

THE KS CIRCLE

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Bom dia! Bonjour. ¡Buenos días! Ciao! Dag! Dzień Dobry. Hei. Hello. Ola. Privet! Servus.
Guten Tag.



The tour was a bit exhausting for him, but our charmer smiles again enchantingly.

Un rapport pour nos lecteurs français:

The writer assures that his report (below) about **the Paris concert** on 23rd of September 2009 is positive: "My text is very positive :-). The concert was fantastic."

Mes amis,

Je voulais vous faire partager ma joie d'avoir pu assister au concert de Schulze et Gerrard hier soir.

Ce concert faillit ne pas avoir lieu en raison de l'état de santé de Klaus, celui-ci n'ayant pu en effet jouer à Essen la veille.

C'est un homme très fatigué avec un faciès pâle et surtout d'une extrême maigreur qui s'est présenté devant son public, mais on voyait quand même la joie de jouer devant son public français.

Le concert a débuté à 20H avec un morceau typiquement schulzien, un début cacophonique de sons étranges, une longue ligne mélodique puis la mise en route des séquenceurs et enfin une fin très planante ... celui-ci d'une durée d'une trentaine de minutes.

Puis Klaus Schulze demande au public de patienter et là je me suis dit: "houlà c'est pas très bon!!!" Je pensais qu'il serait incapable de revenir sur scène mais je me suis trompé car au bout d'un bon 1/4H il est revenu avec Lisa et un long morceau d'une bonne quarantaine de minutes nous complètement transporté dans un autre monde. Lisa a vraiment une voix incroyable et quand elle chante, on voit bien que plus rien n'existe autour d'elle.

Klaus s'est remis jouer en solo pour un morceau extra séquencé comme on les aime avec solo de Minimoog. Celui-là a duré environ 10 minutes puis Lisa est revenu pour un titre, on va dire anecdotique, qui ne s'imposait pas.

Bien sûr une longue ovation a suivi et je pense qu'il a été très ému.

La salle était quasiment pleine avec un public d'une moyenne d'âge élevée et des personnes d'un style bien particulier qui je pense étaient venues pour voir Lisa. J'ai pu acheter un mini CD inédit qui est de très bonne facture.

Ce bilan fut pour moi positif car je suis peu près sûr que Klaus ne fera plus de concert.

Voilà j'espère avoir quelques photos à vous faire partager très bientôt.

Bonne journée

Fabrice



Report about Paris in ENGLISH →

Another friendly French music lover (& Circle member) wrote his report about the PARIS concert in English:

Wednesday September 23: a sunny hot summer-like September day in Paris. A week day, too. A working day, then. Gosh, concert is at 7 pm! After a whole day hurrying, I and my wife are almost on time around La Cigale, Parisianly speaking ... at 7:30. We were better on time, in 1994 ...

Surprise: people are still waiting in line outside, just getting in. Good. That was perfect timing, after all. I have my camera, lots of CD leaflets for KS to sign on (kdm wrote me he likes to come back on stage after concerts for direct contact with public and some kind of debriefing), a pen. All checked!

In the hall, contrary to Loreley, lots of KS stuffs are for sale, including a special (brown) CD "special edition KS&Lisa 2009 tour". Good, I get that! I could have had T-shirts, too (did not see any KS mug, though, there must be some kind of limits!).

Getting inside; a look at the audience. One thing strikes me: those people are old. OK, I am not that young either, but I am more accustomed to be one of the oldest among a concert audience. One explanation, may be: cost. 44 to 66 Euros, this is not really what young people can afford. As a result (perhaps) there are a few empty seats ... As far as I remember, they were not much empty seats in 1994.

Concert finally starts at 8 pm: KS comes in. After a very few words (one can feel concentration and tense), KS plays alone a 30 minutes piece, in 4 parts: 1 - a slow introduction of about 7 minutes, based on "Halleluja"-type (after a harsh start with unknown sounds), with less emphasis and more variety than at Loreley, 2 - a sequencer part, very active that includes drums sometimes almost naked, for about 10 minutes, 3 - a come back for a few minutes to more relaxed shores, with a reminiscence of part 1; 4 - a very high ending, powerful and colourful, with Vangelis-organ-like accords leading to an abrupt ending. Audience, which had been remarkably quiet all along (including in low parts), exults. KS announces his comeback with Lisa, after a 20 minutes break.

