

Info Christian Nothaft a.k.a. pcn ÷ (p.c.n) Ambiloco ÷ Demonum

Christian Nothaft, born August 8, 1964, is a musician from Munich, Germany. He is running the solo projects *pcn*, *Ambiloco* and *Demonum* and plays guitar in the band *Hack*.

Nothaft is musically active since the mid 80ies, in the beginning primarily solo with four-track cassette homerecording, but in bands as well. In the early 90ies he quitted homerecording and only played in several local bands, notably *Eat Me Tender* (as guitarist and singer), *Hiss* (as drummer), *Deception* (as singer), *Autozynik* (first drums, then bass), *KubeNothaft* (guitar, vocals and drums), *Abu Bimbel* (drums) and *Gummo* (guitar and vocals). *Gummo* existed for eleven years and released 4 albums.

On the side he produced an LP with the solo metal project *Zerstörer* (self-published), made a short film soundtrack, composed a string quartet, produced a few Electro(nic) music tracks and some remixes under the name *pcn* and Ambient guitar music under the name *(p.c.n) Ambiloco*.

After the end of *Gummo* in 2013 Nothaft worked mostly solo again. Besides the regular tracks some remixes and soundtracks were made, too. Over the years a lot of material has piled up, which since 2018 was released on *(p.c.n) Ambiloco*-, *Demonum*- and *pcn*-albums. Since 2023 he is active in a band (*Hack*) again.

About the projects: As well as Nothaft is not able to commit himself to one instrument, he is not able to focus on one musical direction or method. So various styles are pursued, but meanwhile 3 focuses have evolved:



(p.c.n) Ambiloco:

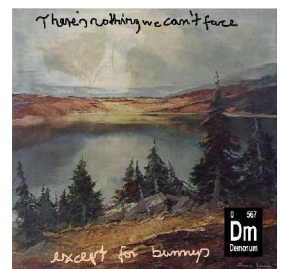
p.c.n Ambiloco exists since 2011, recording and performing live improvisations with guitar and looper to create an ambient sound. The result is as played or gets more or less heavily edited and leans into Noise, Industrial and/or Minimal Music. The intent is to create an intense, ambivalent, dark atmosphere. Most concert recordings are available on Bandcamp. The newly released studio-album *Spontaneous Simplicity* (June 2019) comprises non-live material from 2004 to the present and covers a wide spectrum of sounds.

<https://pcn-ambiloco.bandcamp.com/>

Demonum:

Demonum is a new project that heads in the metal direction (again)... towards a mixup of black-noise lofi-experimental-trash and death-post. Definitely not „true“. On the first mini-album *There's nothing we can't face – except for bunnies* (released June 2019) the material is a patchy, but stands for itself and shows the elements that will be brought together in the future.

<https://demonum.bandcamp.com/releases>



pcn:

Merely electronic music, mainly based on samples, self-recorded sound material of widely different origins. The style spans mainly between Industrial, Electro, Minimal Music and Musique Concrète, and anything... results are rather unconventional, more rhythmic than abstract and open to everywhere. So far the albums *Arowana Sessions* (limited CD-R-edition 2010; re-release CD 2022), *Back to the Futurama – Raymond Scott Reworked by pcn* (2018), *da Pöschl & the Ghosts / pcn-Split-LP* (2021) and the double LP collection of material spanning from then to now called *Collector* (2023) have been published.

Links:

www.christiannohtaft.de

<https://christiannohtaft.bandcamp.com/>

<https://www.facebook.com/christian.nohtaft.3>

<https://www.youtube.com/user/pcnde> *pcn - Migbouth (Lowknedge) video - YouTube*

http://www.christiannohtaft.de/EPK_christian-nohtaft_pcn_pcn-ambiloco_demonum.zip

<http://www.timezone-records.com> distribution@timezone-records.com

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Press Reviews

Zerstörer – Vorherbestimmter Endpunkt:

"...a little Joseph Beuys of Grindcore..." (Rock City Mag)

"...reviewing this is worst than shock treatment!"
(Flesh Salad)

"...supershitty and deadly boring. go shitting!"
(Plasic Bomb)

"...terribly annoyed by this record...the whole album is nerve-shattering from beginning to end." (Legacy)

"...elements of death/trash/noise and grindcore are woven into another so bizarre, listening through the whole disk the first time is hard to do... so, if you want something really special, an independent and totally unique sounding music to call your own..." (Fatal Underground)

"...only sometimes you feel yourself being on a musical wrong track of noise-affected lunatics, therefore the record is well listenable..." (Iron Pages)

"...personally i think it's pretty cool to keep vinyl alive, but in this case it's just a waste of resources....psychologically disturbed masterpiece..." (Chaos Mag)

"...all that evokes such an bursting apocalyptic mood and aggression..." (Eternal Mourning)

