

BREAKING GLASS !



AVANT-GARDE MEETS POP MUSIC
(1966-2001)

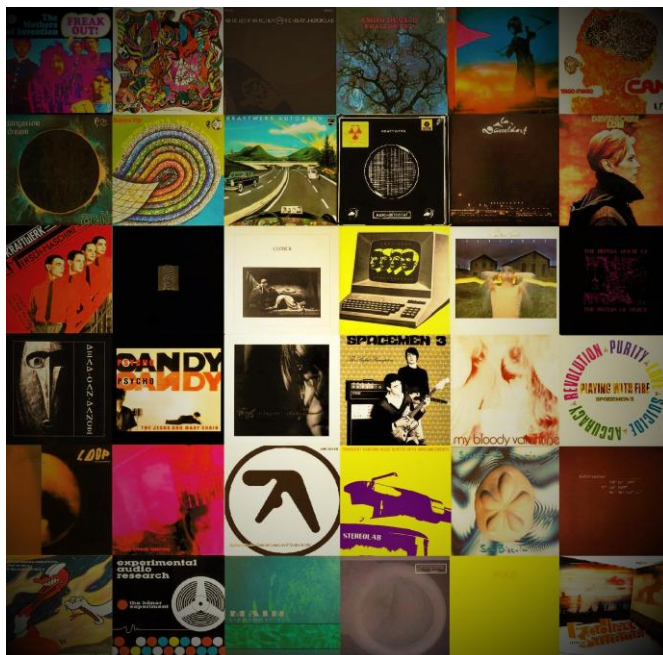
By

Ed Lecca L.

The Avant-Garde Pop is a musical
alchemy that represents some of the most
influential art movements like,
Impressionism, Dada and Surrealism, the
Beatniks, the underground scene of Pop
Music, and the highest vibrations from the
East.

Music for mental therapy!

Year by year...
Since the Psychedelic Music Era
(1966-1975),
the Industrial Music Era
(1976-1991),
till the Post Rock Era
(1992-2001).



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This is a tribute to all the musicians and composers that shared and expressed their ideas, their points of view and feelings, through the different types of music mentioned on this book.

Thanks to Luis Tenorio S., Juan Casella Z., Jorge Maeda S. and Rodrigo Ruiz L., for all the time we spent together listening and exchanging musical documents and points of view (1996-2001).

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Thanks to Eduardo 'Kike' Casterot and 'Chule' (1988-92).

**A very special thank you to my parents.
Without them nothing of this would've happened.**

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Introduction

This guide or catalog towards the **Avant-Garde Pop Music** began being written in late 1998. I decided to write this guide because it was going to help me with the collection of certain musical documents or albums/releases of the past four decades (1960s - 1990s), and also because it was going to help me have certain chronological order with my personal music collection. This guide is the result of what I listened, researched and analyzed, since I owned a very small and independent music store called "Música Selecta" (1994-98). Thanks to that experience I was able to change and enhance my perception and knowledge about music. Although, I was already a music collector since I was a teenager during the late 1980s.

The first draft of this guide was finished in late 1999 under the name of "Vanguardia!". A couple of years later it was revisited and improved, and I also decided to change the title to "Rompiendo Vidrio!", which means "Breaking Glass!". Both of those drafts were written in Spanish and were never really officially/properly published. Only a few cheap copies were delivered to some of my friends and to some people that were into this type of music. I shared that guide with them in order to help me enhance and improve my research, thanks to their suggestions, observations and comments, for a more complete music guide to be written in the future.

In 2008, I decided to print around 20 copies of an improved edition, a quite expensive draft, just to have an idea of how it had to look like, concerning quality of paper, designs, etc.

Ten years later, I revisited and improved the guide once again, with even more detailed and precise information concerning the releases and biographies of bands/artists. And this is the final and definitive edition that I'll write and deliver, and this time I decided to write it in English.

Why did I choose the title "Breaking Glass!"? What does it mean?

First of all, it was inspired on a composition by John Cage known as "26' 1.1499'", composed in 1955 and performed several times during the following years. I saw a video of it being performed in 1967, where the musician had to break a framed glass while she was playing during the performance of that composition.

The meaning of "breaking glass" within the contemporary avant-garde music scene became a synonym of music that broke or got rid of conventional music rules/laws, and that offered something radical and new, something ahead of its time. Several artists/bands mentioned on this book also ended breaking glass in some of their main compositions, such as The Velvet Underground, Amon Düül, Amon Düül II, CAN, Kraftwerk, Pere Ubu, Joy Division, among a few others.

The title of this book was also inspired on a track found in one of David Bowie's albums ("Low", 1977), that track is called "Breaking Glass".

This chronological guide is about the influence of **Avant-Garde Music** on **Popular Music/Pop Music** since the mid 1960s.

Popular Music can be divided in three main categories since the mid 1960s till the late 1990s:

1. **Commercial Music** or **Mainstream Music**. Music that is massively and repeatedly broadcast through the media or commercial radio stations. Music that is also exploited by the media or the music industry. Music that has conventional structures in order to be easily and quickly likened/purchased by the common/average listeners. Music that is very easy to listen to, and that also reflects the common social aspects of daily issues or experiences that the average people go through, so they can immediately identify themselves with it. Music that is most of the times superfluous/trivial and technically well done in order to satisfy the average or common people's sense of hearing. Music that is composed to compete and to be ranked according to the amount of sales, or the amount of people that listen to it, appearing as 'hits' on several popular music magazines and media. The main goals of composing/producing this type of music are based on sales, fame, massive broadcasting, and to become a trendy product. Music that is produced in order to be listened, accepted and enjoyed by the majority of people with the common or average level of consciousness/perception.
2. **Independent Pop Music** or '**Indie Pop**'. This type of music is less commercial in terms of sales, and from time to time it reaches or appears in mainstream rankings. This music has no real intention to compete or be ranked. This type of music has certain elements/influences from previous avant-garde music related artists/bands, but that is only perceived on some of their compositions, rarely in an entire album. This category is a sort of link or a point between the commercial Pop Music and the Avant-Garde Pop Music. Independent Music also reflects other type of aspects and issues of life, with a different approach or perception towards them, and with different type of lyrics and/or musical concepts compared to the ones offered by Mainstream music composers/artists. This type of music is delivered by a quite different level of composers/performers, with a quite deeper sense of awareness on certain subjects, which aren't really so common/ordinary, like those who are involved in the Mainstream music category.

3. **Avant-Garde Pop Music.** This is the less commercialized category, and also the less familiar for the common listener or average music collector/music lover. This type of music is mainly composed/based on extended improvisations and abstract soundscapes, with different type of musical structures. The composers or performers of this category are often more radical, and they usually share a different or perhaps a higher level of awareness and perception. It is usually considered the 'New Music' at the time when it was composed/released. These composers/musicians are basically ahead of their time, paving the way for future music genres/styles and for many artists/bands, without any type of trendy intentions. Music that was considered avant-garde at the time of its release sometimes becomes commercialized or mainstream-oriented years later, being performed by a new generation of composers/musicians. This category didn't have any major (or none) broadcast, coverage, and/or acceptance by the main radio stations, media and/or popular music magazines. The majority of composers/musicians/bands within this category remain 'Underground', which is the opposite term for Mainstream.

The research done for this guide wasn't based on any type of personal likes or dislikes, or based on any type of fanaticism. It was simply based on certain facts that occurred within the societies of certain countries, such as the U.S.A., the United Kingdom and in Germany (West Germany during the 1960s-80s). I was just like a sort of witness that had the chance to listen to this music chain, since the mid 1960s till the end of the century. It's like if I just added some glue to the pieces of a 'sonic puzzle', by connecting the many different types of genres/styles and artists/bands linked to an avant-garde music stream.

In my opinion, music should not be composed or produced in order to compete. Art should not be considered a competition. I also disagree when music is categorized as "good" or "bad" if they sell enough records or don't, or if they have a legion of fans or don't. In music, like in any other form of expression, there isn't any "good" or "bad", or "this is the best" or "this is the worst". Those type of definitions/concepts are discarded in this guide. There really wasn't any place for my likes or dislikes on the making of this guide. In fact, I'm not a fan of any specific type of music, or a fan of anything. Yes, I do have my personal musical preferences, but I really don't share them on this guide/catalog.

Another thing that I learned during the research for this guide is, that certain type of music can be useful to increase our perception or awareness, and not only about music, but concerning many other subjects. Music is also deeply linked to psychological/psychiatric aspects.

I also came up with another conclusion after this research, that there were basically three main periods of contemporary **Avant-Garde Pop Music** since the mid 1960s.

First, the explosion and revolution of the **Psychedelic Music Era**, between 1966 and 1975. Followed by a second period, the **Industrial Music Era**, between 1975 and 1991. Finally, the third period, the **Post Rock Era**, between 1992 and 2001. Each of these periods delivered their own genres/sub-genres or styles. The main ones are chronologically mentioned on this guide with some reviews and lists. A chronological music chain since 1966 till the year 2001.

On the lists that I made for each of these genres/styles, the musical documents that are numbered (and with bold fonts) are the ones that I essentially recommend and suggest, those are the ones that were considered avant-garde musical documents at the time. In these lists I also included several non-numbered musical documents as a chronological point of reference, and/or because they are considered 'Indie' musical documents that were linked to the avant-garde stream, but most of them are not necessarily avant-garde musical documents.

At the end of each of these three music periods I 'synthesized' those lists by recommending certain musical documents, which include a brief review or information. I decided to recommend 100 musical documents for the first period, 60 musical documents for the second period, and 40 musical documents for the last period. It isn't a ranking, it's a chronological music chain. There are more than 600 musical documents which I recommend on the different lists since 1966 till 2001.

And this doesn't mean that these musical documents are the only ones to be listened to/purchased, or to have in a music collection. But this will depend on each listeners' likes/dislikes, or the goals each of every one of you has in being a music collector.

If you don't find your favorite album or musical document in this guide, I'm sorry. Perhaps you'll have to read a different type of music guide/catalog.

If you expect to find complete or extended reviews about the history of music or about Rock Music, or about the bands/musicians and releases, or about technical/music aspects, I'm sorry. This isn't that kind of book. This guide is more like a simple catalog that focuses on certain releases between 1966 and 2001.

This guide was written in order to be found in certain type of music stores, in order to help the music collector who is after a determined album or musical document, or looking forward to complete his personal collection of a determined style or genre that is linked to the avant-garde/underground music scene during 1966-2001.

The main goal of this guide is to encourage the reader and music collector to prove and enjoy this music chain by himself. The goal is to encourage the reader and music collector to listen and purchase the recommended musical

documents within this guide. I just wanted to share some information about some of the most influential musical documents that ended up changing the course of contemporary Pop Music.

This guide is useful if it encourages the reader to listen to at least one single musical document that they never had the chance to listen to before, or didn't know anything about it, or thought that it didn't exist. That's the main goal of this guide.

For the newbie or the common/average young listeners, it might take some time for them to get used to the avant-garde music stream. It will also depend on the cultural/musical background that they have. Sometimes it will be necessary to listen to some of these musical documents several times, in order to fully understand them and enjoy them. Because it's also a matter of understanding what we listen to, not just to move to a certain rhythm or beat. Sometimes we must put ourselves on the mind of the composer/performer in order to feel and understand the music that they delivered and shared with us. Save your opinion or criticism until you listened to these type of musical documents plenty of times, until you fully understood or enjoyed them.

I'm not a musician, I'm not a musicologist, I'm not a completist, I'm not a music critic, I'm not a music journalist, I'm not even a writer, and I don't pretend to be one. I'm not really interested in that. I simply was a music collector, a music lover, perhaps not the average type of music lover, but a music lover in the end. And music has been very important in my life. But from all the musical documents listed, mentioned, and/or reviewed on this book, perhaps only 50-60% of all of them are musical documents that are part of my personal collection or part of my life. I did listen plenty of times to almost all of the musical documents mentioned on the lists of this book, but most of them aren't really part of my personal collection.

Thanks in advance for reading this guide, and thanks in advance for those who find it useful.

For now... Sit down, or lie down, relax, and enjoy this music journey and these musical documents by diving into the waves of time...

Ed

(2001/2008/2018)

Important Quotes

"Without music, life would be a mistake."

"In music, the passions enjoy themselves."



Friedrich Nietzsche

"At first the art of music sought purity, limpidity and sweetness of sound. Then different sounds were amalgamated, care being taken, however, to caress the ear with gentle harmonies. Today music, as it becomes continually more complicated, strives to amalgamate the most dissonant, strange and harsh sounds. In this way we come ever closer to noise-sound. This musical evolution is paralleled by the multiplication of machines, which collaborate with man on every front. Not only in the roaring atmosphere of major cities, but in the country too, which until yesterday was totally silent, the machine today has created such a variety and rivalry of noises that pure sound, in its exiguity and monotony, no longer arouses any feeling. It's no good objecting that noises are exclusively loud and disagreeable to the ear.

To convince ourselves of the amazing variety of noises, it is enough to think of the rumble of thunder, the whistle of the wind, the roar of a waterfall, the gurgling of a brook, the rustling of leaves, the clatter of a trotting horse as it draws into the distance, the lurching jolts of a cart on pavings, and of the generous, solemn, white breathing of a nocturnal city; of all the noises made by wild and domestic animals, and of all those that can be made by the mouth of man without resorting to speaking or singing.

Let us cross a great modern capital with our ears more alert than our eyes, and we will get enjoyment from distinguishing the eddying of water, air and gas in metal pipes, the grumbling of noises that breathe and pulse with indisputable animality, the palpitation of valves, the coming and going of pistons, the howl of mechanical saws, the jolting of a tram on its rails, the cracking of whips, the flapping of curtains and flags. We enjoy creating mental orchestrations of the crashing down of metal shop blinds, slamming doors, the hubbub and shuffling of crowds, the variety of din, from stations, railways, iron foundries, spinning wheels, printing works, electric power stations and underground railways."



Luigi Russolo
(Excerpts from "The Art Of Noise" manifesto, 1913)

"I certainly had no feeling for harmony, and Schoenberg thought that that would make it impossible for me to write music. He said, 'You'll come to a wall you won't be able to get through.' I said, 'Well then, I'll beat my head against that wall.' I quite literally began hitting things, and developed a music of percussion that involved noises."

"Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments. Every film studio has a library of "sound effects" recorded on film. With a film phonograph it is now possible to control the amplitude and frequency of any one of these sounds and to give to it rhythms within or beyond the reach of the imagination. Given four film phonographs, we can compose and perform a quartet for explosive motor, wind, heartbeat, and landslide.

I believe that the use of noise to make music will continue and increase until we reach a music produced through the use of electrical instruments which will make available for musical purposes any and all sounds that can be heard. Photoelectric, film and mechanical mediums for the synthetic production of music will be explored."

"I have nothing to say and I am saying it."

"Which is more musical, a truck passing by a factory or a truck passing by a music school?
Are the people inside the school musical and the ones outside unmusical?"

"If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two and so on. Eventually one discovers that it is not boring at all but very interesting."

"The first question I ask myself when something doesn't seem to be beautiful is, why do I think it's not beautiful? And very shortly you discover that there is no reason. If we can conquer that dislike or begin to like what we dislike, then the world is more open. That path of increasing one's enjoyment of life is the path I think we'd all best take."

"The highest purpose is to have no purpose."

"I've always used the I Ching chance operations. I use it as a discipline in order to free my work from my memory and from my likes and dislikes."

"The material of music is sound and silence, integrating these is composing."



John Cage

"...The essential is that music is a medium for the spirit, the most delicate medium, it penetrates into the atoms of men, through his skin, through all his body, not only through his ears, and it makes him vibrate. It's the most important medium that allows men to be in contact with his procreator, with his creator. This is what the majority of people forgot or don't want to accept. And I'm convinced of this and think it must be said..."

"...Music in which men is liberated from his body and makes contact, thanks to the musical vibrations, with his origin and with his final destination. We must not think that all types of music are the same."

"...The more I use music to attain consciousness, to get higher and escape little by little the human insufficiency, the more what I do belongs to everybody. Nothing belongs to me, and I'm useful only if I'm useful for others. The worse thing somebody can do is only to exist for himself, selfishly. He would condemn himself, it would be hellish so to speak..."

"...Being quiet and meditating on sound is something completely different, and will be discovered very soon by a lot of people who feel that the visual world doesn't reach their soul anymore."



Karlheinz Stockhausen

"Music has wings. It moves upon the wings of intuition and thought."



Sun Ra

"There are many languages that do not have a single word for what in English is meant by the word music."



Kofi Agawu

"We had no idea of the impact these songs would have, nor illusions about fame or legacy. We thought we were just obeying the dictates of our generation, demand more freedom, have fun through art, and sniff the winds of revolution."



Ed Sanders (The Fugs)

"Recently, it has become possible for man to chemically alter his mental state and thus alter his point of view (that is, his own basic relation with the outside world which determines how he stores his information). He then can restructure his thinking and change his language so that his thoughts bear more relation to his life and his problems, therefore approaching them more sanely. It is this quest for pure sanity that forms the basis of the songs on this album."



Roky Erickson (The 13th Floor Elevators)

"This music expresses the frustration and future shock of the soul of the sixties. We were Punk, before Punk. We were New Wave, before New Wave. We were Metal, before Metal."



Rob Tyner (MC5)

"It doesn't necessarily mean that Folk Blues is the only type of Blues in the world. You can have your own Blues. Everyone has some kind of Blues to offer."



Jimi Hendrix

"...It's all extensions of what's coming out of our heads. I mean, you've got to remember you've got to have it inside your head to be able to get it out at all anyway. The equipment isn't actually thinking of what to do any of the time. It couldn't control itself."



David Gilmour (Pink Floyd)

"The biggest shock I ever got as guitarist was to listen to Jimi Hendrix."



Edgar Froese (Tangerine Dream)

"Inability is often the mother of restriction, and restriction is the great mother of inventive performance."



Holger Czukay (CAN)

"We're German, we're not afraid of it, we're not ashamed of it, and we make different music."



Jean-Hervé Peron (Faust)

"CAN were beginning to signify the most of everything in music...
Every one of CAN's members is a hero, a Wizard and a True-star."

"Ash Ra Tempel were thee most exciting, inspired and fucking crazy
Kosmische Rock 'n' Roll group in all Germany...
These freaks were fit. Superhuman. Superman.
"Beware of Schwingungen!" That should be the large sticker on the front of
all copies of this record. For it is dangerous to be casually introduced to
something that is life-changing...
...That great eternal chord sequence finally materializes, this is the one that
Göttsching and Enke believed was the sound of heaven. They may have
been right. And "Schwingungen" was a gift from the Gods."



Julian Cope

"...The first album I ever owned at the age about nine was "The Piper At
The Gates Of Dawn" by Pink Floyd..."



Brendan Perry (Dead Can Dance)

"Luckily we had always thrived on adversity, and our experience served to focus us on the purity of our musical quest. I guess it was also the refining point of a lot of my theories on minimalism being maximalism, 'hypo-monotony' (consciousness change via repetition)."



Sonic Boom (Spacemen 3, Spectrum, E.A.R.)

"The best musicians or sound-artists are people who never considered themselves to be artists or musicians."



Richard D. James (AFX, Aphex Twin, Polygon Window, etc.)

A – POPULAR MUSIC

. Rock Music:

+ Instrumental Rock

+ Surf Music

+ British Pop

+ Folk Rock

+ Garage Rock

. Soul Music

. Free Jazz

The so called **Popular Music** appeared since the mid 1950s in the United States, thanks to the combination of several previous music styles. It would also be the first music genre that developed under commercial pressures.

Pop Music would reflect the social circumstances, issues, stories, points of view, facts, etc., within the US and other Western countries.

During the early/mid 1950s, **Pop Music** reflected the reaction of a new generation against the oldfashioned and conventional aristocratic music of the US and Europe, such as Classical Music and Swing.

One of the main characteristics of **Pop Music** is that incorporated several types of new rhythms and beats.

The roots of **Pop Music** are found in the South of the US (Louisiana, Mississippi, Alabama, Georgia) during the first decade of the 20th century.

Thanks to the expressions of the Afro-American culture through certain music styles like, **Blues**, **Jazz** and **Gospel**. Together with the traditional US Folklore/**Folk Music** from the rest of the US. These styles developed during the first four decades of the 20th century.

The first style of **Pop Music** appeared in 1955, it was called **Rock 'n' Roll**. This style was also the first to transcend any type of social and 'racial' obstacle or boundary.

Towards the end of the 1950s and early 1960s, **Pop Music** was represented by three main genres: **Rock Music**, **Soul Music** and **Free Jazz**.

. Rock Music

This was the dominant style or genre of **Pop Music**.

The roots of **Rock Music** are found in the musical chain of **Blues** (the Rural Blues + Delta Blues + Chicago Blues + Modern Blues + Rhythm & Blues). Since the 1910s till the early 1950s artists/musicians like, **William C. Handy**, **Charlie Patton**, **Papa Charlie Jackson**, **Robert Johnson**, **Big Bill Broonzy**, **Jimmi Rodgers**, **Pink Anderson**, **Sonny Boy Williamson** (a.k.a. **Rice Miller**), **Muddy Waters**, **Willie Dixon**, **Howlin' Wolf**, **T-Bone Walker**, **Big Joe Turner**, **Lowell Fulson**, **John Lee Hooker**, **B. B. King**, **Jimmy Reed**, **Jackie Brenston**, among others. They are well-known for their musical expressions during those years and their legacy.

By the mid 1950s, **Rock 'n' Roll** emerged from the fusion of **Rhythm & Blues**, **Blues**, **Boogie** with the so called **Rockabilly**. The main artists, musicians and performers were, **Bill Haley**, **Little Richard**, **Carl Perkins**, **Elvis Presley**, **Johnny Burnette** and **The Rock 'N' Roll Trio**, **Fats Domino**, **Chuck Berry**, **Bo Diddley**, **Eddie Cochran**, **Buddy Holly**, **Screamin' Jay Hawkins**, among others.

During 1958 and 1965 several other sub-genres or styles of **Rock Music** emerged in the US and British music scenes. These new styles were:

+ Instrumental Rock

This style offered new and vast possibilities for **Rock** to develop during those years. It introduced a new sound and its influence expanded through the US and the UK.

In 1958, **Duane Eddy** (and his band called **The Rebels**) discovered and delivered a wide and new diversity of sounds and effects through the electric guitar, exploring the sounds of his so called 'twangy guitar'.

During the early years of the 1960s this style was mainly represented by bands like, **Johnny And The Hurricanes**, **The Ventures**, **The Viscounts**, **The Rumlbers**. In the UK by bands like, **The Tornados** and **The Shadows**.

+ Surf Music (a.k.a. Surf Rock)

Post-**Instrumental Rock**, and inspired by the colorful sunsets and waves of the Pacific Ocean, from the coasts of Southern California. A music genre that became favorite among the surfers, and it was related to their type of lifestyle during those years.

Since 1962, it was mainly represented by bands like, **Dick Dale And The Del-tones, The Bel Airs, The Chantays, Surfaris, The Tornadoes, The Bel Airs, The Trashmen**, and especially by **The Beach Boys**, that added vocals to their compositions and became the most popular band within this style.

+ British Pop

During the early 1960s, the **British Pop** music scene was divided in two main styles that emerged from different parts of England. From Liverpool emerged the so called **Merseybeat**, which was known as the new **Rock 'n' Roll**, this sound was later adapted by several American bands. This style was mainly represented by **Rory Storm And The Hurricanes, The Searchers, The Beatles, The Merseybeats** and **The Big Three**. **The Beatles** became the most commercially exploited/well-known, and triggered the so called **British Invasion** over the US in 1964. From London, and other cities within the UK, emerged the revival of the old and raw American **Blues**. This **British R&B** was parallel and at the same time a response against the American **Garage Rock**. It was mainly represented by bands like, **The Rolling Stones, The Yardbirds, The Animals, The Kinks, Them, Manfred Mann, John Mayall's Bluesbreakers, The Who**, among others.

The essential years of the **British Pop** scene were during 1963-66.

+ Folk Rock

Since 1963, and from New York (USA), **Bob Dylan** would be the man in charged of taking the music chain of **Bluegrass + Folk Music + Country Music** into **Rock Music**. He was influenced by the legendary **Woody Guthrie, Folk Music** composer back in the 1930s.

Only a year later, from the coasts of California, emerged the so called 'Country Rock' sub-genre, which was represented by a band called **The Byrds**, with a sound between **Dylan** and **The Beatles**. **The Byrds** would also be considered one of the first bands to mention on their lyrics the use of certain psychedelic substances.

The Fugs, from New York, also delivered an influential Beatnik-oriented **Folk Rock** since 1965.

Since 1967, other musicians linked to the West Coast Free-Folk scene were, **Tim Buckley** and a band called **The Kaleidoscope**.

In the UK, the **Folk Rock** scene had a different type of background, a more traditional one, influenced by ancient Celt and European Folklore music. Several UK bands also introduced melodies and instrumentation from India and the Middle East.

It was mainly represented by **Donovan** (considered the **Bob Dylan** of Scotland). More Psychedelic-oriented was a group called **The Incredible String Band**. Other **Folk Rock** artists were **Roy Harper**, and from Ireland the band called **Dr. Strangely Strange**, from London appeared a band called **Tyrannosaurus Rex**.

The main years of the US and UK **Folk Rock** were from 1963 till 1970.

+ Garage Rock

It was mainly the combination of **Rock 'n' Roll**, the **British Pop** and **Surf Rock**, although with a heavier sound and a more rebellious approach and attitude, with more screaming and shouting than the usual vocal groups of those years.

It was represented in the US by bands like, **The Kingsmen**, **Paul Revere & The Raiders**, **The Rivas**, **The Beau Brummels**, **The Standells**, **The Shadows Of Knight** and **The Sonics**. Represented in the UK by a band called **The Troggs**.

Between 1963 and 1966, this new proto-**Punk** sound of **Rock Music**, together with the **Free-Folk Rock**, would pave the way for the so called **Acid Rock** or **Free Rock** of the US which emerged during 1966.

Garage Rock is the genre that ends this first period of **Pop Music**.

Contemporary **Pop Music** would then be driven towards a whole new dimension of sound since 1966. A new sonic period and style would emerge since then, the so called **Psychedelic Music** or **Psychedelic Rock**.

. Soul Music

Highly emotional music, due to the combination of several Afro-American music styles like, **Rhythm & Blues**, **Jazz** and **Gospel** (songs based on choirs and vocal styles within several churches of the Afro-American community).

Since the mid 1950s and during the 1960s it was mainly represented by, **Ray Charles**, **James Brown**, **Sam Cooke**, **The Isley Brothers**, **Otis Redding**, **Wilson Pickett** and **Aretha Franklin**, among others.

During the late 1960s several artists that were deeply influenced by this genre got involved in the **Psychedelic** scene, giving birth to the so called **Funky Music** or **Psychedelic Soul**.

. Free Jazz

Jazz music emerged during the 1920s, with its roots on traditional songs of the working-class people and the chants/prayers of the Afro-American community during the first decade of the 20th century. During that period in the US only a few music styles were developing, such as **Stomp** and **Ragtime** (pioneered by Scott Joplin), and **Blues** was in its early stage of evolution.

During the 1920s, the **Jazz** music scene moved from the South (New Orleans) to northern cities like, Chicago, Kansas, Detroit and New York. The first known **Jazz** performers emerged from this period, **King Oliver**, **Sidney Bechet**, **Jelly Roll Morton**, **Louis Armstrong**, **'Fats' Waller** and **'Bix' Beiderbecke**, among others. During the 1930s, **'Duke' Ellington** and **'Count' Basie**.

Jazz began to spread across the US and became more commercial and accepted, it was at this point when **Swing** emerged. Since the mid/late 1930s and early 1940s it was represented by **Benny Goodman**, **Glenn Miller** and **Woody Herman**.

Since the 1930s, some **Jazz** composers added female vocals to their music, sang by **Billie Holiday** and **Ella Fitzgerald**.

During the early/mid 1940s, a new and more vivid **Jazz** style broke old rules and conventional structures by adding sophisticated and complex rhythms, this new style was called **Be Bop**, or simply **Bop**. This new style was influenced by the compositions and performances of **Lester Young** and **Thelonious Monk**, both of them are considered pioneers/mentors of this new style, and it was mainly represented by **Charlie Parker**, **Dizzy Gillespie**, **Miles Davis**, **John Coltrane** and **Charlie Mingus**. These new composers and musicians also delivered a few other innovative and experimental **Jazz** styles during the 1940s and 1950s, such as **Cool Jazz**

and its sub-genre known as **West Coast Jazz**. Another sub-genre was called **Hard Bop**. Some of these musicians would also incursion in a newer and more radical **Jazz** style a few years later.

During the late 1950s and early 1960s, **Mose Allison** also delivered a unique style of **Jazz-Blues**.

Finally, during the mid/late 1950s and the 1960s, the so called **Free-Form Jazz**, or simply **Free Jazz** (a.k.a. **Avant-Garde Jazz**), emerged on the scene. This new **Jazz** genre was highly influenced by collective improvisation, in most cases rejecting any form of pre-written chords or any type of conventional structures. Some of the main performers of this new style also added new musical concepts and theories inspired by other type of music composers, but this time from the US **Avant-Garde Music** scene, mainly from composer **John Cage**.

Free Jazz definitely became one of most significant breaking points during this period of contemporary **Pop Music**. It was mainly represented by **Ornette Coleman**, **Cecil Taylor**, **Pharoah Sanders**, **John Coltrane** and **Albert Ayler**, among others, such as **Jazz** experimentalist **Roland Kirk**. But, the main precursor, the main head, the man that took **Free Jazz** into a new cosmic sonic dimension, considered one of the most influential and experimental **Free Jazz** performers, was **Herman Poole Blount**, also known as **Sun Ra**. This man was also an Egyptologist and he was considered a sort of 'Moses', who gave the 'commandments' for the evolution of contemporary music. He also added to his music certain concepts and soundscapes influenced by another crucial genre of contemporary music, one that emerged during the same period of time, the experimental **Electronic Music**, known as **Avant-Garde Music** or **Musique Concrete**. And **Sun Ra** kind of took **Jazz** into 'outer space', into a journey through the solar system and beyond... Via Saturn.

Since the mid 1960s, every band, every musician, artists or performer, involved or linked with the **Avant-Garde Pop Music** scene would be directly or indirectly influenced by the music, concepts, points of view, visions, poems and/or statements delivered by **Sun Ra**.

Basic keys employed in all the lists on this guide:

Compilation	=	©
LP (Long Play)	=	32 - 45 mins.
Mini-LP	=	20 - 30 mins.
EP (Extended Play)	=	15 - 20 mins.
12" single	=	10 - 15 mins.
7" single	=	5 - 10 mins.

**• Some recommended musical documents of Rock Music
(1955-66)**

U.S.A.

- . Bill Haley And His Comets/Rock Around The Clock (1955)
- . Elvis Presley/Elvis Presley (1956)
- . Johnny Burnette And The Rock 'N Roll Trio/Johnny Burnette And The Rock 'N Roll Trio (1956)
- . Little Richard/Here's Little Richard (1957)
- . Bo Diddley/Bo Diddley (1955-58) ©
- . Chuck Berry/Chuck Berry Is On Top (1955-59) ©
- . Duane Eddy/Have 'Twangy' Guitar, Will Travel (1957/58)
- . Buddy Holly/Buddy Holly (1958)
- . Johnny And The Hurricanes /Red River Rock (1959)
- . The Ventures/Walk, Don't Run (1960)
- . The Ventures/The Ventures (1961)
- . The Beach Boys/Surfin' Safari (1962)
- . The Beach Boys/Surfin' U.S.A. (1963)
- . The Tornadoes/Bustin' Surfboards (1963)
- . The Kingsmen/The Kingsmen in Person (1963)
- . Paul Revere & The Raiders/Paul Revere & The Raiders (1963)
- . The Standells/In Person At P.J.s (1964)
- . Bob Dylan/The Times They Are A-Changin' (1964)
- . Bob Dylan/Bringing It All Back Home (1965)
- . The Byrds/Mr. Tambourine Man (1965)
- . The Byrds/Turn! Turn! Turn! (1965)
- . The Sonics/Here Are The Sonics!!! (1965)
- . The Fugs/The Village Fugs - Ballads Of Contemporary Protest, Points Of View And General Dissatisfaction (1965)
- . The Fugs/Virgin Fugs © (1965/released 1967)

U.K.

- . The Shadows/Greatest Hits (1960-63) ©
- . The Beatles/Please Please Me (1963)
- . The Searchers/Meet The Searchers (1963)
- . The Beatles/A Hard Day's Night (1964)
- . The Kinks/Kinks (1964)
- . The Yardbirds/Five Live Yardbirds (1964)
- . The Animals/The Animals (1964)
- . The Rolling Stones/The Rolling Stones (1964)
- . The Rolling Stones/The Rolling Stones 2 (1965)
- . The Rolling Stones/Out Of Our Heads (1965)
- . Them/The Angry Young Them (1965)
- . The Who/My Generation (1965)
- . The Beatles/Rubber Soul (1965)
- . The Beatles/Revolver (1966)
- . The Rolling Stones/Aftermath (1966)
- . The Troggs/From Nowhere (1966)

• Some recommended musical documents of Soul Music (1959-69)

- . Ray Charles/What'd I Say (1959)
- . Ray Charles/The Genius Of Ray Charles (1960)
- . James Brown/The Amazing James Brown (1961)
- . The Isley Brothers/Twist And Shout (1962)
- . James Brown/Live At The Apollo (1962/63)
- . Otis Redding/Pain In My Heart (1964)
- . Sam Cooke/The Best Of Sam Cooke Vol. II (1965) ©
- . Wilson Pickett/In The Midnight Hour (1965)
- . Otis Redding/The Dictionary Of Soul (1966)
- . James Brown/I Got You (I Feel Good) (1966) ©
- . James Brown/It's A Man's Man's World (1966) ©
- . James Brown/James Brown Sings Raw Soul (1967)
- . James Brown/Cold Sweat (1967)
- . James Brown/I Can't Stand Myself When You Touch Me (1968)
- . James Brown/Say It Loud - I'm Black And I'm Proud (1967-68/69)

• Some recommended musical documents of
Free Jazz/Avant-Garde Jazz
(1956-67)

- . Cecil Taylor/Jazz Advance (1956)
- . Sun Ra/Jazz By Sun Ra (1956)
- . Sun Ra And His Arkestra/Super-Sonic Jazz (1956/57)
- . Sun Ra And The Arkestra/Sound Of Joy (1956/68)
- . John Coltrane/Lush-Life (1957-58/61)
- . Ornette Coleman/Something Else!!!! (1958)
- . Sun Ra And His Arkestra/Jazz In Silhouette (1959)
- . Ornette Coleman/Free Jazz: A Collective Improvisation (1960)
- . John Coltrane & Don Cherry/The Avant-Garde (1960/66)
- . Sun Ra And His Arkestra/The Futuristic Sounds Of Sun Ra (1961)
- . Sun Ra & His Myth Science Arkestra/Art Forms Of Dimensions Tomorrow (1961-62/65)
- . Sun Ra & His Myth Science Arkestra/Cosmic Tones For Mental Therapy (1963/67)
- . John Coltrane/Impressions (1961-63)
- . Sun Ra And His Solar Arkestra/Other Planes Of There (1964/66)
- . John Coltrane/Crescent (1964)
- . John Coltrane/A Love Supreme (1965)
- . John Coltrane/Meditations (1965/66)
- . John Coltrane/Om (1965/68)
- . Miles Davis/E.S.P. (1965)
- . Sun Ra And His Solar Arkestra/Heliocentric Worlds Of Sun Ra Vol. I (1965)
- . Sun Ra And His Solar Arkestra/Heliocentric Worlds Of Sun Ra Vol. II (1965/66)
- . Miles Davis/Miles Smiles (1967)
- . John Coltrane/Interstellar Space (1967/74)

B – AVANT-GARDE MUSIC

Also known as **Musique Concrete** or **Electronic Music**.

Since the 1950s this genre was considered the 'Head' of contemporary music.

Highly experimental musical expressions, based on random improvisations with innovative and abstract compositions and soundscapes. A variety of classical acoustic instruments were also employed in a non-conventional way, together with new electronic equipment, instruments, devices, and manipulation of frequencies, tones, sound effects, tapes and field-recordings.

This music genre gathered almost all of the previous classical and non-classical genres of music that existed in our world. Since ancient times, from different cultures of the world, till the well-known European Classical/Neo-Classical Music and other styles of the 20th century.

This genre also delivered music based on sounds and frequencies that weren't possible to be perceived by the human sense of hearing.

The origins of **Avant-Garde Music** are found during the early 20th century, highly influenced by composers and conceptualists from the **Modernism**, **Expressionism**, **Futurism**, and by several **Experimental** music scenes from Europe and the US, until the mid/late 1940s and early 1950s.

The origin of music dates back to ancient times. Music reflects and shows the different levels of awareness that mankind attains, it reflects the mental evolution of mankind over the different periods of time. Music reflects the thoughts, ideas, faiths, and sciences that mankind developed over the years. Music is deeply linked with science and with psychological aspects. Music is communication between man and his innermost thoughts, with his "soul" or mind. The higher the level of his consciousness, the higher his music will be.

Avant-Garde Music is composed/performed by minds that have a different perception, that have visionary thoughts and points of view, not only concerning about music, also about several other aspects or subjects.

Let's travel in time through the different eras/periods and experiences within the history of music, through its foundations, in order to have an idea of how mankind and his music developed over the centuries. Let's have a brief approach to some of the main Western composers and performers since the Middle Ages till the 20th century.

. THE MIDDLE AGES: 400s - 1300s

Music developed across Europe through its folklore, through its ethnic customs, through religious aspects and the music of churches and masses, the so called Sacred Music.

. RENAISSANCE ERA: 1400s - 1600s

01. Josquin Des Pres (France, 1450-1521)

- . Religious Music
- . Masses
- . Motets

02. Orlande De Lassus (Netherlands, 1530-1594)

. BAROQUE ERA: 1600s - 1750s

. Opera:

- Italy of the 1600s.
- **Claudio Monteverdi** (Italy, 1567-1643), the first opera was "Orpheo" in 1607. He also composed and performed Sacred Music.
- **Francesco Cavalli** (Italy, 1602-1676)
- **Jean-Baptiste Lully** (Italy/France, 1632-87), he collaborated with French dramatist Moliere. His opera "Alceste" was performed in 1674.
- **Henry Purcell** (England, 1659-1695)

- . **Oratorio:**
 - Italy of the 1600s.
 - **Alessandro Scarlatti** (Italy, 1660-1725).
- . **Cantata:**
 - Italy of the 1620s.
 - **Giacomo Carissimi** (Italy, 1605-1674).
 - **Alessandro Scarlatti**.
 - **Domenico Scarlatti** (Italy, 1685-1757), son of Alessandro Scarlatti. Influential for **Haydn** and **Mozart**.

03. Michael Praetorius (Germany, 1571-1621), composer of Choir music for churches and dances. He wrote the "**Syntagma Musicum**" in 1620, a treatise about musical theory and instrumentation.

04. Antonio Vivaldi (Italy, 1680-1741), violin, vocal music, sonatas and 450 concerts for violin.

05. J. S. Bach (Germany, 1685-1750), music for operas, masses, oratorios, cantatas, concerts, performance of Passion music. His son, **Carl Phillip Bach** (1714-86), also compose music for concerts and sonatas.

06. G. F. Handel (Germany, 1685-1759), he moved to England in 1712. Operas: "Water Music" (1717), "The Messiah" (1742), "Music For The Royal Fireworks" (1749).

. NEO CLASSICAL ERA: 1750s - 1800s

Also known as **Classical Music** or **Chamber Music**.

07. C. W. Von Gluck (Germany, 1714-87), his first 10 operas were composed while he was living in Italy. "Orfeo Ed Euridice" (1762), "Alceste" (1767). Influential for **Mozart**.

08. F. J. Haydn (Austria, 1732-1809), music for violin and piano. Symphonies, concerts, operas and music for masses.

09. W. A. Mozart (Austria, 1756-91), music for harpsichord, violin and piano. 50 symphonies, 20 operas, 30 concerts for piano, 27 for string quartet, 40 sonatas for violin. Influenced by **Scarlatti**, **Gluck** and **J. Stamitz** (1717-57). Operas such as, "The Marriage Of Figaro" (1786), "Don Giovanni" (1787). Symphonies No. 39 - 41 (1788).

10. L. Van Beethoven (Germany, 1770-1827), a pupil of **Haydn**.

1st period: Piano, sonata and his first symphony in 1802.

2nd period: Around 1816, he composed symphonies No. 3 and 5, concerts for piano, violin, sonatas and opera.

3rd period: Around 1820, symphonies for choirs, for mass in Re, and for string quartet.

11. F. Schubert (Austria, 1797-1828), he composed 9 symphonies, No. 5 (1816), No. 8 (1822), No. 9 (1828). Music for piano, chamber music, string quartet and more than 600 songs.

. ROMANTICISM or ROMANTIC ERA: 1820s - 1900s

12. Ernst Von Weber (Germany, 1786-1826), music for piano: "Invitation To Dance" (1819), also music for orchestra and chamber music. Operas: "The Marksman" (1821), "Euryanthe" (1823), "Oberon" (1826).

13. Gioachino Rossini (Italy, 1792-1868), post-opera of the 1600s, pioneer of the so called **Bel Canto**. "The Barber Of Seville" (1816), "William Tell" (1829).

14. Gaetano Donizetti (Italy, 1797-1848), also pioneer of **Bel Canto**: "Lucia Di Lammermoor" (1825), "L'Elisir D'Amore" (1832), "Don Pasquale" (1843).

15. Vincenzo Bellini (Italy, 1801-35), also pioneer of **Bel Canto**: "La Sonnambula" (1831), "Norma" (1831), "I Puritani" (1835).

16. Louis H. Berlioz (France, 1803-69), "Symphonie Fantastique" (1830), "Requiem" (1837). Choir symphonies: "Romeo & Juliette" (1839). For oratorio: "The Childhood Of Christ" (1854). Opera: "Benvenuto Cellini" (1838), "The Trojans" (1859).

17. F. Mendelssohn (Germany, 1809-47), concerts for violin, Chamber Music and oratorios. "Italian" (1833), "Scotch" (1842).

18. Robert Schumann (Germany, 1810-56), around 1840 he composed music for orchestra and Chamber Music, for piano and several songs.

19. F. Chopin (Poland, 1810-49), he moved to Paris in 1831. 2 concerts for piano, 24 preludes, 19 nocturnes, several waltzes and ballads.

20. Franz Liszt (Hungary, 1811-86), music for piano: "Transcendental Studies" (1852). Sonata for piano in Si minor (1853). Symphony: "Faust" (1854). 13 symphonic poems, 20 Hungarian rhapsodies.

21. Giuseppe Verdi (Italy, 1813-1901), **Bellini + Rossini + Donizetti = Verdi**. "Nabucco" (1842), "Rigoletto" (1851), "Il Trovatore" (1853), "La Traviata" (1853), "Don Carlos" (1867), "Aida" (1871), "Requiem" (1874), "Otello" (1887).

22. Johann Strauss (Austria, 1804-49), waltzes. **Johann Strauss II**, his son (1825-99), composed "The Blue Danube" (1866), "Tales From Vienna Woods" (1868) and the opera "The Bat" (1873). Both of them are considered the pioneers of the well-known modern Waltz music/dance style.

23. Richard Wagner (Germany, 1813-83), operas: "Rienzi" (1840), "Fliegende Holländer" (1841), "The Ghost Ship" (1842), "Tannhäuser" (1844), "Logengrin" (1848), "Der Ring Des Nibelungen: Das Rheingold" (1854), "Die Walküre" (1856), "Tristan Und Isolde" (1859), "Siegfried" (1869), "Der Gotterdammerung" (1874), "Parsifal" (1882).

24. C. A. Franck (Belgium, 1822-90), music for organ. Professor in 1872. Creator of the Tone-Poem: "The Accursed Hunter" (1882). Symphony in Re minor (1888).

25. A. Bruckner (Austria, 1824-96), profesor in 1868. He composed symphonies and Choir Music.

26. B. Smetana (Czech Republic, 1824-84), he developed a bohemian style through his comic operas. Symphonic Poem: "Ma Vlast" (1879).

27. Anton Rubinstein (Russia, 1829-94), pianist. Founder of the Saint Petersburg Conservatory in 1862. Several concerts for piano. 20 operas like, the "The Demon" in 1871. He was teacher of **Tchaikovsky**.

28. Johannes Brahms (Germany, 1833-97), 4 symphonies, 2 concerts for piano, concerts for violin, concerts for violin and cello. Songs and compositions for piano and chamber music. Compositions for choirs: "A German Requiem" (1868), "Alto Rhapsody" (1869).

29. A. Dvorak (Czech Republic, 1841-1904), he played the viola. He composed 9 symphonies during 1865-93, also 10 operas, concerts, Slavonic dances, compositions for choir and chamber music.

30. P. Tchaikovsky (Russia, 1840-93), a pupil of **Rubinstein**. He was also a teacher. Concerts for piano in 1875, concerts for violin in 1878, symphony No. 6 in 1893. Music for ballet: "Swan Lake" (1876), "Sleeping Beauty" (1889), "Nutcracker" (1892). Operas: "Eugene Onegin" (1879), "Queen Of Spades" (1890).

31. N. Rimsky-Korsakov (Russia, 1844-1908), professor in 1871. He and one of his pupils, **Glazunov**, finished the work of **Borodin**, the opera "Prince Igor". He also composed the opera "The Snow Maiden" (1882). Symphonic suite: "Scheherazade" (1888).

32. Vincent D'Indy (France, 1851-1931), pupil of **Franck**, co-founder of the Scola Cantorum Academie of Paris (1894). **D'Indy** introduced folklore music to his compositions. "Symphony On A French Mountain Air" (1886).

33. Gustav Mahler (Austria, 1860-1911), considered as one of the last two Romantic composers, together with **Richard Strauss**. 9 symphonies, the No. 8 was called "Symphony Of The Thousand", based on the final scene of "Faust" by **Goethe**. He is considered a legendary post-**Wagner** composer.

34. Richard Strauss (Germany, 1864-1949), another post-**Wagner** influenced composer. Symphonic poems: "Don Juan" (1888), "Till Eulenspiegels..." (1895), "Thus Spake Zarathustra" (1896), "Don Quixote" (1898), "A Hero's Life" (1898). Operas: "Salome" (1905), "Elektra" (1909), "Der Rosenkavalier" (1911), "Die Frau Ohne Schatten" (1919). After the 1900s he composed Vocal Music with a librettist, using texts by **Oscar Wilde** from his work "Salomé". Pre-**Expressionist Music**.

35. Claude Debussy (France, 1862-1918), he delivered music full of Impressionism and Symbolism: "La Damoselle Elve" (1888), "Poems Of Baudelaire" (1880). Influenced by **Emmanuel Chabrier** (1841-94). He composed music for piano, songs, orchestra and operas: "Prelude A L' Apres-midi D' Un Faune" (1894), "La Mer" (1905), "Pelleas Et Mellisande" (1902). Symphony: "Le Martyre De St. Sebastian" (1911). His work of art for ballet was "Jeux" (1913).

. MODERNISM or MODERN ERA: 1900s

Also known as **Art Nouveau** in France and Europe.

Musical background/main influences: **Mahler**, **Debussy** and **Strauss**.

36. Erik Satie (France, 1866-1925), also influenced by **Chabrier**. He introduced irony, Surrealism and Jazz in his compositions. He also added the sounds of typewriters and sirens. "Trois Gnossiennes" (1890), "Gymnopédies" (1888). Satie's compositions and music was a major influence for the future **Film Music** or **Soundtracks**. He also composed music for ballet, for **Diaghilev**, "Parade" (1917).

37. A. C. Roussel (France, 1869-1937), influenced by **Debussy** and **D'Indy**. He introduced music from the East into his compositions, "The Feast Of The Spider" (1913), "Padmavati" (1918).

38. Alexandr Scriabin (Russia, 1872-1915), pianist. He invented the so called "Total Work Of Art" with his 5th symphony in 1910. He introduced colors for each musical note. During his live performances he used different colored lights for each musical note, which were projected behind the musicians. He once stated, "Only my music expresses the inexpressible". Pre-**Schönberg**.

39. Charles E. Ives (U.S.A., 1874-1954), many of his compositions and works were known and released 15-20 years after being composed. Ives was a pioneer and innovator. He experimented and manipulated speed, anthems, songs and dissonance on his music. Pre-**Aleatoric Music** and **Space Music** on "Central Park In The Dark" (1907) and "The Unanswered Question" (1908). Other main works were "Three Places In New England" (1914) and "Concord Sonata" (1915) for piano.

. EXPRESSIONISM or EXPRESSIONIST MUSIC and FUTURISM: 1900s-1930

40. Arnold Schönberg (Austria, 1874-1951), post-**Mahler**, post- **Whole Tone Music**. He invented the dodecaphonic method or **12 Tone Music**, **Serialism** and **Atonal Music**. This system or method would free music from the conventional 8 note method, by introducing the 12 notes of the chromatic scale, 12 semitones in an octave.

From his first period, string sextet: "Transfigured Night" (1899). Songs: "Pierrot Lunaire" (1912).

His **12 Tone Music** was delivered on the beginning of his second period, "Suite" (1923), "Wind Quintet" (1924), "Variations For Orchestra" (1928). Vocal compositions: "De Profundis" (1950), "Modern Psalms" (1951). Opera: "Moses And Aaron" (1951).

41. Anton Von Webern (Austria, 1883-1945), pupil of **Schönberg**.

He composed **12 Tone Music** and introduced the functionality of silence. "Five Pieces For Orchestra" (1913). He also composed two symphonies, music for string quartet and several songs.

42. Alban Berg (Austria, 1885-1935), also a pupil of **Schönberg**.

He also composed **12 Tone Music**, music for violin, concerts and operas.

One of his most famous composition was "Wozzeck" (1925), based on the work of a dramatist **Büchner**.

1st period: 1908-14, sonata "Songs For Orchestra".

2nd period: 1917-26, "Wozzeck", "Kammer Konzert" for piano, violin and 13 wind instruments. "Lyrische Suite" (1926).

3rd period: 1928-35, "Lulu" (1935).

43. E. Balilla Pratella (Italy, 1880-1955), he wrote the manifest called "**Manifesto Dei Musici Futuristi**" in 1910.

He composed "Inno Alla Vita" (1913) for orchestra. He wrote the Tragic-Poem "Il Aviator Dro" (1915).

44. Luigi Russolo (Italy, 1885-1947), he was a painter. He wrote the manifesto called "**Manifesto Del L' Arte Dei Rumori**" (a manifesto about "The Art Of Noise") in 1913.

He invented the well-known "**Art Of Noise**".

With **Ugo Piatti** he created/built and performed the "Gran Concerto Futuristi D' Intonarumori" with an orchestra of 18 intonarumori or "noise-makers", which were a set of 18 acoustic instruments. Some of these instruments were divided in groups of explosive tones, whistles, hisses,

whispers, and sounds delivered by percussion on metal, wood and stones, together with voices, laughs, screams, animal sounds, etc.

He also invented the Rumorarmonio.

Russolo was a main influence for future composers and performers like, **Varese** and **Stockhausen**. And also for the **Industrial Music** and **Neo Industrial Music** scenes of the 1970s and 1990s.

**. NEOCLASSICISM + 'LES SIX' + 'NEW OBJECTIVITY' +
FOLKLORE MUSIC + EXPERIMENTAL MUSIC OF THE U.S.:
1900s - 1950s**

45. Maurice Ravel (France, 1875-1937), considered an Impressionist, Neo Classical and exponent of Folklore music. Influenced by **Chabrier** and **Saint Saëns** (1835-1921). Music for piano: "Jeux D'Eaux" (1901), "Mirroirs" (1905), "Gaspard De la Nuit" (1908). Folklore music: "La Habanera" (1895), "Scherezade" (1903), "L'Heure Espagnole" (1907), "Songs Of Madagascar" (1926). Suite (for piano four-hands): "Ma Mere L' Oye" (1908). Neo Classical: "Le Tombeau De Couperin" (1917). Music for orchestra: "La Valse" (1920), "Bolero" (1927).

46. Igor Stravinsky (Russia, 1882-1971), considered as an individual tendency or style. Pupil of **Rimsky-Korsakov**. He had three main periods: "The Russian", is his Folklore period during the 1910s, he composed music for ballet by **Diaghilev**, "The Firebird" (1910), "Petrouchka" (1911), "The Rite Of Spring" (1913). His second period is known as the Neo Classical, which took place in France around the 1920s and 1950s, compositions for opera: "Oedipus Rex" (1927), "Symphony Of Psalms" (1930), "Symphony In 3 Movements" (1945), "The Rake's Progress" (1951). His third period is also known as his Serialism period, "Canticum Sacrum" (1956), "Agon" (1957), "Threni" (1958), "The Flood" (1962), "Abraham And Isaac" (1964).

47. Serguei Prokofiev (Russia, 1891-1953), another composer who was considered as an individual tendency or style, a sort of Neo Romantic. Two concerts for piano and orchestra (1912/13). Music for ballet by **Diaghilev**: "Suite Escita" (1914), "Chout" (1921), "Le Pas D' Acier" (1928), "The Prodigal Son" (1929). Neo Classical composition, "Classic Symphony" (1917). For the opera of Chicago, the comic opera "The Love Of The Three Oranges" (1921). Other operas, "The Player" (1927), "The Angel Of Fire" (1927) and "War And Peace" (1952), based on the book of **Tolstoy**. A musical tale for narrator and orchestra, "Peter And The Wolf" (1936).

48. Darius Milhaud (France, 1892-1974), he was one of the members of a French group of composers known as **Les Six** ("The Six", besides Milhaud it was formed by G. Auric, L. Durey, A. Honegger, F. Poulenc and G. Tailleferre). They were all influenced by **Satie**, they composed "Les Maries De La Tour Eiffel" (1921). Durey was replaced by **Jean Cocteau**, who wrote the manifest "Le Coq Et L' Arlequin". **Milhaud** incorporated **Café-concerto**, **Music Hall**, **Jazz** and **Foxtrot** to his compositions.

He also added Polytonality into his music, which is the use of several keys simultaneously, at the same time. Music for piano, "Saudades Do Brasil" (1921). Music for ballet with **Jazz** influences, "Creation Of The World" (1923). Symphonies, chamber music and operas, "Christophe Colombo" (1930). He added percussion in "Weddings" (1923). He would later use electronic equipment and became a key influence for **Stockhausen**.

49. Ernst Krenek (Austria, 1900-91), he was member of the German art movement called **Neue Schlichkeit** (New Objectivity) during the 1920s. The music from this movement was also known as the **Gebrauchsmusik** or Utility Music, which had certain specific functional concepts and goals. This music scene emerged at the same time of **Les Six**. For Jazz-opera, "Johnny Strikes Up" (1926). He moved to the U.S.A. in 1938, where he composed **12 Tone Music**, "Symphony No. 4" (1947).

50. Paul Hindemith (Germany, 1895-1963), professor of the **Gebrauchsmusik**. He introduced dissonant harmonies and counterpoints. He introduced the functional use of music, the artisan or craftsmen as a musician. Opera, "Morder, Hoffnung Der Frauen" (1921). Music for ballet of marionettes, "Nusch-Nuschi" (1921). The parody "Tristan Und Isolde" originally by **Wagner**. Opera for anthems of gas heaters, "Neues Vom Tage" (1929). Opera and symphony: "Mathis Der Mahler" (1934), "Symphonic Metamorphosis Of Themes By Carl Maria Von Weber" (1943).

51. Kurt Weill (Germany, 1900-50), influenced by **Mahler**, he later joined the Anti-music scene, called **Misuk**. He collaborated with **B. Brecht**, who was a playwright and poet, a revolutionary of the modern theatre plays with his concepts of the Epic Theatre. Weill wrote two satirical operas, "The Threepenny Opera" (1928), which was an adaptation of the British "The Beggar's Opera" (1728) by **John Gay**, and "The Rise And Fall Of The City Of Mahagonny" (1930). With **Brecht** also as librettist, he composed the musical comedy "Happy End" (1929) and the ballet chanté "Seven Deadly Sins" (1933). **Weill** was considered a translator or interpreter of words into music. He moved to the U.S.A. in 1935, where he composed music for Broadway.

52. Leos Janacek (Czech Republic, 1854-1928), he was a teacher at the Conservatory of Prague (1919). He introduced the Moravian and Slavic Folklore on his compositions. Opera "Jenufa" (1904). Other works, "Mr. Broucek" (1920), "The Smart Little Fox" (1923), "Sinfonietta" (1926), "From The House Of The Dead" (1928). He also wrote chamber music and for Coral music, "Glagolitic Mass" (1926).

53. Bela Bartok (Hungary, 1881-1945), influenced by **Strauss** and **Debussy**, he was a teacher of piano at the Royal Academy of Music in Budapest (1907-31). He introduced rhythm and melodies from Eastern European traditional and folklore music.

1st period: 1919-33, Suite for piano (1916), "The Wonderful Mandarin" (1919), sonata for violin and piano (1921-23), Suite for dances (1923).

2nd period: 1934-38, "Percussion And Celesta" (1936), sonata for two pianos and percussion (1937), six string quartet (1939).

He moved to the U.S.A. in 1940.

54. Zoltan Kodaly (Hungary, 1882-1967), he was another researcher of the traditional Hungarian folklore. He worked with **Bartok**.

Cantata: "Psalmus Hungaricus" (1923), which was dedicated to the people of Hungary. Opera: "Hary Janos" (1926). For orchestra: "Peacock Variations" (1939).

55. Dmitri Shostakovich (Russia, 1906-75), he introduced Russian patriotism and nationalism, together with traditional folklore. Music as a political weapon... He stated, "There isn't music without ideology... Good music encourages men during his daily work".

Operas, "The Nose" (1928), "Lady Macbeth Of Mzensk" (1934). 15 symphonies, Symphony No. 5 (1937), Symphony No. 7, which was also known as "The Leningrad" (1941), Symphony No. 10. Chamber music, Quintet for piano (1940). Cantata, "Song Of The Woods" (1949).

56. Ernst Bloch (Switzerland/U.S.A., 1880-1959), he employed traditional Jewish music in several of his compositions, "Three Jewish Poems" (1913), "Israel Symphony" (1916) and "Sacred Service" (1933).

57. Virgil Thomson (U.S.A., 1896-1989), influenced by the French composers known as **Les Six**. He was an Americanist. Music for opera, "Four Saints In Three Acts" (1928), "The Mother Of Us All" (1947). He also composed symphonies, chamber music and **Film Music**, also known as music for films or soundtracks.

58. Henry Cowell (U.S.A., 1897-1965), he was an experimentalist, he used the piano as a percussion instrument. He created the tone-clusters, a technique or method by hitting determined keys of the piano (10 notes at the same time), using the fist, arm and elbow.

59. George Antheil (U.S.A., 1900-59), pupil of **Bloch**. He introduced popular culture into his music. Music for percussion, "The Mechanic Ballet" (1924). "Jazz Sinfonietta" (1926). Opera, "Transatlantic" (1929). During the 1950s he followed a post-**Stravinsky** music style.

60. Aaron Copland (U.S.A., 1900-90), another Americanist composer. He introduced Jazz and American Folklore into his music. Music for piano, chamber music, symphonies, music for ballet. "Billy The Kid" (1928), "Appalachian Springs" (1944). Song cycles, "Twelve Poems Of Emily Dickinson" (1950). For opera, "The Tender Land" (1954). He also composed **Film Music** and wrote books.

61. Edgar Varèse (France/U.S.A., 1885-1965), pupil of **Roussel** and **D'Indy**. He immigrated to the US in 1915, promoting and introducing the music of **Schönberg, Webern y Berg**. He explored new type of rhythms, harmony and the effects of dissonance on "Integrals" (1926). For percussion he composed the piece "Ionisation" (1931). He composed music for the **Musique Concrete** and **Electronic Music** scene since the 1950s, "Poeme Electronique" (1958).

62. John Cage (U.S.A., 1912-92), he was one of the most radical experimentalists and music pioneers of the 20th century. A music theorist and key figure for the development of **Avant-Garde Music**. He created or invented his **Random Music** or **Chance Music**, based on the Chinese ancient text called the **I Ching** and based on improvisation. He also invented his prepared-piano, by adding metal objects or pieces between the strings, altering the tones and developing percussion effects. One of his well-known compositions during the mid 1950s included a part where the performer had to break glass. This was influential for several future musicians/composers who also used to break glass on their recordings or performances.

Cage continued to blow the minds of the music critics and listeners with his experimental music for percussion, with his improvise electronic music and even used silence as an instrument. Cage wrote a musical piece for piano, he wrote each and every single note for "4'33'" in 1952, a piece which is completely silent.

Cage was highly influenced by the concepts and art delivered by **Marcel Duchamp** (France, 1887-1968). Cage was also deeply involved and influenced by **Zen** and the Japanese Musical Theatre known as **Nô**. He was also a pioneer in **Tape Music** and he was considered as a neo-**Dada** artist. His music was also the foundations for the well-known "Happenings" during the mid 1960s.

Cage is considered one of the true main heads of **Avant-Garde Music** that completely changed the course of contemporary music.

He also employed several electronic instruments and equipment.

63. Otto Luening (U.S.A., 1900-96), he introduced the so called **Tape Music** and **Electronic Music** to his compositions, combining them with live performances. For violin and synthesized sounds, "Gargoyles" (1961). He also composed several songs using the words/lyrics by Oscar Wilde, Emily Dickinson, Lord Byron, Walt Whitman, William Blake, Hermann Hesse and Goethe.

64. Olivier Messiaen (France, 1908-92), he was an organist and created the so called **Total Serialism** in his compositions. He was influenced by several traditional and ancient music from the East, mainly Japanese and Indonesian music. He was a teacher at the Scola Cantorum De Paris during the 1930s, and at the Paris Conservatoire during the 1940s till the late 1970s. His pupils were **Stockhausen**, **Boulez**, among others. He also introduced certain religious mysticism on his music. He also was enchanted by birdsongs, becoming an ornithologist. Music for organ, "This Ascension" (1955). Music for piano, ondes Martenot and orchestra, together with Eastern-inspired music in "Turangalila Symphony" (1949), music for piano in "Four Studies In Rhythms" (1949-50) and "The Catalogue Of Birds" (1956-58).

65. Pierre Boulez (France, 1925-2016), a pupil of **Messiaen**. He composed **12 Tone Music** in "Le Morteau Sans Maître" (1951). Music for two pianos in "Polyphonie X" (1951) and "Structures" (1952). Since 1958 he also employed electronic musical instruments, "Pli Selon Pli" (1960).

66. Krzysztof Penderecki (Polonia, 1933-), he combined experimental music with classical instrumentation. He also used sewing machines, typewriters, instruments that produced scratches/noises, and used hissing singers. "Threnody For The Victims Of Hiroshima" (1960), "Polymorphia" (1961), "St. Luke's Passion" (1965), "Dies Irae (Auschwitz Oratorium)" (1967), "Die Teufel Von Laudun" (1969), this last one based on the book written by **Aldous Huxley** in 1952.

Some of the music of this composer was used in films like "The Exorcist" (1973) and "The Shining" (1980), as part of the soundtracks.

. MUSIQUE CONCRETE OR ELECTRONIC MUSIC ERA: 1950s/1960s

Also known as **Avant-Garde Music**.

The term **Avant-Garde Music** is used since the 1940s/1950s, especially when certain electronic equipment and devices began being used within the improvisations and compositions of some musicians and composers. Thanks to this new generation of composers, the 'synthesized' era or **Electronic Music** era was born.

The **Avant-Garde Music** scene also offered the possibility of the complete evolution of contemporary music. It also opened many doors and ways for the evolution of the musicians'/composers' consciousness.

Music = Art.

Art = Expression.

Expression = Psychology.

Music is like a vehicle to enhance and/or alter mankind's psyche and points of view, behavior, mood, etc.

In 1950, in France, the creator of the term **Musique Concrete** was **Pierre Schaeffer** (1910-95), together with his musical research group, which included **Pierre Henry** (1927-2017), began to use sophisticated equipment that belonged to the **RTF** (the Radio and TV Broadcasting organization of France). He also founded a studio called Studio D'Essai.

Schaeffer and **Henry** manipulated, transformed, and re-recorded all class of sounds by using magnetic tapes. They also introduced the electro-acoustic music to several other contemporary composers.

Meanwhile, in Germany, an employee of the **NWDR** of Cologne, the music theorist, musicologist, radio producer and composer, **Herbert Eimert** (1897-1972), was also doing some research with electronic equipment and music. He was also the director of the **Studio For Electronic Music** (that belonged to the **WDR**) since 1952 till 1962. When **Eimert** retired he was succeeded by **Karlheinz Stockhausen** in 1963.

During the 1950s, in the US, new electronic equipment and instruments were being used as soundtracks for several Radio/TV programs, TV series, cartoons and films, this was known as **Sci-Fi Music**. Also, during those years, but not necessarily linked to the Avant-Garde scene, appeared the so called **Space Age Pop Music**, also known as **Bachelors Pad Music**, which was linked to other quite innovative styles like, **Lounge Music**, **Exotica** or **Easy Listening**, and **Cocktail Jazz** music, which introduced many type of Hi-Tech equipment on their performances and recordings. These styles were mainly represented by Lenny Dee (1923-2006), Martin Denny (1911-2005), Les Baxter (1922-1996), Juan García Esquivel (1918-2002), among others.

67. Karlheinz Stockhausen (Germany, 1928-2007), influenced by the music and compositions of **Webern**, **Russolo** and **Varese**, he studied under **Messiaen**, **Milhaud** and the **French Radio Group of Paris** in 1952. There he made his first research within the **Electronic Music** field. He experimented with **Electro-acoustic Music**, **12-tone** and **Aleatory Music**.

He was also director of the **Studio for Electronic Music of the West German Radio** (which belonged to the **WDR**) for more than 10 years.

Stockhausen was a music theorist and teacher, he gave several seminars, lectures and conferences in several cities around the world.

He was in charged of the evolution of contemporary music, and like many other composers mentioned on this music guide, his compositions and concepts broke with the old fashioned and conventional restrictive music laws and rules. He materialized and developed several of his controversial and radical music theories on his compositions and performances, essentially since the mid 1950s and during the 1960s.

He also taught and shared several points of view not only about music, but concerning the way mankind perceives his own existence or life, based on many ancient techniques and philosophies linked to Eastern cultures. He used to talk about the improvement of human consciousness, and how mankind could reach the higher levels of awareness through music.

He was considered a true master and guide within the contemporary **Avant-Garde Music** scene, and considered one of the greatest composers in the entire history of music.

He was also considered a key figure in the development of the **Psychedelic Music Era** and the **Free Rock** music scene of the mid 1960s and the 1970s, and also for the **German Rock** and **Industrial Music** scenes during the 1970s.

68. Iannis Xenakis (Romania-Greece/France, 1922-2001), another main head of the **Avant-Garde Music** scene of the 20th century. Also considered a revolutionary with his concepts and compositions. He used programmed music sequences based on mathematical probabilities, a sort of 'scientific random' technique or method. He stated, "Music can be a tool for the transformation of mankind, by the influence on his mental structure".

Other main composers, musicians and performers linked with the **Avant-Garde Music** scene were:

- . **Milton Babbitt** (U.S.A., 1916-2011)
- . **Raymond Scott** (U.S.A., 1908-1994)
- . **Robert Erickson** (U.S.A., 1917-97)
- . **Lejaren Hiller** (U.S.A., 1924-94)
- . **Luciano Berio** (Italy, 1925-2003)
- . **Pierre Barbaud** (Algeria/France, 1911-1990)
- . **Thomas Kessler** (Switzerland, 1937-)
- . **Karel Goeyvaerts** (Belgium, 1923-93)
- . **Toshi Ichiyanagi** (Japan, 1933-)
- . **György Ligeti** (Romania-Hungary/Austria, 1923-2006)
- . **Delia Derbyshire** (England, 1937-2001)
- . **La Monte Young** (U.S.A., 1935-)
- . **Terry Riley** (U.S.A., 1935-)
- . **Steve Reich** (U.S.A., 1936-)
- . **Philip Glass** (U.S.A., 1937-)
- . **Morton Subotnick** (U.S.A., 1933-)
- . **Mort Garson** (Canada/U.S.A., 1924-2008)
- . **Glenn Branca** (U.S.A., 1948-2018)

Other visionaries, inventors and 'genuises' linked with the **Avant-Garde Music** scene were:

- . **Leon Theremin** (Russia, 1896-1993), invented the instrument called **Theremin**.
- . **Friedrich Trautwein** (Germany, 1888-1956), invented the instrument called **Trautonium**.
- . **Maurice Martenot** (France, 1898-1980), invented the **Ondes Martenot**.
- . **Robert Moog** (U.S.A., 1934-2005), invented the **Moog** synthesizer. Used by **Paul Beaver**, **Florian Fricke** (Popol Vuh), among many others.
- . **Donald Buchla** (U.S.A., 1937-2016), invented the **Buchla** synthesizer, used by **Morton Subotnick**.
- . **Peter Zinovieff** (England, 1933-), he was one of the founders of the **EMS** (Electronic Music Studios) company in London, he invented the **VCS3** synthesizer. Mainly used by several Psychedelic Rock/Free Rock and Cosmic Rock musicians, and within other future music genres.

**• Some recommended musical documents of
Avant-Garde Music (1948-69):**

- . Pierre Schaeffer/Cinq Etudes De Bruits (1948)
- . Pierre Schaeffer And Pierre Henry/Symphonie Pour Un Homme Seul (1950)
- . John Cage/William Mix (1952)
- . Pierre Henry And Pierre Schaeffer/Le Voile De Orphée (1953)
- . K. Stockhausen/Elektronische Studie I (1953)
- . K. Stockhausen/Elektronische Studie II (1954)
- . Iannis Xenakis/Metastasis (1954/55)
- . K. Stockhausen/Gesang Der Jünglinge (1956)
- . John Cage/Variations I (1958)
- . Edgar Varèse/Poeme Electronique (1958)
- . Luciano Berio/Omaggio A Joyce (1958)
- . Iannis Xenakis/Achorripsis (1958)
- . K. Stockhausen/Gruppen (1959)
- . K. Stockhausen/Kontakte (1960)
- . John Cage/Cartridge Music (1960)
- . Lejaren Hiller And Robert Baker/Computer Cantata (1963)
- . K. Stockhausen/Mikrophonie I & II (1964-65)
- . K. Stockhausen/Mixtur (1965)
- . K. Stockhausen/Telemusik (1966)
- . K. Stockhausen/Hymnen (1966/69)
- . Morton Subotnick/Silver Apples Of The Moon (1967)
- . Terry Riley/Reed Streams (1967)
- . Terry Riley/In C (1968)
- . Morton Subotnick/The Wild Bull (1968)
- . Terry Riley/A Rainbow In Curved Air (1969)

C – PSYCHOLOGICAL ASPECTS

Music doesn't compose by itself, or doesn't play or perform by itself, somebody has to play the instruments.

Music exists if man exists. Although, everything that vibrates in the Universe emits sound, emits music in its cosmic and purest sense, even if mankind doesn't exist.

Music is the expression of the mind, the performer or composer communicates and shares his thoughts, his points of view, his ideas, his imagination and creativity through the music he performs or composes. He expresses and shares his reflections and conclusions on certain facts or experiences that he went through. He wants to communicate and share this experience to other people.

The musician feels freed when he shares his feelings and thoughts. It's a mental therapy to cure his mental "disease". When a man finds the way towards freedom, he also finds the way towards harmony. Harmony with everything in this world, with everything that surrounds him.

The musician also reaches and feels love with the help of music, he feels love in its purest form.

There is music that invites the body to dance and move to certain rhythms, but there is also music that invites our mind and neurons for a 'dance'.

There are different types of music, music from different levels, it all depends on the level of consciousness or awareness of the musician/performer or composer. Music depends on the level of mind of each person.

In music we can find different levels of expression according to the level of consciousness of the musician and composer. And all of those levels are valid.

For some people, for some musicians or composers, music is created for entertainment. The same for the people that listen to music. For other type of musicians or composers, music is created for something else, and the same for some listeners. There is music not only for entertainment, nor created to satisfy people's likes, nor to seek fame, popularity or an economical income.

Music is not only art, or a mere form of expression, music is also science, human science, mental science, cosmic science, electronic science.

For some performers or composers, music should offer the possibility and offer certain keys for the evolution of mankind.

Many composers and performers were music collectors of avant-garde music, and were also aware or linked to certain visionary philosophies, ideas or techniques that can also be called as 'avant-gardish'.

Between the mid 1960s and early 1970s, **Pop Music** was full of musical experiences and textures due to the 'New Music' or **Electronic Music**. In some cases, they also added ancient and traditional music from America and

Europe. Some musicians also added Eastern music (India, China), from Egypt, Turkey, from the Middle East, and other countries.

Many of these musicians or performers were also involved in certain mind expansion experiences, with the help of certain chemical substances or by mystical/esoteric methods and techniques. These type of musicians felt the need to be free and/or fully aware about certain issues and subjects, before communicating and sharing their experiences or thoughts with others.

After these type of experiences, they attained new perspectives, perceptions, new points of view, sharing with others this experience towards the evolution of consciousness. Sharing what they felt, what they saw and/or heard during that mental journey.

Coincidence or not, several of these new musicians or composers within contemporary music would be considered as avant-gardists and visionaries.

. Eastern Culture

This ancient culture was introduced to our Western societies several decades ago, through some texts, scriptures, paintings, and also through music.

The main Eastern cultures, philosophies, religions, techniques and/or art that most inspired Western minds came from **Hinduism, Buddhism, Tibet** and **Taoism**, among a few others. They all played an important and significant role within our Western societies. The East was considered a 'spiritual' healer for our Western societies. The East was considered as a lighthouse.

Many writers, researchers, scholars, painters, philosophers, psychologists and scientists of our Western societies would always point towards the East.

There were also many characters from our Western societies that, one way or another, influenced or inspired many musicians and performers within the **Avant-Garde Pop Music** scene since the mid 1960s.

Some of these writers, thinkers, painters, scholars were:

William Blake (England, 1757-1827), considered a visionary, a prophet. He was a painter and a poet.

Helena Blavatsky (Ukraine, 1831-1891), she was an occultist and founder of the Theosophical Society in 1875, she published "Isis Unveiled" in 1877. Other key writers, poets, thinkers and philosophers during this period were, **Edgar A. Poe** (U.S.A., 1809-1849), **Charles Baudelaire** (France, 1821-1867), **Paul Verlaine** (France, 1844-1896) and **Arthur Rimbaud** (France, 1855-1891). **Søren Kierkegaard** (Denmark, 1813-1855). **Fyodor Dostoevsky** (Russia, 1821-1881). **Arthur Schopenhauer** (Germany, 1788-1860). **Friedrich Nietzsche** (Germany, 1844-1900), who wrote "Thus Spoke Zarathustra" (1893), "The Antichrist" (1888), among other books.

Hermann Hesse (Germany/Switzerland, 1877-1962), he wrote "Siddharta" (1922), "Der Steppenwolf" (1927), "The Glass Bead Game" (1943).

Edmund Husserl (Austrian Empire, 1859-1938), **Martin Heidegger** (Germany, 1889-1976), **Jean-Paul Sartre** (France, 1905-1980). **Albert Camus** (France, 1913-1960).

The legacy of **John Dee** (England, 1527-1608), three centuries later, **Aleister Crowley** (England, 1875-1947) and his associate in occultism and ritualism **Victor Neuburg** (England, 1883-1940). **H. P. Lovecraft** (U.S.A., 1890-1937).

G. I. Gurdjieff (Armenia, 1866-1949), the mystic and teacher, and his pupil **Piotr D. Ouspenskii** (Russia, 1878-1947), who wrote "The Forth Way" in 1957.

Allan Bennett (England, 1872-1923), member of the hermetic order called "The Golden Dawn", he was also an associate of Crowley. He introduced Buddhism to England in 1903.

From the heart of the East, **Gandhi** (India, 1869-1948), with his peaceful teachings that became very popular in Europe and America.

Antonin Artaud (France, 1896-1948), author and theatre director, who wrote the manifesto called "Theatre Of Cruelty" in the 1930s and other texts like the revolutionary "Peyote Danse" (1955).

Aldous Huxley (England, 1894-1963), an important figure for the future Psychedelic music scene of the mid/late 1960s and beyond. He wrote "Brave New World" (1932), "Eyeless In Gaza" (1936), "The Doors Of Perception" (1954), "Heaven And Hell" (1956).

Carl G. Jung (Switzerland, 1875-1961), a psychologist and psychiatrist, who also studied the 'Occult'. **Jung** shared his insights and comments about the "**Tibetan Book Of The Dead**" or "**Bardo Thodol**", a book which was translated and delivered by **W.Y. Evans-Wentz** (U.S.A., 1878-1965), in 1927. **Evans-Wentz** was a pioneer on studies concerning ancient Tibetan techniques and philosophies.

By the 1950s, especially in the U.S.A., several Eastern books and texts began to be published and were massively spread among the new generation of writers and readers.

During the late 1950s and 1960s, several American writers and poets started to talk about the corruption, the manipulation, and discomforts of their own society, led by the government agencies, leaders, certain millionaires, and politicians in power. They also started to talk about 'spiritual' subjects and also about the use of certain drugs or chemical substances that were able to help mankind on his way towards mental evolution. This new generation started to realize about the failure of the so called 'American Dream'. The outsiders or drop-outs began to appear within the American society, getting away from the imposed routine and old-fashioned/conventional lifestyle of the previous generations. They knew they weren't going to find real knowledge under the illusion or a culture based on 'Disneyland'. The

Beatniks or the **Beat Generation** emerged during the 1950s, this literary movement would be in charged of paving the way for self-discovery, and especially inspiring the next generation of musicians. Writers like, **Jack Kerouac** (U.S.A., 1922-69), wrote "On The Road" (1957). **Allen Ginsberg** (U.S.A., 1926-97) wrote "Howl" (1957) after a mind altering urban experience under the effects of Mescaline, a psychoactive substance. He also wrote "The Yage Letters" (1963) with **William S. Burroughs** (U.S.A., 1914-97), who was a key figure for the **Beatnik** movement, he wrote "Junkie" (1953), "The Naked Lunch" (1959), "The Soft Machine" (1961), "Nova Express" (1964). Other well-known **Beats** were, **Neal Cassady** (1926-1968), **Gregory Corso** (U.S.A., 1930-2001), and **Lawrence Ferlinghetti** (1919-), who co-founded the famous bookstore and publishing house known as **City Lights**.

Kenneth 'Ken' Kesey (U.S.A., 1935-2001) was another important counterculture key figure during the mid 1960s.

Finally, during the early/mid 1960s, two main heads or teachers/gurus appeared in the US. Both of them had a Harvard PhD, and they also taught there, and both of them also pointed to the East as the way towards enlightenment. These two men were, professor **Timothy Leary** (U.S.A., 1920-96) and professor **Richard Alpert** (later known as **Ram Dass**; U.S.A., 1931-). Both of them were in charge of several social changes and readjustments within their society during the mid/late 1960s. They influenced and inspired several future artists and musicians/bands with their points of view, writings and speeches. They also introduced several information from the East and about the use of certain chemical substances. These two minds ignited the true **Psychological Revolution** of the mid/late 1960s until the early/mid 1970s. These two men were accurate translators or interpreters of the essential meanings and messages of certain **Hindu** and **Tibetan** ancient techniques. **Leary** had several periods or stages during his life, the most important was definitely the one during his early experiences with certain drugs, and the information he shared on the book called "**The Psychedelic Experience**" (1964), co-written with **Alpert** and **Richard Metzner** (based on the "**The Tibetan Book Of The Dead**" by **Evans-Wentz**), until the early 1970s. "**The Psychedelic Experience**" was a manual or guide towards a 'psychological death and rebirth', with the help of certain psychedelic substances. During his main period, **Leary** also delivered a couple of musical documents, "**The Psychedelic Experience**" (1966, spoken word album) and "**You Can Be Anyone This Time Around**" (1970, spoken word with music and samples). This essential period of **Leary** lasts until the recording of his third album, perhaps his most important contribution within the music scene during his entire life, which was recorded together with a German band during 1972.



Timothy Leary

Meanwhile, his associate and friend, **Ram Dass**, offered a deeper message on 'spirituality' and about the levels of consciousness, after his own experiences in India. He wrote a book called "**Be Here Now**" in 1971.

There were also several other Heads and visionaries, writers, psychologists, psychiatrists and thinkers that shared this same message, such as **Alan Watts** (England, 1915-73), **Stanislav Grof** (Czech Republic, 1931-), **John Lilly** (U.S.A., 1915-2001), **Alexander Shulgin** (U.S.A., 1925-2014), **Terrence McKenna** (U.S.A., 1946-2000), among a few others.

In brief, all these writers, authors, thinkers or scholars, inspired and influenced an entire new generation of artists/musicians to seek for knowledge in certain Eastern cultures. Some of these Eastern cultures would turn ON several musicians and artists within the so called **Free Rock** or **Psychedelic Rock** music scene during the mid/late 1960s, in the U.S.A. and the U.K. These musicians/artists would discover new sonic techniques and new types of sounds in order to represent those new mental or 'spiritual' experiences that they went through, mainly by using some electronic equipment or instruments on their compositions. Many of these musicians would share this message and the experiences about the higher levels of consciousness with the future generations of listeners and artists over the next decades.

Mankind was finally capable of manipulating and taking control of his own nervous system and brain through certain chemical substances, or by practicing certain Eastern methods/techniques, involving deep meditation and by changing their lifestyle, points of view and their perception towards life.

. Psychedelic Experiences

A psychedelic experience means to have a mental trip or a mental journey through your own brain or mind, discovering and studying the different realms or regions in your own brain and genetic memory, the different personalities and levels of consciousness, with the help of certain psychedelic substances. Of course, with a proper preparation and the enough knowledge concerning these substances and its effects.

To 'expand your mind' means to reach certain higher levels of consciousness or awareness. A person can be able to expand its own mind by activating or stimulating certain regions within their own brain and central nervous system or neurological system, thanks to certain hormones or neurotransmitters.

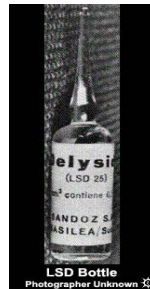
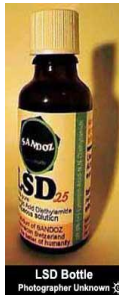
There are two main ways that mankind can attain this 'expansion' of his own mind. The first one, by a radical change in his lifestyle and his habits, a complete change through deep meditation and certain physical/mental methods or techniques. This first way is perhaps the most difficult, and it will take some time in order to reach the goal. The second way or option is, the use of certain chemical substances that will help us open certain 'doors of perceptions' within our minds, by altering our mind, our personality, behavior, by altering certain concepts and points of view on what surrounds us. These substances will affect certain hormones which play an important role on the biochemistry of our brain and mental functions. Everything within our brain is chemistry and electrical impulses/brainwaves.

The use of chemicals to alter the mind is not something new, they have been used since ancient times, in special 'spiritual' rituals or sessions. The chemistry of certain substances is compatible with the chemistry of our brain. Whether they are taken or ingested in a natural way, or as a synthesized compound, the chemistry is the same and the effects are the same. The only main difference is the time under the effects of these substances, and how fast it will take for us to feel and remain under the effects of the substance. These substances are also known as 'entheogens', because the goal is to search the 'divine' aspect within our own mind.

These substances are considered tools for the brain and for the mind, and like any other tool, the person must be prepared to use it correctly, by reading the instructions before using it. There is a correct use of these substances and also an incorrect use of these drugs.

The following are some of the main psychedelic drugs or substances that were used by several artists/musicians since the 1960s till the 1990s:

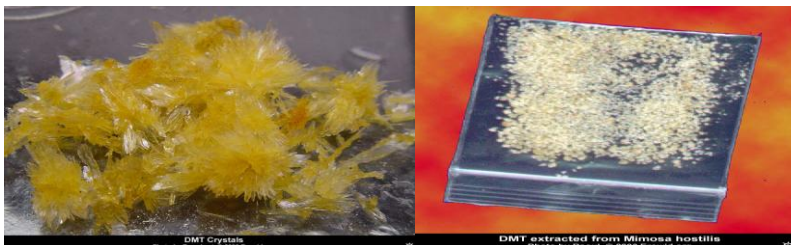
. **LSD –25** (lysergic acid diethylamide), synthetic compound extracted from the **Ergot**, a type of fungi that grows in the rye.



. **Psilocybin**, a chemical compound found on several types of **Psilocybe** mushrooms.



. **DMT** (Dimethyltryptamine), chemical compound found in several plants, such as *Mimosa tenuiflora*, *Diplopterys cabrerana*, and *Psychotria viridis*, among others. This substance is known as the 'spirit molecule'.



. **Harmaline**, a psychoactive alkaloid found in the **Syrian Rue** and the **Banisteriopsis caapi**, a vine used in the preparation of a brew called **Ayahuasca** in South America.



. **Mescaline**, a psychoactive alkaloid found in certain cacti, such as the **Peyote** in Mexico and **San Pedro** in Peru.



Peyote



San Pedro

. **THC** (Tetrahydrocannabinol), psychoactive chemical found in the **Cannabis Sativa** and **Cannabis Indica**.



. **MDA** (3-methoxy-4,5-methylenedioxyamphetamine; 5-methoxy-MDA) and **MDMA** (3,4-metilendioximetanfetamina). **MDA** is synthesized from the **Myristicin**, a chemical compound found on the **Nutmeg**. **MDMA** is synthesized from the **Safrole** chemical compound found on the plant known as **Sassafras**. **MDMA** is also known as "**X**" or "**Ecstasy**".



According to some doctors, psychiatrists, psychologists, chemists, scientists, and people involved on these topics, these substances are safe and don't represent any harm for the body or the mind. Of course, always being aware of the origin (especially the synthesized ones), the quality and purity of the substance that will be taken is very important.

We must remember that in our Western society these substances and others narcotic substances were studied since the mid 1800s.

In 1855, in Germany, **Ernst Von Bibra** (1806-1878) researched several plants and its narcotic compounds, he wrote several books concerning this subject, describing over 17 psychoactive plants.

56 years later, **Karl Hartwich** (Germany, 1851-1917) wrote and published in 1911 a book about 30 psychoactive plants.

In 1918, in Switzerland, **Arthur Stoll** (1887-1971) isolated the first alkaloid from a fungi known as **Ergot**, in the well-known **Sandoz Laboratories**.

In 1924, **Louis Lewin** (Germany, 1850-1929) classified several plants based on the type of effects on the human body, he classified them according to the links and its use on science, sociology, medicine, ethnobotanical aspects, and a category he coined as "Phantastica", where he classified psychoactives like **Ayahuasca** and **Peyote**. In 1896, **Lewin**, together with **Arthur Heffter** (Germany, 1859-1925), had already isolated **mescaline** from the cactus **Peyote**.

Kurt Beringer (Germany, 1893-1949) was a neurologist that published texts concerning the effects of **mescaline**. He used to spend his time with **Carl Jung** and **Hermann Hesse**.

Albert Hofmann (Switzerland, 1906-2008), in 1938 this chemist was in charged of the 25th synthesis of the lysergic acid known as **LSD-25**, he also worked for **Sandoz Laboratories**. His first "trip" using this chemical substance was in 1943.

Humphrey Osmond (England, 1917-2004) was a well-known and respectable psychiatrist, who in 1956 proposed the term "**psychedelic**" for certain psychoactive substances. He also made a research on **mescaline** and **LSD**. He invited the writer **Aldous Huxley** to take **mescaline** under his supervision. The result was **Huxley's** book "**The Doors Of Perception**".

During the 1950s and 1960s, the well-known psychiatrist Dr. **Oscar Janiger** (U.S.A., 1918-2001) studied the effects of **DMT** and **LSD**, and their link with the human consciousness.

Michael Hollingshead (England, 1931-) was a researcher on psychedelic drugs, such as **Psilocybin** and **LSD**, he was in charge of spreading and giving **LSD** to several artists/musicians and other researchers like, **Donovan**, **Paul McCartney** (The Beatles), **Keith Richards** (The Rolling Stones), **Charlie Mingus**, **Timothy Leary**, **Richard Alpert** (Ram Dass) and **Ralph Metzner**, among many others. He is considered "the man who turned ON the world".

Dr. **Arthur Kleps** (U.S.A., 1928-99) was a psychologist who experimented with **mescaline** on the early 1960s. He was convinced and advocated the use of certain psychedelic substances in order to attain 'spiritual' enlightenment. He founded the Neo-American Church and wrote the Boo-Hoo 'bible'.

Many information about certain psychedelic or psychoactive drugs would be found on the books of **Aleister Crowley**, **Antonin Artaud**, and especially on the **Beatnik** literature.

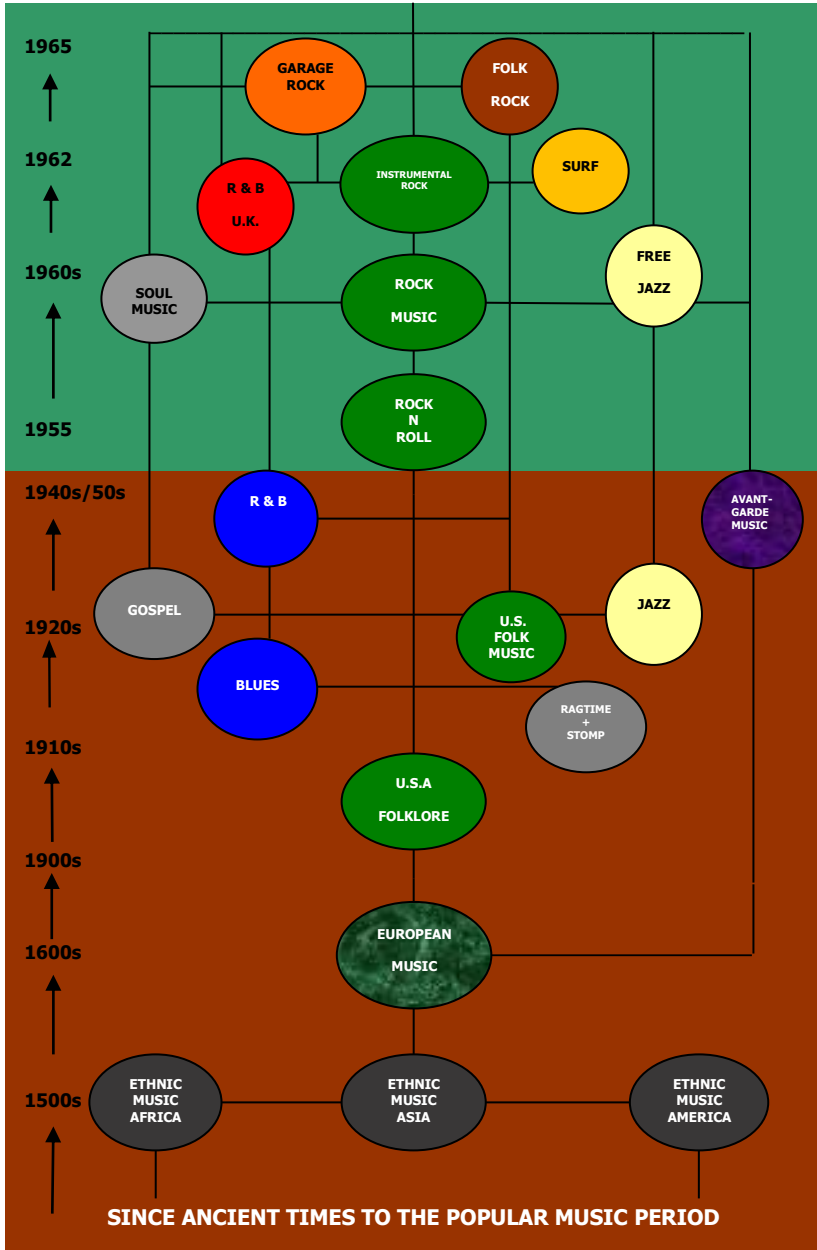
Augustus Owsley Stanley III (U.S.A., 1935-2011) was a chemist who produced, shared and introduced several types of **LSD** in San Francisco (USA). He became manager and counselor of the American **Free Rock** band called **Grateful Dead**, and also of a 'power trio' called **Blue Cheer**. The name of this band was taken from a variety of **LSD** made by **Owsley**, called Blue Cheer.

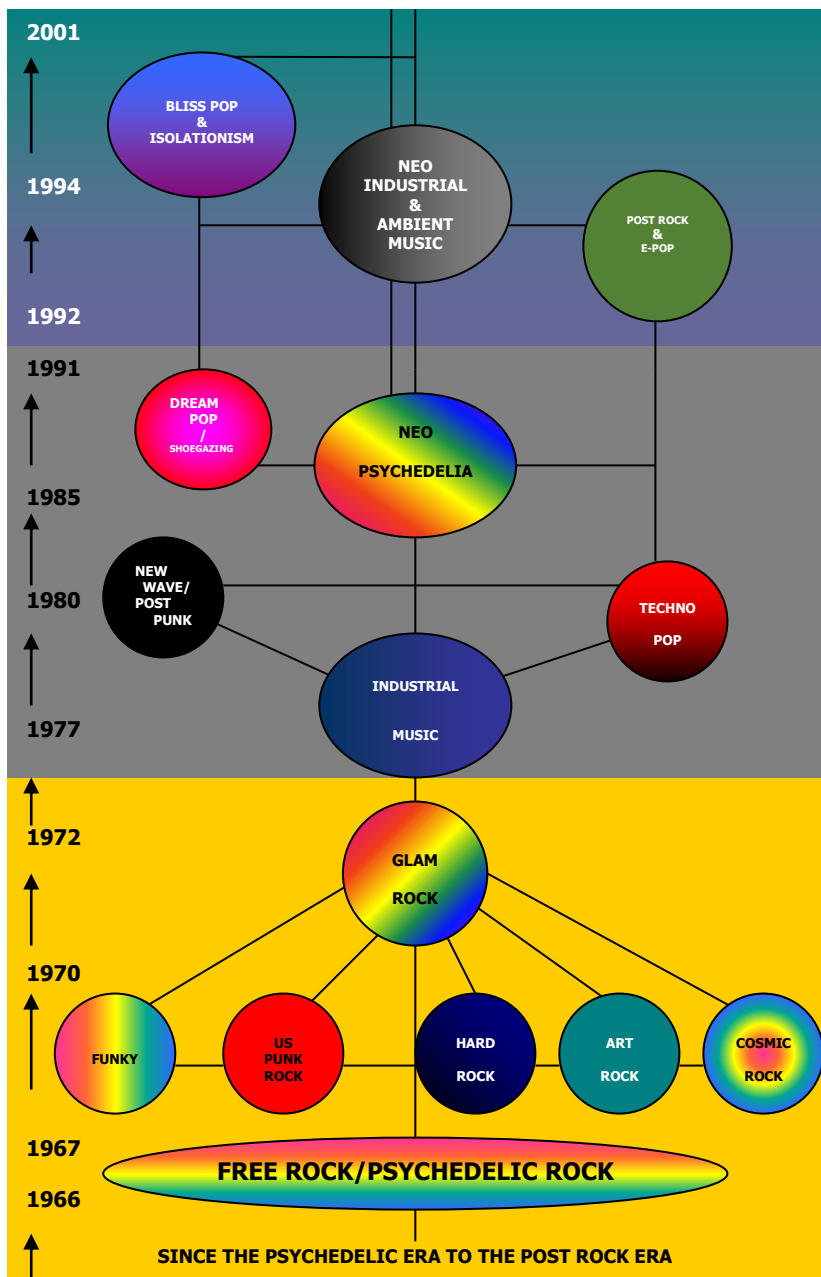
Timothy Leary and **Richard Alpert (Ram Dass)** experimented and researched **psilocybin** and **LSD**. **Leary** supervised the session of **Beatnik** writer **Ginsberg** with **psilocybin**.

Leary and **Alpert**, while teaching at **Harvard**, were expelled after their first experiments with psychedelic substances. In 1964, both of them, together with **Ralph Metzner**, published "**The Psychedelic Experience**", which was a text or manual that guided the person under the effects of a psychedelic substance towards the different stages of a 'psychological death', and also guided him through the different levels of awareness or consciousness. This book was crucial for several artists/musicians/performers of the so called **Acid Rock** or **Psychedelic Rock** music scene of the mid 1960s and early 1970s.

Since 1966, many musicians/bands began to share their psychedelic experiences through their music. Some of those bands or musicians would also be influenced and inspired by the **Avant-Garde Music** scene and its music theories, delivering and releasing musical documents that would be considered as visionary albums. Music that was ahead of their time...

Chronological Trees





PSYCHEDELIC MUSIC ERA

1966 - 1975

FREE ROCK

Also known as **Psychedelic Rock**, **Acid Rock** or **Avant-Garde Rock**.

A whole new period of contemporary **Pop Music** began with this genre. This new period is known as the **Psychedelic Music Era**, and it lasted during 1966 and 1975.

The roots of **Free Rock** are found in the US and in the UK, the fruits would appear later in Germany during the late 1960s and early/mid 1970s.

This genre was the first **Rock Music** style linked to the **Avant-Garde**.

Rock Music was led towards an unimaginable musical freedom and to a whole new dimension of sounds, with new type of song structures and technical possibilities, with compositions based on extended improvisations, and on repetitive/abstract soundscapes.

Every previous genre or sub-genre of **Rock Music**, since 1955 till 1965, such as **Rock 'n' Roll**, **Instrumental Rock**, **Surf Rock**, **Folk Rock**, **British Rock**, **Garage Rock**, together with **Blues/R&B**, **Soul Music**, **Free Jazz** and the **Avant-Garde Music**, were all part of **Free Rock's** influences and essential background, and they were all combined and fused under the effects of psychedelic sonic perceptions and production. All of these previous styles would cross a threshold into a new realm of music, a higher one. All these psychedelic experiences would be expressed through the music of several of these new composers/bands.

Free Rock or **Psychedelic Rock** was born in the US in 1966, specifically in California with the musical documents or albums released by bands like, **The Mothers Of Invention**, **The Seeds**, **Love**, also by a band from Texas called the **13th Floor Elevators**. From New York, the second album by **The Fugs**, the debut album by **The Godz**, and a band from Pennsylvania called **The Deep**. The quick and radical repercussion emerged in 1967, from New York the debut album by **The Velvet Underground & Nico**, the second album by **The Godz**, also from the East Coast an album by a band/music project called **The Freak Scene** (post-**The Deep**). From Texas, the debut album by **The Red Crayola** and the second album by the **13th Floor Elevators**. From California, the first albums by **Captain Beefheart And His Magic Band** and **The Doors**, also an album delivered by a music project directed by Elektra Records' main man, Jac Holzman, the mystic-concept musical document called **The Zodiac – Cosmic Sounds**, and also the third album by **Love**. All of them were visionary albums, way ahead of their time, all of them offered a new type of Rock, a new type of **Pop Music**. Several other bands from San Francisco, and from other places in California and the rest of the US, released their first album during 1967, but with a more conventional Folk Rock-oriented production, a more commercial-oriented sound, less radical. Very cool and interesting albums indeed, but difficult to consider them avant-garde musical documents.

Meanwhile, the first album by **Pink Floyd**, by **Hapshash And The Coloured Coat** and by **The Deviants** would trigger the **Psychedelic Music** scene in England during 1967. The two well-known bands from Britain till that point, **The Beatles** and **The Rolling Stones**, also delivered unusual albums within their discography. **The Rolling Stones** released an elaborated psychedelic concept-album, it would end up being the only psychedelic album to be delivered by this band in their entire career. **The Beatles** also delivered a couple of Psychedelic Pop concept-albums in 1967. But, like it was expected, with a more conventional and commercial-oriented sound and production. Hi-fi outstanding quality and remarkable production indeed, but overrated in the opinion of many musicologists or connoisseurs of **Psychedelic Rock/Free Rock**. These two bands weren't really Psychedelic bands at all, they just hanged on to what seemed to be the beginning of a musical (and fashion) trend in London during 1967, only with commercial goals. In hindsight, the album released by **The Rolling Stones** delivered a sound which was closer to the real psychedelic stream than the ones delivered by **The Beatles**. But the true and essential British Psychedelic music scene was led by other new bands/musicians, with fresher and innovative ideas.

During 1968, several albums were released by the bands already mentioned before, some of them would be considered avant-garde musical documents, most of them not.

Free Rock would be highly influential for many musicians and bands over the following years, it spawned several other genres since 1969.

During 1968 and 1969 new styles of **Rock** began to appear in the US and the UK, such as **Hard Rock**, **Prog Rock**, **Funky Music**, **German Rock** (a.k.a. **Krautrock**), all of them based on the influences and inspiration offered by the explosion of the **Psychedelic Rock**.

Free Rock would still continue on its own path or musical stream during the late 1960s and early 1970s, thanks to some US bands like, **The Mothers Of Invention**, **Captain Beefheart And His Magic Band**, **The Velvet Underground**, **The United States Of America**, **Joe Byrd And The Field Hippies**, **Silver Apples**, among a few others. In the UK, **Free Rock** would be represented by **Pink Floyd** until their fourth album, then they would dive into a more **Progressive Rock**-oriented style. The first album released by **Hawkwind** in 1970 is also considered a true work of art within the avant-garde **Free Rock** scene. From Germany, a band called **CAN** took charge of **Free Rock** into the 1970s, together with another German combo called **Organisation** that would later mutate into **Kraftwerk**, their first albums are two avant-garde **Free Rock** gemstones without discussion. Two other German bands would continue with the essence of **Free Rock** during the early 1970s, **Faust** and **NEU!**.

Free Rock also influenced and inspired the early stage of the ultra-radical pre-**Industrial Music** scene that emerged in Germany during the early

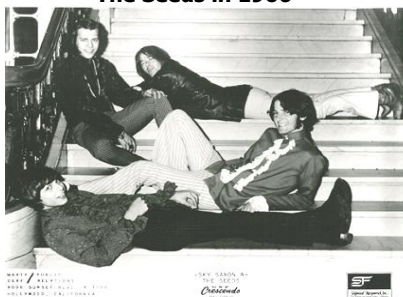
1970s. Although, this music scene was closer and deeply linked to the **Avant-Garde Music** rather than to **Rock** or **Pop Music** during its early years. Bands like **Kluster** (a year later renamed as **Cluster**) and **Kraftwerk** (since the release of their second album in 1972) were in charge of igniting an entire unprecedented music scene. This pre-**Industrial** style also reached the US with **Lou Reed**'s totally unexpected, extreme and controversial album released in 1975.

Free Rock also inspired and paved the way for the great **Cosmic Rock** from Germany, several **Psychedelic/Free Rock** bands were a major influence and reference for new groups like, **Amon Düül**, **Amon Düül II** and early **Tangerine Dream**.

The Fugs in 1965/66



The Seeds in 1966



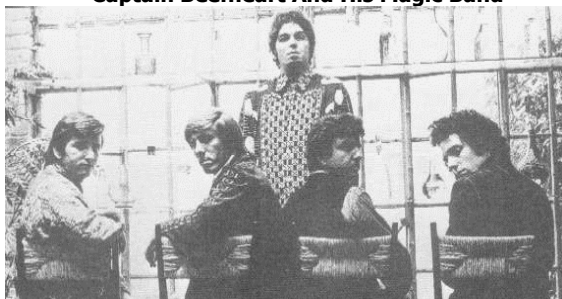
The Mothers Of Invention in 1968



Love



Captain Beefheart And His Magic Band



The Velvet Underground & Nico



The Velvet Underground in 1968



13th Floor Elevators



Pink Floyd in 1966/67



Pink Floyd in 1968



Pink Floyd in 1969



Silver Apples



Simeon



Danny Taylor

Hawkwind in 1970



CAN period 1970-73



Liebezeit + Czukay + Karoli + Schmidt + Suzuki

Faust with producer Uwe Nettelbeck





Ralf

Florian

Kraftwerk



Michael and Klaus: NEU!



**Hans Joachim Roedelius and Dieter Moebius:
Cluster**

NOTE:

In the following chronological list of **Free Rock** (1966-75) I also included the most relevant musical documents of **Free Folk** from the US and the UK. The main musical documents of the pre-**Industrial Music** scene (1970-75) are also included on this list (they have a different numbering order and they are printed with gray fonts).

The musical documents that are numbered are the ones that I highly recommend to start an avant-garde **Free Rock/Psychedelic Rock** and pre-**Industrial Music** collection.

(It comes from the lists of **Rock Music**, **Soul Music** and **Free Jazz**, page 32-34,
and from the list of **Avant-Garde Music**, page 53)

1 9 6 6



(New York)

001. The Fugs/The Fugs

002. The Godz/Contact High With The Godz

. Blues Magoos/Psychedelic Lollipop

. The Deep/Psychedelic Moods (Pennsylvania)

(California)

003. The Seeds/The Seeds

004. The Seeds/A Web Of Sound

005. The Mothers Of Invention/Freak Out!

006. Love/Da Capo

- . The Misunderstood/Before The Dream Faded © (1965-66/1982) (US/UK)
- . Love/Love
- . The Leaves/Hey Joe
- . The Count Five/Psychotic Reaction
- . Music Machine/(Turn On) The Music Machine
- . The Beach Boys/Pet Sounds
- . The Byrds/Fifth Dimension
- . Jefferson Airplane/The Jefferson Airplane Takes Off

(Texas)

007. The 13th Floor Elevators/The Psychedelics Sounds Of The 13th Floor Elevators

- . The Sonics/Boom (Seattle)
- . ? And The Mysterians/96 Tears (Detroit)
- . We The People/Declaration Of Independence © (Florida)
- . The Monks/Black Monk Time (US/Germany)

(Free Folk)

- . Tim Buckley/Tim Buckley (USA)
- . The Incredible String Band/The Incredible String Band (UK)
- . Donovan/Sunshine Superman (UK)
- . Roy Harper/The Sophisticated Beggar (UK)

1 9 6 7

(New York)

008. The Velvet Underground & Nico/The Velvet Underground & Nico

009. The Godz/Godz 2

- . Nico/Chelsea Girl
- . The Fugs/Tenderness Junction
- . The Lovin' Spoonful/The Best Of The Lovin' Spoonful ©
- . Blues Magoos/Electric Comic Book

- . The Freak Scene/Psychedelic Psoul (Pennsylvania)

(Texas)

010. The Red Crayola/The Parable Of Arable Land

011. 13th Floor Elevators/Easter Everywhere

(California)

012. The Doors/The Doors

013. The Zodiac - Cosmic Sounds

014. Captain Beefheart And His Magic Band/Safe As Milk

015. Captain Beefheart And His Magic Band/Mirror Man (recorded 1967/released 1971)

016. Love/Forever Changes

- . Captain Beefheart & His Magic Band/The Mirror Man Sessions ©
- . The Mothers Of Invention/Absolutely Free
- . The Electric Prunes/The Electric Prunes
- . The Electric Prunes/Underground
- . The Seeds/Future
- . The Chocolate Watchband/No Way Out
- . The Leaves/All The Good That's Happening
- . Grateful Dead/Grateful Dead
- . Jefferson Airplane/Surrealistic Pillow
- . The Doors/Strange Days

- . Pebbles Vol. 3 - The Acid Gallery/Various ©

- . ? And The Mysterians/Action (Detroit)

(Free Folk)

- . The Kaleidoscope/Side Trips (USA)
- . Tim Buckley/Goodbye Hello

- . The Incredible String Band/The 5000 Spirits Or The Layers Of The Onion (UK)



- 017. Pink Floyd/ "Interstellar Overdrive"/"Nick's Boogie"** (released in 1990/1995)
018. Pink Floyd/The Piper At The Gates Of Dawn
019. Hapshash And The Coloured Coat/Featuring The Human Host And The Heavy Metal Kids
020. The Deviants/Ptoof!
021. The Rolling Stones/Their Satanic Majesties Request

- . The Beatles/Sgt. Pepper's Lonely Hearts Club Band
- . The Beatles/Magical Mystery Tour
- . The Pretty Things/Emotions
- . The Creation/We Are The Paintermen
- . Kaleidoscope/Tangerine Dream
- . The Blossom Toes/We Are Ever So Clean

1 9 6 8



(New York)

022. The Velvet Underground/ White Light/White Heat
023. Silver Apples/Silver Apples

- . The Godz/Third Testament
- . Nico/The Marble Index

(Texas)

024. The Red Krayola/Coconut Hotel (released in 1995)
025. The Red Krayola/God Bless The Red Krayola And All Who Sail With It

- . The Golden Dawn/Power Plant

(California)

026. The United States Of America/The United States Of America
027. The Mothers Of Invention/We're Only In It For The Money
028. The Ceyleib People/Tanyet
029. Captain Beefheart And His Magic Band/Strictly Personal

- . Frank Zappa/Lumpy Gravy
- . The Electric Prunes/Mass In F Minor
- . Grateful Dead/Anthem Of The Sun
- . Quicksilver Messenger Service/Quicksilver Messenger Service
- . The Doors/Waiting For The Sun
- . Nuggets: Original Artifacts From The First Psychedelic Era 1965-1968/Various ©

(Free Folk)

- . The International Submarine Band/Safe At Home (USA)
- . Kaleidoscope/A Beacon From Mars (USA)
- . The Incredible String Band/The Hangman's Beautiful Daughter (UK)
- . Donovan/Hurdy Gurdy Man (UK)
- . Donovan/A Gift From A Flower To A Garden
- . Van Morrison/Astralweeks (UK)
- . Roy Harper/Come Out Fighting, Genghis Smith (UK)



030. Pink Floyd/A Saucerful Of Secrets

031. The Deviants/Disposable

- . John Lennon And Yoko Ono/Unfinished Music # 1: Two Virgins
- . George Harrison/Wonderwall Music
- . The Beatles/The Beatles (a.k.a. The White Album)
- . The Pretty Things/S.F. Sorrow
- . The Creation/How Does It Feel To Feel? ©
- . Tomorrow/Tomorrow
- . The Zombies/Odyssey And Oracle



032. CAN/Delay 1968 (recorded in 1968/released in 1981)

- . Floh De Cologne & Dieter Suverksup/Vietnam

1 9 6 9



033. The Deviants/The Deviants

034. Pink Floyd/More

035. Pink Floyd/Ummagumma

036. George Harrison/Electronic Sound

037. White Noise/An Electric Storm

- . John Lennon And Yoko Ono/Unfinished Music # 2: Life With The Lions
- . John And Yoko/Wedding Album

- . Hapshash And The Coloured Coat/Western Flier
- . Kaleidoscope/Faintly Blowing
- . The Blossom Toes/If Only For A Moment



(New York)

038. Silver Apples/Contact

- . Cromagnon/Cromagnon
- . The Velvet Underground/The Velvet Underground
- . The Velvet Underground/Live 1969
- . The Velvet Underground/VU © (released in 1985)
- . The Velvet Underground/Another View © (released in 1986)

(Texas)

- . 13th Floor Elevators/Bull Of The Woods
- . Bubble Puppy/Gathering Of Promises

- . Lothar And The Hand People/This Is It, Machines © (Colorado)

(California)

- 039. Joe Byrd And The Field Hippies/The American Metaphysical Circus
- 040. Captain Beefheart And His Magic Band/Trout Mask Replica

- . The Misunderstood/Golden Glass © (released in 1984)
- . Quicksilver Messenger Service/Happy Trails
- . Quicksilver Messenger Service/Shady Grove
- . Grateful Dead/Aoxomoxoa
- . Santana/Santana

(Free Folk)

- | | |
|--|-----------|
| . Kaleidoscope/Incredible Kaleidoscope | (USA) |
| . Tim Buckley/Blue Afternoon | (USA) |
| . Tim Buckley/Happy Sad | |
| | |
| . Dr. Strangely Strange/Kip Of The Serenes | (Ireland) |
| . Roy Harper/Folkjokeopus | (UK) |



- 041. The Can/Monster Movie

1 9 7 0



042. CAN/Soundtracks ©

043. Organisation/Tone Float

044. Kraftwerk/Kraftwerk

- . Floh De Cologne/Fliessbandbabys Beat-Show
- . Embryo/Opal

(pre-Industrial Music)

001. Kluster/Klopfezeichen



045. Hawkwind/Hawkwind

046. Yoko Ono/Plastic Ono Band/ Yoko Ono/Plastic Ono Band

- . Nico/Desertshore
- . Syd Barrett/The Madcap Laughs
- . Syd Barrett/Barrett
- . The Pretty Things/Parachute



047. Captain Beefheart & The Magic Band/Lick My Decals Off, Baby

048. Timothy Leary/You Can Be Anyone This Time Around

- . Paul Beaver & Bernard Krause/In A Wild Sanctuary
- . The Velvet Underground/Loaded
- . The Doors/Morrison Hotel
- . Quicksilver Messenger Service/Just For Love
- . Quicksilver Messenger Service/What About Me

(Free Folk)

- . Tim Buckley/Starsailor (USA)
- . Dr. Strangely Strange/Heavy Petting (Ireland)

1 9 7 1



049. CAN/Tago Mago

050. Faust/Faust

(pre-Industrial Music)

002. Kluster/Zwei-Osterei

003. Schnitzler - Roedelius - Moebius - Freudigmann/Eruption (also released as Conrad Schnitzler/Schwarz)

004. Cluster/Cluster



. John Cale And Terry Riley/Church Of Anthrax

. Beaver & Krause/Gandharva

. Quicksilver Messenger Service/Quicksilver

. The Doors/L.A. Woman

. Yoko Ono/Fly

(UK)

1 9 7 2



- 051. NEU!/NEU!**
- 052. CAN/Ege Bamyasi**
- 053. Faust/So Far**

(pre-Industrial Music)

- 005. Kraftwerk/Kraftwerk 2**
- 006. Cluster/Cluster II**



. John & Yoko/Plastic Ono Band With Elephant's Memory/Some Time In New York City

1 9 7 3



- 054. Tony Conrad With Faust/Outside The Dream Syndicate**
- 055. Faust/The Faust Tapes**
- 056. Faust/IV**
- 057. NEU!/NEU! 2**
- 058. CAN/Future Days**

(pre-Industrial Music)

- 007. Kraftwerk/Ralf & Florian**

. Conrad Schnitzler/Rot



- 008. Fripp & Eno/(No Pussyfooting)**

. Yoko Ono/Approximately Infinite Universe
. Yoko Ono/Feeling The Space

1 9 7 4



(pre-Industrial Music)

009. Harmonia/Musik Von Harmonia

010. Cluster/Zuckerzeit

011. Kraftwerk/Autobahn

. CAN/Soon Over Babaluma

1 9 7 5

(Pre-Industrial Music)

012. Kraftwerk/Radio-Activitat

059. NEU!/NEU! 75

. Harmonia/Deluxe

. CAN/Landed



060. ENO/Another Green World

013. Brian Eno/Discreet Music

014. Fripp & Eno/Evening Star



015. Lou Reed/Metal Machine Music

(Continues on the list of **Industrial Music**, page 382, and/or **New Wave + Punk/Post Punk**, page 408)

HARD ROCK

Also known as **Hard Blues**, **Acid Blues** or **Psychedelic Blues**.

This genre appeared after the **Blues** revival during 1963-65 (which was mainly represented by a British band called **The Yardbirds**), and after the US and British **Psychedelic Rock** explosion in 1966/67.

Hard Rock represented the evolution of **Blues** and **Rhythm & Blues** during the mid/late 1960s and the early/mid 1970s.

The main or essential years of **Hard Rock** were during 1967 and 1972.

This genre delivered a harder and heavier sound during the mid/late 1970s, giving birth to the so called **Heavy Metal**. Another important sub-genre/extension of **Hard Rock** would appear during the early 1970s; it would be known as **Space Rock**.

Hard Rock had several influences since the late 1960s and during the 1970s, mainly from **Free Rock/Acid Rock** bands, from the US proto-**Punk Rock**, from some German **Cosmic Rock** bands, it also had influences from some **Prog Rock/Art Rock** bands and from the **Glam Rock** scene.

The pioneers of psychedelic **Hard Rock** emerged in England, the first true 'power trio' was **Cream**, followed by the second 'power trio', **The Jimi Hendrix Experience**. From the West Coast of the US appeared the third most important 'power trio', **Blue Cheer**.

During the late 1960s and the early 1970s **Hard Rock** was mainly represented in England by **Deep Purple**, **Led Zeppelin** and **Black Sabbath**. **Hawkwind** would take **Hard Rock** into a proto-**Heavy Metal** style, and would also take it for a trip to outer space during 1971-75. The third bass player that **Hawkwind** had would later form a band called **Motörhead** during the mid/late 1970s. A band called **Pink Fairies** would be another main reference of **Hard Rock** during the early/mid 1970s, with their post-**Garage/Acid Rock**, post-**The Deviants**, mixed with a fresh and proto-**Punk** sound.

Other influences for the future of **Heavy Metal** would come from an American/Canadian band called **Steppenwolf** during the late 1960s. Also by an Australian band called **AC/DC** during the mid/late 1970s. With a more **Glam Rock**-oriented style appeared **Aerosmith** and **KISS** in the US, and **Judas Priest** in the UK. From Canada appeared **Rush**, another 'power trio' with a style between **Prog Rock** and **Hard Rock**, all this happened during the early/mid 1970s.

During the 1980s **Hard Rock** spawned several sub-genres and styles of **Heavy Metal** like, Death Metal, Black Metal, Thrash Metal, and the most commercial or mainstream-oriented, Glam Metal or Heavy Pop.

