



THE UNITED WORLD UNDERGROUND COLLECTION

UNITED WORLD

THE MUSIC & ELSEWHERE 25th ANNIVERSARY COLLECTION - VOL. 1: UNITED WORLD UNDERGROUND

UNDERGROUND



WELCOME...

... to this very special commemoration of the 25th anniversary of the M&E label, the project I started way back in 1992, having been suitably inspired by my discovery of the vast global counter-culturist network I later dubbed 'United World Underground'. It was a moment that would change my life forever. And you're talking about a man who had never felt he belonged anywhere before. But now, quite suddenly, I was home. In the subsequent 11 years the label ran for, I had the privilege to release some of the most creative, innovative and original music (and elsewhere!) that I have ever had the good fortune to listen to. The fact that a significant proportion of this

was produced by people without access to professional recording and manufacturing facilities makes that fact all the more remarkable. Around the planet, many exceptional and independent spirited individuals made up this network, working together based on what we had in common, rather than being separated by how our nations may differ; people who ran tape labels like myself, had mailorder distros, produced zines, did their own radioshow, compilation cassettes, and of course, made real independent music. And all of this in an era without the ubiquity of the internet we now take for granted. They didn't even bother keeping statistics on its usage back then, communication was very different; you couldn't just attach an mp3 to your e-mail, press send, post an ad on Instagram and Facebook them later. It meant sitting down and writing or typing a letter on a sheet of paper, placing it in a jiffy bag with some photocopied flyers and a compact cassette or two, addressing the package, sticking some stamps on it and walking to your local postbox! Even so, it became, in my humble opinion, one of the most significant sociological phenomena of its time. The

fact this 'United World Underground' network spread so far and wide many years before the age of digital media is, I think, one of the most remarkable things about it. That's why I've chosen an 'around the world in 30 albums' kind of theme for this first collection, including in it an album from each of the 30 countries we released one from, thus spanning all five continents of the world. I hope, in doing so, I've been able to present a truly broad cross-section of our music, because M&E was never about any particular genre, it was about the underground spirit. For me, it was a label that always wanted to put music before money, co-operation before self interest and making friends before business. It was also too important for me to simply let it vanish into the annals of history, which brings us to here, to this 33 hour celebration of its existence. We released over 600 albums in all, so this is just the tip of the iceberg, there is some amazing stuff still to come. In the meantime, thanks to all of you who have shown your interest and support over the years, long may it continue. Enjoy muchly!

Mick Magic
Music & Elsewhere

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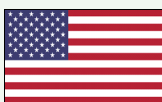
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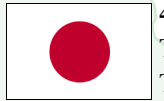
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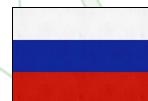
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ENGLAND

THE ALBUM

MAGIC MOMENTS AT TWILIGHT TIME & THE CHARLES MICK & CHRIS ON ACID... THE ALBUM!

(C-4005, May 1987)

Mick Magic & Chris Carter

A1. "My Acidic Heaven"

Magic Moments At Twilight Time

B1. "Introduction (from 'State Of The Art')"

B2. "Trois"

B3. "Blitzkrieg!"

B4. Shona Moments Introduces...

The Charles

B5. "Ides Of March"

B6. "Amusement Arcade"

B7. "Red"

Magic Moments At Twilight Time;

Mick Magic - guitar, keyboards, programming, voice

Shona Moments - vocals

The Charles;

Count Five / Chris Carter - vocals, percussion

Benedik Charles / Ben Williams - guitar

Jacob / Ian Merrick - bass, synthesizer

Tarquín Experiment? / Shawn Parlour - drums

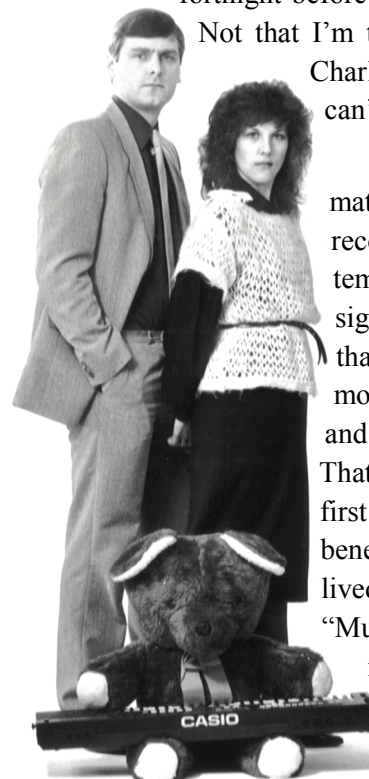


With the benefit of hindsight, there's only one place the real story of M&E begins, and that's with our collaboration with The Charles, so when it came to picking the first album for this collection... well, it kinda picked itself. It was on Saturday 21st March 1987 that Eddie Irwin persuaded me to go with him to a Charles gig at Frimley Community Centre. "Take a tape along," he added, pointing at the small pile of

handmade MMATT "State Of The Art" demo tapes on the coffee table, "Chris likes weird shit." This was Chris Carter, aka Count Five, charismatic frontman with the aforementioned local heroes. Until this point, MMATT was really just a somewhat bored and disillusioned 28 year old office clerk, working alone doing a bit of home recording, albeit with the gratefully received help of his wife in adding a spoken vocal on a track called "Story X". But Chris stuck it out over the PA that night, and like it he did, and that rather changed everything. He invited us to take the support slot at their next gig there on May 9th, I invited him to come down to Mmattland and record something with us, this album is a result of both of those things. At that recording session, I'd said it would be nice to put out a collaborative album to help promote the gig, as well as the co-operative project we were talking about starting from that base, so that's what we did. The A side was composed entirely of the 23 minute epic Chris and I recorded on the day, the B side featuring a few tracks from each band. Our contribution of "Trois" and "Blitzkrieg!" came from Shona's first rehearsal on Sunday 26th April, when she had valiantly saved the day by stepping in to replace Anna Haigh, who had just phoned to quit as singer, less than a fortnight before our live debut and only 12 days after she had joined us!

Not that I'm trying to make her feel guilty or anything. Honest. The Charles' material came from their first demo tape, which we can't remember the title of. Sue us.

This was a first in so many ways; it was the first material we had released by any other band, the first recordings that were externally sourced (as would become the template for M&E), it was the first tape that we sold any significant quantity of (a couple of dozen if I recall, more than trebling those of our "State Of The Art" demo)! And most importantly; it was the beginning of The Grain co-op and my starting to meet and work with other bands through it. That was what inspired me to try starting a music label in the first place. Then "Grain-Aid!" (MMATT 19, July 1988), a benefit compilation put out to commemorate that sadly short-lived co-op, was also the first release to include the name of "Music & Elsewhere" on the inlay. And the rest, as they say, is history...



Left - MMATT generation 1: Mick & Shona Lancaster; "A husband and wife duo from north west Surrey"...

THE BONUS TRACKS

Dirty Planet (Ian Merrick & Chris Carter of The Charles, 2010)

X1. "Tinman"

X2. "Campology"

X3. "Funeral On The Heath"

X4. "Cup Of Tea"

X5. "Erosion"

X6. "Splitting The Atom"

Mick Magic (Theme from "Down The Rabbit Hole", 2016)

X7. "The Electric Age Cometh"



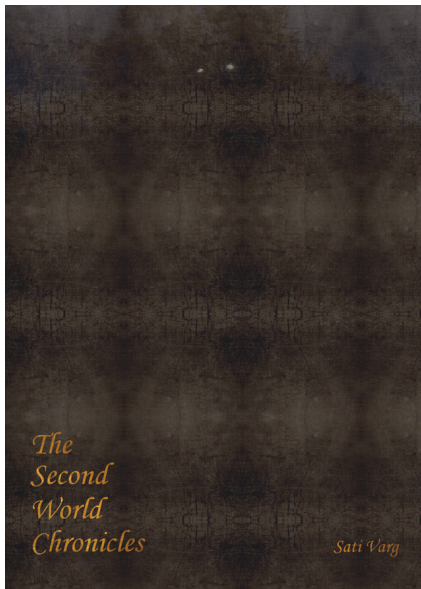
The Charles '87 - l to r; Benedik Charles, Count Five, Jacob, Tarquin Experiment?

THE EXTRAS

"The Second World Chronicles" by Sati Varg (book, 244pp, PDF format)

This book consists of the journals discovered on my netbook following my return from a "three month disappearance" experienced during the MMATT 30th Anniversary "Down The Rabbit Hole" event on Sunday 23rd October 2016. It also includes the photographs found on my camera, serving only to further blur the

lines between fact and fiction. The story, if indeed that is what one would call it, finds me alone in a dark cellar, no knowledge of who I was, where I was or how I had got there. All I knew with any certainty was of the alien menace that filled the skies. Perhaps it was always only a matter of time before I realised I could not simply hide in there forever. Ultimately, I would need to leave and confront what awaited me. What was originally intended to serve as the journal of a strange adventure in an alternate reality, instead became a deeply introspective voyage of self-discovery, as the weeks passed by and I came to realise I was no longer solely in control of matters. This book will not be what you expected to read, any more than it was what I expected to write...



WHATEVER HAPPENED TO... COUNT FIVE?

"After many years away from the rock n roll life, I have grown a family and live in my own house in the deep East Midlands. I still love listening to the old classics from my punk past, and get frustrated by the state of the nation, now more than ever. I have a YouTube channel, where I vent my desire for public interaction in the form of little car reviews. My art is restricted to iPhone photography and filming, the iPhone gives me limitations as I do all my vids etc using this device to its max. I'm not a big believer in over using social media to broadcast my breakfast etc, I think this information is pointless. I'm really into social history, however, and study the events taking evidence from my hobby. Without a hobby, I would have nothing to querkify myself. I'm fully employed in the care profession for now, but would gladly jump into a new career if something came along. I always thought I would be an old hippie, and I guess I am at heart, but I prefer to think of myself as an old punk. My daughter thinks I'm a professional pirate, and she is close, as I love looking for treasure. I don't shop on the internet as a rule, so that's why I'm always on the hunt."

As the saying goes, “when one door closes - another door opens.” The joys of folk wisdom, huh? It would have been nice if folk had mentioned that sometimes several will slam in your face first. The Charles had come to an abrupt end fairly early in 1988, ultimately signalling the death knell for The Grain as well. By the late Spring, MMATT were also starting to disintegrate. Jay had become a bit disgruntled with things and quit the band in the April, making it rather awkward for Kate, though she did stick it out for a couple more months. But it wasn’t looking like we were going to be doing another album or gigging again anytime soon, so with 18 demo tapes under our belt, I decided to try setting up a ‘proper’ label. With MMATT no longer a functioning band, I opted to keep the name alive as that of the label instead. Thus, on 2nd July 1988, we were ready to release our opening batch of cassettes...

An ill-fated benefit compilation for Great Ormond Street Children’s Hospital, along with a best of MMATT (with a couple of new tracks on) and three double C90 archive Magic Moments At Twilight Time sets to replace the 18 demo tapes;

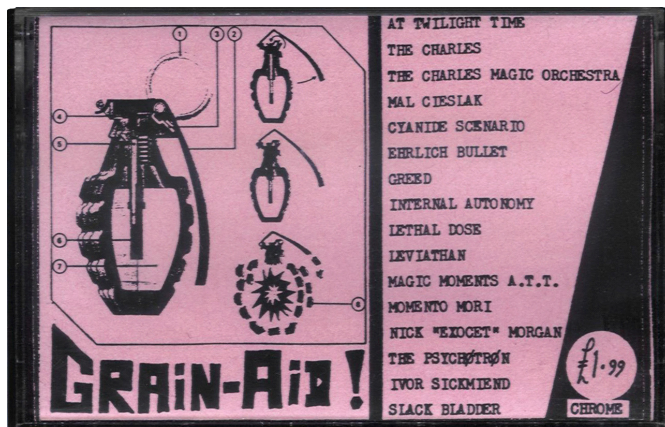
- MMATT 19 “Grain-Aid!” - Various Artists
- MMATT 20 “Psychotron 0: The Best Of MMATT”
- MMATT 21/22 “Willy The Oak Tree’s 20th Birthday Party...
And Other Archive Magic!”
- MMATT 23/24 “Acidic Dreams With Sister Jody... And Other Live Moments!”
- MMATT 25/26 “Experimental Twilight... At Transformation Time!”

With the label PPL affiliated, Gallup registered and our releases listed in the ‘trade bible’, Music Week, all we had to do know was spread the word...

Electro label launches with charity tape

MAGIC MOMENTS At Twilight Time is a new independent record company specialising in the electronic/experimental fields from electro-pop to serious avant garde works. The label under boss Mick Tron, is based at 6 Farm Court, Farm Road, Frimley, Camberley, Surrey GU16 5TJ. Tel: 0276 684209.

The first release on the label will be Grain Aid, a 90-minute cassette in aid of Great Ormond Street Children’s Hospital, which is available from July 2 at £1.99. The label is asking dealers to take no cut from the charity cassette.



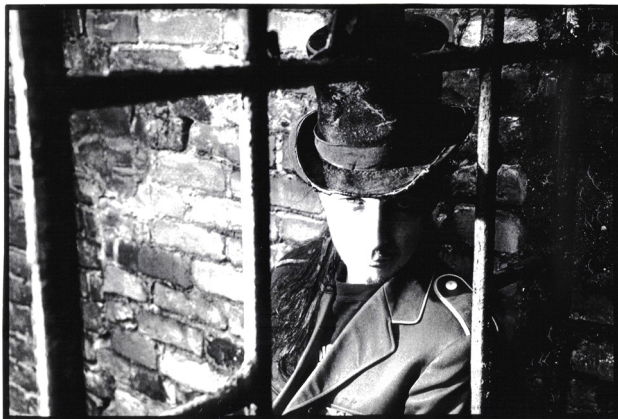
Left: from Music Week (18th June 1988), right: “Grain-Aid!”, the first ‘M&E’ cassette

Orgañ

“Where did it all start? - well, they first made contact on earthdate 4:7:88, their communication said - ‘Hello, we are a new record company called Magic Moments At Twilight Time and we are two days old today’, it was a pink letter.” (Sean Worrall in The Organ, Summer 1988)

Making contact with Sean Worrall at The Organ zine was the next significant step in the M&E story, it exposed us to a much wider audience than ever before and opened my eyes to a world I had barely known existed. Suddenly, we were finding people who were interested in what we were doing and started selling tapes in numbers that had me struggling to keep up (don’t get over-excited, I only had one double deck back then)! But more importantly, there was the discovery that we had peers, several hundred of them, at the very least. One of these would provide the little acorn from which the mighty oak of M&E would grow. Nik Hunt, then drumming with Mandragora, having liked what he’d read about us in The Organ, had sent me some tapes of stuff he’d done with a band called Paradox, a name that will undoubtedly be familiar to M&E supporters from the early days. Also in the jiffy bag, the standard mode of postal travel in those days, was a nice friendly letter and a handful of flyers. Amongst these was one for BBP Records & Tapes, run by the late and much lamented Stephen Parsons, a buyer for the Our Price record shop chain, whose heart was really far more into the world of genuinely independent music. Which is why he also ran the UK wing of Kentucky Fried Royalty (KFR), a global tape distribution network that placed music and artistic integrity ahead of commercialism. It was a philosophy that seemed to resonate with me, though I wasn’t fully sure as to why at the time. Enthusiastically, I sent a letter of greeting and tape package to the man who ran the US wing, one Don Campau, another name you’ll no doubt be familiar with, then the same to the man who ran the European wing and the central KFR Newsdesk. That was this man, the man that changed my life; Jörg Dittmar, aka Lord Litter...





Lord Litter was, quite simply, Mr. Underground, both in deed and in spirit. When we first ‘met’ via the great international mailbox, aside from making some fine music, both solo and with Das Freie Orchester, he was also running the KFR Newsdesk and the KFR tape distribution network for mainland Europe, plus doing KFR Audio News compilation tapes, running his own Out Of The Blue tape label, doing a radioshow called Nice ’N Sleazy and yet another called Lord Litter’s

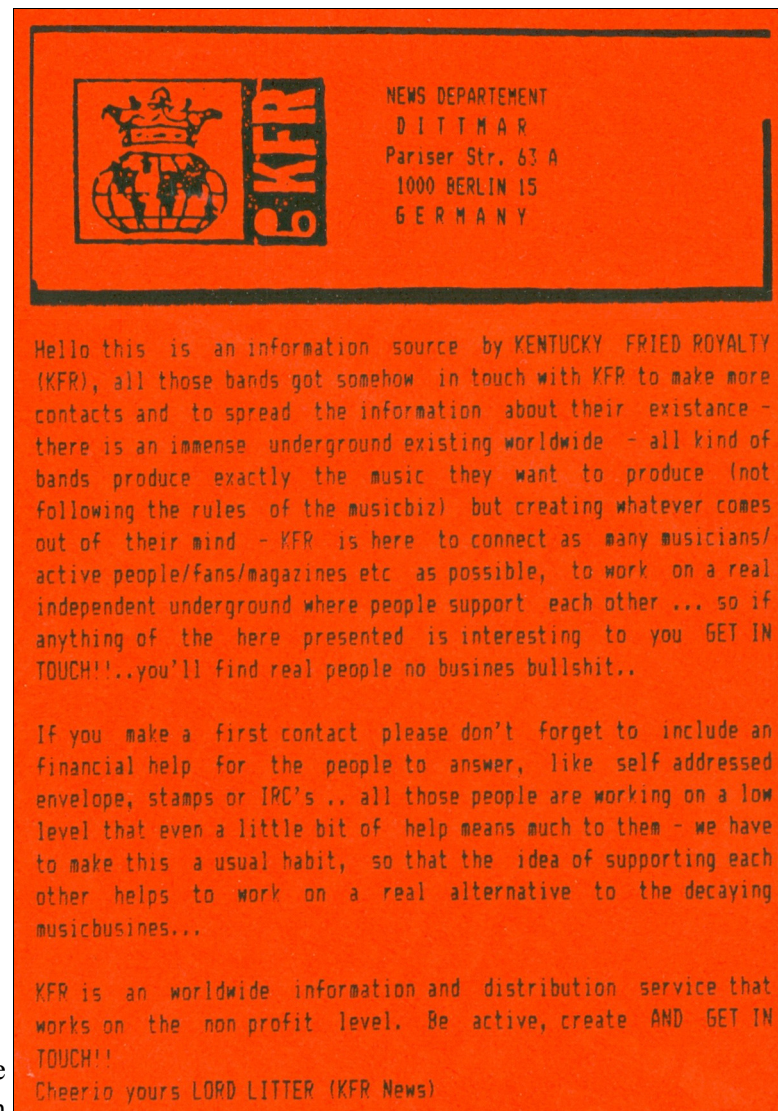
Tapedepartment Radioshow. I have no idea what he did in his spare time. Ho hum. You probably get the idea; he did his bit. Okay, he was undoubtedly the most active and dedicated networker of the day and became an incredible inspiration to me.

A lot had happened since the creation of the MMATT ‘proper label’. A mere 22 days after its launch, Shona and I had separated, which did rather suck my enthusiasm out of it for while. However, we kept it friendly, fulfilled our live obligations (which is fortunate, because I met my current wife and mother of my child at one of those gigs!) and did one final album together, “Zoen Nostalgia”. But all of my efforts to build up something of a roster for my budding label started and finished with a Church Crookham duo called Christ & Satan, later just Christ! Incidentally, the exclamation mark is part of their name, I wasn’t trying to add drama for the sheer hell of it. No pun intended. Anyway, for all of their talent and innovation, the label had curled up and died completely within six months of the release of their debut album, “Please Don’t Touch My Yoghurt” (MMATT 32), in October 1989. It was only the luck of tripping over a new singer for MMATT (the band) in the shape of Leonie Jackson, and the consequent release of a second edition of our last album, “Zoen Nostalgia II: Earthbound” (MMATT 33), in the April of 1991, that brought me back for a second attempt at all.



It was Lord Litter and KFR that really determined the shape that second attempt would take. When Stephen Parsons announced he would be unable to continue with it for much longer, so inspired had I been by the whole concept that I offered to take it over myself. When that didn’t come to pass, I suppose the new style Music & Elsewhere underground tape label became an inevitability. I’m pleased to say Litter and I became great friends and kindred spirits, he even came all the way from Berlin to visit a few times. And we remain so to the present day, in spite of the fact I once got him up on stage at Frimley Green Working Mens Club singing “Rocking All Over The World”. Right, enough with the history lesson, let’s get on with the music...

Myself and Lord Litter at Virginia Water, Easter 1993, modelling Sosumi t-shirts for the band’s merchandise catalogue!



Part of an original Summer 1991 KFR information / newsletter...

Hello this is an information source by KENTUCKY FRIED ROYALTY (KFR), all those bands got somehow in touch with KFR to make more contacts and to spread the information about their existance - there is an immense underground existing worldwide - all kind of bands produce exactly the music they want to produce (not following the rules of the musicbiz) but creating whatever comes out of their mind - KFR is here to connect as many musicians/active people/fans/magazines etc as possible, to work on a real independent underground where people support each other ... so if anything of the here presented is interesting to you GET IN TOUCH!!..you'll find real people no busines bullshit..

If you make a first contact please don't forget to include an financial help for the people to answer, like self addressed envelope, stamps or IRC's .. all those people are working on a low level that even a little bit of help means much to them - we have to make this a usual habit, so that the idea of supporting each other helps to work on a real alternative to the decaying musicbusiness...

KFR is an worldwide information and distribution service that works on the non profit level. Be active, create AND GET IN TOUCH!!
Cheerio yours LORD LITTER (KFR News)



GERMANY, WEST & EAST

THE ALBUM

LORD LITTER
TORN BETWEEN TEMPTATIONS
(M&E 012, April 1992)

- A1. "A Real Groovy Black Night"
- A2. "Another Love Song"
- A3. "Lost"
- A4. "The Return Of The Magnificent Space Captain"
- A5. "Doogs Boogie"
- A6. "Klick There It Goes Again"
- A7. "You Pump Me Up"

- B1. "Could You Flush Me Down The Toilet"
- B2. "Leaving Reality Behind Me"
- B3. "Took A Trip Back In Time"
- B4. "Jamming With The Dinosaur"
- B5. "Asskissin'"
- B6. "Roggit"
- B7. "I'm Evil"
- B8. "I Once Was A Real Good Chap"

Lord Litter - vocals, guitars, bass, keyboards, samples, mandolin, percussion, dictaphone (most people just use their fingers!)

Chris Phinney (Viktimized Karcass / Harsh Reality Music) - electronics

Roy Wood - saxophone

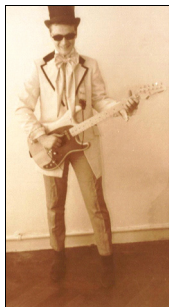
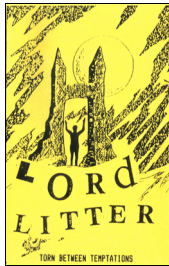
Thomas Tit (it's Litter really, shhh!) - drums

Samples from - Vivaldi, Hard Stuff, Chicago, The Beat, Bee Gees, Atomic Rooster and Humble Pie

Recorded and mixed May/June 1991 at Trash Tone Studio, Berlin

Produced, arranged, composed, engineered etc by Lord Litter

Artwork by Jouni Wääräkangas (Sivullinen Artcore, Finland)



Original Release Review From "The Mmatrix No.4" (Spring & Summer 1992);

RELEASE OF THE SEASON

In my humble opinion, this was one of the best underground albums of the last year, an album that would be appreciated by any person with ears. Most of the tracks are merely excellent, some are better still. You get gentle latin beats, electric and acoustic guitars, a twee love song, a classic instrumental with distant guitars and a choice sax solo, not to mention "The Return Of The Magnificent Space Captain", my own fave track, reminiscent of early Pink Floyd. And more... bluebeat, cleverly sampled brass sections, old US bubblegum. "Could You Flush Me Down The Toilet?" Yeah, a musicians' album... sheer genius.