Fatal Underground (12/19)

p.c.n Ambiloco – LP

"... What Christian Nothaft from Munich has to offer with his project „p.c.n AMBILOCO“ stands, by pure „musical“ aspect, for quite an independence and a totally unconventional approach. Ultimately one have to admit that what is offered can bring you damn down ... Which musical scene this artistic, experimental sound should be recommended to, is really not for me to say.“ (LEO)

Demonum – EP

"...Now after the record ran trough, I'm sitting here with a bunch of question marks and by no stretch of the imagination i know how to properly evaluate this musical performance ...“(LEO)

Legacy Nr.124 (1/20) - Demonum – EP

"...The debut EP by DEMONUM is supposed to be the first buisness card for how his interpretation of Metal looks like. The intersection to Iron Maiden, Mayhem or Kreator (replace by random band names) is the use of guitars ...“

Plastic Bomb Nr.110 (1/20) - Demonum – EP

"Whacky! I cannot describe this. Black Metal on Nintendo-Drugs. Fuck, that is awesome!! Exactly my taste of music ... The record came with a promo-photo of the artist showing a likeable person. And then this: the last song is a cover of TTS (Ton Steine Scherben) - "Macht kaputt was euch kaputt macht" Buy!" (Nille)

Trust Nr. 200 (2-3/20) - Demonum – EP

"Hm, interesting new project by a certain Christian Nothaft and very hard to grasp..." (marianne)

Ox / Fuze online (since April 2020) - Demonum – EP

"Christian Nothaft can be described without a guilty conscience as a bustling universal talent ... the focus here is on experimental exploration of sound dimensions, which can also drift strongly into the electro trash corner."

- **** - (Jenny Kracht)

Side-Line (2/20) - p.c.n Ambiloco – LP

"Conclusion: Experimental releases often stand for visionary artists, but I'm missing some avant-garde approach here!"

Sonic Seducer (6/20)

p.c.n Ambiloco – LP

"Very tricky: first it is suggested that it's merely about a minimal „mindfuck“. But then it's gets stacked. Krautrock and proto-electro stirring up the dough quite well. Familiar and strange as well. Convenient and unapproachable ...“ (Stephan Wolf)

Demonum – EP

"Metal, which generic-genetic queerness is quite indisputable, brushed against all grains... without end in itself tricky, like looking for an expression for that it seems to be no expression (yet) ... uncompromisingly debatable ...“ (Stephan Wolf)

Collective-Zine (1/21) - p.c.n Ambiloco – LP

Skirting a fine line between cerebral and playful but refusing to come down hard on either side 'Spontaneous Simplicity' is a weird sort of success ... enjoyably ambient yet intrusive enough that you're forced to pay attention, and pitched at the exact midway point between Labradford and vintage Doctor Who. (Alex Deller)

Süddeutsche Zeitung (26th Feb. 21)

da Pöschl & the Ghosts / pcn – Split-LP

"It is something like a summit meeting under the opposite sign. Because to the left and right of this tongue-in-cheek competitive "versus", two free spirits are pooling their forces, who have long since become indispensable in the Munich underground scene: Christian Nothaft alias pcn, who is also a figure of the punk "Bodensatz" collective (a kind of hybrid of label and publishing house) has proven to be an accomplished multifunctional tinkerer for a good two decades. On his website he has assembled a work that, alternating between set dog dreams, retro-futuristic background reading and freespinning avant-garde, illustrates how wonderfully wild it can sound, if nobody fumbles around with your own musical visions. ... Dark music for dark times." (Martin Pfnür)

Side-Line (2021/22)

da Pöschl & the Ghosts / pcn – Split-LP

"This split album sounds as an antithesis to established music forms and -standards. Rate: (6)."

Arowana-Sessions – CD

"PCN is not the most accessible sound experience, but is worthy of examination for Experimental heads. Rate: (5 1/2)"

Plastic Bomb Nr.120 (3/22) - Arowana-Sessions– CD

"...probably would be a damn good soundtrack for even several film genres at the same time, what is dished up here as partly quite intricate soundscapes. An interesting affair for cineasts for shure, enjoying „Arow(an)a Sessions“ one or the other film runs in the head cinema even without any drugs..." -Basti-

Fatal Underground (11/22) - Arowana-Sessions – CD

"...In a way, pcn is quite a kind of special sound experience that you don't get every day...." (Leo)

Faze Nr. 135 – (5/23) - Collector – LP

"...Verdict: Quirky electronic excursions and an exciting, detailed interior cover design make this compilation an interesting, sophisticated, and certainly not run-of-the-mill affair. 7/10 " (Cars10.Becker)

Trust Nr. 220 (June/July `23) - Collector-LP

"...Immediately with the second track, "Minimal Bop", I am actually spellbound while listening. The very artsy-looking gatefold cover of the double LP also shows that there is a lot of art hidden here, not only in the music. Exciting." (judith)

pcn – Collector-LP

A showcase of work as Opus Magnum

(Albert Pranzl/Skug)

The Munich musician and producer pcn grants with "Collector" (self-published via Bandcamp/Minor Mail-order) a great overview of his work so far.