They play together for about 50 minutes a long intricate piece, obviously more worked and carefully crafted than at Loreley. Those two had time to learn each other (still, a few "catching-up" could be heard). A delight for the ears, anyway. (How a violin or cello would have sounded with those two? ... we'll be back on that).

Then (after a small pause so that audience could request a come back), KS announces he will play another piece, a short one, and that then Lisa will come for a fourth one "if she is in the mood". As KS says something like "I am happy to be back in Paris", someone in the audience shouts: "it's been a while!". True, 15 years, it has been a while ... Come back sooner Klaus next time, please, if you can - we love you!

KS plays his third piece, somewhat 15 minutes (a short one, then) and ... I am back in 1994, all those 15 years being nothing! Complete, active, deranged, powerful:

that piece sounds Wagner disaster! A total delight (better than 1994)! KS is obviously enjoying it deeply, he is out of time, almost dancing on stage, caught by his work, enthralled. Please kdm and KS or whoever, make that song available: I want to hear it. LOUD. [probably it's the same rhythmic

power piece that he also played in Berlin as encore and that I also liked very much -kdm]

After shouts and applause, Lisa comes back for a last 10 minutes light and slow piece. Visibly worked out and well crafted. Those two go together well!

End of concert. I wait close to the stage, with my CD leaflets. But no KS, and we are to leave la Cigale. And I realize, once at home, that I forgot my brand-new exclusive brown CD in the concert hall. Moody times, after all!

Thursday September 24. A working day like any other. Suit, tie, leather shoes, work, work, work ... OK, let's give it a try. I will finish my working day at midnight, anyway. Hurry. Escape. Back to "La Cigale". Some people waiting. At 11 h, we cross the street to Schulze's nearby hotel. Inside, KS has time for us.

KS receives us in the small hotel lobby: pictures, dedication on CDs. First impression: I had not realized how frail he looks. His ankles and calves are the size of my wrist, all along. And he is so kind and gentle! He speaks with us. A small boy named Ludwig gives him some honey "specially made for KS". "This boy listened to Mirage in his mother's womb", relates the father. "Ooh, poor boy!" says KS (laughs).

Conversation goes on, on a more serious matter: cigarettes. I told him that may be thanks to his stopping smoking cigarettes, he is still here for us, and that is good for us because we love him and his music ...

From that point on, I will continue in "interview" form because a discussion on music took place; of course those are memory only, not exact words (others participating may remember other points, of course):

Question from me: Have you ever thought about collaborating with Brian Eno ?

KS: No, he ... he plays by his brain, I play by my heart. I couldn't. But I love Kraftwerk, I would have like to be with them; really too bad they split!

Question from me: Together, the last time they were in concert in Paris about a year and a half ago, they were at le Grand Rex, the very place were you were supposed to play at first.

KS (like seeing a light of hope): But they are not together anymore?

Remark from me: No, that concert in Paris was before their split ...

Question from the audience: Do you plan concerts in the US?

KS: No ... that is far, and I would be afraid to break or endanger my instruments (& a long answer on that theme). No.

At that point, I showed him his picture with Julia in Berlin, just back from his concert in Poland... and I got some records signed, including "Ion" and "Andromeda". I was then teased by people there: "you bought those two on e-bay"! I answered that one I got from kdm, and the other one from Mario Schönw älder ...



KS asked us: "Next time [in Paris], would you like me to be alone, or with Lisa?"
The first immediate answer, almost unanimous, was: "better alone" ... followed after a few seconds by "with Lisa it is good, she is good".

(Me): I must admit that I miss violin or cello sometimes, these days.

KS (smiling): nobody's perfect!

(Me): Lisa's work is a perfection; your work with violin was another perfection.

Lisa came in, passing through the hotel lobby, saying hello. She had awoken sooner, and had toured around in Paris. Then, KS had to leave, in a car, on his way to Brussels!

What a kind man. Sweet and nice. Hope to see him again some day. In Paris or anywhere else.
François

★ ★ ★

About the nice people who make photos during a Schulze concert

Hi. I've some pictures from Klaus & Lisa on Paris, 23/09/09.

Are you interested by these pictures for the official website ?

These pictures are noticed with a short text for "copyright". If necessary, I can send pictures with no text, and if necessary too, with a larger size.

At least, please add my name on the page.

Best regards.

