

THE M&E 25th ANNIVERSARY COLLECTION - VOL. 2: MUSIC & ELSEWHERE



WELCOME...

... to the second and final of our two special releases to commemorate the 25th anniversary of the M&E label, albeit now a couple of years late, for one reason or another, which I will do you a big favour by not going into! The first of the pair, "The United World Underground Collection" was released in 2017, when it actually **was** M&E's 25th anniversary, some ya win. It very much concentrated on the people involved and the global nature of the network that had built up through the 80's and 90's, from its beginnings as a MMATT demo label in 1987, right through to when it succumbed to the ever-changing millennial technology and ceased trading late in 2003. This one is far more about the sounds that populated that underground and features a broad cross-section of its music (and elsewhere). It's been a great experience putting it all together, in spite of the many hours I've spent in headphones, digitising and editing dozens of original M&E cassette masters, absolute joy to listen so intently to all that stuff again.

With regard the choice of bands / artistes included, well, that's been far from easy, but in the end they really chose themselves. I had to omit some that I really didn't want to leave out, but such is life. Ultimately, I honestly believe the two collections will give you a seriously decent library of material by 100 of the finest of those bands / artistes we ever had the privilege to release. And some pretty cool bonus material to boot; a long lost recording of my appearance on BBC Radio some 26 years ago, an exclusive and final edition of the MMATT 'Flashbax' albums, and a very special 'virtual C90' tribute to the many other great tape labels that formed the backbone of the network.

The main body of the collection features 70 of our best bands / artistes, each getting approximately 25 minutes, so a kind of best of the best, e.g. you can expect some fairly high standards. For the sake of presentation, I've modelled it on our series of special compilations, starting with "The Best Of M&E 1992-93" (MMATT 39), and going through to the "United World Underground" CD (MMATT CD2). In between those best sellers and first CD compilation collaborators, there are sections that take in some of our greatest Release Of The Season winners; electronic, dark and broad spectrum psychedelic bands / artistes; and a quick skip "Around The World(ish) In 324 Minutes", because there are always bands that don't fit comfortably into genre specific sections, and long may it remain so!

Well, I guess that's a wrap then, I shall leave you to have a read through the booklet and listen to all the fine music (and elsewhere). My thanks once more to all of you who have shown interest in our projects over the years. Enjoy muchly!

Mick Magic
Music & Elsewhere



* ALSO AVAILABLE *

"THE UNITED WORLD UNDERGROUND COLLECTION" (M&E 25-01)

An amazing 33 hour celebration of our 25th anniversary...
Featuring 30 albums by 30 bands from 30 countries...
Plus 50 bonus tracks, 3 books and a 64 page booklet...
All presented on a DVD-R data disc in an Amaray case,
complete with a nice bonus compilation CD!

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The tale of that moment when the mainstream media briefly noticed the existence of a global underground network...

7. **“Flashbax Epsilon Psychotronic”**
- **Magic Moments At Twilight Time**
Just when you thought it was safe to go back to the Sony Walkman, there comes a special, exclusive, and absolutely definitely very final addition to the Flashbax series. We proudly present the original Ford Escortron foursome, once hailed as “The best band ever to have come from the side of Farm Road that the shops were on!”

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29. **Ignite** (Kirrawee, NSW, Australia)

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34. **Solanaceae Tau** (Frankfurt am Main, Germany)
34. **Naj** (Kaunas, Lithuania)
35. **Mother Goose** (Porvoo, Finland)
35. **Pseudo Sun** (Jarfalla, Sweden)
36. **Esperanza** (Hønefoss / Jevnaker, Norway)
36. **Jackalope** (Montreal, Québec, Canada)
37. **Barking Dogma** (Arcata, California, USA)
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41. Animal Factory (Chigwell, Essex, UK)
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“APPEARANCE ON BBC RADIO 5” - MY 15 MINUTES...

So what’s in the first folder? Well, there was a time, however brief, it appeared that the mainstream media was actually starting to take the underground seriously. In that gloriously hot summer of 1995, it seemed like a lot of positive stuff was happening; we were looking forward to our first ever CD release (yes, I know), I was getting interested calls from BBC producers (Nick Poyntz, if memory serves) and I’d had a letter telling me I was going to be included in the next edition of the “International Who’s Who In Popular Music” (I didn’t have the heart to tell them), due to be published in August 1996. People involved in the underground scene getting music industry recognition? Yeah, and pigs might fly! Having said that, the Police **did** have helicopters. Quietly optimistic this was all for real, I accepted their invitation to recommend some others for inclusion (Lord Litter, Sean Worrall and Marc Bell, in case you’re wondering), and duly filled out the form for my own entry. And here’s my first appearance (below), “Creavolution” optimistically put down for 1995 release,

MAGIC Mick (R M Lancaster), b. 21 Apr 1958, Wimbledon, England. Record Company Executive; Musician (guitar, keyboards); Composer. Divorced. Education: Open University. Career: Owner, Music and Elsewhere record label, promoting new bands especially underground bands; Studio work with own band; Appearance on BBC Radio 5. Recordings include: with Magic Moments At Twilight Time: Psychotron O, 1988; Zoen Nostalgia, 1989; White Hawk Atomic, 1992; Creavolution, 1995. Publications: The M and E Newsletter, a three times yearly magazine; M&E Yearbook, annually. Membership: Mensa. Hobbies: Cinema, especially silent movies; Chess. Current Management: Music and Elsewhere. Address: Music and Elsewhere, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey GU16 5TJ, England.

but then like it said on the front page of the Fall ‘95 M&E Newszine at the time; “little round silver discs are being pressed in the factory at this very magic moment (please God... don’t let the fucking factory explode!)... nothing can stop it now... can it?” Did I have a gift for prophecy or what? And my favourite line of all, the great musical career summation that is... “appearance on BBC Radio 5”.

I remember the day well, the walk up Regent Street, from Oxford Circus tube to the iconic Broadcasting House, already a London landmark for over sixty years. A month or so later, I recall Sam and I sitting around an old transistor radio in Farm Court when the programme was aired, trying not to fidget or speak coz we were recording it for posterity, via a cheap microphone. Hey, I was on the BBC! Then the years went by, memories of the actual broadcast faded, and it became nothing more than an amusing line in my entry in the “Who’s Who”. Until recently, that is, when I stumbled across an old cassette with ‘BBC’ written on the label. Sure enough, on playback, it turned out to be that actual recording and a very enjoyable bit of nostalgia to boot. I thought it would make a great little curio bonus for this collection, so I dutifully digitised it and here we are...

“ACROSS THE LINE” (BBC Belfast, Northern Ireland)

01 Interview - BBC Radio 5 (9:48)

Excerpt, recorded via microphone from transistor radio, featuring an article on ‘the alternate media of fanzines’...

Presenter: Mary Carson

Music: “Kashmir” - The Flowers Of Romance
(from “The Best Of M&E 1992-93”, MMATT 39)

Guests: Bo Maggs, Tim Roberts & Natasha Morris (editor and contributors, The Zine), Sean Worrall (The Organ) and some bloke called Mick Magic (Music & Elsewhere)



Yours truly with Zine contributor, Natasha (left) and editor, Bo Maggs (right, with trademark eye patch)

THE REPRINT:

From M&E News no. 3 (Autumn 1993)

Oh yeah, I had a little adventure courtesy of The Zine ... the phone rings one September evening, "I know this is a bit out of the blue, this is Mary Carson from the BBC, do you want to be on national radio?" Silly question really. Oh, be still, my aching ego! Turns out that the BBC Belfast programme is doing a feature on the rise of fanzine culture and the whole DIY thing and Zine editor, Bo Maggs, had kindly put my name forward to natter about the zine scene and things. ARRGGH... forgot the name of the show... it's Across The Line, Sunday nights, BBC Radio 5. Well, I explained to her that if she really wanted someone with his finger on the pulse of today's scene, she'd need Sean "Mr. Organ" Worrall too, and she took my advice. Nice lady. So, come Tuesday 14th September, I got up really early (it was horrid!) and trekked down to Frimley station to hop a train London bound. It pulled out of the station just as I was

buying my ticket (shit... £14.80 now!), mainly coz the guy in front had chosen the rush hour to hold an in depth discussion with the BR guy about the pros and cons of buying a season ticket. Bastard. Still, London isn't so far away, so it wasn't gonna take too long to get there. Relax, Magic, you got all the time in the world. The best laid plans of mice and men, huh? The train would shuffle a few hundred yards, stop for five minutes, move along a bit so you could stare at a different tree, then stop until you'd counted every squirrel on it. The wrong kind of rain? No, signal failure near Wimbledon (oh, the irony of it)! We stopped so long in Raynes Park that I managed to count every nail on all the fenceposts in my line of vision. The express service was the one I caught, two stops to Waterloo, 35 minutes it should take. An hour and 45 minutes it did take. Fortunately, being something of a clever cookie, I'd left in very good time and still made it to BBC Broadcasting House with half an hour to spare. Breakfast time. Yum. It was quite daunting walking into the BBC, seeing all those pictures of such hallowed names as Terry Wogan and... er... that's it really. "Hi," I said to the receptionist, "I'm Mick Magic, here to tape an interview with Mary Carson in Belfast." She shuffled the pile of papers in front of her and said "Your name's not on the list, Mick what?" So she phoned Mary Carson in Belfast who explained that I was supposed to be there and could be identified by a scar on my right forearm and my favourite colour was purple. Natasha (a Zine contributor) was already there, but no sign of Bo and Tim (who works for The Zine and wants to be a rock star and author and the first astronaut on Mars, got no ambition) yet. So Natasha and I made our way through the windy corridors of the Beeb and hung around outside the studio we'd been told to go to. I was looking forward to all of this, heard a lot about the BBC's legendary hospitality rooms, booze flowing



And lest we forget the other Zine contributor, here's Tim!

like... er... booze. "Help yourself to a cup of water", they said. Been getting lessons from Clive Richards, I reckon. No biscuits. Bo and Tim finally turned up with seconds to spare and so the four of us trotted into the studio. Well, I say studio, it was a small room with a table, four chairs, a jug of water, no biscuits and a tape recorder. Fortunately, a microphone too, unidirectional, so we all had to shuffle round the table when Mary was talking to us. It was fun. Soon after 11:00 Mary's voice appeared through the headphones and we all took it in turns answering questions about life, the underground and everything, helped ourselves to cups of water and stuff like that. A biscuit would have been nice. Half an hour later it was all over, so it was back to the café for some nice coffee as the BBC hadn't given us any. I didn't buy any biscuits, gone past the idea by now. Well, that was that, thoroughly enjoyed meeting Bo, Natasha and Tim, nice crew, been nice to have met Sean too (no, I never have) but he did his bit over the phone instead. Well, there were only four chairs, Sean, so don't be too sad. It was



Sean is a bit shy, so here's a pic of his Organ

great fun actually tuning into the broadcast, never been on national radio before (please call me His Wonderfulness now)! The whole item had been very well edited, they played a bit of The Flowers Of Romance from our Best Of M&E tape too, we were happy. Naturally, Sean came over best, but then he does know his stuff pretty well, and it's done me some good too, coz now my mum thinks I'm important and she can brag to the neighbours about her little boy's exploits. So many thanks to The Zine for the opportunity, and many thanks to Mary Carson at the BBC for actually taking some notice of all us lot down here in the underground. I can't tell ya how nice it is to find the media is starting to pay attention to us all, it's been a long time coming.

So there ya go, a little bit of history, albeit with not the best sound quality you'll hear on this collection! Oh, and before you ask, I have no idea where the '12,000 subscribers' figure came from either, certainly nothing I said, a few hundred would have been more accurate at the time. Imagine the postage! Perish the thought. Money; thinking about it all these years later, the playing of The Flowers' track on that show probably accounted for the (only ever) royalty cheque we got from PPL, back in those strange days when we were still half trying to do things by the book. It's not like we had anything else played on mainstream radio that I was aware of. But anyway, before Mike gets all excited, it was only £8.80, and I spent it all on Paracetamol the morning after he got me thoroughly rat-arsed on Ouzo on Shepherd's Bush Green that time, as you may have read in the booklet that accompanied the previous "UWU Collection" (M&E 25-01). Sadly, it all turned out not to be the beginning of anything significant, it was just what Andy Warhol had promised, that was my 15 minutes. I'm still in the "Who's Who", slightly bigger entry these days, but I can still walk the streets largely undisturbed. Well, unless it's some six year old shouting "Hey, look, it's Twizz's dad!"

Hang on a mo... 9:48? Where's my other 5:12, Warhol!?



FLASHBAX EPSILON PSYCHOTRONIC

So what's in the second folder? Well, normally, when Volume 10 of a series is called "The Last Flashbax", as was the final release of said series in 1994, it would be a fair bet to assume there wouldn't be another one. And there wasn't, at least not for 21 years, until we had "Flashbax Ω Ultimate" (SP 008) released on Klappstuhl Records as a kind of 'best of the Flashbax series' collection, along with the bonus download album, "Flashbax Alpha II". Then, of course, I decided to do one more last final ultimate one last year, as part of the release / launch events for "Creavolution Reborn" (TMR Records, TMR CD8170), a completely free downloadable mp3 collection called "Flashbax Omicron 13", featuring a track (that had never been digitised before) from each of our 13 albums. Okay, so that version of "Aftermath" turned out to be online as part of "Grain-Aid!", oops, honest mistake! But I digress. So anyway, there was disc space left on this new M&E collection, and you know I like to give you the best value possible, so this really truly absolutely definitely beyond any doubt is the very final last ultimate conclusive edition of the series (and an exclusive to this collection to boot); "Flashbax Epsilon Psychotronic", featuring all the tracks from the 1988 cassette, "Psychotron 0: The Best Of MMATT" (MMATT 20), that didn't appear on the Klappstuhl album. Except the ubiquitous "Aftermath", of course. I can't believe I did that. Oh, and one part of "Serendipity". It even has most of the little 'Xtron' excerpts that were on the original. Enjoy muchly, there won't be another one. No, honestly...



THE REPRINT :

Reprinted from 'Stick It In Your Ear' in The Mmattrix no. 3 (Winter 1992);

"Psychøtrøn Ø: The Best Of

Magic Moments At Twilight Time"

Available from Mick Tron, 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ. C90. £2.99. A wide-panning beat herds a golden horde of guitars and keyboards towards peak after beckoning peak; a menagerie of rock - textures mingle with the maelstrom; the hazy whole builds to an almighty inundation - yes a real brand of grandeur. The whole thing could be ten times longer & not come close to exhausting my patience. Pump-action future rock-funk fuelled by garage pop imagination. Recommended. (Geoff Wall)

MAGIC MOMENTS AT TWILIGHT TIME (Frimley, Surrey, UK)

- 01 Xtron 13 (0:48)
- 02 State Of The Art (5:17)
- 03 Xtron 2 (0:22)
- 04 Galina Beloglazova (3:18)
- 05 Xtron 5 (0:24)
- 06 Trois (4:38)
- 07 Xtron 12 (0:37)
- 08 White Cathay (1:58)
- 09 Acidic Heaven (5:58)
- 10 Xtron 7 (0:22)
- 11 Caulphorquaets (9:54)
- 12 Xtron 3 (0:24)
- 13 The Soultakers (5:01)
- 14 Xtron 1 (0:22)
- 15 Zen Sequent (4:49)
- 16 Serendipity (Part 2) (3:13)



Tracks 2, 6, 8, 9, 13 & 15 are originally from "At Twilight Time" by Magic Moments (C-4013), track 4 is the instrumental of "Galina 3" from the same, tracks 11 & 16 are originally from "Magic Moments" by At Twilight Time (C-4014), tracks 1, 3, 5, 7, 10, 12 & 14 are excerpts from "Xtron Nos. 1-13" by Xtron (MMATT 27). All Mmaterial on this special collection is taken from "Psychotron 0: The Best Of MMATT" (MMATT 20)

1: THE BEST OF MUSIC & ELSEWHERE 1992 - 2003

THE BEST OF MUSIC & ELSEWHERE VOL.1

And so we begin our journey, this opening section based on the very first M&E C90 sampler compilation; "The Best Of M&E 1992-93" (MMATT 39), released in April 1993 to mark the first anniversary of the new label. The concept was fairly straightforward; it included tracks by the ten

best selling bands of that first year. For the purposes of this collection, however, it'll include the ten best selling M&E bands of the 70 that were selected for this collection, all of whom fall inside our overall top 20 anyway, no mean achievement when you consider we released well over 300 bands. In keeping with the spirit of the original release, we're going in reverse order, and our no. 10, overall 17th, is the great Cincinnati Massive that is...

10: BLACKLIGHT BRAILLE (Cincinnati, Ohio, U.S.A.)

- 01 Blacklight Braille Takes The Stand (1:43)
- 02 Find A Way (4:06)
- 03 Persephone Of Short Vine (10:50)
- 04 Floating In The Doldrums (6:36)
- 05 Song Of The Blacklight Braille (1:12)

Tracks 1 & 5 are from "Dietles Tavern Take Two" (M&E 451), 2 from "M&E Audiozine No. 7" (M&E 454), 3 from "M&E Audiozine No. 8" (M&E 455) and 4 from "M&E Audiozine No. 12" (M&E 495). You'll also find "Bottle Green Waters" on the compilation CD that comes with "The United World Underground Collection" (M&E 25-01), the first of our two special 25th collections.

THE REPRINT :

From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)

"Old Bones And Sacred Stones" (M&E 450) * Subtitled, "The Decline & Passing Of King Arthur" (actually, he's alive and well and a mate of Steve Andrews!), this album introduces us to the world of Owen Knight, and the man is an inspiration, trust me. My introduction was a box of about 10 (!) CD albums arriving from the States, all by Owen and Blacklight Braille. I was gobsmacked by the variety of styles on them, and even more gobsmacked as I started to piece together their long history. Once upon a time, say 1969, a group of Cincinnati university students formed Bitter Blood Street Theater, a band of muzos and actors pioneering theatrical shock-rock. They opened for bands like The Allman Brothers, Mountain, Joe Cocker, MC5, Frigid Pink and even Dr. John! Not a bad start, huh? Then they were approached by a 42 year old long haired poet / eccentric called Owen Knight, and thus was born a partnership that survives to this day. By the onset of the 80s, several of



The co-operative... well, some of them, Owen is kneeling on the right of the pic, wearing a beret and a brownish jacket

the original tribe had moved out of state and the revamped line-up became Blacklight Braille. You worked this one out yet? That Owen is actually 70 years old!??? Like Coolidge was President when he was born! The big



Back in the day; Richard Von Nida and Owen Knight

dance craze was the Charleston!??? But don't expect Perry Como in a cardigan crooning "Moon River" at you, this is fringe music, couldn't see it going down too well at the local Darby & Joan! He made me feel a lot more positive about having just passed 40, I can tell you! Thanks, Owen, appreciated. So to the album, the soundtrack of an Arthurian trip to the Otherworld... a distant beat opens, electronix over (expect some strange stuff, our very own Qubais Reed Ghazala is one of the cast of a couple of dozen that appear on BB albums!), medieval meets modern avant garde. A gong reverberates (we like gongs), an ancient militaristic drumbeat rises through the strangeness. This is unusual and original stuff indeed, quite experimental in nature, but very rhythmic... no rhythmic... er, yeah, that's it, rhythmic! Like I was saying, but very rhythmic with it. Ahem. Wouldn't believe I got an English A level, would ya? There's some proggy eastern / Asian influences in here too, then some eerie keys, like very early Tangerine Dream, Owen narrates a little Arthurian tale, electro-orchestral neo-classical touches, jungly percussion, gothic sounds, eerie wailing voices, big swells of sound, some Jaws Of The Flying Carpet off-the-wallness, really does yer

'ead in!
Also available:
M&E 451 (*) "Dietles Tavern - Take Two"... a revamped cassette version of a classic BB CD, some avant garde remixes of live razzle boogie and bluegrass songs, very bluesy but extremely experimental. Apparently, it's seldom two BB albums sound alike, and they come out more frequently than most zines we know! DD (71:15 CD * Vetco Records, U.S.A.) "Songs For The Longhaired Suns"... another very mixed bag from these multi-talented troupers, medieval folky, rhythmic avant garde, pure sound theatre, the incredible voice of Gwenivere on a few tracks (like Cher, really good), easy country blues, kitsche boogie, R&B, and a... er... partridge in a pear tree! Nuff said. U.S.A. \$12 or £7.41, Elsewhere - £8.65, via M&E Distro Direct.

Blacklight Braille were simply one of those bands that had to be included in a collection like this, absolutely unique. The sheer will it must have taken to make a prolific co-operative of some three dozen musicians work so well, even with their inspirational septuagenarian talisman at the helm! I interviewed Owen about five years ago for our website, via his good lady friend, Anne Pinnau, check it out, I'm sure you'll find it a fascinating read. I caught up with Anne again just recently to find what he's up to now...



Owen at his 85th birthday party... and THAT was a few years ago!
Photo by Eric R. Greiner

"Owen retired from his day job in the mid 1990's. Since his 'retirement' he has kept active reading, writing and enjoying music of all genres. Since he has never owned a TV, he listens to the radio a lot, especially the BBC. Occasionally he goes out with friends and listens to

live music or participates in a drumming circle. He has travelled to Europe a couple of times, visiting Ireland, Scotland, London and Spain. He was very happy to have found his ancestors grave sites. He took a cruise a few years ago to Russia, Denmark, Estonia, Latvia, and Lithuania. He has also gone to Maryland to visit relatives and New York City to see Leonard Cohen at Radio City Music Hall.

Many of the members of Blacklight Braille were also in a band called Bitter Blood Street Theater. And while neither band is currently active, Bitter Blood Street Theater played a reunion concert at the annual Cincinnati Blues Fest in 2009.

Since retiring, Owen has written numerous books, short stories, poetry and 13 books chronicling the life of King Arthur, his favorite subject. While Owen does not have an up and running website, one is under construction. He would love to get his books and music CD's into the hands of all that are interested. He just turned 91 in March and he would love to hear from you!"

LINKS:

E-mail: owenknight28@gmail.com

Facebook: <https://www.facebook.com/owen.knight28>

Interview: <http://www.mickmagic.net/Owen%20Knight.htm>

9: GURUS OF THE NEW MILLENNIUM (Gillingham, Kent, UK)

- 01 In Our Time (4:10)
- 02 Freedom (7:22)
- 03 I Can Feel It (6:31)
- 04 Higher Than I (7:13)

Tracks 1 & 2 are from "Gurus Of The New Millennium" (M&E 444), 3 from "UWU Audiozine - New Year 2001" (M&E 574) and 4 from "Gurus Of The New Millennium II" (M&E 553).

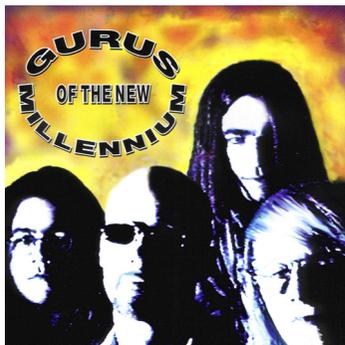
T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)**

RELEASE OF THE SEASON

"Gurus Of The New Millennium" (M&E 444)
***½

Some very tight competition for top spot on the new releases list this time, Pornorphans and Sleepy People were right up there with them, but there has to be a winner, and this is most certainly it! The sounds of the fairground open the album, thus a psychedelic journey begins, but that hardly says it all, trust me. A good metal hook riff, acoustic guitar and breathe-easy vocal, kinda funky psyche with a strong sense of the 60s and a lively 90s beat. Add lots of psyche wah-wah guitar and some cool-as-fuck leadwork, it's a heady mixture! Lovely stuff with great basslines that truly underline the music. It's like a celebration of psychedelic music, elements of so many classic bands... Traffic, Jefferson Airplane, Deep Purple (not the Donny & Marie song), Cream, Pink Floyd, Kula Shaker... all blended together with pure craftsmanship. Some good tight vocal harmonies, the kind that made the Blue Oyster Cult famous, great drums, good production, memorable tunes. There's plenty for 70s heads in here too (as well as 60s, 80s and 90s psycheheads!), there's nooks and crannies that recall the fine progressive dramas of The Moody Blues, the gentle full sounds of The Byrds, the great power of The Doors. Shit, they are bloody good, fine musicians and good vocals to boot. And they shift gear regularly enough to create a great flow and variety all at once, from Wishbone Ash folk-electric touches to funky Isaac Hayes meets Edgar Winter, add a smattering of Vincent Crane organ and top off with Greg Lake vocals... whew! Yeah, we like this, soooooo groovy! Also available on CD via M&E Distro Direct: UK - £12, oh, same price everywhere, now I look at it. A worthwhile investment, yup.



At no. 9 in our countdown, 16th overall, come Kent's finest and one of my own personal favourites, Gurus Of The New Millennium. So what followed those heady years? Who better to ask than singer and guitarist, Glenn Barnes...

"Jim Riley runs Ranscombe studios in Rochester these days, Vern Hampton plays with Andy White on occasions and I am a pro musician living in Cyprus. I have my own recording set-up here as I'm still writing and recording, can't leave it alone. I've done three albums since the Gurus, will have some hits one day, ha! I don't know what Stuart Cunningham is up to these days though. The Gurus final gig with the original line-up was a fund raiser for the Jade crossing in Maidstone, I think summer of 2003. I'm afraid I don't have any decent photo to send you, as with all my past exploits, things get lost. Just to say, it was a fantastic period in my musical life; we all had a great time making the music that we wanted. We were smashed a lot of the time on various things, but hey, that's Rock n Roll, we couldn't have made the sounds we did if we were straight all the time, no damage done, except possibly to our livers!"

8: THE INVISIBLE BAND (Balham, London, UK)

- 01 This One (15:43)
- 02 Mello-Sun (6:05)
- 03 Bongo Man (5:14)

Track 1 is from "Occam's Razor" (M&E 164), tracks 2 & 3 from "13" (M&E 162).

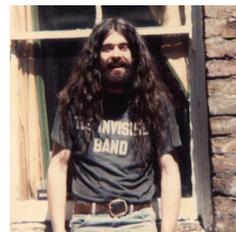


At no. 8 and 14th overall is one Rory Cargill, aka Alazarin Mobius, one man band extraordinaire...

THE REPRINT :

From The Catty Log (1993)

That's enough of France and Italy... let's go somewhere REALLY exotic... Balham, London SW17, gateway to the south. This is the turf of Rory Cargill, aka The Invisible Band, well known in the trade for giving 5 hour live performances and having to be napalmed before he'll leave the stage. Such is Rory's enthusiasm for his music, and I should add, mine too. The planetary landscapes and cosmic artwork on the inlays give you the first clues that you'll be leaving the solar system when these tapes hit ya deck. OOH, spaceman! Rory is a simply amazing muzo, makes great use of sequencers and all that technological stuff too, the ultimate one man band. Prolific dude, around two dozen (24 for foreigners) albums produced so far, and he's kindly provided us with some great samples. I've even had to buy some more sticky stars, think I'll be using rather a lot here... we have lift-off...



"Occam's Razor" (M&E 164)



Yeah, if you wanna check out this band, here's the place to start, the newest of the albums we have here on M&E, Occam's Razor. Now I have to admit that Steve Hillage's "Fish Rising" is one of my all time fave albums, so it's no wonder I go for this stuff. Rory has the same speed and fluency, the same great use of echo. This is like Hillage and ELP jam on Hawkwind bass riffs and more. A lot more varied than Rory's earlier outings too, chunkier sequencers, sounding like glockenspiels and xylophones at times, but man do they move! I bet this guy's fingers are covered in blisters. Yo! If ya love Hillage and Gong and the Ozrics and all that wonderful stuff, this'll be a great new discovery for ya.

Right: Rory Cargill /Alazarin Mobius, still going strong...

Things have changed a lot since then, I asked Rory to bring us up to date...

"Still active and occasionally known as The Interplanetary Liberation Front. 1985/6 was a year as a full live band featuring myself on guitar & keyboards, Julia Fulcher on vocals, John Dent on drums and Nina Watson on bass. Fun times! 1986-88 were the home tape years using simple multi-tracking. 1988-96 found me busking in London with an electric guitar, synth and beatbox. 1996-2007 were home studio years writing and recording lots of music, until the great lost tapes disaster of 2007, when I discovered that I'd lost most of the master recordings for the previous 20 years work through corrupted archives.

2007 was also the year I started doing live music shows in Second Life using the few undamaged recordings I had to create backing tracks. This project took on a life of its own and grew to become a virtual band featuring myself (now as Alazarin Mobius) on guitar & keyboards, Alien Sun on keyboards, Walla San Grommet on bass with Cakes Kipling and Wootjan-Oo playing drums. I now do three shows a week in Second Life, which are live streamed on YouTube and Facebook, and also have 17 albums available for sale on our Bandcamp page."

LINK: <http://www.alazarinmobius.co.uk>





7: EARTH (Neu Isenberg, Germany)

- 01 Abschied (4:27)
- 02 Ausgeklinkt (2:26)
- 03 Dein Zu Sein (6:15)
- 04 The God Machine (5:14)
- 05 Killed And Buried (6:06)

Tracks 1-3 are from "Schlaflos" (M&E 484), 4 & 5 from "The God Machine" (M&E 552). You'll also find the title track of "Schlaflos" on the compilation CD that comes with "The UWU Collection" (M&E 25-01).

