is very experimental

and can be compared to the music of a big band rather than the first two Alphaville albums.

From a commercial point of view, The Breathtaking Blue is more likely to be as a flop. Even the three singles' "Romeos", "Summer Rain" and "Mysteries Of Love" could not build on the first successes. Presumably, the experimental and mature sounds no longer fit into the hit lists, into which slowly but surely already superficial techno-pop crept in. After all, it can be quite exhausting when you have to listen to an album first. This is even more difficult when the texts are also demanding.

The collaboration with Klaus Schulze came about rather by chance when he came snowed into Lunapark studio one day. At first, they only wanted to produce one song together. In the end, however, he supervised the entire production.



**Bernhard Lloyd:** "We would probably have done the entire production alone if Klaus Schulze had not appeared in our studio that evening in May. Although we didn't know each other, spontaneous sympathy led to the decision to produce a piece together. Klaus' unprejudiced manner, his musical empathy and his unobtrusive but captivating know-how led to an excellent collaboration..."

He probably also encouraged Alphaville to try different experiments. Due to his influence, more "real" instruments were integrated than in previous productions.

**Klaus Schulze:** "It was my idea to use more elements of live music, e.B. with the title "Summer Rain", for which we used some live instruments. I think you can probably hear it sound more alive than all the sampled stuff you hear so often these days. The development of the vocals also became very significant in this case. I think that we have created a pleasant symbiosis that contributes very much to the live feeling of the album."

Most of the songs are rather jazzy oriented. The only title that does not fit properly on the Album is Ariana, as this sounds rather shallow. Patricia's Park is the band's first released instrumental track. On some of the released CDs there was also a technical novelty with the name CD graphics. With an appropriate player you could view different images and texts. The cover of the CD consists of a combination of two paintings by Michelangelo and Peter Bruegel. The colour scheme was naturally painted in "breathable blue". Despite the relatively low-

In terms of advertising on the part of the record company, Alphaville could be seen in some television shows, such as B.dem ZDF-Fernsehgarten, with the respective singles. In addition to Klaus Schulze, several other prominent people participated in the recordings of the album, including Hansi Behrend from Ideal, Chinchilla Green (Patti Galore, Michael Ryan, Julie Ocean and Eff Jott Krueger - Ex-Ideal), As well as Rainer Bloss and Gabi Becker. The Breathtaking Blue is a very relaxed



Album, nevertheless, there were considerable discrepancies within the band during the production, which led to the fact that after the release they took a longer break and followed their own projects. These are Marian's solo album So Long Celeste and Bernd some remixes for the compilation First Harvest from 1992 and the beginning of his collaboration with Max Holler, which later became the project "AtlanticPopes".

# Songlines



After Alphaville had to endure the joys of video clip shooting several times for their first singles, they decided to use the money for three ordinary videos in a different way this time for The Breathtaking Blue. They wanted to understand the aesthetics of traditional video clips

escape and find an approach to the film.

This led to the release of the video Songlines in March 1990. This video compilation contains 9 short films for the songs of Breathtaking Blue. The tenth title "Anyway" runs to the credits. Each film was shot by different directors from six countries. They chose the titles themselves at will. Alphaville had no influence on the work of the artists. The songs were the only basis. The

Music or the lyrics were translated into the respective director's own cinematic language. Here- at was dispensed with dubbing singing and musicians jumping around in front of the camera. The title of the video was derived from an Aboriginal myth. They believed that the gods created everything that existed on Earth by walking through the desert and bringing all creatures and things to "life" through song. The Aborigines still follow these "songlines", led by totems of the gods that only they recognize.

The order of the videos does not correspond to the titles of The Breathtaking Blue. The opener "For A Million" was filmed by Alexander Kaidanovsky from the former Soviet Union. He was particularly interested in the absolute artistic freedom granted to the directors of Alphaville. The video is a fantastic series of surreal images.

A shy and beautiful woman appears to a monk in his spartan and chaste life. This triggers in him a strong inner conflict and confusion. In the end, however, he succeeds in destroying the source of this vision.

The video about "Romeos" is by Ian Pringle from Australia.

He tried with his pictures the lyrics of the song to interpret.

The main actor has already appeared in various well-known youth films. The director has tried to reproduce the mood of the song by recording night scenes from Melbourne and letting the actor wander and search in the turmoil of the big city. You get the feeling that he doesn't really know what he's looking for. This also represents the loneliness that reflects the text.

The video for "The Middle Of The Riddle" is by Christoph and Wolfgang Lauenstein from the Federal Republic of Germany. The short film "Balance" already existed before Songlines. It was the final thesis of the two brothers during their studies. For the Alphaville title, the film was re-edited. A year later they received an Oscar for it. The images and the text are independent of each other and yet the idea on which both are based seems to be similar. In the fully animated film, you can see puppets on a platform fighting over a box. No one knows what's in the box, but everyone wants to be the first to find out. In morality, the mystery remains unsolved.





Slobodan Pesic from Yugoslavia dealt with "Heaven Or Hell". The clip was shot in Belgrade and processed philosophical themes of the song into surrealist images.

The video for Ariana was shot by Olaf Bessenbacher from West Berlin in collaboration with Ricky Echolette. The short film is reminiscent of science fiction comics in which the hero has to overcome various obstacles. The performers include members of the "Other Ones". Alphaville also appeared for a very short time.

The film for "She Fades Away" was created by Mao Kawaguchi from Japan. This is an abstract sequence of cityscapes that have been adapted to the music. Although no real content is recognizable, it still conveys the loss and loneliness that play a role in the text.



Susanne Bier from Denmark shot the clip for "Summer Rain". She only uses individual photographs, which in their sequence appear like a love story during the turn of the century. The pictures are very sensual and mystical.

Alex Proyas from Australia is probably one of the most well-known directors represented here today. His greatest successes were e.B. The Crow and Dark City. For Songlines he has dealt with the song

"Mysteries Of Love". The focus is on a man and a woman who embark on a symbolic journey of discovery in isolation from each other and lost in the Australian outback. Both fin-

the remnant of the other separated by time and space.

The last title "Patricia's Park" was edited by the North American Godfrey Reggio. To this end, he has re-edited excerpts from his relatively well-known films Koyaniscatsi and Powagqatsi so that they fit directly into the music. The video is a simultaneously beautiful and shocking depiction of the people of our time. This was juxtaposed with images of untouched nature.

The process of establishing contact and deciding which director would film which song was rather accidental. Alphaville had an acquaintance Rosemarie Couture who knew her way around the film business and helped organize the Berlinale. Contacts were made through them. The directors chose for which title they wanted to shoot a clip.

**Bernhard Lloyd 2002: That's just how it turned out, which director makes which song.**

**We relied on the fact that if someone is interested in a song, he will already find the right thing and that's it. The directors had no specifications, except for the song itself, of course. It was like a bag of miracles every time a movie arrived.**

As with The Breathtaking Blue, there was also a technical novelty in Songlines. In addition to the publication as VHS, the compilation was also available as a laserdisc.

At the beginning of 1990, Alphaville went on a cinema tour in western Germany with their video in their luggage.

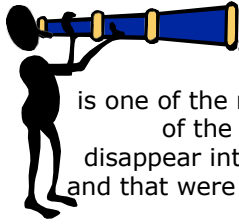
### **Songlines in the cinema:**

31.01.1990 Hannover / Hochhaus 01.02.1990  
Kassel / Gloria Palast 02.02.1990 Frankfurt /  
Harmonie 03.02.1990 Cologne / Broadway  
04.02.1990 Münster / Metropolis 05.02.1990  
Hamburg / Neues Cinema 06.02.1990  
Stuttgart / Atelier 1 07.02.1990 München /  
Malteser B 08.02.1990 Berlin / Filmpalast





# So Long Celeste



Eight years have passed since the release of *Forever Young* and Alphaville haven't staged a tour since. There were also indifferences within the band, as Bernd did not want to perform live. This

is one of the reasons why Marian released his first solo album in August 1992. During the productions of the Alphaville albums, he had written several other songs that he did not want to simply let disappear into oblivion. In addition, he planned to cover some songs that he liked from other artists and that were partly forgotten by the public. In a band, when writing and arranging music, you have to be willing to compromise. With these sometimes very personal titles

Marian had decided to circumvent the compromises.

**Marian Gold 1992: "Between the productions of the Alphaville albums, other projects such as. B songlines and activities besides the music, I regularly wrote songs that did not belong in the Alphaville context from the beginning."**

After a night of drinking, he went back to the studio to record a song fragment. The tape has been lost and thus also the idea for the song. The only thing left was the title – *So Long Celeste*. This ultimately became the name for the album. On the LP there are 10 tracks, of which 4 tracks are cover versions. "The Shape Of Things To Come" is originally by The Headboys, "One Step Behind You" by The Furnitures, "Roll Away The Stone" by Mott The Hoople and "Peace On Earth" by a Berlin band called Boom Operators.

Die Titel "One Step Behind You" und "And I Wonder" wurden as singles, but both flopped, so that the third release "Today" seemed only as a radio promo single.

The album was almost completely recorded at lunapark studios in Berlin, with Kid & John taking over the production. The producer duo was best known in the British dance scene. They were also involved in the Alphaville compilation "First Harvest" and especially in the '92 version of *Big In Japan*. Other musicians were z.B. Rainer Bloss and Andreas Schwarz-Ruszczynski.

**Marian Gold 1992: "I had very concrete ideas on how the Songs should sound at the end. So, it seemed like a determination that I met Kid & John. I discovered a kind of mental agreement between the two and me, something that doesn't often happen to me with people I don't know – they put my ideas into practice. The result could be described as a kind of Rythm 'N Bues Atifakt, which has been translated into the language of the machines."**



The promotion for the album was low. Except in a few TV shows such as B. Elf 99 there was hardly anything to note about the publication. On the cover of the CD was a sticker announcing Marian as "the voice of Alphaville". The basic atmosphere of the LP is rather rocky, and the songs would therefore have been good for a tour. But since concerts for the next Alphaville album were already planned at that time, this idea had been shattered. A year after the release of *So Long Celeste*, a compilation with three unreleased videos was available from the Moon Office. In addition to a clip for "Big In Japan 1992 A.D.", which consisted of some early video recordings and excerpts from songlines, you can use videos of Watch "One Step Behind You" and "What Is Love". Both clips were shot by Vanessa Vassar in New York and Berlin in 1992.