Nicolas

Hello

Thanks for the offer but we are not interested in your photos. In fact, we don't like photographers who disturb the artists and the audience with their activities. A Schulze concert could be so wonderful without the photographers who run around in front of the stage, sometimes even **on** stage.
Best regards, Klaus

★

Bad News at the Concert in Essen:

... mit großem Bedauern muss ich dir mitteilen, dass das Konzert heute in Essen abgesagt wurde. Uns wurde mitgeteilt, das KS krank im Hotel liegt, ein Arzt da wäre und er evtl. später kommen würde. Lisa würde versuchen, das Konzert alleine zu gestalten (wie bitte - ohne KS??) Man gab allen die Möglichkeit, die wegen KS gekommen sind, das Kino zu verlassen. Man bekam einen Stempel auf die Eintrittskarte und wird (hoffentlich) das Geld zurück bekommen. Diejenigen, die wegen Lista gekommen sind, konnten da bleiben. Das Kino war recht schnell leer (man sieht, man kommt wegen KS - nicht wegen Lisa).

Ich hoffe inständigst, das es nichts Schlimmes ist und das KS so schnell wie möglich wieder auf die Beine kommt. Bitte grüße ihn von mir und richte ihm meine besten Gensesungswünsche aus.
Rolf

I just got back from Essen. It was a strange and shocking night. Klaus Schulze is ill and did not perform at the Lichtburg. Lisa Gerrard performed a 70-minute solo set, featuring background soundscapes from Klaus' mixer.

At 8.15 PM, the tourmanager had told the audience that Klaus was at his hotel and not feeling very well. It was not sure by then whether he would be able to perform later that night, but after Lisa's set, she announced that Klaus was feeling very unwell and that was the end of the concert. She gave a very inspiring performance, very emotional and intense.

I was shocked... after all, after the Amsterdam gig on Sunday I met a very joyful and good looking, but tired Klaus Schulze, who was looking forward to the other gigs of the tour.
Wouter

... leider habe ich erfahren, dass Du bei Deinem Konzert in der Lichtburg in Essen aus gesundheitlichen Gründen nicht dabei sein konntest.

Ich hoffe es geht Dir wieder besser.

Ich heiße Sylvia und bin mittlerweile 36 Jahre alt. Als ich 6 Jahre alt war durfte ich das erste Mal mit zu einem Deiner Konzerte.

Ich kann mich nicht an viel erinnern, außer das mein Vater mich mit bis ganz vorne an die Bühne nahm. Ich hatte ein bisschen Angst vor Dir, Dein Gesicht war etwas verzerrt weil Du so in Deinem Element warst. Nach diesem Konzert kaufte mein Vater sich den ersten MOOG, natürlich auf Ratenzahlung (die Dinger waren unerschwinglich). Es kamen aber immer mehr dazu und er versucht bis heute Dir nachzueifern (nicht immer ganz erträglich).

Mittlerweile ist er auch schon 59 Jahre alt und immer noch Dein größter Fan. Natürlich hatte auch er Karten für das Konzert in Essen und er war aufgeregt wie ein kleiner Junge. Richtig zappelig, so hatte ich ihn schon lange nicht mehr erlebt. Er wollte Dich wenigstens noch einmal live sehen. Ist es Dir denn möglich das Konzert nachzuholen? Ich würde ihn unheimlich gerne damit überraschen. Ich hoffe auf eine Antwort von Dir und schicke Dir ganz liebe Grüße.
Sylvia

kdm: Das Essen-Konzert musste - siehe oben - leider ohne KS stattfinden; Schulze lag krank im Hotel und ein Arzt musste gerufen werden. Eine wunderbare Lisa rettete den Abend ein wenig. Sie war allein auf der Bühne vor der komplett aufgebauten Anlage von Klaus und sang ergreifend zu Schulze-Einspiel-Musik.

Nun fragen natürlich einige enttäuschte Besucher nach einem Schulze-Ersatz-Konzert. Ich antwortete allen und erklärte ihnen:

Ein Konzert wird natürlich nicht von Klaus Schulze veranstaltet sondern von einem professionellen örtlichen Konzertveranstalter. Der müßte nun einen neuen Termin finden, erneut eine Halle mieten, erneut Reklame machen etc. ...und genug Leute sollten auch (wieder) zum Konzert kommen, damit mindestens seine nicht geringen Kosten wieder reinkommen. Ob das so sein wird und ob sich all die Mühen und Kosten lohnen, das kann nur der Veranstalter selbst aus seiner Erfahrung heraus beurteilen. →

Sollte der Veranstalter also tatsächlich ein neues Konzert wollen und organisieren, wird KS sicherlich nicht nein sagen.