The first 'Power Trio': **Cream**



Jack Bruce

Ginger Baker

Eric Clapton

The second 'Power Trio': **The Jimi Hendrix Experience**



Mitch

+

Jimi

+

Noel

The third 'Power Trio': **Blue Cheer**



Deep Purple





Led Zeppelin

Black Sabbath



Hawkwind

1971



1972



(It comes from the list of **Rock Music** of the 1960s, page 32-33)

1 9 6 6



001. Cream/Fresh Cream

- . The Yardbirds/Yardbirds
- . John Mayall & The Bluesbreakers/Bluesbreakers With Eric Clapton
- . Them/Them Again
- . The Animals/Animalism
- . The Who/A Quick One

1 9 6 7

002. Cream/Disraeli Gears

- . Art/Supernatural Fairy Tales
- . John Mayall & The Bluesbreakers/A Hard Road
- . John Mayall & The Bluesbreakers/Crusade
- . Van Morrison/Blowin' Your Mind!
- . The Rolling Stones/Between The Buttons

003. The Jimi Hendrix Experience/Are You Experienced

(UK/US)

004. The Jimi Hendrix Experience/Axis: Bold As Love

1 9 6 8



005. Cream/Wheels Of Fire

006. Deep Purple/Shades Of Deep Purple

- . Deep Purple/The Book Of Taliesyn
- . Status Quo/Picturesque Matchstickable Messages From The Status Quo
- . John Mayall & The Bluesbreakers/Bare Wires
- . Fleetwood Mac/Fleetwood Mac (aka Peter Green's Fleetwood Mac)



007. Blue Cheer/Vincebus Eruptum

008. The Jimi Hendrix Experience/Electric Ladyland

- . Blue Cheer/Outsideinside
- . Iron Butterfly/Heavy
- . Iron Butterfly/In A Gadda Da Vida
- . Steppenwolf/Steppenwolf (Canada)
- . Steppenwolf/The Second

1 9 6 9



009. Led Zeppelin/Led Zeppelin

010. Led Zeppelin/Led Zeppelin II

- . Free/Tons Of Sobs
- . Free/Free
- . Cream/Goodbye
- . Blind Faith/Blind Faith
- . Deep Purple/Deep Purple (a.k.a. "Deep Purple III")
- . Status Quo/Spare Parts
- . Grand Funk Railroad/On Time (USA)
- . Grand Funk Railroad/Grand Funk (USA)
- . Blue Cheer/New! Improved! (USA)
- . Alice Cooper/Pretties For You (USA)

1 9 7 0



011. Black Sabbath/Black Sabbath

012. Black Sabbath/Paranoid

013. Deep Purple/Deep Purple In Rock

- . Led Zeppelin/Led Zeppelin III
- . Free/Fire And Water
- . Free/Highway
- . Uriah Heep/...Very 'eavy ...Very 'umble
- . Status Quo/Ma Kelly's Greasy Spoon
- . UFO/UFO I

- . Mountain/Climbing! (USA)
- . Grand Funk Railroad/Closer To Home (USA)
- . Grand Funk Railroad/Live Album
- . Alice Cooper/Easy Action (USA)

1 9 7 1

014. Hawkwind/X In Search Of Space (a.k.a. "In Search Of Space")

015. Pink Fairies/Never Never Land

016. Black Sabbath/Master Of Reality

017. Deep Purple/Fireball

- . Led Zeppelin/Led Zeppelin IV (a.k.a. "ZoSo")
- . Status Quo/Dog Of Two Head
- . Uriah Heep/Salisbury
- . Uriah Heep/Look At Yourself
- . UFO/UFO 2: Flying

- . Mountain/Nantucket Sleighride (USA)
- . Mountain/Flowers Of Evil
- . Grand Funk Railroad/Survival (USA)
- . Grand Funk Railroad/E Pluribus Funk
- . Alice Cooper/Love It To Death (USA)
- . Alice Cooper/Killer

1 9 7 2

018. Hawkwind/DOREMI FASOL LATIDO

019. Pink Fairies/What A Bunch Of Sweeties

020. Deep Purple/Machine Head

021. Black Sabbath/Vol. 4

- . Status Quo/Piledriver
- . Uriah Heep/Demons And Wizards
- . Uriah Heep/The Magician's Birthday

- . Necronomicon/Tips Zum Selbstmord (Germany)
- . Scorpions/Lonesome Crow (Germany)

- . Alice Cooper/School's Out (USA)
- . Blue Oyster Cult/Blue Oyster Cult (USA)

1 9 7 3

022. Pink Fairies/Kings Of Oblivion

023. Hawkwind/Space Ritual (Live)

- . Led Zeppelin/Houses Of The Holy
- . Black Sabbath/Sabbath Bloody Sabbath
- . Deep Purple/Who Do We Think We Are
- . Status Quo/Hello!
- . Uriah Heep/Sweet Freedom

- . Blue Oyster Cult/Tyranny And Mutation (USA)
- . Aerosmith/Aerosmith (USA)
- . Alice Cooper/Billion Dollar Babies (USA)
- . Alice Cooper/Muscle Of Love

1 9 7 4

024. Hawkwind/Hall Of The Mountain Grill

- . UFO/Phenomenon
- . Judas Priest/Rocka Rolla
- . Deep Purple/Burn
- . Status Quo/Quo
- . Uriah Heep/Wonderworld

- . Scorpions/Fly To The Rainbow (Germany)

- . Blue Oyster Cult/Secret Treaties (USA)

- . Rush/Rush (Canada)

1 9 7 5



025. Hawkwind/Warrior On The Edge Of Time

- . UFO/Force It
- . Led Zeppelin/Physical Graffiti
- . Status Quo/On The Level

- . Scorpions/In Trance (Germany)

- . Rush/Fly By Night (Canada)
- . Rush/Caress Of Steel

1 9 7 6

- . Motörhead/On Parole (recorded in 1975-76/released in 1979)
- . UFO/No Heavy Petting
- . Judas Priest/Sad Wings Of Destiny

- . Scorpions/Virgin Killer (Germany)

- . Blue Oyster Cult/Agents Of Fortune (USA)
- . Rush/2112 (Canada)

1 9 7 7

- . Motörhead/Motörhead
- . UFO/Lights Out
- . Judas Priest/Sin After Sin

- . Scorpions/Taken By Force (Germany)

- . Rush/A Farewell To Kings (Canada)
- . Rush/Hemispheres (1978)

- . Motörhead/Overkill (1979)
- . Motörhead/Bomber (1979)
- . Motörhead/Ace Of Spades (1980)

(It continues on the list of **New Wave + Punk/Post Punk**, page 408)

ART ROCK

Also known as **Progressive Rock** or **Prog Rock**, **Classic Rock** or **Symphonic Rock**.

It emerged in the UK since the late 1960s. The essential years of this genre were during 1968 and 1972. It became more commercial-oriented since 1972-73 till the 1980s.

This genre was highly influenced by **The Beatles**, **The Rolling Stones**, the **Free Jazz**, **Psychedelic Rock/Free Rock** and **Hard Rock** during 1966-69, basically by **Pink Floyd** + **Cream** + **The Jimi Hendrix Experience** + **Deep Purple**. Most of the **Prog Rock** bands/musicians were also influenced by a conventional classical/neo-classical musical background and by academic musical structures. The great majority of the musicians within the **Prog Rock** scene were very well-educated/classically trained and virtuosos.

This genre wasn't/isn't really considered as an Avant-Garde Rock genre.

Although, we can find some bands/albums that inspired other type of musicians and styles that were linked to the avant-garde chain during the 1970s. This genre had certain influence on the **Glam Rock** scene during the early 1970s, and also for several other **Hard Rock/Heavy Metal** bands since the mid 1970s.

The main first bands of the British **Prog Rock** were, **Traffic**, **The Soft Machine**, **Procol Harum**, **The Moody Blues**, **The Nice** and **King Crimson**. Then came the sound of several well-known bands like **Jethro Tull**, **Yes**, **Genesis**, **Emerson**, **Lake & Palmer**, **Van Der Graaf Generator**, among others.

From the US, it was mainly represented by **Vanilla Fudge**, and during the mid/late 1970s by the more experimental **The Residents**, with a post-Free Rock style in the vein of Mothers Of Invention + Captain Beefheart + Faust. From France emerged the international group **Gong** and the band **Magma**. In Germany, **Embryo** and **Wallenstein** became the main exponents of this genre.

Prog Rock was also important for the so called **New Age** and **World Music** of the late 1970s and during the 1980s. And also for a new generation of **Neo-Prog Rock** artists/bands, mainly represented by **Dream Theatre** (US) and **Porcupine Tree** (UK) during the 1990s.

King Crimson



Van Der Graaf Generator



Jethro Tull



Yes



Emerson, Lake & Palmer



Genesis



1 9 6 7



001. Traffic/Mr. Fantasy

- . Procol Harum/Procol Harum
- . The Moody Blues/Days Of Future Passed
- . The Nice/The Thoughts Of Emerlist Davjack

. Vanilla Fudge/Vanilla Fudge (USA)

1 9 6 8

002. The Soft Machine/The Soft Machine

- . Traffic/Traffic
- . Jethro Tull/This Was
- . Procol Harum/Shine On Brightly
- . The Nice/Ars Longa Vita Brevis
- . The Moody Blues/In Search Of The Lost Chord

. Vanilla Fudge/The Beat Goes On (USA)
. Vanilla Fudge/Renaissance

1 9 6 9

003. The Soft Machine/Volume Two

004. King Crimson/In The Court Of The Crimson King

- . Van Der Graaf Generator/The Aerosol Grey Machine
- . Jethro Tull/Stand Up
- . Yes/Yes
- . Genesis/From Genesis To Revelation
- . The Nice/Nice
- . Traffic/Last Exit
- . Procol Harum/A Salty Dog
- . The Moody Blues/On A Threshold Of A Dream
- . The Moody Blues/To Our Children's Children's Children

. Vanilla Fudge/Near The Beginning (USA)
. Vanilla Fudge/Rock & Roll

1970

- . Pink Floyd/Atom Heart Mother
- . King Crimson/In The Wake Of Poseidon
- . King Crimson/Lizard
- . Soft Machine/Third
- . Van Der Graaf Generator/The Least We Can Do Is Wave To Each Other
- . Van Der Graaf Generator/H To He, Who Am The Only One
- . Emerson, Lake & Palmer/Emerson, Lake & Palmer
- . Jethro Tull/Benefit
- . Yes/Time And A Word
- . Genesis/Trespass
- . Traffic/John Barleycorn Must Die
- . Procol Harum/Home
- . The Moody Blues/A Question Of Balance

- . Gong/Magick Brother (France)
- . Magma/Magma (France)

- . Embryo/Opal (Germany)

- . John Cale/Vintage Violence (USA)

1971

- . Pink Floyd/Meddle
- . Van Der Graaf Generator/Pawn Hearts
- . Peter Hammill/Fool's Mate
- . Emerson, Lake & Palmer/Tarkus
- . Emerson, Lake & Palmer/Pictures At An Exhibition - Live
- . King Crimson/Islands
- . Jethro Tull/Aqualung
- . Yes/The Yes Album
- . Yes/Fragile
- . Genesis/Nursery Cryme
- . Soft Machine/Fourth
- . The Moody Blues/Every Good Boy Deserves Favour

- . Gong/Camembert Electrique (France)
- . Magma/1001 Centigrades (France)

- . Daevid Allen/Banana Moon (Australia/UK/France)

- . Embryo/Embryo's Rache (Germany)
- . Brainticket/Cottonwoodhill (Switzerland)

- . Weather Report/Weather Report (USA)

1972

- . Pink Floyd/Obscured By Clouds
- . Jethro Tull/Thick As A Brick
- . Yes/Close To The Edge
- . Genesis/Foxtrot
- . Emerson, Lake & Palmer/Trilogy
- . Soft Machine/Fifth
- . John Cale/The Academy In Peril

- . Gong/Continental Circus (France)
- . Wallenstein/Blitzkrieg (Germany)
- . Wallenstein/Mother Universe (Germany)
- . Embryo/Father, Son And Holy Ghosts (Germany)
- . Deuter/Aum (Germany)
- . Brainticket/Celestial Moon (Switzerland)

1973

- . Pink Floyd/The Dark Side Of The Moon
- . Rick Wakeman/The Six Wives Of Henry VIII
- . King Crimson/Larks' Tongues In Aspics
- . Mike Oldfield/Tubular Bells
- . Peter Hammill/Chameleon In The Shadow Of The Night
- . Genesis/Selling England By The Pound
- . Yes/Yessongs - Live
- . Yes/Tales From Topographic Oceans
- . Emerson, Lake & Palmer/Brain Salad Surgery
- . Soft Machine/Six
- . Henry Cow/Legend (a.k.a. "Leg End")
- . John Cale/Paris 1919

- . Gong/Flying Teapot (France)
- . Gong/Angel's Egg (France)
- . Magma/Mekanik Destruktiw Kommandoh (France)
- . Wallenstein/Cosmic Century (Germany)
- . Lou Reed/Berlin (USA)

1974

- . Kevin Ayers-John Cale-ENO-Nico/June 1, 1974 (Live)
 - . King Crimson/Starless And Bible Black
 - . King Crimson/Red
 - . Peter Hammill/The Silent Corner And The Empty Stage
 - . Peter Hammill/In Camera
 - . Rick Wakeman/Journey To The Centre Of The Earth
 - . Yes/Relayer
 - . Genesis/The Lamb Lies Down On Broadway
-
- . Gong/You (France)
-
- . The Residents/Meet The Residents (USA)

1975

- . Pink Floyd/Wish You Were Here
 - . Rick Wakeman/The Myths And Legends Of King Arthur And The Knights Of The Round Table
-
- . The Residents/The Third Reich 'N Roll (1976) (USA)
 - . The Residents/Fingerprince (1977)
 - . The Residents/Not Available (1978)
 - . The Residents/ Duck Stab/Buster & Glen (1978)
 - . The Residents/Eskimo (1979)
 - . The Residents/Commercial Album (1980)

PUNK ROCK

Also known as the US proto-**Punk Rock**.

The roots of this genre are found on the post-**Garage Rock** of the mid 1960s, on the post-**Free Rock/Acid Rock** and **Hard Rock** during 1966-68. Influenced by bands like, **The Kingsmen, The Kinks, The Fugs, The Sonics, The Godz, The Velvet Underground, The Seeds, Love, The Doors, The Jimi Hendrix Experience, Blue Cheer, The Troggs, The Deviants**, among a few others.

This genre emerged in Detroit, Michigan. There was a music scene during 1966-67 led by a few bands like, **The Amboy Dukes** and **The UP**, this last one shared live performances at the Grande Ballroom with the **MC5**. **The UP** and **MC5** were managed by **John Sinclair**, who was the founder of the political party/commune called The White Panther.

A year later, some friends of the **MC5** appeared on the scene, a band called **The Stooges**. These two bands delivered a new sound full of thunderous energy and attitude, with loud, raucous and extreme roaring electric guitars that emulated the sound of the well-known racing cars competitions in Detroit. These two bands released a radical Psychedelic-Punk sound on their first albums during the late 1960s and early 1970s. Both of these bands paved the way and became highly influential for several other **Avant-Garde Rock** genres and musicians during the 1970s and 1980s.

During the early/mid 1970s appeared the **New York Dolls**, with a fusion of proto-**Punk Rock** and **Glam Rock**, a sort of **The Stooges** meets **Roxy Music**.

By the mid/late 1970s emerged a second generation of **Punk Rock** bands/artists. From the US, **The Heartbreakers** and **Ramones**, among many others. From the UK, **The Vibrators, Sex Pistols** and **The Damned**, among many others.

Even though, the true essence of the early US proto-**Punk Rock** would be heard within a genre known as **Post Punk** during the late 1970s and early 1980s, and also within the **Neo Psychedelia** scene of the mid/late 1980s. Several sub-genres of **Punk Rock** appeared during the early 1980s, such as **Hardcore**, among others.

MC5



The Stooges



S. Asheton + R. Asheton + Dave Alexander + Iggy Pop



Iggy Pop in action

(It comes from the list of **Hard Rock**, page 92)



1 9 6 8

. The Amboy Dukes/Journey To The Center Of The Mind

1 9 6 9

001. MC5/Kick Out The Jams (Live)

002. The Stooges/The Stooges

1 9 7 0

003. The Stooges/Fun House

004. MC5/Back In The USA

1 9 7 1

005. MC5/High Time

1 9 7 3

006. Iggy And The Stooges/Raw Power

. Iggy And The Stooges/Metallic 'KO (live recordings from 1973-74/released in 1976)

(It continues on the list of **Glam Rock**, page 125)

FUNKY MUSIC

Also known as **Psychedelic Soul**.

The roots of this musical genre are found in the Afro-American culture, influenced by the highest feelings and emotions of **Soul Music** during the 1960s, such as the music by **James Brown**, among others. It was highly influenced by the experimental and cosmic **Free Jazz** of **Sun Ra**, by the psychedelic **Free Rock** of **Love**, the psychedelic **Blues** of **The Jimi Hendrix Experience**, and the sonic energy of the US proto-**Punk Rock** of the **MC5** and **The Stooges**.

The essential and avant-garde years of **Funky** were during 1969 and 1971. The two main bands of this genre were **Sly & The Family Stone** and **Funkadelic**.

Funky was highly influential for several early/mid 1970s avant-garde styles within **Rock Music**, thanks to those high vibes, beats and grooves that those two bands delivered. Influential for the **German Free Rock** and **Cosmic Rock**, for the **Glam Rock** and for the roots of the **New Wave** and **Post Punk** scenes of the US and UK during the late 1970s and early 1980s. **Funky** was vital for the development of **Reggae** and **Dub Music** during the early/mid 1970s, and for **Disco Music** during the mid/late 1970s.

Sly & The Family Stone



Funkadelic



(It comes from the list of **Soul Music**, page 33, from the list of **Free Rock**, page 78, from the list of **Hard Rock**, page 91-92)



1 9 6 7

. Sly & The Family Stone/A Whole New Thing

1 9 6 8

. Sly & The Family Stone/Dance To The Music
. Sly & The Family Stone/Life

1 9 6 9

001. Sly And The Family Stone/Stand!

1 9 7 0

002. Funkadelic/Funkadelic

003. Funkadelic/Free Your Mind... And Your Ass Will Follow

. Parliament/Osmium

1 9 7 1

004. Funkadelic/Maggot Brain

005. Sly & The Family Stone/There's A Riot Goin' On

1 9 7 2

. Funkadelic/America Eats Its Young

1 9 7 3

- . Funkadelic/Cosmic Slop
- . Sly & The Family Stone/Fresh

1 9 7 4

- . Graham Central Station/Graham Central Station
- . Graham Central Station/Release Yourself
- . Funkadelic/Standing On The Verge Of Getting It On
- . Parliament/Up For The Down Stroke
- . Sly & The Family Stone/Small Talk

1 9 7 5

- . Graham Central Station/Ain't No 'Bout-A-Doubt-It
- . Sly Stone/High On You
- . Parliament/Chocolate City
- . Parliament/Mothership Connection
- . Funkadelic/Let's Take It To The Stage

(It continues on the list of **Cosmic Rock**, page 116-117, or on the list of **Glam Rock**, page 125)

COSMIC ROCK/KOSMISCHE MUSIK

Also known as the German **Space Rock** or **Cosmic Music**. The term **Kosmische Musik** was taken from the name of one of the main record labels that released several albums during the mid 1970s. Although, the label or tag 'Cosmic Music' was coined by **Edgar Froese**, founding member of the band called **Tangerine Dream**, during the early 1970s.

We have to remember that the label **Kraut Rock** or **Krautrock** was given by the British media/music journalists to all the German Rock in general, and they didn't really specify the styles within it. They categorized all the German Rock with one single label, and not all the German Rock or German Music was the same. There were German bands that delivered **Free Rock**, **Hard Rock**, **Jazz Rock**, **Prog Rock**, some of them with Avant-Garde influences and many of them not.

The German **Cosmic Rock**, or later known as **Kosmische Musik**, was a different genre, one which only emerged and developed in Germany (West Germany back in those days), and it was deeply linked to the **Avant-Garde Music** scene of the mid/late 1960s and early/mid 1970s.

Cosmic Rock was kind of the opposite of Prog Rock/Art Rock, some people erroneously consider and categorize/label the bands or musical documents of **Cosmic Rock** with the old-fashioned and conventional musical structures of Prog Rock. But, there were a few basic differences between the two of them, and perhaps the main difference is that **Cosmic Rock** wasn't based on the typical academic musical structures or rules, it was based on free-form improvisation, with a sort of anti-musical (non-musician type) performance, approach and attitude towards music. It didn't deliver predictable music structures or a conventional execution/performance. Of course, this happened during the essential avant-garde period or years of **Cosmic Rock**. A few years later, several of these bands/musicians did approach a more conventional and less radical output, more alike to the Prog Rock stream, but that happened during the mid/late 1970s in order to reach a wider audience and market in the UK and US. Some of these post-**Cosmic Music** artists (basically Popol Vuh, Tangerine Dream and Klaus Schulze) also became a major reference for the so called New Age music of the 1980s.

The true avant-garde period of the great **Cosmic Rock** or **Cosmic Music** was during 1969 and 1975.

Cosmic Rock/Cosmic Music became one of the most influential and groundbreaking styles in contemporary music, highly influential for several future generations of musicians during the 1980s, 1990s and beyond.

The roots of this genre are found in the influences taken from the most radical **Acid Rock/Psychedelic Music** and proto-**Punk Rock** scenes of the

US and UK. In the improvised and abstract music structures of bands like, **The Mothers Of Invention, The Fugs, The Velvet Underground, The Red Crayola, The Jimi Hendrix Experience, Blue Cheer, The Ceyleib People, Hapshash And The Coloured Coat, The Deviants, Pink Floyd, MC5, The Stooges, Funkadelic**, among others.

The majority of **Cosmic Rock/Cosmic Music** bands were also highly influenced by the works and concepts of **Stockhausen** and other avant-garde composers of the mid/late 1960s. They were also inspired and influenced by several ethnic or traditional music of certain Eastern, Middle Eastern and African countries, which they incorporated to their own compositions with a non-conventional performance.

Another musical influence for **Cosmic Music** can be an album called "Canaxis 5" (released in 1969) by the **Technical Space Composer's Crew**, a music project directed and produced by **CAN's Holger Czukay** together with **Rolf Dammers**, this album delivered a sort of proto-**World Music** with cosmic/space concepts.

The main concepts and origins of the great **Cosmic Rock** scene came from an unusual cultural background within a radical social-political-artistic commune of musicians and thinkers, where the main protagonists released their first 'Pharaonic Rock'/Punk-Romanticism' type of albums under the name of two different groups known as **Amon Düül** and **Amon Düül II**. Also by two early experimental **Acid Rock**-based bands with outstanding sonic explorations, such as the first album by **Guru Guru** and by a band called **Tangerine Dream**. Another pillar of **Cosmic Rock** was a post Acid-Blues band that performed unique type of extended improvisations, the majestic 'power trio' called **Ash Ra Tempel**. With a deeper meditational/electronic-based, trance-like and percussion-driven sound was a group called **Popol Vuh**, specifically with the music on their first two albums. Another key musician, who is considered the master of masters in transcendental electronic music, was **Klaus Schulze** and his improvised-based compositions delivered during his first albums.

Many of these performers/musicians began with a Rock-oriented sound, but they later shifted into a complete electronic-based and rhythmless output around the mid 1970s. Sometimes these bands/musicians delivered tracks that oscillated between a Rock-based type of performance and with minimal-abstract extended soundscapes, based on lengthy electronic improvisations that were later edited.

Some of these musicians were also deeply linked to certain concepts that transcended music, such as Eastern philosophies/techniques, the psychological revolution, **Timothy Leary** and his concepts about the human levels of consciousness, and linked to certain post-Beatnik statements, points of view and/or attitude.

These **Cosmic Music** artists/bands were truly visionaries; they were way ahead of their time. They really 'broke glass', in musical terms.

Within this music genre, the listener will be able to find certain life-changing and up-lifting music linked to the higher mental spheres or levels. Like **Julian Cope** shared and accurately stated on his book called "**KRAUTROCKSAMPLER**" (published in the mid 1990s).

And some of the concepts within this type of music certainly go beyond music itself, into deep mental states or mental realms that might offer possibilities to alter or switch certain points of view and the perception concerning this existence or phenomena called life. This music can lead us to something beyond our average/common perception or state of awareness/consciousness. This type of electronic music, with those kind of notes, scales, frequencies and vibrations, employed on some of these albums or tracks, can sometimes stimulate/activate our brain and nervous system, inviting our neurons for a cosmic dance and a mindblowing journey...

Cosmic Rock/Cosmic Music kind of delivered everything that was played/performed before and after within the entire history of music. It was the most elaborated and sophisticated music genre during that period of time. Some connoisseurs agree that the listener will find the highest musical expressions ever achieved or performed by mankind. And this music genre is also considered the *raison d'être* of the entire **Free Rock/Psychedelic Rock** music scene.

Several of these highly influential musical documents were produced and released by **Rolf Ulrich Kaiser**, the director and founder of **Ohr** records, of **Pilz** records, and of **Die Kosmischen Kuriere/Kosmische Musik** records, together with his right arm on the mixing console, a sound engineer called **Dieter Dierks**.

Some of the albums or tracks within this genre can also be used for certain psychedelic or entheogenic music sessions and mental therapies.

Years later, during the 1990s, there was a sort of revival of the great **Cosmic Music**, performed and released by a new generation of **Neo Industrial/Ambient Music** composers.

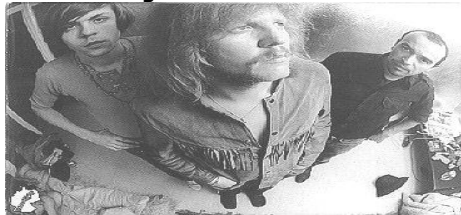
Amon Düül and Amon Düül II (1968/69):



(1972)



Tangerine Dream in 1970:



Schulze + Froese + Schnitzler

Tangerine Dream in 1972:



Froese + Franke + Baumann

Ash Ra Tempel in 1971:



Gottsching + Enke + Schulze



Gottsching + Schulze + Enke



Ash Ra Tempel in 1972:

Gottsching + Muller + Enke

Klaus Schulze



Tim Leary and the personnel for the album "Seven Up" in Switzerland (1972):



Rolf Ulrich Kaiser and **Gille** in 1974

(It comes from the list of **Free Rock**, page 83, from the list of **Hard Rock**, page 92,
from the list of **Punk Rock**, page 105)

1 9 6 9



- 001. Amon Düül/Psychedelic Underground**
- 002. Amon Düül/Collapsing: Singvögel Rückwärts & Co.**
- 003. Amon Düül II/Phallus Dei**

- . Amon Düül/Disaster (released in 1972)
- . Technical Space Composer's Crew/Canaxis 5

1 9 7 0

- 004. Guru Guru/UFO**
- 005. Tangerine Dream/Electronic Meditation**
- 006. Amon Düül II/Yeti**
- 007. Amon Düül / "Eternal Flow"/"Paramechanical World" (7" single)**
- 008. Popol Vuh/Affenstunde**

1 9 7 1

- 009. Amon Düül/Paradieswärts Düül**
- 010. Tangerine Dream/Alpha Centauri**
- 011. Tangerine Dream/Ultima Thule (7" single)**
- 012. Ash Ra Tempel/Ash Ra Tempel**
- 013. Popol Vuh/In Den Gärten Pharaos**

- . Amon Düül II/Tanz Der Lemminge
- . Witthüser & Westrupp/Trips + Traüme
- . Witthüser & Westrupp/Der Jesus Pilz
- . Guru Guru/Hinten

1 9 7 2

014. Klaus Schulze/Irrlicht

015. Tangerine Dream/Zeit

016. Ash Ra Tempel/Schwingungen

- . Agitation Free/Malesch
- . Amon Düül II/Carnival In Babylon
- . Amon Düül II/Wolf City
- . Mythos/Mythos
- . Guru Guru/Känguru
- . Witthüser & Westrupp/Bauer Plath
- . Popol Vuh/Hosianna Mantra
- . Popol Vuh/Aguirre (released in 1975)

1 9 7 3

017. Timothy Leary & Ash Ra Tempel/Seven Up

018. Sergius Golowin/Lord Krishna Von Goloka

019. Walter Wegmüller/Tarot

020. Ash Ra Tempel/Join Inn

021. Klaus Schulze/Cyborg

022. Tangerine Dream/Atem

- . Ash Ra Tempel/Starring Rosi
- . Agitation Free/Second
- . Amon Düül II/Live In London
- . Amon Düül II/Viva La Trance
- . Utopia/Utopia
- . Guru Guru/Don't Call Us

1 9 7 4

023. The Cosmic Jokers/The Cosmic Jokers

024. Galactic Supermarket/Galactic Supermarket

025. Sci-Fi Party - Various Artists ©

026. Sternenmädchen/Gilles Zeitschiff ©

027. The Cosmic Jokers & Sternenmädchen/Planeten Sit-In

028. Tangerine Dream/Phaedra

029. Edgar Froese/Aqua

030. Klaus Schulze/Blackdance

- . Popol Vuh/Seligpreisung
- . Popol Vuh/Einsjäger & Siebenjäger
- . Amon Düül II/Hijack

1975

031. Klaus Schulze/Picture Music

032. Klaus Schulze/Timewind

033. Manuel Göttsching/Inventions For Electric Guitar

- . Tangerine Dream/Rubycon
- . Tangerine Dream/Ricochet (Live)
- . Edgar Froese/Epsilon In Malaysian Pale
- . Popol Vuh/Das Hohelied Salomos
- . Mythos/Dreamlab
- . Amon Düül II/Made In Germany

1976

- . Klaus Schulze/Moondawn
- . Tangerine Dream/Stratosfear
- . Edgar Froese/Macula Transfer
- . Manuel Göttsching/New Age Of Earth
- . Hoening - Göttsching/Early Water (released in 1995)
- . Ash Ra Tempel/Le Berceau De Cristal (released in 1993)
- . Agitation Free/Last (Live)
- . Popol Vuh/Letzte Tage – Letzte Nächte

1977

- . Klaus Schulze/Body Love
- . Klaus Schulze/Mirage
- . Klaus Schulze/Body Love Vol. 2
- . Tangerine Dream/Sorcerer (OST)
- . Tangerine Dream/Encore (Live)
- . Manuel Göttsching/Dream & Desire (released in 1991)

1978

- . Klaus Schulze/"X"
- . Tangerine Dream/Cyclone
- . Edgar Froese/Ages
- . Ashra/Blackouts

1979

- . Klaus Schulze/Dune
- . Tangerine Dream/Force Majeure
- . Edgar Froese/Stuntman
- . Ashra/Correlations

1980

- . Ashra/Belle Alliance

(It continues on the list of **Industrial Music**, page 382)

Suggested musical documents for a Psychedelic or Entheogenic session with certain psychoactive substances/psychedelic drugs (LSD, Psilocybin, Mescaline, DMT, Harmaline, or high quality of THC/Cannabis).

Follow the order or sequence below, it includes some full albums and some tracks:

- . **Popol Vuh/Affenstunde**
- . **Ash Ra Tempel/"Traummaschine"**
- . **Popol Vuh/In Den Garten Pharaos**
- . **Klaus Schulze/"Exil Sils Maria"**
- . **Ash Ra Tempel/"Schwingungen"**
- . **Timothy Leary & Ash Ra Tempel/Seven Up**
- . **The Cosmic Jokers/"Galactic Joke"**
- . **The Cosmic Jokers & Sternenmädchen/Planeten Sit-In**
- . **Tangerine Dream/Phaedra**
- . **Klaus Schulze/"Totem"**

Important Note:

The listener(s) should prepare the session before taking the drug and listening to this music. The listener(s) should be familiarized with this type of music before the psychedelic session.

The person that decides to have a psychedelic session must be fully aware and properly prepared concerning the psychedelic substance that he will take.

The person must choose a proper and adequate environment for the session, no interruptions at all. No watches, clocks, cellphones, or any other type of unwanted interruptions. Avoid any type of unexpected interruptions, the person that will have this type of session must not be disturbed during the time that the session lasts (approximately 4-6 hours).

It's better to choose an outdoor and peaceful environment, always under your control and planification. It's better to take the substance 1-2 hours before sunset, and even better if it's the first Full Moon evening.

3-4 days for the entire session, 1 day for preparation, 1 day for the session, 1-2 days for the post-session experience in order to think about it and make conclusions or reflections about what happened during the session.

Remember, everything is in your mind. Whatever you perceive or go through during the session is created by your own mind. Don't be afraid of anything, try to enjoy and have fun with your mind. This music will guide you through all the session or mental journey.

Always have in mind what is your main goal or purpose, or your intention with this experience. What are you searching for?

Avoid falling asleep during the session, hold on till the end, until the effects of the substance are over.

No more than 4 people for a session, it's better. All of the participants must prepare the session and plan it very well in order to avoid any type of uncomfortable interruptions or 'bad trip'.

Remember, avoid fear. Nothing bad will happen. The worse thing that can happen is being the same person you were before the session. Always have that in mind.

Enjoy the music, the frequencies, the sounds, the vibrations and pulsations...

Enjoy the mental voyage...

GLAM ROCK

This genre represents the revival and the evolution of **Rock 'n' Roll** from the 1950s and 1960s. This genre is considered the avant-garde of **Rock 'n' Roll** during the early 1970s.

Glam Rock was also influenced by **Blues/R&B**, by the **British Pop/Rock** of the 1960s (**The Beatles**, **The Rolling Stones**, **The Kinks**), by **Folk Rock**, by the **Psychedelic Rock**, **Soul Music/Funky Music**, **Hard Rock**, by the US proto-**Punk Rock**, and by some early British **Prog Rock** bands. Inspired and influenced by bands like, **The Mothers Of Invention**, **Love**, **The Velvet Underground**, **The Stooges**, **MC5**, **Sly & The Family Stone**, **Pink Floyd**, **Soft Machine** and **King Crimson**, among others. These bands had an enormous impact on the main **Glam Rock** performers during the early/mid 1970s.

The origins of this genre are found on the acoustic-psychedelic **Free-Folk** musical fantasies and myths delivered by a duo called **Tyrannosaurus Rex** during 1967-69, under the production of **Tony Visconti**. During this period, a key figure appeared within the underground/independent **Pop Music** scene in England, a DJ called **John R. P. Ravenscroft**, better known as **John Peel**. He started in 1966 promoting a US Garage-Blues/Psychedelic band called **The Misunderstood** in London. **Peel** also became a very close friend of the members of **Tyrannosaurus Rex**, and participated as a narrator of certain tales on a few tracks in the duo's first albums. Thanks to **John Peel** several underground/avant-garde bands became known thanks to his famous **Peel Sessions** over the following decades. **Peel** was a true visionary radio DJ (BBC's Radio 1), he also introduced the **German Rock** into a vast British audience during the early/mid 1970s.

The main years of **Glam Rock** were during 1970 and 1974. This genre was also like a bridge or transition between the **Psychedelic Music Era** and the **Industrial Music Era**, together with the pre-**Industrial Music** German scene of the early/mid 1970s.

The main artists within **Glam Rock** were, **Tyrannosaurus Rex** (later shortened to **T. Rex**), **David Bowie**, **Roxy Music**, and the first two solo albums by **Brian Eno**. **Eno** would later switch to a post-**Free Rock**/Experimental and a proto-**Ambient Music** genre.

Glam Rock was represented in the US by a band called **New York Dolls**.

This genre was highly influential for the future **New Wave** and **Post Punk** music scenes, and also for the **Industrial Music** scene of the late 1970s and early/mid 1980s.

Marc Bolan and his Tyrannosaurus Rex/T. Rex



Finn + Bolan



Roxy Music



Manzanera + Eno + Simpson + Ferry + McKay + Thompson

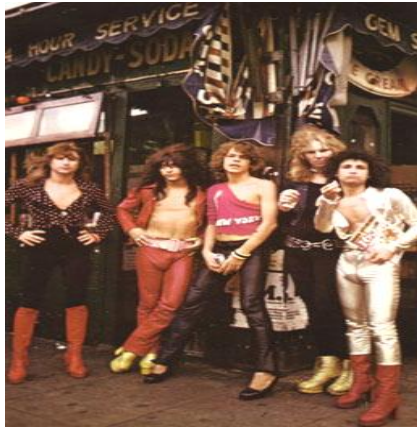
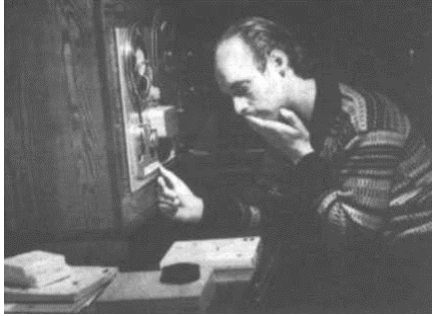


Roxy Music



David Bowie (1972)

Brian Eno



New York Dolls



Sylvain

Johansen

(It comes from the list of **Free Rock**, page 84-85, from the list of **Hard Rock**, page 92-93, from the list of **Punk Rock**, page 105, and from the list of **Funky Music**, page 108)



1 9 6 7

- . John's Children/Orgasm Album (recorded in 1967/released in 1970)
- . Marc Bolan/The Beginning Of Doves - Demos (1966-67) © (released in 1974)
- . David Bowie/David Bowie

1 9 6 8

- 001. Tyrannosaurus Rex/My People Were Fair And Had Sky In Their Hair...
But Now They're Content To Wear Stars On Their Brows**
- 002. Tyrannosaurus Rex/Prophets, Seers And Sages The Angel Of The Ages**

1 9 6 9

003. Tyrannosaurus Rex/Unicorn

- . David Bowie/David Bowie (renamed "Space Oddity" in 1972)
- . Mott The Hoople/Mott The Hoople

1 9 7 0

- 004. Tyrannosaurus Rex/A Beard Of Stars**
- 005. T. Rex/T. Rex**
- 006. David Bowie/The Man Who Sold The World**

- . David Bowie/The World Of David Bowie ©
- . The Sweet/Funny How Sweet Co-Co Can Be
- . Mott The Hoople/Mad Shadows

1971

007. T. Rex/Electric Warrior

- . T. Rex/The Best Of T. Rex ©
- . David Bowie/Hunky Dory
- . Mott The Hoople/Wildlife
- . Mott The Hoople/Brain Capers

1972

008. T. Rex/The Slider

009. David Bowie/The Rise And Fall Of Ziggy Stardust And The Spiders From Mars

010. Roxy Music/Roxy Music

- . Mott The Hoople/All The Young Dudes
- . Slade/Slayed?

- . Lou Reed/Lou Reed (USA)
- . Lou Reed/Transformer
- . New York Dolls/Lipstick Killers – The Mercer Street Sessions 1972 (released 1981) (USA)
- . Big Star/#1 Record (USA)

1973

011. Roxy Music/For Your Pleasure

012. ENO/Here Come The Warm Jets

- . Roxy Music/Stranded
- . David Bowie/Aladdin Sane
- . David Bowie/Pin Ups
- . Mott The Hoople/Mott
- . T. Rex/Tanx
- . Slade/Sladest
- . Queen/Queen

013. New York Dolls/New York Dolls

(USA)

1974

014. ENO/Taking Tiger Mountain (By Strategy)

- . Robert Calvert/Captain Lockheed And The Starfighters
- . David Bowie/Diamond Dogs
- . Mott The Hoople/The Hoople
- . Sweet/Sweet Fanny Addams
- . Sweet/Desolation Boulevard
- . Roxy Music/Country Life
- . Marc Bolan & T. Rex/Zinc Alloy And The Hidden Riders Of Tomorrow
- . Queen/Queen II
- . Queen/Sheer Heart Attack

015. New York Dolls/Too Much Too Soon

(USA)

- . Lou Reed/Rock 'n' Roll Animal (USA)
- . Lou Reed/Sally Can't Dance
- . Big Star/Radio City (USA)

1975

- . Peter Hammill/Nadir's Big Chance
- . Robert Calvert/Lucky Leif And The Longships
- . David Bowie/Young Americans
- . Roxy Music/Siren
- . Queen/A Night At The Opera

(It continues on the list of **New Wave + Punk/Post Punk**, page 408)

The first 100 recommended musical documents **(1966 - 1975)**

001. The Mothers Of Invention/Freak Out!
002. The Seeds/A Web Of Sound
003. Love/Da Capo
004. The 13th Floor Elevators/The Psychedelic Sounds Of The 13th Floor Elevators
005. The Fugs/The Fugs
006. Cream/Fresh Cream
007. The Doors/The Doors
008. The Zodiac - Cosmic Sounds
009. Captain Beefheart & His Magic Band/Mirror Man
010. Love/Forever Changes
011. The Red Crayola/The Parable Of Arable Land
012. 13th Floor Elevators/Easter Everywhere
013. The Velvet Underground & Nico/The Velvet Underground & Nico
014. The Jimi Hendrix Experience/Are You Experienced
015. Pink Floyd/ "Interstellar Overdrive"/ "Nick's Boogie"
016. Pink Floyd/The Piper At The Gates Of Dawn
017. Hapshash And The Coloured Coat/Featuring The Human Host And The Heavy Metal Kids
018. The Deviants/Ptooff!
019. Cream/Disraeli Gears
020. The Jimi Hendrix Experience/Axis: Bold As Love
021. The Rolling Stones/Their Satanic Majesties Request
022. The Velvet Underground/ White Light/White Heat
023. Silver Apples/Silver Apples
024. The United States Of America/The United States Of America
025. Blue Cheer/Vincebus Eruptum
026. The Jimi Hendrix Experience/Electric Ladyland
027. Pink Floyd/A Saucerful Of Secrets
028. Pink Floyd/More
029. Pink Floyd/Ummagumma
030. George Harrison/Electronic Sound
031. Led Zeppelin/Led Zeppelin
032. MC5/Kick Out The Jams
033. The Stooges/The Stooges
034. Sly And The Family Stone/Stand!
035. Silver Apples/Contact
036. CAN/Delay 1968
037. The CAN/Monster Movie
038. Amon Düül/Psychedelic Underground
039. Amon Düül II/Phallus Dei

- 040. Amon Düül II/Yeti
- 041. Popol Vuh/Affenstunde
- 042. Tangerine Dream/Electronic Meditation
- 043. Organisation/Tone Float
- 044. Kraftwerk/Kraftwerk
- 045. CAN/Soundtracks
- 046. Funkadelic/Funkadelic
- 047. Funkadelic/Free Your Mind... And Your Ass Will Follow
- 048. The Stooges/Fun House
- 049. Yoko Ono/Plastic Ono Band / Yoko Ono/Plastic Ono Band
- 050. Hawkwind/Hawkwind
- 051. Black Sabbath/Black Sabbath
- 052. David Bowie/The Man Who Sold The World
- 053. Hawkwind/X In Search Of Space
- 054. Amon Düül/Paradieswärts Düül
- 055. Tangerine Dream/Alpha Centauri
- 056. Ash Ra Tempel/Ash Ra Tempel
- 057. Popol Vuh/In Den Gärten Pharaos
- 058. Kluster/Zwei - Osterei
- 059. Cluster/Cluster
- 060. CAN/ Tago Mago
- 061. Faust/Faust
- 062. Ash Ra Tempel/Schwingungen
- 063. Klaus Schulze/Irrlicht
- 064. Tangerine Dream/Zeit
- 065. Cluster/Cluster II
- 066. Kraftwerk/Kraftwerk 2
- 067. NEU!/NEU!
- 068. CAN/Ege Bamyasi
- 069. T. Rex/The Slider
- 070. David Bowie/The Rise And Fall Of Ziggy Stardust And The Spiders From Mars
- 071. Roxy Music/Roxy Music
- 072. Iggy And The Stooges/Raw Power
- 073. Roxy Music/For Your Pleasure
- 074. ENO/Here Come The Warm Jets
- 075. Fripp & Eno/(No Pussyfooting)
- 076. CAN/Future Days
- 077. Tony Conrad With Faust/Outside The Dream Syndicate
- 078. NEU!/NEU! 2
- 079. Kraftwerk/Ralf & Florian
- 080. Timothy Leary & Ash Ra Tempel/Seven Up
- 081. Walter Wegmüller/Tarot
- 082. Ash Ra Tempel/Join Inn
- 083. Klaus Schulze/Cyborg

- 084. Tangerine Dream/Atem**
- 085. The Cosmic Jokers/The Cosmic Jokers**
- 086. Sternenmädchen/Gilles Zeitschiff**
- 087. The Cosmic Jokers & Sternenmädchen/Planeten Sit-In**
- 088. Tangerine Dream/Phaedra**
- 089. Klaus Schulze/Blackdance**
- 090. Kraftwerk/Autobahn**
- 091. Harmonia/Musik Von Harmonia**
- 092. Cluster/Zuckerzeit**
- 093. ENO/Taking Tiger Mountain (By Strategy)**
- 094. ENO/Another Green World**
- 095. Fripp & Eno/Evening Star**
- 096. Manuel Göttsching/Inventions For Electric Guitar**
- 097. Klaus Schulze/Picture Music**
- 098. NEU!/NEU! '75**
- 099. Kraftwerk/Radio-Activität**
- 100. Lou Reed/Metal Machine Music**

001. The Mothers Of Invention/Freak Out! (1966)



This is their first album; it was a double album/LP. It was recorded during the 8th and 12th of March in 1966 at TTG studios in Hollywood, California (USA). Five tracks (tracks no. 2, 4-6, 9) on this album were previously recorded/pre-recorded in mid/late 1965, but re-worked and produced during the sessions for the album. "Freak Out!" was produced by Tom Wilson (who previously produced/co-produced and worked with Sun Ra, Cecil Taylor, Bob Dylan, among others), it was engineered by Val Valentin and Ami Hadani.

It was released in the US/Canada by Verve Records in June 1966. In the UK and Germany, it was released by Verve Records in 1967 as a single album, they removed several tracks and also edited/shortened some of the songs. In 1971 it was reissued in the UK as a double album. It was reissued in the US, UK/Europe and other countries on CD format by Rykodisc records and Zappa Records in 1985, 1987, 1995 and 2012. In 2006, a 2-CD and 4-CD called "The MOFO Project/Object" was released, they both included the entire "Freak Out!" album, plus several tracks and out-takes recorded during the sessions for the album, the title of this CD meant 'The Making Of Freak Out'.

"Freak Out!" also stands as the first double album ever released within Rock Music. It's also considered the first true concept album in the history of Rock Music (it was really the second concept album, after the album "The Fugs" by The Fugs, released only a few months earlier in New York, in March 1966).

Nothing would ever be the same after the release of this album, it took Rock Music into a new sonic dimension, into a new musical level, and gave birth to a new era/period of Rock Music, it ignited the Free Rock or Psychedelic Rock era.

The creativity, innovation, composition, improvisations, arrangements, engineering and production of this album was way ahead of its time, there was nothing like this before!

It became a breaking point in Rock Music, tearing down old-fashioned structures, compositions and conventional recording/production techniques. The visionary, elaborated, and sophisticated sound manipulation that Zappa achieved on every single track of this album would pave the way and inspire a myriad of future bands, albums, producers, styles/genres during the following decades.

This album is like a soundtrack for a non-existing movie/film, it has that type of concept, sequence and production, mainly reflecting the political/social issues of the American culture/sub-culture till the mid 1960s, described in a sarcastic/ironic, satirical way.

The musical formula for "Freak Out!" was the essence of Rock 'n' Roll (Little Richard, Buddy Holly, Eddie Cochran, etc.), Blues/Rhythm & Blues (Muddy Waters, Willie Dixon, Johnny Watson, Howlin' Wolf, B.B. King, etc.), Folk Music/Folk Rock (Bob Dylan, The Fugs), Free Jazz (Sun Ra, Cecil Taylor, etc.), Film Music, Neo-Classical music (Stravinsky, Webern, etc.), Tape Music, Musique Concrete/Avant-Garde Music (Edgar Varese, John Cage, Stockhausen), Soul Music, Doo-Wop, Instrumental Rock (The Ventures), Surf Rock (The Tornadoes, The Trashmen, Dick Dale), the British Pop/Rock (The Beatles, The Rolling Stones, The Kinks, etc.) and the Garage Rock (The Seeds, Love, The Sonics, etc.), putting them all together, like a huge mix or recipe, but restructured and rearranged by Zappa, adding up a new and unusual way of performance, that only a mind like Zappa would be able to accomplish. The album also had influences/references from several Existentialism, Psychology, Beatnik and counterculture literature.

Yes! Here's where it all began...

This is the beginning of the 'Free-Form Freak-Out' generation...

This album was highly influential for the future of Free Rock/Psychedelic Rock, a reference for The Red Crayola, The Freak Scene, The Deviants, Hapshash And The Coloured Coat, Captain Beefheart And His Magic Band, Silver Apples, The Velvet Underground, The United States Of America, Pink Floyd, Hawkwind, for the Hard Rock/Hard Blues scene, such as The Jimi Hendrix Experience, Black Sabbath, for the German Free Rock/Kraut Rock scene, such as CAN, Amon Düül, Amon Düül II, Faust, for the Funky Music scene (Funkadelic), for several Prog Rock/Art Rock bands of the UK (Soft Machine, King Crimson, Henry Cow, The Residents, etc.), for the Glam Rock scene (David Bowie, Roxy Music, ENO, etc.), for the Industrial Music scene (Cabaret Voltaire, Throbbing Gristle, Dome, etc.), for the Post Punk/New Wave (Pere Ubu, Talking Heads, etc.), for the Neo Psychedelia, Shoegazing, and for the Post Rock scene.

Each and every track, each and every single note delivered from each and every instrument or voice on this album, was perfectly directed and supervised by Zappa himself.

This album cost the record label approximately US\$ 30,000 in 1966. Zappa required around thirty additional musicians and 'assistants' for the recording sessions.

This album stands as the highest peak within the band's and Zappa's discography. The second highest peak would be "We're Only In It For The Money" (1968), which was another masterpiece released by The Mothers.

Frank Zappa died in 1993. James Carl Inkanish (a.k.a. Jimmy Carl Black) died in 2008. Ray Collins died in 2012.

Personnel:

- . Frank Zappa (guitar, conductor, director, arranger, vocals)
- . Ray Collins (lead vocals, harmonica, cymbals, sound effects, tambourine, finger cymbals)
- . Elliot Ingber (lead and rhythm guitar)
- . Roy Estrada (bass, guitarrón, soprano vocals)
- . Jimmy Carl Black (percussion, drums, vocals)

Additional musicians:

- . Neil Le Vang (guitar, assistance)
- . Carol Kaye (12-string guitar)
- . Eugene Di Novi (piano, assistance)
- . Mac Rebennack (piano)
- . Les McCann (piano)
- . Gene Estes (percussion)
- . Kenneth Watson (percussion, assistance)
- . John Rotella (clarinet, sax)
- . Plas Johnson (saxophone)
- . Arthur Maebe (French horn, tuba)
- . Virgil Evans (trumpet)
- . Roy Caton (trumpet)
- . Tommy Johnson (tuba)
- . David Wells (trombone)
- . Benjamin Barrett (strings)
- . Kurt Reher (cello)
- . Raymond Kelley (cello)
- . Paul Bergstrom (cello)
- . Emmet Sargeant (cello)
- . Joseph Saxon (cello)
- . Edwin V. Beach (cello)
- . 'Motorhead' Sherwood (noises)
- . Carl Franzioni (noises)
- . Vito Paulekas (noises, assistance)
- . David Anderle (noises)
- . Kim Fowley ('hypophone'/noises with mouth)
- . Paul Butterfield - The Paul Butterfield Blues Band - (vocals)
- . Jeannie Vassoir (vocals, the voice of "Suzy")

Track list/times:

1. Hungry Freaks, Daddy (3:27)
2. I Ain't Got No Heart (2:30)
3. Who Are The Brain Police? (3:22)
4. Go Cry On Somebody Else's Shoulder (3:31)
5. Motherly Love (2:45)
6. How Could I Be Such A Fool (2:12)

7. Wowie Zowie (2:45)
8. You Didn't Try To Call Me (3:17)
9. Any Way The Wind Blows (2:52)
10. I'm Not Satisfied (2:37)
11. You're Probably Wondering Why I'm Here (3:37)

12. Trouble Every Day (6:10)
13. Help, I'm A Rock (Suite In Three Movements) (8:37)
 - 1st Movement: Okay To Tap Dance
 - 2nd Movement: In Memoriam, Edgar Varese
 - 3rd Movement: It Can't Happen Here

14. The Return Of The Son Of Monster Magnet (Unfinished Ballet In Two Tableaus) (12:17)
 - I. Ritual Dance of the Child-Killer
 - II. Nullis Pretii (No Commercial Potential)

002. The Seeds/A Web Of Sound (1966)



This is their second album. It was recorded during July 1966 at RCA Victor studios and Columbia studios in Hollywood, California (USA). It was produced by Sky Saxon (under the alias of Marcus Tybalt), it was engineered by Dave Hassinger and Rafael Valentin.

The album was released in the US/Canada by GNP Crescendo records in October 1966, it was released in the UK by Vocalion/Vogue Records. It was reissued several times on CD format during the late 1980s and 2000s. In 1987, it was included together with the first album in one single CD (2 X 1), although one track from the first album was missing due to time constraints. In 2013, it was reissued in the UK by Big Beat Records as a double CD, including the mono and stereo mixes, plus a total of sixteen bonus tracks.

"A Web Of Sound" was the evolution of the band, the progress from their post-Garage Rock into Psychedelic Rock. This album is considered the highest peak within their discography, according to music collectors/connoisseurs, speaking in avant-garde terms.

On this album they continue with that same essential formula delivered on their first album, Rock 'n' Roll + Garage Rock, in the vein of The Rolling Stones, The Kinks and Love, but they improved and polished their sound for this one.

This album was highly influential for other contemporary bands from the West Coast and for the rest of the US during the late 1960s. Right from the beginning, "Mr. Farmer" opens the album and the listener will notice the step forward taken from their first album, and this will increase even more during the second track, "Pictures And Designs", already ahead of its time with their post-Garage/Acid Rock-oriented Pop, followed by another proto-Punk song, "Tripmaker". Then a catchy and groovy Pop tune, "I Tell Myself", that can easily remind us of The Clash, but 10 years earlier. A bizarre, nostalgic, and hypnotizing ballad called "A Faded Picture" that will take us back in time, into our innermost child-like feelings and thoughts. To end the first part of the album, another herb-oriented song, "Rollin' Machine", perhaps telling us to roll another 'joint'. Maybe yes, because the following last two tracks are the most 'trippy' ones, those two tracks blew the minds of many listeners and an entire generation of future musicians. "Just Let Go" is simply groundbreaking and so futuristic, pre-The Red Crayola, the wails of Saxon are outstanding, in the vein of Roky Erickson

(from 13th Floor Elevators). "Up In Her Room" is the supreme Garage Rock/Psychedelic Rock piece of all times, with elements of those Free Jazz-type music jams, in the vein of "Revelation" by Love, in the vein of "European Son" or "Sister Ray" by The Velvet Underground, paving the way for the future generation of Free Rock with its 14 minute trance-like/improvisation-based sonic frenzy.

The band would release three more albums, "Future" was also well received by their followers, then the band would split in 1968, although Saxon continued to use the name of the band with new members during several years later. Then he became part of a religious group/sect called Yahowha. Sky Saxon (real name Richard Marsh) died in 2009. Rick Andridge died in 2011.

Personnel:

- . Sky Saxon (vocals)
- . Darryl Hooper (keyboards, organ, piano, backing vocals)
- . Jan Savage (guitars, backing vocals)
- . Rick Andridge (drums)

Guests:

- . Harvey Sharpe (bass)
- . 'Cooker' (slide guitar/bottleneck)

Track list/times:

1. Mr. Farmer (2:58)
2. Pictures And Designs (2:40)
3. Tripmaker (2:40)
4. I Tell Myself (2:25)
5. A Faded Picture (5:14)
6. Rollin' Machine (2:28)
7. Just Let Go (4:04)
8. Up In Her Room (14:27)

003. Love/Da Capo (1966)



This is the band's second album. It was recorded in one week, during the last days of September and the first days of October in 1966, with the exception of the track "7 And 7 Is", which was recorded in June 1966 (it was released as a 7" single prior to the album, in July 1966). The album was produced by Paul Rothchild (who months earlier produced The Door's first album), it was engineered by Bruce Botnick and Dave Hassinger. The track "7 And 7 Is" was produced by Jac Holzman (for the album the song was re-titled "Seven & Seven Is"). The album was released in the US, Canada and Australia by Elektra Records in November 1966. It was released in France by Disques Vogues records. In the UK it was also released by Elektra Records but in early 1967.

For "Da Capo" the line-up of the band was augmented with two new members, Michael Stuart on drums and Tjay Cantrelli on saxophone and flute. Pfisterer, who was really a trained pianist, left the drum kit in order to play keyboards (organ, harpsichord) on this album, he only played drums on "7 And 7 Is", which was recorded before the rest of the tracks. This album was a tremendous step forward taken by the band, it became the evolution of their sound. They delivered more sophisticated and elaborated song structures and arrangements. "Da Capo" was the band's highest peak within their discography, and it paved the way for their next album ("Forever Changes"), their final masterpiece recorded almost a year later.

In "Da Capo" they introduced us to their exquisite psychedelic 'Baroque Pop' style, they also delivered several songs that became a landmark for the future proto-Punk Rock two years later, for MC5 and The Stooges. This album is a timeless masterpiece. Each and every track represent the future of Free Rock and contemporary Rock/Pop music.

"Stephanie Knows Who" is the perfect opener, between a post-Garage Rock/Free Jazz and the freshness of their avant-Pop music, followed by the smoothness and refined "Orange Skies" (the only track composed by MacLean), with its unique sense of mellowness and catchy/groovy flute melody, the same with the third track, "¡Qué Vida!" (Spanish for "What A Life!"), with its Latin/Brazilian-like soundscapes. The 'rockier' and full of energy "Seven & Seven Is" follows, in one single track they anticipated several proto-Punk and future Punk Rock bands of the 1960s/70s. "The

Castle", once again with that 'mystical', softer, and touchy classic avant-'baroque pop', so influential for the future Prog Rock/Art Rock and Glam Rock. To end the first part of the album, "She Comes In Colors", preceding almost everything in Pop/Rock music, a major inspiration for The Rolling Stones' "She's A Rainbow", which became a hit from their album "Their Satanic Majesties Request", released a year later. The Beatles and The Rolling Stones were highly influenced by Love during this period. For the second part of the album, a single track called "Revelation", which is a jam, an improvisation that the band used to perform during their concerts, in which, according to Lee, lets the band members free to express themselves 'highly'. Lee also stated that the track "Goin' Home" by The Rolling Stones (released on the album "Aftermath", earlier in 1966) was inspired by "Revelation". This track starts and ends with Bach's gigue/giga from his "Partita No. 1 - BWV 825" (1726-30), and "Revelation" was mainly inspired by Howlin Wolf's "Smokestack Lightning" (1956). "Revelation" is one of the first extended tracks within the Psychedelic Rock/Free Rock scene, it anticipated the freedom and the sound delivered by Pink Floyd on "Interstellar Overdrive".

In general, "Da Capo" inspired and influenced a myriad of musicians, this album preceded the essential psychedelic sound/style found on albums by The Doors, The Electric Prunes, on Elektra record's music project called The Zodiac, on Cream, Pink Floyd, Captain Beefheart And His Magic Band, Sly & The Family Stone, The Stooges, The Velvet Underground, CAN, Roxy Music. Influential for the future New Wave/Post Punk of the late 1970s and the entire 1980s, also for the Neo Psychedelia and Shoegazing/Dream Pop of the mid 1980s and 1990s. Bands like Television, Ramones, Sonic Youth, Wire, Pere Ubu, The Damned, The Fall, Felt, The Smiths, Echo And The Bunnymen, The Jesus And Mary Chain, Loop, My Bloody Valentine, among many others, always mentioned Love as a key influence for their music. Pfisterer left the band after this album, Cantrelli did the same. Stuart would remain for the next and final album of the band. Cantrelli died in 1985.

Personnel:

- . Arthur Lee (lead vocals, harmonica, guitar, drums, percussion)
- . Bryan MacLean (rhythm guitar, backing vocals)
- . Johnny Echols (lead guitar; lead vocal on track no. 7)
- . Ken Forssi (bass)
- . Alban 'Snoopy' Pfisterer (organ, harpsichord; drums on track no. 4)
- . Michael Stuart (drums, percussion)
- . Tjay Cantrelli - aka John Barberis - (saxophone, flute, percussion)

Track list/times:

1. Stephanie Knows Who (2:33)
2. Orange Skies (2:49)
3. ¡Qué Vida! (3:37)
4. Seven & Seven Is (2:15)
5. The Castle (3:00)
6. She Comes In Colors (2:43)
7. Revelation (18:57)

004. The 13th Floor Elevators/The Psychedelic Sounds Of: The 13th Floor Elevators (1966)



This is the band's first album. It was recorded during April, September and October 1966 at Jones Studio in Houston, Texas (USA) and at Sumet Sound Studio in Dallas, Texas (USA), with the exception of the track "You're Gonna Miss Me" which was recorded in early January 1966 at Andrus Studio in Houston, Texas (USA), this track was released by Contact Records as a 7" single in January 1966 (with B-side "Tried To Hide", a different version compared to the one on the album), this 7" single was produced by Gordon Bynum. The album was produced by Lelan Rogers, with the exception of the first track. It was released only in the US by International Artists records in November 1966. It was released in the UK for the first time in 1978 by Radar Records. It was reissued on CD format during the 1990s and early 2000s in the US, France and the UK. In 2003, it was reissued in the US on CD format by Fuel 2000 records, with four live bonus tracks. In 2005, it was reissued on CD format in the UK by Charly Records, with eight live bonus tracks (covers), plus two tracks originally recorded by The Spades in 1965 (Erickson's previous band). In 2010, it was reissued again by Charly Records in the UK, this time it was a double CD edition, the first CD included the original Mono version of the album, the second CD included the Stereo mix, but with the 'original' intended track order/sequence according to the band themselves, it was a different concept, it was the order written on the liner notes found on the original back cover of the album, it also included different takes of five tracks from the album.

This album was released after two 7" singles, the reissued edition of "You're Gonna Miss Me"/"Tried To Hide" (June 1966) and the 7" single "Reverberation (Doubt)"/"Fire Engine" (October 1966), which were also different versions compared to the ones on the album. The only track that is the same version on the 7" singles and on the album is "You're Gonna Miss Me". Both 7" singles were also released by International Artists records.

This band was form in 1965, in Austin, Texas, from the ashes of two bands, Erickson's band called the The Spades and from the band where Sutherland, Thurman and Walton played, called The Lingsmen. Tommy Hall was the key figure who introduced members of both bands to each other. Thurman would leave the band during the first recording sessions for the album, he was replaced during that process by Ronnie Leathermen.

The 13th Floor Elevators were influenced by a variety of styles like, Blues/R&B (Muddy Waters, Bo Diddley, Screamin' Jay Hawkins), Rock 'n' Roll (Little Richard, Chuck Berry, Buddy Holly), Free Jazz (John Coltrane), Instrumental Rock, Folk Music/Folk Rock (Bob Dylan), Soul Music (James Brown, Wilson Pickett), the British Rock/Pop (The Beatles, The Rolling Stones, The Kinks, Them), and influenced by the Garage Rock/Free Rock scene of the US, in the vein of The Leaves, Love, The Seeds, The Sonics. They also added to their music and their concepts, again thanks to Tommy Hall, lots of Existentialism, General Semantics, Eastern-based philosophies/psychology/techniques, and also a Tim Leary-oriented ideology, together with the use of several chemical substances, such as LSD, DMT, Cannabis, which were taken during the process of rehearsing, recording, live performances, and during their spare time together.

Influential and close friends involved with the band were songwriter John St. Powell, who contributed writing the lyrics on three songs of the album (tracks no. 8, 9, 10), also Clementine Hall (Tommy's wife), who co-wrote one track (no. 3) with Erickson, she was considered the band's 'mother' or 'sixth member'.

This album is one of the first true Psychedelic Rock albums in the history of Rock Music/contemporary Pop Music. One of the most important and influential psychedelic albums of all times, it paved the way for the band's second masterpiece and their evolution in 1967 ("Easter Everywhere").

This album also served as a reference and inspired/influenced some future key Free Rock/Psychedelic Rock bands from the US and the UK during the late 1960s and 1970s (such as The Red Crayola, Hapshash And The Coloured Coat, The Deviants, Silver Apples, among others). It was also a major influence for several underground or independent bands/artists from the Post Punk/New Wave scene from the US and the UK of the late 1970s and 1980s (Television, Talking Heads, Pere Ubu, Wire, The Cramps, The Teardrop Explodes, Echo And The Bunnymen, Husker Du, R.E.M., Pixies, etc.). A huge influence for the Neo Psychedelia music scene of the mid 1980s and early 1990s (bands like The Jesus And Mary Chain, Primal Scream, Spacemen 3, Loop, among others), and for the Dream Pop/Shoegazing scene (My Bloody Valentine, among others).

Personnel:

- . Roky Erickson (vocals, rhythm guitar, harmonica)
- . Stacy Sutherland (lead guitar)
- . Tommy Hall (amplified jug)
- . Ronnie Leatherman (bass on tracks no. 2, 4-11)
- . John Ike Walton (drums, percussion)

- . Benny Thurman (bass on tracks no. 1, 3)

Track list/times:

1. You're Gonna Miss Me (2:24)
2. Roller Coaster (5:00)
3. Splash 1 (Now I'm Home) (3:50)
4. Reverberation (Doubt) (2:46)
5. Don't Fall Down (3:00)

6. Fire Engine (3:22)
7. Thru The Rhythm (3:05)
8. You Don't Know (2:38)
9. Kingdom Of Heaven (3:05)
10. Monkey Island (2:38)
11. Tried To Hide (2:43)

005. The Fugs/The Fugs (1966)



This is the band's second album. It was recorded during January-February 1966 at RLA studios in New York City (USA), it was produced by Ed Sanders and co-produced/engineered by Richard Alderson (who previously worked with Sun Ra, Albert Ayler, etc.).

It was released in the US by ESP Disk' records in March 1966. It was released in the UK by Fontana records in 1967. It was reissued on CD in the UK by Fugs Records in 1993, with five extra tracks. In the US it was reissued by Fantasy records in 1994, also with the same five extra tracks, in both cases it was re-titled as the "Second Album".

This album as a whole can easily be considered the true and first concept album within contemporary Rock Music history, during the emerging underground Free Rock scene of 1966. It was also the stunning evolution of the band, a huge step forward in musical terms, compared to their first album.

This album was the highest peak in the band's discography. It was a revolutionary album with their well-known ironic and persistent anti-war/anti-establishment/free-sex statements on their lyrics.

The music formula: Rock 'n' Roll/R&B + Folk Music/Folk Rock + Garage Rock + Experimental/Tape Music + Beatnik literature and attitude.

It influenced several extreme/radical underground masters and future visionaries of the Free Rock genre like, The Mothers Of Invention, The Godz, The Velvet Underground, 13th Floor Elevators, The Red Crayola, The Deep, The Freak Scene, The Deviants, Hapshash And The Coloured Coat.

It was also a major influence for the German proto-Punk/Free Rock band called Amon Düül and Amon Düül II. Also for CAN, Faust, among many other musicians that mentioned this band and this album as a crucial influence.

Two new members were recruited for the recording sessions of this album, Pete Kearney on guitar and Lee Crabtree on piano/organ.

After the release of this album, and some gigs during late 1966, several members left the band. The only members that remained in the band were Sanders, Weaver and Kupferberg, recruiting new members during 1967.

Highlights of this album, "Frenzy", "Skin Flowers", "Group Grope", "Kill For Peace". The thoughtful, sad and 'touchy' song called "Morning Morning". The album ends with the first ever conceptual, bizarre, and outstanding

cinematic-like track called "Virgin Forest", with its 11 minutes of pre-'Freak-Out' music. A main influence for Frank Zappa and his Mothers Of Invention. Tuli Kupferberg died in 2010.

Personnel:

- . Ed Sanders (vocals)
- . Tuli Kupferberg (maracas, tambourine, vocals)
- . Ken Weaver (conga, drums, vocals)
- . Vinny Leary (guitar)
- . John Anderson (bass, vocals)
- . Pete Kearney (guitar)
- . Lee Crabtree (piano, organ, celeste, bells)

Guest:

- . Betsy Klein (backing vocals on tracks no. 8, 10)

Track list/times:

1. Frenzy (2:04)
2. I Want To Know (2:00)
3. Skin Flowers (2:20)
4. Group Grope (3:40)
5. Coming Down (3:46)
6. Dirty Old Man (2:49)
7. Kill For Peace (2:07)
8. Morning Morning (2:07)
9. Doin' All Right (2:37)
10. Virgin Forest (11:17)
 - Out Of Chaos
 - Birth Of Aphrodite
 - Structrured Investigation Of Rousseau:
 - I. Squack-man Meets The Lunatic Vagina
 - II. Dog Style Diversion
 - Gobble Chorus
 - Dance Of The Freak-Groppers
 - Burroughsian Time Grid
 - The Theme Of The Virgin Forest
 - Death Stay Thy Phantoms

006. Cream/Fresh Cream (1966)



This is the debut album by the first 'power trio' in Rock Music. It was recorded during September-November 1966 at Ryemuse Studios (which belonged to Ryemuse Records) in London (England), it was produced by Robert Stigwood and engineered by John Timperley.

This album was released in the UK by Reaction records (owned by Stigwood) in December 1966. It was released by Polydor records the same year in some European countries, also in Australia and Canada. Some editions included two extra tracks and a slightly different front cover compared to the original UK release. In the US it was released by ATCO Records in January 1967, with a slightly different track order, they added the 7" single track called "I Feel Free" as the first track on the album and also omitted the track "Spoonful". The majority of reissues on CD format included this US edition, but some of them included the track "Spoonful". In 2015 it was reissued on LP format, like the original UK edition from 1966. In 2017 a special triple CD edition was released by Polydor records, including the original UK edition in mono and stereo, plus several early studio takes, live sessions/recordings and out-takes.

The band had previously recorded a couple of songs before the album ("Wrapping Paper" and "The Coffee Song"), during August 1966 at Rayrik studios in London (England), with the same engineer. These two tracks were later included in some editions of the album as extra/bonus tracks, although the members of the band disagreed with the release of "The Coffee Song". Then they released their first 7" single, "Wrapping Paper"/"Cat's Squirrel", in October 1966, and their second 7" single, "I Feel Free"/"N.S.U.", released in December 1966. Both of these 7" singles were also released by Reaction records.

From the ten tracks on the original UK release, five tracks were cover versions from US Blues musicians, two of these five covers were arranged by the band members. "Spoonful" was originally written by Willie Dixon and performed and released by Howlin' Wolf in 1960. The originally titled "Cat Squirrel" was released and performed by Doctor Ross in 1965. The originally titled "From Four Until Late" was performed and released by Robert Johnson in 1937. "Rollin' And Tumblin'" was performed and released by Muddy Waters in 1950, although this track was previously released by Hambone Willie Newbern in 1929, it was then titled "Roll And Tumble Blues". Finally,

"I'm So Glad" was previously released and performed by Skip James in 1931.

The roots of Cream were, The Yardbirds and John Mayall & The Bluesbreakers, where Clapton used to play. And also The Graham Bond Organisation, where Bruce and Baker used to play. Besides being deeply influenced by the US Blues, the trio was also inspired by the British Pop/Rock, the US Garage Rock of the early/mid 1960s, and the emerging Psychedelic Rock from the US during early/mid 1966.

"Fresh Cream" delivered a mixture of sounds that would later be known as Hard Rock. This album was a major influence for future legendary bands such as, The Jimi Hendrix Experience, Blue Cheer, Deep Purple, Led Zeppelin, Black Sabbath, Hawkwind, Ash Ra Tempel, among many others.

Highlights of the album: "N.S.U.", "Sweet Wine", "Spoonful", "Cat's Squirrel", "Rollin' And Tumblin'", "I'm So Glad" and "Toad".

The trio would continue to improve their sound on their second album.

Personnel:

- . Jack Bruce (vocals, bass, harmonica, piano)
- . Eric Clapton (guitars; vocals on track no. 7)
- . Ginger Baker (drums, percussion, backing vocals)

Track list/times (original UK release):

1. N.S.U. (2:43)
2. Sleepy Time Time (4:20)
3. Dreaming (1:58)
4. Sweet Wine (3:17)
5. Spoonful (6:30)

6. Cat's Squirrel (3:03)
7. Four Until Late (2:07)
8. Rollin' And Tumblin' (4:42)
9. I'm So Glad (3:57)
10. Toad (5:09)

007. The Doors/The Doors (1967)



This is the band's first album. It was recorded in August 1966 at Sunset Sound Recordings in Hollywood, California (USA), it was produced by Paul A. Rothchild (who previously worked with several Folk Music, Folk Rock and Blues musicians, including The Butterfield Blues Band, Tim Buckley, among others), it was engineered by Bruce Botnick (who previously worked with The Ventures, Love, Tim Buckley, Sergio Mendes & Brasil '66, among others). The album was released in the US, Canada, France, Italy, UK, Australia and Japan in early January 1967.

Some tracks on this album featured session musician Larry Knechtel, from the well-known The Wrecking Crew (a Los Angeles studio-session musician combo). Rothchild hired him to play bass guitar on four tracks, but Knechtel remained uncredited for several years.

Two 7" singles came out from this album, "Break On Through (to The Other Side)" (released in January 1967) and "Light My Fire" (edited and released in April 1967), this track became their most popular song, which the listener would immediately identify the band with its typical organ-based sound.

There are two covers on the album, "Alabama Song (Whisky Bar)" was originally composed by Bertolt Brecht and Kurt Weill in 1927, for the opera called "The Rise And Fall Of The City Of Mahagonny", although The Doors made some changes in the structure of the song and the lyrics. The other cover is a Chicago Blues song called "Back Door Man", written by Willie Dixon and performed by Howlin' Wolf, it was released in 1961 as a 7" single. The Doors was influenced by American Folk Music/Folk Rock, Jazz/Free Jazz, Soul Music, Blues/R&B, Rock 'n' Roll, Garage Rock, the British Pop/Rock and the emerging Psychedelic Folk/Pop scene of California. The only West Coast musical references prior to the sound of The Doors were the first albums by The Seeds and by Love.

They also added to their concepts certain topics taken from writers such as Friedrich Nietzsche, Antonin Artaud and Aldous Huxley (the name of the band was based on his book titled "The Doors Of Perception"), also from several Beatnik writers. Influences from Greek mythology, Existentialism, psychology (Sigmund Freud), philosophy, and some 'spiritual' texts from India.

This album delivered a new type and a visionary style of psychedelic Rock/Pop music back in 1966-67. The music and sound of this album

precedes the band's future releases, it stands as the band's highest peak in their discography.

This album was a major influence on several musicians/bands in the US, UK and Germany, such as The Stooges, The Soft Machine, CAN, Faust, among many others. Its highly inspirational, fresh, 'classic', and unique Rock/Pop melodies and notes, based on the sound of the organ, became a staple for the psychedelic music soundscapes throughout the 1970s (especially for the Prog Rock scene), and for some bands within the New Wave/Post Punk underground scene of the late 1970s and early 1980s.

Besides the two tracks released as 7" single, other highlights were, "Soul Kitchen", "The Crystal Ship", "I Looked At You", "End Of The Night", "Take It As It Comes", and finally the dark, 'freaky', and lengthy track called "The End".

Jim Morrison died in 1971. Ray Manzarek died in 2013.

Personnel:

- . Jim Morrison (vocals)
- . Ray Manzarek (Vox Continental organ; piano on tracks no. 3, 7, 9; keyboard bass; marxophone on track no. 5; backing vocals on track no. 5)
- . Robby Krieger (guitar; bass on track no. 2, 7; backing vocals on track no. 5)
- . John Densmore (drums, percussion; backing vocals on track no. 5)

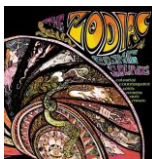
Guest musician:

Larry Knechtel - from 'The Wrecking Crew' - (bass on tracks no. 4, 6, 8, 10)

Track list/times:

1. Break On Through (To The Other Side) (2:29)
2. Soul Kitchen (3:34)
3. The Crystal Ship (2:34)
4. Twentieth Century Fox (2:33)
5. Alabama Song (Whisky Bar) (3:20)
6. Light My Fire (7:08)
7. Back Door Man (3:34)
8. I Looked At You (2:22)
9. End Of The Night (2:52)
10. Take It As It Comes (2:17)
11. The End (11:41)

008. The Zodiac - Cosmic Sounds (1967)



This is the only album delivered by this music project known as "The Zodiac - Cosmic Sounds". It's one of the first Psychedelic Rock concept albums in the history of contemporary Pop music.

The idea was conceived, planned and supervised by Jac Holzman (director and head of Elektra Records). It was recorded during spring 1967 at a studio in Los Angeles, California (USA), it was produced by Alex Hassilev (ex-The Limelites) and engineered by Jim Lockert. The music was composed, arranged and conducted by Mort Garson, the words/lyrics were written by Jacques Wilson. Several well-known West Coast studio/session musicians and experimentalists were hired to perform on this album: Bud Shank (previously played with Stan Kenton, Chet Baker, Ravi Shankar, Sergio Mendes, The Mamas And The Papas, among many others), Hal Blaine (was a member of the 'The Wrecking Crew' studio musicians in Los Angeles, he previously played with Nancy Sinatra, Elvis Presley, Jan And Dean, The Beach Boys, The Byrds, among others), Carol Kaye (also a member of the 'The Wrecking Crew', she previously played for Sam Cooke, The Beach Boys and several TV music themes), Mike Melvoin (who previously played for Peggy Lee, Frank Sinatra and The Beach Boys), Emil Richards (who previously performed with several well known Jazz, Soul and Pop musicians), Paul Beaver (who previously collaborated with The Monkees and The Byrds) would be in charge of the electronic sounds, and Cyrus Faryar (ex-Modern Folk Quartet) would be the storyteller/narrator sharing his deep and enigmatic voice.

The album was released in the US, Canada and UK by Elektra Records in May 1967.

This album delivers a mixture of the classic sound from the early 1960s (Instrumental Rock, Surf Rock, Folk Rock, Garage Rock and British Pop), in the vein of Love and The Doors, a West Coast style mixed with some of the most bizarre notes, tones, melodies, frequencies, electronic soundscapes and music from the Far East, Middle East and India. This musical formula made the album sound like something ancient, timeless, and futuristic at the same time. Way ahead of its time!!!

Each zodiac sign was perfectly musicalized and perfectly described, with certain Eastern psychological and metaphorical wisdom, perfectly balanced from the beginning to the end. This album is magical...

Some highlights: "Taurus", "Gemini", "Cancer", "Virgo", "Libra", "Capricorn", "Aquarius" and "Pisces".

It anticipated the mystic psychedelia of Pink Floyd on "The Piper At The Gates Of Dawn" (1967), and became a major influence for many styles and bands/musicians within the Avant-Garde Rock scene of the late 1960s and early 1970s. It also foreshadowed several soundscapes of the Cosmic Rock/Cosmic Music of Germany (check out Amon Düül II and Popol Vuh). Some of the British Art Rock/Progressive Rock bands were also highly inspired by this album.

We would find a recommendation on the back sleeve of the LP, it reads: "MUST BE PLAYED IN THE DARK".

Mort Garson died in 2008.

Personnel:

- . Cyrus Faryar (spoken word)
- . Paul Beaver (Moog and other electronic instruments)
- . Emil Richards (exotic percussion)
- . Bud Shank (bass flute)
- . Hal Blaine (drums)
- . Carol Kaye (bass)
- . Mike Melvoin (keyboards)

Track list/times:

1. Aries - The Fire-Fighter (3:17)
2. Taurus - The Voluptuary (3:38)
3. Gemini - The Cool Eye (2:50)
4. Cancer - The Moon Child (3:27)
5. Leo - The Lord of Lights (2:30)
6. Virgo - The Perpetual Perfectionist (3:05)
7. Libra - The Flower Child (3:28)
8. Scorpio - The Passionate Hero (2:51)
9. Sagittarius - The Versatile Daredevil (2:06)
10. Capricorn - The Uncapricious Climber (3:30)
11. Aquarius - The Lover of Life (3:45)
12. Pisces - The Peace Piper (3:19)

009. Captain Beefheart & His Magic Band/Mirror Man (1967/1971)



Officially this is their fifth album, but the tracks belong to the recording sessions during October-November 1967 at TTG Studios in Hollywood, California (USA), and were produced by Bob Krasnow (who co-produced the band's first album). For these recordings the band introduced a new member, Jeffrey Cotton, who replaced Ry Cooder.

The four tracks on this album were part of the recording sessions for their supposed second album, which was going to be a double album called "It Comes To You In A Plain Brown Wrapper", but due to issues with the record label (Buddah Records), and to certain commercial restraints, the production and release of that album was cancelled. The band would later record and release their official second album, "Strictly Personal" (1968), with Blue Thumb records, re-making/re-recording some of the tracks from these sessions.

This album was released in April 1971 by Buddah Records, who were in possession of the abandoned recording sessions and released them in order to fulfill the pending contract that the band had with them, but it was released already when the original line-up that performed on those recording sessions didn't exist, the band went through several line-up changes before 1971. In 1999 Buddah records (that later corrected their misspelled name to Buddha records) released a CD called "The Mirror Man Sessions", which included these four songs plus five tracks/takes from that same recording session.

Two of the songs on this album, "Kandy Korn" and "Mirror Man", were later re-recorded and re-made for their official second album, the second of these two tracks was retitled "Son Of Mirror Man - Mere Man".

The four songs on this album were the evolution of the sound delivered on their first album, "Safe As Milk" (1967), and it's the highest peak within the band's discography according to some connoisseurs and music collectors/musicologists.

The tracks on this album reflect the true avant-garde level and their radical Free Jazz+Delta Blues output. These four tracks sound like nothing ever heard before, it was the evolution of Blues taken to a new and higher sonic dimension. There's nothing like this before or after on the band's discography. And it became an essential and huge influence for the band's future albums.

The first track on this album was inspired on Robert Johnson's "Terraplane Blues", a Blues song from 1937.

The music on this album was a cornerstone within the contemporary underground Rock/Pop Music scene of the late 1960s and early 1970s. It's a timeless musical voyage, where the essence of Blues reached a trance-like level, an improvised psychedelic level.

As a reference, and perhaps with certain inspiration thanks to their live performances at the time, the songs on "Mirror Man" sound like, and at the same time preceded, the early recordings and the first album of the German Free Rock band called CAN. It also preceded the sound of other German Free Rock artists during the late 1960s and early 1970s.

The unique and unconventional musical structures of this band, plus their weird and bizarre 'freak-Blues', inspired several bands and artists like Roxy Music, and bands within the radical Industrial Music underground scene of the UK during the late 1970s and early 1980s. Influential for the 'anti-Rock' and No Wave scene of New York and several other Post Punk bands from the US and UK. There is also a part on the track "Kandy Korn" that reminds me of My Bloody Valentine's dream-like soundscapes, but 20 years earlier. I recall an interview with Kevin Shields (main head of My Bloody Valentine) where he stated that one of his major influences came from this band. This band was also influential for the Post Rock scene of the early/mid 1990s.

The band would continue to release seminal albums during the late 1960s and early 1970s.

Alex St. Clair died in 2006. Don Van Vliet died in 2010.

Personnel:

- . Captain Beefheart - aka Don Van Vliet - (vocals, harmonica, shehnai)
- . Alex St. Clair Snouffer (guitar)
- . Jeff Cotton (guitar)
- . Jerry Handley (bass)
- . John French (drums)

Track list/times:

1. Tarotplane (19:09)
2. Kandy Korn (8:06)
3. 25th Century Quaker (9:51)
4. Mirror Man (15:51)

010. Love/Forever Changes (1967)



This is the band's third album. It was recorded between June and September 1967 at Sunset Sound Recorders in Hollywood, California (USA). It was produced by Arthur Lee and Bruce Botnick (who was the engineer on the previous album).

It was released in the US, Canada, UK, France by Elektra records in November 1967.

After their visionary and highly influential masterpiece released in 1966, "Da Capo", no doubt it was going to be a huge challenge for the band to reach and surpass that level. The founder of Elektra records, Jac Holzman, gave Lee certain suggestions, which Lee definitely took. It was like if Lee and the band accepted that their Garage-Free Rock and seminal proto-Punk Rock style of their previous album wasn't going to be the way for the next album. They had to really improve and enhance the work accomplished on "Da Capo". Although, this new album suddenly became Lee's child, his major life-ambition personal project, a soundscape for the immortality of Love and its legacy within music history. Lee had a vision, that at the beginning the rest of the band didn't quite understand. Lee wanted sophisticated and elaborated songs, and a production under his guidance, assisted by Botnick. Issues and disagreements between band members, and issues with who will be in charge at the studio and the mixing console arose. During the first weeks the lack of motivation and lack of creativity enfolded the band. Botnick had an idea, he hired some well-known session musicians in order to record what Lee wanted and had on his mind. Two tracks were recorded in a three-hour session, "Andmoreagain" and "The Daily Planet". Besides, Botnick thought this would motivate the rest of the band. And he was right, once the rest of the band realized what was going on, and heard the recordings with other musicians, their attitude changed and the working process as a united band finally began. MacLean wrote and composed two amazing songs himself, "Alone Again Or" and "Old Man", and Lee had no doubt it was in the same vein of what he had in mind. Lee also had another visionary idea for these new songs, he needed a classical musical arranger, because he wanted to add some symphonic orchestration/chamber-like music to these songs that would embellish the sound delivered on this new album. He spent three weeks with David Angel in order to reach perfection. And he did it, he achieved!!

Following the advice given by Holzman, the well-known 'advance backwards' quote, the band began to explore and experiment with a Folk Music-based style in a more 'intellectual', 'serious' and classical way, and adding it to their unique baroque Pop/Rock, inspired and based on certain key tracks from their previous albums. That was the way...

"Forever Changes" was a new direction, compared with "Da Capo", and it was a huge and major step forward, the musical evolution of Love.

This album is one of the most important musical documents in the history of contemporary Rock/Pop Music. The vast legacy and influence of this album is unmeasurable!

This new Free-Pop/Avant-Pop style shocked everybody in music. Although, many listeners and/or critics weren't capable of understanding it back in 1967. It took some time to fully understand this true and real work-of-art and musical cornerstone.

Rock/Pop Music was able to make several steps forward thanks to the influence of this album. It became a breaking point; many bands/artists/musicians were inspired by this album. Many different bands and artists were influenced by this album, within the different genres, levels and music styles, from the extreme and radical underground Pop artists, to the well-known commercial/billboard-oriented artists. Every time you listen to "Forever Changes" you'll be able to perceive its legacy on artists/bands like, Sly & The Family Stone, T. Rex, David Bowie, CAN, Roxy Music, Brian Eno, Television... In dozens of bands within the 'classic' Indie-New Wave/Post Punk scene of the US and UK like, The Damned, Public Image Ltd., The Stranglers, The Teardrop Explodes, Echo And The Bunnymen, Felt, R.E.M., Aztec Camera, The Smiths, The Chameleons, Lloyd Cole And The Commotions, The Stone Roses, also within the US Paisley Underground scene and within the Alternative/Indie Pop/Modern Rock scene, etc., etc., etc., etc.

Some of the most remarkable songs were, "Alone Again Or", "A House Is Not A Motel", "Andmoreagain", "Old Man", "The Red Telephone", "Live And Let Live", "Bummer In The Summer", "You Set The Scene".

This was really the band's last album. MacLean and the rest of the members left the band soon after. Lee then recruited new musicians and continued to release albums under the moniker of Love until 1974. He also released one solo album in 1972.

Ken Forssi and Bryan MacLean died in 1998. Arthur Lee died in 2006.

Personnel:

- . Arthur Lee (lead vocals, guitar)
- . Bryan MacLean (rhythm guitar; background vocals; lead vocals on track no. 5; co-lead vocals on track no. 1)
- . Johnny Echols (lead guitar)
- . Ken Forssi (bass)
- . Michael Stuart (drums, percussion)

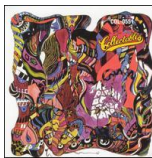
Additional musicians:

- . Carol Kaye (bass on tracks no. 3, 4)
- . Don Randi (piano on tracks no. 3, 4)
- . Billy Strange (guitar on tracks no. 3, 4)
- . Hal Blaine (drums on tracks no. 3, 4)
- . David Angel (arranger, orchestrations)
- . Robert Barene (violin)
- . Arnold Belnick (violin)
- . James Getzoff (violin)
- . Marshall Sosson (violin)
- . Darrel Terwilliger (violin)
- . Norman Botnick (viola)
- . Jesse Ehrlich (cello)
- . Chuck Berghofer (string bass)
- . Bud Brisbois (trumpet)
- . Roy Caton (trumpet)
- . Ollie Mitchell (trumpet)
- . Richard Leith (trombone)

Track list/times:

1. Alone Again Or (3:15)
2. A House Is Not A Motel (3:25)
3. Andmoreagain (3:15)
4. The Daily Planet (3:25)
5. Old Man (2:57)
6. The Red Telephone (4:45)
7. Maybe The People Would Be The Times Or Between Clark And Hilldale (3:30)
8. Live And Let Live (5:24)
9. The Good Humor Man He Sees Everything Like This (3:00)
10. Bummer In The Summer (2:20)
11. You Set The Scene (6:49)

011. The Red Crayola/The Parable Of Arable Land (1967)



This is their first album. It was recorded in March 1967 at Walt Andrus Studios in Houston, Texas (USA). It was produced by Lelan Rogers (who previously worked with the 13th Floor Elevators) and engineered by Walt Andrus.

This album was released only in the US by International Artists records in June 1967. It was also the same record label (owned by Lelan Rogers) that released the albums of 13th Floor Elevators. It was reissued in the UK in 1978 by Radar Records.

This album was originally credited to The Red Crayola With The Familiar Ugly.

The music on this album is like a formula of sounds, concepts, and Free Rock in the vein of The Mothers Of Invention, The Fugs, The Godz, The Velvet Underground, Love, The Seeds, 13th Floor Elevators, Pink Floyd, Hapshash And The Coloured Coat and The Deviants.

This is an extreme and radical seminal album that came out of the Psychedelic underground scene.

The music on this album is way ahead of its time. It is timeless, visionary, mindbending, edgy, and it's the supreme masterpiece of this band. It was a tremendous shock back in 1967. No one would've ever imagined or conceived anything like this in that year. It's like a post-"Freak Out!" (by The Mothers Of Invention).

This album consists of six 'real' songs/tracks that are intertwined with these improvisations called 'Free Form Freak-Out', that happened to be sounds and noises recorded on one single extended session with several friends of the band members, this group of people were baptized as The Familiar Ugly, who were around 50 people together inside the studio, expressing themselves by performing any type of 'music' and abstract noises at the same time, with certain guidance/direction by Thompson and Rogers.

The main or 'real' songs are also something out of this world, they sound like a futuristic underground Pop/New Wave with stunning grooves that seem to come out of nowhere. Like some sort of majestic improvisations that end up delivering thee almighty proto-Punk/New Wave/Post Punk tracks of all times.

The first song fades in with such groove, a track called "Hurricane Fighter Plane", which is about a 'trip' with a DMT cigarette that you can carry on

your pocket and it will take you high above... After the second 'freak-out' noise-track, "Transparent Radiation" abruptly and unexpectedly makes its way through, as more psychedelic as a song can get, with Erikson's touching, haunting, and mesmerizing harmonica all the way... "War Sucks" is yet another proto-Post Punk track in which Thompson sings and wails reminding me of Ian McCulloch (Echo And The Bunnymen) during his early period on the Bunnymen's first albums. "Pink Stainless Tail" is pre-CAN/pre-Faust and more... Once again with that proto-New Wave and Post Punk-oriented bass grooves. The track "Parable Of Arable Land" is the one that anticipated everything within the avant-garde/experimental and pre-Industrial Music scenes. Finally, a deep, thoughtful/soulful and 'spiritual' ballad to close this album, "Former Reflections Enduring Doubt".

This album became a major influence for many future bands and genres, it anticipated albums such as "Psychedelic Underground" (1969) by Amon Düül, "Phallus Dei" (1969) by Amon Düül II, "Electronic Meditation" (1970) by Tangerine Dream, Faust's first album in 1971, among others. It also became influential for the development of the Industrial Music scene, the No Wave, Post Punk, and New Wave scenes of the late 1970s and early 1980s. As a reference we can mention bands like, Pere Ubu, Wire, Cabaret Voltaire, The Fall, Mass, among others. It was also a major influence for the Neo Psychedelia and Shoegazing scene of the mid/late 1980s and early 90s, bands like Spacemen 3, Loop, His Name Is Alive, Pale Saints, among others. Also influential for the Post Rock scene and Bliss Pop/Isolationism scenes, bands like Flying Saucer Attack, Gastr Del Sol, among many, many others. "The Parable Of Arable Land" truly belongs to another musical sphere, to a higher sonic dimension. 50 years later it still sounds like if it comes from the future...

After this album, they would record another experimental musical document which ended being rejected by the record label at the time, it was released decades later by another record label (in 1995), that album was called "Coconut Hotel".

Barthelme would then leave the band, being replaced by Tommy Smith for the recordings of their second official album, another experimental Film Music-like masterpiece called "God Bless The Red Krayola And All Who Sail With It" (1968), which had nothing to do with the sound delivered on their first album, and it also marked the end of the first period of the band. The original name of the band was The Red Crayola, with a 'C' in the word 'Crayola', but the US company of crayons protested and the band was forced to change their name with the letter 'K' for the second album to avoid legal issues.

Thompson would release a solo album in a more Folk Rock vein, "Corky's Debt To His Father" (1970). He would also collaborate and produce several Post Punk bands during the late 1970s, at the same time releasing some albums under the name of Red Krayola.

Personnel:

- . Mayo Thompson (guitar, vocals)
- . Steve Cunningham (bass)
- . Rick Barthelme (drums)

Guests:

- . Roky Erickson - 13th Floor Elevators - (organ on track no. 2, harmonica on track no. 4)
- . The Familiar Ugly (approximately 50 people, friends of the band, that were invited to perform different type of noises and sounds, using several tools, instruments, guitars, drums, percussion, flutes, devices, artifacts, and including a motorcycle. All this recording session would later end up being edited/mixed and called 'Free Form Freak-Out')

Track list/times:

1. Free Form Freak-Out (1:29)
2. Hurricane Fighter Plane (3:32)
3. Free Form Freak-Out (2:23)
4. Transparent Radiation (2:32)
5. Free Form Freak-Out (4:19)
6. War Sucks (3:53)
7. Free Form Freak-Out (1:52)
8. Free Form Freak-Out (3:13)
9. Pink Stainless Tail (3:02)
10. Free Form Freak-Out (3:01)
11. Parable Of Arable Land (4:11)
12. Free Form Freak-Out (4:58)
13. Former Reflections Enduring Doubt (2:29)

012. 13th Floor Elevators/Easter Everywhere (1967)



This is their second album. It was recorded in September 1967 at Walt Andrus Studios in Houston, Texas (USA). It was produced by Lelan Rogers (who previously produced the band's first album, and also produced The Red Crayola's first album).

It was released only in the US by International Artists records in late October 1967 (stereo version) and in early November 1967 (mono version). In the UK it was reissued by Radar Records in 1979.

Two members of the band, John I. Walton (drums) and Ronnie Leatherman (bass), left during the recording sessions. They only played on the first two songs recorded for this album (tracks no. 3 and 8). The main reason why they left was due to certain disagreements with Hall, about the constant concepts and ideas concerning psychedelic substances (LSD). They were replaced by Dan Galindo (bass) and Danny Thomas (drums).

This album was the step forward and the evolution of the band's sound, it is considered their second masterpiece and the highest peak within their short discography.

It was a very influential album for many future underground/avant-garde Free Rock bands/artists. It delivered a new unique sound and fusion of Free-Folk Rock and Psychedelia, way ahead of its time. It also kind of preceded the German Cosmic Folk/Rock album "Paradieswärts Duul" (1971) delivered by Amon Düül. It became a huge influence on certain New Wave/Post Punk bands during the late 1970s and the 1980s, also for the so called Paisley Underground from the US, for the Alternative/Indie Pop/Rock in general, and for the Neo Psychedelic, Shoegazing and Bliss Pop scenes of the US and UK during the 1980s and 1990s.

This album features a 'trippy' cover version of Bob Dylan's "It's All Over Now, Baby Blue", released on the album "Bringing It All Back Home" (1965). There was a rumor that Dylan once stated that this cover version was his favorite one. The last track on this album delivered a sound highly influenced on the mid 1960s Soul Music/Pop, especially by artists from the Motown record label.

The entire album is full of remarkable and visionary songs, the main highlights can easily be "Slip Inside This House", "She Lives (In A Time Of Her Own)", "Nobody To Love" (sung by Sutherland, and delivers a sound in a Red Crayola vein), "Baby Blue", "Earthquake", "Levitation", the reflectives

"Dust" and "I Had To Tell You" (the latter was co-written by Hall's wife, Clementine), and to end this psychedelic sonic circle, the thoughtful "Postures (Leave Your Body Behind)".

The band would release a third album called "Live" (1968), a sort of compilation, basically produced with out-takes and previously released tracks from the previous albums sessions, but mixed/overdubbed with fake applause and cheers. They would then go through line-up changes and release their last album, "Bull Of The Woods" (1969).

Stacy Sutherland died in 1978, he was 32 years old.

Personnel:

- . Roky Erickson (vocals, rhythm guitar, harmonica)
- . Tommy Hall (electric jug, backing vocals, concepts)
- . Stacy Sutherland (guitar; lead vocals on track no. 4)
- . Dan Galindo (bass)
- . Danny Thomas (drums, backing vocals)

- . Ronnie Leatherman (bass on tracks no. 3, 8)
- . John Ike Walton (drums on tracks no. 3, 8)

Guest:

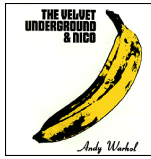
- . Clementine Hall (backing vocals on track no. 9)

Track list/times:

1. Slip Inside This House (7:55)
2. Slide Machine (3:38)
3. She Lives (In A Time Of Her Own) (2:53)
4. Nobody To Love (2:50)
5. Baby Blue (5:05)

6. Earthquake (4:43)
7. Dust (3:55)
8. Levitation (2:37)
9. I Had To Tell You (2:23)
10. Postures (Leave Your Body Behind) (6:20)

013. The Velvet Underground & Nico/The Velvet Underground & Nico (1967)



This is the debut album of the band called The Velvet Underground, with the temporary collaboration/participation of the German actress, model and singer Christa 'Nico' Paffgen, thanks to the suggestion of the manager of the band, the Pop artist Andy Warhol. She sang on three tracks (on "Femme Fatale", "All Tomorrow's Parties", "I'll Be Your Mirror"), and backing vocals on one track ("Sunday Morning"). Lou Reed didn't totally agree with somebody singing his songs, but finally decided to let Nico sing only three of his songs.

The recordings for this album began in April 1966 at Scepter Studios in Manhattan, New York (USA), three of those songs (tracks no. 2, 4, 7) were later re-recorded in May 1966 at T.T.G. Studios in Hollywood, California (USA). Finally, in November 1966, the band went to record one last song (track no. 1) at Mayfair Recording Studios in Manhattan, New York (USA). The album was conceptually/aesthetically produced by Andy Warhol, although the real musical producer was Tom Wilson (who previously worked and produced/co-produced albums by Sun Ra & His Arkestra, Bob Dylan, The Mothers Of Invention, The Animals, among a few others). John Cale also had to do a lot with the arrangements and production of these songs, especially by manipulating distortions, feedbacks and other noises/effects.

The album was supposed to be released in late 1966, there were several pressings of a test copy/edition of late 1966 that only included 10 tracks with a different mix, but then it was remixed and officially released in the US, Canada, UK and Germany by Verve Records in March 1967.

The musical formula/influences for this album were, post-Rock 'n' Roll/Rhythm & Blues, post-Folk Rock (Bob Dylan), post-Garage Rock (The Fugs, The Godz), post-Free Jazz, post-Love/The Mothers Of Invention, and the experimental-underground/Avant-Garde Music of New York (John Cage, Fluxus, La Monte Young). The concepts/lyrics were influenced by the Beat literature (Allen Ginsberg), William. S. Burroughs, topics about certain experiences with drugs, prostitution, transsexuals/deviated sex, masochism, about certain characters that hanged around Warhol (like Edie Sedgwick), Nico, and other 'strange' people.

This album is highly considered to be one of the most influential albums of all times during the beginning of a new era in Rock Music. It's considered a supreme influence on almost all the future genres and bands within the

underground/avant-garde musical chain since 1967 till the 1990s. Each and every single track on this album paved the way, spawned, and inspired several hundreds of future key musicians/bands/artists like, Silver Apples, The United States Of America, The Stooges, CAN, Amon Düül, Faust, Kraftwerk, David Bowie, Roxy Music, Brian Eno, Talking Heads, Pere Ubu, Cabaret Voltaire, Throbbing Gristle, Wire, Siouxsie And The Banshees, Joy Division, The Fall, the No Wave scene, The Birthday Party, Sonic Youth, The Sisters Of Mercy, Felt, The Jesus And Mary Chain, Spacemen 3, Loop, My Bloody Valentine, Slowdive, Flying Saucer Attack, among many, many others. Like Brian Eno once stated, each person that bought or listened to this LP ended up starting his own band.

This timeless masterpiece offered a whole new and vast horizon within contemporary Pop/Rock music, it changed the history of music forever... There was nothing like this before...

Whether you enjoy the sweet, soft tracks/neo-ballads of "Sunday Morning", "Femme Fatale", "I'll Be Your Mirror", or the proto-Punk/Post Punk/New Wave of "I'm Waiting For The Man", "Run Run Run", "There She Goes Again", or the experimental deep-tones/proto-Dark Pop of "All Tomorrow's Parties", or the extreme and radical/avant-garde sound, pre-Goth Rock/Industrial Music, of "Venus In Furs", "Heroin", "The Black Angel's Death Song" and "European Son", this album will offer you a new perspective of Rock Music, and these songs will remain in the depths of your memory/brain or subconscious for the rest of your life.

This album also paved the way for the band's further step and evolution, without Nico or Warhol, and the band would release their second highest peak within their discography, the album "White Light/White Heat" in 1968. Andy Warhol died in 1987, after a surgery. Nico died in 1988 after an accident.

Personnel:

. Lou Reed (vocals; backing vocals on track no. 3; lead guitar on tracks no. 1-5, 7-11; ostrich guitar on tracks no. 4, 6)
. John Cale (electric viola on tracks no. 1, 4, 6, 7, 10; piano on tracks no. 1, 2, 3, 6); bass on tracks no. 2, 3, 5, 8-11; backing vocals on track no. 8; celesta on track no. 1); hissing on track no. 10; sound effects on track no. 11)
. Sterling Morrison (rhythm guitar on tracks no. 2, 5, 7, 8, 9; lead guitar on tracks no. 3, 10, 11; bass on tracks no. 1, 4, 6; backing vocals on tracks no. 3, 5, 8)
. Maureen Tucker (percussion on tracks no. 1, 3, 7-8, 10-11; drums on tracks no. 2, 5; snare drum on track no. 3); tambourine on tracks no. 2, 3, 4, 6, 9; bass drum on tracks no. 4, 6)

Guest:

. Nico - aka Christa Paffgen - (vocals on tracks no. 3, 6, 9; backing vocals on track no. 1)

Track list/times:

1. Sunday Morning (2:53)
2. I'm Waiting For The Man (4:37)
3. Femme Fatale (2:35)
4. Venus In Furs (5:07)
5. Run Run Run (4:18)
6. All Tomorrow's Parties (5:55)
7. Heroin (7:05)
8. There She Goes Again (2:30)
9. I'll Be Your Mirror (2:01)
10. The Black Angel's Death Song (3:10)
11. European Son (7:40)

014. The Jimi Hendrix Experience/Are You Experience (1967)



This is the debut album delivered by the second most important 'power trio' within contemporary Rock Music. The album was recorded in sixteen different sessions during December 1966 and April 1967 at three different studios, De Lane Lea studios, CBS studios and Olympic Studios, in London (England). It was produced by Chas Chandler (ex The Animals), who was also Hendrix's manager, it was engineered by Dave Siddle (tracks no. 2, 4-6, 8, 10), Eddie Kramer (tracks no. 3, 7, 11, additional engineering on tracks no. 5, 8, 9) and by Mike Ross (tracks no. 1, 3, 9).

The album was released in the UK by Track Record in May 1967. It was released by Polydor records in Europe and other countries around the world, in France it was released by Barclay records. In the US it was released by Reprise Records in August 1967, but with a different track list, a different sequence, and a different front cover/artwork.

This album was released after the band's first three 7" singles, "Hey Joe"/"Stone Free" (released in the UK in December 1966), "Purple Haze"/"51st Anniversary" (released in the UK in March 1967) and "The Wind Cries Mary"/"Highway Chile" (released a week before the album, in early May 1967). The 1993 CD reissue included all these three singles as bonus tracks, plus the UK version of the album sequence. Some CD editions included the US version and the singles as bonus tracks.

This album represents the evolution of Blues into the Psychedelic Rock/Acid Rock. This masterpiece stands as one of the most highly influential albums of all times, nothing like this was ever heard before. The fusion of Blues, Free Jazz, and a post-Cream style would inspire and influence a myriad of future musicians/bands and entire musical genres throughout the late 1960s, the entire 1970s and beyond. Bands, artists/musicians like, Blue Cheer, MC5, The Stooges, Funkadelic, Pink Floyd, Deep Purple, Led Zeppelin, Black Sabbath, Santana, Tangerine Dream, Ash Ra Tempel, Guru Guru, Hawkwind, among many, many others, all of them stated that Jimi Hendrix and his band was a major and shocking life-changing influence!!!!

Each and every track on this album, and even the singles before the album, were a blueprint, a breaking point, a cornerstone, in contemporary Rock Music.

The track called "Third Stone From The Sun" was the one that paved the way for many future experimental and visionary bands within the Free Rock, Cosmic Rock/Kraut Rock and pre-Industrial Rock/Industrial Music. What Hendrix did with the electric guitar, the way he played and dominated the instrument is simply astonishing, like out of this world. The evolution would continue with the trio's second and third album.

Personnel:

- . Jimi Hendrix (guitars, vocals)
- . Noel Redding (bass; backing vocals on tracks no. 1, 8)
- . Mitch Mitchell (drums; backing vocals on track no. 6)

Guest:

- . Chas Chandler (voice on track no. 9)

Track list/times:

1. Foxy Lady (3:19)
2. Manic Depression (3:42)
3. Red House (3:42)
4. Can You See Me (2:33)
5. Love Or Confusion (3:11)
6. I Don't Live Today (3:55)

7. May This Be Love (3:11)
8. Fire (2:43)
9. Third Stone From The Sun (6:44)
10. Remember (2:48)
11. Are You Experienced (4:14)

015. Pink Floyd/ "Interstellar Overdrive"/"Nick's Boogie" (1967/1990/1995)



These two instrumental tracks were recorded live the 11th of January 1967 at Sound Techniques studios in London (England). It was a request made by Peter Whitehead for his film/documentary about the current lifestyle in modern London and the emerging Psychedelic scene.

The engineers were John Wood and Joe Boyd (who was also credited as the producer).

An edited version and some excerpts of the first track were included on the original various artists soundtrack of the film called "Tonite Lets All Make Love In London", it was released in 1968 by Instant records. It wasn't until 1990, with the reissue of that soundtrack on CD and LP format, that both of the tracks were included with their original time-length, this reissue was released by See For Miles Records Ltd. Five years later, in 1995, an EP titled "London 66-67" was released by See For Miles Ltd. on CD format and also on VHS (later DVD) format. The video of "London 66-67" contains excerpts of the film "Tonite Lets All Make Love In London" mixed with the Pink Floyd footage during the recording session at the studio.

There is an early demo-version of "Interstellar Overdrive" recorded live in a studio in October 1966, at Thompson Private Recording Company in London, but it's a different version, and it was also used as a soundtrack for a documentary/short film directed by Anthony Stern in 1968 about the city of San Francisco.

These two tracks captured the real essence of the band before their first album, and we can also witness and listen to the roots of the so called Space Rock. These two tracks represent how visionary this band sounded during the early period of their career, foreshadowing the band's future albums during their avant-garde period (1967-69). It also preceded the sound of the future Space Rock/'Cosmic Blues' band called Hawkwind, and the sound of the German Cosmic Rock pioneered by Amon Düül II and by Tangerine Dream's first two albums.

The entire essence of the Psychedelic Music/Free Rock scene are on these two tracks.

Personnel:

- . Roger 'Syd' Barrett (guitar)
- . Roger Waters (bass)
- . Rick Wright (organ/Farfisa)
- . Nick Mason (drums)

Track list/times:

1. Interstellar Overdrive (Full Length Version) (16:46)
2. Nick's Boogie (11:50)

016. Pink Floyd/The Piper At The Gates Of Dawn (1967)



This is their debut album. It was recorded during February-May 1967 at Abbey Road Studios (a.k.a. EMI Studios) in London (England). It was produced by Norman Smith (who previously worked as the sound engineer of The Beatles), it was engineered by Peter Bown.

The album was released in the UK by Columbia Records (later known as EMI Records) in early August 1967 (mono version) and in September 1967 (stereo version). It was released in the US by Tower records (a subsidiary of Capitol Records) in October 1967, with a different track list and running order, which ruined the original concept of the album. Later editions were released with the original UK track list and order.

This album was released after their first two 7" singles, "Arnold Layne"/"Candy And The Currant Bun" (released by Columbia/EMI in March 1967) and "See Emily Play"/"Scarecrow" (released by Columbia/EMI in June 1967).

"The Piper At The Gates Of Dawn" is considered the first true Psychedelic Rock album in the history of contemporary Rock/Pop music in Great Britain.

This album blew the minds of an entire generation of listeners and future musicians/producers. Here's where it all began for the Free Rock/Psychedelic Rock of the UK and Europe.

Thanks to this album there is a before and after, it's a breaking point in contemporary music. It delivered a new and vast dimension of sounds and music, it paved the way for the future albums of the band and for myriads of artists/musicians and future music styles since the late 1960s and the 1970s. Pink Floyd was essentially influenced by Blues/R&B, Instrumental Rock, Folk Rock (Bob Dylan) and the Garage Rock from the US, also by the British Pop scene of the early/mid 1960s (The Beatles, The Rolling Stones, The Troggs). A formula in the vein of The Misunderstood, The Seeds, Love, among a few others. They also incorporated certain mysticism and ancient Eastern knowledge on their concepts and music, in the vein of the legendary album "The Zodiac - Cosmic Sounds", which was released in the US only a few months earlier.

This album is full of visionary sonic wisdom...

Since the first second you'll be introduced to something that was never heard before in musical/production terms. Notes and tones, compositions

and improvisations that broke with the conventional patterns and structures within Rock Music and Pop Music in general.

Each and every single track of this album sounds like a whole new genre of futuristic music, a timeless and supreme masterpiece. A musical voyage into the depths of our minds.

Thanks to this band and this album Free Rock/Psychedelic Rock would evolve into the Cosmic Rock/Kosmische Musik or so called Space Rock during the early/mid 1970s. It was also a major influence for the Glam Rock, New Wave/Post Punk and Neo Psychedelia chain from the 1970s until the mid 1980s.

The title of this album was originally going to be "Projection", but only one month before its release Barrett changed it to "The Piper At The Gates Of Dawn", a title taken from chapter seven of the book called "The Wind In The Willows" (1908) by Kenneth Grahame, a book that was inspirational for Barrett. The Piper is Pan, according to the Greek mythology he is the god of nature, wilderness, mountains, rustic music, the shepherds, associated with spring and sexuality/reproduction. Barrett enjoyed playing that role among his friends and band mates, he was considered 'the piper'. Several other topics, subjects, concepts and ideologies are found within this album, the cosmos, the astral worlds, cats, longing, harmony, balance, the I-Ching (the track "Chapter 24" refers to this Chinese book of changes), Existentialism, psychology, mind expansion experiences with chemicals, the ride of life. All this was delivered with certain ironic, nostalgic, childlike feeling, like in a fairy tale/storyteller way that came out of Barrett's mind. The name of the band was also coined by Barrett after two early Blues men called Pink Anderson and Floyd Council.

Unfortunately, after the tour for this album and during the recording sessions for the band's second album (April 1968), Barrett was forced to leave the band due to certain mental/behavior issues (he was replaced by his friend David Gilmour). Why? What happened? Was it due to the abuse of certain drugs or to certain psychiatric issues? Who knows? He must've had his reasons, or maybe no reasons at all. After all, this man, this mind, this guide, with one single album ignited and triggered a whole new era of sound. Barrett changed the history of contemporary music forever, because this album was really Barrett's child, he was 'the Piper', and he opened 'the gates of dawn' for modern music and for several generations of musicians that would walk through those 'gates'.

The band would continue within an avant-garde stream during their next three albums (1968-69).

Personnel:

- . Roger 'Syd' Barrett (lead guitar, lead vocals)
- . Roger Waters (bass, vocals)
- . Richard Wright (Farfisa Combo Compact organ, piano, celesta, vocals)
- . Nick Mason (drums, percussion)

Guests:

- . Peter Jenner (vocals/voice on the intro of track no. 1)
- . Norman Smith (vocal and instrumental arrangements; drum roll on track no. 7)

Track list/times:

1. Astronomy Domine (4:12)
2. Lucifer Sam (3:07)
3. Matilda Mother (3:07)
4. Flaming (2:45)
5. Pow R. Toc H. (4:26)
6. Take Up Thy Stethoscope And Walk (3:06)
7. Interstellar Overdrive (9:41)
8. The Gnome (2:13)
9. Chapter 24 (3:41)
10. The Scarecrow (2:10)
11. Bike (3:22)

017. Hapshash And The Coloured Coat/ Featuring The Human Host And The Heavy Metal Kids (1967)



This is the first album delivered by this music project. It was recorded in less than five hours at Pye Studios in London (England) during August/September 1967 (exact date is unknown). It was produced by Guy Stevens (who previously worked with the band called Art).

It was released in the UK by Minit records (a subsidiary of Liberty records) in November 1967. It was released in the US/Canada by Imperial records.

This album was a key musical document in the development of the Psychedelic Music scene within the underground of England. It was a huge influential album for the future of Free Rock and for the birth of the German underground of the late 1960s, especially for the musical commune called Amon Düül.

A little bit of history... Nigel Waymouth and Michael English weren't musicians, they were graphic designers, idealists. Waymouth owned a psychedelic fashion boutique in London, called Granny Takes A Trip. Both of them were friends of Joe Boyd and John Hopkins, founders of the famous UFO club, where several emerging Psychedelic bands used to perform. Waymouth and English were in charged of the famous promo-posters for those events, they worked under the name of Hapshash And The Coloured Coat. The name Hapshash was taken and inspired by two words, from the Egyptian Queen/Pharaoh called Hatshepsut and the word Hashish (term used for compressed and dry resin made from cannabis). Guy Stevens met the two of them and asked them if they were interested in a conceptual music project he had in mind. Stevens also asked the four members of the band called Art (former The V.I.P.'s and future Spooky Tooth) to support and collaborate in the session. Not all of the members of Art were content to perform and participate, it was too 'crazy' for some of them, Grosvenor even left during the session. During that late-night session many people were also invited to participate and assist, one of them was Brian Jones (from The Rolling Stones). That night they performed for less than five hours, four hours and a half to be precise, and everything was improvised. Although, certain concepts were taken in mind. The first track was a propaganda against the imprisonment of John 'Hoppy' Hopkins for possession of cannabis. The Hindu concepts were mainly directed and inspired by Waymouth, he was born in India and was linked to several artistic myths and religious aspects of that culture.

This album is comparable to "The Parable Of Arable Land" by The Red Crayola (released in June 1967), perhaps Stevens was deeply influenced/inspired by it. The objective was to perform a radical and one-of-a-kind 'free form freak-out', surrounded by absolute musical freedom and performances, screams, poetry, trance-like rhythms, hypnotizing and abstract soundscapes, a true sonic debauchery.

The title of the album described the sessions and the people involved, The Human Host was Guy Stevens, and The Heavy Metal Kids were the four members of the band called Art.

In hindsight, this album is considered a musical gemstone, a true and essential highlight within the underground/Psychedelic movement of the UK in 1967. It paved the way for several other mindblowing albums and artists/musicians during the late 1960s and during the 1970s. Together with the first albums by Pink Floyd and The Deviants it became part of the foundations of the Acid Rock/Psychedelic Rock in England.

This would be the only peak of the band within their short discography. Stevens and English quit after the album. Waymouth continued with the name of the band and released a second album called "Western Flier" in 1969, with new musicians, and delivering a Folk Rock style.

Stevens was later involved with Procol Harum and produced several bands like, Free and Mott The Hoople. He died in 1981.

Michael English retired from the music scene, but continued as a designer and painter. He died in 2009.

Personnel:

- . Michael English (concepts, voices, instruments)
- . Nigel Waymouth (concepts, voices, instruments)
- . Guy Stevens (concepts, voices, instruments, production)

Guest musicians:

- . Mike Harrison - ex The V.I.P.'s/ex Art - (vocals)
- . Luther Grosvenor - ex The V.I.P.'s/ex Art - (guitars)
- . Greg Ridley - ex The V.I.P.'s/ex Art - (bass)
- . Mike Kellie - ex The V.I.P.'s/ex Art - (drums, percussion)

Track list/timing:

1. H-O-P-P-Why? (7:36)
2. A Mind Blown Is A Mind Shown (2:25)
3. The New Messiah Coming 1985 (7:09)
4. Aoum (3:26)

5. Empires Of The Sun (15:52)

018. The Deviants/Ptooff! (1967)



This is their first album. It was recorded during June-August 1967 at Sound Techniques studios in London (England), it was produced by Johnathon Weber.

This album was first released in the UK by an independent record label called Underground Impresarios in autumn 1967. It was later reissued by Decca Records in 1969. It was released in the US by Sire Records in early 1968.

This band was previously known as The Social Deviants, but after some line-up changes they shortened the name to The Deviants.

This album is in the vein of The Seeds, The Mothers Of Invention, The Fugs, Love, The Godz, The Velvet Underground, 13th Floor Elevators, The Red Crayola, The Misunderstood, Pink Floyd, The Jimi Hendrix Experience. "Ptooff!" was a concept album conceived and directed by another idealist and journalist called Mick Farren.

"Ptooff!" is one of the pillars of the Psychedelic Rock scene in the UK, together with the debut albums of Pink Floyd and Hapshash And The Coloured Coat.

This album was a reference for the future of the Psychedelic/Free Rock scene of the UK, also for the proto-Punk Rock scene of the US during the late 1960s, and for the German Free/Cosmic Rock bands of the late 1960s and early 1970s. It was also highly recommended by DJ John Peel.

The extreme and shocking sonic energy of "Ptooff!" would later be compared with the albums of MC5 and The Stooges.

Highlights: "I'm Coming Home", "Nothing Man", "Garbage" and "Deviation Street". "Child Of The Sky" and "Bun" were the reflective, 'spiritual' and 'mystical', acoustic-based pre-Cosmic Folk/Rock-oriented tracks, preceding some of Amon Düül/Amon Düül II soundscapes, preceding the deepness of Black Sabbath's tracks "Planet Caravan", "Solitude", and Hawkwind's "Children Of The Sun".

