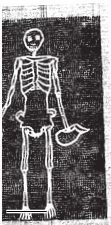




TAPES AGAINST CAPITALISM MANIFESTO

Cover created through scanned J-Cards of our favorite cassette lables and selfpublished releases. Check out Flennen, Billo, Turbo Discos, Saalepower 2 Records, Phantom Records, No Fuss Tapes, Syf Records, Ichi Ichi, Summsumm, Brainwasher Records, Kuba Salami, Invisible Audio, Pilori Prod, Swimming Faith Records and Mangel Records.



1. KUNNIN
2. SICK
3. A.A

LETHA
LETHA 1 DEMO
DEMO

ONYON
ONYON

MIDGEE
BILTZ
BILDENDE KÜNSTLER*INNEN 2
BILDENDE KÜNSTLER*INNEN 3

SUTY
SARBO
SARBO
SARBO

BRENDIA I FUNKY
BRENDIA I FUNKY
BRENDIA I FUNKY

Flemmen Sampler No. 13
Flemmen Sampler No. 12



D.R. - D.O.G.G. - KICKS
FEMMEN

AMBER
AMBER HUMMEL
AMBER HUMMEL NATURAL DISASTER
Bredouille
Bredouille cares for what matters

WELPE
WELPE
WELPE

Bildende Künstler*innen 2
Bildende Künstler*innen 3

FARE ORGANISM ENERGY TALK
SHIME AND STARS
302 N ALLI

BENZIN
Benzin
Benzin

SUTY KONIEC
SUTY KONIEC
SUTY KONIEC

WHITE KROCKETS
WHITE KROCKETS
WHITE KROCKETS

HUMMEL
HUMMEL
HUMMEL

BRENDIA I F
BRENDIA I FUNKY CYBERNET
BRENDIA I FUNKY CYBERNET

LIIEK
LIIEK
LIIEK

SOE
SOE
SOE

Schimmel über Berlin
SIE EISENTUMD
EISENTUMD

ACHTUNG
ACHTUNG
ACHTUNG

Bredouille cares for what matters
Bredouille cares for what matters

ALIBI
ALIBI
ALIBI

HIGHWAY PATROL
HIGHWAY PATROL
HIGHWAY PATROL

GUM
GUM
GUM

FELER
FELER
FELER

BRENDIA I FUNKY
BRENDIA I FUNKY
BRENDIA I FUNKY



LEGENDE THERE
LEGENDE THERE
LEGENDE THERE

TEO WISE
TEO WISE
TEO WISE

FLENNEN
FLENNEN
FLENNEN

BZDET
BZDET
BZDET

RYMES KRES
RYMES KRES
RYMES KRES

WITH LOVE, MAGGIE
COOL, SOCIALLY
Wally's
Wally's
Wally's

FESTIVALI FOTOK
FESTIVALI FOTOK
FESTIVALI FOTOK

Elizabeth Vogler
Elizabeth Vogler
Elizabeth Vogler

ELIZABETH VOGLER AU NOM DEUS ASOS
1. 3 ETR 00 QUE COPA 2. LA MORT DO CHIEIN
3. AU LONG DE L'ANCA
B. 4. SOUS LES PHARES 5. SILENCO
6. AU NOM DEUS ASOS