Exciting, isn't it? We're up to no. 7 now, and our overall 12th best selling band, the mighty Earth...

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 13 No. 2 (Rise 1999)**

"Schlaflos" (M&E 484 / also available on CD) *½

While I still have a bit of difficulty getting used to the idea of vocals on an Earth album, I have to admit that it really does add a whole new dimension to Wolfgang Erdmann's classy guitar rock sound. On the whole, it works, no doubt about it. The voxer in question is Arne, Wolfgang's compatriot from Die Traktor, the band he plays with (along with Carsten "Mr. Ebu" Olbrich). This is quite a different vocal style to Die Traktor's punkier one, but Arne acquits himself quite well, only really running into trouble when he tries doing a number in English. Fortunately, that's only one track! There's all the usual Earth ingredients here; varying tempos, progressive elements, hints of spacerock, gothic, hard metal, but the whole thing is getting better and better as Wolfie gets more and more adventurous. I'd swear he'd been having guitar lessons too... well, if I didn't already know that he doesn't need them! This album marks a significant step

in Earth's evolution, takes it further from that U.F.O. meets Focus sound he's become well known for. Gothic space rap on grinding chuggarama guitar, oodles of heavy drums, flangers on overdrive, tracks that smoke like Deep Purple at their fireballin' best. Although there's only one old style Earth instrumental track, this album is much more likely to win Wolfie new fans than lose him old ones. The title means something like "sleepless", and that rather sums up the music, wakey wakey!

I'm still waiting on a promised response to my update info request, and the clock runs out here, unfortunately. I know Wolfgang was seriously ill for a lengthy time, but seems to be on a gradual road to recovery now. We naturally wish him all the very best for the future.

6: INTO THE ABYSS (Darmstadt, Germany)



- 01 Just Another Voice... (9:23)
- 02 The Eternal Heat (7:46)
- 03/04 The Cyclotron / Psychopompe (6:59)

Track 1 is from "Martyrium" (M&E 202), 2 from "The Feathered Snake" (M&E 317) and 3/4 from "Cosmogonia" (M&E 472). You'll also find "Lunar Drive" on the CD that comes with "The UWU Collection" (M&E 25-01).



No. 6 in our countdown and our 11th overall best selling band, another great personal fave of mine, the gothic glory that is Into The Abyss. The band's singer / guitarist, Janis Kalifatidis (he's Greek really, it's not a girl's name in Greece), came to visit us at our old place in Frimley once, did nothing but moan about the cold. It's a girl's name in Frimley... ;-)

T H E R E P R I N T :

From The Catty Log (1993)

Getting bored with the same old scenery? Okay, we'll travel to Germany instead, Darmstadt, home of our buddy with the very long name, Yanis Kalifatidis. Yes, I did say Germany, but Yanis is Greek, they get everywhere, don't they? I mean, have you ever been to a town that hasn't got a restaurant called The Athena Taverna? Camberley has one, it's run by Iraqis. Logical. Yanis is a friend of Mike Pougounas, from the famed Greek goth band, Flowers Of Romance, and 'twas Mike who suggested he make contact with us. He introduced his band, Into The Abyss, as a "gothic doom" band, but then sent a photo that wasn't taken in a graveyard and in which none of the band wore sunglasses. Hey, something was not quite right here. As it turned out, Yanis' description of the band was woefully inadequate, they are so much more than just another gruffie outfit. They even wrote me a special birthday song and sent me some marzipan choccy, and I would like to state categorically that this is NOT why they get a brilliant review. Honest, guv'nor. Yanis is even going to find out why all Greek names finish with an S for me. I was curious. Bet I get millions of letters now from Greeks whose names finish with a U instead. Someone once said to me, "beware of Greeks bearing gifts." So I told them to fuck off. I'm glad I did that, coz this is one of the best tapes in the M&E Catty Log...

RELEASE OF THE SEASON
"Martyrium" (M&E 202)



Okay, there is a gothic influence here, but not the four testicled vocals or the gloomy stuff that sounds like Leonard Cohen on barbs... this is so much brighter and alive. A touch of the Flowers Of Romance in there too, nicely picked electric guitars, multitudes of notes augmenting the sound beautifully. Progressive rock, I think that would be a

much more apt pigeonhole, hints of the golden age of Genesis (before they went bald and got round to playing music for your mum and dad), early Uriah Heep, circa "The Magician's Birthday", even a hint of Marillion. The guitar work is marvellous, fills the sound. Now and again you get creepy elements with an eerily played violin, in the classic style of Darryl Way, like the glorious Curved Air. The vocals hint (must stop using that word) at Ziggy era Bowie, Jim Kerr too, and maybe just the smallest touch of Robert Smith? Acoustic guitars too, fantastic use of discordant harmony, a touch of metal breaks through now and again, epic stuff. The vocals have true character, the whole balance is quite inspired, everything, a masterpiece.



After the Into The Abyss years and playing London without telling me, Janis / Yanis started spelling his name Iannis and returned to Athens, where in 2010, he formed the band Penny Dreadful. Two albums to date, both on CD and vinyl.

LINK: <https://www.facebook.com/pennydreadfulathens/>

5: T.M.R. / THE THAMESMEAD ROLLERS (Plumstead, London, UK)

- 01 Wasted (4:20)
- 02 Power To Blind (4:11)
- 03 Too Many Years (7:49)
- 04 Armegedddon Time (5:57)

All tracks are from "Ghosts" (M&E 337). You'll also find "Sister Jodi" on the CD that comes with "The UWU Collection" (M&E 25-01).

At no. 5 in our countdown and our 10th best selling band overall are The Thamesmead Rollers, whose drive and enthusiasm overcame an almost complete lack of talent! Okay, but seriously though, the piss-taking era is long gone, this lot earned their underground stripes a long time ago...

T H E R E P R I N T :

**From Music & Elsewhere News
(Rise 1996 Special Edition)
"Ghosts" (M&E 337) *****

Plumstead's finest, The Thamesmead Rollers, return in a new incarnation, TMR! But don't expect them to sound anything like you remember them sounding, this is not the nostalgic 70's rock of old, this is 1996, trust me! This is the work of Rollers' mastermind, Marc Bell (lead vox and most instruments), plus the computer / sampling talents of The Blessing's Mike Westergaard. Sampled vocals from the other old Rollers, Derek Russell (a Charlton Athletic supporter) and Debbie Wakefield, are also in there, plus some from Andrea Thorn, self-styled riot girrrrl and editor of Making Music. Oh, and there's some guitar and synth samples from some space cadet called Mick Magic in there too. This is dance music, festie style, very psychee grooves form the basis for remixes you'd never recognise from the original tracks. Neil from Sons Of Selina was dead impressed with this, that should tell you



which side of the space sphere they're on now. The album opens with a psychee slowdancebeat, vox sample cuts (grungy, Alice Cooper with laryngitis), lead guitar, ambient dance with a nice piano interlude. There's a lot of creativity and thought gone into this album, it shows. Track two is spacesynth on a pounding beat, fuzz guitar hits like the latest dance craze on Mars, lovely bass line, like Astralasia on amphetamines with a slightly more commercial edge, achieved without sacrificing credibility. This is going out on a major CD release soon, I can see it being both an underground and a commercial hit, it's a crossover I didn't think anyone can pull off, but TMR might just have done it. This is not the kind of shite you normally pick up on Top Of The Pops (ooh ah, just a little bit, nice skirt but the song is shit!), trust me. Some jazzy bits, some avant garde vox, reminiscent of Can (I Want More). Nice Aboriginal opening on "Too Many Years", freaky, chicky-chicky hi-hat and the beat goes on. Some deep Portishead style bass graces a couple of tracks, experimental touches here and there, very inventive, from the more stylised psychedance through the space guitar and Hawkwind synth FX treatment. Have to admit, this album surprised me no end, I think Marc's

cracked it, this is the stuff he was MEANT to do, that is quite obvious now. Any other release batch, this would have walked it for release of the season... unlucky we found The Witches again when we did! Sorry, Marc! SPECIAL BONUS... the album is only a C60 normally, but all orders received in 1996 will get the special 90 minute M&E version. Bonus material includes the original demo version of "Too Many Years", plus the single edit of the final version of it. Yas also gets the single edit of "Julia", plus "Armageddon Time - The M&E Mega Mix"! This one is dead special, 10½ minutes of pure spacegroove, specially dedicated to Mark Jenkins... the mix includes analogue and digital distortion, bad tape splice edits, white noise, hiss, plus talking in the control room coz a live microphone was left on during mixdown, just the way Mark Jenkins would have done it. Only difference being... this one sounds good! Get the glue out!

Of course, Marc and TMR were already an integral part of MMATT history back in 1996, seeing as how we'd recorded "Creavolution" at his Brain Dead Studio and guested on eachother's projects. It was just an 8-track Fostex ¼" reel-to-reel in those days, twenty odd years later and it's a fully modern studio that Marc makes his living from, along with his TMR Records label. In 2018, he did the most amazing analogue remaster of the album, released on TMR as "Creavolution Reborn" (TMR CD8170), on which you can hear the extended "Armageddon Time (FAME Mega Mix)". Well, we'd always kinda regarded it as 'the unofficial 11th track' of the album, so now it's official. Yup, there's a long history between us, much of which was delved into when I interviewed Marc for The Magic Net back in 2014, sure you'll find that well worth a read. I also did 'An Online Chat With' him one evening during the "Creavolution



Reborn" launch event, which unfortunately fell on his birthday, and he was... er... 'celebrating' it. Rather a lot, as it turned out. And things got a bit confused, c'est la vie. But what of his much maligned music? Oh, it's not over till the fat lady sings; "The Thamesmead Rollers are currently recording new material at Brain Dead Studios," Marc tells us, "with plans for a new single in late 2019 and a full album in 2020!" And may God have mercy on our souls...

LINKS:

E-mail: marcbell386@btinternet.com

TMR Records: <http://www.nimbitmusic.com/tmrrecords>

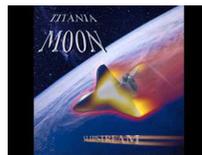
Interview: <http://www.mickmagic.net/Marc%20Bell.htm>

An Online Chat With:

<http://www.mickmagic.net/2018%20MMR%20Zone%202.htm>

4: TITANIA MOON (Ware, Hertfordshire, UK)

- 01 Slipstream (9:00)
- 02 Flight Simulator (5:09)
- 03 Saturn Storm (6:14)
- 04 Central Zone (6:31)



All tracks were released on the M&E cassette album, "Slipstream" (M&E 336). The album was later digitised and released on CD by the EMMA label, who kindly gave us permission to include them on this collection.

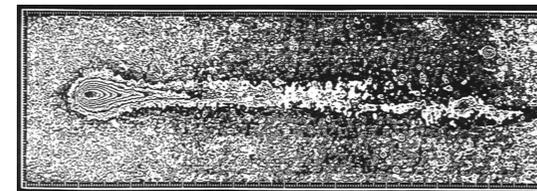
No. 4 in our countdown and our 7th best selling band was Titania Moon, the hugely popular retro electronic music duo of Mick Skinner (left in the picture) and Andy Ager. Tragically, Mick died a few years ago, whilst still a relatively young man. Sadly, all efforts to track down Andy have failed as well. But all is not lost, coz some of the last recordings they made were at Brain Dead Studios (where I had the pleasure of meeting the pair once), and Marc, who described them as "by far one of the best analogue synth bands in the UK", has made it his mission to make these available through TMR Records, all proceeds to charity.



T H E R E P R I N T :

From Music & Elsewhere News
(Rise 1996 Special Edition)
"Slipstream" (M&E 336) **

At last... a really good sequence based electronic band! All the way from sunny Hertfordshire come Mick and Andy. One of our supporters (cheers, Tone) had recommended them to us, then I bumped into them up at Brain Dead Studios one day, must be destiny that they end up on M&E then. They seem to share my taste in electronic music too, so expect a lot of bias in this review. They bring back memories of the golden age of Tangerine Dream (Phaedra / Rubycon), great sequences, swishy wind FX, brassy synth lines, lovely nostalgic 70's influenced sounds, all to the glory of the analogue synth and deep space. Some beautifully atmospheric pieces, space bells and bass pulses, nicely VCF shifted synthesizer tones, much texture and feel. Some interesting sequences, far from the 8 note repeat of the early CV/gate jobbies, no such limitations nowadays. Effective use of delay to augment the synth sounds too. My personal electronic heaven, love it.



3: STORMCLOUDS (Calne, Wiltshire, UK)



- 01 Psychotronic (1:43)
- 02 Lost In Space (2:01)
- 03 The Mushroom Men (1:43)
- 04 The Boy With X Ray Eyes (1:47)
- 05 Galaxina (2:13)
- 06 The 2 Dimensional Man (2:12)
- 07 The Day The Earth Stood Still (2:56)
- 08 He's Dead Jim (1:45)
- 09 The Creature From Galaxy X (2:28)
- 10 Santa Is A Spaceman (2:06)
- 11 Cosmic Christmas (3:01)

Tracks 1-9 are versions of songs that appeared on "Psychotronic" (M&E 125), 10 & 11 are versions of songs that appeared on "Christmas With Stormclouds" (M&E 331). All are taken from the CD "Not Of This Earth" (Elefant Records, ER-1040), and many thanks to Steve Lines for giving us the okay to do that.

And into the top 3 of our countdown we go, our 6th best selling band overall, the mighty Stormclouds...



SC: The First Generation - Louise Allen & Steve Lines

THE REPRINT :

From *The Catty Log* (1993)

Okay, little Earthlets, the adventure starts here... in the bad and lowdown world of Acid Tapes, nestling in Calne, Wiltshire. It's a great label with a big reputation, boasting around 100 releases to date, maybe with a leaning towards psychedelia, and lots and lots of stuff to interest us spacepeople. Steve Lines, the man behind it all, runs the whole thing on a non-profit basis, oh yeah, another crusader is Steve, also publishing a regular newsletter called Try Acid what tells yas all about the latest Acid Tapes releases (catty log numbers start with TAB... ooh, naughty!) and have lots of other snippets of interest to psycheheads. We phoned Steve up once, he seemed a little distraught, but then I guess he doesn't get to talk to real aliens every day, huh? Such is life. But he did do a nice compilation of Acid material, specially for M&E.



"Psychotronic" (M&E 125)

Ohh yeah... a three star tape... that's like a glue it in your tapedeck job! "If you're too old you'll be embarrassed, if you're too young you won't understand!" Right, a trip through them lovely psychotronic movies, dozens of film soundtrack excerpts link up these lovely twee bits of space kitsche psychepop. Louise has a great voice, sounds just like one of us Little Green Men In Bowler Hats too. Okay, girls don't wear bowler hats. Ya gets bouncy music, fuzz guitar, spacey sounds, The Revillos meet The B-52s in deep B-movie space, Noosha Fox makes love with Captain Kirk, Pinky & Perky on the Starship Enterprise. The whole concept of this masterpiece is terrific, it'll make you want to stick lots of knobs and dials on your bed's headboard and pretend it's your very own spaceship... trust me, I'm a spaceman! Specially remixed for M&E. Ta, Steve!

And all these years later, Steve is still hard at it, running Rainfall Records & Books, a talented artist to boot, I'll really have to beg him to do a MMATT cover one of these days. Meanwhile, bring us up to date, Mr. Lines...

"Since the days of our M&E releases we've released several albums: Not Of This Earth, Nightmares In The Sky, Sleep No More, Shadowqueen, The Darkest Hour and Waiting For Oblivion; with three different vocalists (Louise Allen, Melanie Townsend and Heather Carmen). We also appeared on tribute albums to Marc Bolan and Galaxie 500. I've also released albums with The Doctor's Pond (The Doctor's Pond and Swamp Sickness) and The Ungrateful Dead (Black Snakes & Rats, Ain't Got No Whiskey and The Nightmare Influence). I also produced the two themed compilation albums Strange Aeons and The King In Yellow. I am currently working on a new line up of The Doctor's Pond and recording music with my son, Matt Woodward, under the name Blackwater."

2: THE CONSPIRACY (Plymouth, Devon, UK)



- 01 Ghost (5:36)
- 02 Blue Angel Agenda (4:13)
- 03 Poison Crawl (3:44)
- 04 Sword Of Damocles (10:00)

All tracks are from "Sword Of Damocles / The Ghost EP" (M&E 588 Special Edition).

At no. 2 and our 5th best seller overall come The Conspiracy, who didn't get off to the best of starts on M&E, but man did they come good in the end. I couldn't find the review for the May 2003 special edition these tracks come from, but I did find the Catty Log article which included reviews for their first two tape releases on the label, neither of which sold a solitary copy! Hey, guys, aren't you pleased now that you didn't just throw in the towel!



Vintage Conspiracy at Brain Dead Studios, London

T H E R E P R I N T :
From The Catty Log (1993)

Every time I think of Plymouth, I think of that Monty Python sketch; "I bling news flom Prymouth." But it's also the south coast base of The Conspiracy, aka Duncan Pope and his friend, Craig something. Duncan is absolutely brimming with enthusiasm, we think he's on amphetamines, just can't stop him writing letters, so we thought we'd release some of his music so he would leave us alone. It worked. We have two tapes from this up and coming indie pop outfit, one presenting a more general view, the other slightly more pop orientated, and that's the real strength of the band.

"The Inside: Story!" (M&E 153)

"Pop!" (M&E 156)

I'll do these two together coz there's not much to choose between them really, and both albums have a few songs in common. They have at least three tracks that show their real potential, and they deserve success coz they put a lot of effort into promoting themselves. We tried boarding up our mailbox but they still got through. "She's So Fine" is like gentle 60s pop with a hint of Manfred Mann, great tune and a dry vocal that blends great with it. "Bing Crosby" is real punky psyche pop

with a fine hookline, and "Liars In Love" is how good The Housemartins should have been, stylish, intelligent and witty stuff for sure. The band play with a lot of other styles throughout their tapes too, including the silly space song, "Captain Largactyl". Yeah, there's a lot of promise here, I think we can expect to hear a lot more from this lot in the coming years. Provided they stop murdering Beatles songs!

I interviewed Duncan Pope and Dave Bell for The Magic Net about six years ago, so that should be a good source of further information. Then, twenty-six years on from his first M&E release, I asked Duncan to give us something of a catch-up to where they are now...

"Ok..." he starts, "here goes!!! We began in the late 1980s and have never stopped making albums. Highlights created by Dave Bell and myself post-M&E include: Caged (Gallipoli 2006), Predator (TMR 2018) and an in-depth Anthology 1992-2005 (TMR 2018). Marc Bell at TMR has remastered and released all the best recordings made since the new millennium, and he will collaborate with TC to release the forthcoming double album, Apple Zapple!!!, in 2020.... I'm also writer/singer of Little Bohemia, a group based in Plymouth (band page on Facebook/music on Soundcloud). I'm also vaguely seeking a publisher for my best poems/lyrics written since 1980.... anyone out there? TC also have a band page on Facebook and music on Soundcloud."

LINKS:

E-mail duncanpope@sky.com

Interview: <http://www.mickmagic.net/Conspiracy%201.htm>



Meeting Mr. Pope - Plymouth 2011 / Blackpool 2018

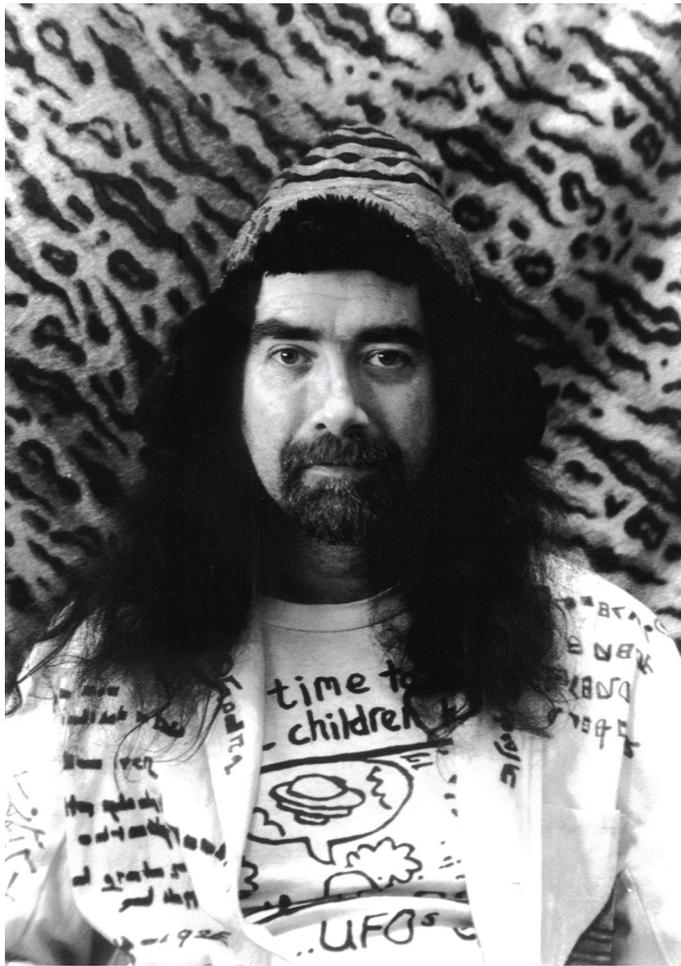
1: STEVE ANDREWS
(Ely, Cardiff, Wales)

- 01 Jungle Love (3:39)
- 02 Real Love And Communication (4:52)
- 03 Raga Rock (3:07)
- 04 Priest Of The Venusians (3:49)
- 05 Citizen Of Earth (3:28)
- 06 Sound Of One (5:16)

Tracks 1-3 were released on the M&E cassette, "Dive In Deep" (M&E 296), which was later digitised and released on CD by DMMG Records, from whence these recordings are taken, our undying gratitude to Alan Millar for that. Tracks 4-6 were released on the M&E cassette, "From Venus With Love" (M&E 359), but were also later digitised and appeared on Steve's self-released mp3.com CDR, "Best Of The Bard", from whence we've taken them. Cheers, Steve. You'll also find a nice tekky dancey version of "Real Love And Communication" (featuring the late and lamented Ned Zero) on the CD that comes with "The UWU Collection" (M&E 25-01).

And da-da, we're at no. 1, and our 3rd best selling artist overall, The Bard Of Ely himself, Steve Andrews! So who was above him? Well, no. 2 were Sons Of Selina (also Welsh, coincidentally), who were featured on the aforementioned "UWU Collection", and top, oh, I really couldn't say, modesty forbids. Then again, it was our label! But Steve, 3rd overall, that makes me sometimes feel a little daft, coz I rejected "Dive In Deep" when he first sent it to us! Seriously, and here's my original notes to prove it...

EMO STEVE ANDREWS: DYLAN! TRACK II IS CANNED HEAT, RUMBLY GUIT, HARMONICA, STEVE MILLER. THEN MORE FOLKY SONGS. THEN 2-TONE!? DON'T GO MUCH ON VOX THO. GOOD LYRICS THOUGH. DILLY DRAMA / KINSMAN MCCOY TYPE POP TOO. GOOD SOUND + PRESENTATION, BUT NOT UL. **REJECT** REC: OBSCURE DELIGHT



T H E R E P R I N T :

From Music & Elsewhere: The Newszine (Rise 1995)

"Dive In Deep" (M&E 296) *

Well, I'll be honest, I've had to eat some humble pie on this album. Ya see, I rejected this one about a year ago... and I've had to sit back and watch it become an underground classic. Oops! So I wrote to Steve and begged his forgiveness, coz I can deprive you of it no longer. And watch out for its vinyl release in the coming months too (okay, okay, we all make mistakes)! How to describe Steve Andrews? Well, he's a druid, a personal friend of King Arthur, so what can ya say? An old

hippy having a good time? That's just part of it, rest assured, coz there's a serious message in Steve's music, and it's a nice one. From festival singalongs (bring back Woodstock!), through some tongue in cheek Steve Miller style rock, fun with folk guitar and a penny whistle, lots of "hoi"s (remember Reparata's "Shoes"?), the great festie ska of "Real Love And Communication", reach for the patchouli oil, get your old lovebeads out from that box on top of the wardrobe! And see if you can say "transcendentally entranced" ten times very fast! You get hints of Bowie's "Ziggy" era (the quieter stuff), Rolling Stones guitar licks, Donovan's harmonica, kazoo busking music and the classic Welsh love song, "Sheep". A fun album for old hippies of ALL ages!

What can you say about Steve Andrews? They threw away the mould when they made him, he truly is one of a kind. A monument to self belief, determination and following the dream. And he'll never give up, as he puts it himself; "I am an OAP but still trying for my 'big break'!" I sometimes don't think he realises just how well known he already is! He has lead, as the title of his autobiography suggests, "a life of high strangeness", and I've met the guy, he's the real deal, trust me. I interviewed him for The Magic Net back in 2013, fascinating read, I promise you. I asked him about his career highlights since the M&E days...

"Played Glastonbury Festival several times and was an MC for the Avalon Stage in 2002 and 2003. Also performed at the Green Man Festival in 2003 and 2004 and was included on the Green Man Festival CD. More recently in 2017, I was a finalist in the Cardiff Music Awards Best Solo Act category. Since then I have been working with Jayce Lewis as my producer at his Northstone Studios and have a CD and digital album entitled 'Songs Of The Now And Then', with 10 of my songs produced by Jayce. Award-winning artist Sam Hayles, who has worked for Skindred, designed the artwork for the cover and 8-page booklet. One of the tracks - Where Does All The Plastic Go? - has had over



The green-bearded Bard Of Ely at Northstone Studios in Wales this year, recording material for his new album, "Songs Of The Now And Then", produced by Jayce Lewis

18,100 views for the video on Facebook and is being promoted in Italy by well-known radio host Filippo Solibello on his tour publicising his new book 'SPAM: Stop Plastica A Mare' ('Stop Plastic In The Sea'). I am currently promoting the new album, which is available on CD or download via Bandcamp."

LINKS:

Main Website: <https://www.bardofely.org>

Interview: <http://www.mickmagic.net/Steve%20Andrews.htm>



2: LIFE, THE UNDERGROUND AND EVERYTHING



By the middle of 1994, we were way past the 250 release mark and The Catty Log was growing rapidly. In those days, it was a case of photocopying it all out on paper and mailing it, which was starting to prove quite expensive, so I was desperate for a cheap and effective way of showing what we were all about. Thus was born the precursor of our M&E Showcase series, "Life, The

Underground And Everything" (MMATT 42), my personal choice of the best bands and artistes we had released to date.

In keeping with the concept of the original release, that's exactly what this section will be, featuring solely winners of our Release Of The Season, which was based on my choice of the best of each batch of releases. The first winner in 1992 was Lord Litter for his "Torn Between Temptations" album (M&E 012), previously featured on "The United World Underground Collection" (M&E 25-02). Probably worth mentioning he won it again nine years later for "Back To The Basic Downpayments - Special Edition" (M&E 571) too. The second winner was Axemaster for their smoking "5 Demons (Imperative Is Their Demise)" tape (M&E 086), one of our few forays into heavy metal. Unfortunately, they couldn't be included due to contractual reasons, they've become quite a big band since those early days. So we shall be starting in December 1992 with Sabotage and going right through to our final batch of releases in May 2003, which had the accolade shared between Glass (whose "Glass Planet" was also featured previously on "The UWU Collection") and Shay. When you're sitting comfortably...

December 1992 SABOTAGE (Dreieich, Germany)



- 01 Where 2.1 (3:50)
- 02 Slavery (4:19)
- 03 En Ordre (4:36)
- 04 Je T'Aime (3:20)
- 05 Le Triangle Noir (Nein-Oh-Nein-Mix) (5:07)
- 06 Banale (3:33)

All tracks are versions / remixes of material that was included on "Sabotape Special" (M&E 143). Track 1 is taken from the CD "Outbreakers II" (Ebus Music, EM 031), tracks 2-6 from the CD "Tumulte" (Danse Macabre, KROK 85 CD). Many thanks to Carsten 'Herr Ebu' Olbrich and Marc Werner for giving us the okay to use them.

Now, I'm not going to start each of these off by telling you why I chose them as Release Of The Season, coz frankly, it'll be pretty damned obvious from the original reviews I wrote way back when. Here comes the first...

T H E R E P R I N T :

From The Catty Log (1993)

Oh, be still my pounding heart... to Germany, the city of Dreieich, and my heartthrob, Isabelle Gernand and her band Sabotage. Sabotage are something of an experience, Isabelle kindly sent me some video extracts of the bands various promos... oh wow... on stage they are backed up with high tech video projectors, snappy computerised imagery that adds another dimension to the already outstanding music. The studio video jobs are incredible too, some marvellous ideas and Isabelle looking as stunning as ever... bet she's gone a lovely shade of scarlet reading this! Sorry, honey! Oh

yeah, mark my words, Sabotage are gonna be big, I'm sure of it, and they deserve it, trust me...