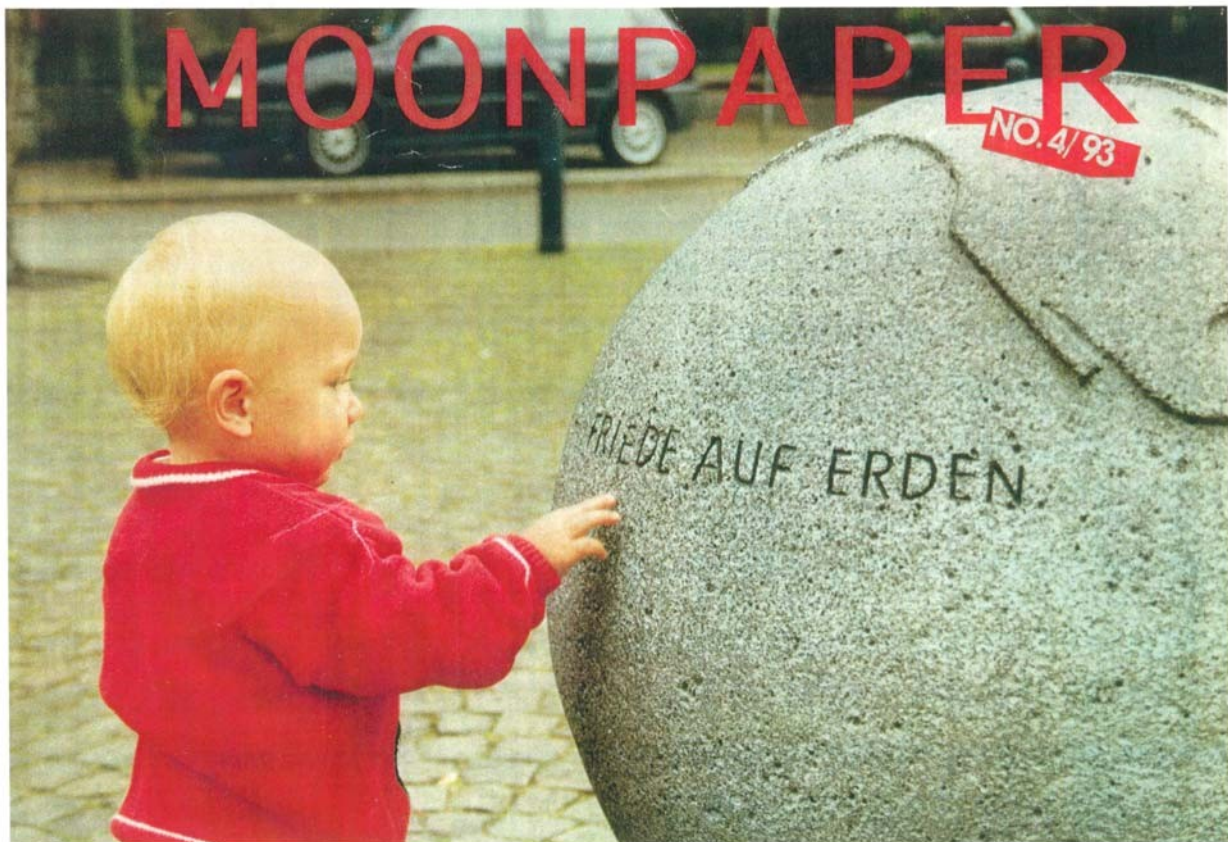
# Moon Office



For the first time, the name Moon Office appeared in the Cover of Afternoons in Utopia in 1987.

At that time, it was the contact address for fan mail and autograph requests. During the 1980s, several fan clubs were founded worldwide. Decided in the early 1990s

Alphaville then founded an international fan club, which in turn was called Moon Office. In 1992, the MoonPaper was first published. The fanzine should be published for a contribution 4 times a year. In addition to interviews, concert dates and other articles about Alphaville, you could also learn a lot about the fans. In addition to a relatively large merchandising offer, there were also special releases such as the History Cassette or the Moon Office Video Compilation with "What Is Love", "One Step Behind You" and "Big In Japan 1992 AD". The fan representative and editor of the Moon Paper was Marion Schmidt. In the mid-1990s, however, the Moon Office had problems keeping up the work. The successor was Moonbase from 1997.





# Prostitute



After a break of almost five years, *Prostitute* appeared in October 1994. It was the last album that was made almost exclusively at Lunapark Studios in Berlin. For the next record, it was decided to use smaller, but more modern equipment. The title goes back to the situation in which musicians within the music industry, i.e., that artists basically have to prostitute themselves in order to be successful. Unlike the last three albums, *Prostitute* has again, a completely different atmosphere. The music and the lyrics sound angrier, snappier and partly more cynical.

The "simplicity" of *Forever Young* and the dreaminess of *Afternoons In Utopia* are almost completely absent. The lyrics are mostly based on political and philosophical themes. "The Impossible Dream" and "Faith" are the only personal titles that still have a positive character. "All In The Golden Afternoon" comes almost literally from Lewis Carroll's "Alice in Wonderland" and "Iron John" is by the Grimm

Fairy tale "Der Eisenhans" inspires. "Ascension Day" is Freddy Mercury's gewidmet and on closer inspection one can see musical parallels to Queen's "Innuendo". "Parade" and "Paradigm Shift" were written by Ricky Echolette and Marian actually wanted Ricky to sing these songs herself. Unfortunately, this did not happen. "Ivory Tower" is reminiscent of a Beatles song from the structure of the lyrics. The text contains various references to some of Alphaville's earlier titles and seems like a review of the past years in the band's history.

The lyrics in the CD booklet are in the Manuscript of the artist, who also painted the picture for the cover, printed. Scripture is rather illegible, and, in some cases, words are more pronounced. When these words are combined, the following phrases emerge, all of which can be associated with the subject of prostitution: son of a bitch; prostitute – woman who offers her body; indiscriminate sexual intercourse; intercourse especially; for hire; for base gain; one's hour. The painting and design of the cover is by Knit One Purl One.





The first single was "Fools". The song appeared in a time when almost exclusively dance music was playing on the radio and in the discos, where the lyrics were not really important.

In contrast, "Fools" had a very strong political statement and also attacked the people who blinded themselves and let themselves be lulled by the current music. Possibly this was also the reason why the title flopped, but they had flown to Mexico especially for the video shoot (video clips currently gained very strong influence through Viva also in Germany). Although the video did not run very often on TV, it was still very handsome and supported the message of the lyrics adequately. On MTV, the clip was even banned because of some scenes of a fight.

**Marian Gold (1995):** In the last song of Prostitute, "Apollo", I describe that the album represents the end of a certain mentality. A certain development has been completed. With Prostitute, a certain era has been completed for Alphaville and the next album will be quite different, with a new concept.

Prostitute was the most elaborately produced album and represents a high point in the history of Alphaville's due to its complexity and musical maturity. The album seems very self-contained and rounded off both thematically and musically, but it was still not designed as a concept album. Although the basic mood of the record is rather gloomy, "Apollo" still comes to a positive and optimistic conclusion at the end, because the phoenix will rise from the ashes.





# The first tour ...



Already in the eighties Alphaville aspired to a tour, but it never came to that. Only two short performances in Burglengenfeld (Anti-Wackersdorf "WAAhsinn"-Festival) and Berlin (Alles-Lüge-Festival) jumped out.

It was not until 1993 that the first Alphaville concerts in over ten years took place. Thereby

The gig in Beirut even threatened to burst because Lebanon was involved in the war with Israel.

Since the war situation at that time was very dramatic, Marian in particular was very reluctant to fly to Lebanon.

**Marian Gold 1993: "We just can't play in Beirut yet. The situation is too uncertain, and I can take responsibility for all the other people involved including concertgoers."**

Fortunately, Marian relented after all, as even Lebanese policy guaranteed security. Thus, the "live band" Alphaville (Marian, Bernhard, Ricky, Rudy Nielsen, Hansi Behrendt) flew to Beirut for their first gig. In the same year, Alphaville also played in the same line-up at the Rocktops Open-Air Festival in Finland.



In 1995 it came to the first Alphaville tour "Peace On Earth" in the cast:

Marian Gold – vocals, Robbie France – drums, Martin Lister – keyboards, David Goods – guitar, Alex Slavik – bass.

From 1996 Bernhard was also behind a second keyboard on stage, Ricky did not want to participate for private reasons. The tour began on June 11, 1995, in Wroclaw (Poland) and brought Alphaville in the following three years to Lebanon, Turkey, Sweden, Estonia, Lithuania, Latvia, Hungary, Czech Republic, Slovakia, Peru, Russia, Portugal, Switzerland, Singapore and Germany, where it ended in Zeitz on November 7, 1998. For Marian, it was finally the contact he wanted with his audience. That's what he needed, Bernhard, on the other hand, made himself very rare on the live stages, as the stage is not his profession.



#### Typical setlist of the tour:

1. Intro
2. Soul Messiah
3. Victory Of Love
4. Guardian Angel
5. Control
6. Monkey In The Moon
7. New Horizons
8. Sounds Like A Melody
9. Flame
10. Wishful Thinking
11. Dance With Me
12. Forever Young
13. Jerusalem (Bonus)
14. Jet Set (Bonus)
15. Big In Japan (Bonus)
16. If The Audience Was Listening (Bonus)

During the tour the band line-up changed. The bass soon disappeared completely from the stage, Rob Harris replaced David Goods on guitar and Pierson Grange stepped in for Robbie France on drums.

Already on the instruments you can see that it was not canned music. No, that was really live music (even if part of the com-

Alphaville also got to feel this at some festivals, where bands of the same origin as AV performed with playback. The stage set-up was quite simple, without any major tam-tam. Around the stage light trusses with spotlights and behind the musicians a poster with PEACE ON EARTH, ALPHAVILLE.

During the many concerts, many fans met again and again in different cities and friendships were formed. Such a concert could become a real experience, as you even had the chance to give Marian and band even personally. That is why we have tabled a number of amendments. If you waited on the edge of the stage after the end of the concert, it often happened that you could get through the manager into the backstage area and even have a few dialogues with Marian. Until this tour, Alphaville were practically intangible, for over 10 years, now they were directly opposite. A crazy feeling. The band also liked the proximity, so on December 22, 1996, they invited to the Q-Club in Berlin for a Fans & Friends Party. There are over a hundred fans from all over the world and made their own Christmas present. Experience Marian, Ricky and Bernhard up close for the first time. It was a long night, in which Marian then also stepped on stage and addressed the following words to the guests.

**„OK. We are going to play a few songs, we didn´t work them out very much you know, so this is completely live, completely improvised“.**

In the room it literally crackled with tension. Marian sang for a whole hour, accompanied by the live musicians of the tour. With "Forever Young" you could only hear the audience singing.





# Moonbase



Behind Moonbase is the new fan center, which emerged from the Moonoffice. While fan magazines were still sent to the members of the club during Moon Office times, the flow of information now takes place almost exclusively via the Internet. In addition, Moonbase acted as Umbrella organization that the local



Fan clubs that have now gradually emerged worldwide and are intended to provide information. The linchpin was now the official website of Alphaville, which for the time being could only be reached under domains that were difficult to remember. Webmaster of the site from the beginning was Tobias Prohl, himself a former member of the Moon Office. In the following years, he steadily shaped the website with additional features and then came to the German [domain](http://www.alphaville.de) [www.alphaville.de](http://www.alphaville.de).

Monika Timm worked at his side, who was the written contact person for the fans and especially the local fan club manager. She was also responsible for the "installation" of the website.

Tobias and Monika were always in contact with Marian, so the speed of the News information on the positive side, provided you already had an Internet connection at that time. Information in the usual print form was now only available via the local fan clubs.

The most dedicated official fan clubs have been formed since 1996 in Sweden, France, Germany and the USA.



# UNITED



Marian's second solo album "United" will be released on December 5, 1996, exclusively in South Africa on the label TUSK. The name United came about in a curious way: Since Marian could not find a title, he first called it "Untitled", later he left out the "t" and the "l" – and already "United" was born. "United" was the

first publication that could not be easily purchased in the store. Marian

Thus initiated the Alphaville policy of distributing the publications only via the Internet. ALPHAVILLE were of the opinion that this is the market of the future, certainly not a wrong conclusion in the age of Internet and Co, but probably too early to achieve remarkable sales figures there. In order to continue to have commercial success, you must continue to use a classic sales partner. But they kept this opinion until the live album "Stark Naked And Absolutely Live" in 2000.

From the album "United" only the 1-track promo single "Feathers And Tar" was decoupled.



**Marian Gold (1995): "I wanted to keep the music as close as possible to the original demo versions"**

"Danger In Your Paradise" (during a taxi ride through Berlin) and "Feathers And Tar" (in a café) can be heard in the German crime thriller "Nur aus Liebe" (with Katja Riemann and Hannes Jaenicke). Marian has also ventured into cover versions: "Say It Ain't So Joe" by Murray Head and "So- me People" by his idol David Bowie. The album impresses with its compactness but also with the individuality of individual songs. Particularly noteworthy is "Cosmopolitician", which will probably be regarded as the figurehead of the album forever. "Cosmopolitician" was to remain an integral part of the live gigs until the "Miracle Healing Tour 2002".