Composer and bass player Cord Rees left the band during the recording sessions for this album, he was replaced by Duncan Sanderson. After two more albums, "Disposable" (1968) and "The Deviants" (1969), three members of this band would form the proto-Punk/Hard Rock band called Pink Fairies in 1970, together with John 'Twink' Adler (ex-Tomorrow). Mick Farren died in 2013.

Personnel:

- . Mick Farren (vocals, piano)
- . Sid Bishop (guitar, sitar)
- . Cord Rees (bass, Spanish guitar, vocals)
- . Russell Hunter (drums, backing vocals)

Guests:

- . M.J. McDonnell (bass)
- . Jack H. Moore (tapes and recordings on track no. 5)
- . Duncan Sanderson (bass, arrangements, vocals and mumbling)
- . Stephen Sparks (vocals and mumbling)
- . Jennifer Ashworth (vocals and mumbling)

Track list/times:

1. Opening (0:10)
2. I'm Coming Home (6:01)
3. Child Of The Sky (4:34)
4. Charlie (3:58)
5. Nothing Man (4:23)
6. Garbage (5:38)
7. Bun (2:44)
8. Deviation Street (9:03)

019. Cream/Disraeli Gears (1967)



This is their second album. It was recorded in May 1967 at Atlantic Studios in New York (USA). It was produced by Felix Pappalardi (who previously worked with the Folk Rock band called The Youngbloods).

This album was released in the UK by Reaction records in November 1967. It was released in the US by ATCO Records and by Polydor Records in Canada and Europe.

"Disraeli Gears" is considered by many connoisseurs as the highest peak in Cream's discography, it was the step forward and the evolution of their previous album.

Once again, this album delivered the perfect combination of that old-school Blues/R&B, post-The Yardbirds, with the British Rock/Pop and Psychedelia.

This album was highly influential for the development of the Hard Rock/Hard Blues scene. For bands like, Deep Purple, Led Zeppelin, Black Sabbath, among many others. It was also influential for the roots of the German Krautrock/Cosmic Rock scene, especially for Guru Guru and Ash Ra Tempel. Influential for the Progressive Rock/Art Rock and Glam Rock during the late 1960s and the 1970s.

Bruce's friend, Pete Brown, contributed and wrote the lyrics on four tracks (no. 2, 4, 7, 10), while Pappalardi and his wife wrote/co-wrote two of them (tracks no. 1, 3).

There's one cover on this album (track no. 9), originally by Blind Joe Reynolds (released in 1929), which was arranged by Clapton. There's also a traditional song (track no. 11) that was arranged by the trio.

Highlights of the album: "Strange Brew", "Sunshine Of Your Love", "World Of Pain", "Dance The Night Away", "Tales Of Brave Ulysses", "SWLABR" (which stands for "She Was Like A Bearded Rainbow"), "We're Going Wrong", "Outside Woman Blues".

The name of the album was taken from a malapropism of 'derailleurs gears' (transmission system in bicycles) during a chat between friends of the band, someone mistakenly said 'disraeli gears' instead. Benjamin Disraeli was a British Prime Minister and writer back in the 19th century.

The trio would release two more albums, "Wheels Of Fire" (1968) and "Goodbye" (1969).

Clapton and Baker would then form a band called Blind Faith in 1969, with Steve Winwood (ex-Traffic) and Ric Grech (from the band called Family). Jack Bruce died in 2014.

Personnel:

- . Jack Bruce (bass, piano, lead vocals, harmonica)
- . Eric Clapton (guitars, backing vocals; lead vocals on track no. 1, 9)
- . Ginger Baker (drums, percussion; backing vocals on track no. 11; lead vocals on track no. 5)

Track list/times:

1. Strange Brew (2:47)
2. Sunshine Of Your Love (4:10)
3. World Of Pain (3:01)
4. Dance The Night Away (3:34)
5. Blue Condition (3:29)

6. Tales Of Brave Ulysses (2:47)
7. SWLABR (2:32)
8. We're Going Wrong (3:26)
9. Outside Woman Blues (2:24)
10. Take It Back (3:05)
11. Mother's Lament (1:48)

020. The Jimi Hendrix Experience/Axis: Bold As Love (1967)



This is the band's second album. It was recorded during May, June and October 1967 at Olympic Studios in London (England), it was produced by Chas Chandler and engineered by Eddie Kramer (who also worked with The Beatles, The Rolling Stones, Traffic, Small Faces).

The album was released in the UK by Track Record in December 1967. It was released in Europe and other countries by Polydor Records, in France by Barclay records, and in the US/Canada by Reprise Records.

This album delivered the step forward taken by Hendrix and his band mates, with more elaborated songs. Another highly influential album for the evolution of Blues into the Hard Blues or Hard Rock, mixed with Psychedelic Rock/Acid Rock.

Since the opening track you would be introduced to something never heard before, Hendrix and his explorations and experimentation with the electric guitar and several effects/feedbacks would pave the way for future guitar players, bands, 'power trios', and several musical styles during the late 1960s, 1970s, 1980s, 1990s and beyond. Several musicians within Hard Rock/Heavy Metal, Punk Rock, Funky Music/Psychedelic Soul, Kraut Rock, Cosmic/Space Rock, Post Punk, Neo Psychedelia, and several Indie Rock/Pop alternative genres and sub-genres, would always mention the name of Hendrix as an inspiration and crucial influence.

The final track's coda would feature the first and pioneering use of the stereo phasing effect.

Even if Hendrix didn't agree with the artwork used for the album (Hindu mythology and religious characters) it became a classic and unforgettable front cover in record shops.

This would be the last album produced by Chandler.

The evolution would continue on their next album.

Personnel:

- . Jimi Hendrix (vocals, electric guitar, piano, recorder, glockenspiel on track no. 6, voice of 'Mr. Caruso' on track no. 1)
- . Noel Redding (backing vocals, bass guitars, foot stamping on track no. 7, lead vocals on track no. 10)
- . Mitch Mitchell (drums, backing vocals, voice of the 'interviewer' on track no. 1)

Guests:

- . Chas Chandler - ex The Animals - (foot stamping on track no. 7)
- . Gary Leeds - aka Gary Walker, ex The Standells, The Walker Brothers - (foot stamping on track no. 7)
- . Graham Nash - The Hollies - (foot stamping on track no. 7)
- . Trevor Burton - The Move - (backing vocals on track no. 8)
- . Roy Wood - The Move - (backing vocals on track no. 8)

Track list/times:

1. EXP (1:54)
2. Up From The Skies (2:57)
3. Spanish Castle Magic (3:03)
4. Wait Until Tomorrow (3:01)
5. Ain't No Telling (1:49)
6. Little Wing (2:26)
7. If Six Was Nine (5:34)
8. You've Got Me Floating (2:41)
9. Castles Made Of Sand (2:47)
10. She's So Fine (2:40)
11. One Rainy Wish (3:41)
12. Little Miss Lover (2:21)
13. Bold As Love (4:08)

021. The Rolling Stones/Their Satanic Majesties Request (1967)



This is their sixth album (according to the UK releases). It was recorded during February and October 1967 at Olympic Studios in London (England). It was produced by the band and engineered by Glyn Johns.

It was released in the UK/Europe by Decca Records in December 1967. In the US, Canada and other countries it was released by London Records.

For many critics, listeners, collectors and followers of the band, this album was considered a failure or an anomaly within the band's discography. It was the band's only incursion and exploration within the Psychedelic/Free Rock and the Avant-Garde. It was often compared and considered an imitation of The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" (released in June 1967), but the truth was that this album delivered what the Beatles didn't. I agree with those connoisseurs and music historians that consider "Their Satanic Majesties Request" an underrated masterpiece and an exceptional Free Rock/Psychedelic Avant-Pop album. It became more influential than the Beatles' album thanks to its concept, elaborated quality, and sophisticated production, in context with the circumstances that the band was going through, in context with certain experiences and perception they had at the time of the recording and production sessions. Although, some of them (if not all of them) really didn't agree, they didn't like the final result, and I bet Jones was the only quite happy enough or satisfied with it. The truth is that they really weren't into Psychodelia, it wasn't really their music style or genre. But in the end, they delivered, and perhaps without wanting it or expecting it, a real Psychedelic Pop album of great quality. Influential for the future of Free Rock in the US, in the UK, and for the future German Free Rock and Cosmic Rock scenes, for the Glam Rock scene, and even for the New Wave/Industrial Music and Indie Pop/Rock scenes of the 1980s.

The main musical formula/influences for this album were probably taken from albums released between 1966 and mid 1967, especially by The Mothers Of Invention, Love, the project of Elektra records called The Zodiac - Cosmic Sounds, The Electric Prunes, Pink Floyd, among a few others.

"Their Satanic Majesties Request" was a sonic palette of British Pop/R&B, Garage Rock, early Free Rock, and exotic trance-like Eastern soundscapes, mainly inspired by Hindu music.

50 years later it still sounds more modern and fresh compared to the Beatles' album. But, that's just my opinion.

In hindsight, this album is the real and true peak in the band's discography, a musical gemstone, a precious musical document within contemporary Pop Music.

The concept for the first part (or Side 1) was an extended musical trip that opened with "Sing This All Together" as an introduction, followed by two quite intense and innovative Psychedelic Pop tracks, "Citadel" and "In Another Land". Then, a sort of brief break, back to that 'classic' Stones' sound, "2,000 Man". And finally, to close the circle, the extended 'freak-out' improvisation of "Sing This All Together (See What Happens)".

For the second part (or Side 2), the same inspirational and 'trippy' concept, opening with the catchy and Love-inspired Pop song (check out "She Comes In Colors", from their album "Da Capo", released in late 1966), the track called "She's A Rainbow". Follows "The Lantern", offering once again more of that 'classic' well-known and 'normal' style of the band. Then they introduce us to another 'freak-out' improvisation, taking us to another musical dimension, the raga-like track called "Gomper", which prepares the listener for the main highlight of the album, another ambitious and visionary track, the closest to an electronic cosmic approach the band ever attempted, the track called "2,000 Light Years From Home". This track could've easily last 20 minutes and never get bored of listening to it. And to end the album, to end this unexpected musical trip, and finally return and put our feet back on the ground, the track "On With The Show", the humorous, ironic, sarcastic, yet circus/cabaret/bar-like track, for the imaginary ending credits. The show is over folks...

So, this was Psychedelic Music according to The Rolling Stones.

They would continue with their usual compositions and typical sound after this album.

Brian Jones died in 1969.

Personnel:

- . Mick Jagger (lead vocals; backing vocals; percussion on tracks no. 1, 5, 8; maracas on tracks no. 2, 9, 10; glockenspiel on track no. 2; tambourine on track no. 6.)
- . Keith Richards (electric and acoustic guitars; backing vocals; fuzz bass on tracks no. 2, 9; bass on track no. 10)
- . Brian Jones (Mellotron; flute on track no. 5; percussion on tracks no. 1, 5; saxophone on track no. 1; sound effects on track no. 3); acoustic guitar on track no. 4; vibraphone on track no. 5; jew's harp on track no. 5; brass on track no. 5; organ on track no. 7; electric dulcimer on tracks no. 2, 8, 9; recorder on track no. 8; harp on track no. 10; concert harmonica on track no. 10)
- . Bill Wyman (bass; percussion on tracks no.1, 5; lead vocals on track no. 3; piano on track no. 3; organ on track no. 3; Mellotron on track no. 5; oscillator on track no. 9)
- . Charlie Watts (drums, percussion; tambourine on tracks no. 5, 10; congas on track no. 5; tabla on track no. 8; claves on track no. 10)

Guests:

- . Nicky Hopkins (piano on tracks no. 1, 5-7, 9, 10; organ on tracks no. 4, 8; harpsichord on tracks no. 2, 3)
- . John Paul Jones (string arrangement on track no. 6)
- . Ronnie Lane (backing vocals on track no. 3)
- . Steve Marriott (backing vocals on track no. 3)
- . Eddie Kramer (claves on track no. 9)

Track list/times:

1. Sing This All Together (3:47)
2. Citadel (2:51)
3. In Another Land (3:13)
4. 2,000 Man (3:07)
5. Sing This All Together (See What Happens) (8:34)
6. She's A Rainbow (4:35)
7. The Lantern (4:19)
8. Gomper (5:07)
9. 2,000 Light Years From Home (4:44)
10. On With The Show (3:39)

022. The Velvet Underground/ White Light/White Heat (1968)



This is the band's second album. It was recorded in two days in September 1967 at Scepter Studios in Manhattan, New York (USA), it was produced by Tom Wilson (who produced the band's first album and previously also produced/co-produced albums by Cecil Taylor, Sun Ra, Bob Dylan, The Animals, The Mothers Of Invention, among others), it was engineered by Val Valentin (head engineer of Verve records, who previously worked with several dozen of Jazz/Fusion Jazz international artists, also with The Animals, Lovin' Spoonful, The Mothers Of Invention, among many others) and by Gary Kellgren (who previously worked with Nico, Jimi Hendrix, The Mothers of Invention).

This album was released in the US, Canada, UK and Germany by Verve records in January 1968. It was reissued in 2013 as a double LP and as a 3-CD box set, including the mono and stereo versions of the album, plus several out-takes and a live performance from 1967.

This album reflects the true and original sound of the band, their previous album was managed/co-produced by Andy Warhol, who suggested in adding Nico as a member/guest. On that album they delivered a mix of raw and post-Garage Rock with some fine/delicate and smooth melodies/tunes/songs. On this album, Warhol was only credited for the front cover design. In fact, as a manager and producer he was fired by Reed.

It was the step forward and evolution of their proto-Punk Rock output, a groundbreaking, mindblowing and 'outrageous' performance. It was a sort of avant-Noise Rock/anti-music album, involving lots of distortion and feedback manipulation and the mixing console's VU in red, that's what they wanted. This was the essential sound of The Velvet Underground. In the vein of a post-La Monte Young/Theatre Of Eternal Music + The Godz + The Fugs + The Mothers Of Invention + The Red Crayola.

This album was highly influential, seminal for the development of many future independent/underground bands and genres since the late 1960s, all the 1970s, all the 1980s and 1990s. Each and every track on this album was a major inspiration and musical reference for bands like, The Stooges, Silver Apples, CAN, Amon Düül/Amon Düül II, Yoko Ono/Plastic Ono Band, Faust, NEU!, David Bowie, Roxy Music/Brian Eno, New York Dolls, Suicide, Sex Pistols, Pere Ubu, Glenn Branca and the No Wave scene, Buzzcocks, Wire, Joy Division, Throbbing Gristle, Cabaret Voltaire, Dome, Sonic Youth, Swans,

The Jesus And Mary Chain, Spacemen 3, Loop, My Bloody Valentine, Stereolab, among many, many others. Enough said?

After this album, Cale and Reed had musical disagreements, Cale was fired by Reed. He then produced The Stooges' first album and continued a solo career, he also collaborated with several other musicians.

In 1969 the band recruited a new member, Doug Yule, and released a few catchier/Pop albums. Then the band would split and Reed would release some solo Glam Rock albums during the early 1970s. Reed would then release a shocking masterpiece in 1975, highly influential for the future Industrial Musical scene.

Sterling Morrison died in 1995. Lou Reed died in 2013.

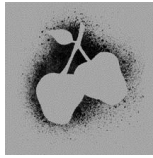
Personnel:

- . Lou Reed (lead vocals; lead guitar on tracks no. 2, 3, 5, 6; rhythm guitar on tracks no. 1, 4)
- . John Cale (lead vocals on track no. 3; backing vocals on tracks no. 1, 5; spoken word on track no. 2; electric viola on tracks no. 3, 4; Vox Continental organ on track no. 6; piano on tracks no. 1, 4; bass on tracks no. 1, 2, 4, 5)
- . Sterling Morrison (lead guitar on tracks 1, 2, 4, 6; rhythm guitar on track no. 5; bass on track no. 3; backing vocals on tracks no. 1, 3, 4, 5)
- . Maureen Tucker (drums/percussion; tambourine on track no. 4)

Track list/times:

1. White Light/White Heat (2:44)
2. The Gift (8:16)
3. Lady Godiva's Operation (4:53)
4. Here She Comes Now (2:02)
5. I Heard Her Call My Name (4:35)
6. Sister Ray (17:27)

023. Silver Apples/Silver Apples (1968)



This is the duo's first album. The studio and the dates of the recording sessions are officially unknown, but it might have been recorded during early 1968. It was produced by the duo themselves (the executive producer was Barry Bryant with The Magical Theatre Partnership) and engineered by Don Van Gorden.

This album was released in June 1968 by Kapp records in the US, Canada and Germany. It was reissued in the Netherlands in 1977. It was unofficially reissued on CD format in 1994 by TRC records in Germany, this edition included the entire second album. This CD compilation was officially reissued in 1997 by MCA Records in the US. In 1997 the first album was reissued on CD by Whirlybird Records in the US, including one bonus track.

Silver Apples was formed in New York by Simeon Oliver Coxe III (a.k.a. Simeon) and Danny Taylor, from the ashes of an experimental band called The Overland Stage Electric Band. The name of this duo was taken from a poem written by the Irish poet William B. Yeats, "The Song Of The Wandering Aengus", from his collection of poems called "The Wind Among The Reeds" (1899).

Silver Apples were pioneers of the underground Electronic Music scene during the late 1960s. Simeon invented/created several electronic devices and oscillators, around 9 of them, which he grouped all together, resulting in a sort of proto-synthesizer which he baptized as "The Simeon". He also added Tape Music/recordings and radio as samplers. He used to improvise and perform together with drummer/percussionist Danny Taylor, who had his own particular unique style, influenced by Free Jazz. Together they delivered one of the most mindblowing and radical compositions/soundscapes within contemporary Pop music. Nothing like this was heard before in the history of music. It was like a mixture of Free Jazz with bizarre electronic sounds and vocals.

As a reference to their vast musical background, they sounded like an electronic fusion of US Folk Music, Sun Ra, The Mothers Of Invention, The Fugs, The Velvet Underground, The Red Crayola, Terry Riley, Morton Subotnick, among several others.

The main highlights of this album are, "Oscillations", "Lovefingers", "Program", "Velvet Cave", "Dust", "Dancing Gods".

The track "Dancing Gods" was based on an ancient/traditional Navajo ceremonial performance.

There was a note on the back cover of the album that read: INSTRUCTIONS: Play Twice Before Listening.

The legacy and impact/influence of this duo can be heard on many genres/styles and musicians/composers of the future independent/avant-garde underground Pop Music scenes since the late 1960s. Mainly within the pre-Industrial and Industrial Music scene of the 1970s and 1980s. Also within the Post Rock/Electronic Pop scene of the 1990s (Pram, Earwig, Moonshake, Stereolab, Spectrum, among others).

In 1995/96 a tribute album to Silver Apples, called "Electronic Evocations", was released. Where artists like Windy & Carl, Amp, Flowchart, The Third Eye Foundation, Alpha Stone, among others, covered some of their main tracks.

Personnel:

- . Simeon (oscillators/The Simeon, vocals)
- . Dan Taylor (drums, percussion, vocals)

Guests:

- . Stanley Warren (lyrics on tracks no. 1-7)
- . Eileen Lewellen (lyrics on track no. 9)

Track list/times:

1. Oscillations (2:47)
2. Seagreen Serenades (2:53)
3. Lovefingers (4:10)
4. Program (4:05)
5. Velvet Cave (3:28)

6. Whirly-Bird (2:39)
7. Dust (3:42)
8. Dancing Gods (5:55)
9. Misty Mountain (2:38)

024. The United States Of America/ The United States Of America (1968)



This is the first and the only album delivered by this elaborated and ambitious music project/band. It was recorded in December 1967, produced by David Robinson (staff member of the record label who previously worked with bands like The Chamber Brothers, Moby Grape, Taj Mahal, etc.).

The album was released in March 1968 by Columbia Records in the US, by CBS records in the UK and Europe. The first copies of the album (LP) were wrapped by a common brown paper bag with the name of the band stamped on the front.

The main leader of the band was Joseph Byrd, he studied art and music, focused on traditional American Folklore. He also admired and was influenced by American composer Charles Yves. Byrd was involved in the experimental New York underground art/music scene, he was highly influenced by the art movement called Fluxus, by John Cage, by La Monte Young and his Theatre Of Eternal Music, and by The Velvet Underground. He then met Dorothy Moskowitz, who was studying at a musical institute in New York, she was influenced by composer Otto Luening, and was temporarily singing in a vocal group with Art Garfunkel. In 1967 Byrd and Moskowitz moved to California, they formed the band with three more guys, and deliberately used the name of the country as the name for their band, and also because Byrd had many radical/left-wing political ideas against capitalism and the government.

The band was influenced by the Avant-Garde/Electronic Music/Musique Concrete of the 1950s and early/mid 1960s, like Stockhausen and a few American composers. They were also influenced by the Native American Folk Music, by Free Jazz, by the Instrumental Rock and Surf Rock (The Beach Boys), by The Beatles, by some of the emerging Free Folk/Rock Psychedelic bands like, The Fugs, The Velvet Underground, The Byrds, The Seeds, The Mothers Of Inventions, Love, The Doors, The Electric Prunes, Jefferson Airplane, The Red Crayola, Pink Floyd, and even by the mellow Pop songs of Lee Hazlewood and Nancy Sinatra, among others.

This album was influential for many future music genres during the 1970s, 1980s and 1990s. For artists/bands/albums within the English Art Rock/Prog Rock scene, within the Glam Rock scene, especially on albums by Brian Eno, within the Industrial Music scene, the New Wave scene, several Dream Pop/Shoegazing and E-Pop artists of the US and UK/Europe.

This album was really ahead of its time, it stands as an original masterpiece within the contemporary Pop Music of the 20th century.

One particular detail on the making of this album, there isn't any performance with electric guitar.

The main highlights are, "The American Metaphysical Circus", "Hard Coming Love", "Cloud Song", "The Garden Of Earthly Delights", "Coming Down", "The American Way Of Love".

The band would split a few months after the release of this album, due to many reasons and issues, but mainly, and according to some interviews, to the perfectionism and almost unbearable temper of Byrd. That same year Byrd would start recording a new album under the name of Joe Byrd And The Field Hippies, it became another US electronic/experimental gemstone in 1969.

Personnel:

- . Joseph Byrd (electronic music, electric harpsichord, organ, calliope, piano, vocals)
- . Dorothy Moskowitz (lead vocals)
- . Gordon Marron (electric violin, ring modulator, vocals on tracks no. 6, 9)
- . Rand Forbes (electric bass)
- . Craig Woodson (electric drums, percussion)

Guest:

- . Ed Bogas (occasional organ, piano, calliope)

Track list/times:

1. The American Metaphysical Circus (5:00)
2. Hard Coming Love (4:47)
3. Cloud Song (3:14)
4. The Garden Of Earthly Delights (2:39)
5. I Won't Leave My Wooden Wife For You, Sugar (3:54)
6. Where Is Yesterday (3:07)
7. Coming Down (2:37)
8. Love Song For The Dead Che (3:27)
9. Stranded In Time (1:49)
10. The American Way Of Love (6:38)
 - I Metaphor For An Older Man
 - II California Good-time Music
 - III Love Is All

025. Blue Cheer/Vincebus Eruptum (1968)



This is the trio's first album. It was recorded in late 1967 at Amigo Studios in North Hollywood, California (USA). It was produced by Abe 'Voco' Kesh. It was released in January 1968 by Philips Records in the US, UK and Europe.

Blue Cheer was the third main 'power trio' in the history of Hard Rock, after Cream and The Jimi Hendrix Experience, two bands that were also a huge musical influence for Blue Cheer.

The name of this trio was taken from one of the several LSD synthesized by their manager/chemist/guru/poet, Augustus Owsley Stanley III (a.k.a. 'The Bear').

This band, and especially this album, is considered the first musical document of proto-Heavy Metal.

This album is a thunderous masterpiece of Hard Rock/Hard Blues, and it was highly influential for bands like, MC5, Led Zeppelin, Black Sabbath, Deep Purple, Guru Guru, Ash Ra Tempel, Rush, among many others artists/bands, and also for several musical genres and sub-genres during the 1970s, 1980s, 1990s and beyond.

Three tracks on this album were covers, "Summertime Blues" was originally a song by Rock 'N' Roll legend Eddie Cochran, it was released in 1958 (it was previously covered by The Beach Boys in 1962). "Rock Me Baby" was originally a song by Blues composer B.B. King, it was first released in 1964. "Parchment Farm" was originally titled "Parchman Farm Blues", it was first released/performed by a Blues musician called 'Bukka' White in 1940, in 1957 this song was performed and rearranged by a Jazz/Blues pianist called Mose Allison, it was renamed "Parchman Farm", and in 1964 Allison re-recorded the song adding new lyrics and also renaming it once again, "New Parchman", it was this version that was covered by Blue Cheer.

The other three shocking, visionary and timeless tracks on this album, "Doctor Please", "Out Of Focus" and "Second Time Around", were based and composed on improvisations of the band.

This album was highly influential for the phenomenal German Cosmic-Blues delivered by Guru Guru, and especially for Ash Ra Tempel in 1971, check out their 20-minute instrumental track called "Amboss".

"Vincebus Eruptum" is considered Blue Cheer's highest peak within their discography.

The trio would then release a second album in 1968, "Outsideinside", and soon after Leigh Stephens left the band.

In 1969 the band became a quartet and released a third album.

Dickie Peterson (real name Richard A. Peterson) died in 2009.

Personnel:

- . Dickie Peterson (vocals, bass)
- . Leigh Stephens (guitar)
- . Paul Whaley (drums)

Track list/times:

1. Summertime Blues (3:43)
2. Rock Me Baby (4:18)
3. Doctor Please (8:50)
4. Out Of Focus (3:52)
5. Parchment Farm (5:48)
6. Second Time Around (6:18)

026. The Jimi Hendrix Experience/Electric Ladyland (1968)



This is the trio's third and last album.

The track "Burning Of The Midnight Lamp" was recorded at Mayfair Recording Studios in New York (USA) in July 1967, it was also released in the UK as a 7" single in September 1967. The track "Crosstown Traffic" was recorded in December 1967 at Olympic Studios in London (England). The track "All Along The Watchtower" was first recorded in January 1968 at Olympic Studios in London (England), but the mixes were later finished at Record Plant studios in New York (USA) during April-August 1968. These three were the only tracks produced by Chas Chandler. The rest of the tracks on this album were recorded at Record Plant studios in New York (USA) during April-August 1968. The album was produced, directed and mixed by Jimi Hendrix, engineered by Eddie Kramer and Gary Kellgren.

This album was released as a double LP in the UK by Track Record in October 1968 (with the original front cover known as the 'naked ladies'). In some European countries and other countries around the world it was released by Polydor records (with an alternative front cover), in France by Barclay records (also with a different front cover), in the US/Canada by Reprise Records (also with another alternative front cover). It was reissued in the 1980s as a double CD, in some editions the original track order was altered. In the 1990s and 2000s/2010s it was reissued as a single CD with the original track order, and also reissued as a double LP. Some editions featured the original front cover, while the majority of reissues featured the US alternative front cover.

There are two covers on this album, "Come On", is a R&B classic, originally titled "Come On (Part 1)" and performed by Earl King, released as a 7" single in 1960. "All Along The Watchtower" is a song by Bob Dylan, it was released on his album "John Wesley Harding" in 1967.

Some of the tracks on this album (no. 7, 8, 16) had a slightly different title on the US/International releases compared to the original UK edition.

The track "Voodoo Chile" really means "Voodoo Child", but Hendrix used a phonetical or slang approximation of the word 'child' without the letter 'd', this is why in some editions the second version of the song (the last track on the album) appeared correctly spelled as "Voodoo Child" on the majority of editions.

The track "Voodoo Chile" is a 15-minute jam recorded live at the studio with guest musicians. A day later, the 'power trio' went to the studio and recorded a new improvised but shorter version, this track was titled "Voodoo Chile (Slight Return)", it is best known with the title "Voodoo Child (Slight Return)".

"Electric Ladyland" is considered Hendrix's Experience supreme masterpiece, the evolution of the previous two albums. It's also considered a groundbreaking Psychedelic Blues album.

The entire album is a true highlight of the emerging Hard Blues/Hard Rock scene of the late 1960s, it inspired and influenced many future musicians/bands during the following years. The main highlights of the album can easily be "...And The Gods Made Love", "Crosstown Traffic", "Voodoo Chile", "Gypsy Eyes", "Burning Of The Midnight Lamp", "1983... (A Merman I Should Turn To Be)", "Moon, Turn The Tides... Gently Gently Away", "Still Raining, Still Dreaming", "All Along The Watchtower", "Voodoo Chile (Slight Return)".

During the recording sessions of this album Redding formed his own short-lived band in England, called Fat Mattress, that's why he didn't play in all the tracks on "Electric Ladyland". He quit the trio in 1969. A year later he returned to the US and formed a band called Road. He then moved back to Ireland where he formed The Noel Redding Band. Redding died in 2003.

Mitchell quit the trio in 1969, after the famous Woodstock live performance. He joined several bands during the 1970s. He died in 2008.

Hendrix continued performing with a new trio since late 1969, joined by Buddy Miles (drums) and Billy Cox (bass), together they recorded Hendrix's first solo album in 1970, a live album called "Band Of Gypsies". Hendrix died in London on September the 18th 1970.

Personnel:

- . Jimi Hendrix (lead vocals, guitar, piano, percussion, comb and tissue paper kazoo, electric harpsichord; bass on tracks no. 2, 6, 8, 11, 14, 15)
- . Noel Redding (bass on tracks no. 3, 5, 7, 9, 16; backing vocals; lead vocals and acoustic guitar on track no. 5)
- . Mitch Mitchell (drums and percussion on tracks no. 1-9, 11, 12, 14-16; backing vocals)

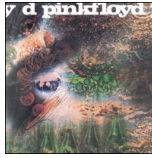
Guests:

- . Jack Casady - Jefferson Airplane - (bass on track no. 4)
- . Steve Winwood - Traffic - (organ on track no. 4)
- . Dave Mason - Traffic - (backing vocals on track no. 3; 12-string guitar on track no. 15)
- . Al Kooper (piano on track no. 6)
- . The Sweet Inspirations (backing vocals on track no. 9)
- . Mike Finnigan (organ on tracks no. 10, 13)
- . Freddie Smith (tenor saxophone on tracks no. 10, 13)
- . Larry Faucette (congas on tracks no. 10, 13)
- . Buddy Miles - The Electric Flag - (drums on tracks no. 10, 13)
- . Chris Wood - Traffic - (flute on track no. 11)
- . Brian Jones - The Rolling Stones - (percussion on track no. 15)

Track list/times:

1. ...And The Gods Made Love (1:22)
2. Have Yo Ever Been (To Electric Ladyland) (2:09)
3. Crosstown Traffic (2:25)
4. Voodoo Chile (15:01)
5. Little Miss Strange (2:50)
6. Long Hot Summer Night (3:26)
7. Come On (4:09)
8. Gipsy Eyes (3:43)
9. Burning Of The Midnight Lamp (3:38)
10. Rainy Day, Dream Away (3:40)
11. 1983... (A Merman I Should Turn To Be) (13:39)
12. Moon, Turn The Tides... Gently, Gently Away (1:02)
13. Still Raining, Still Dreaming (4:24)
14. House Burning Down (4:33)
15. All Along The Watchtower (3:58)
16. Voodoo Chile (Slight Return) (5:11)

027. Pink Floyd/A Saucerful Of Secrets (1968)



This is the band's second album. The recordings of the tracks for this album began during August-October 1967 (tracks no. 3, 7, track no. 2 was already recorded, it was an out-take from their previous album, but Barrett added some extra slide-guitar during this period). The band then recorded their third 7" single ("Apples And Oranges"/"Paint Box"), released in November 1967. In December 1967, David Gilmour, a friend of Barrett, was invited to join the band as a fifth member, and to be in charge of the lead guitar, due to Barrett's 'erratic' behavior. During January 1968 the band performed live as a five-man group, but Barrett was excluded from the recording sessions during January and May 1968, at EMI Studios and De Lane Lea studios in London (England). Barrett officially left the band in April 1968.

This album was produced by Norman Smith. It was released in the UK and several other countries by Columbia records in June 1968. In the US it was released by Tower records (a subsidiary of Capitol Records). In Canada by Capitol Records. The first edition on CD was in 1987 and it was reissued several times during the 1990s and 2000s. In 2016 it was reissued on LP format by Pink Floyd Records/Columbia.

"A Saucerful Of Secrets" was the evolution of the band in musical and production terms, and it still dragged the Barrett influence on all of their tracks, and also on the main concept of the album, even if Barrett only participated in three tracks.

This album marked the beginning of the band's second period, the one without Barrett.

This album paved the way for the next two albums of the band, in which they continued to explore new sounds delivering some of the finest proto-Space Rock/Cosmic Rock-oriented tracks. Highly influential for the German Cosmic Rock scene (check out early Amon Düül II, Tangerine Dream and Ash Ra Tempel albums) and for Hawkwind.

Main highlights, "Let There Be More Light", "Remember A Day", "Set The Controls For The Heart Of The Sun", "A Saucerful Of Secrets", "See-Saw".

Meanwhile, Barrett continued 'tripping' and released two Free Folk-based albums in 1970, and that was the end of his musical career. He then became a reclusive person and lived a 'parallel life', he mostly dedicated his time painting and staying at home in the garden. Perhaps he 'saw' something during his 'trips'... After all, it was his decision. Over the years, many critics

and people used to say he went crazy or that he was a casualty of drug abuse, or judged him for his action. In my opinion, all that was quite unfair. Who really had the right to judge him?

Without their first album and without Barrett, Pink Floyd wouldn't exist. Period!

Roger 'Syd' Barrett died in 2006, he was 60 years old.

Personnel:

- . Roger Waters (bass, percussion, vocals)
- . David Gilmour (guitars on track no. 1, 3-6; kazoo, vocals)
- . Richard Wright (piano, keyboards, organ, vibraphone, xylophone, vocals; tin whistle on track no. 7)
- . Nick Mason (drums, percussion on tracks no. 1, 3-7; vocals on track no. 4; kazoo on track no. 7)

- . Roger 'Syd' Barrett (acoustic and slide guitar on track no. 2; guitar on track no. 3; vocals and guitar on track no. 7)

Guests:

- . Norman Smith (drums and backing vocals on track no. 2; voice on track no. 4)
- . The Salvation Army/The International Staff Band (brass on track no. 7)

Track list/times:

1. Let There Be More Light (5:38)
2. Remember A Day (4:33)
3. Set The Controls For The Heart Of The Sun (5:28)
4. Corporal Clegg (4:13)

5. A Saucerful Of Secrets (11:57)
 - I. Something Else
 - II. Syncopated Pandemonium
 - III. Storm Signal
 - IV. Celestial Voices
6. See-Saw (4:36)
7. Jugband Blues (3:00)

028. Pink Floyd/More - OST (1969)



This is considered the band's third album, although it was composed for a French film (in English language) called "More", directed by Barbet Schroeder. The full title of this album was "Soundtrack For The Film "More"", but it's better known as "More".

It was recorded during February-May 1969 at Pye Studios in London (England), it was produced by the band and engineered by Brian Humphries (who previously worked with the bands Nirvana and Traffic).

The album was released in the UK, Europe and other countries by EMI/Columbia records in June 1969. It was released in the US by Tower records and in Canada by Capitol Records.

There are two songs that featured on the movie but were not included on the album, "Seabirds" and "Hollywood".

This was the first and the only album of the band which featured lead vocals only by Gilmour.

On this album the band continued a step forward with their Avant-Garde Psychedelic/Free Rock and proto-Space Rock, and added on some tracks some Hard Rock/Hard Blues (tracks no. 2 and 9, that were also released together as a 7" single in France and New Zealand), these two tracks became the most 'heaviest' tracks of the band. They also delivered several cinematic instrumental tracks, foreshadowing the second part of their next album. These instrumental tracks also preceded and perhaps inspired many German Cosmic Rock bands that delivered deep space-oriented abstract soundscapes, check out Amon Düül II, Tangerine Dream, Ash Ra Tempel, Popol Vuh, etc.

The main highlights, "Cirrus Minor", "Crying Song", "Up The Khyber", "Cymbaline", "Party Sequence", "Main Theme", "More Blues", "Quicksilver", "Dramatic Theme".

Personnel:

- . Roger Waters (bass, tapes, percussion, backing vocals)
- . David Gilmour (lead vocals, electric, acoustic, slide and flamenco guitars, percussion)
- . Richard Wright (keyboards, organ, piano, vibraphone, backing vocals)
- . Nick Mason (drums, percussion)

Guest:

- . Lindy Mason (tin whistle on tracks no. 5, 7)

Track list/times:

1. Cirrus Minor (5:18)
2. The Nile Song (3:26)
3. Crying Song (3:33)
4. Up The Khyber (Instrumental) (2:12)
5. Green Is The Colour (2:58)
6. Cymbaline (4:50)
7. Party Sequence (Instrumental) (1:07)
8. Main Theme (Instrumental) (5:27)
9. Ibiza Bar (3:19)
10. More Blues (Instrumental) (2:12)
11. Quicksilver (Instrumental) (7:13)
12. A Spanish Piece (1:05)
13. Dramatic Theme (Instrumental) (2:15)

029. Pink Floyd/Ummagumma (1969)



This is the band's fourth album; it is a double album.

The first part (or disc 1) is a live recording, the second part (or disc 2) is a studio recording.

According to the back cover notes of the original UK double-LP, the live tracks were recorded at two different places in June 1969, on recent biographies of the band and on some updated information we found that the date given (June 1969) was incorrect, the live tracks were recorded the 27 of April at the Mothers Club in Birmingham (tracks no. 1, 4), and the 2 of May at the Manchester College of Commerce (tracks no. 2, 3). These live recordings were produced by the band and engineered by Brian Humphries. The studio recording sessions were during mid 1969 (exact date is unknown) at EMI Studios in London (England), these sessions were produced by Norman Smith and engineered by Peter Mew.

This double album was released in the UK, Europe, the US and several other countries by Harvest records (a subsidiary of EMI records) in October 1969 (in some countries it was released in November 1969).

The studio version of "Careful With That Axe, Eugene" was previously released in December 1968, it was the B-side of the 7" single "Point Me At The Sky".

The first four tracks are absolutely stunning and spectacular live versions. The scream that Waters delivered on "Careful With That Axe, Eugene" is simply shocking.

The idea for the second part came out as a musical experiment, an elaborated and sophisticated one, with a clear goal, in which each member alone would perform their own musical concepts, based on the experience during their previous album and the avant-garde influences they had during that period of time. Wright opened this second part performing like if it was a sort of ancient or epic soundtrack, four pieces with an avant-garde-oriented percussion, Mellotron and piano-based sub-parts. Waters was highly influenced by the musical ideas and concepts of Ron Geesin, and was keen of Tape Music and ambient-like sounds, he delivered two tracks, the first one is a pastoral/countryside acoustic Folk Barrett-inspired track, followed by a weird, 'trippy', cartoon-like track, again in the vein of post-Barrett/The Mothers Of Invention. Gilmour offered some of his well-known post-"More" guitar-driven experimental Folk Blues-oriented improvisations,

also mixed with bizarre electronic manipulation of effects and tapes. Finally, Mason and his percussion-based, proto-Ambient/Industrial cinematic voyage, adding some deep, ethereal and atmospheric flutes, played by his first wife.

This album marked the end of the experimental/avant-garde period of the band (1967-69), and also the end of their second period (1968-69).

The band would begin their third and final period, with a more conventional Prog Rock-based compositions and musical structures, releasing 'classic' albums during the 1970s.

Waters would be the first to release a solo album/soundtrack in 1970. Waters, Wright and Gilmour would collaborate in Barrett's solo albums, while Mason would produce several other musicians during the 1970s.

In 1978, Gilmour and Wright also released their first solo albums. Wright was the first to leave the band after the live tour for "The Wall". The three remaining members delivered one last album in 1983.

Gilmour would use the name of Pink Floyd since 1987, working with Mason and Wright.

Richard Wright died in 2008, he was 65 years old.

Personnel:

- . Roger Waters (bass, vocals; all instruments and vocals on tracks no. 6, 7)
- . David Gilmour (electric guitar, vocals; all instruments and vocals on track no. 8)
- . Richard Wright (keyboards, organ, vocals; all instruments and vocals on track no. 5)
- . Nick Mason (drums, percussion; all instruments except flute on track no. 9)

Guest:

- . Lindy Mason (flutes on track no. 9)

Track list/times:

(Live)

1. Astronomy Domine (8:32)
2. Careful With That Axe, Eugene (8:49)
3. Set The Controls For The Heart Of The Sun (9:27)
4. A Saucerful Of Secrets (12:48)

(Studio)

5. Richard Wright - Sysyphus (13:28)
 - Part 1
 - Part 2
 - Part 3
 - Part 4
6. Roger Waters - Grantchester Meadows (7:26)
7. Roger Waters - Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict (4:59)
8. David Gilmour - The Narrow Way (12:17)
 - Part 1
 - Part 2
 - Part 3
9. Nick Mason - The Grand Vizier's Garden Party (8:46)
 - Part 1: Entrance
 - Part 2: Entertainment
 - Part 3: Exit

030. George Harrison/Electronic Sound (1969)



This is Harrison's second album.

The second track, "No Time Or Space", was recorded in November 1968 at Sound Recorders Studio in Los Angeles, California (USA), it was assisted by Bernie Krause. The first track, "Under The Mersey Wall", was recorded in February 1969 at Harrison's home in Surrey (England).

This album was produced by Harrison.

It was released in the UK, US and several other countries by Zapple records (a subsidiary of Apple Records) in May 1969. In the original US and Canadian editions of this album the two tracks were swapped, although the titles printed on the labels weren't switched. Years later, in 1996 and 2014, for the CD reissue on the US/Canada editions this mistake was corrected.

This was Harrison's incursion into the electronic field, into the Avant-Garde stream. It was his step forward, the evolution of his experimental musical adventures delivered on his first solo album.

This album sort of remind us of Morton Subotnick's works released during 1967-68, although he used a different synthesizer.

When "Electronic Sound" was released it was underrated and rejected by almost everybody, especially by most (if not all) the music critics. But this musical document stands as one of the first true pre-Industrial Music albums in contemporary music delivered by a Pop/Rock musician, especially coming from a Beatles member, something like what Lennon and Ono also achieved with their first three experimental albums during 1968-69.

The concept and sounds/performance on this album foreshadowed some of the German pre-Industrial Music albums, and it kind of foreshadowed certain soundscapes within the Cosmic Music scene. Harrison wasn't really into 'space music', but certain sounds on his album perhaps inspired some of those German Cosmic Music soundscapes. It will also remind us of many abstract soundscapes of the British Industrial Music scene during the late 1970s.

Harrison's first two albums were his approach to something far away from the mainstream, he decided to explore another level of music, a higher one indeed.

There was a quote on the inner sleeve of this album credited to an 'Arthur Wax', it read: "There are a lot of people around, making a lot of noise; here's some more".

After this album, Harrison continued his solo career with his commercially and successful Folk/Country Rock style for which he is well-known. George Harrison died in November 2001, he was 58 years old.

Personnel:

. George Harrison (Moog synthesizer)

Track list/times:

1. Under The Mersey Wall (18:41)
2. No Time Or Space (25:10)

031. Led Zeppelin/Led Zeppelin (1969)



This is their debut album. It was recorded during September-October 1968 at Olympic Studios in London (England), produced by Jimmy Page and engineered by Glyn Johns (who previously worked with The Rolling Stones, The Easybeats, The Steve Miller Band, Traffic, among others).

This album was first released in January 1969 by Atlantic records in the US, then it was released in the UK in March 1969.

Only one 7" single came out from this album, "Good Times Bad Times" (released in March 1969, the B-side was "Communication Breakdown"). A promotional 7" single was also distributed in 1969, but it wasn't for sale, "Babe I'm Gonna Leave You" (the B-side was "Dazed And Confused"). Jimmy Page was playing on the well-known British Blues band called The Yardbirds during its last period. Page first replaced Paul Samwell-Smith on bass, he then became second lead guitarist, together with Jeff Beck, during 1966-67. After several issues and conflicts within the band Page was left alone. He then reformed the band under a new name, The New Yardbirds, with John Bonham (drums), John Paul Jones (bass) and Robert Plant (vocals). After several gigs in Europe and in the UK they began the recording sessions for their first album. Certain issues with the copyrights stopped them from using that name for the band. So, they quickly changed it for Led Zeppelin (a name which was inspired on a phrase heard from a member of The Who, during talks about forming a 'super group' and being like a 'lead balloon').

Under the direction and guidance of Page, Led Zeppelin took the Blues style from The Yardbirds to a higher level. A new sound was delivered, the classic Blues was taken for a long post-Psychedelic ride, in the vein of Cream, The Jimi Hendrix Experience and Blue Cheer. They recorded and introduced an elaborated/sophisticated type of Hard Blues.

This album is one of the first crucial Hard Rock albums in the history of Rock and contemporary music.

Only three tracks on this album were original compositions of the band, "Good Times Bad Times", "Your Time Is Gonna Come" and "Communication Breakdown".

Some of the songs on this album were re-interpretations of previous songs/jams with Yardbirds, or based on some improvised rehearsals/sessions with some members of Page's previous band. Other tracks were

cover versions of previously recorded and released songs by well-known US Blues man, Willie Dixon's "You Shook Me" and "I Can't Quit You Baby". Another track was totally inspired on a performance by Joan Baez of an old traditional Folk-Blues song, originally written by Anne Bredon, "Babe I'm Gonna Leave You". The same happened with Bert Jansch's version of a traditional Irish folk song called "Black Water Side", which was later retitled by Page as "Black Mountain Side". And the same with Jake Holmes' song called "Dazed And Confused", in which Page and Plant altered the music and lyrics.

The time-length of the last song on the album was deliberately misprinted on the record sleeve and label of the vinyl, it read 3:30 minutes when it was really 8:30 minutes. According to Page he did that in order to cheat the DJs so they can play the song on the radio. But, this last track was yet another song based/inspired on a track by Page's friend and ex-bandmate, Jeff Beck. It was called "Beck's Bolero", which at the same time was inspired on a song called "How Many More Years", composed by another US Blues man called Howlin' Wolf.

Many legal issues arose with the copyrights of the majority of tracks on this album. In some cases, Page was even sued. And on some new pressings of the album they were forced to include the real credits to some of the songs. Many people started to think that Page stole those compositions, and that he really wanted to take advantage of the original artists. But that really wasn't the case, Page simply was inspired and paid a sort of tribute/homage to most of those old Blues or Folk traditional songs that he liked, and that weren't really commercially well-known. Page decided to rearrange them and deliver a new style of Blues or Rock with them. And with no doubt, Led Zeppelin's new versions of those songs were something groundbreaking and stunning back in 1969.

The entire album is a highlight indeed, but if I have to choose some tracks from this album... "Good Times Bad Times", "Babe I'm Gonna Leave You", "You Shook Me", "Dazed And Confused", "Black Mountain Side", "Communication Breakdown" and "How Many More Times".

This album was highly influential for Black Sabbath, Deep Purple, Pink Floyd, Ash Ra Tempel, Rush, for many other Prog Rock bands, and even for the Glam Rock scene of the early 1970s.

This album is by far the band's highest peak within their discography, in terms of creativity and innovative production. A visionary musical experience that changed the course of Rock Music and Blues. The rest of the band's musical documents during the 1970s were based and inspired on the tracks of this first album.

John Bonham died in 1980, he was 32 years old.

Personnel:

- . Robert Plant (vocals, harmonica)
- . Jimmy Page (acoustic, electric and pedal steel guitars, backing vocals, production)
- . John Paul Jones (bass, Hammond organ, backing vocals)
- . John Bonham (drums, timpani, backing vocals)

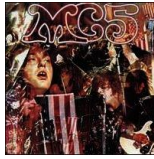
Guest:

- . Viram Jasani (tabla on track no. 6)

Track list/times:

1. Good Times Bad Times (2:43)
2. Babe I'm Gonna Leave You (6:40)
3. You Shook Me (6:30)
4. Dazed And Confused (6:27)
5. Your Time Is Gonna Come (4:41)
6. Black Mountain Side (2:06)
7. Communication Breakdown (2:26)
8. I Can't Quit You Baby (4:42)
9. How Many More Times (8:30)

032. MC5/Kick Out The Jams - Live (1969)



This is the band's first album. They previously released a couple of 7" singles during 1967-68, "I Can Only Give You Everything" (which was a cover of Them, and on the B-side "One Of The Guys") and "Looking At You"/"Borderline".

This album was recorded live during the 30-31 of October 1968, at Russ Gibb's Grande Ballroom in Detroit, Michigan (USA). It was produced by Jac Holzman (founder, owner and director of Elektra Records) and engineered by Bruce Botnick (who previously worked with The Doors and Love).

The album was released in February 1969 by Elektra Records in the US and in the UK.

For the first issues/pressings of this album, the record label censored some of the liner notes on the inner gatefold artwork, written by ideologist and political activist John Sinclair, who at that time was the band's manager and also a close friend and guru of the band. They also censored part of the opening introduction on the second track, where Tyner exclaimed, "Kick out the jams, motherfuckers...", the word 'motherfucker' was replaced by the phrase 'brothers and sisters', like in the studio version of the song. Soon after, future copies and most of the reissues of the album during that same year, and also years later on CD format, were uncensored.

Only one 7" single came out from this album, the studio version of "Kick Out The Jams" (released in March 1969), the B-side was "Motor City Is Burning", taken from this live album.

Three of the eight songs on this album are covers. "Ramblin' Rose" was written by composers Fred Burch and Marijohn Wilkin, it was first performed and released by Jerry Lee Lewis in 1961/62, then by R&B/Soul singer Ted Taylor in 1965 (the song is originally called "(Love Is Like A) Ramblin' Rose"). "Motor City Is Burning" was written by producer Al Smith to be performed by John Lee Hooker in 1967, originally titled "The Motor City Is Burning". "I Want You Right Now" is a cover of the seminal British Garage Rock band called The Troggs, the song is originally titled "I Want You".

The last track of this album is co-credited with Sun Ra because the band added on the last part of the song one of Sun Ra's poems, titled "There" (from 1966):

"There is a land whose beauty is almost unimaginable to the human mind. In a clear day we stand there and look farther than the ordinary eye can

see. Far above the roof of this world, we can encompass vistas of the worlds. There is a land where the sun shines eternally. Eternally, eternal... Out in outer space a living blazing fire, so vital and alive... There is no need to describe its splendor”.

MC5 was formed in Detroit, Michigan (USA) in late 1964. The name stands for Motor City 5. They were influenced by the emerging Garage Rock scene from the US and UK, by the Instrumental Rock, Soul Music, Free Jazz, the industrial sounds of the factories and race cars of Detroit, by the Psychedelic/Acid Rock and Free Rock, mainly by bands such as, Love, The Jimi Hendrix Experience, Blue Cheer, The Godz, The Velvet Underground, among others. The band members were also involved with the movement called the White Panther and the sect called Zenta.

MC5 is considered to be one of the most influential bands that came out from Michigan, together with their 'brothers' called The Stooges.

MC5 was highly influential for the future of Rock Music, for styles/genres such as Hard Rock/Heavy Metal, Funky Music, the German Free Rock and Cosmic Rock, Glam Rock, Industrial Music, the British Punk Rock/Post Punk scene of the late 1970s, for the New Wave and for the Neo Psychedelia of the 1980s/90s. And not only for their sound and music, but also for their concepts and radical attitude.

The radical statements, during the beginning and the middle part of this album (right before track no. 6), were spoken by 'brother' J. C. Crawford, who was the 'spiritual advisor' of the band and guru of the Zenta 'religious' sect.

After the release of this album the band was fired from Elektra Records.

MC5 released two more seminal albums, "Back In The USA" (1970) and "High Time" (1971), via Atlantic Records.

The band split in 1972. Some of the members continued playing in several music projects and other bands as guests.

Rob Tyner died in 1991. Fred Smith died in 1994. Michael Davis died in 2012.

Personnel:

- . Rob Tyner (vocals)
- . Wayne Kramer (lead guitar, backing vocals, lead vocals on track no. 1)
- . Fred 'Sonic' Smith (rhythm guitar, backing vocals)
- . Michael Davis (bass, backing vocals)
- . Dennis Thompson (drums)

Track list/times:

1. Ramblin' Rose (4:15)
2. Kick Out The Jams (2:52)
3. Come Together (4:29)
4. Rocket Reducer No. 62 (Rama Lama Fa Fa Fa) (5:41)
5. Borderline (2:54)
6. Motor City Is Burning (6:04)
7. I Want You Right Now (5:22)
8. Starship (8:24)

033. The Stooges/The Stooges (1969)



This is their debut album. It was recorded in April 1969 at The Hit Factory in New York City (USA), it was produced by John Cale (ex-La Monte Young Ensemble, ex-The Velvet Underground).

The album was released in the US/Canada, UK and some European countries by Elektra records in August 1969. It was reissued as a double CD with several alternate takes in 2005. It was reissued again as a double CD in 2010, known as the Collectors Edition, which also included the entire original mix of the album, plus a free 7" single. Between 2005 and 2017 it was reissued on LP format many different times, also as a double LP with some of the alternate takes/versions.

This band was formed around 1967-68 in Ann Arbor, Michigan (USA), by James Osterberg, a former drummer of a band called The Iguanas, that's when he was nicknamed as 'Iggy'. He was later introduced to brothers Scott and Ron Asheton and David 'Zander' Alexander, they all had the common idea of forming a band that would deliver a different type of sound. Besides, they all shared similar likes in Blues, Free Rock/Psychedelia, Free Jazz, and some Avant-Garde/Experimental Music.

They were first known as The Psychedelic Stooges, and Osterberg was baptized by his bandmates as 'Pop', which he immediately created the alias of Iggy Pop. The four of them were also friends with members of another band from Michigan, the MC5. They sometimes used to perform on the same venue in Detroit, they used to open for the MC5, and they were also known as the MC5's 'little brothers'.

One night, Danny Fields (PR for Elektra Records) went to see the MC5 perform live, he also got impressed by the opening band. Fields immediately recommended Elektra Records to sign both bands.

Before signing with the record label, the band already had five songs of their own, that were part of their live performances. Iggy Pop thought it was enough, because they usually added a lot of instrumental and improvised parts within their tracks, but the record label said they needed more songs. So, the band composed in one night three new songs, "Real Cool Time", "Not Right" and "Little Doll" to complete the set for an album.

Elektra records suggested ex-The Velvet Underground John Cale as a producer, which the band agreed. Cale also collaborated by playing piano, percussion, and his well-known viola. Although, Cale's mix of the album was

rejected by the record label, they didn't like it. The final mix was made by Iggy Pop and the label's founder and director, Jac Holzman. A 7" single was released in the US before the album, "I Wanna Be Your Dog"/"Ann" (released in July 1969). A second 7" single was released after the album and only in France, "1969"/"A Real Cool Time".

This album delivered a unique and elaborated post-US/UK Garage Rock sound, mixed with early US Psychedelia/Hard Rock.

A sonic formula in the vein of The Trashmen, The Kingsmen, The Kinks, The Sonics, The Seeds, Love, The Doors, The Fugs, The Troggs, The Godz, The Velvet Underground, The Jimi Hendrix Experience, Blue Cheer and the MC5.

This album was highly influential for the band's future recordings, and also for the future of Rock Music and several other genres. It inspired hundreds of future musicians/bands of the 1970s and 1980s.

Each and every song on this album is simply mindblowing.

And this album also served as a musical reference for the German Free Rock underground scene, for the Funky Music/Psychedelic Soul, the Glam Rock scene, the US and British Punk/Post Punk underground scenes, the New Wave, the Dark Rock/Gothic Rock, and the Neo Psychedelia scene, among others.

Many musicians mentioned that this band and their first two albums were a crucial influence on their music, such as: Funkadelic, CAN, Faust, David Bowie, NEU!, Robert Fripp, Brian Eno, New York Dolls, Ramones, Television, Suicide, Pere Ubu, Sex Pistols/Public Image Ltd., The Damned, Buzzcocks, The Stranglers, Wire, Joy Division, Modern English, The Cramps, Bauhaus, The Sisters Of Mercy, Christian Death, Swans, Sonic Youth, Red Lorry Yellow Lorry, The Jesus And Mary Chain, Spacemen 3, Loop, among many, many, many others.

The evolution of the band would continue on their next album.

Personnel:

- . Iggy Pop - aka Iggy Stooge - (vocals, clapping)
- . Ron Asheton (guitar, clapping)
- . Dave Alexander (bass, clapping)
- . Scott Asheton (drums, clapping)

Guest:

- . John Cale - ex The Velvet Underground - (piano; sleigh bell on track no. 2; viola on track no. 3)

Track list/times:

1. 1969 (4:05)
2. I Wanna Be Your Dog (3:10)
3. We Will Fall (10:15)

4. No Fun (5:15)
5. Real Cool Time (2:29)
6. Ann (3:00)
7. Not Right (2:49)
8. Little Doll (3:21)

034. Sly And The Family Stone/Stand! (1969)



This is the band's fourth album. It was recorded during late 1968 and early 1969 at Pacific High Recording Studios in San Francisco, California (USA). It was produced by Sly Stone, and engineered by Don Puluse, Brian Ross-Myring and Phil Macey.

This album was released in the US and in several other countries by Epic records in May 1969.

The first two songs recorded were released in November 1968 as a 7" single, "Everyday People"/"Sing A Simple Song".

The CD reissued in 2007 included five bonus tracks.

This album represents the outstanding evolution and major step forward taken by the band, compared to their three previous albums. No doubt that their previous albums delivered great tracks, which some of them served as the basis for this one. But, as an entire album, "Stand!" was their timeless and most influential supreme masterpiece within the band's discography, and for Sly Stone's ambitious musical quest.

Each and every track on this album took Soul, Gospel and R&B into a whole new dimension of sound and sophisticated output, charged with the highest grooves, vibes, and uplifting/experimental vocalizations of all times. Here's where the brand new Psychedelic Soul (or Funky Music) genre was born.

This musical document is considered the first Funky Music/Psychedelic Soul album in contemporary Pop Music. The true and real evolution of Soul Music. "Stand!" changed the course of the entire Rock/Pop Music stream.

A highly and crucial album for many other styles, the 1970s German Free Rock (CAN, NEU!), for the Glam Rock scene (T. Rex, David Bowie, Roxy Music), for the Cosmic Rock/Space Rock (Ash Ra Tempel, The Cosmic Jokers, Hawkwind), for the Reggae/Dub music scene, for the New Wave/Post Punk, for the Electronic Pop of the 1990s, among many others. It was also a major inspiration for another key band within the Funky Music genre, for George Clinton's band known as Funkadelic.

After the release of this album the band gained a cult status, and they also performed in the famous Woodstock Music Festival in August 1969. Although, several issues began within the band, mainly due to the constant drug abuse of Sly Stone and his 'erratic' behavior.

The band released a new album two years later, "There's A Riot Goin' On", another elaborated and sophisticated masterpiece, although it was really a

one-man band production. Sly only invited the band members and other guest musicians for some of the studio sessions.
By 1973-74, Graham would form his own band called Graham Central Station, he was joined by Sly's brother, Freddie.
Cynthia Robinson died in 2015.

Personnel:

- . Sly Stone - aka Sylvester Stewart - (vocals, organ, guitar, piano, harmonica, vocoder; bass on track no. 8)
- . Freddie Stone - aka Frederick Stewart - (vocals, guitar)
- . Rose Stone - aka Rosemary Stewart - (vocals, piano, keyboard)
- . Larry Graham (vocals; bass on tracks no. 1-7)
- . Cynthia Robinson (trumpet, vocal ad-libs; background vocals on track no. 3)
- . Jerry Martini (saxophone, background vocals on track no. 3)
- . Greg Errico (drums; background vocals on track no. 3)

- . Little Sister: Vet Stone (aka Vaetta Stewart), Mary McCreary, Elva Mouton (background vocals on tracks no. 1, 3, 5, 6)

Guests:

- . Additional studio musicians from Los Angeles (on the final section of track no. 1)

Track list/times:

1. Stand! (3:07)
2. Don't Call Me Nigger, Whitey (5:57)
3. I Want To Take You Higher (5:22)
4. Somebody's Watching You (3:20)
5. Sing A Simple Song (3:56)

6. Everyday People (2:21)
7. Sex Machine (13:46)
8. You Can Make It If You Try (3:38)

035. Silver Apples/Contact (1969)



This is the duo's second album. It was recorded in late 1968 (exact date is unknown) at Apostolic Studios in New York City (USA) and at T.T.G. studios in Los Angeles, California (USA). It was co-produced by the duo and Barry Bryant, and engineered by Jack Hunt.

This album was released in the US and Canada by Kapp Records in February 1969. It was officially reissued in the US by MCA records in 1997, together with the first album on one single CD.

"Contact" is in the vein of their first album, with more of their innovative, experimental, weird and bizarre electronic compositions, a fusion of oscillators with a Free Jazz/Psychedelic Pop-style drumming. On this album they also added banjo in a few tracks.

And like their first album, this was another huge influence/inspiration for many independent and avant-garde styles/musicians during the 1970s till the 1990s.

"Contact" was way ahead of its time. It foreshadowed many soundscapes of the pre-Industrial/Industrial Music scene of the 1970s, and the sounds/music delivered by bands like, Faust, Suicide, Pere Ubu, Cabaret Voltaire, Spectrum, Pram, Stereolab, Moonshake, Laika, among many others.

Main highlights, "You And I", "Water", "Gypsy Love", "You're Not Foolin' Me", "I Have Known Love", "A Pox On You", "Fantasies".

The duo would then record seven new songs for one more album, which ended being rejected by the record label. Those seven tracks were later included, together with new tracks, in the album called "The Garden" (released in 1998).

The duo officially split in 1969, mainly due to certain legal issues with an aviation company (Pan-Am), for using the image/photograph of the cockpit on the front cover of "Contact".

The duo occasionally gathered from time to time during the late 1990s and 2000s.

Danny Taylor died in 2005.

Personnel:

- . Simeon (vocals, oscillators, banjo)
- . Danny Taylor (drums, percussion, backing vocals)

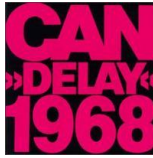
Guests:

- . Cousin Emmy (lyrics for track no. 3)
- . Stanley Warren (lyrics for track no. 4)
- . Eileen Lewellen (lyrics for track no. 6)
- . Larry De Mott (lyrics for track no. 9)

Track list/times:

1. You And I (3:13)
2. Water (4:13)
3. Ruby (2:27)
4. Gypsy Love (5:31)
5. You're Not Foolin' Me (5:52)
6. I Have Known Love (3:46)
7. A Pox On You (5:06)
8. Confusion (3:30)
9. Fantasies (5:53)

036. CAN/Delay 1968 (1968/1981)



Officially titled "Delay 1968", but it's simply known as "Delay".

The tracks on this album were recorded during mid 1968 at the Nörvenich Castle in Nordrhein-Westfalen (Germany), where the band used to live and have their own recording studio until 1971.

The tracks on this album were supposed to be part of CAN's first album, which was going to be called "Prepared To Meet Thy PNOOM", but there wasn't any record company willing to release this album, and the band opted to release "Monster Movie" as their first album instead, because it was more accessible. Two of the tracks released on their official first album, "Monster Movie", were taken from these 1968 sessions, "Father Cannot Yell" and "Outside My Door". The rest of these 1968 tracks remained as out-takes.

"Delay" was released in 1981 by Spoon records (a German label established by Irmin Schmidt's wife in 1980, to release the band's material and other music projects). During the late 1980s and 1990s it was reissued on CD format. During the 2010s it was reissued on LP format again.

The song called "Thief" was the only track that was previously released, it was included on a various artist compilation album called "Electric Rock", released by Liberty records in 1971. The version on that compilation is slightly longer than the one on "Delay".

The origins CAN date back to 1966-67, when Irmin Schmidt returned to Cologne (Germany) from a trip to New York. He formed a band called Inner Space, with American avant-garde composer and flautist David C. Johnson and music teacher Holger Czukay (real name Holger Schüring). The three of them began to rehearse a sort of avant-garde music. Schmidt and Czukay were pupils of German composer Stockhausen. Then they recruited a few more members, Jaki Liebezzeit (who at the time was a Free Jazz drummer) and Michael Karoli (a young guitarist who studied under Czukay). During early/mid 1968, they added an Afro-American vocalist, Malcolm Mooney (who was really a sculptor). The band then released two tracks under the name of Inner Space, on two different split 7" singles with other artists. Soon after, Johnson left because he really didn't like the new direction the band was taking, which was into a more Rock style. At this point, the band changed their name to The Can, because the word Can had different meanings in several languages, but it was especially chosen because in

Turkish language it had special meanings (life, soul/spirit, vitality) depending on the context that the word was used. The band then opted to shorten the name to CAN (since 1970). According to Schmidt and Liebezeit the meaning was an acronym/backronym to Communism, Anarchism, Nihilism.

"When I founded the group I was a classical composer and conductor and pianist making piano recitals, playing a lot of contemporary music but also Brahms, Chopin, Beethoven and everything. And when we got together I wanted to do something in which all contemporary music becomes one thing. Contemporary music in Europe especially, the new music was classical music, was Boulez, Stockhausen and all that. I studied all that, I studied Stockhausen, but nobody talked about Rock music like Sly Stone, James Brown or the Velvet Underground as being contemporary music. Then there was Jazz, and all these elements were our contemporary music, it was new. It was, in a way, much newer than the new classical music which claimed to be 'the new music'." - Irmin Schmidt

The tracks on "Delay" deliver the band's influences during their first period of existence (1968-69). A sonic formula that incorporated Free Jazz, Soul Music (mainly James Brown and early Sly & The Family Stone), Free Rock from the US (mainly the sound of The Velvet Underground, The Mothers Of Invention, Captain Beefheart And His Magic Band, Love, among a few others), and the radical/experimental avant-garde music by composers like, La Monte Young, Terry Riley, Steve Reich, and especially by Stockhausen. The main highlights of this album can easily be "Butterfly", "Phoom", "Nineteen Century Man", "Thief" and "Uphill".

Personnel:

- . Irmin Schmidt (keyboards)
- . Holger Czukay (bass, editing)
- . Michael Karoli (guitar)
- . Malcom Mooney (vocals)
- . Jaki Liebezeit (drums, percussion, saxophone)

Track list/times:

1. Butterfly (8:20)
2. Phoom (0:26)
3. Nineteen Century Man (4:18)
4. Thief (5:03)
5. Man Named Joe (3:54)
6. Uphill (6:41)
7. Little Star Of Bethlehem (7:09)

037. The Can/Monster Movie (1969)



This is the band's first album. The tracks no. 1 and 3 were previously recorded during 1968. Track no. 2 was recorded in early 1969. Track no. 4 was recorded live in July 1969, during a six-hour performance, that was later edited to 20 minutes. All the tracks were recorded at the Nörvenich Castle in Nordrhein-Westfalen (Germany). The album was produced by the band; it was edited ('engineered') by Holger Czukay.

The album was first released (only 500 copies) by a German independent record label called Music Factory in August 1969. Weeks later it was released by Liberty records, with an alternative front cover and different artwork (which is now accepted as the official front cover). It was first released in the UK by Liberty records in May 1970.

This album gathered musical elements from Avant-Garde Music, Free Jazz, Garage Rock, Psychedelic/Free Rock, Soul/Funky Music. As a reference, in the vein of The Velvet Underground, The Godz, 13th Floor Elevators, Love, The Mothers Of Invention, Captain Beefheart And His Magic Band, Sly & The Family Stone, among a few others.

"Monster Movie" is considered the first album from the German Free Rock scene.

This album is one of the three pillars of the German Rock/Krautrock, it's one of the three most significant avant-garde German Rock albums released in 1969, together with the first album by Amon Düül and by Amon Düül II. Although, the music released by Amon Düül and Amon Düül II are categorized as the roots of the so called Cosmic Rock style, those two bands spawned a parallel/different music genre in Germany.

"Monster Movie" is considered a highly influential album for many musicians within the many genres that appeared during the 1970s, 1980s and the 1990s.

The first track, "Father Cannot Yell", really blew the mind of many listeners, with its unique and extraordinary non-stop rhythm and groove, the distortion and feedback of the guitar, and the peculiar vocalization with some of the most bizarre lyrics, that will hypnotize you and take you to one of the most intense sonic trips of all times.

"Mary, Mary, So Contrary", a slow, romantic-type song, like a ballad, in the vein of a track they recorded before, "Thief".

"Outside My Door" is yet another American-type Garage 'freak-out', with Mooney's vocals singing, shouting and wailing the memorable phrase "Any colour is bad...".

Finally, "Yoo Doo Right", a 20-minute bizarre psychedelic improvisation, a sort of minimal and trance-like low-speed Funky (or anti-Funky) track, reminds me of the final part of the track "Sex Machine" by Sly & The Family Stone, when the drums start to lower the speed till the beat stops. Or like if you listen to "Sister Ray" by The Velvet Underground or "Tarot Plane" by Captain Beefheart & His Magic Band, but if you lower 50% or more the pitch (rpm). "Yoo Doo Right" will immerse your ears into an everlasting sonic voyage that easily makes the listener lose its mind.

Mooney left the band around late 1969/early 1970, he recorded two more tracks with the band that were included on their following album. The departure of Mooney also marked the end of the band's first period.

Personnel:

- . Holger Czukay (Red Armed Bass & Technical Laboratory Chief/bass, editing)
- . Irmin Schmidt (Adminaspace Co-Ordinator & Organ Laser/keyboard)
- . Michael Karoli (Sonar & Radared Guitar Pilot/electric guitar)
- . Malcolm Mooney (Linguistic Space Communicator/vocals, harmonica)
- . Jaki Liebezeit (Propulsion Engineer & Mystic Space Chart Reader/drums, percussion)

Track list/times:

1. Father Cannot Yell (7:01)
2. Mary, Mary, So Contrary (6:16)
3. Outside My Door (4:06)
4. Yoo Doo Right (20:14)

038. Amon Düül/Psychedelic Underground (1969)



This is the first album of the band. It was recorded during mid/late 1968 in a studio in Munich (Germany), these sessions were an extended live performance or 'happening' that lasted hours, perhaps even days. The exact dates and studio or location of these recording sessions are unknown. It was produced by Peter Meisel (for Meisel Produktions, he was founder of the record label called Hansa).

This album was released in Germany by Metronome records during early/mid 1969. It was released in the US by Prophecy Records in 1970, under the title of "Amon Düül".

The roots of this band are the same roots of their 'sister band' called Amon Düül II. During 1967-68 existed an artistic commune in Munich (West Germany during those years), where 10-15 people lived together. Some of them used to spend part of their time performing improvised music. Some recordings of this period exist, but still remain unreleased. Right before their presentation at the first Internationale Essener Songtage underground festival in September 1968 (where they opened for bands such as The Mothers Of Invention and The Fugs), the commune was divided in two groups, in Amon Düül and in Amon Düül II. The more radical, idealist and extremist members of the art commune remained in Amon Düül, the more musically-oriented and talented went on to form Amon Düül II as a separate band and with their own discography/releases.

According to some members, the name of the commune/band was inspired on the Egyptian sun-god Amon Ra, and the word 'Düül' inspired on a song called "Dyl", found on the only album released by a US band/project known as The Ceyleib People in early 1968. For aesthetic reasons they decided to include a double 'ü' instead of the 'y', resulting in the word 'Düül'. Some sources state that the word 'Düül' was inspired on some fictional/mystic character from Turkish mythology, a sort of 'goddess of music'.

Amon Düül performed a session that was later used for their first albums, their first two albums were released in 1969, a third one was released as a double album in 1972, but all the recordings were taken from the same 1968 session.

"Psychedelic Underground" delivers the essence of the true German proto-Punk Rock, later known as Krautrock by the British media, which was also the root for the great German Cosmic Rock.

On this album we will find sounds and music that remind us of the 'free form freak-outs' of The Red Crayola's first album. Also in the vein of several US and UK bands like, The Godz, The Fugs, The Velvet Underground, The Mothers Of Invention, The Ceyleib People, Hapshash And The Coloured Coat and The Deviants, among a few others.

This album offered a very radical and lo-fi output, sort of 'anti-musical', 'anti-Rock', in a post-Stockhausen way (check out his album "Hymnen"), and a sort of tribal-oriented, post-Romanticism/Wagnerian Acid/Herbal Rock type of sound. Like an endless trance-like and very intense sonic tragic-ritual. Liberation of the mind and feelings through an orgiastic-musical therapy of crazy soundscapes. Nothing like this was ever expected to be released or performed within the Rock music scene. Back in 1969, it was considered by many critics or listeners as a failure, or as the the worst album ever released.

There should be a sticker on the front cover of this album that should read "There Is No Technical Failure On This Record", because all those raw and outrageous edits/mixes can confuse the listener. Although, everything that you will listen on the band's three albums that came out from the same session was performed and edited deliberately. It was part of how and what they wanted to share. It was their own experimental Garage/Free Rock. It was their own thing. And for sure they achieved in what they wanted. "Psychedelic Underground" is considered a highly influential album, not only for the other part of the commune, but for several German Rock bands that appeared during the early 1970s (listen to some of Faust's albums, or NEU!'s second album). It was also a major influence for the pre-Industrial/Industrial Music scene of the UK and Germany during the late 1970s and early 1980s, listen to the early releases of Einstürzende Neubauten and you can prove this.

A word that appears on some of the titles of the tracks on this album, 'Sandosa', is a reference to Sandoz laboratories, where the LSD was discovered and synthesized. Got it?

The majority of members left the band and went separate ways after the 1968 recording session. But a second album was also released in 1969, titled "Collapsing: Singvögel Rückwärts & Co.", with music from that very same session, although it was edited, mixed and "produced" by Hans Ulrich Weigel. And it was released in order to fulfill the record contract with Metronome that Meisel signed. From that same 1968 recording session, a third album with more of those raw edits and mixes was released as a double album by BASF records in 1972, it was called "Disaster". And it was released after the band had already attain certain reputation and recognition with their third album, "Paradieswärts Düül" (released by Ohr records in 1971), and because Meisel still had the copyrights under his publishing company called Hansa.

The tremendous step forward and the evolution of this band would be delivered on their third album. And it has nothing to do with the sound or with what they delivered on the 1968 sessions.

Personnel:

- . Ulrich Leopold (electric bass, acoustic bass)
- . Rainer Bauer (electric guitar, 12-string acoustic guitar, vocals)
- . Eleonora 'Ella' Romana Bauer (drums, shaker, vocals)
- . Wolfgang Krischke (drums, piano)
- . Angelika Filanda (drums, vocals)
- . Helge Filanda (congas, vocals)
- . Uschi Obermaier (maracas)

Track list/times:

1. Ein Wunderhübsches Mädchen Träumt Von Sandosa (17:03)
(A Wonderful Pretty Girl Dreams Of Sandosa)
2. Kaskados Minnelied (2:53)
(Kaskado's Love Song)
3. Mama Düül Und Ihre Sauerkrautband Spielt Auf (2:50)
(Mama Düül And Her Sauerkraut Band Plays On)
4. Im Garten Sandosa (7:48)
(In The Garden Of Sandosa)
5. Der Garten Sandosa Im Morgentau (8:06)
(The Garden Of Sandosa In The Morning Dew)
6. Bitterlings Verwandlung (2:30)
(Bitterling's Transformation)

039. Amon Düül II/Phallus Dei (1969)



This is the band's debut album. It was recorded during late 1968 and/or early 1969 at an unknown studio in Munich (Germany), the exact date is also yet unknown. It was produced by Olaf Kübler (who previously was the recording supervisor of the Jan Hammer Trio's first album in 1968). "Phallus Dei" was released in Germany by Liberty records in mid 1969. It was released in the UK the same year, but with a different front cover and artwork. It was reissued in the UK in 1972 by Sunset Records, also with a different front cover and artwork. Reissued in Germany also by Sunset Records in 1977, with the original front cover and artwork. It was reissued on CD format in France by Mantra records, with original cover but with the last track (or Side B) as the first one. It was reissued on CD in Germany in 1993 and 1997 by Repertoire Records, original cover and correct order of the tracks. It was reissued on CD in Germany by Gammarock Records in 2000, with original cover and correct order of the tracks, plus four bonus tracks. Also reissued on CD in Europe by Repertoire records in 2001, with correct order and the same bonus tracks like in the Gammarock edition, although one of the bonus tracks was divided as two tracks, so it appeared as if there were five bonus tracks. It was reissued on CD in Germany by Revisited Rec. records in 2006, with the original cover but incorrect track order, plus two bonus tracks (different bonus tracks from the previous reissued versions). It was reissued on LP format in Germany by Revisited Rec. records in 2009, original front cover but incorrect track order. Finally, it was reissued as a limited-edition LP in the US by Purple Pyramid records in 2014, original front cover and correct track order.

This band was formed right before the Essener International Festival, when the two brothers, Ulrich and Peter Leopold had a musical disagreement on where was the entire commune headed to in musical terms. They suggested to divide the people involved in the musical performances of the commune for the presentation in that festival, they appeared and performed separately as Amon Düül and as Amon Düül II. The members that wanted to explore new musical horizons and the most talented became Amon Düül II. Their goal was to focus more on the music rather than anything else. Meanwhile, Amon Düül were offered to record their extended proto-Punk/Acid freak-outs at a local studio in Munich, but the producer and the band members struggled a lot, because there wasn't any record label that wanted to release

their 'outrageous music'. And during this same period, Amon Düül II also recorded some material at a local studio, but with a different producer, who finally was offered a record deal with Liberty records.

After the release of "Phallus Dei" the band was offered to play several live performances and they became well-known on the German underground scene, and they also gained certain international recognition, especially in England. Liberty records offered them a second record deal in late 1969.

"Phallus Dei" represents the notorious musical evolution of the conceptual improvisations previously performed within the artistic commune. It was something new and visionary, a major step forward in musical terms, with an elaborated production. For the recording sessions of this album, the band was joined by Holger Trulzsch on percussion (after this experience he would join the first line-up of Popol Vuh) and by Christian Burchard on vibraphone (he would later join the band Embryo).

Most of the tracks (if not all of them) on "Phallus Dei" were improvisation-based songs, that later were partially rearranged, edited and/or remixed. The last track was a long improvised performance of the band, that was even filmed, and it was perfectly edited and shorten to 20 minutes for the album.

As a reference, the music on "Phallus Dei" is in the vein of the most radical and extreme tracks delivered by bands during 1966 and 1968 like, The Fugs, The Godz, The Deep, The Freak Scene, The Velvet Underground, The Mothers Of Invention, 13th Floor Elevators, The Red Crayola, The Ceyleib People, Art, Hapshash And The Coloured Coat, The Deviants and Pink Floyd, among others. Also in the vein of some Free Jazz and Avant-Garde Music composers, like Sun Ra and Stockhausen.

Since the first second of the opening track, you'll be introduced to an unknown and never before heard musical trip, a whole new sonic dimension in contemporary music. The notes, tones, scales, and structures deliver certain mystic, ancient Pharaonic soundscapes, together with some Germanic/European folklore, with some Turkish/Middle Eastern, African-percussive and tribal/ritualistic-oriented Free Rock style. Like a timeless and epic Persian/Babylonian proto-Punk Rock.

This album is like a soundtrack for some LSD/THC-fueled full Moon mental trip, with a mindbending and surreal romanticism surrounded by endless echoed tragic-angelic chants and trance-like howls, together with some of the most bizarre lyrics and vocals that evoke a sort of sacred tale from a distant and unknown civilization out of this world.

Here's where it all began!!!

This album is not only one of the main pillars of the German Rock scene, but the essential root for the great Cosmic Rock/Kosmische Musik scene.

The step forward and evolution of the band's music would continue on their second album.

Personnel:

- . John Weinzierl (electric guitar, 12-string guitar, bass)
- . Chris Karrer (violin, guitar, 12-string guitar, soprano saxophone, vocals)
- . Renate Knaup (vocals, tambourine)
- . Falk Rogner (organ)
- . Dave Anderson (bass on track no. 5)
- . Christian 'Shrat' Thiele (bongos, vocals, violin)
- . Dieter Serfas (drums, electric cymbals)
- . Peter Leopold (drums)

Guests:

- . Holger Trulzsch (Turkisk drums)
- . Christian Burchard (vibraphone)

Track list/times:

1. Kanaan (4:02)
(Canaan)
2. Dem Guten, Schönen, Wahren (6:12)
(The Good, Beautiful, True)
3. Luzifers Ghilom (8:34)
(Lucifer's Ghilom)
4. Henriette Krötenschwanz (2:03)
(Henriette Toad's Tail)
5. Phallus Dei (20:47)
(God's Phallus)

040. Amon Düül II/Yeti (1970)



This was the band's second musical document, a double album. It was recorded in early 1970 at Trixi studios in Munich (Germany). It was co-produced by the band and Olaf Kübler, and engineered by Willy Schmidt (who previously worked with several German Pop artists), with the musical assistance of Siegfried E. Loch (who also worked with some German Jazz and Rock/Pop artists like, The Rattles, Klaus Doldinger, etc.).

The album was released in Germany by Liberty records in April 1970. It was released in the UK by Liberty records in October 1970, after the release of the 7" single "Archangel's Thunderbird"/"Burning Sister" (September 1970). It was reissued on LP several times in a few countries during the 1970s. It was reissued on CD in France by Mantra records in 1989. In 1992, 1995 and 1997 it was reissued on CD in Germany by Repertoire Records. In 2001 it was reissued on CD in Europe by Repertoire Records, with two bonus tracks, the 7" single "Rattlesnakeplumcake"/"Between The Eyes", which was originally released in late 1970. It was also reissued on CD in Germany by Revisited Rec. records in 2006, without the bonus tracks. It was reissued on LP format in Germany by Liberty records in 2008 and by Revisited Rec. records in 2009. In the US it was reissued as a limited-edition LP by Purple Pyramid records in 2014.

The front cover of the album was designed by Folk-Ulrich Rogner, with a photograph of Wolfgang Krischke (who played drums and piano on Amon Düül during 1968-69) as the Grim Reaper, or personification of Death. A few weeks later after that photo session, Krischke was under the effects of LSD and fell asleep in the woods during winter, he died of hypothermia. As a tribute to Krischke the band would use this image as their official logo.

If their previous album offered an unprecedented sonic trip, "Yeti" offered an improved and ultra-elaborated musical journey towards a higher and yet farther unknown mental-Cosmic Rock realm.

"Yeti" sounds like if it was performed by minds that had contact with some supernatural or parallel dimension, and the music on this album was the vehicle to share that experience. It sounds like music from an imaginary mystic Rock festival performed in Mount Kailash or the Himalayas, in order to worship Shiva or some other type of deity or divine personalities.

This time the band introduced English titles, and they also began to sing in English.

The opening track, "Soap Shop Rock", was like a suite, with four sub-parts, of an indescribable fusion of futuristic Free Rock, they also added some post-Wagner drama-tragic opera-oriented vocals on "Gulp A Sonata". Karrer also delivered his mythical and outstanding vocals on "Halluzination Guillotine", once again with some of the strangest and surrealistic lyrics, "...Smoke coming out of their eyes, insanity-tigers are licking his hands. A short romance, a vaporised dance". He also shared his violin during the track "Flesh-coloured Anti-aircraft Alarm", surrounded by some dark and bizarre electric guitars that remind me of several Post Punk bands (especially Joy Division), but almost a decade earlier!! "She Came Through The Chimney" is yet another key track for the future of the entire German Cosmic Rock scene, it's proto-World Music, with some of the weirdest pre-Ambient soundscapes that anticipated early Roxy Music with Brian Eno. Then comes the 'hit-single' of the album, "Archangel's Thunderbird", sang by Renate, in a post-Grace Slick/Yoko Ono/Nico style, over a Free Jazz-style drumming (performed by session musician Keith Forsey) and raucous post-Garage/Hard Blues guitar riffs.

The rest of the first part of the album is simply out of this world, unimaginable for any listener back in 1970. "Cerberus" is a mix of Free Folk and proto-Space Rock in the vein of Hawkwind meets Ash Ra Tempel, but a year or two earlier. "The Return Of Ruebezah!" (inspired in the German/Polish/Czech mythological Lord Of The Mountains) is a short instrumental with some of the most stunning electric guitar layers ever heard, this track is like an introduction for "Eye-Shaking King", once again with that sort of Pharaonic/Babylonian Proto-Cosmic/Punk Rock, sang by Renate like if she was possessed by some sort of demonic-goddess, and the electric guitar sounds like a post-Jimi Hendrix/Blue Cheer Blues freak-out, but played by a supernatural entity. To close the first part of the album, a track called "Pale Gallery", with some mysterious ancient ritual-oriented drumming, and once again with some of the most surreal and bizarre effects over a violin, which emulated a sort of proto-synthesizer, foreshadowing early pre-Roxy Music/Eno.

The second part of the album, the fully improvised track sequence of "Yeti" and "Yeti Talks To Yogi", those two tracks were really a single 24 minute holy-type and spiritual conceptual trance-like improvisation, but had to be divided in two parts due to time constraints of the LP format. It was the evolution of the track "Phallus Dei" from their first album, but taken into a higher mental and musical level. Finally, another improvisation, wonderfully titled "Sandoz In The Rain", this time with two special guests, their friends from the commune, Rainer and Ulrich, in order to deliver an epic, one of a kind mystic-utopian deep cosmic-Free Folk track. Inspired and influenced by the effects of LSD, as a tribute to Sandoz Laboratories, wishing that LSD pours down from the rain and everybody has the chance to reach the higher levels of consciousness/awareness during their lifetime. This last track would

also inspire the other half of the commune, known as Amon Düül, to record and release their third album, their supreme masterpiece called "Paradieswärts Düül" (1971).

"Phallus Dei" and "Yeti" are the two monumental and phenomenal twin peaks within the entire discography of the band.

These two albums represent EVERYTHING done by mankind within the history of music, and especially within Rock. These two albums are the pure essence of the German Avant-Garde Rock scene, and they ignited the revolutionary fire that took contemporary music into a cosmic trip far beyond the stars during the early/mid 1970s.

After the release of "Yeti" some members of the band left. Anderson went back to England and joined Hawkwind.

A new line-up recorded and released their third album in 1971, "Tanz Der Lemminge", exploring a more Prog Rock-oriented music stream, still quite experimental, though. But it wasn't the same. Although, in 1972 some members returned to the band and they recorded two more accessible and mystic albums, both of them are real music gemstones, "Carnival In Babylon" and "Wolf City", the music on these albums was influenced by the sound of the emerging Glam Rock with Folk/Prog Rock.

In 1973, some members would be involved in a music project/band called Utopia, formed and directed by Olaf Kübler.

The band would release several other albums during the mid 1970s. But that's a whole different story.

The German Avant-Garde Rock scene and the emerging Cosmic Rock were taken over and led by other bands/musicians during the early 1970s.

Peter Leopold died in 2006.

Personnel:

- . John Weinzierl (electric guitar, 12-string guitar, vocals)
- . Chris Karrer (violin, guitar, 12-string guitar, vocals)
- . Renate Knaup (vocals, tambourine)
- . Falk-Ulrich Rogner (organ)
- . Dave Anderson (bass)
- . Christian 'Shrat' Thiele (bongos, vocals)
- . Peter Leopold (drums)

Guests:

- . Keith Forsey (drums on track no. 3/uncredited on the album, but credited on the 7" single)
- . Rainer Bauer - Amon Düül - (vocals and guitar on track no. 10)
- . Ulrich Leopold - Amon Düül - (bass on track no. 10)
- . Thomas Keyserling (flute on track no. 10)

Track list/times:

1. Soap Shop Rock
 - a) Burning Sister (3:41)
 - b) Halluzination Guillotine (3:05)
 - c) Gulp A Sonata (0:45)
 - d) Flesh-Coloured Anti-Aircraft Alarm (5:53)
2. She Came Through The Chimney (3:56)
3. Archangels Thunderbird (3:30)
4. Cerberus (4:18)
5. The Return Of Ruebezahl (1:35)
6. Eye-Shaking King (6:37)
7. Pale Gallery (2:11)
8. Yeti (Improvisation) (18:00)
9. Yeti Talks To Yogi (Improvisation) (6:06)
10. Sandoz In The Rain (Improvisation) (8:55)

041. Popol Vuh/Affenstunde (1970)



This is the first album by this musical group led by Florian Fricke. It was recorded during early 1970 at Bavaria Musikstudios in Munich (Germany), produced by Bettina Fricke and Gerhard Augustin.

It was released in Germany by Liberty records in 1970. It was reissued in Germany in 1980 by Innovative Communications records, with a slightly different front cover. It was reissued on CD in Germany by Bell Records in 1991, with one bonus track ("In Den Gärten Pharaos") from their second album. It was reissued on CD in France by Spalax records in 1992 and in 1994, with a mistake in the 'tracking' of the tracks of the first part of the album (track no. 1 was divided in two parts), and also with slightly incorrect title tracks. It was reissued on CD in Germany by SPV Recordings in 2004, with a previously unreleased bonus track ("Train Through Time"). It was reissued as a limited-edition LP in France by Klimt Records in 2012. It was reissued as a limited-edition LP in Spain by Wah Wah Records in 2013, including a bonus track ("Bettina") from their first live performance on a TV show during the early 1970s.

The band's name was inspired and taken from the ancient K'iche' (Quiches) tribe (Mayan culture, now Guatemala in Central America) and their main mythological narrative/scriptures called "Popol Vuh", which is translated as "The Book Of The People".

The title of this album is translated from German to English as "Monkey Hour" or "Hour Of The Monkey".

This album is considered the starting point of the proto-Ambient Cosmic Music or Kosmische Musik scene in Germany.

It delivered an experimental fusion of the Moog synthesizer and northern African/Turkish percussion, electronic signals and frequencies with ethnic-tribal music, proto-World Music of the 1980s.

The music on this album is like a time/space visionary trip from the roots of mankind towards a mystic and celestial realm.

Uplifting music, music for the 'Third Ear'. Deep meditational/trance-like music.

Holger Trulzsch played percussion on Amon Düül II's first album, "Phallus Dei" (1969), before becoming a member of Popol Vuh.

“Affenstunde” was a highly influential album for the Cosmic Music of Tangerine Dream and Klaus Schulze, and a few others during the early/mid 1970s.

Some parts on this album will remind us of Ligeti’s compositions used on the soundtrack for the film “2001: A Space Odyssey” (1968), directed by Kubrick. And perhaps the visionary concept of that film also inspired Fricke for this album.

The step forward and the evolution of Popol Vuh would continue on their second album.

Personnel:

- . Florian Fricke (Moog synthesizer)
- . Holger Trülzsch (percussion)
- . Bettina Fricke (tablas)
- . Frank Fiedler (synthesizer mixdown)

Track list/times:

1. Ich Mache Einen Spiegel
(I Make A Mirror)
 - . Dream Part 4 (8:40)
 - . Dream Part 5 (4:50)
 - . Dream Part 49 (7:35)
2. Affenstunde (18:57)
(Monkeyhour)

042. Tangerine Dream/Electronic Meditation (1970)



This is their first album. It was recorded in October 1969 at a rented factory in Berlin (Germany), which was transformed into a rehearsal room and a lo-fi studio called Mixed Media (a.k.a. The Loft), with a two track tape recorder. It was co-produced by the band and with the assistance of engineers Hans Ulrich Weigel (who previously worked on the edits/mixes of the second album by Amon Düül) and Klaus Freudigmann (owner of The Loft) during February-March 1970.

The album was released in Germany by Ohr records in June 1970. It was released in Japan by Odeon records. It was reissued in France by Virgin records in 1976 and during the 1980s. It was first reissued on CD in the UK by Jive Electro records in 1986, with a different front cover and artwork. It was reissued on CD and LP format in the US by Relativity records in 1987, with the original front cover but with incorrect timing of the tracks. It was reissued on CD in the US by Sequel Records and in the UK by Essential/Castle Communication records in 1996 and in 1999. Reissued on CD in the US by Sanctuary records in 2002. Reissued on CD and LP in the UK by Esoteric records (a subsidiary of Cherry Red records) in 2012. Reissued on LP format in the US by Varese Vintage records in 2017, and in Europe by Tiger Bay records in 2018.

During the mid 1960s Edgar Froese was into Blues, R&B, Soul, British Rock/Pop, Free Jazz, the emerging US and British Psychedelic Rock. Froese was fond of Wilson Pickett, The Rolling Stones, The Doors, and above all, The Jimi Hendrix Experience, among others. Froese then formed a band called The Ones and traveled to Spain, there he was directly influenced by the art and concepts of Salvador Dalí. Froese studied and worked with him in Spain during 1967. Froese and his band performed on a film about Dalí, filmed by French director J. C. Avery, while they were playing in Dalí's village. Another impact on Froese during 1968 might have been the film "2001: A Space Odyssey" (1968) by Stanley Kubrick.

Froese then returned to Berlin, months later he formed Tangerine Dream, during this early period the band went through several line-up changes, and after some experimental concerts in the Essener International Festival and in the legendary Zodiak club (co-founded by Schnitzler), he finally opted for a new line-up to perform on the band's first album. He recruited Klaus Schulze (who previously played drums in an underground band called Psy-Free) and

Conrad Schnitzler (who was already working on his personal projects known as Eruption and Kluster). Froese also added two more musicians as guests, James 'Jimmy' Jackson (an Afro-American Jazz-oriented keyboard/piano/organ player) and Thomas Keyserling (who occasionally played flute for Amon Düül II). And it was thanks to Schnitzler's friend (Klaus Freudigmann) that the band performed and recorded their improvised music for their first album in his rehearsal room, that performance was later edited and mixed.

The band struggled for some months because there wasn't any record label willing to release their first album. Until they finally met Rolf-Ulrich Kaiser, who had just founded a record label called Ohr (Ear), and this album was going to be the label's fourth release (after Floh De Cologne, Limbus 4, Bernd Witthüser and Embryo). Kaiser signed the band by telling them, "Okay, it has no commercial chance. But we'll take you". Since that moment, that record label and Tangerine Dream ignited something that was about to change the entire history of contemporary music, not only in Germany, but across Europe, England, the US and other countries!!

"Electronic Meditation" is one of the main roots of the entire German Cosmic Rock music scene, and for sure it left everybody speechless. This album is an extreme and groundbreaking musical document that shocked and burnt everybody's brain, it altered the perception about music of an entire generation in 1970. And it's also considered one of albums that inspired the pre-Industrial Music scene of Germany.

This album sounds like a radical and a raw post-Garage Rock (in this case a sort of Factory Rock instead of Garage) version of Pink Floyd (period 1967-69), with a musical overdose in the vein of The Godz, The Velvet Underground, The Deviants, The Jimi Hendrix Experience, Amon Düül, Amon Düül II, Guru Guru, Free Jazz and Avant-Garde Music.

Soon after the release of this album, Schulze went to join Ash Ra Tempel. Schnitzler continued with his Kluster project and his solo albums. Froese would reform the band with new members, and the sonic evolution would come with Tangerine Dream's second album.

Personnel:

- . Edgar Froese (guitar, organ, piano, sound effects, noises, tapes)
- . Conrad Schnitzler (cello, violin, guitar, addiator)
- . Klaus Schulze (drums, percussion, metal sticks, noises)

Guests:

- . Jimmy Jackson (organ)
- . Thomas Keyserling (flute)

Track list/times:

1. Geburt (6:00)
(Genesis)
2. Reise Durch Ein Brennendes Gehirn (13:25)
(Journey Through A Burning Brain)
3. Kalter Rauch (11:00)
(Cold Smoke)
4. Asche Zu Asche (3:50)
(Ashes To Ashes)
5. Auferstehung (3:40)
(Resurrection)

043. Organisation/Tone Float (1970)



This is the first and the only album delivered by this German quintet. It was recorded during mid 1969 at a studio near an oil refinery (exact date and studio is unknown). It was co-produced and engineered by Konrad 'Conny' Plank (who had previously worked with some Rock and Jazz bands/artists like Gomorrha, Creepy John Thomas, The Peter Brötzmann Quartet and Alexander von Schlippenbach).

This album was released only in the UK by RCA Victor records in early 1970. It was never officially released or reissued again. Although, several bootleg record labels reissued this album on CD format during the 1990s. Some of those editions included a bonus track by Kraftwerk, taken from the Beat-Club TV-show performance in 1971. This bonus track was incorrectly titled as "Vor Dem Blauen Bock", it was really called "Rückstoss Gondoliero".

Florian Schneider-Esleben and Ralf Hütter were studying under Stockhausen, one day they decided to take LSD and assisted to a performance of their teacher. After that event they both had a vision, and they decided to form this band, together with three experimental Free Jazz musicians.

This album is a masterclass of pure and essential Avant-Garde/Concrete Musique, mixed with exotic percussion-based grooves and Eastern-oriented surreal Free Rock. A masterclass in improvisation. Without any electric guitar.

As a reference, this concept album is in the vein of an obscure Free Jazz (Sun Ra) with an instrumental/cinematic post-"The Zodiac-Cosmic Sounds" + Pink Floyd + Soft Machine + Amon Düül II.

After this album, Hütter and Schneider decided to take a step forward, they formed Kraftwerk.

Personnel:

- . Florian Schneider-Esleben (flute, bells, triangle, tambourine, violin, electronics)
- . Ralf Hütter (organ)
- . Butch Hauf (bass, bells, shaker, percussion)
- . Basil Hammoudi (glockenspiel, congas, musical box, bongos, voice)
- . Fred Monicks (drums, bongos, maracas, cowbell, tambourine)

Track list/times:

1. Tone Float (20:47)
2. Milk Rock (5:24)
3. Silver Forest (3:19)
4. Rhythm Salad (4:04)
5. Noitasinagro (7:42)

044. Kraftwerk/Kraftwerk (1970)



This is the duo's first album. It was recorded and mixed during July-September 1970 (the studio is unknown), it was co-produced and engineered by Konrad 'Conny' Plank (who worked with the duo on their previous band, and at this point he was also getting involved with the trio called Kluster).

The album was released only in Germany by Philips records in December 1970. Between 1973 and 1980 it was reissued several times in a few countries by Philips records. It was never officially reissued again. During the 1990s some bootleg record labels reissued the album on CD, and during the 2000s on LP format. In recent years there were rumours that Kraftwerk's first three albums were going to be officially remastered and reissued, but until now it's only a rumour.

According to Ralf and Florian the name Kraftwerk should be translated to English as Power Plant.

This album was the evolution of the duo's concepts and music, and it's a link between their previous band and their following albums and their new musical direction taken during the 1970s.

"Kraftwerk" is a seminal Teutonic Free Rock-based album, with some pre-Industrial Music and proto-Ambient improvised soundscapes.

The first track, "Ruckzuck", has also been considered as the first proto-Techno Pop track ever recorded, with its catchy and repetitive, yet quite primitive, electronic melody, that in certain way paved the way for several other tracks that the band recorded during the 1970s. "Ruckzuck" also offered some post-Soft Machine distorted/fuzzy organ used on their first album in 1968, and will also remind us of some post-Pink Floyd/Barrett-period guitar freak-outs, especially from the track "Interstellar Overdrive" (check out the complete version from early 1967). But the duo didn't use any electric guitar on their first album according to the credits!! They manipulated several instruments through an EMS (Electronic Music Studio).

Ralf would temporary leave after this album, due to disagreements with Florian.

Florian was forced to play alone with the drummer that participated on the last track on this first album, Klaus Dinger. And Florian also recruited a new temporary member, Michael Rother, on electric guitar. The three of them played a few live performances during 1971, one of those tracks was

included as a bonus track on some unofficial reissues of the album "Tone Float" by Organisation, and there is also a bootleg called "K4 (Bremen Radio-1971)" where you can listen to this brief period of Kraftwerk. Some months later, Ralf and Florian smoothed things over, and the two temporary members left to form a new musical project called NEU!. The duo would then change radically and drastically their musical concepts; they would dive into the emerging pre-Industrial Music stream of Germany since their second album. The steps forwards would continue on their following albums.

Personnel:

- . Florian Schneider-Esleben (flute, violin, electric percussion)
- . Ralf Hütter (Hammond organ, tubon)

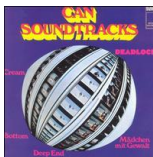
Guests:

- . Andreas Hohmann (drums on tracks no. 1, 2)
- . Klaus Dinger (drums on track no. 4)

Track list/times:

1. Ruckzuck (7:47)
2. Stratovarius (12:10)
3. Megahertz (9:30)
4. Vom Himmel Hoch (10:12)

045. CAN/Soundtracks (1970)



This is the band's official second musical document. It was a compilation of tracks recorded for several German short-films during 1969-70.

This album is the link between the band's first period (1968-69) and their second period (1970-73).

Tracks no. 5 and no. 7 were recorded during November-December 1969, when Mooney was still in the band. Track no. 4 was recorded in June 1970. Track no. 6 was recorded in July 1970. Tracks no. 1, 2 and 3 were recorded in August 1970. The tracks recorded during 1970 featured a new member on vocals, this time from Japan, who was wandering in Cologne (Germany), Kenji 'Damo' Suzuki.

All the tracks were recorded at the band's own studio, now known as Inner Space Studio, located in the rented Nörvenich Castle in Nordrhein-Westfalen (Germany). It was produced by the band and engineered/edited by Holger Czukay.

The album was released in Germany by Liberty records in September 1970. It was released in France and in the UK by United Artists records in 1973. It was reissued on CD in Germany by Spoon records in 1989, and also during the 1990s and 2000s. It was reissued on LP format in the UK by United Artists records in 2008, by Spoon records in the US in 2014.

The tracks with Mooney sound like out-takes from "Monster Movie", with their Soul/Free Jazz-oriented style of the first period.

The tracks with Suzuki represent the new avant-garde style that CAN opted for. It was the band's new beginning, a new vision, it was their step forward.

"Soundtracks" is a key album in order to enjoy and fully understand the band's evolution.

Personnel:

- . Irmin Schmidt (keyboard, organ)
- . Holger Czukay (bass)
- . Michael Karoli (guitar)
- . Damo Suzuki (vocals)
- . Jaki Liebezeit (drums, percussion, flute)

- . Malcom Mooney (vocals on track no. 5, 7)

Track list/times:

1. Deadlock (3:25)
2. Tango Whiskyman (4:02)
3. Deadlock (Instrumental) (1:40)
4. Don't Turn The Light On, Leave Me Alone (3:42)
5. Soul Desert (3:46)

6. Mother Sky (14:30)
7. She Brings The Rain (4:04)

046. Funkadelic/Funkadelic (1970)



This is the first album of the band. It was recorded during 1968-69 at Tera Shirma Sound Studios in Detroit, Michigan (USA). It was produced by George Clinton, engineered by Bryan Dombrowski, Ed Wolfrum, Milan Bogdan and Russ Terrana.

The album was released in the US, in Canada and Australia by Westbound records in February/March 1970. It was released in the UK by PYE International records. In Germany by Bellaphon records, in France by Stateside records. It was reissued on LP in the US in 1975. It was reissued on CD by Westbound records in the UK in 1989, and in the US in 1990 and 2000. It was reissued on CD in the US and UK in 2005 with seven bonus tracks, the 7" singles from 1969. It was reissued on LP in the US by 4 Men With Beards records in 2014 and 2016 (some were limited-editions with colored vinyl).

The origin of this band was a Doo-Wop/Soul/R&B group called The Parliaments, formed by George Clinton in New Jersey (US) during the mid/late 1950s. They released several 7" singles during 1959-65. Clinton then began working in Motown Records (in Detroit) as a producer and songwriter in 1967. It was during this period that he composed and recorded (with some session musicians) a 7" single "(I Wanna) Testify"/"I Can Feel The Ice Melting", released by Rivolt Records in 1967, and it became a hit single, reaching no. 3 in the R&B ranking. He then had several issues with that record label and the copyrights for the name of the band. Clinton decided to relocate his band from New Jersey to Detroit, including five new musicians, and began recording new material under the name of Funkadelic (the name of the band was coined by the bass player, Billy Nelson) with a new record label. At this point, Clinton had new musical influences, a sonic palette of Free Jazz/Space Jazz, Soul, Blues, Psychedelia/Acid Rock. In the vein of Sun Ra + Love + The Jimi Hendrix Experience + The Stooges + Sly & The Family Stone.

If you enjoyed the grooves, vibes and beats of the album "Stand!" (1969) by Sly & The Family Stone, "Funkadelic" delivered the musical and conceptual evolution. This album will take you even higher...

The entire album is a highlight. If I have to choose only some essential and visionary tracks, I would choose "Mommy, What's a Funkadelic?", "I Bet You", "Music For My Mother", "What Is Soul".

Funkadelic's music was highly influential for the development of many bands and genres during the entire 1970s, their avant-Funk style reminds me of several tracks delivered by CAN, also several tracks delivered within the Glam Rock scene, the Space Rock/Cosmic Rock, Reggae/Dub Music, New Wave/Post Punk, the Neo Psychedelia scene, the electronic Pop of the 1990s, among others.

George Clinton, together with Sylvester Stewart (from Sly & The Family Stone), were the two main heads that took Soul Music into a new dimension, they both spawned the Psychedelic Soul or Funky Music genre. The Parliaments would later resurface as Clinton's side-project under the name of Parliament, sometimes as Parliament-Funkadelic, during the early/mid 1970s.

The evolution of the band's music would continue on their second album.

Personnel:

- . George Clinton - The Parliaments - (lead vocals on tracks no. 1, 7)
- . Clarence 'Fuzzy' Haskins - The Parliaments - (lead vocals on tracks no. 4; vocals on track no. 2)
- . Calvin Simon - The Parliaments - (lead vocals on track no. 6; vocals on track no. 2)
- . Ray Davis - The Parliaments - (vocals on track no. 2)
- . Grady Thomas - The Parliaments - (vocals on track no. 2)
- . Eddie Hazel (lead guitar; vocals on tracks no. 1, 2)
- . Lucius 'Tawl' Ross (rhythm guitar; vocals on track no. 3)
- . Mickey Atkins (Hammond organ on track no. 1)
- . Billy 'Bass' Nelson (bass on tracks no. 1, 4; vocals on tracks no. 1, 3)
- . Ramon 'Tiki' Fulwood (drums on tracks no. 1, 2, 4-6)

Guests:

- . Ray Monette (guitar on track no. 4)
- . Bob Babbitt (bass on track no. 2)
- . Bernie Worrell (Hammond organ on track no. 4)
- . Earl Van Dyke (Hammond organ on track no. 2)
- . Brad Innis (drums on track no. 3)
- . Gasper Lawal (conga on track no. 3)
- . Herb Sparkman (lead vocals on track no. 3)
- . Hot Buttered Soul (additional vocals)

Track list/times:

1. Mommy, What's A Funkadelic? (9:08)
2. I Bet You (6:10)
3. Music For My Mother (6:19)
4. I Got A Thing, You Got A Thing, Everybody's Got A Thing (3:50)
5. Good Old Music (8:01)
6. Qualify & Satisfy (5:16)
7. What Is Soul (8:40)

047. Funkadelic/Free Your Mind... And Your Ass Will Follow (1970)



This is their second album. It was recorded and mixed during early/mid 1970 in three different studios, at United Sound Studios, at Audio Graphic Services and at G-M Recording Studios, all of them in Detroit, Michigan (USA). It was produced by George Clinton and engineered by Ed Wolfrum and Milan Bogdan.

This album was released in the US by Westbound records in July 1970. It was released in several countries in Europe by other record labels in 1970. In the UK it was released by PYE International records in 1971. It was reissued in the US by Westbound records in 1975. It was reissued on CD in the US by Westbound records in 1989. It was reissued in the UK/Europe on CD and LP in 1990. It was reissued in the US and UK on CD by Westbound records in 2005, with four bonus tracks, one of those tracks was just a radio advertisement to promote the record. It was reissued on LP format in the US by 4 Men With Beards records in 2009, and as a limited-edition clear and colored vinyl in 2016 and 2018. In several reissues the front cover was slightly altered, the original front cover featured the woman downwards, while some of the new editions featured the woman upwards. In some cases, the color of the text of the title was also altered (white or black fonts instead of the original brown fonts).

This album is considered the band's supreme masterpiece, the highest peak within their discography, and also the highest peak of the entire avant-garde Funky Music genre. Way ahead of its time.

And if their first album was already a landmark, this one goes even further... The concept, the lyrics, the music and the elaborated production are simply outstanding.

The first track describes the process of liberation or freedom of the mind. It's a psychological/chemical sonic trip, like in a 'trip' under the effects of LSD. This track takes us through the three main stages of a psychedelic mental exploration. The first stage of getting familiarized with the effects of the substance, then we go through a period of confusion, where we encounter our own 'demons' and become aware of the programming/information received since we were born. Finally, we are able to adjust and free our own mind, a psychological rebirth... Resurrection! That's the experience that Clinton really wanted to share with this track.

Gospel Music/Soul Music and R&B were taken to an unimaginable music level, thanks to the influences of Psychedelic/Free Rock. And not only the musical aspect, but also the concepts and lyrics.

Even if the entire album is only approximately 30 minutes, it's a very deep and intense musical document.

This is another album that changed the course of contemporary music, a major influence for the future genres during the 1970s and beyond...

The evolution of the band's music and sound would continue on the first and the last track of their third album, "Maggot Brain" (1971).

The four main musicians, Nelson, Hazel, Ross and Fulwood, would leave the band after the third album.

The band would then take a different musical direction, a different level, and not necessarily a higher one, but towards a more commercial-oriented and less psychedelic, back to their Soul Music/R&B roots. With some great songs, though.

Ramon 'Tiki' Fulwood died in 1979. Edward 'Eddie' Hazel died in 1992. Raymond 'Ray' Davis died in 2005. George Bernard 'Bernie' Worrell died in 2016.

Personnel:

- . George Clinton (lead vocals on tracks no. 1, 5, 6)
- . Ray Davis (vocals)
- . Fuzzy Haskins (vocals)
- . Calvin Simon (vocals)
- . Grady Thomas (vocals)
- . Eddie Hazel (lead guitar; lead vocals on tracks no. 2, 4, 5; backward vocals on track no. 6)
- . Tawl Ross (rhythm guitar; lead vocals on track no. 3)
- . Bernie Worrell (Hammond organ, Vox organ, piano)
- . Billy Nelson (bass; lead vocals on tracks no. 2, 4)
- . Tiki Fulwood (drums)

Guests:

- . Telma Hopkins and Joyce Vincent (vocals on track no. 2)

Track list/times:

1. Free Your Mind And Your Ass Will Follow (10:04)
2. Friday Night, August 14th (5:21)
3. Funky Dollar Bill (3:15)
4. I Wanna Know If It's Good To You (5:59)
5. Some More (2:56)
6. Eulogy And Light (3:31)

048. The Stooges/Fun House (1970)



This is the band's second and final album under the name of The Stooges, it marks the end of their first period (with the original line-up and with Elektra records). It was recorded in May 1970 at Elektra Sound Recorders in Los Angeles, California (USA). It was produced by Don Gallucci (keyboard player, ex-The Kingsmen during 1962-63, ex-Don & The Goodtimes during 1966-68, ex-Touch in 1969) and engineered by Brian Ross-Myring (who previously worked with The Challengers, Buffalo Springfield, Sly & The Family Stone, among others).

This album was released in the US/Canada, in the UK and France by Elektra records in July 1970. In 2005 it was reissued as a special deluxe double CD edition, the second disc contained different and several alternative takes of the tracks that appeared on the original album, it also included the two tracks of the 7" single "Down On The Street"/"I Feel Alright (1970)", which was originally released at the same time of the original album. In 2010, 2013 and 2015 it was also reissued on LP format in Europe, as a single LP and as a special edition double LP.

"Fun House" was one of the most influential albums of the past 50 years, and it was the outstanding evolution of the band's first album. If they were a bit 'caged' by John Cale on the recordings for the first album, now they were 'set free' by Don Gallucci.

This first period of the band (1969-70) is a visionary and extreme/radical musical mixture of The Troggs, Love, The Velvet Underground, MC5 and Free Jazz.

Each and every single track of this album is simply groundbreaking and mindbending. This album delivered a whole new type of sonic energy, paving the way for the future of several underground/independent musical styles, changing the course of contemporary Rock Music.

This album represented the evolution of Garage Rock and it foreshadowed the sound of the Punk/Post Punk scene of the late 1970s.

"Fun House" delivered a perfect mixture of post-Garage Rock+Psychedelia+Hard Rock+Funky+proto-Punk Rock. A milestone within contemporary Rock Music.

One of the greatest opening tracks of all times, since the first second it spills such a fresh high energy and groove, "Down On The Street", followed by the incomparable "Loose" and the mindblowing "T.V. Eye", a track that

includes one of the most shocking screams/shouts of all times. To end the first part of the album, the 'post-junkie' ballad, a suggestive song called "Dirt", which features one of the most extraordinary guitar solos ever heard, a Hendrix/Funkadelic-inspired performance. The sound of the electric guitar at the beginning of the track also reminds me of Joy Division, especially their track called "Autosuggestion", but nine years earlier.

The second part of the album is the craziest one. With the most unprecedented and radical Jazz-Punk ever recorded. Introducing Steven Mackay in tenor saxophone. "1970" (also known as "I Feel Alright"), "Fun House" and the most SHOCKING one, "L.A. Blues". If you thought that you heard it all before, you're wrong... These are five endless minutes of pure Freak-Jazz with primal therapy included!!

Unfortunately, one month after the release of the album, key-member Dave Alexander was separated from the band. He died in 1975.

The band split for a brief period during early 1971, they reunited during 1972 but with a new guitar player, James Williamson. Ron Asheton took the role of the bass player. They would release the album "Raw Power" in 1973, under the moniker of Iggy And The Stooges.

Personnel:

- . Iggy Pop (vocals)
- . Ron Asheton (guitar)
- . Dave Alexander (bass)
- . Scott Asheton (drums)

Guest:

- . Steve Mackay (saxophone)

Track list/times:

1. Down On The Street (3:42)
2. Loose (3:33)
3. T.V. Eye (4:17)
4. Dirt (7:00)

5. 1970 (5:15)
6. Fun House (7:46)
7. L.A. Blues (4:55)

049. Yoko Ono/Plastic Ono Band / Yoko Ono/Plastic Ono Band (1970)



This is the debut album by Yoko Ono. It was recorded in October 1970 at Abbey Road Studios in London (England), with the exception of the track "AOS", which is an improvisation that was recorded live in February 1968 at the Albert Hall in London (England) with Ornette Coleman, before the Plastic Ono Band was even formed.

The album was produced by John Lennon and Yoko Ono, engineered by Andy Stevens, Eddie Hedges, John Leckie and Phil McDonalds.

This album was released in the UK, in the US/Canada and in a few other countries by Apple records in December 1970 (in some countries it was released in early 1971). It was reissued on CD in the US by Rykodisc in 1997, with three bonus tracks. It was reissued on CD (with four bonus tracks) and as a limited-edition LP in the UK/Europe and US by Secretly Canadian records/Chimera Music in 2016.

Yoko Ono was married (during 1956-62) with a well-known Japanese Avant-Garde composer called Toshi Ichianagi, who was also influenced by composer John Cage, among others. Ono was deeply influenced by the New York avant-garde music scene (John Cage, La Monte Young, among others), and she also participated with the Fluxus art movement. Ono then got involved with Lennon during the mid 1960s. And after their three radical-noise/experimental albums during 1968-69, John and Yoko decided to form a band called Plastic Ono Band in mid 1969. They recruited Klaus Voorman on bass (ex-Manfred Mann), Eric Clapton on lead guitar (ex-Cream) and Alan White on drums. In September 1969 they performed live in a music festival in Toronto, which was recorded and released as the band's first album, "Live Peace in Toronto 1969". Soon after, Lennon left The Beatles, and the band recorded their first 7" single, "Cold Turkey"/"Don't Worry Kyoko (Mummy's Only Looking For A Hand In The Snow)" (released in October 1969). Clapton then left the band. Lennon recorded and released his 7" single "Instant Karma" in early 1970, credited as John Lennon/Plastic Ono Band, which at the time the band featured several temporary guest musicians, including George Harrison (ex-The Beatles), Billy Preston, among a few others. White was then replaced by Ringo Starr (another ex-The Beatles). Recordings for a Lennon album began in late September 1970, it was also credited as John Lennon/Plastic Ono Band. And it was during these recording sessions that

the idea for a debut album by Yoko Ono took place, which was recorded simultaneously and credited as Yoko Ono/Plastic Ono Band.

For this album they experimented with more Avant-Garde Music mixed with the most edgy and extreme Free Jazz/Free Rock and proto-Punk Rock. A line between The Deviants, The Stooges and Amon Düül II. Yoko added a stunning vocal technique called Hetai, which is used in the dramatic Kabuki-style theatre/plays in Japan. Her style was also influenced by Primal Therapy, with an Iggy Pop-like attitude.

And... Is it John Lennon playing the electric guitar? Believe it or not, yes!

The result was a tremendous SHOCK for most of the listeners and music critics of the UK and US during 1970-71. The majority of them rejected the album.

The entire album is simply phenomenal, no doubt. Way ahead of its time. But it's the third and last track that will always blows my mind out...

Years later, this album became a huge influence for many artists/bands and for some music genres of the underground music scene around the world!!! Influential for the Japanese Rock scene, the British Punk/Post Punk, for the No Wave, for the Industrial Music generation during the late 1970s and the 1980s, and also for several other experimental/post-Psychedelic artists during the 1990s.

Yoko continued to deliver some experimental-Pop albums during the early 1970s.

Personnel:

- . Yoko Ono (vocals)
- . John Lennon - ex The Beatles - (guitar)
- . Klaus Voormann - ex Manfred Mann - (bass)
- . Ringo Starr - ex The Beatles - (drums)

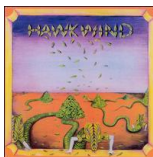
Musicians on track no. 4:

- . Ornette Coleman (trumpet)
- . Edward Blackwell (drums)
- . Charles Haden (bass)
- . David Izenzon (bass)

Track list/times:

1. Why (5:37)
2. Why Not (9:55)
3. Greenfield Morning I Pushed An Empty Baby Carriage All Over The City (5:38)
4. AOS (7:06)
5. Touch Me (3:40)
6. Paper Shoes (8:10)

050. Hawkwind/Hawkwind (1970)



This is the first album by the band. It was recorded during March-April 1970 at Trident Studios in London (England), it was co-produced by Dick Taylor (ex-The Pretty Things) and engineered by Barry Ainsworth (who previously worked with Deep Purple, John Mayall, among others).