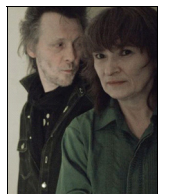
"Torn Between Temptations" was Lord Litter's current opus at the time we met, one he regards as "the highlight of the real 4-track years", and one I personally regard as his best. It was our very first Release Of The Season, way back when we released that first batch of M&E tapes in April 1992. And it still sounds pretty good today, even though it was digitised from the 25 year old M&E cassette master. Enjoy muchly.

I've already spoken quite extensively about his incredible past contribution to the underground movement, so what of the present? He's still there, he hasn't gone anywhere. Like most of us, he takes it a little easier these days, but he's still doing the radio work and championing the cause. You'll find plenty of information and links to a treasure trove of sound on his website, but first a word from our sponsor...

THE BONUS TRACKS

- X1. Lord Litter - "Break Free" (from "No Harm Done", 2011)
- X2. Meta Georgia - "Early Bird" (from "Cream Of Tartar", 2013)
- X3. Lord Litter - "Barego" (from "Still Dancin'", 2014)

Meta Georgia is Lord Litter and his 'goatchair', Hille Hesse.



WHATEVER HAPPENED TO... LORD LITTER?

“The 4 track years (recording more or less constantly with a Tascam 4 track cassette recorder) were really wonderful. Every idea at any hour was captured and too many of those were released on cassettes. Those were the years when home-recording and the worldwide cassette network (exchanging own music with worldwide underground musicians via the postal network), for the first time ever, enabled every creative human being to create "produced music" at home. No expensive studios and huge production costs in the way.

It was very special and precious with a strong emphasis on friendship, not like today where it all became part of a new norm. Everybody can record with a PC and put it all on Bandcamp. I once heard people from the old days say that we now have a golden situation - the same like we used to have just with other means. Which is in my view a real sad misunderstanding. Today it is like an everything-devouring mainstream - it all became meaningless..and please don't mention Facebook "friends" to me - I could lose my good temper. Now we are forced to wade through an ocean of mainly mp3's to find one or two golden nuggets. Then pre-selected nuggets were sent to me directly, recommended by friends. A completely different environment.

Today? Right now I seem to take a creative break. The last releases were "Cream Of Tartar" (the duo Meta Georgia with my girlfriend, 2013) and "Still Dancing" (solo, 2014). Probably it isn't a creative break, but just the new pace that I need to get used to after the years when I released a new cassette every third month. Who knows? I don't.

Cheerz 'n don't forget > Resistance is NEVER futile!
LL, February 2017”

And there's a bonus album too! I remember vividly Jörg's tales of the fall of the Berlin Wall, how he and his friends from the GDR (East German) band, Das Freie Orchester, would simply spend an afternoon walking back and forth through the now open checkpoint. Simply because they could. It's hard to imagine what the impact of that sudden opening must have been, but it certainly made cross-border musical co-operation considerably easier, so Litter joined the band. Recently, ex-DFO guitarist, Dieter Zobel, has remastered some of the best of their collaborative work, a few tracks of which will be familiar to those of you that had the M&E releases, and all of which I am very proud to present to you here.

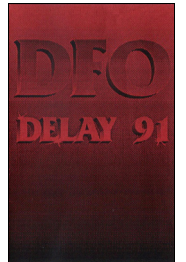
THE BONUS ALBUM

DAS FREIE ORCHESTER
M&E 25th ANNIVERSARY COLLECTION
(COMPILED FROM DFO ARCHIV 1, 2016)

01. "KlapperDubCut"
02. "Crawling In Shit"
03. "Notirabtremor"
04. "Sadness"
05. "Scatter-Brained"
06. "Zerdom Zart"
07. "ZoSpiGuLi"
08. "Negermusik"
09. "Shmirtzgurrubbutz"

Cry Baby Leboz / Dieter Zobel - guitar, sadophon, vocals
Carsten 'Warwick' Spindler - bass, notirab, vocals
Gui Gust - drums, horn, vocals
Lord Litter - vocals, guitar, stabiltesizer, phallalaika, electronic noise masturbator, wooden orgasme, handpickup

All songs composed, arranged 'n all that by DFO



Das Freie Orchester (DFO)

by Lord Litter, March 2017

Some time ago Dieter Zobel and me were interviewed by a Japanese journalist about DFO as part of the GDR underground. The result will be published in a book about the GDR underground in Japan in the Japanese language. This is quite appropriate for a band which was always a bit different.

I can't remember who sent a first DFO cassette my way, I guess someone in the USA must have recommended it because they already had fans over there. Right from the start I realised that this band was completely different. Not fitting any scene with their complex musical structures that sounded very competent and cleverly created.

Soon I found out that everything was completely improvised, which I almost couldn't believe. Pieces like "Der Rabe" sounded like a scripted theatre piece. The



Lord Litter (right) with the mighty DFO

female singer, Baerbel Willner, was a true genius in creating pictures with words... improvised! The musicians always managed to create a structured building in sound with several rooms.

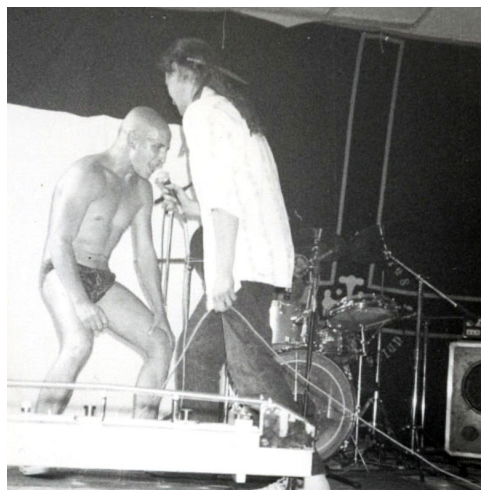
I started to play their music on my radioshow, distributed their tapes all over the world, and we became friends. We slowly started to work on a plan that I would join the band as a "secret"

member. The idea was that I would cross the border to East Berlin, play a concert with them and, before midnight, quickly make it back to West Berlin. Visitors had to leave East Berlin by midnight. Before we could play the first concert together, two things happened; Baerbel Willner and Joerg Thomasius left the band and overnight the Berlin wall came down.

The very next day I joined the band - the border was open and back and forth was no problem. A thrilling period of concerts, tours and recording started. DFO tapes were distributed by labels from all over the world and we had quite some concerts all over Germany. The band became more rock and the language of the lyrics became English - so the band was a different one. Also an event of the time I guess... faster, harder, international.

Looking back for me as a fan, the first DFO period without a doubt was the more exciting, artful one, the second period of course the adventurous one which took me to places I've never been.

In 1992 we realised that it wasn't that easy anymore to spit out improvised material whenever we wanted. Followed by a period where we tried to work out structures to be repeated. Even one almost composed song was the result, "Shmirtzgurrubbutz", for a vinyl LP compilation that Chris Phinney (Harsh Reality Music, USA) had planned, which



"I am NOT a Cry Baby!"



The human pyramid that formed the climax of DFO gigs. Lord Litter, bottom right, was allowed to keep his trousers on

for whatever reasons never was released. So we called it a day and from the ashes of DFO 'Freicore', The Lord Litter Band arose.

The way I see it today - DFO was a true GDR underground event. Not political, but free improvised expression, with aspects of dada and free jazz. It was an expression that the GDR system enabled - yes 'enabled', not 'allowed'. The GDR system had several structures to support culture and several aspects of culture that they simply did not understand, if you combine that, you have DFO. When the Berlin Wall came down, DFO became an all-German event. But even more - DFO was a Berlin band. East and West Berlin always were separated from the rest of the country.

West Berlin even had its own political status in those days, but also, East Berlin was known to be really very special, open, free in the GDR - good soil for DFO!

In 1992 it turned out that all these structures finally came to an end - plus many ideas that existed to combine the positive aspects of East and West Germany terribly failed. The money machine took over and everything that would not produce profit was sooner or later eliminated... no more soil for DFO.

Lord
Litter

Lord Litter and Dieter Zobel, together again in 2016, during the interview for the forthcoming Japanese book on the East German underground scene





FRANCE

THE ALBUM

X RAY POP
UNDER MY SKIRT
(M&E 028, April 1992)



- A1. "Hocus Pocus"
- A2. "The Return Of The Dragon"
- A3. "Electric Rock 'N Roll"
- A4. "Femme Fatale"
- A5. "Brazil"
- A6. "Patricia's Soup"
- A7. "Mysteries Of The Earth"
- A8. "The Mysterious Mick Magic Theme"
- A9. "Le Verre"
- A10. "Burning Head"

- B1. "Sister Sirloin"
- B2. "Gloomy Kangaroo"
- B3. "I'm A Dragon"
- B4. "A Parakeet In My Pocket"
- B5. "Silver Sketching"
- B6. "Under My Skirt"
- B7. "Jilty Music"
- B8. "Rambo Meets Pam-Pam"
- B9. "Moroccan Pillow"

Pam-Pam - vocals
Zouka Dzaza - vocals, "Femme Fatale"
Didier Pilot - music, speaking

Music - Pilot / lyrics - Pam-Pam (except "Femme Fatale" - Lou Reed and "Under My Skirt" - Lydie Breiz)

Dedicated to Captain Beefheart

*** This album was No.1 in the very first M&E chart, published in July 1992!**

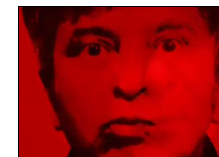
Original Release Review From "The Mmattrix No.4" (Spring & Summer 1992);

AN X RAY POP EXCLUSIVE, STRAIGHT FROM MR. PILOT HIMSELF..
We are extremely proud to have this one in our catalogue, brand new at that, complete with naughty title (remember "Pink Harpoon For Girls"?)! Unusually for the band, this particular album is about 2/3 in English, but that's kinda irrelevant I guess? On this fine new offering, you get songs about naughty dragons (Arabian reggae?), their normal great brand of pop as only they can do it, a beautiful cover of Velvet Underground's "Femme Fatale", lots of silliness ("A Parakeet In My Pocket"???), Didier ranting about existentialism over a technopop backing.. a banjo??? That's what I love about X Ray Pop, they are just so inventive without ever losing it. "I'm A Dragon" is my favourite here, that Pam-Pam is just SO cute...

Right from the beginning, we had a huge amount of support and encouragement coming out of Germany, not least from Matthias Lang and his Irre Tapes label. He was keen to get further exposure for Irre bands by having us release the tapes in the UK as well, and it was on one of these that I had my introduction to the musique of the French underground scene, via a track called "Les Tristes Amazones" on "The Best Of Irre Tapes Vol. IV" (M&E 011). That was X Ray Pop. I'd already heard the name, a lot. They had the reputation of being "the darlings of the underground", and listening to their "artless and childish" brand of cutesy kitsch subterranean pop, it wasn't difficult to see why. I loved it straight away and asked Matthias to put me in touch with the band. The result of that contact with Didier 'Doc' Pilot was this M&E exclusive release, digitised from the original M&E cassette master. If you have that original cassette, please don't get over excited about the two "extra" tracks listed on this one; they are both on that original, but simply weren't credited.

THE BONUS TRACKS

X1. X Ray Pop - "Y'a Comme Des Mouches" (2012)
Doc Pilot - music, lyrics, pictures
Erwin Padawin Pilot - arrangement





Pam-Pam; “Under My Skirt” cover photo

X Ray Pop formed in their home town of Tours in 1984, comprising of Doc Pilot on music, and his good lady, Zouka Dzaza, on those wonderful girlie vocals. They went on to become one of the underground’s most successful bands, ultimately signing a deal in the latter half of the 90’s with Warner subsidiary label, EastWest. It never went to their heads, I’m pleased to say. Along with the dozen or so CD’s they’ve done, there are absolutely countless cassette albums they’ve recorded for tape labels around the world; Tonspur, Harsh Reality and Old Europa Café, just to name the ones I personally have tapes of theirs on. There’s so many that even band members can’t keep up with them all. Seriously, Pam-Pam, on a trip to England in 1992 (I think), came down to our old place in Frimley to pay us a visit, and that’s where she heard “Under My Skirt” for the first time!

Over more recent years, their work has caught the attention of Cache Cache, a subsidiary label of London based Finders Keepers Records, the archivists who state their mission as being to “seek out shyly excitable electric pop music from the not too distant past.” A noble quest indeed. They’ve done a handful of XRP releases now, both vinyl and CD, including the 80’s archive collections known as the ‘Ding Dong’ series, featuring what appears to be a husband and wife duo from north west France on the covers. Wonder where they got that idea from?



太極 Nowadays, Pam-Pam teaches tai chi, as well as being a student of wing chun, so spends a lot of her time training, describing the demands of the world of martial arts as ‘endless’. However, in 2016, after 18 years away from singing, she started a new band called Mighty Elles, mostly female, as the name implies, playing ska and reggae. And, of course, we wish her every success and happiness with her new venture.



Alas, X Ray Pop themselves are rather “on hold” these days, Doc Pilot now enjoying a career as a music journalist with TV Tours Val de Loire, and having little spare time left amidst leaping from concert to concert for them. The good news is that there’s a previously unreleased album from 1998, featuring Didier with Zouka and Pam-Pam, that’s due out on the French Goldmin label next year, so that’ll be one to watch out for. Tis called “Helena’s Shoes” and the Doc says “It will be nice!”



Still the best of friends, X Ray Pop 2017, left to right, Doc Pilot, Pam-Pam & Zouka

Scotland would become the fourth country we released music from, also amongst our first batch, the original first contact coming from Ramsey Kanaan’s Political Asylum, who had “Live In America” (M&E 033) on the label in April 1992. Funnily enough, that’s where he now lives, running his PM Press business out of San Francisco. Bet he misses that Scottish weather though. For the purposes of this collection, however, I’m going to jump from three of our earliest releases to one of our last batch, from May 2003, and a band called Glass. It was probably unfortunate that Dave Menzies and Mo Bird arrived with us so late in the day, I’m sure they would have gone on to be huge favourites amongst M&E supporters otherwise. Dave tells us; “After the band imploded following a few gigs in Italy, myself and Mo relocated to the highlands, where I run an online business and Mo is a driving instructor. We still do a little music and have recently been collaborating with a local band. We might do some recordings, and who knows, some gigs together. Our long term plan is to produce some videos of songs old and new and to include those on a retrospective website, just so there is a record out there of an amazing couple of decades and a body of work we are proud of.” And one that we were proud to have on M&E too...



SCOTLAND

THE ALBUM

GLASS
GLASS PLANET
(M&E 590, May 2003)



01. "Animosity"
02. "Another Dimension"
03. "Oxygen"
04. "Glass Planet"
05. "Overkill"
06. "Pull Me Out"
07. "Alive"
08. "Free Ride"
09. "Don't Close Your Mind"

Mo Bird - vocals, keyboards
Dave Menzies - guitar et al

NOTES: The original cassette release was a combination of two self-produced CDR demos, the first providing tracks 1-5 and the title, the second providing the other eight. Unfortunately, the latter had badly corrupted over the last 14 years (it turned out CDR's were *not* a more reliable long term medium than cassettes after all!), so we are unable to include the whole album as was. The four tracks from the second demo that are included here are the ones that Dave was able to replace from his own archive, he may just have needed to tear his attic apart to locate the rest, and fair's fair, life goes on. Nevertheless, this still gives more than just the bare bones of a mini album and fully merits its inclusion. To be honest, I would have been absolutely gutted if we **couldn't** have included it. Enjoy muchly...



Original Release Review From "M&E New Release Newsletter" (Rise 2003)

RELEASE OF THE SEASON TOO!

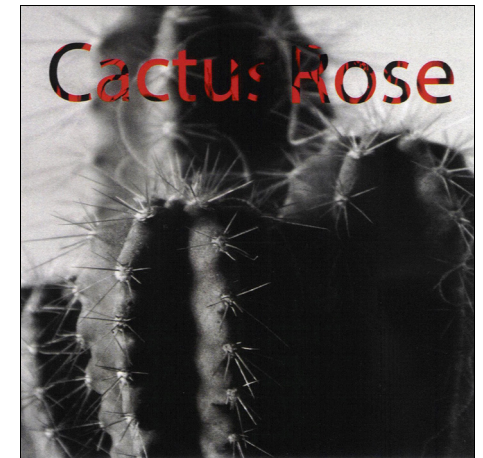
Yes, we have a joint ROTS this issue, allow me to introduce the sound of Glass. Hailing from the River City in Bonnie Scotland, where they've recently been on stage supporting All About Eve, this is one of those types of bands crowned with an outstanding femme vox that I absolutely adore. Like The Witches, I expect them to become firm faves on M&E. Also like The Witches, there's a little hint of gothic magic in their music, shades of Moonchild, all things dark and beautiful, albeit with a decidedly pop sensibility. At times, there's strong hints of the new wave vibes of Blondie and The Pretenders, dare say a touch of Goldfrapp even. The harmonies and presence of the sound in general are simply uplifting, quality stuff indeed. Oh, and I could fall in love with Mo Bird's velvet voice. Sigh. Trust me, go check in the mirror, one ear either side of your head? Buy it then, you won't regret it, best thing to come out of Scotland since Jimmy Johnstone!

THE BONUS TRACKS

From the untitled Cactus Rose CDR, produced for their Italian Tour in 2012;

- X1. "Thought"
- X2. "Promises"
- X3. "Complicated"
- X4. "Out Of Phase"
- X5. "Fear"
- X6. "Spaced Out"
- X7. "Stalker"
- X8. "Paint It Black"

Mo Bird - vox
Dave Menzies - guitars
Rob Menzies - keys
Ian McLaren - drums
Martin Young - bass





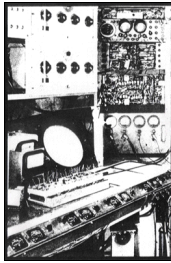
UNITED STATES OF AMERICA

THE ALBUM

L.G. MAIR JR.
DRÖN
(M&E 395, May 1997)

A. "Drön" (Final Mix)

B. "Drön" (Minimal Megamix)



The fifth country we released music from in that first batch was the USA, both albums coming from the multi-talented Kevyn Dymond, who we shall undoubtedly be coming back to in a later collection. For this one, I wanted to include L.G. Mair Jr., one of the brightest stars of the American underground. He'd already established a reputation as an accomplished bass player before joining the late Doug Walker's legendary US space rockers, Alien Planetscapes, in 1987. But his real forte was as an electro/experimental

musician, and I think this particular work was his absolute tour de force. We'd already released a couple of his solo albums via Irre Tapes and Carl Howard's Audiofile label, as well as his collaborative album with Harald Gallinis (aka Trauma Syndrom) under the Paracon banner, before making contact with the man himself in 1994, soon after which we released "The Plutonian Vortex" (M&E 286, Jan. '95). Then came "Drön", which, as you'll gather from my review, I regard as something of a subterranean masterpiece. Not long afterwards, I lost touch with him, something of an occupational hazard back in the days of postal only communication. But even twenty years on in the digital age, I've been unable to find out what became of him. Sadly, nobody else seems to have a clue either. My

Original Release Review From "The M&E Newsletter Vol.11 No.1" (Rise 1997)

The album that ran Oberon a close second for "Release Of The Season", New York's electro maestro himself. Himself? It's the typewriter, promise. Foreign job, English is only its second language, which cleverly links us back to Americans again! L.G.'s back in "Plutonian Vortex" mode for this excellent piece of work that fills the whole side, 44 minutes, and none of them even vaguely boring, quite an achievement for a piece that long. "Dron" is a sci-fi electrosoundscape, a wall of fluctuating elektroid noise, subtle changes occurring throughout, could be straight from the "Terminator" soundtrack. It's the sort of piece you could listen to a hundred times... and still hear things you'd missed on previous hearings. Swishy sounds mingle amidst the wall of noise... but it's not really so harsh yet, more ambient noise, if there is such a thing? It's kinda like listening to an electronic ocean, you can hear the (sound)waves, the ebb and flow of the sonic tides, a rasping synth voice that glides over the synthiseas like an albatross made of circuit boards. Hey, this is awfully poetic, innit? Suddenly, I snapped back to reality and realised I hadn't made a single review note in 20 minutes, just got lost in the sounds completely, so many things coming and going, so engrossing. The eternal sea, ever changing, but ever present. A wondrous variety of elektroid sounds are used in this magnificent composition, the piece building as it goes, guess the tide is coming in. It gets much less ambient with the passing of time, the tide starts hitting your feet, rising rapidly, unsettling, time to move your deckchair! High frequency electronic pulses fly across the stereoscape, like ray guns, some kind of sci-fi nightmare develops, you suffer auditory hallucinations, the electronic noises start to sound like a man screaming. Then, just when you think you can take no more, the tide turns, the sea calms again, there is peace. Deep breath, the flipside is an alternative mix! Utterly superb.

hope would be that somewhere nice, L.G. is sitting in the sun, enjoying a peaceful retirement, happy in the safe and certain knowledge that his friends in the global underground have never forgotten him and still hold his work in the highest regard. Of course, if he wants to send us a postcard, we'd love to hear from him again.



BELGIUM

THE ALBUM

GALACTIC LILAH ET L'ORCHESTRE-FANTÔME
 ESSAIS SOMNANBULIQUES -
 VOLUME 1: ANIMA SPIRALIA
 (M&E 105, December 1992)



- A1. "La Spiralie" (1)
- A2. "La Spiralie" (2)
- A3. "La Spiralie" (3)
- A4. "Lever D'Astre"
- A5. "L'Ailleurs"
- A6. "Livid Dream"
- A7. "D'Encre Et De Souffle"
- A8. "Danse Pres D'Une Cascade"
- A9. "Short Piano For The Lemon-Man"
- A10. "Bloody Times" (Variation II)
- A11. "Air De Pierre" (Variation III)
- A12. "Jeux De Gargouille"

- B1. "Coupe Transversale Du Rêve A La Gargouille"
- B2. "Ride On The Turtle's Back With Wind In The Weed" (1)
- B3. "Ride On The Turtle's Back With Wind In The Weed" (2)
- B4. "Salle D'Attente" (in "Le Colimateur")
- B5. "Jumping Heart" (Variation II)
- B6. "Escalier Vers La Chambre Aux Trois Visions"
 (from "Le Théâtre Du Bourdon" : Figure II)
- B7. "Dolor Compacta Con Frutti" (from "Le Théâtre Du Bourdon" : Figure III)
- BX. Uncredited piece that continued until the tape ran out

All pieces composed, played and mixed by Galactic Lilah Et L'Orchestre-Fantôme (4-track recorder / live recordings + MIDI recording system).

Voice, keyboards, percussions, bass.

All samplings have acoustic sources and were made at the DT Atelier by Galactic Lilah.

With assistance from Peter Clasen.

Bruxelles, Printemps 1992

A Fusion Of The Précised Original Release Review In "The Mmatrix No.6" (Winter 1992/93) With The Fuller One In "The Catty Log" (1993)

A solo project by Martine from The Drum Fondu, and a very enchanting and ambitious one too, but very different from their brand of techno. You get 19 musical vignettes / scenarios, mostly of an experimental nature, from early Pink Floyd (organs like from "Careful With That Axe Eugene") through creepy "2001" music to Steeleye Span folk and wispy chorale, operatic diva, harpsichord, joy, laughter and a great twin vocal effect. Curiouser? And to top it all, the album comes with a really superb 20 page printed booklet (hand finished) of art and words and a leaflet type thing too. This takes some effort from the listener, but it's well worth making, trust me, etc etc etc. Excellent value and intriguing sounds from Belgium.