In 1999, "United" was released again via NAVIGATOR, the "Alphaville label". The result was the "marriage" to the sales partner A DIFFERENT DRUM (ADD) from the USA. That company specialized early on in the trade in synthpop articles on the Internet. The circulation was now much higher than that of 1996. In most music collections you can now find the ADD edition, the TUSK version becomes a collector's item. In ADD's bestseller list, United immediately jumped to the pole position.



# Salvation



After three years between two releases, the fifth Alphaville album "Salvation" was released on September 1, 1997. Meanwhile, Alphaville has shrunk to a duo. Ricky Echolette left the band to be more private

To dedicate things. From now on he lived permanently in Les Landes in France. Near Ricky's house, Marian and Bernhard rented a house and wrote except for "Pandoras Lullaby" and "Inside Out" all songs there.

**Marian Gold 1997:** "Ricky's exit had been a decision that had been pending for a long time, which also had nothing to do with the musical, but was simply based on the fact that our lives have separated. When he said that he wanted to get out of the band, it made us all a bit melancholic. We kind of felt like an era was coming to an end. If I

now he would not miss us, that would probably be very misleading. We actually want to continue in this two-person line-up for the time being. This trio line-up has actually always led to the fact that our President. — The next item is the joint debate on the following motions for resolutions: We have just made the experience with "Salvation" that everything is a bit faster if you set clear standards and work in a disciplined manner. Ricky has made a lot of really important contributions to the last two albums, there's no question about that. But I think that in the future we will be able to work even more effectively as a duo, simply in terms of speed... For me, it's simply important that I can work on music with someone. Because it just gets too boring in the long run alone. And because you also need someone else's input."

"Salvation" was finally produced in London by Andy Richards. According to critics, Alphaville went along with "Salvation" back to the roots, so to speak.

Simpler song structures and more Electronic than on prostitutes.

In advance, WEA sent the single "Wishful Thinking" into the race in June. But that was not well received. According to the record deal, Alphaville still had an option for two more single releases from "Salvation". But there was only a promo release of

"Flame", after which WEA and Alphaville ended the cooperation.

The band photographs are by Albrecht Fuchs ("One of the best German photographers of his generation." Der Tagesspiegel) at a photoshoot in London. A photo of Marian not included in the booklet can be seen in Albrecht Fuchs' "Postkartenbuch" (ISBN 3-932170-44-X).





**Excerpt from a review by Backagain.de:**

*With "Inside Out" the CD starts as usual quite calm and relaxed. This is followed by "Monkey In The Moon", which picks up the tempo a bit, but still only stays in the medium-fast range and is simply a wonderful pop song. Then come with "Guardian Angel" and "Wishful Thinking" two absolute grenades that show the band from their most danceable side. Why not at least "Wishful Thinking" has become an absolute chart-topper, I will never understand. Here Gold and Lloyd perfectly combine the ingenious melodies for which I love ALPHAVILLE so much, with the ever-improving vocals of Marian Gold and modern rhythms based on techno. That's how I imagine a perfect pop song. Well, it should not be anything with a top hit and so the release was again largely reserved for the sworn fans, at least in Germany. "Flame" is a typical ALPHAVILLE ballad that you want to listen to by candlelight alone or in pairs for hours. Then "Point Of Know Return", a song in the medium-fast style of "Monkey In The Moon" and "Control", again created for all dance floors of the world. The most unusual song on "Salvation" is the slightly dark and somewhat experimental "Dangerous Places". Pretty ingenious but is a bit isolated in the context of the pop music that can be heard all around. It becomes more typical again with "Spirit Of The Age", although here too they experiment with sounds unusual for ALPHAVILLE. Strange song, not really 80s anymore, not yet full 90s and yet a lot of both. Perhaps one of ALPHAVILLE's most undervalued stocks. "Soul Messiah" is perhaps most reminiscent of previous tracks and "New Horizons" is also quite typical. "Salvation" then ends with the orchestral "Pandora's Lullaby", which dreamily dismisses the inclined listener and gives him the feeling of having heard a wonderful CD that contains all the strengths of ALPHAVILLE and also satisfies old fans without losing sight of a new potential audience. THAT's what makes a great band, doesn't it? (A.P.)*

In 1999, "Salvation" was released again via its own label NAVIGATOR in the United States, as the WEA version was only available in Europe. The remake had a modified booklet and also three bonus titles to offer.



# DREAMSCAPES



Since 1997, Alphaville has been constantly busy creating something very special for those who have made Alphaville what they are today... their fans. After all, so much unpublished material was hidden in the parlours of Alphaville.

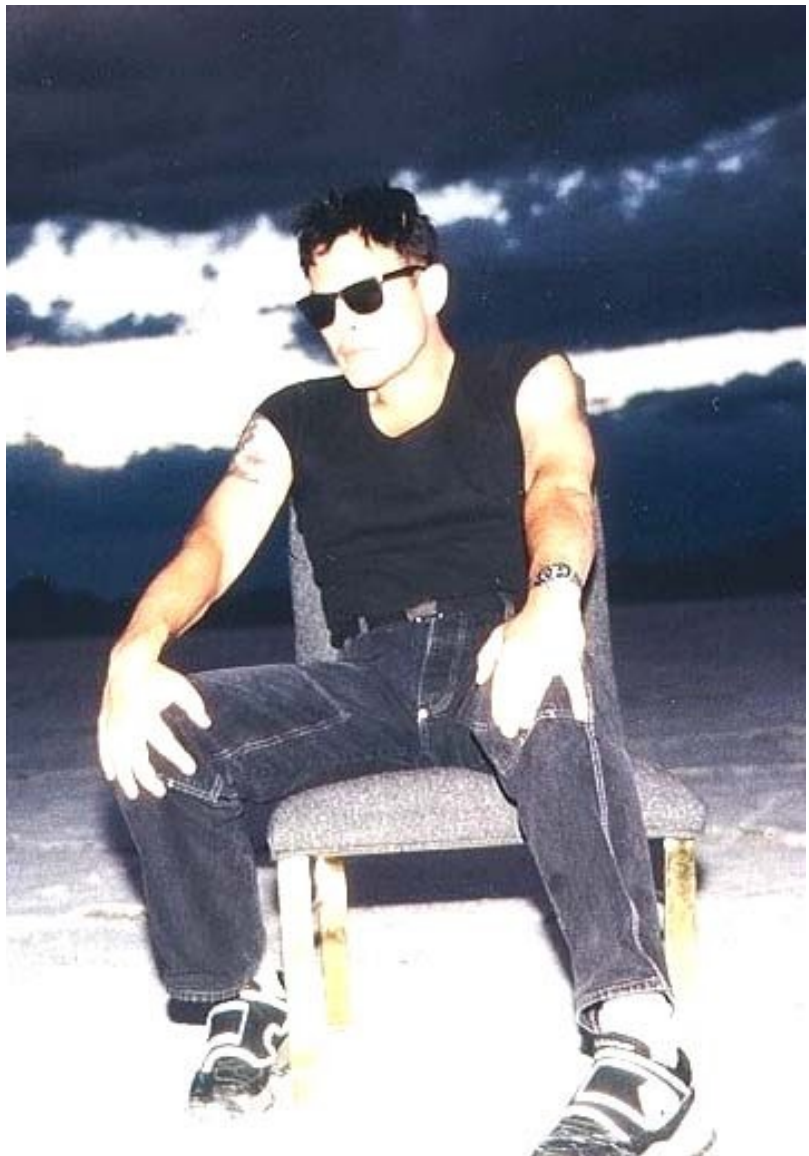
**Bernhard Lloyd 2003:** "The processing of the archives for *Dreamscapes* was absolutely great, wonderful, wonderful and exciting. Everywhere they were in some drawers and cabinets, whereby the multi-track tapes were already a were not very orderly and stored with me in the chamber.

The result is an 8-CD box set with 9.5 hours of music! This means demo versions, B-Sides, remixes of already published pieces, totally unreleased material and live recordings. The circulation was initially 1500 pieces. After the sell-out, fan clubs and management once again made a pre-order, and another 500 pieces were issued.

**Marian Gold 1998:**

**"Dreamscapes is the Alphaville Anthology, a mirror of our musical work of the last twenty years, a gift to the fans. All the material on it is unpublished. There are versions of songs that people know, but we have taken great care not to take boring remixes of already known pieces that actually only have a different groove. They are all very different from the originals, even in the singing. Some of the pieces are even built on completely different harmonies and also sung in a completely different way."**

Originally, the publication was scheduled for September 1998. But there were unforeseen legal problems with the old record company WEA and they were also on tour. Thus, everything was postponed to the beginning of January 1999. For Saturday, January 9, 1999, all fans of Alphaville were invited to Berlin for the release party; Location: Spice Graphics. Finding the scene club on the Prenzlberg was already a first challenge. No advertising sign, no house number. Finally, in a



Backyard a staircase leading to the basement. Dreamscapes, which had not yet been heard by any fan, ran in the club throughout the evening.

In addition to numerous fans who flocked to Berlin from all over the world, Colin Pearson, Rainer Bloss, Karin Giesemann and Marion were also present. In the largest room there was a small booth, in which later also a small live concert took place, which was of course the highlight in addition to the conversations with Marian and Bernhard.

One month after the release party, the dispatch of the "Dreamscapes" began. The Dreamscapes was offered for a price of 230, - DM, this also included shipping from the USA, as the boxes were sent on their way by ADD. Eight weeks later, it was also possible to move in from German country. A German co-partner of ADD (SPR) also distributed "Dreamscapes" via the Internet. But not only the exquisite selection of music pieces was unique. The icing on the cake was the fabulous 64-page booklet printed in high gloss.

**Marian Gold 1998:** "With the artwork, I had imagined everything a bit easier. We bought such a nice big computer but dealing with all these different software programs and balancing between them is not so easy. We always have to do 10 to 20 restarts a day to get everything on track... As a result, we have an uncanny loss of time."





# DREAMSCAPES TOUR



In 1999 they went on a long tour. Nearly 70 concerts in 17 countries have been held around the globe. Marian signed 3 musicians. Martin Lister, Rob Harris (guitar) and Shane Meehan (drums), who have been on keyboards since 1995. Rob and Shane recommended Martin Lister to Marian. The tour started in mid-January in Alphaville crazy Scandinavia. The halls were almost always filled around the 1000 visitors. Many guests are cautious at the beginning of the concert, as Alphaville plays unusually hard guitar sounds for a band that had cult status with synth-pop in the 80s.

**Marian Gold 1999:** "If I present the songs on stage as they are on CD, then I don't need to do a concert at all. I want to reinterpret old pieces, sometimes rocking, sometimes electronic- modern."



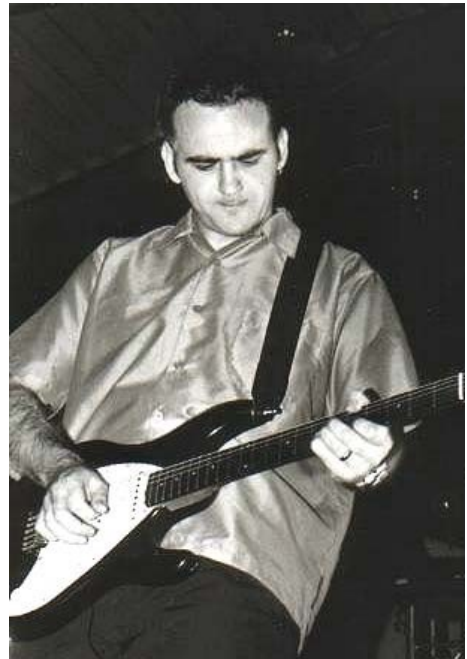
The highlight of the tour is certainly the first concert in North America on July 17, 1999. That was organized by fans under the direction of Brady Harper in Salt Lake City. As a reminder, the performances were filmed and later released on DVD in an edition of 2500. The sale was exclusively via the Internet from the website Brady Harpers (<http://alphavillevideo.netcrs.com>). In addition to the complete concert, you will also find other rarities on the DVD, B such as the video of "Soul Messiah", which was shot at the same place on Salt Lake.