Luckily, both concerts after the Essen incident did happen: Paris and Brussels. And both were great! See some reports in this Circle. And I put already in the KS website, what a Belgian fan wrote, who was present at three of the Schulze concerts:

The concert's best!

**"The best title with Lisa was played in Amsterdam.
The best Minimoog solo was played in Brussels.
The best concert was given in Paris."**

(remark by kdm: Sadly, the Belgian fan was not at the triumphal Berlin concert!)



There were only two reactions from Belgium; see above and this one:

Hi,

Thank you for event in Brussel 25 sept.

This is a great moment for me. Never I forget this moment.

Thank you.

Best regards

André



I just had written the above, a third reaction from Belgium came in, this one is from an old friend of us:

Hello Klaus.

I very much enjoyed the Brussels concert last friday. Unfortunately "it has not been possible" to say hello to [the other] Klaus. The security was even "a bit rude". Nevertheless. I hope Klaus is getting better.

It was a sold-out gig: more than half of the audience were listeners of my BRT radioprogramme "Muziek uit de Kosmos" and "Kaleidofoon" [from the seventies - kdm]. Every listener I spoke with, referred to The Cathedral Concert, the Ostende concert etc... Souvenirs, Souvenirs...

But not only nostalgia. the pressure to start a new initiative is quite big...Ideas are ripening.

Kind regards

Paul Verkempinck

Stomu Yamash'ta

"The name Stomu Yamash'ta generates an extremely wide variety of reactions from music aficionados. To some he is the early '70's avant garde percussion prodigy, whose depth and delicacy grace definitive recordings of works by Takemitsu Toru and Peter Maxwell Davies. To others, he's a leading player in the jazz-rock fusion supergroup Go starring Steve Winwood, **Klaus Schulze**, and Al Di Meola. Perhaps a few will recall his occasional but thrilling contributions to film scores."

All to read in Jason's music website, edition October/November 2009:

www.perfectsoundforever.com



In an older Circle issue it was already in German, in the idealistic hope that a friend understands. Here it is again, in English:

» To get back my youth I would do anything in the world, ...except take exercise, get up early, or be respectable. « (could be by KS, but it is from Oscar Wilde)



Yes, I know I'm good. But I also like to hear compliments:

"I am listening at this very moment to the first track of La Vie électronique, "Just an Old-Fashioned Schulze Track", which is splendid. The story you tell in the booklet about the two tapes is astonishing and marvellous. You do a precious splendid work as a genuine archaeologist of Klaus Schulze's music. Thank you for this. You give us listeners a deep pleasure which is a true gift.

Schoene Gruesse von Frankreich,

Marc-Henri "



Das machte uns den Nicht-Re-Release etwas leichter:

» ... Es klingt, als hätte Klaus Schulze die original Noten eingescannt, sie mit unterschiedlichen Sounds aus seinem umfangreichen Repertoire von unzähligen Synthesizern belegt und abdueln lassen. Genauso seelenlos kommen die Stücke daher. Da ist kein Feuer, kein Raum für Experimente, kein Raum für Gefühl, das mit nicht darstellbaren Notenwerten in jeder der genannten Kompositionen bei jeder noch so schlechten Aufnahme vorhanden ist. Der Höhepunkt der CD ist das selbst zusammengebastelte Lautenquintett des Meisters, das auf Themen von Saint-Saens & Rimsky-Korsakov basiert. Einerseits schön wegen der musikalischen Vorbilder, andererseits grausam ob der musikalischen Umsetzung. Diese CD reiht sich nahtlos ein in die unzähligen Veröffentlichungen von Klassikeinspielungen mit ungeeigneten Instrumenten. Leider muss jeder Hardcore-Schulze-Sammler auch diese CD besitzen, aber bitte nicht hören, es könnte am Sockel des sonst so perfekten Musikers kratzen. « (eine anonyme Kritik über GOES CLASSIC)

»**Musik verstehen** . . . funktioniert zumindest so ähnlich wie das Verstehen einer Sprache. Es setzt voraus, dass man das System kennt, nach dem die betreffende musikalische Sprache funktioniert. Ein System von Regeln oder Konventionen muss dem Komponisten und dem Hörer gemeinsam bekannt sein, damit eine musikalische Kommunikation funktionieren kann.