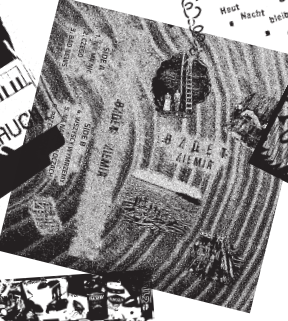


new project 666
indulgent influence
I have you
from my side
I feel the power

STRONKA A
STRONKA B
zdřoj

SELBUCH BRUDRY STRONKY
STRONKA B
STRONKA B
STRONKA B

SELBUCH
SELBUCH
SELBUCH



NESS KNOW
NESS KNOW
NESS KNOW

RUSSE
RUSSE
RUSSE

Die letzten Ecken
Die letzten Ecken
Die letzten Ecken

LETZTEN
LETZTEN
LETZTEN

White Balkan Tour
White Balkan Tour
White Balkan Tour

RAUT
RAUT
RAUT

GOBLIN DAVGARE
GOBLIN DAVGARE
GOBLIN DAVGARE

COMPTON
COMPTON
COMPTON



BRIEFBOMBE
BRIEFBOMBE
BRIEFBOMBE

JOIN THE KONNOI
JOIN THE KONNOI
JOIN THE KONNOI

Die letzten Ecken
Die letzten Ecken
Die letzten Ecken

GUTE SHOWS
GUTE SHOWS
GUTE SHOWS

MOTOMOTOMOTO
MOTOMOTOMOTO
MOTOMOTOMOTO

DBR
DBR
DBR



CHOINKA
CHOINKA
CHOINKA

Die letzten Ecken
Die letzten Ecken
Die letzten Ecken

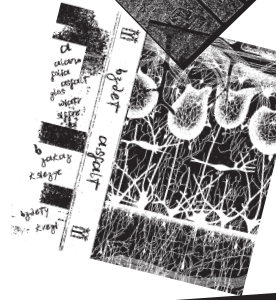
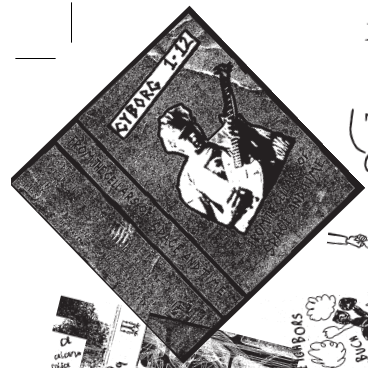
Die letzten Ecken
Die letzten Ecken
Die letzten Ecken

live
live
live

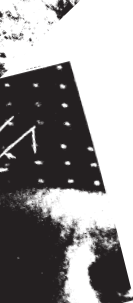
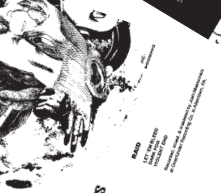
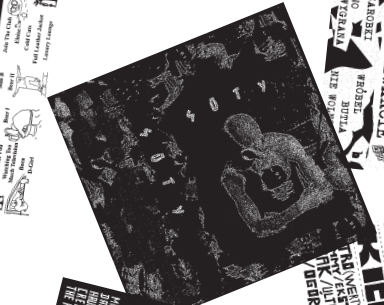
2000
2000
2000

STRONKA
STRONKA
STRONKA





Ichi Ichi & George Korea





TAPES AGAINST CAPITALISM MANIFESTO



Comrades of solidarity-based, anti-capitalist music! With the CEOs of streaming platforms spending millions on AI weapons, surveillance technologies and profit-maximising algorithms whilst failing to pay independent bands and labels, and alienating us from music as a social practice. We need collective alternatives that bypass big companies. We declare that streaming companies are an expression of our capitalist exploitation and alienation! We demand you to:

GET YOURSELF A TAPE PLAYER TO BREAK YOUR DEPENDANCE ON CEOs!

ABOLISH PRIVATE OWNERSHIP OF MUSIC AND BUILD
COLLECTIVELY OWNED MUSIC COLLECTIONS!

TURN LISTENING INTO SOLIDARITY, NOT DATA EXTRACTION!

CREATE MIXTAPES AS COLLECTIVE LABOUR AND REJECT
UNEMOTIONAL AI-GENERATED PLAYLISTS!

DOWN WITH SUBSCRIPTIONS AND UP WITH MUTUAL AID MIXTAPES!

SHARE YOUR TAPES, TAKE CARE OF YOUR COMMUNITY!

ARCHIVE TOGETHER, LISTEN TOGETHER, REMEMBER TOGETHER!

OVERDUB EVERYTHING TO RECLAIM THE MEANS OF
SOUND PRODUCTION!

CAPITALISM CAUSES WASTE, RECLAIM ITS REMAINS AND
REUSE OLD TAPES!