**Marian Gold 1999:** "Salt Lake City was great. That was three days. The first one we played at a garden party. It was more of an experimental concert. On the second and third day there were about 4000 people there. Sounds Like A Melody has not been released as a single in America, e. B When we played it there, it was like the first time we performed with it in Germany. It was a strange feeling."

### Typical setlist of the tour:

1. Dream Machine
2. Elevator
3. Victory Of Love
4. In The Mood
5. Sounds Like A Melody
6. Summer In Berlin
7. Jerusalem
8. Jet Set
9. Guardian Angel
10. Wishful Thinking
11. New Horizons
12. Astral Body
13. Dance With Me
14. Forever Young
15. Flame (Bonus)
16. Big In Japan (Bonus)
17. Apollo (Bonus)
18. Dance With Me-unplugged (Bonus)

To the delight of many, Marian also shied away from this tour not the proximity to the fans. So he visited from the fan club "Golden Feeling" after-show parties in Hamburg, Chemnitz and Waren. In addition, he answered questions at many gigs after the show in the backstage area.



# STARK NAKED AND ABSOLUTELY LIVE



The first Alphaville live album was released on June 26, 2000, via SPV. For this purpose, the best available recordings were used. More than half of the songs are from the gig in Salt Lake City in 1999.

this record was even #1 in the German alternative charts. Alphaville chose "Stark Naked And Absolutely Live" because it best conveys what Marian feels on stage:

**Marian Gold 2000: You can't hide anything, you are at the mercy of the masses in a positive sense, you simply feel naked.**

The 'God Damn' was removed from the working title, as some US institutions threatened with boycotts. When you talk about Alphaville, everyone probably thinks of the two guys from Münster: Marian Gold and Bernd Lloyd. But that's not quite right at the moment. Currently, the name Alphaville can be associated with "two" bands: Firstly: Alphaville as a studio unit: these are primarily Bernd Lloyd and Marian Gold and secondly: Alphaville, the live unit: these are Marian Gold and live musicians such as Martin Lister (keyboards), Rob Harris (guitars, 1999) and Shane Meehan (drums & percussion). And through the activity of the live unit, this album was created. "Stark Naked..." includes twelve songs according to the booklet but track #12 contains a hidden track with "Dance With Me" - Unplugged. If you can't find it on the CD or are too impatient, you've missed something. It is a very interesting interpretation of the band's well-known dance number of the same name. Performed live only by Martin Lister and Marian Gold. Usually, the concerts ended with this song. The rest of the compilation is a good cross-section of the complete creative phase of Alphaville and Marian Gold from the period from 1984 to 1997: The faster and emphatically rhythmically performed numbers such as "Sounds Like A Melody", "Guardian Angel", "Wishful Thinking" and "Apollo" are repeatedly replaced by the ballads, which probably no one writes as well as Alphaville. These include "New Horizons", "Monkey In The Moon", "Jerusalem" and "Flame".





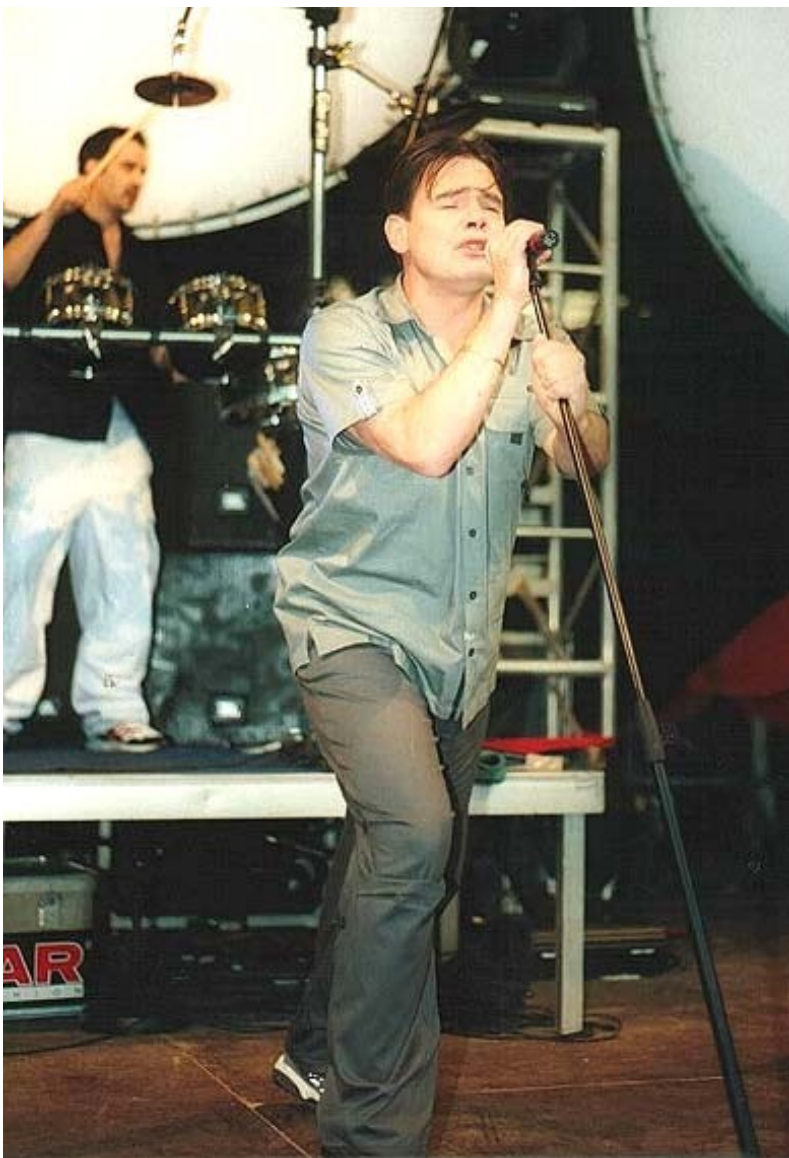
"A Victory Of Love" has emerged as one of the highlights of the band's five years of concert activity so far. The song from the 1984 album "Forever Young" is particularly popular with all fans. The good mood at the concerts can also be guessed very well on the album. Interestingly, even with songs that are actually rather unknown to the masses like "Cosmopolitan" by Marian Gold's second solo album "United". Musically instrumented in a completely different way than on the actual album, this version has quickly played its way into the hearts of fans worldwide since the middle of last year. The absolute highlight of the concerts are the greatest hits of Alphaville such as "Forever Young", in which everyone in the audience suddenly has to reach for the lighter and of course "Big In Japan". With this version you can already guess how Marian spends herself on stage. Alphaville do not offer a live dance show like e.B. the Backstreet Boys, but you definitely have the feeling that he gives everything with the songs. You can hardly experience more emotional concerts than those of Alphaville. Even if this work is "only" a live album, it is also quite suitable, to get a small overview of the band's life's work. This is a tribute to all fans and of course the feedback on the CD shelves of the shops.

Also in 2000, Marian toured the world again. This time not with a packed schedule, but to distant countries such as Trinidad, South Africa and Russia. In April, Rob Harris, the guitarist of the live band, moved to Jamiroquai. Christian Marsac played the guitar for him.

#### **Typical setlist:**

1. Jet Set
2. Victory of Love
3. Astral Body
4. Jerusalem
5. Sounds Like a Melody
6. Guardian Angel
7. New Horizon
8. Big in Japan
9. Cosmopolitan
10. Summer in Berlin
11. Monkey in the Moon
12. Dance with me
13. Forever Young
14. Wishful Thinking
15. Flame
16. Apollo

June 17 was a dream come true for many. For the first meeting of both German fan clubs, about 50 fans made a pilgrimage to Thale in the Harz Mountains. In the rented parish hall of the Catholic Church there was a huge surprise. Around midnight, Marian Gold and Martin Lister entered the room unannounced. Both immediately conquered the provisional stage and played unplugged Alphaville pieces in public for the first time. For example, the "Elegy", which has never been heard live before, or "Cary Your Flag", as well as the still totally unknown songs "Girl From Pachacamac" and "Still Falls The Rain". Marian had written the latter two shortly before.



# ATLANTIC POPES



In 1989 Bernhard met Max Holler on the beach of the Atlantic Ocean in southwestern France and it quickly became a friendship. Max and Bernhard made endless walks on the beach and Max sang his songs, which Bernhard was extremely pleased right away. Over the years, at sporadic meetings, especially in southwest France but also in Berlin, it has been tinkered with again and again.

**Bernhard Lloyd 2000:** After 18 years of music business, I've been a bit fed up with the marketing forms of the Plat-

**I really wanted to fulfill an old dream, really a**

**To create a completely independent product, which is dependent on the marketing strategies of record companies and dist-**

**ributionswegen is completely independent and where the artist has a direct line to the one who also hears the music. It was never really the intention to release it necessarily, but the songs have never let us go over all these years, and last year we finally put them in a form where we thought - we have to do this now. The songs simply have this timeless character. I wouldn't necessarily say that we intended to be very up to date. The songs just made it happen.**

Max Holler worked e.B. as a photographer of theater productions and as a "sound minister" for a multimedia company.

The album was produced in southwest France, but also in Neuenhagen and in the old Lunapark Studio. The sale of the CD took place exclusively via the website [www.atlanticpopes.de](http://www.atlanticpopes.de), i.e., a pure Internet publication. The website was also the main promoter. This is graphically at the highest level and also offers an allusion to all songs.

Review by [www.backagain.de](http://www.backagain.de):

*What a terrific CD!!! Not only for fans of Alphaville, of which there are still far more than you think. The ATLANTIC POPES are a new project by Alphaville member Bernhard Lloyd and Max Holler, who is unknown to me so far. Fortunately, the whole thing sounds quite different from Alphaville, which is probably mainly due to the fact that the concise voice of Marian Gold cannot be heard (once, because on a title he sang the backing vocals). The music of the ATLANTIC POPES is mostly relaxed electro-pop with an absolutely acceptable deep male voice. Actually, the opener "World" should be a Top 10 hit, but the world is bad and the radio stations and*



*Television stations will shamefully ignore the ATLANTIC POPES. In this way, the Lucky ones who consider the CD to be chosen and those who are affected by this wonderful Work nothing knows to show a long nose. The sound is very modern, without too often stupid To use techno and dance rhythms or to fall into "everything used to be better" feelings. In addition to rather quiet, relaxed titles, there are also danceable tracks on this CD, so "Games" should also attract attention in the clubs.*

*The ATLANTIC POPES describe themselves on the CD cover as a "virtual project" and so it is not surprising that the CD is probably only (or at least mainly) distributed via the Internet and [www.atlanticpopes.de](http://www.atlanticpopes.de) here especially via the band homepage, which is very successful and stands out positively from the look of most other band sites. By the way, you can also vote there on the best title of the band, of which there will then be a remix to download (if I remember correctly, cannot look right now). Visit the site in large numbers and order the CD there, it's definitely worth it! For me so far, the best CD I have heard this year!!! "World" comes close to the term "perfect pop song" and should especially please fans of the Sparks. Vote for this title on the homepage! We will keep you updated on the Back Again pages about the ATLANTIC POPES. (A.P.)*

# FOREVER POP

On October 28, 2001, the remix compilation Forever Pop was released. In advance, the singles Forever Young 2001 and Dance with Me 2001 were released as a promo. The former was also produced as a limited and signed fan edition.



