



SCIENCE FICTION THEATER

New Album: **DOLLY SHOT** (Traumton Rec)

After their brilliant debut album "Pimp Town" the swiss pulp-troupe **SCIENCE FICTION THEATER** has released their second album: "Dolly Shot".

SCIENCE FICTION THEATER transduce inspiration from spaghetti westerns, spy thrillers, crime series', and sci-fi flicks into an homage to the universe of film music. This multilayered release demonstrates once more how **SCIENCE FICTION THEATER** tap the energy of film-score vernacular and make it the basis of a very unique sound. Their original arrangements are built on thrilling grooves and evocative soundscapes, interspersed with musical improv – the result is a crafty combo of melodies made for the big screen.

SCIENCE FICTION THEATER is a colorful collective with a rock drummer, a heavy-metal-rooted bassist, a fiddly pop guitarist, an analog-synth freak, and a quirky jazz saxophonist. These ever-busy musicians have previously made their marks as former members of the bands, Caroline Chevin, P-27, Yves Theiler Trio, Los Dos, Ingrid Lukas, Prisma, and the Zurich Jazz Orchestra, just to name a few.

SCIENCE FICTION THEATER have invented the formula that blends high-brow art and kitsch, vintage and contemporary styles, sweetness – and way-out edgyness.

"Dolly Shot" was, as their first album "Pimp Town", released on the Berlin Label TRAUMTON.



Album-Trailer: <http://www.youtube.com/watch?v=yIh7p5vvlc0>

Line-up: **Christoph Grab** saxes, samples, casio **Felix Utzinger** guitars **Marcel Thomi** keyboards
Ilja Komarov bass **Andy Wettstein** drums

More Infos: <http://christophgrab.com/bands/sciencefictiontheater/>
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The german jazz-journalist Henry Altman ("JazzThing") about SCIENCE FICTION THEATER and their new CD "Dolly Shot":

The theatre of artistically celebrated clichés

Science Fiction Theater "Dolly Shot" (TRAUMTON Records)

Star Trek, Space Patrol Orion, Barbarella or Perry Rhodan? For several years now, there has existed a soundtrack of a special kind for friends, fans and adversaries of trashy SciFi-Entertainment; for some as a confirmation, for others as a form of conversion. The "good old days" sometimes bring forth great new things too: the *Science Fiction Theater* from Zurich!

The intro to the U.S.-TV series *Science Fiction Theatre* probably seemed as exotic and exciting to the viewers in 1955, as the new CD *Dolly Shot* from the band of (almost!) the same name sounds to today's listeners. Fantastical, futuristic devices; music that is just as coaxing as it is menacing. With these Pulp-Swiss however, you have to be prepared when suddenly a Chewbacca followed by (Johnny) Rotten disturbs the sixties idyll or when Captain Kirk unexpectedly materializes next to Lino Ventura in a Citroën DS.

This quintet has developed from a trio playing a steady gig in Zurich and after five years and several changes in the line-up they have now been in the current formation since 2010, when they turned some local fun into universal seriousness. Just like the "Frogs" put the world into a flurry in the sixties, the debut album *Pimp Town* has now, almost 50 years later, alarmed the jazz-critics. This is followed by *Dolly Shot*: surf and soul, easy listening and avant-garde-jazz, synth-chirping and spoken word-samples, rock, punk, movie soundtracks without a parking permit. A colorful bunch is assorted on this disc.



This is the captain of the postmodern spaceship speaking, Christoph Grab: "I was socialized in the eighties with rock and punk. At the same time I was fascinated by the cinematic and narrative qualities in music." The saxophone-professor from Zurich was impregnated by trash, science fiction and crime thriller movies of the last 100 years to such an extent, that he and his band involuntarily and constantly manage to leap into this parallel universe. However, his participation in numerous other projects of all sorts prevent him from getting entangled in it. "The other bands have more of an influence on the *SFT* than the other way around. Only maybe when I play these typical Casio-melodies in a soundscaping-improvisation, might the others give me a strange look now and then." His musical crew, Felix Utzinger/guitar, Christian Rösli/keyboards & laptop, Valentin Dietrich/bass and Andy Wettstein/drums, contributes many ideas, sometimes to the surprise of its captain: "Some pieces turn out totally different than intended; live we also handle the composed material very freely. And in between the pieces we do soundscaping-improvisations, in a way representing the film music after the theme melodies ." And to his compositions: "When composing for my jazz bands I avoid and fight off clichés, search for my own; with the *SFT* I allow them to happen and play with them. With the *SFT* the unique develops by playing with the material and from the intense musical personalities that are colliding here."

