

Travailleur En Trance

TET - Travailleur En Trance is the devastating projectile coming from CS, who rose to some fame as "**rotorik**" with abstract techno releases outside of Hamburg on labels catering to the so-called "Brighton"-sound, such as Mosquito, [feis], Automatic, Mutter, boogizm and Crime. For example, the works of the Hamburg-based producer were played several times by the legendary British DJ John Peel during his BBC programme. **TET** was a predecessor of **rotorik**, founded way back in 1993 in the scenic city of Flensburg. Here CS had already been renowned for his superlative collection of Belgian Electronic Body Music records, the biggest in all Anglia. These records by genius bands such as *Front 242*, *Klinik*, *Vomito Negro*, *Insekt*, *A Split Second*, *Tommi Stumpff*, *Nitzer Ebb*, *Front Line Assembly*, *Skinny Puppy*, *DAF* etc. are still in his possession today and are put on by CS on special, suitable occasions.

Back then, **TET**'s production gear was minimal: All tracks were produced with only three devices, one of which was the beginner synthesizer Yamaha SY22. While releasing a couple of tapes on cassette labels **TET** also performed a few gigs in northern Germany, the last of which took place in 1995 in the "Markthalle" in Hamburg - fittingly enough the event was called "Stahlklang" ("Steel Sound"). CS always recruited a certain RI for support during live performances.

Shortly thereafter CS apparently became completely consumed by "Intelligent Techno", as it was called back then, and from there on out he produced only software-based instrumental music as **rotorik**, spawning the mentioned releases.

In more recent times however a turning point came into focus: **rotorik**'s releases began to breathe a certain sound which was quickly identified by connoisseurs as influenced by Belgian EBM from the late 80s. Domineering vocal fragments also

started popping up, until the impulse could no longer be suppressed: "If you ever went EBM, it's once and for all!", as they say, and so **TET** was finally officially resurrected in the beginning of 2004. Certainly one of the motivations was also to offer a decent alternative to the often pitiful trancey garbage nowadays sold under the guise of "New School EBM" or "Futurepop".

First the tracks created back then were salvaged from dusty Atari ST floppy disks. Then these tracks were re-recorded with massive use of perfectly fitting software such as the NI FM7 (a superb emulation of the DX-7 which dominated the sound of everything, even rock, in the 80s). The first to be convinced by these new/old sounds of CS was label Mutter Tonträger which instantly secured two tracks a **rotorik/TET** split release, the aptly titled "**Phantom Commando EP**" (**Mutter/Neuton**). On this release the two old **TET** classics "(Could) I Scan You" and "Endure To Cure" will attain a certain fame, 10 years after their creation. As "**TET vs. rotorik**" CS did the dangerously shuffling EBM track "**Sector Champion**" on the Acido label. Now, **TET** are ready for a full-range assault...

"The best body - can you dig it?"

The EBM which **TET** represent is of course still the pure, real and ultra-European style. After the analogue beginnings, this style was most influenced by digital FM synthesizers such as the DX-7 - before sadly being contaminated in the 90s by American metal guitars. But of course CS would not be **rotorik** and also working as a sound designer if that sound wouldn't constantly be enriched by fresh sounds from his sonic lab. This process is always governed by the original EBM manifesto: Virtuoso technique applied to electronic instruments, but non-academic presentation. Dance and energy as the ultimate goal.

No digression will be accepted from an ideological viewpoint either, agit-prop influences are of course required by EBM, and this is no secret to **TET** either. They may mix the original EBM sound with the groove of abstract techno and elektronika, but they strive for the values of pure EBM, which could not be less appropriate in this present time: The aspiration for the perfect, ultra-styled and thusly mind-blowing sum of audio and visual is a welcome change to the bland fare today's hipsters like to dish out while presenting their dumbest possible facial expression, the cool breeze of **TET** seems renewing and fresh like Nietzschean Mistral Winds. This is how out-of-bed becomes out-of-trench.

The lyrics and of course also the multilingual speech samples work with themes concerning regular people. **TET** grazes on the vast audio landscape of the hardest action movies (propaganda works from the final phase of Cold War I. are especially revered because of their clear depiction of friend/foe situations), trash-news announcements and certain computer games.

"Hand in hand! Fist by fist!"

Naturally the ever so refined mechanisms for exploitation are again a central theme, too, and going with the times this theme has been extended to also cover start-ups, mini jobs and "the-brand-you" and the unmasking of these euphemisms. **TET** leave no room for speculation which totalitarian system they more likely sympathise with.

TET clearly realise that all of this is linked to democracies being transformed into Orwellian police states; huge companies being free to mine your personal data every day and instead of making hesitating statements they call to sonic arms.