The sixth and final nation to be featured in our first batch of releases was Belgium, courtesy of the Dromen Takel label, an outlet for the not inconsiderable talents of Peter Clasen, mostly with his band, The Drum Fondu, whose album, "It's Late" (M&E 040), we released in April 1992. That itself would have been a more than worthy addition to this collection, but I wanted to go with band member Martine's solo work (albeit with Peter's



Right: The Drum Fondu on tour in Switzerland in 1992, Peter Clasen on the left, Galactic Lilah front centre

THE BONUS TRACKS

X1. We Never Met - "We Should Have Danced" (2017)
 (Peter Clasen's 'distance recording' project with various vocalists; featuring Silke, originally from London, now residing in Italy)



assistance) because it is so highly original, and I feel kinda driven to present the most seriously broad cross-section that I can from the full spectrum of the underground scene at the time. This album is absolutely perfect for that, because it is like nothing else on here. Along with the booklet that accompanied it, sadly lost to the annals of time and moving house, it was a complete work of art. And ‘work’ is the operative word; it won’t be the easiest thing you’ve ever listened to, but trust me, persevere and it is an absolute joy. Which makes you wonder why there was never a Volume 2?

By the mid 90’s, The Drum Fondu had evolved into trip-hoppers, Neven, who went on to produce a stream of albums and singles for a decade or so after, mostly on the Belgian indie label, Exit Recor, then made a brief comeback in 2011 with the release of “Use Your Handclaps” on Altaïr Musik. Peter has also been involved in several other projects in recent years, such as 10 Kleine Snobs, GooGoo Gish, Mr. Smits, Schmoll, Spin-Off, Chapelle Sonique, We Never Met (a song by whom you’ll find in The Bonus Tracks folder) and the excellent Bix Medard, whose third album, “Take A Deep Breath”, I’m listening to while I’m writing this. Peter Clasen clearly remains a creative force well worth keeping an eye on.

Amongst our second batch of releases in July 1992 was an absolute gem of a band, from nowhere more exotic than Rhyl in North Wales (which they rightly claimed was a suburb of Liverpool), that would go on to become our all time best sellers, the mighty Sons Of Selina. Formed from the ashes of notorious Welsh punk band, 4Q, their guitar riff and synth-driven brand of cosmic spacepunk was an immediate winner with M&E supporters, knocking X Ray Pop’s “Under My Skirt” off the top of our charts on its first attempt. The men behind it were Neil Crud and Robin Hemuss, who knocked up a demo some time in 1990 and were duly surprised that people liked it so much. The next step was a self-funded single, recorded by the two of them on a 4-track cassette and pressed to vinyl, “Anxiety” c/w “Climb”, on their own Secrets Of Sound label in 1992, just around the time they made contact with us. Impressively, it got on one of the playlists at BBC Radio 1 and attracted attention from Richard Allen’s Delerium label, who promptly signed them. That didn’t stop them doing another independent EP on Secrets Of Sound, along with The Original Mind Band,



Neil Crud (front) and Sons Of Selina, from the Delerium Records promo photo card

Frank’s Dad and my own band, MMATT, neither did it stop them providing us with further tape releases, like the ‘interesting’ “Dilemma Sessions” (M&E 158, April 1993) and “Paradise Mile” (M&E 250, January 1994), which was the perfect build up to their debut album on Delerium, “Nour D’Oui” (DELEC CD 025), pictured left. When BBC Radio 1 DJ Mark Radcliffe started raving about them and invited them in for a live session, they found themselves with the problem of being only a duo and needing to put together a **real** band to actually perform live (which seems a strangely familiar situation), hence all the people in the picture above. Their final tape for us was the wonderful live set, “Now Give Me Back My Cake” (M&E 321) in September 1995, which saw them deservedly back on top of our charts again. What I’ve done for this collection is to include the whole of that (yes, it’s mono, but get over it!) live set, plus all the tracks from “Ambition” they didn’t play on it, the same from “Paradise Mile” (and no tracks there were versions of on “Ambition” either), but nothing from that “Dilemma” tape coz it was shite. Enjoy muchly...

Right: The band at the BBC in 1994 for their Radio One live session on Mark Radcliffe’s programme





WALES

THE ALBUM

SONS OF SELINA
M&E 25th ANNIVERSARY SPECIAL COLLECTION

From "NOW GIVE ME BACK MY CAKE" (M&E 321,
September 1995)

01. Live At Conwy Civic Hall, 1995;

- 00:00 "As Clear As Mud"
- 05:29 "Climb"
- 09:47 "Life Is But"
- 15:49 "Of The First Water"
- 22:11 "Anxiety"
- 26:49 "Terminus"
- 31:55 "For Want Of A Better Name"
- 36:16 "On A Promise"

From "AMBITION" (M&E 054, July 1992)

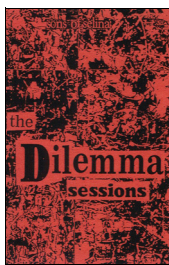
- 02. "Creatures OF The Night"
- 03. "Shadows In The Dust"
- 04. "Dust In The Shadows"
- 05. "Judging Books"
- 06. "Skyfall"
- 07. "Dreamshadow"
- 08. "Relapse"
- 09. "Once Every So Often"

From "PARADISE MILE" (M&E 250, January 1994)

- 10. "Kalgan"
- 11. "Existing Services"
- 12. "Jam Tomorrow"
- 13. "D.S.L."

All credits - The Sons Of Selina

Secrets Of Sound Music



Original Release Review For "Ambition" From "The Mmatrix No.5" (Summer 1992 Update)

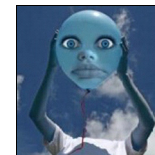
I think this is one of the best tapes we've had in the last three months, this band are gonna spread around the underground like fire, watch them burn! When I started listening to this fine tape, I thought of Hawkwind's "In Search Of Space", some of the classic Gong, Here And Now... real cool slices of psycherock... maybe even the Ozrics too... bits of the Oronies as well... flowing sounds, those lovely synthi noises from the heyday of Dikmik, the talents of Calvert (Bob, not Phyllis), "War Of The Worlds" synthesizers. Man, I could play this over and over (except that bloody thing about trains!)... white hot!!!!!!!

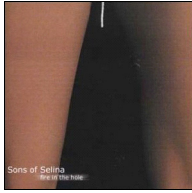
Introduction To "Paradise Mile" Review From "The M&E News" (Winter 1994)

And now to the biggest stars to come out of Wales since Tom Jones, the mighty Sons Of Selina. They've been one of M&E's biggest success stories of '93, getting themselves frequent Radio 1 airplay, courtesy of Mark Radcliffe, who is also helping with the production of their forthcoming first album proper on the Delerium label to which they've been signed up. Ooh, our own little megastars, huh? But it has never gone to their heads and they've still given us a brand new tape to put out. Well, this one could be the last, they're gonna be way too famous for us before long. How I'll miss their singer phoning me up to take the piss every time Holland scored against England in the World Cup qualifiers. Bastard. He'll probably get his manager to do it for him next time. Rock on, SOS!

THE BONUS TRACKS

X1. Sons Of Selina vs. Head In The Shed -
"Fire In The Hole (Remixed Remashed Remix)" (2008)





The band's final album was "Fire In The Hole" (DELEC CD 050) in 1999, which has become something of a sought after rarity since Cherry Red Records bought up the Delerium back catalogue in 2010, an original copy currently listed on Amazon for a little under £300! I'm glad I already have one. The next time I saw Neil was

when Sam and I we were in Rhyl for a football tournament in 2008 (right) and arranged a visit. He'd not been in a band again since SOS and was working in video production instead, including some for The Alarm and Spear Of Destiny. By the next time we saw him, when he came to visit us a little over five years later in the



July of 2013, that had come to a halt, we'd moved half way up the country, M&E had returned from its decade long 'sabbatical' and we'd both become fathers on the same day! It never rains...

**Uncle Crud / Daddy Crud -
Neil with Baby Twizzle Magic and Baby Charlie Crud**

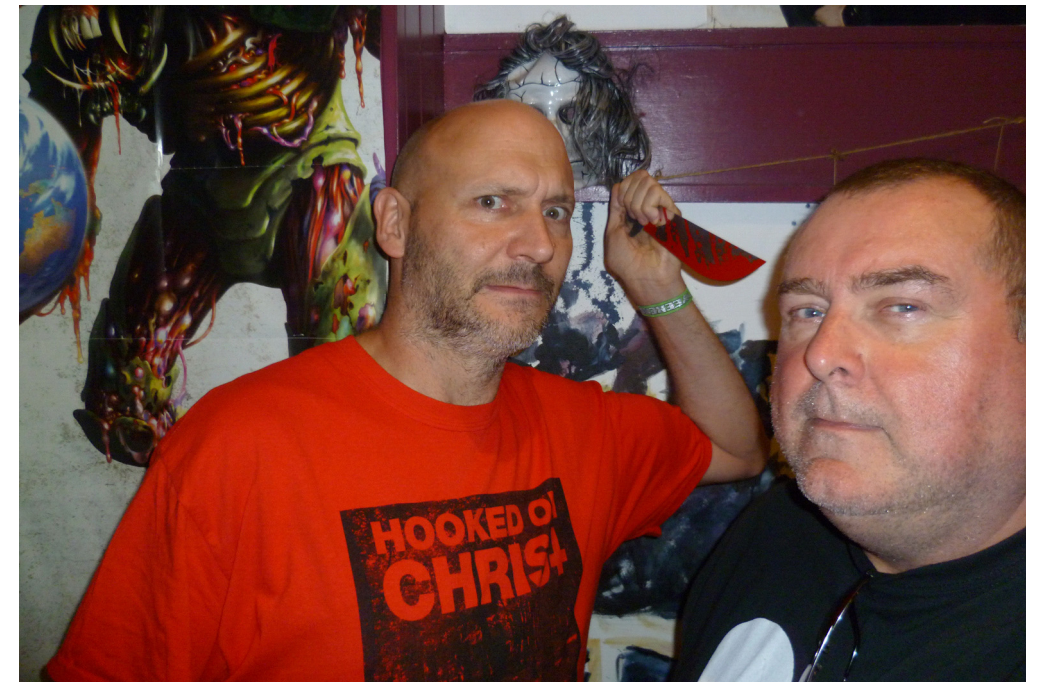
WHATEVER HAPPENED TO... NEIL CRUD?

"My history is dark and long since hanging up my Sons Of Selina chainsaw... However, it took me 15 years to actually pick up a guitar again and be involved in a band. I actually sing and play guitar in two bands; Welsh Rebel Outpost, which is a Welsh language hybrid punk band featuring two ex-members of Anhrefn, and also Cumi Pants (SOS drummer) and myself. My primary band is Spam Javelin; a horrible sub-hardcore band that hates everyone and everything. I've gone from the 10 minute soundscape psyche-punk songs of SOS to one minute blasts of hatred. Our live set is around 20 minutes long and I love it (not sure the crowd do though)! I also run the 'Link 2 Wales' website, which can boast as being one of the longest running blogs in the world (18 years and counting). This is an A-Z of the alternative scene in Wales and Liverpool, along with thousands of gig reviews and stuff. And finally, in March 2016, I started a weekly two-hour Monday night radio show on 107.8 Tudno FM here in North Wales, playing everything from thrash punk to folk and back again. The show streams online too and they are archived on 'Link 2 Wales', where you can listen back to the weekly live sessions. Would I do SOS again...? No, fuck off..."

neil crud x



24th May 2008, Belle Vue Park, Rhyl - Sam and I are smiling, but Cruddy wasn't looking too happy coz Wales lost 3-0 to England, kid at the front must be Welsh too...



3rd August 2017, Neil and I met up at Punkboot (the Rebellion tailgate) in Blackpool, he still feels indebted for that gig I got SOS at The White Hart in Frimley, ya know...



ITALY

THE ALBUM

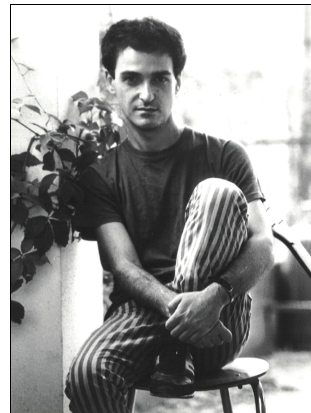
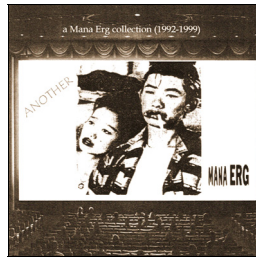
MANA ERG
ANOTHER
(SELF RELEASED CDR, 1999)

01. "Schoolbreak"
02. "Invaders"
03. "Another"
04. "Tote Blumen"
05. "Gizmo"
06. "Soleil D'Argent"
07. "Touch / Piccolino"
08. "Mezzo Fatto"
09. "Chewollop"
10. "Venus Genetrix"
11. "Leaves"
12. "Pickle"
13. "Sumiye"

The Mana ERG crew:
Bruno De Angelis, Deborah Roberts, Tiberio Pandimiglio, Tayashi, Joseph Erber, Joachim, Giovanna Gulinello, Stevie Noel, Alberto Roncaccia.

Thanks to: Antoine Brumel, Genel Dagitim and Lucretius

This film for your ears was written and directed by Bruno De Angelis



Original Release Review Of "Patchwork" (M&E 259) From Which Several Of The Tracks On This CDR Were Taken, From "The M&E News Update" (April 1994)

Our Italian friend, Bruno De Angelis, has created something incredible here, a fusion of the most unlikely styles creates another extremely unique band. The deceptive opening gives you Tubeway Army synths and bubbly effects backed by a roomful of people chattering... then comes rumbling jungle drums, a Simple Minds style rock beat, grungy guitar work, Hawkwind vocals... strange combo? It journeys on! High speed Ultravox sequences with dark noise and Space Invaders like the Yellow Magic Orchestra... Hawkwind on ambient house, a-la Astralasia... spacey Gong psychedelia... electronic links... big sounding acoustic guitars... let me touch your skin... Sgt. Pepper school of psyche, phased out Psychomodo from Cockney Rebel... elements of early Roxy Music, wonderful discordance. Categorise it? Not me! You try! An ambient electronic psychedelic progressive rock dance arty masterpiece... yeah!

First musical contact from Italy came in the shape of Bruno De Angelis, then based in Ostia Lido, Rome. He had already been involved in music for the best part of a decade when he first got in touch in 1992, doing a few albums with the band Influenza, followed by a handful of solo albums in the very early 90's, one of which was his first release on M&E, "Nets'Vis" (M&E 076) in July 1992, the main body of which was a soundtrack he had composed and performed for a photographic documentary by Francesco Maria Betti in 1990. But for me, Bruno really hit his stride with the Mana ERG project, the perfect vehicle for his musical talents. The first Mana ERG album we released was "Janus" (M&E 208) in July 1993, one that mysteriously seemed to pass people by, but come "Patchwork" (M&E 259) in April 1994, he finally and deservedly caught the attention of the M&E faithful. As you've probably noticed, neither of those are featured here. Bruno is a bit of a perfectionist and decided both should be superseded by a 'best of' CDR he put together in 1999, titled from my favourite Mana ERG track, "Another". It contains nothing at all from "Janus", but several tracks from "Patchwork", and a good few others that have never previously appeared on M&E, for which we send him our hugest thanks. His last album, to date, was the solo work "Fluidics" in 2012, on his XBDA label...

THE BONUS TRACKS

X1. Mana ERG - "Wasps" (from "The Blind Watchmaker", 2004, the final loop was composed and recorded by Artemiy Artemiev)





Now & Then; left - Bruno and myself at Braindead Studios in that rare hot summer of 1995, right - Bruno 2017, in the Canary Islands, where he can enjoy a hot summer every year...

I got to meet Bruno when he moved to England in 1995. Having turned up at Marc Bell's Braindead Studios for the final mixdown weekend for our "Creavolution" album, there he was. He didn't stay much longer than the opportunity to exchange pleasantries; my observing that he sounded taller in his letters, him observing I sounded slimmer in mine, but it was nice to finally meet him. We had actually meant to meet up the previous weekend, but life is seldom so straightforward, as you can read in "An Appropriate Segue"...

WHATEVER HAPPENED TO... BRUNO DE ANGELIS?

"After I left England, I lived on a mountain top for a few years: my house was in Italy, but I could see France from my bedroom window. Even though technically I was resident there, I spent half the time in Southeast Asia, that's when my interest in music began to die down and I got into writing and making videos. I now live in the Canary Islands, where I enjoy improvising on the piano and researching history (the sort of history they don't teach you at school), but the most important thing is..."

"Is that too enigmatic?" (Bruno De Angelis, 12th August 2017)

"AN APPROPRIATE SEGUE"

(Reprinted From "M&E: The Newszine - Fall '95")



Holidays over, it was back to normal, back to wait for the final mixdown, life goes on, though there were moments on that rollercoaster when I thought it wouldn't. Anyway, I was booked in at Braindead Studios for the whole weekend, 14th-16th of July, but I actually had quite a busy weekend planned the week before that. On Friday 7th, Thayen Rich was due round to discuss all the cover art for the CD, I was really looking forward to it. I mean, an artist of that much talent doing our album cover! Oh, did I mention we have a new album coming out? Tick tick tick tick. Well, by mid evening, I'd began to give up all hope of him ever getting here and started on a bottle of vodka, snuggled up on the sofa with Sammi to watch a movie. The phone rings. I'm a little the worse for wear by this time. It's Bruno De

Angelis, the creative force behind the incredible Italian band, Mana ERG, and he'd now moved to live in London. Who the hell would leave Rome to live in London??? Bruno would. He said he'd probably come down to visit tomorrow (Saturday) and would ring in the morning, and that's about all I remember from the conversation, good stuff is that Stolly! Finally, soon after midnight, we decided Thayen definitely wasn't coming and Sammi dragged me feet first into bed. The next thing I knew it was Saturday morning, Sammi had gone to work and someone was knocking at the door. I'm damned if I can remember who it was now, but they came in for a while and I was nattering away to them when the phone rings again. I picked it up to be greeted by this foreign accent. "Hi, Bruno" I greeted, "Hi, Mick" came the response. I asked if he'd be coming down today, but he said he couldn't make it and that he had to meet with Wayne Hussey. What a coincidence, Mike Pougounas from The Flowers Of Romance was due in England soon to meet with him as he was producing the next Flowers album. My statement was greeted with much mirth. "No, seriously." I said. Mirth prevailed, and the conversation continued to make less and less sense. And I asked if he was enjoying life in England and whether or not it had been worth leaving Rome for and was he still planning to live in England permanently. "No," he said, "we fly back on Wednesday." "Oh, back to Rome?" I inquired. "Yes, back to Rome, ha ha!" Came the reply. "But you'd told me you were living here permanently, no?" I said. "No, no, back to Rome, ha ha!" Shit, had that vodka scrambled my brains or what? "Look," he said, "we might be able to get down today sometime, call you later if not." "Okay, bye then." "Bye, Mick." Tick tick tick tick. The day passed, no Bruno, still no Thayen from yesterday either. The phone rings early evening, the foreign accent tells me sorry they couldn't get down, followed by an even more confusing conversation that made much less sense than the morning one. But anyway, being composed (ha!), there was something I had always wanted to know... the band name, Mana ERG, like exactly how do you pronounce it??? "How do you actually pronounce your band's name?" I asked. "The Flowers Of Romance, ha ha!" Came the answer. "No, you foreign shitbag, I'm serious!" I shouted. "Hey, Mick, I gotta go now." Sammi was sitting out in the

garden, I told her Italians were weird out of the kitchen window, she said she knew. Are you catching on yet? I was just starting to. We have a little phone code in the UK, you dial it after you've received a call and it tells you the telephone number of the caller. It wasn't Bruno's number. So I dialled it and found it was a Greek run hotel in Shepherd's Bush, south west London. Finally, it dawned on me that the caller was not Bruno at all, it was Mike, he was in the UK this week, not next. Oh, he thought it was ever so funny that little old Magic hadn't realised it was him, so I told him he was an utter bastard to let me blabber on about Rome when he actually was flying back to Athens! He laughed even more. Hmmp!! So anyway, he explained that he and Theo (boss of their Greek record label, Wipe Out) were meeting with Wayne Hussey on Sunday, but we could drive up and meet them both on Monday (or was it Tuesday) evening. Life is so confusing sometimes. I phoned Bruno after I'd finished talking to Mike (for the third time in all, but the first time when I was actually talking to him and not only thinking he was an Italian), desperate for sympathy. He thought it was really funny too. Bloody foreigners. Still, my weekend would not need to be a total washout just coz Thayen hadn't turned up or called, Bruno had called but not turned up and Mike had called twice pretending to be Bruno and not turned up anyway. Tomorrow, Sunday 9th July, was still a day to look forward to, Sons Of Selina were playing in Frimley!



We got there in the end; left - Mike had a successful meeting with Wayne Hussey, and right - we had a successful meeting in Shepherd's Bush a few days later (l-r: a couple of Vendemmians, Wipe Out Records boss Theo Kritharis, Mike, and Sammi's knee)



GREECE

THE ALBUM

THE FLOWERS OF ROMANCE
THE STORY SO FAR... AND FURTHER!
(M&E 088, M&E 25th ANNIVERSARY SPECIAL EDITION)



- A1. "Introduction" (1992)
- A2. "Revolutionary Army" (1982 Demo)
- A3. "The Killer" (1984 Demo)
- A4. "The Spooky Valley Of The Dolls" (1985 Demo)
- A5. "Isn't It A Shame To Be White" (1985 Demo)
- A6. "There Is Nothing We Can't Solve Together" (1985 Live)
- A7. "Street Fighter" (1985 Live)
- A8. "Bordel" (1986 Cassette - "Anovis")
- A9. "It's Survival" (1986 Cassette - "Anovis")
- A10. "Five To One" (1989 Rehearsal)
- A11. "Dead Amigos" (1989 Rehearsal)
- A12. "Burning In Hell" (1990 Demo)

- B1. "Christmas In A Cunthouse" (1990 LP - "Dorian Grey")
- B2. "1,000 Dying Words" (1990 LP - "Dorian Grey")
- B3. "Kashmir" (1990 LP - "Dorian Grey")
- B4. "Paint It Black" (1992 12" EP - "Love Means Death")
- B5. "Amaradina" (1992 Compilation LP - "Double Shot")
- B6. "Island In The Moon" (1993 CD Album - "Pleasure And The Pain")

NEXUS

- B7. "She's The Elixir" (2001 CD Album - "Cybernaut")
- B8. "Master Of The Game" (2002 CD Album - "Wrapped In Cellophane")
- B9. "Drop The Luv Bomb" (2004 CD Album - "The Beat Syndicate")
- B10. "Happiness Is A Lonely Place" (2004 CD Album - "The Beat Syndicate")

NEW ZERO GOD

- B11. "Pen Like A Knife (Centurion Mix)" (2016 LP - "Short Tales And Tall Shadows")
- B12. "Tarot Card Reader (The Black Venus Mix)" (2016 LP - "Short Tales And Tall Shadows")

Original Release Review From "The Mmatrix No.5" (Summer 1992 Update)

Well, it's a great honour for us to have this one, The Flowers are one of the top Gothic rock bands in Greece, you'll normally find their music on Wipe Out Records. Mike Pougounas is a great guy and has kindly put together this history of the band especially for us, 1982-1992. Fascinating hearing the development from a punk band! Wish it had been in chronological order though. There's a few tracks from their excellent "Dorian Grey" album, plus the new 12" of "Paint It Black", a dark Gothic version of the old Rolling Stones classic. Contrast "Revolutionary Army", 1982 Pistols / Clash punk with lots of fucks against "Kashmir", a great slice of Gothrock from '90. Whew! Mike's voice has got so dark and rich over the years. Terrific!

And yet another album including music that has never been released on M&E before! Do we spoil you or what? The original C60 M&E release of this album has become a serious collectible now, frequently changing hands for £130 or more, so former Flowers vocalist, Mike Pougounas and I thought we'd completely trash its value by including a better version on this collection for the equivalent of 50p! And many thanks to Mike for helping to expand it into this new updated 90 minute M&E 25th Anniversary Special Edition. The first 17 tracks, as far as B5, were all on the original release, although you'll now find them in chronological order. A1-A12 were digitised from the cassette master and Mike provided new digital masters of B1-B3 and B5. Sadly, he only had "Paint It Black" on vinyl, so I remastered it to help it 'sit' better amidst his digital tracks. I hope I've done it justice. B6 is a Flowers track that wasn't on the original cassette release, the Nexus and New Zero Gods material are from Mike's later and current bands, thus bringing the Flowers 'story so far' up to the present day. Και ιδού! Enjoy muchly...