"Sabotape" (M&E 143)

Our three star "glue it in ya tapedeck" rating just isn't enough for this one... this actually got the highest score on the M&E label from my review notes, it's the most played M&E tape in Mmattland, so I'd better try to tell you a bit about it, huh? After starting like a rather conventional dance record, the album takes off into other spheres, fantastic music, multi lingual vocals. While the guys chant something foreign, Isabelle's gorgeous voice cries "you're mine" over the top. Oh, take me, take me! When she gets into French the effect is even more devastating. A slow thudding beat with beautiful synth lines, like Ultravox at their most melodic, Isabelle playing diva like a French Siouxsie at times. Then you get real pounders with the classic Moroder sequencer patterns and breathy ooh-la-la singing, fine floating melody lines and brilliant beats. I think I've finally found heaven... the best.



Beyond Music & Elsewhere...

"Sabotage-QCQC founded in the late 80ies/early 90ies, as you know, and we went on tour pretty much until 1999 – then our daughter Lena Sophie was born and I had better things to do, hahaha. I was on stage until pregnant in the 5th month, but then took a rest. Back to music a while later with our new project, which we called NUDE, and we supported Front 242 on some of their European tour dates, because they kind of 'borrowed' our drummer at that time for their live shows. Since then co-operations with many musicians around the world, including our friends from KMFD, who partly live in Hamburg now, a Swedish rapper called Tweedy, who now successfully works as a presenter for Roland music, and many more. Some of our songs were chosen for a movie a couple of years ago, which we were very proud of, "Das Leben Ist Nichts Für Feiglinge" ("Life Is Not For Cowards", 2012), and we played some really cool festivals, including "Nature One" and "Rave on Snow", which was great fun. As we are not actively doing live shows right now, we do not offer a webpage, but you can find us on Facebook. Many greetings and thanks for all your hard work doing this! Xo

Isabelle & Marc"

LINKS: YouTube Channel (NUDE): <https://www.youtube.com/channel/UCvUYScwmOSrzxzxGmKZfgoQ>

Interview: [http://www.mickmagic.net/Isabelle%20Gernand%20\(1\).htm](http://www.mickmagic.net/Isabelle%20Gernand%20(1).htm)



January 1994

COMMUNICATION UNION (Cleveland, Ohio, U.S.A.)

- 01 Eroica (4:44)
- 02 American Night (8:08)
- 03 Sun Dance (8:34)
- 04 Wolf Chase (3:16)

All tracks are from "Symphony # 1: Where Land Meets Water" (M&E 249)

T H E R E P R I N T :

**From The Music & Elsewhere News
(Winter 1994)**

A brand new discovery for us M&E folks, and a very welcome one too. Seems that Sosumi are not the only people making wild music in Cleveland, Ohio, U.S.A.! It started with a transatlantic phone call from a lady named Susan Mumper. Since her name is our Tilly's favourite hobby (you know, mumping), we figured she had to be worth listening to. Smart move, Magic. She told us of Communication Union, a musical project aiming to defy stereotypes, language, borders, notions of what the modern symphony is and what music itself is. Okay, she had our attention. She went on to tell us that there are "things" in the music that would relax us while heightening our senses. Oh yeah? Music that would manipulate our emotions? Pull the other one! We were still smirking with cynical glee when the CD arrived a couple of weeks later... so tongue firmly in cheek... we played it. Um... maybe we shouldn't have been so cynical... "things" are undoubtedly there... but would you have believed it? Do you???????

"Symphony No. 1: Where
Land Meets Water" (M&E 249)



Strange. I had the volume quite high, the eerie synths hovered out from the speakers, and I was on nothing stronger



than caffeine and nicotine. The cat was spooked, she'd been asleep on the fireside rug... then as the sound started, her eyes opened and she sat up, fixing her stare first at one speaker, then the other. An atmosphere like vintage Tangerine Dream builds, a pulsing analogue synth brings a sense of disembodied rhythm into the proceedings. The cat was seriously spooked now, looking nervously around the room. Electro avant garde neo-classical, Vangelis meets Tchaikovsky, shades of Tomita, but somehow more disturbing, okay, so it does seem to heighten senses, I concede the point. Some Del Dettmar Hawksynth FX take us forward... man, this is a very professional recording, you could be listening to Edgar Froese if it wasn't for the odd classical style, if avant garde, melody lines. Rumbling bass notes, echoed overlay, strange notes and phrases come and go. Something in the background disturbs me again, like voices in distress, but what magnificent use of stereo too. We move on into heavy synths with something that sounds like suppressed

demonic ramblings behind it, subtly, like music from "The Omen", echoed xylophone sounds and panned processed chatter spook the cat yet again, she hasn't slept a wink through this. And on through distorted synths and neo-classical phrases, Red Indian chants and elektroid chamber music, solar winds and mysterious atmospheres. This isn't so much like listening to an album, it feels more like going on a journey, and you somehow feel a little different on your return. Whew.

Beyond Music & Elsewhere...



“Since The inception of the Communication Union project in 1991 and the subsequent album, ‘Symphony #1: Where Land Meets Water’, my bandmate Jason Jones and I have been working on different projects. He does sound design and is also involved in music education. As for me, I have stayed closer to my roots and am still in subconscious electronic music. Although I have created a lot of music, my favorites are the vocalist Pete Hartney collaborations, known as “ Silence of Descent”. It's great you are putting this project together, Mick, it will mean so much to so many, including me. All the best to you and your family. Blaine Jones C.U.”

LINKS:

Blaine's e-mail is beondthehaze@gmail.com

Jason's website is <http://www.jasonjonessounddesign.com>



July 1994

DAVE MUNKHOFF (Cocoa, Florida, U.S.A.)

- 01 Back 2 Back (2:04)
- 02 Gone With The Wind (2:38)
- 03 Sabrina (4:12)
- 04 The Flapper (0:46)
- 05 Out Of Bounds (3:12)
- 06 Blue Ridge (2:59)
- 07 Arabian Knights (3:06)
- 08 The Promise (3:17)
- 09 In The Red (2:13)

dave
MUNKHOFF



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All tracks are from "In The Red" (M&E 264)

NB: Post Catty Log, from M&E 256 (April 1994), a new star rating system came in to force, up to a maximum of 5 stars instead of the original three, and no more big red ones!

T H E R E P R I N T :

From the Music & Elsewhere Newsletter
(Summer 1994)

"In The Red" (M&E 264) ***

Whew... this one smokes! Dave Munkhoff is a serious guitar virtuoso, probably one of the best guitarists I've heard in my life, up there with Jimmy Page, Steve Vai, Clapton and other such luminaries. Man, I wish I could play like that. If you like excellent guitar playing, you'll love this album. Lead lined rock instrumentals, the Brian May comparison will be obvious on some, oh yeah, and Jan Akkerman (remember Focus?) too. Through metal with blistering solos (well, it's all solos, it's a guitar album!), bluesy rock a-la Gary Moore, little tongue in cheek stylised medieval number at one point(!?), electric Charleston, Hillagey psyche rock, some stylish laments... shit, this guy can really play. A definite guitar freaks album, absolutely perfect stuff for posing in front of the wardrobe mirror when nobody else is around. Not good, EXCELLENT!

Beyond Music & Elsewhere...

“Hi Mick, I'm sorry for putting you off. I've been trying to come up with something of interest for the booklet but I'm totally dry. I'm still selling music on CD Baby, but these days I don't even pick up a guitar anymore. My life is just working on my house and yard, playing with my power tools and flying my drone. I meant what I said to you a while back. I'm very grateful for you and Lord Litter giving me a fantastic outlet creating music. You were my internet. I still have my website with plenty of music and photos. Yours truly, Munk.”



Dave Munkhoff, modestly omitting some of the great names of rock & roll he's shared a stage with over the years...

LINK: <http://munkmusic.com>

October 1994 SIGIS BRUDER (Vienna, Austria)

- 01 Leftovers - What Is Left
- 02 Pain To Love
- 03 Red Light Flowers
- 04 Traurig
- 05 Fool's Hope

All tracks are from "Leftovers" (M&E 278), originally released on CD by Trost Records (TROST 027). My thanks to Andreas Höllering for making so many of Trost's excellent albums available to us for M&E release.

T H E R E P R I N T :

From the Music & Elsewhere Newsletter
(Autumn 1994)

"Leftovers" (M&E 278) ****

Oh wow... you know, once in a while, you find something that is just so damned incredible, you just have to play it again and again. This is the latest work of Sigi E, who has appeared solo on M&E before, but this is just something else again.

Listening to this album was a seriously moving experience, and the quality is great coz we've mastered it straight from the Trost CD (many thanks to Andreas for letting us have this one, we love you and want to have your baby). It's an emotional thing, Sigi is one of those people who cares deeply about the injustices of the world, and it comes through with such passion. Following an opening speech from a man, half in German, half in Serbo-Croat, you go into a speech by Malcolm X, condemning the American government...then freeze... the sample catches and loops on the words "cold blood", and thus is born the rhythmic background for the song. Over this, Sigi's haunting voice floats in, a deep folk quality to it, echoing the despair she sings about. Saxophone comes and goes, the "cold blood" loop remains throughout. It should be experimental... but somehow a coherent musical masterpiece develops from it all. On the second number, harmonised saxes go together to give the impression of an old harmonium, and Sigi's voice drops to Nico pitch to blend, like an experimental version of Clannad. On one track, you pick up a rock drum beat, then she sounds like Stevie Nicks, though with the soulful flexibility you would only normally expect from the most talented black singers. Next track she slides up to soprano range, kinda like a choirboy. She sails from Siouxsie to Kate Bush with such grace and ease, I would seriously have to rate her as one of the best singers I have heard in my life, she's in a league of her own. This album features some extremely imaginative songs, quirky, almost experimental in nature, but with haunting and cohesive melodies, rendering it one of the powerful albums I've heard. Even in the few foreign language bits (it's mainly in English), you never lose the feel of what it's about. From invention to passion, this album has it all, the release of the quarter, beyond any doubt.



Sigis Bruder: Klaus Filip & Sigi Ecker, live at Das Bach

Beyond Music & Elsewhere...

“Hi Mick, I am more into Free Radio than in music. But I'm a member of an improvising Orchestra called Gis-Orchestra (vocal, conducting), friendly, Sigi.”

“Hi Mick, me is still active as musician, and soundartist. My music is about sine waves, their appearance in time and at the threshold of perception, as well as their entanglement with acoustic instruments. As a soundartist, I am researching the interplay between sound and light. My software project 'ppool' is in use by improvising musicians all over the world. There are many projects I was involved in and I cannot tell which one is the most important for me, so I only can point you to my website. Hope you get in contact with Sigi, I cc her in this email. All the best, Klaus.”

“Dear Mick, well I've got a delay with reading my mails, cause I was busy last week at becoming 50...;-) Actually I am keen on music, but not in that way I did. Not so much front girl... music to me always was a kind of communication - to transport relevant topics. This I'm doing now with Radio-Talks. The emotional side stays more private. I've got a husband and two (adult) sons and a couple of friends and working-colleagues..... of course sometimes I miss the magic, but well....

So Free Radio is like community broadcasts. We have an

open access about 22 hours a day. About 2 hours we make productions out of our team. So the Infomagazin FROzine is a production from Monday to Friday with political and socio-political topics. Our focus is in topics which are underrepresented in commercial media, or in our special perspective about common topics.

I love the role of moderator - I am kind of not important, because I don't give the answers - on the other hand though, I'm asking, I am the composer of a production... so to me it's similar to making music in a way.... ways of communication! And of course it has to be Free Radio, cause everything else would be too close(d;-)

Yes and Gis Orchestra is a really cool thing as well. It's something quite different than I did before. Completely in the present moment. To sing just what is right now in me, you cannot repeat. It's unique. Is very special. It took me a while to get confident with conducting, but now I feel free to do it. That's cool. Well, I hope you can follow my English thoughts - long time ago, that I wrote something.....:-) best, Sigi.”

May 1995 COSMIC DANCE SOCIETY (Bremerhaven, Germany)

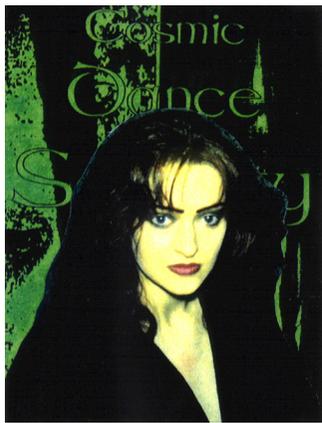
- 01 The Lionman (6:42)
- 02 Preoccupation Domination (6:05)
- 03 The Nest (5:13)
- 04 This IS A Love Song (5:51)

All tracks are from "Our Gods And Users" (M&E 297), remastered for this collection by Rasmi Nithokar, to whom we offer our undying gratitude. You'll also find "Guardian Angel" on the CD that comes with "The UWU Collection" (M&E 25-01)

T H E R E P R I N T :

From Music & Elsewhere: The Newszine (Rise 1995)

"Our Gods And Users" (M&E 297) ***
The pick of the bunch this time round comes from Germany's own Cosmic Dance



Society, who are rapidly becoming one of my fave bands, not least for the exquisite voice of Caroline Frerichs... just take a listen to "The Lionman", it'd make Kate Bush jealous. Yeah, Caroline certainly sounds a bit like our Kate at times, and she has the same fantastic range too, so stylish, and "The Lionman" is possibly one of the best underground tracks I've ever heard, so atmospheric and moving. But there's much more to CDS, and that's Rasmi, the other half of the equation, and extremely talented he is himself too, as is obvious when you explore the amazing variety of music the duo perform. The album opens with a strange rhythmic piece, driving regulated beat, much stereo imagery and electronic voices. Then "The Lionman", like listening to the soundtrack of a dream, the same obsessive attention to detail you'd only normally expect from the likes of Kate Bush. On through nightmares, sung by a lysergically inspired angel, trippy and ornate, elektro kitsche, like a psychedelic Eurythmics, fascinating lyrics, dark gothic wails, heavy guitar, most bands could only dream they could ever make music like this. By the end of side one, I'd been so captivated that my coffee was stone cold, that's a rarity, believe me. More hypnotic rhythms on side two, elektro pounders like a freaked out Sabotage on acid, pseudo orchestral melodramatis, processed samples, clever use of modern technology,

whilst never losing its feeling. This album throws down the gauntlet to us all, the hand that picks it up rocks the world. Can't recommend it enough, excellent.

Rasmi is still out there, but really bad at deadlines!!! ;-)

September 1995 SCROOGE (Vienna, Austria)

- 01 Hit The Pig (3:15)
- 02 Found A Flat (3:37)
- 03 Earthfake (5:37)
- 04 Without Any Trouble (3:54)
- 05 Happy What Else (7:12)

All tracks are from "Happy What Else" (M&E 315), originally released on CD by Trost Records (TR 049). I could never grovel enough to Andreas Höllering for all of the great music he gave us for M&E release. Thanks!

T H E R E P R I N T :

From Music & Elsewhere: The Newszine (Fall 1995)

"Happy What Else" (M&E 315) ***

A vast debt of gratitude to Trost, yet again. Not content with giving us the incredibly innovative Sigi Ecker, now they give us Scrooge. Thank you, Trost, we love you! The definite pick of the bunch this time round, wild and creative music, another band that's lost the rulebook, bless them! They hail from Vienna, Austria (doesn't everybody?), a basic four piece with vocals, violin, bass, guitar, accordion, piano, drums, plus guests providing cello, oboe and string bass. Wild line-up or what? So the album starts with quiet and odd piano... then BANG! The tempo and volume leap up suddenly and you make a dash for the volume control before the neighbours start banging on the walls. Hmmmn, it's like The Cardiacs meet Ring with violins and a highly unique female



voice, that of Regina Ausserwoger, and she has some real versatility in that voice too, I think I've just found another heroine. It jumps from offbeat and quirky to an ornate and gentle progressive feel, like Curved Air. Oh yes, this is one of them VERY original bands. And onwards we go, track two having a definitely bouncealong-a-Cardiacs beat to it, though topped with a lightly twee and sweet voice and lots of violin. Then ya gets The Cardiacs on reggae, sudden offbeat rhythm changes, and Regina's even been kind enough to sing in English for us, nice lady. Violin again... imagine Curved Air's "Vivaldi" with Cardiacs abrupt drumming? You're getting there. Oh that voice, I really like that voice. I'll have to send a copy of this to Sean Worrall, he'd never forgive me otherwise. Okay, I know I've already written a love letter to the singer, but she has such a charactered voice, what can I say? I cansay the music is totally mesmerising too, coz it is. The gentle violin makes it sound so Curved Air, the quirky nature makes it sound so Cardiacs, but add it all together and it sounds so Scrooge. Fly into a Slavonic folk dance, then go wild progressive, accordion and violin jazz it along at the Hot Club de Paris, little folky elements again, then this huge anthem that fills your mind, she sounds like Bjork now,

abrasively smooth, fast, slow, fast, X Ray Pop on seriously hallucinogenic drugs, Hot Club violin, Curved Air on jazz, the sweetest vocals, lots of violins, a gypsy dance... oh wow. C'est magnifique. Brilliant. Inspired. Wonderful. Wow!

Beyond Music & Elsewhere...

GC: Hi Mick, I have no further information or pictures....

I hope you can get along with what you have... see you

MM: You don't want to add a word about what you're up to these days?

GC: Actually I don't know what the others do

MM: Just yourself will be fine, if you want to, of course?

GC: I play sometimes with Bernhard Schnur and also with Orchester 33 1/3 Plz google that....thx

MM: Consider it done. Will keep you posted, all the best.

Drummer Günther Castanetti, filling in all the blanks... ;-)

January 1996

HOLLAND / SKIN / TUNNEL **(New York City, U.S.A.)**

01 Seething Deluxe (Excerpt) (5:09)

02 Cancer Vs. Clown (22:20)



Both tracks are from "Holland / Skin / Tunnel" (M&E 330). As the full version of "Seething Deluxe" ran around 31 1/2 minutes, it was too long to include on here whilst still keeping to the 'about 25 minutes (plus 10% max)' collection criteria, but way too good to be ignored, hence the excerpt.

T H E R E P R I N T :

From The Music & Elsewhere Newszine Update (Winter 1996)

"Holland / Skin / Tunnel" (M&E 330) ***

Okay, I'll freely admit that this may be an odd choice for our release of the season accolade, Stormclouds would have been a far more popular choice... but there's just something about this "music" that grabs me, honest! It hooked me first

time I heard it, it's grown on me since, but it's gonna be a long way from everyone's cup of tea, trust me. I know nothing about the band, or solo artist (?) responsible for it, save for he/she/they/it comes from New York City, U.S.A. Well, maybe. A certain Josh Marlowe from NY okayed the release, is he part of the band? Who knows? The music... er... did I say "music"??? A simple bass riff starts up all alone... then comes a distant hissing in the background... then WHAMMO!!! Fucking brain-jarring noize barrage hits ya straight between the ears, you start to bleed from orifices, the cat freaks and runs out of the room wailing pitifully. So ya sit there, frozen in your chair like a rabbit caught in headlamps on a dark night, and ya tries to figure out what the noize barrage is made up of... something looped... maybe... it keeps changing... subtle... but ever changing... it don't stay the same... not if you listen intently... control your revulsion... hey, concentrate! If you keep your head perfectly still, the sound works its way inside it, just like that annoying shutdown tone on the TV does, gets inside your head and rattles against your brain, scary... and that simple bass riff is still going, you can hear it sometimes through the building noize wall. Shit, what a total headfuck! A half hour track finally comes to an end. One idea, just one idea... and they get half an hour out of it... monotony... but why didn't I get bored??? Why didn't I leap for the off-switch??? I couldn't... I just had to keep listening. Right... side 2... hey, this is quite musical... bang-bang drumbeat, nippy little drumbeat at that, cool bass riff, like it, sorta teknopunk (er... is that what they call cyberpunk?), bright hi-hat... nice. Oh shit... what's that hissing noize??? AARRGGHH!!!! Here it comes again, noizewall II, the sequel, shit, is that a guitar deeply submerged or something??? I can't tell, blood's blocking up my ear canals. Who cares???

Not me, I can't move, frozen to the spot again, all that noize, looped, fed back, delightfully horrible, grows on you all the time, makes you wanna leap around and dance to the bang-bang beat and jump around and kill the people next door and anybody else that happens down your street, it's an aural lobotomy!!! Sheer genius, albeit twisted. The perfect album for gaining revenge on noisy neighbours... ha ha evil cackle...

October 1997 **ENDYMION** **(West Ham, London, UK)**

01 So Cold Inside My Heart (4:46)

02 Shadow Dancers (4:28)

03 Kiss Of Blood (3:57)

04 The Twilight Girl (3:31)

05 My Darkness (3:43)

06 Subterranean Dreamland (3:42)



Tracks 1-4 are from "Endymion" (M&E 415), tracks 5 & 6 are from the later M&E Special Edition of the album.

T H E R E P R I N T :

From The Music & Elsewhere Newsletter: Volume 11 No. 2 (Fall 1997)

"Endymion" (M&E 415) **½

The music of a decidedly attractive German young lady by the name of Barbarella Buchner, now residing in London in the UK, where she's been since 1984. She's played keyboards and sang backing vocals in a number of bands during her stay, probably the best known being that goth crew, Anno Lucis. But now, tis solo, and the "Release Of The Season" accolade may clue you into that being a wise move. Kitschegothicteknoidpop? Oh, I love making up these big words to describe music. But okay, they are meaningless, so I'll shut up and get on with the review. The album opens with symphonic gothic keyboards, the vocals breathe over in a sweetly Kate

Bush / Danielle Dax style, a kinda 60's tinge in the chorus and a very John Barry instrumental break. And that's just the opener! The second track is a mock-sinistre circusy feel song, very breathy vocal, very Dax, some stylish melodies in the musical arrangement too, well crafted. Then it's kitsche time, gothtek rhythm, robotic vox on tongue-in-cheek vampire lyrics; "My father used to own a castle... now he's a fucking asshole." The next track is "Sex Talk"... ooh-la-la! "Squeeze me and whip me" she sings, oh, take me, take me! Love the Donna Summer orgasms. Hey, take off your glasses for this one, they'll steam up otherwise. The kitsche humour adds a pleasant warmth to the album, but there's a lot of serious artistry here too, sensual gothic nightmares, wispy Bush / Dax vocals, Rocky Horror dark love and some dead cool Moroder meets the Sisters sequencers. The former backing singer finally takes centre stage, and deservedly so.



Barbarella Buchner - now (mad cat lady) and then (model)

Beyond Music & Elsewhere...

I'd tried to track down Barbie again before, but with no luck whatsoever. Then, as luck would have it, in 2016 the Daily Mirror finally picked up on the story of how she'd married two of her cats, Spider and Lugosi, thus she was plastered all over the tabloids and suddenly became highly visible!

Quite handy when you want to catch up with someone for a planned Music & Elsewhere collection, but quite solemn when you find out both cats have now passed away and she has been left a widow...



Lugosi, R.I.P.

design and photography instead of music, but I still play the piano whenever I see one, and I sing quite well in the shower and at karaoke! ;) I am currently residing in sunny Lanzarote with my 3 cats, Ruby Akasha, Jupiter and Callisto von Fluffenstein."

"Being happy doesn't mean that everything is perfect. It means that you've decided to look beyond the imperfections."

Barbarella & Kitties

LINK: <http://www.themadcatlady.com>

January 1998 **THE NOW** (Harrow, Middlesex, UK)

- 01 The Now (5:44)
- 02 Real (3:30)
- 03 Higher Plane (5:25)
- 04 Deep Love (4:35)
- 05 Look To The Skies (5:22)



All tracks are taken from "The Now" (M&E 431)

T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 11 No. 3 (New Year 1998)

"The Now" (M&E 431) **

New to M&E they may be, but I've been hearing good things about this crew from

Harrow in Middlesex for quite some time. What you get isn't exactly straightforward, so let's take it from the top. The album isn't an album as such, it's a collection of some of their best stuff from the last four years, by way of an introduction to M&E heads. It opens with a veritable wall of sound, very high paced piece of garagey psycherock, mildly distorted vocals, tuneful 60s psyche melody on a powerful grungy 90s groove. But it's not really terribly retro, The Now sound more... well... "now". Sure, there's some touches of Status Quo's earlier psychedelic outings in here (Pictures Of Matchstick Men, Ice In The Sun), but there's a much dirtier sound, and we like dirty! Crunchy guitars too, mucho chugadelic. They've taken Oasis' finer ideas (like their good use of melody) and added more original ones of their own. Basically, The Now should be the famous band, Oasis should admit they're really just The Bootleg Beatles in disguise. Grungy driving psychepunk (should win a few fans from the Sons Of Selina end of the spectrum), ear bleed lead, fuzzy vox, decidedly groovy. My mum likes Oasis... she wouldn't like this though! Great to hear a modern psyche styled band with some real depth, good blend of influences, accessible enough to hear them doing major radio sessions, subterranean enough for the most hardcore of undergrounders. Get the feeling this is the territory Space Invaders aim at too. Brings back memories of so many of the best psycherock bands from the late 60s / early 70s, then they really pick things up right into today, going like Kula Shaker on acid in places. Take the fine melodic sense of E.L.O., then explode it into the great underground philosophy. Somehow, I suspect M&E have found their new psycherock champions here, watch your back, Neil Crud!



September 1999
SILVERSPOON
(Waltrop, Germany)

- 01 Open (9:59)
- 02 Presence (8:01)
- 03 Isolation (7:37)

All tracks are taken from "Ecdyson" (M&E 491)



T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 13 No. 2 (Rise 1999)

"Ecdyson" (M&E 491) ***

One of the great advantages of making friends with other labels is that they introduce you to other bands... and once in a while, these other bands seriously smoke! Tonhaus Records is a fairly new independent record label based in Dortmund. Turned out to be very underground friendly, as did their signings, the mighty Silverspoon. What we have here is a cassette version of their debut CD (if you'd rather have the CD, just ask us, we'll sort it out for you), and a monster CD it is. The music: a lengthy building intro, deep bass rumbling behind, downbeat in a Velvet Underground sense of the word, plaintive (rather

suppressed) vocal (there's a touch of Robert Plant in that voice, definitely), bit of growling Led Zep guitar. Slowly, the song powers up, all raw and raucous, albeit in a well produced kind of way. A mess of two guitars freaking out, order, chaos, order, chaos. It's kinda head rock, but there's no obvious attempt here to sound like anyone else, which don't make comparisons easy! Quality stuff and unusual, we like! Some good solid percussion, bass working well with drums, pokey rhythm section, methinks. I do like this singer too, well suited to this sound, very dry voice, emotive, I think the ever so faint trace of a German accent helps too. Okay, so it's reminiscent of the Justice League Of America in some ways, a sound so big... it's frightening! King Crimson processed vox on a driving wall of rock... and I dunno what he does to that bass, but it sounds like an analogue synth! Tons of thought has gone into this music, that much is obvious. Stuff this good don't just happen by accident, trust me! Influences from all over, bits like vintage Hawkwind with their amps on 11, that was totally unexpected! They seem full of ideas for variations on themes. This is what rock bands SHOULD be like. Crunchy guitars, grunge and psychospace, Germanic easybeat, Krautrock and Velvet Underground raunch, cranium-shuddering bass (put cotton wool under the headphone cups to stop the blood staining your collar), Led Zeppelin poke and cool rockvox! Wow!!! Oh... on the CD, there's nearly 6 minutes of silence at the end... then a Casio SK-1 running through its demo sequence. Just like we did on a live album in 1987! MMATT rip-off! Just when I thought they were quite good too... buy it anyway!!!!!!!!!!!!



**MUSIC AND
ELSEWHERE**

January 2001
KARDA ESTRA
(Swindon, Wiltshire, UK)

- 01 ... From A Deep Sleep (3:57)
- 02 Transference (5:58)
- 03 Dorothea's Nightmusic (3:25)
- 04 The Ribbon Of Extremes (4:04)
- 05 Chaos (Opening Titles) (3:10)
- 06 Chaos Theme (4:04)

All tracks are from "The Land Of Ghosts" (M&E 572)



T H E R E P R I N T :

Actually, this issue was the first to be put together in digital format, rather than with Letraset and a typewriter, and a reproduction appears in full on our website. So, to be more accurate, this is copied and pasted...

From The United World Underground Newsletter:

Volume 14 No. 2 (New Year 2001)

"The Land Of Ghosts" (M&E 572 ☼☼)

Well, after begging Richard Wileman for a cassette release for some 7 or 8 years, we finally get one! Hallelujah, the man from Del Monte, he say yeah! Okay, so we were begging for a Lives & Times cassette, but they don't exist anymore and Karda Estra does. Ilesha Bailey's voice is still here, filling in time while waiting for Bill to come home, but this time it's used more as an instrument than a purveyor of lyrics. Clever. So what you get here is simply stunning musicianship, as anyone

who heard Lives & Times will know. Progressive electronic rock music meets neo-classical, uplifting melancholia, if you get my drift. Reverbed percussion, gothic organs, girlie sighs and chorale, multiplex themes and superbly arranged and produced to boot. Classic Floyd lead guitars, haunting, trippy, multi-layered sounds, those Curved Air processed femme vox, a fairytale for sleepwalkers everywhere. Clannad meets The Cocteau Twins, atmospheric, dark and brooding, powerful and triumphant. A superb composer, musician and visionary. Flash bastard. © This collection includes material from the first Karda Estra CD, "A Winter In Summertime", the new one, "Thirteen From The Twenty First", plus some film soundtrack stuff and a couple of instrumental works from the old Lives & Times CDs, "The Pull Of A Tide" and "There And Back Again Lane". A really great introduction to the work of a real musical genius, finally cured of his Chromaphobia (morbid fear of cassettes) after many years in therapy at The Magic Clinic. Whatever next?