This album was released in the UK, France, Germany and Italy by Liberty records in August 1970. It was released in the US by United Artists records in 1971. It was reissued in the UK by Sunset Records in 1975. Reissued in the US and UK by Liberty records in 1984. It was reissued on CD in the US by One Way records in 1992. Reissued on CD in Germany by Repertoire Records in 1994. It was reissued on CD in the UK by EMI records in 1996 and in 2001, with four bonus tracks (one track performed by Dave Brock, the other three tracks were performed by Hawkwind Zoo). It was reissued on LP in the US by 4 Men With Beards records in 2010. Reissued as double LP in the UK by Back On Black records, including the four bonus tracks previously released on the CD edition of EMI records. It was reissued as a limited-edition colored LP in the UK/Europe and in the US by Parlophone records in 2015.

This band was formed in early 1969 by Dave Brock, Mick Slattery, John A. Harrison and Terry Ollis, weeks later they recruited Nik Turner and Dik Mik. The band was originally called Group X, they later opted for the name Hawkwind Zoo. After some recording sessions for some demos at Abbey Road Studios, Slattery left the band. He was replaced by Huw Lloyd-Langton. The band then shortened the name to Hawkwind.

The main influences that this band had were taken from Blues/Folk Rock, from the British Rock/R&B, from the early US and British Free Rock/Psychedelic Rock, from the early Hard Rock scene, from the emerging German Rock scene, and with bits from the early British Prog Rock scene.

A musical mixture in the vein of The Byrds, Cream, Pink Floyd, Traffic, Soft Machine, Deep Purple, Led Zeppelin, King Crimson, Amon Düül II, among a few others. To be more precise, post-"A Saucerful Of Secrets" + "More" (by Pink Floyd) and post-Led Zeppelin's first two albums.

This concept album represents the origin of the British Space Rock genre, similar and parallel to the German Cosmic Rock.

The 7" single "Hurry On Sundown"/"Mirror Of Illusion" was released prior to the album, in June 1970. These two songs were the Free Folk Rock-oriented

tracks, both songs were also included on the album, and served as the opening and ending tracks.

The rest of the tracks on this album were recorded live in the studio. These outstanding and 'trippy' five tracks represent the true essence of the Psychedelic/improvisation-based aspect and structure of the album. An album that would pave the way for the future of the band's compositions.

This album is a genuine avant-garde Acid Rock musical document, and here they continued to deliver what Pink Floyd stopped doing after "More" and "Ummagumma" in 1969. Hawkwind was now in charge of taking the British Psychedelic Rock towards outer space...

After this album, John Harrison left the band, and was temporary replaced by Thomas Crimble. Huw Lloyd-Langton also left the band due to a 'bad' experience with LSD.

The evolution of Hawkwind would continue on their second album.

Personnel:

- . Dave Brock (lead vocals, guitar, 12-string guitar, harmonica, percussion)
- . Huw Lloyd-Langton (lead guitar)
- . Nik Turner (alto saxophone, vocals, percussion)
- . Michael 'Dik Mik' Davies (electronics)
- . John A. Harrison (bass)
- . Terry Ollis (drums)

Track list/times:

1. Hurry On Sundown (4:55)
2. The Reason Is? (3:30)
3. Be Yourself (8:08)
4. Paranoia - Part 1 (1:07)
5. Paranoia - Part 2 (4:10)
6. Seeing It As You Really Are (10:45)
7. Mirror Of Illusion (6:59)

051. Black Sabbath/Black Sabbath (1970)



This is the first album. It was recorded in October 1969 at Regent Sound Studios in London (England), with the exception of the track "Evil Woman, Don't Play Your Games With Me", which was recorded at Trident Studios in London (England). The album was produced Rodger Bain (who previously worked with some Jazz artists), it was engineered by Barry Sheffield (co-founder of Trident Studios, he previously worked with James Taylor, Tea & Sympathy, Bakerloo, Jackie Lomax, David Bowie, among others) and Tom Allon (who previously worked with Paper Bubble, Genesis, among others).

This album was released in the UK and Europe by Vertigo records (a subsidiary of Philips Records) in February 1970. It was released in the US and Canada by Warner Bros. Records in June 1970. The US edition included a different track compared to the UK/Europe edition, instead of "Evil Woman, Don't Play Your Games With Me" it included "Wicked World". The US/Canada editions also added some extra title-tracks for the guitar or bass intros of the tracks "Behind The Wall Of Sleep", "N.I.B." and "Sleeping Village". This edition also delivered a different tracking of the songs and times, while the UK edition contained seven tracks, the US contained only five tracks. The duration of both editions were almost the same (with the exception of the track that was changed). Check the track lists at the end of this review.

This album was reissued many times by different record labels in several countries during the 1970s and 1980s. It was first reissued on CD in the UK/Europe by Castle Communications records in 1986, with one bonus track, "Tomorrows Dream" (a live version from 1980). It was reissued on CD in the US by Creative Sounds records in 1987, and by Warner Bros. records in 1988. It was reissued on CD in the UK/Europe during the 1990s, without bonus track. It was reissued on LP in the UK by Castle Communications records as a limited-edition LP, it included the band's first 7" single. It was reissued on CD in the UK by Essential records in 1999, with one bonus track, "Wicked World". It was reissued on LP by different record labels in some European countries during the 2000s. It was reissued on CD in Europe by Sanctuary Midline records in 2004, with one bonus track, "Wicked World". It was reissued as a deluxe double CD in Europe by Sanctuary Midline records in 2009, the second disc included nine bonus tracks. The same deluxe double CD edition was reissued in the US by Warner Bros. records in 2016,

the first CD was the original 1970 US version and the second CD included nine bonus tracks. It was also reissued as a double LP deluxe edition in the US by Rhino Records in 2016.

This band was formed in Birmingham (UK) in 1968, from the ashes of two Blues/Rock bands. Iommi and Ward used to play in a band called Mythology. While Butler and Osbourne in a band called Rare Breed. At the beginning they became a sextet called Polka Tulk Blues Band (later shortened to Polka Tulk), two of the members left, and the band changed their name to Earth. In late 1968, Iommi temporarily left the band to join Jethro Tull, a month later he returned to Earth. During early 1969 there was another British band called Earth, and one night the band members agreed to change their name once again, inspired on the Italian horror movie from 1963, in the UK this movie was called "Black Sabbath" (although the original name of the movie was "I Tre Volti Della Paura", which in English means "The Three Faces Of Fear"). This changing of the name also inspired the band members to write the first track of the album, influenced by the horror-adventure stories written by Dennis Wheatley. The band also decided to add a low, deeper, and darker sound to their Hard Blues-based compositions.

Their first gig under the name of Black Sabbath was in August 1969, they were later signed by Philips Records.

They recorded the tracks for the album in one day, and the second day was for the mixing process.

The band's first album was released after their first 7" single, "Evil Woman, Don't Play Your Games With Me"/"Wicked World", which was released by Fontana records (another subsidiary of Philips Records) in January 1970.

There are two covers on this album, "Evil Woman, Don't Play Your Games With Me" was originally composed and performed by the US Blues/Rock band called Crow in 1969. "Warning" was originally composed and performed by the British Blues/Rock band called The Aynsley Dunbar Retaliation in 1967 (led by drummer Aynsley Dunbar).

This album is the evolution of the Hard Blues into a new style of Rock that was yet unnamed/unlabeled. This album is considered the first musical document of what was later coined as the Heavy Metal genre.

"Black Sabbath" is a groundbreaking musical document, a masterpiece that was influenced by the British and US Hard Blues bands from the mid/late 1960s, adding a certain Jazz/Soul, Psychedelia/Free Rock, and early Prog Rock style to their own sound.

The main musical formula was, Cream + The Jimi Hendrix Experience + Blue Cheer + Deep Purple + Led Zeppelin, among others.

The band would continue to take steps forward, the evolution of their music and sound came with their next two albums, "Paranoid" (1970) and "Master Of Reality" (1971). These first three albums are considered as their main and highest peaks within their entire discography.

Personnel:

- . John 'Ozzy' Osbourne (vocals, harmonica)
- . Anthony 'Tony' Iommi (guitar)
- . Terence M. J. 'Geezer' Butler (bass)
- . William 'Bill' Ward (drums)

Track list/times:

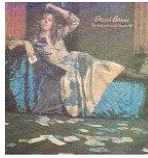
(UK edition)

1. Black Sabbath (6:22)
2. The Wizard (4:25)
3. Behind The Wall Of Sleep (3:37)
4. N.I.B. (6:07)
5. Evil Woman, Don't Play Your Games With Me (3:27)
6. Sleeping Village (3:46)
7. Warning (10:33)

(US edition)

1. Black Sabbath (6:20)
2. The Wizard (4:22)
3. Wasp/Behind The Wall Of Sleep/Bassically/N.I.B. (9:44)
4. Wicked World (4:30)
5. A Bit Of Finger/Sleeping Village/Warning (14:32)

052. David Bowie/The Man Who Sold The World (1970)



This is Bowie's third album. It was recorded during April-May 1970 at Trident Studios in London (England) and at Advision Studios in West London (England). It was produced by Tony Visconti (who had previously worked with Bowie and with Tyrannosaurus Rex/T. Rex), it was engineered by Ken Scott (who previously worked with Bowie and also with The Beatles, Jackie Lomax, Procol Harum, George Harrison, among others).

The album was first released in the US by Mercury records in November 1970, with a different front cover/artwork (known as the cartoon drawing). It was released in the UK by Mercury records in April 1971, with a new front cover/artwork, which is considered the official front cover, and because Bowie preferred it instead of the one used in the US release. It was released in Germany by Mercury records in 1970, also using a different cover/artwork. The album was reissued in the UK by RCA records in 1972 (and during the 1980s) and in the US in 1976, both using a fourth different front cover/artwork, with the image of Bowie during his 'Ziggy Stardust' period/persona. It was reissued on CD in the US and Europe by RCA records in 1984, using the 1972 front cover. It was reissued in the US/Canada and in the UK/Europe by Rykodisc records in 1990, using the 'official' UK front cover and with three bonus tracks (UK edition) and four bonus tracks (US edition). "Holy Holy" was a re-recording made in 1973, the other songs were recorded by his side-project band called Arnold Corns in 1971. It was reissued on CD in the UK/Europe and other countries by EMI records (in the US by Virgin records) in 1999, without the bonus tracks. During the 2000s and 2010s it was reissued on CD and LP format by many record labels in several countries worldwide, all of them were unofficial releases, the only official reissues were released by Simply Vinyl records (in 2001) and by Parlophone records (by EMI records only in Japan).

This album marked the beginning of a new period for Bowie, it also marked the beginning of the genre known as Glam Rock (together with the band called T. Rex). Bowie and Bolan were the pioneers of Glam Rock, paving the way for Roxy Music and Brian Eno, among others.

Bowie opted for a new direction with new musical influences based on a Hard Rock/proto-Heavy Metal style, in the vein of Led Zeppelin and Black Sabbath. He was also influenced by the British Prog Rock and US proto-Punk band The Stooges. Bowie was now into a more electric guitar-driven

repertoire, following the same steps, once again, of his friend Marc Bolan and his band called Tyrannosaurus Rex (later shorten to T. Rex). We can also perceive certain type of German Wagnerian-oriented Rock style, similar to the first two albums by Amon Düül II.

During this period, Bowie was also influenced by certain writers like, Nietzsche, Kafka, Crowley and Lovecraft.

This album was also a tremendous influential masterpiece for the underground and independent Rock scene of the 1970s and 1980s, crucial for the development of the New Wave/Post Punk and Dark Rock scenes.

"The Man Who Sold The World" foreshadowed the sound of his next step forward and his musical evolution, delivered on his fifth album, "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars", released in 1972.

Personnel:

- . David Bowie (vocals, guitars, stylophone, organ, saxophone)
- . Mick Ronson - ex The Rats - (guitars, backing vocals)
- . Tony Visconti (bass, piano, guitar, recorder, backing vocals)
- . Mick Woodmansey - ex The Rats - (drums, percussion)
- . Ralph Mace (Moog synthesizer)

Track list/times:

1. The Width Of A Circle (8:07)
2. All The Madmen (5:38)
3. Black Country Rock (3:33)
4. After All (3:52)

5. Running Gun Blues (3:12)
6. Saviour Machine (4:27)
7. She Shook Me Cold (4:13)
8. The Man Who Sold The World (3:58)
9. The Supermen (3:39)

053. Hawkwind/X In Search Of Space (1971)



This is the band's second album. It's also known as simply "In Search Of Space". Some sources stated that the 'X' was a typo, while other sources stated that it referred to the band because they were originally called Group X.

The album was recorded during mid 1971 at Olympic Studios in London (England), with the exception of track no. 4, which was recorded before at Air Studios in London (England). The album was co-produced and engineered by George Chkiantz (who previously worked with bands like Family, Soft Machine, The Rolling Stones, Led Zeppelin, Ginger Baker, Slade, among many others).

This album was released in the UK/Europe by United Artists Records in October 1971. It was released in the US/Canada by the same record label in 1972. It was reissued in the US/UK by Liberty/United Artists in 1980, 1981 and 1987. It was reissued on CD in 1991 by EMI (UK) and One Way Records (US). It was reissued on CD in the UK by EMI in 1996 and 2001, with three bonus tracks. It was reissued as a limited-edition double LP in Europe by Back On Black records in 2011, also with the same three bonus tracks.

Two new members were recruited for this album, Dave Anderson, who previously was the bass player for Amon Düül II on their first two albums, and Del Dettmar, who was the band's sound engineer on their live performances.

The sound delivered on this album was the evolution of the first album, from a post-Pink Floyd+Led Zeppelin Free Rock/Psychedelic Blues-based style they would now deliver and explore a deeper electronic and elaborated Cosmic Rock/Folk Space-Blues realm. The manipulation of the knobs and the effects on some of the instruments is simply astonishing. Highly inspired by the German underground of 1970-71, in the vein of Amon Düül II + Amon Düül (their third album) + CAN + Ash Ra Tempel. They also added some Psychedelic Soul bass vibrations and grooves in the vein of Funkadelic. They were also influenced by the US Rock group Steve Miller's Band, specifically by the track called "Jackson-Kent Blues" (from the album "Number 5", released in late 1970).

This album sounds like a proto-Heavy Metal brought from another dimension or planet. It's an interstellar sonic trip, and also a profound mental odyssey... Nothing like this was expected to be released in the UK during the

early 1970s. And this album is considered the first true Space Rock album of contemporary Rock music.

This album paved the way for the band's future albums till 1975. And it was also a major influence on many other styles/genres during the 1970s, 1980s and 1990s, for the Post Punk, Industrial Music and Neo Psychedelia scenes, among others. Bands like Sex Pistols/Public Image Ltd., Joy Division, Wire, the No Wave scene, Cabaret Voltaire, Sonic Youth, The Sisters Of Mercy, Spacemen 3, Loop, My Bloody Valentine, Spiritualized, Spectrum, among many others, were inspired by the music of this band.

Before the album was released Anderson left the band. Soon after, Ollis also left.

The band would recruit two new members, one of them being Ian 'Lemmy' Kilmister on bass. He became a key figure for the band during the following three years. He would leave the band in 1975, and in 1976 he formed his own band, Motorhead.

Hawkwind would deliver more of their avant-garde Space Rock/Hard Rock on the following four albums (1972-75).

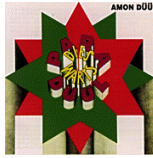
Personnel:

- . Dave Brock (vocals, electric and acoustic guitars, harmonica, audio generator)
- . Nik Turner (alto saxophone, flute, vocals, audio generator)
- . Del Dettmar (synthesizer)
- . Dik Mik (audio generator)
- . Dave Anderson - ex Amon Düül II - (bass, electric and acoustic guitars)
- . Terry Ollis (drums, percussion)

Track list/times:

1. You Shouldn't Do That (15:42)
2. You Know You're Only Dreaming (6:36)
3. Master Of The Universe (6:17)
4. We Took The Wrong Step Years Ago (4:50)
5. Adjust Me (5:46)
6. Children Of The Sun (3:14)

054. Amon Düül/Paradieswärts Düül (1971)



This is the band's third album. It was recorded and mixed during November-December 1970 at Cineton Studio in Munich (Germany), produced by Julius Schittenhelm (who also worked with Annexus Quam and Guru Guru).

The album was released only in Germany by Ohr records in January 1971. It was reissued by Ohr records in 1973. It was reissued on CD format in France by Spalax records in 1996, with two bonus tracks (the 7" single) and reissued in Germany by Repertoire Records in 1997, also with the two bonus tracks. It was reissued as a limited-edition LP in Spain by Wah Wah Records in 2008, with the two bonus tracks.

This album was released after the 7" single "Eternal Flow"/"Paramechanical World" (released by Ohr records in December 1970).

The band opted for a drastic and radical change on their music, after the experience that Rainer Bauer and Ulrich Leopold had when they joined Amon Düül II and participated on the recording of the last track on the album "Yeti".

Away were the days from their raw/lo-fi 'anti-Rock' sound delivered on that legendary recording session during late 1968, now they had a different vision, far away from the German-urban underground and towards a High pastoral/Alpine-oriented sound, full of wisdom and uplifting emotional insights.

"Paradieswärts Düül" is a magical Cosmic Free-Folk raga/mantra and LSD-fueled sonic mandala-like concept album. Like the title suggests, this is the "Paradiseward Düül", and that was their goal, and for sure they achieved. This unprecedented musical document can only be compared with Sergius Golowin's "Lord Krishna Von Goloka" album, released two years later.

The first track offers some of the most profound and touching lyrics, "...I'm searching with my friends for a land, where every circle has its end... Why do you worry about the time so long. Evolution, baby, makes your heart strong. And that is what it is, it's so far to see but don't forget it, please. Love is peace, freedom is harmony".

If you enjoyed and felt goosebumps with the track "Sandoz In The Rain" (by Amon Düül II), this entire album continues in that musical stream. In fact, this album is perfect if we listen to it right after "Yeti". It makes sense!

And like returning the favor, on the last track of this album featured the participation of John Weinzierl and Shrat, both of them from Amon Düül II.

There is another interesting phrase written on the back cover of the album, it reads... "The master of time is a master of space and love himself".

The 7" single contains "Paramechanical World", this version is sung in English, with more touching lyrics and an Eastern-inspired message... "Hey man, use the power of life, you're born for more, so use your time. White light from the stars in your mind, you've come to love, don't be blind. Here you are in between it all, you're bound to rise you're bound to fall. It's so high to reach, but your heart will teach you, time and speech... 'Cause it's a paramechanical world...".

The other track on the 7" single, "Eternal Flow", is yet another stunning dark and mystic song, in the vein of Black Sabbath's "Planet Caravan" (from the album "Paranoid", 1970) and "Solitude" (from the album "Master Of Reality", 1971).

This was the last album recorded by Amon Düül. A year later BASF records released the double album called "Disaster", but it contained edits and out-takes from the same recording session during 1968, similar to their first two albums.

Personnel:

- . Rainer Bauer - aka Dadam - (vocals, guitar; acoustic guitar on track no. 1; bass on track no. 2)
- . Ulrich Leopold (bass, piano, backing vocals; guitar on tracks no. 2, 3)
- . Ella Bauer (harp, bongos on track no. 1)
- . Angelika Filanda - aka Noam - (African drum on track no. 2)
- . Klaus Esser - aka Lemur - (percussion, backing vocals and guitar on track no. 1; fuzz guitar on track no. 2)

Guests:

- . Hansi Fischer - Xhol Caravan - (flute and bongos on track no. 1)
- . John Weinzierl - Amon Düül II - (guitar on track no. 3)
- . Christian 'Shrat' Thiele - Amon Düül II - (bongos on track no. 3)

Track list/times:

1. Love Is Peace (16:56)
2. Snow Your Thirst And Sun Your Open Mouth (9:28)
3. Paramechanische Welt (7:40)

055. Tangerine Dream/Alpha Centauri (1971)



This is the band's second album. It was recorded in January 1971 at Dieter Dierks' studio in Stommeln, Cologne (Germany). It was produced by the band and engineered by Dieter Dierks.

This album was released in Germany by Ohr records in March 1971. It was released in the UK by Polydor records in 1973. Released in France by Ohr records in 1975. It was reissued on CD in the UK by Jive Electro records in 1986, with a different front cover/artwork. Reissued on CD and LP in the US by Relativity records in 1987. Reissued on CD in the US by Sequel Records in 1996, in the UK by Castle Communications records. Reissued on CD in the UK and US by Castle Music records in 2002, with one bonus track (from the 7" single "Ultima Thule"). Reissued on CD in the UK by Esoteric Recordings in 2011, with three bonus tracks, featuring one live track from June 1971 and the complete 7" single "Ultima Thule" (which was originally released in August 1971). Reissued on LP in the UK by Esoteric Recordings in 2011 and by Tiger Bay records in 2012 and 2017.

This album featured a new line-up, Froese, Schroyder and Franke. This album marked the beginning of a new period for the band, one that would head into deep space. This album was a huge step forward and delivered the evolution of "Electronic Meditation". This album was Tangerine Dream's restart.

"Alpha Centauri" is one of the first mindbending musical documents within the entire German Cosmic Rock scene of the early 1970s. An interstellar voyage, far beyond where Pink Floyd only imagined taken us with their first four albums. In fact, Tangerine Dream are considered the German version or reincarnation of Pink Floyd.

Froese coined the term 'Kosmische Musik' during the release of this album. And there was also a note on the inner sleeve of the album that read:

"This album is dedicated to all the people that feels obliged to space".

Schroyder left the band after the release of this album. Froese would recruit a new member for the band's third period.

They would continue with their Cosmic Music quest on the following album.

Personnel:

- . Edgar Froese (guitar, organ, bass, coffee machine)
- . Steve Schroyder (organ, voice, echo machines, iron stick)
- . Christopher Franke (drums, percussion, flute, zither, piano, VCS3)

Guests:

- . Udo Dennebourg (flute, voice)
- . Roland Paulyck (synthesizer)

Track list/times:

1. Sunrise In The Third System (4:20)
2. Fly And Collision Of Comas Sola (13:05)
3. Alpha Centauri (22:00)

056. Ash Ra Tempel/Ash Ra Tempel (1971)



This is their first album. It was recorded and mixed during March 1971 at Star Studio in Hamburg (Germany), produced by an unknown James McRiff (probably he was the executive producer), it was really 'co-produced' and engineered by Konrad 'Conny' Plank (who previously worked with Organisation, Kluster, Kraftwerk).

This album was released only in Germany by Ohr records in June 1971. It was reissued in Germany in late 1971 and in 1972. Reissued in Italy by PDU records in 1976. It was reissued on CD in France by Spalax records in 1991, in 1997 and in 2004. It was reissued on CD in Germany by MG.ART records (Göttsching's own label) in 2011.

The roots of this band date back to the friendship between Manuel Göttsching (guitar) and Hartmut Enke (bass) since they were in high school during the mid 1960s. They both formed a proto-band called Steeple Chase Bluesband in 1969/70, with Wolfgang Müller (drums) and Volker Zibell (harmonica), they recorded one demo-track, "Chicken Maladie", for a local TV program in May 1970. Manuel and Hartmut decided to reform the band in August 1970, this time as trio, they recruited Klaus Schulze (drums), who previously played on the first album by Tangerine Dream. They changed their name to Ash Ra Tempel, and began playing at different underground venues in Berlin, sometimes sharing the same stage with Eruption, Agitation Free and Cluster.

The main influences or musical formula of this 'power trio' were taken from the most extreme/radical instrumental parts of Cream + The Jimi Hendrix Experience + Blue Cheer + Led Zeppelin + Black Sabbath + The Stooges + Amon Düül II + Guru Guru + Tangerine Dream, among other Rock/Blues bands like, John Mayall & The Bluesbreakers and Fleetwood Mac.

The line-up of Göttsching, Enke and Schulze is considered the most superb, supreme, illuminated and almighty 'power trio' that ever existed within Rock Music. These three men took the Blues/Hard Rock into a revolutionary and avant-garde Higher dimension of Teutonic/Pharaonic-oriented Psychedelia, far beyond the stars, way far... Nothing like this ever sounded before or after. This album represents their first steps within the Great Cosmic Rock of Germany.

This musical document is a true shocking and mindblowing sonic trip that defies any comparison.

The first track, "Amboss" ("Anvil"), is a real challenge for our sense of hearing, it will pulverize our mind, our brain and nervous system/neurons all together. Manuel's unstoppable performance with the electric guitar simply makes him a Master and the guitar-god of all times, together with the supernatural energy and powerful groove of Enke's persistent bass, and with Schulze's outstanding and thunderous Free-style drumming, that sounds like a thousand drummers performing at the same time. Like Julian Cope wrote on his book about Krautrock, these three guys were like supermen, super human!!!! This 'power trio' sounds like three Buddhas playing under the effects of a psychedelic substance. This is the level that Cream, The Experience, Blue Cheer or Led Zeppelin only wished or dreamt of reaching. The second track, "Traummaschine" ("Dream Machine"), is one of the first true pre-Kosmische Musik extended pieces within the entire German scene. It's a voyage into the realms of our minds, and at the same time into the depths of the Cosmos. Music for the 'Third Ear'. A 25 minute psychological/psychedelic trip, a dark and mesmerizing surreal meditational track, partly inspired on Ginsberg's poem "Howl", which was printed on the inner artwork of the LP, and it was Enke's favorite poem during those years. This track would pave the way for some of the band's future recordings, and also inspired many others within the German Cosmic Music scene. After some gigs in Germany and Switzerland during 1971, Schulze left the band to start his solo career, he will reunite with Ash Ra Tempel on their fourth album recorded in late 1972. Manuel and Hartmut would reform the band for their second album.

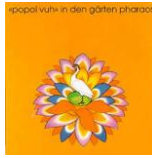
Personnel:

- . Manuel Götttsching (guitar, vocals, electronics)
- . Hartmut Enke (bass)
- . Klaus Schulze (drums, percussion, electronics)

Track list/times:

1. Amboss (19:40)
Anvil
2. Traummaschine (25:24)
Dream Machine

057. Popol Vuh/In Den Gärten Pharaos (1971)



This is their second album. It was recorded and mixed during mid/late 1971 at Trixi Studio in Munich (Germany). The second track, "Vuh", was recorded using the organ of the Baumburg cathedral.

This album was produced by Popol Vuh and Bettina Fricke (Florian's wife) and engineered by Heinz Gertig.

It was released only in Germany by Pilz records (German word for Mushroom, another record label directed by Rolf-Ulrich Kaiser, who was also in charge of Ohr records) in late 1971. It was reissued in Italy by PDU records in 1975. Reissued in Germany by Pilz records in 1981. It was reissued as a double LP in Germany by Celestial Harmonies records in 1983, with the title in English, and with a different front cover/artwork, it also included a remixed version of the track "Aguirre II" and a previously unreleased track by Florian Fricke called "Spirit Of Peace", this edition was later reissued on CD in 1991. It was reissued on CD format in France by Spalax records in 1995. Reissued on LP format in Germany by Think Progressive records in 1997. Reissued on CD in Europe by Pilz records in 1999. Reissued on CD in Germany by SPV Recordings in 2004, with two previously unreleased bonus tracks. Reissued on LP in Spain by Wah Wah Records in 2013.

This is the evolution of their previous album, this was the band's highest peak within their discography. With more of that high-vibe electronic/pre-Ambient music meets northern African/Turkish tribal and ethnic-percussive musical concept. Pre-World Music!

Deep meditational music of the highest level. And this is a sacred/holy album. Music for the 'Third Ear'.

The first two albums by Popol Vuh are the beginning of the Cosmic Music scene. A very influential album for the future of several styles and bands/artists during the following decades.

After this album Florian would work and focus on Herzog's soundtrack for the movie "Aguirre" in 1972 (released in 1975). That would be the last album that Florian used electronic equipment, his beloved Moog synthesizer, and he would start using acoustic instruments since his third album and during the rest of the 1970s.

Florian Fricke died in 2001.

Personnel:

- . Florian Fricke (Moog synthesizer, Fender piano, medieval cathedral organ)
- . Holger Trülzsch (African and Turkish percussion)
- . Frank Fiedler (Synthesizer mixdown)

Track list/times:

1. In Den Gärten Pharaos (17:37)
2. Vuh (19:48)

058. Kluster/Zwei - Osterei (1971)



This is their second album. It was recorded in February 1970 at Rhenus Studio in Godorf, Cologne (Germany), produced by Oskar Gottlieb Blarr (a German organist and composer of classical and church music), it was engineered by Konrad 'Conny' Plank (who also worked on the band's first album and with Organisation, Kraftwerk).

This album was released only in Germany by Schwann records (a record label that exclusively released church-based/religious music) in early 1971. It was reissued on LP in Germany by Schwann AMS records in 1980, with a different front cover/artwork. Unofficially reissued on CD by Germanofon records in 1995 under the moniker Cluster, also with a different front cover/artwork. Reissued on CD in the US by Hypnotic records in 1996, with a different front cover/artwork, plus one bonus track, a live performance by Cluster in 1980. Reissued on CD in Germany by Think Progressive records in 1998, with the same front cover and bonus track as the US Hypnotic records reissue. Reissued on CD in Japan in 2006, with original front cover and one bonus track, a live performance by the music project called Eruption in 1971. Reissued on CD and LP format in Germany by Bureau B records in 2012, with original front cover and without bonus tracks.

The title of this album is also known as "Kluster Zwei - Osterei".

It's in the same vein as their first album, "Klopffzeichen" (recorded in late 1969, released in late 1970, by the same record label), the main difference is that the first track on their first album was narrated by a woman, and on this album the first track is narrated by a man. Schnitzler stated that if you don't understand German it sounds better than if you understand the language, because you'll find it terrible. As a non German speaker, I don't really know what they are saying, although I read and I've been told that on the first track of this second album it's a weird religious text that is being read. It makes sense, because the deal that Schnitzler made with the record label was to offer a religious text in order to be produced and released by that record label. Of course, we can simply focus on the voice as another instrument, and perhaps that was the main idea or concept that Schnitzler had in mind.

Kluster's first two albums are considered the first musical documents of the pre-Industrial Music scene in Germany. Yes, here's where it all started...

"Zwei - Osterei" delivered an unprecedented electronic manipulation of the most bizarre and dark soundscapes/noises, together with some acoustic instruments, it was an avant-garde electro-acoustic experimentation.

This album is Avant-Garde Music-oriented that followed the steps of the New York Fluxus art movement scene led by La Monte Young, Terry Riley, etc, during the mid/late 1960s. Plus the vast spectrum of sounds delivered by Stockhausen on some of his recordings.

This album was based on the ideas that came out from Schnitzler's mind, that he already shared on his project Eruption and on Tangerine Dream's first album.

Kluster's crucial influence is heard on all the pre-Industrial Music artists of the early/mid 1970s, and on all the Industrial Music artists of the late 1970s and early/mid 1980s, and it was also a major influence for all the Neo-Industrial Music of the 1990s. Bands/artists/music projects like, Kraftwerk, Lou Reed's "Metal Machine Music", Throbbing Gristle, Cabaret Voltaire, This Heat, Suicide, Gilbert-Lewis/Dome/Cupol, Einstürzende Neubauten, Premature Ejaculation, Main, among many, many, many others.

Soon after the release of this album, Schnitzler left to pursue a solo career. Roedelius and Moebius continued their career changing the name to Cluster, which truly became the evolution of Kluster's sound, but focused on the use of more electronic instruments/equipment rather than acoustic ones.

Conrad Schnitzler died in 2011.

Personnel:

- . Conrad Schnitzler (acoustic and electronic instruments)
- . Hans-Joachim Roedelius (acoustic and electronic instruments)
- . Dieter Moebius (acoustic and electronic instruments)

Guests:

- . Manfred Paethe (voice on track no. 1)

Track list/times:

1. Electric Music Und Text (22:50)
2. Electric Music (Kluster 4) (22:09)

059. Cluster/Cluster (1971)



This is the first album released under the name Cluster. It was recorded in January 1971 at Star Studio in Hamburg (Germany). It was co-produced and engineered by Konrad 'Conny' Plank.

It was released only in Germany by Philips records in early/mid 1971. It was reissued on LP in Germany by Sky Records in 1980 with the title "Cluster '71", and with an altered/incorrect order of the first two tracks, which were switched, the original second track ("15:43") was put here as the first track, and the original first track ("7:42") as the second track. It was reissued on CD in Germany by Sky Records in 1995, also with the title "Cluster 71" and with the incorrect track order. Reissued on CD in the US/Canada by Water records in 2006, with the title "Cluster 71" and with the incorrect track order. Reissued on LP in the US by 4 Men With Beards in 2007, with the original title but incorrect track order. Reissued on CD and LP in Germany by Bureau B records in 2010, with the title "Cluster 71" but with the original/correct track order.

Only on this first album Cluster was credited as a trio, including the sound engineer as a third member.

This album is post-Kluster, and for sure it was major step forward. With those avant-garde, bizarre, dense, and dark power-plant/factory-like electronic soundscapes.

A highly influential proto-Industrial Music album. A main reference for bands like, Kraftwerk, Throbbing Gristle, Cabaret Voltaire, Suicide, Premature Ejaculation, among many others during the 1970s, 1980s and 1990s.

The evolution of Cluster's sound would continue on their next album.

Personnel:

- . Hans-Joachim Roedelius (organ, electronically treated cello, audio-generator, amplifier)
- . Dieter Moebius (organ, Hawaiian guitar, audio-generator, amplifier, helias)
- . Conny Plank (electronics, effects)

Track list/times:

1. 7:42 (7:42)
2. 15:43 (15:43)
3. 21:32 (21:32)

060. CAN/Tago Mago (1971)



This is the band's official third album. It was recorded during November 1970 and February 1971 at their own studio called Inner Space in Nörvenich Castle, Cologne (Germany). It was produced by the band and engineered, mixed and edited by Holger Czukay.

This album was released in Germany, UK and France by United Artists Records in February 1971. It was reissued in Germany and France by Spoon Records in 1981. It was reissued on CD format in Germany by Spoon Records in 1989, 1994 and 1998. Reissued on CD in the US by Restless Retro in 1990. Reissued on LP in Germany by Spoon Records in 2000. Reissued on CD in the UK/Europe, Germany and US by Mute records/Spoon Records in 2004, 2007 and 2008. It was reissued as a limited-edition double CD in the US, UK/Europe by Spoon Records/Mute records in 2011, with an alternative front cover/artwork and with three bonus tracks. These bonus tracks were taken from a live performance in 1972. Reissued on LP and CD in the UK/Europe, Germany and in the US by Spoon Records in 2014.

The name of the album was taken from some texts by Aleister Crowley where he mentioned the island called Tagomago, on the east coast of Ibiza (Spain).

This album marked the beginning of CAN's second period, one that would last till 1973.

This elaborated and sophisticated musical document is a timeless and magical/mystical representation, and also the evolution, of everything within the avant-garde Free Rock genre since 1966.

This album is divided in two main parts.

First, the post-"Soundtracks" songs (with Damo on vocals), which are the more beat-driven, groovy, hypnotizing, with that minimal/maximalism Psychedelia and post-Funky (check out "Music For My Mother" by Funkadelic, released on their first album in 1970).

The second part is the more experimental-oriented, avant-garde/concrete, and the most bizarre/surreal as well.

Like Czukay once stated, the intentions on this album were to make a sonic roundtrip through 'Light' and 'Darkness'.

And for sure they achieved!!!

This is a groundbreaking and mindblowing musical document, a landmark within contemporary music.

It has been qualified as one the most influential albums within the entire Rock Music scene.

It inspired almost each and every single musical genre linked to the avant-garde stream during the 1970s, 1980s and 1990s.

The band continued taking steps forward for their next album.

Personnel:

- . Irmin Schmidt (organ, electric piano; vocals on track no. 5; drum machine on track no. 6)
- . Holger Czukay (bass, engineer, edits)
- . Michael Karoli (guitar, violin)
- . Damo Suzuki (vocals)
- . Jaki Liebezeit (drums, double bass, piano)

Track list/times:

1. Paperhouse (7:29)
2. Mushroom (4:08)
3. Oh Yeah (7:22)
4. Halleluhwah (18:32)
5. Aumgn (17:22)
6. Peking O (11:35)
7. Bring Me Coffee Or Tea (6:47)

061. Faust/Faust (1971)



This is their first album. It was recorded during mid/late 1971 at their own studio, built in an old schoolhouse in the town of Wümm, Lower Saxony (Germany). It was produced by Uwe Nettelbeck (the band's manager) and engineered by Andy Hertel and Kurt Graupner.

This album was released in Germany and in the UK by Polydor records in late 1971, the first pressings came with a clear/transparent plastic sleeve front cover, with the X-Ray of a fist, and also a clear vinyl and a transparent inner sleeve with the lyrics and credits printed in red letters. Later pressings came with a normal front cover and same artwork, and with a standard/black vinyl. It was reissued on LP in the UK by Polydor records in 1972. It was reissued on LP in the UK by Recommended Records in 1979, with the original presentation/artwork and clear vinyl as in the first pressing. It was reissued on CD format in Japan by Polydor records in 1991 and then in 1995. It was reissued on CD in the US by Collectors' Choice Music records in 2000, it included the entire second album of the band ("So Far", 1972). It was reissued on CD in the UK by ReR Megacorp records in 2000. Reissued on CD in Germany and Europe by Polydor records in 2003 and in 2010, also in LP format in 2010 and in 2014. Reissued on LP format in Europe and Russia by Lilith records in 2007, with the original first pressing presentation. The German word 'faust' means 'fist' in English.

Faust was formed in early 1971, thanks to the suggestion of Nettelbeck, with members from two different underground bands, Campylognathus Citelli and Nukleus.

Faust was like a German version of The Mothers Of Invention (period 1966-68). Although, Faust was more connected to the countryside, rather than the urban/city-social lifestyle environment.

The music of Faust was in the vein of The Mothers Of Invention, The Fugs, Captain Beefheart And His Magic Band, The Velvet Underground, Silver Apples, Amon Düül, Amon Düül II, CAN and early Kraftwerk.

The first two tracks on this album were composed/rehearsed and later edited and mixed. The third track was an improvisation recorded live in the studio.

This album was a real shock back in 1971. A cornerstone that reflected the evolution of Free Rock/Psychedelic Rock towards the 1970s, which was almost entirely taken by the German Rock scene.

The British DJ John Peel was stunned by the music and bizarre noises/soundscapes of this album. He used to broadcast and recommend it many times. It quickly became a cult record for an entire new generation of future musicians in the UK. It became highly influential for the Industrial Music and Post Punk scenes of the late 1970s and early 1980s.

Meifert left the band after this album.

Faust would continue to release more avant-garde Free Rock albums till 1973.

Personnel:

- . Jean-Hervé Perón (bass; voice on tracks no. 2, 3)
- . Hans Joachim Irmeler (organ)
- . Rudolf Sosna (guitar, keyboards; voice on track no. 2)
- . Gunter Wüsthoff (synthesizer, saxophone)
- . Werner 'Zappi' Diermaier (drums)
- . Arnulf Meifert (drums; voice on track no. 3)

Guest:

- . Florentine Papst (voice on track no. 1)

Track list/times:

1. Why Don't You Eat Carrots (9:35)
2. Meadow Meal (8:05)
3. Miss Fortune (16:36)

062. Ash Ra Tempel/Schwingungen (1972)



This is the second album. It was recorded in February 1972 at Dieter Dierk's studio in Stommeln, Cologne (Germany), it was produced by Rolf-Ulrich Kaiser and engineered by Dieter Dierks.

This album was released in Germany by Ohr records in March 1972. It was released in France by Clementine records in 1972. It was reissued on CD in France by Spalax records in 1991 and in 1993. Reissued on CD in the US by Purple Pyramid records in 1998, this edition included the entire third album ("Seven Up"), but the tracks of "Schwingungen" were slightly edited during the first and final seconds of the tracks due to time constraints. It was later reissued on CD in the US again by Purple Pyramid records in 2003. It was reissued on LP format in France by Spalax records in 2004. Reissued on CD in Germany by MG.ART records (Göttsching's label) in 2011.

For this album Wolfgang Müller (drums) joined the band again, he was an old friend of Manuel and Hartmut, and he played with them on the band before their first album. They also decided to enhance the sound for this album, they invited three more musicians to participate in the recordings for the second track. An early ex-Agitation Free singer, John L., was recruited, together with Mathias Wehler on saxophone and Uli Popp on bongos.

Hartmut Enke wrote the music and lyrics for this album, all the concepts came out of his head. The German word 'schwingungen' means 'vibrations' in English, and that is exactly what this concept album is about.

The band took a huge step forward, this album delivered the evolution of what they did on their first album. They went further, deeper into another dimension, another realm of consciousness, towards the higher ones... And the music was the vehicle to express that experience.

It was divided in two main parts. The concept is clear as the titles of the tracks. The first part was called "Light And Darkness", which was separate in two parts (the two first tracks), "Light: Look At Your Sun" and "Darkness: Flowers Must Die". It begins with a slow and smooth early morning ethereal-Blues style, right before dawn, a twilight-oriented Blues, inspired on Fleetwood Mac's song called "Albatross" (1968), with John L.'s soft vocals telling us to look at the sun standing in the garden... Telling us that we are all One... The song suddenly reaches its highest part, with Manuel's freaking electric guitar Blues. Then back to the start, slowly and gentle, mesmerizing the listener to stay calm, reflective... Then, the second track, prepare

yourself for this one... It will leave a lump on your throat... They will show us what darkness looks and sounds like on this song... It starts with a reverbed/echoed jaw-harp and bizarre sounds from the electric guitar, introducing us to one of the most, if not thee most, freak-out Blues/post-Amon Düül and proto-Punk Rock songs of all times, a post-LSD dark trip, a doomsday-like psychedelic vision, perhaps partly inspired in Enke's favorite poem, "Howl" by Ginsberg, telling us about certain truth of our cities/societies... John L. takes control of the song with such romanticism and with such passionate growls, shouting and yelling... "Flowers must die. I see when I come back from my lysergic daydream. Standing in the middle of the glass and neon forest, with an unhappy name: City. Flowers must die. And I feel that I die too, with a dusty flower. I feel like an ill child from the Universe, like a lost God in the dust of the city. Flowers must die. After the great asphalt kiss, one of the fathers of my horror. Making money, unliving theatre. I'm not machine addict, like the people around me, bodies without open soul in the city. Flowers must die. The lost children of color, the diamonds of my trip. And when they are gone, I want to be a stone, not living, not thinking. A thing without warm blood in the city..."

It's such a terrifying-like imagery and soundscapes, the effect used on this track is simply shocking, seems like if they used the phaser EFX on all the instruments and on the voice, it enfolds and absorbs everything on its way, like a black hole, it also feels like a never-ending rollercoaster ride, here we go... Upside-down... And then like free falling into an unknown void... My lord! Sounds like the worst nightmare, and being unable to wake up. Like the most hellish feelings ever expressed by any human being... Such a realistic and perfect description of a city... It would even scare the shit out of Dante. After listening to this track, Dante's trip towards hell would seem like a walk in the park under a springtime and sunny afternoon. John L.'s vocal style on this track might also have influenced/inspired, and can only be comparable to, John Lydon's (a.k.a. Johnny Rotten) vocals, especially on the track "Theme" by Public Image Ltd., released in 1978.

For the second part of this album, an extended and deep meditational track, hypnotizing you with a reverbed vibraphone for several minutes, then headed towards the depths of your mind, where you encounter confusion and fear, led by a tormented and thunderous drumming. Although, it also encourages you to search the way out, searching for eternal peace and harmony, elevation and enlightenment, towards a profound calmness within a celestial-mental realm, now you're enabled to love... "Schwingungen" with its two sub-parts, "Suche" ("Search"), the first 14:24 minutes, and then "Liebe" ("Love"), the last 5 minutes of the entire track. It describes a psychological/mystic-oriented trip towards the Light, towards Love... And it is on this second part, called "Love", where Enke and Götttsching found the supreme and divine chord sequence of that level, surrounded by Manuel's

enchanted and ethereal wails. This was the so called 'sound of heaven', according to them.

And this is yet another album for the 'Third Ear'.

After the release of the album, the band was reformed once again, they recorded a track called "Gedanken" ("Thoughts"), it appeared on the Ohr double LP compilation of various artists called "Kosmische Musik", released in July 1972.

During that summer, Enke was aware that Timothy Leary was temporary living in Switzerland, he took a copy of their album "Schwingungen" and went to visit him. They shared certain points of view and spent some time together, Enke and Leary agreed to record an album together. Enke went back to Germany and told this to Manuel and the main heads of Ohr records, and they all agreed... The crew of Ash Ra Tempel was now around ten people, including the members of the record label, Rolf and his wife (Gille), Dierks and a few others. They all went to Switzerland to meet Leary and some of his friends there, they all used to spend some 'high times' in a country house in the highlands near the Alps, and the preparation for their next album began...

Ash Ra Tempel's sound and concepts would still go further, taking steps forward, higher than what they ever imagined, a continuous evolution...

Manfred 'John L.' Brück died in 2007.

Personnel:

- . Manuel Götsching (guitar, organ, electronics; voice on track no. 2: b)
- . Hartmut Enke (guitar, bass, electronics)
- . Wolfgang Müller (drums, vibraphone)

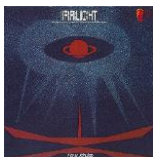
Guests:

- . Manfred 'John L.' Brück (vocals on tracks no. 1: a, b; jaw-harp, percussion on track no. 1: b)
- . Matthias Wehler (alto saxophone on track no. 1: b)
- . Uli Popp (bongos on track no. 1: b)

Track list/times:

1. Light And Darkness
 - a) Light: Look At Your Sun (6:20)
 - b) Darkness: Flowers Must Die (12:20)
2. Schwingungen (19:00)
 - a) Suche
 - b) Liebe

063. Klaus Schulze/Irrlicht (1972)



This is Schulze's first album. It was recorded in April 1972 at the Music Hall of the free university of Berlin and at Schulze's home studio in Berlin (Germany). The album was produced and engineered by Schulze himself.

It was released in Germany by Ohr records in August 1972. It was released in France by Clementine Disques and in Italy by PDU records also in 1972. It was reissued in Germany by Brain records in 1975 and in 1977, with a different front cover/artwork. Reissued in France by Isadora records in 1976. Reissued in Benelux by Ariola records in 1976, with the alternative front cover used by Brain records. It was reissued on CD format in France by Fnac Music records in 1991, using the Brain records alternative front cover, and the first two tracks were tracked as one single track, emulating the LP sequence. Reissued on CD in the UK by Thunderbolt records in 1991 and in 1996, using the alternative front cover, and the first two tracks were tracked separately. Reissued on CD in France by Spalax records in 1995, using the original front cover/artwork, and the first two tracks were tracked as one single track, it was also reissued on LP in 1997. Reissued on CD in the US by Magnum America records in 1996, with the Brain records alternative front cover/artwork. Reissued on CD in Germany by Revisited Rec. in 2006, also with the alternative front cover/artwork, and with one previously unreleased bonus track recorded in the mid 1970s. Reissued on CD in Europe by Music On CD records in 2014, with the alternative front cover/artwork. Reissued on LP in Europe by Brain records/Vertigo/Universal Music Group in 2017, with the alternative front cover.

The German word 'irrlight' means 'will-o'-the-wisp' or 'spook light'. The album also has a German subtitle, which translated to English reads: "Quadraphonic Symphony For Orchestra and Electronic Machines".

Klaus Schulze began his musical career as a drummer in a band called Psy-Free, months later he joined Tangerine Dream, playing on their first album, and later he joined Ash Ra Tempel, also playing on their first album. But he really was fascinated by Electronic Music, so he decided to start composing/performing that type of music for his solo career. He began with a secondhand organ which was even broken and malfunctioning, with an electric guitar that he employed more for the sounds by adding effects, rather than playing with it in a proper or conventional way, and he was also fascinated with tape recorders. He began to build his own studio with this

equipment, from almost nothing. Inspired, and with a high attitude, he asked an orchestra to perform certain ideas he had in mind. The members of the orchestra thought he was kind of crazy. He later took that material into his studio and added his own music through the tools he had during that period, using his tape recorders, and he even decided to play backwards many parts. The result of all this creative and powerful musical conviction was the album called "Irrlicht".

This album is one of the first Kosmische Musik musical documents in the entire history of contemporary music and within the German music scene.

Two main parts, divided in three movements, a sonic and electro-psychological trip towards the depth of the mind, and at the same time towards the depths of Space and Time, towards the great Void.

So, fasten your seatbelts...

"Ebene" (translated as "Plain") prepares the listener with a hypnotizing and haunting everlasting symphonic-like extended introduction, which will take-off into one of the most intense sonic journeys that you'll ever listen to. The soundscapes keep gliding without a destination, just wandering and soaring... Suddenly, "Gewitter" (translated as "Thunderstorm") and its radical descent, like landing on a distant and unknown musical dimension. This first part also has a subtitle, "Energy Rise - Energy Collapse". And that is exactly what all this is about.

On the second part, the third movement, "Exil Sils Maria". An exile on the the Swiss highlands and plains of Sils Maria. This track delivers a deep and ethereal-like proto-Ambient Music/proto-Isolationism with minimalism/maximalism soundscapes, inspired on some Nietzschean enduring and cozy landscape. A meditational retreat until the end of time. And this last track is entirely backwards!

Schulze is the Master of Masters par excellence. He is one of the main musical architects of the entire German Cosmic Music genre.

And this album was only the beginning of one of the most superb, mindblowing and outstanding musical quests ever achieved by a musician.

He would then improve and enhance his own studio, he also purchased more electronic equipment in order to continue delivering several revolutionary albums.

The evolution would continue on his second album.

Personnel:

. Klaus Schulze (electronic equipment/E-machines, organ, guitar, percussion, zither, voice)

Additional Personnel:

. Berlin University orchestra (4 lead violins, 4 second violins, 3 violas, 8 cellos, 1 double bass, 2 horns, 2 transverse flutes and 3 oboes)

Track list/times:

1. 1 Satz: Ebene (23:23)
1st Movement: Plain
- 2 Satz: Gewitter (5:39)
2nd Movement: Thunderstorm
Energy Rise - Energy Collaps
2. 3 Satz: Exil Sils Maria (21:25)
3rd Movement: Exile In Sils Maria

064. Tangerine Dream/Zeit (1972)



This is their third musical document, a double album. It was recorded in May 1972 at Dieter Dierk's studio in Stommeln, Cologne (Germany). It was produced by the band and supervised by Rolf-Ulrich Kaiser, engineered by Dieter Dierks.

This album was released only in Germany by Ohr records in August 1972. It was reissued in Italy by PDU records in 1974. It was reissued in Germany by Brain records in 1976 and in 1977. Reissued in the UK, Germany, France, Spain and Canada by Virgin records in 1977 and in 1978. Reissued in the US by Relativity Records in 1985. Reissued on CD in the UK by Jive Electro records in 1986, with a different front cover/artwork. Reissued as a double CD in the US by Relativity records in 1987. Reissued on CD in the UK by Essential records and in the US by Sequel records in 1996. Reissued on LP and CD in the UK and US by Castle Music records in 1999 and 2003. Reissued as a double LP (blue colored vinyl) plus a double CD limited-edition box set in the UK by Esoteric Recordings in 2011, the second CD contains two extended live bonus tracks, "Klangwald" (Part One and Part Two), recorded in Cologne in November 1972, the double CD with the bonus tracks was also sold separately. Reissued on LP format in Germany by Cherry Red Records and in the US by Varese Vintage records in 2018.

During the recordings for this album, Schroyder was replaced by a new member, Peter Baumann. This new line-up of Froese, Franke and Baumann would last for the following five years. And this album marked the beginning of Tangerine Dream's third musical period (1972-74).

"Zeit" has a subtitle, "Largo in Four Movements". And that's exactly what it is, a slow tempo and deep interstellar minimalism-maximalism album with four extended pieces.

This was Tangerine Dream's third highest peak within their entire discography. The evolution of the track "Alpha Centauri" from their previous album. Far beyond the stars, far beyond time and space... A musical voyage towards the outer limits of our galaxy...

Four majestic tracks that will take you to a whole new world of soundscapes. This is the trio's darkest album, like the perfect soundtrack for the cosmic void or Nothingness. Or for a deep meditational process. Another album for the 'Third Ear' indeed.

On the first track, the band was joined by a cello quartet and by Florian Fricke (Popol Vuh), who shared his uplifting cosmic frequencies and bleeps through his beloved Moog synthesizer.

This album is considered a milestone in contemporary music, part of the avant-garde period of the great German Cosmic Music (1970-75).

It's also considered as one of the first true proto-Dark Ambient and proto-Isolationism/Drone Music documents, together with Schulze's "Irrlicht".

The only type of music that can be compared to the music on "Zeit" can be certain tracks/pieces by György Ligeti from the movie "2001: A Space Odyssey" in 1968.

Tangerine Dream would continue taking steps forward with their fourth album.

Personnel:

- . Edgar Froese (sound generators, guitar)
- . Peter Baumann (keyboards, vibraphone, VCS3)
- . Christopher Franke (keyboards, cymbals, VCS3)

Guests:

- . The Cologne Cello Quartet (cello intro on track no. 1):
 - . Christian Vallbracht
 - . Joachim von Grumbkow - Hoelderlin -
 - . Hans Joachim Brüne
 - . Johannes Lücke
- . Florian Fricke - Popol Vuh - (Moog synthesizer on track no. 1)
- . Steve Schroyder (organ on track no. 1)

Track list/times:

1. Birth Of Liquid Plejades (20:00)
2. Nebulous Dawn (18:00)
3. Origin Of Supernatural Probabilities (20:12)
4. Zeit (17:43)

065. Cluster/Cluster II (1972)



This is the duo's second album. It was recorded in January 1972 at Star-Musik Studio in Hamburg (Germany), co-produced and engineered by Conny Plank (who previously worked with the duo on their first album, and also with Kluster, Organisation, Kraftwerk, Ash Ra Tempel, NEU!).

This album was released only in Germany by Brain records in early 1972. It was reissued in Germany by Brain records in 1974, 1976, 1981. It was reissued on CD in France by Spalax records in 1994. Reissued on CD in Germany by Brain/Motor Music/Universal Music in 2004 and 2010. Reissued on LP format in Europe by Brain records in 2004. Reissued on CD in the UK by Esoteric Reactive/Esoteric Recordings in 2012.

This was the first Cluster album to feature titles on the tracks.

This album was a huge step forward taken by Cluster. It would also mark the end of their first short period (1971-72).

It delivered the sonic and concept evolution of the proto-Industrial Music released on Kluster's first two albums and on Cluster's first album.

"Cluster II" is considered the highest peak during this early period. Way ahead of its time.

This was a highly influential album for the German Electronic Music scene during the early/mid 1970s, for the Cosmic Music scene, and for the German pre-Industrial Music and British Industrial Music scene of the late 1970s and early 1980s, and for everybody that was into the Electronic Music stream during the 1990s.

It foreshadowed several soundscapes delivered by The Cosmic Jokers, Cabaret Voltaire, Suicide, E.A.R./Spectrum, among others.

Electronic and oscillating cascades of sounds, with showers of bizarre, atmospheric drones, repetitive electric guitars and lots of knobs, filters and sound effects.

This musical document is a masterclass, thanks to their elaborated/sophisticated electronic sound techniques and the way they manipulated each instrument. An inspiring album for many sound engineers/producers, and for an entire new generation of performers/musicians/bands.

After this album, the duo would go through a new musical experience, they would form a trio called Harmonia in mid 1973, with Michael Rother (NEU!). That experience would lead Cluster into a whole new musical direction, they would drastically change and restructure their musical perception and

perspective. They would leave behind the abstract, factory-oriented, dense, dark, minimal soundscapes, for a more melodic, catchy, rhythmic-based and innovative/visionary sound. They would follow the same steps of another German duo, Kraftwerk.

Personnel:

- . Hans-Joachim Roedelius (electronics)
- . Dieter Moebius (electric organ, guitars, effects and electronics)

Track list/timing:

1. Plas (6:16)
2. Im Süden (12:50)
In The South
3. Für Die Katz' (3:05)
For The Cat
4. Live In Der Fabrik (14:41)
To Live In The Factory
5. Georgel (5:37)
6. Nabitte (2:40)
There You Are!

066. Kraftwerk/Kraftwerk 2 (1972)



This is the duo's second album. It was recorded and mixed in one week, during September-October 1971 at Star-Musik Studio in Hamburg (Germany). It was co-produced and engineered by Conny Plank.

This album was released in Germany by Philips records in January 1972, it was released in France in 1973. It was reissued in Germany in 1974 and in Spain in 1979. All the reissues on CD or LP between 1984 and 2015 are unofficial. This album has never been officially reissued since 1979.

After their Free Rock-oriented debut album, Kraftwerk took a complete different musical path. A crucial and revolutionary step forward, highly influenced by Stockhausen.

Here's where it all began for Kraftwerk. Florian and Ralf dove into the emerging pre-Industrial Music stream.

Kraftwerk joined the musical stream that Cluster ignited in 1971 with their first album, which was also engineered by Conny Plank and also released by the same record label.

The new phase of Kraftwerk starts here!!!

Full of experimental, minimal and improvised soundscapes, overtones, feedbacks, manipulation of speed, use of rhythm machines and treated instruments with several effects.

This album is considered one of the first pre-Industrial Music documents in contemporary music history (together with the first albums by Kluster and Cluster, released during 1970-72).

This was the 'New Musik', and it was deeply linked to the Avant-Garde Music of the 1960s. This is the origin of the so called Industrial Music. And "Kraftwerk 2" paved the way for the Industrial Music scene of the late 1970s and early 1980s, also for the Neo Industrial/Ambient Music and Glitch scenes, for artists/bands like Oval, Pole, Fennesz, Main and E.A.R., among many others.

After this album, Ralf and Florian would tour around Germany and occasionally in France during 1972 and early 1973.

They would also begin to build their own studio, years later baptized as Kling Klang studio.

In mid 1973 they would start the recording process for their next album, but this time with a whole new and visionary perspective of electronic music.

Personnel:

- . Florian Schneider (flute, violin, electric guitar, mixing console, bells)
- . Ralf Hütter (organ, electric piano, bass, rhythm machine, harmonica)

Track list/times:

1. Klingklang (17:36)
Sounding-sound
2. Atem (2:57)
Breath
3. Strom (3:52)
Current
4. Spule 4 (5:20)
Reel 4
5. Wellenlänge (9:40)
Wavelength
6. Harmonika (3:17)
Harmonica

067. NEU!/NEU! (1972)

NEU!

This is NEU!'s first album. It was recorded and mixed in December 1971 at Windrose Studios and at Star-Musik Studio, both located in Hamburg (Germany). It was co-produced and engineered by Conny Plank (who previously worked with Organisation, Kraftwerk, Kluster, Cluster, Ash Ra Tempel, etc.).

It was released in Germany by Brain records in early 1972. It was released in the UK by United Artists records, with a different front cover. It was released in the US in 1973 by Billingsgate Records with a similar front cover as the German, but using different colors. It was released in Spain in 1973 by Movieplay records, with a similar front cover as the German but also with different colors, and the album was called "NEU! 1". It was unofficially reissued on CD format (ripped from vinyl) during the early/mid 1990s by Germanofon records. It was officially reissued on CD in Europe by Grönland Records in 2001 and in the US in 2008. Reissued in the UK by EMI and in the US by Astralwerks, also in 2001. Reissued on LP in Europe (2010) and in the US (2017) by Grönland records.

NEU! was formed in early/mid 1971 by Klaus Dinger and Michael Rother. Weeks earlier the both of them collaborated with Florian Schneider on several live performances under the name of Kraftwerk. Dinger also collaborated playing drums on the last track of Kraftwerk's first album in 1970. Rother used to play in a band called Spirit Of Sound since the mid 1960s, together with another future Kraftwerk member, Wolfgang Flür. After the experience of playing for Kraftwerk during 1971, and once Schneider didn't need them anymore because he reunited with Hutter, the two of them decided to work together, performing a sort of experimental Free Rock-oriented style, and obviously influenced by the experience they had with Schneider/Kraftwerk.

The name of the band was created by Dinger, after his experience of working and dealing with some friends within the design and advertisement business, he opted for the simple and direct word of 'NEU!' (it is pronounced 'noy' like the word 'toy', which is German for 'new'). Rother didn't quite like the name, he preferred something deeper or 'spiritual', but he accepted it in the end.

The musical chemistry between Dinger and Rother wasn't really a harmonious one at all, they both had quite different perceptions and feelings

towards music, but with Conny Plank as a producer and engineered things became manageable for both of them.

They booked a studio for a few days to record their first experimental album. According to Dinger, the first two days were a waste of time and nothing came out, no chemistry at all, until the third day when he decided to improvise with his kind of Koto or Bulbul Tarang (a sort of Japanese or Indian banjo, a stringed instrument), and at the same time Dinger defined his drum style, later known as the 'motorik' style, which was a repetitive and monotonous/minimal way of playing drums, like emulating a drum machine, simple but persistent.

This album sounds like nothing ever recorded before, we can say it's in the vein or sounds similar to a post-"Kraftwerk" (1970), or in the vein of some tracks by CAN ("Mother Sky", from their album "Soundtracks" in 1970, "Oh Yeah" and "Halleluwah", from their album "Tago Mago" in 1971), or in the vein of a track by Faust (check out the track "Miss Fortune", from their first album in 1971).

Perhaps without even wanting it, or thinking about it, this musical document became a key album for the development of the German Free Rock scene during the early/mid 1970s. It simply changed the direction of everything known or done within Free Rock. It became a huge and crucial influence for the future of contemporary music, some even considered "NEU!" a seminal proto-Post Rock album!!! For sure, it paved the way and inspired several future musicians/bands and producers within the New Wave, Post Punk and Industrial Music underground and independent scenes of the UK and the US. A legion of musicians stated that this album was a major shocking influence. It delivered a fresh and new dimension of vast sonic possibilities...

It's a classic masterpiece within the German Free Rock scene. It's also the duo's first of their three major peaks within their discography.

Any doubt?

Well, ask Brian Eno, David Bowie. Or ask the main members/heads of bands like, Hawkwind, Pere Ubu, Ultravox, Public Image Ltd., Tubeway Army/Gary Numan, the No Wave scene of New York, Einstürzende Neubauten, Sonic Youth, My Bloody Valentine, Stereolab, Tortoise, among many, many others. This album also delivered one of the first combinations of Rock/Pop-oriented rhythms and grooves with mesmerizing pre-Ambient soundscapes and concepts, this fusion was later taken and improved by Harmonia, Cluster and by Brian Eno's music projects during the mid/late 1970s.

Each and every track on this album is simply stunning and outstanding in its own peculiar way, with such groove, rhythm and atmospheric soundscapes.

"Hallogallo" (which is a play for the term 'halligalli', a German slang for 'wild partying'), "Sonderangebot" ("Special Offer"), "Wiessensee" (literally meaning "White Lake", it might also refer to the district of Weissensee in Berlin).

Side B (part two of the album) is a sort of suite, an extended concept called "Jahresübersicht", titled like this on the inner artwork of the original album, handwritten, but on the LP label it reads "Jahresüberblick", in both cases it kind of means the same, "Year Overview" or "Year Summary", and it contains three sub-parts: "Im Glück" ("Lucky"), "Negativland" ("Negative Land") and "Lieber Honig" ("Dear Honey").

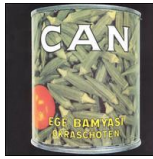
Personnel:

- . Michael Rother (guitar, bass)
- . Klaus Dinger (drums, guitar, koto/bulbul tarang, vocals on track no. 6)

Track list/times:

1. Hallogallo (10:07)
2. Sonderangebot (4:50)
3. Weissensee (6:42)
4. Im Glück (6:52)
5. Negativland (9:46)
6. Lieber Honig (7:15)

068. CAN/Ege Bamyasi (1972)



This is the band's fourth album. It was recorded during early/mid 1972 at the band's own studio called Inner Space, but this time it was located in an ex-cinema hired by the band in Weilerswist, Cologne (Germany); with the exception of the track called "Spoon" which was recorded in late 1971 and first released as a 7" single in late 1971. The album was produced by the band and engineered by Holger Czukay.

This album was released in Germany, France, UK and US by United Artists Records in November 1972. It was released in Italy, Australia and Canada in 1973, and in Spain in 1974. Reissued in Germany by Spoon records in 1981, in France by Celluloid records also in 1981. Reissued on CD in Germany/Europe by Spoon records in 1989, 1998, 2004, 2007, 2012, 2014. In the US by Restless Retro records in 1990 and in the UK by Mute records in 1998 and 2004. Reissued on LP format by Spoon records in Germany (1999, 2013), in the UK (2007) and in the US (2014).

The title of the album is in Turkish, and it means 'Aegean Okra' (a plant with edible green seed pods, known as 'lady's fingers'). The front cover was obviously inspired by Andy Warhol's Pop art.

On this album the band continued going forward, improving their sound with more refined, fresh, elaborated and complex rhythms, with more sophisticated soundscapes, background atmospheric noises, edits and mixes. Way ahead of its time!!

Delivering a unique, mature, smooth, groovy and futuristic Avant-Pop/Funky-Jazzy post-Psychedelic style in the majority of the tracks, in the vein of "Tango Whiskeyman", "Don't Turn The Light On, Leave Me Alone" (both from "Soundtracks") and "Oh Yeah" (from "Tago Mago"). With the exception of the track called "Soup", which was the 'freak'-oriented song on this album, in the vein of "Peking O" (from "Tago Mago").

Two more 7" singles were released, "I'm So Green"/"Mushroom" (the version of "I'm So Green" here is slightly different from the one on the album) and "Vitamin C"/"I'm So Green", both singles released in 1972.

This album was a major influence for many bands/musicians within the Glam Rock, New Wave and Industrial Music scenes during the 1970s and 1980s, and for almost the entire avant-garde Electronic Pop scene of the 1990s, bands like Pram, Moonshake, Laika, Earwig, Insides, Stereolab, among others.

There was a quote by Shakespeare typed on the inner sleeve of the original album, it read:

"The man that hath no music in himself, nor is not moved in concord of sweet sounds, is fit for treasons, stratagems, and spoils. The motions of his spirit are dull as night, and his affections dark as Erebus; let no such men be trusted. Mark the music!"

CAN's musical evolution would still continue on their next album.

Personnel:

- . Irmin Schmidt (organ, electric piano, violin, steel guitar)
- . Holger Czukay (bass)
- . Michael Karoli (electric and acoustic guitars, 12-string guitar, shenai)
- . Damo Suzuki (vocals)
- . Jaki Liebezzeit (drums, percussion)

Track list/times:

1. Pinch (9:28)
2. Sing Swan Song (4:18)
3. One More Night (5:35)
4. Vitamin C (3:34)
5. Soup (10:25)
6. I'm So Green (3:03)
7. Spoon (3:03)

069. T. Rex/The Slider (1972)



This is the third album released under the name of T. Rex (not to be confused with the discography under the name of Tyrannosaurus Rex and their four albums during 1968-70). This album was recorded during March-April 1972, first at Château d'Hérouville Studios in Paris (France), then at Rosenberg Studios in Copenhagen (Denmark), the background vocals by Flo & Eddie were recorded and mixed at Elektra Sound Recorders studio in Los Angeles, California (USA). It was produced by Tony Visconti (who worked with the band since they were known as Tyrannosaurus Rex, and he also worked with David Bowie), it was engineered by Dominique Blanc-Francard (in France) and by Freddy Hanson (in Denmark). Tracks no. 8 and no. 11 were previously recorded in late 1971, they were included in a 7" single "Telegram Sam"/"Cadillac"; "Baby Strange", which was released before the album, in January 1972. A second 7" single, "Metal Guru"/"Thunderwing"; "Lady", was also released before the album, in May 1972.

This album was released in the UK by T. REX records in July 1972. It was released worldwide by many other record labels during mid/late 1972. It was reissued during the 1980s on LP by several record labels in many countries, some with different front cover/artwork, one edition was released with a bonus 12" single in 1985 (UK). It was reissued on CD by Marc On Wax records in 1989, with the alternative front cover. It was reissued many times during the 1990s, 2000s and 2010s on CD and LP formats by several record labels, some of them as a single CD with bonus tracks, and other editions with a bonus CD including many bonus tracks.

The roots of T. Rex date back to the mid 1960s, with Marc Bolan's first steps into Pop/Rock. In 1967 he formed Tyrannosaurus Rex, with Steve 'Peregrin Took', they released three acoustic and mystical Free Folk-oriented albums (1968-69). Bolan replaced Took with Mickey Finn for their fourth album, a seminal and transgressor musical document called "A Beard Of Stars" (1970), in which Bolan switched from acoustic guitar to electric guitar. Bolan then decided to shorten the name to T. Rex and they released their first album, "T. Rex", that same year. Bolan also decided to recruit two more members, and now T. Rex became a quartet. In 1971 they released the album "Electric Warrior", with a new direction in Bolan's music, with a heavier Rock 'n' Roll + Soul/Funky-driven sound. Perhaps inspired in what

his friend David Bowie delivered in 1970 on the album "The Man Who Sold The World".

"The Slider" was yet another step forward, the supreme evolution of T. Rex's sound, in musical and production terms.

It also marked the explosion of the Glam Rock genre in 1972, together with Bowie's "The Rise And Fall Of Ziggy Stardust...", released a month earlier (June 1972), and with Roxy Music's first album (also released in June 1972). This album was also a crucial influence for the future New Wave and Post Punk music scenes of the late 1970s and 1980s.

T. Rex would continue to release albums based on the same music formula delivered on "The Slider", but this one is considered the highest peak within the band's discography.

Marc Bolan (real name Mark Feld) died in 1977. Steve 'Peregrin Took' (real name Stephen Ross Porter) died in 1980. Steve Currie died in 1981. Michael 'Mickey' Finn died in 2003.

Personnel:

- . Marc Bolan (vocals, guitar)
- . Mickey Finn (percussion, vocals)
- . Steve Currie (bass)
- . Bill Legend (drums)

Guests:

- . Mark Volman - aka "Flo"/ex The Turtles - (background vocals)
- . Howard Kaylan - aka "Eddie"/ex The Turtles - (background vocals)
- . Tony Visconti (string arrangements)

Track list/times:

1. Metal Guru (2:26)
2. Mystic Lady (3:10)
3. Rock On (3:26)
4. The Slider (3:21)
5. Baby Boomerang (2:17)
6. Spaceball Ricochet (3:36)
7. Buick MacKane (3:30)

8. Telegram Sam (3:45)
9. Rabbit Fighter (3:56)
10. Ballrooms Of Mars (3:05)
11. Baby Strange (4:07)
12. Chariot Choogler (2:44)
13. Main Man (4:13)

070. David Bowie/*The Rise And Fall Of Ziggy Stardust And The Spiders From Mars (1972)*



This is Bowie's fifth album. It was recorded during November 1971 and January-February 1972 at Trident Studios in London (England), co-produced and engineered by Ken Scott (who previously engineered Bowie's third album and also co-produced the fourth album).

This album was released in the UK and worldwide by RCA records in June 1972. It was reissued several times by RCA records during the 1970s and 1980s. Reissued on CD in the US, UK/Europe by RCA in 1984. Reissued in the US by Rykodisc records (later by Virgin records) and by EMI records in 1990, 1996 and 1999, with 5 bonus tracks (some editions without bonus tracks). In 2002 it was reissued as a double CD in the US and UK/Europe by EMI with 12 bonus tracks. It was remastered and reissued several times during the 1990s, 2000s and 2010s.

The original UK edition of the LP differs from the original US edition, by using slightly different versions/mixes of two songs, "Starman" and "Sufragette City". The 7" single version/mix of "Starman" was the one included on the UK edition of the album, while the version/mix originally recorded for the album was used on the US original edition of the album. The US edition was the most used on the reissues of the album for many years. The mix/version of "Sufragette City" on the US edition has a momentary sound drop-out on one of the channels, on the UK edition it doesn't.

The 7" single "Starman"/"Sufragette City" was released before the album, in April 1972. The song "Starman" was included on the album at the final moment, replacing a cover that was supposed to be on the album, a song by Chuck Berry called "Round And Round".

There is one cover on this album, "It Ain't Easy", which was recorded during the sessions for the previous album, "Hunky Dory", in July 1971. The original version of this song was performed and released by US Folk singer/guitarist Ron Davies (real name Ronny Wayne Dickerson), taken from his solo album "Silent Song Through The Land" (1970).

Seven songs (tracks no. 1-3, 6-9) were recorded and mixed during November 1971, the other ones (tracks no. 4, 10, 11) were recorded and mixed during January-February 1972.

Tracks no. 3 and no. 8 were previously recorded and released on a 7" single in May 1971 by Bowie's side-project band called Arnold Corn (featuring other members).

Track no. 7 was originally titled "Rock 'N' Roll Star", but was shortened to "Star".

The Spiders From Mars was the name given to the three musicians (Ronson, Bolder and Woodmansey) that accompanied Bowie during 1971-73.

This album is considered Bowie's second highest peak (and the last one) within his discography between 1967 and 1976.

This album gathers many influences and music genres from the 1950s, 1960s and early 1970s. The main musical formula is, Rock 'N' Roll + Folk Rock + Soul Music/Gospel/Funky Music + British R&B/Pop-Rock + US/UK Psychedelic Pop + Love + The Velvet Underground + The Stooges/MC5 + Hard Rock + Prog Rock (King Crimson) + "The Man Who Sold The World" + "A Beard Of Stars" (Tyrannosaurus Rex) + "Electric Warrior" (T. Rex).

This album offered an entire new direction and evolution of the old Rock 'n' Roll. It delivered a fresh and new dimension of Rock Music. It triggered and created a whole new genre called Glam Rock (together with T. Rex and Roxy Music).

This album was a crucial musical document for the development of the New Wave and Post Punk of the late 1970s and early/mid 1980s.

Bowie himself would reach this same level during that period (1977), with his albums "Low" and "Heroes", thanks to the collaborations of Tony Visconti and Brian Eno. Bowie would also be deeply influenced by the German scene (CAN, NEU!, Kraftwerk, Cluster/Harmonia, La Düsseldorf).

Mark Ronson died in 1993. Trevor Bolder died in 2013.

Personnel:

- . David Bowie (vocals, acoustic guitar, saxophone, piano, arrangements)
- . Mick Ronson - ex The Rats - (electric guitar, backing vocals, keyboards, piano, string arrangements)
- . Trevor Bolder (bass, trumpet)
- . Mick Woodmansey - ex The Rats - (drums)

Guests:

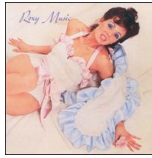
- . Dana Gillespie (backing vocals on track no. 5)
- . Rick Wakeman - Yes - (harpsichord on track no. 5)

Track list/times:

1. Five Years (4:42)
2. Soul Love (3:34)
3. Moonage Daydream (4:40)
4. Starman (4:10)
5. It Ain't Easy (2:58)

6. Lady Stardust (3:22)
7. Star (2:47)
8. Hang On To Yourself (2:40)
9. Ziggy Stardust (3:13)
10. Suffragette City (3:25)
11. Rock 'N' Roll Suicide (2:58)

071. Roxy Music/Roxy Music (1972)



This is their first album. It was recorded in March 1972 at Command Studios in London (England), produced by Peter Sinfield (former co-founder, co-producer and lyricist of King Crimson) and engineered by Andy Hendriksen (who previously worked with The Kinks, King Crimson, Pink Fairies, among a few others).

This album was released in the UK and many other countries by Island records in June 1972. It was released in the US/Canada by Reprise Records in late 1972, this edition included an extra track, "Virginia Plain", taken from the first 7" single of the band recorded in July and released after the album in August 1972. It was reissued during the mid/late 1970s in the US by ATCO records, in the UK/Europe by Polydor records. It was reissued on CD in Germany by EG records and in Canada by Reprise records in 1984, with the extra track as in the US LP edition. Reissued on CD in the UK/Europe by EG records/Virgin records in 1987, also using the track sequence of the US LP edition. Reissued on CD in the US by Reprise records in 1991. Reissued on CD in the UK in 1999 by Virgin records without the extra track, later repressed the same year with the extra track. Reissued on LP in the US (with the extra track) in 2008 and in Europe (without the extra track) in 2017 by Virgin records. Reissued as a double CD in Europe by Virgin/EMI in 2018, it included the US edition and the second CD included 14 tracks from BBC sessions, Peel sessions and live tracks, all of them from 1972. It was reissued in Europe in 2018 as a super deluxe box set including three CDs (album US edition+demos and out-takes+BBC/Peel sessions) and a DVD (TV/live performances from 1972 and the entire album remixed by Steve Wilson from Porcupine Tree).

As a recommendation/suggestion, and in my opinion, like perhaps the same as many other music collectors/connoisseurs, the original English edition of this album is the one worth listening to, because there is a track sequence based on the original concept. The editions that included the song "Virginia Plain" right between the tracks no. 3 and no. 4 simply spoils the original musical concept of the album. First of all, that song was recorded one month after the album was already finished and originally released in the UK and other countries. If they wanted to add an extra track, no problem, but at least they could've put it at the end of the album.

This band was formed in late 1970 by Bryan Ferry and Graham Simpson, they recruited several members during early 1971, and at this point the band's name was simply Roxy. They recorded some demos during early/mid 1971. The band then went through different line-up changes, and Ferry renamed the band as Roxy Music. The definite members of the band were Ferry, Simpson, MacKay, Thompson, Eno and Manzanera. They recorded the album, financed by EG Management, before being signed by Island records. Roxy Music's musical influences came from Rock 'N' Roll, Doo Wop, Soul Music, British Pop/Rock, Avant-Garde Music/Film Music, Free Rock/Psychedelia, Funky Music and Art Rock/Prog Rock. The music of the band was a mixture of sounds, in the vein of The Mothers Of Invention + Love + The Velvet Underground + Sly & The Family Stone + Deep Purple + King Crimson + Amon Düül II + CAN + Faust + Hawkwind + T. Rex + David Bowie.

The first track introduces the listener to the band's true musical intentions, the title can't be more accurate, "Re-Make/Re-Model", and that's exactly what they did in the most extraordinary way, the solos of each members during the final part of the song says it all, Hard Rock/Prog Rock heavy/persistent drumming, The Beatles' "Day Tripper" on the bass, avant-electronic manipulation of the synthesizer, Wagner's "Ride Of The Valkyries" on the saxophone, Duane Eddy's "Peter Gunn" on the guitar, finally a John Cage-type of piano performance.

Some tracks were also inspired on movies and actors, such is the case of the track "2 H.B.", which was a sort of tribute to Humphrey Bogart, the track "Chance Meeting" was inspired by the film "Brief Encounter" (1945), and "The Bob (Medley)" was inspired by the film "Battle Of Britain" (1968).

This album offered the essential and avant-garde Glam Rock within the early 1970s. It's a true musical gemstone, a timeless masterpiece!

Each and every track is highly emotional, full of passion and deep romanticism, each track is like a world of its own.

This band, together with Bowie and T. Rex, paved the way for an entire new generation of British musicians/artists. And this album was a crucial influence for the future of the band, for Brian Eno's solo albums, for the New York Dolls, for the British Punk scene, for the New Wave and Post Punk scenes, and for the Industrial Music scene during the late 1970s and early 1980s.

After the album was released, Graham Simpson sadly left the band due to serious personal issues, and he was temporarily replaced by Rik Kenton, he plays bass on the 7" single "Virginia Plain". Simpson died in 2012.

The evolution of the band would continue on their next album...

Personnel:

- . Bryan Ferry (vocals, piano, Hohner Pianet, Mellotron)
- . Phil Manzanera (electric guitar)
- . Andrew 'Andy' Mackay (oboe, saxophone, backing vocals)
- . Brian Eno (VCS3 synthesizer, tape effects, backing vocals)
- . Graham Simpson (bass)
- . Paul Thompson (drums)

Track list/times:

(UK original edition)

1. Re-Make / Re-Model (5:12)
2. Ladytron (4:20)
3. If There Is Something (6:30)
4. 2 H.B. (4:27)
5. The Bob (Medley) (5:45)
6. Chance Meeting (2:55)
7. Would You Believe? (3:54)
8. Sea Breezes (7:02)
9. Bitters End (2:06)

(US/Canada edition)

1. Re-Make / Re-Model (5:12)
2. Ladytron (4:20)
3. If There Is Something (6:30)
4. Virginia Plain (2:58)
5. 2 H.B. (4:27)
6. The Bob (Medley) (5:45)
7. Chance Meeting (2:55)
8. Would You Believe? (3:54)
9. Sea Breezes (7:02)
10. Bitters End (2:06)

Guest musician:

- . Rik Kenton (bass on the track "Virginia Plain")

072. Iggy And The Stooges/Raw Power (1973)



This is the first and the only album credited to Iggy And The Stooges. It was really the third and final album of The Stooges during their short-lived second period, with some line-up changes, Ron Asheton (who was the lead guitar player on the first two albums) became the bass player (replacing Dave Alexander), Scott Asheton remained as the drummer, James Williamson was the new member, now in charge of the lead guitar and also the co-writer. Williamson was a long time friend of the band members, and he became the second guitarist during the tour after their second album. "Raw Power" was recorded during September-October 1972 at CBS Studios in London (England), it was mixed in October 1972 at Western Sound Recorders studios in Los Angeles, California (USA). It was produced by Iggy Pop, and it was mixed and 'co-produced' by David Bowie.

It was released in the US/Canada by Columbia Records and in the UK/Europe by CBS records in February 1973. It was reissued in the US by CBS in 1976, in the UK by Columbia/Embassy records in 1977, 1986 and 1989. It was reissued on CD in the US by Columbia records in 1988, 1997 and 2006, in the UK/Europe by Essential records in 1989 and by Columbia records in 1997, 2001 and 2009. In 2010 it was reissued as a double CD, the second bonus disc included a live performance from October 1973, plus two extra studio tracks. That same year a limited-edition triple CD box-set was available, including a DVD and a 7" single, the third CD featured out-takes, rarities and alternate takes during the recordings for "Raw Power", the DVD was a documentary about the making of "Raw Power". In 2012 it was reissued and remastered as a double LP, the first LP was the original album with the original Bowie mix (1972) and the second LP was the album with the Iggy Pop mix (1996). In 2016 it was again reissued as a limited-edition single LP with the original Bowie mix.

The first and original mixes for this album were entirely produced and mixed by Iggy Pop himself, but were rejected by the record label in late 1972. Those versions/mixes were later released as a CD titled "Rough Power" in 1994 by BOMP! records.

In 1996, Iggy Pop was asked to remix the entire album for a new remastered CD version that was released by Columbia records in 1997. Since then, the majority of reissues of the album featured this new mix and not the original mix by Bowie.

After the excesses that the band went through during their post-"Fun House" period and the tour for that album, Iggy wanted a sound that reflected this new beginning and that reflected the overwhelming energy and immoderate behavior. This wild and savage sonic debauchery had to be recorded, and that is what "Raw Power" is all about. It's about sonic excess, a sort of post-psychiatric Hard Rock/proto-Punk album. With a more metallic and crazy output/performances by all the band members. Like the second part of their album "Fun House", way further and beyond limits, non-stop... A more radical and extreme sound, a sort of deafening fuzzy/distorted sound that is close enough to drive you mad and make you 'freak-out', the VU of the mixing console had to be on red!! Like a musical drug-induced cocktail in the vein of "I Heard Her Call My Name" + "Sister Ray" (The Velvet Underground), "L.A. Blues" (The Stooges), the tracks "Kick Out The Jams" + "Future/Now" + "Poison" (MC5). And that's what the band delivered on "Raw Power". Iggy certainly wanted to cross the limits of what was allowed in a studio, he wanted and needed to reflect all what he had within his mind and his feelings, it was a must to deliver all that excess on a record, and for sure he achieved.

This album was extremely and highly influential for the future of the British and US Punk/Post Punk, Death Rock/Dark Rock and for the New Wave scenes during the late 1970s and early 1980s. It paved the way for the New York Dolls, Ramones, Sex Pistols, The Damned, Motorhead, The Misfits, Wire, Joy Division, Bauhaus, the No Wave scene from New York, Sonic Youth, Swans, among many, many other musicians/bands, and also for many other musical styles/genres and sub-genres (like Heavy Metal, Hardcore, Grunge, etc.).

Soon after the tour for this album, the band recorded some new tracks for a supposedly fourth album that never saw the light.

In early 1974 the band broke up due to several musical and personal issues and conflicts between the members. This marked the end of The Stooges.

A live performance recorded in 1973 was released under the name of "Metallic K.O." in 1976.

Iggy Pop then began a solo career, once again helped and guided by David Bowie. Williamson also collaborated on Iggy's first solo albums.

Ron Asheton formed a band called The New Order and he also performed in a band called Destroy All Monsters.

Scott Asheton collaborated with Sonic's Rendezvous Band (a band formed by ex-MC5 Fred 'Sonic' Smith).

Ron Asheton died in 2009. Scott Asheton died in 2014.

Personnel:

- . Iggy Pop (lead vocals; celesta on track no. 4)
- . James Williamson (guitar)
- . Ron Asheton (bass, backing vocals)
- . Scott Asheton (drums)

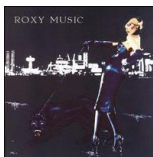
Guest:

- . David Bowie (piano, percussion)

Track list/times:

1. Search And Destroy (3:26)
2. Gimme Danger (3:28)
3. Your Pretty Face Is Going To Hell (originally titled "Hard To Beat") (4:52)
4. Penetration (3:35)
5. Raw Power (4:22)
6. I Need Somebody (4:50)
7. Shake Appeal (3:00)
8. Death Trip (5:53)

073. Roxy Music/For Your Pleasure (1973)



This is the band's second album. It was recorded in February 1973 at Air Studios in London (England), co-produced by the band with Chris Thomas (he only co-produced tracks no. 1-5; he previously worked with Procol Harum, John Cale, Pink Floyd, among many others) and with John Anthony (he co-produced tracks no. 6-8; he previously worked with Van Der Graaf Generator, Lindisfarne, Genesis, Peter Hammill, among others), it was engineered by John Middleton (who previously worked with Family, Cat Stevens, Rupert Hine, among others) and by John Punter (who previously worked with Savoy Brown, Caravan, Nazareth, Procol Harum, Strawbs, The Hollies, among many others).

This album was released in the UK and worldwide by Island records in March 1973. It was released in the US by Warner Bros. Records. It was reissued several times during the mid/late 1970s and during the 1980s by many record labels in several countries. It was reissued on CD in the UK/Europe by EG records in 1984 and then in 1987 and 1991. Reissued on CD in the UK/Europe and US by Virgin records in 1999, and reissued on LP in the US and UK/Europe during the 2000s and 2010s.

For this album the band was a quintet, the bass player was an old friend of Ferry, but he was only a guest musician and was not an official member of the band.

This album was the band's major step forward, with more sophisticated and elaborated compositions, and the musical presence of Brian Eno became more notorious and remarkable as well.

Songs like "Do The Strand", "Strictly Confidential", "Editions Of You" and "Grey Lagoons" will remind us of the first album, in the same vein and level. Tracks like "Beauty Queen", "In Every Dream Home A Heartache", "The Bogus Man" and "For Your Pleasure" were something new and different, futuristic and ahead of its time in musical and technical aspects, with some of the most bizarre and electronic soundscapes, influences from the avant-garde German Free Rock/pre-Industrial Music, and also from the Space Rock/Cosmic Rock.

This album foreshadowed almost everything within Post Punk, New Wave and the so called Dark Gothic Rock of the late 1970s and early/mid 1980s.

Eno left the band after this record, and Roxy Music would continue to release more albums during the 1970s, although none of them would reach the level of their first two albums.

Ferry would also begin his solo career.

But, what Eno would accomplished on his solo albums and on the albums with Fripp (King Crimson) was way beyond the expected.

The avant-garde of Glam Rock would be under Eno's command from now on.

Personnel:

- . Bryan Ferry (vocals, piano, Hohner Pianet, Mellotron, harmonica)
- . Brian Eno (VCS3 synthesizer, tapes, backing vocals)
- . Andy Mackay (oboe, saxophone, Farfisa electronic organ)
- . Phil Manzanera (electric guitar)
- . Paul Thompson (drums)

Guest:

- . John Porter - ex Uncle Dog - (bass)

Track list/times:

1. Do The Strand (4:03)
2. Beauty Queen (4:41)
3. Strictly Confidential (3:48)
4. Editions Of You (3:51)
5. In Every Dream Home A Heartache (5:29)
6. The Bogus Man (9:20)
7. Grey Lagoons (4:13)
8. For Your Pleasure (6:51)

074. ENO/Here Come The Warm Jets (1973)



This is Brian Eno's first solo album, he simply used the moniker ENO. It was recorded in the lapse of twelve days in September 1973 at Majestic Studios in London (England), engineered by Derek Chandler (who previously worked with Phil Trainer, Jigsaw and Svanfridur), then it was produced and mixed during September-October 1973 at Air Studios and Olympic Studios both in London (England), produced and engineered by Eno himself, co-engineered by Chris Thomas (who co-produced Roxy Music's second album).

This album was released in the UK by Island records in November 1973. It was released in Germany, France, Italy, Spain, Sweden, and in the US/Canada by Island records in January 1974. It was reissued several times and by different record labels in many countries during the 1970s and 1980s. Reissued on CD in the US by EG records in 1987, then by Caroline records in 1994. In the UK/Europe by Virgin records in 1994, 2004, 2007, by EMI in 2009. It was also reissued on LP in 2017 and 2018.

Eno left Roxy Music after the tour for their second album, mainly due to musical disagreements with Ferry. He decided and thought he was capable to start his solo career. During this period, he was also involved collaborating with Robert Fripp (King Crimson) as a duo. And Eno was smart enough, and also empathetic and very friendly, the relationship with the other members of Roxy Music was good enough to ask them to collaborate on his first album, along with many other musicians from several bands that belonged to different musical styles.

Eno once said, that he was curious to see what happened when you gather all these musicians together in a studio, and that's exactly what he did, it was like taking control of an experimental sonic chaos. He later took all those recordings and edited/mixed them according to his own musical perception, personal influences, and theories on being a 'non-musician'. What was recorded in those studio sessions wasn't what came out on the album. And when some of the musicians involved on those sessions had the chance to listen to the album, they simply couldn't believe it.

The result was one of the most stunning and timeless masterpieces ever released during this period. Way ahead of its time!

It sounds like one of the most surreal and bizarre Pop musical documents ever recorded.

This album was like a mix of Rock 'n' Roll/British Pop, Psychedelia, Avant-Garde Music, The Velvet Underground, The United States Of America, Prog Rock/Art Rock, Roxy Music, David Bowie, T. Rex, CAN, Faust, Cluster, NEU!, all this in one single album!!!

This was a revolutionary album back in 1973-74, it completely changed the direction of contemporary Pop Music forever.

Crucial and highly influential for the future of modern music, for genres like New Wave, Post Punk, Industrial Music during the late 1970s and 1980s, also for the Dream Pop/Shoegazing, Post Rock and Electronic Pop scenes of the 1990s.

Eno used to think and stated that the roots of Rock were originated by incompetence/ineptitude rather than having real musical skills, he used to say that people have the wrong concept by thinking that these performers were great musicians, and they really weren't. What they really had was terrible ideas and lots of balls.

And this was only the beginning, Eno was headed forward. Nothing was going to stop him!

The evolution would continue on his following albums.

Personnel:

. Eno (vocals, synthesizer, guitar, keyboards, treatments, instrumentation)

Guests:

- . Phil Manzanera - Roxy Music - (guitar on tracks no. 1, 2, 4)
- . Robert Fripp - King Crimson - (guitar on tracks no. 3, 5, 7)
- . Chris "Ace" Spedding (guitar on tracks no. 1, 2)
- . Lloyd Watson (slide guitar on track no. 9)
- . Michael Busta Jones (bass on tracks no. 2, 4, 6, 8)
- . Bill MacCormick - ex Matching Mole - (bass on tracks no. 1, 7)
- . John Wetton - King Crimson - (bass on tracks no. 3, 5)
- . Paul Rudolph - ex The Deviants / ex Pink Fairies - (guitar on tracks no. 3, 10; bass on tracks no. 3, 5, 10)
- . Chris Thomas - producer of Roxy Music - (extra bass on track no. 2)
- . Andy Mackay - Roxy Music - (keyboards on tracks no. 6, 9; sax on track no. 9)
- . Nick Judd (keyboards on tracks no. 4, 8)
- . Simon King - Hawkwind - (percussion on tracks no. 1, 3, 5-7, 10)
- . Marty Simon (percussion on tracks no. 2-4)
- . Paul Thompson - Roxy Music - (percussion on track no. 8)
- . Sweetfeed (backing vocals on tracks no. 6, 7)

Track list/times:

1. Needles In The Camel's Eye 3:10
2. The Paw Paw Negro Blowtorch 3:00
3. Baby's On Fire 5:15
4. Cindy Tells Me 3:30
5. Driving Me Backwards 5:15

6. On Some Faraway Beach 4:40
7. Blank Frank 3:35
8. Dead Finks Don't Talk 4:20
9. Some Of Them Are Old 5:11
10. Here Come The Warm Jets 4:00

075. Fripp & Eno/(No Pussyfooting) (1973)



This is the duo's first album. The first track was recorded in September 1972 at Eno's home studio in London (England), the second track was recorded in early August 1973 at Command Studios in London (England), mixed in late August 1973 at Air Studios in London (England). It was produced by Fripp and Eno, it was engineered by Ray Hendriksen (only track no. 2).

This album was released in the UK, Germany, France, Italy and Spain by Island records in November 1973, almost simultaneously with Eno's first solo album. It was released in the US by Antilles records in 1976. Reissued in the UK by Polydor records during the late 1970s, and in the UK and other countries during the 1980s by Editions EG records. Reissued on CD in the UK and US by Editions EG in 1987. Reissued as a limited-edition double CD in the UK and US by Discipline Global Mobile records in 2008, it included three bonus tracks, which really were the same original two tracks but backwards or 'reversed', and the first track at half-speed. Reissued on LP in the UK by Discipline Global Mobile records in 2014.

Eno was still a member of Roxy Music when he started to experiment with Fripp. After the tour for Roxy Music's second album, Eno decided to leave the band in order to dedicate his time recording his new musical ideas.

Meanwhile, King Crimson was going through a silent period when Fripp began to work with Eno. Fripp would later reform the band in early 1973, and it would also be the beginning of a new period for King Crimson. "(No Pussyfooting)" would be a breaking point for both of them, especially for Eno, and this was his first step towards minimalism and pre-Ambient Music abstract soundscapes.

This album was highly influenced by Avant-Garde Music, in the vein of Terry Riley, and it was also in the vein of the emerging German Free Rock/pre-Industrial and Cosmic Music scenes of the early 1970s.

The evolution would continue on the duo's second album.

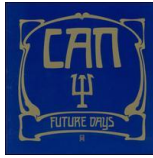
Personnel:

- . Brian Eno (tape recorders; VCS3 synthesizer on track no. 2)
- . Robert Fripp (guitar)

Track list/times:

1. The Heavenly Music Corporation (20:55)
2. Swastika Girls (18:43)

076. CAN/Future Days (1973)



This is the band's fifth album. It was recorded in early/mid 1973 at Inner Space Studio in Cologne (Germany), produced by the band and engineered, mixed/edited by Holger Czukay, with the assistance of Chris Sladdin and Volker Liedtke.

This album was released in Germany, France, Italy, and in the UK by United Artists records in August 1973. Released in the US/Canada and other countries by UA records in early 1974. It was reissued on LP in Germany by Spoon records in 1981, 2000 and 2014, reissued on CD in 1989, 1998, 2007. Reissued on CD in the US by Restless Retro records in 1990, by Mute records in 1998, 2005 and 2008. Reissued on CD in UK/Europe by Spoon records/Mute records in 2005, 2009, 2013, 2014.

This album marked the end of the band's second period (1970-73), it was also the last album with Japanese vocalist Damo Suzuki.

This album was the evolution of the band's avant-garde period (1969-73), and the listener can also witness how Free Rock evolved since 1966 into the new decade. This album was the step forward in musical and technical/production terms, post-"Ege Bamyasi". It's their fifth and last peak within their discography. It was also the band's closest approach to the Cosmic Rock stream, a genre that was already on its highest level in Germany in 1973.

This album is an elaborated and sophisticated masterpiece, a fresh and mindblowing one. With four impressionistic, refined, and outstanding tracks, adding some of the most amazing pre-Ambient soundscapes to their avant-Jazz/Pop grooves.

Since the opening track, "Future Days", will take us towards an unforgettable and cheerful musical odyssey... "For the sake of future days...". Followed by "Spray", yet another exquisite and futuristic Free Jazz-driven track, with that touching Spanish-like guitar solo towards the end of the track, that reminds me a bit of Manzanera on "The Bogus Man" by Roxy Music, released only months earlier. And to finish the first part of the album, one of CAN's catchiest avant-Pop songs ever, "Moonshake".

For the second part, only one intense 20-minute track, one of the most glorious and memorable Free Rock/Psychedelic Rock 'trips' of all times. A film-oriented roundtrip sonic-journey through the countryside, surrounded by Suzuki's shamanic-like chants, Jaki's persistent and organic drumming,

Czukay's leading funky-driven bass, Karoli's mesmerizing guitar, Schmidt's atmospheric keyboards, and by nature's breezy springtime sunny morning/afternoon, "Bel Air". CAN was at their highest peak ever, all of them together with such chemistry and harmony. Towards the end of the track they break a glass, sheer genius! Such a meaningful and symphonic track.

This was CAN's mystic album for sure, and the detail of the I-Ching hexagram 50 (the cauldron) printed on the lower part of the front cover is simply brilliant, and it really describes what the album is about.

CAN would continue to release experimental albums during the mid/late 1970s.

Michael Karoli died in 2001. Jaki Liebezeit died in 2017. Holger Czukay also died in 2017.

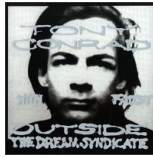
Personnel:

- . Irmin Schmidt (keyboards)
- . Holger Czukay (bass)
- . Michael Karoli (guitars)
- . Damo Suzuki (vocals)
- . Jaki Liebezeit (drums)

Track list/times:

1. Future Days (9:34)
2. Spray (8:28)
3. Moonshake (3:02)
4. Bel Air (20:00)

077. Tony Conrad With Faust/Outside The Dream Syndicate (1973)



This is the only album delivered by the collaboration between Tony Conrad with the German Free Rock band Faust. It was recorded in October 1972 at the band's studio in Wümmen, Lower Saxony (Germany). It was produced by Uwe Nettelbeck and engineered by Kurt Graupner.

This album was released only in the UK by Caroline Records (a subsidiary of Virgin records) in early 1973. It was reissued on CD in the US by Table Of The Elements records in 1993, with one bonus track. In 2002 it was reissued as a double CD in the US by the same record label, the second CD contained three bonus tracks, two of them were unreleased tracks from the same session with Faust in 1972, and the third track was the complete original recording of the first track of the album. It was reissued on CD and LP in the US by Superior Viaduct records in 2016.

This collaboration between Tony Conrad and Faust was released before the band's third album, "The Faust Tapes".

Conrad's background was the underground avant-garde Fluxus art/music scene of New York during the mid 1960s. He played and performed on The Primitives and with La Monte Young's Theatre Of Eternal Music, together with John Cale (future The Velvet Underground), Terry Riley, among others. The Theatre of Eternal Music was also known as The Dream Syndicate. The music that they used to perform was dense and ultra-minimal soundscapes and drones, it was known as the Dream Music, which was basically influenced and inspired by music from India.

Conrad's instrument was the violin. All of his music, and a few solo works for some soundtracks during the mid/late 1960s, remained unreleased until the 1990s. By the early 1970s Conrad was also known to be an experimental filmmaker. He met Nettelbeck during a short trip to Germany, there he spent three days in the town of Wümmen, where he met and lived for that time with members of the band Faust. Only three members of the band participated in these Conrad-led, improvised, extended, and minimalistic recordings.

The album included only two tracks, "The Side Of Man And Womankind" and "The Side Of The Machine". The music on this album is like music from the higher spheres. Deep meditational and trance-like music which might easily affect the brain and nervous system, and the listener's patience, especially if you aren't used to these type of compositions. The first track is more

monotonous, with drums, bass and violin. The second track is more organic, variations on the rhythm/beats, and with a few more variations on the notes, compared with the first track. And they were also joined by Sosna and his synthesizer.

This musical document stands as the perfect experimental fusion of the New York avant-garde scene of the mid/late 1960s with the outstanding German Free Rock scene of the early 1970s.

This album was way ahead of its time. It became a crucial influence for some artists within the Industrial Music scene of the late 1970s and 1980s, and for the so called Post Rock scene of the 1990s. Above all, a crucial influence for the mini/maximalism delivered by some musicians within the Neo Industrial Music, for the so called Mood Music and Isolationism Music of the 1990s.

After this album Conrad didn't release anything until the mid 1990s. While Faust would continue with their stunning and groundbreaking Free Rock/pre-Industrial Music on their next two albums in 1973.

Rudolf Sosna died in 1996. Tony Conrad died in 2016.

Personnel:

- . Tony Conrad (violin)
- . Jean-Hervé Perón (bass)
- . Werner 'Zappi' Diermaier (drums)
- . Rudolf Sosna (synthesizer on track no. 2)

Track list/times:

1. The Side Of Man And Womankind (27:16)
2. The Side Of The Machine (26:20)

078. NEU!/NEU! 2 (1973)



This was the duo's second album. It was recorded and mixed during January-February 1973 at Windrose Studios in Hamburg (Germany), with the exception of the tracks "Super" and "Neuschnee", which were recorded at Conny Plank's studio, near Cologne (Germany), during late summer of 1972. All the tracks on this album were produced by NEU! and co-produced/engineered by Conny Plank.

This album was released in Germany by Brain records in April 1973. It was released in the UK by United Artists records and in France by Philips records. It was repressed/reissued in Germany by Brain in 1974 and in 1977. It was unofficially reissued on CD in Luxembourg by Germanofon records in 1994, and in Italy by Crown Records in 1998. It was officially reissued on LP and CD in Germany and Europe by Grönland Records, in the US by Astralwerks records in 2001. Reissued again on CD and LP in Germany, Europe and the US by Grönland Records in 2007, 2008, 2010 and in 2015.

The 7" single "Super"/"Neuschnee" was released in Germany months before the album in October 1972, and in England it was released in January 1973.

The recording sessions for this album were sort of chaotic and kind of interrupted by issues between the record label and the duo. They needed more time in the studio to complete the album, and the record label told them that there wasn't any more time in the studio because there wasn't any more money for them, especially after the commercial failures of their previous LP and 7" single. The duo had only completed 50% of the new album, the tracks for Side A, so they had only a few hours left to complete the entire album. It was under this pressure when Dinger had the idea of adding the two tracks from their previous 7" single, "Super" and "Neuschnee", and also by making certain 'remixes', manipulating the sound and the speed of these two tracks. In the end, they completed the album for the record label, even if it wasn't what the label expected. Dinger had wildly and deliberately manipulated/edited the sound of those two tracks, and ended adding seven 'new' tracks on the album, two of them were done by deconstructing them, resulting in two 'new' tracks, "Cassetto" and "Hallo Excentrico!". He also simply manipulated the speed of "Super" and "Neuschnee", to 16 rpm and to 78 rpm (for those who aren't familiar, rpm = revolutions per minute of the vinyls), and that's why he added the number of the rpm after the titles, "Super 16", "Super 78" and "Neuschnee 78".

There is no doubt that it was made deliberately, made on purpose, a 'freaking-out' reaction from Dinger against the record label. But it also worked out as something innovative that wasn't done or released before. Although, this was far too radical and nonsensical for Rother, who really didn't like the idea at all, it was far too crazy for him. It was also considered sort of offensive, or an insult towards the record label, and for certain critics/listeners who purchased the LP.

On the edition released in Spain (in early 1974), the record label, Movieplay, printed on the back cover a note stating that "some of the noise effects or sounds on the LP may induce the listener to think it was some kind of failure/error/mistake, or some sort of vinyl pressing defects, or a defect on the turntable speed. But that isn't the case, it was recorded like that on purpose".

Even if in terms of production or technical terms this was kind of a commercial suicide, a terrible decision to take. But, without wanting or expecting it, Dinger with his crazy decision paved the way and inspired several future Industrial Music/Post Punk musical projects.

Even if it was an outrageous and odd decision, or an awful thing to do, it ended up being hilariously visionary, with a true Punk attitude.

And, like I wrote before, this also was one of the main reasons why the duo split for almost two years, right after the release of this album. It was too much for Rother's more conventional musical perception.

Dinger felt kind of heartbroken, so he left towards England with his brother, Thomas Dinger, in order to promote the release of this album via United Artists, and to contact John Peel at the BBC. The results of that trip weren't what he expected, even if the duo already had a cult/mythical status in the UK. And Peel played their music plenty of times through his program on the radio. But Dinger wanted to perform live, and it wasn't possible, there wasn't any response at all.

Meanwhile, Rother found new musical partners in Moebius and Roedelius (from Cluster) to perform some new music. The three of them founded Harmonia and recorded several tracks during late 1973. They released their first album, "Musik Von Harmonia", in early 1974.

Years later, "NEU! 2" was considered an authentic, peculiar, one-of-a-kind, German Free Rock masterpiece. Yes! Believe it or not.

Side A (the first four tracks) are true magical avant-gardish proto-Post Punk/New Wave seminal pieces. "NEU! 2" represented a step forward and the evolution of their first album, in terms of production, composition, and especially the equalization (check out the track "Spitzenqualität"). It foreshadowed their third and final album, "NEU! '75".

The two main tracks on Side B, which were taken from the 7" single, also anticipated the future sound of the duo, and also the sound delivered by Dinger's musical project called La Düsseldorf.

But, it was "Super" that deserves a special credit, together with "Lila Engel". These two tracks anticipated the vocalization, the rhythm/beat of the 'motorik' drumming style, the outstanding, groovy and sonic energy of two important future tracks recorded by the duo, "Hero" and "After Eight" (from their third album, released in 1975).

This album also foreshadowed by 3-4 years earlier all that new and fresh Glam-ish type of sound of the entire British Punk/Post Punk. "NEU! 2" altered in some way the course of the mid/late 1970s underground and independent Pop/Rock. Those two tracks sound like pre-Sex Pistols/Public Image Ltd., pre-Joy Division, pre-Modern English, pre-Ultravox, among several other classic Indie bands of the 1980s.

Personnel:

. Michael Rother (guitar, bass, keyboards, zither, percussion, electronics, cassette recorder)

. Klaus Dinger (drums, percussion, koto/Japanese banjo, 11-string guitar, Farfisa electronic piano, vocals, electronics, record player)

Track list/times:

1. Für Immer (Forever) (11:17)
2. Spitzenqualität (3:35)
Top Quality
3. Gedenkminute (Für A + K) (2:06)
Minute Of Silence (For A + K)
4. Lila Engel (Lilac Angel) (4:37)
5. Neuschnee 78 (2:32)
6. Super 16 (3:39)
7. Neuschnee (4:07)
New Snow or Fresh Snow
8. Cassetto (1:48)
9. Super 78 (1:36)
10. Hallo Excentrico! (3:44)
Hello Excentric!
11. Super (3:11)

079. Kraftwerk/Ralf & Florian (1973)



This is their third album. It was recorded and mixed during May-July 1973 in several studios, at their own home-studio in Düsseldorf (Germany), at Cornet Studio and Rhenus Studio in Cologne (Germany), and at Studio 70 in Munich (Germany). It was produced by the duo and co-produced/engineered by Conny Plank.

This album was released in Germany, in the UK and Canada by Philips records in October 1973. The UK release had a different front cover. It was released in the US and Australia by Vertigo records in 1975. Like with the first two albums by Kraftwerk, this one has never been officially reissued on CD or LP format. It was unofficially reissued on CD by Germanofon records and by Crown Records in the mid 1990s. It has been unofficially reissued on LP format in many countries by several record labels during the 2000s and 2010s.

This album marked the end of their first period (1970-73), and this musical document was a huge step forward taken by the duo, improving their sound with new and fresh ideas, mainly because they were already building their own studio, with more instruments and more electronic equipment and devices. And the sound delivered on this record was more elaborated and a more professional sound, because they also experimented in bigger and well implemented studios. And for sure it was a breaking point experience for Ralf and Florian, they started to learn more about studio operation and about cutting-edge equipment, this inspired them a lot, and both of them had a vision, a new musical horizon for their future productions.

This album is the beginning towards a more accessible and Pop-structured sound, focused on melodies, rhythms, vocalizations, without leaving the avant-garde ideas and concepts.

This album is considered the first proto-Synth Pop/Techno Pop musical document in contemporary music. Here's where it really began for that style/genre of electronic music, dragging their pre-Industrial Music into a more accessible musical environment, and also for ballrooms or dance halls. They also delivered some of the first pre-Ambient Music soundscapes, in the vein of what Cluster, Harmonia and Brian Eno did later.

"Ralf & Florian" was ahead of its time, and all the tracks on this album are simply astonishing and visionary. Especially the tracks "Kristallo" and

“Tanzmusik”, these two tracks opened a new dimension of sound for the future of Electronic Pop music.

And this album foreshadowed the direction of Kraftwerk’s own music during the following years. A preparation for the beginning of their amazing second period. A new beginning for them, their well-known visionary, futuristic and most accessible avant-garde Electronic Pop period (1974-81).

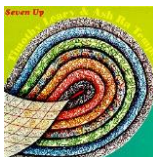
Personnel:

- . Florian Schneider (keyboards, violin, flute, guitar, percussion, electronics, vocals)
- . Ralf Hütter (keyboards, organ, bass, guitar, electronics, drums, percussion, vocals)

Track list/times:

1. Elektrisches Roulette (4:19)
Electric Roulette
2. Tongebirge (2:50)
Sound Of Mountains
3. Kristallo (6:18)
Crystals or Crystallographic
4. Heimatklänge (3:45)
Homeland Sounds
5. Tanzmusik (6:34)
Dance Music
6. Ananas Symphonie (13:55)
Pineapple Symphony

080. Timothy Leary & Ash Ra Tempel/Seven Up (1973)



This is Ash Ra Tempel's third album, it was a collaborative album with Dr. Timothy Leary. It was recorded and mixed in August 1972 at Sinus Studio in Bern (Switzerland) and during October 1972 at Dieter Dierk's studio in Stommeln, Cologne (Germany). It was engineered by Dierks (with the assistance of Kurt Zimmermann at Sinus Studio), and it was produced by Rolf-Ulrich Kaiser. The front cover and artwork was painted/designed by the Swiss mystic and painter Walter Wegmüller.

This album was released only in Germany by Die Kosmischen Kuriere records (translated as The Cosmic Couriers, which was a sublabel created by Ohr records, and it was also under the direction of Kaiser) in January 1973.

It was reissued in Germany by the same record label in late 1973, with another front cover/artwork, and later reissued in 1981, but the recordings were taken from alternative master tapes, especially the second part of the album, which seemed to be the original live recording at Sinus Studio. It was reissued in Italy by PDU records in 1974, with the alternative front cover/artwork. Reissued in France by Cosmic Music records in 1975, with original front cover/artwork. It was reissued on CD in France by Spalax records in 1991. Reissued on CD in Germany by MG.ART records (Göttsching's own label) in 2011.

This album represents an event that happened during the summer of 1972 in the highlands of Switzerland, it was about 'the great meeting of Minds'. The German crew, the musicians/performers and technical/production team, and the Leary crew, the psychological team, and the messengers of certain information that was able to change people's mind and life.

During his temporary 'exile' in Switzerland, Leary spent his time surrounded by people like Albert Hoffman, Sergius Golowin, Walter Wegmüller, H.R. Giger, Carl Laszlo, Brian Barritt, among a few others. They were all experimenting with LSD and its effects on the mind, behavior and levels of awareness.

What was the goal of this meeting?

To put all that information on a record, on a musical document, a Cosmic Rock/Cosmic Music album.

Perfect match, indeed. I can't imagine Leary and his crew recording this information with other bands from other musical genres during the early

1970s. And within the entire German Rock scene, Ash Ra Tempel was the most compatible band to do such thing.

Coincidence? Chance/random?

Maybe. And perhaps the entire mystic energies of the Cosmos wanted this to happen.

But all this information had to be perfectly musicalized, and during the early 1970s, it had to be a German band, one that was close enough, with their concepts and music, to what this information needed as a perfect soundtrack.

Leary already had certain experience doing this, back in 1966 he delivered a spoke-word album, explaining the meaning of a psychedelic experience based on the Bardo Thodol, the esoteric Tibetan manual towards a psychological death and rebirth experience. And in 1969, he also recorded a very unique and bizarre propaganda-type of album, released in 1970. The first track on that album was about the promotion of his campaign to become governor of California, talking about cannabis and its use and legalization, among other social topics. The other two tracks were about certain information and points of view within a psychological aspect, a mix of Eastern/Hindu mysticism and metaphors about the human personalities, and also about neurochemistry and genetics.

On the other hand, Ash Ra Tempel on their previous two albums were almost pointing at the same thing, the Yin and Yang duality process of life, love, the divine within humans, etc.

The goal of this album was to explain everything concerning the seven levels of consciousness or awareness that human beings develop during their lifetime, but in a sort of ironic, friendly/accessible way, and at the same time in a psychological and 'scientific' way in order to guide the listener and turn him ON throughout this sonic process. And the music on this album fulfilled what that concept needed as a soundtrack. With the manipulation of certain electronic soundscapes, vibrations and frequencies thanks to the synthesizer and other effects, and the production/engineering process in the hands of Dierks and Rolf-Ulrich Kaiser also deserves a special credit. Although, both of them were in some way guided or directed by Brian Barritt, who was another key character during all this process. Barritt was a sort of British-version of Leary, to put it in a simple way. And he was in Dierks's studio representing Leary, because Leary wasn't able to get out of Switzerland, he was on the run, he was a fugitive during those years.

The goal was to immortalize and spread this information on a Rock album for the future generations. And they achieved!!

The meeting took place in a country house/farm, where they all shared points of view and learned from Leary's mind-expanding psychedelic sessions. Everyone came out with a different perspective, depending on their personal goals, after this sort of retreat at Mindy's farm. And the people strictly involved with the music process gathered for three days in a

studio located in Bern, where the main recordings for this album took place. Everything was recorded live, and all the recorded material was later edited, mixed with some additional overdubs when they returned back to Germany. They added some extra instrumentation and voices, and nobody else was involved during the final process of this album, it was all taken care by Kaiser (and his wife), Dierks and Barritt. Here's where these minds 'studied' and chose the precise electronic frequencies that were later added to the album, according to the main concept. This was also a sort of parallel subject or topic, because these electronic frequencies and sounds were supposed to guide the listener by stimulating certain regions within the human brain, a sort of neurological music that would ignite, turn ON and guide the listener towards enlightenment.

According to Barritt, this album is like a magic circle, a modern conception of a Mandala.

It's also like a map towards the higher levels of consciousness. A roundtrip voyage in order to feel, discover and witness those higher levels. Of course, helped by certain psychedelic substance, mainly by LSD. That was the fuel for the 'machine' (brain).

The name of this album was coined by Barritt, inspired during the recordings in Bern, because somebody spiked with LSD the bottles of the soft drink known as 7 Up that everybody was drinking. The title was perfect for the concept about the seven levels of consciousness, from the bottom to the top, from level 1 to level 7... "Seven Up".

The album is divided in two main parts, "Space" (side A) and "Time" (side B), and each of these two parts include their corresponding sub-parts. The first four levels are in the first part, "Downtown", "Power Drive", "Right Hand Lover" and "Velvet Genes". The last three levels are in the second part, "Timeship", "Neuron" and "SHe".

And "Space" will remind us a bit of Funkadelic's track "Free Your Mind And Your Ass Will Follow", the concept and the introduction to something deep within yourself, a mental state or realm. "Downtown", the first level, starts with a slow beat and apparently average old Blues-type of song, a soft Soul-type voice duo (Nkomo and Duwe) will guide you... "Downtown... Stay with me... Downtown... Mother's milk, liquid silk... Downtown... Nothing to think... Nothing to fear... Safe and sound in downtown... Downtown... No pain... Downtown... Anything... Downtown... Milk in the veins... Downtown...". Suddenly, when the song is fading out, and before the second song fades in, the listener is exposed to the strangest and darkest background voices and to some type of noises and sounds. The listener might ask himself... What happened? What's going on? But, "Power Drive" already started, the representation of the second level, a bit faster, charged-up, more intense than the first track, a cross between a US Garage-like, West Coast guitar-driven Psychedelia (similar to Love) with a Funky groove in the vein of CAN, also reminding us bits of Ash Ra Tempel's previous album, especially the

track "Flowers Must Die". This time Leary and Barritt are in charge of the vocals... "Power... Power... Gimme power... Power drive... Right or wrong, gotta be strong... Power drive... Power! Up and down, wear the crown... Yeah! Power... At the top, I just can't stop...". And after a few seconds, again... Those bizarre frequencies and noises by the synthesizers, which confuse the listener, and at the same time you start to realize that they are like a link or connection between levels, a whole different parallel or sonic dimension in between songs. Then, after the electronic howls, like rolling... The third track fades in, "Right Hand Lover", the third level, with another speedy-Blues/Funky-driven groove, again Barritt and Leary as narrators, and also a child-like voice as backing vocals, in a crazy and cheerful Funkadelic style... "I'm a right hand lover, got a hinge on my thumb. I'll manipulate you, baby. 'Cause that's the way it's done... I'm so cool, I've been to school... And I know how. Well, I'm a right hand lover... Gotta a brand new Cadillac, I always know the right way, got money in my sack... 'Cause I know how. Right hand lover... I'm a one-way lover... I can calibrate your meters... I can go for miles and miles and miles... I'm a gas, I'm first class... 'Cause I know how. I'm a right hand lover, I can really set your clock, and when I press your button, I can really set your lock... 'Cause I know how. Right hand lover... Graduation... Precision... Know how...". At this point, the surreal and druggy sounds are more intense and are prevailing, step by step they start to take control, it's like if these sounds are trying to tell you something, in an electronic language, or trying to take you somewhere, and that endless-like high frequency, right after the third level, meant something... You're now headed for a higher level... "Velvet Genes", the fourth level finally fades in, with more Funky-rolling groove, very stimulating... "Velvet genes... You know what that means? One more time... Velvet momma... You're the queen of all my genes... I'll tell you, velvet momma... You're the queen of all my genes... When I say I need you, you surely know what I mean... So... Come on, velvet momma... Gonna love you all life long... Come on, velvet momma... Gonna love you all night long... 'Til the Moon is over, the Sun is on the run... Velvet momma... Satin wheel... I'll be your satin daddy... We'll make a little deal... Satin lover... You guys are making me reel... Velvet genes, you know what that means? One more time! Ooooh-Ooooh...". Right after this cosmic orgasm, those deep sounds and voices again on the background, like if there were two entirely different albums put together in one, like playing at the same time. And then, they take us back to the beginning, "Downtown", to relax a bit... We are safe again... Nothing to fear... Like closing the circle, a sort of reprise towards the end of this first part (perhaps it was done this way because back in the 1970s the music on LP/vinyls was conditioned to a limited time for each side of the LP, and the listener had to interrupt the 'musical trip' in order to flip the LP. And maybe if they would've had CDs back then they simply would've

change a bit the sequence in order to continue straight towards the next level or track without this reprise).