THE BONUS TRACKS

- X1. New Zero God (featuring Irene Tiniakou of Tsiri Band) - "Winter Waltz" (2017)





Mike Pougounas - left; early 90's Flower, and right; modern day New Zero God version

The Flowers Of Romance began life way back in 1981 as Athens based punk band, The Gift, though that soon changed to the name they carried forward to fame, taken as a nod to one of Sid Vicious' pre-Pistols bands. Although you wouldn't know it today, the punk roots of the band are quite evident through some of the lyrics on those early demos...

♪♪ "You fucking fucker die! Revolutionary army!" ♪♪

...later covered by Steps. By the mid 80's, they were well on their journey to the dark side, their 1986 cassette album, "Anovis", confirming their gothic rock credentials, securing them a deal with Wipe Out Records and their first internationally distributed album, "Dorian Grey", in 1990. I think that was the first thing Mike ever sent me, our first ever contact from Greece too. In spite of their growing fame back home, Mike absolutely embodied the underground spirit, not

just promoting his own interests, but also doing a lot of writing on the scene for a number of the more subterranean Greek publications, such as Golgotha, Oz and In The Shadows Of The B23. I remember a big feature he did on MMATT once, the headline simply reading "HVA?", which, appropriately, is Greek for "WHAT?" Okay, I confess, our back story can be a bit confusing sometimes...



How could I omit the famous shirt photo?

The Flowers did three major albums, the second being "The Pleasure And The Pain", also on Wipe Out, the third being "Brilliant Mistakes", produced by big fan of the band, Wayne Hussey (The Mission), and that was the one they were in the process of making when we met up in Shepherd's Bush. The summer of 1995 was one of the hottest I can remember, so we spent the afternoon sat out on the green, necking the ouzo that Mike had brought with him from Greece. I seem to recall we went on to vodka after that, then into the pub on the corner of the green and Goldhawk Road (I see it's called Sindercombe Social now, but really can't remember what it was known as back then, or much of anything else for that matter!) come evening. My most vivid memory of the day is from just before we set off for home; standing one foot behind the other on a kerbstone, pretending to be surfing, and singing "Wipe Out", while the late night London traffic whizzed by oblivious. Sam tells me I successfully directed her all the way home whilst stuffing my face with a kebab, taxi drivers' instinct, I suspect. Needless to say, I didn't make it out in the cab the following morning. I woke up still drunk, had a coffee and felt even more drunk, so went back to bed. I think it must have been one seriously great day, thanks, Mike! The band finally came to an end in the late 90's, Mike then founding Nexus in 1998, and ultimately, New Zero God in 2006.

I wanted to add an extra thank you to Mike for the very special version of "Winter Waltz" he recorded for this collection back in June, featuring the keyboard talents of Irene Tiniakou (pictured right, a member of the very impressive Tsiri Band). The original song was on the album "The Pleasure And The Pain", and also featured as the flipside of the single to the title track. It's a real honour to have this specially recorded 'piano and voice' version on The UWU Collection. Μεγάλο ευχαριστώ!



WHATEVER HAPPENED TO... MIKE POUGOUNAS?

"Nowadays, I am playing with the band New Zero God and also host a weekly two hour show called The Blackout Radio Show with Mike Pougounas that is going on air in USA, UK and Canada."

Short and sweet. Just like Mike...



AUSTRIA

THE ALBUM

KARG
KIRA
(M&E 116, December 1992)

- A1. "Vögel"
- A2. "Dambruch"
- A3. "VIE-JFK"
- A4. "Richi"
- B1. "Djihad"
- B2. "Himmel"
- B3. "Kinderzoo"

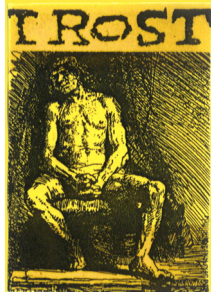
Margetich - violin, viola, accordion, voice
Nachtlberger - bass guitar, piano, voice
Peter - drums, piano, voice

Recorded - June 1992 - CS - Sound Brno
Mix - Alex Bossen
Master - Hans Holler - Auditorium Vienna
Layout - Amnesia
Photo - Christoph Früwirt

Thanks And Greetings:
Roman Bauer, Stefan Rechberg, Zoran Drobina, Trost, Werner, Gernot, Heidi,
Bask, Basilisk, Bach, Christof Kupzmann, Walter, Kall



MARGETICH: VIOLINE, VIOLA, AKKORDEON, STIMME
NACHTLBERGER: BASSGITARRE, PIANO, STIMME
PETER: SCHLAGZEUG, PIANO, STIMME



Unfortunately, I can tell you nothing more about Karg than what was on the inlay, and you'll find all of that reprinted above. The Trost label, on the other hand, we shall be definitely be coming back to in more detail. In all, Andreas Höllering (pictured right) provided us with 19 release masters over a period of 4½ years; starting with a four band label sampler (M&E 103), Those Who Survived The Plague's "None Of..." (M&E 117), this Karg

Introduction And Original Release Review From "The Catty Log" (1993)

A short jaunt over the border takes us into Austria, we stop in its capital city, Wien (aka Vienna), home of Andreas Hollering's Trost label, trost me, I'm a spaceman. Sorry, couldn't resist it. This is one of the best new labels I've come across, such a high standard of musical output, enough to make you wanna pack your bags and move to Vienna. Andreas also writes reviews for the Austrian magazine, Skug. That was fatal, I just stopped for a tea break and I've totally lost my thread now... um... er... um... Right, back with it... Andreas has provided us with a Trost sampler, the first four artists to appear on the label, plus a couple of great releases from it. He's also given us a sampler of another Austrian label, Sacro Egoismo. Nice man. And so to the music, when you're sitting...

Now here's a band with a real spirit of innovation, the mighty Karg. Some lovely offbeat drums herald the arrival of looping bass riffs and a hint of distorted guitar work. An avant garde female vocal breaks through, singing "it's a bird's life"... it is? I'd believe her. Nice tight pro sound, this band know their stuff. Cockney Rebel scraping violin, shadows of The Swans and noize base to a rock beat. Oh yeah, some fantastic quirky rhythms develop here, accordions too, so much imagination and great musicianship. Side two carries on with more offbeat rock with a jazz style free form base, noise barrage and screaming vocals give way to folky violin and heavy death guitar, great violin solos. This stuff is blissful, fresh and alive, I hope I'm gonna hear a lot more of Karg in the future, if Austrians buy Austrian music, this is why!

album and a sampler for a fellow Austrian label, Sacro Egoismo (M&E 104), the four of which we released in December 1992. The Karg tape was the first one I listened to, and it had quite an impact, hence why it's the one I've chosen for this first collection. There are, however, five other albums from this excellent label on the shortlist for the next two, which is five good reasons to get them as well!





FINLAND

THE ALBUM

PORNORPHANS
SEASONED WITH LOVE
(M&E 448, July 1998)

01. "Mucafung"
02. "Geisha"
03. "Innocent"
04. "All Of My Time"
05. "Worthless"
06. "Cyclone (Parts 1 & 2)"

Jytt - vocals and spells
 Janne Jokinen - bass and groove
 Rolle Marcos - drums
 Rami Jämsä - guitars, male voice
 Juho Saikkonen - guitars

All music composed by Pornorphans
 All lyrics by Jytt with some
 interference by Rami

Inlay Note: The first three songs represent Pornorphans' newer material while the three latter songs are from our first promotape.

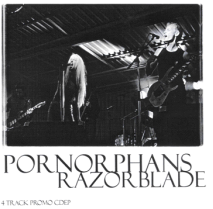
"I'd sell my soul to anyone... who can find it." (Jytt)



Original Release Review From "The M&E Newsletter Vol. 12 No. 1"
(Summer 1998")

Whew, there is some seriously decent stuff coming from Finland of late, and this band are the cream of the crop, fronted by bad girl, Jytt, or "yummie", as we call her. Hey, she even sent me a condom with my name on! Now is that bad or is that bad!? Hmmmn, I think somebody deserves to go over my knee for a good spanking. And I'm not above begging. Ahem. A nice chunky beat kicks the album off, metallic gothy riffing, settling to picked gothelectrics. Yeah, definitely a touch of gothic in here, but a brighter sound and a few more offbeat ideas thrown in. And Jytt... drrooooool. Ooh, I'd love to see this band live, I've seen what she wears on stage! Versatile with them lips, she is (I mean her singing, honestly!), flits from a kitsch Danielle Dax to Siouxsie to Cyndi Lauper to Clare Grogan to Caroline of Cosmic Dance Society (huge compliment!), conveniently all faves of mine. Some good catchy riffs on this album, inventive, sounds kind of Austrian in places (another compliment), with strong elements of subterranean pop. Chickawocka wah-wah, funky / crunchy guitars, some nasty metal hits, vocals kinda sweet and Bush-like, excellent juxtaposition (showing off now). Punky funky to progressive gothic rock, very proficient musicians, very stylish singer, cool syncbeats and oozing lead guitar, touch of psyche, hint of Jefferson Airplane, subtly mixed into a harder sound. And this is just a debut!? You are gonna love this band, promise!

The 11th country we had the privilege to issue music from was Finland, first contact there coming from the excellent post-punk-wave band, Sub, whose "Here's The Story Of..." (M&E 134) we released in December 1992. On this collection, though, I've chosen the seriously amazing Pornorphans. This is a band I would have put money on going a long way. Fronted by wry-humoured 'bad girl' of the underground scene, Jytt, who also handled all the communication, they cut quite an image with their raunchy live act and were all accomplished musicians and performers. They produced an independent CDR, "Razorblade",





soon after we released their debut tape. I remember that attracted quite some attention from Sean Worrall at The Organ, who also began to champion the band. There was talk of an album on Org Records, but I can't find any trace of that ever having happened. I know they had a few tracks on some of Sean's Radio Organ compilations though. A couple more self-released demos would follow over the next few years, "Crimson Creatures" and "Filthmaster" being the ones that immediately spring to mind, but it was 2002 before they were finally given a full CD album release, the impressive "Beyond Good And Evil", State Of Decay Recordings proving to be denizens of fine taste. The last mention of the band on the Organart website is August 2004, by which time M&E had folded and contacts were starting to be lost. Unfortunately, Jytt Valkeinen is one of those I've had no success in tracking down since my return to the fold in 2012. The trail seems to go cold circa 2007, though I did at least find out that Rami and Rolle went on to play with When The Empire Falls beyond Pornorphans, via the many echoes the band left behind on the internet. If you look, you'll find plenty of photos, a few tracks on YouTube, stuff like that. But not the great lady herself, I honestly have no idea what happened to her. I hope this will eventually find her in good health and happiness.

Canada is one enormous country, the second largest on Earth, yet we've only ever had four bands from there on M&E. It became our 12th nation when David Bohatyretz made contact from his Outdoor Planet project in Ontario, introducing us to the weird and wonderful world of Jaws Of The Flying Carpet. They all had strange names, like Zalnikor Zundorum and Zordaknar, and their field of specialisation was improvisation. I have to say I was quite impressed by what they'd managed to produce by simply 'making things up as they went along'. The first album we released on M&E was the spontaneously ingenious "Solar Dreamscape" (M&E 170), in April 1993, my review desperately searching for some kind of mutual reference point, finally clutching at the straws of Captain Beefheart, Henry Cow and Ornette Coleman's wild 'free jazz' vibe thing. Proving instantly popular with the M&E faithful, they would release another four, culminating with the live album I've selected for this collection, recorded at The Whipping Post in Ottawa in October 1995. Six years on, I got to meet David when he came to stay with us for a few days at our old place in Frimley. Mostly, Sam and I had to go to work, so would leave him to practising his special exercises (he was, and remains, a dedicated practitioner of Falun Dafa). But come the weekend, we did the full tourist thing and took him down to Sussex for the annual re-enactment of the Battle Of Hastings. Which actually happened at Battle, but I suppose Battle Of Battle would sound silly. There's a tinge of sadness to this album, in that it was dedicated to JOTFC guitarist, Chris Szpakowski, who died in 1996, at only 50 years old. I thought it fitting to include the whole of the obituary that had appeared on the album inlay, which you'll find on the page after the track listings, credits and original release review which follow this. The Jaws final outing was the CD album, "Blue-Eyed Sunburned Easter Island Babies" in 2003.



Zalnikor Zundorum (we called him Dave) during his October 2001 visit to the old Mmattland; left - in our living room at Farm Court; right - at Battle Abbey, Sussex



CANADA

THE ALBUM

JAWS OF THE FLYING CARPET
LIVE AT THE WHIPPING POST
(M&E 402, October 1997)



- A1. "Bhat A Bhat"
- A2. "The Silk Road Whispers"
- A3. "Disjointed Waltz"
- A4. "Mekhong River Song"
- A5. "Mojave Sunset"
- A6. "Wah Lucille"

- B1. "Tabula Rasa"
- B2. "Hflat"
- B3. "Ornette Coleman's Dinner Party"
- B4. "Baby Politicians With Cigars"

Zalníkór Zundörum Bohatyretz - guitar, bili, flutes, bombarde, percussion, banpu, lyrics (A4, A6, B2)

Mike Zordaknár Hartwell - drums

Johannes F.T.W. Metcalfe - bass

Giorna Sarduchi Szpakowski - guitar

The Bottomless Pit Muma - keyboards

Ooöl Fjölkkunnígr - guitar, clarinet, saw doo-ung, vocals, harmonica, khlue, percussion, lyrics (A1, B4)

Recorded live at The Whipping Post, Ottawa, October 7th 1995

Recording by Lance Matthews and Flexus Mixus Maximus Fraser

Mastered by Jan CD

Edited at CATS 1997 by Zalníkór and Flexus Mixus Maximus Fraser

All music by Jaws Of The Flying Carpet © 1997 Bulldog Donut Music

Produced by Zalníkór, Zordaknár, Johannes and The Bottomless Pit

Jacket design and graphics by Leonardo D'Amiga Haggins

Original Release Review From "The M&E Newsletter Vol.11 No.2" (October 1997)

Them madcap Canadian types, Captain Bohatyretz at the helm, achieve sheer wonders here on a live recording from October 1995. The off-the-wall improvised Jaws sound translates perfectly into an excellent live set, coherently Zappaesque and Beefheartesque and allthingsbizarreandwondrousque. Yes, I know I'm making up words again. There is a sad note to this one though, the death of JOTFC guitarist, Chris Szpakowski, in whose memory the album is released. But it's not a sad album, it's a much more fitting memorial to Chris, coz it's him on stage with the band he loved, having fun, and that's what the Jaws do best. I'll bet the guy's showing angels ways to play harps they'd never imagined right now! So, on with the show... and it's as classic as you'd expect from this gathering of highly experienced and talented abusers of musical instruments, abusing the conventional rock band instruments, as well as clarinet, flute, harmonica, banpu and saw doo-ung (no, me neither). It's like Faust meets Talking Heads, trust me. How you can get such a coherent and together set from these madcap inmates of the musical asylum is quite beyond me, but manage it they do, with some pizzazz and verve. Some sounds like the avant garde jazz of vintage King Crimson, they can play out of tune without sounding... well, out of tune... they can send up blues and rock & roll with the strangest of lyrics... 100 ways to fuck your head up. I hope Chris will rest in peace, but your ears have no chance!

THE BONUS TRACKS

X1. Agent Yggdrasil (Zalníkór& Ooöl) - "Nascar 500 Chicken Rally" (from "Hobbit In A Stuffed Christmas Sock", 2014)



X2. Ooöl Fjölkkunnígr & Pentatonic Noise - "Wonderslut" (from "On And Onn And Onnn... I Don't Know", 2013)



This album was dedicated to JOTFC guitarist, Chris Szpakowski, who died in 1996, aged merely 50. This obituary appeared on the original inlay:



Chris was born March 19th 1946 in Louvain, Belgium. He emigrated to Canada in 1951, to Montreal, then moved to Graby, Quebec, where he began taking piano lessons.

At 16, Chris began playing guitar and jammed with various musicians. While studying in France, he joined a folk ensemble, singing and playing acoustic guitar. The group travelled throughout Europe, especially Germany, Belgium and The Netherlands, where they recorded at the Hilversum studios.

Back in Montreal, he joined a group and played at Expo '67, then joining other musicians like Willy Dunn in playing in Old Montreal. During this time, he was involved in a Polish radio programme on CFMB, writing and playing original songs with Dzik Sieminski. He later joined up with Dzik Sieminski as a folk duo playing various venues in Montreal.

While living in Vancouver B.C., Chris met various musicians and spent time jamming. He came back to Montreal and co-wrote album material with Dzik Sieminski, recording with the C.B.C. in Ottawa.

A group called *Amarouk* was formed with Chris Szpakowski (lead guitar), Inuit singer Willi Thrasher, Dzik Sieminski (bass) and George Rothschild (drums), which recorded original material. After this group dissolved, another group called *Danu* was formed with Dzik Sieminski on acoustic guitar, Michael Norris Elye on lead guitar, John Metcalfe on bass, Gordon Muma on keyboards and George Rothschild on drums. Only original music was played by the group.

While living in Yellowknife for two years, Chris joined a group called *Blackstone*. Once coming back to Ottawa, he worked alongside various musicians such as David Wiffen, Sneezy Waters etc. In the later 80's, he joined the group *Jaws Of The Flying Carpet*, mainly as a guitarist, but also on keyboards and percussion.

Chris' main interests were to play, produce and record the avant garde experimental music that allowed him to delve into the sounds of instruments.



Jaws Of The Flying Carpet: Chris Szpakowski and David Bohatyretz in the studio

WHATEVER HAPPENED TO... DAVID BOHATYRETZ?

“Since I retired from work 10 years ago, I have spent around 4 months each winter travelling around Asia, sightseeing, enjoying local food, and checking out various musical shows, jamming with locals when I can, doing a few performances, and I've also been doing several recordings in Bali, Indonesia, with fellow Rotton Kid, Ooöl Fjölunnîgr. I also spend a lot of time clarifying the truth about the brutal persecution of Falun Dafa in China, and introducing the exercises and teachings of Falun Dafa to people. As for the band, The Jaws of the Flying Carpet, it's defunct, fini..... Alas Poor Yorick!”

Actually, did somebody say “fellow Rotton Kid”? What's that? Well, you see, the Jaws' contribution to this collection isn't quite complete, because we've yet to visit the Bangkok wing (right) of the biggest international co-operative music project in the world, the immensely mighty Rotton Kidz...





THAILAND

THE ALBUM

ROTTON KIDZ
GREEN ASIA
(M&E 235, October 1993)



- A1. "The Last Jungle"
- A2. "Vietnam"
- A3. "Bamboo Dinosaurs Of Java"
- A4. "Zootrap Fly"
- A5. "Flight Of The Kinarea"
- A6. "Manoh-Ra Jawa"
- A7. "Yak Attack"
- A8. "The Historical Song"
- A9. "Lava Hot Peppers (Java)"
- AX. Uncredited piece
- B1. "Baby Kraisaik"
- B2. "Undersea Beings Of The Gulf Of SIAM"
- B3. "Southeast Asia Peace Circle Dance"
- B4. "An Afternoon In The Market"
- B5. "Plang Dek" (Kid's Song)
- B6. "Dang Dadang Vanishes Into The Night"
- B7. "Child Of The North"

Keiju - Mongolian guitar
 Zal-Nikor - runic guitar
 Akui - tiger drums
 Ooöl - bass guitar, keyboards, sho-nah, violin, saw doo-ung, bamboo flutes
 A. Jirapon - saw doo-ung (Thai fiddle)

Recorded at Mix Studio, Bangkok, and Ix-ax-ox Studio 1989-1990
 Engineers - Deng and Sin (Silp)
 Produced by Kraisaik

© 1988-90 Ix-ax-ox Music & Bulldog Donut Music

Original Release Review From "The M&E News No.3" (Autumn 1993)

The biggest band in the world strikes again, like there's over 2,000 of them, and this worldwide co-operative, lead by David "Zalnikor" Bohatyretz (his stage name is even sillier!), has been putting out independent recordings for 24 years now! Wow, huh? Well, this one was recorded when Zalnikor and fellow kid, Wiggy, visited Thailand, and got to record with some Thai Rotton Kidz. The result is terrific stuff, ethnic Thai music with belts of western influence. Much more tuneful than the usual improvised RK output, bamboo flutes, sho-nah (we had one of them singing for us once), saw doo-ung (wot?), oh, it's a Thai fiddle, recorded in Bangkok, nuff said? No way! You get some brilliantly performed Chinese restaurant music in here, unconventional, yet a strong ethnic feel (must be the Thai muzos!), jungly backgrounds, piano, brilliant violin work, man, these guys are classy musicians. Nasal reeds, shuffling oriental rhythms, and I love that bamboo flute, just like in Rambo II, ambience and tabla drums, the quirks of The Cardiacs in Asia. A1!

It was courtesy of this Jaws Of The Flying Carpet mega side project that we were able to add Thailand to our musical roster. I still think the Rotten Kidz concept to be one of the most amazing ideas, even in a global underground that was entirely built on international co-operation! Who knows how many RK albums were released by how many people over a quarter of a century of collaboration, be it via mail or in person, we had two on M&E. And I don't think the adventure has ever really finished, both David and Ooöl still being very keen travelling musicians. Actually, many moons ago, I was inducted as a member of the Rotton Kidz myself, though never got as far as recording with any of them. Not that I'd have been happy using a silly made up name anyway, perish the thought...

THE BONUS TRACKS

X1. Ooöl Fjölkuunîgr - "A Morning At The Market"
 (from "Am Eye In Disq Eyes, 2013")





BELARUS

THE ALBUM

ЗАРТИПО (ZARTIPO)
LIVE
(M&E 302, May 1995)

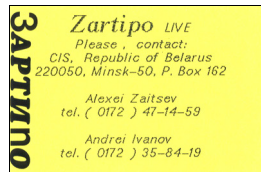
Side A - 21:54
Side B - 21:38

Andrei Ivanov - guitar
Valeri Bashkov - bass
Alexei Zaitsev - drums

Sound engineer - Alexand Liashkevich

Produced by Zartipo

NB: Both sides consist of several untitled pieces, joined by 'watery' effects.



Original Release Review From "M&E: The Newszine" (Rise '95)

From Minsk in the Republic of Belarus come Alexei Zaitsev and crewmembers, the amazing Zartipo, with their excellent brand of avant garde improvised Ruski psychefunkystuff. Ya gets heavy psyche drumbeats, funky bass and uniquely Russian jamming. Trippy and strange sounding guitars, like that "tube in the mouth" effect Peter Frampton made so famous. A wondrous fusion of funky psychedelia with avant garde jazz, the Average White Band on acid, festie style head sounds with that Russian insanity, rolling drums and bubbly echoes, from Hawkwind to mellow Floyd, Hendrixy leadwork, blistering over slow and dark bass riffs. Hard to describe in terms of western music, but this is a seriously fascinating instrumental album. Check it out for yourselves, trust me!

THE BONUS TRACKS

X1. Zartipo - "1 Sound Object 170ASPv1"
X2. Zartipo - "2 Sound Object 130ARRv1"
(from the forthcoming album
"Zartipo In The Interstellar Vacuum", 2017)



Country no.14 to appear in the M&E Catty Log (call us whimsical) was Belarus, one of the many new infant European states rising from the ashes of the formal dissolution of the Soviet Union in December 1991. By the time the band's manager, Andrei Tokar, first made contact with us early in 1993, things were gradually getting easier, and the obstructions to eastern Europe becoming full members of the underground began to fall away. They were still struggling to get hold of the quality cassettes we in the west took for granted, so please do make allowances for that; there will be the odd bit of hiss, wow, flutter and mono-patching to mask a bit of dropout. Their music and musicianship, however, makes it well worthwhile and wholly compensates for all the technical shortcomings of the era. Since evolving from post punk band, Bliznetsy, Zartipo had undergone many transformations in both line up and musical style, started to become a very well established band in the new CIS, and had already had an LP released on the state label, Melodia Records. It was a tape version of that eponymously titled LP that we released as M&E 180 in April 1993. Sadly, the cassette master of that one hasn't survived the quarter of a century that has since passed, otherwise that would probably be the album you were listening to now (it had a violin on it, I love violins). The concept of Zartipo, Andrei Tokar explained, was simple; "What the band do is improvise around predetermined themes, virtually on an intuitional basis." The telepathy worked well.

