

## Who Is Tan LeRacoon?

"Like The Saints meet poppier Swell Maps, only played well", *Carsten Friedrichs, Superpunk, Liga der Gewöhnlichen Gentlemen.*

"Gothic Soul", *ByteFM*

"It's super raw. You don't hear that enough these days." *Brian Lopez, Xixa*

"Uplifting 60s vibe like the Fab Four, a little Psychedelic, a little Bowie. Tan LeRacoon could take the place of The Corals", *FriedaFM.*

"... shows this man as an unpredictable anarchist, who grinds everything from Indie garage Pop via Jazz ballads to Antifolk with Punk attitude. By doing this we recollect the greats of this genre: Jonathan Richman, Wreckless Eric or Epic Soundtracks", *gaesteliste.de*



\*\*\*

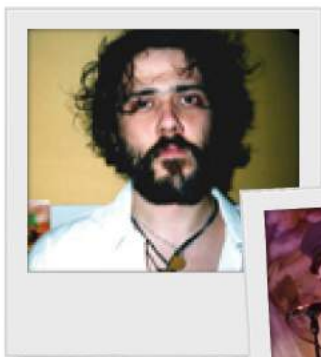
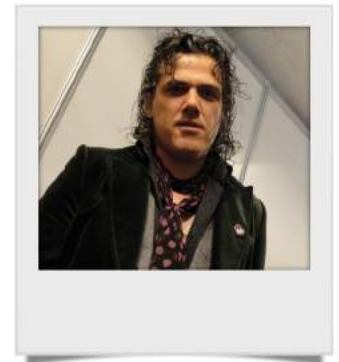
Hi, nice to meet you. I was born Tanju Boru 5 decades ago, and I try to keep it short.

As a kid I loved Dion and the Beatles, then Punk came along. It only had, as a matter of fact: has, one and one only message: Do It! Do Something! Do Something About It! Don't consume, don't complain, change things. And please, do it with style.

My first choice was a fanzine, which disbanded after the last issue consisted of lengthy interviews (e.g. Billy Childish), short or illustrated stories, and not that many Punk record reviews. Initially, "Anarchy In The U.K." had not really that much of an impact on me (being bred German middle class), what remains is a boogie rock band with aggressive lyrics; Clash, yeah, sure; Heartbreakers/Johnny Thunders, definitely. Everything else is heavy rock with studs, not quite the glitter I was looking for. But it was the many adventurous independent 45s that paved the way. And in 1979 finally two records changed my thinking of Rock n Roll: The Slits' Cut and Adam & The Ants' Dirk Wears White Socks. Both certainly were different.

I formed many bands, some hardcore, some funky & goth, some more rock n roll than street sounds. Hair grew, my clothes became more colorful than my hair, my bands more New York Dolls- Dub than the Clash- Dub. My favourite record –in my thinking– would have been a Too Much Too Soon produced by Keith Hudson rather than Shadow Morton. In 1985 Nikki Sudden (Swell Maps, Jacobites) recruited me as The Kid bass player for his band and we wrote, played and recorded over a 1,5 year period. I moved to London where all my friends were living, then on to New York where none of those friends were living.

With Down By Law (NYC) I came as close to fame as it could get at the time. Drugs and megalomania plus a dying city screwed things up. We'd hang at Disco2000 just to return



Contact: [bramford@tanusound.com](mailto:bramford@tanusound.com)  
Homepage: [www.tanleracoon.com](http://www.tanleracoon.com)



to RnR Church on Sundays, a life at the Limelight, rather than in it. My nickname at the time was the Saint... You figure why. Follow up bands with Dee Dee and Debbie as thought of by mutual friend Vali Myers never happened. It was heavy times for everyone.

While on break in Germany I recorded my first solo effort, "Truth Of The Matter Is...", it never was released but gained some interest by companies, publishers and musicians like Jeff Beck. Strange though, the songs with lyrics had no vocals and the odd instrumental on the other hand had lyrics.

Tan LeRacoon Just Another Christmas Wish



More bands followed between Acid Rock and avant-garde and a move further on to Los Angeles. Meanwhile back n Germany, friends in a band named Das Weeth Experience were on the eve of a tour but lost their bass player. I was asked, had nothing else to do. They just forgot to tell me the tour was never ending. We recorded something like a critically acclaimed record (Musik Express and Rolling Stone rated it that year in their Best 10 lists, a Townes Van Zandt cover graced as many compilations). The music combined kraut experimental elements, with an indie version of Neil Young plus my signature dubby bass sounds. Oh well, did I mentioned I originally set out to be guitar player in a Rock n Roll band? Touring wore us out, we had different ideas about what to follow up with. Future records still bore some of my songs. The 90s saw me dwelve more in Electronica. I disappeared in DJing, worked for other people (Kruder & Dorfmeister, Rockers HiFi, Janelle Monáe, Ólafur Arnalds, Agnes Obel), doing tour production including shows from Montreaux to Montreal to Glastonbury festivals, tour managing and

so on, while djing in my own right across the world (raves from Budapest to Kapstadt, strange world). And I managed my friend Ari Up's solo career, releasing her acclaimed record "Dread More Dan Dead", which led to the Slits' reunion. (you can see

me in the Slits documentary Hear To Be Heard). I run a monthly radio show on byte.FM called Elevator Music: <https://byte.fm/sendungen/elevator-music/>

Recently, I returned to the studio to record some of my songs, the result being the album "Dangerously Close To Love". I had the helpful talents of Kristofer Åström, my lovable hero-come-friend Ari Up (rest in peace), members from Golden Kanine, Cub & Wolf and Gisbert zu Knyphausen's band. It was exciting to record this way in Sweden, dry room, direct recording, not too many overdriven guitars, though. The reviews were positive, you can find some voices elsewhere if you're interested. A seasonal single follows in time for the holidays of 2016, "Just Another Christmas Wish". The 6 piece band that I play out with consists of members from Torpus & The Art Directors, Gisbert zu Knyphausen's Band, Golden Kanine and Dino Joubert. I might say, a most talented line up that makes me really happy.

Thanks for your time and reading this far.



[bramford@tanusound.com](mailto:bramford@tanusound.com) (contact)  
<http://www.tanleracoon.com> (news, pics, videos, songs)  
<https://www.facebook.com/tanleracoonmusic> (updates)  
No twitter or instagram