Now, concerning those weird sounds between the tracks... Perhaps it meant something else, perhaps they were trying to communicate us that there is something going on simultaneously, and that during the different levels (or tracks) these sounds were preparing us by stimulating another parallel realm or region in our own brain at the same time, while we were listening to the songs. Perhaps these sounds were linked to the process of dying, which is permanently present during lifetime, and also present in each level of consciousness, and perhaps death was represented by those bizarre soundscapes. Is this linked with the ultimate goal of this album?

But... Now it's the moment for the second part of the trip, "Time".

And for sure this has nothing to do with what you heard on the first part of the album. These are the higher levels, a different realm, a different region... The fifth level, "Timeship", begins like the typical Ash Ra Tempel trance-like and mesmerizing meditational-oriented track, in the vein of some of the band's previous tracks, "Traummaschine" + "Schwingungen: Suche Und Liebe" + "Gedanken". And "Timeship" is the beginning of the most LSD-inspired sonic trip that you'll ever be exposed to. Straight into the depths of your brain and nervous system, and there's no way back. You're on your way to the highest levels now... With less vocals/voices this time, and the few of them are like key messages that will lead you and guide you. More synthesizer-driven soundscapes, together with electric guitar and sound effects never heard before, and something starts to spin, like a black hole that opens before your eyes, waiting for you to jump in... So, enjoy the ride... Follow the frequencies, the pulsations, the words, follow the tambourine... Everything will be fine... Leary's voice prepares the listener... "Spiral... Coil... And around and around and around... You're in Time now... Welcome to the timeship... You're free of the wheel..." (This means there's no more "you", no more "I", no more "ego", you can no longer identify with yourself, there's no birth nor rebirth). Leary continues, "Love... Love... Ohhh Love...". And the rollercoaster-like ride begins again... "So... Free yourself from your body... Don't lose your time... Ride into the circle... Energy!!! Energy!!!"... And suddenly, we enter the sixth level, "Neuron", the electric clashes of the neurons begin, they are dancing within our brains, overstimulated... Finally, the seventh level, "SHe"... On this track Götsching repeats that guitar chord sequence that takes us to the 'Sound of Heaven', like on the track "Liebe" (from their previous album, "Schwingungen"). It's the musical manifestation of the divine, the celestial and ethereal, the eternal Light within us. Feel it, stare at it, touch it... Let it flow within you... As Leary describes it, "This is our body... This is our heart... You're so beautiful... You're so beautiful...". And the surrounding voices become a whirlpool of wails full of cosmic love... While Leary proceeds, "See the Light... Sheeee... Sheeeeeeeee... Sheeeeeeeee... Sheeeeeeeeeeeeeeeeeeeee...".

And the colors of the seven levels finally merge into the white light... This blissful cosmic musical journey comes to an end with the perfect, infinite and static 'pink noise'...

Barritt used to say, and was fully convinced, that music was a powerful mind-altering/mood-altering tool, and that music was also an excellent guide during psychedelic 'trips', if the music was carefully used. Barritt also said, that the Cosmic Music was capable of making you leave the body. He stated that the "Seven Up" album was a sonic manifestation of the seven levels, that the track called "Space" was for the left side of the brain and that "Time" was for the right side of the brain, and that it wasn't designed or made for human ears only.

I personally had the experience of listening to this album for more than 20 years, most of the times during certain psychedelic sessions or 'retreats', using certain psychedelic substances, and this album is totally different under the effects of a psychedelic drug.

I'll put it in a funny way, if this album has to be sold massively, as a mental therapeutic record, it has to be sold under a prescription in pharmacies or drugstores.

"Seven Up" is a very special musical document for the so-called 'Third Ear'.

This album is considered one the most ambitious and most sophisticated High-concept musical documents ever recorded and achieved by mankind.

And the making of this album changed everything for Rolf-Ulrich Kaiser and his crew at Ohr records. He would now focus on more of these concept-albums that delivered this type of higher-levels, mystic and life-changing messages. And the evolution of the great German Cosmic Music was still at its peak, and more unimaginable and visionary albums would be released during 1973 and 1974. Check them out!!!

After the recordings for this album, Leary left Switzerland, he was later caught at the Kabul (Afghanistan) airport and sent back to a US prison for a while. But that's a whole different story...

Timothy Leary died in 1996. Brian Barritt died in 2011.

Personnel:

- . Hartmut Enke (bass, guitar, electronics)
- . Manuel Götsching (guitar, electronics)
- . Dietmar Burmeister (drums)
- . Tommy Engel (drums on "Downtown")
- . Steve Schroyder - ex Tangerine Dream - (organ, electronics)
- . Timothy Leary (lead vocals, direction, concepts)
- . Brian Barritt (lead vocals, concepts, arrangements)

- . Bettina Hohls (vocals)
- . Liz Elliot (vocals)
- . Portia Nkomo (vocals on "Downtown")
- . Michael 'Mickey' Duwe (vocals on "Downtown"; flute)
- . Dieter Dierks (synthesizer, electronics)
- . Klaus D. Müller (tambourine)

Track list/times:

1. Space: (16:03)

- . Downtown
- . Power Drive
- . Right Hand Lover
- . Velvet Genes

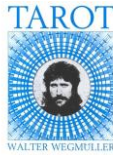
2. Time: (21:15)

- . Timeship
- . Neuron
- . SHe

For those who aren't fully aware of the levels of consciousness/awareness.
From the bottom to the top, 1-7:

- | | |
|-----------------------------|---|
| Level 1: "Downtown" | = Basic energy/bottom of the spine. Survival perception. |
| Level 2: "Power Drive" | = Sexuality/genitals. Material satisfaction. |
| Level 3: "Right Hand Lover" | = Solar plexus. Domination of breathing. Lower type of feelings, knowledge, mastery, science, power. |
| Level 4: "Velvet Genes" | = Heart. Domination of higher feelings, purity, love, compassion, generosity. |
| Level 5: "Timeship" | = Throat. Domination of speech, the Verb, spoken thoughts. Full awareness of space and time. |
| Level 6: "Neuron" | = Domination of thoughts. The 'third eye', the mind's eye. Wisdom. |
| Level 7: "SHe" | = The "Crown". Domination of the supreme level, permanent contact with the "divine" within, and with the cosmic energies. |

081. Walter Wegmüller/Tarot (1973)



This is the only album delivered by this eccentric and gipsy Swiss mystic painter. The musicians that participated on this album were members of Ash Ra Tempel and Wallenstein, together with Klaus Schulze and with Walter Westrupp (from the duo Witthüser and Westrupp).

It was recorded in December 1972 at Dieter Dierks' studio in Stommeln, Cologne (Germany), it was produced by Rolf-Ulrich Kaiser and Gille Lettmann, engineered by Dierks.

It was released as a double LP (a box set, including Tarot cards and other artwork) only in Germany by Die Kosmischen Kuriere records in early 1973. This record label (its name translated to English is The Cosmic Couriers) was a sublabel of Ohr records, and it was also directed by Kaiser. This record label only released three musical documents under that name, the first one was the album "Seven Up" by Timothy Leary And Ash Ra Tempel, the second was "Lord Krishna Von Goloka" by Sergius Golowin (which also featured musicians like, Schulze, Dollase, Berkers, Mierke, Witthuser and Westrupp), and the third release was "Tarot". Kaiser continued to release albums through his Ohr label during 1973, and he also decided to change the name of his label Die Kosmischen Kuriere, he renamed it Kosmische Musik, under this new name the label released 14 albums during 1973-74 (a total of 17 albums). "Tarot" was reissued in France by Cosmic Music records in 1975, and in Italy by PDU records in 1976. It was reissued as a double CD/box set in France by Spalax records in 1994, and as a standard double CD in 2000.

Rolf-Ulrich Kaiser's visionary idea and master plan was, that after the release of the "Seven Up" album he would continue to record more music from these 'High-Minds' or 'Magicians', releasing concept albums with a transcendental meaning, High Music + High concepts.

Wegmüller was invited by the Kaiser to participate in this outstanding cosmic experience and Vision. Walter had a mystic concept concerning the Tarot cards and its psychological interpretation. Kaiser offered to put the precise and accurate music to all these concepts. With his right arm, Dierks, they were capable of everything!! Besides, he had on his side the most amazing and one-of-a-kind group of minds/artists/musicians for these sessions, true Heads, no doubt.

And once again, improvisation-based, mind expansion-oriented, and extended full day/night recording sessions took place. Kaiser and Dierks would then do the final edits/mixes of those sessions, and added the voice and concepts of Wegmüller.

"Tarot" is a magnificent masterclass in terms of an elaborated and sophisticated production. An ambitious one indeed, which was never before accomplished or released by any musician or producer.

If you enjoyed, or if you were deep into the album "The Zodiac - Cosmic Sounds" (1967), or the album/soundtrack "More" (1969) and the second part of "Ummagumma" (1969) by Pink Floyd, and if you enjoyed the early German Rock scene and the "Seven Up" album, "Tarot" was made for your ears and for your mind.

"Tarot" was definitely a huge step into a new sonic dimension, one that was out of reach for the ordinary musicians or producers back in the early 1970s. The main ambition was to sound like if the music was played by certain kind of gods, angels or aliens, from a distant region of the Universe or from some unknown dimension.

What you will listen in "Tarot" is the essence and perfect example of the great avant-garde German Cosmic Rock/Cosmic Music.

88 minutes of pure 'trippy' and deep interstellar musical voyage, and more...
Way ahead of their time!

"Tarot" is like a compilation of several previous/timeless music styles, sounds, frequencies, rhythms, grooves, and ancient/mystic messages full of wisdom. It's like a show, like a movie, like a film... Cinematic in its concept, like a musical story. It's all here...

Like Julian Cope wrote on his book "KRAUTROCKSAMPLER", it's the sound of the Cosmos. And you will agree with Cope's description after listening to this album.

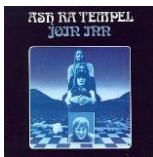
Personnel:

- . Walter Wegmüller (vocals/spoken word, concepts)
- . Hartmut Enke - Ash Ra Tempel - (guitar)
- . Manuel Götttsching - Ash Ra Tempel - (guitar)
- . Klaus Schulze (electronics, synthesizers, keyboards; vocals and lyrics on track no. 10)
- . Jürgen Dollase - Wallenstein - (keyboards, piano)
- . Walter Westrupp (acoustic guitar; vocals on track no. 16)
- . Jerry Berkens - Wallenstein - (bass)
- . Harald Grosskopf - Wallenstein - (drums)
- . Bernd Witthüser (lyrics on track no. 16)

Track list/times:

1. Der Narr (3:55)
The Fool
2. Der Magier (4:39)
The Magician/The Wizard
3. Die Hohepriesterin (4:17)
The High-Priestess
4. Die Herrscherin (4:16)
The Princess
5. Der Herrscher (2:58)
The Prince
6. Der Hohepriester (3:10)
The High-Priest
7. Die Entscheidung (3:52)
The Decision
8. Der Wagen (5:16)
The Car/The Vehicle
9. Die Gerechtigkeit (3:02)
Justice
10. Der Weise (4:01)
The Wise
11. Das Glücksrad (3:37)
The Wheel Of Fortune/Chance
12. Die Kraft (3:28)
The Power/Energy
13. Die Prüfung (4:57)
The Exam/Test
14. Der Tod (1:20)
Death
15. Die Mässigkeit (4:47)
Moderation/Temperance
16. Der Teufel (3:38)
The Devil
17. Die Zerstörung (4:01)
The Destruction
18. Die Sterne (6:15)
The Stars
19. Der Mond (2:50)
The Moon
20. Die Sonne (3:03)
The Sun
21. Das Gericht (2:06)
The Court/Justice
22. Die Welt (8:41)
The World

082. Ash Ra Tempel/Join Inn (1973)



This is their fourth album. It was recorded in December 1972, during the recording sessions for the album "Tarot" by Walter Wegmüller, at Dieter Dierks' studio in Stommeln, Cologne (Germany). It was produced by Rolf-Ulrich Kaiser and engineered by Dierks.

This album was released in Germany by Ohr records in April 1973. It was released in France by Cosmic Music records in 1975, in Italy by PDU records in 1976. It was reissued on CD in France by Spalax records in 1991 and in 1993, on LP format in 1997. Reissued in the US by Purple Pyramid records in 2002. Reissued in Germany by MG.ART records (Göttsching's own label) in 2011.

And the classic line-up of this 'power trio', the one that performed on the first album, gathered once again during a sort of break during the recording sessions for the album "Tarot".

The result... The sonic evolution of their first album. More sophisticated, a mature sound. With more of their now classic Cosmic Blues on the first track, perfectly titled "Freak 'N' Roll", and for sure that is what it was... With more of that amazing, groovy chemistry and energy, yet another powerful, atomic-like performance, post-"Amboss". Followed by "Jenseits", a deep, uplifting, stellar, and mesmerizing meditational track, post-"Traummaschine" and post-"Irrlicht" by Schulze. On this second track they were joined by Rosi Müller, with her shy, ghostly, but sweet and delicate voice, speaking a few words, telling us about certain cosmic and psychedelic experiences, after the impact they had during the sessions with Leary.

"Join Inn" was the fourth and final peak within the discography of this phenomenal band.

And this would really be the last album of the band. Right after a brief tour during early 1973, Enke left the band, and he retired from playing music, he kind of became a reclusive person, enjoying a parallel or alternative lifestyle, based on certain High-level minded and 'esoteric' ideologies or points of view. Schulze would continue with his solo projects. While Göttsching would do the same, and the next Ash Ra Tempel album would be a more accessible, Blues Pop-oriented and female-type of musical document called "Starring Rosi", which featured Manuel's then girlfriend on vocals. Manuel played almost all the instruments, joined by Harald Grosskopf (Wallenstein) on drums, and Dierks playing bass on one track. But this album could've

been easily credited to Manuel & Rosi, it really wasn't an Ash Ra Tempel album. Anyway...

Soon after, Manuel and Klaus participated in several LSD-fueled recording sessions with other musicians during 1973, almost with the same line-up of the "Tarot" sessions. Hours and hours of deep Cosmic Rock/Cosmic Music improvisations, that were later produced and edited by the cosmic visionary duo of Kaiser and Dierks, and all that material would be released under the moniker of The Cosmic Jokers during 1974.

Hartmut Enke died in 2005.

Personnel:

- . Manuel Götsching (guitar)
- . Hartmut Enke (bass)
- . Klaus Schulze (drums, synthesizer, organ)

Guest:

- . Rosi Müller (voice on track no. 2)

Track list/times:

1. Freak 'N' Roll (19:15)
2. Jenseits (24:18)
Beyond

083. Klaus Schulze/Cyborg (1973)



This is his second solo album, a double album. It was recorded during February-July 1973 at Schulze's own studio in Berlin (Germany). It was produced, mixed and engineered by Schulze.

This album was released in Germany by Kosmische Musik records (which was the new name given to Die Kosmischen Kuriere records, a sublabel of Ohr records) in October 1973. It was released in France by Clementine Disques in 1973. It was reissued in Germany by Brain records in 1975 and in 1977, using a different front cover/artwork. Reissued in France by Isadora records and Benelux by Ariola records in 1976, with the Brain alternative front cover/artwork. It was reissued as a double CD in France by A.V.I. records in 1986, with a slightly different original front cover, with the first two tracks misprinted as "Symphära", "Comphära", and the track order was swapped, "Chromengel" as the first track, and "Synphära" as the third track, even if the titles were printed in correct order on the back cover and label. Reissued as a double CD in France by Fnac records in 1991. Reissued as a double CD in France by Spalax records in 1995, again with the tracks no. 1 and no. 3 swapped, but correctly printed in the back cover/labels. Reissued as a double CD in Germany by Revisited Rec. in 2006, and by MIG records in 2016, with correct track order and a 50-minute bonus track from a concert in 1977. Reissued as a double LP in Germany/Europe by Brain records in 2017, with alternative front cover/artwork.

"Cyborg" was the astonishing and supreme evolution of "Irrlicht".

Once again Schulze used some orchestral music as a background soundscape for his own experimental electronic music. He asked for some rehearsal tapes from the Berlin Colloquium orchestra, which he liked and later edited during his own recording sessions.

This double album is considered one of the highest peaks within the German Cosmic Music scene, and also within Schulze's discography.

"Cyborg" is in the vein of the album "Zeit" (1972) by Tangerine Dream, and it's also post-"Jenseits", that last track on Ash Ra Tempel's fourth album, where Schulze took control with his musical concepts and his organ/synthesizer.

"Cyborg" is like a soundtrack for some intergalactic documentary about a distant and unknown world, and at the same time a soundtrack for a

psychological/psychiatric/neurological-oriented type of film, an unreleased, a non-existent one.

This is music for the 'Third Ear', for the deep regions of our brain, and that will take our neurons for a dance and towards an interdimensional odyssey. With more than 90 minutes of neuron-overstimulating, contemplative, meditational and uplifting electronic and acoustic Cosmic Music.

A very cerebral-driven, minimal and extended proto-Dark Ambient and pre-Isolationism Music, 20 years earlier.

There was a statement on the inner sleeve of the album that read:

"Cyborg, a partly electronic and organic Existence, waiting at the gates of the acoustic psychopharmacos on the millennium of its birth!".

The music and some of the concepts of this album were inspired on the works by American writer Frank Herbert (who is well-known by his science-fiction book, and later saga, "Dune").

After this album Schulze would collaborate on some recording sessions that would later be released under the moniker The Cosmic Jokers. But Schulze didn't quite agree with all that, and he had several disagreements with Kaiser. He would end his relationship with Ohr and the Kosmische Musik labels, he would then be part of Brain records.

Schulze would continue with his musical avant-garde creativity. He would also keep enhancing his own studio by purchasing more and more sophisticated and hi-tec equipment and instruments.

Personnel:

. Klaus Schulze (organ, synthesizer, vocals, percussion)

Additional musicians:

. The Cosmic Orchestra/Colloquium Music Orchestra of Berlin (12 cellos, 3 doublebass, 30 violins, 4 flutes)

Track list/times:

1. Synphära (22:48)

2. Conphära (25:44)

3. Chromengel (23:49)

Chrome Angel

4. Neuronengesang (24:40)

Singing Neurons

084. Tangerine Dream/Atem (1973)



This is the band's fourth album. It was recorded during December 1972 and January 1973 at Dieter Dierks' studio in Stommeln, Cologne (Germany). The album was co-produced by the band and Rolf-Ulrich Kaiser, engineered by Dierks.

This album was released in Germany by Ohr records in March 1973. Released in the UK and Australia by Polydor records in November 1973. Released in France by Cosmic Music/Clementine Disques in 1973, reissued by Virgin in 1976. Released in Italy by PDU records in 1974. Reissued on CD in the UK/Europe by Jive Electro records in 1986/87, with a different front cover/artwork. Reissued on LP and CD in the US by Relativity records in 1987. Reissued on CD in the UK by Essential records/Castle Communications and in the US by Sequel Records in 1996. Reissued on CD in the US by Castle Music in 1999 and 2003, on CD and LP in the UK in 1999 and 2002. Reissued as a double CD in the UK by Esoteric Reactive/Recordings in 2011, the bonus disc included a 40-minute live performance from 1973. Reissued on LP in the UK by Esoteric Reactive records in 2012.

This album is another high peak within the band's discography.

The musical formula or style employed on this album dates back from the band's period before their album "Zeit" (1972). This album represented the evolution of their first two albums, and especially the evolution of the 7" single "Ultima Thule".

This album is like a Cosmic/Space + Earth/Human soundtrack. A perfect and mesmerizing harmony of both aspects, the cosmic and terrestrial life forms. Cosmic in the sense of the bizarre and electronic sounds, and terrestrial in the sense of human/environmental sounds and concepts.

Since the first second, "Atem", the breathing aspect, followed by the deep-oriented use of the Mellotron, then thunderous and ancient/ritualesque-like drums/percussion, like paving the way for the birth of a new planet or galaxy, or headed towards some kind of mystic realm, an external or internal one, a physical or mental one, perhaps both. A profound meditational-oriented track, surreal, like a soundtrack for a non-existing Dalí-type of film.

On the second part of the album, three tracks. The first two with more natural and bird soundscapes, reminding us of the beauty and tranquility of certain remote jungle/forest-type place on Earth, then comes the proto-

Ambient Music track, with more cosmic/stellar and haunting electronic layers of sounds and pulsations. The third and final track, a man-like inspired piece, with screams and shouts of insanity, delusion, a sort of post-nightmarish experience, or an extreme freaking-out and joyful mental therapy. The use of the Mellotron is present on each and every track, leaving its enchanting sonic print in our ears and in our minds forever.

This was their last album with Ohr records. Froese also had certain disagreements with Kaiser. Tangerine Dream would be signed by Virgin records and they would begin their brief 'British' period, by recording their music at the well-known The Manor studios in Oxford, England.

Their music would take a new electronic direction.

The beginning of a new era for the band.

Personnel:

- . Edgar Froese (mellotron, organ, guitar, voice)
- . Peter Baumann (organ, piano, VCS3)
- . Christopher Franke (VCS3, drums, percussion, organ, voice)

Track list/times:

1. Atem (20:25)
Breath
2. Fauni-Gena (10:43)
3. Circulation Of Events (5:49)
3. Wahn (4:31)
Delusion

085. The Cosmic Jokers/The Cosmic Jokers (1974)



The first album delivered by this "supergroup". The music on this album was recorded during early/mid 1973 at Dierks' studio in Stommeln, Cologne (Germany). It was produced and conceived by Rolf-Ulrich Kaiser, mixed and engineered by Dierks with the assistance of Heiner Friesz.

This album was released in Germany and the Netherlands by Kosmische Musik records in early 1974. It was released in France by Cosmic Music records, and in Italy by PDU records, in 1975. Reissued on CD in France by Spalax records in 1994, with the two main tracks divided in sub-tracks and erroneously the CD is tracked with five separate tracks. Reissued on LP in France by Spalax records in 1997.

The Cosmic Jokers as a proper or real band never existed, all the releases under this moniker (and under monikers like Galactic Supermarket, Sci Fi Party or Sternenmädchen) were simply recording sessions during certain private parties at Dierks' studio, some of them, perhaps all of them, were under the effects of certain psychedelic substances, mainly LSD.

The exact amount of how many of those recording sessions took place, and the exact date of those sessions, is really uncertain. But they took place before or after, or perhaps during certain sessions while some of these musicians were also recording with their own bands, or personal solo projects, such was the case of Götttsching and Schulze.

The concept for a "band" called The Cosmic Jokers was created by Kaiser and his girlfriend, Gille Lettmann. What they really wanted with all this was to promote, more and more, all these messages and this music scene that they were in charge of as much as they could. And they needed more music to fill these propaganda-type of albums. In one sense it became something very personal and ambitious for Kaiser, and especially for Gille. After their experience with Leary, with LSD, and by being introduced to certain cosmic and 'esoteric' points of view/philosophies, or whatever it was, they came out with making the Cosmic Music scene a sort of fashion-oriented product, or a sort of export-like trend for the rest of Europe, and of course, they wanted the recognition that they thought they deserved for all this. They wanted to spread all this music and information beyond the German borders. And this album was the beginning of that marketing/publicity vision. After all, they had the tools, equipment, and hi-tec studio to do such thing. But, some of the musicians involved began to complain about all this, some of them were

told about all this project and possible releases, and some weren't, at least not in a proper way. Some of them felt okay with it, they even appreciated it, and felt gratitude towards Kaiser. But others thought Kaiser was taking advantage of them, and that it was a scam, or something ridiculous and kind of offensive to be released. And those who didn't like this cosmic propaganda plan ended up taking legal actions against Kaiser, asking for the royalties and asking him to stop releasing these type of albums. For Kaiser and his crew it was the beginning of the end, in every sense. Legal issues, media scandals, local newspapers saying that he had abused of young musicians by giving them drugs, and exploited them while they were high on drugs during those recording sessions, and later selling that music without their permission. That affected the image and name of Kaiser, as a record producer and founder of three record labels, for sure he was going to have problems. But, he continued to the end, like if it was some sort of god-given task, and of course, under the pressure of Gille, no doubt about that. It was also her trip to stardom, and also her business. If they did right or wrong, that's questionable and is opened to debate. If they had good or bad intentions, it's also questionable. In recent interviews, Götttsching said that he was told about all this, that he was paid for those sessions/royalties, and he thought it was okay. After all, it was for the music. But Edgar Froese and Schulze had already ended their relationship with Kaiser, and soon after the members of Wallenstein followed. But perhaps Kaiser deserved a little bit more tolerance and certain gratitude. After all, without Kaiser's vision in producing and signing these type of underground bands since the early 1970s, where would they all be now? What would've happened if all those early albums released by Kaiser, through Ohr records, Pilz records and Die Kosmischen Kuriere/Kosmische Musik records, never would've seen the light? Once again... Questionable, right?

And all this tremendous issue reached its critical point after the release of the fourth album, which was delivered under the moniker of Sternenmädchen (The Star Maiden), like if all these musicians were now a back-up band for Gille's solo project, because she was now the 'star maiden'. Besides, right after this incident, the CIA and German authorities started to ask more questions, looking after Kaiser for his link with Leary. And here's when the whole Cosmic Music scene definitely came to an end. Kaiser and Gille disappeared completely after the last album released by the Kosmische Musik label in early 1975. They would never be seen again, nobody was able to contact them since. There were many rumours, but none of that information was reliable. During all these incidents, Dierks continued with his job on his already well-known studio facilities, and he started producing the band called Scorpions, among a few others.

Anyway... Back to what we enjoy...

The music on this groundbreaking musical document sounds like a post-Ash Ra Tempel or a post-Walter Wegmüller's "Tarot" album. It's the evolution of

both!!! "The Cosmic Jokers" is an A+1 mindblowing masterpiece of pure and essential Cosmic Rock. The sophisticated production, mixes and effects are simply extraordinary and visionary, it's a true sonic masterclass. Way ahead of its time. Music that will take your mind and your neurons for a ride far beyond our galaxy, with more of that fresh, overstimulating and stellar-like vibrations, grooves, and lots of pulsating frequencies.

Götttsching's guitar intro and solo during the entire first track, "Galactic Joke", is an outstanding Cosmic Blues, and he plays and makes those notes sound like if they belong to the higher spheres or levels, so uplifting... And those phasing effects on the cymbals and rolling drums, together with the most cosmic-driven electronic soundscapes... Then, lift-off!! Towards outer space, or towards an unknown realm within our own brain... There is a spoken word sentence/phrase at the end of this track that summarizes the entire trip, "Galaxy of Fallon to Telepath One".

The second part of this trip, "Cosmic Joy", and if the first track was led or driven by the guitar and drums, this one is led by the keyboards, synthesizer and drums. They'll take us from 'telepath one' to the following levels... This track begins like the regular and already standard B-side extended pieces of Ash Ra Tempel's previous albums, enchanting us with deep and minimal stellar waves of frequencies, and endless whirling synth-based soundscapes for several minutes, preparing the listener for the ultimate trip. The bass guitar ignites the mental spacecraft, while the drums begin to surface, like warming up, those effects on the drums are simply stunning, like if the drums were some sort of organic and rolling space-machine approaching the entrance towards another dimension or world. Fasten your seatbelts! And the drums begin their incessant and persistent take-off, taking us deep through a mental wormhole-like sonic experience... With bizarre howling-like and wailing-like electric guitar, like being devoured by a space vortex... Everything suddenly stops, like in the end of a ride on a rollercoaster. We finally arrived, and Götttsching's guitar is in charge of the welcome, and guides us towards the eternal realm of joy, which fades out...

This album delivered more Cosmic Music for the 'Third Ear', and the fuel for our neurons.

This would continue on the second album, taken from these same recording sessions, although it would be release under the moniker of Galactic Supermarket with the name of the seven participants (Dierks, Dollase, Götttsching, Grosskopf, Gille, Rosi and Schulze).

The third album, called "Sci Fi Party", would be a sort of remixed compilation or sampler of tracks taken from previous releases by The Cosmic Jokers, Walter Wegmüller, Wallenstein, Ash Ra Tempel, Galactic Supermarket, plus other yet unreleased electronic soundscapes created during the time this album was produced, and that will also feature on the last album, called "Planeten Sit-In".

There was a statement or sort of manifesto found on the album "Sci Fi Party", it was written by Gille and Rolf-Ulrich. It read:

"Sci Fi Party - Our flight through the Cosmic Music.

Apollo. Skylab. Space is part of our life. Terra is our spaceship. It flies through the Milky Way. Adventure is waiting for us. Boundless fantasy.

It is the new Science Fiction. It is a delight of colours, flashes of lights, and sound of electrons.

Cosmic Music. Vibrations of Joy. Warm melodies. Synthesizer Blues, the electronic Love Song.

Cosmic Music. The sound of the Cosmic Couriers.

In the wizard's kingdom. Visiting the Cosmic Jokers. Mr. Tarot discovers the Four Elements. Changer takes a walk in time. Cosmic Composer meets Wallenstein and the Cosmic Couriers. Galaxy of Joy.

Rockets are launched into space, discovering the Galactic Supermarket.

The time Star Maidens' spaceship flies in the Electronic Age. Cosmic Chorus. Rosi floats in a magic dance. We are flying to sit in the planet."

Personnel:

- . Manuel Götttsching - Ash Ra Tempel - (guitar)
- . Jürgen Dollase - Wallenstein - (keyboards)
- . Klaus Schulze (synthesizers)
- . Dieter Dierks (bass)
- . Harald Grosskopf - Wallenstein - (drums, percussion)

Track list/times:

1. Galactic Joke (22:38)
2. Cosmic Joy (19:24)

086. Sternenmädchen/Gilles Zeitschiff (1974)



This is the second remixed compilation album of Die Kosmischen Kuriere/Kosmische Musik record label. Erroneously, it is also known as the fourth album by The Cosmic Jokers. This album was really credited to the Sternenmädchen, who was Kaiser's girlfriend and co-producer, Gille Lettmann, and during this period she created an 'alter-ego' persona, and played the role of the 'star girl'.

The translation of the title is: Star Maiden "Gille's Timeship".

The album was produced by Rolf-Ulrich Kaiser and Gille Lettmann, it was mixed by Dieter Dierks at his own studio during late 1973 and early 1974, with the assistance of Corina Fortmann and Heiner Friesz.

This album was released only in Germany by Kosmische Musik records in early/mid 1974. It was reissued on CD in France by Spalax records in 1994, erroneously under the moniker of Cosmic Jokers. Besides, the introduction by Gille's spoken word is slightly different compared with the one on the original LP edition, on this reissue she mentions the name of "Tangerine Dream", which on the original LP is omitted, and she also mentions the name of "Klaus 'Vierkanal' Schulze", which on the original LP is only mentioned as "Klaus Schulze". Perhaps they used a different mastertape for the CD reissue. It was also reissued on LP in France by Spalax records in 1996.

"Gilles Zeitschiff" is a musical document that included almost the entire "Seven Up" album by Timothy Leary And Ash Ra Tempel, mixed with excerpts of a track from the "Lord Krishna Von Goloka" album by Sergius Golowin (the track "Die Weisse Alm"), and also mixed with excerpts of a track from the "Tarot" album by Walter Wegmüller (the track "Der Magier"). And all these compiled tracks are surrounded and mixed with tracks especially recorded for this album, which consist of spoken word statements by Lettmann, Barritt and Elliott (Barritt's companion), and with several random and improvisation-based synthesizer soundscapes performed by Klaus Schulze, that perhaps were taken from the recording sessions during the album "Tarot", or taken from the sessions/"parties" that he joined during 1973, sessions that were later baptized and released under the names of The Cosmic Jokers and Galactic Supermarket.

"Gilles Zeitschiff" is divided in two main parts, "Mr. Energy" and "Silver Channels", and it's like a sonic documentary about the experience in

meeting Timothy Leary, and also a sort of tribute/homage to him and his points of view/lifestyle, etc.

Apart from the issues that this album ignited with some of the musicians involved, and apart from the intentions or concepts that Kaiser and Lettmann wanted to immortalized on this musical document, "Gilles Zeitschiff" is a visionary and groundbreaking album.

As a compilation, or as 'remixed' compilation album, it's a true masterclass within the essential Cosmic Music genre, with its amazing and ultra-elaborated production and engineering.

And of all the statements that the listener would listen to on this album, perhaps the more interesting ones are delivered by Barritt on two tracks (no. 7 and no. 10).

There was also a sort of manifesto on the back sleeve of the album that reads:

"My Spaceship.

Come In. We Are flying to America. We've met Tim, the Sci-Fi Courier. And with him more than 30 million young people. Then, the C.I.A. steps in. Tim is arrested. He flies to Algier. To Switzerland. Arrested again. Friends showed up. Lord Krishna from Switzerland. He's also a Cosmic Courier. Hartmut, Rolf and I went to see Time at home on the lake. Tim is Joy. Tim is busy making the LP "Seven Up". His first Sci-Fi Rock LP. I Am The Changer. This is his second one. The four big adventures of our life. Here. On Earth. And when we are flying we meet the Cosmic Courier "Bon Chance" Brain Barritt. He explains us, why he and Tim and a lot of other Cosmic Couriers are with us. We are flying to Basel. Walter Wegmüller. The Cosmic Painter. We played "Tarot" together.

Is Tim a wizard? Mr. Tarot gives us the answer. And we have already stepped into TIME. TIME is the new dimension. In it grows the Cosmic Music. TIME contains three big experiences. They make you fly to the Queen of Sunshine. Love is in TIME. Flight in Joy.

Gille."

Personnel:

- . Gille Lettmann (spoken word)
- . Brian Barritt (spoken word on tracks no. 7, 10)
- . Liz Elliott (spoken word on track no. 13)
- . Klaus Schulze (synthesizer on tracks no. 1, 5, 7, 8, 10, 13, 14)
- . The musicians/vocalists that performed on the album "Seven Up" by Timothy Leary And Ash Ra Tempel (on tracks no. 2, 4, 6, 10, 11, 12, 13)
- . The musicians/vocalist that performed on the album "Lord Krishna Von Goloka" by Sergius Golowin (on track no. 3)
- . The musicians/vocalist that performed on the album "Tarot" by Walter Wegmüller (on track no. 9)

Track list/times:

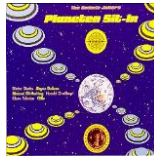
Part One: Mr. Energy

1. Tim Bleibt Bei Uns (7:06)
2. Downtown (2:42)
3. Lord Krishna (1:23)
4. Power Drive (1:40)
5. Bei Tim (1:50)
6. Right Hand Lover (1:33)
7. Cosmic Courier Bon Chance (2:55)

Part Two: Silver Channels

8. Swiss High-Lands (1:19)
9. Der Magier (2:45)
10. The Electronic Scene (3:38)
11. Electronic Rock Zeitalter (11:09)
12. So Beautiful (3:51)
13. The Queen Of Sunshine (3:22)
14. Meine Kosmische Musik (1:46)

087. The Cosmic Jokers & Sternenmädchen/Planeten Sit-In (1974)



This is the fifth and final album of the 'Cosmic Jokers' saga.

Officially it was the second album credited as The Cosmic Jokers, although it was credited to The Cosmic Jokers & Starmaiden.

It was recorded during early/mid 1973 and late 1973, mixed during late 1973 and early 1974 at Dieter Dierks' studio in Stommeln, Cologne (Germany). Produced by Rolf-Ulrich Kaiser and Gille Lettmann, engineered by Dierks, assisted by Heiner Friesz and Corina Fortmann.

This album was released in Germany by Kosmische Musik records in early/mid 1974. It was released in Italy by PDU records in 1976, with a complete different front cover/artwork. Reissued on CD by Spalax records in 1995 and on LP in 1996.

And this album is the supreme and most elaborated electronic evolution of all the previous albums under the moniker of The Cosmic Jokers, Galactic Supermarket and Sternenmädchen.

"Planeten Sit-In" is a spectacular, phenomenal, revolutionary, and ultra-radical Cosmic Rock/Cosmic Music album. It goes beyond the limits of music and any type of frequencies, vibrations, pulsations, or any other electronic soundscape recorded before within this music scene, and on any other electronic music genre before or after!!

This is like a sort of sequel of the "Seven Up" album, but instrumental and employing even more electronic 'magical' trickery from the mixing console.

The sounds delivered through the synthesizer and those effects and mixes are simply mindblowing and shocking.

These guys were true visionaries and pioneers of anything electronic.

What kind of parallel dimension did they visit during their mental trips?

What kind of visions and sounds they saw, heard, perceived, and felt during those mental trips?

These sounds are definitely overstimulating and mind-altering, and for sure they are capable of opening mental 'doors', and they also take the listener to a neurological level that perhaps any other type of music is capable of.

And the concepts behind the production of this album, about Leary, about LSD, about molecules, neurochemistry, electrons, higher emotions, love, and the higher levels of consciousness, have a lot to do with all these type of sounds.

And these guys truly deserve a remarkable and special credit for being the almighty sonic-architects of the entire German Cosmic Music scene.

This album, like many others, isn't the same under the effects of a psychedelic substance, that's for sure. This album is relatively short, but under certain chemical substance/psychedelic, it seems to last forever...

Once again, more music for the 'Third Ear'.

There was another statement found on the artwork of this album, it reads:

"On the way with Spaceship Galaxy.

Get in the Spaceship Galaxy.

We fly into the galaxy. Our pilots are Harald, Jürgen, Manuel, Klaus, Dieter and the Star Maiden.

We discover the sun, the Milky Way and the stars.

Fuel the sun's energy and dance with the flashing colors of the electrons.

Our spaceship Galaxy flies to sit in the planet.

There you will discover the music of Joy.

Cosmic Music.

In the sign of the Galactic Joy.

Star Maiden and Cosmic Courier."

And this would be the end of this cosmic tale or legend, the record label would release its final albums during early 1975 (Wallenstein, Manuel Götsching, Mythos and Popol Vuh).

And that's it... Game over.

Farewell Rolf and Gille.

An eternal thanks for everything that you guys accomplished and shared with all of us.

Personnel:

- . Manuel Götttsching (guitar)
- . Jürgen Dollase (keyboards)
- . Klaus Schulze (synthesizer)
- . Dieter Dierks (bass, synthesizer)
- . Harald Grosskopf (drums, percussion)

Guests:

- . Brian Barritt, Liz Elliott and David

Track list/times:

1. Raumschiff Galaxy Startet (1:06)
Spaceship Galaxy Starts
2. The Planet Of Communication (0:47)
3. Elektronenzirkus (0:35)
Electron Circus
4. Der Narr Im All (1:17)
The Fool In Space
5. Raumschiff Galaxy Fliegt In Die Sonne (2:20)
Spaceship Galaxy Flies Into The Sun
6. Intergalactic Nightclub (3:56)
7. Loving Frequencies (3:15)
8. Electronic News (3:53)
9. Intergalactic Radio Guri Broadcasting (4:19)
10. Raumschiff Galaxy Gleitet Im Sonnenwind (0:41)
Spaceship Galaxy Glides In The Solar Wind
11. Interstellar Rock: Kosmische Musik (4:08)
12. Raumschiff Galaxy Saust In Die Lichtbahnen (0:46)
Spaceship Galaxy Rushes Into The Lightway
13. Der Planet Des Sternenmädchens (8:14)
The Planet Of The Star Maidens

088. Tangerine Dream/Phaedra (1974)



This is their fifth album. It was recorded during November-December 1973 at The Manor studio in Oxford (England). It was produced by Froese and engineered by Phil Becque.

This album was released in the UK, in Europe, in the US and several other countries by Virgin records in February 1974. It was reissued during the late 1970s and early/mid 1980s. Reissued on CD in the UK/Europe in 1985, 1995. Reissued on LP in 2010 and in 2014.

The title of this album is based on Greek mythology, the character Phaedra (or Fedra), her name meant 'brightness'.

And this is the beginning of Tangerine Dream's new musical period, a brighter one indeed, and also the beginning of their most successful and renowned period.

This album is the musical evolution of their previous period, more electronic and more pre-Ambient Music soundscapes. It's a classic Cosmic Music masterpiece. A cornerstone during the mid 1970s.

And the track "Phaedra" reminds me bits of a Popol Vuh (their first two albums) meets Klaus Schulze ("Irllicht"-period), and with some of those synth-driven soundscapes of The Cosmic Jokers albums. This track is a true cosmic/mental journey, a sort of birth-death-rebirth odyssey into unknown and distant intergalactic surreal worlds, where the synthesizers and phasing effects seem to be like a far away sort of lighthouse, surrounded by the sempiternal darkness of space, and the pulsations and vibrations of quasars or sounds emitted by some indescribable constellations. The track reaches its highest point with an excursion in some ethereal, or heavenly virgin-type of forests, like gliding in an unexplored planet. And just like that, like in some child-like hallucination or daydream, the track takes us back into our own world, and the end of the track is simply amazing, with those voices and shrieks of children, like waking up into our current reality, our current life, like born again...

The second part of the album, another blissful, calmed, and reflective track, "Mysterious Semblance At The Strand Of Nightmares", a Mellotron-based comfortable piece, that swings and flows like the waves on an isolated shore, while we contemplate the tides of a vast dream-like ocean.

Froese's wife participated by manipulating some phasing knobs while Edgar was playing on this track.

We then step into the "Movements Of Visionary", another strange and enigmatic track, like the whispers of an unimaginable entity, sharing or telling us some classified and cosmic/transcendental information. The album ends with one of the most beautiful and touching flute-driven pieces of all times, "Sequent C'", a short and deep meditational track.

Some sources stated that Froese was sort of influenced by Brian Barritt's electronic music and mind expansion theories. And after listening to this album, it kind of makes sense.

This album paved the way for the band's following albums, and also for Froese's solo albums. "Phaedra" would be the band's last avant-garde album. From now on they will use the same musical formula delivered on this album, although changing some of their musical structures for a more accessible and Progressive style during the rest of their discography since the mid/late 1970s.

This album was influential for the future New Age genre of the 1980s.

It was also a major influence for several musicians within the Ambient Music scene of the 1990s, check out the album "Sea Biscuit" by Spacetime Continuum (released in 1994), among others.

Edgar Froese died in 2015.

Personnel:

- . Edgar Froese (Mellotron, bass, VCS3 synthesizer, organ)
- . Peter Baumann (organ, electric piano, VCS3 synthesizer, flute)
- . Christopher Franke (Moog synthesizer, VCS3 synthesizer)

Track list/times:

1. Phaedra (17:39)
2. Mysterious Semblance At The Strand Of Nightmares (9:55)
3. Movements Of A Visionary (8:02)
4. Sequent C' (2:19)

089. Klaus Schulze/Blackdance (1974)



This is Schulze's third album. It was recorded in May 1974 at Delta-Acoustic Studio in Berlin (Germany), produced and mixed by Schulze himself, engineered by Helly Pohl.

This album was released in Germany by Brain records in the summer of 1974, reissued in 1975, 1976 and 1981. It was released in the UK by Caroline records (a subsidiary of Virgin records) in September 1974, reissued in 1976, by Virgin in 1984. Released in France by Virgin records in September 1974, reissued in 1979. Reissued on CD in Germany by Brain records in 1986 and in 1993. Reissued in the UK by Virgin records in 1988. Reissued in Germany by Revisited Rec. in 2007, with two bonus tracks from 1976. Reissued on CD in Germany by MIG records in 2016, with the two bonus tracks. Reissued on LP in Germany by Brain records in 2018.

This album marked the beginning of Schulze's second period, one that would last until the late 1970s.

"Blackdance" is a transitional, surreal and dark electronic album. Still with some of those stellar-like improvisations delivered during The Cosmic Jokers sessions, yet kind of less 'trippy' and linked to a more Neo-Classical/Romanticism-oriented style, in a post-Prog Rock vein, with some catchy rhythms that approached a post-Psychedelic instrumental Pop stream, a bit close to what Kraftwerk and Cluster were also working on during that period.

This album is a unique musical gemstone within the German post-Cosmic Music scene of the mid-1970s.

And thanks to this album he would be exposed to a wider audience, an international one, due to the releases through Virgen/Caroline records, following the steps of Tangerine Dream. Although, Schulze's music was still less conventionally structured in musical terms, at least during the mid/late 1970s.

The German opera singer Ernst W. Siemon featured on the last track of this album. Schulze recorded him since his early days in Tangerine Dream, and was later used and edited for this album.

The evolution of Schulze would continue on his next album.

Personnel:

. Klaus Schulze (synthesizer, organ, piano, percussion, trumpet-phased, acoustic 12-string guitar)

Guests:

. Ernst Walter Siemon (voice on track no. 3)

Track list/times:

1. Ways Of Changes (17:50)
2. Some Velvet Phasing (8:30)
3. Voices Of Syn (22:30)

090. Kraftwerk/Autobahn (1974)



This is their fourth album. It was recorded during mid 1974 at Klingklang studios (the duo's own studio) in Düsseldorf (Germany), it was mixed at Conny Plank's studio in Cologne (Germany) in mid/late 1974. The album was produced by Schneider and Hütter, engineered by Plank.

This album was released in Germany and in several other countries by Philips records in November 1974. In the UK and US released by Vertigo records (a sublabel of Philips). It was reissued in the UK by Vertigo records in 1975, in the US reissued by Mercury records in 1977. It was reissued many times during the 1980s in several countries by many different record labels. It was reissued on CD in Japan by EMI records in 1988. Reissued on CD in the US by Elektra records in 1992. Reissued on CD in Germany by Capitol records in 2002. Reissued on CD in Europe by Kling Klang records/EMI records in 2004. Reissued on CD in the US by Astralwerks records in 2009, with a different front cover/artwork. Reissued on CD in Europe/Germany by Kling Klang records in 2009 and on LP in 2009, 2014 and 2015, also with the alternative front cover/artwork.

This album marked the beginning of a new period for Kraftwerk, a period that will last until 1981.

Ralf and Florian were now joined by two new members, who were kind of guests for this album. Although, one of them would remain with them during all this new period as a full time member, Wolfgang Flür. Klaus Röder would leave the band before this album was released. And another important key figure for Ralf and Florian was Emil Schult, who was in charge of the painting of the front cover/artwork, he was also the lyricist and shared some musical concepts.

This album was another step forward taken by Kraftwerk, and a huge one.

This album is like a daytime, overnight, and a morning trip... That was the main concept.

The first part of this album is the 22-minute track called "Autobahn".

So, please... Fasten your seatbelts, and prepare your ears and your mind for the most Psychedelic-Electronic Pop journey you'll ever listen to. This ride begins over the German highway, leaving the city and enjoying the landscapes. According to the duo themselves, they wanted to sound like The Beach Boys, but surfing the road instead of waves, and they took those

catchy Pop grooves and mixed it with Electronic Music, that was the goal of Florian and Ralf for this album. With their singalong "Fahr, fahr, fahr auf dem autobahn..." (translated to English means "Driving, driving, driving on the highway..."), like The Beach Boys' song called "Fun, Fun, Fun" (1964). And then, this track heads towards an unimaginable and unexpected mindblowing visionary electronic sequence of sounds, with such organic-like vibrations, like molecules and atoms spinning and dancing all around, foreshadowing everything within the future Techno/Synth Pop of the late 1970s and early/mid 1980s. So ahead of its time...

This album is the perfect example of Avant-garde music meets Pop music!

For the second part, they take you out of the car, towards the countryside at night, contemplating the sky above and the stars... "Kometenmelodie 1", with one of the deepest, dark, and bizarre sequence of synthesizers you'll ever listen to. Such an amazing track, and this was the closest Kraftwerk got into a sort of Cosmic Music of their own, reminding me bits of "Planeten-Sit In" by The Cosmic Jokers. "Kometenmelodie 2" fades in, with one of the most beautiful and touching keyboard/synthesizer melodies ever composed by mankind, such a blissful symphonic-like moment of true inspiration.

Another dark and surreal track, "Mitternacht", with that shocking and haunting electric violin that sounds like some mysterious lament or wail from another world, taking us to a parallel state of mind, followed by those deep and darkened synthesizer notes.

The album ends with a contemplative and peaceful countryside morning walk, like the title says, "Morgenspaziergang", with such enchanting pre-Ambient musical environment, electric birds, with that enchanting melody of the flute, and its notes that will end up touching the very core of our souls, together with the guitar and piano that also joined in and start to follow the same notes. Such a magical and joyful ending. The melodies on this album will remain within our minds forever.

This album is considered one of the most influential musical documents of all times, it paved the way for the future of contemporary music.

The roots of Industrial Music and Techno Pop are here, and this album was also a major influence for the New Wave scene.

Each and every single musician/artists since the mid/late 1970s and the 1980s always mentioned this album as a huge influence. Such as, Brian Eno, David Bowie, Giorgio Moroder, members of Cabaret Voltaire, Throbbing Gristle, Suicide, Tubeway Army/Gary Numan, The Human League, Ultravox, O.M.D., Joy Division/New Order. During the 1990s, The KLF, Aphex Twin, Plastikman, The Orb, Autechre, Spacetime Continuum, among many, many others.

After the release of this album Kraftwerk became an international renowned band, touring through the UK, the US and other countries.

Ralf and Florian would continue to enhance their own studio and they would purchase more hi-tec equipment during the following years.

This would be the last album by Kraftwerk with Konrad "Conny" Plank as engineer.

The evolution of this band would continue during the next seven years.

Personnel:

- . Florian Schneider (vocals, vocoder, electronics, synthesizer, flute, electronic drums)
- . Ralf Hütter (vocals, electronics, synthesizer, organ, piano, guitar, electronic drums)

Guests:

- . Wolfgang Flür (electronic drums on tracks no. 2, 3)
- . Klaus Röder (electric violin on track no. 4)

Track list/times:

1. Autobahn (22:30)
Highway/Motorway
2. Kometenmelodie 1 (6:20)
Comet Melody 1
3. Kometenmelodie 2 (5:44)
Comet Melody 2
4. Mitternacht (4:40)
Midnight
5. Morgenspaziergang (4:00)
Morning Walk

091. Harmonia/Musik Von Harmonia (1974)



This is the first album delivered by this trio, formed by the two members of Cluster, Roedelius and Moebius, and by one member of NEU!, Michael Rother. It was recorded during June-November 1973 at Cluster's homestudio in Forst (Germany). Two tracks (no. 2 and no. 5) were recorded live at the Paradiso venue in Amsterdam (Netherlands) during that period. It was produced and mixed by the band themselves.

This album was released only in Germany by Brain records in January 1974. It was reissued in Germany by Brain records in 1980, with a different title, "Dino", and with a different front cover/artwork. It was reissued on CD in Germany by Brain records in 1992, with the original title and original front cover/artwork. It was reissued on CD in Germany/Europe by Brain records/Revisited Rec. in 2004. Reissued on CD and LP in Russia by Lilith records in 2006, later reissued as a LP+CD pack in 2013. Reissued on CD in the UK by IUKMUSIC records in 2009. Reissued on CD in Germany by Universal Music records in 2013. Reissued on CD and LP in Germany/Europe by Grönland Records in 2015.

Harmonia means Harmony, and the title of the album means "Music By Harmonia".

This album is the perfect combination and the perfect formula of Cluster's pre-Industrial abstract soundscapes delivered on their second album, with the 'motorik' energy, groove, and those proto-Ambient smooth and atmospheric guitars heard on NEU!'s first two albums.

The experience of making this album would leave a deep impact on Cluster's future recordings, and also on NEU!'s third album.

"Watussi", "Sonnenschein" and "Veterano" deliver a visionary style that anticipated the sound of Cluster's third album, "Zuckerzeit" (1974).

They approached a proto-Ambient and post-Cosmic Music stream with the 11-minute improvisation of the second track, "Sehr Kosmisch", hence the title of this track.

"Dino" sounds like a post-"Hallogallo" + "Fur Immer" by NEU!

And this album is another state-of-the-art German post-Free Rock/proto-Industrial musical document.

An enormous influence for many independent, experimental, and avant-garde Pop musicians and producers during the mid/late 1970s. Especially for Brian Eno.

Another crucial album for the new sound of the Industrial Music scene, for the Post Punk/New Wave scene, and for the Post Rock, Ambient/Neo Industrial scenes.

Personnel:

- . Hans-Joachim Roedelius - Cluster - (organ, piano, guitar, electric percussion)
- . Dieter Moebius - Cluster - (synthesizer, guitar, electric percussion)
- . Michael Rother - NEU! - (guitar, piano, organ, electric percussion)

Track list/times:

1. Watussi (5:55)
2. Sehr Kosmisch (10:50)
Very Cosmic
3. Sonnenschein (3:50)
Sunshine
4. Dino (3:30)
5. Ohrwurm (5:05)
Earworm
6. Ahoi! (5:00)
7. Veterano (3:55)
Veteran
8. Hausmusik (4:30)
House Music

092. Cluster/Zuckerzeit (1974)



This was the duo's third album. It was recorded in early 1974 at their homestudio in Forst (Germany) and mixed at Plank's studio in Cologne (Germany). The album was produced by Cluster, although the credits mention Michael Rother as co-producer, but he later stated that he had nothing to do in the making of this album, and perhaps the duo simply decided to credit him as a co-producer as a very kind acknowledgement, because he loaned them some equipment that he had temporarily left in the duo's homestudio for a brief period that Rother went back to Düsseldorf to work on NEU!'s third album.

This album was released only in Germany by Brain records in early/mid 1974. It was reissued in Germany by Brain in 1979, with a different front cover/artwork. Reissued on CD in France by Spalax records in 1994. Reissued on CD in Europe by Revisited Rec./Universal Music in 2004. Reissued on CD and LP in Russia by Lilith records in 2007, also as a special pack (LP+CD together). Reissued on CD in Germany by Brain records in 2014.

"Zuckerzeit" means "Sugartime".

This album marked a new period for Cluster, they left behind all that radical and factory-like/pre-Industrial Music abstract soundscapes of their first two albums, for some new and avant-garde catchy, rhythm-based, shorter pre-Techno Pop/Synth Pop and proto-Ambient tracks. They added melody and beats (the 'scratchy' drum machine, which was probably a damaged one), influenced by the Harmonia experience, and perhaps also inspired by what Kraftwerk started doing on their "Ralf & Florian" album released a year earlier.

"Zuckerzeit" is an album which featured separate compositions by both members. Five tracks by each member, which were carefully and harmoniously knitted together. Roedelius composed tracks no. 1, 4, 6, 8 and 10, while Moebius composed tracks no. 2, 3, 5, 7 and 9.

This album was an influential musical document for many avant-garde and independent musicians during the mid/late 1970s, for Eno, Bowie, and several other young performers within the Industrial Music and Techno Pop scenes.

"Zuckerzeit" is a timeless and genuine milestone within Electronic Music, considered one of the earliest proto-Techno Pop albums.

After this album the duo would be joined once more by Rother, they released a second album under the moniker of Harmonia in 1975, which also featured a guest on drums, Mani Neumaier (from the band Guru Guru).

During 1976 they invited Brian Eno to stay for a period of time at their homestudio, which was really a countryhouse in rural Forst. They worked together and recorded several tracks, which weren't released until 1997, under the moniker of Harmonia '76.

As a duo, Cluster would continue to release a few more albums during 1976 and 1981, and they also recorded several tracks with Eno during late 1976, which were delivered on two albums during 1977 and 1978, the first one under the name of Cluster & Eno, the second one under Eno-Moebius-Roedelius.

Each member of Cluster also delivered several solo/collaborative albums during the 1980s and the following decades.

Dieter Moebius died in 2015.

Personnel:

. Hans-Joachim Roedelius (electronic organ, piano, rhythm machine, Davoli and Farfisa synthesizers, electric guitar, Hawaiian guitar. Revox and TEAC recorders)

. Dieter Moebius (electronic organ, piano, rhythm machine, Davoli and Farfisa synthesizers, electric guitar, Hawaiian guitar. Revox and TEAC recorders)

Track list/times:

1. Hollywood (4:40)

2. Caramel (3:00)

3. Rote Riki (6:10)

Blushed Riki or Red Riki

4. Rosa (4:08)

5. Caramba (3:55)

Wow! or Damn it! (a Spanish expression depending on the context)

6. Fotschi Tong (4:15)

7. James (3:18)

8. Marzipan (3:15)

9. Rotor (2:38)

10. Heiße Lippen (2:20)

Hot Lips

093. ENO/Taking Tiger Mountain (By Strategy) (1974)



This is Brian Eno's second solo album. It was recorded in September 1974 at Island Studios in London (England). It was produced by Brian Eno with the assistance of Phil Manzanera (Roxy Music), engineered by Rhett Davies (who previously worked with Hunter Muskett, Stealers Wheel, Free, Genesis and Silverhead), assisted by Robert Ash.

This album was released in the UK, Europe, US and other countries by Island Records in November 1974. Reissued in the UK by Polydor records in 1977. Reissued in the US by Editions EG records in 1982, in the UK by EG records in 1984. It was reissued on CD in the US and UK by EG records in 1987. Reissued on CD in the US by Astralwerks in 2004, in the UK/Europe by Virgin records also in 2004 and in 2009. Reissued on LP by Virgin/EMI records in 2017.

This was Eno's step forward, in the vein of his previous album, with more of his experimental and visionary Avant-Glam Rock/Avant-Pop.

This album is way ahead of its time!!

Each and every track on this album was so influential for a vast diversity of future styles and musicians within the Industrial Music, New Wave/Post Punk scenes, within the 1990s Electronic Pop scene, and way into the new millennium as well.

Another unique, timeless and classic work-of-art!!!

This would be Eno's last album within the Glam Rock scene, he would switch into a more experimental avant-Pop, linked with the post-Free Rock stream of the mid 1970s.

The evolution would continue on his next album.

Personnel:

- . Eno (vocals, electronics, snake guitar, keyboards)

Guests:

- . Phil Manzanera - Roxy Music - (guitar)
- . Brian Turrington - The Winkies - (bass)
- . Freddie Smith - ex Third World War /ex The Soporifics - (drums)
- . Robert Wyatt - ex Soft Machine / ex Matching Mole - (percussion, backing vocals)
- . Phil Collins - Genesis - (extra drums on track no. 4)
- . Andy Mackay - Roxy Music - (brass on track no. 3)
- . Portsmouth Sinfonia (strings on track no. 7)
- . Polly Eltes (vocals on track no. 4)
- . Randi And The Pyramids (chorus on track no. 8)
- . The Simplistics (chorus on tracks no. 2, 10)

Track list/times:

1. Burning Airlines Give You So Much More (3:15)
2. Back In Judy's Jungle (5:14)
3. The Fat Lady Of Limbourg (5:05)
4. Mother Whale Eyeless (6:00)
5. The Great Pretender (5:10)
6. Third Uncle (5:01)
7. Put A Straw Under Baby (3:28)
8. The True Wheel (5:20)
9. China My China (5:45)
10. Taking Tiger Mountain (6:00)

094. ENO/Another Green World (1975)



This is Brian Eno's third solo album. It was recorded during July-August 1975 at Island Studios in London (England), produced by Eno and co-produced and engineered by Rhett Davies, assisted by Barry Sage, Guy Bidmead (who previously worked with Yes) and Robert Ash.

This album was released by Island Records in the US/Canada in September 1975, in the UK/Europe in November 1975. It was reissued in the UK/Europe by Polydor records in 1977, reissued in the US by Editions EG records in 1982, and in the UK by EG records in 1986. Reissued on CD in the US by EG records in 1987, 1988 and 1994, in the UK in 1988. Reissued on CD by Virgin records in Canada in 1990, and in Europe in 1990, in 2004, 2009, 2011, 2013. Reissued on CD in the US by Astralwerks in 2004. Reissued on LP format in Europe by Virgin/EMI records in 2017.

This album marked the switch of Eno into a new realm of musical ideas and concepts, leaving behind his avant-Glam period for a more instrumental-based/pre-Ambient one. A major and crucial step forward taken by Eno indeed.

During this period, Eno was highly influenced by working with Robert Fripp (King Crimson) and also by the German Free Rock/pre-Industrial Music scene, mainly by CAN, NEU!, Faust, Kraftwerk, Cluster and Harmonia. Another important and inspiring experience for Eno was his temporary stay in a hospital room while he was recovering from an illness, during those days he contemplated nature through the window of his room, listening to all type of sounds and certain music around him as time passed by.

There are only five avant-Pop songs on this album which are sang (tracks no. 1, 3, 6, 10 and 13), and only one of them was a post-Glam and 'Pop-ish' standard, the rest of the album is filled with incidental, random-based instrumental tracks, which are ethereal/surreal, deeply touching, reflective, melancholic/nostalgic-like compositions, like music for certain type of overwhelming moments, or while contemplating landscapes, certain environments, staring at fish tanks or paintings/pictures. These tracks foreshadowed Eno's proto-Ambient Music and Film-oriented compositions on his albums during the mid/late 1970s and early 1980s.

This album is another timeless musical document, highly influential for the future of contemporary music, for several different genres and musicians during the following decades.

Influential for the next two musical eras within contemporary Pop Music, the Industrial Music era (1976-1991) and Post Rock era (1992-2001). For the Industrial Music/Techno Pop scene, for the New Wave/Post Punk scene, for the Dream Pop/Shoegazing scene, for the E-Pop of the 1990s, among others. For other visionary artists/musicians/bands/producers like, David Bowie, Television, Cabaret Voltaire, Tubeway Army/Gary Numan, Ultravox, The Human League, O.M.D., Wire, Colin Newman, Bruce Gilbert/Graham Lewis, Talking Heads, The Durutti Column. For several bands/artists within the 4AD label like, The The/Matt Johnson, Cocteau Twins, Ivo Watts-Russell and his This Mortal Coil music project, Df Juz, Pieter Nooten. For Harold Budd, Michael Brook, My Bloody Valentine, Slowdive, His Name Is Alive, Stereolab, Earwig/Insides, Seefeel, Aphex Twin, and many, many, many other. Enough said?

After the release of "Another Green World" Eno would release a second album with Fripp, "Evening Star" (1975), at the same time he delivered his first instrumental solo album, "Discreet Music" (1975).

He would then release the first limited-edition version of his "Music For Films" in 1976. He would also collaborate with Harmonia and Cluster.

During 1977, he would work with David Bowie on his two albums, "Low" and "Heroes", and he would also release another Avant-Pop/New Wave album, "Before And After Science". Then he would dedicate his time producing/co-producing the No Wave scene of New York and Talking Heads. He started his Ambient Music series by releasing avant-garde solo and collaborative albums with several other musicians during the late 1970s and early/mid 1980s like, Harold Budd, Laraaji, Jon Hassell, David Byrne (Talking Heads), Daniel Lanois, Michael Brook, among others. Since 1984 he began working as the producer (together with Daniel Lanois) of the Irish New Wave/Post Punk band called U2.

The rest is another story...

Personnel:

. Eno (vocals, guitars, bass, keyboards, organ, pianos, synthesizers, various treated instruments, EFXs, tapes, percussion)

Guests:

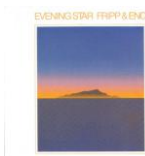
- . Robert Fripp - King Crimson - (guitar on tracks no. 3, 6, 10)
- . Paul Rudolph - ex The Deviants/ex Pink Fairies - (bass on tracks no. 1, 6; guitar on track no. 6, 12; snare drum on track no. 6)
- . Percy Jones - Brand X - (fretless bass on tracks no. 1, 2, 12)
- . Brian Turrington - The Winkies - (bass and piano on track no. 13)
- . Phil Collins - Genesis - (drums, percussion on tracks no. 1, 2, 12)
- . John Cale - ex The Velvet Underground - (viola on tracks no. 1, 10)
- . Rod Melvin (electric piano, piano on tracks no. 1, 6, 12)

Track list/times:

1. Sky Saw (3:27)
2. Over Fire Island (1:51)
3. St. Elmo's Fire (3:01)
4. In Dark Trees (2:32)
5. The Big Ship (2:37)
6. I'll Come Running (3:50)
7. Another Green World (1:42)

8. Sombre Reptiles (2:23)
9. Little Fishes (1:32)
10. Golden Hours (4:00)
11. Becalmed (3:55)
12. Zawinul/Lava (2:56)
13. Everything Merges With The Night (4:03)
14. Spirits Drifting (2:47)

095. Fripp & Eno/*Evening Star* (1975)



This is the second album delivered by the duo. It was recorded and mixed during 1974 and 1975 at several different studios. Track no. 1 was recorded at L'Olympia music hall in Paris (France) and at Olympic Studios in London (England). Track no. 2 was recorded at Island Studios and at Air Studios, both in London (England). Track no. 3 was recorded at Olympic Studios. Tracks no. 4 and no. 5 were recorded at Eno's home-studio in London (England). The album was produced by Eno and Fripp, engineered by Denny Bridges, Phil Chapman and Rhett Davies.

This album was released in the UK and Germany by Island Records in November 1975. It was released in the US by Antilles records in June 1976. It was reissued in the UK by Polydor records in 1978, the last track on this reissue was shortened approximately 3.5 minutes, compared to the original one. Reissued in the US by Editions EG records in 1981, in the UK by EG records in 1986. Reissued on CD in the US by Editions EG records in 1988 and 1989. Reissued on CD in the UK and US by Discipline Global Mobile/Opal records in 2008. Reissued as a limited-edition LP in the US by Discipline Global Mobile records in 2014.

This was the evolution of their first album, changing the course of contemporary Pop Music towards the end of the first musical period, the end of the Psychedelic Era.

Influenced by Eno's solo work, especially by the track "Discreet Music" which was recorded months earlier. Track no. 4 is an excerpt from Eno's solo album "Discreet Music", although it's a slightly different mix.

"Evening Star" is the perfect album to listen right after Eno's "Another Green World". With more of those ethereal, serene, contemplative, minimal atmospheric guitar-driven and proto-Ambient Music soundscapes.

This album was also considered a huge influence for several styles and artists throughout the late 1970s, 1980s, 1990s, 2000s, and beyond...

It was also a major influence for Bowie's late 1970s albums recorded in Berlin, and for Eno's solo and collaborative albums as well.

Also for many avant-garde, experimental and Indie bands/artists within the New Wave generation like, The Durutti Column, Df Jz, Simple Minds, Colin Newman, Matt Johnson, Felt, The Chameleons, Lowlife, This Mortal Coil, Clan Of Xymox/Pieter Nooten, among others, and also for Harold Budd and Michael Brook.

This album would also inspire several 1990s post-Dream Pop bands and their ethereal/atmospheric blissed-pop and Isolationism-oriented compositions, with their minimalistic Ambient-like electric guitar output, such as Slowdive, Flying Saucer Attack, Insides, Labradford, Stars Of The Lid, Windy & Carl, Amp, The Azusa Plane, among others.

Personnel:

- . Robert Fripp - King Crimson - (guitar)
- . Brian Eno (tape loops, synthesizer, piano)

Track list/timing:

1. Wind On Water (5:30)
2. Evening Star (7:48)
3. Evensong (2:53)
4. Wind On Wind (2:56)
5. An Index Of Metals (28:36)

096. Manuel Götttsching/*Inventions For Electric Guitar* (1975)



This was Götttsching's first solo album. The record label decided to add on the front cover the title *Ash Ra Tempel VI*, like if it was the band's sixth album, but there really wasn't any band at the time, *Ash Ra Tempel* didn't exist during the recording of this album.

This album was recorded during the summer of 1974, between July-August at Götttsching's home studio called *ROMA* (for *RO*si and *MA*nuel) in Berlin (Germany). It was produced by Götttsching and mixed by Heiner Friesz at Dieter Dierk's studio in Stommeln, Cologne (Germany).

This album was released in Germany by *Kosmische Musik* records in January 1975. It was released in France by *Cosmic Music* records the same year. Released in Italy by *PDU* records, using a different front cover, the back cover slightly cropped as front cover and the front cover, also cropped, as the back cover. It was reissued on CD in France by *Spalax* records in 1991, 1993, 1997 and 1998. It was reissued on CD in Germany by *MG.ART* records (Götttsching's own label) in 2011, and on LP in 2016.

There was a note on the back cover of the album, it read: "Music, effects and sounds are played with electric guitar only. There are no other instruments used! 4-channel recordings with *TEAC A3340*" This album marked the beginning of a new period for Götttsching.

After the High-sonic experience with *Ash Ra Tempel* and with *The Cosmic Jokers*, Götttsching had personal goals and new musical horizons to explore and to focus on. Inspired and influenced by the minimalism works by American avant-gardists *Terry Riley* and *Steve Reich*, he decided to follow that stream with his electric guitar and deliver a post-Cosmic Music solo album.

The three tracks on this album sound like deep futuristic and atmospheric soundscapes, with a post-*Ash Ra Tempel* and post-*The Cosmic Jokers* approach. The sounds emitted by the electric guitar and the EFX are like psychedelic and pulsating galactic signals from an unknown, distant and mysterious, yet heavenly and blissful musical constellation. Götttsching opened a new sonic dimension for the electric guitar. He discovered and delivered infinite and vast possibilities for this instrument.

And this album is a masterclass by the guitar-god of all times. Götttsching left a tremendous impact on several future guitarists and musicians since the mid/late 1970s and during the following decades.

This album can slightly be compared to what Fripp and Eno delivered as a duo. Although, Götttsching belonged to a different sphere, he belonged to a different level. After all, his background wasn't Prog Rock nor Glam Rock, his roots were Blues and Cosmic Rock/Cosmic Music.

Götttsching would later improve his own post-Cosmic style for the next album, where he decided to incorporate keyboards, a drum/rhythm machine and synthesizers on "New Age Of Earth" (1976), which was later released under the moniker of Ashra since 1977.

He then formed the trio Ashra with Lutz Ulbrich (ex-Agitation Free) and Harald Grosskopf (ex-Wallenstein), and released three experimental/electronic post-Cosmic/Prog Pop albums, "Blackouts" (1978), "Correlations" (1979) and "Belle Alliance" (1980).

Between 1976 and 1977 Götttsching also recorded several sessions alone, and one with Michael Hönig (ex-Agitation Free), these recordings were later released on CD during the 1990s.

In 1981 he recorded another solo electronic-oriented masterpiece, "E2-E4", it was released in 1984.

Personnel:

. Manuel Gotttsching (electric guitar, four-track TEAC A3340 recorder, Revox A77 for echoes, Wah-Wah pedal, volume pedal, Schaller Rotosound and Hawaiian steel bar)

Track list/times:

1. Echo Waves (17:45)
2. Quasarsphere (6:34)
3. Pluralis (21:36)

097. Klaus Schulze/Picture Music (1975)



This is Schulze's fourth album. For many years it was thought to be his third album, due to a mistaken information given by Schulze himself. Many years later, Schulze's biographer and manager, Klaus D. Müller, found out that it couldn't have been recorded in 1973 because Schulze didn't own the VCS3 synthesizer until mid/late 1974.

This album was recorded and mixed in autumn 1974 at his home studio in Berlin (Germany), produced and engineered by Schulze.

This album was released in Germany by Brain records in January 1975. It was released in France by Isadora/Clementine Disques in 1975 and 1976, both editions with a different front cover/artwork. It was released in Benelux by Ariola records in 1976, with a different front cover/artwork. Reissued in Germany by Brain records in 1977, with the original front cover/artwork, and also reissued in 1979 with a fourth different front cover/artwork. Reissued in the US by Gramavision records in 1985, with a fifth different front cover/artwork. Reissued on CD in France by A.V.I. records in 1986, using a slightly different front cover/artwork of the first alternative one (front cover no. 2), and with incorrect order of the tracks. Reissued on CD in the UK by CD Label records, using the Brain alternative front cover/artwork of 1979, with a misprinted track order on the inner sleeve. Reissued on CD in the UK by Thunderbolt records in 1990 and in 1999, with the 1979 Brain alternative front cover/artwork. Reissued on CD in France by Fnac Music records in 1991, using the first alternative front cover/artwork, and the tracks are correctly printed on the label and inner sleeve, but are swapped at the moment of playing the CD. Reissued on CD in France by Spalax records in 1995, using the first alternative front cover/artwork and the tracks are incorrectly titled and also swapped ("Mental Door" is the shorter track, where Schulze plays drums). Reissued on CD in the US by Magnum America records in 1996, using the Brain records 1979 reissued front cover/artwork. Reissued on LP in France by Spalax records in 1996, with the first alternative front cover/artwork. Reissued on CD in Germany by Revisited Rec. in 2005, with the first alternative front cover/artwork, and with a 33-minute bonus track, titled by Klaus D. Müller in French as "C'est Pas La Même Chose" (translated to English means "It's Not The Same Thing"), but it's actually a previously unreleased alternate take/mix of "Totem". Reissued on CD in Germany by MIG records in 2016, same as the Revisited Rec. reissue.

Reissued on LP in Europe by Vertigo/Capitol/Universal Music Group in 2017 using the original 1975 Brain records front cover/artwork.

After "Blackdance" Schulze enhanced his own studio and purchased new electronic equipment, this offered him the chance to improve his musical ideas, and with "Picture Music" he kind of returned to the same Cosmic Music level prior to what he delivered on "Blackdance".

This album is in the vein of a post-Ash Ra Tempel/The Cosmic Jokers style, it sounds like the evolution and step forward of "Irrlicht" + "Cyborg".

The album starts with "Totem", a peaceful and mindbending track, like a cross between his "Exils Sils Maria" (from "Irrlicht") and Ash Ra Tempel's "Jenseits" (from "Join Inn"), with hypnotizing frequencies and pulsations for our neurons (like in the album "Planeten Sit-In" by The Cosmic Jokers), and with those abstract, proto-Ambient Music improvised soundscapes, and very deep, psychological/cerebral-oriented and uplifting meditational music for the 'Third Ear'.

We must remember that Schulze quit his Psychology studies in order to become a musician. He was always fond of electronic music and its link with the psychological effects on the mind.

The second track, "Mental Door", begins with some gentle keyboard notes, like warming up, like building something, step by step, subtle and slowly for the first 8 minutes, like contemplating the birth of a distant star or galaxy. Then the synthesizer starts to emit certain bizarre and space-Funky bass-like groove, followed by Schulze and his drumming, which takes control and leads this sonic ride into a more intense field, the random electronic pulsations and bleeps start freaking-out, some frenzy congas are also invited to participate in this sort of Cosmic/Mental ritual, or some sort of mind-altering party, like organic neon lights rushing, and chasing each other at warp speed inside an endless tunnel or wormhole, the track reaches its trance-like height after almost 10 minutes. Suddenly, Schulze takes us to a new level, like entering to another dimension or magic circle, a veil has been lifted, like when the mind's eye is opened for the very first time, and we dive into an unexplored level, a blissful state of mind...

This was such a visionary musical concept by the Master of Masters in Electronic Music.

Schulze would keep improving his studio and acquire more electronic equipment. He would also release another album that same year, "Timewind".

He would continue to improve his personal musical quest during the rest of the decade with several other albums, perhaps the most remarkable ones being "Moondawn" (1976) and "Mirage" (1977). He would also start delivering musical documents under a pseudonym, Richard Wahnfried, since 1979.

But, Schulze's true avant-garde musical period was during 1972-75.

Personnel:

. Klaus Schulze (EMS VCS3 synthesizer, ARP Odyssey synthesizer, ARP 2600 synthesizer, Farfisa Professional Duo organ, drums, percussion, EFX (phaser, Echo-Dolby Revox, TEAC tape recorder)

Track list/times:

. Totem (23:45)

. Mental Door (23:00)

098. NEU!/NEU! '75 (1975)



This was the third and last album by the German duo. It was recorded and mixed during December 1974 and January 1975 at Conny Plank's studio in Cologne (Germany). It was co-produced and engineered by Conny Plank (who worked with the duo on their previous releases, and also renowned for previously working with Organisation, Kraftwerk, Kluster, Cluster, Ash Ra Tempel, Guru Guru, among others).

This album was released in Germany by Brain records in early/mid 1975. In the UK it was released by United Artists Records, in the US by Capitol Records. In Spain it was released by Movieplay records, and it was titled "NEU! 3". It was reissued in Germany by Brain records in 1976, 1977 and 1982. It was unofficially reissued on CD by Germanofon records in 1994. It was reissued on CD and LP in Germany and UK/Europe by Grönland records/EMI Electrola records and in the US by Astralwerks records in 2001, 2009, 2010 and 2015.

The making of this album took place after almost a two-year period in which Dinger was busy doing his own business and focused on his proto-side project that would later be known as La Düsseldorf. During that period Rother was working with the two members of Cluster as a trio, under the name of Harmonia. The first separation of Dinger and Rother was mainly due to several musical differences and disagreements between the both during the recordings of their second album, "NEU! 2", and basically after Dinger's decision for what he did on the second part (Side B) of that album. Rother was kind of more conventional, he was interested in harmony, melody, mellow and sweet soundscapes, rather than what Dinger really wanted to do, which was like a crazy-oriented Glam-ish/proto-Punk and wild Rock 'n' Roll. And "NEU! '75" describes this comeback, but it was divided in two different parts, two different musical worlds.

On the first part, or Side A, Rother would take control and direction, with three proto-Ambient/Ethereal Pop tracks, in the vein of Harmonia's first album or Cluster's "Zuckerzeit" album. The first track, "Isi" (pronounced 'easy', which was also released as a 7" single in the UK), was the perfect electro-'hooky' opener. The second track, "Seeland", is about Rother's love for nature, the countryside, the landscapes and the environment at Forst, while he was working with Harmonia. "Leb' Wohl" (which means "Goodbye" or "Farewell"), in some way predicted the feelings of Rother in quitting

NEU!. Even though, the lyrics and vocals were about Dinger's recent break-up with his long time girlfriend.

On the second part, or Side B, Dinger took control and direction, delivering his almighty proto-Electro/Post Punk Pop, based on his so called 'motorik' driven improvisations, and also inspired on certain key tracks released previously by the duo, like "Super" and "Lilac Engel" from their second album. "Hero" and "After Eight" foreshadowed the future sound of the entire British Punk and Post Punk/New Wave scenes. This was possible thanks to that kind of vocalization or 'singing' style (only comparable to a couple of tracks on Peter Hammill's fifth album, also released in early 1975), to the monotonous drumming style and rhythm, and to that simple, minimal/repetitive intensity energy from the distorted+delayed electric guitar. Of course, this sound would've never been possible without Plank on the console, he was the true sound magician here. Plank had the capability of transforming anything that sounded outrageous, awful or ugly, into something catchy, interesting, and above all, groundbreaking.

The track called "E-Musik" (which is a contraction of "Ernste Musik", translated as "Serious Music") was sort of post-Kraftwerk meets The Stooges, again thanks to Plank and his magical fingers and the idea of using a phasing effect.

Side B of this album also foreshadowed Dinger's future full-time musical project, La Düsseldorf.

This album is a classic masterpiece of the mid 1970s. It's the evolution of Free Rock, headed towards a new musical period, it delivered the future sound of the 1980s!!!

"NEU! '75" is a highly influential/inspirational album for many, it paved the way for the future sound/style of Brian Eno, David Bowie, Japan, Talking Heads, Pere Ubu, Ultravox, Tubeway Army/Gary Numan, Sex Pistols/Public Image Ltd., Joy Division, and several other British and American musicians/bands during the late 1970s and all the 1980s!!!

But, once again the musical differences between Dinger and Rother arose, but this time the split would be a longer one. They tried to work together again around the mid 1980s, but their musical differences became personal differences.

By mid 1975, Rother went back to record with the two Cluster members, Moebius and Roedelius, and delivered a second Harmonia album, "Deluxe" (1975). They also recorded some stuff with Brian Eno, that was released until a couple of decades later. Then, Rother began his solo career, releasing several albums since 1977.

Meanwhile, Dinger with his brother and Lampe would work together under the name of La Düsseldorf since late 1975. This band became the evolution of NEU!.

Personnel:

- . Michael Rother (guitar, piano, synthesizer, electronics)
- . Klaus Dinger (drums/percussion on tracks no. 1-3, organ, keyboard, guitar on tracks no. 4-6, vocals on tracks no. 3, 4, 6)

Guests:

- . Thomas Dinger (drums on tracks no. 4, 6)
- . Hans Lampe (drums on track no. 5)

Track list/times:

1. Isi (5:00)
2. Seeland (6:58)
3. Leb' Wohl (8:51)
4. Hero (7:11)
5. E-Musik (9:47)
6. After Eight (4:42)

099. Kraftwerk/Radio-Activität (1975)



This is their fifth album. It was recorded during early/mid 1975 at their own Klingklang studio in Düsseldorf (Germany). It was produced by Hütter and Schneider, with technical assistance by Peter Bolig, and engineered/mixed by Walter Quintus.

This album was released in October 1975 by their own Kling Klang records in Germany (distributed by Hor Zu/EMI Electrola records). By Capitol Records in the UK/Europe, the US, and several other countries. It was reissued in Europe by Capitol Records in 1983. It was reissued on CD in Germany by Kling Klang/EMI in 1986. Reissued on CD in the UK/Europe and US by Capitol Records in 1987, 1992, on LP in 1993 (US only), 1995 and 2003. Reissued on CD and LP in the UK/Europe by Kling Klang, with a different front cover/artwork in 2009, on LP in 2014. In the US it was reissued on CD by Astralwerks in 2009, also with a different front cover/artwork.

After the unexpected commercial success of their previous album, "Autobahn" (1974), and their extensive tour around the UK, the US and Canada in early 1975, many doors opened for the band, including the economic one, and they decided to invest in new equipment, building/updating their rehearsal room, which was now their brand new recording studio baptized as Klingklang. Contracts with major league record labels for future worldwide distributions were also signed. It was a new beginning for the visionary musical goals of Hütter and Schneider.

After all this unexpected success and changes, they wanted to create a further concept, even more elaborated and sophisticated than the previous highway/countryside tripping of "Autobahn". Now they were into a new subject/concept, the radioactivity.

And it was an enormous step forward in their style and sound structures, thanks to the new sound equipment recently purchased.

They recruited a new member, Karl Bartos, and Kraftwerk officially became a quartet.

And they also decided to develop their vocals abilities, to sing and write standard-like bilingual lyrics (in English and German), so their message was worldwide understood. Editions of their LP/CDs came with the titles in German and English languages, although there wasn't any difference in the recordings/mixes.

One 7" single came out from this album, "Radioactivity", the B-side was "Antenna" (it was released in May 1976). This 7" single became a major hit and received extended radio airplay in several countries, at the same time it foreshadowed the Techno Pop/Synth-Pop.

Kraftwerk were already known as one of the main Electronic Music pioneers, and this was their Neu-Pop Musik.

Each and every track on this album became a major impact within the contemporary music scene in all its levels and around the globe.

It was a tremendous influence for a new generation of listeners/artists and future musicians like, Throbbing Gristle, Cabaret Voltaire, The Human League, Daniel Miller, Tubeway Army/Gary Numan, O.M.D., Depeche Mode, Duet Emmo, among many others.

Kraftwerk, once again, was changing the course of contemporary Pop music, and this was their fifth consecutive avant-garde album.

"Radio-Aktivitat" is one of the albums that was also in charge of ending or closing the first musical period.

1975 was a radical and extreme musical year, a breaking point within Pop/Rock music. There was a before and after...

"Radio-Aktivitat", together with NEU!'s album, with Manuel Göttsching's "Inventions For Electric Guitar", with Brian Eno's "Another Green World" and the "Evening Star" album with Robert Fripp (King Crimson), and above all, the album released by Lou Reed called "Metal Machine Music", were the musical documents in charge of closing the Psychedelic Music Era (or Free Rock Era and its several genres/sub-genres).

From now on, the music chain of the Avant-Garde Pop Music would be 'industrialized and recycled'.

And Kraftwerk's evolution would still continue during this new musical period, they would release three more avant-garde albums between 1977 and 1981.

Personnel:

- . Florian Schneider (voice, vocoder, votrax, synthesizer and electronics)
- . Ralf Hütter (voice, synthesizer, Vako Orchestron model A, drum machine, electronics, Minimoog)
- . Karl Bartos (electronic percussion)
- . Wolfgang Flür (electronic percussion)

Tracklist/times (German edition):

1. Geigerzähler (1:04)
2. Radioaktivität (6:44)
3. Radioland (5:53)
4. Ätherwellen (4:53)
5. Sendepause (0:15)
6. Nachrichten (1:31)
7. Die Stimme Der Energie (0:54)
8. Antenne (3:45)
9. Radio Sterne (3:38)
10. Uran (1:24)
11. Transistor (2:15)
12. Ohm Sweet Ohm (5:40)

Track list/times (in English for the International editions):

1. Geiger Counter (1:06)
2. Radioactivity (6:41)
3. Radioland (5:51)
4. Airwaves (4:40)
5. Intermission (0:38)
6. News (1:17)
7. The Voice Of Energy (0:54)
8. Antenna (3:42)
9. Radio Stars (3:33)
10. Uranium (1:27)
11. Transistor (2:14)
12. Ohm Sweet Ohm (5:38)

100. Lou Reed/Metal Machine Music (1975)



This is Lou Reed's seventh album, if we consider his two live albums released in 1974 and early 1975. Otherwise it's Reed's fifth studio album. This double album had a subtitle:

"An Electronic Instrumental Composition - The Amine β Ring".

It's really uncertain when did he exactly recorded the material for this album, but we can guess that it had to be recorded between mid/late 1974 or in early 1975. There's also no information where it was recorded, but it was mastered by Bob Ludwig at Sterling Sound (New York, USA). It was also mixed with quadraphonic sound system.

This album was released in the US/Canada, Germany, France, Netherlands and Australia by RCA records in July 1975. It was reissued on LP and CD in the UK by Great Expectations records in 1991, with a different front cover/artwork, and the fourth track was edited/shortened for almost 3 minutes, due to CD time constraints at the time. It was reissued on CD in Europe by RCA records in 1992, with original front cover/artwork, the fourth track was also shortened. It was reissued on CD in the US and Europe by Buddha Records in 2000. Reissued on Blu-Ray format in the US (in 2009) and also on DVD-A and LP format in the UK (in 2010) by Sister Ray Recordings.

For this album Reed was influenced by certain avant-garde musicians, especially by La Monte Young's ensemble called the Theatre Of Eternal Music (where John Cale, Tony Conrad, among others, used to play during the early/mid 1960s), and by Terry Riley, among a few others.

Reed also stated that beneath all the layers of distortion, feedback and noises you can perceive Beethoven's "Eroica" and "Pastoral" symphonies, perhaps he was just being sarcastic.

And "Metal Machine Music" was also a response of Reed to his record label, RCA, for the constant pressure he got after the release of his album "Sally Can't Dance" (1974). The label suggested and wanted an immediate follow-up Pop album, accessible and commercial like that one. Reed told them that he was working on it. But several months passed, and the label was forced to release a live album in early 1975. One day, Reed showed up at the offices and he gave the people of RCA the master tapes of his new album... We can imagine the faces of RCA executives...

Everybody in the music industry, like almost all the music critics, listeners, and followers of Reed since his Velvet Underground years and Glam Rock period, were shocked, stunned and/or disappointed...

"What the fuck is this?!!"

That was the common question exclaimed by everybody after listening to the first seconds or minutes of this album back in 1975.

And this album is really a single 60-minute track, it was an extended recording session, hours of improvised and experimental noise manipulation that was later edited and divided into four parts/sides for the LP format.

The last track, Side D, ended with an infinite locked-groove, which on certain CD reissues was emulated for a bit more than two minutes.

"Metal Machine Music" is almost like nothing heard before...

I repeat, almost...

Because, if we dig through the avant-garde/Musique Concrete catalogs of the mid 1950s or 1960s, you'll be able to find some similar albums or compositions that used abstract noises as a basis for their music and soundscapes. "Metal Machine Music" can easily remind you of certain Stockhausen or Xenakis compositions/releases. Or it can also be considered the evolution of the theories, concepts, and performances of Italian noise-composer Luigi Russolo, from the early 1910s.

No doubt, this album was definitely a commercial suicide. Especially when Reed was submerged into that old-fashioned Rock 'N' Roll during his Glam Rock period with certain Art Rock influences (1972-74).

But, this album opened a wide and new dimension of sound for an entire new generation.

I guess he was aware of what was going on in the German underground music scene of the early/mid 1970s (Kluster/Cluster, Kraftwerk).

So, he wasn't so 'fucked-up' after all, like many people thought.

Now, if he was joking or making fun of everybody, we really can't tell. I don't think so.

But, here are the musical specifications written on the back sleeve of this album:

SPECIFICATIONS:

Sony 1/2 track

Uher 1/4 track

Pioneer 1/4 track

5 piggyback Marshall Tube Amps in series

Arbitor distortor (Jimi's)

Marantz Preamps

Marantz Amps

Altec Voice of America Monitor Speakers

Sennheiser Headphones

Drone cognizance and harmonic possibilities vis a vis Lamont Young's Dream Music

Rock orientation, melodically disguised, i.e. drag
Avoidance of any type of atonality.
Electro-Voice high filter microphones
Fender Tremolo Unit
Sunn Tremolo Unit
Ring Modulator/Octave Relay Jump
Fender Dual Showman Bass Amp with Reverb Unit (Pre-Columbia) white
No Synthesizers
No Arp
No Instruments?
--10 db + 57db
--20 hz--30,000 hz
--12 hz--28,000 hz
Distortion 0.02 bass and treble ceilings
Combinations and Permutations built upon constant harmonic Density
Increase and Melodic Distractions.
STRICT STEREO SEPARATION
No panning
No phasing
No

So, what do you think?

All we know, all we can tell or say about this album is, that it was a visionary and a 'crazy' effort of a mind that already did a lot for contemporary Pop music. And Reed wanted a change, he wanted to show everybody that he was still capable of SHOCKING everybody with his musical ideas. He was still capable of BREAKING GLASS. And he achieved, he made it possible through this amazing pre-Industrial Music and proto-Neo Industrial Music manipulated-noise album.

"Metal Machine Music" was way ahead of its time.

It's not easy-listening music, it's not music you can listen to in an elevator, or in the supermarket. Don't expect to enjoy it or like it the first time you press the play button.

It's really about understanding what Reed wanted to express and communicate.

And this album opened a new era within contemporary music, and it also ended/closed the previous one.

On this list of the first 100 musical documents during 1966-75, this album is like the icing or the cherry on the top of a huge sonic cake. Hahahaha...

Farewell to that life-changing Free Rock/Acid Rock/Psychedelic/Cosmic era!!!
And welcome to the new Industrial Music/Industrial Rock era.

Personnel:

. Lou Reed (all noises, feedback, equipment and instruments)

Track list/times:

1. Metal Machine Music - Part I (16:11)
2. Metal Machine Music - Part II (15:53)
3. Metal Machine Music - Part III (16:14)
4. Metal Machine Music - Part IV (15:56)

INDUSTRIAL MUSIC ERA

1976 - 1991

INDUSTRIAL MUSIC + TECHNO POP

If the **Psychedelic Era** was predominantly a colorful one, this new period of contemporary music was mainly a black and gray one. This new era is known as a dark, obscure and gloomy sonic period. At least during its first 8 years approximately.

This new generation of performers/musicians realized that the 'peace and love' or 'love is peace', the utopian-like or cosmic-oriented concepts or ideas weren't enough, or weren't going to happen, or it was out of reach for them, those concepts belong to an old generation, it was all over.

This new period began with the music genre known as **Industrial Music**.

It was a new and radical beginning in contemporary Pop music.

Industrial Music was deeply influenced by **Avant-Garde Music**, by legends such as **Stockhausen, Varèse, John Cage, La Monte Young, Terry Riley, Morton Subotnick**, among a few others. Influenced by **Tape Music, Film Music** and by several soundtracks. Influenced by some compositons/albums delivered by **Free Rock** bands like, **The Mothers Of Inventions, The Fugs, The Velvet Underground, Silver Apples, Captain Beefheart And His Magic Band, Pink Floyd, George Harrison, Yoko Ono/Plastic Ono Band**, among others. The proto-Punk **Rock** band called **The Stooges** also represented a major influence. Another main influence was the **German Free Rock** and **pre-Industrial Music** of the early/mid 1970s like, **CAN, Kraftwerk, Faust, Kluster, Conrad Schnitzler, Cluster, NEU!, Harmonia**, and some **Cosmic Rock/Cosmic Music** artists like, **Tangerine Dream** and **Klaus Schulze**. Another important influence was the first two albums by **Roxy Music**, thanks to the performance and contributions of **Brian Eno**, and also to his later experimental and pre-Ambient soundscapes delivered on his solo albums and collaborations with **Robert Fripp**. **Lou Reed's "Metal Machine Music"** album was also a crucial influence for the emergence of the **Industrial Music** scene. Also from the US, the experimental musician **Boyd Rice/NON** was another key figure during this period.

And that is what **Industrial Music** is about, they took all those electronic and experimental influences with a **Punk Rock** attitude. They recycled and synthesized the entire previous musical period into a new, dense, bizarre, cinematic, industrial/factory-like underground music style. They added transgressive, revolutionary, confrontational, subversive, extreme, and sinister concepts, based on the circumstances within their own societies (UK and US), on their daily life, on social/anti-social issues, struggles, and conflicts, such as Nazism/fascism, racism, murders, rape, prostitution, deviated sex/sadomasochism, drug abuse, diseases, mental issues, psychological/psychiatrical subjects, etc. Writers like **William S.**

Burroughs, J. G. Ballard and **Friedrich Nietzsche** also inspired this new generation of composers/performers. The **Dada** art movement was also important for some **Industrial Music** composers.

The term "Industrial Music" was taken from the phrase "Industrial Music For Industrial People", which was coined by **Monte Cazazza**, an American artist involved with the underground **COUM Transmission** music/art movement and its members, which were part of a band called **Throbbing Gristle**, this band also founded **Industrial Records**.

The first wave, the avant-garde period of **Industrial Music** is considered between 1977 and 1983. Then emerged a second wave of **Industrial Music** performers and also several subgenres like, **Power Electronics** and **EBM** (**Electronic Body Music**) during the early and mid/late 1980s.

Besides **Throbbing Gristle**, the other main bands/artists of this British first wave of **Industrial Music** were, **Cabaret Voltaire**, **Hula**, **This Heat**, **Nurse With Wound**, **Test Dept.**, **Whitehouse**, **Nocturnal Emissions**, **Clock DVA**, **Thomas Leer**, **Chris And Cosey/CTI**, **Fad Gadget**, **Dome**, **Psychic TV**, **Coil**, **In The Nursery**, **Duet Emmo**, among a few others.

From Germany, **Kraftwerk**, **Einstürzende Neubauten** and **Die Krupps**, among a few others.

From the US, the duo called **Suicide**.

From Australia, **SPK** and **Severed Heads**.

Daniel Miller, a British music producer/musician, played a significant role in the UK during this early **Industrial Music** period, he founded **Mute Records**, which signed some of the bands/artists mentioned above, and it became a renowned and important record label during the 1980s and 1990s.

Industrial Music also became a major influence for several **New Wave** and **Post Punk** bands during the late 1970s and early/mid 1980s. And also for several **Neo Psychedelia** and **Shoegazing/Dream Pop** bands during the late 1980s and early 1990s.

During the mid/late 1980s, the second wave of **Industrial Music** performers added more rhythms and beats to their sound, the result was the **EBM** subgenre, which was a more accessible and Dance-oriented style. Some main **EBM** bands were, **Front 242**, **The Neon Judgement** and **A Split-Second**, the three of them emerged in Belgium. **Laibach**, from the ex-Yugoslavia (now Slovenia). **Nitzer Ebb** from the UK. **Skinny Puppy**, **Moev** and **Front Line Assembly** from Canada. **Ministry** and **Revolting Cocks** from the US.

Techno Pop or **Synth Pop** was a parallel electronic music subgenre, with almost the same origins and influences of **Industrial Music**, but with more accessible and Pop-oriented rhythms and catchy electronic beats, influenced by **Disco Music** and its pioneer **Giorgio Moroder**.

Techno Pop was also linked to the early **New Wave** sound of **La Düsseldorf**, **David Bowie**, **Brian Eno**, **Ultravox**, **Japan**, among a few others.

The essential and main period of **Techno Pop/Synth Pop** was also during 1977 and 1983. It was mainly represented by **Kraftwerk** and **D.A.F.** from Germany. From the UK by **The Normal**, **Thomas Leer**, **Tubeway Army** and **Gary Numan**, **The Human League**, **Orchestral Manoeuvres In The Dark**, **Ultravox/John Foxx**, **Soft Cell**, **Visage**, **Depeche Mode**, **Heaven 17**, among a few others. From the US by the duo **Suicide** (since their second album) and by **Cybotron**. From Japan by **Yellow Magic Orchestra**.

Techno Pop/Synth Pop also had a major impact on several **New Wave** and **Post Punk** bands/artists, and especially on the subgenre known as **New Romantic**.

Industrial Music and **Techno Pop** were highly influential for the future of Electronic Music during the third period of contemporary Pop Music in the 1990s. A new avant-garde generation of Industrial musicians would emerge since the early 1990s, these new music genres were later known as **Neo Industrial Music** and **Ambient Music**.

Note:

On the following chronological list of **Industrial Music** and **Techno Pop**, I included a parallel list of some of the proto-**Ambient/Experimental Music** releases by **Brian Eno** and the musicians with whom he collaborated during the late 1970s and early/mid 1980s, such as **Jon Hassell**, **Harold Budd**, **Michael Brook**, among others. I also included a few other experimental albums from that period of time (all of these releases have a different numbering order and they are with gray fonts).

I've also included the first four albums of the radical and avant-garde vocal experiments by **Diamanda Galás**.

Throbbing Gristle



Cabaret Voltaire



Suicide

Kraftwerk



Gary Numan



The Human League



Einstürzende Neubauten

(It comes from the list of pre-**Industrial Music**, page 87)

1 9 7 5



- . **Throbbing Gristle/The First Annual Report Of Throbbing Gristle** (a.k.a. Very Friendly
- unofficially released in 1987 on LP and then in 2001 on CD)

. Einzelgänger/Einzelgänger (Germany)



- . **Suicide/The First Rehearsal Tapes** (first released in 1999 on CD and on LP in 2017)

1 9 7 6

. Boyd Rice/Boyd Rice (a.k.a. The Black Album)



- . **Cabaret Voltaire/1974-76** © (released on cassette in 1980 and on CD in 1992)

. Brian Eno/Music For Films

. Cluster/Sowiesoso (Germany)

1 9 7 7



001. Cluster & Eno/Cluster & Eno

001. Kraftwerk/Trans Europa Express

. Giorgio/From Here To Eternity



002. Throbbing Gristle/The Second Annual Report Of Throbbing Gristle



003. Suicide/Suicide

1 9 7 8



004. Kraftwerk/Die Mensch-Maschine

002. Eno - Moebius - Roedelius/After The Heat



003. Brain Eno/Music For Films

004. Brian Eno/Ambient 1: Music For Airports

. Jon Hassell/Vernal Equinox
. Jon Hassell/Earthquake Island

(USA)

005. Throbbing Gristle/D.o.A. - The Third And Final Report Of Throbbing Gristle

006. Cabaret Voltaire/Extended Play – 7" EP

. Yellow Magic Orchestra/Yellow Magic Orchestra

(Japan)

1 9 7 9

007. Cabaret Voltaire/Nag Nag Nag – 7"

008. Cabaret Voltaire/Mix-Up

009. Throbbing Gristle/20 Jazz Funk Greats

010. This Heat/This Heat

011. Nurse With Wound/Chance Meeting On A Dissecting Table Of A Sewing Machine And An Umbrella

012. Thomas Leer & Robert Rental/The Bridge

- . Tubeway Army/Replicas
- . Gary Numan/The Pleasure Principle
- . Vice Versa/Music 4 – EP
- . The Human League/The Dignity Of Labour – EP
- . The Human League/Reproduction

. Yellow Magic Orchestra/Solid State Survivor

(Japan)



013. D.A.F./Produkt Der Deutsch-Amerikanischen Freundschaft

1 9 8 0

- 014. D.A.F./Die Kleinen Und Die Bösen**
015. Einstürzende Neubauten/Stahlmusik

005. Moebius & Plank/Rastakraut Pasta



- 016. Dome/Dome 1**
017. Dome/Dome 2
018. Cupol/Like This For Ages – 12"
019. B.C. Gilbert - G. Lewis/3R4
020. Cabaret Voltaire/Live At The YMCA 27.10.79
021. Cabaret Voltaire/Three Mantras
022. Cabaret Voltaire/The Voice Of America
023. The Nocturnal Emissions/Tissue Of Lies
024. Clock DVA/White Souls In Black Suits
025. Fad Gadget/Fireside Favourites

- . Nurse With Wound/To The Quiet Men From A Tiny Girl
- . Nurse With Wound/Merzbild Schwet
- . Whitehouse/Birthdeath Experience
- . Whitehouse/Total Sex

- . The Gadgets/Gadgetree
- . The Gadgets/Love, Curiosity, Freckles & Doubt
- . Vice Versa/8 Aspects – April 80 (Cass./Mini Album)

- . Orchestral Manoeuvres In The Dark/Orchestral Manoeuvres In The Dark
- . Orchestral Manoeuvres In The Dark/Organisation
- . The Human League/Travelogue
- . Soft Cell/Mutant Moments – EP
- . Gary Numan/Telekon
- . John Foxx/Metamatic
- . Ultravox/Vienna
- . Visage/Visage

- 006. Harold Budd/Brian Eno / Ambient 2: The Plateaux Of Mirror**
007. Laraaji/Ambient 3: Day Of Radiance
008. Jon Hassell/Brian Eno / Fourth World Vol. 1 - Possible Musics



026. Suicide/Suicide: Alan Vega - Martin Rev (a. k. a. Suicide 2)

. Severed Heads/Ear Bitten (Australia)

1981



027. Dome/Dome 3

028. Clock DVA/Thirst

029. Cabaret Voltaire/The Living Legends... © (singles 1978-81)

030. Cabaret Voltaire/3 Crepuscule Tracks – 12"

031. Cabaret Voltaire/Red Mecca

032. Chris And Cosey/Heartbeat

- . Lustmord/Lustmord
- . This Heat/Deceit
- . The Nocturnal Emissions/Fruiting Body
- . Nurse With Wound/Insect And Individual Silenced
- . Whitehouse/Erector
- . Whitehouse/Dedicated To Peter Kürten
- . Whitehouse/Buchenwald
- . Fad Gadget/Icontinent
- . Thomas Leer/4 Movements – EP

- . Orchestral Manoeuvres In The Dark/Architecture & Morality
- . Depeche Mode/Speak & Spell
- . Softcell/Non-Stop Erotic Cabaret
- . The Human League/Dare
- . Heaven 17/Penthouse And Pavement
- . Dramatis/For Future Reference

- . The Legendary Pink Dots/Only Dreaming
- . The Legendary Pink Dots/Kleine Krieg



033. Kraftwerk/Computerwelt

034. Einstürzende Neubauten/Kollaps

035. Die Krupps/Stahlwerksynfonie

036. D.A.F./Alles Ist Gut

037. D.A.F./Gold Und Liebe

- . Die Dominas/Die Dominas – 10"
- . Klaus Nomi/Klaus Nomi

- . The Neon Judgement/Suffering

(Belgium)



009. Jon Hassell/Dream Theory In Malaya: Fourth World Volume Two

- . Premature Ejaculation/PE - Pt. 1
- . Premature Ejaculation/PE - Pt. 2

- | | |
|---------------------------------|-------------|
| . Severed Heads/Clean | (Australia) |
| . SPK/Information Overload Unit | (Australia) |



038. bcGilbert, gLewis, russellMills/MZUI

039. Dome/Will You Speak This Word (a.k.a. as Dome 4)

040. Chris And Cosey/Trance

041. Cabaret Voltaire/2X45

- . Cabaret Voltaire/Hai! (Live)
- . Hula/Black Pop Workout - EP
- . Psychic TV/Force The Hand Of Chance
- . Psychic TV/Themes
- . Nurse With Wound/Homotopy To Marie
- . Whitehouse/New Britain
- . Whitehouse/Psychopathia Sexualis

- . Thomas Leer/Contradictions
- . Fad Gadget/Under The Flag
- . Depeche Mode/A Broken Frame

010. Brian Eno/Ambient 4: On Land

011. Michael O'Shea/Michael O'Shea

- . The Legendary Pink Dots/Brighter Now
- . The Legendary Pink Dots/Atomic Roses
- . The Legendary Pink Dots/Premonition
- . The Legendary Pink Dots/Apparition
- . The Legendary Pink Dots/Basilisk



042. Die Krupps/Volle Kraft Voraus!

043. D.A.F./Für Immer

- . Malaria!/Emotion
- . Front 242/Geography

(Belgium)



044. Diamanda Galás/The Litanies Of Satan

. Premature Ejaculation/A Little Hard To Swallow

. NON/Rise - 12"

. NON/Physical Evidence

. Ministry/Cold Life

. Moev/Zimmerkampf

(Canada)

. Severed Heads/Blubberknife

(Australia)

. SPK/Leichenschrei

(Australia)

1983



045. Duet Emmo/Or So It Seems

046. Cabaret Voltaire/The Crackdown

- . Cabaret Voltaire/Johnny Yesno (OST)
- . Hula/Cut From Inside
- . In The Nursery/When Cherished Dreams Come True (Mini-LP)
- . Clock DVA/Advantage
- . Nitzer Ebb/Basic Pain Procedure
- . Psychic TV/Dreams Less Sweet
- . Nurse With Wound/Ostranenie 1913
- . Whitehouse/Right To Kill
- . The Nocturnal Emissions/Drowning In A Sea Of Bliss
- . The Nocturnal Emissions/Viral Shedding
- . Nocturnal Emissions/Befehlsnotstand

- . The Danse Society/Heaven Is Waiting
- . Orchestral Manoeuvres In The Dark/Dazzle Ships
- . Depeche Mode/Construction Time Again

- . Xymox/Subsequent Pleasures (Netherlands)

012. Brian Eno With Daniel Lanois And Roger Eno/Apollo - Atmospheres & Soundtracks

013. Brian Eno/Music For Films - Volume 2

- . The Legendary Pink Dots/Curse



047. Einstürzende Neubauten/Zeichnungen Des Patienten O.T.

- . Moebius-Plank-Neumeier/Zero Set

- . Kraftwerk/Tour De France – 12"

- . Cybotron/Enter (USA)
- . Ministry/With Sympathy (Work For Love In Europe) (USA)

- . Severed Heads/Since The Accident (Australia)

1 9 8 4



048. Bruce Gilbert/This Way

049. CTI/Elemental 7

050. Hula/Murmur

- . Cabaret Voltaire/Micro-Phonies
- . Fad Gadget/Gag
- . Test Dept./Ecstasy Under Duress (1982-83)
- . Test Dept./Beating The Retreat
- . Nocturnal Emissions/No Sacrifice – 12"
- . Coil/Scatology
- . Psychic TV/Pagan Day
- . Psychic TV/Those Who Do Not
- . Nurse With Wound/Brain By Falling Masonry

- . Depeche Mode/Some Great Reward

014. Harold Budd/Abandoned Cities

(USA)

015. Harold Budd/Brian Eno With Daniel Lanois / The Pearl

- . The Legendary Pink Dots/The Tower

051. Diamanda Galás/Diamanda Galás

(USA)



052. Einstürzende Neubauten/80-83 Strategien Gegen Architekturen ©

016. Manuel Göttsching/E2-E4

- . Front 242/No Comment

(Belgium)

1 9 8 5



- . Cabaret Voltaire/The Covenant, The Sword And The Arm Of The Lord
- . In The Nursery/Sonority - EP
- . In The Nursery/Temper - EP
- . Test Dept./Shoulder To Shoulder
- . Psychic TV/Mouth Of The Night
- . Psychic TV/Themes 2
- . Nurse With Wound/The Sylvie And Babs Hi-Fi Companion
- . Whitehouse/Great White Death
- . Nocturnal Emissions/Shake Those Chains Rattle Those Cages
- . Nocturnal Emissions/Songs Of Love And Revolution

- . The Neon Judgement/1981-1984 (Belgium)
- . The Neon Judgement/MBIH! - Mini LP

017. Michael Brook With Brian Eno And Daniel Lanois/Hybrid

- . The Legendary Pink Dots/Asylum



053. Einstürzende Neubauten/Halber Mensch

- . Die Krupps/Entering The Arena (Mini-LP)
- . A Split-Second/Stained Impressions (Belgium)
- . Laibach/Laibach (ex-Yugoslavia/Slovenia)
- . Premature Ejaculation/ Living Monstrocities/Descent (USA)
- . Severed Heads/City Slab Horror (Australia)
- . SPK/Machine Age Voodoo (Australia)



054. Bruce Gilbert/The Shivering Man

- . Lustmord/Paradise Disowned
- . Coil/Horse Rotorvator
- . Psychic TV/Themes 3
- . In The Nursery/Twins
- . Nurse With Wound/Spiral Insana
- . Nurse With Wound/Automating Volume One
- . Test Dept./The Unacceptable Face Of Freedom
- . Hula/Shadowland (Live)
- . Hula/1000 Hours (Live/Studio)

- . The Sisterhood/Gift

- . Depeche Mode/Black Celebration

018. Harold Budd/Lovely Thunder

(USA)

- . The Edge With Michael Brook/Captive (OST)

- . Kraftwerk/Electric Café

(Germany)

- . Laibach/Nova Akropola

(ex-Yugoslavia/Slovenia)

055. Diamanda Galás/The Divine Punishment

(USA)

056. Diamanda Galás/Saint Of The Pit

- . The Happiest Place On Earth/Body Of A Crow

(USA)

- . Moev/Dusk And Desire

(Canada)

- . Severed Heads/Come Visit The Big Bigot

(Australia)

1 9 8 7



- . In The Nursery/Trinity - EP
 - . In The Nursery/Stormhorse
 - . Coil/Gold Is The Metal With The Broadest Shoulders
 - . Test. Dept./A Good Night Out
 - . Nurse With Wound/Scrag!
 - . Nurse With Wound/Drunk With The Old Man Of The Mountains
 - . Nocturnal Emissions/The World Is My Womb
 - . Hula/Voice
 - . Hula/Threshold ©
-
- . Nitzerebb/That Total Age

019. Pieter Nooten - Michael Brook/Sleeps With The Fishes

- . The Young Gods/The Young Gods (Switzerland)
- . Einstürzende Neubauten/Fuenf Auf Der Nach Oben Offenen Richterskala (Germany)
- . A Split-Second/Ballistic Statues (Belgium)
- . Front 242/Official Version (Belgium)
- . Laibach/Opus Dei (ex-Yugoslavia/Slovenia)
- . Premature Ejaculation/Death Cultures (USA)
- . Lee Ranaldo/From Here To Infinity (USA)
- . Skinny Puppy/Cleanse, Fold And Manipulate (Canada)
- . Front Line Assembly/The Initial Command (Canada)
- . Severed Heads/Bad Mood Guy (Australia)

1 9 8 8



- . In The Nursery/Köda
- . Test Dept./Terra Firma
- . Nocturnal Emissions/Spiritflesh
- . Psychic TV/Jack The Tab - Acid Tablets Volume One
- . Psychic TV/Tekno Acid Beats

- . Nitzer Ebb/So Bright So Strong

- . A Split-Second/...From The Inside (Belgium)
- . Front 242/Front By Front (Belgium)

- . Maeror Tri/Dedicated To A New Dawn (Germany)
- . Maeror Tri/Perception Kills

020. Harold Budd/The White Arcades

- . Diamanda G/You Must Be Certain Of The Devil (USA)
- . Premature Ejaculation/Assertive Discipline (USA)
- . Premature Ejaculation/Death Cultures III
- . Premature Ejaculation/Blood Told In Spine
- . Premature Ejaculation/Night Sweats

1 9 8 9



- . Nocturnal Emissions/Stoneface
- . Nocturnal Emissions/Invocation Of The Beast Gods
- . Nocturnal Emissions/Beyond Logic, Beyond Belief

- . The Shamen/In Gorbachev We Trust
- . The Shamen/Phorward
- . Meat Beat Manifesto/Storm The Studio
- . Nitzer Ebb/Belief

- . Einstürzende Neubauten/Haus Der Lüge (Germany)
- . Maeror Tri/Peak Experience (Germany)

- . The Young Gods/L'Eau Rouge (Switzerland)

- . Bleep/The North Pole By Submarine (Norway)

- . Lee Ranaldo/Scriptures Of The Golden Eternity (released in 1993) (USA)

- . Paul Schütze/Deus Ex Machina (Australia)

- . Severed Heads/Rotund For Success (Australia)

(It continues on the list of **Neo Industrial Music**, page 617)

NEW WAVE + PUNK/POST PUNK + DARK ROCK

The new music era during the late 1970s brought very radical changes not only for **Electronic Music**, but also for the post-**Free Rock**/post-**Glam Rock** stream. A new type of sound, a new attitude, a new perception towards music was delivered by a new generation of musicians/artists.

Along with the **Industrial Music** scene, three more underground and independent scenes appeared simultaneously during 1976-79, the **Punk Rock** scene, the **New Wave** scene, and the **Post Punk** scene.

New Wave musicians/artists/bands were influenced by the sound of **British Rock/Pop** and the **Psychedelic Pop** of the 1960s, also by **Funky Music**, by **Glam Rock**, and the electronic music scene from Germany.

New Wave was a fusion of **The Velvet Underground**, **Love**, **David Bowie**, **T. Rex**, **Roxy Music**, **Lou Reed**, **ENO**, **CAN**, **NEU!**, **Kraftwerk**, **The Modern Lovers**, **Big Star** and **Patti Smith**, among others.

It was thanks to the collaborations between **David Bowie** and **Brian Eno** during the late 1970s that this new sound emerged in the UK, it was the sound for the future of Pop Music, whether it was avant-garde, independent or mainstream. Although, the roots of this new sound was found on the German underground scene around 1975-76, with bands like **NEU!** and **La Düsseldorf**, those two bands were a key influence for **Brian Eno**, who later introduced that new type of music to Bowie in 1976.

New Wave was the evolution of **Glam Rock**; it was the new music for a new generation.

During 1976-77, the first **New Wave** musical documents were delivered by **La Düsseldorf** from Germany, **Bowie** and **Eno** from England, **Television** and **Talking Heads** from New York (USA).

The essential avant-garde and independent/Indie **New Wave** scene would last until the mid/late 1980s, delivering a vast spectrum of unique sounds and several subgenres across the UK, Europe and the US. Bands/musicians like, **Japan**, **Magazine**, **Ultravox**, **XTC**, **The Homosexuals**, **Colin Newman** (ex-Wire), **The The/Matt Johnson**, **The Lines**, **Simple Minds**, **The Associates**, **The Soft Boys**, **The Durutti Column**, **Felt**, **Tones On Tail**, **P'o**, **Danielle Dax**, among many others.

During the late 1970s and early/mid 1980s there was a massive breakthrough of underground and independent releases of bands/artists. Bands like **The Stranglers**, **The Teardrop Explodes**, **Echo And The Bunnymen**, **The Sound**, **U2**, **New Order**, **The Psychedelic Furs**, **The Chameleons**, **Gene Loves Jezebel**, **The Smiths**, **The Wake**, **Love And Rockets**, **Breathless**, **Lowlife**, among many others, are now considered classic **New Wave** from the 1980s.

Several important independent record labels appeared within the music industry in England, such as, **Factory, Rough Trade, Beggars Banquet, 4AD, Cherry Red**, among a few others. These labels also inspired and encouraged many bands to create their own record labels.

During the early/mid 1980s, some bands or music projects within the **New Wave** scene added ethereal-like soundscapes, some **Eno**/German proto-Ambient soundscapes, or ancient/mystic/exotic-type and ethnic-oriented Far East/Middle East/African music into their own compositions. These fusions generated terms/labels/tags like **Ethereal Wave** and **Dark Wave** to describe their own particular style. Several other bands added more **Industrial**-oriented or **Techno/Synth Pop** soundscapes and concepts, and/or with certain European or Eastern European ancient/traditional **Folk Music**, and/or with **Neo Classical** music instrumentation. Bands like, **Dead Can Dance, This Mortal Coil, Cocteau Twins, Death In June, Clan Of Xymox**, among others. Or like **Dif Juz** and **The Durutti Column**, that added a post-**Fripp & Eno/Neo Jazz** style to their music.

During 1975-76 another music genre that emerged was **Punk Rock**, with a raw and confrontational/controversial attitude and concepts towards music. **Punk Rock** was basically influenced and inspired by the sound of several **Garage Rock** bands from the mid 1960s, and by **The Velvet Underground, MC5, The Stooges** and **New York Dolls**, among others.

The essential/first wave of **Punk Rock** bands/artists to emerge were from New York and from London. Although, it didn't last too long, only a year and a half or two at the most, between 1976 and 1977. This first wave was represented in the US by **The Heartbreakers** (which was formed by two ex-members of **New York Dolls**), also by **Richard Hell & The Voidoids** and by the band called **Ramones**.

In the UK it was represented by **Sex Pistols, The Damned, The Vibrators, The Clash, Buzzcocks, Wire**, among others.

The sound of the British **Punk Rock** was more elaborated/sophisticated compared to the US **Punk Rock**. Because the British also added some post-**Hawkwind/Space Rock** elements and some post-**German Free Rock** to their own **Punk** style, especially the futuristic sound of **NEU!**, check out the tracks called "Super" (from their second album) or "Hero" and "After Eight" (from their third album). Another influence was taken from a couple of tracks delivered on the album "Nadir's Big Chance" by **Peter Hammill** in 1975, check out the songs "Nadir's Big Chance" and "Nobody's Business". Hammill belonged to the **Prog Rock** scene, member of Van Der Graaf Generator, although for that album he added some post-**Glam Rock/Eno + Bowie** and certain **NEU!** style on three tracks, the other track being "The Institute Of Mental Health, Burning", but this track was more influential for the **New Wave** and **Post Punk** scenes.

Punk Rock was in charge of paving the way for a myriad of youngsters in those two countries, and it also spawned several other subgenres during the

late 1970s. A second wave of **Punk Rock** artists appeared since 1978, and a third one during the early/mid 1980s. Although, musically they continued on the same level. It also became more a sort of trend, a pose, and a fashion/image-oriented spectacle, which was commercially exploited during the early/mid 1980s.