Nur auf einer solchen Verständnisgrundlage ist es möglich, die individuelle Kunst und Raffinesse einer bestimmten Musik nachzuvollziehen. In jeder Zeit hat es ein komplexes System von solchen normativen Verständigungen zwischen Komponisten und Hörern gegeben. Ohne sie ist eigentlich kein verstehendes Hören, sondern nur ein diffuses Vernehmen von Musik möglich; und der Hörer empfindet diesen Mangel spontan, wenn er mit einer Musik konfrontiert wird, die ihm fremd ist. . . . Aber das wirkliche Erlernen dieser Sprache – im Sinne der notwendigen Verinnerlichung – kann nur durch intensives Hören erfolgen.«

(nach Bernhard Morbach, privates Manuskript)



» ... In allen Kategorien der Kunst gibt es immer nur ganz kurze Aufbrüche, bei denen etwas Neues geschieht – und danach jahrelange epigonale Agonien. ...

... Die musikalische Entwicklung war stets auch eine technische, und es ging immer darum, die neue Technik zu beseelen. Jeder, der seinem Instrument das geben kann, was im Flamenco "El Duende" heißt, wird eine Existenzberechtigung haben. «

... Al Dente?

» El Duende. Das ist der Geist, der die Musik durchdringt. «

(Dieter Meier/Yello am 1. Oktober 2009 im Interview mit der SZ)



I listen a lot to the radio and I read many newspapers (online) and my largest interest is of course the culture, in particular the music. All kinds of music, from opera to ...well, up (or down) to the other side of the spectre :-)

During many years of interest, I noticed and wondered how many new "cult" bands and "sensational" new canaries (female singers) are announced: one every day on the radio, once a week on tv, and monthly in the printed papers. At least. I neglect here the many weblogs because they are full of such private ~~erap~~ opinions without any influence.

What is so astonishing about the hype: the next day, the next week, the next month no one remembers these new "cult" "sensations". Especially those do not mention the name again, who first put the "new discovery" into the world. Instead, they offer a new name, because the promotion ladies who are salaried by artists' managements, offer now another name ...and the game starts anew.

Funny is in particular, if the journalist offers a "new" name (new to him), but all insiders and lovers of music know and admire this artist already for many

years and know much more about this name and his/her work than the journalist. The fun starts when he - instead of telling the truth: "a discovery for me, I don't know much about it" - awkwardly tries to show knowledge; this is often painful for the true connoisseur, and yes, I say it again: it's also funny.

PS: In German radio it's mostly female announcers & journalists who show ignorance when it comes to popular music: jazz, pop, blues and rock. And I don't speak of the "low quality" station (90% of German radio and TV) but I mean the four or five "better" ones. Even "arte" tv can be very amusing in this field.

Or yesterday, in "Radio Eins", the normally very well informed Wolfgang Kraesze (it's a joy to listen to him, which I do since 1968) ...he translated the answers of an (unknown to me) British or American rock musician. Kraesze translated "...Elvis Costello", but in the background we still can hear the original speech of the musician who clearly said: "...Nick Lowe" (it was his answer about his influences).

A few hours earlier a female radio announcer (on "KulturRadio") tries to explain the history of an older jazz singer and mentions that once she was also singing in the band of the "famous John Otis". Most certainly this radio woman had never heard this name before, because no one ever called the cornerstone of Rhythm & Blues, Johnny Otis: "John", and all books also give only "Johnny Otis" (for my German readers: try to get the book by Götz Alsmann "Nichts als Krach", some pics in this Doktorarbeit show Götz with his idol Johnny Otis).

These are only two examples from yesterday which I still remember with a smile ...and the wisdom of age?



S o m e G o o d O l d B l u e s

» When Axel Grell, engineer at German company **Sennheiser**, chose the music to test what he thinks is the world's best headphone, he turned **not to Teutonic hi-tech sounds** from **Kraftwerk** or **Paul van Dyk**, but instead used some good old blues records. "**John Lee Hooker** is my favourite testing artist," says Grell, an acoustics developer who is nicknamed the Headphone Pope by his colleagues. "I simply know every note and every distortion on these records. I know how the music is supposed to sound." «

("Monocle", October 2009)



Schulze albums in the USA: First, the "Dziękuję Bardzo" release was postponed to 17 November, but now it's completely CANCELLED, ...and LVE 3 and 4 etc. are also uncertain at all. Only as imports, at the moment.



A fan from Iran sent us two drawings of Klaus Schulze.