In the cover there are 1350 names of fans who took advantage of the chance to register for this project on [www.alphaville.de](http://www.alphaville.de) in time.

The goal of this album was to give the old songs a new and contemporary look. The material has been reworked by various internationally renowned DJs, musicians and producers. The contacts to the musicians were made by Karin Gieselmann (Nucleus) made. Among them are Paul van, Mark Plati (producer and stage musician of David Bowie), Eiffel 65 and Jose Alvarez-Bril (Wolfsheim). Bernhard Lloyd himself has once again dealt with the song Lassie Come Home.

**Bernhard Lloyd (2001):** The idea was born around the motto: "OUR songs need a refresher so that they fit into today's world". The contact with the mixers initially took place through inquiries from our production company, but then intensified in some cases according to the motto: "Dan- ke that we are allowed to work together with our youth heroes". Of course, this is exaggerated now, but some of the remixers have already confirmed to us that we were among their role models when they started making music in the eighties. However, many of them are also our heroes when I think of Alvarez-Bril, who produced something wonderful with the last Wolfsheim album, or Roland Spremberg with the last A-ha album.



For the single release of Forever Young in 2001, an animated film was produced by the English company Cartoon Saloon. The release of this album was above all Bernhard's merit. Nevertheless, the vocals were completely re-sung by Marian.

The album was in the German charts for 3 weeks. The highest position was #59. At Pro7, the album was promoted with a trailer during prime time. Despite WSM's extensive advertising campaign, the hoped-for success did not materialise.





# MIRACLE HEALING TOUR 2002



For the first time in Alphaville tour history, a concert agency (A.S.S. Concerts Hamburg) managed Alphaville's performances. This made itself especially noticeable in the selection of locations. In the past, people often performed in gyms or meetinghouses, but this time real scene clubs could be found in the tour calendar. On April 4, 2002, the one-month tour began. During this time, Alphaville completed 22 concerts in the Czech Republic, Slovakia, Hungary, Austria, Switzerland and Germany. The crew covered over 11,000 km on the highways. The program of the tour became complete

New songs from the Internet project DS 9 such as New Light, Shadows She Said, Upside Down, Girl from Pachacamac, Wonderful Things, Miracle Healing, See Me Thru and First Monday were introduced. For the viewer, who had already known Alphaville from previous tours, a completely new concert presented itself. The Alphaville hymns were not missing on this tour either, so even the curious got their money's worth.

**Marian Gold 2002:** "Today we try to mix fragile electronic melodies with electric guitars, similar to what New Order did in their older pieces. The innocence of the band is over. We are now looking for credibility."



The line-up of the band remained unchanged compared to the Stark Naked Tour. What was new, however, was the choir choreography. As always, this was staged by Ricky Kay, who was already behind the light desk on the last tours. The background of the stage is posterized with several slats hanging from the ceiling, on which he projected a compilation of known antagonists such as B Stalin, Göhring, Gaddafi, Haider, Berlusconi or Arafat in Carry Your Flag. In Big in Japan, hentai figures are depicted. Then big words zoom in on the hall and sometimes stick to the ceiling. A brilliant light spectacle shimmers and rages across the stage to match the music.

The tour was well received by the fans and the occasional guests alike, with Marian summing up after the tour that he had liked it best in Leipzig. There he found at the only concert in the AV stronghold of Saxony a crowded "anchor" with over 1000 visitors, which the band celebrated from the first to the last song. On the part of Alphaville, there was neither a persistence nor a short-term boredom.

### Typical setlist:

1. Elevator
2. New Light
3. Guardian Angel
4. Shadows she said
5. Monkey in the Moon
6. Carry your flag
7. Girl from Pachacamac
8. Jersualem
9. Big in Japan
10. Those wonderful things
11. See me thru
12. Miracle healing
13. Sounds like a Melody
14. Upside down
15. Victory of love
16. Wishful thinking
17. Forever young
18. First Monday



On the last evening of the tour, which ended on May 3rd at the Columbia Fritz in Berlin, there was a small anniversary celebration.

Fans from all over the world were invited to Berlin to celebrate the band's 20th anniversary. The call was followed by fans from all corners of the world, such as Israel, Finland or the USA. In addition to Marian and the Alphaville Live Band, Bernhard Lloyd also came to this event. So, you had the opportunity to talk to the two founders of Alphaville again.



# CRAZYSHOW



On June 17, 2000, at the fan meeting in Thale you could hear 2 new Alphaville songs for the first time – Girl from Pachacamac and Still Falls The Rain. Marian said at the time that they would appear on the new album, which was announced for the end of 2000. There was no new release, but from October 2000 you could download a new song every month from alphaville.de. As a result, the fans were able to be involved in the creation of an album from the beginning and the band immediately got reactions that influenced the further production. Until the final in October 2001, 14 songs were offered. These would have normally already enough for a complete album, but Marian still was not satisfied. He wanted to deviate from the usual record releases and create something unique.

**Marian Gold 2003: It was important to me to counter the mass production of the music industry with something that is more unique than a clone.**

Thus, logically, the publication planned for autumn 2001 was postponed. The fan had to be patient and only in August 2002 got a sign of life for the project "new album". In an interview, Marian announced the working title: "The Terrible Truth About Paradise". In the end, Marian chose "CrazyShow" as the title. In November, the wait should be over, on the website the 16.12.2002 was mentioned as the release date. The project now included an incredible 4 CDs and was now available for pre-order exclusively via Moonbase and the fan clubs. At that time, however, the production had not yet been completed, it dragged on until January 2003, so the release date had to be postponed twice, which did not exactly contribute to the goodwill of the customers, since a pre-order included the advance payment of 80,- EUR. However, the differences were unavoidable, as new hurdles were constantly standing in the way of production.

In addition to Marian, were decisive Rainer Bloss and Martin Lister were involved in its creation. For the first time, Bernhard Lloyd was not involved in an Alphaville release, and the question arose as to whether it would continue without him.





On the subject of who or what is Alphaville, Marian said:



**Marian Gold (2003):** First and foremost is the keyboarder Rainer Bloss, with whom I have been working successfully for over ten years. The further Martin Lister, also keyboarder and producer, who has been MD of the Alphaville tour band for seven years and who has co-written three songs on the current album and co-produced several of them. In addition, there is our guitarist Christi- on Marsac and Pierson Grange on drums.

After all the turmoil around the new album of Alphaville, the CD box set was ready for delivery on 29.01.2003.

The reactions to the album were very different and especially in Germany there were very controversial opinions. The most obvious were the negative criticisms, which are primarily due to the problems with the production and the lack of any participation of Bernhard Lloyd. Many were disappointed or angry. Nevertheless, there were also a large number of fans who were very enthusiastic. The main content of the discussions was also Bernhard's statement on his departure from Alphaville. More on this in the next chapter.

After some time had passed and the first storm has subsided, some have reconsidered their opinion of CrazyShow and can finally do something with it. This should actually be the proof that it is a typical Alphaville album, as you had to listen to the music on every previous album.

As already mentioned, CrazyShow is a 4-CD box made in an elaborate and unique design. The first two CDs CS09 and CS10 represent the new Alphaville album and what emerged from the website story. The third CD corresponds most closely to those of the Dreamscapes box. CD four contains almost exclusively the versions that have already been published on the Internet.

The songs Crazyshow and The Opium Den come from the collaboration with Klaus Schulze, which was first under the project name Sputnik Roadhouse.

**Marian Gold (2003):** "The songs can be divided into several categories. When we started production last year, we put one of the pieces we had just written online for free download every month. It was important to me to show people the embryonic state of a song and how it develops and changes in the later processing. So we gradually brought the entire pre-production to our website, so to speak. There were also prompt suggestions from the fans, some of which were so interesting that we included them. If you read the songwriter credits, for example. B, you will notice that 3 of the texts are not from us. Fans wrote them. The whole thing was a pretty exciting, interactive process in which artists and audiences came closer in a whole new, creative way and which would never have been possible without the Internet. So there are these "web songs" on the CrazyShow, but then also several other pieces that were created in the conventional way after the completion of the Websong action. Furthermore, the box contains a CD with unreleased Archive and background material from the band's recent past. Overall, I would consider the entire album to be a pretty exciting trip through the last 4 years of Alphaville."

Excerpt from a review by backagain.de:

*... of course, also to hear a lot of music, namely almost 50 ALPHAVILLE songs, familiar and new, good and less good, but overall material that lives from Marian Gold's incomparable voice and should make every fan happy. Musically, the 4 CDs are quite many-sided, but they mostly sound more like a gold solo album, which is of course not bad. Quieter sounds predominate a bit and much is quite worn and more suitable for listening than for dancing. Such real "Abgeh" songs like "Dance With Me" or "Wishful Thinking" are relatively few and fortunately a recycling of the big old hits was almost completely dispensed with. Only "Wishful Thinking" and "Sounds Like A Melody" appear in very remixed versions. But there are all songs of the "Dreamscapes 9" project, i.e., the songs that you could download month after month for free from the ALPHAVILLE website for a year. ... Musically, "Crazyshow" offers solid, very good material throughout, and the design of the box is also unparalleled! (A.P.)*

# Epilogue



At the moment, the discussion about the question "Who or what is Alphaville?" is more lively than ever. This was triggered by Bernd's non-participation in the CD Box Crazyshow and by his answer to the question of whether he still belongs to Alphaville, which was "No." From the very beginning, Alphaville has been a music project in which various people have worked over the years. Everyone certainly has their own ideas about who belongs to him or her. Therefore, this question can hardly be answered with an absolute statement.

## **Bernhard Lloyd (2001):**

**"Alphaville was, I don't think, very personalized, and was always (more) associated with the well-known songs than with certain people. and of course, with Marian's unique voice. You can only find a band photo on the front cover on one of 5 regular albums."**

## **Bernhard's statement on his "resignation":**



Hello everyone

I would like to finally take the opportunity and get rid of a few sentences on the subject of "Alphaville"... there have now been enough rumors, assumptions and questions (especially to me personally).

First of all, a few facts (at least I consider the following statements to be factually... but the perceptions of reality can be quite different) ... for all those who are interested:

1. As all owners of the "Crazy Show" album could already see from the booklet, I did not work on this release... (apart from that)

of the fact that there are some older titles on it, which I of course co-wrote and co-produced at that time. but these titles only make up a fraction).

Consequently, this is of course also associated with a sound change compared to older AV albums. I think Marian has created an outstanding artistic work. .... something he always wanted to do.

2. Of course, this results from this. almost inevitably the question of whether I am still a member of AV. The answer reads: no.

3. Marian and I have come to an agreement that he alone is entitled to continue the name "Alphaville" for the future.

The reasons:

1. When asked why I dropped out, I have to say that there was no initiative from me to step out. The answer to this question could rather be: "it takes two to tango".

2. However, the reasons for the termination of the collaboration are not, as one might suspect, on the musical and artistic level. .... On the contrary, if cooperation in a Comparing a band with a marriage (which has already happened here in the forum), one could say the following: the "sex" was (almost) always good. .. However, marriage is due to the "open toothpaste tube" and the different "Friends" failed.

Too many, and especially the wrong people, have exerted influence. ...and won.

There are too many things in making music that have nothing to do with music... unfortunately...

3. When asked if this separation is final, I can only answer with James Bond: "never say never".

4. There is no animosity between Marian and me ..... Respect and loyalty are our top priority. the.

These statements are to be regarded as personal and are not intended to replace an "official statement".