In short, it's all about weapons, madmen and revolutions.

These dogmas of seemingly intentional admiration for making an idiot's impression appear very distant from **TET**'s vantage point. Hence **TET** are also the first to once again go the way of hi-fi instead of following the still dominant lo-fi insanity. **TET** come head on, they don't have to and they will not apologize. Revolt rather than complaint, because **TET** are real: Like white bread instead of sourdough, like hot dogs instead of sushi. While others deconstruct, **TET** do not let up. Our hunger for strong symbols, slogans and performances is fed by a cathartic show in a classic style. For this reason alone **TET** prove themselves as key players of heavy duty electronic music.

"A passion to perform"

Live and in practice **TET** present themselves with CS behind a towering complex configuration of e-drum-pads. Since 1989 there is no photograph available without him wearing sunglasses. Those that have seen him perform know immediately that, within his powers, he emulates thespians such as Chuck Norris, Michael Dudikoff, Dolph Lundgren, Sylvester Stallone and Jean-Claude Van Damme. Meanwhile, his longstanding partner in crime RI coolly controls the sound at his terminal, accessing audio files, performing a *hard real-time data fetch*

with specially created virtual modular systems, specifically created by CS in the software "Reaktor".

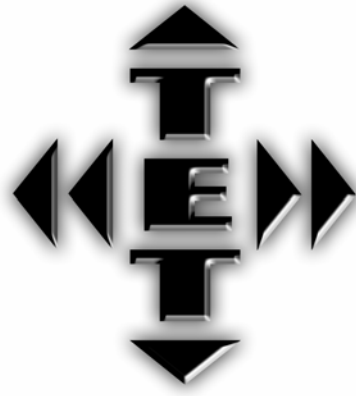
Oscillating strobes flashing, thick fog banks and a massive sound that leaves no one standing still - **TET** proved that they "still got it" with their first gig of the new era in front of a selected audience at the "Full Force Techno Show" in the Flensborgian Kühlhaus. "I never would have thought that you'd set it off like this!", one member of the audience later commented. Indeed, **TET** take a special place with their heavy duty product - quite a few thought this degree of quality to be long extinct.

"Ignite once - blast anywhere"

How do **TET** manage to achieve this? One reason: CS and RI are both fans of hard, tactical first person shooters, and **TET** also acts on-line as a so-called clan. Most **TET** performances are planned while playing on servers with names such as "Slaughter Inn" or "The Will To Kill". No surprise really, since quick reflexes and thought-out, direct action are what defines **TET**. Experiences and successful battle strategies are used directly and unfiltered in **TET**. Typical rehearsals are thusly not replaced, but complemented by this very **TET**-specific element. The gigs are like a hard action movie: Hardly any time to breathe through.

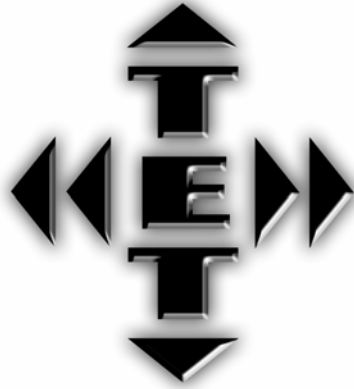
Side effects sadly cannot be ruled out: After comparing their Casio digital watches (so when this occurs, it may serve as a warning) during a live performance, it is not unthinkable that CS orders RI to secure a position beyond the stage barrier. The crowd should not be concerned with this practice.

For the future, **TET** are banking on infiltration and camouflage - if that is unavoidable.



Conclusion:

- + **TET** is not retro, **TET** is just real - they prove the topicality of EBM even today by bringing back all of its key features and blending them with the current!
- + Extremely **direct, non-academic approach** with a focus on a bright, clear and powerful presentation - and **correctly channelled pressure!**
- + Sounds and beats optimised for **communist combat dancing!**
- + **Most up-to-date weird techno/elektronika influences** integrated by **rotorik!**
- + **Ultra-european attitude:** Lyrics in English, German and French - and no guitars!
- + Approved and supported by **authentic old-school EBM leaders!**
- ≡ **TET** are therefore undoubtedly part of the **performance elite** in electronic music!



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DISCOGRAPHY:

rotorik vs. TET - "Sektor Champion" (1 track, 12", Acido 002/Neuton)
rotorik/TET - "Phantom Commando EP" (split 12", Mutter 021/Neuton)
TET - "Ultima Ratio Intervention" (CD album, manoeuvre records 01)

Line-up TET LIVE:

CS - distorted shouting, e-drums, systems and modules
RI - live engineering, samples and flanged support shouting

"MEMBERS OF D-DAY" DJ TEAM:

CS + RI - style: oldschool ebm

TET-ZENTRUM:

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