After the explosion of **New Wave** and **Punk Rock** in 1977, the essence of these two genres quickly gave birth to a third and new genre, the **Post Punk**. Which was a fusion of **New Wave** and **Punk Rock**, plus musical elements from other genres like, **Industrial Music**, **Techno Pop/Synth Pop**, **Funky**, **Disco**, **Reggae** and **Dub**.

Post Punk was the evolution of the **New Wave** and **Punk Rock** sound, with more complex, elaborated and bizarre avant-garde musical fusions/influences and concepts. Many of the musicians/artists that started within the **Punk Rock** scene evolved into **Post Punk**.

The main years of **Post Punk** were from 1978 till the mid/late 1980s. Represented in the UK by bands like, **Public Image Ltd.**, **Siouxsie And The Banshees**, **Wire**, **The Fall**, **Joy Division**, **Swell Maps**, **Big In Japan**, **Lemon Kittens**, **The Raincoats**, **Bauhaus**, **Killing Joke**, **The Pop Group**, **Glaxo Babies**, **Young Marble Giants**, **Gang Of Four**, **Modern English**, **The Cure**, **Section 25**, **Cocteau Twins**, **Death In June**, **The Sisters Of Mercy**, **Cindytalk**, **New Model Army**, **Red Lorry Yellow Lorry**, among many, many others. Several of these bands/artists would also swing or alternate between the two main genres, between **New Wave** and **Post Punk**. During the late 1980s, **Terminal Cheesecake** also delivered a seminal mixture of Industrial, Noise and Avant-Garde with Post Punk. Another important band during the late 80s and early 90s was **Cranes**.

In the US, **Post Punk** was mainly represented by **Chrome**, **Pere Ubu** and by the radical short-lived **No Wave** scene, with bands like **Teenage Jesus And The Jerks**, **Contortions**, **Lydia Lunch**, **DNA**, **Mars**, which were all compiled on the album called "**No New York**", produced by **Brian Eno**. This underground scene was highly influenced by avant-gardist and noise composer **Glenn Branca**. This scene became a major influence for other US bands like **Sonic Youth** and **Swans**, and also for an Australian band called **The Boys Next Door** (later known as **The Birthday Party**).

Finally, **Post Punk** spawned a subgenre known as **Dark Rock** or **Dark Gothic Rock**, or simply **Goth Rock**, during the early/mid 1980s, it delivered a style similar to **Post Punk**, in fact, it really was **Post Punk**, but with a darker sound and influences from some post-**Hard Rock/Heavy Metal** and **Industrial Music** bands. Some **Gothic Rock** bands had an image and/or concepts linked towards death, esoteric and/or 'strange' psychological/social subjects, or certain religious/anti-religious and ritualistic orientation, but basically towards a post-mortem or an 'afterlife' concept,

which was reflected on their music/sounds, lyrics, image and live performances.

Several **Post Punk** bands were considered **Goth** bands, although in some cases it wasn't correct, several **Post Punk** bands/members rejected that term in every sense.

The main years of **Dark/Goth Rock** were between the early and mid 1980s, although this subgenre also spreaded way into the 1990s with a new generation of bands.

According to connoisseurs or some music critics, the main **Goth** bands were **Bauhaus, Virgin Prunes, Theatre Of Hate, The Sisters Of Mercy, Alien Sex Fiend, The Southern Death Cult** (later known as **Death Cult** and then **The Cult**), **Christian Death, Skeletal Family, Fields Of The Nephilim, The Mission**, among a few others.

The main bands and musical documents released within the **New Wave, Punk/Post Punk**, and **Dark Rock** scenes were influential and they had a deep impact on the next two main music genres that emerged during the mid/late 1980s within the **Industrial Music** era, the **Neo Psychedelia** and **Dream Pop/Shoegazing**.

Brian Eno and David Bowie



Wire



Television

Public Image Ltd.



Siouxsie And The Banshees (period 1978/79)



Teenage Jesus And The Jerks



Lydia Lunch



Contortions

Pere Ubu



Talking Heads



Joy Division



Killing Joke



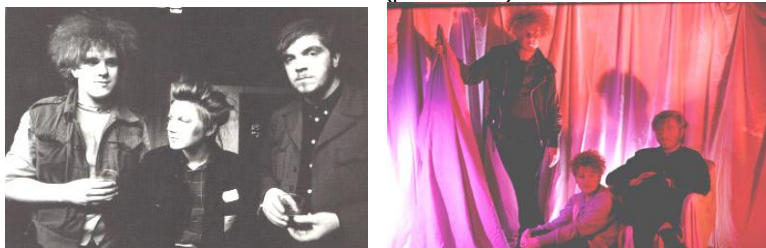
Bauhaus



Tones On Tail



Cocteau Twins (period 1982)



The Wolfgang Press



Gordon Sharp (Cindytalk)



Dead Can Dance (period 1984)



Ivo Watts-Russell (This Mortal Coil and director of 4AD records)





The Birthday Party



Sonic Youth



The Sisters Of Mercy



1983



1985



Red Lorry Yellow Lorry

(It comes from the list of **Free Rock**, page 87, and from the list of **Glam Rock**, page 126)

1 9 7 5



. Patti Smith/Horses

1 9 7 6



001. La Düsseldorf/La Düsseldorf

. CAN/Flow Motion

. David Bowie/Station To Station

(UK)



. The Modern Lovers/The Modern Lovers

. Ramones/Ramones

. Blondie/Blondie

. Patti Smith/Radio Ethiopia

. Chrome/The Visitation



002. David Bowie/Low

003. David Bowie/"Heroes"

004. Brian Eno/Before And After Science

005. Sex Pistols/Never Mind The Bollocks Here's The Sex Pistols

006. Wire/Pink Flag

- . Buzzcocks/Spiral Scratch – EP
- . The Damned/Damned Damned Damned
- . The Clash/The Clash
- . The Damned Music For Pleasure
- . The Stranglers/Rattus Norvegicus
- . The Stranglers/No More Heroes
- . The Jam/In the City
- . The Jam/This Is The Modern World
- . Elvis Costello/My Aim Is True
- . Ultravox!/Ultravox!
- . Ultravox!/Ha Ha Ha
- . XTC/3D - EP

. Michael Rother/Flammende Herzen

(Germany)



007. Television/Marquee Moon

- . Talking Heads/Talking Heads: 77
- . Iggy Pop/The Idiot
- . Iggy Pop/Lust For Life
- . Devo/B Stiff – EP

- . Ramones/Leave Home
- . Ramones/Rocket To Russia

008. Chrome/Alien Soundtracks

009. Pere Ubu/The Modern Dance

010. Pere Ubu/Dub Housing

011. No New York/Various ©

012. Talking Heads/More Songs About Buildings And Food

- . Theoretical Girls/ U.S. Millie/You Got Me – 7"
- . Pere Ubu/Data Panik In The Year Zero – EP ©
- . Television/Adventures
- . Patti Smith/Easter
- . Blondie/Plastic Letters
- . Blondie/Parallel Lines
- . The Cars/The Cars
- . Devo/Q: Are We Not Men? A: We Are Devo!
- . Lou Reed/Street Hassle
- . Sister Lovers/Sister Lovers [a.k.a. Big Star/3rd | recorded in 1974; test pressing 1975]



013. Magazine/Real Life

014. Joy Division/An Ideal For Living – EP (7"/12")

015. Wire/Chairs Missing

016. Siouxsie And The Banshees/The Scream

017. Public Image Ltd./Public Image

- . Big In Japan/From Y To Z And Never Again – EP
- . The Desperate Bicycles/New Cross, New Cross – EP
- . Alternative TV/The Image Has Cracked
- . The Homosexuals/Hearts In Exile – 7"
- . The Transmitters/"24 Hours"
- . The Fall/Bingo-Master's Break-Out! – 7"
- . The Clash/Give 'em Enough Rope
- . Buzzcocks/Another Music In A Different Kitchen
- . The Stranglers/Black And White
- . The Jam/All Mod Cons
- . Ultravox/Systems Of Romance
- . Japan/Adolescent Sex
- . Japan/Obscure Alternatives
- . Tubeway Army/Tubeway
- . Tubeway Army/The Plan ©
- . The Police/Outlandos D'Amour
- . Elvis Costello/This Year's Model
- . XTC/White Music
- . XTC/Go 2

- . La Düsseldorf/Viva (Germany)
- . Michael Rother/Sterntaler (Germany)
- . Midnight Oil/Midnight Oil (Australia)

- 018. Joy Division/Unknown Pleasures**
- 019. Bauhaus/Bela Lugosi's Dead – 12"**
- 020. Killing Joke/Turn To Red – 12"**
- 021. The Pop Group/Y**
- 022. Gang Of Four/Entertainment!**
- 023. Public Image Ltd./Metal Box** (a.k.a. "Second Edition")
- 024. Swell Maps/A Trip To Marineville**
- 025. Siouxsie And The Banshees/Join Hands**
- 026. Wire/154**

- . The Desperate Bicycles/Remorse Code
- . The Homosexuals/The Homosexuals – EP
- . Alternative TV/Vibing Up The Senile Man (Part One)
- . Lemon Kittens/Spoonfed + Writhing – EP
- . The Raincoats/The Raincoats
- . The Slits/Cut
- . The Fall/Live At The Witch Trials
- . The Fall/Dragnet
- . Magazine/Secondhand Daylight
- . The Transmitters/Still Hunting For The Ugly Man – EP
- . The Sound/Physical World – EP
- . A Certain Ratio/The Graveyard And The Ballroom
- . The Cure/Three Imaginary Boys
- . Simple Minds/Life In A Day
- . Simple Minds/Real To Real Cacophony
- . Japan/Quiet Life
- . The Stranglers/The Raven
- . The Jam/Setting Sons
- . The Soft Boys/A Can Of Bees
- . The Mekons/The Quality Of Mercy Is Not Strnen
- . Adam And The Ants/Dirk Wears White Sox
- . The Clash/London Calling
- . The Police/Reggatta De Blanc
- . Elvis Costello/Armed Forces
- . XTC/Drums And Wires

. Michael Rother/Katzenmusik

(Germany)



027. Talking Heads/Fear Of Music

028. Contortions/Buy

- . James White And The Blacks/Off White
- . Pere Ubu/New Picnic Time

- . Blondie/Eat To The Beat
- . Patti Smith/Wave
- . Devo/Duty Now For The Future

- . The Cramps/Gravest Hits – EP

- . Chrome/Half Machine Lip Moves
- . Chrome/Read Memory Only – EP

- . The Boys Next Door/Door, Door (Australia)
- . The Boys Next Door/Hee Haw – EP

- . Midnight Oil/Head Injuries (Australia)



- 029. Joy Division/Substance (1977-80) ©** (released in 1988)
 - 030. Joy Division/Closer**
 - 031. Bauhaus/Terror Couple Kill Colonel – 7"**
 - 032. Bauhaus/In The Flat Field**
 - 033. In Camera/Final Achievement – 7"**
 - 034. In Camera/IV Songs – EP**
 - 035. In Camera/Fin – EP** (released in 1982)
 - 036. Rema-Rema/Wheel In The Roses – EP**
 - 037. Modern English/Gathering Dust – 7"**
 - 038. Killing Joke/Killing Joke**
 - 039. The Pop Group/For How Much Longer Do We Tolerate Mass Murder?**
 - 040. Glaxo Babies/Nine Months To The Disco**
 - 041. Glaxo Babies/Put Me On The Guest List (1978-79) ©**
 - 042. Swell Maps/Jane From Occupied Europe**
- . Sir Alick And The Phrasers/In Search Of The Perfect Baby – 7"
 - . George Harrasment/Masai Sleepwalking
 - . The Lines/Cool Snap! – Mini Album
 - . This Heat/Health And Efficiency – EP
 - . Lemon Kittens/We Buy A Hammer For Daddy
 - . Lemon Kittens/Cake Beast – EP
 - . Young Marble Giants/Colossal Youth
 - . Presage(s)/Various Artists 4AD
 - . Colin Newman/A-Z
 - . The Durutti Column/The Return Of The Durutti Column
 - . Simple Minds/Empires And Dance
 - . The Cure/Seventeen Seconds
 - . Siouxsie And The Banshees/Kaleidoscope
 - . The Fall/Grotesque (After The Gramme)
 - . The Sisters Of Mercy/The Damage Done – 7"
 - . The Soft Boys/Underwater Moonlight
 - . Jah Wobble/The Legend Lives On... Jah Wobble In Betrayal
 - . The Jam/Sound Affects
 - . The Mekons/The Mekons
 - . The Monochrome Set/Strange Boutique
 - . The Monochrome Set/Love Zombies
 - . The Sound/Jeopardy
 - . The Teardrop Explodes/Kilimanjaro
 - . Echo And The Bunnymen/Crocodiles
 - . The Psychedelic Furs/The Psychedelic Furs
 - . U2/Boy
 - . The Associates/The Affectionate Punch
 - . Japan/Gentlemen Take Polaroids
 - . Adam And The Ants/Kings Of The Wild Frontier
 - . Ultravox/Vienna
 - . XTC/Black Sea
 - . The Clash/Sandinista!
 - . The Police/Zenyatta Mondatta



043. Chrome/Red Exposure

044. Talking Heads/Remain In Light

- . Glenn Branca/Lesson No. 1 – EP
- . Lydia Lunch/Queen Of Siam
- . The Cramps/Songs The Lord Taught Us
- . The Feelies/Crazy Rhythms
- . The Cars/Panorama

045. The Boys Next Door/The Birthday Party

(Australia)

1 9 8 1



- 046. Public Image Ltd./The Flowers Of Romance**
- 047. Killing Joke/What's THIS For...!**
- 048. Modern English/Mesh & Lace**
- 049. Mass/Labour Of Love**
- 050. Matt Johnson/Burning Blue Soul**
- 051. Brian Eno - David Byrne/My Life In The Bush Of Ghosts**

- . Colin Newman/Provisionally Entitled The Singing Fish
- . Dif Juz/HuReMiCs – 12"
- . Dif Juz/Vibrating Air – 12"
- . Nature Mortes - Still Lives/Various 4AD ©
- . The Durutti Column/LC
- . Felt/Crumbling The Antiseptic Beauty
- . Desmond Simmons/Alone On Penguin Island
- . Simple Minds/Sons And Fascination
- . Simple Minds/Sister Feelings Call
- . Gang Of Four/Solid Gold
- . A Certain Ratio/To Each...
- . Transmitters/And We Call That Leisure Time
- . Alternative TV/Strange Kicks
- . Rip Rig + Panic/God
- . The Fall/Slates – EP
- . The Cure/Faith
- . Siouxsie And The Banshees/Juju
- . Bauhaus/Mask
- . Death In June/Heaven Street – 12"
- . Theatre Of Hate/He Who Dares Wins - Live At The Warehouse Leeds
- . Theatre Of Hate/Live At The Lyceum
- . Section 25/Always Now
- . Joy Division/Still ©
- . New Order/Movement
- . The Lines/Therapy
- . The Bombay Ducks/Dance Music
- . Second Layer/World Of Rubber
- . The Sound/From The Lions Mouth
- . Echo And The Bunnymen/Heaven Up Here
- . The Teardrop Explodes/Wilder
- . The Raincoats/Odyshape
- . The Psychedelic Furs/Talk Talk Talk
- . U2/October
- . The Stranglers/The Gospel According To The Meninblack
- . The Stranglers/La Folie
- . Adam And The Ants/Prince Charming
- . The Police/Ghost In The Machine



052. Glenn Branca/The Ascension

- . Circus Mort/Circus Mort – EP
- . Nico/Drama Of Exile
- . The Cramps/Psychedelic Jungle
- . Chrome/Blood On The Moon
- . Christian Death/Deathwish – EP (demos from 1981, released in 1984)

053. The Birthday Party/Prayers On Fire

(Australia)

- . Midnight Oil/Place Without A Postcard

(Australia)



054. The Cure/Pornography

055. Tones On Tail/Tones On Tail – EP

056. Cocteau Twins/Garlands

057. Cocteau Twins/Lullabies – 12"

- . Lemon Kittens/The Big Dentist
- . The Work/Slow Crimes
- . Recommended Records Sampler/Various Artists ©
- . Maximum Joy/Station M.X.J.Y.
- . Siouxsie And The Banshees/A Kiss In The Dream House
- . The Sisters Of Mercy/Body Electric – 7"
- . Killing Joke/Revelations
- . Virgin Prunes/...If I Die, I Die
- . Bauhaus/Press The Eject And Give Me The Tape (Live)
- . Bauhaus/The Sky's Gone Out
- . Death In June/State Laughter – 7"
- . Theatre Of Hate/Westworld
- . The Fall/Hex Enduction Hour
- . The Fall/Room To Live – Undilutable Slang Truth!
- . Sad Lovers And Giants/Epic Garden Music
- . Section 25/The Key Of Dreams
- . New Order/1981-1982 – EP
- . Colin Newman/Not To
- . Modern English/After The Snow
- . The Happy Family/The Man On Your Street
- . The Wake/Harmony (Mini-LP)
- . Simple Minds/New Gold Dream (81/82/83/84)
- . Shriekback/Tench – EP
- . Rip Rig + Panic/I Am Cold
- . A Certain Ratio/Sextet
- . A Certain Ratio/I'd Like To See You Again
- . The Monochrome Set/Eligible Bachelors
- . The Sound/All Fall Down
- . The Psychedelic Furs/Forever Now
- . The Stranglers/Feline
- . XTC/English Settlement
- . The Fixx/Shuttered Room
- . Talk Talk/The Party's Over

. The Names/Swimming

(Belgium)

. Holger Czukay - Jah Wobble - Jaki Liebezeit/Full Circle

(Germany/UK)



- 058. Lydia Lunch/13.13
- 059. Sonic Youth/Sonic Youth
- 060. Swans/Swans – 12"

061. Chrome/3rd From The Sun

- . Christian Death/Only Theatre Of Pain
- . R.E.M./Chronic Town – EP

062. The Birthday Party/Junkyard (Australia)

- . Midnight Oil/10, 9, 8, 7, 6, 5, 4, 3, 2, 1 (Australia)

063. Sonic Youth/Confusion Is Sex

064. Swans/Filth

- . Rhys Chatham/Factor X
- . Hüsker Dü/Everything Falls Apart
- . Rain Parade/Emergency Third Rail Power Trip
- . R.E.M./Murmur



065. Death In June/The Guilty Have No Pride

066. The Wolfgang Press/The Burden Of Mules

067. X-mal Deutschland/Fetisch

(Germany)

068. Cocteau Twins/Peppermint Pig – 12"

069. Cocteau Twins/Head Over Heels

070. Cocteau Twins/Sunburst And Snowblind – 12"

071. This Mortal Coil/Sixteen Days – 12"

072. Tones On Tail/Burning Skies – EP

073. The Sisters Of Mercy/Alice – 12"

074. The Sisters Of Mercy/The Reptile House – EP

075. The Sisters Of Mercy/Temple Of Love – 12"

076. P'o/Whilst Climbing Thieves Vie For Attention

- . Colourbox/Colourbox – EP
- . Dif Juz/Who Says So?
- . The Durutti Column/Another Setting
- . Jah Wobble/Jah Wobble's Bedroom Album
- . Jah Wobble, The Edge, Holger Czukay/Snake Charmer – EP
- . The Creatures/Feast
- . Danielle Dax/Pop-Eyes
- . The Glove/Blue Sunshine
- . The Gadgets/Blue Album
- . New Order/Power, Corruption & Lies
- . The Jazz Butcher/In Bath Of Bacon
- . Bauhaus/Burning From The Inside
- . The Fall/In A Hole – Live
- . The Fall/Perverted By Language
- . The Southern Death Cult/The Southern Death Cult ©
- . Death Cult/Death Cult – EP
- . Killing Joke/Fire Dances
- . The Sisters Of Mercy/Anaconda – 7"
- . Alien Sex Fiend/Who's Been Sleeping In My Brain
- . Gene Loves Jezebel/Promise
- . Shriekback/Care
- . Rip Rig + Panic/Attitude
- . Sad Lovers And Giants/Feeding The Flame
- . The Chameleons/Script Of The Bridge
- . Echo And The Bunnymen/Porcupine
- . U2/War
- . XTC/Mummer
- . The The/Soul Mining
- . The Fixx/Reach The Beach

- 077. Dalis Car/The Waking Hour**
- 078. Tones On Tail/Pop**
- 079. The Wolfgang Press/Scarecrow – EP**
- 080. Cocteau Twins/The Spangle Maker – 12"**
- 081. Cocteau Twins/Treasure**
- 082. This Mortal Coil/It'll End In Tears**
- 083. Dead Can Dance/Dead Can Dance**
- 084. Dead Can Dance/Garden Of The Arcane Delights – 12"**
- 085. Cindytalk/Camouflage Heart**

- . Death In June/Burial
- . The Sisters Of Mercy/Body And Soul – 12"
- . Red Lorry Yellow Lorry/Talk About The Weather
- . Skeletal Family/Burning Oil
- . Alien Sex Fiend/Acid Bath
- . The Cult/Dreamtime
- . New Model Army/Vengeance
- . The Fall/The Wonderful And Frightening World Of...
- . Public Image Ltd./This Is What You Want... This Is Whats You Get
- . And Also The Trees/And Also The Trees
- . Breathless/Ageless – 12"
- . Felt/The Splendour Of Fear
- . Felt/The Strange Idols Pattern And Other Short Stories
- . The Durutti Column/Without Mercy
- . The Jazz Butcher/A Scandal In Bohemia
- . Echo & The Bunnymen/Ocean Rain
- . The Sound/Shock Of Daylight – EP
- . Danielle Dax/Jesus Egg That Wept (Mini-LP)
- . Siouxsie And The Banshees/Hyaena
- . Shriekback/Jam Science
- . Simple Minds/Sparkle In The Rain
- . The Psychedelic Furs/Mirror Moves
- . U2/The Unforgettable Fire
- . The Smiths/The Smiths
- . The Stranglers/Aural Sculpture
- . XTC/The Big Express
- . The Fixx/Phantoms
- . The Alarm/Declaration
- . Talk Talk/It's My Life
- . X-mal Deutschland/Tocsin (Germany)
- . Midnight Oil/Red Sails In The Sunset (Australia)



- 086. Swans/Cop**
- 087. Swans/Young God – EP**

- . Hüsker Dü/Zen Arcade
- . Christian Death/Catastrophe Ballet



- 088. Death In June/Nada!**
- 089. Dead Can Dance/Spleen And Ideal**
- 090. Cocteau Twins/Aikea Guinea – 12"**
- 091. Cocteau Twins/Tiny Dynamine – 12"**
- 092. Cocteau Twins/Echoes In A Shallow Bay – 12"**
- 093. The Wolfgang Press/Water – EP**
- 094. The Wolfgang Press/Sweatbox – EP**

- . The Wolfgang Press/The Legendary Wolfgang Press And Other Tall Stories ©
- . Dif Juz/Extractions
- . Clan Of Xymox/Clan Of Xymox
- . Colourbox/Colourbox
- . Alien Sex Fiend/Maximum Security
- . Shriekback/Oil And Gold
- . New Order/Low-Life
- . Skeletal Family/Futile Combat
- . The Sisters Of Mercy/First And Last And Always
- . Fields Of The Nephilim/Burning The Fields – EP
- . New Model Army/No Rest For The Wicked
- . The Cult/Love
- . Balaam And The Angel/Sun Family
- . Killing Joke/Night Time
- . The Fall/This Nation's Saving Grace
- . Lowlife/Rain (Mini-LP)
- . Breathless/Two Days From Eden – EP
- . Love And Rockets/Seventh Dream Of Teenage Heaven
- . The Jazz Butcher/Sex And Travel
- . Felt/Ignite The Seven Cannons
- . The Monochrome Set/The Lost Weekend
- . The Chameleons/What Does Anything Mean? Basically
- . The Wake/Here Comes Everybody
- . Gene Loves Jezebel/Immigrant
- . The Sound/Heads And Hearts
- . The Smiths/Meat Is Murder
- . U2/Wide Awake In America – EP
- . Simple Minds/Once Upon A Time
- . The Alarm/Strength

- . Midnight Oil/Species Deceases – EP

(Australia)



095. Sonic Youth/Bad Moon Rising

- . Hüsker Dü/New Day Rising
- . Hüsker Dü/Flip Your Wig
- . The Fuzztones/Lysergic Emanations
- . Rain Parade/Crashing Dream
- . Thin White Rope/Exploring The Axis
- . Christian Death/Ashes
- . Christian Death/The Wind Kissed Pictures – EP

1 9 8 6



096. Cocteau Twins/Victorialand

097. Cocteau Twins/Love's Easy Tears – 12"

098. This Mortal Coil/Filigree & Shadow

099. Budd-Fraser-Guthrie-Raymonde/The Moon And The Melodies

100. The Wolfgang Press/Standing Up Straight

101. He Said/Hail

- . Dif Juz/Out Of The Trees ©
- . Clan Of Xymox/Medusa
- . The Durutti Column/Circuses And Bread
- . Colin Newman/Commercial Suicide
- . Cranes/Fuse – Cass.
- . Breathless/The Glass Bead Game
- . Breathless/Nailing Colours To The Wheel – EP
- . Lowlife/Permanent Sleep
- . And Also The Trees/Virus Meadow
- . Death In June/Lesson 1: Misanthropy ©
- . Death In June/The World That Summer
- . Red Lorry Yellow Lorry/Paint Your Wagon
- . The Fall/Bend Sinister
- . Ghost Dance/Gathering Dust © (released in 1988)
- . Fields Of The Nephilim/Power – 12"
- . The Mission/Gods Own Medicine
- . New Model Army/The Ghost Of Cain
- . Balaam And The Angel/The Greatest Story Ever Told
- . Peter Murphy/Should The World Fail To Fall Apart
- . Love And Rockets/Express
- . Killing Joke/Brighter Than A Thousand Suns
- . The Chameleons/Strange Times
- . The Smiths/The Queen Is Dead
- . Talk Talk/The Colour Of Spring
- . The Stranglers/Dreamtime
- . Gene Loves Jezebel/Discover
- . XTC/Skylarking
- . The The/Infected
- . The Fixx/Walkabout



102. Swans/Time Is Money (Bastard) – EP

103. Swans/Greed

104. Swans/Holy Money

- . Swans/A Screw – EP

105. Sonic Youth/EVOL

- . Christian Death/Atrocities
- . Throwing Muses/Throwing Muses



106. The Wolfgang Press/Big Sex – 12"

107. Dead Can Dance/Within The Realm Of A Dying Sun

- . Lonely Is An Eyesore/Various 4AD ©
- . The Durutti Column/The Guitar And Other Machines
- . Wire/The Ideal Copy
- . Danielle Dax/Inky Bloaters
- . Lowlife/Diminuendo
- . Breathless/Three Times And Waving
- . The Mission/The First Chapter ©
- . Fields Of The Nephilim/Preacher Man – 12"
- . Fields Of The Nephilim/Dawn Razor
- . Fields Of The Nephilim/Blue Water – 12"
- . The Sisters Of Mercy/Floodland
- . New Model Army/New Model Army – Mini Album
- . The Cult/Electric
- . Balaam And The Angel/Live Free Or Die
- . Love And Rockets/Earth Sun Moon
- . U2/The Joshua Tree
- . The Smiths/Strangeways, Here We Come
- . The Wedding Present/George Best
- . A.C. Temple/Songs Of Praise
- . The Wolfhounds/Unseen Ripples From A Pebble
- . McCarthy/I Am A Wallet
- . The Sound/Thunder Up
- . Echo & The Bunnymen/Echo & The Bunnymen
- . The Alarm/Eye Of The Hurricane
- . Gene Loves Jezebel/The House Of Dolls

- . X-mal Deutschland/Viva (Germany)
- . Pink Turns Blue/If Two Worlds Kiss (Germany)

- . Midnight Oil/Diesel And Dust (Australia)



108. Swans/Children Of God

109. Sonic Youth/Sister

- . Pixies/Come On Pilgrim – Mini Album
- . Thin White Rope/Moonhead
- . For Against/Echelons
- . Christian Death/The Scriptures

1 9 8 8



110. Terminal Cheesecake/Johnny Town-Mouse

111. Cindytalk/In This World

112. Dead Can Dance/The Serpent's Egg

113. Cocteau Twins/Blue Bell Knoll

114. The Wolfgang Press/Bird Wood Cage

115. Talk Talk/Spirit Of Eden

- . Wire/A Bell Is A Cup Until It Is Struck
- . Colin Newman/It Seems
- . The Sun And The Moon/The Sun And The Moon
- . Peter Murphy/Love Hysteria
- . And Also The Trees/The Millpond Years
- . The Mission/Children
- . Fields Of The Nephilim/The Nephilim
- . Red Lorry Yellow Lorry/Nothing Wrong
- . A.C. Temple/Blowtorch
- . The Fall/The Frenz Experiment
- . The Fall/I Am Kurious Oranj



116. Sonic Youth/Daydream Nation

- . Pixies/Surfer Rosa
- . Throwing Muses/House Tornado
- . For Against/December
- . Christian Death/Sex And Drugs And Jesuschrist

117. Ciccone Youth/The Whitey Album

- . Slint/Tweez
- . Swans/The Burning World
- . Throwing Muses/Hunkpapa



118. Terminal Cheesecake/V.C.L. – Mini Album

- . Cranes/Self-Non-Self – Mini Album
- . A.C. Marias/One Of Our Girls (Has Gone Missing)
- . He Said/Take Care
- . Wire/It's Beginning To And Back Again
- . The Durutti Column/Vini Reilly
- . Peter Murphy/Deep
- . Love And Rockets/Love And Rockets
- . Breathless/Chasing Promises
- . And Also The Trees/Farewell To The Shade
- . Lowlife/Godhead
- . The Wedding Present/Bizarro
- . A.C. Temple/Sourpuss
- . McCarthy/The Enraged Will Inherit The Earth
- . The Wolfhounds/Bright And Guilty
- . The Wolfhounds/Blown Away
- . Red Lorry Yellow Lorry/Blow
- . New Model Army/Thunder And Consolation

1990

119. Terminal Cheesecake/Angels In Pigtails

- . Cranes/Inescapable – EP
- . Cranes/Espero – EP
- . Cocteau Twins/Heaven Or Las Vegas
- . Wire/Manscape
- . The Durutti Column/Obey The Time
- . McCarthy/Banking, Violence And The Inner Life Today
- . The Wolfhounds/Attitude
- . The Sisters Of Mercy/Vision Thing
- . Fields Of The Nephilim/Elizium
- . Dead Can Dance/Aion

- . For Against/In The Marshes (Mini-LP) (USA)

1991

120. Talk Talk/Laughing Stock

- . Cranes/Wings Of Joy
- . This Mortal Coil/Blood
- . A.C. Temple/Belinda Backwards
- . Breathless/Between Happiness And Heartache
- . Wir/The First Letter

(It continues on the list of **Neo Psychedelia**, page 431, or on the list of **Dream Pop**, page 443, or on the list of **Post Rock/E-Pop**, page 596)

NEO PSYCHEDELIA

This genre was a revival of the 1960s/1970s **Psychedelic Rock** + proto-**Punk Rock**.

Highly influenced by bands like, **The Misunderstood**, **Love**, **13th Floor Elevators**, **The Red Crayola**, **The Velvet Underground**, **The Godz**, **MC5**, **The Stooges**, among others. They were also influenced by **Industrial Music**, **New Wave** and **Post Punk** bands like, **Suicide**, **Public Image Ltd.**, **Wire**, **Modern English**, **Felt**, among others.

It was the rebirth of **Psychedelia** but in a new era of sound.

This genre emerged during the mid 1980s with bands like, **The Jesus And Mary Chain**, **Spacemen 3** and **Loop**. These three bands were the pioneers of this genre, and they would take control of this scene during the 1980s.

This genre also developed and evolved into the following music period known as the **Post Rock** era, since 1992 till the late 1990s.

The main members of **Spacemen 3** would go separate ways during the **Post Rock** period, giving birth to bands like, **Spectrum**, **Spiritualized** and **The Darkside** (later **Alpha Stone**). The same happened with the members of **Loop**, two of them would form **Main**, while the other two would form **The Hair & Skin Trading Co.**, taking the **Neo Psychedelia** to an even higher and a more elaborated/complex sonic dimension.

Certain bands that started within the **Neo Psychedelia** scene would later switch into other new genres/subgenres during the mid/late 1980s and early 1990s, such was the case of **My Bloody Valentine**, **The Jesus And Mary Chain**, **Happy Mondays**, among others.

During the **Post Rock** era several other bands appeared, delivering a mixture of new sounds influenced by other late 1980s and early 1990s styles like, **Dream Pop/Shoegazing**, **Post Rock**, **Electronic Pop**, **Ambient Music**. Bands like **Verve**, **The Brian Jonestown Massacre**, **Bardo Pond**, **Jessamine**, **Mazinga Phaser**, **Alpha Stone**, among others. Others would dive into the music realm of the **Neo Industrial** and **Ambient Music** scenes towards the mid/late 1990s, such was the case of **Peter Kember** (a.k.a. **Sonic Boom**, founding member of **Spacemen 3** and **Spectrum**), that would create another avant-garde band called **Experimental Audio Research**, delivering the so called 'Mood Music'. **Main** would also switch to more abstract and minimal **Ambient**-oriented soundscapes towards the mid/late 1990s.

Neo Psychedelia left a tremendous impact in contemporary Pop music, highly influential for other future genres like, **Dream Pop/Shoegazing**, **Post Rock**, **Electronic Pop (E-Pop)**, **Bliss Pop** and **Isolationism**.



The Jesus And Mary Chain

Spacemen 3





Loop



Main

(It comes from the lists of **New Wave** + **Punk/Post Punk**, page 420)

1 9 8 4



- . Spacemen 3/For All The Fucked-Up Children Of This World We Give You Spacemen 3
(First Ever Recording Session, 1984) © (released in 1995)
- . The Jesus And Mary Chain/Upside Down – 7"

1 9 8 5



001. The Jesus And Mary Chain/Psychocandy

- . The Pastels/Suck On: Retrogressive 1983-85 ©
- . My Bloody Valentine/This Is Your Bloody Valentine (Mini-LP)
- . My Bloody Valentine/Geek - EP

- . Beat Happening/Beat Happening (USA)

1 9 8 6

002. Spacemen 3/Sound Of Confusion

- . The Jesus And Mary Chain/Some Candy Talking – 12"
- . A.R. Kane/When You're Sad – 12"
- . My Bloody Valentine/The New Record By My Bloody Valentine – 12"

1987



003. Loop/Heaven's End

004. Loop/The World In Your Eyes ©

005. Spacemen 3/The Glass Singles ©

006. Spacemen 3/The Perfect Prescription

- . Spacemen 3/Taking Drugs To Make Music To Take Drugs To ©
- . Primal Scream/Sonic Flower Groove
- . The Jesus And Mary Chain/Darklands
- . The Pastels/Up For A Bit With The Pastels
- . Happy Mondays/Squirrel And G-Man Twenty Four Hour Party People...
- . The Stone Roses/Sally Cinnamon – 12"

1988

007. Spacemen 3/Performance (Live)

008. Spacemen 3/Revolution – 12"

009. Loop/Eternal - The Singles 1988 © (released in 1989)

010. Loop/Fade Out

- . The Jesus And Mary Chain/Barbed Wire Kisses ©
- . The Stone Roses/Elephant Stone – 12"
- . Happy Mondays/Bummed

- . Ultra Vivid Scene/Ultra Vivid Scene (USA)
- . Beat Happening/Jamboree (USA)
- . Galaxie 500/Today (USA)

1989



011. Spacemen 3/Playing With Fire

012. Loop/Arc-Lite – 12"

- . Primal Scream/Primal Scream
- . The Stone Roses/The Stone Roses
- . The Pastels/Sittin' Pretty
- . The Telescopes/Taste

- . Yo La Tengo/President Yo La Tengo (USA)
- . Beat Happening/Black Candy (USA)
- . Galaxie 500/On Fire (USA)

1990

013. Loop/A Gilded Eternity

014. Sonic Boom/Spectrum

- . Spacemen 3/Dreamweapon - Live (recorded in 1988)
- . The Darkside/All That Noise
- . The Charlatans/Some Friendly
- . Happy Mondays/Pills 'N' Thrills And Bellyaches

- . Ultra Vivid Scene/Joy 1967-90 (USA)
- . Galaxie 500/This Is Our Music (USA)

1 9 9 1

015. Main/Hydra – EP

- . Loop/Wolf Flow (The John Peel Sessions 1987-90) ©
- . Spacemen 3/Recurring
- . The Darkside/Psychedelicise Suburbia (Live Recordings)
- . Spirea X/Fireblade Skies
- . Primal Scream/Screamadelica

. Beat Happening/Dreamy (USA)

(Neo Psychedelia within the Post Rock Era)

1 9 9 2

016. Main/Calm – EP

017. Main/Hydra-Calm ©

018. The Hair & Skin Trading Co./Jo In Nine G Hell

019. Spectrum/Soul Kiss (Glide Divine)

020. Spiritualized/Lazer Guided Melodies

021. Verve/All In The Mind – 12"

022. Verve/Gravity Grave – 12"

023. Verve/The Verve – EP ©

- . The Darkside/Melomania
- . The Telescopes/The Telescopes

. Bardo Pond/Shone Like A Ton (USA)
. Ultra Vivid Scene/Rev (USA)
. Yo La Tengo/May I Sing With Me (USA)

1 9 9 3



- 024. Main/Dry Stone Feed – EP**
- 025. The Hair & Skin Trading Co./Over Valence**
- 026. Verve/A Storm In Heaven**

- . Verve/Voyager 1 (Live/Mini-LP)
- . Bardo Pond/No Hashish, No Change Money, No Sake Sake (USA)
- . Bardo Pond/Untitled
- . Charalambides/Our Bed Is Green (USA)
- . Charalambides/Union
- . Yo La Tengo/Painful (USA)

1 9 9 4

- 027. Main/Motion Pool**
- 028. Main/Ligature – Remixes ©**
- 029. Spectrum/Highs Lows And Heavenly Blows**
- 030. Terminal Cheesecake/King Of All Spaceheads**
- 031. The Verve/No Come Down ©**

- 032. Bowery Electric/Bowery Electric – EP** (USA)

1 9 9 5

033. Main/Corona – EP

034. Main/Terminus – EP

035. Main/Maser – EP

036. Main/Haloform – EP

037. Main/Kaon – EP

038. The Hair & Skin Trading Co./Psychedelische Musik (Lava Surf Kunst)

039. Spiritualized/Pure Phase

. The Verve/A Northern Soul



040. Bardo Pond/Bufo Alvarius

. Charalambides/Market Square

. Jessamine/Jessamine

. The Brian Jonestown Massacre/Methodrone

. The Brian Jonestown Massacre/Spacegirl And Other Favorites

. Yo La Tengo/Electr-O-Pura

1 9 9 6



041. Spectrum & Jessamine/A Pox On You – EP

042. Spectrum/Songs For Owsley – EP

043. Main/Neper – EP

044. Main/Hz ©

- . The Hair & Skin Trading Co./Crouch End – EP
- . Alpha Stone/Stereophonic Pop Art Music



045. Bardo Pond/Amanita

046. Mazinga Phaser/Cruising In The Neon Glories Of The New American Night

- . Magnog/Magnog
- . Jessamine/Long Arm Of Coincidence
- . The Brian Jonestown Massacre/Take It From The Man!
- . The Brian Jonestown Massacre/Their Satanic Majesties' Second Request
- . The Brian Jonestown Massacre/Thank God For Mental Illness
- . Yo La Tengo/Genius + Love = Yo La Tengo

1997

047. Hash Jar Tempo/Well Oiled (recorded in 1995)

048. Bardo Pond/Lapsed

049. Mazinga Phaser/Abandinallhope

- . Jessamine/Another Fictionalized History
- . The Asteroid #4/Introducing...



050. Main/Deliquescence (Live)

051. Spectrum/Forever Alien

- . Alpha Stone/Soulweed
- . Spiritualized/Ladies And Gentlemen We Are Floating In Space

- . Acid Mothers Temple & The Melting Paraiso U.F.O./Acid Mothers Temple &
The Melting Paraiso U.F.O. (Japan)

1998

052. Spectrum & Silver Apples/A Lake Of Teardrops

- . A Tribute To Spacemen 3/Various Artists

- . Charalambides/Houston (USA)

1 9 9 9



053. Hash Jar Tempo/Under Glass

. Mazinga Phaser/Counting Breaths – EP

. Acid Mothers Temple & The Melting Paraiso U.F.O./Wild Gals A Go-Go (Japan)

2 0 0 0

. Mazinga Phaser/Dissatisfied Customers Of Hallucination

. Acid Mothers Temple & The Melting Paraiso U.F.O./Troubadours From Another
Heavenly World (Japan)

2 0 0 1

. Acid Mothers Temple & The Melting Paraiso U.F.O./Absolutely Freak Out
(Zap Your Mind!!) (Japan)
. Acid Mothers Temple & The Melting Paraiso U.F.O./New Geocentric World Of
Acid Mothers Temple
. Acid Mothers Temple & The Melting Paraiso U.F.O./In C

. The Asteroid No. 4/King Richard's Collectibles (USA)

DREAM POP/SHOEGAZING

This genre was also known as **Noise Pop**.

This music genre was basically influenced by the **Neo Psychedelia** and by the **Ethereal Wave/New Wave**. A line between the sound of **The Jesus And Mary Chain** and the **Cocteau Twins**, plus the energy of the experimental **Post Punk** delivered by **Sonic Youth**.

According to some connoisseurs and musicologists the term **Dream Pop** was mainly used in the UK, while the term **Shoegazing** or **Shoegaze** was used in the US. Although, **Shoegaze** had a more noisy guitar-driven sound, while **Dream Pop** was a bit less noisy, softer and more Ethereal-like.

The term **Dream Pop** was coined in 1988 by the band **A.R. Kane**, a term that they used to describe their music.

The main years of this genre were since 1987 till the early 1990s.

It was represented by bands like, **A.R. Kane**, **My Bloody Valentine**, **Lush**, **Pale Saints**, **His Name Is Alive**, **Slowdive**, among others.

Several bands that started within the **Neo Psychedelia** scene switched onto this style, or added certain dream-like/ethereal-like atmospheric musical elements to their own sound, such was the case of bands like, **Ultra Vivid Scene**, **Ride**, **Chapterhouse**, **Verve**, among others. That's why some music critics stated that **Dream Pop** or **Shoegazing** is a subgenre or an extension of **Neo Psychedelia**.

Dream Pop was highly influential for several future genres like, **Post Rock**, **E-Pop**, **Bliss Pop**, **Isolationism**, and for some **Ambient Music** composers during the early 1990s.

Dream Pop was the link between the last two music periods of the 20th century and it marked the end of the **Industrial Music Era** in 1991.

A.R. Kane



A. R. Kane

1987

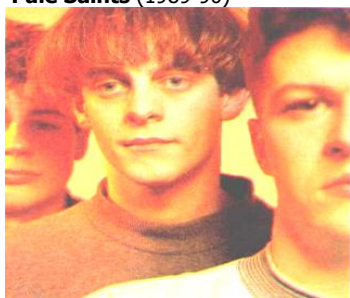
- 1988

My Bloody Valentine (1987-91)



Lush

Pale Saints (1989-90)



His Name Is Alive

Slowdive



(It comes from the list of **New Wave + Punk/Post Punk**, page 422,
or from the list of **Neo Psychedelia**, page 432)



1 9 8 7

001. A.R. Kane/Lollita – 12"

002. My Bloody Valentine/Ecstasy And Wine © (released in 1989)

- . My Bloody Valentine/Sunny Sundae Smile – 12"
- . My Bloody Valentine/Strawberry Wine – 12"
- . My Bloody Valentine/Ecstasy (Mini-LP)

1 9 8 8

003. My Bloody Valentine/You Made Me Realise – EP

004. My Bloody Valentine/Feed Me With Your Kiss – EP

005. My Bloody Valentine/Isn't Anything

- . A.R. Kane/Up Home! – EP

006. A.R. Kane/69

1 9 8 9

007. Lush/Scar (Mini-LP)

- . Pale Saints/Barging Into The Presence Of God - 12"
- . The Charlottes/Lovehappy
- . A.R. Kane/i

1990

008. Lush/Gala ©

009. Pale Saints/The Comforts Of Madness

010. My Bloody Valentine/Glider – EP

011. Slowdive/Slowdive – EP

- . Ride/Ride – EP
- . Ride/Play – EP
- . Ride/Smile ©
- . Ride/Fall – EP
- . Ride/Nowhere
- . Chapterhouse/Freefall – EP
- . Chapterhouse/Sunburst – EP
- . The Charlottes/Liar – EP



012. His Name Is Alive/Livonia

1991

013. His Name Is Alive/Home Is In Your Head



014. My Bloody Valentine/Tremolo – EP

015. My Bloody Valentine/Loveless

016. Slowdive/Morningrise – EP

017. Slowdive/Holding Our Breath – EP

018. Slowdive/Just For A Day

- . Chapterhouse/Whirlpool
- . Curve/Pubic Fruit ©
- . The Charlottes/Things Come Apart

1992

- . Slowdive/Blue Day ©
- . Swallow/Blow
- . Swallow/Blowback - Remixes
- . Lush/Spooky
- . Pale Saints/In Ribbons
- . Ride/Going Blank Again
- . Curve/Doppelgänger
- . A.R. Kane/Americana ©



- . Lilys/In The Presence Of Nothing
- . Medicine/Shot Forth Self Living

1993



- . Slowdive/Souvlaki
- . Slowdive/5 EP
- . Spoonfed Hybrid/Spoonfed Hybrid
- . Curve/Cuckoo



- . His Name Is Alive/Mouth By Mouth
- . Medicine/The Buried Life
- . Half String/Eclipse - 7"

1994

- . Alison's Halo/Dozen - 7"
- . Half String/Oval - 7"
- . Half String/Tripped Up Breathing – EP



- . Lush/Split
- . Swallow/Hush – EP
- . A.R. Kane/New Clear Child

1995

- . Slowdive/Pygmalion



- . ESP Summer/ESP Summer
- . Medicine/Her Highness

1996

- . Alison's Halo/Eyedazzler (1992-96) © (released in 1998)
- . Half String/A Fascination With Heights

(It continues on the list of **Post Rock/E-Pop**, page 596, and/or on the list of **Bliss Pop/Isolationism**, page 609)

The first 60 recommended musical documents **(1976 - 1991)**

001. La Düsseldorf/La Düsseldorf
002. Kraftwerk/Trans Europa Express
003. Throbbing Gristle/The Second Annual Report Of Throbbing Gristle
004. Sex Pistols/Never Mind The Bollocks Here's The Sex Pistols
005. David Bowie/Low
006. Television/Marquee Moon
007. Suicide/Suicide
008. Kraftwerk/Die Mensch-Maschine
009. Throbbing Gristle/D.o.A. - The Third And Final Report Of Throbbing Gristle
010. Public Image Ltd./Public Image
011. Pere Ubu/The Modern Dance
012. Talking Heads/Fear Of Music
013. Wire/154
014. Public Image Ltd./Metal Box
015. The Pop Group/Y
016. Joy Division/Unknown Pleasures
017. Bauhaus/Bela Lugosi's Dead - 12"
018. Cabaret Voltaire/Mix-Up
019. Joy Division/Closer
020. Bauhaus/In The Flat Field
021. In Camera/13 (Lucky For Some) ©
022. Rema-Rema/Wheel In The Roses - EP
023. Talking Heads/Remain In Light
024. B.C. Gilbert - G. Lewis/3R4
025. Dome/Dome
026. Dome/Dome 2
027. Dome/Dome 3
028. Kraftwerk/Computerwelt
029. Brian Eno - David Byrne/My Life In A Bush Of Ghosts
030. Matt Johnson/Burning Blue Soul
031. Modern English/Mesh & Lace
032. Mass/Labour Of Love
033. Tones On Tail/Tones On Tail - EP
034. Cocteau Twins/Garlands
035. Duet Emmo/Or So It Seems
036. Tones On Tail/Burning Skies - EP
037. The Sisters Of Mercy/The Reptile House - EP
038. Death In June/The Guilty Have No Pride
039. The Wolfgang Press/The Burden Of Mules

- 040. Dead Can Dance/Dead Can Dance
- 041. This Mortal Coil/It'll End In Tears
- 042. Cindytalk/Camouflage Heart
- 043. Dead Can Dance/Spleen And Ideal
- 044. Sonic Youth/Bad Moon Rising
- 045. The Jesus And Mary Chain/Psychocandy
- 046. Spacemen 3/Sound Of Confusion
- 047. Cocteau Twins/Victorialand
- 048. This Mortal Coil/Filigree & Shadow
- 049. Dead Can Dance/Within The Realm Of A Dying Sun
- 050. A.R. Kane/Lollita - 12"
- 051. Spacemen 3/The Perfect Prescription
- 052. Loop/Heaven's End
- 053. My Bloody Valentine/Isn't Anything
- 054. Loop/Fade Out
- 055. Spacemen 3/Playing With Fire
- 056. Ciccone Youth/The Whitey Album
- 057. Loop/A Gilded Eternity
- 058. Pale Saints/The Comforts Of Madness
- 059. His Name Is Alive/Home Is In Your Head
- 060. My Bloody Valentine/Loveless

001. La Düsseldorf/La Düsseldorf (1976)



This is the trio's first album. It was recorded between September and December 1975 at the band's own home studio and later mixed at Conny Plank's studio near Cologne (Germany), it was co-produced and engineered by Conny Plank (who previously worked with NEU!, Organisation/Kraftwerk, Kluster/Cluster, among others.).

This album was released in Germany by Nova records (a sub-label of Teldec/Telefunken-Decca) in early 1976. It was released in France and in the UK by Decca Records, in Spain by Telefunken records with a slightly different front cover. Reissued in the UK by Radar records in 1978. Reissued unofficially on CD by Germanofon records in 1996. Reissued on CD in Germany by Telefunken records/Warner Music Group in 2005. Reissued on CD in the US by Water records in 2008, on LP by 4 Men With Beards records also in 2008. Reissued on LP in Germany by Teldec/Warner Music Group in 2011.

The 7" single "Silver Cloud"/"Düsseldorf", was released around the same time to promote the album, but both tracks were edited/shortened versions compared to the album versions.

La Düsseldorf was a music project formed by ex-NEU! member Klaus Dinger, who recruited the additional musicians that collaborated with him on NEU!'s third and final album in 1975.

This album was the continuation of Dinger's musical ideas and compositions/improvisations that were delivered on the second part of NEU!'s third album. It was the evolution of those three tracks, "Hero", "E-Musik", "After Eight", and adding what he learned from his ex-bandmate, Michael Rother, those sweet, catchy, electronic soundscapes, and those keyboard/synthesizer-based grooves and melodies, those post-Harmonia/Cluster/Kraftwerk atmospheres.

"La Düsseldorf" is a seminal album, a classic German post-Free Rock, proto-New Wave/Post Punk masterpiece.

It became a major influence on David Bowie and Brian Eno for their late 1970s albums and projects. Bowie stated that this album was the soundtrack of the 1980s.

It foreshadowed the sound of the British New Wave/Post Punk and the Techno Pop/Synth-Pop/New Romantic independent/underground scenes of the late 1970s and early 1980s.

The tracks on this album also foreshadowed Bowie's "Low" and "Heroes" albums (the Pop-oriented sides of both of them). It predated the sound delivered by Public Image Ltd., Japan, Ultravox, Tubeway Army/Gary Numan and several other bands during the 1980s.

The trio would release two more albums in 1978 and 1980, but this album remains the highest peak within their discography.

Konrad 'Conny' Plank died in 1987.

The Dinger brothers also passed away, Thomas in 2002 and Klaus in 2008.

Personnel:

- . Klaus Dinger (guitar, vocals, keyboards, synthesizer)
- . Hans Lampe (electronics, keyboards, percussion, synthesizer)
- . Thomas Dinger (drums, percussion, vocals)

Guests:

- . Harald Konietzko (bass on tracks no. 3, 4)

Track list/times:

1. Düsseldorf (13:17)
2. La Düsseldorf (4:28)
3. Silver Cloud (8:01)
4. Time (9:24)

002. Kraftwerk/Trans Europa Express (1977)



This is the band's sixth album. It was recorded and mixed during mid/late 1976 at their own Klingklang studios in Dusseldorf (Germany), parts of the album were mixed at Record Plant studios in Los Angeles, California (USA) and at Rüssl Studio in Hamburg (Germany). It was produced, like always, by Hütter and Schneider.

This album was released in Germany by their own record label, Kling Klang (distributed by EMI Electrola) in March 1977. It was released/distributed worldwide by Capitol records and EMI records. It was reissued several times in many countries during the 1980s, 1990s, 2000s and 2010s, most of them using the alternative/colored front cover/artwork. Since 2009 the editions on CD and LP come with a different front cover/artwork, the train design.

There are two different versions of this album, in two different languages, one was recorded and mixed in German and the other one in English (with the title in English, "Trans-Europe Express"). One track was also recorded in French, it was called "Les Mannequins", exclusively for the distribution in France and Belgium.

On some international editions track no. 6 was combined/included/tracked with track no. 5, therefore these editions listed only seven title tracks on the album.

Two 7"/12" singles were released, "Trans Europa Express" (released in many versions/editions in April 1977) and "Showroom Dummies" (also released in many versions/editions in several countries, except Germany, in August 1977).

This album was another high peak within the band's discography. A timeless and mindblowing album that changed the entire direction and course of contemporary Pop Music during the late 1970s.

The concept for this album was inspired and suggested by the band's friend, Paul Alessandrini. And this album is kind of entirely based on some previous tracks of the band like, "Autobahn", "Radioactivity" and "Antenna".

It delivered extremely sophisticated and elaborated song structures and an avant-garde futuristic-Industrial combination with Pop music, and a cutting-edge performance. Another step forward by Kraftwerk into a more accessible audience.

The sequence of tracks no. 4, no. 5 and no. 6 is a perfect example of Psychedelia meets Electronic Pop during this new music period.

This album was a huge influence for everybody, in all the different areas and levels within music, the mainstream, independent or avant-garde. It simply 'broke glass', in a metaphorical/artistic sense of the term.

Almost all of the New Wave, Post Punk, Industrial Music, Techno Pop/Synth-Pop scenes owe this album an essential inspiration/influence. Starting with David Bowie, Brian Eno, Wire, Joy Division, Japan, Ultravox, Simple Minds, Tubeway Army/Gary Numan, Throbbing Gristle, Cabaret Voltaire, Siouxsie And The Banshees, Soft Cell, The Human League, Orchestral Manoeuvres In The Dark, Yellow Magic Orchestra, Depeche Mode, many of the early 4AD records bands/artists, among many others during the 1980s, 1990s and beyond.

As an anecdote, Ian Curtis (vocalist of Joy Division) always suggested to his bandmates to play this album in the venues before their own live performances, because it was a very inspiring album, he also used to say that this album was the future of music.

Kraftwerk would still continue with their visionary musical quest and concepts on their next two albums, "Die Mensch-Maschine" (1978) and "Computerwelt" (1981).

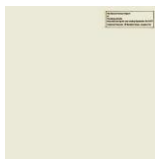
Personnel:

- . Florian Schneider (voice, vocoder, voctrax, synthesizer, electronics)
- . Ralf Hütter (voice, synthesizer, orchestron, synthanorma-sequencer, electronics)
- . Karl Bartos (electronic percussion)
- . Wolfgang Flür (electronic percussion)

Tracklist/times:

1. Europa Endlos (9:35)
Europe Endless
2. Spiegelsaal (7:50)
The Hall Of Mirrors
3. Schaufensterpuppen (6:10)
Showroom Dummies
4. Trans Europa Express (6:40)
Trans-Europe Express
5. Metall Auf Metall (2:10)
Metal On Metal
6. Abzug (4:42)
Deduction/Conclusion
7. Franz Schubert (4:25)
8. Endlos Endlos (0:45)
Endless Endless

003. Throbbing Gristle/The Second Annual Report Of Throbbing Gristle (1977)



This was officially the band's first album. The recordings for this album were made during October 1976 and September 1977, it consists of several live performances and recordings at their own home studio. It was produced and edited by the band themselves.

This album was released only in the UK in November 1977 by their own record label, Industrial Records. The first pressings were limited-edition of less than 800 copies. The second pressing, the standard, around 1000 copies. This album/LP was reissued in 1978 by Fetish Records, only in the UK, they released four editions/pressings of this album, one in 1978, two in 1979, one in 1981 and one in 1982. Two of those editions were mispressed, all side A is backwards and side B featured chamber music, the front cover and inner sleeve artwork was also different. Unofficially this album was reissued in France by Celluloid records in 1980. In 1983 it was officially reissued again on LP format in the UK by Mute records, two pressings were made, one with the original front cover and another with the Fetish Records front cover. This album was first reissued in the USA by Mute records in 1991 on CD format, it included two bonus tracks (the 7" single "United", originally released in early 1978). In 2011 this album was reissued and remastered on CD format with a bonus CD, containing seven live tracks from 1976-77, plus the two tracks of the 7" single "United".

This album represents the starting point for the Industrial Music scene in the UK and elsewhere. Throbbing Gristle were the pioneers of this music genre, together with Cabaret Voltaire.

It's the evolution of the band, that began with their first recordings in 1975 for their first unreleased album, which was unofficially released in 1987 (LP) with the title "Very Friendly", and then in 2001 (CD), with the title "The First Annual Report".

The main influences of Throbbing Gristle were The Velvet Underground and the pre-Industrial Music scene of Germany, basically Kraftwerk and Kluster/Cluster.

This album became a key for the development of the Industrial Music, New Wave/Post Punk, Dark Rock/Gothic Rock, and the Industrial-oriented Neo Psychedelia of the late 1980s and early 1990s, and also for the Neo Industrial Music and Isolationism Music within the Post Rock era of the 1990s.

The first part of the album is divided in three main tracks, all of them are not really musical pieces, in the literal/ordinary sense or definition of the word music, they are more like edited noises and soundscapes (or noisecapes) mixed with several tape recordings taken from interviews or from some other unknown sources (rehearsals, sessions, improvisations of the band). The album begins with an introduction, followed by three tracks called "Slug Bait", which are really three different tracks recorded in three different locations, and to end this first part there are four tracks called "Maggot Death", once again, they are really four different tracks recorded from four different places/locations.

The main highlight of the album is the 20-minute track on side B, or on the second part, which is a dark and bizarre ultra-minimal extended piece that was a soundtrack for a film made by Coum Transmissions, the visual projects from some of the members of this band and/or some friends/people linked to this sort of art movement/community.

Thanks to a sentence found on the artwork of this album, an entire new genre of music was baptized as Industrial Music. The slogan read: "Industrial music for Industrial people".

The first three official albums of this band are all genuine masterpieces and landmarks within contemporary music. But, "The Second Annual Report" was the very first to impact and shock everybody in late 1977. Whether they were critics, listeners, followers, musicians, people from the new generation or from the previous one, or from an older generation. The future musicians/artists that had the chance to listen to this album in the late 1970s, or saw the band perform live, experienced a before and after, and this album became a breaking point for their musical perception.

Personnel:

- . Genesis P-Orridge (bass, clarinet, guitar, violin, vocals)
- . Chris Carter (synthesizers, programming, rhythms, mixing)
- . Cosey Fanni Tutti (guitar, vocals)
- . Peter Christopherson (processing, tape, trumpet)

Track list/timing:

1. Industrial Introduction (1:05)
2. Slug Bait - ICA (4:21)
3. Slug Bait - Live At Southampton (2:46)
4. Slug Bait - Live At Brighton (1:19)
5. Maggot Death - Live At Rat Club (2:50)
6. Maggot Death - Studio (4:35)
7. Maggot Death - Southampton (1:37)
8. Maggot Death - Brighton (0:57)
9. "After Cease To Exist" - The Original Soundtrack Of The Coum Transmissions Film (20:19)

004. Sex Pistols/ Never Mind The Bollocks Here's The Sex Pistols (1977)



This is the first and the only album by the band. It was recorded during March, June and August 1977 at Wessex Sound Studios in London (England), with the exception of the track "Anarchy In The U.K." which was recorded in October 1976. The album was produced by Chris Thomas (who previously worked with The Beatles, Procol Harum, John Cale, Roxy Music, ENO, Bryan Ferry, Pink Floyd, Badfinger, among others) and co-produced/engineered by Bill Price (who previously worked with John Mayall, Strawbs, Free, Mott The Hoople, Camel, Sparks, among others).

This album was first released in France by Sex Pistols Records/Glitterbest Ltd. and distributed by Barclay records in early October 1977, this edition included only 11 tracks, track no. 9 wasn't yet included on the master tapes of the album, and it also featured a slightly different track order. It was released in the UK by Virgin records in late October 1977, with 11 tracks, but some editions included a free single-sided 7" single with the track "Submission". It was re-released in the UK by Virgin records in November 1977 with 12 tracks and a slightly new track order, although the back cover listed only 11 tracks, which was repressed once again weeks later with correct listing of the tracks. It was released in the US/Canada by Warner Bros. Records including the 12 tracks but with a slightly different track order, and the background color of the front cover was not yellow, instead they used a pink/fuchsia colored background, and they used a green highlighted background color for the name of the band and the back cover. It was released/reissued in several European countries by Virgin records during late 1977, 1978 and during the 1980s, including the 12 tracks. It was reissued on CD in the UK/Europe by Virgin records in 1985, 1992, 1998, 2009, 2011. It was reissued on CD in the US by Warner Bros. Records in 1988, with a red colored background front cover, and in 2008 with a light pink colored front cover. It was reissued as a double CD in Europe by Virgin records, it included the B-sides of the original 7" singles plus 17 live tracks from 1977. It was reissued as a limited-edition 3 CD + DVD + 7" single box set in Europe by Universal/UMC records in 2012, and in 2017 the same deluxe box set but without the 7" single, it included a 48-page book with photos.

Four 7" singles were released prior to the original release of the album, "Anarchy In The U.K."/"I Wanna Be Me" (released in November 1976 by EMI

records), "God Save The Queen"/"Did You No Wrong" (released in May 1977 by Virgin records), "Pretty Vacant"/"No Fun" (released in July 1977 by Virgin records, the B side was a cover of The Stooges) and "Holidays In The Sun"/"Satellite" (released in October 1977 by Virgin records).

This band was formed from the ashes of a teenage group called The Strand, formed by Jones, Cook and a couple of friends that soon quit. Jones and Cook then recruited Matlock, and changed the name of the band to QT Jones & The Sex Pistols. It was during this period that they met Malcolm McLaren, owner of a fashion boutique in London, he was also a late ex-manager of New York Dolls, and the band decided that McLaren would be their manager. It was thanks to him that the band members met John Lydon, later baptized by Jones as Johnny Rotten. The Sex Pistols was born as a band in late 1975.

Sex Pistols was highly influenced by several different music genres and bands, mainly by The Stooges, Captain Beefheart, Small Faces, Hawkwind, David Bowie, T. Rex, Roxy Music, New York Dolls, CAN, NEU!, Peter Hammill, Dub Music, among a few others.

The band played a lot of gigs in London, Manchester, a couple of countries in Europe, leaving a huge impact on the young people that assisted to their live performances. The band was signed by EMI records for a two-year contract, but only ended up releasing their first 7" single and broke the contract after several controversial incidents that the band went through. They were then signed by A&M records, and the same thing happened right before the release of their second 7" single, which the first pressing would be destroyed by the same label. Finally, the band signed with Virgin records.

The band had previously recorded several tracks with Dave Goodman as a producer/engineer, but those takes weren't accepted by the record label. The band entered a new studio with a new producer in order to record a full album. During this period Matlock had certain disagreements with the band and the manager, he left the band. Rotten then brought in an old friend, Sid Vicious, to replace Matlock, but Vicious didn't really know how to play. During the recording sessions Jones was asked by producer Chris Thomas to play the bass guitar, with the exception of the track "Anarchy In The U.K.", they would use the recording session of that track when Matlock was still in the band. Vicious only played bass on the track "Bodies", although it was also overdubbed by Jones playing the bass.

The release of this album was full of social controversy, the title, the lyrics were called offensive/subversive, and several music record shops were prohibited to show the promo-posters and/or even to sell this album. There was even a court case about the term used in the title, due to the word 'bollocks', which is a British slang/peyorative word for 'nonsense'. But the record label won the case.

This album delivered a whole new sound, concept and attitude towards music, and reflected several other social issues that England was going

through at the time. It was a radical breakthrough of an entire new generation that wanted to bury any other music style from the past, especially against the British Prog Rock/Hard Rock (known as 'Classic Rock'), in order to find their own identity by expressing themselves with a brand new musical style.

The same was going on in New York during this period, with several new bands that also delivered a back to the basics new sound, a new style that could really reflect their own mid 1970s circumstance, and basically tired of the old musical genres that characterized the early/mid 1970s, such as the so called 'Classic Rock' and the standard/mainstream-oriented Pop Music.

There was a before and after for the entire contemporary music scene when "Never Mind The Bollocks..." was released. The beginning of a new period within Rock Music began with this album and the explosion of a new music genre coined as Punk Rock.

This album left a thunderous and shocking impact on everybody, although this band already had done that with their live performances and previous 7" singles. But this album represents the influence this band had on an entire new generation of composers/performers during the late 1970s and early 1980s. The sound of this band delivered live, on the 7" singles, and on this album, was an enormous inspiration for bands like, The Damned, The Clash, Buzzcocks, Wire, Joy Division, Siouxsie And The Banshees, among many, many others.

Right after the US tour for this album, the band broke up.

Lydon went back to England and formed Public Image Limited with two old friends, delivering a whole new sound, triggering the genre known as Post Punk.

While Jones and Cook formed The Professionals, still delivering some Punk Rock.

Sid Vicious (real name Simon John Ritchie) died in early 1979.

Malcolm McLaren died in 2010.

Personnel:

- . Johnny Rotten (vocals)
- . Steve Jones (guitar, bass, backing vocals)
- . Sid Vicious (bass on track no. 2)
- . Paul Cook (drums)

- . Glen Matlock (bass on track no. 8)

Track list/times (original UK edition):

1. Holidays In The Sun (3:10)
2. Bodies (3:00)
3. No Feelings (2:48)
4. Liar (2:39)
5. God Save The Queen (3:17)
6. Problems (4:10)

7. Seventeen (2:00)
8. Anarchy In The U.K. (3:30)
9. Submission (4:12)
10. Pretty Vacant (3:14)
11. New York (3:03)
12. E.M.I. (3:08)

005. David Bowie/Low (1977)



This is Bowie's eleventh album. It was recorded during September-October 1976 at Château d'Hérouville studios, in Hérouville (France), and mixed at Hansa Tonstudio, Berlin (Germany). With the exception of the track "Subterraneans" which was previously recorded in December 1975 at a studio in Los Angeles, California (USA). The album was co-produced and engineered by Tony Visconti.

This album was released in the UK/Europe, the US/Canada and several other countries by RCA records in January 1977. Reissued in the UK/Europe and US by RCA several times during the 1980s. It was first reissued on CD in the US and Europe by RCA in 1984. Reissued on CD in the UK/Europe by EMI records, in the US by Rykodisc, in 1991, 1996, with three bonus tracks. The reissues by EMI/Parlophone records during the late 1990s, 2000s and 2010s are without the bonus tracks.

This album delivered two 7" singles, "Sound And Vision"/"A New Career In A New Town" and "Be My Wife"/"Speed Of Life", released in February and June 1977 respectively.

This album was going to be called "New Music: Night And Day", but Bowie and Visconti opted for simply "Low", due to the mood and circumstances that Bowie went through during that period of time.

After his transitional album, "Station To Station", recorded in Los Angeles, California (USA) in late 1975 and released in 1976, Bowie decided it was time to escape from his 'demons' and addictions in order to start a new life. He and Iggy Pop moved to Switzerland and then to Berlin (West Germany back then). He was later joined by Brian Eno, who was also in Germany at the time, and had a life-changing musical experience working with members of German bands Cluster and Harmonia, an experience he shared with Bowie during the recording sessions for his future albums.

The main inspiration or influence for "Low" came from NEU! + Cluster/Harmonia + Kraftwerk + La Düsseldorf, and also from Eno's previous experimental proto-Ambient albums.

The album was divided in two parts, the 'Pop' side and the experimental/cinematic/Eastern European-inspired side.

This album is considered an outstanding masterpiece par excellence, both sides of the album were a breaking point that changed the course of contemporary Pop music, and opened a whole new musical spectrum during

the late 1970s. It ignited a new era of sound for many reasons, the technical aspect, the production, and the elaborated song structures, compositions and concepts.

"Low" gave birth to the so called New Wave, and became a major influence for the Post Punk and Industrial/Techno Pop music scenes of the late 1970s and the 1980s.

This groundbreaking album is timeless, the amount of artists, bands and future music genres/styles that were influenced by the sound on "Low" are countless. I'll mention a few of them, Wire, Joy Division, Public Image Ltd., Siouxsie And The Banshees, Pere Ubu, Bauhaus, Japan, Tubeway Army/Gary Numan, Ultravox, Simple Minds, The Associates, The Cure, U2, Matt Johnson, Colin Newman, Modern English, The Durutti Column, Felt, Dead Can Dance, This Mortal Coil, Clan Of Xymox, Michael Brook, Peter Gabriel, The Smiths, New Order, and many other artists within the New Wave scene. Enough said?

Bowie would make another step forward with his next album, "Heroes", released in late 1977. "Low" and "Heroes" could've easily been a double album, they both belong to the same visionary level of creativity and concepts.

David Bowie died in January 2016.

Personnel:

- . David Bowie (vocals, saxophones, guitar, bass, harmonica, vibraphone, xylophone, pre-arranged percussion, keyboards, synthesizer, Chamberlin ("tape horn and brass", "synthetic strings", "tape cellos" and "tape sax section"), piano, 'instruments')
- . Brian Eno (keyboards, Minimoog, ARP, EMS Synthi AKS, piano, Chamberlin, synthesizers, vocals, guitar treatments, synthetics, 'instruments')
- . Carlos Alomar (guitars)
- . Dennis Davis (percussion)
- . George Murray (bass)
- . Ricky Gardiner (rhythm guitar, guitar)
- . Roy Young (pianos, Farfisa organ)

Guests:

- . Iggy Pop - ex The Stooges - (backing vocals)
- . Mary Visconti (backing vocals)
- . Eduard Meyer (cellos)
- . Peter and Paul (pianos and ARP)

Track list/times:

1. Speed Of Life (2:45)
2. Breaking Glass (1:42)
3. What In The World (2:20)
4. Sound And Vision (3:00)
5. Always Crashing In The Same Car (3:26)
6. Be My Wife (2:55)
7. A New Career In A New Town (2:50)

8. Warszawa (6:17)
9. Art Decade (3:43)
10. Weeping Wall (3:25)
11. Subterraneans (5:37)

006. Television/Marquee Moon (1977)



This is their first album. It was recorded and mixed in September 1976 at A&R Recording studios and at Atlantic Studios, both in New York (USA), it was produced by Tom Verlaine and co-produced/engineered by Andy Johns (who previously engineered/co-produced/produced bands like, Jethro Tull, The Deviants, Traffic, Blind Faith, Led Zeppelin, Free, The Rolling Stones, etc.).

This album was released in February 1977 by Elektra records in the US, UK, Europe and several other countries.

Two 7"/12" singles came out from this album, "Marquee Moon" (released in April 1977) and "Prove It" (released in July 1977). Even though, several other tracks on this album became well-known 'classics' for many listeners, followers, music collectors and future musicians, as well for many college/independent radio stations across the US and other countries. The song "Marquee Moon" was edited/shortened, during the final mix for the album, to 9:58 minutes. The complete/full version of the track lasts 10:47 minutes. In 1989 and 1990, the album was reissued on CD format in the US and UK, but still including the edited/short version of the track. In 2003 and 2012 the album was reissued again in the US and UK, this time it included the complete version of this song, plus five bonus tracks. In 2006, once again it was reissued on CD with the complete version of the song, but with no bonus tracks.

Thomas Miller, Richard Meyers and William 'Billy' Ficca formed a band called Neon Boys around 1972 in New York. Miller changed his name to Tom Verlaine, because he was fascinated by French poetry, especially by Paul Verlaine, and Meyers changed his name to Richard Hell. They recruited Richard Lloyd as a second guitarist and they renamed the band as Television.

During 1974-75, they became well-known on the underground scene of New York by playing several live performances at well-known bars/venues, also by recording the first demo-versions of several songs with Brian Eno, who was supposed to be the producer for their first album, but the band members, especially Verlaine, were disappointed by the results and decided to turn Eno down. Hell left the band (he was really kicked out) due to the constant arguments and disagreements between him and Verlaine about the direction of the band. Fred Smith (who was temporarily playing for the band

called Blondie) replaced Hell on bass duties and became the full-time/stable member of the quartet. Hell went on to form The Heartbreakers with ex-New York Dolls members Johnny Thunders and Jerry Nolan. But, before the sessions for their first album Hell left that band and formed Richard Hell And The Voidoids.

The main musical influences of Television were, The Ventures, The Velvet Underground/Lou Reed, 13th Floor Elevators, Count Five, Love, The Rolling Stones, Jimi Hendrix, Brian Eno (period 1973-74), David Bowie (period 1970-72), Patti Smith, and several Avant-Garde and Free Jazz artists like, Steve Reich and Albert Ayler, among others.

Even if Television emerged from the Punk Rock underground scene of New York, they really didn't deliver a Punk Rock sound or attitude/image. They seemed more like an intellectual-type/post-Psychedelic band, and their music was far beyond being Punk Rock.

This first album defied any category or tag during the late 1970s. The music on this album shocked everybody in the media, critics, listeners, and stunned an entire new generation of future artists/musicians.

The duo Verlaine-Lloyd delivered a unique guitar/musical chemistry never heard before or after, a mix of Psychedelia/Garage Rock with a fresh and cool Pop Jazz-oriented style. The notes, tones and chords performed by these two men, together with the effervescent energy and high grooves of the bass and drums, were simply groundbreaking.

This album became a cornerstone for the future of contemporary Pop Music, and it's considered the only true peak of the band's brief career and discography (between 1977 and 1978).

This album with its eight tracks is a supreme masterpiece, it became a major influence for the birth and early period of New Wave, Post Punk, and for the Independent/Indie Rock scenes of the US and the UK/Europe during the late 1970s and during the entire 1980s.

Tracks like, "See No Evil", "Venus" and "Friction" are now classics and memorable songs, but the true highlight of the album would be the track "Marquee Moon", with its deep-conceptual and heavenly driven atmosphere, and climax towards the end of the track, that leaves the listener in a profound state of bliss, so touching... Only a few guitar players, like Manuel Gottsching and Vini Reilly, had the ability of doing such thing with our emotions/feelings, hard to avoid shedding tears of joy...

Then come the post-enlightenment tracks, "Elevation" and "Guiding Light", the album begins to fade ironically with "Prove It", and closes with the thoughtful and sort of nostalgic/melancholic, like a sonic sunset-goodbye, "Torn Curtain".

This album was a main reference, influence and/or inspiration for bands like, Talking Heads, The Cars, Joy Division, Japan, Magazine, Siouxsie And The Banshees, Ultravox!, Wire, The Durutti Column, The Cure, Echo And The Bunnymen, U2, The Soft Boys, The Teardrop Explodes, Felt, Df Jaz,

Modern English, The The/Matt Johnson, The Feelies, Sonic Youth, Rain Parade, The Church, The Chameleons, The Smiths, R.E.M., Lloyd Cole And The Commotions, Lowlife, Breathless, among many, many, many others. This album has been with us for 40 years, and it still sounds so modern, so ahead of its time... Another timeless album!!

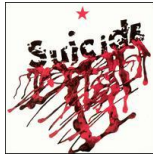
Personnel:

- . Tom Verlaine (vocals, guitar, guitar solo on tracks no. 2, 3, 4, 7, 8, keyboards)
- . Richard Lloyd (guitar, guitar solo on tracks no. 1, 4, 5, 6, vocals)
- . Fred Smith (bass, vocals)
- . Billy Ficca (drums)

Track list/times:

1. See No Evil (3:58)
2. Venus (3:54)
3. Friction (4:45)
4. Marquee Moon (10:47)
5. Elevation (5:10)
6. Guiding Light (5:37)
7. Prove It (5:05)
8. Torn Curtain (7:10)

007. Suicide/Suicide (1977)



This is the debut album by this duo from New York. It was recorded in four days during mid/late 1977 at Ultima Sound studios in New York (USA), it was produced by Craig Leon (who previously produced albums by Ramones, Richard Hell, Blondie, etc.) and Marty Thau (owner of Red Star records and ex-manager of the New York Dolls).

This album was released in December 1977 by Red Star records in the US. Released in the UK/Europe by Bronze records in July 1978. Reissued on LP by Red Star in the US in 1980, it included 2 bonus live tracks, and the track called "Girl" was replaced by a track called "I Remember" (B-side of the 7" single "Cheree", 1978). The version of "Cheree" included on this reissued LP was taken from the remixed version of the 7" single (1978). The track order on this reissue was slightly altered, the opening track was "Rocket U.S.A." and the second track was "Ghost Rider". The first limited-edition copies of this reissue also included a free 9" flexi-disc single called "23 Minutes in Bruxelles". It was reissued on CD in 1996 by Red Star records, this CD included two bonus tracks. In the UK it was reissued on CD by Blast First records, it included three bonus tracks, plus a bonus CD with live tracks at the CBGB's, and also included the limited-edition live recordings from the 9" flexi-single, "23 Minutes In Bruxelles", but this time as one single track called "23 Minutes Over Brussels". This UK CD edition, with the bonus CD, was also released in the US in the year 2000, by Mute records. In 2016 it was again reissued on LP in the US, keeping the same original order and tracks, plus liner notes by Thurston Moore (Sonic Youth).

Suicide was formed around 1972 in New York, by Alan Vega and Martin 'Rev' Reverby. They weren't lucky enough to get a record contract in their early years, because they were formed during the early guitar-based US Glam Rock/Hard Rock period, although they were well-known for their live performances and opening acts in certain bars and venues. They recorded some tracks and demos in 1975, "The First Rehearsal Tapes", those sessions were included on the bonus CD of the reissue of their second album, "Suicide: Alan Vega And Martin Rev" (1980), in 1999 (UK edition) and in the year 2000 (US edition).

Since 1975 the duo's sound was always changing, evolving, improving... It was a line between ? And The Mysterians + The Velvet Underground + The Stooges, mixed with Cluster ("Zuckerzeit"-period) and with some effects

used on Dub/Reggae music. Some connoisseurs even called them the reincarnation of Silver Apples.

Their style/music was like a lo-fi and bizarre electronic-Punk/Garage, with grooves and 'ill'-rhythms, emulating Rock 'n' Roll and Surf Rock beats. Their sound was shocking and hypnotizing for a new generation of listeners, it was extremely inspiring and addictive... They became the American version of British Industrial acts such as Throbbing Gristle or Cabaret Voltaire.

This album became a major influence for the Industrial Music scene, also for the New Wave, Post Punk and Dark Rock/Dark Wave scenes. Also for the Neo Psychedelia scene of the mid/late 1980s, for the Dream Pop/Shoegazing and Indie Pop scenes, and for the E-Pop scene.

Some of the artists, musicians/bands that were influenced by the music on this album were, Joy Division, The Sisters Of Mercy, many of the early 4AD records' roster, Sonic Youth, Swans, O.M.D., D.A.F., The Jesus And Mary Chain, Spacemen 3, Loop, My Bloody Valentine, Moonshake, Laika, Stereolab, His Name Is Alive, Aphex Twin, Autechre, among many, many others. Enough said?

Each of the seven tracks on this album opened a new dimension of sound, or like a sort of an indescribable futuristic music genre.

This album is a timeless masterpiece. It's way ahead of its time. It radically changed the course of Pop music.

The musical evolution of this duo came with their second album, which is a totally different thing, more accessible and Techno Pop-oriented, but still highly influential.

Alan Vega (born Boruch Alan Bermowitz, his mother's ancestors were from Puerto Rico) passed away on July 2016, he was 78 years old.

Personnel:

- . Alan Vega (vocals)
- . Martin Rev (instruments/keyboards, effects)

Track list/times:

1. Ghost Rider (2:29)
2. Rocket U.S.A. (4:13)
3. Cheree (3:39)
4. Johnny (2:07)
5. Girl (4:03)

6. Frankie Teardrop (10:23)
7. Ché (4:49)

008. Kraftwerk/Die Mensch Maschine (1978)



This is their seventh album. It was recorded and mixed during late 1977 and early 1978 at Klingklang studio and at Studio Rudas, both in Düsseldorf (Germany). It was produced by Hütter and Schneider, engineered/mixed by Joschko Rudas and Leonard Jackson (who was an American engineer that previously worked with certain Funk/Disco bands like Rose Royce and Nytro).

This album was released in Germany by Kling Klang records (distributed by EMI Electrola) in May 1978. It was released in the UK, Europe and other countries around the world by Capitol records. Two different versions were recorded and released, the German and the English version (a.k.a. the international version). It was reissued in Germany, UK and Europe on CD in 1986 (and in 1995 again in the UK/Europe). In the US it was reissued on CD in 1987 by Capitol, and in 1993 by Cleopatra records, with a different front cover and artwork. It was reissued once again on CD and on LP in the UK, Europe and US in 2009, some of them with a different front cover/artwork. Three 7" singles were released from this album, "Die Roboter"/"Spacelab" (released in May 1978; the US and Canadian version was "The Robots"/"Neon Lights"), "Das Model"/"Neonlicht" (released in September 1978, also in German 12" format with two more tracks), and in the UK the 7"/12" single of "Neon Lights" (released in December 1978 with two more tracks).

Once again, this was another major step forward taken by Kraftwerk. The evolution of their previous albums.

They also decided to explore new sonic dimensions with groovy, catchy and dancey synthesizer sequences, with a more Euro-Disco influence, perhaps they were aware of Giorgio Moroder's blueprint album called "From Here To Eternity", released in Germany in summer of 1977. And perhaps thanks to the influence of Leonard Jackson in the mixing console.

"Die Mensch Maschine" became their most elaborated and sophisticated album in terms of composition, concepts, mixing and production. Each and every track is a unique highlight of its own, each and every track had a major impact in an entire new generation of future musicians/producers.

This album was highly influential for the British underground/independent Techno Pop/Synth-Pop scene of the late 1970s and early 1980s. This album is a classic masterpiece and a masterclass in electronic music. A

timeless album that changed the direction and perception of contemporary Pop Music.

Way ahead of its time, and extremely futuristic for 1978.

This album delivered the perfect mix between Industrial Music and Electronic Pop, which was later known as Techno Pop or Synth-Pop.

It also foreshadowed and paved the way for their next album, their last avant-garde musical document, "Computerwelt" (1981).

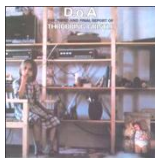
Personnel:

- . Ralf Hütter (voice, vocoder, synthesizer, keyboard, Orchestron, Synthanorma Sequencer, electronics, concepts)
- . Florian Schneider (voice, vocoder, Votrax, synthesizer, electronics, concepts)
- . Karl Bartos (electronic percussion)
- . Wolfgang Flür (electronic percussion)

Track list/times:

1. Die Roboter (6:09)
The Robots
2. Spacelab (5:51)
3. Metropolis (5:59)
4. Das Modell (3:39)
The Model
5. Neonlicht (9:05)
Neon Light
6. Die Mensch-Maschine (5:25)
The Man Machine

009. Throbbing Gristle/D.o.A. - The Third And Final Report Of Throbbing Gristle (1978)



This is their official second album, although it really was their third album, but we have to remember that their first album was never officially and commercially released, until Spurt records unofficially released those recordings/album from 1975 with the title "Very Friendly" in 1987, and it was also unofficially released by Yeaah! records in the UK and by Thirsty Ear records in the US in 2001, under the original intended title, "The First Annual Report Of Throbbing Gristle".

"D.o.A" was recorded between September 1977 and May 1978, it features some live recordings during several performances and also studio material recorded at their own Industrial Records Studios. It was produced by the band themselves.

This album was released only in the UK in December 1978 by their own record label, Industrial Records. In France it was released by Celluloid records, and in the US it was released for the first time in 1991 on CD format. It was reissued on CD in the UK by Mute Records in 1991, it includes two bonus tracks, the limited-edition 7" single "We Hate You (Little Girls)", originally released in May 1979. It was reissued on CD in 2011, it included a bonus CD with 11 live tracks.

Tracks number 2, 5, 12 and 13 were taken from live performances. Track number 3 is simply a tape speed-up version of their previous 7" single called "United" (released in May 1978). Track number 11 was recorded from the band's telephone answering machine.

Following the steps of their previous recordings and their first album, "D.o.A." became a cornerstone within the electronic underground scene of London during the late 1970s. This album is considered the second highest peak within their discography, another album that changed the course of contemporary music, inspiring many young artists and musicians, and also a major influence for their own future projects (especially for Chris And Cosey).

This album was a major impact for the New Wave, Post Punk, and for ALL the Industrial and Techno Pop/Synth-Pop scenes during the late 1970s and the early 1980s.

The band would release one last avant-garde studio album in 1979, then they would split in 1981.

Chris and Cosey would form their own music project.

The rest of the band would form the music project known as Psychic TV, together with other musicians. Peter would later join the duo Coil with John Balance, another ex-Psychic TV member.

John Balance died in 2004.

Peter Christopherson died in 2010.

Personnel:

- . Genesis P-Orridge (vocals, bass, violin, effects)
- . Cosey Fanni Tutti (guitar, effects, tape)
- . Chris Carter (synthesizer, electronics, rhythms, tape)
- . Peter Christopherson (tape, electronics)

Guests:

- . Robin Banks and Simone Estridge (voices on track no. 11)

Track list/times:

1. I.B.M. (2:36)
2. Hit By A Rock (2:33)
3. United (0:16)
4. Valley Of The Shadow Of Death (4:01)
5. Dead On Arrival (6:08)
6. Weeping (5:32)
7. Hamburger Lady (4:16)
8. Hometime (3:46)
9. AB/7A (4:31)
10. E-Coli (4:17)
11. Death Threats (0:41)
12. Walls Of Sound (2:49)
13. Blood On The Floor (1:08)

010. Public Image Ltd./Public Image (1978)



This is the band's first album. It's also known as "First Issue".

It was recorded and mixed during July-November 1978 at five different studios, Advision Studios in London and Manor Studios in Oxford, at Gooseberry Sound Studios also in London, the mixes were done at Wessex Studios and Townhouse Studios in London. The album was produced by the band, engineered by John Leckie and assisted by Kenneth Vaughan Thomas (at Advision), by Bill Price assisted by Jeremy Green (at Wessex), by Mick Glossop (at the Manor and Townhouse), by Mark Lusardi assisted by John Caffery (at Gooseberry). The final mix of the album was engineered by Mick Glossop at Townhouse Studios.

This album was released in the UK and Europe by Virgin records in December 1978. In Germany and Spain, it was released in early 1979. Reissued in the UK in 1984 and 1986. Reissued on CD in the UK/Europe by Virgin records in 1986 and in 2012. Reissued on LP and as a double CD in the US by Light In The Attic records in 2013, the bonus CD contains the B-side of the 7" single "Public Image"/"The Cowboy Song" (originally released in October 1978) and almost a one hour interview with John Lydon on the BBC-Radio 1 in October 1978.

After the break up of the Sex Pistols Lydon formed a new band with Jah Wobble, Keith Levene (ex-The Clash, before recording their first album) and Jim Walker.

The sound on this album was something totally new, it was the experimental evolution of the sound triggered by the Sex Pistols, but it wasn't Punk Rock. The Punk Rock of the UK was suddenly taken to a higher level, to an avant-garde level, thanks to a fusion of post-German Electronic/Free Rock (CAN, NEU!), together with the emerging British Industrial Music and post-Funky/Reggae/Dub Music.

This album is one of the main roots or main foundations of the Post Punk music genre in the UK, together with the albums "Real Life" (1978) by Magazine, "The Scream" (1978) by Siouxsie And The Banshees, and the album "Chairs Missing" (1978) by Wire.

The energy, groove, rhythms, soundscapes, and the unique guitar style of this album became a major influence for the sound of the 1980s, for the New Wave, Dark Rock/Dark Wave. Also for the Neo Psychedelia, Dream Pop/Shoegazing and for the Post Rock of the 1990s.

The songs "Theme" and "Attack" are considered the very first proto-Dark Rock/Goth Rock tracks recorded within this new period of contemporary music.

Each track on this album blew the minds of thousands of listeners and future musicians, inspiring bands like, Joy Division, Killing Joke, Bauhaus, The Cure, In Camera, Modern English, Cocteau Twins, Xmal Deutschland, The Sisters Of Mercy, Red Lorry Yellow Lorry, Lowlife, Loop, My Bloody Valentine, Moonshake, among many, many others.

Walker left the band in early 1979.

The step forward of Public Image Ltd. continued with their second album.

Personnel:

- . John Lydon (vocals, piano)
- . Keith Levene (guitar)
- . Jah Wobble (bass, vocals, fire extinguisher on track no. 8)
- . Jim Walker (drums, vocals on track no. 8)

Track list/times:

1. Theme (9:05)
2. Religion I (1:40)
3. Religion II (5:40)
4. Annalisa (6:00)

5. Public Image (2:58)
6. Low Life (3:35)
7. Attack (2:55)
8. Fodderstompf (7:40)

011. Pere Ubu/The Modern Dance (1978)



This is their first album. It was recorded in November 1977 at Suma Studios in Cleveland, Ohio (USA), with the exception of track no. 4 that was recorded at Cleveland Recordings studio in October 1976, and track no. 2 that was recorded in January 1977 at Cleveland Recordings and mixed at Suma Studios. The album was co-produced by the band and Ken Hamann. This album was released in the US by Blank Records (a subsidiary of Mercury Records) in January 1978. It was reissued in the UK by Rough Trade records in 1981. Reissued in Europe by Fontana records in 1987, and reissued as a limited-edition CD in 1988. Reissued on CD in the US by DGC (David Geffen Co.) records and in the UK by Cooking Vinyl records in 1998. Reissued on CD and LP in the UK by Fire Records in 2015.

This band was formed in Cleveland, Ohio (USA), around the mid 1970s.

They were mainly influenced by Captain Beefheart & His Magic Band, The Mothers Of Invention, MC5, Yoko Ono/Plastic Ono Band, Roxy Music, Brian Eno, Faust, CAN, NEU!, by Reggae/Dub Music, and by the US Avant-Garde/Musique Concrete music scene of the 1960s.

The music on this album is a unique, bizarre and experimental avant-Post Punk that influenced many other bands in the US and the UK during the late 1970s and the 1980s like, the No Wave underground scene of New York, Wire, Public Image. Ltd., Joy Division, Bauhaus, The Fall, The Sisters Of Mercy, Sonic Youth, Swans, among many, many others.

They are considered the first main Post Punk band from the US.

David Thomas used to say their music was Avant-Garage.

And this album is considered a masterpiece, a landmark, and point break for the underground music of the late 1970s. They sure 'broke glass' with the music on this album.

And the evolution would continue with their second album, also delivered in 1978.

Personnel:

- . David Thomas (vocals, musette, percussion)
- . Tom Herman (guitar, backing vocals)
- . Allen Ravenstine (EML 101 & 200 analog synthesizers, saxophone, tapes)
- . Tony Maimone (bass, piano, backing vocals)
- . Scott Krauss (drums)

- . Tim Wright (bass on tracks no. 2, 9)

Track list/times:

1. Non-alignment Pact (3:18)
2. The Modern Dance (3:28)
3. Laughing (4:35)
4. Street Waves (3:04)
5. Chinese Radiation (3:27)

6. Life Stinks (1:52)
7. Real World (3:59)
8. Over My Head (3:48)
9. Sentimental Journey (6:05)
10. Humor Me (2:44)

012. Talking Heads/Fear Of Music (1979)



This is the band's third album. It was recorded in April 22 and May 6 1979 at the band's own home rehearsal room, the loft of Frantz and Weymouth, in Long Island, New York (USA), using and connected to the Record Plant remote truck. Other parts of this album were recorded and mixed at The Hit Factory studios, RPM studios, Atlantic Studios and Record Plant studios, all of them in New York. The album was produced by Brian Eno and the band, and depending on the studio it was engineered by Rod O'Brian (who previously worked with Aerosmith, Grand Funk Railroad, Alice Cooper, Blue Oyster Cult, Patti Smith, Peter Gabriel, Lou Reed, among others), Neal Teeman, Joe Barbaria, with the assistance of Chris Martinez, Julie Last, Tom Heid.

This album was released in the US/Canada, UK/Europe, and several other countries by Sire records in August 1979. Reissued on CD in the UK in 1984. Reissued in the US as a dual disc (CD/DVD) in 2006, with four bonus tracks and two videoclips. Reissued on LP in the US and Europe by Rhino Records in 2013.

This album was the evolution of their previous two albums. Eno started working with the band since their second album, which became a major step forward for the band.

This band was influenced/inspired by several music styles, a vast mixture of sounds, in the vein of The Velvet Underground, Funky Music, T. Rex, ENO, David Bowie, Television, Wire, Buzzcocks/Magazine, among others.

This album became a fresh and crucial influence for the future New Wave and Post Punk scenes of the US and the UK during the early 1980s and beyond...

They would continue to work with Eno on their next album, delivering more of their elaborated and experimental Avant-Pop/Avant-New Wave with more African/polyrhythm-oriented sounds.

Personnel:

- . David Byrne (lead vocals, guitar)
- . Jerry Harrison (guitar, backing vocals, keyboards)
- . Tina Weymouth (bass, backing vocals)
- . Chris Frantz (drums)

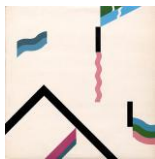
Guests:

- . Brian Eno (electronic treatments, backing vocals)
- . Robert Fripp - King Crimson - (guitar on track no. 1)
- . Hassam Ramzy (percussion on track no. 1)
- . Abdou M'Boup (percussion on track no. 1)
- . Assane Thiam (percussion on track no. 1)
- . Ari-Up - The Slits - (percussion on tracks no. 1, 5)
- . Gene Wilder (percussion on tracks no. 1, 5)
- . Julie Last (backing vocals on track no. 1)
- . The Sweetbreaths - the Weymouth sisters - (backing vocals on track no. 7)

Track list/times:

1. I Zimbra (3:06)
2. Mind (4:12)
3. Paper (2:36)
4. Cities (4:05)
5. Life During Wartime (3:41)
6. Memories Can't Wait (3:30)
7. Air (3:33)
8. Heaven (4:01)
9. Animals (3:29)
10. Electric Guitar (2:59)
11. Drugs (5:13)

013. Wire/154 (1979)



This is their third album. It was recorded during April-May 1979 at Advision Studios in West London (England), it was their last album produced by Mike Thorne, and it would also be the last studio album during the band's first period (1977-80). It was engineered by Paul Hardiman, assisted by Ken Thomas.

This album was released in September 1979 by Harvest records (a sub-label of EMI) in the UK/Europe, and by Warner Bros. records in the US/Canada. Early limited-edition issues of the LP included a free 7" single EP with four tracks. The CD reissues of 1987 and 1989 included this entire EP as bonus tracks. The reissue on CD in 1994 included five bonus tracks (adding the B-side of the 7" single "Map Ref. 41°N 93°W"/"Go Ahead"). The reissue on CD in 2006 didn't include any bonus track. The band members always stated that the bonus tracks spoiled the statements of the original concept of the album.

The album's title was a reference of the amount of gigs/concerts that the band had performed until the recordings for this album.

Only one 7" single came out from the album, "Map Ref. 41°N 93°W" (released in October 1979).

This album was the supreme evolution of the band's first period; it was the huge step forward compared to their previous two albums. This album stands as the highest peak ever achieved by the band during the late 1970s.

This outstanding and visionary album changed the course of contemporary Pop music. It paved the way for the developing of the New Wave, Post Punk, Dark Wave and Industrial Music scenes of the early/mid 1980s. It was also a major influence for the Neo Psychedelia scene of the late 1980s and the early 1990s, and also a major influence for the Post Rock, E-Pop and Bliss Pop/Isolationism scenes within the Post Rock era during the early/mid 1990s.

There were many bands that were influenced by this album, some musicians mentioned it as a huge inspiration. Many artists were directly or indirectly 'touched' and amazed, or even shocked, by at least some of the tracks on this album. We can listen to this legacy on future music projects from the band's members like, Newman's solo albums, the projects Cupol, Dome, He Said, A.C. Marias, and also on several bands of 4AD records like, In Camera, Modern English, Matt Johnson, Cocteau Twins, Xmal Deutschland, This

Mortal Coil, Clan Of Xymox. Highly influential for bands like, Tones On Tail, Cindytalk, Sonic Youth, Loop/Main, My Bloody Valentine, Lush, Disco Inferno, Moonshake, Labradford, Flying Saucer Attack, among many, many others.

The band would break-up in 1980. Colin Newman would release some amazing solo albums of Avant-Pop in the vein of Brian Eno. While Gilbert and Lewis would dive into the Industrial Music scene, delivering music projects under the names of Cupol, Dome, Gilbert-Lewis and Duet Emmo, and under the moniker P'o within the experimental avant-New Wave scene. Gilbert would also release solo albums during the mid 1980s. Lewis would do the same under the moniker of He Said. Wire would then reunite around 1985/86 delivering albums until 1991, great sophisticated avant-Pop albums, with a more Electronic Pop/Industrial-oriented sound.

Personnel:

- . Colin Newman (lead vocals, guitar)
- . B. C. Gilbert (guitars, spoken word on track no. 4)
- . Graham Lewis (bass, lead vocals on track no. 1, 6, 9)
- . Robert Gotobed (drums)

Additional musicians:

- . Hilly Kristal (bass vocals on track no. 8)
- . Kate Lukas (alto flute)
- . Tim Souster (electric viola on track no. 6)
- . Mike Thorne (keyboard, synthesizer)
- . Joan Whiting (cor anglais on track no. 8)

Track list/times:

1. I Should Have Known Better (3:52)
2. Two People In A Room (2:09)
3. The 15th (3:04)
4. The Other Window (2:07)
5. Single K.O. (2:22)
6. A Touching Display (6:55)
7. On Returning (2:05)

8. A Mutual Friend (4:26)
9. Blessed State (3:28)
10. Once Is Enough (3:23)
11. Map Ref. 41°N 93°W (3:36)
12. Indirect Enquiries (3:34)
13. 40 Versions (3:27)

014. Public Image Ltd./Metal Box (1979)



This is the second album of the band. It's also known as "Second Edition". It was recorded and mixed during March-October 1979 at five different studios, at the Manor Studio in Oxford, Townhouse Studios, Advision Studios, Gooseberry Sound Studio and Rollerball Rehearsal Studio, in London (England). It was produced by the band, and depending on the studio it was engineered by Nick Cook, Hugh Padgham and George Chambers.

This album was released in the UK/Europe by Virgin records in November 1979, the first copies were limited-edition and it came in a metal round box, containing three 12" vinyls (45 rpm). It was also released in late 1979 and in early 1980 as a standard double LP format, retitled as "Second Edition", and with a proper front cover/artwork. In the US it was released by Island Records. It was reissued several times on CD and LP during the 1980s, 1990s, 2000s and 2010s, using both titles.

In some LP versions the tracks "No Birds" and "Socialist" were swapped places, due to time constraints. Most of the CD reissues have the original track order sequence.

On the original "Metal Box" the last three tracks were printed as one single track, but they were printed as separate tracks for "Second Edition".

The track "Death Disco" was released as 7"/12" single in June 1979, it was retitled for the album as "Swan Lake".

The track "Memories" was also released before the album as 7"/12" single, the B-side was a track called "Another", on the album it was titled "Graveyard" and it's the instrumental version of the song.

There were three different guest drummers on this album.

"Metal Box" or "Second Edition" was yet another essential key musical document for the development of contemporary Pop music. It's considered a landmark, a cornerstone within the early avant-garde Post Punk scene.

This was the band's highest peak within their discography, a stunning and mindblowing musical document that paved the way for the future underground/avant-garde and Indie music scene of the 1980s.

It was a huge step forward compared to their first masterpiece, this time with more elaborated/sophisticated and complex mixture of a post-Industrial + Dub/Reggae basslines and synthesizers, and Levene's 'metallic' guitar.

Jah Wobble introduced a whole new groove and sound with his hypnotic and deep pulsations through his vibrating bass guitar, with elements of Funky,

Reggae and Dub music, it was known as the 'funky-dark' basslines, which became highly significant for the New Wave/Post Punk and Dark Rock scenes during the 1980s.

This would be the last album with Jah Wobble, who left to develop a solo career and collaborative projects during the 1980s, with several notable musicians.

The band would recruit new members during the 1980s and would continue releasing 'classic' albums.

Keith Levene left the band in 1983.

Personnel:

- . John Lydon (vocals; piano on tracks no. 6, 9)
- . Keith Levene (guitar, synthesizers; drums on tracks no. 4, 12; all instruments on track no. 12)
- . Jah Wobble (bass; drums on tracks no. 5, 8, piano)

Guests:

- . David Humphrey (drums on tracks no. 1, 3)
- . Richard Dudanski (drums on tracks no. 2, 6, 7, 10, 11)
- . Martin Atkins (drums on track no. 9)

Track list/times (original 3x12" LP - "Metal Box" edition):

1. Albatross (10:32)
2. Memories (5:05)
3. Swan Lake (4:19)
4. Poptones (7:45)
5. Careering (4:32)
6. No Birds (4:43)
7. Graveyard (3:07)
8. The Suit (3:29)
9. Bad Baby (4:30)
10. Socialist/Chant/Radio 4 (12:31)

Track list/times ("Second Edition" LP edition):

1. Albatross (10:32)
2. Memories (5:05)
3. Swan Lake (Death Disco) (4:19)
4. Poptones (7:45)
5. Careering (4:32)
6. Socialist (3:09)
7. Graveyard (3:07)
8. The Suit (3:29)
9. Bad Baby (4:30)
10. No Birds (4:43)
11. Chant (5:01)
12. Radio 4 (4:22)

015. The Pop Group/Y (1979)



This is the band's first album. It was recorded/mixed in late 1978 and early 1979 at Ridge Farm Studios in Surrey (England). It was co-produced by Reggae/Dub music master Dennis 'Blackbeard' Bovell together with the band, it was engineered by Mike Dunne (who previously worked with Yes, Mott The Hoople, Herbie Mann, National Health, The Slits, among others) and Brian Gaylor (who previously worked with Jon Anderson and National Health).

The album was released in the UK by Radar Records in April/May 1979. It was released in New Zealand and in Japan also in 1979. Reissued on CD in the UK/Europe, Germany and Japan by Radar Records in 1996, with one bonus track ("She Is Beyond Good And Evil" taken from their first 7"/12" single, originally released in March 1979), and it also featured a slightly different track order (for further details check at the end of this review). It was reissued on CD in the UK by Radar Records in 2007, with two bonus tracks (the same track as in the 1996 edition plus the B-side of that same 7"/12" single, the track titled "3:38"), it also featured the slightly different track order like in the 1996 edition. Reissued on CD in Japan in 2013, same as the 2007 edition.

The Pop Group was formed in Bristol (England) around 1977-78. This band had several radical music (and non-musical) influences taken from the Avant-Garde music, Free Jazz, Free Rock/Acid Rock, the US proto-Punk Rock, Funky, Industrial Music and the British Punk Rock. This sonic formula can easily be synthesized in the vein of John Cage + Cecil Taylor + Ornette Coleman + Miles Davis + The Mothers Of Invention + Captain Beefheart And His Magic Band + The Velvet Underground + MC5 + The Stooges + The Deviants + Yoko Ono/Plastic Ono Band + Funkadelic + CAN + Faust + NEU! + Roxy Music/ENO + Sex Pistols/Public Image Ltd. + Wire + Pere Ubu + the No Wave scene from New York + Dub music.

Now, this album is really serious stuff. Beware!!! After their first gigs and their first 7" single, this band came up with one of the most extreme, innovative, outstanding and shocking Post Punk albums of all times. I repeat, this album is full of unconventional and abstract structures, it might take the listener several times before he/she assimilates it, understands it and enjoys it. This album paved the way for several other future avant-garde/essential musical documents delivered by Glaxo Babies, Maximum

Joy, Rema-Rema, Mass, The Wolfgang Press, The Birthday Party, Sonic Youth, Cindytalk, Loop/Main, and several other Post Rock bands during the 1990s, and many other bands/artists during the 1980s, 1990s and beyond. Enough said??!!

Soon after the release of this album, Simon Underwood left the band and joined a new group called Pigbag, he was replaced by Dan Catsis (ex-Glaxo Babies). The band then recorded a new 7" single "We Are All Prostitutes" (released by Rough Trade records in November 1979) and their second album, "For How Much Longer Do We Tolerate Mass Murder?" (released by Rough Trade records and Y Records in March 1980), which is another astonishing mixture of radical compositions, following the steps of their debut album.

The band would finally split around late 1980/early 1981. Mark Stewart would start a music project called Mark Stewart And The Maffia and then a solo career, he also participated in other musical projects. John Waddington and Dan Catsis would join two ex-Glaxo Babies members and form a band called Maximum Joy in 1981. Gareth Sager and Bruce Smith formed a band called Rip Rig + Panic, Smith would also play drums for The Slits.

If you are interested in following the chain and the evolution of this radical-experimental Post Punk type of sound I suggest to you the chain of Rema-Rema (1980), Mass (1981) and The Wolfgang Press (1983), and also the first album released by Cindytalk (1984). You can also explore the discography of The Birthday Party (1980-83), Sonic Youth (1982-85) and Swans (1982-86).

Personnel:

- . Mark Stewart (vocals)
- . John Waddington (guitar)
- . Gareth Sager (guitar, saxophone, piano)
- . Simon Underwood (bass)
- . Bruce Smith (drums, percussion)

Original LP track sequence:

1. Thief Of Fire (4:35)
2. Snowgirl (3:21)
3. Blood Money (2:57)
4. Savage Sea (3:02)
5. We Are Time (6:29)
6. Words Disobey Me (3:26)
7. Don't Call Me Pain (5:35)
8. The Boys From Brazil (4:16)
9. Don't Sell Your Dreams (6:39)

1996 CD reissue track order:

1. She Is Beyond Good And Evil (3:23) (*)
2. Thief Of Fire (4:35)
3. Snowgirl (3:21)
4. Blood Money (2:57)
5. We Are Time (6:29)
6. Savage Sea (3:02)
7. Words Disobey Me (3:26)
8. Don't Call Me Pain (5:35)
9. The Boys From Brazil (4:16)
10. Don't Sell Your Dreams (6:39)

2007 CD reissue track order:

1. She Is Beyond Good And Evil (3:23) (*)
2. Thief Of Fire (4:35)
3. Snowgirl (3:21)
4. Blood Money (2:57)
5. We Are Time (6:29)
6. Savage Sea (3:02)
7. Words Disobey Me (3:26)
8. Don't Call Me Pain (5:35)
9. The Boys From Brazil (4:16)
10. Don't Sell Your Dreams (6:39)
11. 3:38 (3:38) (*)

(*) Bonus tracks

016. Joy Division/Unknown Pleasures (1979)



This is the band's first album. It was recorded in April 1979 at Strawberry Studios in Stockport, Great Manchester (England). It was produced and engineered by Martin Hannett.

This album was released in the UK by Factory Records in June 1979. It was reissued in the UK, Germany, the US, and other countries during 1980-89. It was reissued on CD in the UK in 1986, in Germany in 1988, in the US in 1989. Reissued on CD and LP during the 1990s, 2000s and 2010s by London Records in the UK, by Qwest records and Rhino records in the US. In 2007 it was reissued as a double CD, the bonus disc was a live performance from July 1979.

"Unknown Pleasures" was divided in two parts, part one called "Outside" (Side A), part two called "Inside" (Side B).

This album was the evolution of the band's previous sound during their early period (1977-78). The hand of Hannett was crucial and outstanding, even if some members of the band didn't quite agree, because it didn't sound like when the band played live. Others instead, like Curtis and Morris, were stunned and content with the results.

The album was filled with some Ambient-like, dark, and mysterious Industrial or factory-type soundscapes between the songs, at the beginning or ending of the songs, and even during the songs (Hannett was really aware of the avant-garde/underground music scene of the UK). This simple but yet elaborated and sophisticated production/engineering of the album was visionary. It became a major impact for the future development of the entire New Wave and Post Punk scenes.

Hannett and some of the members of the band (if not all of them) were also aware of the German avant-garde sound of the early/mid 1970s, especially the sound of CAN, NEU! and Kraftwerk. Other main influences that the band had were The Doors, The Velvet Underground, The Stooges, Roxy Music, Brian Eno, David Bowie and Sex Pistols.

The sound on this album was way ahead of its time. A cross between early Black Sabbath, Hawkwind and Wire.

And without noticing it, or without wanting it, this band paved the way and created a whole new style that would be influential for the sound of the 1980s.

"Unknown Pleasures" is considered one of the most influential albums in the history of contemporary Pop/Rock music.

Curtis' lyrics delivered an unusual intelligence and knowledge, inspired by the German and French Existentialism, by radical and visionary philosophies/ideologies and writers, influenced by Nietzsche, Hesse, Sartre, Kafka, J. G. Ballard, among others.

The front cover was a cosmic and mesmerizing aspect of this album, considered iconic by many collectors/critics. It was chosen by Peter Saville, who reversed the color of the original image (from black on white to white on black), the image was taken from an astronomy text, and it is the radio wave emissions of a pulsar called CP 1919, from the constellation of Vulpecula.

The evolution of the band would continue on their following album.

Personnel:

- . Ian Curtis (vocals)
- . Bernard Sumner (guitar, keyboards)
- . Peter Hook (bass; vocals on track no. 9)
- . Stephen Morris (drums, percussion)

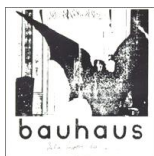
Additional musician:

- . Martin Hannet (synthesizer, sound effects)

Track list/times:

1. Disorder (3:36)
2. Day Of The Lords (4:43)
3. Candidate (3:00)
4. Insight (4:00)
5. New Dawn Fades (4:47)
6. She's Lost Control (3:40)
7. Shadowplay (3:50)
8. Wilderness (2:35)
9. Interzone (2:10)
10. I Remember Nothing (6:00)

017. Bauhaus/Bela Lugosi's Dead - 12" (1979)



This is the band's first 12" single. It was recorded in January 1979 at Beck Studios in Wellingborough, Northamptonshire (England). It was produced by the band and engineered by Derek Tompkins.

This 12" single was released in the UK by Small Wonder records in August 1979, first as a limited-edition white vinyl. It was then reissued as a standard 12" also in 1979. Reissued as a 12" single and CD-single in 1988 and in 2015.

This band was formed in Northampton (England) in 1978, influenced by The Velvet Underground, The Stooges, David Bowie, T. Rex, Roxy Music, ENO, Public Image Ltd., among a few others, and also by Funky Music and Reggae/Dub Music.

"Bela Lugosi's Dead" was the perfect mix of a darkened and experimental Glam Rock style with Dub, especially inspired in the track called "The Wizard" by T. Rex, released in 1970.

This song is considered a Post Punk gemstone. A song that gave birth to the Dark Gothic Rock subgenre of the early 1980s.

After the release of this single they were signed by the new independent record label called 4AD. They would then release a couple of 7"/12" singles and their first album, the evolution of their sound.

Personnel:

- . Peter Murphy (vocals)
- . Daniel Ash (guitar)
- . David J (bass)
- . Kevin Haskins (drums, percussion)

Track list/times:

- . Bela Lugosi's Dead (9:31)
- . Boys (3:09)
- . Dark Entries (Demo) (1:20)

018. Cabaret Voltaire/Mix-Up (1979)



This is their first album. It was recorded during July-August 1979 at the band's own studio, known as Western Works, in Sheffield (England). It was produced by the band.

This album was released in the UK by Rough Trade records in October 1979. It was released in France by Celluloid records and in Italy by Go International and Base Record also in late 1979. It was reissued on LP and CD in the UK and US by Mute records in 1990 and in 2002.

This band was formed around 1973 in Sheffield, they began to experiment with sound equipment, tapes, and some instruments during their early period (1974-76), there is a tape recorded during that period which was released by Industrial Records in 1980. The band was then signed by Rough Trade records and they released several 7"/12" singles and EPs before their first album.

The name of the band was inspired on the famous bar/nightclub known as Cabaret Voltaire, located in Zurich (Switzerland), which was the point of reunion of the revolutionary Dada art movement during the early 20th century.

This band was highly influenced by the Avant-Garde Music of the 1960s, also by the US, UK and German Psychedelic/Free Rock and by bands like, The Seeds, The Velvet Underground, The Mothers Of Invention, Captain Beefheart & His Magic Band, CAN, NEU!, Faust, among others. Also by the pre-Industrial Music of Kluster/Cluster, Kraftwerk, Harmonia, and by Roxy Music and Brian Eno.

The track "No Escape" is a cover of the US Psychedelic Rock band called The Seeds (1966).

For many collectors and connoisseurs of the Industrial Music scene of the 1970s, this is the band's groundbreaking masterpiece and their most highly influential album. In the vein of Throbbing Gristle, This Heat and Suicide.

This album was crucial for the development of the Post Punk/New Wave, Dark Rock and the Industrial Music scenes during the early 1980s, and for several other genres and bands of the late 1980s and 1990s.

The band would continue to release outstanding and influential albums during the early/mid 1980s.

Personnel:

- . Stephen Mallinder (vocals, bass guitar, percussion)
- . Chris Watson (synthesizers, tapes)
- . Richard H. Kirk (guitar, synthesizers, wind instruments)

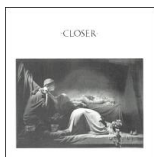
Guest:

- . Haydn Boyes Weston (drums)

Track list/times:

1. Kirlian Photograph (5:52)
2. No Escape (3:40)
3. Fourth Shot (4:03)
4. Heaven And Hell (5:57)
5. Eyeless Sight (Recorded Live 79) (3:15)
6. Photophobia (5:56)
7. On Every Other Street (4:02)
8. Expect Nothing (6:10)
9. Capsules (4:08)

019. Joy Division/Closer (1980)



This is the band's second and final album. It was recorded in March 1980 at Britannia Row Studios in Islington, London (England), it was produced and engineered by Martin Hannett, also engineered by John Caffery (who previously worked with Tubeway Army and Linton Kwesi Johnson), assisted by Michael Johnson.

This album was released in the UK and some European countries by Factory records in July 1980. It was released in the US/Canada, Europe, and other countries in early 1981. It was reissued on LP and CD in many countries during the mid and late 1980s, during the 1990s, 2000s and 2010s. Reissued as a double CD in the UK by London Records and in the US by Rhino Records in 2007 and 2010, the bonus disc was a live performance recorded in February 1980 in London.

The front cover image is a detail from the Appiani family tomb in Genova (Italy). A sculpture made by Demegtrio Paernio in 1910. It represents the image of Christ lying over a tomb and surrounded by four women (Marys) mourning his death. The design/photograph of the front cover was accepted by the four members of the band.

This album was the tremendous evolution of the band's sound, it's the second peak within their discography.

It delivered a deep and profound musical sense of darkness, with deep elaborated soundscapes and complex dark-Funky/Dub type of pulsating grooves and rhythms.

It was a highly influential album for almost all the future bands/artists within the underground/independent and avant-garde related music scenes of the 1980s.

Each and every track on this album inspired many artists, bands, singers, musicians and producers within the New Wave/Post Punk, Industrial Music and Techno Pop/Synth-Pop scenes of the UK, Europe and the US. Bands like, Modern English, Bauhaus, The Cure, The The/Matt Johnson, In Camera, Mass, Dif Juz, Cocteau Twins, Xmal Deutschland, The Wolfgang Press, The Durutti Column, Tones On Tail, Felt, U2, Echo And The Bunnymen, Dead Can Dance, This Mortal Coil, Cindytalk, Swans, And Also The Trees, Lowlife, The Chameleons, The Smiths, Clan Of Xymox, among many, many, many others.

Once again, Curtis delivered lyrics influenced/inspired by some of his favorite

writers, such as J. G. Ballard, William Burroughs, Franz Kafka, Hermann Hesse, Friedrich Nietzsche, T. S. Elliot, Fyodor Dostoevsky and Jean-Paul Sartre. Curtis also delivered his insights, perception, and his points of view towards life in general, towards wisdom, towards social/emotional issues, all this can be heard/read on each and every track of this album, but also his vision and feelings towards his own problems with depression, epilepsy and family life issues. The lyrics on this album also anticipated his suicide that took place after the album was mixed and ready to be released, and only days before Joy Division's first US tour. The night before his death he watched a film by Herzog called "Stroszek" (1977), and he was listening to Iggy Pop's album called "The Idiot" (1977). Curtis hanged himself on the early morning of Sunday the 18th of May 1980. Leaving all the people that knew him, and worked with him, shocked and with a profound sadness. He was cremated and his ashes remain at the cemetery of Macclesfield.

The 12" single "Love Will Tear Us Apart" was released in June, and this album was released only two months after Ian's death.

In 1981 the record label released the compilation/live album called "Still".

The rest of the members would then recruit Gillian Gilbert (Morris' girlfriend/wife) and form the band called New Order.

Martin Hannett (a.k.a. Martin Zero) died in 1991.

The great and visionary Tony Wilson (owner of Factory records, radio and TV presenter and journalist) died in 2007.

Personnel:

- . Ian Curtis (vocals; guitar on track no. 6; melodica on track no. 9)
- . Bernard Sumner (guitar; bass on track no. 1; synthesizers on tracks no. 2, 6, 8, 9)
- . Peter Hook (bass, guitar on track no. 1, six-string bass on tracks no. 3, 6, 8)
- . Stephen Morris (drums, electronic drums, percussion)

Track list/times:

1. Atrocity Exhibition (6:05)
2. Isolation (2:52)
3. Passover (4:45)
4. Colony (3:53)
5. A Means To An End (4:06)

6. Heart And Soul (5:50)
7. Twenty Four Hours (4:26)
8. The Eternal (6:04)
9. Decades (6:08)

020. Bauhaus/In The Flat Field (1980)



This is their first album. It was recorded in July 1980 at Southern Studios in London (England), it was produced by the band and engineered by Tony Cook. The track "Double Dare" was recorded in December 1979 at Maida Vale Studio for the John Peel show (BBC-Radio 1).