Finally, I would like to thank from the bottom of my heart all those who have supported AV over the years. I very much hope that they will continue to do so.

take care  
love and peace Bernhard  
Lloyd  
+0:-)

PS: Of course, my work on a wide variety of projects continues. .... So, I remain reachable. ;-)

## Marian's reaction:



Dear friends

Since Bernd has now commented on his resignation from Alphaville, I would also like to say a few words on this topic.

When I met Bernd for the first time in 1980, neither of us would have thought it possible that this would be the starting signal for a 23-year-old fertile artistic collaboration. And I have to agree with Bernd, despite all the temporary tensions that inevitably result from such a long relationship, the positive experiences far outweigh. And these are the ones I will remember. Bernd's final decision to leave the band undoubtedly represents a paradigm shift for the entire Alphaville project. This

clearly shows the importance of its Personality as an artist and I pay my respects to him. For Bernd's future plans, I wish him every conceivable success. And as far as Bernd's James Bond quote is concerned, I can only say supportively: Even parallels cross at some point.

May peace prevail at last Marian  
Gold

## To various questions in the forum of alphaville.nu Bernhard answered as follows (abbreviated):



Hello everyone

First of all, I would like to take this opportunity to thank you for the good wishes regarding my future... the encouragement is good... however, I didn't expect anything else, because AV fans are really a remarkable bunch of people.

Sometimes, however, your postings sound very much like "funeral", but no one has died. Both AV and I with my projects will continue to produce music in the future... maybe even more than before.

On some questions that were asked in connection with my departure from AV and my "explanation" here in the forum, I would like to go into a little more detail.

I would like to say in advance that of course no internals can be made public, and not really everything that happens behind the scenes can be told in a forum... and maybe it doesn't interest anyone.

It is true that the separation was decided some time ago. But in the case of divorces, there is also the famous year of separation and possibly joint children who must first be taken care of primarily.

As a further analogy to a normal relationship break, one could cite the general inability to communicate in such a situation.

At this point I would just like to emphasize once again that there has been NO initiative from me to leave AV. In this respect, it is actually factually wrong to speak of an "exit"... as far as I know, the original initiative came from a former manager of the band.

When I realized that the situation was completely lost, I agreed to this split in agreement with Marian, and gave Marian as singer and figurehead the opportunity to continue under the name "Alphaville".

One thing also needs to be made clear: of all the people who work for Marian at the moment. no one is involved in this story, and so I have no resentment against anyone about it.

In this sense, peace on earth

--

Bernhard Lloyd

+0:-)



# FEATURES



**1954:** - May 26 – Birthday of Marian Gold

**1960:** - 02 June – Birthday of Bernhard Lloyd  
- August 06 – Birthday of Ricky Echolette

**1961:** - October 16 – Birthday of Frank Mertens

**1965:** - May 05 – Jean Luc Godard's film Alphaville is released

**1978:** - the first version of Big In Japan is created

**1981:** - December 31 – very first appearance under the name Chinchilla Green with Marian Gold, Bernhard Lloyd, Ariane Mummert, Michael Lehnhoff and Fried Gerber in the Forum Enger

**1982:** - December 31 – further appearance at the Forum Enger under the name Forever Young with Marian Gold, Frank Mertens and Bernhard Lloyd

**1983:** - The artist project Nelson is founded  
- At the end of the year, Alphaville sign a contract with wind turbines

**1984:** - January 12 - the first single Big in Japan is released  
- February 01 - Alphaville's TV debut in the show Flashlights (ZDF)  
- May 17 - the single Sounds Like a Melody is released  
- September 21 – the single Forever Young is released  
- September 27 – the album Forever Young is released  
- December – Frank Mertens leaves Alphaville

**1985:** - January - Ricky Echolette joins Alphaville for Frank  
- February 28 – Jet Set is released as the last single from Forever Young

**1986:** - March 27 – the single Dance With Me is released  
- June 05 – the album Afternoons in Utopia hits record stores  
- June 27 – the second single from A.i.U. Universal Daddy is released  
- December 05 – the single Jerusalem is released  
- December – the single Sensations will only be released in France, Spain and Switzerland

**1987:** - March – Marian records "Für immer Punk" with the Golden Lemons  
- April 14 – the last single from A.i.U. Red Rose is released

**1988:** - January – the Amiga compilation is released in the GDR  
- August – Pre-single for The Singles Collection of Atlantic Records in the USA  
- October – the Atlantic Records compilation The Singles Collection is released

**1989:** - March 3rd – the Alphaville 3" CD compilation is released  
- March 10 – the single Romeos is released  
- 04. April – The Album The Breathtaking Blue will be published  
- June 27 – the single Summer Rain is released from TBB

**1990:** - January 12 – Mysteries of Love is released as the last single from TBB  
- September 22 – the video Songlines is released and promoted with a cinema tour

**1992:** - February 7 – the single Big in Japan 1992 A.D. is released  
- March 11 – the compilation Best Of First Harvest 1984-92 is released  
- April 03 – the single Big in Japan Swemix Remix is released  
- June 26 – Marian Gold solo single And I Wonder is released  
- 14. August – Marians Solo Album So Long Celeste Appears at WEA  
- August – Marian Gold's Today is only released as a promo single

**January 1993** – Marian Gold's second single One Step Behind You is released  
- January – the MoonOffice MC History is published  
- First Alphaville concert in history in Beirut, Lebanon  
- Alphaville perform at a festival in Finland  
- the MoonOffice video is released

**1994:** - July 8 – the single Fools is released  
- August 26 – the album Prostitute is released  
- November 18 - the single The Impossible Dream is released

**1995:** - June 11 – Start of the Peace on Earth Tour in Wroclaw/Poland

**1996:** - September - Forever Young 1996 Promo is published at CEBIT  
- December 05 – Marian's second solo album United is released in South Africa  
- December - Feathers and Tar is released on the TUSK label as a promo single

**1997:** - June 13 - the single Wishful Thinking is released  
- September 1 – the album Salvation is released  
- October – the promo single Flame is released  
- Ricky Echolette leaves Alphaville

**1998:** - December 2 – the pre-order for Dreamscapes begins

**1999:** - January 9 – Dreamscapes Release Party in Berlin  
- January – the anthology Dreamscapes is published  
- January 16 – the Dreamscapes Tour starts in Bø/Norway  
- January 24 – the single Flame is re-released via the label NAVIGATOR  
- May – US release of The United  
- June – US release of salvation  
- September – the compilation Visions of Dreamscapes is released in Brazil  
- October – the single Soul Messiah is released

**2000:** - April 29 – first concert of the Stark Naked Tour in Trinidad/Cuba  
- June 26 – Release of the live album Stark Naked And Absolutely Live  
- Release of the live DVD Little America  
- December 09 – Release of the tribute album We Heard The Call

**2001:** - January 4 – Release of the Album of the Atlantic Popes  
- June 01 – forever Young's promo single released in 2001  
- August 27 – The Forever Young 2001 Fan Edition is released  
- October 22 – the remix album Forever Pop is released

**2002:** - 04 April – Start of the Miracle Healing Tour in Brno/Czech Republic  
- October 25 – First concert of the Nokia Night Of The Proms Shows

**2003:** - January 29 – Release of the 4 CD Box CrazyShow  
- March 18 – Bernd Lloyd announces his departure from Alphaville



## DISCOGRAPHY



The Jet Set

### 1984: **FOREVER YOUNG**

A Victory Of Love • Summer In Berlin • Big In Japan • To Germany With Love • Fallen Angel • Forever Young • In The Mood • Sounds Like A Melody • Lies •



### 1986: **AFTERNOONS IN UTOPIA**

I.A.O. • Fantastic Dream • Jerusalem • Dance With Me • Afternoons In Utopia • Sensations • 20th Century • The Voyager • Carol Master • Universal Daddy • Lassie Come Home • Red Rose • Lady Bright



### 1988: **SINGLES COLLECTION**

Forever Young - extended mix • Red Rose - single version '88 • Big In Japan - single version '88 • Dance With Me - long version • Forever Young - album version • Red Rose - 12" mix • Big In Japan - remix '88 • Dance With Me - album version



• Anyway

### 1989: **THE BREATHTAKING**

**BLUE** Summer Rain • Romeos • She Fades Away • The Mysteries Of Love • Ariana • Heaven Or Hell • For A Million • Middle Of The Riddle • Patricia's Park



On Earth • Sweet Needles Of Success • Roll Away The Stone

### 1992: **MARIAN GOLD - SO LONG**

**CELESTE** And I Wonder • The Shape Of Things To Come • Heart Of The Flower • One Step Behind You • Sirens • What Is Love? • Today • Peace



Love • The Jet Set • Red Rose • Romeos • Summer Rain • Forever Young • Big In Japan (culture mix)

### 1992: **FIRST HARVEST 1984-92**

Big In Japan • Sounds Like A Melody • Sensations • The Mysteries Of Love • Lassie Come Home • Jerusalem Dance With Me • For A Million • A Victory Of Love • The Jet Set • Red Rose • Romeos • Summer Rain • Forever Young • Big In Japan (culture mix)

### **ALPHAVILLE**



demo • Universal Daddy • Jet Set - demo • Big In Japan - live • Islands - live • Leben Ohne Ende • Forever Young (Cover) • And I Wonder

### 1993: **HISTORY (Fancub-**

**Cassette)** Headlines • Fallen Angel - demo • Big Yellow Sun • Voice Of The Dolphins • Dance With Me - demo • She Fades Away - demo • Ariana - demo • Universal Daddy • Jet Set - demo • Big In Japan - live • Islands - live • Leben Ohne Ende • Forever Young (Cover) • And I Wonder



Faith • Iron John • The One Thing • Some People • Euphoria • Apollo

### 1994: **PROSTITUTE**

The Paradigm Shift • Fools Beethoven • Ascension Day • The Impossible Dream • Parade

• Ain't it strange • All In The Golden Afternoon • Oh Patti • Ivory Tower



Cosmopolitan • Soulman

### 1996: **MARIAN GOLD - UNITED**

Danger In Your Paradise • Caroline • Feathers And Tar • Missionary • For The Sake Of Love • Say It Ain't So, Joe • Five Years • Change The World •



Spirit Of The Age • Soul Messiah • New Horizons • Pandora's Lullaby

### 1997: **SALVATION (Europe-Release)**

Inside Out • Monkey In The Moon • Guardian Angel • Wishful Thinking • Flame 6. Point Of Know Return • Control • Dangerous Places •



Demo • Fallen Angel - Demo • Forever Young - Demo • Leben Ohne Ende - Original Demo • Sounds Like A Melody - Demo 1 • Lies - Demo 1 • Romance - Demo Sketch

### 1999: **DREAMSCAPES**

**DS01:** Dream Machine • In The Mood - Demo • Summer In Berlin - Demo 1 • Victory Of Love - Demo • To Germany With Love - Demo 1 • Big In Japan -

Demo • Fallen Angel - Demo • Forever Young - Demo • Leben Ohne Ende - Original Demo • Sounds Like A Melody - Demo 1 • Lies - Demo 1 • Romance - Demo Sketch

**DS02:** Lady Bright - Demo 1 • Afternoons In Utopia - Instr. • The Voyager - Demo • Universal Daddy - Demo • Red Rose - Demo 2 • Dance With Me - 12" • Fantastic Dream - Demo 2 • Jerusalem - Demo • Sensations - Dub Edit • Carol Masters - Demo 1 • Airport Sketch - Instr. • Lassie Come Home - Demo 2 • 20th Century - Demo 1 • Summer Rain - Demo 3 • For A Million - Instr. • Romeos - 12"



- Faithful & True Version • Legend • Like Thunder • Life Is King

**DS03:** Seeds • Elevator • Welcome To The Sun • The Other Side Of U • Next Generation • 20.000 Lieues Sous Les Mers • Golden Feeling • Headlines • Big Yellow Sun • Sister Sun • Fools