Christian Nothaft has revised his previous work as pcn and compiled the opus magnum "Collector" from it. This vinyl double album, also available as stream + download on Bandcamp, also gave rise to an interview with the Munich guitarist. Notes of the instrumentalist are paired with listening sensations of the author, which gives the "Collector" a special touch.

A-Side

The listening round begins on side A with "Kind Ness": "My first piece constructed on the computer with samples, with my own samples, whose sounds carry the piece somewhat naively, but groovy." Sounds like a fine sound loop installation with house music excerpt, not intricate like Chicago Footwork, but remaining as a pure loop. On "Meimnot/Minimal Bop" you can clearly hear that "I come from the guitar ...", with pulsating guitar loops blending into each other very nicely and in between glitch bleeps sparking in like on an Editions mego album. "8E" contains "more or less alienated samples apart from the drums and also no-input sound", which sounds like pitched electronic sounds with background growls. Truly a futuristic track, while "Von den Arten" obliquely couples circuits cross-country in the lyrics. A prancing piece of music, pleasurable, joyful, gladdens the heart, with "mainly samples of Beethoven's 'Fifth', prancing-twirling between 4/4 and 3/4, as a bed for the not-quite-serious lyrics on a certain aspect of the theme 'gender struggle'/equality".

B-Side

The B-side picks up with "Back at Maggie's Funny Farm," with happy synth melodies that go round and round, ducks quacking, and how! Reminds heavily of Der Plan, but what did pcn intend? "Groove and fun ... because of the title: Bob Dylan naturally came to mind with the animal sounds, but it also quotes Motörhead's 'Back at the Funny Farm'. No custom samples here; was all done exceptionally in a little program called 'mario paint composer'." "Zombie Dance Parade" is fun in a similar way. A devil's ride bursting with ideas. Speedio with spiral reference points that have a similar mischievousness to Felix Kubin tracks sitting in the neck. "This psychedelic industrial house track, knitted from various sound sources, is once again followed by a track with omnipresent guitar, tightly intertwined with many a different thing. Originally made for a video scoring contest for Anton Kaun aka Rumpeln." This "Box's Way" sounds like guitar loops crashing into each other. Abrupt elegance also on "No. Null," which dances in a spiral fog. "Here, guitar loops form the raw substance, eventually topped with synth pop," while the songlike "Human (Owdtodon)" is reminiscent of Captain Beefheart, "from the experimental approach to the voice imitation. The pounding sounds consist of a guitar chord layered atonally, and the noise solo in the middle definitely takes its cue from the kind of lead guitar making that was common with him."

C-Side

The C-Side opens with "Sti_ick Suite," a "special composition with samples, more precisely those that always used the titular stick. Quite a complex thing, in which danceable rhythms mostly play a role." It rattles and rumbles in this extravagant suite like in an ancient textile factory. A weird manipulated sample puts one on top! C2's title is also fitting: "LC OP (Schwingkreis Module)" carries a sound that actually harks back to parties in disused factory halls or warehouses. Such a dry techno, where after some

time the modules start to dance. Sounds also 2023 unspent, just because the courage to experiment is in it. This longer track "originated from an improvisation with a software synthesizer. One of the few pieces that is not based on samples. For a long time I thought about cutting it together, but the flow works so well with the techno beat that I finally just chopped out a few lengths, otherwise as improvised."

D-Side

The record is turned over and with "Back" at the beginning of side D a cranky beautiful song sounds, which reminds in its lyrics of the great Kevin Coyne, with interspersed toy piano. Christian Nothaft also has what it takes to be a songwriter, but "there are few songs of mine because I have a hard time with lyrics. But 'Back' is, I think, well done, probably also because I'm familiar with the subject of depression/phlegm." Then a synth grooves in, the hammering sounds like the denning of a scythe. The great squeak and croak is back in "Funny Farm Basement," where terrific tonal effects spread. Has flavor and is the "spinning on of 'Back at Maggie's Funny Farm,' but with a very different mood; who knows what's going on in that basement ..." A somewhat out-of-round Machinefabriek sledgehammer eggars on the ground floor, guitar slices and garish noises drive in. Bright joy when listening to "A Log, A Mallet And The Sledgehammer", which is an attempt "to make music with reduced sample sources, that is, here just a block of wood, a mallet and a sledgehammer, from which most sounds were generated". In "021903/Restux" a drum machine marches off, rough bass synth runs provide for tempo and the reviewer imagines during a sonic intermezzo that the sounds of a dot matrix printer are incorporated. "There's no dot matrix printer here. I'm not sure if I used one on a remix or it's still unused in sample storage, but this is a colorful mix of sound sources, but sample-heavy." The finale holds "Walk Like Me," the third song on this brilliant double album. Nothaft's vocals and particular reverb bring to mind a Beatles production phase ("Walrus"?). Short and snappy, with a harmonic barb. It's one of the earliest pcn pieces: "After leaving 4-track homerecording behind like the eighties, I started making music on my own again for the first time in 2000 (alongside the band at the time) with new computer-based possibilities. The drum groove comes here the first and last time completely from the can (not without inserting small hooks); but no matter, can be done. The music is guitar-oriented, the lyrics are pure nonsense."