Beyond Music & Elsewhere...



Richard is still recording music and performing live, pictured here with saxophonist, clarinetist and vocalist, Amy Fry. His first solo album, "Veil", which the official blurb describes as featuring "new songs and instrumentals, plus rearrangements of Karda Estra pieces that can fit into a live setting", was released in 2018. A new mini album, "Cabal Of A Thousand Souls", should be available by the time you're reading this.

LINKS: <https://richardwileman.bandcamp.com>
<https://kardaestra.wordpress.com>

May 2003 SHAY (Weardale, County Durham, UK)

- 01 The Storyteller (4:28)
- 02 You Make Me Strange (3:16)
- 03 The Red Earth (4:50)
- 04 I Built My House Where You Could See (4:25)
- 05 Hello The Shore (4:09)
- 06 Yellow (3:27)

All tracks are from "Dreamers And Stalkers" (M&E 583)

T H E R E P R I N T :

M&E New Release Newsletter (Rise 2003)

"Dreamers & Stalkers" (M&E 583) ****

Release Of The Season! Well, one of them anyway. It was too tight to call between this one and the Glass album, so I thought fuck it, we'll share the accolade. I mean, over two years since the last batch of releases, of course there's going to be some competition built up. I'm a slacker, I know. But I digress. The music; the first thing that leaps out about Shay is Finn Millar's voice. Now I confess, I have a soft spot for a good female vocal (no shit), but it's these really charactered and unique ones that I find the most interesting. It's an icy cool voice, took me back to the 70s, shades of Noosha Fox's vocal stylings and a hint of Stevie Nicks. Who can fly your heart like a bamboo kite, only Finn can, ooh ooh, only Finn. It adds that little different something to what I could only describe as melodic progressive gothic electric folk. Ya gets music that fades in like a cool breeze on a humid night, this is so fresh, an almost dreamlike aura to it, if ya gets my drift? Even a vaguely trippy quality to it, though it does have a certain pop sensibility as well, albeit a nod back to the days when pop was expected to be innovative and original too. Beautiful recording and production, as we've come to

expect from Tim Jones and crew at the Stone Premonitions studio, I'd struggle to fault it for anything really, so I won't bother. Gonna be tough to pick an Audiozine sampler track from this one...

Beyond Music & Elsewhere...



"I'm attaching a collage of photographs from the 'Dreamers and Stalkers' era. Here are also a few lines: Since 'Dreamers And Stalkers', we've recorded two albums: 'Tambourina' and 'From The Ice To The Sand', and also an EP called 'Bring In All The Horses' - all available through Stone Premonitions. We're presently working on a new album. Sadly, our great friend and bass player, Vic Warrington, passed away during the recording of 'Tambourina'. We're very grateful to Jimmy Giro / Davies from Punilux for playing bass on all our music since then. We're also in debt to Tim Jones of Stone Premonitions for his wonderful work in mastering the albums. Still based in Weardale in the North Pennines with a whole bunch of animals. Thanks again very much for including us in this great project. Cheers, Finn."

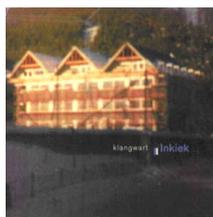
After "The Best Of Music & Elsewhere 1992-93" and "Life, The Underground And Everything", we finally decided to release a regular series of sampler compilations, thus was born the M&E Showcase series, where we start the next section of this collection of underground wonderment...



Starting in the Autumn of 1994, the first two of the M&E Showcase series were just regular samplers of the new batch of releases, what would later become the Audiozines. The third, however, was the first of the genre-specific compilations,

this one covering the electronic contingent of our catalogue. We were never really an EM label, so it was a rather broad spectrum set to say the least, including relatively electronic based tracks by bands whose material was primarily in other spheres, such as spacerock or electro-experimental. For the purpose of this collection, I wanted to keep it to as purely electronic bands as possible, which I whittled down to three. However, with Titania Moon already featured in the Best Sellers section and Communication Union being our Release Of The Season from January 1994, that only leaves one! As luck would have it, my own personal favourite...

KLANGWART (Waltrop, Germany)



- 01 Inkiek (9:49)
- 02 Utkiek (10:02)

Both tracks are from the mini CD, "Inkiek", released on the band's own Klangstelle label, which was available via our M&E Distro Direct service. Although we did release a cassette album by the duo, "Immerland" (M&E 438), the subtleties and quieter sections of their music (and elsewhere) drew way too much tape hiss in that format, so we're very grateful to Markus Detmer for permission to include this digital material on our collection instead.



3: BETTER THINGS ARE ELECTRIC

THE REPRINTS :

**From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)**

"Immerland" (M&E 438) **

This is the band of our old friend, Markus Detmer (Staubgold, formerly Progressive Entertainment), and a fine one at that, here releasing their first M&E tape. Very ambient electroexperimentalism, I use the long word so Germans know how we feel. Kinda like the early vintage Tangerine Dream, easy on the ear, bordering on tuneful, but employs a more modern technology, natch. A nice elektroid soundscape with occasional in yer face bursts, but mainly laidback strangeness with some fascinating sounds both used and created. Good quality material and very well constructed. There's a kind of sequence / rhythm built with something I can't quite work out, some very imaginative sampling and looping, I suspect. It gets much less relaxing as it progresses, quite avant garde, but all gels very nicely thank you. Some cool Germanic sounds, but then they are German. Lots of dickie birds, a distant monastic choir, tuned woodblock sounds, a dalek frog???. Now that's an interesting sound, and one among many, trust me.

Also available: DD (Mini CD EP 20:19) **
Klangstelle / Staubgold, Germany -
"Inkiek". Germany - 14 DM or £4.78, UK /
Europe - £4.78, Elsewhere - £5.47, via M&E
Distro Direct.

**From The Music & Elsewhere Newsletter:
Volume 11 No. 3 (New Year 1998)**

"Inkiek" (3" CD EP) **

A little gem here from Markus Detmer (formerly of Prog Ent) and crew, quite reminiscent of Communication Union, who've been very popular on M&E for a long time. Minimalistic electro experimental, for

want of a better term, gentle and so atmospheric, bit reminiscent of very early Tangerine Dream too, Zeit, Atem, way back when. From the hovering electronic tone, the first track builds to a large ambient electronic soundscape, easy on the ear, without losing the avant garde edge, rather stylish. The sense of Cage minimalism forces you to listen intently, the sounds deliberately quiet and understated. Fortunately, none of those Cage long silence con tricks though! The second track is louder and more powerful, all sorts of unusual sounds mixed together, samples, sound cuts, electronic noises, lots of reverb, the cat doesn't like it at all, giving the speakers some very evil looks! Perfect for irritating the neighbours, well conceived and executed, and love the ear-bleeding climax!



Beyond Music & Elsewhere...

"Hi Mick, Sorry for the delay! Please find attached a Klangwart photo and the Staubgold logo. And we just released a new album :) All the best from Perpignan, Markus."

LINK: <http://www.staubgold.com>

4: ALL THINGS DARK AND BEAUTIFUL

ALL THINGS DARK AND BEAUTIFUL (5/10/04)
M&E 1995



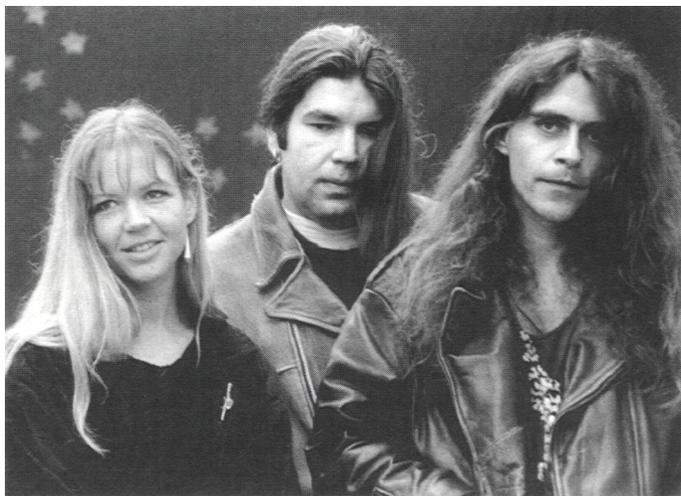
The second of our more genre specific, if still somewhat broad spectrum samplers, was "All Things Dark And Beautiful", subtitled "The Gothic Experience", released in January 1995. We've already had Into The Abyss in the Best Sellers section and Endymion as a Release Of The Season winner, but much more darkness and depravity awaits. A handful of our finest are ready to turn out your lights, so put on your shades and take a trip into the night with me. Honestly, who writes this stuff?

BURNING DOLLHOUSE (Otzberg, Germany)



- 01 Mirror (8:46)
- 02 Don't Stop (6:32)
- 03 Hungry Angel (9:56)

All tracks are from "Burning Dollhouse" (M&E 262)



THE REPRINT :

From The Music & Elsewhere Newsletter
(Summer 1994)

"Burning Dollhouse" (M&E 262) **
Underground psychedelia from Germany, in English, as always. You gets some nice flowing rock here, gentle 90s psyche feel to it, even (I think?) a hint of The Cure in there, the singer certainly sounded like Robert Smith too, maybe Steve Harley as well? Some cool phased out Hawkriffs with echoey saxophone, early Roxy Music & Bowie style psyche too (circa "The Man Who Sold The World"), yeah, a strong element of the great traditional of 70s progressive rock in here, possibly from the same school as Almost Human.

May 2003

THE VENUS FLY TRAP (Northampton, UK)



- 01 Pulp Sister (3:00)
- 02 I Am A Camera (7:28)
- 03 28th March (4:47)
- 04 Indian Good Luck Symbol (6:11)
- 05 Vendetta (2:27)

All tracks are from "Dark Amour / Jailbait" - The Venus Fly Trap / The Den (M&E 582 Special Edition)

THE REPRINT :

From The Music & Elsewhere Newsletter:
Volume 11 No. 3 (New Year 1998)

"Dark Amour" (CD 41:41 *½)
Soundbuster Productions (Germany)
Northampton's own Alex Novak and crew present the dark side, their main project, lurking somewhere behind the more tekky Nova Galaxie Robotnik. Very stylish booklet, dark and romantic, naturally.

Some lovely arty black and white photos of Teresa Dahm. Ah, then comes VFT's big gloomy nightmarish gothic sound, starting with a kind of overture, topped with a narrative spoken vocal. Then, more NGR than VFT, comes a tekky sequence, definite shades of Giorgio Moroder (the grandmaster of tekky sequences), tekky squidgy synths, heavy reverb guitar (a-la Pulp Fiction), pounding beat, wacky elektroid noises, dark vocals (a-la Julian Cope), not to mention the beautiful distorted guitar on the chorus. Whew, good opener. And journey on darkly, through the labyrinths of brooding dirty guitars, menacing bass hooks, much flanging (could you have too much? I think not), noisy pounding tribal rhythms, Adam Ant goes gothic, very elektroid. Touches of Indian stylised darktek, metal riffing in the background, booming in-er-face-bass, distorted lead vocals, powerful and chunky music indeed. Dark, nasty, breathy and menacing, strange and arty. Dark amour indeed.

Beyond Music & Elsewhere...

"The back catalogue was re-issued with new artwork by Big Blue in 2002... speak soon alex"

And The Venus Fly Trap continue to be a hard working band to the present day...

LINK: <https://www.facebook.com/thevenusflytrapuk/>



GRASS HARP (Braunschweig, Germany)

- 01 Redefinition (3:58)
- 02 One World Further (6:25)
- 03 Morphodyte (8:28)
- 04 God Bye (5:55)

All tracks are from "Meadow Glow" (M&E 393). You'll also find the exclusive track, "Vertigo", on the CD that comes with "The UWU Collection" (M&E 25-01)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 1 (Rise 1997)**

"Meadow Glow" (M&E 393) **

The boys from Braunschweig, Germany, are off on a new musical adventure, and this album does rather signal a change of direction from "Arena", now deleted on the band's request. There's still, I think, enough of that progressive gothic feel to keep their old fans happy, but I reckon this'll win them plenty of new ones too. Stylish intro, some very Steve Hillage echoey guitar work, much more towards the psychedelic than their earlier material. The prog elements are there with some ornate touches of vintage Genesis, even a hint of Peter Gabriel in the vocals, maybe



mixed with Fish? Some heavy rock touches, powerful, Marillion definitely spring to mind. The chicka wocka wah-wah open on track 3 made me think we were gonna get a cover of "Voodoo Chile", then it flies off on its gothpsycheprogrock course instead, multi note guitars, reminiscent of Into The Abyss, if only they had a violinist, personal prejudice accepted! "Redefinition" gets quite Hawkwind, driving riff like "The Right Stuff" (skin up, Kev). Ya gets psyched out reggae beat on another track, goes all progressive with a nice flute passage, ya gets funky psyche riffs, crunchy guitars, some seriously smokin' numbers, some others that are melancholic, like themes from a nightmare, eerie and echoey, noisy guitar feedback lurking in the background, stylish headfuck indeed, syncopated timing switches, clever stuff. I have a feeling this will have a much better appeal to M&E supporters than "Arena" did, great.

Beyond Music & Elsewhere...



Back together again in 2017...

"Grass Harp are still too dizzy to find their way, but they are just too dizzy to stop. Looking forward to final collection!! Best regards from Germany, Robert."

LINK: <https://grassharp.bandcamp.com>

SWEET WILLIAM (Kerpen, Germany)

- 01 Trees (13:49)
- 02 The Inner Dialog (0:45)
- 03 A Creation Of My Thoughts (9:49)

Track 1 is from "Development Through The Years 1986-1993" (M&E 289), tracks 2 & 3 are from "Kind Of Strangest Dream" (M&E 304)

T H E R E P R I N T :

**From The Music & Elsewhere News
(New Year 1995)**

"Development Through The Years"
(M&E 289) **

One of Germany's finest underground gothic rock bands here, and an album that charts their progress over the time they've been together, which I believe is around eight years now. Thumping drums, deep dark bass and vocals to match, sharp distorted guitar, not dissimilar to The Venus Fly Trap in some respects. Doom laden stuff, dark like The Flowers Of Romance, The Mission with psyched out lead guitar, vocals by Dave Vanian on barbs! Inventive touches like use of a string quartet to close one track. Very stylish and varied



collection is this, even to the point of getting walls of echoed backward guitars, hardly a typical gothic hallmark, huh? And a drum solo! The band aren't afraid of doing epics, and that adventurous spirit pays off in full. Odd noises there, sounds like a heavily effected saxophone? Some nice wah wah space guitar too, whew, this gets real weird in places. It's always a pleasure to hear a band that expand on a formula. This is the kind of album that'll keep gruffies extremely happy, while maybe pulling a few more Luke Skywalkers over to the dark side. Sweet William have come a long way from their roots, rock on!

Beyond Music & Elsewhere...



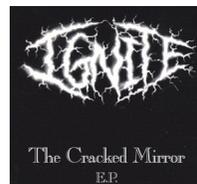
“My highlight was and is still to be able to make music - since 33 years now. SW had the chance to play lots of gigs and tours all over Europe, which was great most of the time. We got to know many very nice people in all these years. Today I enjoy more to develop my music in my studio. We still play some concerts here and there but I don't miss touring that much anymore. THANKS AGAIN, Oli.”

LINK: <http://www.sweetwilliam.de>

THE ΠΣΨΧΗΔΕΛΙΧ ΔΝΧΕΦΛΟΟΡ

IGNITE (Kirrawee, NSW, Australia)

- 01 It (4:15)
- 02 Tonight (4:59)
- 03 The Cracked Mirror (2:46)
- 04 Spit (4:54)
- 05 Sanctuary (4:04)



All tracks are from "The Cracked Mirror" (M&E 368)

T H E R E P R I N T :

**From The Music & Elsewhere News
(Rise 1996 Special Edition)**

"The Cracked Mirror" (M&E 368 / CD Special) **

Yup, a CD, and at our normal cassette album price! This is courtesy of Ignite's Derek Garland. He kindly sent us a nice pile of copies of this CD free of charge, so we could raise a bit more dosh for our lengthy legal battle with Mark Jenkins. Thanks, Derek, nice gesture and very welcome, coz thanks to that scumbag, we're seriously skint at the moment. I had to spend hundreds building up our case and getting evidence and expert reports, stationery, postage, phone calls etc etc... then the piece of slime doesn't turn up in court, so I didn't need to do half of it. Very funny, Jenkins. Anyway, we're not talking about sewage, we're talking about Ignite, this lovely grungy Australian doom metal band, the mad (and overweight) monks from the land down under. Nice sound, reminiscent of vintage Black Sabbath, doomy gothic metal, but not all heavy guitars. Ya gets lots of nice single note guitar work too, Derek's deeply growly vocals on top. Little touches of Uriah Heep's progressive era (The Magician's Birthday) in here too, no wonder I like it. Second track has an acoustic picked intro with electronic notes hanging above, it gets better every time you play it, Ozrock, yas! The title

track's a classic, Peter Gunn walking bass, dead raunchy. Crunchy riffs, picked acoustic for variety, nice twin harmonised leadwork, quaintly stereotypical doom metal lyrics ("spit in the devil's eye!"), "Hold Your Head Up" bass riffs, air-punching doom metal anthems and a couple of live tracks to boot. All good dirty fun, may their beer-bellies wobble under their habits for many years to come.

Beyond Music & Elsewhere...

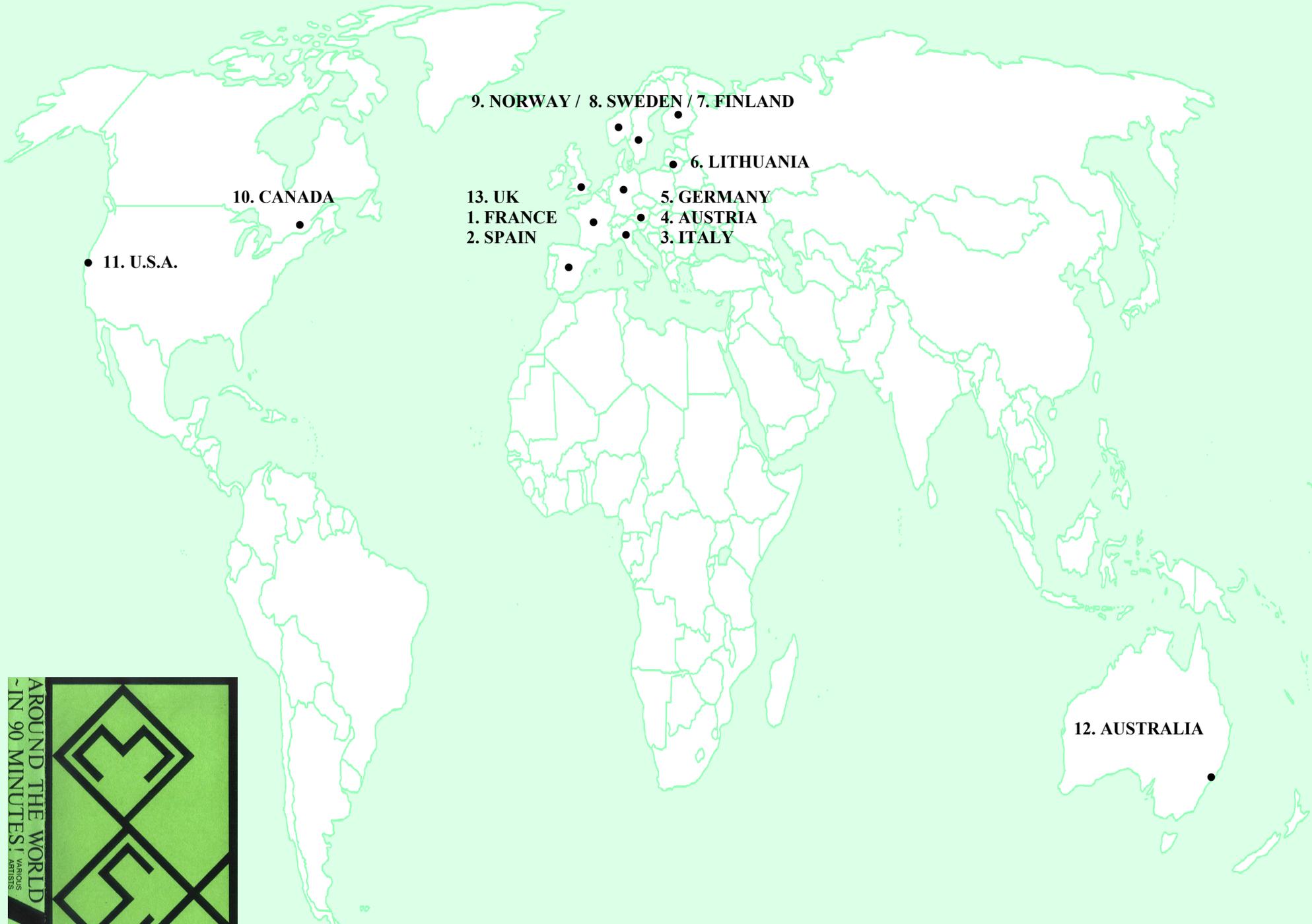


Derek (left) is still rocking away down under, pictured here with his current band, Mournful Lust. Honestly, do you *ever* see Australians without a drink in their hand? ;-)

“Not as good with computers as I'd like to be. I hope this is ok, I haven't really set up a new web page yet. Check out Mournful Lust on SoundCloud. Cheers Derek.”

LINK: <https://soundcloud.com/draxsen>

EDITOR'S NOTE: The reprinted review of the Ignite album refers to the legal battle over the manufacture of the “Creavolution” CD that was all-consuming for me at the time, ultimately settled in our favour in early 1997. In the interests of fairness to Mark Jenkins, he honoured the terms of that settlement and I've never heard a bad word about him since.



9. NORWAY / 8. SWEDEN / 7. FINLAND

6. LITHUANIA

5. GERMANY

4. AUSTRIA

3. ITALY

13. UK

1. FRANCE

2. SPAIN

10. CANADA

11. U.S.A.

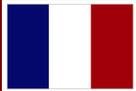
12. AUSTRALIA

5: *AROUND THE WORLD(ish) IN 324 MINUTES*



AROUND THE WORLD
IN 90 MINUTES!
VARIOUS ARTISTS
M&E SHO-05
1995

The next M&E Showcase Special was "Around The World In 90 Minutes", released in May 1995, and not so much a genre specific compilation as an opportunity to celebrate the global nature of the underground... and include some of the bands / artistes that wouldn't fit comfortably on to one! Okay, hands up, you got me, that's exactly what I'm going to do again here. Not quite the 30 nations on "The United World Underground Collection", rather just a baker's dozen, counting the United Kingdom as one, but I'm sure you'll enjoy the journey nevertheless. Ready? Excellent, and off through the Channel Tunnel we go...



1. France (Lyon) MIMETIC

- 01 Overture (The 1812) Thema: Carmina (5:02)
- 02 P.W. #2 (7:33)
- 03 P.W. #4 (4:49)
- 04 P.W. #5 (8:47)

Track 1 is from "M&E Audiozine No. 8" (M&E 455), credited to Mimetic Field, tracks 2-4 are from "Previous Works" (M&E 469), credited to Mimetic Birth.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 13 No. 1 (New Year 1999)**

Mimetic Birth - "Previous Work"

(M&E 469) **

Mimetic Field -

"Overrated"

(CD 57:41) **½

Well, this is a very old friend who's returned to the fold. First appearance on M&E was with French band, Introit, but these days Jerome Soudan is drumming with Von Magnet, as well as doing this fine material on his own. He's put together the



"Birth" tape to introduce M&E supporters to his new sound, and it certainly takes you the first part of the way. After a little solo piano to open the sampler, you move into a clever piece of electropomp. There's an electronic / synth basis, then augmented with orchestral and operatic samples, rhythmic electro-industrial, they call it. I'd give it a much grander name, personally. This pompous majesty moved on into some very creative and off the wall elektrodanz, kind of tribally rhythmic, sweeping keys and smatterings of subterranean squidgy synth FX, intricately put together. Thumping bass drum beats, elektroid squelch, silence, kinda Cage at this point. You can hear people talking and moving around in the background, a few eerie cello scrapes, an orchestra warms up, heard through lysergically enhanced ears. Classical music is dragged screaming into the 22nd century. It gets heavily industrial in places, rather avant garde, bursts of noise make for uncomfortable hearing. So inventive, you simply never know what's coming next. Stylish, atmospheric, moving, nasty, uplifting, strange and complex... and then there's the CD! I'm not sure about the label for this one, whether it's independent or a label called Moloko? Whatever, this digital format brings Mimetic Field to

life completely, one huge sound, operatic and orchestral samples gone mad, filling your mind with electro melodramatis! An absolute triumph of style. Move on into heavy jungloid tekdan, some very clever use of technology, this man knows his way around a ZX-81! Ooh, this kicks arse! Deep and nasty pompdance, Stravinsky on Moog, and a bit of Kate Bush "Sat In Your Lap" headfuck production to boot. Deep mellotronic keys and operatic soprano sampled, Germanic eerie experimentalism, a cacophony of sounds, analogue style dancing sequencers, cosmic synth FX, voices murmur artily in umpteen European tongues, Sabotage on hard drugs, The Prodigy are a pop group! Pitch-shifted choirs, harpsichord sequences, squidgy teknoid pounders, metal riffs, flash bastard! Ah, one of the best and most original "dance" albums I've heard in eons. Overrated? It couldn't be, trust me! Oh, you get decidedly groovy bits of radiography paper with the cassette, thought I'd mention it.

Beyond Music & Elsewhere...

"I am now living in Geneva, working as artistic director of Electron Festival, Présences Electroniques Genève and Audio Club. I am still Mimetic, but far from being stuck on one idea or genre, I write for contemporary dance artists (Carol Brown, Jan Linkens, Lionel Hoche), create the soundtracks of underground movies by director Lech Kowalsky (D.O.A, East in Paradise). I am also collaborating with Sigmasix on an audiovisual installation experiencing the sound in octophony: Vertical Surround. So far, I have released 9 Mimetic albums, many various digipacks, DVDs and also a book. My last album, 'Where We Will Never Go', includes collaborations with Mika Vainio, Mira Calix, Niveau Zero and Samael and was remixed by Kangding Ray and Paul Kendall (NIN, Depeche Mode). As well as a producer and live artist, I work as a DJ, mixing different styles such as bass music, techno and electronica. I have shared the stage with; Surgeon, Ellen Allien, Jeff Mills, Charlotte De Witte, Paula Temple, Nina Kraviz, Robert

Hood, Leftfield, Jon Hopkins, Daniel Avery, Rodhad, Max Cooper, Chris Liebing, Slam, Optimo, Agoria, Pantha du Prince, Miss Kittin, Speedy J, The Hacker, Oxia, Sam Paganini, Marcel Fengler, Alan Fitzpatrick, Extrawelt, Roman Flügel, Paco Osuna, Modeselektor, Helena Hauff and more. Behind my machines, I like to think I know how to handle the crowds and to make them move. After 20 years of touring, expressing and improving my art, Mimetic is still following his path, fed by multicultural influences. Thx for your work. Best, Jerome.”

LINK: www.mimetic.ch



2. Spain (Barcelona) ALTAIR

- 01 Obertura Celta (5:11)
- 02 Summer's Triangle (4:02)
- 03 Manos De Hada (3:25)
- 04 Tiempos Dificiles (8:43)
- 05 Danza Del Gaucho (3:37)

All tracks are from "Fantasías Y Danzas" (M&E 459)

T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 13 No. 1 (New Year 1999)

"Fantasias & Danzas" (M&E 459) *½

A new project to M&E, the duo of Isabel



Mimetic performing at the 2016 Rencontres Trans Musicales festival in Rennes, France. Picture by Nico M Photographe.

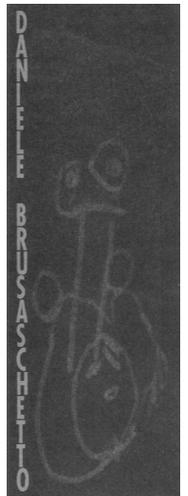
Muniente on keyboards and Alfredo Gomez Arcusa on drums, and this is certainly something a little off the beaten track, so tis description time..... the electronic opening is followed by soft neo-classical / jazz piano, electro / acoustic progressive influences, some natty musicianship, kinda like a lighter version of Emerson, Lake & Palmer in some respects. A new track opens with Adam & The Ants percussion, flies into a sort of orchestral jazz sound, a complex fusion of prog / jazz / classical, tempo changes, plenty of imagination. From soft phrases to melodrama, yeah, I guess you'd have to call this "prog instrumental", probably some appeal for EM fans too. Hints of vintage Genesis, Curved Air, Greenslade... not that Altair actually sound like any of them, just trying to map them somewhere on the cosmos for you? Quite a fascinating little album, be very interesting to hear what comes next.