**DS04:** Never Get Out Of The Boat • Sounds Like A Melody • Ascension Day • Euphoria • Jerusalem • New Horizons • Victory Of Love • Beethoven • Jet Set • Dance With Me • Wishful Thinking • Big In Japan • Forever Young • Mercury Girl





**DS05:** Underworld - Live • To The Underworld • Whales • Burning Wheels • Highschool Confidential • Roll Away The Stone • The Shape Of Things To Come • Thunder & Lightning • Bitch •

Days Full Of Wonder • Peace On Earth • Today • What Is Love • Because Of You • And I Wonder • Heart Of The Flower • The End

**DS06:** If The Audience Was Listening - Demo 2 • Waves • Nostradamus • Mysterion • Change The World - Demo 1 • Script Of A Dead Poet • Elegy • Pandora's Lullaby - Opera Version • Welcome To The Sun - Retro Version • Beautiful Girl - Piano Piece • Caroline - Demo 1 • Carry Your Flag • Cosmopolitan- Demo 1 • Twelve Years - Orchestral Version • Forever Young - Unplugged Version



**DS07:** Romeos - Demo 1 • Jet Set - Demo 1 • Traumtänzer - Demo 1 • Blauer Engel • Ariana - Demo 1 • Summer In Berlin - Demo 2 • Ain't It Strange - Demo 1 • Faith - Portobello

Remix • Recycling - H-Babe Tape • That's All - Instrumental • Forever Young - Demo 2 • All In A Golden Afternoon - Instrumental • My Brothers In China - Instrumental • Wake Up! • Astral Body - Demo Remix • Big In Japan - Frankfurt Forum Freedom Time Warp

**DS08:** Montego Bay - Live • She Fades Away - Demo 1, Titanic Version • Those Were The Days • Imperial Youth - Instrumental • Duel • Iron Gate - Instrumental • Danger In Your Paradise - Demo 1 • Feathers & Tar - Britannia Row Remix • Here By Your Side • Fools- 12" Speed Remix • Flame - Demo 1 • In Bubblegum • Joyride - Instrumental • Monkey In The Moon - Demo 1 • Kinetic • Tomorrow - Instru- mental



**1999: SALVATION (US-Release)** Inside Out • Monkey In The Moon • Guardian Angel • Wishful Thinking • Flame 6. Point Of Know Return • Control • Dangerous Places •

Spirit Of The Age • Soul Messiah • New Horizons • Pandora's Lullaby • Life Is King • Wishful Thinking - physical • Monkey In The Moon - demo



**1999: VISIONS OF DREAMSCAPES** Dream Machine • She Fades Away • Lassie Come Home • Carol Masters • Airport Sketch • The Voyager • Ain't It Strange • Life Is King • Big In Japan - live •

Twelve Years • Elegy • Pandora's Lullaby • Welcome To The Sun • Forever Young - unplugged • Iron Gate



**2000: STARK NAKED AND ABSOLUTELY LIVE** Sounds Like A Melody • Guardian Angel • Cosmopolitan • A Victory Of Love • Monkey In The Moon • New Horizons • Wishful Thinking • Jerusalem • Flame • Big In Ja- pan • Forever Young • Apollo



**2001: ATLANTIC POPES - ATLANTIC POPES** World • Ice • Games • Dogs • Land • Love • TalkTalk • Living • Skin • Freedom • Flying • That's All • Love (French) • Ice (French)



**2001: FOREVER POP** Forever Young (f.a.f. mix) • Dance With Me (paul van dyk mix) • Big In Japan (spremberg mix) • Romeos (rewarped mix) • Summer Rain (de phazz mix) •

Jerusalem (georg kaleve mix) • Summer In Berlin (cristian fleps mix) • Sounds Like A Melody (staggman mix) • Lassie Come Home (lloyd mix) • Jet Set (saunaclub mix) • Victory Of Love (josé alvarez-brill mix) • Red Rose (mark plati mix) • Big In Japan (eiffel 65 mix)



**2003: CRAZYSHOW**  
**DS09:** State Of Dreams • Ship Of Fools • Zoo • C Me Thru • Upside Down • And As For Love • Girl From Pachacamac • Carry Your Flag • MoonGirl • Return To

Paradise Part 2 • Those Wonderful Things • On The Beach

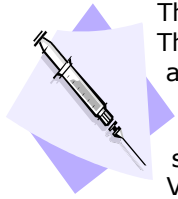
**DS10:** Wonderboy • Hurricane • Do The Strand • Still Falls The Rain • Ways • The II Girlz • Heart-breaker • Waiting 4 The Nu Lite • Shadows She Said • Crazyshow • MoonBoy • Miracle Healing

**DS11:** Stranger Than Dreams • Giants • Wish You Were Dead/Wishful Thinking - original demo • About A Heart • For The Sake Of Love - demo-instrumental • Sounds Like A Melody - MaXx Mystery's 80's Remix • Something • Because Of U - band-rehearsal around • Inside Out - Thou Shalt Not Remix • The Opium Den • Last Summer On Earth • Diamonds Are 4 Eva

**DS12:** Return To Paradise Part 1 • State Of Dreams • Scum Of The Earth • Upside Down • Shadows She Said • First Monday In The Y3K • MoonGirl • Waiting 4 The Nu Lite • Those Wonderful Things • C Me Thru • MoonBoy • Miracle Healing

# DREAMSCAPES STORIES [by Marian Gold]

## ICE CREAM GIRLS



The world looked better again.

The dentist appointment was over, a new one was not due. It was a hot late summer afternoon in Berlin.

Marian balanced whistling, hands in her pockets, along the curb of the sidewalk, thinking about what to do with the rest of the day.

should begin. dabdabdabbadadab...

Visiting the ice cream vendor in the park?

Make a date for tonight instead of just buying ice cream again?

The Park was two blocks away. A stone's throw away. But he postponed the idea until later and instead turned into the small side street that led to his apartment. Was Michael still working on the piece (her first piece!!)? dabdabdabbadadab... the melody did not go out of his head. You should play them at the beginning of the song. How did the chorus go the same? Big in Japan dadam.

It had been Michael's idea to make music instead of painting pictures. Marian imagined them playing her song in front of thousands of people and right in front of the stage this ice cream girl stood and looked at him. He accelerated his steps. Too stupid that they decided to become pop stars only a month ago. The idea was okay but unfortunately there was still a problem with the game. No problem, Michael had said, we use machines, computers.

Unfortunately, not a particularly cheap idea when you are 18 bloody years old, unemployed and want to start immediately. Marian had sold his rickety VW, Michael his records (he had once been a DJ and still owned a few hundred discs from that time).

What the heck, ice cream girls don't wait forever.

dabdabdabbadadab. Marian had arrived home. The backyard apartment was on the ground floor, quite gloomy, but pleasantly cool in summer. On the living room wall hung a tour poster of Tubeway Army in the twilight. Underneath, the lights of the newly acquired synthesizer glowed. Michael sat on the worn-out couch and puffed on a joint.

Something was wrong. 'What's going on?' 'The thing has a quirk.....'

'And..?' 'Doesn't work anymore. '

'Have an idea for the piece.' 'Forget it...' 'Why?'

'I say the part is spinning. I can't get a damn sound out of it anymore.' 'Tell something new.'

Be silent. 'So, listen, the melody goes like this: dabdabdabbadadab.....', Marian sang the

Refrain. 'What do you mean by Big in Japan?'

'You know, the name of this band kind of fits the melody somehow well, right?'

'Must write the text in English...' 'Klaro...' 'Eat but not announced ..... ' Silence. Outside zwit-

a bird sheared. Someone walked across the backyard. A police siren sounded from afar. Michael got up and disappeared into the kitchen. Marian sat down on the couch and waited. 'Do you want something too?' Marian did not answer. The bird had stopped singing.

Something in the kitchen fell to the ground rattling. 5 minutes later, Michael returned with a stone gaze, stood in front of the open window and looked at the bare, gray wall of the backyard.

'The whole thing was a crazy idea,' he said. 'How much do we have left?' Marian asked. 'For two days...' 'What are you suggesting...?' 'We should sell the thing again. '

'How much?' 'I talked to Ralph; he gives us three thousand.' Marian was silent. 'It's a lot of money, almost enough for a week,' Michael said to the wall. 'Shit, the part cost over seven thousand!!'

'It's a lot,' Michael repeated. Marian stared at the tour poster. he thought of acclaimed concerts, of travelling to distant countries, of television appearances in Formula One, of the hellish coal they would deserve, of thunderous applause and that he would never again...

He went over to the kitchen... A candle burned on the kitchen table, next to it shimmered three tiny silver letters and the teaspoon to boil.

In the sink was a pressed spray cutlery.

A thin thread of blood stretched from the tip of the needle to the edge of the drain, forming a hair-thin red ring around it.

He took one of the letters.

dabdabdabbadadab...

Goodbye, Eiscrememädchen...

## AND I WONDER

### Berlin 1993



Jeffrey asked me to write something about the city and my life before the biosphere went down to Europe, about the good old days, so to speak. That would be for some kind of foreign rock band...

Alphaville... Never heard. but what the heck, he's a nice guy, the times are hard and besides, I can use the few euros well.

Okay, so here's my story:

### Berlin 1977

Kreuzberg, surrounded by wall, death strip, parks and canals. An ark for grass smokers like Ariane and me. Three endless, hot summers long. We wrote proclamations declaring Kreuzberg a Free State, and at so-called 'general assemblies' they debated their own monetary currency.

At night, 'Suicide' or the 'Dead Kennedys' played at SO36, 'Blondie' and 'Simple Minds' at Kant Ki- no. Bowie (!!!) was supposed to hang out in Berlin, in the morning a band of the same name soff and my girl fell in love with their drummer. That's the only reason Michael had no trouble convincing me to become a musician instead of continuing to paint pictures. We dreamed of giving a concert in front of the Wall.

### Berlin, 1 May 1987

I was not at this street party at Lausitzer Platz from the beginning. I only reached Kreuzberg at night, coming from West Germany and the party had already developed into a full street battle: barricades, war cries, cops in combat dress, people with enthusiastic, blood-smeared faces, burning cars, melting asphalt. Windowpane's clink, shops are looted, Omi and Opi also join in. Then swarms of stones fly, the streets are littered with glass splinters, beer cans and other projectiles. The supermarket on the corner di- rekt next to the Thai Puff is in bright flames. a completely uninvolved dog is flattened by a punch car. Some run around with stolen beer crates and toilet rolls. A rarely stupid sight, especially if you know the people. With Sasskia and Günter I drink whiskey from the torched supermarket. The red glow of burning garbage containers blazes over their sightings and abruptly changes to flickering blue when a police car race past us. Sasskia explains that she now wants to kill a bull. Oh, sweet Sasskia. Later I tried to get home from Oranienstraße. Didn't work. Drinks, paving stones, joints were served between the police cordons. Some ran for their lives, others danced and laughed. There was a lot of anger and hatred in the game, but also a lot of fun and it stayed with the game. It was one of these parties. Those who stopped moving were too throttled or stoned. Actually, it was like always.

### Berlin, two years later

It's the 1st of May again and I'm standing cognac-warmed in Wiener Straße: Rebellion has become a folk festival and some people are quite rich. The common people crowd in front of the pubs with full beer bottles.

Tourists are waiting for the big event. Hardly a familiar face anymore. Police patrol the streets. The fire brigade is on alert, paramedics are on standby. A friend brought her little daughter with her. Absurd. I get the apartment keys and drive the girl home. When I come back, the Zoff is already in full swing. Together with Gabi I leave this stage with her strange knights. A touch of sadness, a vague farewell.