Beacon in the Munich subculture niche

Interview with Albert Pranzl (Skug) August 2023

Christian Nothaft works as a social worker and provides a respectable musical output on the side. As Demonum, p.c.n Ambiloco and pcn ("Collector" 2023), the Munich native releases an experimental DIY sound that doesn't deny pop music, but circumnavigates it admirably.

Nice and slow it got embarrassing. Christian Nothaft sends skug each of his new recordings. In order to finally reduce the unheard pile to some extent, especially his current review compilation "Collector" has drilled itself into my heart. In parallel, there is a review article on skug.at, in which personal listening impressions are juxtaposed with pcn's notes. A wonderful occasion to learn more from Christian Nothaft in an e-mail interview about his marginal existence in the orchid subject of underground music in Munich. Thus, although venues that function as niches for subculture in Vienna also bless their time, the situation in Munich is worse. But the "Wheelchair-nudger-brigadier" (solution of the riddle towards the end) is not at all put off by this, but notes that the subculture in Bavaria - which used to be allowed to work in the country in parish halls, among other places, note from the Ennstal youth of the author of these lines - owes a lot to urban children's, youth and family programs.

skug: My musical socialization in the Upper Austrian province took place mainly via radio. On the one hand through the Ö3 "Musicbox", on the other hand through the "Zündfunk" on Bayern 2. B2 can long since no longer be heard in the Enns Valley because it is overlaid by private radio frequencies. How did that work out for you?

Christian Nothaft: Similarly - my musical imprint took place at the end of the 1970s/beginning of the 1980s, when radio and television brought the colorful world of rock and pop music into a home where music played no role. Anything seemed possible then, and I took in everything (literally, too, on cassette), from Abba to Zappa, from Sweet to Sex Pistols, from The Damned to Donna Summer, etc. Besides, I also felt obliged, quasi as basic research, to get to know the roots of Rock'n'Roll, mediated by the radio show "Aus meiner Rocktasche" on B3, but also started to get interested in classical music via second-hand records. This "basic education" was followed by the higher consecrations of independent and alternative music, which was also conveyed to me by "Zündfunk". That's probably where my weakness for strong taste, variety and diversity comes from. A career that is perhaps not unusual for someone of my generation, apart from the fact that my musical cosmos of interests has become very wide.

How does all this relate to your sound production?

Maybe I'm spoiled by the aforementioned diverse consumption - bored too quickly? I like to try out new things instead of committing myself and delving into a certain matter. In principle, I see myself as a spiritual successor of early independent music, where originality was the most important thing, even if that meant creating one's own production structures. A single piece is happy to stand on its own and function according to its own rules. That's also a dilemma: if there's no stylistic recognition value, at least not an obvious one, reception becomes difficult. Then there's no subculture (splinter group) in which one would feel at home and which generates more or less publicity.

In this respect it had to be a double LP, because of the abundance of material.

Even though the album has its limits in terms of style and production, it's quite colorful. I just experimented, and the

resulting material fills this album (and my half of the Pöschl split album, by the way). I don't really have any rejects - you can make something out of most ideas if you don't set yourself any limits.

Somehow your current work sounds like post-home-recording, but not at all lo-fi. What are your instruments anno 2023?

Analog, my main instrument is the guitar, which also pops up on pcn quite a bit. Generally, though, pcn is samples puzzled together on the home PC. Mostly not "canned", but self-made and collected. But also the one or other synth plugin or ready-made drum sound. Nothing is too bad, is my motto. Preliminary work is done in Cool Edit Pro, main tool is my favorite sequencer Cubase SX 1.

Your recordings are self-published, in which edition?

The Demonum-EP and the p.c.n Ambiloco-Album had 500 copies each, the Pöschl-Split, the "Arowana Sessions" and the "Collector"-Album about 300 each. The Pöschl-Split is the only one where a cooperation with a label came about. At least I found a distributor for my self-releases in the meantime: *Timezone* also takes care of artists without a label.

Which media still take notice of such an experimental production as "Collector" in so far as a review is published?