And so a century of trash swooshes through the ear in musical parsecs, between art and kitsch, old and new, beautiful and strange. The *Science Fiction Theater* is very entertaining despite all musical seriousness and freely steadily assimilates old ideas and clichés, without

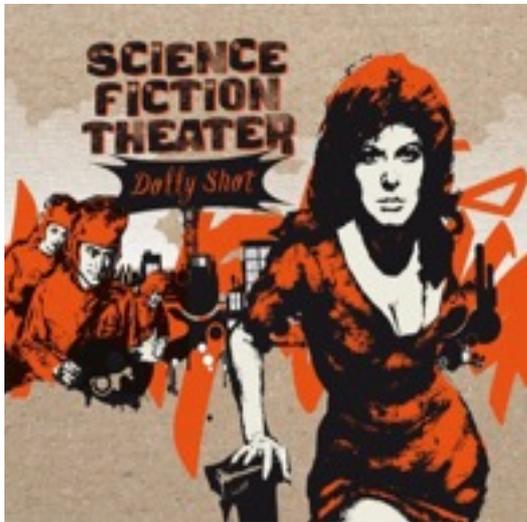


quoting these and thereby creates something new.

In film jargon, *Dolly Shots* describe sequences that were made from a "Dolly", a mobile camera cart. Moving and emotional snap-shots – the tracks "Dolly Shot A-D" are on the recording freely improvised showpieces that appear composed. The other titles have a more clearly conceptual approach: "Titty Twister" is an homage to Quentin Tarantino and the bar of that name in the movie *From Dusk till Dawn*, "Flucht ins Dunkel" [Escape Into the Dark] was inspired by the film music composer Lalo Schifrin and car chases of the seventies. In "Halbwelt" [Demimonde] an imaginary "film noir-thriller-feeling" in between "guys and dolls" wafts through the calottes, "Horny Mutant" is a tragic-comic musical construct in the tradition of the mutants of cinematic history and finally "Sputnik" honors wonderfully bad science-fiction movies like *Barbarella*, *Flash Gordon* or *Godzilla*, those chamber of horror cheap effects, in which backdrops appear unvarnished as backdrops, where the fake was real and that didn't feign perfect illusion. In an Adorno-like converse argument the music of the *Science Fiction Theatre* offers the opportunity to hear "true life in the fake", to let your mind wander, where the nowadays perfect digital production hinders the imagination from taking off. The initiation of clichés in the listener's brain at the same time works as the ignition for a trip into the unknown; whoever goes aboard with this band, does this with the Stark Trek motto: "To boldly go, where no one has been gone before".

Or like Truman Bradley used to announce at the beginning of every episode of *Science Fiction Theatre*: "Let me show you something interesting."

Reviews DOLLY SHOT (2013)



...I kept this recording on in my car – all the time. Those who love the music of Ennio Morricone, Piero Piccioni, Piero Umiliani or Berto Pissano will immediately catch on. It's a bit like watching someone's head being shot off while you're made to believe it's the funniest thing you have ever seen. Greg Drygala/London, **HIFICRITIC** JAN | FEB | MARCH 2014

...Ein sonischer Kastenteufel aus Surf-, Punk-, Lounge- und Jazzelementen, der als Backdrop für die hedonistische Sause in der scheinbar nie enden wollenden Samstagnacht prächtig funktioniert. (...) mitreißend lustvoll, mit schrägsubversivem Witz und viel Aplomb. **Jazzpodium**, Thorsten Hingst, 9/20.9.13

...Futuristische Surf-Gitarren treffen in spitzem Winkel auf analoges Keyboard- Gewaber und messerscharfe Saxofon-Shots. Kein Ton zuviel, kein Solo um seiner selbst willen, alles im hautengen Sixties-Dress. **Jazztheik**, Wolf Kampmann, August 2013

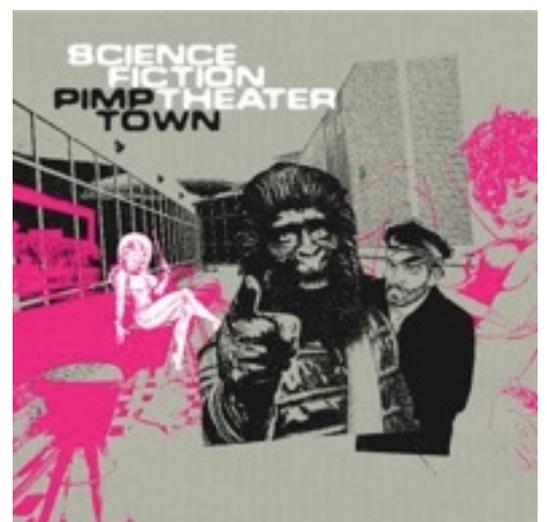
Reviews PIMP TOWN (2011)

