


EVENT	TITLE	MARTIN ZEICHNETE'S NOTES
	Zeit zum Laufen 172 Warmup (3.13) 1975	Many times we had to record overnight and on this occasion we discover the <i>Zentrales Orchester Der Nationalen Volksarmee</i> were using the main studio next door. We borrow their gong for a couple of hours and used it to end this track.
	Morgenröte 172BPM Run (9.51) 1977	The running pace of 172 was used a lot so I did many pieces at this speed over the years. I also would save time, if we needed for example 170 or 173, by speeding up or slowing down the tape during mixdown so the same piece of music could be used more than once.
	Flucht aus dem Tal der Ahnungslosen 172BPM Run (10.13) 1981	This track was interesting because it was the rare occasion I had use of a full band. Those days could be fun but sometimes I lose track of the music's purpose. I thought more of trying a different style than of the athletes. I think this related to my journey from Dresden. The dark opening then with the guitar line coming in representing the new music I was picking up on my father's radio. The end section evoked the mystery of the future for me. I was very serious when I was young.
	Die Kapsel Warmdown (3.22) 1974	The technicians <i>from Labor für Akustisch-Musikalische Grenzprobleme</i> sometimes gave me experimental instruments to try. This time they left a unit called STVO which I think had five oscillators but I just could not get it to make a usable sound. I noticed however it made an interesting noise without even being played. I put this 'noise' through my echo unit and the result was the backing on this song. There was a 21 minute version of this which was quite useful if you could not sleep.
	Die Libellen Floor Exercise (1.29) 1975	Since I didn't get a licence to play in public I thought the best chance for my music to be heard would be to write for the gymnasts floor exercise. When I had an hour or so at the end of sessions I would quickly record these songs. On one occasion I managed to arrange a meeting with the gymnastic coaches and played them some of the pieces. They stared at me as if I had arrived from the wrong planet. In that whole time these were the people who frightened me the most.

EVENT**TITLE****MARTIN ZEICHNETE'S NOTES****Mausi Maus**

Floor Exercise

(1.30) 1978

Melodies like this reminded me of my time at *DEFA* in Dresden. Strange little things that attempted to capture an emotion in our animations.

**Walzer der roten Katze**

Floor Exercise

(1.34) c1973

Sadly I have no memory at all of this recording, or why the title is so. Perhaps it came from a dream.

**Der Hörraum**

Floor Exercise

(1.32) 1980

Der Hörraum I called the room in the main Berlin studio where a collection of 'banned' records from the West were kept. To me the room was incredible, it became my sanctuary. I would fall asleep in there some nights listening to music from the rest of the world. Eventually I could get one of the Olympic officials who went to West Berlin regularly to bring me back records in his diplomatic bag. For research of course!

**Für Kati**

Long Programme

(3.54) 1983

As the title suggests this was written especially for *Katarina Witt* who was the pride of our nation at the time. This was one of the last pieces I recorded for the project and I was hopeful this might actually have been used. Instead she skates to a *muzak* version of the theme from the *Superman* movie. It was terrible, and I had to play on it.

**Weltraumspaziergang**

Long Programme

(4.14) 1978

One of the guys I knew from *Dean Reed's* band had acquired a *Minimoog* and he let me use it for an afternoon. It plays the rhythmic sequence of this song. One of my favourite skating melodies.