Good question. I send the stuff around well, as far as I have an address and it fits stylistically at least a little bit; that's about a hundred addresses. For "Collector" there are so far reviews in "Faze" and "Trust" as well as quasi-advertisement and playlist place at "technoscene.de" and "Schwarzes Bayern" respectively. The response has been, as far as the "Arowana"-, Demonum- and p.c.n Ambiloco-records are concerned, also quite meager, sometimes not verifiable. Like "The Wire", for example, who never answered in any case. Whether something was reviewed in a magazine anyway is difficult to verify if you, like me, don't have a subscription. In Munich, the magazine is hard to get, at least I haven't seen a copy for a long time. As far as radio stations are concerned, it's usually similar. At least I could notice that there was always something on "WFMU" in the USA and a bit on "Borderline - Musik für Grenzgänger - Freies Radio Kassel". A "Collective Zine" from the UK wrote an understandable review, from "Cashmere Radio" in Berlin came a few lines of positive resonance, in "Legacy", in "Trust" and in "Ox" were reviews for Demonum; the "Side-line" (Dark-Wave-Gothic-Online-Mag) and a certain "Fatal Underground"-Metal-Fanzine have reviewed reliably so far, even if the former is not very impressed and the latter (I still had the contact from my first [Metal]-record) understandably overwhelmed. Highlight was a benevolent review in the "SZ" for the split with Albert Pöschl, surely his reputation helped. So it seems to be less an interest in principle than the factor "connections", which I had with most of them before.

Are you too avant-garde for Bayern 2 "Zündfunk"?

In general, the interest in my music in Munich, from a few acquaintances and friends, similarly minded noise underground "fellow inmates", is low. "Zündfunk" doesn't seem to be an exception to this, at least no reaction that I know of. I rarely listen to the show anymore anyway, and it seems to me that the preferences have clearly shifted towards indie pop - not my cup of tea. But one of the mentioned "inmates" (Martin Krejci, in experimental noise) did a radio feature with me in his show "Non Minus Ultra" on Radio Lora in Munich.

How do you muddle through your existence? Theater musician, right?

I'm in the "Wheelchair-nudger-Brigade" ("Wheelchair-

nudger" supposedly comes from someone who is in a wheelchair herself, and refers to the people who work for the disabled and push them around), now 18 years. I have a part-time job, which covers the bare minimum financially and leaves me time for the music. For more than that and things like record pressing I have a small inheritance. But sometimes, like recently, a small commission for a play or something like that comes up.

Are there also live performances of "Collector"? Where do you perform live, what has changed since you started playing in venues?

At the moment I don't have a gig planned, but maybe something will come up this year. I rarely perform live and almost only in Munich, so I can't say much about that. With me it's like vernissages of exhibition. I've played at Feierwerk and Kafe Kult, at a friend's apartment, in pubs that no longer exist; at Irländ, a small, fine haven of underground culture, temporarily in hiatus, now active again; at Kösk, which has just been closed down, but will probably get a new home - the old building has to make way for a new apartment building. In general, I think, people like to build in Munich. Places that are suitable as niches for subculture are destroyed and replaced by something new, preferably office buildings, of course. That's why, it seems to me, subculture is often attached to urban children's, youth and family programs (Feierwerk, Kösk ...), so that it can survive at all - is that only the case in Munich or elsewhere as well?

What sounds do you actually like to listen to at the moment?

At the moment I don't really listen to music, if you disregard the regular consumption of more or less anonymous ambient tracks from a link list for relaxation - acute state of oversaturation. In principle, I still listen very criss-cross. It's not so long ago that I discovered *Terry Riley* for myself, although I already got to know and appreciate Minimal Music via *Michael Nyman* in the eighties. Noiserock and Metal with an experimental approach suits me well, e.g. *Black Midi* (although they are getting too jazzy for me now), *75 Dollar Bill*, the last *Disharmonic Orchestra* record I discovered for myself recently; *Doomsday Student*, the *Flying Luttenbachers* and *Daughters*. In the electronic realm, *PS Stamps Back*, *Anna Meredith* and *Ramleh* suit me very well. Apart from that I'm planning to take a look at Anton Bruckner.

Back to your music. pcn's album "Arowana Sessions" (Bodensatz 2022), which oscillates from electrofunk to e-metal and minimal music to ambient and back, is mostly based on self-made samples? What is the starting point of these sounds?

This was constructed on an ancient PC, the midi notes controlled a cheapo sound card, but it sounded so original that I consciously continued to use the sounds over the long process of creation and let the sound card serve as a namesake for the album. "NTor/tm and "n/n (tekn[on_off])" contain mainly these sounds. The drone ambient pieces "almost.all" and "df1 (total system shutdown)" as well as the "classic" "df4/b" and "df5/b" contain a mixture of the sound-card sounds and "decent" commercial instrument samples. On "DF 2.1" and "DF3/a" I replaced everything with common sound samples.