We visit a bourgeois cinema screening in Charlottenburg. And behind me, the old Arche Kreuzberg finally sinks on the horizon of my wistful memory...

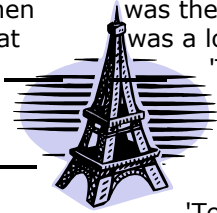
it's so hard to get old without a cause...



## GUEST OF HONOUR

'When was the last time they were here?'

'That was a long time ago, in 1985 or 86, I think.'



'The building has been empty for a few years, must have cost a lot of money to renovate it for the occasion.'

'Call it sentimentality. The city is abundantly run down in the last years and I am grateful to be able to return the favor for the beautiful time of that time.'

'Tell us a little bit about that time.'

'That was a different world, it's hard to convey today. We were young, we were strong, Paris was a glittering metropolis full of rich, beautiful people, an unreal place. It was like a dream to sit here, drink champagne and experience the show, the acrobats, the dancers, the magicians. Oh yes, and it was my birthday, someone asked me on stage, all these polite Frenchmen, they know. And when I received the invitation to this evening a few weeks ago, I had to think about how it used to be. So I suggested to them that we should do it here.'

'Why 'Alphaville'?

'That was the last piece I did with the guys before Harvey crashed in L.A. He gave me a script and claimed that this was the ideal material for a musical. On the other hand, he was right. It was our breakthrough.'

'This evening also seems to be a great success. But doesn't it make them sad that the rest of the band can't be there?'

'Well, I'm the last of the gang, so to speak... no, not really, we've all lived our lives and it seems to me to take the most time.'

'That sounds tired.'

'I'm 72 years old now. We had a great time. We danced on the volcano. Then came the war, then the comeback. And even now people still remember us, want to hear the old hits, the music, even here. All very flattering. You know for yourself how difficult it is to get into Europe these days. But I'm there. No, I'm not tired. Just a little... sentimental.'

'Why are they laughing?'

'Harvey hated sentimentality. That's what he always accused me of: sentimentality. He even thought I didn't know what the word meant.'

'After his death, most people thought that was the end of the band.'

'Everyone believed that, even us. It seemed impossible to replace him. By the way, he himself never believed that and thank God he was right. Actually, it only really started after that.'

'Back to Alphaville. Many still wonder today whether the musical is autobiographical, whether...' 'Alphaville is purely fictitious. All fictitious. Has nothing to do with reality. Except... I liked the material in its raw version, had a happy ending, I liked that, a comedy until the end. But Harvey said that the end had to be tragic, that all the great musicals ended tragically, that's life. Only, I thought Alphaville had nothing to do with reality, absolutely nothing.'

'Harvey has prevailed with his view?'

'He did that every now and then... but (laughs) at least I was able to stop him from making a boy out of Marian.'

'A boy??? absurd!'

'I told him, if you really want the whole thing to seem real, then she's a girl...' 'Monsieur Lloyd,

thank you for this interview.'

## MESSAGE IN A BOTTLE

'I don't know where we get the ideas for our songs.' (M. Gold)



The air was honey thick, without movement, without breath, but full of heat. Jerry lay on his mat ratze and stared at the ceiling.

A rusty fan, whose dirty gray blades would never turn again, hung down on him like a large, dead insect.

A few hours ago, the rumble had begun on the expressway three miles away, which went over to Montego Bay. From the beach

there was no sound.

Jerry straightened up and tried to take a look through the greasy windowpane. The day leaned like a battered boxer at the hut, the sun brooded poisonous yellow over the bay.

A new day, Hallelujah!

Swaying, he rose and stumbled upon the empty whisky bottle that lay on the floor next to his bed and now rolled across the dingy room until it came across an army of more bottles under the spout of the sink.

Shit, Lord God and Hallelujah!

His skull roared, the sunlight, which flooded through the window cross in four thick yellow bars, etched his eyes.

The water canister under the window was empty. He sat down at the wooden table in the middle of the rough.

In the half-full coffee cup in front of him drifted a cigarette butt. Shit. Someone knocked on the door. 'Come in,' he hummed. The door opened creaking. An angel entered. He sat down opposite Jerry and put two bottles of whiskey on the table. 'Message from him,' said the angel. 'Drink.' Wordlessly, Jerry opened one of the bottles, in her throat was the message, as always. He pulled out the note and took a strong sip.

Then he smelled the alcohol-soaked paper. Whisky smell! Everything here smelled of whisky, if only to cover the stench of the huge garbage dump on whose slope his hut stood. He listened outside.

Removed rumbling, nothing else.

Write on what you see, was the message. That finally sounded easy. 'He's not here anymore, is he...?'

The question was meant rhetorically. 'What does this matter to you, you get whisky, so write,' the angel replied coldly. 'It's not here anymore,' Jerry insisted, 'Pissed off, I'd like to bet. And now you are stuck here and bored to death'.

'All the shit you tell,' said the angel without any hint of emotion.

'Why then the shit. Threw half my life into this bay, all these stories!'

The angel rose up, his wings rustled quietly. 'We're all just doing our job. So drink and write.' With that, he disappeared. Not even the door creaked. Just disappeared. Always the same.

Okay, he had the whiskey, Hallelujah! And all the goddamn pagans out there with their god-damned cars, they also had whiskey, but they didn't get it out. So he adhered to the angel. He took another sip. The sun was now at its zenith, just above the hut.

The heat was murderous. Jerry fished the dump out of the coffee cup and emptied it with a train. Then he reached for the bottle and his bleached parasol and stepped outside. He squinted his eyes and looked over the blue, motionless sea. Not a wave. Not a seagull. Here was hell and he was to convert the devils. That's it. He went down to the beach, put the umbrella in the dirty sand, sat under it and pulled the note out of his pocket: Write on what you see!

In the distance, the wreck of a paddle steamer protruded from the sluggish tide. The sky stretched over the bay in breathtaking blue. The air flickered. A large lizard squatted on a stranded oil barrel. Every now and then her tongue would twitch out of her mouth.

He suddenly remembered how, as a young boy, he had once found a hive of wild bees in the forest. Back then, in Europe, before all the shit started. His father had told him that bees always followed their queen. But what if the queen flew too fast? Or when she secretly made her way out of the dust? Muzzle full??

Go to hell, people???

He took the next sip. And what about the people? Did they always follow God? With all their damn crap, with their goddamn civilization and their three times goddamn wars, always beautifully behind!? What if God was fed up with it?

One more sip. Praise be to Jack

Daniel's!

Life goes on.

Then without God. Oh man! He wished for the night. The heat would remain, but the darkness would swallow him, him with his whiskey and the light. And maybe he would dream of coolness, wind and twilight, of rain-soaked forests, of the bees, of honey, of cold honey. Instead, he sat drunk in front of this stinking garbage dump and preached to gentiles.

Hallelujah! And what did God do? Brought whisky.

Three times Hallelujah!!! He began to scribble the back of the note. Every now and then he raised his head and blinked into the bright blue sky. No doubt. There was only iron and steel up there. And behind it lurked horror and emptiness.

And God had made Himself out of the dust. That's it. Had everything whitewashed with its graceless blue... He wrote and poured the whisky into himself.

Finally, it was done. He stuffed the note into the empty whisky bottle, corked it and threw it into the water with a limp movement. How many times had he done that? A thousand times? Millions of times? And who fished all the bottles out of the sea again?

Were there always others? Cursed, why didn't any of them answer? Jerry straightened up groaning and trudged back to his hut.

'Not a answer...' Creakingly, the door closed behind him. Then rumbling noises, the clinking of glass, fading curses, abrupt silence.

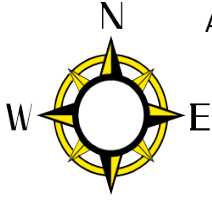
Lonely, the parasol stood down on the beach in the waving embers, melted down into unbearable eternity.

But then, hesitantly, a strange, distant sound mixed into this sleepy calm. Light wind had come up over the sea. Music blew over.





## (The waiting room of kingdom come)



Always just drink, drink, drink.

Suck in ice-cold seawater, inhale, be one.

Indelible thirst, insatiable hunger, never-ending will.

Swaying in the current, blown by the breath of the ocean, sheltered in vastness,  
lostness, blindness, secure in sleep, dream, peace, secure in rhythm, reflex, forgotten.

How to drift there day and night, time

consuming, blameless. and with your myriads of others, only, glassier.

Then the triumvirate appears at the end of the six-headed night above the sea,

the surface of the water explodes in bright colors and everything from the black depth strives upwards and stretches its shimmering sails towards the red-green-golden suns.

Getting to this strange world will never be a matter for a living person. And yet it can happen that we will still meet ourselves there, albeit without knowing about each other. Because there we know nothing, we drift towards and away from each other without melancholy, pain or complaint.

We know nothing of birth or death and yet we live, think, feel.

To reach this strange world means never being able to be anywhere else again, never again. But I don't speak of this world as a warning, retaliation, or threat.

For there is no sin, no punishment, no love, only freedom. And the ocean offers space for all of us and always puts us in the best place in every second of our endless drift.

Why am I telling you about it?

I sat here for a long time, listening to the music and waiting for you. I've been thinking about this world for a long time.

Whether they really exist or just in my dreams doesn't matter, as you may know now. She gives comfort because everything about her is mild, for no reason and of everything she is the best.

And that's where I'm going now...

J. F. Nelson 28.03.2003,

Berlin



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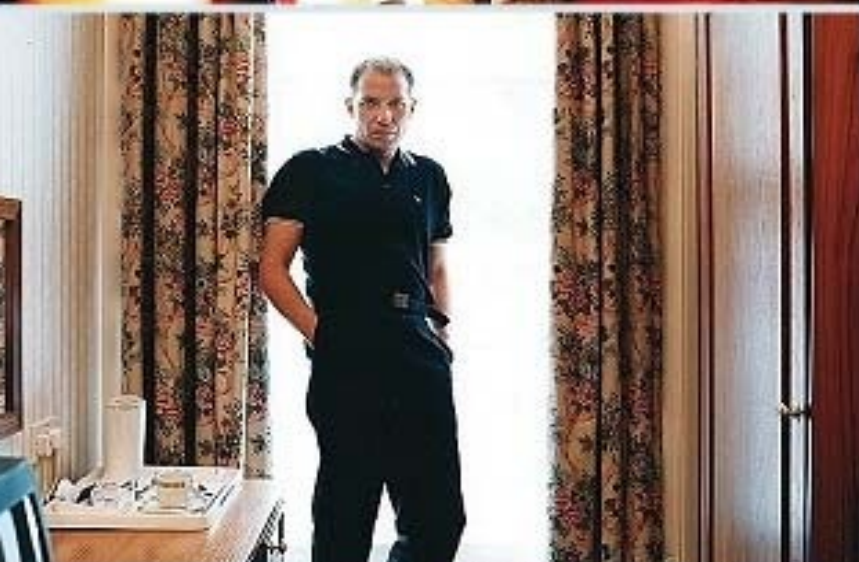
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# alphaville

THOSE WERE THE DAYS



Vor über 20 Jahren haben ein paar Jungs begonnen mit Synthesizern zu experimentieren. Keiner von ihnen hätte damals geahnt, dass sie nur wenige Jahre später mit ihrer Musik an der Spitze der Charts landen würden. Viele haben damit gerechnet, dass Alphaville nur ein One-Hit-Wonder sein würden. In kommerzieller Hinsicht mögen sie Recht behalten haben. Jedoch haben Alphaville bis heute ihre Kreativität beibehalten und sich mit keiner Veröffentlichung wiederholt. Darum folgt ihnen noch immer eine treue Fangemeinschaft, die sicherlich noch viel Neues erwarten darf. Diese Biographie soll ein wenig Ordnung in die Wirren des Schiffes Alphaville auf seinen Reisen bringen.