3. Italy (Turin) DANIELE BRUSASCHETTO

- 01 Agnello (Lamb) (5:51)
- 02 Noioso (Boring) (2:31)
- 03 Schiavo (Slave) (4:03)
- 04 Movimenti (Movements) (3:56)
- 05 Ritorno A Casa (Homecoming) (3:30)

All tracks are versions of songs which appeared on the M&E cassette album, "Di Circostanza" (M&E 394). Track 1 is from the CD, "Bellies / Pance" (HHETHH, HH02), tracks 2-5 are from the CD, "Mamma Fottimi" (ZZZ / RRR 9). Our thanks to Daniele for giving us the okay to use this material for our collection.

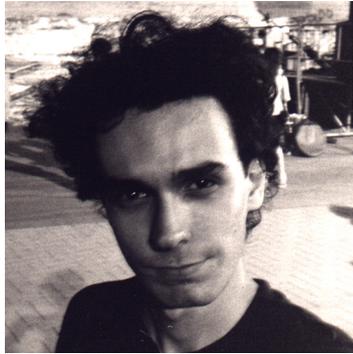


T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 11 No. 1 (Rise 1997)

"Di Circostanza" (M&E 394) *



Hailing from Torino in Italy, Daniele is still a fairly new friend to M&E, runs his own little label / distro called Hhethh (no, I can't pronounce it either) and makes some very wild music. Industrial weirdness, some kind of throbbing noises,

a few clatters and bangs, sounds like bottles and cans or something? A whispery vocal enters, sinister minimalism, then suddenly gets bloody loud (sorry, people upstairs!), powered up bass and a wall of noize. The second track comes in louder, drums and an evil loop, shouted vocals, call it industrial punk? Maybe. When he gets "conventional", Daniele sounds like he plays the guitar with a mallet! Hey, you could dance to this, a melancholic vocal, avant garde, very percussive with it. Ya gets disturbingly electronic FX, suitable for frightening grandma, sounds like someone strumming a banjo with a brick, Unpleasant Surprise on bad acid, distorted guitar hits that sound more like a powertool, this is very original stuff, well structured, lyrics and all. Great for party games like "guess how he made that noise". Yeah, this is very different, like it. (Also available in part in a 7" single, see distro for details)

Beyond Music & Elsewhere...

"Hi Mick, Sorry my delay.. my son is destroying my few survived neurones... and ears... :-). On Wikipedia there is a quick biography... hope that's enough... I try to write something more... but as I've wrote... little time available. :-(Thanks a lot for your work!!! Daniele."

4. Austria (Vienna) TRELKOVSKY

- 01 Opening Song (3:29)
- 02 News (4:02)
- 03 Japanese Cars (4:38)
- 04 Excuse Me, Sir (4:48)
- 05 The World According To Bensenshaver (3:00)
- 06 An Insect (4:34)

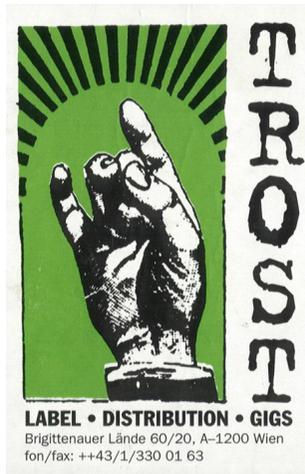
All tracks are from "Fun Is A Preserved Peach" (M&E 305), originally released on CD by Trost Records (TROST 041), our thanks again to Andreas Höllering!

T H E R E P R I N T :

**From Music & Elsewhere: The Newszine
(Rise 1995)**

"Fun Is A Preserved Peach" (M&E 305) **

A new one from the highly excellent Austrian label, Trost, and as innovative as you'd expect from the label that introduced us to the incredible Sigi Ecker. Trelkovsky just don't fit the pigeonholes. You could try to call it an alluring brand of underground offbeat folk rock, but ya wouldn't be saying enough. The viola makes it sound reminiscent of vintage Curved Air, the voice makes it sound like Faust's more mellow moments.



The music is all over the place, stylish, ornate and beautifully performed. A Germanic Lou Reed? If The Cardiacs had a viola player, they could sound like this? Mad fiddling gives way to sanity restored, great and full percussion, strange lyrics (like the title says), and all far too original to



make a reviewer's life easy. Indefinable as it may be, I found myself warming to this happy little album immediately, so open the peach can and indulge, it's a tasty treat!

Beyond Music & Elsewhere...

"After the band split up in 1995, the band members stopped making music, except for drummer Dominik Dusek, who was still part of Viennese avant pop band Snakkerdu Densk for some years. In 2015, Trelkovsky's singer and songwriter, Ronald Hartwig, re-emerged as 'Diatopia' merging Post Rock, Morricone-like soundscapes and dub music. Nowadays, the former members of the band are all working in regular jobs. Dominik Dusek works as a Journalist and Writer in Switzerland, bass player Peter Chaloupnik is a graphic designer, Viola player Thomas Neubert a landscape designer and Ronald Hartwig works as a project manager."

LINK: <https://trelkovsky1.bandcamp.com>



5. Germany (Frankfurt am Main) SOLANACEAE TAU



- 01 Club Des Haschischins (5:55)
- 02 Trojan Remover (2:21)
- 03 The Power Of Unnecessary Kings (2:49)
- 04 Monks Of Discordia (4:28)
- 05 66° N (3:47)
- 06 1871 Overdrive (3:37)

Track 1 is from "Club Des Haschischins" (M&E 346), track 2 is from "M&E Audiozine No. 12" (M&E 495), tracks 3-6 are from "Voices From The Ground Behind" (M&E 599).

THE REPRINT :

From Music & Elsewhere News
(Rise 1996 Special Edition)

"Club Des Haschischins" (M&E 346) *

It's been four years since Tau's last M&E release, "Outdoor Expressions" (M&E 023), and this innovative German band have moved on musically too, while still holding onto some of the essential elements that make them who they are. Katmaina still has the lovely depth of a Germanic Siouxsie, though she doesn't dominate the sound anymore. There's still a lot of heavy percussion a-la Creatures, but it's not the whole of it anymore. So let me take you on a journey through the new Tau... the album opens with eerie keyboards and breathy sounds, then comes the wholly subterranean tekbeat,maschine musik, ja! Percussion like the Tau of old. Track two opens with them sticking some old German record on their phonograph, then the mad rhythm of the tekbeat starts, lots of sequencers going, Sabotage at their most manic. Strange mixture of male and female vocals. Track three brings a twin male vocal with dirty punk guitar, harsh stuff. Journey on through machine punk, a mechanical jungle, some arty tracks with

whispery talk a-la "Algorhythm Dream", then that Siouxsie wail returns. Side two is far more the way you'll remember Tau, lotsa drums, lotsa Katmaina, that Creatures sound, though much better produced than their earlier material. This is progress that was worth making, fine album.

Beyond Music & Elsewhere...

"At first the bad news: no exist Solanaceae Tau website and no exist Solanaceae Tau photos. The future of S.T.; Nicci Harrington leave the project 2007 and I have no more contact to her. Katmaina live in France. I have contact and we are friends but the distance is too big, Jason Fretz lives here in Frankfurt. The last S.T. track are 'The Gates Behind The Wall Of Sleep' from 2012, you find the video on YouTube. Perhaps I make more video clips from S.T. tracks yet, perhaps....

Take what you will for the collection, I am looking forward to the result, cu Axaxass."



6. Lithuania (Kaunas)

NAJ

- 01 Spoiled Spinal Column (Excerpt) (27:30)

From "Spoiled Spinal Column" (M&E 188). The album was made up of a single live recording, "Naj with steelstructure", as it says on the inlay. Being a C90, that effectively made it two pieces of something approaching 45 minutes, so to keep it within the 'about 25 minutes, +10% max' criteria for this collection, an excerpt to that maximum length seemed the best option. I hope I've done a good job with my selection, coz I love Naj's ear-battering style, they put the 'Elsewhere' in our name! ;-)

THE REPRINT :

From The Catty Log (1993)

Now we flip out to the east of Europe, to Kaunas, second city of Lithuania. We first heard from Darius Ciuta (half of Naj) late March, he'd read about us in the Lithuanian magazine, Tango (ta, Robertas),



Me and the guys from Naj, on a visit to London, mid 90's

and decided to take the plunge. Commit ya soul to the underground, that's the famous misprint. You really must excuse my typewriter, it's dyslexic, bless it. No, I shouldn't say that, it might be offensive to real dyslexics. Hang on a minute... no, fuck 'em, they can't read, can they? So don't tell them, okay? I digress... Naj. Darius told me he'd been rather influenced by bands like Faust (yeah!) and Coil, remembered my birthday (hope the rest of you feel suitably guilty) and sent us a really radical tape... recorded live, using two guitars, digital delay and "handmade steel structures", 'twas a must for our growing collection of subterranean wonderment! Oh yeah, mustn't forget Vaidas, he's the other half of Naj, and he presents a radioshow on Titanika, wot I believe is in Vilnius. Here we go then, the sound of Lithuania...

"Spoiled Spinal Column" (M&E 188) ★
Whew... brain damage! A good live recording in two solid chunks spanning the cassette. Now this is some hea-avy shit... love it! An industrial barrage of noise, instruments unrecognisable, and there's something special about this one, very well put together for improvisation. Masses of distortion, brain jarring sounds, disturbing stuff. I found it quite relaxing, but then my mum (Mrs. Magic)

said I'd always been a bit of a weirdo. Ya gets clanks on them steel structures, very effective use of delay and reverb, bone crunching noise hits, wish I'd been at the gig, and the way the rhythms are built from the noises is quite inspired. You even get some hints of that spacey 2001 music in places, not a dull moment in this ear shattering extravaganza. Perfect for your granny's 80th birthday party... speed up your inheritance! Kool!

of Canned Heat even. Offbeat, really doesn't seem to conform to any genre rules (brownie point). Gong on Indian acid, something distinctly psychedelic about all this, wild. Maybe we need to invent a new genre here, I propose Goosie Rock, sorted. One of the most original bands I've heard in a while, e.g. reviewer's nightmare! Some really smooth and unusual beats, the unconventional achieved with conventional line-up and instrumentation. Dry Germanic vocals, a touch of Can perhaps. Hmmm, you'll have to hear this one for yourself, it's out there!

it! The pain. The honesty. Not forgetting the naiveté. At times we've been in deep water. Luckily the true voice of eclecticism has saved us each time we've been in danger of drowning ourselves. Mother Goose is obviously still active, playing live and recording. 30 years and counting. yours: Antti (Zelig)"

LINK: <http://temporarymusic.com>



7. Finland (Porvoo) MOTHER GOOSE

- 01 Dog On A Wire (1:36)
- 02 Mark Chapman (4:30)
- 03 Cocaine Mirror (4:26)
- 04 Star Wars (2:43)
- 05 Sam Plants (2:28)
- 06 Evening Star (3:16)
- 07 Parked Cars (4:25)
- 08 Mondo Said (2:33)



All tracks are from "5-4-3-2-1" (M&E 439)

THE REPRINT :

From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)

"5-4-3-2-1" (M&E 439) **

Some M&E new kids on the block here, and a bit on the different side, which is good, coz we like different, huh? This band are just a touch on the avant garde side, but musical with it, just some very unusual song structures with bizarre lyrics! Quote: "We all live in the shadow of the living room." A kinda Germanic male vocal, rich bass, progressive drumming and bursts of indie guitar, quite a triumph of style. Elements from the 60s to the 90s, but sounding nothing like any other band I could name. Zappa? The Bonzos? No, more serious than that, let's journey on... 60s psyche now, "Spirit In The Sky" type riff, disembodied vocal, light hi-hats, a touch

Beyond Music & Elsewhere...



"Hi Mick and thanks for taking care! Mother Goose. Hmm? Back in the 90's some British music magazine described our current release as words and music carved by a butcher juggling knives. It's always nice to get feedback. Lyric writing is a form of butchery. Making music is shaping out the zeitgeist. No it isn't. At all. Reality. Sensitivity. The human mind. The here and now. Music is a butcher's saw puzzle, a juggle of knives. Accept the fact and be happy! Humour is a ghastly threat to the gravity of music in our collective mind. How wonderful that Mother Goose has been allowed to wield the butcher's knife in the service of humanity. In all seriousness. Thanks, ha-ha, there you have



8. Sweden (Jarfalla) PSEUDO SUN

- 01 Solar Wind (3:22)
- 02 Destroyer Of Worlds (9:04)
- 03 Signs Of Life (12:43)



Tracks 1 & 2 are from "Aliens Only" (M&E 443), track 3 is from "M&E Audiozine No. 8" (M&E 455)

EDITOR'S NOTE: Yes, we know Juba is Finnish, we do check these things, you know. Here's what he had to say; "I have no problems at all with PS being tagged as a Swedish band. I've lived here almost all my life, and the rest of the band are from Sweden anyway." So there...

THE REPRINT :

From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)

"Aliens Only" (M&E 443) *½

Formed in 1994 by former Darxtar bassist, Juba Nurmenniemi, we're pleased to have this fine bunch of Swedish space-rockers on M&E. And this is a nice little collection of material to introduce the uninitiated, from a short solo piece by Juba from 1984, right up to PS tracks from last year (97). "Solar Wind" is the star track here, coming from the same session as their recent CD album (we'll have that next time round, incidentally), a psyche Gong riff, cosmic synths (if that's a VCS3, we hate you!), vintage 70s psycherock guitar breaks, this captures all the glories of the spacey end of the underground. "Float In Free Fall" is a mellow psychospace instrumental, echoey

drumbeat deep bass and warbly electronix. "Destroyer..." follows in a similar vein, though with spacekitsche vocals enters the realm of sci fi psychpop too. And when you think that sums up the track, in comes acoustic picked guitar and we're off on a spaceprog trip! "One Of Many Possible Futures" is the experimentalish closer, weird thing with clicky sounds and odd noises, building to a heavy bass and cosmic synths. Interesting collection to get ya prepared for the CD, at a spacestation near you in October...

Beyond Music & Elsewhere...



Pseudo Sun live on stage in Köping, Sweden, 2008

"In 1998 we made our live debut at the ill-fated Jönköping Space & Rock Festival. Only about 50 people turned up to see a line-up of Man, Nik Turner, Spacious Minds, The Moor, Dark Sun and Darxtar etc. In March 2000 we made a short Swedish tour backing Nik Turner, and in June we headlined the Friday night at the Hawkwind Fan Meeting in Hamburg. Recording for the 2nd album started in 2000 and 'Atomic Dogs Don't Bark' was released in 2003. Followed by a very limited vinyl live album 'Live Ghosts' in 2004. Work begun on the 3rd album 'The Chaos Effect' but progress was slow. We recorded one track for the 'Rökstenen' project, a 3 CD tribute of various Swedish 70's Prog Rock bands. In 2009 we recorded a bunch of backing

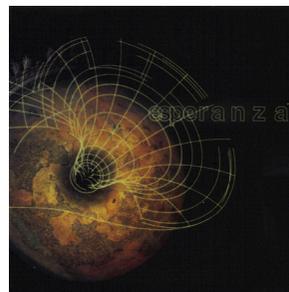
tracks for a 4th album, then went into hibernation as I joined Banshee Rebels, an Irish cover band, and a few months later I also joined Celtic Punk band Sir Reg. I was in SR until 2013, releasing 3 albums and doing lots of touring in Europe, both as headliners and supporting amongst others The Misfits and Thin Lizzy. In late 2013 I joined Dead Pollys who have so far released 2 albums. 'The Chaos Effect' demos were released digitally in 2019. And the 4th album 'Ozone Mantra' by PS will be released on CD in June 2019. Cheers. This collection sounds really good. Looking forward to it. Juba / Pseudo Sun."



9. Norway (Hønefoss / Jevnaker)

ESPERANZA

- 01 Algaria Pidhol Garia Ananus Qepta
- 02 Edna And Friends
- 03 The Farao Was A Spy
- 04 Niobad
- 05 Wandina
- 06 Cyber Jungle 2
- 07 Ramayana
- 08 The Basement
- 09 The Longing Fly
- 01-09 (25:38)



All tracks are taken from Esperanza (M&E 389). I've re-edited these tracks, hopefully well, into a solid block to mimic the format of the original album.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 1 (Rise 1997)**

"Esperanza" (M&E 389) *
Back to Norway again now, Hønefoss and Jevnaker, some 50km north of Oslo... brrr... bet it's cold up there. In spite of blue fingers, this duo manage to make a lot of good music without the aid of computers or drum machines. Hmmmn, we're impressed. More so that they've only been together on this project for just over a year, very tight and pro sound. The album

opens with an ambient trance rhythm, some odd noises and eerie synths, then comes tabla drums on a nicely eastern rhythm, intelligent ambience, great for the chill out room. The album doesn't suffer from ABS (ambient blandness syndrome) at all, there's plenty to listen to in here, and good use of the stereoscope to boot. Parts of this would appeal to the EM fraternity, shades of Ian Boddy, some parts have that Ashok Prema feel, Indian drums and all. But then the music will fly off into the unknown territories of the avant garde, breaking glass, backward noises, very strange. After some 18 minutes in uncharted territories, the album suddenly veers back to rhythmic instrumentals again. This is a very accomplished debut indeed, be very interesting to see which directions their next musical adventure will take them in.



10. Canada (Montreal, Québec)

JACKALOPE

- 01 Jackalope On The Run (3:27)
- 02 Goin' North (3:07)
- 03 Mr. Motormaniac - Road Kill (4:47)
- 04 Time Trap - Road To What (4:07)
- 05 Car Crash - Goodbye Cruel World (4:48)
- 06 Hillbilly Hare (2:38)
- 07 Road Runner (0:54)

All tracks are from "Road To Anywhere" (M&E 353)



T H E R E P R I N T :

**From The M&E Newszine
(November 1996)**

"Road To Anywhere" (M&E 353) *
A bunch of utter nutcases from Montreal, Canada, including another new friend for us, one Eric Braun. Well, you can't help but like this fine brand of quirky Cardiacesque

psycho-rock. Reminds me of Sosumi in some respects, the great Frank Zappa in others. Quirky little riffs get going, sudden changes, sort of musically loose, yet totally together with it. The second track paraphrases (musically) "Lucy In The Sky With Diamonds", some clever off-key vocal touches, backing harmonies spot on, just to reassure you it's deliberate. The album has a good and raw feel to it. Okay, sometimes they get too clever for their own good, but 90% of the time it flows well. Journey on through metal Monkees on speed, west coast harmonies on Zappa, jazzy rock and more. "Mr. Motormaniac" gives you a kind of rocking road beat with mega distorted vocals, say The Revillos meet King Crimson, "21st Century Schizoid Scuba Boy Bop"??? Runs off into jazz bass lines, tick-tock Cardiac bits, one bit sounds like a piss-take of The Eagles, how do they do that, why do they do that? Oh, did I forget to mention the square dance? Then it all finishes up with a classic version of the "Roadrunner" cartoon theme. Honest. Face it, they're quite mad.



band of merry... er... mostly women. You know Kevyn maybe better, of late, for his releases under the banner of The Folkoffs, not infrequent visitors to our best sellers charts. Well, Stateside sees Kevyn's newer band on CD now, and he's sneaked us some inlays (ssshhh!) so we can bring yas the tape version. This does have some things in common with The Folkoffs, the fine musicianship for example, and occasional hints of that west coast sound. Let's work through it... the album opens with a type of modern American folk, Ricki Lee Jones with bollocks, Peggy Martinez's voice is lovely and warm and expressive. Sax, guitar, bass and drums leads us into bubblegum land, kinda kitsche, shades of Martha & The Muffins. Then cruise through James Brown funk and Blondie rapping, a hint of Fleetwood Mac, like all mellow and grewed up. Yes, we're all grewed ups here. Snigger. Oh, you get some male vocals too, including a nice bittersweet duet, just in case you were wondering. Peggy's back... who does she remind me of, great voice, really sounds like... er... Joni

Mitchell... um... Linda Ronstadt... er... Suzanne Vega, yeah, that's the one, Suzanne Vega. So it's like modern American folk rock that goes off on tangents sometimes and always holds a bit of humour in there too, sharp lyrics, and you get one track that's 15½ minutes long and is varied enough to be an album on its own. We like!

Beyond Music & Elsewhere...

Kevyn is still out there, nowadays recording his own neo-classical compositions, embracing modern digital technology and playing all the parts himself, such is the almost limitless talent of the man. Even more incredible when you consider he's spent all of his adult life in a wheelchair. Modern tech he seems determined not to embrace, however, is the internet, and he now remains the ONLY friend out there that I still regularly exchange printed letters via the postal service with. Amazingly, he's also the one I've been in unbroken contact with the longest, been writing since his visit to our old Frimley base, with Don Campau (Lonely Whistle Music / No Pigeonholes) in October / November 1991! You can write to Kevyn at;

Guaranteed Cleveland Records,
P.O. Box 35
Arcata
CA 95518-0035
U.S.A.



11. U.S.A. (Arcata, California)

BARKING DOGMA

- 01 Ants (2:28)
- 02 Poor Get Ooh (4:07)
- 03 One Nickel (3:04)
- 04 Dumb Things (2:39)
- 05 Clone (5:11)
- 06 Anything Could Happen (3:38)
- 07 Later (2:48)



All tracks are from "Barking Dogma" (M&E 318)

T H E R E P R I N T :

**From Music & Elsewhere: The Newszine
(Fall 1995)**

"Barking Dogma" (M&E 318) **

Ah, sunshine (oops, sorry, Janis) and sea,
California, Kevyn Dymond and his loyal



12. Australia (Five Dock, NSW) VOCABULARINIST

- 01 Tentative Tree Trunks (4:52)
- 02 a) Ballad Of Multiple Phobias b)? (3:32)
- 03 Death Of The Caterpillar (3:18)
- 04 a)?? b) Seasick Spirit
c) How To Rub Up A Chubby (5:32)
- 05 Of All The Faces (3:16)
- 06 Dah-a-man (3:33)
- 07 Goodbye (2:23)

All tracks are from "Hasznasznisznasz" (M&E 569)



The Vocabs: why send us a photo when you can put a photo on the carpet, take a photo of the photo and send us that?

T H E R E P R I N T :

From The United World Underground Newsletter :
Volume 14 No. 2 (New Year 2001)

"Hasznasznisznasz" (M&E 569 ☼☼ 60 / CD 66:44

Seven Seater Records, Australia)

That's a nice ear-ripping piece of noise, and that's just the beginning from this bunch of Australian loony tunes. You have to work at this a bit, not what you'd call "easily accessible", but trust me, it is well worth making the effort. I know what you're thinking; "So describe it, Magic!" Easier said than done. Okay, let's take a few snapshots... i) mellow sax, drums,

something that sounds like a pixie drowning, voices, latter day Pink Floyd sophistication... ii) Gong meets the Red Hot Chili Peppers, Black Flag aggression, synth FX, "I'm never afraid of cheeseburgers"... iii) like an avant garde goth band from Vienna... iv) American punk with Australian accents, psyched out Gong riffing, Germanic avant gardeness... v) Syd Barrett meets The Cardiacs... vi) a brain damaged sea shanty... vii) underground indie / industrial, the descent into cohesive chaos. Okay already, so you get the idea? The Vocabs are not yer run-of-the-mill band by any standards. This is quite a strange and alluring mixture of tunes and... er... other things. Not recommended for the feint-hearted, but then they wouldn't be shopping at the United World Underground, would they? Love it. NB: running times differ as the CD had to be slightly trimmed for a cassette release, nothing really significant was removed, honest.

Beyond Music & Elsewhere...

"Highlights? Not sure how HIGH any of them have been as far as any kind of recognition success goes, but there has certainly been a lot of creativity and material since the Vocabularinist days. Farnz has a band currently named The Silverbeets. Hammo plays in a band named The Molotov. I (DJ Urinal Cake) play in way too many bands and recording acts, such as Squeegeed Clean, Mekigah, Dadirri, Mass Debate, TK Bollinger & That Sinking Feeling, Ruiner & The Threshold Forms & most currently Puritanik Elektion & Enbilulugugal. Mate thank you again, its much appreciated to be included and really awesome of you to be doing this collection, love your work mate. Hope you are really well & its not too cold! Stay warm :-)

LINK: <https://squeegeedclean.bandcamp.com>



13. UK (Gillingham, Kent) HECATE'S DREAMS

- 01 Fear Said The Child (5:29)
- 02 Enjoy The View (4:29)
- 03 Sweet Hecate's Dreams (6:46)
- 04 Dew (3:58)
- 05 Pastels (5:51)

All tracks are from "Rape Of The Fly" (M&E 256)



T H E R E P R I N T :

From The Music & Elsewhere News Update
(April 1994)

"Rape Of The Fly" (M&E 256) **

Some terrific musicianship here. Something about this band reminds me of The Stray Cats, but less conventional. This is rock with highly imaginative guitar work from Damien "The Omen" Page, and just when you think you know where it's going next, it'll fly off at some bizarre tangent. Full of delightful quirks, dare I suggest The Sensational Alex Harvey Band or Captain Beefheart? They display the same sense of musical freedom as The Cardiacs, occasionally even sounding a bit like them. This one will grow on you play after play, great stuff.

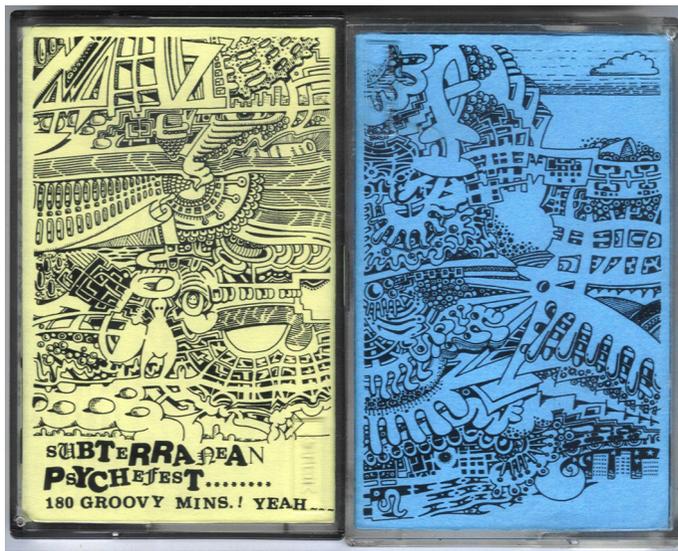
Beyond Music & Elsewhere...



Now known as Professor Page, Dean of The Carnegie School Of Education at Leeds Beckett University, Damien sadly no longer plays. However, I did an 'Online Chat With' him during the "Creavolution Reborn" release event and... well... who knows?

LINK:

www.mickmagic.net/2018%20MMR%20Zone%2047.htm



The most popular of our genre specific compilations was the 2 x C90 set, "Subterranean PsycheFest", a fairly broad spectrum sweep around the psychedelic and spacerock, released in September 1995. Tune in, turn on, drop out... ;-)

SPONGE

(Aberlady, East Lothian, Scotland)

- 01 Their Heads Were Green (11:04)
- 02 Jam (Morning After) (9:10)
- 03 Felt The Fish (5:40)

All tracks are from "Wand Inside Jar" (M&E 067), a compilation of live recordings originally released on Audiofile Tapes (AT 41) in the U.S.A., our thanks to Carl Howard for allowing us to add it to our catalogue back in the day. Specially remastered by the band for this collection.

T H E R E P R I N T :

From The Catty Log (1993)

Up country to Scotland now, and sometimes in Aberlady, East Lothian, you'll find our old mate, Dion Trevarthen, once with underground spacerockers, Sponge, sadly no longer with us, we're pleased to have a tape of theirs for the sake of nostalgia.

6: SUBTERRANEAN PSYCHEFEST

Wish I could tell ya more, but we haven't heard from Dion for ages... what you up to, dude?



"Wand Inside Jar" (M&E 067)

Though a little raw in places, this tape still captures that Sponge free flowing space vitality. Nice psychedelic jams with a hint of early Floyd, occasional hints of The Cardiacs here and there (?), meandering Hawkwind and Gong style riffs, new age hippy music and all. You get the maniacus of Paradox, psyched out Hawks guitar work, some fascinating sounds. We mourn ya!



Beyond Music & Elsewhere...

"Hi Mick. Sorry for not replying sooner. Wi fi has not been working where I am, and I'm also losing the habit of checking email as I keep track of work related stuff via Facebook and rarely get any email worth reading. My brother Sean (Trog) said something the other day about writing a short paragraph on the band for you. Hopefully he'll get that done OK. I can't think much to say other than the bare minimum: Edinburgh based band active from '87 till '89, since then quite dispersed so not much detailed info on who has been doing what. All the best with the collection, hope you get some enjoyment out of all that work. Cheers, Dion."

Sorry to say Trog hasn't written that short paragraph to date, what is it about underground musicians and deadlines? ;-)

CYBORG SEX BABIES (Chapel St. Leonards, Lincolnshire, UK)

- 01 Martina (3:54)
- 02 Car (4:38)
- 03 Creep (5:14)
- 04 Kiss Me (Kill Me) (4:04)
- 05 Spacegirl (7:22)

All tracks are from "Dead Friend" (M&E 126)

T H E R E P R I N T :

From The Catty Log (1993)

Now we venture up country to Chapel St. Leonards in Lincolnshire, and there we find Boogie and Fletch, the team behind Daisy Dead Music. It's still quite new at the moment, but the plan is to make it a full scale label, have a live venue and all that sort of thing. Nice to see people working at it, good little Earthlets, have a brownie point. And Boogie sent us a nice



savoury rice dish through the post once. Nice man. He's the upside down blonde bimbo type in the piccie. They also make up the band Cyborg Sex Babies and we like them lots, so let's take a peek at the tape, space cadets...