Does the Bodensatz label still exist? A label for electronic experimenters?

In the beginning, an extended circle of friends in Munich around several associated bands, who roughly formed their own swamp rooted in alternative/punk rock, decided to raise a label. However, no one could or wanted to do real label work. There was only one who took on the role of label boss, but only as an ironically meant role. He saw himself

mainly as a focus around which the people gathered. Don't take yourself too seriously was the motto, that's why the underground was already too high and the name Bodensatz was considered appropriate. Everyone was welcome who wanted to do something, not just music. "Fun actions" was the keyword at that time. Bodensatz was only supposed to serve as a framework in which one or the other got involved or not. But anyway, they actually made some records or platters, but they were nowhere else to buy than on the website (and at times in a few Munich record stores). And as it goes, the ambition of most musicians soon didn't go beyond hobby music making, later it wasn't even enough for that and the thing petered out. What remained is the circle of friends, the website, which is still online but not updated anymore, and the tradition of organizing a festival every winter, initially intended to present the own music, where people now get together again and indulge in nostalgia, while mainly punk and underground newcomers perform.

I was the only one who took it seriously and would have liked to see it become a real label. I produced some of the albums there and "released" my music. Without my help it would not have become so many sound carriers ... The style? Apart from the "Arowana" CD, only the "Heinz K. aus H." sampler was electronic, for which we were able to interest your old colleague Didi Neidhart, by the way ... the best known are probably Autozynik, who do Kraut-Prog-Punk, otherwise the spectrum ranged from Punk to Trash-Music-Cabaret to Indiepop and Alternative-Indierock.

Christian Nothafft Output

Releases by and/or with Nothafft:



Zerstörer - Vorherbestimmter Endpunkt
(vinyl album; 1998)



Contributions (w/ Abu Bimbel, Hisn, Eat Me Tender + KubeNothafft), coproduction, mastering, restauration
off/for **Der Bodensatz - 10 Jahre Inzest** sampler
(CD album; Bodensatz 2000)
<http://www.bodensatz.de>



KubeNothafft - (n/n)
(CD album; Bodensatz 2001)
<http://www.bodensatz.de/kubenothafft.htm>
<https://bodensatz.bandcamp.com/album/kubenothafft>



Christian Nothafft - Best off - sampler
(CD-R album; Bodensatz 2002)



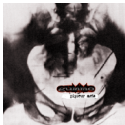
Contributions (w/ Abu Bimbel + KubeNothafft) to **Rage Against Abschiebung** - sampler
(CD album + CD-Rom; Bodensatz 2004)



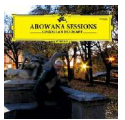
Contributions (w/ Gummo + as pcn) to **Heinz K. aus H.** - sampler
(CD double album; Bodensatz 2005)



Gummo - The Gruesome Twosome
(CD album; Bodensatz 2005)
<http://www.gummo.org/>



Gummo - Piqueur Acts
(CD album; Bodensatz 2005)



pcn - Arowana - Sessions (1st issue)
(CD-R album; Bodensatz 2010)

several **p.c.n Ambiloco** live recordings (2011 – 2025)
(stream/download albums @ Bandcamp <https://pcn-ambiloco.bandcamp.com/>)



Gummo - Local Men Ruin Everything
(stream/download album @ Bandcamp / itunes / musicload; 2012)
<https://gummo.bandcamp.com>



Gummo - Every Summer They're Droppin' Like Flies
(CD EP + digital (itunes + musicload); Bodensatz / Bacillus-Bellaphon 2014)



Gummo - The Pig That Would Not Fly - the live-(re)presentation of 'Every Summer They're Droppin' Like Flies' (stream/download album @ Bandcamp; 2014)
<https://gummo.bandcamp.com>



Schrottland #3 - Magazin - CD-insert with p.c.n Ambiloco live solo and with Till Funke, T.V. Shit and Residuum (CD live album; Irrland 2014)
<https://pcn-ambiloco.bandcamp.com/>

several tracks on online samplers of the **Midnight Radio Compilation** series:

"ambient loop core take 3" auf **MRC 6** (201?) /// **"k.u.t.k."** auf **MRC 12** (2014) /// **"blindflug"** auf **MRC 34** (2015) /// **"no 10b (awaiting the ascension of darkness)"** auf **MRC 77?** (201?) /// **"Stay Alive Or Die Trying (Alc Take 13)"** auf **MRC 92?** (201?)

two tracks on online samplers of the **Fraction Studio Compilations** series:

pcn/Demonum-track **"They're Everywhere!"** auf **ANDREAS N°17 - The Strange Bestiary** (2014) ///
 pcn-track **"You Will Obey The Daleks"** auf **ANDREAS N°20 - Daleks - Tribute** (2016)