Right: Zartipo (1993) - left to right; Andrei Ivanov, Alexei Zaitsev, Valeri Bashkov, Sasha Lyashkevich (sound engineer & violinist)





WHATEVER HAPPENED TO... ANDREI IVANOU?

“For 25 years, Zartipo existed and matured as a spiritual substance! Or Zartipo in me, or I'm in Zartipo. Probably, for this long time, there have been important changes inside Zartipo, but for the outside world, these changes are probably not very noticeable. In general I lived and live, Zartipo lives, and the music I hope will vibrate in the future!

Zartipo = Band (since 1982 till now)

Zartipo = Andrei Ivanou (guitar & music sequencer, since 1996 till now)”

WHATEVER HAPPENED TO... VALERY BASHKOV?

“From January 1996 until today, Zartipo is only Andrey Ivanov. In January 1996, Zartipo, in the live part (with musicians) did not become. Drummer Alexei became a studio drummer, later became a sound engineer and sound producer. Today, he has his own recording studio. Sound engineer Zartipo Sasha became a concert sound engineer of the famous Belarusian band, Lyapis Trubetskoy. I became a studio-session bass player. I play bass in the studios and play concerts with different bands, singers in various kind of music - rock, latin, jazz, metal, jazz rock, pop music.”

“Ivanou/Ivanov, Valery/Valeri, let's call the whole thing off” (Ira Gershwin, 1937)

Another nation struggling with the restraints of an eastern Europe in rapid transition was Lithuania, with which our first direct band contact came from Darius Ciuta's Naj (pictured with me during their London visit in the mid 90's), circa the Spring of 1993.



However, we'd actually released our first Lithuanian band as early as late 1992, in the shape of Ir Visa Tai Kas Yra Gražu Yra Gražu (which roughly translates as 'and all that is beautiful is beautiful'), and that is where our focus will go for the purposes of this collection. At that point in time, there were still many problems in the embryonic Baltic states, issues with hard currency, being able to afford adequate tapes and getting them out of the country et al. The band were introduced to the west by Jonas Oskinis, editor of Kaunas based magazine, Koks Nors Kelias (which is more or less 'any path' in English), who rather wisely directed his primary efforts at Lord Litter and the KFR network. On Litter's recommendation, he then wrote to us to see if we would be interested in having the band on M&E. By this point, Jörg had already sent me a copy and I was intrigued by how different the music was compared to what we were used to. “Do you have a photo?” I asked Jonas. He apparently had a sense of humour as well, as you'll see from the one he sent me (above right). We released the eponymously titled Ir Visa Tai Kas Yra Gražu Yra Gražu album (M&E 091) in December 1992, and again, as with the Zartipo tape, expect a few minor glitches. For reasons I really can't remember, it would be some seven years before we released an album sourced directly from the band, that being “Proginė Muzika” (M&E 555), in April 2000. The band are currently celebrating their 30th anniversary and enjoying huge popularity in their home nation and beyond, their new album, “Paradas”, recently released on CD and vinyl. Aside from musical success, founder member Artūras Šlipavičius, aka Slipas, has also become an internationally renowned artist (see the display on the page after the track listings, credits and review), having been exhibited from Moscow to New York and on around the world. Here's to the next 30 years!



Jonas Oskinis starts his daily commute to the Kaunas office of Koks Nors Kelias magazine





LITHUANIA

THE ALBUM

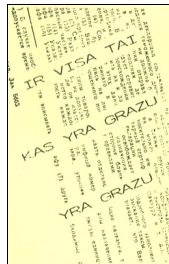
IR VISA TAI KAS YRA GRAŽU YRA GRAŽU
IR VISA TAI KAS YRA GRAŽU YRA GRAŽU
(M&E 091, December 1992)

- A1. "Mokykla"
- A2. "Margis"
- A3. "Paradas"
- A4. "Suns Ispazintis"
- A5. "Sunparkis"

- B1. "Kinija"
- B2. "Kamasutra"
- B3. "Cha"
- B4. "Ispanija"
- B5. "Jouka Menki"

Inlay notes by band member, Artūras Šlipavičius;
"We are glad to announce that the Baltic state Lithuania jumped right into the international free music / art network... get in touch and communicate!!!"

Inlay notes by Jonas Oskinis, editor of Koks Nors Kelias, the Kaunas based alternative music fanzine that introduced the band to the west;
"We are seeking for different contacts all over the world... we had long years of isolation... we want to help make the world a bit nicer... stand on legs by different means... small publishing, tape releases, allowing us to distribute / play on free radio here... etc etc... hope to hear soon from you, peace and best wishes!"



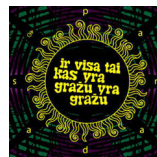
Introduction And Original Release Review From "The Catty Log" (1993)

Now we're off to the east, the city of Kaunas, Lithuania, home of KNK (Koks Nors Kelias) and our friend, Jonas Oskinis. Yeah, things are changing in what used to be the U.S.S.R., though they still have problems with hard currency and getting tapes out of the country, so we had to get this from Lord Litter after Jonas had first made contact. Jonas has a sense of humour too... "send us a photo", we said, so we get one of him at about 2 years old on a toy cycle. Anyway, the music he introduced us to, one of Lithuania's finest bands, means we could forgive him anything. Believe me, eastern European music is a breath of fresh air!

The key element of "Russian" music, I'm reliably told, is insanity, just a little edge of the mad stuff. This is just so different, but then their music has followed a totally different chain of evolution to the western stuff. Ir Visa are like an offbeat pop / jazz / rock band, like a Lithuanian version of The Cardiacs. Punky riffs fuse with the styles of The Beatles and Chuck Berry, you get Can jamming with Peruvian musicians in the Andes, treated choral voices to echoed semi acoustic guitar, funky 70's wah wah like the Average White Band on acid, mandolin and throaty Faust like vocals, Tangerine Dream without the synths, all unchained by the disciplines that seem to have taken hold in the west. This superbly imaginative band, unhindered by musical fashions, have created something so fresh and hot, it'll set your ears on fire. It's already proving a consistent seller on M&E, I think it'll become one of our real biggies before too long. Hey, a good omen for them... I beat the page-pixies again... ha ha ha!

THE BONUS TRACKS

- X1. Ir Visa Tai Kas Yra Gražu Yra Gražu - "Dienos Paradas"
(from "Paradas", 2016)
- X2. Ir Visa Tai Kas Yra Gražu Yra Gražu - "Kinija"
(live at The Tamsta Club, Vilnius, 2015)



WHATEVER HAPPENED TO... ARTŪRAS ŠLIPAVČIUS?

"July 26th we will play in the city of Klaipeda. Big concert... during concert I celebrate my 55 jubilee....chacha chacha chacha. Today I celebrate my 32 years live together....I in love..... (SEE PHOTO ON MOTORBIKE!)"

Artūras Šlipavičius (26th-27th July 2017)





POLAND

THE ALBUM

THE WITCHES
WITCHCRAFT
M&E 25th ANNIVERSARY SPECIAL EDITION

Featuring All Of The Songs From Both Of
The Band's Music & Elsewhere Releases;
"The Witches" (M&E 214, October 1993) &
"Welcome All To The Solstice Sabbath" (M&E 347, May 1996)

- A1. "Welcome All"
- A2. "Power Is Mine"
- A3. "Chat To The Sky"
- A4. "Just A Love Song"
- A5. "Time To Let Go"
- A6. "Dragon's Born Tonight"
- A7. "Saturday Night"
- A8. "After We Die"

- B1. "Rock The Night"
- B2. "Bliss"
- B3. "Lost In Time"
- B4. "Road"
- B5. "Solstice Sabbath"
- B6. "Natura"
- B7. "Make My Day"
- B8. "Confusion"
- B9. "Haunted House"
- B10. "Lla Emoclew"

All music and lyrics by Izabella Bellatrix & Aleksandra Templar

Izabella Bellatrix - guitar, lead vocals
Aleksandra Templar - guitar, backing vocals

*Dedicated to the memory of Aleksandra Templar (right)
who returned to the sky in 1997*



Introduction And Original Release Review Of "The Witches" (M&E 214) From "The M&E News No.3" (Autumn 1993)

We journey into the dark zone... land of magic and mystique... black magic and witchcraft. Yes, you guessed it, Croydon, Surrey. This is the home of my absolute favourite underground band of the moment, this tape is seldom out of the tapedeck in Mmattland right now. And the band? Oh, The Witches. To start with, we liked the name coz Sammi's a witch anyway. But then I was well clever and actually listened to the tape too. Smart move, Magic. The band centres around two Polish sisters, Izabella Bellatrix and Aleksandra Templar. No, we don't know why sisters have different surnames either. Must be an ancient Polish custom. But it wasn't either of them who got in touch with me anyway, which is a shame coz I've got a photo and they are both rather nice, yum yum. The person that wrote to us has the very black magic name of Kevin and is Izabella's boyfriend and the band's manager. Kevin the witch from Croydon. Hmmm. The mind boggles. Maybe I'd better just get on to the music, yeah?

RELEASE OF THE SEASON

Okay, I know our top rating is only 3 stars, but this one is very good, so it deserves 4 out of 3, at least. It now has the honour of getting the highest ever score on my review notes, 91.66%. Gosh, huh? Words fail me, this is just brilliant... that nice multi note guitar work that adds a spark of magic to music, like Siouxsie & The Banshees with a metal edge (Izabella is a closet Metallica fan!), flowing progressive gothic rock with some beautifully stylised femme vocals, All About Eve with a tad more raunch. Izabella has an amazing voice too, at times like Kate Bush, sometimes like Grace Slick, then a touch of Sonja Kristina, then sometimes like the girls from Abba (must be that sexy foreign accent!), not to mention Kim Wilde and Debbie Harry. This breaks out of the standard gothic rock formula frequently, striding into the 60's psyche of Jefferson Airplane, through the classic prog of Curved Air in the 70's to the space sounds of Hawkwind in the 80's. "Dragon's Born Tonight" is a unique classic in itself, oriental goth riffs open, leading into a "Rubber Bullets" guitar lick and those lilting kitschpop vocals, great full rock and outstanding harmonies, as damned near perfect as you can get, and it gets better every time I play it, which is lots, so it sounds incredible to me now. Buy it!



“Witchcraft” - The Witches at the time of the first tape; Izabella Bellatrix (left) and Aleksandra Templar, the two guys weren’t credited on the inlay of the original demo

I first heard The Witches on a Beton Tapes compilation called “Dragon’s Born Tonight” (BT38, 1992), aptly named after the track of theirs that was included. It was love at first hearing. Alexander Pohle had only sent me a copy coz MMATT’s “Shades Of Purple” was also on there, so I’d call that quite a result. I got back on to him, told him I loved the band and could he let me have their contact details, which he duly provided. I wrote to Kevin, Izabella’s boyfriend and the band’s manager, saying; “Only a handful of M&E bands have ever picked up our top 3-star review rating so far, how would you like to be the first band to get 4 out of 3?” So, in October 1993, our Release Of The Season was their first demo, simply called “The Witches” (M&E 214), and come our next chart in January 1994, it had gone straight in at No.1, remaining in our Top 5 for six months. Then we lost contact with them for a while, which, as I have previously explained, was something of a regular occurrence in the days of postal only communication. We finally reconnected about 18 months later to discover they had recorded another two demos in the meantime, which we then combined as “Welcome All To The Solstice Sabbath” (M&E 347), our Release Of The Season in May 1996. Once again, come the next edition of our M&E Newszine in November, they’d gone straight it at No.1, and duly remained in

our Top 5 for over a year. Then they stopped answering mail again. For what seemed like aeons, I heard nothing at all, neither had and anybody else I checked with. Then the most terribly sad letter I had ever received arrived on my doormat, it was from Izabella, and as I recall, opened with the words; “I have lost my sister, now I am lost with her.” At times like those, you always wish there were words you could use that would make everything okay, but of course, there are none. I could only offer my condolences and share her sadness. As you will probably understand, that was the end for The Witches, and I never heard from Izabella again. Rumour had it that she had returned to her native Poland, though I have never found out anything for certain. I hope, wherever she may be, she knows that Aleksandra and herself still have a great deal of fans that have never forgotten them. And never will.

Ukraine was yet another young nation struggling with a period of radical change at the time of our first contact, way back in the closing months of 1991. The man who wrote the letter was one Igor Trushkin, pictured below left with then wife, Ella. He was promoting an underground movement by the name of New Stage (Novaya Scena), based in the country’s second largest city, Kharkov. As with the other ex Soviet Union breakaway states, there were still many



problems with cash (I remember Igor telling me 10 blank cassettes could cost a month’s salary) and all sorts of restrictions with regard to sending tapes out of the country. The solution was, of course, exactly the same; call for Litter! Jörg sent me a duplicate master cassette of a compilation called “Kharkov Underground. Vol. 1”, which we duly released as M&E 014 in our first batch in April 1992. Another half an hour of material came courtesy of SHM Tapes, which we released as a split compilation, “A New Stage For Ripping Thrash” (M&E 037), also in April ‘92. SHM was run by Guido Erfen, who became a real champion for New Stage, compiling a great CD for What’s So Funny About / Indigo Musikproduktion in 1993. Ever present on all three of these releases were Elsa...



UKRAINE

THE ALBUM

ЕЛЪЗА (ELZA)
MONSTERS MOVIE / WORLD OF ELZA
(M&E 248, January 1994)

Elza Soundtrack

- A1. "Runn"
- A2. "On The Island Island"
- A3. "And The End"

Elza

- B1. "Man Like A Smoke"
- B2. "Horseman Of True Travelin'"
- B3. "Marijuana"
- B4. "Love In The Bathroom"
- B5. "Touch To You"
- B6. "Polka"
- B7. "Road To Nowhere"
- BX1. Jam
- BX2. Playing With Daughter

All songs by Stand Hair Studios, except "Road To Nowhere" by Talking Heads

Players 1989 - 1994

- Y. Kulikov - voice, guitar, bass, drums
- A. Panchenko - guitar, bass, voice
- Y. Hodosh - bass, voice, keyboards
- A. Sova - violin, bass, drums
- V. Kutuzov - bass
- Y. Nikolayevsky - drums
- D. Kurovsky - flute
- V. Shevchuk - trumpet
- V. Chechurov - bass, gidjak
- M. Bondarenko - guitar, bass, drums
- Y. Kozlov - voice, guitar
- S. Umnov - harmonium
- A. Zaran - percussion



SPECIAL THANKS

our families, T.S.Elliot, C.E.S.T.A.,
Panchenko, Sabot, Prizcer, D.Byrne,
S.Korotkov, M.Magic,
ArtGroup Today - Kharkov,
Tomorrow - All The World,
Residents Who Playing Beatles and Elza
and all them who helped us
and believed to us.

Introduction & Original Release Review From "The M&E News" (Winter 1994)

Okay, so we do promise you music from exotic places.. and maybe Norwich doesn't qualify, but this one does, coz now we go to the output of the Stand Hair Studio in Kharkov, Ukraine. Exotic enough for ya? Good. We'd already released some music from Elsa, along with their earlier incarnation, Comrade, through our friends at Novaya Scena, when Yaroslav Kulikov got in touch with us, so we were well pleased to hear from him. First thing we learned is they prefer Elza with a 'z' not Elsa with an 's', a bit like Liza Minelli really. Very helpful too, even told me my name in Russian, which I can't type, obviously. So anyway, just off for a tour of the Czech Republic (or whatever it's called this week), they managed to send us a couple more tapes first...

The Elza Soundtrack thing is a side project of the band, more instrumental than their usual stuff, and far wilder. This set is titled "Monsters Movie", and musically also is a tribute to the mighty Can, whose influence can be strongly heard. Still hints of the Velvets in there, grungy guitar, relentless drumbeats, odd and sparse mumbled vocals with off the wall lead work. A lot more western influence in this, distorted guitar hits, rumbling bass, shades of PIL, wailing plaintive vocals on crunchy grunge with a very avant garde guitar style. Uniquely Elza. The flipside gives you Elza proper, some of their most recent recordings, "The World Of Elza - Part 1". The quality of the recordings has improved dramatically over the last few years, these are seriously good. The east / west fusion is really starting to happen now, still something very Russian about the use of the guitar / bass / drums combo, but then in marches the Can influence, a touch of rockabilly rebels (Russian style!), quite garagey at times.. and a very peculiar cover of Talking Heads' "Road To Nowhere"! A great look at where Elza are today, recommended.

THE BONUS TRACKS

- X1. Elza - "2 razz" (2013)





Left; Comrade, the band's first incarnation, and right; Elza, the finished article

Probably the best known of all bands from the Kharkov underground, Elza, the English translation we now know them to prefer, were founded in 1989 from the ashes of Tovarishch (Comrade). To date, more than 20 musicians have passed through the band's ranks, all under the watchful eye of Yaroslav Kulikov. Although we'd already released a split tape of theirs with The Play (also known as Igra), courtesy of Rudolfo Protti's Old Europa Café label, in April 1993 (M&E 185), it wasn't until later that year that we finally connected with Yaroslav and his Stand Hair Studio directly, resulting in the release of the album in this collection. I asked Yaroslav how he would describe Elza for an English audience. If you thought Bruno De Angelis' answer was overly enigmatic, look away now; "The chaos was prudent and time is almost unlimited. Elza is a party in indie style and a new look at the Ukrainian ethno, capable of repeatedly and pleasantly surprising. Songs as an endless positive humaneness of communication, dear to the heart of people. It's music that invites the mood! A good dish is always delicious; as on one, and on the other shore. Thus he adorns his mantra; twice 2 = all we want." Now you know...



The 18th country on the M&E roster was The Netherlands, though I'm sure everybody referred to it as Holland back then. Neil Crud certainly did when he rang me up to take the piss every time they scored against England in a crucial World Cup Qualifier in 1993. But I digress. I was already familiar with the name of Trespassers W, they had been



one of the noteworthy underground ports of call on the legendary European trip of Don Campau and Kevyn Dymond back in October-November 1991, the picture above right coming from Kevyn's Anemic Billfold zine report of their travels. They also had a track on the first CD my own band ever appeared on; "Too Much Is Always Better Than Not Enough With..." (Come Together Productions, CTP-004, 1992, a compilation that additionally included material by fellow M&E artists, Lord Litter and X Ray Pop). They probably don't have such fond memories of that one as the three of us though, their name having been erroneously credited as 'Trepassers'. Trespassers W (as correctly known, obviously Come Together Productions' Jean Emmanuel Dubois wasn't a 'Winnie The Pooh' fan!*) were founded in 1984 by Cor Gout, but not as a band, it was originally an arts magazine. However, it wasn't that long before the team became dissatisfied with simply writing about the media and wanted to become far more hands on, both in supporting the work of others and producing some of their own. They released their first album in 1985, "Straight Madness", and TW began to grow into the multimedia project it consequently became; putting in the work behind a variety of publications, musical productions, videos, literary events and performances, as well as working as a band; meanwhile earning the respect of the Dutch Arts Council and Ministry Of Culture (WVC), who provided somewhat generous funding to help them on their noble quest. We first made contact with Trespassers W, the band, late in 1993, and were keen to get a release on the label. What they offered was the rather unique compilation that you'll find on this collection; "Buzz" (M&E 260, April 1994), which includes radio and television appearances, live performances and impromptu moments recorded in their own HQ. The second of three of their "K-Sept Für Fans" series, this one being exclusive to Music & Elsewhere, the others are "Dance" (self released, TW 1013, 1991) and "Cross" (EE Tapes, ET20, 1995). Enjoy muchly...

(*The author would never publicly confess to having played Pooh-Sticks on Pooh Bridge. Even though he won.)



NETHERLANDS

THE ALBUM

TRESPASSERS W
BUZZ (K-SEPT FÜR FANS #2, 1990-1993)
(M&E 260, April 1994)



Side A;

- 00:00 Spits & Koot: "Maar wat voor soort muziek is dat?" Radio 3/NL, 28.12.91
- 00:25 "Greek Bodybeat" - Frank Wood's Elektronik Jive, The Hague, NL 30.5.90
- 03:48 "Apache" - TW HQ, April 1991
- 03:59 "Ik Heb Een Droom" - Frank Wood's Elektronik Jive, 28.12.90
- 07:44 "Zwarte Panter" - Radio Mondain Den Haag Session For Lokatel-Radio, The Hague, NL, 30.12.91
- 10:08 "Koning Van Crooswijk" - as previous track
- 13:05 Per Platou & Cor Gout on Radio Nova, Oslo, Norway, 24.1.92
- 14:30 "The King And I" - as previous track
- 15:08 Introduction to three track live session for *Het Gebouw* on VPRO-Radio, hosted by Harmke Pijpers, 29.11.91
- 15:19 Track 1 - "White Russians"
- 18:49 Track 2 - "TV-World"
- 23:59 Track 3 - "The Park"
- 27:43 "Elisa Cope" (Jimmy Campbell's song). Live at *Het Syndicaat*, The Hague, NL, for the presentation of Erik Lindner's book *Op Het Behang*, 4.4.92

Side B;

- 00:00 Erik Lindner announces Trespasgers W at Het Syndicaat, as previous track
- 00:51 "Portobello Road" - as last track on Side A
- 03:18 "Chinese Candyman" - TW HQ, April 1991
- 03:36 "Chinese Candyman II" - live at the Y-Kultuurcafé, VUB, Brussels, Belgium, 3.12.92
- 07:23 "Mobilized" - live at the Spoken Word Festival, Beursschouwburg, Brussels, Belgium, 10.2.93
- 10:55 "Draai Je Kont In 'T Rond (Shake, Rattle And Roll)" - live at the Kunstakademie, Düsseldorf, Germany, 11.2.93
- 12:39 "Kleine Scheet (Venus)" - recorded at STEIM, Amsterdam, NL, 5.3.93
- 15:18 "Bodega Slavia" (English version) - recorded at Farmsound Studio, Heelsum, NL, 25.9.93

- 19:31 Announcement "Tourbillon de la vie" by Marc Dumont in *Le Top*, BBC Radio 5, 25.9.92
- 20:02 "Whirlwind Of Life" (English version of Boris Bassiak's song for *Jules Et Jim*, a film by François Truffaut) - recorded at Insane Studio, Nivelles, Belgium, 26.11.93
- 22:05 "Virtual World War III" - as previous track
- 23:54 "Salò" - as previous track
- 27:12 "We Know Where Paul Ricketts Lives" - live at Villa 65, VPRO Radio 3, 29.4.93

Cor Gout - vocals
 Lukas Simonis - guitar
 Frank Van Den Bos - keyboards
 Ronnie Krepel - bass, drums
 Hayo Den Boeft - bass
 Peter Bos - guitar, drums

Guests;

Bas Den Boer - bicycle wheel on "Mobilized"
 Tom Freke - saxophone on "Kleine Scheet (Venus)"
 Atilla The Stockbroker - vocals on "Bodega Slavia"



Original Release Review From "The M&E News Update" (April 1994)

A rather special collection with fans of the Dutch band in mind. Radio and TV sessions, live stuff etc. TW already enjoy a big reputation, far more accustomed to appearing on vinyl and CD than tape, but Cor Gout very kindly assembled this one specially for M&E, and we lurve him for it. Now the hard bit... like how do you describe the indescribable? Um... well, it opens like Zorba The Greek. That's a start. Ho hum. This is another band that enjoy musical freedom, much wild abandonment in this "street music". A quirky mix of acoustic and electric, folk music or an Abba send up? Ethnic Russian acoustic shuffles? Slavonic folk dance with accordion? Um... discordant leadwork and fast pace... like The Cardiacs? Oh... I give up. For lovers of the unusual, perhaps?