This album was released in the UK by 4AD records (during this period it was still a sub-label of Beggars Banquet records) in November 1980. It was released in France by Beggars Banquet. In Canada it was released by Beggars Banquet with an extra track, "Telegram Sam". It was reissued several times in many countries during the 1980s. It was reissued on CD in the UK by 4AD records in 1988 and 1999, in the US in 1998, both versions with 8 bonus tracks. It was reissued on LP in the UK by 4AD records in 2008 and 2011, also as a limited-edition LP plus the 12" EP called "4AD". It was reissued as a limited-edition double CD box set (known as the Omnibus edition) in the UK/Europe and US by 4AD in 2009, the first disc was the original album, the second disc included 16 tracks, the singles, out-takes and alternate versions, plus a 48-page book. In 2013 it was reissued by 4AD in the UK/Europe as a LP + CD pack, with no bonus tracks.

This album was released after the 7" single "Dark Entries"/"Untitled" (released by 4AD in January 1980) and after the 7" single "Terror Couple Kill Colonel (1)"/"Scopes", "Terror Couple Kill Colonel (2)" (released by 4AD in June 1980), and released at the same time as the 7"/12" single "Telegram Sam"/"Rose Garden Funeral Of Sores", "Crowds". "Telegram Sam" was a cover of T. Rex (originally released in the album "The Slider" in 1972), "Rose Garden Funeral Of Sores" was a cover of John Cale (originally released as the B-side of the 7" single "Mercenaries" in 1980).

This album is in the vein of Joy Division, Wire, Public Image Ltd., Siouxsie And The Banshees, Pere Ubu, The Pop Group, among a few others.

It became a landmark for the British Post Punk scene and the emerging Dark Gothic Rock scene during the early 1980s.

"In The Flat Field" would remain as the band's highest peak within their discography.

It was also the first album (LP) released by 4AD records, and it would pave the way for many bands that were signed by that record label.

Bauhaus would deliver three more studio albums before their demise in 1983.

Since 1982 Daniel Ash was already working on another avant-garde Post Punk music project called Tones On Tail with Glenn Campling, and in 1983 Haskins would also join him.

David J joined the band The Jazz Butcher and he would also start an Indie-Post Punk/Neo Psychedelia-oriented temporary solo career.

Peter Murphy would join Mick Karn (ex-Japan) and they would deliver another musical avant-Pop gemstone in 1984, under the moniker Dalis Car. Murphy would also start a solo career since 1985/86, into a more mature and elegant/refined Indie-New Wave stream.

In 1985, the three musicians of Bauhaus would reunite and form the band called Love And Rockets, delivering a sort of Indie-Neo Psychedelia/Post Punk sound.

Personnel:

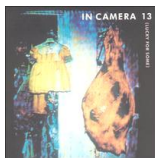
- . Peter Murphy (vocals)
- . Daniel Ash (guitar, saxophone, backing vocals)
- . David J (bass, backing vocals)
- . Kevin Haskins (drums)

Track list/times:

1. Double Dare (4:57)
2. In The Flat Field (4:00)
3. A God In An Alcove (4:07)
4. Dive (2:10)
5. The Spy In The Cab (4:27)

6. Small Talk Stinks (3:35)
7. St. Vitus Dance (3:30)
8. Stigmata Martyr (3:37)
9. Nerves (7:10)

021. In Camera/13 (Lucky For Some) © (1980/1992)



This is a compilation of the 7" single "Final Achievement"/"Die Laughing", the 12" EP "IV Songs" and the 12" EP "Fin".

The 7" single was recorded and mixed during late 1979 and early 1980 at Blackwing Studios in London, produced by the band and engineered by Eric Radcliffe (owner of the studio) and John Fryer. This 7" single was released in the UK by 4AD records in June 1980.

The 12" EP titled "IV Songs" was recorded and mixed in early/mid 1980 at Blackwing Studios, co-produced and engineered by Radcliffe and Fryer. It was released in the UK by 4AD records in December 1980.

The 12" EP titled "Fin" was recorded and mixed in December 1980 at Langham Studio for the BBC-Radio 1, it was produced by John Sparrow and engineered by Mike Robinson. This session was broadcast in December 1980. This EP was released posthumously in the UK by 4AD records in April 1982.

This CD compilation titled "13 (Lucky For Some)" was released in the UK by 4AD in November 1992, it included the releases mentioned above, although with a slightly different track order sequence compared to the original releases (for further details check at the end of this review). It also included four previously unreleased tracks that were re-recorded/mixed in 1991, and included some guest musicians. This CD compilation was released in the US by Teenbeat records (licensed by 4AD) in January 1993.

In 2011 the EP "IV Songs" and the 7" single were compiled as a limited-edition LP titled "IV Songs + II", it was released in France by Desire Records (licensed by 4AD).

In 2015 the three original releases were compiled as a limited-edition double CD and as a double LP titled "Era", it was released in the UK/Europe and in the US by 4AD records. The double CD included all the original releases on the first disc (9 tracks), although the A and B sides of the original release of the 7" single are swapped once again. The second disc included 11 tracks, previously unreleased live recordings, demos, rehearsals, alternate versions and out-takes. The double LP edition only included a total of 15 tracks, only 8 tracks from the original releases on the first vinyl, and only 7 of the extra/previously unreleased tracks on the second vinyl. "Era" is a highly recommended musical document, especially the CD format.

This band was formed in London during early/mid 1979, they started performing live in some clubs/venues in London, one night they opened a concert for Bauhaus and grabbed the attention of Ivo Watts-Russell who immediately signed them.

On the first three releases this band recorded an outstanding and experimental avant-garde Post Punk, a cross between Public Image Ltd., Joy Division, Gang Of Four, The Pop Group, Bauhaus, Siouxsie And The Banshees, together with their own remarkable bizarre/sinister electric guitar soundscapes and their Funky/Disco dark-oriented bass grooves and rhythms.

The band would split in early 1981, but the sound delivered on those releases would pave the way for several bands not only within 4AD records, but for many other avant-garde and Indie bands during the 1980s.

Andrew Gray would then join The Wolfgang Press in 1983.

David Steiner would collaborate on the first album of The Wolfgang Press.

Personnel:

- . David Steiner (vocals, piano)
- . Andrew Gray (guitar, clarinet)
- . Pete Moore (bass, piano strings)
- . Jeff Wilmott (drums, piano)

Track list/times:

. 7" single

1. Final Achievement (4:48)

2. Die Laughing (4:32)

. "IV Songs" - EP

1. The Conversation (4:43)

2. The Attic (5:26)

3. Fragments Of Fear (4:28)

4. Legion (4:10)

. "Fin" - EP

1. The Fatal Day (11:37)
2. Coordinates (5:05)
3. Apocalypse (6:30)

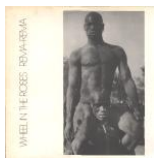
. "13 (Lucky For Some)"

1. Die Laughing (4:38)
2. Final Achievement (4:51)
3. The Conversation (4:43)
4. The Attic (5:26)
5. Fragments Of Fear (4:28)
6. Legion (4:10)
7. Apocalypse (6:30)
8. Coordinates (5:05)
9. The Fatal Day (11:37)

1991 Mixes:

10. Pins & Wax (4:04)
11. On The Retina (5:24)
12. Colour In The Home (3:32)
13. Deflowered (3:26)

022. Rema-Rema/Wheel In The Roses - EP (1980)



This is the first and the only release of this music project. The first two tracks on this EP were recorded during November 1979 at Pathway Studios in London (England), the last two tracks were recorded live in June 1979 at an unknown venue. This EP was co-produced by Wally Brill (who previously worked with The Drug Addix, Chelsea, Alternative TV, Michael O'Brian, among others).

This EP was released in the UK by 4AD records in April 1980. Reissued in the UK by 4AD in 1984. Reissued as a limited-edition CD in the UK by 4AD in 2003. On this CD reissue, the first track ("Feedback Song") features in its complete version, with the 30 second vocal introduction ("We are Rema-Rema..."), this version was previously released on the 4AD various artist compilation "Nature Mortes - Still Lives" in 1981. This complete version wasn't released on the original EP in 1980.

This band was formed in late 1978 in London, by Michael Allen and Marco Pirroni, two ex-members of a Punk band called The Models. Pirroni had previously played with Siouxsie And The Banshees, but before that band released any musical document. They recruited three more members, Gary Asquith, Mark Cox and Dorothy Prior, and began performing live, opening for bands like, Siouxsie And The Banshees and Cabaret Voltaire during 1979. Rema-Rema recorded several demo tracks at some London rehearsal rooms since late 1978 and during 1979, two of those tracks were included on this EP (Side A). The other demo tracks were released on two limited-edition 7" singles in 2014 and 2015 by an independent record label known as Inflammable Material.

After the first four 7" singles released by 4AD records in early 1980 (the label was then called Axis, and it was a sub-label of Beggars Banquet records), Ivo Watt-Russell and Peter Kent (co-founders of 4AD) weren't sure to continue with this musical adventure. One afternoon, the five members of Rema-Rema were at the shop/office of 4AD records, and they played their demo-tape recordings. Ivo was stunned by their music and decided that 4AD would continue as a serious record label. This EP became the label's first 12" format. The mastermind and visionary director of 4AD records was so impressed by the sound of this band that years later he decided to make a cover version of the last track of this EP, "Fond Affections", on the first album of his ambitious music project called This Mortal Coil.

Rema-Rema delivered a raw and highly experimental Industrial/Post Punk Funky-dark sound. A line between Cabaret Voltaire, Public Image Ltd., Siouxsie And The Banshees, Gang Of Four, The Pop Group and Talking Heads.

The sound/music delivered on this EP became seminal and influential for the Post Punk and Dark Rock underground scenes of the early/mid 1980s.

After the release of this EP Marco Pirroni left the band and joined the group called Adam And The Ants. Dorothy 'Max' Prior also left and released a solo 7" single, then she formed a band called The El Trains, and also collaborated with Psychic TV.

Allen, Cox and Asquith recruited a new drummer, Danny Briottet, and they formed the band Mass.

Personnel:

- . Michael Allen (vocals, bass)
- . Marco Pirroni (guitar)
- . Gary Asquith (vocals, guitar)
- . Mark Cox (synthesizer, organ)
- . Dorothy 'Max' Prior (drums)

Track list/times:

- . Feedback Song (6:26)
- . Rema-Rema (4:19)
- . Instrumental (3:57)
- . Fond Affections (3:58)

023. Talking Heads/Remain In Light (1980)



This is the band's fourth album. It was recorded and mixed during July-August 1980 at three different studios, at Compass Point Studios in Nassau (Bahamas), at Sigma Sound Studios in New York (USA) and at Eldorado Recording Studios in Hollywood, California (USA). It was produced and partly mixed by Brian Eno, and partly mixed by David Byrne. It was engineered by Rhett Davies, Steven Stanley, John Potoker, Dave Jerden, Jack Nuber and Kendall Stubbs (depending on the studio).

This album was released in the US/Canada, UK/Europe, and other countries by Sire records in October 1980. Reissued on CD in the US by Sire in 1984, 1989 and 1997, in Europe in 1997. Reissued in 2006 as a DualDisc format (CD+DVD), with four bonus tracks (out-takes) and two video appearances of the band on the German TV in 1980.

Two 7"/12" singles were released from this album, "Once In A Lifetime"/"Seen And Not Seen", released in late 1980 in Canada and some European countries, and released in early 1981 in the UK and other European countries. The second 7" single was "Houses In Motion"/"The Overload", released in the US in May 1981. It was released as a 7" and 12" single in the UK, "Houses In Motion (Special Remixed Version)"/"Air", "Houses In Motion (Live)", also in May 1981.

This album was the huge step forward taken by the band, and it's considered their highest peak within the band's discography, together with their previous album, "Fear Of Music" (1979).

This time they delivered more African beats influenced by the compositions of Nigerian musician Fela Kuti (introduced to the band by Eno), also with elements of Arabic music, together with an elaborated and sophisticated post-Funky Music and electronic textures, and their avant-New Wave/Post Punk grooves/rhythms, with certain dark-atmospheric soundscapes in the vein of Joy Division.

Before the recordings for this album, Byrne and Eno were working together and recorded some material for an album that would be release as a collaboration done by both of them, but due to certain legal issues with copyrights they would finish the mixing and production of that album after the release of "Remain In Light".

Each and every song on this album was highly influential for the future of the New Wave and Post Punk scenes of the 1980s, and also for the Post Rock and Electronic Pop of the 1990s.

The band would continue to release several Pop-oriented albums during the 1980s.

Personnel:

- . David Byrne (lead vocals, guitars, keyboards, percussion)
- . Jerry Harrison (guitars, keyboards, backing vocals)
- . Tina Weymouth (bass, keyboards, percussion, backing vocals)
- . Chris Frantz (drums, percussion, keyboards, backing vocals)

Guests:

- . Brian Eno (bass, keyboards, percussion, backing vocals)
- . Nona Hendryx (backing vocals)
- . Adrian Belew (guitar, guitar synthesizer)
- . Robert Palmer (percussion)
- . José Rossy (percussion)
- . Jon Hassell (trumpets, horns)

Track list/times:

1. Born Under Punches (The Heat Goes On) (5:46)
2. Crosseyed And Painless (4:45)
3. The Great Curve (6:26)
4. Once In A Lifetime (4:19)
5. Houses In Motion (4:30)
6. Seen And Not Seen (3:20)
7. Listening Wind (4:42)
8. The Overload (6:00)

024. B. C. Gilbert - G. Lewis/3R4 (1980)



This is the first and the only album released under their real names. It was recorded in September 1980 at Blackwing Studios in London (England), produced by Bruce Gilbert, engineered by Eric Radcliffe, assisted by John Fryer.

This album was released in the UK by 4AD records in November 1980. It was reissued in the UK on CD in 1988 by 4AD, as a compilation titled "8 Time", which also included their first 12" "Like This For Ages"/"Kluba Cupol" released under the moniker Cupol, it was originally released by 4AD in July 1980, and it also included their 7" single "Ends With The Sea"/"Hung Up To Dry Whilst Building An Arch", under the moniker B. C. Gilbert - G. Lewis, originally released by 4AD in April 1981. This album was reissued on LP format in the US by Superior Viaduct (under license by 4AD) in 2015.

Bruce Clifford Gilbert and Graham Edward Lewis were both ex-members of the seminal Punk/Post Punk band called Wire during 1977-79. They both decided to explore the avant-garde/experimental Industrial Music scene during the early 1980s. Influenced by the Avant-Garde Music scene of the 1960s, the German Electronic/pre-Industrial scene and by the emerging British Industrial Music scene of the late 1970s. They also formed a music project called Dome, and they would release four albums under that moniker during 1980-82. Then they would form a couple of other music projects, P'o and Duet Emmo.

"3R4" delivered their most dense, concrete, conceptual, extended, minimal and proto-Ambient/Drone Music soundscapes. It was influenced by the 20-minute track called "Kluba Cupol", recorded and released prior to this album, under the name of Cupol.

This album is way ahead of its time.

It's a visionary musical document and a seminal contribution for the future Neo Industrial Music scene of the 1990s.

Personnel:

- . B. C. Gilbert (guitar, bass, percussion)
- . G. Lewis (guitar, percussion, synthesizer, tapes)

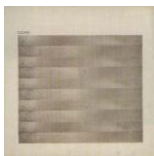
Guests:

- . Russell Mills (percussion)
- . Davyd Boyd (bass; voice on tracks no. 3, 4)
- . John Fryer (tapes on tracks no. 3, 4)
- . Angela Conway (voices)

Track list/times:

1. Barge Calm (1:11)
2. 3. 4... (17:03)
3. Barge Calm (1:08)
4. R (20:03)

025. Dome/Dome (1980)



This is the duo's first album under the moniker Dome. It was recorded in three days during March and April 1980 at Blackwing Studios in London (England), produced by the duo and engineered by Eric Radcliffe, assisted by John Fryer.

It was released in the UK by their own record label called Dome Records in mid 1980. It was reissued on CD in the UK by The Grey Area records (a sublabel of Mute records) in 1992, this reissue included the complete second album, "Dome 2". It was reissued on LP in Austria by Editions Mego in 2011. Dome was formed by Bruce Gilbert and Graham Lewis; both were ex-members of the seminal Punk/Post Punk band called Wire.

Dome was influenced/inspired by Captain Beefheart & His Magic Band, Cluster, NEU!, Faust, Brian Eno, and by the Industrial Music scene of the late 1970s. In the vein of Throbbing Gristle, Cabaret Voltaire, This Heat, among others.

They experimented with tape recordings, found sounds, and also added guitar, bass, percussion and voices, but these were taken to a minimal, cinematic, Drone/Ambient Music-oriented stream.

Dome was the perfect fusion of Avant-Garde + Post Punk + Industrial Music. The evolution would continue on their following albums.

Personnel:

- . B. C. Gilbert (voices, guitars, bass, percussion, tapes, drums)
- . G. Lewis (voices, guitars, bass, percussion, tapes, synthesizer)

Guest:

- . Angela Conway (vocals on track no. 2)

Track list/times:

1. Cancel Your Order (2:12)
2. Cruel When Complete (3:15)
3. And Then... (4:15)
4. Here We Go (3:04)
5. Rolling Upon My Day (3:40)
6. Say Again (3:30)
7. Linasixup (3:10)
8. Airmail (3:22)
9. Ampnoise (4:17)
10. Madmen (3:29)

026. Dome/Dome 2 (1980)



This is their second album. It was recorded in August 1980 at Blackwing Studios in London (England), produced by the duo and engineered by Eric Radcliffe and John Fryer.

It was released in the UK by Dome Records (distributed by Rough Trade records) in November 1980. It was released in Japan by Rough Trade in early 1981. It was reissued on CD in the UK by The Grey Area records (a sublabel of Mute records) in 1992, together on one single CD with their first album.

If you enjoyed the music on their first album, and the releases under the names of Cupol and B.C. Gilbert - G. Lewis, you will enjoy this album too.

Another mindbending Industrial Music album.

Visionary, and way ahead of its time.

This album foreshadowed the Post Rock and Neo Industrial of the 1990s.

And Dome's steps would still continue straight forward...

Personnel:

- . B. Gilbert (all instruments, voices)
- . G. Lewis (all instruments, voices)

Track list/times:

1. The Red Tent I - II (9:07)
2. Long Lost Life (3:18)
3. Breathsteps (4:25)
4. Reading Prof. B (3:03)
5. Ritual View (4:52)
6. Twist Up (4:31)
7. Keep It (7:20)

027. Dome/Dome 3 (1981)



This is their third album. It was recorded between November 1980 and June 1981 at Blackwing Studios in London (England), produced by the duo and engineered by Eric Radcliffe and John Fryer.

It was released in the UK by Dome Records (distributed by Rough Trade records) in September 1981. Released in Japan in late 1981. Reissued on CD in the UK by The Grey Area records (a sublabel of Mute records) in 1992, together on one single CD with their fourth album. Reissued on LP in Austria by Editions Mego in 2012.

This album is another groundbreaking musical document and it's considered the highest peak of Dome. It's the evolution of their previous albums under the names of Dome, Cupol and B. C. Gilbert - G. Lewis.

Here is where the collaborations with Daniel Miller began, paving the way for their 1982/83 collaboration as a trio, under the name of Duet Emmo.

"Dome 3" delivered more cinematic-like, bizarre and abstract-driven soundscapes, with more treated percussion, instrumentation and voices, in the vein of Hassell's collaboration with Eno released a year earlier.

The evolution of the band would continue on their fourth and final album, "Will You Speak This Word" (1982). The duo would then release another highly experimental album with Russell Mills in 1982. Then they formed two more music projects in 1983, Duet Emmo and P'o. Lewis and Gilbert would then release solo projects, Lewis would release some 12" singles and a couple of more accessible electronic-based avant-Pop albums, under the name of He Said between 1985 and 1988. Gilbert would release a couple of more Industrial/pre-Ambient albums under his own name in 1984 and 1986, and during the 1990s. Gilbert would also collaborate with Angela Conway on the more electronic Avant Pop-oriented project called A. C. Marias during the 1980s. Simultaneously they would work on a reunited Wire since 1985 till 1991.

And all the releases of this duo were a crucial influence for the future of contemporary music, especially for the Post Rock and Neo Industrial scenes of the 1990s.

Personnel:

- . B. Gilbert (instruments, voices)
- . G. Lewis (instruments, voices)

Guests:

- . Peter Price (drums, percussion on tracks no. 1, 2, 4, 5, 7)
- . Daniel Miller (saxophone on tracks no. 1, 5, 7)
- . Angela Maria Conway (voice on tracks no. 1, 2, 6, 9, 10)
- . Eric Radcliffe (guitar on track no. 2)
- . Russell Mills (percussion, voice on tracks no. 2, 5)

Track list/times:

1. Jasz (3:48)
2. Ar-Gu (5:25)
3. An-An-An-D-D-D (4:20)
4. Ba-Dr (4:04)
5. D-D-Bo (3:52)
6. Na-Drm (1:39)

7. Ur-Ur (2:28)
8. Danse (4:37)
9. Dasz (6:11)
10. Roos-An (2:42)

028. Kraftwerk/Computerwelt (1981)



This is Kraftwerk's eighth album. It was recorded and mixed during 1979 and early 1981 at Klingklang studios in Düsseldorf (Germany). As always, it was produced by Hütter and Schneider, with the assistance of two technicians/engineers, Günter Spachholz and Joachim Dehmann.

This album was released in Germany by Kling Klang records/EMI Electrola records in May 1981. It was released by EMI records worldwide and by Warner Bros. records in the US and Canada. It was reissued on CD in the US by Warner Bros. in 1985 and by Elektra records in 1987, in Canada in 1990. Reissued on CD in Germany/Europe in 1986 and 1996, in the UK in 1995. Reissued on CD in the UK/Europe by Capitol Records/EMI in 2003, on CD and LP by Mute records in 2009. Reissued on LP in Germany/Europe by Kling Klang in 2017.

Like their previous two albums, it was also recorded and released in two different languages, in German and in English.

One of the 7"/12" singles from this album, "Taschenrechner", was also recorded and released (May 1981) in French, Japanese and Italian.

The 7"/12" single "Computer Love"/"The Model" was released in July 1981 in several countries.

The 12" single "Computerwelt"/"Nummern", "Computerwelt 2" was released in Germany in January 1982.

On the track "Nummern" (and "Computerwelt 2") the counting from 1 to 8 is in German, the rest (from 1 till 2, from 1 to 3, or from 1 to 4) is counted in English, Italian, French, Spanish, and at the end in Japanese and Russian. The last track of the album is titled and sung in English even on the German edition, it was based/inspired on the sentence 'It's more fun to compete...' that appeared on pinball/arcade games.

This album is a masterclass of electronic music. In fact, each track on this album is a masterclass in electronic music!!

After ten years performing and releasing albums and changing the course of contemporary music, they delivered their eighth consecutive peak within their discography.

"Autobahn" + "Radio-Activität" + "Trans Europa Express" + "Die Mensch-Maschine" = "Computerwelt".

This album is by far their most elaborated/sophisticated and most ambitious production ever released, in electronic and technical terms.

It's the Techno Pop/Synth-Pop blueprint album par excellence!!! Hütter and Schneider were like music scientists, they belonged to another level of musical perception.

This album stands as one of the most (if not the most), or thee most, visionary album, in concept and musical terms during the early 1980s.

The music within this album was so futuristic and it was way ahead of its time.

Right from the start, since the first second of this album, since the first track, each and every track, each minute and each second of this album is simply visionary.

The way they used and played those electronic devices and instruments or tools on this album is simply outstanding.

And this album spawned, inspired, influenced and paved the way for almost 99% of the future musicians/artists/performers/producers within contemporary music... Essential and crucial for the 1980s emerging Synth-Pop/Techno Pop and other genres (like Hip Hop), and for several subgenres of electronic and Dance Music/Trance Music.

It is the most influential album for the Techno Music, Minimal Techno, and the Ambient Music/Neo Industrial Music scenes across the UK, Europe and the rest of the World during the 1990s.

This was Kraftwerk's final album in avant-garde terms.

The band would release a 12" single called "Tour De France" in 1983, using the same music formula of "Computerwelt" but with a different concept. Then they would release the album "Electric Café" in 1986, influenced by the US electronic Pop/Techno during the early/mid 1980s.

Personnel:

- . Ralf Hütter (voice, vocoder, synthesizer, keyboards, Orchestron, Synthanorma Sequencer, electronics, concepts)
- . Florian Schneider (vocoder, speech synthesis, synthesizer, electronics, concepts)
- . Karl Bartos (electronic drums/percussion)
- . Wolfgang Flür (electronic drums/percussion)

Track list/times:

1. Computerwelt (5:05)
Computer World
2. Taschenrechner (4:55)
Pocket Calculator
3. Nummern (3:19)
Numbers
4. Computerwelt 2 (3:21)
5. Computer Liebe (7:13)
Computer Love
6. Heimcomputer (6:16)
Home Computer
7. It's More Fun To Compute (4:12)

029. Brian Eno - David Byrne/My Life In The Bush Of Ghosts (1981)



This album was recorded and mixed at five different studios, at RPM Studios in New York (August 4 and 16, 1979; engineered by Neal Teeman), at Blue Rock Studio in New York (September 5, 1979; engineered by Eddie Korvin), at Eldorado Recording Studios in Hollywood, California (during February and March 1980; engineered by Dave Jerden), at Different Fur Studios in San Francisco, California (April 1980; engineered by Stacy Baird), and finally at Sigma Sound Studios in New York (October 1980; engineered by John Potoker). The album was produced by Eno and Byrne.

It was released in the US/Canada, the UK/Europe, and other countries by Sire records in February 1981. It was reissued in the UK by EG records/Polydor records in 1982, the track "Qu'ran" was omitted on this reissue due to a ludicrous request by the Islamic Council of Great Britain, it was replaced with the track "Very, Very Hungry", which was the B-side of the 12" single "The Jezebel Spirit" (released in 1981). It was reissued on CD in the US and UK by Sire and EG respectively in 1987 and 1989 (US only), the US edition contained the original track order adding one bonus track at the end, "Very, Very Hungry", while the UK edition omitted the track "Qu'ran", once again replaced by "Very, Very Hungry". Reissued on CD in the US/Canada by Sire in 1993 and 1994, with the track "Qu'ran" replaced by "Very, Very Hungry" and without bonus track. Reissued on CD in the UK/Europe (by Virgin records) and in the US (by Nonesuch records) in 2006, the track "Qu'ran" was replaced, and it included 7 bonus tracks and a videoclip. Reissued as a double LP in the US by Nonesuch records in 2009, the first vinyl featured the album without the track "Qu'ran", the second vinyl with a total of 13 bonus tracks.

The title of this album was taken from a novel by Nigerian writer Amos Tutuola (published in 1954).

This album was recorded between Talking Heads' "Fear Of Music" and "Remain In Light", although it wasn't totally finished until late 1980.

This album delivered a mixture of ethnic/cultural soundscapes and chants from Africa and the Middle East, together with the experimental use of several samples and electronic music.

Influenced by the Avant-Garde Music of the 1960s, several Free Rock albums and German musical documents during the late 1960s and early/mid 1970s like, the album by Technical Space Composer's Crew called "Canaxis

5" (a 1969 side-project by Holger Czukay from CAN), Popol Vuh, CAN, Cluster, Harmonia, and other proto-World Music and African albums released during the 1970s. Also influenced by Side B of the album "Low" (by Bowie in 1977), by the avant-Funk/New Wave of Talking Heads, and by Eno's own works and concepts on experimental and proto-Ambient music, especially in the vein of the album with Jon Hassell in 1980.

This is a visionary album, highly influential for several bands/musicians within the Industrial Music and New Wave/Post Punk scenes of the 1980s, and also for Eno's albums with other musicians during the early/mid 1980s, especially a huge impact on Michael Brook.

Highly influential for the future of the so called World Music, for the band Dead Can Dance, and for the musical projects/productions by Peter Gabriel.

A major influence for many artists within the so called Post Rock and Electronic Pop music scenes of the 1990s.

Personnel:

. David Byrne and Brian Eno (guitars, bass guitars, synthesizers, drums, percussion, found objects)

Guests:

- . John Cooksey (drums on "Help Me Somebody" and "Qu'ran")
- . Chris Frantz - Talking Heads - (drums on "Regiment")
- . Robert Fripp - King Crimson - (Frippertronics on "Regiment")
- . Michael 'Busta Cherry' Jones (bass guitar on "Regiment")
- . Dennis Keeley (bodhrán on "Mea Culpa")
- . Bill Laswell (bass guitar on "America Is Waiting")
- . Mingo Lewis (batá, sticks on "The Jezebel Spirit" and "The Carrier")
- . Prairie Prince (can, bass drum on "The Jezebel Spirit" and "The Carrier")
- . José Rossy (congas, agong-gong on "Moonlight in Glory")
- . Steve Scales (congas, metals on "Help Me Somebody")
- . David Van Tieghem (drums, percussion (scrap metal, found objects) on "America Is Waiting" and "Regiment")
- . Tim Wright (click bass on "America Is Waiting")
- . Rooks on "Help Me Somebody" courtesy of April Potts, recorded at Eglington Hall.

Voices (samples) on tracks no. 1-10:

1. Unidentified indignant radio host, San Francisco, April 1980.
2. Inflamed caller and smooth politician replying, both unidentified. Radio call-in show, New York, July 1979.
3. Dunya Yasin, Lebanese mountain singer (from "The Human Voice in the World of Islam" Tangent Records TGS 131). [her name was misspelt as Dunya Yusin on the original album]
4. Reverend Paul Morton, broadcast sermon, New Orleans, June 1980.
5. Unidentified exorcist, New York, September 1980.
6. Algerian Muslims chanting Qu'ran (same source as A3).
7. The Moving Star Hall Singers, Sea Islands, Georgia (from "The Moving Star Hall Singers" Folkways FS 3841).
8. Dunya Yasin (see A3).
9. Samira Tewfik, Egyptian popular singer (from "Les Plus Grandes Artistes du Monde Arabe" EMI Records).
10. Unidentified radio evangelist, San Francisco, April 1980.

Track list/times:

1. America Is Waiting (3:36)
2. Mea Culpa (3:35)
3. Regiment (3:56)
4. Help Me Somebody (4:18)
5. The Jezebel Spirit (4:55)
6. Qu'ran (3:46)
7. Moonlight In Glory (4:19)
8. The Carrier (3:30)
9. A Secret Life (2:30)
10. Come With Us (2:38)
11. Mountain Of Needles (2:35)

030. Matt Johnson/Burning Blue Soul (1981)



This is his first and the only album delivered under his name. It was recorded during spring/summer 1981, the exact information about which studio and engineers involved on this recording is unknown. It was co-produced by Johnson and Ivo Watts-Russell (tracks no. 2, 4, 5-8, 10), co-produced by Johnson and Pete Maben (track no. 1) and produced by Bruce Gilbert and Graham Lewis, both of them ex-Wire (tracks no. 3, 9).

This album was released in the UK by 4AD records in August 1981. It was released in Canada by 4AD with a different front cover/artwork. It was reissued on LP by 4AD in 1983, with the alternative front cover/artwork. It was reissued on CD in the UK/Europe, US/Canada, and other countries by 4AD in 1993 (also in the US in 1999), since that year this album has been reissued under the moniker The The, which was Johnson's music project since 1979, and with another front cover/artwork.

Matt Johnson was influenced by several music styles, mainly by The Velvet Underground, Syd Barrett, The Residents, Throbbing Gristle, among others. He recorded his first homemade cassette/album (seven tracks) when he was 17 years old in 1978, it was called "See Without Being Seen", he used to sell several copies at certain gigs in London, although it was never officially released. A year later he formed The The, it was a duo at the time, and they used to open for some well-known bands during that period. Gilbert and Lewis (former members of Wire) were some of the spectators that were amazed by their music. The The were then signed by 4AD records in early 1980. They released their first 7" single in August 1980, "Controversial Subject"/"Black And White", produced by Gilbert and Lewis.

This album is a line between the early/mid and late 1970s avant-Pop of Brian Eno and David Bowie, with Avant-Garde Music and Industrial Music/Techno Pop elements.

"Burning Blue Soul" is a timeless work of art, a mindblowing avant-garde New Wave album.

It became a major influence for many underground, independent and avant-garde artists within the New Wave, Post Punk, Ethereal Wave and experimental Pop Music during the 1980s, and also for the Post Rock and Electronic Pop of the 1990s.

Way ahead of its time!

After the release of this album Johnson continued under the moniker The The during the 1980s and 1990s, they released more accessible Pop-oriented albums.

In the early 1990s he asked 4AD records to reissue this album under that moniker.

Personnel:

. Matt Johnson (voice, guitar, other instruments, tapes)

Guests:

. Bruce Gilbert (guitar on track no. 9)

. Graham Lewis (piano on track no. 9)

Track list/times:

1. Red Cinders In The Sand (5:41)
2. Song Without An Ending (4:35)
3. Time (Again) For The Golden Sunset (3:51)
4. Icing Up (7:35)
5. (Like A) Sun Rising Through My Garden (5:01)
6. Out Of Control (2:01)
7. Bugle Boy (2:27)
8. Delirious (3:33)
9. The River Flows East In Spring (3:33)
10. Another Boy Drowning (5:53)

031. Modern English/Mesh & Lace (1981)



The first album by this band from Colchester, Essex (England). It was recorded during early 1981 at Jacobs Studios, near the town called Farnham, in Surrey (England). The album was produced by the band and engineered by Ken Thomas (who previously worked with Rush, Clock DVA, Wire, Public Image Ltd., Au Pairs, etc.).

This album was released in the UK/Europe, Canada and Australia by 4AD records in April 1981. It was reissued on LP in 1987 with a slightly different colored front cover (instead of the dark-green background color, it was a black background color). It was reissued on CD in the UK/Europe by 4AD in 1992, with seven bonus tracks, taken from their two previous 7" singles, "Swans On Glass"/"Incident" (released by 4AD in May 1980) and "Gathering Dust"/"Tranquility Of A Summer Moment (Vice Versa)" (released by 4AD in October 1980), the track "Home" (was exclusively released on a 4AD compilation album of various artists called "Presage(s)" in November 1980), and the 7" single "Smiles And Laughter"/"Mesh & Lace" (released by 4AD in August 1981). It was reissued on CD in the US by 4AD in 2012 and by Silver Saucer records in 2016, both editions with the seven bonus tracks. It was reissued as a limited-edition LP in the US by Drastic Plastic Records in 2016.

"Mesh & Lace" is one of the most outstanding albums of Post Punk during the early 1980s, and the most vibrating and shocking album within the band's entire discography. It's considered their highest peak.

This album delivered an energizing and surreal avant-garde Post Punk/New Wave sound, they were influenced/inspired by the sound of Wire, Public Image Ltd., Siouxsie And The Banshees, Joy Division, Bauhaus, In Camera and by the Industrial Music scene.

This mindblowing album left a deep impact, and was crucial for many other bands within the avant-garde/independent underground scenes of the early/mid 1980s. Especially for bands within 4AD records. "Mesh & Lace" paved the way for Cocteau Twins, Xmal Deutschland, This Mortal Coil, Clan Of Xymox, A.R. Kane and many, many others. This Mortal Coil would do a cover version of two Modern English tracks ("16 Days" and "Gathering Dust") on their first 12" single/EP released in 1983.

Modern English would continue to release a few more albums during the 1980s, with a more accessible Pop-oriented sound.

Personnel:

- . Robbie Grey (vocals)
- . Gary McDowell (guitar, vocals)
- . Mick Conroy (bass, vocals)
- . Stephen Walker (keyboards)
- . Richard Brown (drums)

Track list/times:

1. 16 Days (4:33)
2. Just A Thought (4:08)
3. Move In Light (4:45)
4. Grief (6:28)
5. The Token Man (6:32)
6. A Viable Commercial (4:24)
7. Black Houses (5:44)
8. Dance Of Devotion (A Love Song) (5:51)

032. Mass/Labour Of Love (1981)



This is the first and the only album released by this band. The exact date and studio where this album was recorded is unknown, and perhaps it was recorded in late 1980 or early 1981. It was produced by the band and Ian Little.

This album was released in the UK by 4AD records in May 1981. It was also released in Japan by WEA records the same year. It was reissued on CD in the UK by 4AD in 2005, with two bonus tracks, the 7" single "You And I"/"Cabbage" (originally released by 4AD in October 1980), with a different front cover/artwork. It was reissued as a limited-edition LP in France by Desire Records in 2011.

Mass was formed by three former members of the band Rema-Rema.

This album was the evolution and step forward of Rema-Rema.

A true avant-garde and experimental Post Punk musical document, raw, wild, dark, ritual-like, improvisation-based.

In the vein of Joy Division, Public Image Ltd., Bauhaus, In Camera, The Fall, Killing Joke, The Birthday Party, Gang Of Four, The Pop Group, among others.

Highly influential for other future 4AD bands, and also for several Dark Rock/Dark Wave bands during the early/mid 1980s.

After this album the band would split.

Allen and Cox would form The Wolfgang Press during 1982-83.

Asquith and Briottet would form Renegade Soundwave in 1986.

Personnel:

- . Michael Allen (bass, vocals)
- . Mark Cox (synthesizers, keyboards)
- . Gary Asquith (guitars, vocals)
- . Danny Briottet (drums, percussions)

Track list/times:

1. Mass (9:43)
2. Why (1:09)
3. Ill (5:27)
4. Why (1:22)
5. Isn't Life Nice (2:26)
6. Elephant Talk (3:59)
7. F.A.H.T.C.F. (7:21)
8. Cross Purposes (4:31)
9. Innocence (6:12)

033. Tones On Tail/Tones On Tail - EP (1982)



This is their first EP. It was recorded at Beck Studios in Wellingborough, Northamptonshire (England), the exact date is unknown, and perhaps it was recorded in late 1981 or early 1982. It was produced by Tones On Tail and engineered by Derek Tompkins.

This 12" EP was released in the UK by 4AD records in March 1982.

The four tracks on this EP were included on a compilation called "Tones On Tail", released on LP format in the UK by Situation Two (a sublabel of Beggars Banquet) in 1985.

This EP was also included in a compilation of the band called "Everything!", released as a double CD in the UK and US by Beggars Banquet records in 1998.

This music project was formed as an experimental side-project by Daniel Ash, guitarist and saxophone player, while he was still a member of the band Bauhaus. He recruited Bauhaus' roadie and friend Glenn Campling to play bass and perform some backing vocals.

Ash wanted to go further with his own musical quest, more Industrial-oriented, with more electronic devices, less Rock-based than Bauhaus.

This EP delivers a very unique and surreal mixture of avant-garde Post Punk/New Wave with some dark, bizarre and experimental-like Techno Pop-oriented rhythms and soundscapes.

Each of the four track on this EP is like a world of its own.

Ash used to call the music of Tones On Tail as 'Weird Pop'.

Bauhaus would finally break-up during 1983, and Ash would recruit Bauhaus' drummer to play on Tones On Tail. As a trio they became a full-time proper band, and they would release a few more 12" singles, an EP, and a full album during their short-lived existence.

The evolution of this side-project would continue with their future releases during 1983-84.

Personnel:

- . Daniel Ash - Bauhaus - (all voices, guitars, saxophone, keyboards, rhythm machines; all instruments on track no. 2)
- . Glenn Campling (bass; voices on track no. 2)

Track list/times:

1. A Bigger Splash (4:30)
2. Copper (3:07)
3. Means Of Escape (3:51)
4. Instrumental (3:31)

034. Cocteau Twins/Garlands (1982)



This is the trio's first album. It was recorded during early 1982 at Blackwing studios, engineered by Eric Radcliffe and John Fryer (both of them previously worked with In Camera, Dome, Fad Gadget, Depeche Mode, Yaz/Yazoo, Dif Juz, Desmond Simmons, etc.). It was co-produced by Cocteau Twins and Ivo Watts-Russell (director/owner of 4AD records).

This album was released in the UK by 4AD records in September 1982. On the back cover artwork track no. 5 was misprinted, it read "Shallow Then Hallo" instead of "Shallow Then Halo", although on the LP label it was correct. It was reissued on CD in the UK by 4AD in 1987 and in 1990, it included six bonus tracks, four of them were taken from a John Peel Session recorded in January 1983, on those tracks the band was joined by Gordon Sharp (Cindytalk) on backing vocals. On this reissue the CD credits and tracklist had a mistake at the moment of printing the order of the song titles, they switched the titles of tracks no. 10 ("Hazel") and no. 11 ("Hearsay Please"). The fifth bonus track was taken from a split 7" flexi-single for a music magazine in the Netherlands. The sixth bonus track was previously released in a various artist cassette-compilation, released in 1982 by the Scottish independent label called Pleasantly Surprised records. It was reissued on CD in the US by Capitol Records in 1991, without bonus tracks. It was reissued on CD in the UK and US by 4AD records in 2003, but without the bonus tracks, on the UK edition the first track was incorrectly titled on the back cover and inner sleeve as "Blood Bath" instead of "Blood Bitch", it was corrected on future pressings. It was reissued on LP format in the UK by Vinyl 180 records (licensed by 4AD) in 2009, with the same back cover misprinted title, like in the original 1982 release.

Cocteau Twins was formed by Robin Guthrie (guitar, drum machine) and Will Heggie (bass) in Grangemouth (Scotland) in 1979, the name chosen for their band was inspired and taken from a song by another Scottish band called Johnny And The Self-Abusers (later known as Simple Minds), which had a track called "The Cocteau Twins" (that was later retitled "No Cure" on Simple Minds' debut album, "Life In A Day", 1979). Then they recruited Elizabeth Fraser (vocals), who at the beginning even refused and quit the band, but she became Robin's girlfriend, she was then convinced and encouraged to join the band again as a singer. They began to rehearse and

recorded some tracks. They sent a demo-tape to 4AD records, which grabbed the attention of Ivo and immediately signed them.

Cocteau Twins had many late 1970s and early 1980s influences, they were a mixture of sounds in the vein of Wire, Joy Division, Public Image Ltd., Siouxsie And The Banshees, The Cure, Modern English, Simple Minds, The The/Matt Johnson, among a few others.

They delivered their own strange/dark-experimental and mindbending unique style. They used a drum machine and a predominantly bass-driven sound, surrounded by a hypnotizing and swirling flanging/delayed/distortion electric guitar, with saturated and atmospheric feedbacks, and all this sonic whirlpool was embellished by one of the most ethereal, angelic, blissful, and at the same time tormented/nightmarished female voices ever heard in contemporary Pop Music. Years later Fraser would be considered the first female vocalist that belonged to the so called 'heavenly voices' category of the 1980s, followed by Lisa Gerrard (Dead Can Dance), and other female singers during the 1990s.

Here's where it all began for these pioneers and creators of a new musical style that would later change the course of the Independent/Avant-Garde underground Pop Music of the 1980s and the 1990s. This band gave birth to the so called Dream Pop genre.

After this album the trio recorded their first 12" single/EP, "Lullabies", released in October 1982. They kept taking steps forward, and in early 1983 they recorded their second 7"/12" single, "Peppermint Pig", improving their style with more elaborated and sophisticated soundscapes, and step by step molding the future Dream Pop/Shoegazing sound.

Right after the release of their second 12" single, Heggie left the band to join another Scottish band called Dead Neighbours, which later changed their name to Lowlife.

Guthrie and Fraser remained as a duo and delivered another masterpiece, the album called "Head Over Heels", and the 12"/EP "Sunburst And Snowblind" in 1983, both with a less dark and a more ethereal output.

Since early 1984, they would be joined by Simon Raymonde (ex-Drowning Craze) and release their fourth 12" single/EP, "The Spangle Maker" (April 1984), and then their third groundbreaking album, "Treasure" (November 1984), followed by three more outstanding proto-Dream Pop EPs in 1985.

In 1986 they would release their fifth album, again temporarily as a duo, the album called "Victorialand".

Personnel:

- . Robin Guthrie (guitar, drum machine)
- . Will Heggie (bass)
- . Elizabeth Fraser (vocals)

Track list/times:

1. Blood Bitch (4:35)
2. Wax And Wane (4:03)
3. But I'm Not (2:43)
4. Blind Dumb Deaf (3:56)
5. Shallow Then Halo (5:15)
6. The Hollow Men (5:02)
7. Garlands (4:29)
8. Grail Overfloweth (5:24)

035. Duet Emmo/Or So It Seems (1983)



This is the only album released by this trio, formed by Bruce Gilbert, Graham Lewis (both ex-Wire, ex-Cupol, ex-Dome) and Daniel Miller (ex-The Normal, ex-Silicon Teens, founder of Mute records and producer of bands like, Fad Gadget, Soft Cell, Depeche Mode, Yazoo).

These recordings were made during 1981-82 at Blackwing Studios in London (England), produced by Duet Emmo, engineered by Eric Radcliffe and John Fryer.

This album was released in the UK and Germany by Mute records in early 1983. It was reissued on CD in the UK/Europe in 1992 and in 2003, with one bonus track, the B-side of the 12" single "Or So It Seems"/"Heart Of Hearts (Or So It Seems)", originally released in March 1983, before the album.

The 7" single "Or So It Seems (Part I)"/"Or So It Seems (Part II)" was released in France by Mute records (distributed by Vogue records) in late 1982.

The name of the music project was an anagram of the words Dome and Mute.

The track called "The First Person" was a new version of "Linaxisup", composed by Dome (from their first album in 1980).

This is a visionary musical document, although it was underrated by music critics at the time.

This album foreshadowed the electronic soundscapes of the future Neo Industrial Music of the 1990s. It also inspired and influenced the future solo works by Gilbert, the solo works by Lewis, and the albums by Wire during 1987-1991.

This album offers a sonic palette of proto-Minimal Techno, Concrete Musique soundscapes, Techno Pop/Synth-Pop pulsations and beats, thanks to Miller's electronic basslines/drum performance. It delivered the perfect combination of the German pre-Industrial Music scene (Cluster, Kraftwerk, among others) with the British underground Industrial Music scene of the late 1970s and early 1980s.

This album is considered one of the last true avant-garde Industrial Music documents during the first wave or period of that music genre.

This album was also the evolution of all the music projects released by Gilbert and Lewis during 1980-82.

Personnel:

- . Bruce Gilbert (instruments)
- . Graham Lewis (instruments, vocals)
- . Daniel Miller (instruments, beats/percussion, programming)

Track list/times:

1. Hill Of Men (4:36)
2. Or So It Seems (8:55)
3. Friano (3:39)
4. The First Person (4:46)
5. A.N.C. (1:48)
6. Long Sledge (16:39)
7. Gatemmo (1:03)
8. Last's Card (1:38)

036. Tones On Tail/Burning Skies - EP (1983)



This is their second EP. It was recorded in early 1983 at Beck Studios in Wellingborough, Northamptonshire (England). Produced by Tones On Tail and engineered by Derek Tompkins.

This EP was released in the UK by Situation Two records (a sublabel of Beggars Banquet records) in May 1983. It was also released as a 7" single, "Burning Skies"/"OK, This Is The Pops".

The four tracks on this EP were also included on the LP compilation called "Tones On Tail" (released in 1985), on the CD compilation called "Night Music" (released in 1987), and on the double CD compilation called "Everything!" (released in 1998).

This EP was recorded during the same period when Bauhaus was recording their last album, "Burning From The Inside", although that album was being recorded in Wales. Bauhaus broke-up before the release of that album (July 1983).

Kevin Haskins (also from Bauhaus) featured as a new member on this EP, and this line-up would remain together during 1983-84.

This EP was the evolution and step forward.

The first two tracks (Side A) were the 'standard' avant-garde Post Punk/New Wave tracks. The last two tracks (Side B) were the instrumental and more experimental, avant-garde electronic/Industrial Pop-oriented tracks.

Tones On Tails' first two EPs remain as their highest experimental peaks within their discography. With their most post-Psychedelic, bizarre/weird and dark-Pop compositions.

The band would continue to release some 12" singles during 1983-84, and finally their highly acclaimed, yet more accessible, album called "Pop" in early 1984.

Campling would then leave the band.

Haskins and Ash would reunite with David J and form the band Love And Rockets in 1985.

Personnel:

- . Daniel Ash (guitars, saxophone, tapes, programming)
- . Glenn Campling (bass)
- . Kevin Haskins (drums, percussion)

Track list/times:

1. Burning Skies (6:27)
2. OK, This Is The Pops (3:03)
3. When You're Smiling (5:47)
4. You, The Night And The Music (5:00)

037. The Sisters Of Mercy/The Reptile House - EP (1983)



This is their second EP. It was recorded in early 1983 at KG Studios in Birdlington (England), produced by Andrew Eldritch, recorded/engineered by Ken Giles.

It was released in the UK by Merciful Release records (the band's own label) in May 1983. It was reissued in the Netherlands in 1989.

This EP is entirely included on the CD compilation "Some Girls Wander By Mistake" released in 1992.

The four members of the band are credited on the inner sleeve, Andrew Eldritch, Gary Marx, Craig Adams and Ben Gunn. Even though, Eldritch stated that he played all the instruments alone during the recording process of this EP.

This band was formed in Leeds (England) in 1980 by Eldritch and Marx, the name of the band was inspired on a Leonard Cohen song.

The Sisters Of Mercy was influenced by The Velvet Underground, The Stooges, Hawkwind/Motorhead, among other 1960s and early/mid 1970s bands, and also by the Punk/Post Punk and Industrial Music scenes of the late 1970s. In the vein of Public Image Ltd., Wire, Joy Division, Bauhaus, Modern English, In Camera, The Fall, Gang Of Four, Suicide, Cabaret Voltaire, among others.

The band recorded their first 7" single, "The Damage Done"/"Watch", "Home Of The Hit-Men" (released in November 1980), on this first 7" single Eldritch played drums and Marx sang on the second track. During 1981 Eldritch decided to replace the drumkit with a drum machine, baptized as Doktor Avalanche, and they recruited a new member, Craig Adams on bass. They recorded a new 7" single, "Body Electric"/"Adrenochrome" (released in April 1982). A fourth member was recruited, Ben Gunn on guitar, mainly for live performance duties. They recorded their third 7" single, "Alice"/"Floorshow" (released in November 1982), the fourth 7" single "Anaconda"/"Phantom" (released in March 1983), and their first 12" EP, "Alice" (also released in March 1983), which included the two songs of the 7" single plus "Phantom" and "1969" (a cover of The Stooges).

The band then delivered what is considered their highest peak and evolution of their essential sound, the step forward within their musical quest...

"The Reptile House" was a concept EP, a visionary and seminal one, a very dark one as well. As Eldritch said, a very perverse one...

On this EP they took Post Punk to a whole new sonic level never heard before. And this band became one of the pioneers of the so called Dark Rock/Gothic Rock (later also known as Dark Wave).

This EP was a major influence for the rest of the Dark Rock scene that emerged during the early/mid 1980s.

After this EP they delivered another 7"/12" single, "Temple Of Love" (released in October 1983). Ben Gunn left the band soon after the release of that 12" single. Eldritch recruited a new member on guitars, Wayne Hussey (who previously worked with a few bands, including Dead Or Alive). They would record and deliver a new 7" single, "Body And Soul"/"Train", which was included on their new four track EP, "Body And Soul" (released in June 1984), this EP also included a new version of "Body Electric", and one of the darkest songs ever recorded by the band, the track called "Afterhours".

The band started to take a new direction since then, a more accessible one, yet still with Dark Rock concepts and soundscapes. They delivered a new 7"/12" single, "Walk Away"/"Poison Door", "On The Wire" (released in October 1984). They also started working with producer Dave M. Allen (who at the same time was working with The Cure). They would release another 7"/12" single, "No Time To Cry"/"Blood Money", "Bury Me Deep" (released in February 1985). Then the band would release their first album in March 1985, "First And Last And Always". Considered a classic Goth Rock masterpiece. Marx would then leave the band during the tour, he would form the band Ghost Dance, with Anne-Marie Hurst (ex-Skeletal Family). Eldritch moved to Germany and started working on songs for their next album, Adams and Hussey joined him, but weeks later they both returned to England and started a new band temporarily called Sisterhood. Eldritch disagreed with them in using a similar name, and he decided to record a new 7" single, "Giving Ground" (released in January 1986), under the name of The Sisterhood (with collaborations by James Ray), followed by an album called "Gift" (released in June 1986), the title was the German word for poison, not as many people thought as the English word for a gift or present. It featured vocal collaborations by Alan Vega (Suicide), Patricia Morrison (The Gun Club), Lucas Fox and James Ray, all of them were coined as The Chorus Of Vengeance for that album. These would be the only releases of this music project, which was more electronic/Industrial Music-oriented, and at the same time it anticipated the sound of The Sisters Of Mercy's next album in 1987. During that period it became a duo, Eldritch and Patricia Morrison (who quit the band The Gun Club in order to work with Eldritch only for this album, mainly as an image, she really didn't play on the album). Meanwhile, after some legal issues, Hussey and Adams decided to change the name of their new band to The Mission. They delivered several 7"/12" and two classic albums during 1986-88, with a more post-Hard Rock sound, influenced by Hawkwind and Led Zeppelin.

The rest is another story...

Personnel:

. Andrew Eldritch (vocals, guitar, bass, drum machine 'Doktor Avalanche')

Track list/times:

1. Kiss The Carpet (5:55)
2. Lights (5:51)
3. Valentine (4:44)
4. Fix (3:42)
5. Burn (4:50)
6. Kiss The Carpet (Reprise) (0:36)

038. Death In June/The Guilty Have No Pride (1983)



This is their first album, although it really is a Mini-LP, with less than 27 minutes of duration. It was recorded during 1982-83 at Alaska studios in London (England), engineered by Iain O'Higgins, produced by the band themselves (mainly directed by Douglas Pearce).

This album was released only in the UK by the band's own independent record label called NER (New European Recordings) in June 1983. This album was included on their 1990 CD compilation called "The Guilty Have No Past". It was then reissued in 2006 on CD with four extras tracks (their two previous 7"/12" singles) and a bonus live DVD.

This album was released after the band's first two singles, the limited-edition 12" single "Heaven St."/"We Drive East", "In The Night Time" (released in late 1981, a re-recorded version of the track "Heaven Street" was included on the album), and the 7" single "State Laughter"/"Holy Water" (released in early/mid 1982, the first track was also included on the album).

Death In June was formed by Douglas Pearce and Tony Wakeford, both of them came from the Punk band called Crisis, and they recruited Patrick Leagas. The three of them delivered an Industrial-Post Punk/Dark-Folk style, in the vein of Joy Division, Siouxsie And the Banshees, Bauhaus, Throbbing Gristle, Cabaret Voltaire, Rema-Rema/Mass, In Camera, etc. Pearce also stated being influenced by The Velvet Underground, Love, Nico, Scott Walker and Ennio Morricone during the evolutionary process of the band's sound.

Pearce added radical and political-oriented statements, with dark/esoteric philosophies, myths and concepts, influenced by German Existentialism, Nietzsche, Nordic stories, old Saxon poetry, Yukio Mishima, Jean Genet and mystic Eastern scriptures.

This album is a masterpiece and it represented the evolution of Post Punk, merging into the so called Dark Rock.

Several connoisseurs and collectors of this band will agree that this album, and their second album, "Nada!" (released in 1985), were the band's highest peak within their discography, and the highest peak of their creative and innovative proto-Neo Folk/Apocalyptic Folk.

After this album they released an LP called "Burial" (1984), which was a half studio and half live. It was during this period that Wakeford left the band, he went to form Above The Ruins and Sol Invictus.

Some new musicians/performers were involved as collaborators for their next album, "Nada!", such as Richard Butler and David Tibet (Current '93). Leagas then left the band in 1985, he formed the music project called Sixth Comm.

Personnel:

- . Douglas Pearce - aka Douglas P. - (vocals, guitar, electronic, tapes and other instruments)
- . Tony Wakeford (bass, vocals)
- . Patrick Leagas (drums, percussion, electronics, vocals)

Track list/times:

1. Till The Living Flesh Is Burned (4:21)
2. All Alone In Her Nirvana (2:59)
3. State Laughter (5:48)
4. Nothing Changes (2:57)
5. Nation (3:47)
6. Heaven Street Mk II (4:10)
7. The Guilty Have No Pride (2:31)

039. The Wolfgang Press/The Burden Of Mules (1983)



This is their first album. It was recorded between May 1982 and June 1983; the studio where these recordings took place is unknown. It was produced by Allen and Cox, co-produced and engineered by Drostan John Madden (who previously worked with Brian Brian, Cocteau Twins, Modern English, among a few others).

It was released in the UK by 4AD Records in August 1983. Reissued on CD in the UK by 4AD in 2005.

Allen and Cox were members of Rema-Rema and Mass, and for this new music project they started working together as a duo since 1982, with collaborations by Richard Thomas (from Dif Juz), Andrew Gray (ex-In Camera) and by David Steiner (ex-In Camera).

This album represents the evolution of their musical background, the sound of Rema-Rema + In Camera + Mass, taken to a more experimental, elaborated and darkened cinematic/atmospheric realm, with their post-Funky, African-percussive, and enigmatic/trance-like music concepts.

"The Burden Of Mules" is a radical and outstanding musical document, that paved the way and foreshadowed the band's own future compositions, and also for several 4AD bands and the so called Post Rock and Electronic Pop of the 1990s.

The Wolfgang Press, still as a duo, would then record a 12" single/EP called "Scarecrow" (released in August 1984), featuring Liz Fraser (Cocteau Twins) on one track, and Robin Guthrie (Cocteau Twins) played guitar and co-produced the EP. It was followed by another EP, "Water" (released in March 1985), which again featured the collaboration of Andrew Gray on guitar and it was also co-produced by Robin Guthrie (Cocteau Twins). Then they delivered their third EP called "Sweatbox" (released in July 1985), again co-produced by Guthrie, and featured collaborations by Andrew Gray and by Manuela Zwingman (Xmal Deutschland). These three EPs were later included on a compilation LP called "The Legendary Wolfgang Press And Other Tall Stories" (released in November 1985), although some of the tracks were remixed and edited, and two tracks were omitted on the LP format, this compilation was later reissued on CD in 1986, and it included those two tracks that were omitted on the LP. Even if it was a compilation, it was produced like if it was the band's second album, the tracks aren't with the order sequence of the EPs, they made a sort of new concept for this

album. And it was at this point that officially The Wolfgang Press became a trio, Gray became a full-time and permanent member during the existence of the band. Although, the music of the band wasn't the same like on their debut album, since 1984 they delivered a sort of post-Soul/Funky and mature/refined avant-Pop/New Wave, which was far more accessible, but still highly experimental and bizarre. Then they recorded an album called "Standing Up Straight" (released in August 1986), co-produced by John Fryer, followed by an EP called "Big Sex" (released in April 1987), and finally some 12" singles and the album which is considered the evolution of the band's second period (1984-88), the album called "Bird Wood Cage" (released in November 1988), with a sort of post-Industrial + Funky style. All of these releases were via 4AD.

The band would then release two more albums in the 1990s through 4AD records with a more electronic Soul-Pop/Dance approach, and that would be the end of the band.

Personnel:

- . Michael Allen (bass, vocals, percussion, piano, synthesizers, drum loops)
- . Mark Cox (clarinet, organ, synthesizers, piano, noises, chimes, whistle, bass, drums)

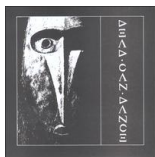
Guests:

- . Richard Thomas - Dif Juz - (drums on tracks no. 2, 4, 5, 6, 9; flute, piano on track no. 9)
- . Andrew Gray - ex In Camera - (guitar, drums, percussion on tracks no. 1, 3, 4, 7, 8)
- . David Steiner - ex In Camera - (lead drums on track no. 7)

Track list/times:

1. Lisa (The Passion) (3:01)
2. Prostitute I (3:01)
3. The Burden Of Mules (3:43)
4. Complete And Utter (3:40)
5. Prostitute II (3:26)
6. Slow As A Child (6:36)
7. Journalists (3:32)
8. Give It Back (6:04)
9. On The Hill (10:59)

040. Dead Can Dance/Dead Can Dance (1984)



This is the band's first album. It was recorded in late 1983 at Blackwing Studios in London (England), produced by the band themselves and engineered by John Fryer.

This album was released in the UK by 4AD records in February 1984. The original cassette version (UK) and several later reissues on CD format included the EP "Garden Of The Arcane Delights", which was recorded and mixed at Vineyard Studios in London (England), engineered by Joe Gillingham and Kenny Jones, it was originally released in the UK by 4AD in August 1984.

The first track on this album featured a sample of the movie called "Zulu" (1964).

Dead Can Dance was formed around 1981 in Melbourne (Australia) by Brendan Perry (born in England) and Lisa Gerrard (born in Melbourne), together with three other members, including Paul Erikson (bass), who was later replaced by Scott Rodger (a.k.a. Scott Roger), James Pinker and Peter Ulrich. The band then relocated to London in mid 1982.

Dead Can Dance was influenced/inspired by the late 1970s and early 1980s Post Punk/New Wave scene, a line between Joy Division, Public Image Ltd., Wire, In Camera, Mass, Modern English, Cocteau Twins, The Wolfgang Press. And they added some ethnic North African, Middle Eastern and Turkish music. We can also perceive certain influences of British Psychedelic music (especially early Pink Floyd), the experimental Cosmic/proto-World Music of Popol Vuh, and certain experimental Ambient-like soundscapes delivered on the albums by Brian Eno and/or collaborators during the late 1970s and early 1980s.

This first album is a seminal musical document, highly influential for other bands within 4AD records, and it represents the band's early concepts and musical ideas. It was their closest approach to the Post Punk genre.

This album is in the vein of Cocteau Twins' ethereal, whirling and atmospheric guitars, mixed with a surreal, tribal-oriented, percussive-driven style. Like a dark-ritualesque Post Punk, similar to what The Wolfgang Press delivered on their first album.

Perry's vocal style was influenced by several singers like, Scott Walker, Frank Sinatra, among others. While Gerrard's vocal style was mainly influenced by Turkish and Eastern European chants.

During the 1980s they were erroneously labelled or considered as a Gothic Rock band, a term and a style that was always rejected by Perry. Dead Can Dance was not a Gothic Rock band. They don't even sound like a Gothic Rock band, even if they inspired many of the bands within that subgenre of Post Punk during the mid/late 1980s and 1990s.

After this album the band would really become a duo, being Perry and Gerrard the axis of the band. They would also expand and create a unique and highly distinctive sound since their second album, by exploring and incorporating music from other type of genres, which weren't necessarily linked to Rock or Pop music.

Personnel:

- . Brendan Perry (vocals, electric guitar, bass, percussion, other instruments)
- . Lisa Gerrard (vocals, yang ch'in)
- . James Pinker (percussion, other instruments)
- . Scott Rodger (bass, other instruments)
- . Peter Ulrich (percussion, other instruments)

Track list/times:

1. The Fatal Impact (3:21)
2. The Trial (3:42)
3. Frontier (3:13)
4. Fortune (3:47)
5. Ocean (3:21)

6. East Of Eden (3:23)
7. Threshold (3:34)
8. A Passage In Time (4:03)
9. Wild In The Woods (3:46)
10. Musica Eternal (3:51)

041. This Mortal Coil/It'll End In Tears (1984)



This is the first album. It was recorded during Spring-Summer 1984 at Blackwing studios in London (England), it was produced, conceived and directed by Ivo Watts-Russell (founder, owner and mastermind of the record label called 4AD), it was co-produced and engineered by John Fryer (who previously produced/co-produced and mixed/engineered several bands from 4AD like, In Camera, Cocteau Twins, Xmal Deutschland, Modern English, Gilbert - Lewis, Colourbox, Dif Juz, etc., and others like, Fad Gadget, Dome, Desmond Simmons, Michael O'Shea, Depeche Mode, Yazoo, Duet Emmo, Play Dead, etc.).

This album was released in the UK by 4AD records in October 1984, after the 7"/12" single EP "Song To The Siren" (released in September 1983), and after the 7" single "Kangaroo"/"It'll End In Tears" (released in August 1984).

This Mortal Coil was a collective of musicians, artists and singers from several bands that belonged to 4AD records, or that were linked to the record label, in some cases they didn't have anything to do with the record label, but were invited to participate/collaborate on this musical project, under the guidance and direction of Ivo Watts-Russell.

This first album was totally influenced by the music of Cocteau Twins, Dead Can Dance, Modern English, X-mal Deutschland, The Wolfgang Press, among others, and not only from the 4AD roster (between 1980-84), but also influenced by the works of Brian Eno's solo and collaborative projects. At the same time, Ivo was also heavily influenced by the 1970s Folk Music/Folk Rock from the US, that's why he decided to produce, record and deliver several cover versions from some of his favorite songs and artists from that period and those genres, but with a brand new, fresh, electronic and ethereal-oriented pre-Ambient/post-Industrial Music style. In the vein of what Eno delivered during the late 1970s and early 1980s. He also decided to make some cover versions of early New Wave/Post Punk artists that belonged to his record label (only two tracks, one by Rema-Rema and the other by Colin Newman).

From the twelve tracks on this album, six of them were covers (they are listed at the end of this review).

From the twelve tracks on this album, three were instrumental. The rest of the tracks were compositions/improvisations delivered by the

participants themselves, basically by members of Cocteau Twins, Colourbox and by Lisa Gerrard (Dead Can Dance), together with soundscapes performed or manipulated by Ivo and John Fryer.

This album is considered a groundbreaking and extremely ambitious avant-garde masterpiece. A timeless work-of-art during the mid 1980s that became a major influence for the rest of the bands and future projects of 4AD records, among other musical projects or bands, and future avant-garde/experimental music genres as well.

But Ivo's plans and visionary musical ambitions didn't end here. Two years later he would conceive and produce a second musical document under the name of This Mortal Coil.

Personnel:

- . Ivo Watts-Russell (tape loops, instruments, incidentals, programming, keyboards, concepts, direction, production)
- . John Fryer (tape loops, instruments, incidentals, programming, keyboards, co-production, mixing/engineering)
- . Gordon Sharp - Cindytalk - (vocals on tracks no. 1, 5, 12)
- . Elizabeth Fraser - Cocteau Twins - (vocals on tracks no. 2, 7)
- . Howard Devoto - ex Buzzcocks/ex Magazine - (vocals on track no. 3)
- . Lisa Gerrard - Dead Can Dance - (vocals on tracks no. 8, 10; accordion on track no. 8; yang t'chin on track no. 10)
- . Robbie Grey - Modern English - (vocals on track no. 11)
- . Martin McCarrick (cello on tracks no. 1, 3, 7)
- . Gini Ball (violin and viola on tracks no. 3, 7)
- . Robin Guthrie - Cocteau Twins - (guitar on tracks no. 2, 6, 11)
- . Simon Raymonde - Cocteau Twins - (6 and 12 string acoustic guitar, e-bow, bass, synthesizer Dx7, gizmo on tracks no. 1, 6, 9, 11, 12)
- . Manuela Rickers - X-mal Deutschland - (guitar on track no. 11)
- . Steven Young - Colourbox - (piano on tracks no. 3, 12)
- . Martyn Young - Colourbox - (synthesizer, bass, guitar on tracks no. 4, 5)
- . Mark Cox - The Wolfgang Press - (organ, synthesizer on tracks no. 4, 5)
- . Brendan Perry - Dead Can Dance - (bass drone, drum on track no. 10)

Track list/times:

1. Kangaroo (3:31)
2. Song To The Siren (3:30)
3. Holocaust (3:38)
4. Fyt (4:24)
5. Fond Affections (3:51)
6. The Last Ray (4:08)

7. Another Day (2:54)
8. Waves Become Wings (4:26)
9. Barramundi (3:56)
10. Dreams Made Flesh (3:48)
11. Not Me (3:44)
12. A Single Wish (2:27)

Covers:

- . "Kangaroo" and "Holocaust", original versions by Big Star (composed/written by Alex Chilton), 1975/78.
- . "Song To The Siren", original version by Tim Buckley, first version 1968/second version 1970.
- . "Fond Affections", original version by Rema-Rema, 1980.
- . "Another Day", original version by Roy Harper, 1970.
- . "Not Me", original version by Colin Newman (ex-Wire), 1980 (this track was a demo/unreleased song taken from the sessions for his first album, "A-Z")

042. Cindytalk/Camouflage Heart (1984)



This is their first album. It was recorded during January-July 1984 at Gateway Studio in London (England), with the exception of track no. 8 that was recorded in 1982, also in London.

This album was released only in the UK by Midnight Music records in mid/late 1984. The LP was reissued/repressed in the UK by Midnight Music that same year, but it had a different front cover/artwork, which was chosen by Sharp himself (the image of him standing against a brick wall), which was supposed to be the original front cover of the first edition. It was reissued on CD in the UK by Midnight Music in 1988 with the alternative front cover/artwork. Reissued on CD in the UK by Touched Recordings (Sharp's own record label) in 1996. Reissued on CD and LP in Italy by Wheesht records in 2007.

Cindytalk was formed in Scotland by Gordon Sharp (vocals) and David Clancy (guitar, keyboards), from the ashes of a band called The Freeze. They later recruited John Byrne (bass) for the recordings of this album. Matthew Kinnison (bass) was a part-time member of the band since 1982, he was credited as co-writer on track no. 3.

Before the recordings for this album, Gordon Sharp was invited by Cocteau Twins to sing and perform backing vocals on some of their tracks (Peel Sessions in 1982/83). Sharp was also invited to participate in the recordings of a 4AD project called This Mortal Coil (during 1983-84).

"Camouflage Heart" is an album that delivers dense, dark/gloomy with nightmarish/tormented soundscapes and atmospheres, post-Industrial Music/Post Punk. A cross between Joy Division, The Pop Group, Bauhaus, The Birthday Party, Mass, with the darkest sounds of early Sonic Youth and Swans. In the vein of early Cocteau Twins, Tones On Tail, The Wolfgang Press, Dead Can Dance and Death In June.

This album is considered one of the darkest musical documents during the 1980s.

This album was a significant influence/reference for many bands within the Post Rock era, especially for the dark-drone and Neo Psychedelia bands/artists, also for some bands within the Bliss Pop/Isolationism scene and the Neo Industrial Music scenes. For bands like, Loop, Main, Flying Saucer Attack, Loveliescrushing, Premature Ejaculation, Labradford, Stars Of The Lid, among others.

Cindytalk continued to deliver a less Post Punk sound with a more pre-Ambient/Eno-type, minimal and abstract piano-based cinematic and noise-scapes compositions on their next albums, "In This World" (1988) and "The Wind Is Strong..." (1990).

They also released albums during the 1990s, with a more electronic/Neo Industrial-oriented approach.

Personnel:

- . Gordon Sharp (voice, instruments, tapes, noises)
- . David Clancy (guitar, keyboards, other instruments)
- . John Byrne (bass, other instruments)

Guest:

- . Mick Harvey - The Birthday Party - (drumming on track no. 3)

Track list/times:

1. It's Luxury (3:42)
2. Instinct (Backtosense) (4:04)
3. Under Glass (1:59)
4. Memories Of Skin And Snow (5:37)
5. The Spirit Behind The Circus Dream (4:37)
6. The Ghost Never Smiles (6:45)
7. A Second Breath (1:54)
8. Everybody Is Christ (4:23)
9. Disintegrate... (4:36)

043. Dead Can Dance/Spleen And Ideal (1985)



This is their second album. It was recorded and mixed during September-November 1985 at Woodbine Studios in Leamington Spa, Warwickshire (England), produced by Dead Can Dance, co-produced and engineered by John A. Rivers (owner of Woodbine Studios, he previously worked with Eyeless In Gaza, The Jazz Butcher, Felt, Maurice Deebank, Tones On Tail, David J, Love And Rockets, among others), he was assisted by Jonathan Dee.

This album was released in the UK, Greece and Canada by 4AD records in November 1985. Reissued on CD in the UK and Italy by 4AD in 1986, in Germany in 1992, in the US in 1994. Reissued on CD in the UK/Europe and US by 4AD in 2008. Reissued on LP in the UK/US by 4AD in 2016.

The title of this album was taken from the first section of poems, "Spleen Et Ideal", of the book "Les Fleurs Du Mal" (1857) by French poet, essayist and art critic, Charles Baudelaire.

This album marked the transition and the beginning of the second phase of Dead Can Dance.

They left behind their Post Punk roots and delivered a whole new spectrum of sound, which at the same time created a new style/subgenre of New Wave during the mid 1980s, with their neo-classical/Chamber Music-oriented New Wave/Dark Wave, a deeper and mysterious ancient-like/epic sound, sort of post-imperial European/Eastern European music and chants, which evoked certain surreal, mystical, church/religious-like and Ethereal Wave atmospheres/soundscapes, together with slow tempo, noir Jazz-type of rhythms. They also added a profound, esoteric, philosophical, psychological, existentialist-type of lyrics and concepts.

"Spleen And Ideal" is like a post-Renaissance New Wave.

This album was highly influential for other future music projects and releases within 4AD records (check out This Mortal Coil's and Clan Of Xymox's second albums), and also for other future Dark Wave and World Music artists/bands during the 1980s, 1990s, and beyond.

The type of music delivered by Dead Can Dance on this album would evolve on their next musical document.

James Pinker left and joined the band Heavenly Bodies in 1986/87, together with another former Dead Can Dance members, Scott Rodger.

Personnel:

- . Brendan Perry (vocals, bass, piano, guitar, drums, other instruments)
- . Lisa Gerrard (vocals, yang t'chin, other instruments)
- . James Pinker (timpani)

Additional musicians:

- . Andrew Hutton (soprano vocal on track no. 1)
- . Carolyn Costin (violin)
- . Gus Ferguson (cello)
- . Martin McCarrick (cello)
- . Richard Avison (trombone)
- . Simon Hogg (trombone)
- . Tony Ayres (timpani)

Track list/times:

1. De Profundis (Out Of The Depths Of Sorrow) (4:00)
2. Ascension (3:05)
3. Circumradiant Dawn (3:17)
4. The Cardinal Sin (5:29)
5. Mesmerism (3:53)
6. Enigma Of The Absolute (4:13)
7. Advent (5:19)
8. Avatar (4:35)
9. Indoctrination (A Design For Living) (4:14)

044. Sonic Youth/Bad Moon Rising (1985)



This is their second album. It was recorded and mixed/remixed during September-December 1984 at BC studios in New York (USA). It was co-produced and engineered by Martin Bisi and John Erskine.

This album was released in the US by Homestead Records in March 1985, in the UK it was released by Blast First records. The CD reissued in the UK in 1986 included four bonus tracks, two tracks from the 7"/12" single "Flowers" (released in January 1986), one track taken from the compilation EP "Death Valley '69" (reissued in June 1985), it really was an out-take from the sessions for the album, and a track that was previously unreleased. The CD reissues in 1989 and 2015 only included three bonus tracks, even if the track "Echo Canyon" appeared listed on the front cover sleeve it wasn't included on the CD. Other CD reissues in the UK/US in 1995 altered the order of the bonus tracks that were taken from the 7"/12" single "Flowers".

At the end of track no. 3 there is an excerpt of the song "Not Right" by The Stooges (from their first album in 1969).

On the last track of this album featured Lydia Lunch (ex-Teenage Jesus And The Jerks) sharing vocals with Thurston Moore.

"Bad Moon Rising" was a turning point for the band, the beginning of a new era, the evolution of their already well-known anti-music/No Wave, post-Industrial Music and Garage/Noise Rock compositions and improvisations. This album is considered the highest peak within the band's discography, in terms of their visionary approach towards the avant-garde underground scene around the early/mid 1980s.

It was also a major influence for future artists/bands, and for several music genres/subgenres that appeared during the mid/late 1980s and 1990s. The importance and huge impact of this album can be compared to the one delivered on their fifth album, "Daydream Nation" (1988), which was also a crucial musical document during the late 1980s, influential for the Neo Psychedelia and for the Post Rock underground/independent scene of the 1990s.

These were the last recordings with drummer Bob Bert, he would be replaced by Steve Shelley, who became the stable and permanent drummer during the rest of the band's existence.

Personnel:

- . Thurston Moore (guitars, prepared guitar, vocals)
- . Kim Gordon (bass; vocals on tracks no. 2, 5; backing vocals on track no. 8)
- . Lee Ranaldo (guitars; percussion on track no. 5; backing vocals on track no. 8)
- . Bob Bert (drums)

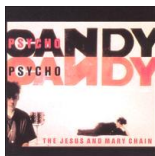
Guest:

- . Lydia Lunch - ex Teenage Jesus And The Jerks - (vocals on track no. 8)

Track list/times:

1. Intro (1:11)
2. Brave Men Run (In My Family) (3:56)
3. Society Is A Hole (5:59)
4. I Love Her All The Time (7:30)
5. Ghost Bitch (5:40)
6. I'm Insane (4:07)
7. Justice Is Might (4:20)
8. Death Valley '69 (with Lydia Lunch) (5:08)

045. The Jesus And Mary Chain/*Psychocandy* (1985)



This is the first album of the band. It was recorded during March-September 1985 at Southern Studios in Wood Green, London (England), with the exception of track no. 8, which was recorded in February 1985 at Alaska Studios in London, engineered by Noel Thompson (who previously worked with The Jasmine Minks, The Vibrators, among others). The album was produced by the band, engineered by John Loder (owner of Southern Studios, who previously worked with UK Decay, Crass, Captain Sensible, among others).

This album was released in the UK/Europe by Blanco Y Negro records in November 1985. It was released in the US/Canada by Reprise Records/WEA. It was reissued on CD in the UK/Europe by Blanco Y Negro in 1986, with one bonus track, "Some Candy Talking" (taken from the 7"/12" EP released in July 1986). Reissued on CD in the US by American Recordings in 1994, without the bonus track. Reissued on CD in the UK/Europe and US by Blanco Y Negro/Rhino Records in 2006, without the bonus track, also reissued as a DualDisc format (CD+DVD) with 3 videoclips. Reissued on LP in the US/UK by a few different record labels during the 2000s and 2010s. It was reissued as a double CD (plus a DVD) in the UK by Edsel Records in 2011, the first disc included the original album (14 tracks) plus six bonus tracks (the B-sides of the 7"/12" singles originally released by Blanco Y Negro), the second disc included 24 tracks, their first 7" single (released by Creation records), 11 tracks from BBC sessions, and 9 demo tracks plus 2 out-takes. The DVD included their 3 videoclips, plus 7 videos from several TV appearances, interviews and a trailer.

This band was formed in Scotland around 1983 by brothers Jim and William Reid, with Douglas Hart (bass), they later recruited Bobby Gillespie (drums). They were influenced by several music styles/genres and bands from the 1960s and 1970s like, The Beach Boys, The Shangri-Las, The Velvet Underground, Nico, The Misunderstood, The Stooges, Syd Barrett, CAN, also by several Punk and Post Punk bands, and by Industrial Music, especially by Suicide and Einstürzende Neubauten.

They delivered a sound which mixed standard-type Pop Music song structures with an extreme and radical use of electric guitars, that created a shocking, loud, and raucous feedback and distortion.

Their first musical document was the 7" single "Upside Down"/"Vegetable Man" (released by Creation records in November 1984, "Vegetable Man" was a cover of Syd Barrett), followed by the 7"/12" single "Never Understand"/"Suck", "Ambition" (released by Blanco Y Negro records in February 1985, the track "Ambition" was a cover of Subway Sect). Then they entered another studio to begin the recordings of their first album, during that process they delivered a 7"/12" single "You Trip Me Up"/"Just Out Of Reach", "Boyfriend's Dead" (released by Blanco Y Negro records in May and June 1985), and the 12" single "Just Like Honey", "Head"/"Cracked", "Just Like Honey (Demo-Oct 1984)" (released by Blanco Y Negro records in October 1985).

"Psychocandy" marked the beginning of a new period for the 1980s, giving birth to the Neo Psychedelia scene, which changed the course of contemporary Rock Music.

This album is considered the band's highest peak within their discography. It was a major influence and significant inspiration/reference for bands like, Spacemen 3, Loop, A.R. Kane, My Bloody Valentine, among many others. It was also highly influential for the future Shoegazing/Dream Pop genre. Bobby Gillespie left the band to continue with his own band called Primal Scream.

The Jesus And Mary Chain would leave behind their noise-driven and druggy-oriented style for a more accessible and calmed Neo Psychedelia/Folk-Wave Pop, delivered on their second album called "Darklands" (1987). Then they would release a compilation of B-sides and out-takes called "Barbed Wire Kisses" (1988).

They would continue to release more standard-like 'Modern Rock'/ 'Alternative Rock' albums and compilations since 1989 and during the 1990s.

Personnel:

- . Jim Reid (vocals, guitar)
- . William Reid (guitar, vocals)
- . Douglas Hart (bass)
- . Bobby Gillespie (drums)

Guests:

- . Karen Parker (backing vocals on track no. 1)
- . Laurence Verfaillie (backing vocals on track no. 1)

Track list/times:

1. Just Like Honey (3:03)
2. The Living End (2:17)
3. Taste The Floor (2:57)
4. The Hardest Walk (2:40)
5. Cut Dead (2:47)
6. In A Hole (3:02)
7. Taste Of Cindy (1:41)

8. Never Understand (2:58)
9. Inside Me (3:10)
10. Sowing Seeds (2:51)
11. My Little Underground (2:31)
12. You Trip Me Up (2:26)
13. Something's Wrong (4:02)
14. It's So Hard (2:36)

046. Spacemen 3/Sound Of Confusion (1986)



This is the first album of the band. It was recorded during early 1986 at Bob Lamb's studio in King's Health, Birmingham (England). It was produced by Spacemen 3. Co-produced, recorded and engineered by Bob Lamb (owner of the studio, he previously worked with UB40, Tin Tin/Stephen Duffy, among others).

This album was released in the UK by Glass Records in July 1986. It was reissued on LP and CD in the UK by Fire Records in 1989. It was reissued on CD in the US by Taang! Records in 1995, with a different front cover/artwork, it also included four bonus tracks, the first three taken from their first 12" single, "Walkin' With Jesus (Sound Of Confusion)"/"Rollercoaster", "Feel So Good" (originally released by Glass Records in November 1986), plus a demo version of the track "2.35". It was reissued on CD in the UK by Fire Records in 2003 and 2009, with original artwork and without bonus tracks. Also reissued on LP by Fire Records in 2009, 2013 and 2015.

Three tracks on this album were covers, "Rollercoaster" originally by The 13th Floor Elevators (1966), "Mary Anne" was really a song called "Just One Time" originally by Juicy Lucy (1969), and "Little Doll" originally by The Stooges (1969).

This band was formed in Rugby, Warwickshire (England), by Peter Kember (a.k.a. Sonic Boom) and Jason Pierce (a.k.a. Spaceman), who were later joined by Pete Bain (a.k.a. Bassman) and Nicholas 'Natty' Brooker. They first called themselves as Spacemen, but they later added the '3'. Kember stated that it was for the 'Third Eye'.

They played some gigs during 1984-85 as a trio, their bass player had temporarily left the band, and they played without a bass player. They also recorded a demo tape as a trio, that was unofficially released in 1995 as a compilation called "For All The Fucked-Up Children Of This World We Give You Spacemen 3", which was originally the name they had put on that demo tape, and started to give it away to friends, sometimes selling it for a symbolic cheap price back in 1985.

In one of those gigs, where sometimes there were less than 10 people, the band grabbed the attention of Pat Fish (leader of the band The Jazz Butcher), who became a close friend and encouraged them to record a new demo tape. It was at this point when Pete Bain returned to the band. They recorded a new demo, which was later released unofficially in 1990 as

a LP compilation called "Taking Drugs To Make Music To Take Drugs To" (a.k.a. "The Northampton Demos"). Thanks to this demo tape they got a contract with Glass Records, which was the record label where The Jazz Butcher also released their material since a few years earlier.

The band's main influences during this period were The Velvet Underground, The Stooges, MC5, The Misunderstood, 13th Floor Elevators, The Red Crayola, among other Psychedelic and Garage/Blues bands of the mid/late 1960s.

The band was also very deep into the use of psychedelic substances, and they used to make references of it on the lyrics of their songs, describing their 'trips', visions and 'high' concepts.

Their sound was full of fuzz guitars, feedbacks and hypnotic soundscapes, with a new sonic perception of the Psychedelic Era.

They delivered a whole new dimension of sound. "Sound Of Confusion" was a stunning, mindblowing and a one-of-a-kind Neo Psychedelia album. An album that changed the course of the contemporary underground and independent music scene during the mid 1980s.

This album, together with The Jesus And Mary Chain's "Psychocandy" (1985), are the foundations of the so called Neo Psychedelia genre. Enjoy it, and... Play it loud!!!

'Natty' Brooker left the band after the release of their 12" EP "Walkin' With Jesus" in late 1986.

Personnel:

- . Peter Kember (guitar, feedback)
- . Jason Pierce (guitar, vocals)
- . Pete Bain (bass)
- . Nicholas 'Natty' Brooker (drums, percussion)

Track list/times:

1. Losing Touch With My Mind (5:30)
2. Hey Man (4:47)
3. Rollercoaster (7:40)
4. Mary Anne (4:05)
5. Little Doll (5:24)
6. 2.35 (3:10)
7. O.D. Catastrophe (8:57)

047. Cocteau Twins/Victorialand (1986)



This is the band's fourth album. There's no exact information available about the date or the studio where this album was recorded, perhaps it was recorded during November or December 1985, because the first test pressing of this album was made in late January 1986. It was produced by Guthrie and Fraser; the engineer is also unknown.

This album was released on LP and CD in the UK by 4AD records in April 1986. It was released in Canada by Vertigo records. In Europe and other countries by 4AD/Virgin records. It was reissued on CD in the US by Capitol Records in 1991. Reissued on CD in the UK by 4AD in 1997 and 2003, in Russia in 2007.

The name of the album was taken from the region called Victoria Land, the British territory in Antarctica, the titles of the songs were also inspired or related to that continent and to the Arctic region.

Simon Raymonde didn't participate on the making of this album, because at the time of the recording sessions he was invited by Ivo (owner/producer of 4AD) to join This Mortal Coil until September of that year. Guthrie and Fraser invited Richard Thomas (Dif Juz) to collaborate on this album instead. Months earlier (April 1985) Guthrie produced Dif Juz's last album, "Extractions", and Fraser also sang on one of tracks, "Love Insane". This experience left a huge influence on Guthrie, which inspired and expanded his perception for the production of Cocteau Twin's previous EPs (released in November 1985) and for this album. Guthrie admired the sound delivered by Dif Juz.

"Victorialand" is considered a masterpiece, a highly influential album that delivered some of the finest and mesmerizing Ethereal Wave and Ambient-like soundscapes during the mid/late 1980s. A sort of proto-Dream Pop, blissful and neo-Romantic, yet sometimes dark and melancholic, with dreamy Jazz-type and post-Eno heavenly/breathtaking atmospheres, thanks to Guthrie's whirling guitars, and especially to the siren-like vocalizations by Liz.

This album took the band to a new musical realm...

"Victorialand" is a crucial musical document for the future Dream Pop genre of the late 1980s and the early 1990s. If you mix the sound of the Cocteau Twins with the Neo Psychedelia by The Jesus And Mary Chain and Spacemen 3, the result is the future Shoegazing genre.

Cocteau Twins also inspired an entire new generation of female vocalists, bands/projects like, My Bloody Valentine, Lush, The Charlottes, Slowdive, Cranes, Stereolab, Lovesliescrushing, Curve, Seefeel, many Indie-Dream Pop bands from the record label called Hyperium, among many, many others. Raymonde would return to the band, and together they would deliver a new 12" single, "Love's Easy Tears" (released in October 1986), at the same time they started the recording sessions with Harold Budd, for the album called "The Moon And The Melodies" (released in November 1986).

During 1987 the band would focus on building their own home studio, which was later called September Sound.

They would release another high-quality album in 1988 called "Blue Bell Knoll". Their last album with 4AD records would be in 1990, "Heaven Or Las Vegas". They would still release a couple of more albums during the 1990s, with a more accessible Pop-oriented and sometimes Ambient-like sound. The band finally broke-up in 1997.

Personnel:

- . Robin Guthrie (guitars, programming/drum machine)
- . Liz Fraser (vocals)

Guest:

- . Richard Thomas - Dif Juz - (saxophone, tabla)

Track list/times:

1. Lazy Calm (6:34)
2. Fluffy Tufts (3:05)
3. Throughout The Dark Months Of April And May (3:05)
4. Whales Tails (3:19)
5. Oomingmak (2:42)
6. Little Spacey (3:26)
7. Feet-Like Fins (3:26)
8. How To Bring A Blush To The Snow (3:50)
9. The Thinner The Air (3:15)

048. This Mortal Coil/Filigree & Shadow (1986)



This is the second musical document, a double album. The recording and mixing sessions for this album began in late 1985 and ended around May-June 1986, the exact dates are unknown. It was recorded at Blackwing Studios in London (England) and at Palladium Studios in Edinburgh (Scotland), it was mixed at Blackwing Studios. It was directed, conceived and produced by the mastermind of 4AD records, Ivo Watts-Russell. Co-produced and engineered by John Fryer, co-engineered by John 'Jon' Turner (at Palladium). Track no. 9 was recorded/engineered by Robert Lee.

This album was released as a double LP and a single CD in the UK and in a few other countries by 4AD records in September 1986. It was released in the US and other countries on CD also in 1986. It was reissued on CD in the US by 4AD in 1998, in the UK in 2012.

This album was also included in two different This Mortal Coil box sets, the first box set was released in the US in 1993, which also included the other two albums, "It'll End In Tears" (1984) and "Blood" (1991), and a CD containing the original versions of the covers. The second was a limited-edition box set for the UK/Europe and US, released in 2011, it included the three albums plus a fourth CD, a compilation of the 7"/10"/12" singles, out-takes, and the song that was previously released on the 4AD compilation "Lonely Is An Eyesore" (1987).

The CD editions have a slightly different front cover/artwork compared with the LP edition. The CD editions also offer a continuous mixed sequence of the last tracks on each side of the vinyls (sides A-B-C) with the tracks at the beginning of each of the sides (sides B-C-D).

The musicians/singers involved on these recording sessions were from Cocteau Twins, Dif Juz, The Wolfgang Press, Colourbox, Dead Can Dance, Breathless, among other solo singers/musicians (for detailed information check the credits at the end of this review).

From the 25 tracks on this album, 11 are cover versions (check at the end of the review for detailed information).

From the 25 tracks, 13 are instrumental tracks.

The artwork was designed by Vaughan Oliver and Nigel Grierson of 23 Envelope (which was usual for the great majority of 4AD releases).

This album offers a vast combination of music styles/genres, from Neo-Classical/Chamber/Choral music, New Wave, Post Punk, to Industrial Music

and proto-Ambient music. It's like a cinematic-like compilation of all those music styles, like a movie for your ears and for your mind, from the beginning to the end. Like daintily knitting all those music styles and influences in one single musical document.

The music composed, chosen, covered and performed on this album was a proof of the perfectionism and visionary perception that Ivo Watts-Russell owned. He created an ambitious, exquisite, exclusive, refined and timeless masterpiece, filled with hidden-like/incidental sounds and voices. Every single detail on this album is simply breathtaking. The title of the album says it all...

74 minutes of a remarkable, dedicated, elaborated and sophisticated production. Highly emotional, passionate and romantic, a deep mental musical epic-like voyage.

The production and concept of this album is comparable to the ones delivered on other avant-garde albums like, "The Zodiac – Cosmic Sounds" (1967), "We're Only In It For The Money" by The Mothers Of Invention (1968), "Ummagumma" (Part 2) and "More" by Pink Floyd (1969), "Seven Up" by Timothy Leary & Ash Ra Tempel (1973), "Tarot" by Walter Wegmüller (1973), "Planeten Sit-In" by The Cosmic Jokers (1974), "Another Green World" by ENO (1975), "Low" and "Heroes" by David Bowie (1977), "Fourth World Vol. 1: Possible Musics" by Jon Hassell and Brian Eno (1980), "My Life In A Bush Of Ghosts" by Brian Eno and David Byrne (1981), "The Pearl" by Harold Budd, Brian Eno and Daniel Lanois (1984), "Hybrid" by Michael Brook with Brian Eno and Daniel Lanois (1985), among a few others. This album is the evolution of "It'll End In Tears" (1984), a tremendous step forward indeed. A step higher!!

"Filigree & Shadow" was another crucial album that changed the direction of music during the mid/late 1980s. An album that established 4AD as one of the most important record labels that existed in the history of contemporary music.

This album was highly influential for the future Dream Pop, Post Rock, Electronic Pop and for some of the Ambient Music composers during the 1990s.

A year later, This Mortal Coil would release one more track, "Acid Bitter And Sad", on a compilation of the record label called "Lonely Is An Eyesore", that track could be considered as an out-take of "Filigree & Shadow".

This Mortal Coil then released their third and final album, "Blood" (1991), inspired on "Filigree & Shadow", but more accessible, more Pop-oriented, a nice album indeed, but it didn't reach the level of "Filigree & Shadow".

Now, if you really want to listen to something that continued in the same vein and level of "Filigree & Shadow", I suggest the album "Sleeps With The Fishes" by Pieter Nooten (Clan Of Xymox) and Michael Brook, released by 4AD in 1987. I can also suggest the album "Home Is In Your Head" by His Name Is Alive, released by 4AD in 1991.

Ivo would then create a new music project called The Hope Blister, in the same vein and with the same concepts as This Mortal Coil, but with a fixed line-up, like a proper band, they released two albums during the late 1990s. The most important and cutting-edge years of 4AD records were between 1980 till 1991. Since the early 1990s the label took another direction, signing more US Folk/Alternative Rock'-oriented bands, but it wasn't the same. Ivo would then retire from the music industry in 1999, he sold his part of 4AD records and then moved to New Mexico (USA), where he currently lives.

Personnel:

- . Ivo Watts-Russell and John Fryer (incidentals, treatments, loops, other instruments)
- . Gini Ball (violin, viola; arrangements)
- . Martin McCarrick (cello; choir on track no. 10; arrangements)
- . Simon Raymonde - Cocteau Twins - (piano on tracks no. 2, 3, 7; keyboards on tracks no. 3, 8, 20, 24; guitar on tracks no. 3, 20, 24; bass on tracks no. 3, 20, 24; arrangements)
- . Richard Thomas - Dif Juz - (saxophone on track no. 3)
- . David Curtis - Dif Juz - (guitar on track no. 4)
- . Keith Mitchell (guitar on track no. 10)
- . Nigel K. Hine - ex Red - (guitar on track no. 10)
- . Chris Pye - ex Billy Karloff Band/ex Babel - (guitar on track no. 16)
- . Jon Turner (organ on track no. 4; keyboards on tracks no. 6, 7, 10, 11, 13, 16, 18; arrangements)
- . Peter Ulrich - Dead Can Dance - (percussion on track no. 9)
- . Alan Curtis - Dif Juz - (guitar on track no. 22)
- . Mark Cox - The Wolfgang Press - (keyboards on track no. 22)
- . Andrew Gray - The Wolfgang Press - (guitar on track no. 23)
- . Steven Young - Colourbox - (drum programming on track no. 23)
- . Tony Waerea (didgeridoo on track no. 24)
- . Dominic Appleton - Breathless - (vocals on tracks no. 2, 6, 10)
- . Deidre Rutkowski (backing vocals on track no. 2; vocals on tracks no. 6, 11, 13; choir on track no. 10)
- . Louise Rutkowski (backing vocals on track no. 2; vocals on tracks no. 6, 11, 13; choir on track no. 10)
- . Alison Limerick (vocals on tracks no. 7, 20, 23)
- . Jean - aka Jeanette Dwyer - (vocals on track no. 8)
- . Anne Turner (choir on track no. 10)
- . Les McKeown - ex Bay City Rollers - (choir on track no. 10)
- . Richenel - aka Hubertus Baar - (vocals on tracks no. 16, 18)
- . Caroline Seaman (vocals on tracks no. 20, 24)

Track list/times:

1. Velvet Belly (1:20)
2. The Jeweller (3:16)
3. Ivy And Neet (4:49)
4. Meniscus (2:28)
5. Tears (0:22)
6. Tarantula (4:59)
7. My Father (5:58)
8. Come Here My Love (3:42)
9. At First, And Then (1:59)
10. Strength Of Strings (4:41)
11. Morning Glory (2:57)
12. Inch-Blue (1:08)
13. I Want To Live (4:05)
14. Mama K (1) (0:53)
15. Filigree & Shadow (1:20)
16. Firebrothers (3:54)
17. Thaïs (1) (1:09)
18. I Must Have Been Blind (3:30)
19. A Heart Of Glass (3:46)
20. Alone (4:14)
21. Mama K (2) (0:34)
22. The Horizon Bleeds And Sucks Its Thumb (2:53)
23. Drugs (3:10)
24. Red Rain (3:53)
25. Thaïs (2) (3:13)

Covers (tracks numbered):

2. The Jeweller (originally by Pearls Before Swine, 1970)
6. Tarantula (originally by Colourbox, 1982)
7. My Father (originally by Judy Collins, 1968)
8. Come Here My Love (originally by Van Morrison, 1974)
10. Strength Of Strings (originally by Gene Clark, 1974)
11. Morning Glory (originally by Tim Buckley, 1967)
13. I Want To Live (originally titled "I Wanna Live" by Gary Ogan And Bill Lamb, 1972)
16. Firebrothers (originally titled "Fire Brothers" by Quicksilver Messenger Service, 1971)
18. I Must Have Been Blind (originally by Tim Buckley, 1969)
20. Alone (originally by Colin Newman, 1980)
23. Drugs (originally by Talking Heads, 1979. It also features an excerpt of the electric guitar taken from the track called "Mind" by Talking Heads, 1979)

049. Dead Can Dance/Within The Realm Of A Dying Sun (1987)



This is their third album. It was recorded and mixed during April-May 1987 at Woodbine Studios in Warwickshire (England), it was co-produced and engineered by John A. Rivers (who also co-produced/engineered their previous album), co-engineered by Francisco Cabeza.

It was released on LP and CD in the UK/Europe and Canada by 4AD records in July 1987. Reissued on CD in the US in 1994. Reissued on CD in the UK/Europe and US in 2008, on LP in the UK in 2009 and 2016.

The photograph on the front cover was taken by Bernard Oudin at the family grave of Francois-Vincent Raspail located in the Pere-Lachaise cemetery (Paris, France).

This album was the evolution of their previous album. They incorporated more classical string and wind instruments to their compositions, and added more Eastern European/North African/Middle East trance/ritualistic-like percussion and chants, together with certain religious/church-type and gloomy/funeral atmospheres and soundscapes.

This album is considered the highest peak within their entire discography.

A timeless, transcendental and groundbreaking masterpiece.

"Within The Realm Of A Dying Sun" is also considered the highest peak of the so called Dark Music of the 1980s.

And this album foreshadowed the direction taken on their following album, "The Serpent's Egg" (1988), which marked the end of their second period (1985-88).

Dead Can Dance were the only true and real mystic music project during the entire Industrial Music Era. They were considered a sort of musical reincarnation of the German group Popol Vuh during the 1980s and 1990s.

A 9-minute track called "The Protagonist", which seemed to be an out-take of "Within The Realm Of A Dying Sun", was included on the various artist 4AD compilation album called "Lonely Is An Eyesore", released a month earlier, in June 1987.

Since 1990, Dead Can Dance would then release the album called "Aion" (1990), where they head towards a more World Music fusion-oriented type of sound, influenced by more European and Gaelic Folklore, together with Renaissance/Baroque-type of music, mixed with bits of their post-Ethereal music delivered during the 1980s.

According to connoisseurs of this band, the true avant-garde period of Dead Can Dance was between 1984 and 1988.

They would then switch into the emerging World Music scene between 1990 and 1996, exploring new types of concepts, sounds and music. They released great and outstanding albums via 4AD records during the 1990s, "Into The Labyrinth" (1993), the live album "Towards The Within" (1994), and finally "Spiritchaser" (1996). Lisa Gerrard also delivered her first solo album, "The Mirror Pool", in 1995, via 4AD. Dead Can Dance disbanded since 1997 till 2012. Gerrard would then work with other composers, participating in several soundtracks, and she also collaborated with Klaus Schulze. All of this since the late 1990s and during the 2000s/2010s. While Perry delivered his first solo album, "Eye Of The Hunter" (1999), still with 4AD records, and a second album, "Ark" (2010), in another record label.

Personnel:

- . Brendan Perry (vocals; all other instruments)
- . Lisa Gerrard (vocals; all other instruments)

- . Peter Ulrich (timpani, military snare)

Additional musicians:

- . Piero Gasparini (viola)
- . Alison Harling (violin)
- . Emlyn Singleton (violin)
- . Gus Ferguson (cello)
- . Tony Gamage (cello)
- . Ruth Watson (oboe)
- . Mark Gerrard (trumpet)
- . John Singleton (trombone)
- . Richard Avison (trombone)
- . Andrew Claxton (bass trombone, tuba)

Track list/times:

1. Anywhere Out Of The World (5:08)
2. Windfall (3:30)
3. In The Wake Of Adversity (4:14)
4. Xavier (6:16)

5. Dawn Of The Iconoclast (2:06)
6. Cantara (5:58)
7. Summoning Of The Muse (4:55)
8. Persephone (The Gathering Of Flowers) (6:36)

050. A. R. Kane/Lollita - 12" (1987)



This is their second 12" single. The exact date and the studio where these recordings took place is unknown, perhaps it was recorded during early/mid 1987. It was produced by Robin Guthrie (Cocteau Twins).

This 12" single was released in the UK by 4AD records in July 1987.

The entire 12" single was included on the double CD compilation "Complete Singles Collection" released in the UK/US by One Little Indian records in 2012.

This 12" single was the only release with 4AD records.

A.R. Kane was a duo formed in East London (England) by Alex Ayuli and Rudy Tambala. They were mainly influenced by The Velvet Underground, Miles Davis, Dub/Reggae, Cocteau Twins and other 4AD bands.

They recorded and released their first 12" single, "When You're Sad (Long Version)"/ "When You're Sad", "Haunting", via One Little Indian records in mid 1986. Then they met Robin Guthrie and signed for 4AD to release their second 12" single.

The 12" single "Lollita" was far more extreme than their first single.

On the three tracks of this 12" this duo delivered one of the most radical and shocking fusions of Ethereal Wave with Neo Psychedelia, paving the way for the Dream Pop/Shoegazing genre.

The formula used on this 12" was like a line between "Venus In Furs" + "I Heard Her Call My Name" + "Sister Ray" (The Velvet Underground) + "L.A. Blues" (The Stooges) + "Cheree" + "Frankie Teardrop" (Suicide) + Industrial Music + Public Image Ltd. (period 1978-79) + Modern English (period 1980-81) + "Head Over Heels"/"Treasure" (albums by Cocteau Twins) + "Psychocandy" (album by The Jesus And Mary Chain).

Got it?

Like between a pleasant dream and the most disturbing nightmare...

Layers of powerful, dense, noisy, distorted/fuzzy acoustic and electric guitars, with Industrial-like tormented rhythms from a drum machine, heavy, slow tempo basslines, and with sweet, calmed, but sometimes acid and explosive/freaking vocals and screams... Passionate, romantic, obsessive, psychotic, morbid, sadistic and perverse at the same time, the lyrics and the image of that girl on the front and back cover reflect those feelings, from one extreme to the other.

Three stunning tracks that blew the mind of many listeners and future musicians during the late 1980s.

A 12" single that only lasts around 13 minutes, but with the intensity and energy like if it was a never-ending full album!!!

This 12" is considered their supreme masterpiece, influential for the emerging Dream Pop/Shoegazing underground/independent music scene of the late 1980s, and for the Post Rock and Electronic Pop of the 1990s.

After the release of this 12" single, they would collaborate with the members of Colourbox and release a Dance/Hip Hop hit single called "Pump Up The Volume", released by 4AD in 1987 under the moniker M/A/R/R/S. The duo would then release their debut album, "69" (released by Rough Trade records in July 1988), with a softer, refined, elegant, ethereal, post-Cocteau Twins sound. They also coined the term Dream Pop on the credits of that album.

They released three more 12" singles during that year, approaching a more Jazzy-oriented/Hip Hop and Acid House sound, which was the style they delivered during the 1990s.

Personnel:

- . Alex Ayuli (guitar, vocals, instruments, EFX)
- . Rudy Tambala (guitar, EFX, instruments)

Guests:

- . Russell Smith (bass)
- . Ray Shulman (drum programming)

Track list/times:

1. Lollita (4:17)
2. Sado-Masochism Is A Must (3:17)
3. Butterfly Collector (5:37)

051. Spacemen 3/The Perfect Prescription (1987)



This is their second album. It was recorded during January and August 1987 at VHF Studios in Rugby, Warwickshire (England), produced by Sonic Boom and Jason Spacemen, recorded/engineered by Graham Walker.

It was released on LP in the UK by Glass Records in September 1987. It was released on LP in the US by Genius Records in 1988, with a purple-ish background color on the front cover/artwork. Reissued on LP and CD in the UK by Fire Records in 1989 and in 2003 (CD only), 2009 (CD only) and 2012 (CD only), the CD included two bonus tracks, the B-sides of the 12" single "Take Me To The Other Side" (originally released by Glass Records in early/mid 1988). It was reissued on CD in the US by Genius Records in 1995, some editions with a gray/silver background color, other editions with orange background color, with two bonus tracks, "Rollercoaster" (taken from the 12" EP "Walkin' With Jesus", originally released by Glass Records in November 1986) and "Starship" (taken from the 12" EP "Transparent Radiation", originally released by Glass Records in July 1987), the time-length of "Starship" was misprinted on the back cover. It was reissued on CD in the US by Taang! Records in 1996 and 2003, with a slightly different front cover/artwork, using a different photograph of Jason and Pete (but from the same photo session) and with a different background artwork and colors, this reissue included four bonus tracks, the two B-sides of the 12" single "Take Me To The Other Side", plus "Starship" and "Ecstasy" (the third bonus track was shortened/edited and the fourth bonus is originally titled "Ecstasy Symphony", both taken from the 12" EP "Transparent Radiation"). Reissued on LP format in the US (in 2009) and in the UK (in 2013) by Fire Records. In 2003 all the tracks of this album were included in a compilation called "Forged Prescriptions", released by Space Age Recordings as a double CD (18 tracks), which also included songs from their 12" singles, demos, covers, and previously unreleased jam sessions during the process of making "The Perfect Prescription".

The three 12" singles/EPs released between 1986 and 1988 were reissued in the UK/US by Fire Records in 1995, as a double LP and a single CD compilation called "Translucent Flashbacks (The Glass Singles)". It was reissued in the UK as a three 12" single limited-edition box set in 2014.

While the band was still working on the final phase of the recording/mixing sessions for this album, they released a five track 12" EP called "Transparent

Radiation" ("Transparent Radiation", "Ecstasy Symphony", "Transparent Radiation (Flashback)"/"Things'll Never Be The Same", "Starship") in July 1987. An excerpt from the second track, plus the third and fourth track, would be included on the album.

"Starship" was a cover version, originally performed and released by MC5 on their debut album "Kick Out The Jams" (1969).

"Transparent Radiation" was also a cover version, originally performed by The Red Crayola on their debut album "The Parable Of Arable Land" (1967). For the recordings of this album Kember decided to share his vocals and began to sing for the first time, he sang on four tracks (check credits at the end of this review).

A new member was recruited, Sterling 'Rosco' Roswell, on percussion.

Three additional musicians were invited during the recording of this album, Alex Green (member of The Jazz Butcher and ex-The Sinister Ducks), who had also collaborated with David J (ex-Bauhaus, Love And Rockets) on his solo albums (also released by Glass Records), Owen John (former member of Staveland Makepeace) and Mick Manning.

The track "Ode To Street Hassle" was a tribute/homage to Lou Reed (ex-The Velvet Underground).

The track "Ecstasy Symphony" on the album is only an excerpt from a longer improvisation that can be found in its original length (9 mins.) on the EP "Transparent Radiation", on the album it was used as an introduction for the song "Transparent Radiation (Flashback)".

The track "Transparent Radiation (Flashback)" is the complete and longer version, the short version can also be found on the previous EP of the same name.

The track "Come Down Easy" was highly influenced by a very old Blues/Gospel traditional song called "In My Time Of Dying", composed/performed around the late 1920s, inspired by the Psalms on the Bible. It was later covered (with changes on the lyrics) by several artists/musicians since the late 1920s. Kember and Pierce rearranged it, mostly inspired by the versions of Blues men like, Charlie Patton (released in 1929) and Josh White (released in 1933/1946), and by Folk legend Bob Dylan (released in 1962).

The main concept on "The Perfect Prescription" was about a 'trip', with its highs and lows on taking psychedelic substances. A concept about the effects/results during and after such type of experience.

Kember said about this album: "...kind of a concept album, it's about our better and worse experiences with drugs". "This is Spacemen 3 in bloom, midsummer before the seeds were scattered, right at the point where we worked together well and in compliment to each other. I still have strong memories of days where we would crash out listening to nothing but one song over and over... Mattresses were installed into the studio's lounging space and our kaleidoscopic light show stayed on throughout the session...

We spent several months recording and re-working these pieces until we felt they were ready, slowly learning more about the studio and its techniques as we went”.

The music on “The Perfect Prescription” was a huge step forward taken by the band, it reflects the evolution of their sound, delivering more elaborated and sophisticated compositions and song structures, expanding their vast musical influences to a new level, adding more futuristic Psychedelic, hypnotizing/repetitive soundscapes with minimalistic atmospheric drones, thanks to the effects used by Kember. They also incorporated some acoustic guitar and other acoustic instrumentation.

This was a groundbreaking album. A milestone during the late 1980s, way ahead of its time. A huge influence on many musical future styles and musicians/artists since the late 1980s.

This band inspired and influenced Head artists/musicians since the mid/late 1980s, the entire 1990s, 2000s and 2010s. Bands like, My Bloody Valentine, Loop, Slowdive, Ride, The Stone Roses, Lush, His Name Is Alive, Chapterhouse, Bardo Pond, Mogwai, Verve, Flying Saucer Attack, The Third Eye Foundation, Low, Labradford, Bowery Electric, Windy & Carl, Acid Mothers Temple & The Melting Paraiso U.F.O., The Asteroid # 4, The Black Angels, Moon Duo, among many, many, many others.

High music and Higher concepts...

For the Highest minds!!!

After the tour during early/mid 1988, Rosco left the band.

Pete Bain (a.k.a. Bassman) also left the band. Bain would later form the band called The Darkside (1990-92), and later the band called Alpha Stone (1996-97), he would also collaborate with Kember's personal projects (Spectrum and E.A.R.) during the 1990s.

The evolution of Spacemen 3 would still continue on their third album.

Personnel:

- . Sonic Boom - aka Peter Kember - (vocals on tracks no. 3, 5, 6, 9; guitars, effects, organ)
- . J. Spaceman - aka Jason Pierce - (vocals on tracks no. 1, 2, 6-8; guitars, slide guitar, organ)
- . Bassman - aka Pete Bain - (bass)
- . Rosco - aka Sterling Roswell - (drums, percussion)

Guests:

- . Alex Green - ex The Sinister Ducks/The Jazz Butcher - (saxophone)
- . Mick Manning (trumpet)
- . Owen John - ex Staveland Makepeace - (violin on track no. 5)

Track list/times:

1. Take Me To The Other Side (4:28)
2. Walkin' With Jesus (3:43)
3. Ode To Street Hassle (4:01)
4. Ecstasy Symphony (1:54)
5. Transparent Radiation (Flashback) (9:03)
6. Feel So Good (5:16)
7. Things'll Never Be The Same (6:05)
8. Come Down Easy (6:46)
9. Call The Doctor (3:52)

052. Loop/Heaven's End (1987)



This is the first album of the band. It was recorded and mixed during August-September 1987 at The House In The Woods studio in Betchingley, Surrey (England). It was produced by the band and engineered by Simon Milton (who co-produced their previous singles).

The album was released on LP and CD in the UK by Head records in November 1987. The CD included three bonus tracks, "Rocket USA", "Spinning (Full Version)" and "Brittle Head Girl". It was reissued on LP and CD in the UK by Reactor records in 1991, with an alternative front cover and without the bonus tracks. Reissued on CD in the US by Mute records in 1991, with the alternative front cover and without the bonus tracks. Reissued as double CD in the UK by Reactor records in 2008, with the original front cover, the first disc included the original album, the second disc included six tracks, the first three taken from the album's recording sessions, the last three tracks taken from a John Peel session recorded in August 1987. It was reissued as a limited-edition LP in the UK by Reactor records in 2012.

This band was formed in 1986 by Robert Hampson (guitar, vocals) with his then girlfriend Becky 'Bex' Stewart (drums) and Glen Ray (bass). This line-up recorded the first 12" single, "16 Dreams", "Head On"/"Burning World", (it was released by Head records in early 1987).

Months later they recruited a fourth member, James Endeacott (guitar), and they recorded their second 12" single, "Spinning", "Deep Hit"/"I'll Take You There" (released by Head records in July 1987). These two 12" singles, plus two more tracks from the album session, were later included entirely on the compilation called "The World In Your Eyes" (released by Head records in August 1988).

'Bex' was replaced by John Wills for the sessions of their first album. Glen Ray left the band before the album was released (he doesn't appear on the photo session for the album's artwork).

Loop was highly influenced and inspired by the sound of the Psychedelic/Free Rock of the 1960s and early 1970s, also by the Industrial Music and Post Punk of the late 1970s, and by the emerging Neo Psychedelia of the mid 1980s. Influenced and inspired by bands like, The Velvet Underground, Love, The Stooges, CAN, Suicide, Public Image Ltd.,

Wire, The Pop Group, Sonic Youth, Red Lorry Yellow Lorry, The Jesus And Mary Chain and Spacemen 3, among a few others.

"Heaven's End" is yet another mindblowing masterpiece in the vein of "Psychocandy" (by The Jesus And Mary Chain) and "Sound Of Confusion" (by Spacemen 3).

This album was a real shock for those who had the chance to listen to it during 1987-88. Crucial for the development and evolution of the Neo Psychedelia and Dream Pop/Shoegazing during the late 1980s, and during the Post Rock Era. Highly influential for many bands within the Post Rock, E-Pop and the Bliss Pop scenes.

This album was dedicated to Arthur Lee (leader of the seminal band Love from the 1960s), and also dedicated to Stanley Kubrick (director/filmmaker). At the end of track no. 4 and at the end of track no. 8, we would hear the voice of HAL 9000 (Douglas Rain) from the movie "2001: A Space Odyssey", telling us... "I honestly think you want to sit down calmly, take a stress pill and think things over it", and later... "My mind is going...".

The band's sonic evolution would continue on their second album.

Personnel:

- . Robert Hampson (vocals, guitar)
- . James Endacott (guitar)
- . John Wills (drums)

- . Glen Ray (bass)

Track list/times:

1. Soundhead (4:57)
2. Straight To Your Heart (6:16)
3. Forever (4:48)
4. Heaven's End (4:06)

5. Too Real To Feel (5:13)
6. Fix To Fall (4:32)
7. Head On (2:43)
8. Carry Me (4:57)

053. My Bloody Valentine/Isn't Anything (1988)



This is the band's first album. It was recorded and mixed during Summer-Fall in 1988, mostly recorded at Foel Studio in Llanfair Caereinion, Powys (a small town in rural Wales), also at Time Square Studios and at Greenhouse Studio, both in London (England). It was produced by Kevin Shields and Colm Ó'Cíosóig, engineered by Dave Anderson (ex Amon Düül II, ex Hawkwind), Alex Russell and Steve Nunn (who already worked with the band on some of their previous 12" and EPs).

This album was released on LP and CD in the UK and France by Creation Records in November 1988. The first 5000 copies of the LP (in the UK) were limited-edition, which included a free 7" single, "Instrumental (A)/"Instrumental (B)", on the second track Shields sampled the beat/rhythms from a short instrumental track performed by Public Enemy, called "Security Of The First World" (from their second album "It Takes A Nation Of Millions To Hold Us Back", released in mid 1988). It was released on LP and CD in Germany by Rough Trade records, also as a LP limited-edition with the 7" single. It was released on CD and LP in the US by Relativity records. In Canada by Mercury records. It was reissued on CD in the US/Canada by Sire records/Warner Bros. in 1993. Reissued on CD in Europe by Creation records in 1996, on LP in the UK in 1998. Reissued on CD in the UK/Europe by Sony Music in 2012. Reissued on LP in the UK by MBV Records in 2018.

My Bloody Valentine was formed in Dublin (Ireland) in 1983, from the ashes of a Punk Rock band called The Complex, formed by Shields (guitar) and Ó'Cíosóig (drums) in 1978. In April 1983 they recruited singer David Conway and a couple of other guys, Stephen Ivers (lead guitar) and Mark Ross (bass). The five of them rehearsed during all 1983, but Ross left in December, being replaced by Paul Murtagh, who also left the band in early 1984. The band as a quartet recorded some demo tracks, Shields played the bass during those sessions. Soon after those recordings, Ivers left the band, being replaced by Conway's girlfriend, Tina Durkin (keyboards).

During mid 1984 the band relocated first in the Netherlands, by late 1984 they moved to Berlin (Germany). It was during December that they recorded their debut Mini-LP, "This Is Your Bloody Valentine" (released by Tycoon records in January 1985). During this period the band delivered a sort of Post Punk/Garage Rock/Psychedelic Pop style, a line between New York Dolls, Iggy Pop, The Cramps, Misfits, The Damned, The Fall, The Birthday

Party, among a few others. Then they moved back to the Netherlands, and finally back to London. Durkin left the band, she was replaced by Debbie Googe (bass). During some rehearsals at Salem Studios they grabbed the attention of Fever records, the band recorded some tracks that appeared on a 7" single, which were included on the four track 12" single/EP called "Geek!" (released by Fever records in December 1985), musically it was in the same vein like their previous release, with the electric guitar a bit noisier. While performing on some London venues, they grabbed the attention of Joe Foster (former co-founder of Creation Records) who had just founded a new record label called Kaleidoscope Sound, and the band were offered to record and release a new 12" single/EP, "The New Record by My Bloody Valentine" (released in September 1986). This record was less Post Punk and the band delivered an electric guitar with more distortion, a sort of Indie-Power Pop/Noise Pop with a post-Hardcore style, influenced by the sound of US bands, especially by Hüsker Dü, and by the post-Surf Pop and psychedelic-Noise Rock of The Jesus And Mary Chain.