"Dead Friend" (M&E 126)

Yeah, a two star job... it's gotta be good. They have that nice grungy flanged distorted guitar sound that us spacepeople love, great spacey riffs and beaty drums, like Led Zeppelin meets Hawkwind. Flowing rhythms, some nice lead work, vocals remind me of Steve Hillage sometimes, basically they offer damned good slices of rock. There's even hints of Gong style psycherock in here and metal... yeah! Dirt, grunge, cosmic synths and that same flow ya found on the early Pretenders rockers, we like "Space Girl" mega lots. Then towards the end there's this odd percussive based thing, what sounds like American Indian chanting and a girl having an orgasm. Yeah, this will go down well with the space and psycherock fraternities... and we have some nice posters to give out with the first few copies. Of course, we could always xerox some more, but we're very poor spacepeople and flying saucer fuel is getting so expensive nowadays.

I've done it again, got a little piece of space left here that I can't get anything into. Um... could tell you about the time Boogie phoned us up and talked about Buddhism for an hour and a half. No, that would be boring. Um... he fancies our Lulu. No, that would get him in trouble with his girlfriend. Ha ha ha! I could recommend their tape again. Well, that didn't take up much space, did it? I know... I'll tell you all about

EDITOR'S NOTE: In The Catty Log, that was the exact point where the page ran out. I would have had to be immensely lucky for the joke to work in this publication as well. I'm not at all lucky though, if I tried rubbing a lamp, there wouldn't be a genie, I'd probably just burn my fingers.

Beyond Music & Elsewhere...

"Hey baby - here you go: The stuff that came out on M&E was pretty much the last 'band' music I did for a long time - nearly everything afterwards was both a solo outing and recorded for theatre, film and contemporary dance for many years. Over the last 5 years I've done a few genre projects in synthpop and disco, and had one track which ended up (via a Brazilian label who also released 'Bossa Nova Bob Marley') on a quite infamous Daft Punk 'influences' album, alongside tracks by Nile Rodgers and Giorgio Moroder. The music biz is weird. I've also done many hundreds of mixes for artists all over the world, including albums for the amazing Diana Yukawa. I now live on a boat, play the banjo and build synthesizers. Fletch was last seen in Skegness looking badass on a motorbike. bx."

SOSUMI (Cleveland, Ohio, U.S.A.)

- 01 CD Players In Outer Space (4:07)
- 02 I Don't Want To Make The Scene (4:21)
- 03 When You Come Down (3:21)
- 04 Just Say Yes (3:18)
- 05 Heavy Metal Disco Queen (3:10)
- 06 Dr. Sosumi (3:00)
- 07 I Am The Walrus (3:45)

All tracks are from "Bad Day At The Lab" (M&E 229)

T H E R E P R I N T :

From The Catty Log (1993)

Okay, thermals off, we're going back to the U.S.A., this stop at Cleveland, Ohio, home base of the Synthetic label, as run by our pal, Malcom Ryder and company. Poor Malcom, another one with a mum who can't spell simple names. Anyway, Malcom's band Sosumi are the ones we're here to pay homage to, so we had better get on with it. Sosumi don't do a lot of tape outings, they normally appear on CD or vinyl. They even had the honour of supporting Hawkwind on a U.S. tour date the year before last,



quite a feat to keep a crowd of Hawkfans happy for an hour or so, huh? But Sosumi are well up to that, and much more. So let's boogie...



"Bad Day At The Lab" (M&E 229)

Bach's "Tocatta & Fugue" (can't be spelt like that surely, but I've been getting spelling lessons from Malcom's mum) opens the proceedings, then ya break into Captain Lockheed & The Hawklords, driving riffs and CD players from outer space! This stuff shines, the glories of Frank Zappa's Mothers Of Invention and the meat of the mighty Hawks, smoke comes out of your nostrils, trust me, etc. Spacey echoed psyche vocals, crunchy cosmic guitars (man), and that's just for starters, no holds barred when it comes to Sosumi. The second track delivers a metal riff and Beastie Boys style rap, with just a shade of the Butthole Surfers in there somewhere. The heavy metal disco queen shakes her booty with the mutant killer droids created in Dr. Sosumi's lab (on a bad day, natch)!



Zappa turns punk and the Beasties go crazed in sci-fi B-movie hell! Fun stuff for the criminally insane. Reminds me of some of the greatest of America's breed of quirk rock bands, The Tubes, Talking Heads, even Billy Idol? Is nothing sacred? Apparently not, coz The Beatles' "I Am The Walrus" (the single from this amazing album) gets the Sosumi freakout treatment at the end, and a damned fine cover it is too. Annoy your mum, buy it! Tune in, turn on...

Beyond Music & Elsewhere...

"Been doing any new recordings? I have and will post a link below. This internet must have killed your cassette empire. Your experiences in the cassette world would make an interesting story. Anyway send a link and here's one of mine."

LINK:

<https://soundcloud.com/psychichopper/explore-the-unkwown>

THE ORIGINAL MIND BAND

**(Merthyr Tydfil,
Mid Glamorgan, Wales)**

- 01 Obanjaro Bound
- 02 Banish The Blues
- 03 Dragonslayer
- 04 Dance Of The Dirty Deeds
- 05 The Strange Case Of Mr. Remes
- 01-05 (24:11)



All tracks are from "Eclectic Warrior" (M&E 293), which was recorded live, hence them being in one solid block.

T H E R E P R I N T :

**From The Music & Elsewhere News
(New Year 1995)**

"Eclectic Warrior" (M&E 293) *

At last! The long awaited follow up to their last M&E album, "Evolver", one that is right up there amongst our best

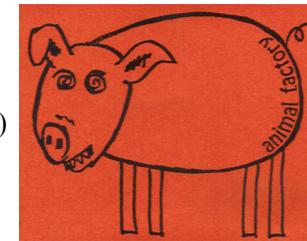


The Original Mind Band; "We may not be the best band in Wales, but we are the hardest." It's tough is Merthyr...

sellors, an all time best seller of all time there, matey. Soundwise, they've moved on a way, captured here live. You open the set with lots of quirky little riffs, like that psyche head music they always had playing at parties in 1972. Ooh, that riff sounded like "Race With The Devil", I liked that. There's a kind of Zappa / Beefheart strangeness to what they do now, but still the familiar Captain Pugwash beat I hear, they've definitely carved out their own little niche, methinks. And party on through psychedelic Arabian dances, echoed guitar flits and frantic spacepunk like Hawkwind's Charisma years... then they sound like The Monkees for a mo... a touch of psyche reggae, phase echo guitar, Hawkwind again, complex and imaginative tunes... Horslips, yeah, that's who they remind me of sometimes. Cardiacesque touches, singer sounds like Ian Anderson (Tull) at times, ooh... an anti-Tory song, hope they don't upset that nice Mr. Major. Then a stomping live version of "Dance Of The Dirty Deeds", and I can't believe the drummer's arms didn't fall off during that one... and a classic to finish, "The Strange Case Of Mr. Remes", beam me up, Scotty!

ANIMAL FACTORY **(Chigwell, Essex, UK)**

- 01 Suicide King (5:23)
- 02 Hashish (3:22)
- 03 Heavy Shopping (3:13)
- 04 Tripping With Jesus (3:45)
- 05 Fire (3:23)
- 06 Sun Goes Down (2:09)
- 07 I Feel Fine (2:54)



All tracks are from "Animal Factory" (M&E 223)

T H E R E P R I N T :

From The Catty Log (1993)

Hey, the UK strikes back! Yup, we're staying home, next visit is Chigwell, Essex (hi Shaz!), home of Animal Factory. And they have a manager too, this one is our new friend, Scott Osborne. Scott tells us the band have been together for a little over a year now, merrily gigging their hearts out around the London area. Only a year? You'd never know that from listening to them, believe me. And Scott himself (anag) is co-editor of a zine called Verbal Aggression, so he must be a busy little dude for sure. Oh, enough rambling, this tape's another piece of gold, so let's do it...



"Animal Factory" (M&E 223)

In spite of the imaginative title, this tape is a real corker, Animal Factory are soon gonna make a name for themselves on the psycherock scene (and you can remember I said that about Sons Of Selina too, so you should listen to your Uncle Magic)! They remind me of the mighty SOS actually, great chunky psycherock guitars and some classic rock hooks with the quirk and charm of Hawkwind's years on Charisma. Like Motorhead with spacecho lead, like Deep Purple, Ashton, Gardner & Dyke, Bob Calvert jams with Syd Barrett, Lucifer Sam on hashish, 1971 head-party music, the

Pink Fairies and the Pretty Things with a touch of cockney punk. Oh yeah, psycherock that's all things to everybody, Atomic Rooster too. They've pulled off the clever trick of making lots of their music sound quite familiar, instant accessibility, while keeping their own originality in it too. It's an album that drives along something terrific and grows on you along the way, and I suspect that like SOS, this band are gonna become real big sellers here on M&E, and that'll just be the beginning for them. And it's a very consistent debut too, not a duff track on it, recommended muchly to psycho freaks, spaceheads and 70s teenagers alike! Yeh!



Disc: See if you can guess which one is Fu Manchu?

guitfish, it's far reaching green, pixies! More Dik Mik electronics on Gong jams, xylophones and Hank Marvin (wha...?) ... tape cuts, psychotronic stuff... oh yeah, Disc vs. The Empire... more psycherap with quark, strangeness and charm, shades of The Ozrics, The Magic Mushroom Band, such an incredible blend of styles and influences, so in the end... Disc sound like... well... Disc! What is it about Leamington Spa that produces such originality??? And technoska? I thought I'd heard it all... I hadn't! Can you imagine Madness jamming with Hawkwind? Don't imagine it... just get this. Utterly brilliant, we l-u-r-v-e it!

DISC

(Leamington Spa, Warwickshire, UK)

- 01 Disc Vs. The Empire (4:27)
- 02 The Think Thang (3:22)
- 03 Fishkill Overture (4:01)
- 04 Space (4:03)
- 05 Party Head Pak (5:27)
- 06 Church Of Hydrogen (5:20)



All tracks are from "Disc 1.0" (M&E 279)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter
(Autumn 1994)**

"1.0" (M&E 279) ***

Right, spacefreaks, this one is for you, and one of the best psychospace bands I've heard in eons. This band should play festies, lots of them! But they do it their own way, very much so, trust me, I'm a spaceman. The intro is almost hardcore, then it breaks into a sort of psychedelic festie ska... Gong meets Culture Shock! Journey on through psycherock riffs, grungy chord hits, rolling drum beats, Syd Barrett at the grooviest '69 party ever, deep space synth FX, Hawkwind do rap! And there's more... gliding Hillage echoey

HEILAND SOLO

(Vienna, Austria)

- 01 The Intention To Pray (4:50)
- 02 Movie Romance (4:59)
- 03 Tomorrow Is Nothing (3:33)
- 04 The Native (3:57)
- 05 Celebrated Innocence (6:18)
- 06 Is Love More Than Chemistry (3:51)



All tracks are from "The Native" (M&E 316), originally released on CD by Trost Records (TROST 051), and yet another big thank you to Andreas Höllering!

T H E R E P R I N T :

**From Music & Elsewhere: The Newszine
(Fall 1995)**

"The Native" (M&E 316) **

Trost again, Trost me, I'm a spaceman. Sorry, couldn't resist it. This is a guy I've heard before and liked a lot, so very pleased to have him on M&E, but how to describe it? In elements, methinks. Looped Eastern samples open the proceedings, enter ambient dance drums a-la-Astralasia, add punky guitar hits and totally indie guitar and vocals soon after that, place in a bowl and mix in some psyched out shades of the 60's, including Hammond organ and simply groove it all together. Flutey eastern sounds on ambient world beats, Hendrixy psycherock with Pop Will Eat Itself vocals, or could it be early Pink Floyd kitsche vocals on the Spindoctors? Indian voice samples, heavy metaldance, a psychedelic headfuck for sure. Then ya gets so cosmic in places, Steve Hillage and Gong with elektroid sitars, like Hillage meets Traffic with a hole in his shoe and they dance to Astralasia world beats and trippy ambience. A creative and enjoyable blend of styles, for heads and feet!

CHÂTEAU DE FLEURS

(Hønefoss, Norway)

- 01 My Beloved One (3:49)
- 02 KMB (3:35)
- 03 The Wish And The Sugarlovers (3:03)
- 04 When The Sun Was Drowned In Milk (6:01)
- 05 Crowns Of Happiness (3:08)
- 06 Obscured By The Cure (3:13)

All tracks are from "Château De Fleurs" (M&E 354)

T H E R E P R I N T :

From The M&E Newszine (November 1996)

"Chateau De Fleurs" (M&E 354) *

Okay, there's some writing on the spine



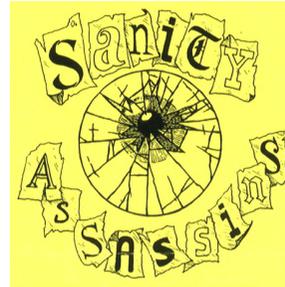
that could be a title... but it looks like Greek... can't type it... or read it. Sulk. Anyway, this lot are not French, honest. They're Norwegian, from Honefoss, to be precise. So, having got a couple of

Eurovision wins under their belt, Norway finally decides to come out and join the world. Hi, Norway! Course, these days, the bloody Irish don't let anybody else have a look-in, huh? We haven't won since Bucks Fizz, I mean! Anyway, Chateau provide some extremely odd sounds for yer ears, but far from the kind of psychedelic experimentalism you're used to from the underground. Nope, this lot actually have the same fresh approach that the likes of Jaws Of The Flying Carpet have brought to the subterranean regions... like using acoustic guitars and mandolins and stuff... with very heavily processed dalek vocals on top, a strangely compelling combination indeed. Lindisfarne on bad acid? And ya gets viola, a discordant cacophony on saxophone, all held together with a steady Germanic drumbeat. Hey, Faust take bad acid too! A Slavonic folk dance with daleks? Hey, come on! There's an early Pink Floyd sound in here too, found myself whispering "Careful With That Axe, Per Lundgreen" a couple of times through the album. Gentle ride taps, ethereal wispy noises, all echoed and decidedly trippy, Syd Barrett meets The Cure? Only downside is lack of variety in tempo and consistent use of them dalek vocals, but a fresh and original album.

EDITOR'S NOTE: The writing on the spine - I can read Greek these days - all it said was "Château De Fleurs"...

SANITY ASSASSINS (East Hartford, Connecticut, U.S.A.)

- 01 Blowtorch Lovedoll (3:26)
- 02 Working Man (2:13)
- 03 Martian Beach (3:09)
- 04 Galaxy Speedway (1:47)
- 05 My Last Laugh (2:32)
- 06 10 A.M. (2:35)
- 07 Already Know (2:47)
- 08 Resistance Is Useless (2:24)
- 09 Hawks And Doves (3:44)



All tracks are from "Sanity Assassins" (M&E 356)

T H E R E P R I N T :

From The M&E Newszine (November 1996)

"Sanity Assassins" (M&E 356)

Ooh yeah, I have a feeling this band are gonna prove well popular with underground music lovers, they really smoke. Exactly what they smoke, I wouldn't like to hazard a guess, but it makes for great music. The band hail from East Hartford, CT (is that Connecticut?), U.S. of A. and are more new friends we've made lately, brilliant to see so many new bands still popping up. This is driving pace American underground psycherock, Sosumi meet Motorhead and they both jam down with The Ramones. Smokes? Damn near catches fire! Some seriously psyched out leadwork graces the wall of sound that's right in yer face, some excellent punky riffs, reminiscent of The Damned's "New Rose". Hawkwind hints start to creep in, they get to sound like M&E faves, Sons Of Selina, on more than one occasion. Then, for the sake of variety, some 60's sounding rokit instrumentals appear, Duane Eddy meets Link Wray. Fast? Hey, the Dead Kennedys only played ballads! Zappa touches, The Kinks, Supergrass get psychedelic, Hawkwind on metal, "Pulp Fiction" instrumentals, some of this stuff should go on Tarantino or

Rodriguez movie soundtracks, yas! Some cool lyrics on the album too, all yelled at ya, but in tune. Fave for me is "Hawks And Doves", a pacey piece of spacerock that wouldn't be out of place on Hawkwind's "Live '79" album. ARGH... FORGOT THE STAR RATING! THIS IS A MOST DEFINITE WINNER, MAKE THAT A **! You'd think I'd know the format for our own reviews by now, wouldn't ya?



Beyond Music & Elsewhere...

Adam Schwartz (left): "Hey Mick - that seems like quite a project you've got planned. I'd be psyched to take part in it. After the Sanity Assassins I started to write and record as The Atomic Buddha. I would record as I wrote with various other musicians who helped me out. In 2006 I started to work with a drummer and we got 20 or so of my songs ready and then I invited a bass player to join. I put out a CD on the '75 Or Less' label, as well as the remaining tracks as separate albums on Bandcamp. Since then I have been writing and releasing tracks once in a while with Byron Fenris. That project is called Adam Vortex And The Obliteration featuring Byron Fenris and we put that up on YouTube and Bandcamp for all to enjoy. No label interest! Interestingly, 'Byron' and I do our work by sharing files, we haven't actually seen or spoke to each other directly in over 20 years! Thanks! Adam."

Keith Donaldson (right): "Highlights include playing live on the MIT punk radio show, the performance was recorded live and we later used a lot of those live tracks on our 'Speed Of Death' LP, released by Tornado Ride Records out of Italy. We also played Pearl Street, a big night club in Northampton, Mass., and the place was packed. We got the best reception out of all the bands that played that show.

Same results at the Boston club O'Briens, very impressive show and the people loved us. I was playing with Dennis Most And The Instigators until 2014. The band was a dictatorship and Dennis was a very weak frontman and songwriter so I blasted out of there, totally artistically frustrated playing the same set over and over and over. Since then my eyesight has been declining rapidly because of the eye disease retinitis pigmentosa, BUT because of my love of gothic and psychedelic music, I went out and bought a Korg synthesiser. I'm learning how to play it. I'm writing songs with the intention of entering a studio next year to do a very haunting instrumental album. I label my music deathgaze."

THE STONE PREMONITIONS COLLECTIVE



(South Moor, County Durham, UK)

- 01 TRH - Another Day, Another Hat (4:32)
- 02 BFOS - Body Full Of Stars (5:11)
- 03 TRH - Don't Stand Against The Skyline (5:01)
- 04 BFOS - Fairweather Friends (3:15)
- 05 TRH - Sweetmeats Of The Dead (4:42)
- 06 BFOS - We're All Americans Now (4:46)

The Collective sits at the centre of the Stone Premonitions label, many common members spanning the two bands, The Rabbit's Hat and Body Full Of Stars, the dulcet tones of Tim Jones often fronting both line ups, so sharing the spotlight and alternating tracks by these two parallel projects seemed the perfect solution. The female voice you hear is that of Terri B, but we're saving her for a spot all of her own, she's worth it, trust me. Track 1 is from "M&E Audiozine No. 5" (M&E 435), track 2 from "Body Full Of Stars" (M&E 471), track 3 from "M&E Audiozine No. 7" (M&E 454), track 4 from "M&E Audiozine No. 9" (M&E 483), tracks 5 & 6 from "M&E Audiozine No. 12" (M&E 495).

THE REPRINTS :

From The Music & Elsewhere Newsletter:
Volume 11 No. 2 (Fall 1997)

The Rabbit's Hat - "Error 5" (M&E 408) *½
It's set-ups like this that restore my faith in human nature... a good old-fashioned co-operative. The Stone Premonitions team are based near Stanley, County Durham, and operate around the Stone Studio, from whence they've been running their own co-op label since 1994. The two mainstay bands are The Rabbit's Hat and Mr. Quimby's Beard (both of whom have CDs on Dave Anderson's Demi Monde label), though members swap and jump and produce spin-off bands like Body Full Of Stars, and various members make their own solo recordings, like Terri B, Hardy and Steve Ellis. Yup, there's a lot going on, and all in that seriously underground spirit that we love here at M&E. The boss (though he would object strongly to the use of that word) up there is Tim Jones, singer / guitarist / Richard Fairbrass lookalike. He's the mainstay of The Rabbit's Hat, which is why I mentioned it, coz that's where we start this excursion, with this excellent special collection of material, put together all for us. Nice man. The Bunny's Bonnet have a totally pro sound, you can hear the years of experience, tight as a Teddy Boy's haircut. The music is a modern variation on the progressive psychedelia of the late 60's/70's mainly. Take the opener... very 60's psyche, like The Association meets Jefferson Airplane, but with a rather 80's



sax thrown in. Male lead vocal, male / female (the excellent Terri B) harmony vox. Nice fusion of electric and acoustic, bright psychefolk elements in with the rockier sound that crops up here and there. Intelligent lyrics (mostly!), delivered in a voice somewhere between Roger Chapman (Family) and Cat Stevens (Mecca). Now and again, they lapse into kitsche 60's silliness with lyrics like "I'm off my fucking rocker" (I know the feeling), Mothers Of Invention quirkiness breaks out... then they go back to the mature sound again. A sensibly long album, needed to show off all the facets of this multi talented band, bluesy lead on acoustics, folk driven mid tempo rock, Clapton style leadwork even, progressive touches of vintage Genesis, dual harmonies bring memories of Curved Air to light, some nice mellow stuff like Fleetwood Mac's early "Dragonfly", harpsichord and sax and quirky folk like harmonised vocals, gentle humour, Manhattan Transfer after smoking skunk for four hours, Joe Cocker, a thinking man's Wobble Juggle Jiggle? Finishes off with a neo-serious slice of silliness called "Daft Bastard", a wryly humorous slating of the human race (the defence rests), rapping the vocals out in such a way I kept waiting for the chorus of "West End Girls", but there ya go! No problem seeing why Demi Monde wanted them, trust me.

From The Music & Elsewhere Newsletter:
Volume 13 No. 1 (New Year 1999)

Body Full Of Stars -
"Body Full Of Stars" (M&E 471) *½
"Falling Angels" (CD 64:09) **
More fine music from the land of The Rabbit's Hat, Mr. Quimby's Beard and Terri B, and I thought it was about time we got this particular banner out on M&E too. Firstly, I'll have to review these two albums together as they are near as dammit the same album, just not quite. Right, sit yourself down and pay attention; the tape has 14 tracks on, 12 of which are also on

the CD. The CD has 16 tracks, 12 of which are on the tape. So, in a nutshell (no, I'm not going to do the "there's a nut" gag, promise), the two albums focus round a hardcore of 12 tracks which appear on both versions, though the title track of the CD, "Falling Angels", appears under the title of "The Things We Love" on the tape. Bet they thought I wouldn't spot that! The tape has an extra 2 tracks which are exclusive to it, the CD has an extra 4 tracks which are exclusive to it. So there are 18 tracks in all, 12 on both, 2 on cassette only, 4 on CD only. Are bands bastards or what? Are you actually following this? If so, please explain it to me! So, we'll deal with this one aspect at a time...

i) the 12 common tracks... the band seems to be mainly made up of members of The Rabbit's Hat, plus a few other names I wasn't so familiar with, but then it's a big co-op and life's too short to know everybody, huh? So anyway, you still get Tim's lovely gruff Roger Chapman vocals, and it still smacks of early 70s head bands, but this time with more of a bluesy orientation, like Alexis Korner, for example. Then there's hints of Family, vintage Deep Purple, heavier than The Bunny's Bonnet usually are. Solid gold guitar work, as you'd expect, solid gold musicianship, period, come to think of it. A bit of tribal percussion next, eastern lead guitar, ambient danse du monde, methinks. And northern white rap??? Right. Groovy psyche instrumentals with 11 finger lead breaks, some chunks of classic rock (vocals from Tim and Terri), some Tenpole Tudor meets Sham 69 (would I wind you up?), groovy bluesy head jams a-la John Mayall, beaty and tribal 70s world disco a-la Voyage, the occasional Caribbean influences and a lot of The Rabbit's Hat sound. And, if you have ears, you'll already know that one.

ii) the 2 cassette exclusive tracks... nothing special, forget I mentioned them.

iii) the 4 CD exclusive tracks... and

they've saved the corkers for this one (sell outs!), trust me! First is a vocal version of "Jump Up", solid Mayall blues, but with a fair bit of (presumably) Mayan percussion mixed on, totally groovy. Ya get more of that on "The Quaking Houses" too, chant / choral vocals, maracas, steely bass, some George Benson jazz (nice) guitar too. "This Mortal Coil" is a bit more tribal stuff too, but with a spoken male vocal, and my... isn't he posh for a Durham lad? And the other one is "Body Full Of Stars", what is tribal dance gone mad, smokin', brilliant, best track on the album by miles. It's like a modern day John Kongos, mega fast tribal drums, fuzz guitar hits and an excellent psyched out solo. Got all that? Sorted.



Body Full Of Stars chilling between tracks with ex-Hawk Dave Anderson at Demi Monde's Foel Studio in Wales

Beyond Music & Elsewhere...

"Hi Mick. As John Shuttleworth would say, I've tried to hone the following missive for public consumption in the booklet for your new compilation series. I hope it's ok: Stone Premonitions is a collective of like minded musicians and artists working together and exchanging skills towards the common goal of getting our music heard by a wider audience. It was formed in 1994 and continues to the present day; a production house creating music currently released through our partners and old friends at Falling A Records in

the UK. Yourself and Music & Elsewhere have been very supportive of our efforts throughout the years since our inception and all involved are delighted to be included on this wonderfully ambitious project. For much more information on the Stone Premonitions artists featured on this compilation; Terri-B, The Rabbit's Hat, Body Full Of Stars & Mr Quimby's Beard, please visit our website. Finally, we would just like to say thank you Mick!"

LINK: aural-innovations.com/stonepremonitions

MR. QUIMBY'S BEARD (Sunderland, Tyne & Wear, UK)

01-02 Libbets / Within The Mind (Parts 1 & 2) (11:34)
03 D-Jam (5:48)
04 Marijuana Nightmare (7:16)

All tracks are from "Mr. Quimby's Beard" (M&E 410), originally released on cassette by Stone Premonitions (SPCC 003), whom we thank for all the great material they passed our way.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 2 (Fall 1997)**

"Mr. Quimby's Beard" (M&E 410) *½

It's rainfall that opens the proceedings on this half of the Stone Premonitions co-op, pan-pipey synth lines meander as the rhythm builds, progressive feel, a Hammond organ sound throbbing in the background. The initial impression is "hey, they sound like Greenslade", proggy 70s thing, the perfect sister band to The Rabbit's Hat. Only, after a brief interlude of dickie birds, a quite different direction comes to light. Gentle space guitar and humming organ, then early Hawkwind style choral male vocals, "Doremi" vintage, "Down Through The Night", yas! Ever travelling bass lines, long instrumental jams, synth arpeggios, maracas, deep bass synth notes, spacey synth FX, psyched out guitar, oh, nice use of VCF on the arpeggios too.



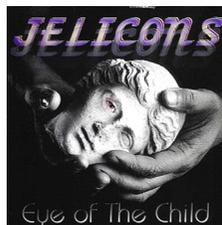
Space indeed, this would definitely appeal to fans of the first few Hawkwind albums, way back when. Light harp sequencers, bubbly Tangerine Dream synths, then the guitars will pile in and the Hawks spring very much back to mind. Quite melodic in places, Wishbone Ash on acid, cosmic winds, plenty of phase / echo leadwork a-la Brock, helicopters, guns and sirens ("The Forest Song"?????), something rather tribal follows on. In search of space? Look no further.

LINK: <https://mrquimbysbeard.bandcamp.com>

JELICONS

(Alloa, Clackmannanshire, Scotland)

- 01 Pleasure (5:00)
- 02 Come With Me (5:18)
- 03 You'll Do The Right Thing (4:37)
- 04 Feeling So Insecure (4:04)
- 05 No-One Understands (2:53)
- 06 Beetle Bonnet (4:01)



All tracks are from "Eye Of The Child" (M&E 417)

T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 11 No. 2 (Fall 1997)

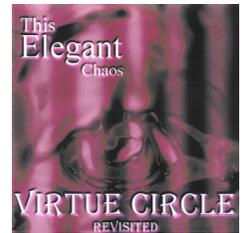
"Eye Of The Child" (M&E 417) **

And finally, this was the other album that

ran Endymion close for "Release Of The Season", my main worry here is whether or not my review can do it justice. This is the work of one Robert Letham (one short letter from him per year, if only Duncan Pope was like that!) from yonder up there in the Independent Democratic Peoples Republic Of Scotland (snigger). Suppose they'll expect us to produce passports at Hadrian's Wall now, huh? Anyway, Comrade Blair still lets them send stuff to England at the moment, so we're pleased to be able to introduce you to this fine music. This is largely bright psychedelic pop with a 60s feel, a tad like The Cleaners From Venus, but Robert has a better voice than Ego Newell. Lots of fuzzy guitar with clear echoey picked notes on top, kitsche 60s perhaps, like Status Quo's "Ice In The Sun" and "Pictures Of Matchstick Men And Matchstick Cats And Dogs", that kind of feel, bright and alive. He has a guest girlie vocalist on a couple of tracks too, then it sounds like the kind of psychefolk Stormclouds do these days. This girl has a fine voice too, sounds much too good to be an amateur. I reckon it's Sheena Easton really. She's Scottish too. Coincidence? Bet she has a bit of our goalposts framed on her living room wall too. Hmmp. But that's another subject. The Jelicons; sparkling sitary synths on kitsche psychepop, early Pink Floyd meets The Cure, Hillagey guitfish, lovely mix of music and ideas spring from this deranged mind. Some little 70s psyche riffs pop in to say hi (man), some dirty grunge guitar, swishy sounds, melodic 60s leftfield pop tunes, acoustic guitar, bongos, like classic T. Rex. Then there's "No One Understands", know just how he feels! A shuffly piece of psychedelic kitsche in the classic Syd Barrett vein, sounds like it could have been a no. 1 for The Kinks, The Turtles or The Monkees. A thoroughly enjoyable album, get it quick before Scotland seals its borders and starts stockpiling nuclear weapons.