"...Das Quintett um den Züricher Saxophonisten Christoph Grab entwirft eine Soundmetropole, in der sich Aliens und Weltraum-Cowboys, deutsche Raumschiffbeamte, bizarre Surf-Geister und intergalaktische Detektive zwischen Cocktailbar und zwielichtiger Absteige tummeln. Stimm-Samples, Stil-Anleihen von Surf über Soul bis zu TV-Easy-Listening und Avantgarde-Jazz und ein gnadenlos hedonistischer Partyansatz machen Pimp Town zu einer Spaßangelegenheit erster Güte." **Kieler Nachrichten**, Manuel Weber, 23.03.2010

„...Filmmusik wie zu besten Sendezeiten.... Ein Easy Listening-Mix der vor Spannung kribbelt, Soundtracks die entführen.“

Rainer Molz 26.3.2010, www.monstersandcritics.de

„...Wenn das Züricher Science Fiction Theater aufspielt, tönt es, als sei der ganze Soundtrack-Trash aus billigen bis kultigen Horrorfilmen, Krimis und Zukunftswahn früherer Jahrzehnte neu aufbereitet und zur Grundlage gepflegter bis furioser Improvisationen erhoben.“ **Jazzthing #83, Uli Lemke, 4/2010**



"... Zwischen billig und rasant präsentiert das Quintett um den Zürcher Saxofonprofessor Christoph Grab eine Welt, in der Kulissen noch Kulissen, Pelztierchen von Alpha Centauri noch Pelztierchen von Alpha Centauri sind und Plastik noch wie Plastik klingl Easy Listening und Frickeljazz, Loungesounds, Surf & Trash, SF-Kitsch und filmmusikalische Klangcollagen, gewürzt mit Textpassagen der Originale, Chewbacca balgt sich mit angreifenden Killertomaten – es ist was los im musikalischen Jazz-All." **Jazzthetik**, Henry Altmann, 9/2010

About bandleader Christoph Grab (saxes, bcl, samples, casio, composition):

He studied at Swiss Jazz School Bern (Saxophone, Composition, Arrangement). His teachers and mentors were Andy Scherrer, Sal Nistico, Jerry Bergonzi, Joe Lovano, Dave Liebman a.o. He made a lot of recordings for radios and television, many tours and concerts in switzerland, germany, france, spain, italy, greece, egypt, serbia, russia and lithuania. Among the many musicians he performed with, there are names like Ray Anderson, Benny Golson, Louis Sclavis, Wolfgang Muthspiel, Irene Schweizer, Axel Dörner, Joe Beck, Mark Egan, Danny Gottlieb, Harald Haerter and many more.

At the moment, his main projects are RAW VISION and SCIENCE FICTION THEATER.

He released around 30 highly praised albums, as a leader and as a sideman. Alongside to his work as a freelancer in switzerlands jazzscene his is/was part of some permanent collaborations as: RAW VISION, SCIENCE FICTION THEATER, Zurich Jazz Orchestra, ELLINGTONALITY, Elmar Frey Sextett, Spittin' Horns, Axel Fischbacher Group, Renata Friederichs FAVORITE TIMES a.o. Earlier groups were KOJ, NEUROMODULATOR, Kurt Weil Vibes Revisited, ContempArabic Jazz Ensemble, Marion Denzler Group, The Blindside, Lukas Bitterlin Quartett, Blastic etc.

With his intense research on live-electronics and his "hacked toys" he gained attention in the electronic- and DJ-scene.

In addition to his work as a performer, since 1998 he is a professor of saxophone and improvisation at the university of arts in zurich.



Pressestimmen zu Christoph Grab:

- „ Der Saxophonist Christoph Grab gilt als einer der ganz Grossen in der Schweiz. Er vereint die Dynamik und Expressivität des Blues mit der Verspieltheit und Komplexität des Jazz...“ BaslerZeitung, 26.1.06

- „ Christoph Grab gehört zu den innovativsten und profiliertesten Jazzmusikern der Schweizer Szene.“ BRIGITTE, Feb.'06

- „Ch.G. ist ein echt abenteuerlicher Solist, sowohl auf dem Tenor- als auch auf dem Altosaxophon ... eine Art sanfter Coltrane.“ Mike Hennessey, JAZZ Feb.2000

- „Unter den jungen Schweizer Saxofonisten hat Christoph Grab wohl den vollkommensten Ton.“ Frank von Niederhäusern, Radiomagazin, 14.10.2004

- „Seit langer Zeit gehört der Zürcher Saxofonist Christoph Grab zu den eigenständigsten und interessantesten Instrumentalisten der Szene.“ Beat Blaser, Aargauer Zeitung, Okt. 2004



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