Contributions to CD-insert **Kollektiv-Hörspiele für das Schrottland - Magazin # 5:**
 radio play music **"WG-Plenum"** and the **"Plenum-Song (Remix)"**
 (CD-Album; irrland 2015)

two tracks on online samplers of the **Aural Films Compilations** series:

pcn-track **"That's a Nice Thought"** auf Aural Films **Biography: Raymond Scott** - Tribute - Projekt (2016) ///
 pcn-track **"Jl et wr kö kö#_#n, zi ad uo xv (krell-music)"** auf Aural Films **Krell Music** - Compilation (2018)



pcn - Back to the Futurama (Raymond Scott Reworked by p.c.n)
 (stream/download album @ Bandcamp; 2018)
<https://pcnmusic.bandcamp.com/album/back-to-the-futurama-raymond-scott-reworked-by-p-c-n>



p.c.n Ambiloco - Spontaneous Simplitude
 (vinyl double album + digital album @ Bandcamp, 2019, distribution: Timezone)
<https://pcn-ambiloco.bandcamp.com/album/spontaneous-simplitude>



Demonum - There's Nothing We Can't Face – Except for Bunnies
 (vinyl 10 inch EP + digital album @ Bandcamp; 2019, distribution: Timezone)
<https://demonum.bandcamp.com/releases>



da Pöschl & the Ghosts / pcn split LP
 (vinyl album + CD; Echokammer 2021)
https://www.echokammer.de/index.php/de/album/release/ek090/pcn_da+poeschl+-+pcn_da+poeschl
 Video Track Mighbouth auf Youtube: <https://www.youtube.com/watch?v=mX1KftwSUGY>



pcn-track „**Vulture**“ on **Freezing In Giesing Vol. II** - sampler
 (CD album; Echokammer/Trikont 2021)
<https://trikont.de/shop/themen/bayern/freezing-in-giesing-vol-2/>



pcn - Arowana – Sessions (2nd issue)
 (CD-album + digital album @ Bandcamp; re-release 2022, distribution: Timezone)
<https://pcnmusic.bandcamp.com/album/arowana-sessions>



pcn - Collector
 (Vinyl-Double-Album + Digital Album @ Bandcamp, 2023, distribution: Timezone)
<https://pcnmusic.bandcamp.com/album/collector>



Pcn- track **"Thriller Night"** on **100 Minuten in der Echokammer – Sampler**
 (Double Vinyl; Echokammer 2024)
<https://www.echokammer.de/index.php/de/album/release/ek100/varius+artists+-+100+minuten+in+der+echokammer>



Christian Nothaft – Free to go
 (digital single 2025, distribution: Timezone)
<https://bfan.link/free-to-go>

Soundtracks:

Beschränkung - short film by / with Denis Paulevic, Matthias Weinzierl, Martin Novek, Gazan Alpaslan (1995)
<https://www.youtube.com/watch?v=YYcPZ7HefH4>

WG-Plenum - radio play on **Schrottland #5** Magazine CD insert (2015)

A Trip to the Moon - setting of the short film by Georges Méliès (2016)
<https://www.youtube.com/watch?v=x0VTB1HHgYI&feature=youtu.be>

setting-commissions for **Arriving-in-munich.de**: (2016/'18):

"Schönes Wetter Brezeln", **"Als ich nach München kam"**, **"Die Pfeilzelle"** and **"Du interrrrrrrresierst dich für Filme?"**

http://www.christiannoht.de/mp3/Denis_Paulevic_+_pcn_-_als_ich_nach_muenchen_kam.mp3

http://www.christiannoht.de/mp3/Denis_Paulevic_+_pcn_-_die_pfeilzelle.mp3

http://www.christiannoht.de/mp3/Denis_Paulevic_+_pcn_-_schoenes_wetter_brezeln.mp3

http://www.christiannoht.de/mp3/Denis_Paulevic_+_pcn_-_Du_interessierst_dich_fuer_filme.mp3

Splitterwochen - short film by Klaus Erich Dietl (2017) <https://vimeo.com/204342514>

Biertel vor 3 - Kollektives Jammern über Kunstproduktion - radio play by Thomas Glatz and Martin Krejci (2018)
<http://www.volxvergnuegen.org/index.php/schrottland/schrottland-7.html>

Hundetraum - short film by Thomas Glatz (2019) <https://www.youtube.com/watch?v=cgQZs9Co-NU>

Die Fledderer - radio play - lyrics by Gerhard Lassen (2019)
[http://www.christiannoht.de/mp3/Gerhard_Lassen_+_Christian_Nohtaft_-_die_Fledderer_\(v1\).mp3](http://www.christiannoht.de/mp3/Gerhard_Lassen_+_Christian_Nohtaft_-_die_Fledderer_(v1).mp3)