DESIGN YOUR OWN COVERS AND DESTROY BOURGEOIS
AESTHETIC STANDARDS!

BREAK THE LOOP OF ENDLESS STREAMING! TAPE IS FINITE,
LIKE LIFE UNDER CAPITALISM!

4. Get your tape ready for recording!

Before recording, ensure that the rewrite-protect tabs are present or that the holes are covered. These tabs are nothing but a primitive form of property enforcement. Covering them with tape is a small but meaningful act of sabotage against restrictions on reuse. Make sure the tape is fast-forwarded. The brown magnetic ribbon is the site of inscription, where sound becomes matter.

Use a pencil to rewind the cassette by hand. Insert it into the spool with less visible tape and turn until the brown section is centered.

5. Level the volume!

Before you begin dubbing, ensure the incoming signal is not too loud, or the entire tape will distort into unintended saturation. Distortion can be beautiful, feel free to experiment with it. Insert the tape, press the record button, but do not press play yet. Start playing music on your source device. Observe the gain meters on the tape deck.

When the signal reaches red, you approach overload. Keep the loudest sections hovering between green and red, at the threshold between clarity and rupture.

6. Record it!

When everything is prepared, rewind or reset your source material to the beginning. Confirm that the record light on the tape deck is on, then press play on the tape deck and, almost simultaneously, press play on your source device. Production has begun. Listen while recording; presence is part of the process. Do not touch buttons unless you intend to interrupt the flow. If you are recording individual tracks manually, press pause on the tape deck once a song ends. Select the next track on your source device, adjust levels if necessary, then resume recording. Leaving one or two seconds of silence between songs enables fast-forward search functions during playback, allowing the machine to locate tracks autonomously. Recording without pauses, however, creates a continuous sonic sequence, a collective flow without individual separation. When one side of the cassette is finished, remove it, turn it over, fast-forward again with your pencil, and reinsert it. Now continue recording Side B.

7. Test it!

Listen to the tape from start to finish. Notice imperfections, accidents, unexpected artefacts. These are not failures but traces of material reality. If nothing demands correction, congratulations, you have produced a mixtape outside capitalist distribution channels. Place it in a freshly designed slipcase and gift it to a comrade. Circulation replaces ownership.

8. Mass produce!

To multiply without platforms, acquire a second tape deck and use it as the source device. Place the finished tape into the sending deck and a blank or old cassette into the receiving deck. Begin the recording process again. This is duplication without corporations, reproduction without surveillance, scale without CEOs. This is how tapes spread.



1. Get yourself a tape!

This is not a neutral act. Choosing a cassette means choosing material autonomy over digital enclosure, finitude over endless capitalist streaming loops. There are four different types of cassettes, and like everything under capitalism, they reflect uneven development and class hierarchy.

Type I tapes are standard ferric oxide magnetic tapes, also called normal bias or ferric tapes. They are the proletariat of magnetic media: affordable, widely available, often dismissed, yet perfectly capable of carrying revolutionary sound.

Type II tapes are made of chromium dioxide, known as high bias or chrome tapes. They reproduce higher frequencies better and generally sound clearer, representing a modest technological advance that remains accessible to the many.

Type III tapes are FeCr formulations, a historical attempt to combine the bass response of Type I with the highs of Type II. This compromise experiment failed, was unpopular, and is now rare.

Type IV tapes, known as metal tapes, use pure metal particles instead of oxide. They offer the highest sound quality but are expensive and scarce, proof that even in analogue culture, material privilege exists.

Your tape deck may automatically recognise which type you insert, or you may have to select it manually. Do not blindly trust automation. Know your tools and assert control over them.

2. Get the tools and materials!

No production without means of production. To dub tapes outside capitalist platforms, you will need: a tape deck, a receiver with speakers to collectively monitor what is being produced, a source to record from, such as a record player, MP3 player or CD player, all of which can be repurposed against their intended market logic, audio cables and power!