First I didn't like them because Klaus' nose is much too knobby, and one pic (see below) shows more a worried Neil Young but not a skinny Klaus at a time when he had long hair. Also, the part between nose and lips is far too wide on both pics. And I missed the famous "birthmark" at Klaus' nose (and the inevitably cigarette).

Of course the artist was never close to his idol, and, more important: these two pencil sketches are meant as caricatures, as he explained to me later, when he had sent me more of his nice work.

Julia had said immediately: These are caricatures, right? Yes she was right.



"I love his music perfectly, so
i like to draw his portrait,
i hope you enjoy them..."

"There is so much love
which exists between me and
the music of klaus schulze."

"Each track of the music of klaus
schulze is a life, I live in that and I
experience some wonderful times.
I love him ..."

Mohammad Reza Akbari
is to reach at:
makbari167@gmail.com

More caricatures →
(also on page 1)



Let me proudly announce a few more concerts of Klaus Schulze:

20 March 2010 - Tokyo, Japan (KS solo)

21 March 2010 - Tokyo, Japan (KS solo)

7 April 2010 - Warsaw, Congress Hall

more about it when time comes...



Klaus got an offer from a German Jazz Bigband to work with them for a coming "project" called BIG BAND AND ELECTRONIC. Klaus thanked them for the kind offering but he said "no". Because his feeling for and understanding of Jazz wasn't growing during the last decades. Most of this music style (not all!) is still a mystery to him or he just does not like it.



"Die Unterscheidung KUNST vs. NICHT-KUNST ist eine Erfindung des 19. Jahrhunderts." (Dieter Meier am 2. Mai 2009 in 3SAT-TV).

[...sag' ich doch immer! -kdm]



Hypnotic & wonderful Lisa alone in Essen

(photo by Maurice Dam)



Three photos from the event in Warsaw on 19 September 2009

© Piotr Sulkowski





More photos, even in colour, on: www.klaus-schulze.com/photos/2009t.htm



Es ist ein großer Unterschied, ob ein Ton im Moment erzeugt wird und der Zuhörer dies in dem Moment im Konzert erlebt, oder ob er - der Ton - in unendlicher Wiederholbarkeit abgerufen werden kann, z.B. von einer CD. Nur im Konzertsaal kann der Hörer komplett vom Charakter der Musik wirklich ge- und betroffen werden, weil er die Musik nicht nach seiner momentanen Stimmungslage wählen und sie auch nicht abschalten kann! Umgekehrt ist's bei der Konserve, der CD: Sie muss stets dem akuten Interesse des Hörers folgen; sie wird aus Stimmungsgründen ausgesucht und aufgelegt.

Allerdings, das Konzert: Beim Massenerlebnis des Zuhörens ist man eingekleidet zwischen Menschen; links vorne knistert eine Dame mit ihrer Bonbontüte, rechts versucht jemand mit hochgerecktem Arm und Handy ein Photo zu schießen, vor mir schlägt jemand den Takt (falsch) mit, und hinter mir beschwert oder entschuldigt sich einer bei seiner Nachbarin, dass oder weil er keinen Parkplatz bekam. Und ein Gemisch von Parfum belästigt meine Nase.

Außerdem gibt es in einem Konzertsaal nicht zwei Plätze, auf denen die gleichen Bedingungen (des Hörens) herrschen. Bei etwa 1000 Zuhörern werden nur etwa 100 die Vorzüge eines guten Saales genießen können; und bei einem Saal mit schlechter Akustik? Schweigen wir lieber. Tja, was tun: CD oder Konzert?



Day-Off in Berlin, with Julia & little present



"ICH TRINKE KEINE WEINE, AUF DENEN MEHR ALS EIN ETIKETT KLEBT."
Auch gut. ... Aber dies hier unten ist wichtig:

The year's coming to an end and if you want **The KS Circle** also in the next year
→ OUR 15th YEAR ←

please send me the usual **30 Euros** in a closed letter
with your readable name & address on a sheet of paper inside.

If you also want a free CD-R with the German KS interview on "Radio 1" about
the Berlin concert, just tell me. The first thirty members for 2010
- who can understand the German interview - will get a copy.

For sending The KS Circle "Air Mail" to America, Asia and Australia it's 50 Euros.

And if you also want a fresh edition of THE WORKS (244 pages) send additional
30 Euros (Europe). Of course, non-members of the Circle pay more!



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