Gilgamesh – theatre play; playback version of „Jenseits von Eden“ by Ton Steine Scherben as scene background (2023)

Remixes:

(mainly unofficial, mostly at Start-ab.de and Indaba.com)

[Kazim Akboda – is mir egal \(youtube\)](#)

Achim Kück Trio – it's over

Anne Clark – our darkness

Clueso - pizzaschachteln

Demonhunter – someone to hate

Digitalism – taken away

Brian Eno + David Byrne – help me somebody
+ a secret life

Herbert Grönemeyer – zum meer

(Hofa-contest) – bloody christmas + santa is coming to town

Honig (Muc) – orgon (3 versions)

KubeNohtaft – that bitch + do the wrong thing

Travis Marsh – lay me down

Leslie Clio – abcdefuck off

Moldover – shut me down

Justin Nozuka – how low

Nine Inch Nails – various from year zero - album
[nin remixes @ archive.org](#) - filed under „pcn“

[No Means No – forget your life \(youtube\)](#)

Jenny O. (Buddy Holly) – I'm gonna love you too

Rumpeln – nononono

Serena Ryder – stompa

Steve Reich – 2x5 - 3. movement

Paul Simon – love is the eternal sacred light

Heinz Strunk – stop den wahnsinn

Sandie Thom – i wish i was a punkrocker

Topic – see the light(?)

Yello – soul on ice

Zweiraumwohnung – ich und elaine

(2002 – 2025)

<http://www.christiannoht.de/pcn-remix.htm>

Christian Nothaft/pcn/Ambiloco concerts:

March `05	- abandoned house Entenbach street., Munich - "Heinz K. aus H." CD-Release
Okt. `08	- Färberei, M. - "Haldi" - Bodensatz showroom
2009	- Kafe Kult, M. - w/ Koarr (supp. f. Death Sentence Panda)
01.08.09	- Galerie in der Kernstrasse, Nürnberg - w/ Koarr
Autumn `10	- Puerto Giesing, M. (supp. f. Honig)
23.03.11	- Farbenladen, M. - exhibition Tagar
26.05.11	- Sunny Red, M. - Noise Are Back in Town Festival
06.08.11	- Trambahnhäusl, M. - Volxvergnügen Open Air
09.09.11	- Rathaus Oberfoehrig - opening exhibition Margret Kube
17.12.11	- Kafe Kult, M. - Bodensatz-Festival
24.03.12	- Glockenbachwerkstatt, M. (part of Fuck-Jazz-Ensemble)
05.04.12	- Glockenbachwerkstatt, M. (supp. f. Fnessnej)
25.06.12	- Galerie Kullukcu, M. - Noise Mobility Festival
20.10.12	- Farbenladen, M. - exhibition Happich/Nothaft - w/ T.V. Shit
22.12.12	- Kafe Kult, M. - Bodensatz-Festival - w/ Benno Z. as "Loophole"
30.05.13	- Sunny Red, M. - Noise Are Back in Town - Festival
15.12.13	- Kafe Kult, M. - Kafe Kunst Fest IX - w/ T.V. Shit
22.12.13	- Kafe Kult, M. - Bodensatz-Festival - w/ Till Funke as "Notil"
17.02.14	- Glockenbachwerkstatt, M. - (part of Gummo-CD-Release)
21.-24.02.14	- iRRland, M. - w/ Till Funke; T.V Shit; Residuum (at own exhibition)
02.05.14	- Desi, Nürnberg - w/ T.V Shit as "Zork Free Arts Lab"
15.09.14	- iRRland, M. - Schrottland#3 - Release
20.12.14	- Kafe Kult, M. - Bodensatz - Festival
20.04.16	- Kiste, M. - Salzstangensalon
03.07.16	- Kösk, M. - Der Ring des Bodensatz
26.10.16	- Sunny Red, M. - Noise Are Back in Town - Festival
08.09.18	- Farbenladen, M. - exhibition Mila Röckl
16.05.19	- Villa Stuck, M. - exhibition Heimat - Idylle - Visionen
16.11.19	- Burger & Steakbar, M. - Noise Are Back in Town – Festival
13.08.21	- Grünsnitz Giesing, M. - Echokammer – Ois Giasing
12.11.21	- Seminar Centre Hohenkammer - Exhibition „Zum Meer weit entfernt“
23.04.22	- Casa Michi, M.
09.06.22	- Feierwerk, M. (supp. f. Wiegedood)
05.12.22	- bei Nino, M.
17.12.22	- Kafe Kult, M. - Bodensatz - Festival
24.03.23	- Cafebar Mona, M. - „Collector“ - Release
08.06.24	- Casa Michi, M.
20.09.24	- Giesinger Bahnhof, M. - Echokammer 100 - Festival
16.11.24	- Irrland2, M. - w/ Residuum (at own exhibition)
10.05.25	- Casa Michi, M.