THIS ELEGANT CHAOS (Halesowen, West Midlands, UK)

- 01 Virtue Circle (1:08)
- 02 All Our Yesterdays (3:57)
- 03 Skip, Hop, Jump (2:59)
- 04 Kaleidoscope Spiral (4:14)
- 05 Your World (4:34)
- 06 Astronauts Don't Cry (5:29)



Tracks 1-3 are from "The Virtue Circle" (M&E 432), tracks 4-6 are from "Magino Line", independently released on CDR by Quicksilver Records, whom we thank for allowing us to use the material on this collection. The album was, of course, available through our M&E Distro Direct service back in the day.

T H E R E P R I N T :

From The Music & Elsewhere Newsletter:

Volume 11 No. 3 (New Year 1998)

"The Virtue Circle" (M&E 432) *

Another new band to M&E, this lot hailing from the West Midlands, the land that gave us "Crossroads" (the motel soap opera, not the Cream song). The intro threw me off the scent completely, afro percussion a-la John Kongos??? But the scene soon sets itself, bright guitar sound, elements of



that Britpop stuff, albeit a tad more grown up. Ever tried reviewing an album while you've got a cat determined to get on your lap and dribble on your notes? Ta, Tilly, you useless chunk of fluff. There's a bit of a 60s feel to this (yes, fuck the cat, I'm persevering), complete with vocal harmonies. Guess you'd call it "pop" loosely, though I honestly don't mean that as an insult, this is pretty good stuff. Small touch of The Doors maybe, The Who (60s incarnation), couple of tracks sound like The Beautiful South, but fortunately, they are very UNtypical of the album in general! The album picks up some steam as it goes, gets a bit dirtier (nice), bit more balls, Blue Oyster Cult meets Jim Morrison, touch of Jefferson Airplane tunewise, those kind of harmonies and song constructions. Gets a bit heavier and psychier in places, sounds like Chumbawumba in others, quite an enigma are This Elegant Chaos... "60s guitar pop" just wouldn't say it all, then that's why we do those M&E Audiozine samplers!

Beyond Music & Elsewhere...



"Hi Mick. Hope this isn't too long. Believe I sent photos earlier in year. This Elegant Chaos split in 2001 following the previous years sell out Ronnie Scott's show. The Magino Line album was the final release from a very productive period of live shows, song writing and recording. Unfortunately Ronnie Scott's proved to be the final swan song live also. Three founder members Gary, Lee and Dave recorded more songs after that which never got released. Most previous members are all currently still playing in different projects. The band don't have a website, but early unreleased material recorded on four track has appeared on YouTube through Daniel Alexander Hill with over 3500 views. Videos are also available of the Hello Thane EP on YouTube through Simon Bayliss.

Thanks, Gary."

DOUG MICHAEL & THE OUTER DARKNESS (Antioch, California, U.S.A.)

- 01 Curfew (3:26)
- 02 As Time Wears On (3:22)
- 03 Sahara (6:31)
- 04 Opaque (2:56)
- 05 Embers (5:56)

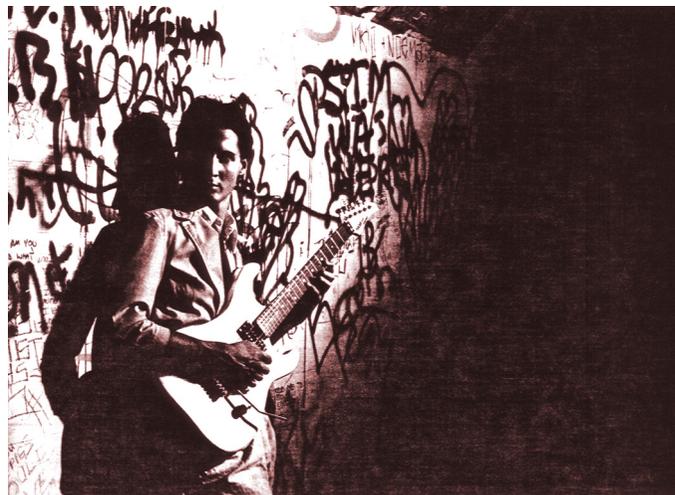


All tracks are from "Collections 1993 - 1997" (M&E 433)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 3 (New Year 1998)**

"Collections 1993-97" (M&E 433) *½
Another new kid on the block, muzo / composer from Antioch, California, U.S.A., Doug Michael solo. This is a nice collection of Doug's instrumental work from the last few years, by way of an introduction to M&E supporters (he's already pretty well known Stateside). Doug works alone coz he finds band work too formulated and constraining, he wants to be able to do whatever he wants to do, as it were, and the spirit of adventure shows here, quite a variety. Doug plays guitar, keyboards and bass (all very well) and



programmes everything else. So how to describe it? Hmmmn, progressive electro-instrumental, jazzy elements, modern feel? Let's move on... funky drumbeat and piano riff, a thinking man's Jan Hammer, elements of black American jazz fusion, Norman Connors, rock touches, very snappy leadwork, fair variance within tracks, imaginative, stylish movie soundtrack material. Orchestral synths, Spanish guitar, atmospheric, exotic, dark keyboards, off the wall avant garde touches, bluesy wailing lead, sombre sub-latin, melodrama. Extremely accomplished? Yo!

Beyond Music & Elsewhere...



"Since M&E I went back to school and got my Masters Degree in music. During that time I played in several groups, one was a jazz rock band called HyNGE. They were a 3 piece power trio kind of group, we did 1 album called Torgo's Revenge. The other band was a noise, improvisational band called CMAU. We played some cool shows and released a collection of improvisations called 'The Yellow Disc.' At that time I developed an instrument out of a walker (above left by tracklist). I used that instrument with CMAU.

These days I'm teaching music at a local college and licensing music for all types of media. I've had music placements with Hyundai, music on the History Channel (Pawn Stars), Animal Planet, MTV among others. I've also released some music that is more ambient and spatial. Currently I'm recording some tunes I've wrote back in the 80's. These are more in the prog rock genre. Since I did not have a good recording of these tunes, I realized I better record them before I can't play them anymore... because that day is coming...."

LINKS:

<https://dougmichael.bandcamp.com>

<https://www.youtube.com/user/outerdarkness>

SPACE CADET

(Ryde, Isle Of Wight, UK)

- 01 Gods (5:04)
- 02 Mad As Hell (4:53)
- 03 Suit (5:23)
- 04 The Place Where We Are (3:42)
- 05 Villainous Guy (3:49)
- 06 Zeitgeist (4:34)



All tracks are from "Virtual Panic" (M&E 441)



T H E R E P R I N T :
From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)
 "Virtual Panic" (M&E 441) **

Oh, seldom has a band picked a more appropriate name, this lot are a right bunch of them! As appropriate as if Take That had picked the name Wanker instead. Psychedelic spacedance, would you believe? Pounding 70s disco rhythms, gliding keyboards, spaced out lead guitars and harmonised Hawkvox, I kid you not! Tekky raves with cosmic fuzz guitar riffs, raps like Phil Daniels, imagine Hawkwind had come from Essex instead of Devon, cosmic synth FX, psyched out echoes, the ultimate solar rave. Hawkwind and Inner City Unit

meet Black Grape and The Stereo MCs, it's party-on stuff, trust me. And the vocals, honestly, they make Judge Trev sarnd posh, mate! Know what I mean? Sorted. You what? Some incredibly catchy choruses on here too, I been going round singing "Villainous Guy" for the last couple of months now, just can't get it out of me head! And this is just the beginning for the Space Cadets, really can't wait for the next album. Groovy!

Beyond Music & Elsewhere...

"Sorry mate, so slack I am... Can't get hold of Vern, he's vanished off Facebook and I've not seen him for years... Me, just been flogging my lyrics doing solo acoustic stuff. Spent some time playing bass in a punk band... Starting to mess about with spoken word now..."



Above right: SC's Simon Buswell, solo on the café circuit

STAR PERIOD STAR

(Rosemont, Illinois, U.S.A.)

- 01 Ambivalence (6:41)
- 02 Black (3:47)
- 03-04 Sorry About Alcohol / Fits All Chimneys (8:45)
- 05 Reynolds (7:52)

All tracks are versions of songs that appeared on the M&E cassette release, "Revisited 94-96" (M&E 446), taken from the CD, "Star Period Star" (Super 800, SPR8006), which was available via our M&E Distro Direct service back in the day. Many thanks to Dan Sweigert and crew for giving us the okay to use this material for our collection.

T H E R E P R I N T :
From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)

"Revisited 94-96" (M&E 446) **
 More new kids on the block for M&E now, the mighty **, to give their name its recognised short form. And they've very kindly (eventually!) done this little collection to introduce yas all to their wild and unusual sounds. This is gonna be a bit like describing a Dali painting to Stevie Wonder, but I'll do me best... very stylised and original band, catchy and inventive rhythms, offbeat progressive sort of thing. Kitsche Zappa with chuggariff guitars give way to vintage Genesis gentle guitar passages, then they'll break into something Gong-like. Hmnnnnnnnn. Rules? What rules? Next we go live, busy guitar riffs and very busy drums, a-la-progpsyche, funky bass and these guys can play a bit, no doubt. Plenty of variance within numbers, tempo and theme changes, clever. Well, Sean Organ raved about this band, and you know what a fussy bugger he is! Like a prog version of Alien Planetscapes in places, funky and spacey, but a bit more varied. Cardiacesque rhythms, like try to count the time beat! Very coherent as off-the-wall goes, the occasional journey into wacky noises and running water and stuff serve as a reminder that you are not listening to Joe Average & The Expected here. Love the riffs, well put together. Sudden switches from a big sound down to minimalism, offbeat drums, tangent lead guitar, vintage King Crimson definitely



spring to mind. Then comes the even more unexpected, moody piano with brushed drums and clinking glasses, classic era Mothers Of Invention, yes, this band are absolutely free. Germanic elements, avant garde elements, prog elements, psyche elements and a large pinch of the X factor. Only complaint from me is that the levels tend to vary from one track to another. That apart, it's a seriously fascinating introduction to the band, and there's a CD to come next issue!

Also available: two 7" split singles, Star Period Star with Cheer-Accident (make Faust sound like Cliff Richard) on one, and with Marvel Kind (also a touch on the avant garde side) on the other. They're both on the American Super 800 label, around the 10 mins mark and the Marvel Kind one is on clear vinyl, for those who think stuff like that actually matters. Prices quoted are each; U.S.A. - \$5.00 or £3.15, Canada - £3.46, UK / Europe - £3.78, anywhere else - £3.78 too. Oops, star ratings... both *½. Sorted.

Beyond Music & Elsewhere...

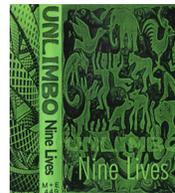
"Hey Mick. How's this? Feel free to shorten it up a bit if you wish. Star Period Star is a progressive, experimental, post, math, indie, pop, avant, RIOish rock band which / that / whom experiments with wobbly, microtonal, unconventional guitar tunings on occasion (usually not weddings or bar mitzvahs, but we try to keep an open mind). The band currently resides in Savannah, Georgia, USA and has most recently released their 4th studio album 'Daylight Spending Time' on Jet Propulsion Records."

LINK: <http://starperiodstar.com>



UNLIMBO (Dunstable, Bedfordshire, UK)

- 01 Satchsquash
- 02 Bagdub
- 03 Inertia
- 04 Amber
- 01-04 (24:51)



All tracks are taken from the live album, "Nine Lives" (M&E 449), hence their being presented in one solid block of aural joy.



T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 12 No. 1 (Summer 1998)**

"Nine Lives" (M&E 449) **

Yet more new kids on the block to M&E, and here's a really good live set to say hello with. I guess the Ozrics come to mind mostly, a good old freeform jamdown, all instrumentals, except for the samples and soundtrack clips. Bass, drums, guitar, keyboards and more than a hint of psychedelia, methinks. Chilled, rather than served with ice. Joey flutey doodles over a session in a bazaar outside Marrakech (south east of Brighton), free flowing psyche jams, easy on the ear and bloody well recorded. Hmmn, guess the

Oroonies come to mind a tad too. Ya gets some gliding synths and lively beats, groovy congas, psyche wisps of lead guitar, nice bass lines and a touch of festie reggae. Oh, groovy gravy, cry we! And I rather suspect a little light herbal refreshment wouldn't hurt the enhancement of this one either.

Beyond Music & Elsewhere...

"Hi Mick, sorry for the lack of response, 12 hour days working in Cornwall all week and I'm knackered! OK... Unlimbo finished as a gigging band in 2003 due to members progressively moving further away from each other for one reason or another. Happily, core members from Unlimbo went on to perform all over Europe and the UK as Akahum for another 10 years. Akahum is currently enjoying a spell of inactivity while members pursue other projects. Two bands Kev, Dave and myself are currently active in: Beneficial Gene and Secrets Remain. All the best, David."

LINK: <https://www.facebook.com/AKAHUM/>

GROVER (Birmingham, West Midlands, UK)

- 01 Silver Surfer (4:55)
- 02 Caliban (5:50)
- 03 Static (7:14)
- 04 An Item Of Food (3:05)
- 05 Past (5:18)



All tracks are taken from the album "Husk" (M&E 480), specially remastered for this collection by Simon Fox, to whom we are undyingly grateful.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 13 No. 1 (New Year 1999)**

"Husk" (M&E 480 /

Enhanced CD 47:59, Independent) **

Yup, choice of musical formats here, same audio content on both, but the CD is enhanced with cd-rom information for PC



(it says here). And it says ya need at least a 486/66 based PC, running Windows 95, 16 bit graphic mode. We tried it on the abacus, doesn't work. Well, this Midlands combo is yet another new name to M&E, we spoil you,

don't we? My description was Sonic Youth on valium, and somehow that didn't seem enough, so I asked the band to cite some influences; Slint, June of '44, Tortoise, Mogwai, Radiohead, Portishead, Spiritualized, PJ Harvey, Codeine, Galaxie 500, Red House Painters and Michael Nyman. Wiser? Not me, but then it was for your benefit really. Here goes... slow start, dark, but just when you think it's gonna be dull... BANG! In hits the grunge, crunchy guitars with Velvet Underground dirt and plaintive. A dirty rumble made me think "White Light", but it was just a Dirtboy, they happen. But then it gives way to picked acoustic, mildly discordant, and after a bit of that, pure grunge, and back to discordant picking, and pure grunge. Punk it up, go garage underground, go raw, if there's feedback, so what? They like to mix up their distortion and clarity, and they do a fine job of it, well performed, well recorded. Grover seem to be a band with the guts to go for their own sound, chilled yet uncomfortable, contemporary, yet filled with homage to some of the psychedelic underground's most creative souls, certainly VU and Sonic Youth come to mind a few times. A band

full of non-contradictory contradictions, if you know what I mean? Noisy, creative, musical, full of fire. Bowie's wilder moments and a more mature version of Lou Reed solo, offbeat,



psycho-rock riffs, coherently incoherent. They call it "post rock", we call 'em "noisy fuckers". But then we like noisy fuckers, especially passionate noisy fuckers. "Fernando Rey" must be their idea of a ballad, a quick Dirtboy, then VU plaintive, finishing on an excellent psycho-grunge jamdown, I could listen to this band for ages. There's something a little special going on here, even though I swore I could hear just the vaguest element of The Smiths? But only briefly, trust me. It'll grow on you, and grow, and grow...

Beyond Music & Elsewhere...

"Hi Mick. As requested, here's some stuff for you. Grover (1993-2003) are recognised as one of the pioneers of the first wave of British post-rock. After our debut album, 'Husk', was picked up by M&E, we went on to release records on several labels in the UK and around the world, including Bearos, Teleran, Johnson Family and Errol records. Our debut single, 'Like a Bunny', set the blueprint for the powerful, (mostly) instrumental post-rock that typified the UK scene at the turn of the 21st Century, alongside contemporaries Mogwai, Billy Mahonie, and others. We were eagerly supported by the legendary John Peel, and after we took him out for a curry before a Birmingham gig, we recorded a Peel session, broadcast on 14th February 2001. In 2002, bassist Andy Hall was replaced by the band's producer, Steve Hough (ex-Godflesh, Cable Regime), bringing a harder edge to the trio's sound for the final period. After Grover ended, we continued to work together: Drummer Si Rider and Steve formed powerkrautrock legends, Einstellung; I worked solo under a range of 'Fox' monikers (Lonesome Fox, World of Fox, S H Fox, etc.), and also with Steve as electronic duo, Krafla. All three collaborated with noise artist Lash Frenzy on several high-profile installation projects. Most recently, Si and myself returned as two-thirds of drums-trombone-drums noise trio, Kendo Nagasaki. All the subsequent projects have successfully built on on the Grover legacy, championed by Radio 1 and 6Music, and we continue to expand our prolific

live and recorded output. Cheers, Simon (Fox)."

LINKS:

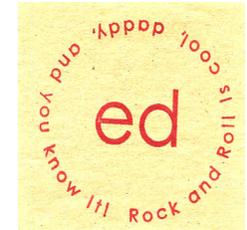
<http://www.worldoffox.com>

<https://einstellung.bandcamp.com>

ED

(Memphis, Tennessee, U.S.A.)

- 01 Planet Shift (5:36)
- 02 No (3:42)
- 03 Daddy's Little Girl (3:25)
- 04 I Feel Over (5:13)
- 05 Breech (4:57)
- 06 Idaho (3:19)



All tracks are from "Rock And Roll Is Cool, Daddy, And You Know It!" (M&E 485)

T H E R E P R I N T :

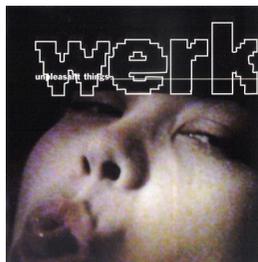
**From The Music & Elsewhere Newsletter:
Volume 13 No. 2 (Rise 1999)**

"Rock & Roll Is Cool, Daddy, And You Know It" (M&E 485) **

Now, this lot have to be the best band to come out of the southern states since Chris Phinney's Viktimized Karcass. A new name to M&E, and I think you're gonna thank me for finding them for ya. Rock & roll? Er... no. Not as easy listening and pleasant as the title may imply, this is a raw slice of very underground rock with a great "live" feel to it. It's offbeat, in that way that only Americans can really pull off. I don't wanna say Zappa, coz they're nothing like him, but offbeat in that sense of the word, get me? In some ways, this reminds me of The Move at their most mental (Feel So Good?), psychedelia and distortion pedals, grungy, powerful and dirty, yes yes, give it to me, big boy! What are we looking at here? How about... um... Hendrix meets the Red Hot Chili Peppers? Bit of The Doors, a Kingly piece of Crimson harshness, even get into some dirtied up 60s style west coast on one occasion! The singer's cool as fuck

too, emotive Stevie Winwood, growly Ozzie Osbourne and pained Jim Morrison, simmer for 40 minutes and taste. Oh yeah, if you'd rather have this on CD, you say the word and we'll get onto it for you. No doubt about it, Ed has come a long way since being TV's first talking horse.

WERK (Vienna, Austria)



- 01 My Eyes (5:34)
- 02 Warp For (5:45)
- 03 Pay Day (8:00)
- 04 Careless Love (6:45)

All tracks are from "Unpleasant Things" (M&E 561)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 14 No. 1 (Spring 2000)**

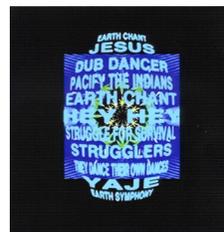
"Unpleasant Things" (M&E 561) ***

Having had this superb album as a CD on our distro service for a little over a year, tis a great delight to now be able to issue it on cassette, now students can afford it too! :-). Hah! This is the team that brought you Scrooge, the mighty Gunther Castanetti (we're not worthy!) at the helm. Don't know who the rest are coz they use funny names on the credits like "ink" and "noid". Musically, it's quite a different teapot of rodents to Scrooge, a little more sophisticated, a little funkier, a little more pysche... psyhec... psychedelic (knew I'd get there in the end) et al. Almost psycherock in a way, the style and driving beat of '73 vintage Roxy Music (Castanetti always fronts the hottest rhythm section in town, trust me), cool step bass, a stylish female vocalist (that's "ink"), cello and horn, persistent enough to say there is an element of danceability in there too. Kinda trippy too, echoey effects, offbeat worldly rhythms, and don't forget Austrians do things kind of differently, hence why I

invented the term "Viennesque" specially to make reviewing them easier! Tight arrangements and syncopated interplay, topped off with... er... a cup of Gilli Smyth, two dessert spoons of Cyndi Lauper, one heaped teaspoonful of Siouxsie and a pinch of Toyah sprinkled on top... that kind of vocal. Classy 6-string bass driven underground psychedelic(ish) rock(ish), a Sly & Robbie "perfect" rhythm section, modern volkisch elements, a bit of the Ozrics, Gong on darkwave, easy listening and avant garde, a contradiction with only one meaning. Charactered artrock, psyche, punky, rock steady, melodica, echoey glids, cello melancholia and an extremely versatile singer. Clear as mud? Just take my word for it, ok?

DOPEFINGER (Hackney, London, UK)

- 01 Earth Chant (3:59)
- 02 Jesus (3:53)
- 03 Pacify The Indians (3:48)
- 04 Hey Hey (3:27)
- 05 Yaje (4:27)
- 06 Earth Symphony (3:58)



All tracks are from "Earth Chant" (M&E 585)

T H E R E P R I N T :

M&E New Release Newsletter (Rise 2003)

"Earth Chant" (M&E 585) *½

Ah, Cosmonaut Mike, you are London's finest! The ultimate reviewers dream, an album that is very straightforward about what it is... no contradictions, it is what it is, and what it is is no nonsense head music for the chill out room, and a fine example to boot. Laidback rhythm tracks with only the most mildly experimental of synth sounds over, skanking chill dubs, cuts and clips from all various broadcasts, tribal chants and we love Kinobe. Okay, so there a couple of bits where it gets livelier, bit of rave

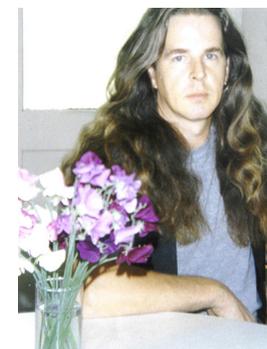
bass drum et al, but mostly it's no highs, no lows, pure consistency. The perfect chillout album? Probably...

P.S. One question, Mike... why are there two different tracks called "Earth Chant"? Life...

Why Does The Devil Have All The Best Music?



The artwork of Roy Conolly (bottom left) became quite a common sight in M&E publications after he did the cover for 'The Catty Log' in 1993 (re-used as the inlay art for 'Decadion 2' a couple of decades later). My favourite was always the 'devil' holding an M&E cassette, as used on the original "Life, The Underground And Everything" flyer. Roy did many cassette inlays for us too, and, of course,



those wonderfully silly spoof adverts that used to turn up in the pages of our newszines every once in a while! Once again, I've used some of his art on the inlay, that beautiful piece of psychedelic spacey art at the bottom of the picture with the Music & Elsewhere name in it. Eternal gratitude to ya, Roy, thanks for all your work!



7: *CHERCHEZ LA FEMME*

Not so much a genre specific compilation for the next in our M&E Showcase series, "Cherchez La Femme", released in January 1996, was more gender specific, being a tribute to the females of the underground. I've always been a sucker for a good female vocalist, hence why the 'front man' of Magic

Moments At Twilight Time inevitably was one, excepting a couple of special guest appearances. Worth mentioning a few other names that would definitely be featured here, had they not already been waylaid in the 'Best Of M&E' and 'Life, The Underground And Everything' sections; Louise Allen (the twee voice of Stormclouds' "Psychotronic" could turn out a beautiful folk vocal too), Isabelle Gernand (the enchanting singer of Sabotage, whose beauty inspired the 'face in the sky' on the cover of "Creavolution"), Sigi Ecker (fantastic and passionate singer behind Sigis Bruder), Caroline Frerichs (the soaring tones that adorn the music of Cosmic Dance Society), Regina Ausserwoger (the unique voice of Scrooge) and the mad cat lady, Barbarella Buchner (songwriter, singer and musician behind Endymion). Oh, fear not, we had more...

T H E R E P R I N T :

**From the Music & Elsewhere News
(New Year 1995)**

"Messages" (M&E 288) **

Now this has to be my personal favourite of this batch of releases, simply enchanting. I don't know why the mega talented Clare Durrant hides behind a band name, there's nothing to hide from, this is really inspired stuff, trust me. Still, I've "outed" her now, so you know who gets the credit for this album! A spacey synth pulse intro breaks into grungy guitars with a Hazel O'Connor gothic punk vocal over the top... then it goes all psychedelic and the guitars sparkle... then Clare's vocals drift up to operatic range... and I sat there gobsmacked... this wasn't what I was expecting at all, going by the earlier demos. A space gothic grunge candidate for lysergic enhancement? Then comes the second track... and now we're into Kate Bush territory. Flittering stylised vocals top ticking clocks, funny whirry noises and a quirky little beat that wouldn't be out of place on a Cardiacs album. Two ends of the spectrum in as many tracks, so where next? India? HUH??? Yup, ambient Indian dancebeat, complete with flute and violin, oh this would go down a treat at festies, kinda like Astralasia, but softer. A nice blend of Indian tabla drums and synth noises suddenly cuts to an Ozo type reggae beat (remember "Kites"?) and Clare soars high with an appropriately eastern vocal. This young lady has some serious ability. And she wrote it all too. Next track, her voice goes deep and rich, hovering down below the sitars. Imagination, creativity, vocals from all ends of the scale, clever use of Indian samples, dum dum bass, echo guitar, mellow psychedance, shades of Danielle Dax, and all the way back to psycherock with Hawkwind synths and gothic



spacepunk. Clare, we salute you and we're counting the days to your next album already. Hope we haven't made you blush too much! Excellent album.

Beyond Music & Elsewhere...

"Hi Mick. I'm working on a website for my new project, Life Audio, which is a mix-up of soundscapes, visuals, and things to do with sound and our environment. It's a bit nebulous at present but I am hoping it will become clearer. I'm also actively looking for a film to score, as I like sound design now. Is that ok? Lots of love, Clare."



**Myself and Clare in her old Salford flat, June 1995.
Mr. Magic is modelling a wholly Cherchez-appropriate
Sigis Bruder t-shirt by Trost Records of Vienna... ;-)**

OTHERWORLD

(Salford, Greater Manchester, UK)

- 01 Floating For Gold (4:00)
- 02 Tiwaz (4:33)
- 03 Dagaz (5:46)
- 04 Land Of The Living (9:37)

All tracks are from "Messages" (M&E 288)



ROBIN O'BRIEN

(Santa Rosa, California, U.S.A.)

- 01 Lie Here (5:01)
- 02 The Darkness Is A Seed (3:47)
- 03 Open Eye (6:01)
- 04 Big As A Wall (4:02)
- 05 Apple (5:41)



All tracks are from "Tree Of Life" (M&E 362), credited to Robin O'Brien & David Mitros

THE REPRINT :

From The M&E Newszine (November 1996)
(*In which it was reviewed in tandem with husband Don Campau's "Pen Pals 2")
"Tree Of Life" (M&E 362) ***

Well, I really have to put these albums from Don and Robin (female Robin that is) together now, I guess. Why? Ah, the underground's first great love story... most of you will know who Don Campau is, the guy who runs the American wing of KFR, the Lonely Whistle Music tape label and does the No Pigeonholes radioshow out of Cupertino, San Francisco Bay area. He came to visit us about 5 or 6 years ago, along with that other great American networker, Kevyn "I want my pawn back" Dymond, so I was quite thrilled when he wrote to say he'd be over again this summer... and severely gobsmacked when he explained why! Don has network mailbox friends all over the place, one of these was the lady we undergrounders call "The Voice", Robin O'Brien. But with this particular combination, and no matter how unlikely a postal love affair seems, romance was sure to develop (shit, pass the barf bag!)... Don in California, Robin the other side of the States, but it happened. They were married earlier this year, so that's why they were coming our way again, another European tour (Don's almost paid for the last one!), this time on honeymoon. Then came the most amazing coincidence...