3. Setup!

Make sure power is supplied to everything you have assembled: the tape deck, the receiver, and all other components that need external energy. Take the audio cables and connect the “out” ports of the tape deck to one of the “in” ports on the receiver. This allows you to hear, in real time, what is being inscribed onto magnetic tape. Connect the speakers to the designated ports on the receiver so sound can become a shared, physical presence. Test this setup with a CD or MP3 player if necessary. Then connect your chosen playback device to the “in” or “record” ports of the tape deck. Some receivers provide a dedicated “out” jack for tape recording. If yours does, route this signal to the tape deck and connect your playback device to the receiver instead.

Start a collectively owned music archive. By starting an archive, owned collectively, you gain autonomic independence. No CEO neither politicians can take the music away if it is not in their liking that you listen to it. Ensure that no AI-generated, commodity-form music enters this archive. Delete this uncreative, computer-produced, capitalist rubbish immediately. It is cultural overproduction without social meaning.

Exchange tapes with your comrades. Do you possess the newest release of your local punk collective? Exchange it with the comrade who owns a 1993 house tape. Break with hoarding and practise musical mutual aid.

Acquire a tape player to listen to music outside the circuits of digital capitalist control. Support bands directly by purchasing tapes instead of renting access from platforms. Use the tape player as a tool of reproduction. Record tapes from your collectively owned digital archive. If you produce music yourself, duplicate it and distribute it freely among your comrades.

If you are already a well-known artist, socialise duplication at scale. Use a larger duplication organisation or build your own collective mass-duplication infrastructure. German artists should avoid contact with GEMA* wherever possible.

Create mixtapes instead of submitting to Spotify's algorithmic cultural planning or AI prompted playlists. If you want songs from big bands, rip them of from YouTube using your tape recorder. For personal use only, you should not sell these tapes. If you want songs from smaller bands, acquire them from Bandcamp and integrate them into your mixtape. This is conscious, relational cultural exchange, not passive consumption. It is a more personal way of sharing music with your friends than simply creating a shitty Spotify playlist. Start giving the mixtapes fancy names but be careful, names carry political meaning.

Visit flea markets and reclaim abandoned tapes from capitalist waste cycles so you can overdub them. Maybe your grandma has some old recordings of church service recordings on tape. Let punk erupt between the pastor's words. Sabotage the archive of authority. Get crazy with it, spin out!

Design your own Covers. They are called J-Cards, and their dimensions are freely accessible knowledge. Just cut them out of some thicker paper, draw on it or create a funky collage. The dimensions for slipcases are also freely accessible knowledge you can find online, in case you want to create your own cardboard slipcase instead of using the plastic case. If you want your J-Cards or slipcases to be even fancier, find some place where you can cheaply screen or riso print them. Stamp on them yourself using low-tech, anti-industrial stamps you made from potatoes or lino.

Do not merely accumulate cassettes as fetish objects, actually listen to them! Play them on repeat, get annoyed by tape jams, fix them with a pen and then listen to the repaired tape again and again. Care, maintenance and repetition are acts of resistance against planned obsolescence. Don't leave them lying in the sun. Like vinyls,

they will melt in the sun, then you'll need to record a new one to listen to that music again and again. Capitalism melts everything, we rebuild again and again.

Get a Walkman to listen while moving through capitalist space. We do live in a capitalist digital world, and sometimes it can feel good to escape it. We live under digital capitalism, and escape is not always possible. Do not individualise this failure, it is structural. Streaming is convenient but listening to music should not be an easy peasy lemonsquezy pumpkin pie motherfucker thing! Abolish Spotify. Do not simply migrate to Apple Music, Amazon or YouTube as these are identical capitalist relations in different disguises. If streaming remains necessary, prefer Qobuz or Tidal, which currently exploit artists less aggressively and do not openly invest in AI weapons.

The concept of solidarity-based, anti-capitalist music practice can also be transferred to CDs or MP3 players!

NO PASARÁN!

WORKERS OF CULTURAL PRODUCTION, UNITE!



*GEMA is a private association that enforces capitalist dominance over music through property rights and bureaucratic control.