THE BONUS TRACKS

X1. Trespassers W - "Loneliness"
(from "The Noble Folly Of Rock 'N' Roll", 2006)



WHATEVER HAPPENED TO... COR GOUT?

“Still making music with individual Trespassers W members (next; a performance on ‘Situationism’ with Lukas Simonis), sampling musicians (Robert Kroos, Frans Friederich), jazz / impro-musicians (next; a performance with Motobar-Roessler) and classical pianists (next; a performance with Klaas Trapman). Apart from that; writing books of poetry and short stories (a novel in due course), books on philosophy and music. My main activity these days concerns the (chief) editing of a literary magazine for The Netherlands and Belgium, called ‘Extaze’. Occasionally I write articles on modern day culture and music for specialized magazines.”



Trespassers W at the Zuiderstrand Festival, Netherlands, in 1992

THE EXTRAS

“Three Short Stories By Cor Gout” (book, 13pp, PDF format)
Specially published by Music & Elsewhere for this collection



We'd had Japanese music on M&E since our very first batch of releases in April 1992, courtesy of the Irre Tapes Kronstadt / Toshiyuki Hiraoka split tape (IT 008, M&E 021), though it would be a couple more years before we established direct contact with anybody in the land of the rising sun. The first to reach us was one Fumihiro Okaniwa, an experimental musician who ran the Gendai Records label. He provided us with two volumes of his collaborative works, coincidentally with a certain Toshiyuki Hiraoka, to release, which we duly did in January 1995 (M&E 284/285). It was the latter months of 1999 before we were in touch with the man himself, when he sent us a copy of his 11 track (none of them with titles) 'T' mini album, released on CD on his own Hard Disc label (HD007). For a cassette version on M&E, as it didn't quite make our half an hour minimum, he sent us another three tracks on cassette to augment it with. None of them had titles either, we suspect he's not big on titles. With our New Year 2001 releases, we did a 'Special Edition' of the release, expanding it to a C90 by adding his by then deleted first collaborative album with Fumihiro Okaniwa on the flipside. For the purposes of this collection,



Toshi and son enjoy the Japanese countryside



JAPAN

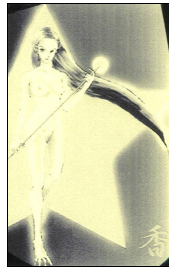
THE ALBUM

TOSHIYUKI HIRAOKA

T
(M&E 554, April 2000)

Tracks A1-B4 are from the original CD on Hard Disc, HD007)
Tracks B5-B7 are additional tracks Toshi kindly gave us for the M&E cassette version. None of them have titles.

All tracks written, performed, mixed and mastered by T (Toshiyuki Hiraoka)
Artwork by Kaori



Original Release Review From "The M&E Newsletter Vol.14 No.1" (Spring 2000)

And a warm welcome back (of sorts) to Toshi. His first release on M&E was back in 1992, but that was via Irre Tapes. So, eight years on, we finally meet through the mailbox! Well, Toshi has done an incredible amount of material over the years, and he's worked through a vast amount of genres and styles too, so how do you introduce someone like this to an M&E audience? With sushi, of course. This offering for M&E release is an expansion of the Hard Disc CD of the same name (HD007), three bonus tracks being added on the flipside. The music... I knew I was forgetting something... it's elektroid, nice squidgy sequences, mid tempo tekbeats, synthi-Japanese elements (I do love ethnic influences in music), kinda like a dark electro Yellow Magic Orchestra? No track titles, and mostly 2½ minutes in length, it's maybe a collection of ideas more than an album in itself, but it's interesting nevertheless. You certainly couldn't make the usual accusation of Toshi that is made of many electronic musicians... he ain't self-indulgent! Though personally, I'd love to hear these vignettes expanded and elongated some, there are some very good and original ideas in here, worthy of development. I guess "T" could argue it is electronic music pieces for the modern attention span?

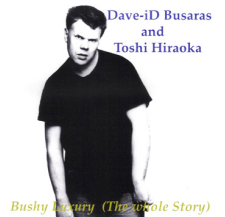
THE BONUS TRACKS

X1. Toka Lügenvater - "Du Bist" (2013)

(Toka Lügenvater is Toshiyuki Hiraoka with Inox Kapell, aka Stefan Heinze of Nostalgie Eternelle)



we're sticking with the original cassette release. However, I did digitise the bonus album along with the cassette tracks on here, so if anyone who's bought this would like a copy, it'd be no trouble to do you a file transfer, all you have to do is ask. Toshi's final outing on M&E was another collaborative work, this time with ex Virgin Prunes frontman, Dave-iD Busaras. The CD version of "Bushy Luxury (The Whole Story)" had already appeared on Toshi's Hard Disc label (HD009) in 2000, featuring 20 tracks in all. Our cassette version, "Bushy Luxury (Not The Whole Story)" (M&E 591, May 2003) only included the 10 tracks that he and Dave-iD had co-written. Unfortunately, that album will not be possible to use as far as our M&E collections are concerned, Dave-iD and Toshi having signed a new album deal with the Easy Action label that is due to include its reissue. While you're waiting for that, they have another called "Mind Is Blown" (EARS 126) currently available on the label. Toshi's latest solo album is the beautifully atmospheric Hard Disc release, "Waterphone" (2015), no wonder he is such a sought after cinematic soundtrack composer nowadays.



WHATEVER HAPPENED TO... TOSHIYUKI HIRAOKA?

"Now I'm a full time composer writing music for TV in Japan and scoring many American movies. My dark / hard / experimental instrumental music happened to fit the job. Plus I still continue DIY / home taping! Dave-iD and I signed to Easy Action Records . We plan to make the next album."



AUSTRALIA

THE ALBUM

EYE / AYA

...
(M&E 427, M&E 25th ANNIVERSARY
SPECIAL EDITION)

Eye;

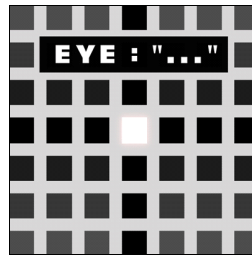
01. "Aktifinit"
02. "Blind Progress Through Blind Faith"
03. "The Vivisector"
04. "The Key (Mutant Mix)"
05. "Herd Under Social Hypnosis"
06. "Action ='s Life"
07. "Primal"
08. "Kadoish (x's 3) Adonai Tseyboth"

Aya;

09. "The Bions"

The collection of music on this version of the "... " album was composed and recorded during 1995-1997 in a makeshift studio of hired digital multi-track machines. Several versions of this album were made available on cassette and CDR during the 1990s, including the M&E one, some of which contained different mixes. The version here more closely reflects the album that, had time and finances then permitted, ought to have been released and promoted as an album in late 1996. The intention then was to re-record and master all the tracks more 'professionally' but the costs and difficulty were too great at the time, life moved on and new music became the focus. Eye still dream of remixing and remastering the album, amongst others, plus new tunes for eventual re-release.

(J. Citizen, 2017)



THE BONUS TRACKS

- X1. Eye - "Music Is (Here To Protect You)"
(2002, live)



The Original Release Review From "The M&E Newsletter
Vol.11 No.3"
(New Year 1998)



From Woden, A.C.T., Australia, they came... David Vincent has seen them... now he just has to convince a disbelieving world that not all Australians carry wobble boards and sing "Tie Me Kangaroo Down, Sport". Why, I'm born again, I had no idea that anything THIS radical was going on down under. Even our friends down there tell us it's all doom metal and bugger all else. If Eye are "bugger all else", gimme more! This came really close to getting "Release Of The Season", missed by 0.4%! Very hi-tech sound here, not a didgeridoo in sight, some beautiful synth sounds, muchly fast tekbeats, Gary Numan on helium vocals, propaganda-laden politico lyrics. Tis manic teknoid indeed, very weird and quirky, these guys have a sense of humour too, guess you need one when Rolf Harris is your countryman. Our sympathies, guys. Technology, I love it, some utterly amazing sound processing, has to be heard to be believed, trust me. Grungy guitar riff, just like metal, this is "The Vivisector", sounds like Robert Palmer on heavy tekdanz, incredible! These guys do drugs. Something very psychotronic about all this, ravey psyche, boomy roly-roly drums, nothing thrown randomly into the mix here, tis all done with loving precision, care and all. They definitely give a XXXX! Do it through headphones, I did, not quite recovered yet. Clever and mega inventive, so much in it, you miss too much out through speakers. The second side opens with a luvverly Eastern Bazaar ambience, excellent sequencers, out of this world sounds, manic drumming, powerful backbeat bass drum, rather strange vocals, stop/start bits (show offs), classy, really have a style all their own. Love the squidgy bass seqs, analogue sounds (bet it's not though) with much VCF travelling, oh, the beauty of 16-track digital recording systems (bastards)! "Kadoish kadoish kadoish, adonai tseyboth...", come on, why aren't you singing along? No, this band are NOT a teknoid dance band at all, that's just the first element you come across... and it misleads you... completely! The most original band I've heard from Australia in my life, brilliant!

BLATANT PROPAGANDA 'ZINE

industrial-propaganda-pulp

Articles on:

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- * the west-sponsored indonesian-invasion and occupation of east timor;
- * corporate-controlled media and "news";
- * world war 2 arms deals between U.S. companies and the nazis;
- * world government by year 2000? & multilateral agreement on investment
- * cancer research - a super fraud?;
- * mass-media journalists - intellectual prostitutes?; AND

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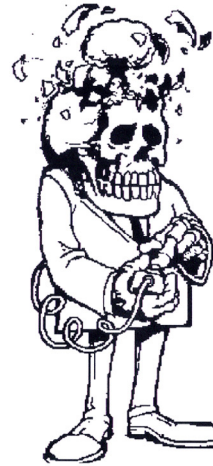
(P.S. - most of the 'zine and much more can be found on the web-site.)

The way we were meets the digital era; flyers, stamps, IRC's and an early website...

Our first music from Australia, the 20th country on our list, came from Stephen Harris, the man behind the TOAN (Tales Of A Nomad) zine and distro, who provided us with an album by his band, Screamworld, released as M&E 311 in September 1995. We first heard from Mr. J. Citizen, as he prefers to be known, and his Eye / Aya project a couple of years after that, even though he'd already been at it for several years by that point. Beyond the music, he also produced a fiercely political (no shit!) zine called Blatant Propaganda (which would later become a label too), that additionally covered a good deal of leftfield sounds and network information, we couldn't help but like him. He released just the two albums with us (though did have a track on the UWU compilation CD as well), this special version being a re-think of the former, whilst also containing a track from the latter. Not long after the turn of the millennium, the Eye / Aya project had evolved into E.L.F., which even went so far as picking up regular airplay on Australia's national Triple J radio. Always a little secretive about his true identity, we are just left to ask the \$64 question (Australian Dollars, of course)...

WHATEVER HAPPENED TO... J. CITIZEN?

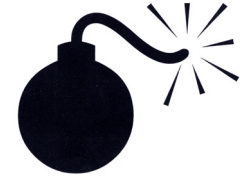
"I have been consistently active these past 25 years with a mix of hosting radio shows, running club and band nights and curating several music websites. A list of my related activities can be found on my DJ Robot Citizen website."



EYE
...
IN
THE
NAME
OF
P
R
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S

BLATANT PROPAGANDA

HEALTH WARNING: this product may cause thought



anarchy electronica industrial gothic punk

"...hi-tech sound... politico lyrics...
manic teknoïd... grungy guitar...
utterly amazing, has to be heard to
be believed, trust me."

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OLIGARCHY IS DEMOCRACY

DISTRACTION IS
ENTERTAINMENT

& FOLLOWING IS FUN



SWITZERLAND

THE ALBUM

RELIGIOUS OVERDOSE
FLATUS FLOW RATE
(M&E 312, September 1995)

- A1. "Pictures & Colours"
- A2. "Tryptych"
- A3. "Most / Chomutov / Teplice"
- A4. "Mismeasuring Of Men"

- B1. "The Walking Remains"
- B2. "Fisherghost"
- B3. "Incest Dummies"

D.D. Gallhammer - guitar, voice, lyrics
Thomas Peter - drums
Ivo HARRY - bass

These songs were recorded and mixed between 14th and 18th November 1994 in the "Amanita" - Studio / F-Urcuray by Stefan Krieger and R.O.

In memory of Dietmar Gallhammer, another soul who left this world still young...



Dietmar Gallhammer was something of a revered figure in the Zürich underground scene, first making music with punk outfit Miscast, pictured left, way back in the early 80's. He was the singer at the time of their 1984 cassette, so it seems a reasonable bet he's the one on the mic in the photo.

In 1987, he founded Jaywalker, a band more interested in playing live than working in studios, touring in eastern Europe in the main, where their uncompromising sound and anarchic lyrics were very well received. They did, however, leave a few albums behind, mostly on the Aural Exciter label (named after one of their songs), that Dietmar had masterminded in

Original Release Review From "M&E: The Newszine" (Rise '95)

And yet another new band, this lot hailing from Aarau in sunny Switzerland, this crew should definitely be good for some chocolate bars on my birthday. Well, the band's name conjures the goth image, but they tended to remind me more of the Velvet Underground's more coherent moments, certainly the singer sounds lots like Lou Reed, and that warmed me to them right away. Almost an offbeat progressive rock feel to some of their music, but manic and untamed bits sweep in to take that idea away. Ah yeah, okay, a bit of a gothic element here, reminiscent of Siouxsie's wailing guitar sound on "Spellbound". From cluttered punk through Velvety quieter moments, sometimes discordant without losing its laid back sense of cool. Gothic psyche jams, screeching guitars, mellow psyche bits and a hint of My Bloody Valentine. Yup, we like!

the latter years of the decade. He was briefly involved in a duo called Pinocchio Si Fa Una Sega in 1993, releasing a few tracks on the Aural Exciter compilation cassette, "Get In Touch With Primitives." Religious Overdose, sadly, appear to be his final band. As the Discogs website succinctly puts it; "Dietmar died, still young." He was a serious adherent of DIY / underground principles and a committed political activist to boot, involved in many political projects and having strong bonds with other anarcho organisations, like the AZ Autonomous Center of Aachen in Germany and the Amanita collective in France. Unfortunately, my efforts to track down the two surviving band members have been unsuccessful, though I have found via Discogs that Thomas Peter is now involved in the composition and performance of electro-acoustic music. Then, just as I was having a one last try to make contact before finalising this book, his website vanished! I can, however, tell you that a CD version of this album, with three extra tracks, was released on Amanita Records (AMA CD05) and Far Out Records (FO024), and is still available via mailorder, at least from the former.



Thomas Peter, ex RO drummer



NORWAY

THE ALBUM

SISTER SINISTER
SISTER SINISTER
(M&E 559, April 2000)

01. "Forever Blind"
02. "Gazer"
03. "No Cure"
04. "Medical Solution"
05. "Push That Rock"

- Pulphhead;
06. "No Turks In Turkey"
 07. Uncredited piece

Solveig Jacobsen - vocals, percussion
 Bård Ringbakken - electric and acoustic guitars
 Torstein Hamnvik - electric guitars
 Heikki Kokko - bass, vocals
 Lars-Espen Langhaug - drums, percussion



First contact with Norway came from the more French sounding Chateau De Fleurs in the summer of 1996, whose eponymously titled album we released as M&E 354 in the November of that year. Don't fret, they're on the shortlist for the next M&E collection. For this one, however, I'm going with a huge personal favourite of mine, Sister Sinister, hailing from Tromsø, way up inside



Original Release Review From "The M&E Newsletter Vol.14 No.1" (Spring 2000)

RELEASE OF THE SEASON

There is some seriously classy music coming from the Scandinavian nations recently, ice must be good for the creative genes or something, but this band are exceptional even by those standards. Solid melodic rock with a stunning female vocal, ornate, gothic elements, proggy imagination and arrangements, interesting harmonies, somewhere between The Witches and Pornorphans... that got your attention, didn't it!? Ha... yes, mine too! Some fabulous musicianship on here too, even reminiscent of the mighty Barra (and it don't get more complimentary than a comparison to the best band we have EVER had on M&E, huh?)... add shades of Jefferson Airplane... and this girl has a lovely voice, so rich. Very stylish and inventive, good use of Spanish guitar, whack on the metal pedal, great rhythms, melodic hints of the east, quite an unusual blend of influences all round, trust me. Utterly wonderful...

the Arctic Circle. Gerd Synnøve Larsen, better half of guitarist Bård Ringbakken, first made contact early in 2000, and it was another case of love at first listen. Only having a 5 track demo CDR available at the time, they added a song from an earlier incarnation of the band, Pulphhead, and et voila, we had an album for M&E. With financial support from Nordnorsk Kulturråd, they did manage to get an album out on the Yellow Snow label later in the year, the excellent "Stranger To Reason", but that seemed to be as far as things went. Why the band did not go on to greater success is a complete mystery to me. Most lips are sealed, but I can tell you that drummer Lars-Espen Langhaug is a highly respected photographer nowadays, a majestic example of whose work, titled "En Eksplosjon Av Farger!", you will see on the next page. Which just leaves the sole answer we did receive to our question...

WHATEVER HAPPENED TO... TORSTEIN HAMNVIK?

"Just got married (sic!), foolin' around with keys (as in keyboard) and tryin' not to get kicked out for makin' too much giiita-noise at too weird hours. Just like an escalalalalating successstorry, or whaddasay, Mick? Minding a cat right now, hungry and old, like me."





SWEDEN

THE ALBUM

DARK SIDE COWBOYS

REVIEW

(M&E 366, SPECIALLY REMASTERED FOR
M&E'S 25th ANNIVERSARY)

A1. "The Hall Of Pain (Brick By Brick)"

A2. "Pain"

A3. "Chinese"

A4. "The New World"

A5. "All..."

A6. "Freezing Flies"

A7. "Dust (Chicken Mix)"

B1. "Disharmony"

B2. "Story Of Stories"

B3. "Missing"

B4. "Red Day (Gingeraled)"

B5. "Circles"

B6. "Equals"

A3 taken from "Ars Moriensis"

B4 taken from "Rare & Obscure"

A4-7 & B2 taken from "The Hall Of Pain"

A1, B1 & B6 taken from "Demon"

A2, B3 & B5 taken from "Pearls For The Swine"

Participating on these recordings were Atreyo, Nik, Fredrik, Erik, Jess, Khat,
Anna, Rebecca and Anna.

Recorded at UH Music Lab on Fostex 8-track.

Dolby System.

Written, performed, recorded and produced by Dark Side Cowboys.

Remixed at The Heart Of Midnight Studios.

Digitally mastered at Hit-verksta'n.

Original artwork by Moriensis Productions.

Thanks goes to: Mick Magic and everyone out there supporting DSC.



Original Release Review From "The M&E Newszine" (November '96)

And now to our first ever band from Sweden. Hammerdal, to be more precise, It's okay, they sound nothing like Abba, promise! "Review" is something of a collection of their cassette releases from '93 - '95, prior to their signing with Swedish label, M&A Musicart, and going on to CD's. Well yeah, they're a bit on the gothy side, guess the name kind of gives that away, huh? No country and western though, trust me! Very doom and gloom minimalism in this, the Cowboys have a penchant for very slow temp material, guitars, keyboards, piano, and a touch of turn out the lights scary stuff. Many a hint of the avant garde in some of their earlier works, little mid 70's Bowie (Ziggy era) prog influences creep in too, the moodier elements at least, some very strange pieces, the band definitely aren't afraid to experiment, no way formula gothic. The outstanding track for me was the big ballad, "Missing", an anthemic song not dissimilar to Foreigner's "I Wanna Know What Love Is" in melody. Melancholic tune, bright acoustic guitars, deep and dark reverb laden vocal, all building after gentle harmonica. In come the drums, electric guitar, girlie backing vocals, great stuff. And ya gets some tekky dancey type stuff too with squidgy synths... though nothing goes much faster than a crawl on this album. Love to hear them vary the tempo a bit more.

This is a bit special really, as well as being wholly unexpected. When I contacted Niklas Carlsson about including "Review" on this collection, I wasn't even sure he'd be in a position to allow us to use it, so you can imagine how absolutely thrilled I was when he said he would get it remastered especially for the occasion. It was cool enough of them to do the original for us back in 1996, having already

THE BONUS TRACKS

X1. Dark Side Cowboys - "Stories Heard" (2017)

X2. Dark Side Cowboys - "One Moment In Time" (Single, 2016)

X3. Dark Side Cowboys - "Premonitions" (2016)



Dark Side Cowboys



The present day Dark Side Cowboys in a previously unpublished photograph (thanks, Nik!), told you we spoiled you, didn't I?

signed to M&A Musicart / SPV and having their first album and single out. Dark Side Cowboys have come a very long way since then, having spent many successful years with Nangijala Records and leaving behind an expansive body of work as they've gone. It has currently been over ten years since their last album of new material (seem to remember a certain label having a decade long sabbatical too!), ironically called "Revival" (2003), but there is a new one on the way, from which there have already been a few singles released, including the excellent "One Moment In Time", which I'm pleased to say you'll find a copy of in the bonus folder. The band are also heading for a 25th anniversary of their own in 2018, and we naturally wish them every success with that. Skål!

Original Inlay Notes (Edited);

Moriensis Productions present to you a collection of early demo tracks by Dark Side Cowboys. All tracks have been remixed and digitally remastered in order to present the best quality these recordings can provide, but there may still be some noise and distortions. This is a unique opportunity to follow the development of DSC through the years. A guide to the variety and sharp contrasts in DSC's early works and a collector's item for sure.

On this cassette, you'll find excerpts from DSC's demotapes. We have chosen to include some of the tracks that have not been released on CD, among with old versions of songs that later on have appeared re-recorded on CD. One could look at this as a sort of 'best of early material' tape, and that is what it is meant to be. Hopefully, it will increase your interest in this uncompromising Swedish alternative band!

This story has already been continued....

Moriensis Productions, 1996



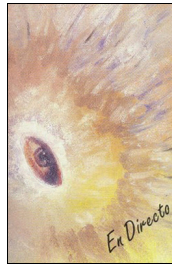
SPAIN

THE ALBUM

ANIMA MUNDI
EN DIRECTO
(M&E 379, May 1997)

- A1. "Flor De Venus"
- A2. "Hija Del Sol"
- A3. "Pobre Manuel"
- A4. "Samsara"
- B1. "Marte"
- B2. "Un Segundo Eterno"
- B3. "Utopía"
- B4. "Duerme Duerme"
- B5. "Ecos De Liberación"

Eduardo - drums
Martín - guitar, vocals
Miguel Ángel - guitar, vocals
Daniel - keys



Original Release Review From "The M&E Newsletter Vol.11 No.1" (Rise 1997)

Back to the exotic now, Zaragoza in Spain. In fact, Eduardo Salcedo and co are the very first Spanish band we've had on M&E. Well, on the evidence of this stuff, I wouldn't mind finding some more. To northern European ears, this sounds refreshingly different with that ethnic Spanish influence, particularly in the melodies and vocal harmonies. The album opens with dramatic synths hovering behind a gloomy pseudo gothic piece of narration, which hardly prepares you for the unpredictable musical adventure to come. It sets off like electric folk, reminiscent of the highly innovative Irish band, Horslips, but with a distinctly more southern European flavour, electric mandolins and stuff. Some bright acoustic guitar on the next number, very melancholic, plaintive male vocal, like a Spanish Moody Blues, powerful sound, tempo ups, in comes the rock guitar solo, the spirit of adventure continues. Journey on through haunting keyboards, some pure 60's psyche organ, rolling drum fills and some stylish melodic leadwork and football crowds and sheep. No, I'm not making this up. Then ya gets some lounge lizard schlager and dirty phased guitar 60's beat music... all in one song... The Association meets The Pretty Things? Progressive, yeah, that word definitely needs a mention here, but that different cultural background means it's quite a different interpretation of the genre. A really bright and lively album, full of imagination, two to three listens to get the best out of it.