Robin's sister just happened to have emigrated to England... where she married a vicar... of St. Peters Church... in FRIMLEY! I mean, would you believe it!??? So me and Sammi got an invite to a vicarage tea party (well, beers and a barbie) a mere half a mile from our home to meet up with two friends from 6,000 miles away. Small world or what? I was excited, never been to a vicarage tea party before, bought a new t-shirt specially, "Same Shit Different Day", seemed appropriate. There was lots of yummy food, great to see Don again, more yummy food, nice to have the chance to meet a singer I've admired for eons too, the mighty Robin. Don, you're a very lucky man, Batman's loss is your gain. There was lots of yummy food too. There were sing songs around the camp fire (well, trestle table), Don sang a bit, Robin sang a bit, Fred Frantic did a number, I declined, I'm shy. And the vicar said "fuck"! Hey, cool or what? First time I've ever heard a vicar say "fuck", I was impressed! I don't think Robin's sister was though... ha ha! Actually, I had met the vicar before, fairly regular customer on the taxis. He gets together every so often with a vicar



Robin and myself enjoy a vicarage tea party in Frimley

in Bagshot for a serious theological piss-up, then I have to drive him home. Mind you, he never mentioned his wife was Robin O'Brien's sister! Alcohol clouded mind, no doubt. Well anyway, it was a really great night, only a shame we couldn't see more of the happy couple, but you know what Don's like, "hey, Magic, Paris tomorrow morning, Berlin tomorrow night!" And off he rushes like Alice's rabbit. Of course, taking into account that Don is knee high to a grasshopper and needs turn-ups in his underpants, plus how he met Robin, all future mail should be addressed to "Ronnie Corbett and his mailorder bride"! Okay, all that lovey dovey stuff out the way, let's check out the albums...

...starting with Robin's. The Voice indeed, whew! As you know, we don't exactly throw them three star ratings about, so you've probably guessed this was another one competing hard with Equinox Revolution and Operattack for the Release Of The Season. You'll have likely heard Robin's voice already without knowing it, she was the female singer you hear through the movie "Killing Zoe" and has done much more besides. This album represents Robin flying free, improvising to her heart's content, gentle and simplistic backings provided by David Mitros. Each of the backings is based on a simple phrase or two on guitar or keyboards, allowing Robin much more freedom of movement with her voice. It opens with soft electronic picked guitar, then enter a discordant chorale of female voices (all Robin, of course), an untamed folky voice hovers aloft, vast depths of emotion, wavering tones, some sounding deliberately detuned, gives quite an eerie effect. Sometimes dry like Kim Carnes, sometimes warm and full like Julie Ann Regan from All About Eve, sometimes wailing like a Red Indian princess who's been nibbling the loco weed. When she hit higher notes, the cat began to look distinctly uneasy! This is gentle and feeling music, though not what

you'd call easy listening, full of vocal experimentation flying off at all sorts of tangents. No wonder little Ronnie wanted to marry her, and they reckon Al Jarreau is a clever singer? Some of the vocals are positively angelic, some are very Clannad in style, some are quite simply Robin being Robin, The Voice. Bow when listening, you are in the presence of greatness.

Beyond Music & Elsewhere...



Robin in the present day, with husband Don Campau (centre), and always the bridesmaid, Kevyn Dymond

“Hi Mick, I’m hoping this is what you are looking for. I don’t have a ‘main website’ at this time. I’ve been recording home and small studio music projects since 1982. I currently lead and facilitate contemplative practices in Northern California, singing the music of Hildegard of Bingen along with her original songs and chants. You can find my work on Spotify, CD Baby and Soundcloud, as well as on Luxotone.com and Notan.org. Best of luck with your project! Robin.”



TERRI B
(South Moor, County Durham, UK)

- 01 Ephemeral Fire (4:45)
- 02 We Are One (3:17)
- 03 Hector (3:28)
- 04 Ménage À Trois (6:11)
- 05 Wrap Me In Your Skin (4:20)
- 06 Georgia (2:32)



Tracks 1-3 are from "Abstract" (M&E 409), tracks 4 & 5 are from "Open The Box..." (M&E 426), and track 6 is from "The Cat's Whiskers" (M&E 568)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 2 (Fall 1997)**

Terri B - "Abstract" (M&E 409) *½
A very aptly titled solo album, for abstract it definitely is! Not that you'd know it from the first track, you could easily imagine that one being played on mainstream radio... oozy femme vox style, sensuous and breathy, soft and jazzy, reverb guitar, soft shoe drums, muchly Sade meets latter day Dusty Springfield, this girl can sing. Abstract? Well... next thing you get is tekky flanged drums, lots of "ooh" vocals, avant garde sampled structure, bit like the landing sequence from "2001", somewhat arty and manic. After that comes a gently picked guitar, accompanied by a soft folky vocal. The musical clinks accompanied by odd noises and eerie vocals. Besides that, there's some quite soulful material with chunky drumbeats and Donna Summer style flowing vocals, then there's also a heavily strange re-working of "Wild Thing" with tons of percussion and maniacally laughing vocal in the background, then there's more soft jazz with a sax chorale, psychedelic folk, strange chattering. An eclectic mixture of the accessible with the downright odd, a challenging album indeed.



Terri with Tim Jones in the Stone Premonitions studio, '94

Terri's not had the easiest of times of late and wasn't really up to talking to us at the time of writing, so we'll just take this opportunity to send our love and wish her every success and happiness for the future. Very much hope to hear that wonderful voice out there again soon. -x-

SIRENÉE
(Linz, Austria)



- 01 Condom (0:32)
- 02 Smooth Rocks (2:17)
- 03 Far (3:53)
- 04 She'd Like To... (1:19)
- 05 Über Die Verführung Von Engeln (3:23)
- 06 Mondlied (2:40)
- 07 It's Morning (3:56)
- 08 Failor (3:05)
- 09 Die Frau (3:41)

All tracks are from "Distance" (M&E 558)

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 14 No. 1 (Spring 2000)**

"Distance" (M&E 558 / Independent CD 40:05) **
The lovely Renee Stieger makes a welcome return to M&E, originally having appeared



SiRenée and gentleman friend of the time, Markus Hoffstätter, on a visit to our old Frimley base in 1999. We liked them. Tilly The Space Cat wasn't so sure...

as one half of B.D.F. (Bild Der Frau) back around 1994. Sadly, B.D.F. are no more. Happily, Renee is still making music. She came to visit us just recently, all shy she was, bless her. Blue hair, lots of piercings, and she's shy!?! She says she's used to Americans, but finds it harder to understand English when it's spoken properly. But we thought she was quite lovely anyway, and Sammi thought her friend Markus was cute too. Hmmph. Interesting fact no. 489: the true name of Austria is "Osterreich", which is German for "ostrich", a thing that looks a bit like Big Bird off "Sesame Street". Small world. Muscially... um... I meant musically, this is clever stuff. The album starts with an amusing a cappella number called "Condom", then it continues on the next page, so turn it over, okay?

Second track is a cappella too, all built up with vocals, smart cookie, or klugkeks as they say in Austria. Next up is a song called "Orgasm" (by a shy girl, I ask you...), and very naughty lyrics too. Tuneful chanty vocals, dual spoken rhythmic harmony voices and... er... plenty of... um... groaning and... um... panting. Anyone got a tissue? Journey on

through kitsche gothic, all dark but not without humour, a bit experimental, a lot of originality, then you know Austrians, league of their own. Some real innovation, nice use of stylishly harmonised vocals, and she has a fine voice too, darkly seductive, or it would be if she wasn't so shy! Seems to have been chasing a fly around with a microphone too... ahh... wahnsinn! What would you call an album like this? I mean, it smacks of Marlene Dietrich on acid, trust me. Strangely enchanting, specially the great clear guitar and multi vocal take on Brecht, angelic olde folke. Good stuff indeed, and as if a very talented young lady's solo work wasn't enough, we thought we'd be real nice and pop the B.D.F. album ("Bild Der Frau", M&E 277, 30 mins) on the flipside (K7 version, obv), and that one's a rare treat too. Consider yourselves thoroughly spoilt!

Beyond Music & Elsewhere...

"I studied at the University for art and industrial design in Linz in Austria. Since 1989 I worked as a singer and art performance artist.

As well as a solo artist, I played with various musicians and bands. After my solo-album in 1999 I concentrated on

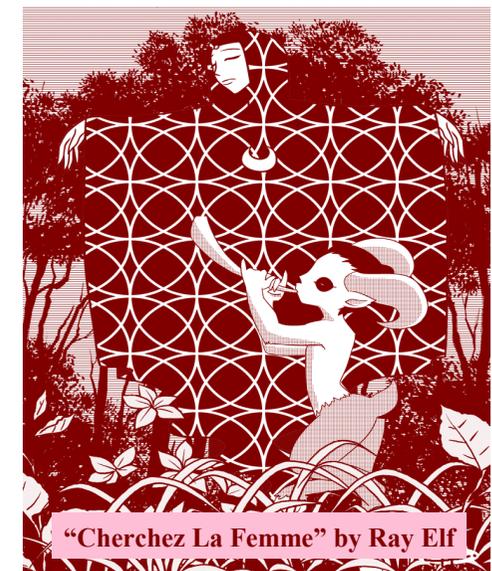
improvising or composing live with electronic music. I have performed solo in Berlin (Schmalzwald), Munich (Reithalle), Italy (Milano). I also appeared as a singing model at fashion shows, as well as a 'furious' performance artist using dirt, raw meat, milk, needles etc, with my own background music or field recordings. In 1999 I presented my solo album in Austria and the U.S., where I also showed a performance art piece named 'Metamorphosis Of A Common Housefly' at a car repair shop in the neighbourhood of Sun Studios in Memphis TN. The same



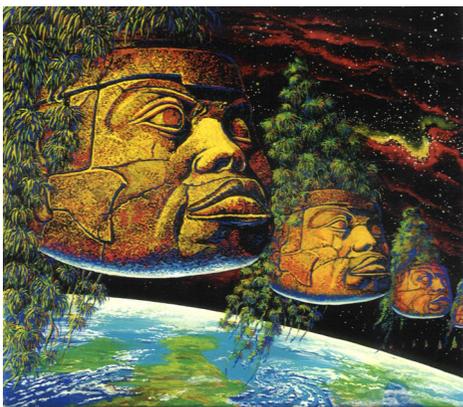
year I started a musical cooperation with Robert Wacha (1970 - 2019), an architect and musician. As 'Das Fleisch feat. SiRenée', we played all over Austria at some electronic music festivals and also in Italy. One project took place in a big church in Linz (Austria). The goal was to use the modern architecture of the church as a resonance body. In 2006 I was on stage with [TU]n[ER] (Pat Mastelotto, drums - Mr. Mister / King Crimson / ProjeKcts, and Markus Reuter, touch guitar, composer, producer - centrozoon / ProjeKcts) in St. Petersburg and Moscow. In 2008 I sang with Peter Kingsbury (Cock Robin), for an album by [TU]n[ER], in his studio in Venice Beach, L.A..

Now, after a difficult time in life, including a divorce and a slipped disc, since 2015 I withdrew myself from the art scene in Austria and also from music. I am mainly working in fine arts, painting pictures about my own understanding and interpretation of Greek Mythology. I (Renée Stieger) am also a herbal pedagogue, producing paint of herbs, herbal syrups and infusions. Most important for me is gathering art, mythology and nature. A new start of making music is on my mind."

And that we will most certainly look forward to! Oh, incidentally, in case you were wondering, she wouldn't let me include "Orgasm". Probably shy or something... ;-)



8: UNITED WORLD UNDERGROUND



UNITED WORLD UNDERGROUND

The next in our series of special compilations was "Decadion", a 2 x C90 boxed set released in October 1997 to mark the 10th anniversary of our first demo. It included the 30 best selling bands of that first decade, but we've already had a best sellers section at the beginning of our collection, so we go on to our final and most special of the series, "United World Underground". This was a co-operatively financed 15 track CD, originally released in 2001 (it's also the CD that came with "The United World Underground Collection" we've referred to a few times), and I owe every band who helped with that project a debt of gratitude, thus each of them that didn't fit comfortably into one of the other sections, or wasn't featured on the first collection, will have a home here. Well, except Dark Star, aka Wolfgang Reffert, whose track "Masterplace" appears on the disc, but who sadly could not



be included here as he was in talks with several labels about vinyl reissues of some of his early cassette material at the time of compiling. He recently sent me a copy of the first of these to materialise (pictured below left), nice man. And I got a 'thank you' on the insert too, bless him. The release is called "Cryonics: 1989 - 1992" (Knekelhuis, KH022) and comes, of course, highly recommended.

OPERATTACK (NEO) (Windsor, Berkshire, UK)

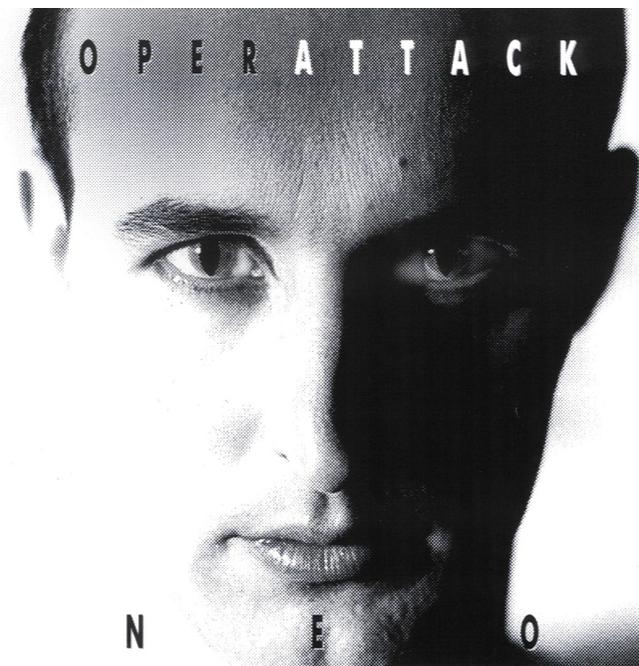
- 01-02 We Will Rock You / Take Me To Bed (5:24)
- 03 Just One Touch (3:38)
- 04 I Rule The World (7:08)
- 05 Screaming (5:16)
- 06 My Sweet Denier (5:19)

All tracks are from "Early Works" (M&E 360), you'll also find the track "Master And Slave" on the CD, under the name of Neo.

T H E R E P R I N T :

**From The M&E Newszine (November 1996)
"Early Works" (M&E 360) *****

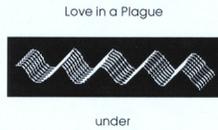
This one ran Equinox Revolution a close second for our "Release Of The Season" accolade, and the lead voice on it will be familiar to Magic Moments fans, being that of Brian John Doran, the ultra talented operatic baritone (that's one deeper than Pavarotti), and the album is filled with the reasons I invited him to sing "The Torch" for us! The band hail from the Windsor area, just down the road from the Queen's groovy pad, good to have nice neighbours, isn't it? The album opens with a minute and a half bit of the Queen (the other ones, not 'er indoors at Windsor Castle) classic, "We Will Rock You"... only you won't have heard it done opera style before! And rock you they do,



straight into "Take Me To Bed", a classic heavy metal riff powers away... then the voice comes in, booming across the mountains and through the valleys. Oh yeah, keep your tongue firmly in your cheek for this one, Operattack DO stand on ceremony, it's pompous, delightfully pretentious and I challenge ya not to try to sing along! It's a huge sound, metalli-come-progressive rock, topped with that stunning baritone, thus creating one of the most original sounds I've heard in years. From the arty grandeur of "I Rule The World" (complete with cannons, honest!) through the jazzy funky Italian melodies of "Screaming", touches of ELO, hints of Queen meets Pavarotti or Carreras, grinding metal, superb musicianship, excellent solos... what can I say but "WOW!": Best played while wearing a flowing black cloak and a highwayman's three cornered hat and mask, trust me! Serious class and serious fun.

LOVE IN A PLAGUE (Stourbridge, West Midlands, UK)

- 01 Love In A Plague (5:51)
- 02 This Time (7:11)
- 03 Times Were Hard
(We Had To Sell The Baby)
- 04 Sorrow Sea (6:34)



All tracks are from "Under" (M&E 407), you'll also find the track "Freak" on the CD.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 11 No. 2 (Fall 1997)**

"Under" (M&E 407) **

Here's a new name to M&E for you, the duo of Dave Beckley and Wayne Morse from the West Midlands. This is an inspirational album and was one of two that ran Endymion very close for the Release Of The Season tag. And so to the music... and that isn't gonna be such an easy job for me! I'll do it the easy way and work through... the album opens with a sampled / looped drumbeat, served chilled, a kind of ambient house type beat, very reminiscent of Portishead (who I love). The vocal is deep and low, some natural, some electronically shifted, but deep and low of near gothic proportions, but passionate, like Jim Morrison on early 70's Bowie. Very stylish stuff, drifting keyboards, muchly mellow, thoroughly professional and 101% polished. The second track has some of that nice Daktari pitched percussion, very "I love technology", breathy male vox, dark ambience... dark apart from Sweep singing along (well, it certainly sounded like Sooty's best mate)! Oozes with imagination, great production job and plenty to listen to, some cleverly sampled brass hits, jazzy and cool as fuck. They seem to have pulled in influences from all sorts of spheres, Portishead, Bowie,

Morrison, early Roxy Music, laidback ambient end of the house genre, hints of the psyched out daze of the early 70s, but plenty of meat. These folks aren't afraid to experiment, eerie guitar sits strangely with trumpet and a dark but easy vocal, jazzy reverbed guitar, brings back memories of vintage King Crimson's more mellow moments. But them chunky drums... whew... hypnotic and trancey. Pure class... one instinctively knows when something is good!

THE STINKING BADGER OF JAVA (Warrandyte, Victoria, Australia)

- 01 Really (3:03)
- 02 Monach Isles (3:01)
- 03 Enhancer (4:44)
- 04 Dream Within A Dream (7:40)
- 05 Completely Counterintuitive (5:53)



Tracks 1 & 2 are from "If It's Fetishes You're After" (M&E 458), track 3 is from "The UWU Audiozine: New Year 2001" (M&E 574), tracks 4 & 5 are from "Myth Eaters" (M&E 595), and you'll also find the track "Pissing Diamonds" on the CD.

T H E R E P R I N T :

**From The Music & Elsewhere Newsletter:
Volume 13 No. 1 (New Year 1999)**

"If It's Fetishes You're After..."
(M&E 458) **

Yup, more new kids on the block, and certainly the most original band I've discovered from Australia in me life. There's a sort of theatrical style here, I guess, it's rather fresh, I can imagine a very alternative cabaret style stage act. The music? It's accessible off the wall, a mixture of male and female vocals, but they don't seem to adhere to any particular set of genre rules. Brownie

point. Life is a badgeret, old chum, come to the badgeret. Suppose you could say there are touches of Zappa, but not so humoresque, closer to a lighter version of The Sensational Alex Harvey Band? Maybe, but only in part. The humour is laidback, the music goes where it will. "Frank", for example; picky acoustic guitar, female vocal, kind of Inga Leru meets Peggy Martinez, touch of brass, bit of an American feel, leans towards Barking Dogma. "Really"; sounds like The Cardiacs now, lots of wacky la-la's, then soft vox, almost mainstream sounding, sits well on music that isn't, Gallic offbeat touches a-la Unpleasant Surprise? "Monach Isles"; clever harmonies and tribal / medieval percussion, kinda folky, nice. I could see this band becoming something of a "cult sophisticate", quirky and clever, musically talented, their own rather laidback sense of humour and music as skewy as this page seems to have gone. Oops. Progressive quirky folk would only describe it in part, but I'm out of adjectives and space here!

Beyond Music & Elsewhere...



"It's been a long strange road since the heady days of the Badger. Each member has gone their different ways and band reunions are few and far between. Paul is still crafting his own idiosyncratic music in various guises. He started a new band, One Lane Bridge, which morphed into The Quolls, but now is predominantly a solo artist, Pal Nong. I'm now playing melodic gothic country with a spicy mix of blues, folk and heavy lashings of doom. I've released a number of solo albums and am crafting new sounds in my studio as well as live, with a fresh batch of collaborators, playing as 't.k. bollinger and the cold hard ground'. Brigitte broadened her music education studying jazz and composition. Her whereabouts are unknown to the author. T."

IDIOM

(Huddersfield, West Yorkshire, UK)

- 01 Waterglass (8:42)
- 02 Who Stole The Sun? (5:15)
- 03 As The Herbs Expand (9:20)

Track 1 is from "Waterglass" (M&E 479), track 2 is from "Who Stole The Sun?" (M&E 488), track 3 is from "Fairytale For Those Who Never Came Down" (M&E 566), and you'll also find the track "Joch McGregor" on the CD.

THE REPRINT :
From The Music & Elsewhere Newsletter:
Volume 13 No. 1 (New Year 1999)

"Waterglass" (M&E 479) *½
And another new name to M&E still, we really do spoil you, don't we? Well, okay, it could just be a bit of a build up coz of the missing October ish. I confess. Oops. This is one of the many bands that implored me to listen to every track on their demo, "as no single track can really summarise what we're about"... and they turned out to be one of the few that were actually telling the truth! So, we'll work through this in stages, scenario one... a couple of minutes of circus sounds open the album, a dubby beat and wailing sax open the musical proceedings, catchy, offbeat, an odd male vocal, kinda Tony Hadley on barbs, occasionally tailed by a spoken female vocal... hmmm, it is pretty damned original, I'm struggling for a description here. You can still hear the bouncy circusy elements, very subtly blended, Cardiacs on beta-blockers, more laidback than them though, like a sane version of, if ya gets me drift? Next up... echoed Afro percussive tones, swirly synths, ansafone messages (Zoen Nostalgia rip-off!), walls of ambience, heavily effected sax work. Then comes space synth and cosmic keys, ambient elektroid soundscape, sax and vibrato keys to a

tekdanz beat, artistic freedom celebrated with jazzy sax, mellowed with reverb, and groovy didgeridoo to boot! Some synthetic breezes and ambient echoed flute, the kind of thing Gheorge Zamfir would do (on psychoactive drugs, that is). The title track itself is a piece of world music ambient dance, almost, a growled male vocal, not that there's many words, John Kongos comes to mind. Then sax, electric guitar, stylish, nipping along the psychoactive beats of Roxy Music's "Bogus Man", avant garde psychedelic trippiness. There has to be some 70's heads in this band, there's a lot that's reminiscent of the classic freak era, Black Sabbath's "Planet Caravan", reverbed bongos, flanged male vocals, and that sax, I do love that sax. A highly original band that don't seem to be aiming for any particular musical clique, be it underground, overground or wombling free.

Idiom



Waterglass

Beyond Music & Elsewhere...



"Hi Mick. I think it's probably best to leave it to you to wax lyrically about Idiom. I originally put Idiom together with my partner Rachel. As with many musicians, egos and artistic differences led to personality clashes. Rachel and I split, Richard passed away, and the others, I have no idea. Idiom still exists, mostly as a studio based solo project, with a full album to come, but things are slow as I now live in rural mid Wales as a hillbilly. I do not have any photos recent or old, maybe you have something, I can't remember. All idiom copyrights belong to me and can only be got through you. I deliberately kept it off the internet, you won't find us anywhere other than with you. Thanks, Chris."



THE COVER ART

Ray Elf has done another of his legendary vanishing acts of late, but that doesn't stop us thanking him for all the great cassette covers he has provided us with over the years. The disc case inlay art for this collection is a mash-up of some of that work, incorporating Roy Conolly's psychedelic Music & Elsewhere banner at the bottom, plus the late and much missed Kate Twilight's original Ford Escortron at the top, as piloted by Thayer Rich's Mick Magic illustration from the "Creavolution Reborn" album cover. What with these guys and Alan Arthurs, we've been a very lucky label indeed!



AN M&E TRIBUTE TO THE GREAT TAPE LABELS



So what's in the final folder then? Ah, this is the real United World Underground, our tribute to the many great tape labels (and producers of compilation samplers) that made up the global independent music distribution network back in the day. It's a 'virtual C90', all sourced directly from our original cassettes, no digital remastering, praise be the hiss! And you'll find a printable inlay in the folder too, should you wish to turn it into a real one, just like the old days. It features the muzos that haven't already had their stuff included on one of our two special 25th Anniversary Collections. Of course, there were some whose music we never had the privilege to release, and plenty more that didn't make sounds of their own at all, but more than played their part in the grand audio scheme of things. I'd like to give a nod here to all of the others we had the honour to work with as well, be it they released something of ours or we released something of theirs;

BBP Records & Tapes (Stephen Parsons, a true pioneer, sadly no longer with us), Better Days Distribution (Dave 'Boris Oroonie' Jones), Krime Sonik (Patrice Miossec), Tonspur Tapes / Echt Zeit (Stefan Schwab), Old Europa Café (Rudolfo Protti), Hax / Snowdonia (Marco Pustianaz), Obscure Delight Tapes (Trevor Hall), SHM Tapes (Guido Erfen), Left As In Sinister (Valerios Calocerinos), Trilogie (Frederik Cosme), Wipe Out Records (Theodor Kritharis), Phoenix Tapes (Dave

Smith), Farnborough Groove (Pete Cole), Organart (Sean Worrall), Trost Records (Andreas Höllering), Crane Up (Alistair Binks), Dizzy Positivity (Gary Waterworth), Electronical Dreams (Clive Littlewood), Fool's Paradise / Andromedia Strain (Robin Chuter), Gajoob (Bryan Baker), La Démothèque (Adrian), Le Krab Tapes (Sylvie Filet & Franck), Maljugin Musik (Stefan Barke), My Way Tapes (Uli Gernand), Personal Soundtracks (Dave Hopwood), Sequences (Mick Garlick), Underground Music Records (Carlos Santos), Unkenrufe (Wolfgang Paster), Bliss (Kim Harten), Christ Forum (Chrysostomidis Chrysostomos), New Band Underground (Olaf Seider), Umbababayee (Mark Longden), Klappstuhl (Carsten S), Super Trouper (Andy Savage), Kadath (Nuno Loureiro), Autoreverse (Ian Stewart), Cream Of The Crop (Colin Scott), TAME (Jonathan Agnew), The Paps Of Anu (Andre Von Bosbeke and the late Marc Muijen), Soundscape (Ken MacKenzie), Hahamandad (Amanda Man), Novaya Scena (Igor Trushkin), Ripping Thrash / MUT Distribution (Steve Buxton), The Mind steP Records (Christian) and Trash Tapes (Alexander Dreyhaupt). Oh, and not to forget Alexander Pohle, the other half of Beton Tapes, of course!

To those, and everybody who played their part, thank you for making my world a cooler place to live. That's all, folks!

- A1. **RODENT TAPES (Ralf Bevis):** Gypsy - "Trapped In Cement" (1989 - from "Not At All" - M&E 001)
- A2. **AUDIOFILE TAPES (Carl Howard):** Nomuzic - "Second Warning" (1990 - from "News You Can Choose" - M&E 072)
- A3. **SET CASSETTES (Terrence Burke):** Histatic Charge - "Why Do I Always Hafta Do The Dishes?" (1989 - from "Why Do I Always Hafta Do The Dishes?" - M&E 150)
- A4. **AUDIOFILE TAPES (Carl Howard):** Nomuzic - "Second Warning" (1990 - from "News You Can Choose" - M&E 072)
- A5. **CAT KILLER (Carsten Vollmer):** Bar & Co - "In The Dreams Of Henry Spencer" (1991 - from "Z" - M&E 198)
- A6. **PUMF RECORDS (Stan Batcow):** Howl In The Typewriter - "Gronk" (1991 - from "The Guilfin Benefit Tape" - MMATT 36)
- A7. **HARSH REALITY MUSIC (Chris Phinney):** Viktimized Karcass - "Loaded Man" (1992 - from "Living Hard Young And Getting Old" - M&E 133)
- B1. **NEUZEITLICHE TONKONSTRUKTIONEN (Alex Frick):** Endzeitgeneration - "First Earth, Then Space" (1992 - from "Die Macht Der Menschen" - M&E 102)
- B2. **BETON TAPES (Haiko Herden):** The Evasion On Stake - "Play Between The Sheets" (1993 - from "Sometimes I Feel My Thoughts And It Hurts" - M&E 240)
- B3. **GENDAI RECORDS (Fumihiko Okaniwa) /**
HARD DISC INTERNATIONAL (Toshiyuki Hiraoka): Fumihiko Okaniwa & Toshiyuki Hiraoka - Untitled (1994 - from "Volume 1" - M&E 284)
- B4. **IRRE TAPES (Matthias Lang) /**
FRACTION STUDIO (Michel Mdrange): Mr. Moto & M. Nomized - "Acid Space" (1995 - from "Dualism / Motomutations" - M&E 338)
- B5. **EBUS MUSIC (Carsten Olbrich):** Mr. Ebu - "Bieberer Berg" (1997 - from "Cosmic Cool" - M&E 457)
- B6. **LONELY WHISTLE MUSIC (Don Campau):** Don Campau & Robin O'Brien - "Magical Mile" (1997 - from "Western Union" - M&E 436)
- B7. **THE TRUNDLEY EXPERIENCE (Kev Trundley):** Acidfuck - "Piece Of Christ" (1999 - from "Songs Of The Succulent Beatnik" - M&E 570)
- B8. **EDITION GRUNDMANN & NEUBERT (Sigfried Grundmann):** Edition Neumann - "I Dreamt A Dream" (1999 - from "M&E Audiozine No. 11" - M&E 494)