First contact from our 24th country didn't come until late in 1996, that being in the shape of Julio Iglesias. No, not *THAT* one! Our Julio (bottom right) hailed from Zaragoza and preferred to be known as J.J., probably for that very reason. He was the man behind the quality artrock / psyche zine, Atropos, as well as hosting a radioshow called "The Gates Of Delirium". He was also responsible for putting Eduardo Salcedo on to us, thus providing our very first Spanish release. Bien hombre. What quickly warmed me to this band was that they actually sang in their own language; it always struck me as something of a rarity, through all my years of involvement with the global underground movement, English generally serving as some kind of *Rock & Roll Esperanto* instead. The embracing of their ethnicity adds a special quality to their brand of psyche / proggy / folky / rocky type stuff, and I like that. As the title of the album implies, there is a live element to this work, but put together in such a way as to be quite an unconventional approach to the concept. E.g. It's not immediately obvious. I wish I could tell you something about what became of the band, if they ever did another album et al, but I have been unable to track down any of the former members and all of my research has so far lead to nothing. I guess I was probably better at running a music label than being a detective. Hmmp. Honestly, where's Dirk Gently when you need him?





BULGARIA

THE ALBUM

THE LEGENDARY POPTONES & M. NOMIZED
THE STORY OF AN ACOUSTIC DREAM
(M&E 397, May 1997)



- A1. "At Nightfall (Introduction)"
- A2. "Dimness"
- A3. "Haiku 1"
- A4. "Small Construction On The Wall"
- A5. "Haiku 2"

- B1. "Melon In My Head"
- B2. "Some Problems"
- B3. "Haiku 3"
- B4. "At The Top Of Spade"
- B5. "Standstill (Final)"

The Legendary Poptones -
bass, guitar, flute, melodica, drums, percussions and xylophone

M. Nomized -
piano, xylophone, vibes, percussions, koto, bells, organ, synthesizers,
marimba, programming, samplers, bass, tapes, treatment and loops

Recorded and mixed at Fraction Studio, France
Base tracks and title creation by The Legendary Poptones, recorded in Bulgaria
All music composed and performed by The Legendary Poptones & M. Nomized,
except "Haiku 1, 2 & 3", composed and performed by M. Nomized.

THE BONUS TRACKS

- X1. The Legendary Poptones - "Sunny Day In Sofia" (2000)
- X2. The Legendary Poptones - "Contemporary Fable" (2013)
- X3. M. Nomized - "L.F.7 Rebirth" (2017)



Original Release Review From "The M&E Newsletter Vol.11 No.1" (Rise 1997)

Oh yeah, we're cracking new territories this time around, and a warm welcome to The Legendary Poptones, the first Bulgarian band on M&E. Hailing from Sofia, the band started life early in 1990, banging out avant garde sounds with newspapers, plastic bottles and anything else that happened to be laying around the room! Piles of recordings were made on a battered old tape recorder, not really up to the job, victim of the rapid political changes and economic tides of eastern Europe. Bravely, they soldiered on, making friends in the west, till they hit lucky with Fraction Studio's Michel Madrangé. A bit of western technology and some overdubs and the band had a good quality tape to start spreading their ideas wide and far. This collaboration is the result of that east / west collaboration, and a fine piece of work it is too. The album opens with a plethora (flash bastard, huh?) of percussive sounds, melodic percussion, like 1000 xylophones, a bass can be heard playing odd notes in the background, along with the occasional clatter and bang (newspapers and plastic bottles, I presume?), all echoed out into a fascinating cacophony (easy on the big words, Magic, you're only showing off)! M. Nomized has done an amazing job augmenting the Poptones' originals, the difference is quite incredible. The album goes on pretty much the same melodic percussion theme, cleverly processed sounds, effective use of piano, quite easy on the ear in spite of being very complex in places. The album also includes three shortish solo pieces from Michel, all kind of oriental sounding keyboards, fit into the concept well. Some very good pieces in here, one starts with somebody banging out a rhythm on something (a sideboard?), then develops with what sounds like a sampled loop of marching troops, add organ doodles, jungly rhythms, interesting stuff. It gets pointless trying to describe music like this, too avant garde, though not without structure or the occasional outbreak of a coherent tune. Bulgarians obviously have very different ideas, hope we'll be hearing more.

I first heard from Ivaylo 'Ivo' Vladimirov in the summer of 1996. As thrilled as I always was to get something from a new country, to be honest, I didn't really know at first what to make of the cassette he included in the package. As the reprinted

review explains, it was basically a group of guys wandering around a room making noises with whatever happened to be laying around, be that books, rolled up newspapers or plastic bottles. The genius of its simplicity didn't immediately register, and I definitely wasn't confident it would with the M&E faithful either, though I knew they were serious; it wasn't cheap getting hold of and mailing cassettes from Bulgaria in those days. Although we didn't release anything from them right away, we stayed in touch and encouraged them to keep going, largely because I could see they didn't lack the necessary commitment and there was a promise of better to come. And come it did, albeit with the help of a prolific underground legend by the name of M. Nomized. As an accomplished avant garde musician himself, one who also ran the Fraction Studio in Melun, France, he was the perfect accompaniment for their embryonic concept. Working from their creatively expanding music and noise base tracks, he helped realise the album you are now listening to, the first of two they did together for M&E, the second being "Fourteen Mirrors" (M&E 452) in July 1998. M. Nomized also did one solo album for the label, "Shrimp Jazz" (M&E 364, Nov. 1996), as well as two collaborations with Mr. Moto (better known as Irre Tapes' main man, Matthias Lang); "Dualism / Motomutations" (M&E 338, May 1996) and "At Dusk" (M&E 350, Nov. 1996).



The Legendary Poptones - mid 90's vintage



M. Nomized - Fraction Studio's inimitable (and bit shy) Michel Madrange

WHATEVER HAPPENED TO... IVAYLO VLADIMIROV?

"Surprisingly, The Legendary Poptones are still alive and still active. I work in Switzerland, the other guys are in Bulgaria but we make music and do gigs now and then."

WHATEVER HAPPENED TO... M. NOMIZED?

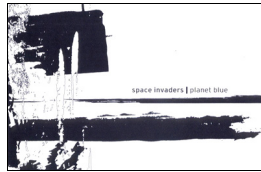
"In October 2016, I contributed to the project "Terres Neuves (Re) Visions", the second volume of an 'art box' compilation, in collaboration with "Les Éditions De Juillet" and the photographer, Jérôme Sevrette, a hybrid object (book, pictures, texts and 2 CD's) with 30 original songs and unpublished works from French & worldwide artists (Richard Pinhas, Ulan Bator, A Singer Must Die, etc.). Between 2016 and 2017, too many albums are recorded and produced. In 2017, I rework minimalist music with organ and loops. I play and record too many "dronescape" for albums or compilations. In July 2017, two albums are produced; one is "Leak Forward Light", on God Hates God Records (Belgium), the other is "For Eternity", on Throne Of Bael Records (UK). And a split tape, "Amoeba", in collaboration with Marco Lucchi (Italy), was released by Cell Death Tapes (USA) in July."



CROATIA

THE ALBUM

SPACE INVADERS
PLANET BLUE
(M&E 413, October 1997)



01. "Die Landung"
02. "Vlak"
03. "Kolaž"
04. "Planet Blue"
05. "One Woman"
06. "Tropfen"
07. "Lepa Vida"
08. "Odlazim"
09. "Gole Žene"
10. "Paradise On Earth"
11. "Sunce, Sol I More"
12. "Human Nature"
13. "Niti Sam Ja Seljanka"

Marko Madunic - drums
 Oliver Marceta - bass, voice
 Daniel Šuljić - guitar, voice
 & additional keys
 With help from Stanko Kovacic,
 Oleg Mandic, Johanna & Petra,
 Niko Sturm, Mirko Jakovijevic
 and Saso Kalan



Recorded 1996-97 at Trickfilm Studio, mkl Attersee, Hochschule Für Angewandte
 Kunst in Wien, with friendly support from Hubert Sielecky (thank you, Hubert)
 Engineered by Saso Kalan
 Produced by Daniel Šuljić & Saso Kalan
 Remixed May / June 1997, finished for CD January 1998
 Cover art by Zoran Drobina

All best to Rocko, thanks to everybody who ever helped / is helping us.

Original Release Review From "The M&E
 Newsletter Vol.11 No.2"
 (October 1997)



Currently based in Vienna, Austria, this lot originally come from Zagreb in Croatia. Formerly came to us via the Trost label, from whence we got their untitled debut cassette, we've now made direct contact with the band.. and here's the new one! The band originally evolved as a four-piece from an earlier band called Sin Albert, back in Zagreb, then a part of Yugoslavia. When war spread across the country in '91, three of the members decided to leave for Vienna. A few more personnel changes have gone on since then, leaving vocalist Daniel Suljic as the last original member, though drummer Marko Madunic is from Zagreb too. New bassist, Stanko Kovacic still lives in Zagreb, which must make rehearsals and recording a logistical nightmare. But the main bassist on this album is Oliver Marceta, he's from Ljubliana, Slovenia (we've been there!), to whence it seems he will soon return, following his major wish to be a painter (and decorator?)... confused? Yeah, me too. Let's do the music, huh? The Space Invaders play a quite grungy Hawkwindy brand of indie rock with a punky edge, for want of a somewhat more straightforward description. They seem to have picked up those wild syncopated Austrian rhythms now too, adds quite an extra dimension to the crunchy guitars and Velvet Underground avant garde touches. There's kind of indie psyche influences mixed up in here, albeit done in a punky way.. and not losing their Slavonic roots either. The album's about 50/50 in Serbo-Croat and English, in case you wanted to know. The title track is very grungy and hard-driven, one of them psychedelic processed vocals in front, then there's 60's garage touches, Echo & The Bunnymen meet The Pogues.. with a cello thrown in for good measure? Hey, this is Vienna! From Hawkwind spacepunk through to a comical send up of a "let's have paradise on Earth" song, this album is certainly fresh and alive. And just to make sure it's rather different, they finish off with an Invaderised version of a Dalmatian folk song, and very effective too. Always interesting results when east meets west, no exception in this case, a fine album.



Left; ask for a sensible band photo and this is what you get! Above; strange lights are seen where Space Invaders land...

It was Andreas Höllering's Trost label that first introduced us to this fine band from Zagreb, Croatia, one of the cassette masters they sent us for release being their untitled first album, M&E 307 (September 1995). The band had effectively re-camped to Austria, due to the years of conflict that had stricken their own country through the first half of the 90's, and Trost had been there to lend a helping hand. By the time the band were ready to turn out a second album, they'd been in touch with us directly. That second album is the one you are listening to now, "Planet Blue", made and released on CD in Austria with the support of the Kultur Kontakt organisation, though Trost continued as the main distributor. Although that was the end of the line for the Invaders, Daniel did produce one more CD with world music band, Stampedo, in 2002, titled "Pau Pau". Nowadays, he still makes music with a band he describes as 'more electronic', Roppongi Red (photographed below by Igor Polak, at the regional final of the 20 HGF Demo Festivala, Zagreb, 2016). But it's his career in animated film that is the most noteworthy. His work has been shown at around 200 film festivals, both at home and abroad, spanning this blue planet from



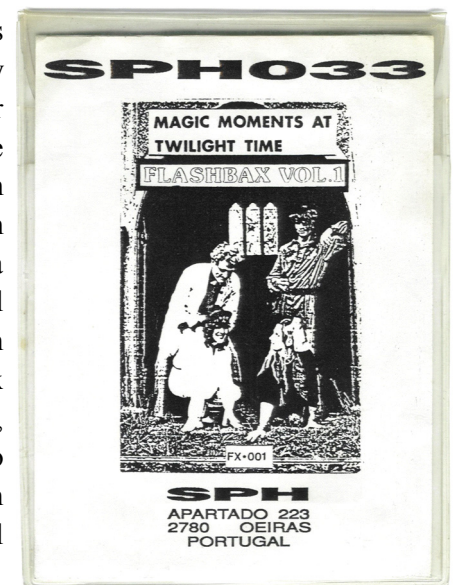
Brazil to Japan, picking up some 20 awards on the way. In 2011, he was appointed as *Artistic Consultant For Animated Film* at the Hrvatski Audiovizualni Centar, the official body responsible for all aspects of Croatian film, promotion and financial



Daniel Šuljić as he is today, promoting his work for this year's Animafest in Zagreb

support, under the auspices of the nation's Ministry Of Culture. He's also taught animation at universities in Austria, Croatia and as far afield as China. And in his spare time, he works as a DJ! Quite an impressive résumé, huh? In fact, whenever I'm challenged with that old chestnut about the underground being a 'soft option for people of lesser talent', Daniel's is one of the first names I suggest they Google. Respect.

It seems strange that Portugal enters this collection at so late a point, I'd already known Fernando Cerqueira from as far back as 1991, when he was running the SPH tape label and Atonal zine. Unbeknown to me at the time, Fernando had already been involved in making music as well, being a member of industrial outfit Croniamantal since the mid 80's, that project coming to an end just before he first wrote to us. Some six years later, two members of that band, himself and Paulo Rodrigues, got together to form Ras.Al.Ghul, the debut tape of which you are now listening to, thus getting Portugal





PORTUGAL

THE ALBUM

RAS.AL.GHUL
RAS.AL.GHUL
(M&E 428, January 1998)

- A1. "D.Vine B.Earth"
- A2. "He.Art Of D.Zire"
- A3. "Be.Ing In.Side"
- A4. "Eve.II"
- B1. "Eter.Nal D.Light"
- B2. "B.Loved"
- B3. "Hidden Xplendor"
- B4. "Evolve"



THE BONUS MINI ALBUM

RASALASAD
THIS NEXT NATURE
M&E 25th Anniversary Exclusive (many thanks, Fernando!)

- 01. "Heretik"
- 02. "Past Perfect"
- 03. "Random Data"
- 04. "Haunting Past"
- 05. "Spectral Dreams"



The Original Release Review From "The M&E Newsletter Vol.11 No.3"
(New Year 1998)

At long last, a Portuguese band on M&E! Those of you who've been with us for a quite a while may remember the old SPH label from Oerias, Portugal, run by Fernando Cerqueira? Well, this is the same guy now, but back with a band, and a very warm welcome home to him. Guess you could class this as "world music" of the ambient dance strain. Easy pace percussion, very natural earthy sound, tablas and all sorts, add synths and samples and ya gets decidedly groovy chill out room sounds. Mind you, it's pretty tribal too, so great for jumping around your living room if the desire takes you! There's some really superb percussion on this album, jungly beats, all chop chop busy busy work work bang bang like, not ambient all the way through, plenty to aggravate your toes as well as bring joy to your aural receptors. Effective Indian samples, quite an Asian feel throughout really. And, as natural as it all sounds, there's some cleverly employed technology in here too. Oh yes, this would go down a storm at festies, a muchly enjoyable album.

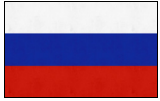
in to this collection as the 27th country on the M&E roster. Following a handful of CD albums circa the turn of the millennium (and a track on the UWU compilation CD), Ras.Al.Ghul's time also came to an end. Sadly, Fernando had mixed emotions about his work with the band being included, he and his partner in it having since become estranged. After much soul searching, he finally gave me the go-ahead, for which I am very grateful, it would have been a lesser collection for its absence. In recent years, Fernando continues to be involved in music; contributing a few tracks by his decidedly retro Walt Disney project to our short-lived Music & Elsewhere Showcases, as well as recording much great sound under the banner of Rasalasad, of which he has given us an exclusive mini-album for this collection. Bom homem.

WHATEVER HAPPENED TO... FERNANDO CERQUEIRA?

"After my departure in the 90's from the project Ras.Al.Ghul, I started a new sound project called Rasalasad, with which I released several CD's until today. During that time I also started a record label called Thisco which released sound works from Merzbow, Kk Null, Lasse Marhaugh, Anla Courtis, Von Magnet etc."



FERNANDO CERQUEIRA
ACTIVISTA CONTRACULTURAL



RUSSIA

THE ALBUM

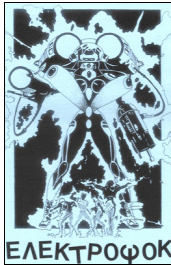
ARTEMIY ARTEMIEV
ELECTROSHOCKING WORKS
(M&E 475, January 1999)

- A1. "Waiting For The Winter"
- A2. "A Polar Night"
- A3. "Cold"
- A4. "Mirage"

- B1. "Down By The Footsteps Leading To The Abyss"
- B2. "Journey Under The Great China Wall"
- B3. "One Night On The Kangay Mountain"

A1-A3 taken from "Cold" (ELCD 002, 1995)
 A4 & B1 taken from "Point Of Intersection" (ELCD 003, 1997)
 B2-B3 taken from "Five Mystery Tales Of Asia" (ELCD 007, 1998)

All titles composed, arranged, performed, engineered and mixed by Artemiy Artemiev
 Produced by Vladimir Krupnitskiy & Artemiy Artemiev for Electroshock Records



Original Release Review From "The M&E Newsletter Vol.13 No.1" (New Year 1999)

A new name to M&E, but hey, ring a bell? If it does, it's a fair bet you're a big science fiction movie fan, coz Artemiy is the son of famous Russian composer, Edward Artemiev, the man who did the soundtracks for "Solaris" (the Russian "2001"), "The Mirror" and "Stalker". More recently, he's done the soundtrack for "The Odyssey", which has recently been showing on Sky Movies. And my biggest thanks to Artemiy for an autographed copy of the soundtrack CD for that one! Artemiy has certainly inherited his father's talent, no doubt about it, he's also inherited his father's vision and individuality, so there the similarity ends. This cassette, and do appreciate this, I think you'll find it's the ONLY

cassette of Artemiy's work available), is a great sampler, drawing material from his last three CD albums, the first of these being "Cold". This is very mellow electro-experimentalism, gently spacey synths, easy on the ear, whilst never getting closer than a million kilometres from mainstream. The lilting tones are vaguely reminiscent of very early Tangerine Dream, but not actually similar in any tangible way. The Russians have a somewhat different outlook on music to us, what we call avant garde, they almost accept as mainstream, which kinda makes you wish you lived there, don't it? Anyway, when I describe any of this as "ambient", don't go thinking Vangelis, okay? To me, this is what electronic music SHOULD be, pure creative vision, his own unique form, no sequencers, no dancebeats, one man's mind represented in sound. The next CD the sampler draws from is "Point Of Intersection", far more of a sci fi soundtrack style to this, eerie voices blended on an electrosoundscape, atmospheric shades of "2001". Some epic neo-classical melodrama knitted into otherworldly scenarios, including what, to western ears, is likely to be a very unusual vocal passage, eastern, plaintive, passionate off the wall. The final two tracks draw from "Five Mystery Tales Of Asia", a venture into the mystic east, an electronic masterwork that experiments with the native instruments of Mongolia, China and Japan. A beautifully full and atmospheric sound, you can get so lost in it. Bass laden eastern percussion, sampled Buddhist monks (I think), Chinese sounding synth voices, would almost work as world music too. You can picture the Hong Kong skyline, trust me! The mixture of musical tones and electronic noises works brilliantly, this didn't just happen, this is creation. Artemiy is easily one of the most fascinating and original electronic artistes I've ever heard, rather puts the British EM scene to shame, I'm afraid. So visionary, so complex, so well produced, so imaginative, so buy it!

For me, getting an Artemiy Artemiev cassette on M&E was one of the great 'oh wow' moments in the label's history. I guess there was something of an element of luck involved, in that we had rather suddenly found ourselves thrust with some impact into the world of





Artemiy with the Best Man from my mate Wayne's Smith's wedding (I was busy), Rick Wakeman, (København, May 2001)

a couple of soap operas. But we'll try not to mention them. Sshhh. In 1993, he started his own label, Electroshock Records, on which as well as releasing dozens of other artists, he released several solo albums, plus a number of collaborations, including one with fellow M&E artists, Karda Estra, who you will undoubtedly be pleased to hear are on the shortlist for a later collection. It's from his 2nd to 4th albums that he selected the material for his most excellent M&E cassette album, "Electroshocking



Father and son, Edward and Artemiy, taken from the book "Edward Artemiev's Musical Universe" by Tatiana Yegorova (Vagrius, 2007)

electronic music, due in no small part to a rather bitter and publicly fought feud with a somewhat controversial member of their community, who had made something of a hash of the mastering and manufacture of our first MMATT CD. Every cloud, as they say. Artemiy was the son of famous Russian composer, Edward Artemiev, best known for his soundtracks on the films of Andrei Tarkovsky, most notably the original of "Solaris" in 1972. Artemiy was hardly in his shadow though, having composed music for more than 50 Russian feature films himself, as well as documentaries, theatrical productions, radio plays and a

Works". At first, he was unsurprisingly quite reluctant to have anything released on the notoriously dodgy medium of the common household cassette, but once we'd explained that we had our own tapes manufactured specially for us, only used high quality chrome tape and made copies in real-time on Denon decks, he gradually became willing to give it a go. Yup, it was quite a day when his master cassette

arrived in the post, I can tell ya, and as you can probably surmise from the rather gushing review. In recent years, Artemiy seems to have done very little, I'm afraid I have no idea as to why. I can't find any record of much at all after 2004 (the year he contributed some of his electronic wizardry to the Mana ERG song, "Wasps", which appears as a bonus track on this very collection, small world or what?), with the exception of a track from his 1999 "Mysticism Of Sound" album being used in the 2011 documentary film, "Il Silenzio Di Pelesjan". I'm sorry to say he was one of those that opted to remain tight-lipped in response to the "what are you up to these days" question, but courtesy of Facebook, I know he is at least alive and well and at home in Moscow, where he lives with his wife and four children. Now I come to think of it, maybe that explains the long silence!

Levente Toth has a rather special place in M&E history, in that he was the very last artist we ever released on the label. In doing so, we also added the nation of Romania to our roster. Better late than never. Well, actually, he was born in Transylvania,



which has spent time in Hungary as well, and it was to that Hungarian ethnic minority that he belonged. Although he was living just down the road from us in Farnborough by the time he first made contact. He had grown up during Nicolae Ceausescu's totalitarian regime, and seriously, if you think Theresa May is bad, it's worth noting that this guy could have given her lessons. Under the name of Lehel Vandor, he has written a book called "Ears", detailing his experiences during those years and providing quite a unique insight into life there. First published in 2008, he has graciously provided a PDF text only copy of the 2014 second edition for this collection, for which I have reprinted the blurb and bio information from his Amazon author's page on p.58. Oh, yeah, music; he actually built his first analogue synth whilst still living in Romania, but didn't start recording material regularly until the mid 90's in the UK. He'd already produced a number of CDR albums by



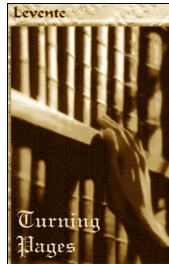
ROMANIA

THE ALBUM

LEVENTE
TURNING PAGES
(M&E 596, May 2003)

- A1. "Turning Pages I (Opening)"
- A2. "Boccaccio - Decamerone"
- A3. "Dante - La Divina Comedia (Hell / Heaven / Purgatory)"
- A4. "The Tea Ceremony"
- A5. "Sun Tzu - The Art Of War (In Memoriam Akira Kurosawa)"
- A6. "Monks Of High Mountains"

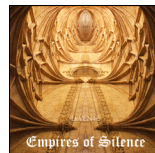
- B1. "Metropolis Of The Orient"
- B2. "The Lonely Bard"
- B3. "Forgotten Battlefields (Fearless / The Field / Battle / Aftermath)"
- B4. "Heart Of Orion"
- B5. "Village Dance"
- B6. "Turning Pages IV (Closing)"



the time he came to us, some issued via that early generation of digital music platforms (Peoplesound, Vitaminic et al), some self-released. One track, "Into The Storm", from his debut album, was even featured on the compilation album, "Noua Romanie - Rebirth Of A Nation" (ETD-7931, 2001), which was a special CD project released by Earthtone / Sonic Images Records, founded by the legendary Christopher Franke (Tangerine Dream). For M&E, he put together this fine selection of his works, drawn from the albums; "Places" (2000), "Tales From Time" (2002) and "Ex Libris" (2003). Be it in words, electronic music or photography, there seems to be no end in sight to this man's talents.

THE BONUS TRACKS

- X1. Levente - "Under Revolving Skies (San Galgano Ruins)"
(from "Empires Of Silence", 2017)



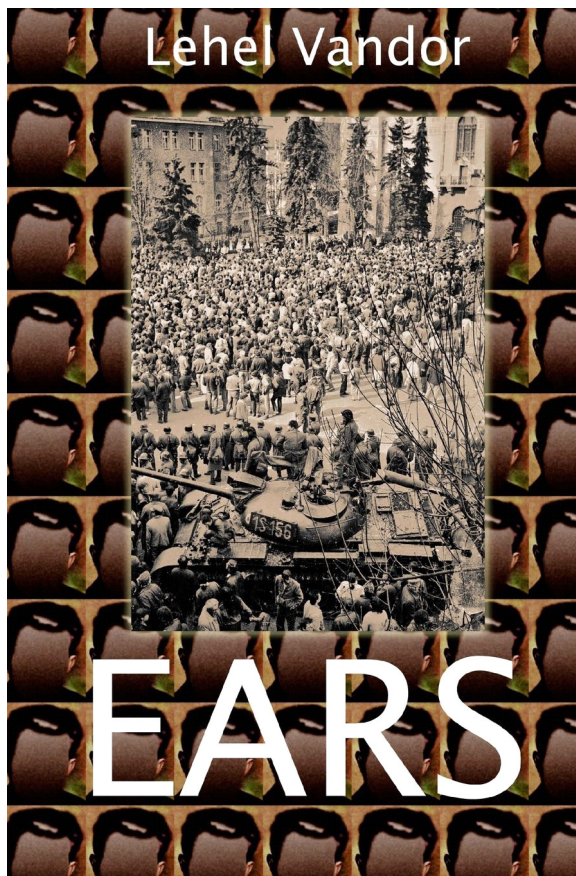
Original Release Review From "M&E New Release Newsletter" (Rise 2003)

Eleven years, and FINALLY we get someone from Transylvania! You have my most humble fangs for that, Levente. Sorry, I couldn't resist it. You could almost COUNT on me including some awful Dracula puns, huh? No more, I promise... once bitten! Now let's stop this silliness and get on to the music, I do have a STAKE in the release, after all. Sorry again. Transylvania, in Levente's lifetime, has been part of Romania, which hasn't always been a barrel of laughs, so he's currently residing in the UK, where he makes lovely electronic music. Great stuff, I'm bats about it. Ahem. The album opens with synthy sweeps and swirls, an eastern shamisen and a sound like folding paper, which kind of goes with the title and it almost certainly wasn't a case of him reading a comic while he was recording. There's a very eastern and medieval tone to this work, digital synths and dancing with milady, lyres, lutes and frequency modulation. Many times, I felt like I was lost in the soundtrack of some epic medieval movie in a darkened cinema, you can almost hear the swords clashing on shields as history passes you by. And that's what this album is, a synthesized trip through history, shades of Vangelis and ye olde worlde ambience, from past to future. Stand out track for me was "Heart Of Orion", reminiscent of some of Tangerine Dream's early vintage, before the age of the sequencer really took hold. A fine selection for the EM enthusiast and beyond, we'll hear more of Mr. Levente, I'm sure. And look at that, a long serious passage without any more stupid vampire references. Ooh, gotta go now, our Sammi is calling me for dinner. Garlic chicken tonight. No, seriously...

WHATEVER HAPPENED TO... LEVENTE?

"Ah yes, nowadays, in parallel, I'm a consultant in the signal processing (audio and image processing) area. Apart from the day job, I'm an avid photographer, a contributor to numerous photo libraries and travel as much as possible with the camera kit."

A selection of Levente's quality photographic works are reproduced on page 59.



THE EXTRAS

“Ears”

by Lehel Vandor
(book, 138pp, PDF format)

Ears, too many of them, catching any accidental voicing of free thought... The tragicomedy of spraying trees with green paint during the Leader's visits... The deadly denial of the existence of serious "imperialist" diseases... Three hours of TV broadcasts per day, food rationing, power cuts... Then, the Romanian Revolution of 1989 - the swapping of communism with democracy, stability with chaos, external threats with internal tensions, power with corruption, religion with greed... and one dread with many new fears.

It is a personal journey of someone who was a Transylvanian-born child of a Hungarian minority, during Ceausescu's dark 1970s, a teenager during the suffocating Romanian '80s, a student during the surreal '90s, and an emigrant during the more recent decades.

His journey from a world that Kafka imagined, but Ceausescu created, to a society that is still fighting with its numerous ghosts, reveals parallels between facets of a totalitarian society of the past and those of a rapidly Westernised one.

The post-Revolution Romania is still struggling with the regime's echoes, with numerous paradigm shifts, and with a vast corruption that has permeated every aspect of daily life.

Having completed his PhD in the United Kingdom, the author has also had the

opportunity to experience and meditate on the tectonic shifts in British politics - and on their surprising social side effects.

The powers of the author's former homeland had tried to police every sentence and every action, in an attempt to protect the system against a faceless and ubiquitous enemy, via measures that violated fundamental human rights on a daily basis. His adopted home too has obsessed about a very different enemy, but has also used many electronic ears and eyes in the name of creating a safer society.

A brand new culture of fear has led to poster campaigns in the UK that are used to ask people to report on suspicious activities. It has also led to casual arrests of amateur photographers and to anti-terrorism measures that were deemed illegal by the European Court of Human Rights. These events and socio-political transformations reveal surprising parallels between two very different societies and political systems.

There is also special attention given to the realities of ethnic minorities during the Ceausescu regime, and the detrimental transformations that the minority communities, their political representation, and even their outlook, have gone through in the post-revolution period.

This second, extensively revised, edition contains numerous updates that take the reader through the changes witnessed in both societies since the book's first publication in 2008, now including the period leading up to the 25th anniversary year of the Romanian anti-communist revolution.

BIOGRAPHY;



Lehel Vandor (1971-) was born in Transylvania, and grew up, as a member of the Hungarian ethnic minority there, during Nicolae Ceausescu's totalitarian regime. After finishing University in Transylvania, he obtained his PhD in the United Kingdom and permanently settled there.

Previously he authored a series of articles and radio programs in Hungarian and Romanian languages. His main hobbies are photography and the composition and production of electronic music .





SOUTH AFRICA

THE ALBUM

SPHINX
THE SECRET OF...
(M&E 065, M&E 25th ANNIVERSARY
SPECIAL EDITION)

01. "Atma"
02. "Augas"
03. "Ming"
04. "Land Of Swe-lah"
05. "Yang"
06. "Ishwar"
07. "Hsing"
08. "Jiva"
09. "Vule-woo"
10. "Psyche"
11. "Manas"

Joe Da Silva - guitar, organ
Clem Mudie - voice, chants
Amoraim - synths, electronics, production, other

Tracks 01-07 are from the original M&E / Irre Tapes release, though the running order has been changed and "Flight Vortex" retitled as "Augas"
Tracks 08-11 are from the same period and replace the original tracks; "Tao" (A1/A7), "Yin" (A2) and "Yang-kwang" (A6), digitisations from the Irre Tapes release of which you will find in "The Album - Extras" folder

All tracks remastered by Amoraim for Microdot Music (MDCD 017)

THE ALBUM - EXTRAS

- AX1. "Tao"
- AX2. "Yin"
- AX3. "Yang-kwang"

Digitised from the Irre Tapes cassette by Matthias Lang, with thanks.



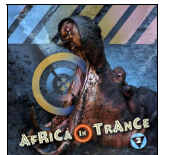
Original Release Review From "The Mmatrix No.5" (Summer 1992 Update)

This music actually originates from Network 77 in South Africa, arriving in England via Germany. Confused? And why not? Well, the sounds are great, like a "no rules" journey through the instruments. It's a bizarre noises thing that opens the album, then to my fave track, "Yin" (a Billy Connolly fan?)... ya get sort of Faust-like synth and drum patterns, throw in ELP key runs, but a little more abstract... and you're getting there. Elsewhere, you have Hula Kula, Hammer Horror, windy synths, Acker Bilk on acid, tribal drums, jazz guitar (this guy can play), monastic vocals (though female) and storytime. Savvy?

I know what you're thinking; "Oi, Magic, if Levente was the last artist you ever released on M&E, how can there be an entry for a 30th country afterwards?" As it happens, the answer to that rather rounds off the story of this collection nicely. When we released the original version of the Sphinx album way back in July 1992, it was one of five masters provided for that batch by Matthias Lang's Irre Tapes label. I had never had any contact with the artist myself, which was hardly an unheard of situation, M&E routinely re-releasing any number of tapes from several other labels. However, what was unique about this particular case was that it was the only tape we'd ever released from the entire African continent, let alone South Africa itself. So, when it came to a collection of which the theme was "every country we'd released an album from", it was something of a double-must for inclusion. And this created a bit of a problem; the 25 year old master cassette was amongst those that hadn't survived the passage of time. Luckily, Matthias Lang and I have remained friends and I knew he'd digitised the entire Irre Tapes catalogue, from 1983-1995. It wouldn't be a perfect solution, he'd only done so at 192kbps, just for a personal archive and his own listening pleasure, not quite the 320kbps

THE BONUS TRACKS

X1. Amoraim - "Amazing Beauty"
(from "Africa In Trance Vol. 2", 2015)





Matthias Lang (aka Mr. Moto) and family from back in the day, I have wedding pictures from one of those little girls now!

standard I'd decided on for this rather more special purpose. But beggars and choosers, as they say. Matthias was, of course, only too happy to help, immediately burning and mailing (yeah, we're old school!) me a CDR of the tape. It actually sounded pretty good and I was sure the M&E faithful would understand the ever so slight dip in quality. But somehow, something still didn't seem quite right, including music from a country I'd never had a single underground contact in. So I decided to make a concerted effort to track down the man behind Sphinx, one Jay Scott. I knew he had run the Network 77 label out of Cape Town in the late 80's / early 90's, hail Google! Then I could have just gone straight to the Discogs website in the first place and saved myself some time. You live and learn. Jay now works under the moniker of Amoraim and runs Microdot Music, which is both a label and a distributor of electronic musical instruments. I sent an e-mail, explaining who I was, how I'd got his tape back in 1992, how Matthias had kindly sent me a digitised copy and what I was just about to do with it. He was extremely enthusiastic about the whole project, you could see he was genuinely thrilled to be back in touch with someone from the old cassette network, albeit one he didn't actually know at the time. Coincidentally, he'd recently been looking at that Sphinx tape for the first time in years, reckoned there must have been some mental telepathy going on there. If he's telepathic, I can certainly supply the other half. It seems my making contact about this collection rather re-inspired him, because the next thing he was talking about was re-mastering the original tape for it. Finally, he decided on an updated and revised version, which he duly mailed (yes, he's old school too) me on a CDR, and which eventually dropped on to my doormat several weeks later. South Africa, it seems, is one of those few places that is still as far away today as it was 25 years ago. En daar het jy dit, South Africa finally became the 30th country we'd released an album from, even though it was some 14 years after it all came to an end...



Jay Scott back in the day, now known as Amoraim

standard I'd decided on for this rather more special purpose. But beggars and choosers, as they say. Matthias was, of course, only too happy to help, immediately burning and mailing (yeah, we're old school!) me a CDR of the tape. It actually sounded pretty good and I was sure the M&E faithful would understand the ever so slight dip in quality. But somehow, something still didn't seem quite right, including music from a country I'd never had a single underground contact in. So I decided to make a concerted effort to track down the man behind Sphinx, one Jay Scott. I knew he had run the Network 77 label out of Cape Town in the late 80's / early 90's, hail Google! Then I could have just gone straight to the Discogs website in the first place and saved myself some time. You live and learn. Jay now works under the moniker of Amoraim and runs Microdot Music, which is both a label and a distributor of electronic musical instruments. I sent an e-mail, explaining who I was, how I'd got his tape back in 1992, how Matthias had kindly sent me a digitised copy and what I was just about to do with it. He was extremely enthusiastic about the whole project, you could see he was genuinely thrilled to be back in touch with someone from the old cassette network, albeit one he didn't actually know at the time. Coincidentally, he'd recently been looking at that Sphinx tape for the first time in years, reckoned there must have been some mental telepathy going on there. If he's telepathic, I can certainly supply the other half. It seems my making contact about this collection rather re-inspired him, because the next thing he was talking about was re-mastering the original tape for it. Finally, he decided on an updated and revised version, which he duly mailed (yes, he's old school too) me on a CDR, and which eventually dropped on to my doormat several weeks later. South Africa, it seems, is one of those few places that is still as far away today as it was 25 years ago. En daar het jy dit, South Africa finally became the 30th country we'd released an album from, even though it was some 14 years after it all came to an end...

WHATEVER HAPPENED TO... JAY SCOTT?

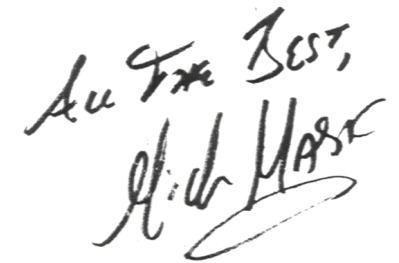


"I got much more involved with music by starting a label, Microdot Records, releasing CD's, playing live trance / techno, then DJ'ing psy / ambient / chill / dub (two years resident in a psy club, The Getafix) and playing at big outdoor psy festivals.



Accidentally, I grew a business from the importing of synths (no one else did it) and then went into full blown countrywide distribution of many top products. Plus I started a printed (mainly, but not limited to, electronic) music magazine called Heartbeat. Another thing that I do is to race superbikes, so any bikers out there? Contact me on Facebook / download from Soundcloud (search for 'Amoraim')."

And so we come to the end of our journey around the subterranean domains of Planet Earth. I hope you've enjoyed listening to and reading the literature in this collection as much as I have enjoyed putting it all together for you. I do think I probably need my head examining now though, coz even though I'm painfully aware as to the months of work involved in a project like this, it still hasn't been enough to dissuade me from planning a few more. You'll forgive me for not embellishing on that at the moment, but I tried that this time around, and how'd that work out? Firstly, I put all the details for a proposed series of collections up on our website over a year ago, and then for a variety of reasons, many beyond my own personal control, the original concept didn't quite work out. And then there were the plans for an early Summer release for this one that I'd announced back in April, which all seemed quite viable, until our Twizz decided to break daddy's hand back in June. Hey, think yourself lucky, it's a miracle it ever got finished at all! And it's not over yet, you still have the original UWU compilation CD to come...



Above - scan of a genuine 1987 signature, and left - poor Mickey!



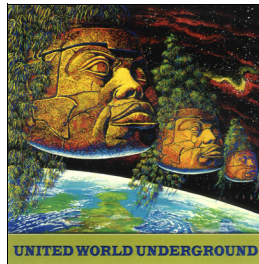
UNITED WORLD UNDERGROUND

THE COMPACT DISC

VARIOUS ARTISTS
UNITED WORLD UNDERGROUND
(MMATT CD2, January 2001)

01. Into The Abyss - "Lunar Drive"
02. Dark Star - "Masterplace"
03. Eye - "Perspective"
04. Earth - "Schlaflos"
05. Grass Harp - "Vertigo"
06. Ras.Al.Ghul - "Qual"
07. Idiom - "Joch McGregor"
08. Blacklight Braille - "Bottle Green Waters"
09. Lord Litter - "Love Freak"
10. The Stinking Badger Of Java - "Pissing Diamonds"
11. Neo - "Master And Slave"
12. T.M.R. - "Sister Jodi"
13. Cosmic Dance Society - "Guardian Angel"
14. Love In A Plague - "Freak"
15. Steve Andrews & Ned Zero - "Real Love And Communication"

Wondrous cover painting by Alan Arthurs
Beautiful backliner and on-disc artwork by Ray Elf
Artfully mastered by Henry Smithson (below right)
Fiendishly laid out by the Guru of the Graphic Arts, Joseph Maynard
Stylishly manufactured by Sounds Good Limited of Theale, Berkshire
© 2001 Music & Elsewhere



The Original Inlay Notes;

01. INTO THE ABYSS - "Lunar Drive" (Kalifatidis)



Hailing from Athens, Greece, this band is the brainchild of our mate Ioannis / Yanis / Janis (as the fancy takes him) Kalifatidis, this track coming from the superb album, "Cosmogonia". In years past, he produced the highly informative "Fight Amnesia" zine, but then got lazy like all old Greek people and stopped. Came to visit us in Frimley once. Did nothing but moan about the cold. Big girl's blouse or what?

02. DARK STAR - "Masterplace" (Reffert)

The darkly spacey work of solo artiste Wolfgang Reffert, hailing from sunny Freiburg in Germany. This track is taken from "When Twilight Falls On NGC 891" which, as with the band name, is in tribute to that particularly wacky John Carpenter movie where they had a pet beach ball. Wolfgang also hosts the "Pleasuredome" radioshow on Radio Dreyeckland. Just thought you'd like to know in case you ever find yourself in Freiburg.

03. EYE - "Perspective" (Eye)

The brainchild of... no, he'd kill me if I told you his real name, I won't rob him of his privacy. We'll just call him "Cyril". Cyril lives in the central territories of Australia, where men are men and sheep tremble at the sight of one. Amongst his hobbies, Cyril includes climbing the parliament building in Canberra wearing strange outfits (what price publicity?) and he publishes the rather radical "Blatant Propaganda" zine on the web. Freedom for Tooting!

04. EARTH - "Schlaflos" (Erdmann / Schneider)

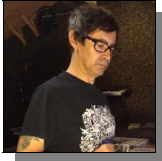
Another Wolfgang. Not very original on names, them Germans. This one comes from Neu Isenburg though, not Freiburg. The track comes from the album... er... "Schlaflos (small world or what?), which means "sleepless" in German. He also plays in a band called Die Traktor (yes, homicidal feelings towards farm machinery, a shrink would die for a case like that, huh?), from whence comes the singer, Arne Schneider. Without Arne, it's instrumental material. Really.

05. GRASS HARP - "Vertigo" (Grass Harp)



No, I don't know what a Grass Harp is either. Well, I do, they're a band, lead by Robert Höhn, and they come from Braunschweig (German for "Mr. Brown's Toupee", honest). Run their own label, they do, Moonbean Records. Um. Their last album was called "Meadow Glow". Well, not last as such, I'm sure they'll make some more. But that's not where this track comes from, believe this is exclusive. Nice people. Except on the football pitch. Hmmph.

06. RAS.AL.GHUL - "Qual" (Ras.Al.Ghul)



The delightful ambience of Fernando Cerqueira and chums, hailing from Lisboa in Portugal. They beat us at football too, but doesn't everybody? The band name comes from comic books, one of Batman's classic adversaries, he was. Fernando used to run the SPH tape label in the vintage days of the underground scene, but then got lazy like all old Portuguese people and stopped. Such is life. Should have called the band Mr.

Mxyzptlk instead. From Superman.

07. IDIOM - "Joch McGregor" (Goddard / Trimmer)



Hailing from various addresses in Huddersfield, West Yorkshire, are Idiom, by 'eck. In t' main, t' work of Chris Goddard and Rachel Trimmer (who had a baby recently, not both, just Rachel, well... Chris was involved, but that's another story, oh... congrats from us lot!), and eclectic work is is. This track is from the album "Fairytale For Those Who Never Came Down". Unlike most Yorkshire folk, they include the word "the" in some titles. Is that how you spell Jock?

08. BLACKLIGHT BRAILLE - "Bottle Green Waters" (Morris)



Now we are talking the stuff of underground legend, The Cincinnati Massive, hailing from Ohio, U.S.A., land of milk, honey and a highly amusing electoral system. This lot work like a co-op, 20-30 musicians on each album, 20-30 albums a year (seems like it sometimes!), and 20-30% more talent than most bands. At the front stands Owen Knight, a hugely admirable eccentric and the hippest septuagenarian on the planet. Sponsored by Stannah Stairlifts.

09. LORD LITTER - "Love Freak" (Dittmar)

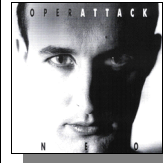
That's his real name, Jörg Dittmar, they just call him Litter coz he's rubbish. Hailing from Berlin in Germany, this man is a true subterranean icon, been there since the early days and was my real inspiration to get involved. He has a lot to answer for, huh? Used to run the European KFR Distribution network and the Out of The Blue tape label, but then got lazy like all old German people and stopped. Still does his regular radioshow on Radio Marabu though. Bone idle.

10. THE STINKING BADGER OF JAVA - "Pissing Diamonds (Narkiewicz / Kelle)



From Victoria in Australia comes this rather oddly named lot, fronted by one Thomas K. Bollinger. They run their own little label called Yippie Bean, motto; "We'll always be last", which obviously applies to Rugby Union. Snigger. And Thomas writes for a zine called "Radiation From Space" too. Of course, they're all descended from deported criminals, but this is an immense improvement on Rolf Harris and Kylie Minogue. But obviously not The Mixtures.

11. NEO - "Master And Slave" (Doran)



Brian John Doran lives in Windsor, Berkshire, and it's his huge operatic baritone voice that gives Neo its unique flavour. Formerly with the band Operattack, Brian has now more branched out on his own with these impressive results. He was a guest singer on our last album too, didn't bat an eyelid when I asked him to sing "the torch I bear for you is burning my glove"! Couldn't see Placido Domingo doing that, could you? Brian was

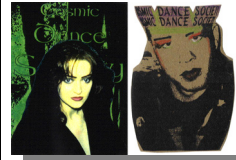
cheaper anyway.

12. T.M.R. - "Sister Jodi" (Bell / Westergaard)



A co-production between Marc Bell of The Thamesmead Rollers and Mike Westergaard, formerly of The Blessing. They live just up the road from each other in Plumstead, London, where Marc runs Braindead Studios in which we recorded our last album. Jobs for the boys or what? He also goes on telly and tells people he was abducted by aliens. But don't forget, Randy Quaid turned out to be telling the truth in "Independence Day"! Be afraid, be very afraid.

13. COSMIC DANCE SOCIETY - "Guardian Angel" (Nithokar / Frerichs)

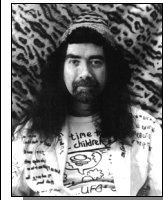


This is the work of Rasmi Nithokar and Caroline Frerichs (sigh) who live in Bremerhaven, Germany. Don't think Rasmi is German though, not a very German name, is it? Not like Hans or Klaus. Or Jerry. Anyway, against all odds, he overcame the handicap of being named after a kebab and formed this great team with Caroline. She is utterly gorgeous and has a voice like an angel. Wasn't *that* much of a handicap then. Jealous? Me? Absolutely.

14. LOVE IN A PLAGUE - "Freak" (Beckley / Morse)

Cheerful little name for a band, eh? Dave Beckley and crew hail from Stourbridge in the West Midlands, so maybe it's a "local thing". Yo sho have got a purty mouth. Don't really know a lot about these folks, keep themselves to themselves, they do. No peering through the net curtains in their house. They have a manager called Tim Cook who lives in Leeds. Somebody has to, I guess. They did an album called "Under" which this song is not on.

15. STEVE ANDREWS & NED ZERO - "Real Love And Communication" (Andrews)



Presenting the Bard Of Ely, garden spot of Cardiff, South Wales. Ahem. This is a special reworking of one of Steve's classics, done with the aid of Ned Zero and "featuring Diva Den on heavenly vox." Steve is one of the underground's most famous nut... er... eccentrics. Singer, songwriter, performer, poet, author, TV and radio presenter, druid and a personal friend of King Arthur. A living legend who will be remembered long after he is forgotten.



United World Underground

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