The band then signed to Lazy Records (founded by the band The Primitives and their manager), they improved their sound and delivered a brighter and sonic-colorful output, a line between a proto-Shoegazing with a post-Jangle Pop style on their 7"/12" single "Sunny Sundae Smile" (released in February 1987). Conway left the band a month later. The band recruited a new female singer, Bilinda Butcher. They recorded a new 12" single for Lazy Records, "Strawberry Wine" (released in early November 1987). And this would be the essential sound that determined the future recordings of the band, they delivered a more Ethereal-like, post-Cocteau Twins + The Jesus And Mary Chain/Primal Scream type of sound. This music formula paved the way for their next release, a Mini-LP called "Ecstasy" (also released by Lazy Records in late November 1987), which was considered the evolution of their sound. Although, they ended their contract with Lazy Records. This record label would release the 12" single "Strawberry Wine" and the Mini-LP "Ecstasy" as a compilation album in 1989, called "Ecstasy And Wine".

The band continued to perform live, in one of those gigs they opened for Biff Bang Pow!, a band led by the founder of Creation Records, Alan McGee. McGee then signed My Bloody Valentine.

The band released two more 12" singles/EPs, "You Made Me Realise" (released by Creation Records in August 1988) and "Feed Me With Your Kiss" (released by Creation Records in November 1988), which foreshadowed the sound on their first true and proper album.

"Isn't Anything" delivered the perfect mix between the band's powerful sonic energy and raucous 'Noise Pop', with a 'druggy'-oriented, ethereal and blissful-like atmospheric soundscapes. The band opted for a more elaborated and sophisticated technical sound, and also for more complex, loud, powerful and, at the same time, refined song structures and compositions.

In the vein of Hüsker Dü + Sonic Youth + The Jesus And Mary Chain + Spacemen 3 + Loop + Cocteau Twins + A.R. Kane.

My Bloody Valentine created a whole new sound, a whole new style, they became pioneers of the Shoegazing/Dream Pop scene.

"Isn't Anything" was a landmark, and one of the most important albums during the late 1980s. Highly influential for bands like Lush, Pale Saints, His Name Is Alive, Ride, The Charlottes, Slowdive, among many others during the 1990s.

And this album triggered what Shields had in mind for the future of the band, his musical ambitions and perfectionism were still a bit far from being accomplished.

The step forward and the supreme evolution of this band would be delivered a few years later...

Personnel:

- . Kevin Shields (vocals, guitar)
- . Bilinda Butcher (vocals, guitar)
- . Debbie Googe (bass)
- . Colm Ó'Cíosóig (drums, percussion)

Track list/times:

1. Soft As Snow (But Warm Inside) (2:20)
2. Lose My Breath (3:37)
3. Cupid Come (4:30)
4. (When You Wake) You're Still In A Dream (3:18)
5. No More Sorry (2:45)
6. All I Need (3:04)

7. Feed Me With Your Kiss (3:54)
8. Sueisfine (2:13)
9. Several Girls Galore (2:20)
10. You Never Should (3:22)
11. Nothing Much To Lose (3:17)
12. I Can See It (But I Can't Feel It) (3:12)

054. Loop/Fade Out (1988)



This is their second album. It was recorded and mixed in August 1988 at Blackwing Studios and at Worldwide International Studios (owned by Daniel Miller, founder of Mute records), both in London (England). It was produced by the band and Paul Kendall (who previously worked with I Start Counting, Mute Drivers, Renegade Soundwave, UT, Hula, Skin, Wire, He Said, among others).

This album was released in the UK by Chapter 22 records in December 1988. It was first released as a limited-edition double 12" (45 rpm and with a golden background colored front/back cover, instead of grey), and also as a standard/single LP. It was released in Germany by Rough Trade records in 1988. It was released on CD in the UK by Chapter 22 in January 1989, with four bonus tracks (actually five bonus tracks), the entire 12" single/EP "Collision" (which has four tracks, but the last two tracks were tracked as a single track on the bonus of this CD), and one track taken from the 12" single "Black Sun", the cover version of "Mother Sky", originally composed by CAN in 1970. It was released on LP and CD in the US by Rough Trade in 1989, the front cover of the LP was slightly different, instead of black letters/fonts they used white ones, the CD included the four (five) bonus tracks. It was reissued on LP (limited-edition grey vinyl) and on CD in the UK by Reactor records in 1992, the CD without the bonus tracks. It was reissued as a double CD in the UK by Reactor records in 2008, the first disc was the original album, and the second disc included 12 tracks (three alternative mixes, a demo version, three tracks from a John Peel session, and five instrumental guitar-loop tracks. It was reissued as a limited-edition double 12" (45 rpm) in the US by Reactor records in 2013, with a golden background colored front/back cover.

A new member was recruited during this period, Neil McKay on bass.

This album was released after the band delivered two 12" singles/EPs, "Collision" (released by Chapter 22 in May 1988) and "Black Sun" (released by Chapter 22 in October 1988), both of them were included in a compilation called "Eternal - The Singles 1988" (released by Chapter 22 in mid/late 1989), which was reissued in the UK on LP and CD under the title "Dual" (released by Reactor records in 1992)

James Endeacott left the band after the first 12" single, "Collision".

Once again, Loop temporary became a trio during the recordings for "Fade Out".

The band incorporated more high-density Fuzz-Blues/post-Space Rock soundscapes, with more elaborated and complex layers of electric guitars, a more Industrial-like sound, which presaged their future releases.

This is a classic and seminal Neo Psychedelia album, highly influential for the future Shoegazing/Dream Pop and Post Rock scenes during the 1990s.

The evolution of Loop would still continue on their third album.

Personnel:

- . Robert Hampson (vocals, guitars)
- . Neil McKay (bass)
- . John Wills (drums)

Track list/times:

1. Black Sun (5:09)
2. This Is Where You End (4:42)
3. Fever Knife (5:09)
4. Torched (4:37)
5. Fade Out (6:46)
6. Pulse (4:44)
7. Vision Stain (4:26)
8. Got To Get It Over (5:23)

055. Spacemen 3/Playing With Fire (1989)



This is their third album. It was recorded and mixed during August-October 1988 at VHF Studios in Rugby, Warwickshire (England), produced by Sonic Boom and Jason Pierce, engineered/mixed by Graham Walker with Paul Adkins. Some tracks were previously composed/pre-recorded in early 1988 (tracks no. 3, 5, 8) and in June 1988 (tracks no. 1, 9).

This album was officially released on LP and CD in the UK by Fire Records in February 1989, the CD featured two extra live tracks, "Suicide" and "Repeater (How Does It Feel?)". It was also released in France (licensed to Vogue records) and Germany (licensed to Rough Trade records). It was released on LP and CD in the US by BOMP! records in July 1989, several repressed LPs were available in 1990, with different colored vinyls. It was reissued as a double 10" LP in the US by Taang! Records in 1994 and 2009, using an alternative red/orange-colored front cover/artwork, with four extra tracks and with a slightly altered track order sequence. It was reissued on CD in the US by Taang! Records in 1994, alternative colored front cover/artwork, with four extra/bonus tracks after the original album sequence, the extra tracks were the same as on the UK CD released by Fire Records, plus the two B-side tracks from the 12" single "Revolution". It was reissued as a double LP and double CD in the UK by Space Age Recordings in 1999, 2001 (CD) and 2003 (CD). The first disc of the double-LP edition featured the entire original album with two bonus tracks (taken from the B-side of the 12" single "Revolution"), the second disc included 11 tracks, demo versions, alternate mixes, two covers, and the two live tracks released on the first CD edition by Fire Records. On the double-CD edition, the first disc featured the entire original album plus four extra/bonus tracks (like on the Taang! Records reissue), the second disc featured nine tracks, demo versions and alternate mixes and two covers. It was reissued on LP in the UK by Space Age Recordings in 2017 and 2018. It was reissued on LP in the US by Super Viaduct records in 2018.

A new bass player was recruited after the tour during early 1988, Will Carruthers.

The band left Glass Records, due to certain financial issues of the label, and in order to end their contract they allowed the record label to release a live album, "Performance" (released in July 1988), which featured tracks from the gig the band had in Amsterdam (Netherlands) during February 1988.

Creation Record's founder, McGee, offered the band a record deal, but it wasn't what they were expecting, the band didn't accept. Soon after, the band signed a contract with Fire Records. During this period some issues within the band began, especially between Kember and Pierce, and mainly due to the presence of Pierce's then girlfriend. Kember was tired of Pierce and his distraction. This conflict got worse during the recording process of "Playing With Fire". They didn't play together at the studio, Kember used to record and mix his tracks, and Pierce did the same when Kember wasn't there. Kember composed six of the tracks for the album, while Pierce only three. They only shared credits on one track, because Pierce insisted that he shared his guitar on the track "Suicide", although it really was a personal composition by Kember since the beginning of the year. There is no drummer on the album, Kember used a drum machine instead, although for live performances they recruited Jonny Mattock.

These issues forced the record label to postpone its release, when it was already planned for late 1988. Instead, the band agreed with the record label to release the 7"/12" single "Revolution"/"Ché", "May The Circle Be Unbroken" (released in November 1988), the second track was a cover version of a song originally composed by Suicide (released on their first album in 1977), the third track was a traditional song re-arranged by Pierce. The album was already pressed and ready to be released by the end of 1988, in some countries (France, Germany, and Scandinavian countries) the album was already sent to certain music stores, that's why on the record label featured the year 1988. But it ended up being officially released in February 1989 (still with the same record labels from 1988).

And "Playing With Fire" reflected the new sonic direction taken by the band, a whole new level of Neo Psychedelia. It was like a fusion of their first album, "Sound Of Confusion", with their second album, "The Perfect Prescription". A huge step forward indeed... With a more electronic-oriented style, with more manipulation of sounds/effects. Which was really Kember's perspective and vision for the future sound of the band. Pierce's tracks were the more acoustic and Folk/Soul-inspired ones.

This album was a supreme groundbreaking musical document in 1989. It became highly influential for the future works of Kember, with a more 'druggy' electronic-based Neo Psychedelia, with his concepts of hypno-monotony and minimalism/maximalism. It also paved the way for the future of the Neo Psychedelia scene during the 1990s, and for bands within the Dream Pop/Shoegazing, Post Rock and Electronic Pop scenes of the early/mid 1990s.

This album marked the final step forward taken by the band in avant-garde music terms.

The personal issues between Kember and Pierce would worsen after the release of this album. Kember started to work on his own, thinking on a solo album, he accepted a record deal with Silvertone Records. He recorded and

finished the material for a new album during early/mid 1989. A 12" single, "Angel", was released in late 1989 under the moniker Sonic Boom. But his album called "Spectrum" wasn't released until early 1990.

The band delivered a 7"/12" single, "Hypnotized"/"Just To See You Smile (Honey Pt. 2)", "The World Is Dying" (released by Fire Records in July 1989), the first track was a composition made by Pierce, the other two by Kember. Mattock participated on these recording sessions, which also featured Alex Green (saxophone) and Owen John (violin).

The band began the recording sessions for their fourth album, "Recurring", in August 1989. They recruited a new guitar player, Mark Refoy, who also participated on Sonic Boom's solo album.

Carruthers left during the recording process.

During early 1990, while Kember was still working on his songs for the band's fourth album, Pierce decided to form his own band, recruiting the members of Spacemen 3, without the knowledge of Kember.

Pierce's new band was called Spiritualized, and they released their first 7"/12" single with Dedicated records in June 1990.

Spacemen 3 finished the recordings for their fourth album in late 1990. A 7"/12" single called "Big City" was released, there were different editions/versions of the single, some of them released by Fire Records in late 1990, others in January 1991. "Recurring" was finally released in February 1991, via Fire Records. The album was divided in two, one side/part by Kember and the other by Pierce.

And that was the end of Spacemen 3.

Kember would form a new band under the moniker Spectrum. While Pierce would continue as Spiritualized.

Personnel:

- . Sonic Boom - aka Peter Kember - (vocals on tracks no. 1, 3-6, 8; guitars, effects, organ, drum machine)
- . Jason Pierce (vocals on tracks no. 2, 7, 9; guitars)
- . Will Carruthers (bass)

Guest:

- . Michael Bentham (violin on track no. 2)

Track list/times:

1. Honey (3:01)
2. Come Down Softly To My Soul (3:46)
3. How Does It Feel? (7:58)
4. I Believe It (3:19)
5. Revolution (5:57)
6. Let Me Down Gently (4:29)
7. So Hot (Wash Away All Of My Tears) (2:38)
8. Suicide (11:03)
9. Lord Can You Hear Me? (4:33)

056. Ciccone Youth/The Whitey Album (1989)



This is the only album delivered under the moniker Ciccone Youth. It featured all the members of Sonic Youth plus two occasional 'guests'. This album was recorded during 1986-88. Track no. 7 was recorded by Mike Watt (ex-Minutemen, Firehose) in March 1986 in San Pedro, California (USA). Track no. 16 was recorded and mixed in May 1986 at Before Christ studio, Brooklyn, New York (USA). The rest of the album was recorded and mixed between November 1987 and January 1988 at Wharton's Palace Of Confusion in New York City. It was produced by the band and engineered/recorded/mixed by Wharton Tiers (ex-Theoretical Girls, ex-A Band, ex-Glorious Strangers, who was part of the No Wave scene in New York during the late 1970s, and also worked with Sonic Youth, Glenn Branca, among others during the early 1980s).

This album was released on LP and CD in the US by Enigma Records, and in the UK by Blast First records, in January 1989. The CD included one extra/bonus track. It was reissued on CD in the UK (by Blast First) and in Germany (by Geffen Records) in 1993, with the bonus track. It was reissued on CD in the US by DGC records in 1995, with the bonus track. Reissued on CD and LP in the US and Europe by Geffen Records in 2006.

The front cover of the album is a photocopy of Madonna's face.

There are three covers on this album. "Burnin' Up", originally titled "Burning Up", was composed and performed by Madonna (released in 1983). "Addicted To Love" was originally composed and performed by Robert Palmer (released in 1986). "Into The Groove", originally titled "Into The Groove", was composed and performed by Madonna (released in 1985), this track also features samples of Madonna's vocals.

On the track no. 10 there's a sample/excerpt of a track by NEU!, "Negativland" (from their first album, released in 1972).

There is also a new version of "Making The Nature Scene", which was originally performed by Sonic Youth on their first album, "Confusion Is Sex" (1983).

The band experimented with lots of samples, sequencers, beatbox, with early Rap, with their own Noise Rock, and with Avant-Garde Music influences.

This was an ironic/sarcastic music project for a sarcastic/ironic album. A tongue-in-cheek album, a joke...

Like the parody Frank Zappa/The Mothers Of Invention delivered on "We're Only In It For The Money" back in 1967/68. But instead of focusing on social topics/issues, Ciccone Youth focused on the music industry, the mainstream, commercial Pop music/Billboard during the early/mid 1980s.

At the same time, this album delivered a sort of tribute/homage to the influences they had since the early years of Sonic Youth, a tribute to The Velvet Underground, The Stooges, Glenn Branca, the No Wave scene, a tribute to the Avant-Garde, the Electronic/Industrial Music, a tribute to Kraftwerk, Faust, NEU!, Throbbing Gristle, Einstürzende Neubauten, among others.

The music on this album is essentially based on their previous works, like if you put all their previous albums/releases since 1982 till 1987 in a sort of sonic blender.

The result was outstanding. A quite cinematic-type of post-Industrial and Post Punk-oriented album. A turbulent ocean of sounds, with dense and heavy Grunge/Noise Rock that might pierce your sense of hearing with some tracks.

"The Whitey Album" was recorded and finished seven months before Sonic Youth recorded their last avant-garde Rock masterpiece, the double LP "Daydream Nation". But that album was released in October 1988, before "The Whitey Album".

"The Whitey Album" became highly influential for many bands/artists and genres within the 1990s. For the future Post Rock scene and for several Electronic Pop bands of the early 1990s.

Personnel:

- . Thurston Moore (guitar, vocals)
- . Kim Gordon (bass, vocals)
- . Lee Ranaldo (lead guitar)
- . Steve Shelley (drums)

Additional musicians:

- . Mike Watt - ex Minutemen/Firehose - (vocals, guitar; solo performer on track no. 7)
- . J Mascis - Dinosaur Jr. - (guitar solo on track no. 10)

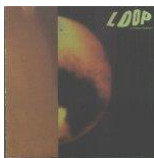
Track list/times:

1. Needle-Gun (2:28)
2. (Silence) (1:05)
3. G-Force (3:40)
4. Platoon II (4:19)
5. Macbeth (5:28)
6. Me & Jill /Hendrix Cosby (5:31)
7. Burnin' Up (Mike Watt Orig. Demo) (3:52)
8. Hi! Everybody (0:58)
9. Children Of Satan/Third Fig (3:07)
10. Two Cool Rock Chicks Listening To Neu (2:56)
11. Addicted To Love (3:46)
12. Moby-Dik (1:01)
13. March Of The Ciccone Robots (1:57)
14. Making The Nature Scene (3:15)
15. Tuff Titty Rap (0:39)
16. Into The Groovey (4:37)

CD bonus Track:

17. Untitled (Macbeth II) 5:15

057. Loop/A Gilded Eternity (1990)



This is the third and last album of the band. It was recorded during mid 1989 at The Slaughterhouse studios in Great Drifffield, East Yorkshire (England), mixed during September-October 1989 at Worldwide International studio in London (England). It was produced by Loop and Paul Kendall, it was engineered by Steve Harris (at The Slaughterhouse) and by Paul Kendall (at Worldwide International).

This album was released as a double 12" vinyl (45 rpm) and on CD in the UK by Situation Two records (a subsidiary of Beggars Banquet), the first copies of the LP format were limited-edition and came with a free 7" single, "Shot With A Diamond"/"The Nail Will Burn (Burn Out)", the CD included three extra/bonus tracks, two of them taken from the free 7" single and one track from their previous 12" single, "Arc-Lite". It was released as a standard LP and on CD (with the three bonus tracks) in France, Germany and in the US in 1990. It was reissued as a double CD in the UK by Reactor records in 2009, the first disc featured the original album (seven tracks), the second disc featured the two tracks from the free 7" single, three tracks from a John Peel session, and five demo tracks from the recording session at the House In The Woods studio in May 1989 (engineered by Simon Milton). It was reissued in the UK by Reactor records in 2014 as a limited-edition double 12" vinyl (only 3000 copies) with the free 7" single.

A new member was recruited on guitar for the sessions of this album, Scott Dawson.

This album was released after the 12" single "Arc-Lite (Sonar)"/"Arc-Lite (Radar)", "Sunburst" (released by Situation Two in December 1989).

"A Gilded Eternity" delivered the evolution of the band's sound, a mix of a dark/ethereal-type sound with a heavy and energizing bass-driven Post Punk/Industrial-like output, all this surrounded by many layers of electric guitar. Some tracks remind me of Cindytalk's first album.

This album was the band's highest peak. It paved the way for a new direction within the Neo Psychedelia scene, and also for the Shoegazing, Post Rock and Bliss Pop/Isolationism scenes of the early/mid 1990s.

There is one peculiar and mindblowing track recorded during this period, "Shot With A Diamond", which foreshadows the future works of Hampson into a more Neo Industrial/Ambient-like sound during the 1990s, when he began to focus on the manipulation of soundscapes delivered from an

electric guitar and the effects. On this track they sampled a phrase taken from the movie "Apocalypse Now" (1979), an excerpt from the monologue of Colonel Walter Kurtz (Marlon Brando), "Like I was shot, like I was shot with a diamond... A diamond bullet right through my forehead".

The band would break-up in early 1991.

Hampson and Dawson would then form the duo called Main, taking the Neo Psychedelia genre to another realm of sound, a higher one.

While McKay and Wills were joined by Nigel Webb (ex-Savage Opera) and formed the band called Hair & Skin Trading Co., they would continue to deliver an amazing avant-garde/post-Loop type of Psychedelia during 1992-95.

Personnel:

- . Robert Hampson (vocals, guitars)
- . Scott Dawson (guitars)
- . Neil MacKay (bass)
- . John Wills (drums)

Track list/times:

1. Vapour (6:07)
2. Afterglow (5:08)
3. The Nail Will Burn (4:51)
4. Blood (5:29)
5. Breathe Into Me (4:37)
6. From Centre To Wave (6:00)
7. Be Here Now (9:28)

058. Pale Saints/The Comforts Of Madness (1990)



This is the band's first album. It was recorded during late 1988 and mid/late 1989 at Woodbine Studios in Leeds (England). It was mixed during late 1989 at Blackwing Studios in London (England), produced and engineered by John Fryer (tracks no. 1-3, 5, 9, 10). Produced by Gil Norton (tracks no. 4, 6-8, 11), engineered by Al Clay with the assistance of Tim Davis at an unknown studio (mentioned as Belle Isle Sound Machine on the credits).

This album was released on LP and CD in the UK, Germany and France by 4AD records in February 1990. It was reissued on LP format in the US by ORG Music records in 2011.

This album was released after their first 12" single "Barging Into The Presence Of God" ("Sight Of You"/"She Rides The Waves", "Mother Might"), released by 4AD in September 1989.

The track "Fell From The Sun" was a cover version of the US band Opal (originally released as a 7" single under the moniker Clay Allison in 1984, then released on the EP "Fell From The Sun" under the moniker Opal, also in 1984, later included on the compilation called "Early Recordings", released in 1989).

Pale Saints was formed in Leeds (England) during late 1987. They were influenced by several New Wave/Post Punk and Neo Psychedelia bands, their music was in the vein of Felt + The Smiths + The Jesus And Mary Chain + Primal Scream + The Wedding Present + Cocteau Twins + A.R. Kane + Ultra Vivid Scene + Spacemen 3 + Loop + My Bloody Valentine + Lush.

"The Comforts Of Madness" was the band's highest peak within their discography, they delivered a fresh and groovy, yet sometimes melancholic, avant-garde Dream Pop/Shoegazing style. Pale Saints were also pioneers of this music genre, together with My Bloody Valentine, Lush, Ride, among a few others.

The tracks on this album were perfectly interwoven by some sort of ethereal-like 'Free-Form Freak-Out' noises/soundscapes (in between the songs), mainly delivered by the guitar and bass, and the choir-like voice by Masters between tracks no. 9 and 10. This was inspired by previous 4AD productions, especially by This Mortal Coil's albums.

"The Comforts Of Madness" became a major influence for almost all the Indie Rock/Indie Pop, Neo Psychedelia, Dream Pop and the Bliss Pop scenes during the 1990s.

During the late 1990 the band recruited a new member on guitar and backing vocals, Meriel Barham. They released a 12" single/EP, "Half-Life" (released by 4AD in October 1990), followed by the 12" single/EP "Flesh Balloon" (released by 4AD in June 1991). The band then delivered their second album, "In Ribbons" (released by 4AD in March 1992).

Ian Masters left the band and formed Spoonfed Hybrid with Chris Trout (ex-A.C. Temple). Masters would also work with Warren Deever (His Name Is Alive) on a music project called ESP Summer during the mid/late 1990s.

Pale Saints continued delivering an Indie Pop/Alternative Rock-oriented style till 1994.

Personnel:

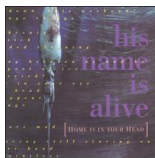
- . Ian Masters (vocals, bass)
- . Graeme Naysmith (guitar)
- . Chris Cooper (drums)

Track list/times:

1. Way The World Is (2:40)
2. You Tear The World In Two (3:01)
3. Sea Of Sound (5:51)
4. True Coming Dream (2:29)
5. Little Hammer (2:17)

6. Insubstantial (4:15)
7. A Deep Sleep For Steven (3:43)
8. Language Of Flowers (2:54)
9. Fell From The Sun (4:45)
10. Sight Of You (5:37)
11. Time Thief (3:27)

059. His Name Is Alive/Home Is In Your Head (1991)



This is their second album. It was recorded during 1989-1990 at Warren's house in Livonia, Michigan (USA). It was produced and mixed during early/mid 1991 at Blackwing Studios in London (England) by Ivo Watts-Russell and John Fryer.

This album was released on LP and CD in the UK by 4AD records in September 1991. It was released on CD by 4AD in Germany, France and Canada in 1991. It was reissued on CD in the US by Rykodisc (licensed by 4AD) in July 1992, with an alternative front cover/artwork, and with five bonus tracks, the complete 12" EP "The Dirt Eaters" (released by 4AD in April 1992).

This band was formed by Warren Defever in Livonia, Michigan (USA) in 1989. Defever had other several side projects during this period, one of them called Bone Machine. Defever was influenced and inspired by many styles of music from different periods like, Folk Music, Experimental Music, Avant-Garde, Tape Music, Film Music, Jazz/Free Jazz, Free Rock/Psychedelic Rock, Folk Rock, and several other genres during the 1970s and 1980s. In 1989 he sent several demo tapes to 4AD in England, until finally Ivo signed the band, which was really Defever and a couple of other members. Ivo and John Fryer produced, mixed/remixed the material sent by Defever, the result became His Name Is Alive's first album, "Livonia", released in June 1990. It became a major Dream Pop/Shoegazing and Experimental/Avant-Pop success within the underground and independent scenes at the time.

Defever decided to expand the line-up of the band, and delivered more elaborated tracks for a second album.

"Home Is In Your Head" is the evolution and step forward compared to the first album. It's considered the band's supreme and mindbending masterpiece. The band's highest peak in avant-garde musical terms.

It delivered a whole new concept of Experimental Pop music, a fusion of Ethereal/Dream Folk-type of compositions, together with improvised, random-like soundscapes, and sparks of Neo Psychodelia/Shoegaze-oriented whirling electric guitar. All of this guided by sweet, enchanting, and celestial/heavenly female voices.

An outstanding musical document, with pure and essential Psychedelic music and noise-capes.

And of course, all of this was possible thanks to the hand and vision of Ivo and Fryer, both of them created a sort of post-"Filigree And Shadow" (by This Mortal Coil) concept album, with sophisticated, refined, cinematic musical atmospheres and incidentals (hidden/found sounds), this time within a new music genre, the Dream Pop/Shoegazing, instead of the New Wave/Ethereal Wave and Post Punk of the mid 1980s.

"Home Is In Your Head" was a landmark during the early 1990s, it paved the way for several bands within the Dream Pop and Bliss Pop/Isolationism scenes during the early/mid and late 1990s.

And this album would be the last true avant-garde musical document released by 4AD. The record label would take another direction during the 1990s, with more accessible/mainstream-oriented, with plenty of Indie Rock/Pop, or so called Modern Rock/Alternative Rock bands and albums. Ivo would finally retire and sold his part of the business during the late 1990s. 4AD became a different type of label, impossible to compare with what the label delivered during 1980-1991.

His Name Is Alive would deliver several albums during the 1990s and 2000s, with a more accessible Pop-oriented sound, and sometimes a more experimental/fusion-type of sound.

Defever would also spend his time working on other solo side-projects and together with members from other bands. Perhaps one of the most remarkable projects was New Grape, which was released in cassette during the mid 1990s. He would also enhance and improve his own home studio and his independent record label called Time Stereo during the 1990s.

Personnel:

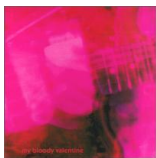
- . Warren Defever (guitar, bass, samples, pencil guitar)
- . Karen Oliver (vocals, guitar)
- . Jymn Auge (guitar)
- . Melissa Elliot (guitar, pencil guitar)
- . Denise James (vocals)
- . Damian Lang (drums, rainmaker, crashers, bone)

Track list/times:

1. Are You Coming Down This Weekend? (0:18)
2. Her Eyes Were Huge Things (1:37)
3. The Charmer (2:14)
- Song Of Schizophrenia:
 4. Hope Called In Sick (1:36)
 5. My Feathers Needed Cleaning (2:27)
 6. The Well (2:25)
7. There's Something Between Us And He's Changing My Words (1:20)
8. The Phoenix, A Pool Of Ice (0:50)
9. Are We Still Married? (2:51)
10. Put Your Finger In Your Eye (0:44)
11. Home Is In Your Head (2:23)
12. Why People Disappear (4:17)
13. Here Eyes Are Huge (1:11)

14. Save The Birds (0:23)
15. Chances Are We Are Mad (2:37)
16. Mescalina (0:48)
17. Sitting Still Moving Still Staring Outlooking (3:25)
18. Very Bad A Bitter Hand (3:02)
19. Beautiful And Pointless (2:25)
20. Tempe (3:25)
21. Spirit And Body (1:49)
22. Love's A Fish Eye (3:32)
23. Dreams Are Of The Body/The Other Body (2:39)

060. My Bloody Valentine/Loveless (1991)



This is the second album of the band. It was recorded and mixed during late 1989 and August 1991 in more than seven different studios, with 16 different sound engineers/assistants during this process, although only three of them were the ones that really worked together with Shields, Alan Moulder (who previously worked with The Jesus And Mary Chain, Ride, among others), Anjali Dutt (who previously worked with Spacemen 3, Swervedriver, among others) and Guy Fixsen (who previously worked with Ultra Vivid Scene, Lush, among others). The album was finally mixed and produced by Kevin Shields himself, track no. 3 by Colm ÓCiosóig.

Creation Records spent approximately £ 50,000 to £ 250,000 during the process of recording this album, included the expenses of the band's members.

"Loveless" was finally released on LP and CD in the UK by Creation Records in November 1991. Also released in a few European countries on LP and/or CD in 1991. It was released on CD in the US/Canada by Sire records/Warner Bros. in 1991. Reissued on CD in Europe by Creation Records in 1996. Reissued as a limited-edition LP in the US by Plain Recordings in 2003 and 2009. It was reissued as a double CD in the UK/Europe by Sony Music, the first disc was the remastered version done by Shields, the second disc was the original album, mastered from the analogue tapes. The first pressings of this double CD edition mispressed the content on disc 1 for disc 2, later pressings corrected this mistake. It was reissued on LP format in the UK by MBV records in 2018.

Debbie Googe (bass) did not participate on the recording sessions for this album. Colm ÓCiosóig's drums were sampled/looped by Shields after Colm recorded several patterns during the early stage of the recording process, he only played drums on the first track of the album.

Two 12" singles/EPs were release before the album, in order to help the financial issues that the record label was going through, due to the extended and tedious process of recording this album. The EP "Glider" ("Soon", "Glider"/"Don't Ask Why", "Off Your Face") was released by Creation Records in April 1990. The EP "Tremolo" ("To Here Knows When", "Swallow"/"Honey Power", "Moon Song") was released by Creation Records in February 1991. Both of these 12" singles/EPs foreshadowed the sound of the album, the first tracks of both EPs were later included on "Loveless".

This album was the band's evolution, delivering a new type of song structures/concepts, unconventional techniques and manipulation of the sound through several effects, equalization, amps, and the mixing console.

The extreme perfectionism and the elaborated/sophisticated musical ambitions that Shields had were accomplished on "Loveless".

He didn't only deliver the band's second and supreme masterpiece within their discography, he also altered and changed the direction of contemporary Pop music in avant-garde musical terms.

An entire new generation was transfixed. This album blew the minds of everybody.

And "Loveless" became the link between two different music periods. It ended the Industrial Music Era and gave birth to the Post Rock Era.

This album inspired/influenced and gave birth to several future musical styles/genres and subgenres, crucial for many other future artists, bands, musicians, producers/engineers, during the 1990s.

The production delivered by this visionary and passionate individual called Kevin Shields can only be compared to those who also 'broke glass' like, Rolf-Ulrich Kaiser (producer and director of the Cosmic Rock scene in Germany), Uwe Nettelbeck (producer of Faust), Martin Hannett (producer of Joy Division), Ivo Watts-Russell (director and producer of 4AD records), Peter Kember (Spacemen 3, Spectrum and E.A.R.), Warren Defever (His Name Is Alive and Time Stereo records), among others perfectionists. Shields became a graduated mastermind and influential guidance for the future generations. He opened a new and wide vast dimension of sonic possibilities, and paved the way for a whole new type of sound for the years to come.

This album can only be compared to other transcendental/significant and groundbreaking avant-garde musical documents within contemporary Pop Music history. Like, "Freak Out!" (1966) by The Mothers Of Invention, "The Velvet Underground & Nico" (1967), "The Piper At The Gates Of Dawn" (1967) by Pink Floyd, "Phallus Dei" (1969) and "Yeti" (1970) by Amon Düül II, the first three solo albums by ENO (1973-75) and his two albums with Fripp (1973/75), the albums by CAN (1969-73), by NEU! (1972-75), by Faust (1971-73), "Metal Machine Music" (1975) by Lou Reed, "Low" (1977) and "Heroes" (1977) by David Bowie, "Metal Box" (1979) by PiL, "Unknown Pleasures" (1979) and "Closer" (1980) by Joy Division, the albums and EPs (1982-86) by Cocteau Twins, "Psychocandy" (1985) by The Jesus And Mary Chain, "Bad Moon Rising" (1985) by Sonic Youth, "Filigree & Shadow" (1986) by This Mortal Coil, "The Perfect Prescription" (1987) and "Playing With Fire" (1989) by Spacemen 3, "A Gilded Eternity" (1990) by Loop, "The Comforts Of Madness" (1990) by Pale Saints, "Home Is In Your Head" (1991) by His Name Is Alive, among others...

"Loveless" is like all of those albums together, like a synthetic compound of Avant-Garde Music meets Pop Music.

Some of the bands/artists that were directly (or indirectly) influenced by this album were, Moonshake, Stereolab, Spectrum, Spiritualized, Pram, Laika, Aphex Twin, Seefeel, Earwig, Insides, Bowery Electric, Flying Saucer Attack, Windy & Carl, Lovesliescrushing, Curve, Ride, Chapterhouse, Disco Inferno, Labradford, Verve, Slowdive, Medicine, Swallow, Amp, Main, Fennesz, among many others.

McGee (founder/director of Creation Records) ended the relationship with the band after the release of this album. The band was then signed by Island Records, but Shields used the advance to build his own studio. The band eventually broke up in 1995.

Debbie Googe joined a band called Snowpony (with Katharine Gifford, ex-Stereolab, ex-Moonshake).

Colm moved to the US and joined Hope Sandoval's (ex-Mazzy Star) group. Butcher collaborated with a few Indie Rock bands. Shields did the same, collaborating with Primal Scream, Yo La Tengo, Dinosaur Jr., among others. The band recorded a couple of songs, one of them being a cover version of Wire's "Map Ref. 41°N 93°W", released on a tribute to Wire in 1996.

The rest is another story...

Personnel:

- . Kevin Shields (guitar, vocals, sampler, loops, mixing, production)
- . Bilinda Butcher (vocals)
- . Colm Ó'Cíosóig (drums, sampler)

Track list/times:

1. Only Shallow (4:17)
2. Loomer (2:38)
3. Touched (0:56)
4. To Here Knows When (5:31)
5. When You Sleep (4:12)
6. I Only Said (5:34)

7. Come In Alone (3:58)
8. Sometimes (5:19)
9. Blown A Wish (3:36)
10. What You Want (5:33)
11. Soon (6:58)

POST ROCK ERA

1992 - 2001

POST ROCK & E-POP

Post Rock and the **Electronic Pop/Experimental Pop** were two styles in charged of the revival of the experimental Pop Music of the 1960s and 1970s, delivered by a new generation of artists/musicians with a new perception and approach towards experimental music.

The term **Post Rock** was coined during the mid 1990s by some music critics/journalists to describe a new generation of bands that employed basic Rock instrumentation but in an unconventional way, with unconventional song structures, focused on the textures/soundscapes that these instruments were capable of delivering, rather than the traditional way of performing with them, and also by adding to their sound several electronic devices/instruments and samplers.

Some connoisseurs and musicologists also considered employing the term **Post Rock** for a new period in contemporary music, which included the main genres/subgenres that emerged during the 1990s.

Post Rock and the **Experimental/Electronic Pop** of the 1990s delivered a wide spectrum of music. This new generation of composers/musicians/performers were influenced by the **Avant-Garde Music** of the 1960s like, **John Cage, Stockhausen, La Monte Young, Terry Riley, Steve Reich, Morton Subotnick**, among others. Also influenced by **Film Music, Lounge Music/Easy Listening, Exotica**, and other **Pop Music** styles of the 1950s and 1960s. Influenced by several **Jazz** and **Free Jazz** musicians, and by the **Free Rock/Psychedelic Rock**. Bands like, **The Mothers Of Invention, The Velvet Underground, The United States Of America, Silver Apples, CAN, Faust, NEU!**, among others. Influenced by the post-**Art Rock** and experimental band called **The Residents**. Influenced by **Funky Music** and **Dub Music**. Influenced by **Brian Eno** and his solo and collaborative experimental albums during the 1970s and early 1980s. Influenced by **New Wave, Post Punk** and **Industrial Music** bands from the late 1970s and early/mid 1980s like, **David Bowie, Talking Heads, The Pop Group, Public Image Ltd., The Durutti Column, Suicide, Cabaret Voltaire, This Heat, Throbbing Gristle**, from the **No Wave** underground scene, from **Sonic Youth, Swans, Terminal Cheesecake**, among others. Also by several **4AD** records bands/artists like, **Dif Juz, Cocteau Twins, The Wolfgang Press, Colourbox** and **This Mortal Coil**. Also influenced by the late experimental period of **Talk Talk** (1988-91).

Influenced by **Neo Psychodelia** and **Dream Pop/Shoegazing** bands like, **The Jesus And Mary Chain, Spacemen 3, Loop, A.R. Kane, My Bloody Valentine, His Name Is Alive**, among others.

Some of these **Post Rock** and **E-Pop** bands also added **Ambient Music** elements to their own compositions, and some bands/artists that started within this **Experimental/Electronic Pop** scene would later change their

music style and switched to the **Neo Industrial/Ambient Music** scene during the mid 1990s.

Post Rock and the **E-Pop** of the 1990s delivered a mixture of all those styles mentioned above, with and a few others like, **World Music, Bossa Nova, Hip Hop, Techno/Synth-Pop, Slowcore**, among others.

Post Rock and **E-Pop** bands emerged from the US and the UK.

These two genres were mainly represented in the UK by bands like, **Moonshake, Earwig, Insides, Stereolab, Pram, Seefeel, Laika, Disco Inferno, Bark Psychosis, The Third Eye Foundation, Broadcast**, among others.

From Iceland, the band called **múm**.

In the US by bands like, **Cul De Sac, Gastr Del Sol, Brise-Glace, Tortoise, Trans Am, Bowery Electric, The Frosted Ambassador, Panda Bear, Avey Tare, Ariel Pink's Haunted Graffiti, Jackie-O Motherfucker, Tarentel, Surface Of Eceon**, among others.

From Canada, **Godspeed You! Black Emperor** and **Shalabi Effect**.

Post Rock and **E-Pop** became highly influential for several bands and for several other new music subgenres during the 1990s, 2000s and 2010s.



Earwig/Insides

Moonshake



Pram



Stereolab

Seefeel



Disco Inferno



Laika



Matt Elliott (The Third Eye Foundation)

(It comes from the list of **New Wave + Punk/Post Punk**, page 427, from **Neo Psychodelia**, page 434, and/or from the list of **Dream Pop/Shoegazing**, page 444)

1 9 9 1



- . **Moonshake/First – EP**
- . **Earwig/Past** © (released in 1992)
- . **Stereolab/Switched On** © (released in 1992)
- . **Disco Inferno/Open Doors, Closed Windows**

. Pablo's Eye/Barcelona (Architects Of)

(Belgium)



- . **Slint/Spiderland**

1 9 9 2



- 001. Moonshake/Secondhand Clothes – 12"**
- 002. Moonshake/Eva Luna**
- 003. Pram/Gash – EP**
- 004. Earwig/Under My Skin I'm Laughing**
- 005. Stereolab/Peng!**

- . Disco Inferno/In Debt ©
- . Bark Psychosis/Manman – EP
- . Bark Psychosis/Scum – EP

. Terminal Cheesecake/Pearlesque Kings Of The Jewmost

. Pablo's Eye/Devotions – EP

(Belgium)

. Dadamah/This Is Not A Dream

(New Zealand)

006. Cul De Sac/30IM

(USA)

1993

- 007. Moonshake/Big Good Angel – Mini Album
- 008. Pram/Iron Lung – EP
- 009. Pram/The Stars Are So Big, The Earth Is So Small, Stay As You Are
- 010. Stereolab/The Groop Played "Space Age Bachelor Music" – Mini Album
- 011. Stereolab/Transient Random-Noise Bursts With Announcements
- 012. Seefeel/Polyfusia © (released in the US in 1994)
- 013. Seefeel/Quique
- 014. Insides/Euphoria

- . Scanner/Scanner
- . Stereolab/Nurse With Wound /Crumb Duck – 10"
- . Terminal Cheesecake/Gateau D'Espce – Mini Album

. Gastr Del Sol/The Serpentine Similar (USA)

1994



- 015. Tortoise/Tortoise
- 016. Brise-Glace/When In Vanitas...

- . Gastr Del Sol/Crookt, Crackt, Or Fly
- . Low/I Could Live In Hope

- . ESP Beetle/ESP Beetle
- . New Grape/New Grape



- 017. Disco Inferno/D.I. Go Pop
- 018. Laika/Antenna – 12"
- 019. Laika/Silver Apples Of The Moon
- 020. Pram/Meshes - EP
- 021. Pram/Helium
- 022. Stereolab/Mars Audiac Quintet
- 023. Bark Psychosis/Hex

- . Bark Psychosis/Independency ©
- . Scanner/Scanner 2
- . Moonshake/The Sound Your Eyes Can Follow
- . Hood/Cabled Linear Traction

024. Stereolab/Music For The Amorphous Body Study Center – Mini Album

025. Stereolab/Refried Ectoplasm (Switched On Vol. 2) ©

026. Pram/Sargasso Sea

. Pram/Perambulations ©

. Minxus/Pabulum

027. Bohren & Der Club Of Gore/Gore Motel

(Germany)

. Pablo's Eye/You Love Chinese Food

(Belgium)



028. Bowery Electric/Bowery Electric

029. Tortoise/Rhythms, Resolutions & Clusters – Remixes

030. Cul De Sac/I Don't Want To Go To Bed

. Gastr Del Sol/Mirror Repair – EP

. Gastr Del Sol/The Harp Factory On Lake Street

. Gastr Del Sol/The Japanese Room At LA Pagode

. Low/Long Division

. Jackie-O Motherfucker/Alchemy... Shit To Gold

031. Tortoise/Millions Now Living Will Never Die

032. Cul De Sac/China Gate

033. Trans Am/Trans Am

034. Bowery Electric/Beat

- . Fuxa/3 Field Rotation ©
- . Fuxa/Very Well Organized
- . Flowchart/Tenjira - The Bliss Out Vol. 1
- . Bright/Bright
- . Gastr Del Sol/Upgrade & Afterlife
- . Low/The Curtain Hits The Cast

- . Jackie-O Motherfucker/Cross Pollinate

035. Electronic Evocations - A Tribute To The Silver Apples/Various Artists (US/UK)



036. The Third Eye Foundation/Semtex

037. The Third Eye Foundation/In Version

038. Disco Inferno/Technicolour

- . Crescent/Now
- . Hood/Silent '88
- . Pram/Music For Your Movies – EP
- . Stereolab/Emperor Tomato Ketchup
- . Moonshake/Dirty & Divine

- . Pablo's Eye/Prepare For The Others To Follow – 12" (Belgium)



039. Bowery Electric/Vertigo – Remixes

040. Pan•American/Pan•American

- . Trans Am/Surrender To The Night
- . Asha Vida/As One Of One
- . Orange Cake Mix/Silver Lining Underwater - The Bliss Out Vol. 3
- . Füxa/Venoy - The Bliss Out Vol. 5
- . Tomorrowland/Stereoscopic Soundwaves - The Bliss Out Vol. 6

. Godspeed You! Black Emperor/F#A#∞ (Canada)



041. The Third Eye Foundation/Sound Of Violence – EP

042. The Third Eye Foundation/Ghost

043. Broadcast/Work And Non Work ©

- . Mogwai/Young Team
- . Crescent/Electronic Sound Constructions
- . Piano Magic/Popular Mechanics
- . Laika/Sounds Of The Satellites
- . Stereolab/Dots And Loops

044. Tied + Tickled Trio/Tied + Tickled Trio

(Germany)

045. Bohren & Der Club Of Gore/Midnight Radio

(Germany)

. Laub/Miniversum – EP (Germany)

. Laub/Kopflastig

1998



046. Tortoise/TNT

047. Trans Am/The Surveillance

- . Gastr Del Sol/Camoufleur
- . Asha Vida/Nature's Clumsy Hand
- . Tomorrowland/Sequence Of The Negative Space Changes
- . Chessie/Signal Series
- . Ariel Pink's Haunted Graffiti/ Cemeteries/Railroads
- . Jackie-O Motherfucker/Flat Fixed
- . San Agustin/Non-Titled



- . The Third Eye Foundation/You Guys Kill Me
- . Crescent/Collected Songs
- . Hood/Rustic Houses Forlorn Valleys
- . Piano Magic/A Trick Of The Sea - The Bliss Out Vol. 13
- . Pram/North Pole Radio Station

. Pablo's Eye/All She Wants Grows Blue (Belgium)

. The Notwist/Shrink (Germany)

1999



048. Trans Am/Futureworld

049. The Frosted Ambassador/The Frosted Ambassador

- . Tarentel/From Bone To Satellite
- . Ten In The Swear Jar/My Very Private Map
- . Jackie-O Motherfucker/WOW
- . Panda Bear/Panda Bear
- . Chessie/Meet
- . Ariel Pink's Haunted Graffiti/Underground

050. V/Vm Test Records/AuralOffalWaffleTenPintsOfBitterAndABagOfPorkScratchings (UK)

- . Mogwai/Come On Die Young (UK)
- . Hood/The Cycle Of Days And Seasons (UK)

051. Tied + Tickled Trio/EA1 EA2 (Germany)

052. Lali Puna/Tridecoder (Germany)

- . Laub/Unter Anderen Bedingungen Als Liebe (Germany)
- . Laub/Intuition

053. múm/Yesterday Was Dramatic – Today Is OK (Iceland)

2 0 0 0

054. Avey Tare And Panda Bear/Spirit They're Gone Spirit They've Vanished

055. Jackie-O Motherfucker/Fig. 5

056. Jackie-O Motherfucker/The Magick Fire Music

- . Ariel Pink's Haunted Graffiti/The Doldrums
- . Presocratics/Works And Days
- . San Agustin/Amokhali
- . Explosions In The Sky/How Strange, Innocence

- . Fursaxa/Fursaxa
- . Fursaxa/Mandrake

- . Shalabi Effect/Shalabi Effect (Canada)
- . Godspeed You! Black Emperor/Lift Your Skinny Fists Like Antennas To Heaven

057. Broadcast/The Noise Made By People

(UK)

- . V/Vm/Sick-Love
- . V/Vm/The Green Door

(UK)

- . The Anaksimandros/Beyond The Valley Of Apeiron

(Finland)

058. Bohren & Der Club Of Gore/Sunset Mission

(Germany)

- . Tied + Tickled Trio/ea1 ea2 Rmx

(Germany)

2 0 0 1

059. Surface Of Eceon/The King Beneath The Mountain

- . Tarentel/The Order Of Things
- . Ariel Pink's Haunted Graffiti/ Scared Famous/FF>>
- . Panda - Geologist - Avey/Danse Manatee
- . Jackie-O Motherfucker/Liberation
- . Presocratics/Presocratics Serve Imperialism – EP
- . Explosions In The Sky/Those Who Tell The Truth Shall Die, Those Who Tell
The Truth Shall Live Forever

. The Anaksimandros/Life Is A Skullbow (Finland)

060. Lali Puna/Scary World Theory (Germany)

. Tied + Tickled Trio/Electric Avenue Tapes – Live (Germany)

. M83/M83 (France)

. Röyksopp/Melody A.M. (Norway)

. The Knife/The Knife (Sweden)

BLISS POP & ISOLATIONISM

These two styles were deeply connected to each other, and both were considered subgenres of the **Post Rock** genre.

Bliss Pop was a sort of extension of the **Dream Pop/Shoegazing** and the **Neo Psychedelia** during this new musical era.

Bliss Pop was sometimes labelled as the new **Space Rock** during the 1990s, in some cases it was also known as the new **Pastoral Blues** or **Space Folk**.

It delivered a post-**Dream Pop/Shoegazing** sound, but with more mesmerizing and swirling heavy guitar distortions/feedbacks, more noise-like and abstract soundscapes, and with almost no drums/percussion on the majority of their compositions/recordings, it's basically rhythmless-oriented, with few exceptions. It also delivered certain approach to mystic/cosmic and esoteric-type of concepts, less urban/social than **Dream Pop**.

Bliss Pop went beyond that sweet-noisey and ethereal/dreamy-type of performance, it was more like a bizarre/surreal or darkened dream.

Bliss Pop also delivered a higher and a more intense level of sound, inspired by some artists/musicians from the German **Cosmic Rock/Cosmic Music** scene of the early/mid 1970s.

Bliss Pop was the evolution of **Dream Pop/Shoegazing**, even if it was less sophisticated/elaborated and with a lo-fi output in a technical sense.

Bliss Pop was a fusion of **Cocoteau Twins** + **CindyTalk** + **A.R. Kane** + **Spacemen 3** + **Loop/Main** + **His Name Is Alive** + **My Bloody Valentine**.

Isolationism Music was also considered an extension of **Neo Psychedelia** and **Dream Pop**, and also an extension of **Industrial Music**, with a mix of slow tempo and dismal-type **Dark Rock/Dark Wave** sonic atmospheres. **Isolationism** was also considered a parallel extension of the **Neo Industrial Music** and **Ambient Music** of the early/mid 1990s.

Isolationism was highly influenced by cinematic/tape music, by some of the early 1970s German pre-**Industrial Music** and **Cosmic Music** albums, like "**Irrlicht**" and "**Cyborg**" (by **Klaus Schulze**) and by "**Zeit**" (by **Tangerine Dream**), also influenced by **Drone** music (in the vein of **Main, Experimental Audio Research**) and by the emerging **Dark Ambient** (in the vein of **Thomas Köner's** early works, and some tracks by **Aphex Twin's** second album).

Isolationism delivered extended, dense, repetitive, surreal, desolated, meditational, minimal and abstract soundscapes.

The essential years of **Bliss Pop** and **Isolationism** were during 1992-97.

It was mainly represented in the US by bands/artists like, **Lovesliescrushing**, **Labradford**, **Stars Of The Lid**, **Windy & Carl**, **The Azusa Plane**, **The Spires Of Oxford**, **Transient Waves**, among a few others.

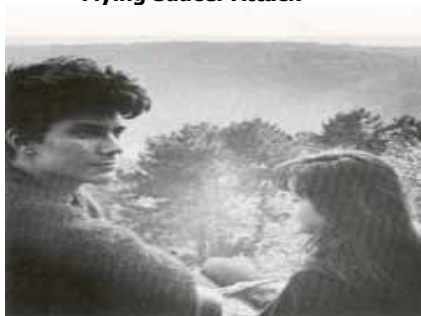
In the UK by bands/artists like, **Flying Saucer Attack**, **Amp** (some albums under the monikers of **a•m•p•** and **A.M.P. Studio**), **Light**, among a few others.

Some bands or music projects that began within the **Neo Psychedelia** or **Post Rock** scenes would later incorporate **Isolationism** or **Bliss Pop** elements to their compositions during the mid 1990s.

Labradford



Flying Saucer Attack



Windy & Carl



Lovesliescrushing



Stars Of The Lid



Amp/a.m.p./A.M.P. Studio



(It comes from the list of **Neo Psychedelia** page 434-435, and/or from the list of **Dream Pop/Shoegazing** page 444, and/or from the list of **E-Pop** page 596-597)

1 9 9 2



001. Lovesliescrushing/Bloweyelashwish (reissued in 1994)

1 9 9 3

002. Labradford/Prazision LP



003. Flying Saucer Attack/Flying Saucer Attack

1 9 9 4

004. Flying Saucer Attack/Distance ©



005. Windy & Carl/Portal (reissued in 1995)

1995



006. Stars Of The Lid/Music For Nitrous Oxide
007. Labradford/A Stable Reference

. Scenic/Incident At Cima



008. Flying Saucer Attack/Further
009. Flying Saucer Attack/Chorus ©

. Movietone/Movietone

. Dissolve/That That Is... Is (Not) (New Zealand)
. Roy Montgomery/Scenes From The South Island (New Zealand)

1996

010. Amp/Sirènes
011. Light/Turning
012. Flying Saucer Attack/Sally Free And Easy - EP
013. Flying Saucer Attack With Roy Montgomery/Goodbye - EP
014. Tele:Funken/Flying Saucer Attack / Distant Station

. Flying Saucer Attack/In Search Of Spaces (Live Tapes)

. Roy Montgomery/Temple IV (New Zealand)



015. Stars Of The Lid/Gravitational Pull Vs.The Desire For An Aquatic Life
016. Labradford/Labradford
017. Windy & Carl/Drawing Of Sound
018. Lovesliescrushing/Xuvetyn

. Scenic/Acquatica

1 9 9 7

- 019. Windy & Carl/Antarctica – The Bliss Out Vol. 2
- 020. The Azusa Plane/Tycho Magnetic Anomaly And The Full Consciousness Of Hidden Harmony
- 021. The Spires Of Oxford/Untitled
- 022. Transient Waves/Transient Waves
- 023. Transient Waves/Wading & Waiting – Bliss Out V.8
- 024. Stars Of The Lid/The Ballasted Orchestra
- 025. Labradford/Mi Media Naranja

. Labradford + Stars Of The Lid/The Kahanek Incident Vol. 3
. Providence/27.4.97 (Live) - 10"



- 026. Amp/Astralmoonbeamprojections
- 027. Amp/Perception - The Bliss Out Vol. 4
- 028. a•m•p•/Heart And Soul Dissolves
- 029. Philosopher's Stone/Preparation
- 030. Flying Saucer Attack/New Lands

. Movietone/Day And Night

. Dissolve/Third Album For The Sun (New Zealand)

1 9 9 8



- 031. Windy & Carl/Depths
- 032. Stars Of The Lid/Per Aspera Ad Astra

. The Azusa Plane/America Is Dreaming Of Universal String Theory



- 033. A.M.P. Studio/Syzygy (Music For Misfits And Malcontents)
- 034. Amp/Stenorette

. Roy Montgomery/And Now The Rain Sounds Like Life Is Falling Down Through It (New Zealand)

1999



035. Transient Waves/Sonic Narcotic

- . Stars Of The Lid/Avec Laudenum
- . Labradford/E Luxo So

- . Light/Paperboat
- . Philosopher's Stone/Apparatus

(UK)
(UK)

NEO INDUSTRIAL & AMBIENT MUSIC

These two were considered the main music genres within the **Electronic Music** scene during the last decade of the 20th century, during the so called **Post Rock** Era.

Neo Industrial Music was highly influenced by the **Musique Concrete/Avant-Garde Music** of the 1950s and 1960s (**Varese, Stockhausen, La Monte Young, Terry Riley, Subotnick**), by the German **Cosmic Music** (**Tangerine Dream, Klaus Schulze**), by the pre-**Industrial Music** (**Kluster, Cluster, Kraftwerk**, the album "**Metal Machine Music**" by **Lou Reed**) of the early/mid 1970s, by the **Industrial Music** (**Cabaret Voltaire, Throbbing Gristle, B. Gilbert - G. Lewis, Dome, Duet Emmo, Einstürzende Neubauten**) of the late 1970s and early 1980s, and by the **Power Electronics/Noise** scene from the early/mid 1980s. It was also influenced by some of the experimental proto-Ambient soundscapes delivered by **Brian Eno** on several of his solo and collaborative albums (during the late 1970s and early/mid 1980s).

The influences for **Ambient Music** were similar to the ones for the **Neo Industrial** scene. Influenced by French composer **Erik Satie** and his 'musique d'ameublement' or 'furniture music' during the late 1910s and 1920s, by the **Avant-Garde/Electronic Music** scene of the 1950s/1960s, by **Lounge Music** and **Exotica** of the 1950s/1960s, by the pre-**Industrial Music** (**Cluster, Kraftwerk**) and **Cosmic Music** (**Popol Vuh, Tangerine Dream, Klaus Schulze**) of the 1970s, by the natural sounds and field recordings delivered on the eleven LP series called "**Environments**" (Volumes 1-11) during 1969-1979, released by American producer **Irv Teibel**. **Ambient Music** was heavily influenced by **Brian Eno's** solo and collaborative albums since the mid 1970s until the early/mid 1980s, he practically created this music genre, and also coined the term 'Ambient'. **Ambient Music** was also influenced by the **Industrial Music** (**Cabaret Voltaire, Throbbing Gristle, Chris And Cosey, Duet Emmo**) and by the **Techno Pop/Synth-Pop** (**Kraftwerk, The Human League, O.M.D., Tubeway Army/Gary Numan, Depeche Mode**) of the late 1970s and 1980s. Other main influences were taken from the **Techno** scene of Detroit (USA), the **Hip Hop, House Music, Acid House/Acid Jazz** of the mid/late 1980s, and by certain Eastern **Meditation Music, New Age** and **World Music**, adding some global ethnic/traditional folklore and rhythms/beats. Finally, by some of the early 1990s **Electronic Music** pioneers and experimental music projects, such as **Geir Jenssen** (a.k.a. **Bleep** and **Biosphere**), **The KLF, Space, LFO, The Orb, Orbital, AFX**, and the dark atmospheres of **Thomas Köner, Lustmord**, among a few others.

During the late 1970s **Industrial Music** emerged simultaneously with **Techno Pop/Synth-Pop**, and the same happened during the early 1990s, **Neo Industrial Music** emerged together with **Ambient Music**.

The main years of these two music genres were during 1992-2001.

Some of the most important record labels that released musical documents of these two genres were, **Mute Records, Warp, Mille Plateaux, Thrill Jockey, Table Of The Elements, Basic Channel, Chain Reaction, Mego**, among others.

During the 1990s, **Ambient Music** and **Neo Industrial Music** also spawned several subgenres/styles/labels/tags like, **Dark Ambient, IDM** (Intelligent Dance Music), **Illbient, Tribal Ambient, Dub Ambient/Techno Dub, Drum 'n' Bass, Jungle, Industrial Ambient, Downtempo, Chill-Out, Minimal, Glitch, Clinical, Cerebral, Mood Music/Drone Music** (which was considered the new type of **Dream Music**, originally from the mid 1960s), **Isolationism** and **Hauntology**, among others.

These two genres (with their subgenres) marked the end of the **Post Rock Era**, the end of contemporary **Electronic Pop Music** linked with the **Avant-Garde Music** during the 20th century.



Richard D. James (Aphex Twin/Polygon Window/Caustic Window)



Jonah Sharp (Spacetime Continuum)



Autechre

Mouse On Mars



Porter Ricks



Sonic Boom/Peter Kember (Experimental Audio Research)



(It comes from the lists of **Industrial Music**, page 397)

1 9 9 0



- . **The KLF/Chill-Out**
- . **Space/Space**
- . **Lustmord/Heresy**

. Ultramarine/Folk



- . **Thomas Köner/Nunatak Gongamur**
- . **Maeror Tri/Ambient Dreams**

1991



- . AFX/Analogue Bubblebath Vol. 1 – 12"
- . AFX/Analog Bubblebath Vol. 2 – 12"
- . The Orb/The Orb's Adventures Beyond The Ultraworld
- . Orbital/Orbital
- . LFO/Frequencies

- . Plaid/Mbuki Mvuki
- . The KLF/The White Room
- . Techno-Animal/Ghosts
- . The Future Sound Of London/Accelator
- . Ultramarine/Every Man And Woman Is A Star
- . Bruce Gilbert/Insiding
- . Bruce Gilbert/Music For Fruit

- . Biosphere/Microgravity

(Norway)

- . Maeror Tri/Sensuum Mendacia
- . Maeror Tri/Subliminal Forces

(Germany)

- . Jim O'Rourke/The Ground Below Above Our Heads
- . Jim O'Rourke/Tamper

(USA)

(USA)

- . Paul Schütze/Regard: Music By Film

(Australia)

1 9 9 2



- 001. Aphex Twin/Selected Ambient Works 85-92
- 002. The Aphex Twin/Digeridoo – EP
- 003. Aphex Twin/Xylem Tube E.P.
- 004. Caustic Window/Joyrex J4 – EP
- 005. Caustic Window/Joyrex J5 – EP
- 006. The Philosophy Of Sound And Machine/Various Artists (A.R.T. and Rephlex records)
- 007. (Artificial Intelligence)/Various Artists (Warp records)
- 008. The Orb/U.F.Orb

. The Future Sound Of London/Earthbeat ©

. Paul Schütze/New Maps Of Hell

(Australia)



- 009. Thomas Köner/Teimo
- 010. Maeror Tri/Hypnobasia
- 011. Maeror Tri/Venenum



- 012. Premature Ejaculation/Anesthesia

. Jim O'Rourke/Disengage
. Jim O'Rourke/Scend

1993



- 013. Main/Firmament
- 014. Polygon Window/Surfing On Sine Waves
- 015. AFX/Analogue Bubblebath Vol. 3 – 12"
- 016. Aphex Twin/On - EP
- 017. Caustic Window/Joyrex J9i – 10"
- 018. Caustic Window/Joyrex J9ii – 12"
- 019. µ-Ziq/Tango n' Vectif
- 020. Locust/Skysplit - EP
- 021. Autechre/(Incunabula)
- 022. Black Dog Productions/(Bytes)
- 023. The Black Dog/Temple Of Transparent Balls
- 024. B12/(Electro-Soma)
- 025. Orbital/Orbital 2

- . The Sabres Of Paradise/Sabresonic
- . Reload/A Collection Of Short Stories
- . Global Communication/Pentamorous Metamorphosis
- . Higher Intelligence Agency/Colourform
- . The Future Sound Of London/Tales Of Ephidrina
- . Ultramarine/United Kingdoms

. Paul Schütze/The Rapture Of Metals

(Australia)



- 026. Thomas Köner/Permafrost
- 027. Maeror Tri/Multiple Personality Disorder
- 028. Maeror Tri/Time Reversal
- 029. Maeror Tri/Yearning For The Secret Of Nature

. Oval/Wohnton

. Kruder & Dorfmeister/G-Stoned – EP

(Austria)



030. Premature Ejaculation/Necessary Discomforts

031. Spacetime Continuum/Fluresence – EP

- . Spacetime Continuum/Alien Dreamtime (with Terence McKenna)
- . Excursions In Ambience (A Collection Of Ambient-House Music)/Various Artists
- . Excursions In Ambience (The Second Orbit)/Various Artists
- . Jim O'Rourke/Remove The Need

032. FUSE/Dimension Intrusion

(Canada)

033. Plastikman/Sheet One

(Canada)

1994



034. Spacetime Continuum/Sea Biscuit

035. Electro Harmonix/Electro Harmonix

(USA/Japan)

. Excursions In Ambience (The Third Dimension)/Various Artists

. Premature Ejaculation/Estimating The Time Of Death

036. Plastikman/Recycled Plastik

037. Plastikman/Musik

(Canada)



038. From Within/From Within

039. Mouse On Mars/Frosch – 12"

040. Mouse On Mars/Vulvaland

041. Oval/Systemisch

. Robert Henke/Piercing Music

042. Maeror Tri/Ultimate Time

043. Maeror Tri/Meditamentum © (1988-92)

044. Biosphere/Patashnik

(Norway)



- 045. Experimental Audio Research/Mesmerised**
- 046. Main/Firmament II**
- 047. Aphex Twin/Selected Ambient Works Vol. II**
- 048. Aphex Twin/Classics ©**
- 049. AFX/Analogue Bubblebath 4 – 12"**
- 050. Caustic Window/Caustic Window LP**
- 051. µ-Ziq/Bluff Limbo**
- 052. Locust/Weathered Well**
- 053. (Artificial Intelligence II)/Various Artists (Warp records)**
- 054. Autechre/Amber**
- 055. Seefeel/Starethrough – EP**
- 056. Seefeel/Fracture – 12"**
- 057. Insides/Clear Skin**
- 058. Orbital/Snivilisation**

- . Scanner/Mass Observation
- . Scorn/Evanescence
- . The Sabres Of Paradise/Haunted Dancehall
- . Global Communication/76:14
- . The Future Sound Of London/Lifeforms
- . Ambient 4: Isolationism/Various Artists (UK/US - released by Virgin records)

- . Uzeit Plaush/More Beautiful Human Life! (Australia)
- . Paul Schütze/The Surgery Of Touch (Australia)

- 059. Indicate/Whelm
- 060. Seefeel/Succour
- 061. Disjecta/Looking For Snags
- 062. Locust/Truth Is Born Of Arguments
- 063. Autechre/Tri Repetae
- 064. Aphex Twin/...I Care Because You Do
- 065. AFX/Analogue Bubblebath 5 - 12"
- 066. µ-Ziq/In Pine Effect
- 067. Boards Of Canada/Twoism

- . The Black Dog/Spanners
- . Scanner/Spore
- . Scanner/Sulphur
- . Scorn/Ellipsis – Remixes
- . Scorn/Gyral
- . Techno Animal/Re-Entry
- . The Orb/Orbvs Terrarvm
- . The Sabres Of Paradise/Sabresonic II
- . CoEx/Synaesthesia
- . Higher Intelligence Agency/Freefloater
- . FSOL/ISDN
- . Ultramarine/Bel Air

- . Paul Schütze/Apart
- . Seed/Vertical Memory

(Australia)
(Australia)



- 068. Thomas Köner/Aubrite
- 069. Async Sense/Async Sense
- 070. Basic Channel/BCD ©
- 071. Oval/94diskont.
- 072. From Within/From Within 2
- 073. Mouse On Mars/Iaora Tahiti
- 074. Maeror Tri/Myein
- 075. Maëror Tri (...)/Ambiguitas

076. General Magic & Pita/Fridge Trax
077. Fennesz/Instrument – 12"

(Austria)
(Austria)

078. Panasonic/Vakio

(Finland)

. Jim O'Rourke/Terminal Pharmacy

(USA)

. Excursions In Ambience (The Fourth Frontier)/Various Artists

(USA/UK)

1996



079. Porter Ricks/Biokinetics
080. Komet/Saat
081. Noto/Spin
082. Produkt/Float
083. Tol/Trap

. G A S/G A S

084. Maeror Tri/The Beauty Of Sadness
085. Maeror Tri [...]/Language Of Flames And Sound

086. Pita/Seven Tons For Free
087. Farmers Manual/No Backup

(Austria)
(Austria)

. Farmers Manual/FM – EP
. Farmers Manual/Does Not Compute – 12"

. Higher Intelligence Agency | Biosphere/Polar Sequences (UK/Norway)



088. Experimental Audio Research/Beyond The Pale

089. Experimental Audio Research/Phenomena 256

090. Main/Firmament III

091. Gilbert/Hampson/Kendall /Orr

092. Bruce Gilbert/Ab Ovo

093. Piquet/The Faulty Caress

094. Disjecta/Clean Pit & Lid Pit

095. Seefeel/(Ch-Vox)

096. Aphex Twin/Richard D. James Album

097. Boards Of Canada/Boc Maxima

- . Aphex Twin/ 51/13 Aphex Singles Collection ©
- . Mike & Rich/Expert Knob Twiddlers
- . B12/TimeTourist
- . LFO/Advance
- . The Black Dog/Music For Adverts (And Short Films)
- . Orbital/In Sides
- . Scorn/Logghi Barogghi
- . Global Communication/Remotion - The Global Communication Remix Album
- . The Future Sound Of London/Dead Cities

. Paul Schütze/Abysmal Evenings (Australia)

. The Detroit Escalator Co./The Braille EP (USA)

. The Detroit Escalator Co./Soundtrack [313]

. Spacetime Continuum/Emit Ecaps (USA)

. Spacetime Continuum/rEMIT rECAPS - Remixes

098. Experimental Audio Research/The Köner Experiment

099. Experimental Audio Research/Millennium Music - A Meta Musical Portrait

- . Bruce Gilbert/In Esse
- . Autechre/Chiasmatic Slide
- . µ-Ziq/Lunatic Harness
- . Scanner/Delivery
- . Plaid/Not For Threes
- . The Orb/Orblivion
- . Scorn/zAndEr
- . CoEx/Ascents Meteora
- . Locust/Morning Light
- . Paul Schütze/Nine Songs From The Garden Of Welcome Lies (Australia)



100. Maurizio/Maurizio ©

101. Vainqueur/Elevations ©

102. Various Artists [Torsten Präffrock]/Decay Product

103. Monolake/Hongkong

104. Thomas Köner/Nuuk

105. Porter Ricks/Porter Ricks

106. Ø + Noto/Mikro Makro

107. Noto/∞

108. Produkt/Stretch

109. Komet/Flex

- . Mouse On Mars/Autoditacker
- . Mouse On Mars/Instrumentals
- . From Within/From Within 3
- . Robert Henke/Floating.Point
- . G A S/Zauberberg

110. Maeror Tri/Emotional Engramm

111. General Magic/Frantz!	(Austria)
112. Rehberg & Bauer/Faßt	(Austria)
113. Fennesz/Hotel Paral.lel	(Austria)
. Farmers Manual/Fsck	(Austria)
. Tosca/Opera	(Austria)
. Tosca/Fuck Dub – Remixes	
. Goem/Stud Stim	(Netherlands)
114. Panasonic/Kulma	(Finland)
115. Biosphere/Substrata	(Norway)
. Kevin Drumm/Kevin Drumm	(USA)

1998



116. Main/Firmament IV

117. Experimental Audio Research/Data Rape

- . Scanner/Stopstarting
- . Scanner/Sound For Spaces
- . Caustic Window/Compilation ©
- . Techno Animal/Techno Animal Versus Reality - Remixes
- . Techno Animal/Radio Hades ©
- . Ultramarine/A User's Guide

118. Boards Of Canada/Music Has The Right To Children



119. Thomas Köner/Kaamos

120. Pole/CD 1

121. Oval/Dok

122. Substance/Session Elements

123. Noto/Kerne

- . G A S/Königsfrost
- . Mouse On Mars/Glam

124. Troum/Dreaming Muzak

125. Troum/Ryna

- . farmersmanual/Explorers_We
- . MIMEO/Queue

(Austria)
(Europe)

126. Panasonic/Endless

(Finland)

- . Notch/The Path

(Sweden)

127. Plastikman/Consumed
128. Plastikman/Artifakts [bc]

(Canada)

129. Taylor Deupree/Comma,

(USA)

130. William Basinski/Shortwavemusic

(USA)

. Premature Ejaculation/Wound Of Exit

(USA)

1999



131. Monolake/Interstate

132. Pole/2

133. Oval/Szenariodisk

134. Frank Bretschneider/Rand

- . G A S/Oktember – EP
- . Porter Ricks : Techno Animal/Symbiotics
- . Mouse On Mars/Niun Niggung

135. Fennesz/Plus Forty Seven Degrees 56' 37" Minus Sixteen Degrees 51' 08"

(Austria)

136. Pita/Get Out

(Austria)

137. Rehberg & Bauer/ballt.

(Austria)

138. Fenn O'Berg/The Magic Sound Of Fenn O'Berg

(Austria)

- . MIMEO/Electric Chair + Table

(Europe)

139. Pan Sonic/A

(Finland)

- . Vladislav Delay/Ele

(Finland)

140. Fluxion/Vibrant Forms ©

(Greece)

141. Opiate/Objects For An Ideal Home

(Denmark)



142. The Caretaker/Selected Memories From The Haunted Ballroom

- . Experimental Audio Research/Pestrepeller
- . Scanner/Lauwarm Instrumentals
- . μ -Ziq/Royal Astronomy
- . Hallucinator/Landlocked
- . Four Tet/Dialogue

143. Taylor Deupree + Richard Chartier/SPEC.

(USA)

- . Spacetime Continuum/Double Fine Zone
- . L'usine/L'usine
- . Pan•American/360 Business/360 Bypass

(USA)

(USA)

(USA)

- . Kevin Drumm/Second

(USA)

2000



144. Pole/3

145. Oval/Ovalprocess

146. Komet/Rausch

147. Signal/Centrum

148. Alva Noto/Prototypes

. Oval/ Pre/Commers

. G A S/Pop

149. Troum/Mort Aux Vaches: Sen

. General Magic/Rechenkönig

(Austria)

. Tosca/Suzuki

(Austria)

. Tosca/Suzuki In Dub

. Vladislav Delay/Multila ©

(Finland)

. Vladislav Delay/Entain

. Higher Intelligence Agency | Biosphere/Birmingham Frequencies

(UK/Norway)

. Biosphere/Cirque

(Norway)

. Fluxion/Vibrant Forms II ©

(Greece)



. Experimental Audio Research/Live At The Dream Palace

. Experimental Audio Research/Vibrations E.P.

. Scanner/Diary

150. Taylor Deupree/.N	(USA)
151. Taylor Deupree/Polr	
. Lusine ici/A Pseudo Steady State	(USA)
. Kevin Drumm/Comedy	(USA)
. Jetone/Autumnmonia	(Canada)
. Aidan Baker/Element	(Canada)
. Matrix/Various Films ©	(Japan)

2001

152. Fennesz/Endless Summer
153. Rehberg & Bauer/Passt

(Austria)
(Austria)



154. Frank Bretschneider/Curve
155. Alva Noto/Transform
156. Alva Noto + Opiate/Opto Files
157. Oval/Ovalcommers
158. Continuous Mode/Disinformation Design
159. Monolake/Gravity
160. Monolake/Cinemascope

. Pole/R
. Apparat/Multifunktionsebene
. Mouse On Mars/Idiology

161. Troum/Tjukurrpa (Part One: Harmonies)
162. Troum/Tjukurrpa (Part Two: Drones)

. Vladislav Delay/Anima

(Finland)

. Biosphere/Substrata²

(Norway)

. Fluxion/[spaces]

(Greece)



163. The Caretaker/A Stairway To The Stars

. Experimental Audio Research/Continuum
. Aphex Twin/Drukqs
. Four Tet/Pause

164. Taylor Deupree/Occur (USA)

. Wolf Eyes/Wolf Eyes (USA)

. William Basinski/Watermusic (USA)

. Jetone/Ultramarine (Canada)

165. Tim Hecker/Haunt Me, Haunt Me Do It Again (Canada)

. Frost/Music For Sad Children (Australia)

The first 40 recommended musical documents **(1992-2001)**

- 001. Aphex Twin/Selected Ambient Works 85-92
- 002. Main/Hydra-Calm ©
- 003. Moonshake/Eva Luna
- 004. Moonshake/Big Good Angel
- 005. Pram/Iron Lung - EP
- 006. Stereolab/Transient Random-Noise Bursts With Announcements
- 007. Flying Saucer Attack/Flying Saucer Attack
- 008. Labradford/Prazision LP
- 009. Premature Ejaculation/Necessary Discomforts
- 010. Plastikman/Sheet One
- 011. Spacetime Continuum/Sea Biscuit
- 012. Insides/Clear Skin
- 013. Seefeel/Starethrough - EP
- 014. Aphex Twin/Selected Ambient Works Vol. II
- 015. Experimental Audio Research/Mesmerised
- 016. Main/Motion Pool
- 017. Disco Inferno/D.I. Go Pop
- 018. Laika/Silver Apples Of The Moon
- 019. Windy & Carl/Portal
- 020. Labradford/A Stable Reference
- 021. Stars Of The Lid/Music For Nitrous Oxide
- 022. Flying Saucer Attack/Further
- 023. Seefeel/Succour
- 024. Main/Hz ©
- 025. Main/Firmament III
- 026. Tele:Funken/Flying Saucer Attack / Distant Station
- 027. Experimental Audio Research/Beyond The Pale
- 028. Experimental Audio Research/Phenomena 256
- 029. Porter Ricks/Biokinetics

- 030. Monolake/Hongkong**
- 031. Experimental Audio Research/The Köner Experiment**
- 032. Spectrum/Forever Alien**
- 033. a•m•p•/Heart & Soul Dissolves**
- 034. Windy & Carl/Antarctica - The Bliss Out, Vol. 2**
- 035. The Azusa Plane/** Tycho Magnetic Anomaly And The Full Consciousness Of Hidden Harmony
- 036. Experimental Audio Research/Millennium Music**
- 037. Main/Firmament IV**
- 038. Frank Bretschneider/Rand**
- 039. Pole/3**
- 040. Fennesz/Endless Summer**

001. Aphex Twin/Selected Ambient Works 85-92 (1992)



This is the debut album by Richard D. James under the moniker Aphex Twin. It contains lo-fi homemade/bedroom recordings since 1985 till early 1992, taken from several personal tapes. The album was produced by himself.

This album was released as a double LP and single CD only in Belgium by Apollo records (a subdivision of R & S Records) in November 1992. It was reissued on CD in France by Distance records in 1995. Reissued on CD in Belgium by R & S Records in 2000 and in 2008, in Europe in 2011. Reissued on CD in the US by [PIAS] America Classics records in 2002. Reissued as a double LP in Belgium and the Netherlands by R & S Records in 2006. Reissued on CD in the UK by Apollo records in 2013, as a double LP in 2013 and in 2018.

On the first track, "Xtal", James sampled the voice of Mary Carewe from a one-minute track called "Evil At Play", found in a compilation of various artists called "Atmospheric-Vocal", released in 1986.

On the track "Green Calx" he sampled several noises/sounds from the movie "Robocop" (1987), and from the opening part of the movie "The Thing" (1982), and also an almost imperceptible sample from the track "Fodderstomp" by Public Image Ltd. (1978).

On "We Are The Music Makers" he sampled several times the spoken words from actor Gene Wilder from the movie "Willy Wonka & The Chocolate Factory" (1971), which is really an excerpt of a poem called "Ode" by Arthur O'Shaughnessy (1873)... "We are the music makers, and we are the dreamers of dreams..."

Richard D. James was born in Limerick (Ireland) in 1971, but he grew up and lived in Lanner, Cornwall (England), till 1990. He then moved to London. His music was influenced/inspired by soundtracks and by the Electronic Music of the 1970s and early 1980s.

The formula to James' music is, Brian Eno + Kraftwerk + Tangerine Dream + Cabaret Voltaire + Chris And Cosey + Techno Pop (British/European/Detroit-US) + EBM + House/Acid House.

This album is not only a compendium of his personal compositions, it also sounds like a compilation of everything done within the Electronic Music scene since the late 1970s and the entire 1980s.

We can also perceive those deep and catchy keyboard-melody fragments delivered by several classic Techno Pop/Synth-Pop performers like, Tubeway Army/Gary Numan, O.M.D., The Human League, Ultravox, Depeche Mode, and several other musical atmospheres delivered by New Wave/Post Punk bands from the UK and Europe, the nostalgic and melancholic 4AD-oriented/Eno-type layers of soundscapes, surrounded by different types of simple and complex beats and groovy basslines.

"Selected Ambient Works 85-92" was one of the most important albums for the development of the Electronic Music scene during the emerging Post Rock Era. Crucial for the development and future of the Ambient Music scene and all of its subgenres that appeared during the early 1990s. Highly influential for the Techno scene across the UK and Europe.

Right before the release of this album, James founded a record label called Rephlex to promote Ambient/Techno/House-like new music. He also appeared on the compilation called "The Philosophy Of Sound And Machine" (released by Rephlex in January 1992), under the names of Q-Chastic, Soit-P.P. and Blue Calx.

James is also acknowledged as the creator of the so called Intelligent Dance Music (IDM) of the 1990s.

After the release of this album he was signed by Warp Records, and released several masterpieces and groundbreaking albums, basically under the names of Aphex Twin and Polygon Window. He also released several 12" singles and EPs under the name of AFX, Caustic Window, among other monikers.

The evolution of James would continue on his album under the moniker Polygon Window, and then on his second album under the name Aphex Twin.

Personnel:

. Richard D. James - AFX, Blue Calx - (electronic instruments, programming, samples)

Track list/times:

1. Xtal (4:51)
2. Tha (9:01)
3. Pulsewidth (3:47)
4. Ageispolis (5:21)
5. I (1:13)
6. Green Calx (6:02)
7. Heliosphan (4:51)
8. We Are The Music Makers (7:42)
9. Schottkey 7th Path (5:07)
10. Ptolemy (7:12)
11. Hedphelym (6:02)
12. Delphium (5:36)
13. Actium (7:35)

002. Main/Hydra-Calm © (1991-92)



This is a compilation CD which featured the previous two 12" EPs, "Hydra" ("Flametracer", "Time Over (Dub)"/"Suspension"), this EP was dedicated to Stockhausen, released by Situation Two records in mid/late 1991, and the EP "Calm" ("There Is Only Light", "Remain"/"Feed The Collapse/Sever") released by Situation Two records (a subsidiary of Beggars Banquet records) in early 1992. This CD compilation included an extra track called "Thirst", exclusively for this compilation.

These tracks were recorded and mixed during mid/late 1991 and early 1992 at The House Of The Woods studios in Surrey (England) and at Thirst studios in Croydon, London (England). It was produced by Main and engineered by Simon Milton (at The House Of The Woods studios).

This CD was released in the UK by Situation Two records in mid/late 1992.

The track "Feed The Collapse/Sever" was tracked as two different tracks for this CD.

Main was formed by Robert Hampson (guitar, vocals) and Scott Dawson (guitar) right after the break-up of their previous band, Loop (1986-90). On these two EPs, Main still offered a couple of tracks in the vein of Loop, with their post-Industrial Neo Psychedelia style, but on the rest of the tracks they delivered a more minimal, abstract, sort of Dark Ambient soundscapes, with no rhythms nor beats, and these tracks would pave the way for their future releases, leaving behind that 'classic' Neo Psychedelia for a new type of Neo Industrial-oriented sound, mostly influenced by Bruce Gilbert (ex-Wire, ex-Dome, ex-Cupol, ex-Duet Emmo, among other projects).

Hampson focused on the manipulation of the electric guitar and its EFXs, the new visions and elaborated/experimental concepts and techniques of using this instrument to explore new dimensions and sonic territories. It was a Neo Psychedelia within a new music period, the Post Rock Era, with more influences from the abstract and minimalistic soundscapes of the emerging Ambient Music/Neo Industrial/Isolationism/Drone Music, with infinite layers of electric guitars, like a whirlpool of sound...

The evolution of Main would continue with their following mini-album called "Dry Stone Feed" (released by Beggars Banquet in early August 1993) and the beginning of their series called "Firmament" (released by Beggars Banquet in mid August, 1993).

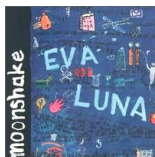
Personnel:

- . Robert Hampson (guitars, programming, loops, vocals)
- . Scott Dawson (guitars)

Track list/times:

1. Flametracer (5:48)
2. Time Over (Dub) (4:30)
3. Suspension (9:14)
4. There Is Only Light (4:55)
5. Remain (5:21)
6. Feed The Collapse (5:25)
7. Sever (4:46)
8. Thirst (20:28)

003. Moonshake/Eva Luna (1992)



This is the band's first album. It was recorded and mixed in August 1992 at Protocol Studios in London (England). It was produced by the band and Guy Fixsen (who previously worked with the band on their first three 12" singles, and previously worked with Ultra Vivid Scene, Lush, Moose, Into Paradise, The Telescopes, Revolver, The Boo Radleys, My Bloody Valentine, among others), it was engineered by Fixsen.

This album was released on LP and CD in the UK by Too Pure records in October 1992, the CD edition altered the original track order by placing the Side B of the LP first, followed by Side A. The same happened with the French CD release. It was released on LP and CD in the US by Matador records in May 1993, the LP was sold together with the 12" single "Secondhand Clothes", while the CD included three bonus tracks, the complete 12" single "Secondhand Clothes", and the track order of the album was correct. This album has never been reissued.

Moonshake was formed in London in early 1991 by David Callahan, Margaret Fiedler, John Frennet and Miguel Moreland. The band was called after the song "Moonshake" (from the album "Future Days", 1973) by CAN. Callahan was previously a member of a band called The Wolfhounds, during 1985-90, that band delivered a sound between The Smiths, Sonic Youth, My Bloody Valentine. Fielder, who was American, collaborated briefly with Kurt Ralske and his Ultra Vivid Scene in New York, but she didn't participate in any recording session.

Moonshake's main influences came from Free Jazz, Free Rock, Funky Music, CAN, Public Image Ltd., The Pop Group, Dub Music, Sonic Youth, Hip Hop, A.R. Kane and My Bloody Valentine.

They delivered a very rich and amazing mixture of sounds, they were immediately signed by Creation Records and released their first 12" single, an EP called "First" ("Gravity", "Coward"/"Coming", "Hanging"), released in May 1991. The band then signed a contract with Too Pure records and released two 12" singles, "Secondhand Clothes" ("Secondhand Clothes"/"Blister", "Drop In The Ocean"), released in early 1992, and "Beautiful Pigeon" ("Beautiful Pigeon"/"Beeside", "Home Survival Kit"), released in September 1992.

"Eva Luna" delivered the step forward of their previous releases, and more... It's an avant-garde E-Pop/Post Rock classic and timeless album.

Personnel:

- . David Callahan (vocals, samplers, guitars, electronics)
- . Margaret Fiedler (vocals, guitars, samplers, electronics)
- . John Frenett (bass)
- . Miguel 'Mig' Moreland (drums, percussion)

Guests:

- . Yvette Lacey (flute)
- . Terry Edwards (trumpet, saxophone)

Track list/times:

1. City Poison (4:07)
2. Sweetheart (2:35)
3. Spaceship Earth (4:42)
4. Beautiful Pigeon (3:27)
5. Mugshot Heroine (4:40)
6. Wanderlust (4:43)
7. Tar Baby (3:24)
8. Seen And Not Heard (4:29)
9. Bleach And Salt Water (3:40)
10. Little Thing (3:30)

004. Moonshake/Big Good Angel (1993)



This is the band's first mini-album. It was recorded and mixed in early 1993 at Eastcote Studios and Protocol Studios, both in London (England). It was produced by the band, engineered/mixed by Guy Fixsen (only track no. 1 at Protocol) and by Bernhard Speyer and Philip Bagenal (at Eastcote).

It was released on LP and CD formats in the UK by Too Pure records in early/mid 1993. It was released on LP and CD in the US by Matador records in early 1994. It has never been reissued.

This musical document marked the evolution of the band's sound, delivering more elaborated/sophisticated and complex compositions/song structures.

This mini-album was kind of divided in two, the compositions made by Callahan (tracks no. 2, 4, 6) and the ones composed by Fiedler (tracks no. 1, 3, 5).

"Big Good Angel" would remain as the band's highest peak within their discography.

This mini-album also marked the end of the band's first short period.

The band would split after the US tour in late 1993.

Fiedler and Frenett, joined by Guy Fixsen, would form Laika in 1994.

While Callahan and Moreland would recruit new members for Moonshake's second album, released in 1994.

The tracks composed by Fiedler would foreshadow and pave the way for their next music project... Which happened to be a major step forward within the Experimental/Electronic Pop of the early/mid 1990s, delivering the evolution of Moonshake's sound.

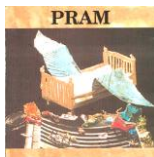
Personnel:

- . David Callahan (vocals, samplers, guitars, electronics)
- . Margaret Fiedler (vocals, guitars, samplers, electronics)
- . John Frenett (bass)
- . Miguel Moreland (drums, percussion)

Track list/times:

1. Two Trains (3:45)
2. Capital Letters (4:25)
3. Girly Loop (3:44)
4. Séance (4:10)
5. Flow (3:59)
6. Helping Hands (3:55)

005. Pram/Iron Lung - EP (1993)



This is their second musical document, after their mini-album called "Gash", released by Howl Records (the band's own record label) in 1992.

"Iron Lung" was recorded and mixed during late 1992 at three different studios, the tracks "Blue Singer" and "Pram" were previously recorded at Wake Green Road and Church Road in Birmingham (England), then partially re-recorded/mixed with the rest of the tracks at Avalanche studios in Birmingham (owned by Justin Broadrick, member of Fall Of Because, Napalm Death, Godflesh, Techno Animal, who also recorded Pram's first mini-album). This EP was produced by Pram and Broadrick, engineered by Broadrick.

It was released as a limited-edition 12" single EP and as a CD in the UK by Too Pure records in February 1993. It has never been reissued.

This band was formed around late 1988 in Birmingham. Pram is the British word for baby carriage or perambulator. And that is exactly what the sound of this band was all about, in one sense. They delivered a sort of a lo-fi/underground childlike compositions and soundscapes, by even using or sampling sounds of toys, together with several type of acoustic and electronic instruments.

This band was influenced by several types of music like, Avant-Garde, Free Jazz, Free Rock, Industrial Music, Dub Music, Post Punk, Neo Psychedelia and Dream Pop. Mainly by bands/artists like, CAN, Faust, Alice Coltrane, The Residents, Brian Eno, The Fall, The Raincoats, Sonic Youth, My Bloody Valentine, among others.

This EP stands as a cornerstone within the Post Rock/Experimental Pop of the early 1990s. It's considered by many connoisseurs as the band's most radical and highest peak within their discography.

The band would continue to improve their own peculiar style during the rest of the 1990s.

Andy Weir left the band soon after the release of this EP, he would form Lava. He was replaced by Daren Garratt.

The band would record their first album "The Stars Are So Big, The Earth Is So Small... Stay As You Are" (released by Too Pure in September 1993), they kept delivering more elaborated/sophisticated sounds with more post-Dream Pop/Ethereal mesmerizing soundscapes on their following releases, the EP "Meshes" (released by Too Pure in April 1994), their second album

"Helium" (released by Too Pure in September 1994) and on their third album, which was far more accessible, refined and with a more Exotica-based output, "Sargasso Sea" (released by Too Pure in August 1995). The band would continue to release several albums and recruiting more members and additional musicians until they split in 2007. Andy Weir died in the mid 1990s.

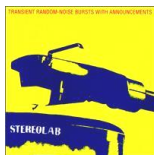
Personnel:

- . Rosie Cuckston (vocals, other instruments)
- . Matthew Eaton (guitar, bass, keyboards)
- . Max Simpson (keyboards, sampler)
- . Samantha 'Sam' Owen (bass, guitar, other instruments)
- . Andy Weir (drums, percussion)

Track list/times:

1. Cumulus (6:34)
2. Water Toy (7:19)
3. Blue Singer (4:18)
4. Pram/Iron Lung (9:11)

006. Stereolab/*Transient Random-Noise Bursts With Announcements* (1993)



This is the band's second album. It was recorded in May 1993 at Blackwing Studios in London (England), produced and engineered by Phil Wright, mixed by the band and Phil Wright.

This album was released as a double LP and as a single CD in the UK by Duophonic Ultra High Frequency Disks records (the band's own record label, a.k.a. Duophonic records) in September 1993. It was released on CD in the US/Canada and Europe by Elektra records in 1993. Reissued on CD in Japan by EastWest Japan/Elektra in 1998 and 2008. Reissued as a double LP in the US by 1972 records in 2012.

On this album they used/sampled/embodied excerpts from the song "Strangers In The Night" (composed and written by Bert Kaempfert, Charles Singleton and Eddie Snyder, originally sang by Frank Sinatra in 1966) on track no. 3. Also from the Bossa Nova/Brazilian song "One Note Samba" (composed by Antonio Carlos Jobim, John Hendricks and Newton Mendonça) on track no. 4. On track no. 7 they sampled excerpts from "Channel Recognition Phasing And Balance", which were several test sounds published by Haymarket Publishing, released by Hi-Fi Sound Magazine in 1969. On track no. 10 they embodied/sampled portions of a track called "The Savers", from the album called "Kaleidoscopic Vibrations: Electronic Pop Music From Way Out" (1967), released by Jean-Jacques Perry and Gershon Kingsley.

The front cover of the album and inner sleeve artwork was also taken from the Hi-Fi Sound Magazine.

The track "Jenny Ondioline" was named after the electronic keyboard called Ondioline (a proto-synthesizer), invented by French Georges Jenny in 1938. Stereolab was formed in 1990 in England by Tim Gane (guitar) and French born Laetitia Sadier (vocals). They also established their own record label, Duophonic, in order to release their material. Gane previously had an Indie Rock band called McCarthy, they released three albums during the late 1980s and in 1990, Sadier collaborated on their last album. Then they recruited Martin Kean (bass, ex-The Chills), Joe Dilworth (drums, from the band called Th Faith Healers) and Gina Morris (second vocals).

The band's main influences came from several music styles and bands like, Pop Music from the 1960s, Lounge Music/Easy Listening, Jazz/Free Jazz, Electronic Music/Avant-Garde Music, The Beach Boys, Free Rock/Psychedelic Rock, Funky Music of the late 1960s and early/mid 1970s (The Mothers Of

Invention, The Velvet Underground, The United States Of America, CAN, Faust, NEU!, among several others). Also by several artists/bands within the Industrial Music, New Wave, Post Punk, Neo Psychodelia and Dream Pop/Shoegazing scenes of the late 1970s and the 1980s.

They recorded their first limited-edition 10" single EP called "Super 45" ("The Light That Will Cease To Fail", "Au Grand Jour"/"Brittle", "Au Grand Jour"), released by Duophonic records in May 1991. Then they recorded their second 10" single EP called "Super-Electric" ("Super-Electric", "High Expectation"/"The Way Will Be Opening", "Contact"), released by Too Pure records in September 1991, followed by a 7" single called "Stunning Debut Album" ("Doubt"/"Changer"), released by Duophonic records in November 1991. The band were signed by Too Pure records to record an album, "Peng!" (released in May 1992), followed by a new 10" single EP "Low Fi" ("Low Fi", "(Varoom!)" "Laissez-Faire", "Elektro (He Held The World In His Iron Grip)"), released in September 1992. Too Pure also released a compilation in October 1992, called "Switched On", which contained all the tracks from their first three 7"/10" singles, but with a different track order sequence, like giving it a sort of new concept, like if it was an album.

At this point, Kean, Dilworth and Morris left the band. New members were then recruited, Andy Ramsey (drums), Duncan Brown (bass), Mary Hansen (second vocals) and Katharine Gifford (keyboards). Gifford left after some gigs, being replaced by Sean O'Hagan (from the band called The High Llamas). This line-up recorded their mini-album called "Space Age Bachelors Pad Music" (released by Too Pure records in March 1993).

The band was now improving their sound with more elaborated and complex song structures, based on improvisations, and also by adding deep and thoughtful lyrics. The musical chemistry between the members was at its highest point, with such level of groove and energy...

This album delivered the evolution of the band, it's considered their highest peak within the band's discography.

This album was a landmark for the Post Rock/Electronic Pop of the early 1990s. An extraordinary timeless masterpiece!!!

It's like a mix of Avant-Pop with almost everything recorded in contemporary music since the 1960s till the early 1990s. A stunning fusion of styles, like a majestic and blissful sonic formula in the vein of The Velvet Underground + CAN + NEU! + Spacemen3/Spectrum + My Bloody Valentine.

And this album as a whole inspired several other bands/artists within the Post Rock scene of the mid/late 1990s, and beyond...

The band would continue to release outstanding Avant-Pop albums during the mid/late 1990s.

Mary Hansen died in 2002, she was 36 years old.

Personnel:

- . Tim Gane (guitar, Vox organ, Moog synthesizer, bongos, tambourine)
- . Laetitia Sadier (lead vocals, guitar, Vox organ, Moog synthesizer, tambourine)
- . Sean O'Hagan - High Llamas - (Vox organ, Farfisa organ, guitar)
- . Mary Hansen (second vocals, tambourine, guitar)
- . Duncan Brown (bass, twang guitar, spoken word)
- . Andy Ramsey (drums, percussion, Vox organ, bouzouki)

Track list/times:

1. Tone Burst (5:35)
2. Our Trinitone Blast (3:47)
3. Pack Yr Romantic Mind (5:06)
4. I'm Going Out Of My Way (3:25)
5. Golden Ball (6:52)
6. Pause (5:23)
7. Jenny Ondioline (18:08)
8. Analogue Rock (4:13)
9. Crest (6:04)
10. Lock-Groove Lullaby (3:38)

007. Flying Saucer Attack/Flying Saucer Attack (1993)



This is their first album. It was recorded in August 1993 at Feedback Studios in Bristol (England), with the exception of track no. 5 recorded in May 1993, and track no. 7 recorded at Rocker's place in July 1993. It was produced, recorded, engineered by Flying Saucer Attack.

This album was first released as a limited-edition LP by FSA records (a sublabel of Heartbeat records) in late 1993, three editions were pressed, the first one had a b/w front cover artwork, the second had the now standard front cover (photograph of Venus), the third edition had no front cover, only a simple plain white sleeve with a sticker of the band's logo. The album was then released on CD in the US (also distributed in the UK) by VHF Records in early 1994, with the standard front cover/artwork. It was reissued on LP in the UK by Domino Recording Co. in 2017. Reissued on LP in the US by VHF records in 2017.

This album featured a cover version of "The Drowners" originally composed and performed by British Indie Pop band Suede (released as a 7"/12"/CD single in May 1992, later included on their first album in 1993).

The track "Moonset" is a composition/improvisation made by Matt Elliott (future The Third Eye Foundation).

Dave Pearce's first band was called Ha Ha Ha, formed with Robert Dimery during the mid 1980s. They delivered a lo-fi Neo Psychedelia in the vein of early The Jesus And Mary Chain and recorded a 7" single EP, "Up And Down", "Visiting A House"/"Waiting", "Arabelle" (released by Hobby Horse Records in 1985). Pearce and Dimery then formed a band called Rosemary's Children, with three more members, in the same vein of their previous band, with a more post-1960s Psychedelic Folk-oriented sound, they recorded a 7" single, "Southern Fields"/"(Whatever Happened To) Alice?" (released by El records in July 1986), and a mini-album called "Kings And Princes" (released by Cherry Red records in 1987). During the early 1990s Pearce participated and collaborated in a few other local bands, but none of them released a record.

Pearce formed Flying Saucer Attack in 1992, with his then girlfriend Rachel Brook, in Bristol (England). They also launched a sublabel called FSA (under the independent Heartbeat Records, also from Bristol), exclusively for the releases of the band. They recorded and released their first 7" single,

"Soaring High"/"Standing Stone", in January 1993. Followed by a second 7" single, "Wish"/"Oceans", released in June 1993.

Flying Saucer Attack was highly influenced/inspired by the Psychedelic Folk/Psychedelic Rock/Free Rock of the mid/late 1960s and early 1970s, also by the German Cosmic Rock/Cosmic Music of the early/mid 1970s, by Brian Eno's solo and collaborative experimental albums of the mid/late 1970s and early 1980s, by the New Wave and Post Punk scenes of the late 1970s and 1980s, and by the Neo Psychedelia, Dream Pop/Shoegazing scenes of the mid/late 1980s. In the vein of The Misunderstood + Pink Floyd/Syd Barrett + Amon Düül + Popol Vuh + Sergius Golowin + Fripp & Eno + Wire + The Jesus And Mary Chain + Spacemen 3 + Loop/Main + Sonic Youth + My Bloody Valentine + Pale Saints, among others.

There are two tracks that can easily describe the music of Flying Saucer Attack, and simplify this sonic formula, the track called "Providence" (by Sonic Youth, on their album "Daydream Nation", released in 1988) and the track "Shot With A Diamond" (by Loop, originally released on a free 7" single, later included on their CD "A Gilded Eternity", released in 1990).

Pearce described his music as Rural Psychedelia, delivering a lo-fi, contemplative, mystic, atmospheric, oceanic-like and pastoral-type of electro-acoustic Noise-oriented Space-Folk, with profound concepts and lyrics. He only employed an electric and acoustic guitar with effects and lots of feedback manipulation.

Flying Saucer Attack became one of the pioneers of the so called Bliss Pop within the Post Rock music scene, together with US artists/duos Lovesliescrushing and Windy & Carl.

And this album became a groundbreaking musical document for the development of the duo's future records, and for the Bliss Pop and Isolationism music scenes during the mid/late 1990s.

They would release a third 7" single, "Crystal Shade"/"Distance", through FSA records in early/mid 1994. The band then signed with Domino Recordings Co. and release a compilation album, which is considered their second album, "Distance" (released in October 1994), it included all the tracks of their previous 7" singles, but with a new track order sequence, plus three unreleased tracks/out-takes.

Rachel Brook would also become a member of a band called Movietone, while still being part of Flying Saucer Attack.

Personnel:

- . Dave Pearce (guitar, EFX, noises, vocals)
- . Rachel Brook (other instruments)

Guests:

- . Matt Elliott (bongos on tracks no. 3, 4, 9; clarinet on track no. 3)
- . Rocker - ex The Flatmates - (drum programming and bass programming on track no. 7)

Track list/times:

1. My Dreaming Hill (6:12)
2. A Silent Tide (3:48)
3. Moonset (4:25)
4. Make Me Dream (4:25)
5. Wish (5:23)
6. Popol Vuh 2 (5:00)
7. The Drowners (4:34)
8. Still (1:50)
9. Popol Vuh 1 (10:18)
10. The Season Is Ours (4:18)

008. Labradford/Prazision LP (1993)



This is their first album. It was recorded during mid 1993 at McKinley Hall (McKinley Building - School of Communications of the American University), in Washington D.C. (USA). It was produced by the duo and recorded/engineered by Rob Christianson (actually it was misspelled, it really is Christiansen, member of the bands Eggs and Grenadine), with the exception of track no. 12 which was recorded by Shawn Collins in early 1993 at Belt Trade Center in Richmond, Virginia (USA).

This album was released as a double LP and single CD in the US by Kranky records in October 1993. Both editions included an extra track ("Everlast"), taken from the band's first 7" single, "Everlast"/"Preserve The Sound Outside", released by Retro 8 records in early/mid 1993. The album was reissued on CD in the UK by Flying Nun Records in 1995. It was reissued in the US by Kranky records in 2007 (CD) and 2013 (double LP), this time the LP and CD also included the B-side track from their first 7" single.

Labradford was formed in Richmond, Virginia, during mid/late 1992 by Mark Nelson and Carter Brown. They were influenced by several music styles and bands, by the German pre-Industrial Music and Cosmic Music scenes (Cluster/Harmonia, Kraftwerk, Klaus Schulze), by Brian Eno's experimental avant-garde albums during the mid/late 1970s and early 1980s, by the Industrial Music scene of the late 1970s and 1980s, by the gloomy and experimental drone of Sonic Youth, Swans, Cindytalk, by some 4AD bands during the 1980s, by Spacemen 3, Loop/Main, My Bloody Valentine, by some US Slowcore bands during the late 1980s and early 1990s.

This duo delivered a cross between an Ethereal/Industrial Wave and a darkened Neo Psychedelia/Drone Music style, becoming one of the pioneers and main pillars of the so called Isolationism Music within the Post Rock scene of the early/mid 1990s.

And this album was a seminal and highly influential musical document for other avant-garde bands during the 1990s, and not only for the Post Rock/Experimental Pop scene, but also for post-Neo Psychedelia and Bliss Pop/Isolationism bands like, Windy & Carl, Flying Saucer Attack, Amp, Spectrum/E.A.R., Stars Of The Lid, among many others.

Labradford would add a third member, Robert Donne, and the evolution of their sound would continue on their second masterpiece.

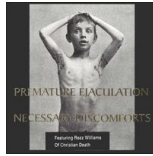
Personnel:

. Carter Brown (Memorymoog, Polymoog, Korg Polysix, Roland Vocoder Plus, Moog Taurus II bass pedals)
. Mark Nelson (vocals, Ovation Preacher twelve-string guitar, Yamaha six-string, Epiphone Genesis, tape loops)

Track list/times:

1. Listening In Depth (7:32)
2. Accelerating On A Smoother Road (4:13)
3. Splash Down (6:43)
4. Disremembering (3:42)
5. Experience The Gated Oscillator (7:21)
6. Soft Return (3:28)
7. Sliding Glass (6:21)
8. C. Of People (4:58)
9. New Listening (5:06)
10. Gratitude (2:23)
11. Skyward With Motion (9:00)
12. Everlast (5:37)

009. Premature Ejaculation/Necessary Discomforts (1993)



This is their thirteenth recorded musical document, if we consider all their early limited-edition tapes, that weren't officially/commercially released as proper albums. Otherwise, it would be their fourth official/commercial release as a proper album (CD or LP format).

The exact date and place/studio where these recordings took place is officially unknown.

The majority of the recordings on this album were made during 1992-93. Some excerpts/parts were previously recorded during the late 1980s early 1990s and appeared on some of their previous recorded material (cassettes).

This album was released on CD and cassette only in the US by Cleopatra records in 1993. It is currently out of print and has never been reissued.

The front cover was partially censored with a sticker that read "featuring Rozz Williams of Christian Death".

Premature Ejaculation was a music project (with live multimedia performances) conceived by Rozz Williams (Christian Death) in Pomona, California (USA). It had two main phases or periods. The first period was during 1981-82 when he worked with Ron Athey, there are two main tapes recorded during this period, "PE - Pt. 1" (1981) and "PE - Pt. 2" (1981). The second period was during 1986 till 1998, when Williams recruited Chuck Collison, who founded The Happiest Place On Earth independent record label, later called The Happiest Tapes On Earth, in order to release their music during the late 1980s. This second period was a sort of rebirth or new beginning for William's project, they began to use modern and electronic equipment, and the recordings were more elaborated, in musical and production terms. Although, they always kept that lo-fi, tape music and cinematic/soundtrack-like style during the recording process. They delivered soundscapes influenced by, or in the vein of, Kluster/Cluster, Cabaret Voltaire, Throbbing Gristle, Boyd Rice, among a few others. Another reference was the instrumental and bizarre atmospheres delivered on some of Christian Death's recordings during their first two periods (1981-82 and 1984-85). Williams added some of the most radical concepts like, psychiatric/psychological reports, mental illness, diseases, deviant sex, suicide, death, genocides/killings, murderers/rapists, the most insane and outrageous subjects within mankind's history. They released several tapes

during this period, some of them were released on LP or CD format. Perhaps the most significant recordings/releases were delivered in 1988 and in 1992, "Assertive Discipline" (originally released on tape in 1988, reissued on LP in the US by Baader-Meinhof records in 1989, reissued on CD in Germany by Dark Vinyl Records in 1994, and in the US by Hollows Hill Sound Recordings in 2003), "Death Cultures III" (originally released on tape in 1988, reissued as a limited-edition CD-R in Italy by Looney-Tick Productions in 2014), "Blood Told In Spine" (originally released on tape in 1988, reissued on LP in the UK by Gymnastics Records in 1991, they omitted three tracks from the original tape and it also had a different track order sequence). "Anesthesia" (released only on CD in Germany by Dark Vinyl Records in 1992).

"Necessary Discomforts" is the evolution of all their previous recordings and it's considered their most groundbreaking and mindblowing masterpiece within the duo's entire discography.

Several collectors and connoisseurs stated that this album is also one of the most, if not the most, darkest album ever made or performed/recorded by any artist/musician in contemporary music.

This album delivers abstract manipulation of electronic instruments/devices, post-Industrial Music, with dark, sinister, dreadful/fearful, surreal, nightmarish and dismal soundscapes. Like a soundtrack for Dante's trip through the different levels of hell, like the music for some sort of purgatory environment, or a soundtrack for a mental/psychiatric institution documentary. It represents the dark side of the mind...

And each of the seven tracks on this album is way ahead of its time, each of these tracks have a mysterious, enigmatic, paranormal and/or clinical concept. Those sounds and sorrows, those suffering wails, crying voices, hidden messages, with brain-altering repetitive, hypnotizing and haunting dark frequencies, notes/tones.

There is a sentence/quote on the inner sleeve of the CD that reads, "We are all victims of our own crimes".

A year later they delivered another album, "Estimating The Time Of Death" (released on CD only in the US by Triple X Records), but it didn't reach the electronic Neo Industrial level of this one, it was more like going back to their roots during the early and mid 1980s. During this period Williams also dedicated his time to develop other side projects like Heltir, Daucus Karota, among others. Although, Williams always stated that his favorite project was Premature Ejaculation. He recorded new material for a new Premature Ejaculation album, joined by Paris Sadonis. This material was released as "Wound Of Exit", a double CD issued by Hollows Hill Sound Recordings in mid/late 1998.

Roger Alan Painter, a.k.a. Rozz Williams, committed suicide in April 1998, he was 34 years old.

Personnel:

- . Rozz Williams (tapes, sound manipulation, noises, instruments, concepts)
- . Chuck Collison (tapes, sound manipulation, noises, instruments)

Track list/times:

1. Non-Union (13:33)
2. Negative Findings (9:57)
3. Median (6:03)
4. Atrophy (10:44)
5. Digitalis (4:30)
6. Hands Of God (4:15)
7. Untitled (7:04)

010. Plastikman/Sheet One (1993)



This is the first album delivered by Richie Hawtin under the moniker Plastikman. The exact date of the recordings for this album are officially unknown, perhaps these tracks were recorded during late 1992 and early 1993. It was recorded at Hawtin's home studio, called U.T.K. (which means Under The Kitchen), in the basement of his parent's house, under the kitchen to be precise, in Windsor, Ontario (Canada). It was produced by Hawtin.

This album was first released as a double LP in Canada by Plus 8 Records (Hawtin's own label) in June 1993, it featured 8 tracks, it contained the track "Spastik" (which was later released as a 12" single, with two more tracks, in the UK by NovaMute records in early October 1993), and the last track of this edition ("Smak") included a track called "Ovokx", which wasn't credited/printed on the album. The album was then released as a double LP and single CD in the UK and in Germany (CD), by NovaMute records (a sublabel of Mute records) in mid October 1993, it contained a total of 11 tracks, but the track "Spastik" was omitted (it was released before the album on a 12" single, together with "Helicopter", "Gak (Remix)") and it was replaced by three tracks, "Okx", "Helikopter", "Glob". On this edition the last track was credited/printed and tracked as a separate track, "Ovokx". It was reissued as a double LP in Canada by Plus 8 Records in 2001, like the standard NovaMute edition, but omitted the track "Okx". Reissued on CD in the UK/Europe by Mute records in 2012.

The track "Okx" included a sample from a track called "On The Edge" by Ted Williams, taken from a compilation of Various Artists called "Bug Jar Compilation" (1992). The tracks "Smak" and "Ovokx" featured samples from the first episode of an American Science Fiction TV series called "The Outer Limits" (1963-65).

The front cover of this album was designed and perforated to emulate a sheet of LSD tabs.

Hawtin was born in England, at the age of 9 his parents moved to Canada, his father was a robotics technician in the General Motors vehicle company, and he also listened to electronic music of the 1970s, especially Kraftwerk and Tangerine Dream, which were introduced to Hawtin. Hawtin became a DJ since a teenager, mixing House Music and Techno. He then founded a record label, Plus 8, with another DJ called John Acquaviva. Hawtin began

recording under the moniker F.U.S.E. (sometimes simply credited/known as FUSE or Fuse), he released some 12" singles and a full album called "Dimension Intrusion" (first released in Canada by Plus 8 Records, and then released in the UK by Warp Records in June 1993), which paved the way for Hawtin's musical quest, becoming one of the main pioneers of the 1990s Ambient Music/Techno/Acid/Minimal Techno music scene.

"Sheet One" is considered a highly influential masterpiece within the avant-garde Electronic Music scene of the early 1990s.

And Hawtin would continue to release outstanding musical documents under the name of Plastikman during the 1990s, also by collaborating with Pete Namlook, under the moniker From Within. Hawtin is also a renowned DJ.

Personnel:

. Richard 'Richie' Hawtin (electronic instruments, samples)

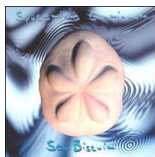
Track list/times (original double LP edition):

1. Drp (1:45)
2. Plasticity (10:40)
3. Gak (5:28)
4. Spastik (9:05)
5. Plasticine (11:20)
6. Koma (4:02)
7. Vokx (0:42)
8. Smak (8:56)

Track list/times (standard CD edition)

1. Drp (1:45)
2. Plasticity (11:00)
3. Gak (5:38)
4. Okx (0:34)
5. Helikopter (6:30)
6. Glob (8:20)
7. Plasticine (11:19)
8. Koma (4:10)
9. Vokx (2:07)
10. Smak (6:42)
11. Ovokx (2:14)

011. Spacetime Continuum/Sea Biscuit (1994)



This is Jonah Sharp's second album under the moniker Spacetime Continuum. It was recorded during May 1994 at his own home studio in San Francisco, California (USA). Produced and mixed by Sharp.

It was released as a double LP and as a single CD in the US by Astralwerks records in September 1994. It was released the same month in Germany as a limited-edition CD by Fax+49-69/450464 records. This album has never been officially reissued. It was unofficially reissued on CD in the UK/Ireland by Psychonavigation Records in 2018, with a different front cover/artwork. Sharp was born in Scotland, he then moved to London where he was a Jazz drummer. He moved to San Francisco, where he began his incursion in Electronic Music during the early 1990s. He founded his own record label called Reflective Records. He was deeply influenced by the Electronic Music of the 1970s, 1980s and early 1990s. The formula he delivered was in the vein of Kraftwerk + Popol Vuh + Tangerine Dream + Klaus Schulze + Cluster + Brian Eno + 1980s Techno and House/Acid House + The KLF + Aphex Twin + Autechre + The Orb, among others.

He participated in a multimedia event/conference by Terrence McKenna (one of the 1990s psychedelic researcher and 'guru') during late February 1993 at the Transmission Theatre in San Francisco. Sharp performed some sort of Ambient Music 'soundtrack' as the background for McKenna's speech, these recordings were later released as his first album, "Alien Dreamtime" (released by Astralwerks in mid 1993). He then recorded and delivered his four track 12" single EP called "Fluresence EP" ("Fluresence", "Transmitter"/"Drift", "Drug #6"), released in the US by Reflective Records in August 1993.

Sharp's exploration and curiosity on certain mystic/higher-consciousness topics didn't end there. He decided to focus and concentrate on a new album, a transgressor one...

"Sea Biscuit" was Sharp's huge step forward, a sonic-psychoactive album that blends Higher concepts with Ambient Music. It's a mandalic-type of album, seven tracks, seven levels... From the bottom to the top, from track number one to track number seven... And it's the only one like that in the entire 1990s Electronic/Ambient Music scene!!!

A deep, contemplative and meditational musical document, these electronic pulsations, tones, frequencies and soundscapes are full of entheogenic

vibes, wisdom, infinite peace and eternal bliss. It takes you through a mental journey, a chemical-electric musical odyssey... A life-changing one. The music and sounds within each and every track on this album can easily stimulate our brain/neurons.

"Sea Biscuit" can also be compared with certain Cosmic Music/Cosmic Rock albums from the German scene of the early/mid 1970s, no doubt. It makes sense, after all. "Sea Biscuit" can easily be the "Seven Up" (by Timothy Leary And Ash Ra Tempel) of the 1990s, during a new era of Electronic Music, within the Ambient Music scene.

This album is 'magical', each sound seems to deliver a cosmic codified message, and it will depend on the level of awareness/consciousness of the listener to decipher this information. Music for the 'Third Ear'!!!

Sharp deserves a true Cosmic acknowledgement for this album.

His mission was accomplished with "Sea Biscuit"...

Sharp would then collaborate with Japanese Electronic Music/Ambient producer Tetsu Inoue (who previously worked with Peter Kuhlmann – aka Pete Namlook – under the moniker Shades Of Orion), this project was called Electro Harmonix and the album/CD (also called "Electro Harmonix") was released on the German label Fax +49-69/450464 in 1994, and it's in the same vein of "Sea Biscuit", worth checking it out!

He would then 'come back', or 'come down', and deliver his third album, "Emit Ecaps" (released as a double LP by Reflective, and as a single CD by Astralwerks, in February 1996), a more IDM/Techno-oriented one. His fourth album, "Double Fine Zone" (released as a double LP and single CD by Astralwerks in June 1999), would combine Acid Jazz/Future Jazz with Ambient Music.

Personnel:

. Jonah Sharp (all instruments, programming, samples)

Track list/times:

1. Pressure (10:25)
2. Subway (12:00)
3. Ping Pong (6:33)
4. Voice Of The Earth (11:33)
5. Floatilla (9:08)
6. Q 11 (11:08)
7. A Low Frequency Inversion Field (13:07)

012. Insides/Clear Skin (1994)



This is Insides second album. It was recorded and mixed in November 1993 at Blackwing Studios in London (England). Produced by the duo and engineered by Paul Tipler (who previously worked with Stereolab, Pale Saints, Loop Guru, among many others).

This musical document was released as a limited-edition CD in the UK by Guernica records (a sublabel of 4AD records during the early/mid 1990s) in March 1994. It has never been reissued.

Julian Tardo and Kirsty Yates formed Insides in 1992 in Hove, East Sussex (England). They both were members of a band called Earwig, together with Dmitri Voulis. Earwig was formed in 1989 and delivered three 12" singles/EPs during 1990-91 (later released in a compilation album called "Past" in 1992) and one album called "Under My Skin I'm Laughing" (released in early/mid 1992). Earwig offered a very unique type of post-Dream Pop/Ethereal Pop with post-Industrial/Noise Pop.

Insides was the evolution of Earwig, they added more Ambient-like soundscapes and electronic sounds to their music. They delivered their first album, "Euphoria" (released by Guernica in November 1993), it offered a post-Ethereal Wave with a refined, elegant, mellow, mesmerizing guitar-oriented soundscapes and a sensual-whispering female voice. In the vein of Brian Eno + The Durutti Column + Dif Juz + Cocteau Twins + A.R. Kane + My Bloody Valentine + His Name Is Alive + Slowdive + Aphex Twin + Seefeel.

For "Clear Skin" they decided to go further and dive deeply into a more aquatic-like, minimalistic, Ambient Music realm.

This album consists only of one single track, almost 38 minutes that reminds me of Terry Riley's "Reed Streams" (1967), mixed with some of Manuel Göttsching's "Inventions For Electric Guitar" (1975) + "New Age Of Earth" (1976) and some of Eno's tracks with Fripp, with Cluster, and his Ambient series albums/productions of the early 1980s, especially Laraaji's "Day Of Radiance" (1980). All this together with that early 1990s Electronic Music in the vein of Aphex Twin and Seefeel.

"Clear Skin" stands as the perfect fusion of the gentle and atmospheric/Ambient-like guitars delivered by Vini Reilly during his early Durutti Column period, with the highest vibes and soundscapes of the Ambient Music scene.

In other words, it's the musical evolution of the duo's album "Euphoria". Moody, dreamy, like a pure and everlasting misty morning countryside breeze, together with Yates' heavenly-like moans and wails. Rumours say that the duo used to put this tape before their live performances at the time, and Ivo Watts-Russell was so enchanted that he suggested to them the idea of releasing it as an album. Insides then remained in silence for the rest of the 1990s. Tardo was focused on building his own studio. They delivered one more album in 2000, "Sweet Tip", but that's another story...

Personnel:

- . Julian Serge Tardo (guitar, samples, programming)
- . Kirsty Yates (vocals)

Track list/times:

- . Clear Skin (38:01)

013. Seefeel/Starethrough - EP (1994)



This is the band's third EP. It was recorded in January 1994 at the band's own home studio, called Polyfusia, in London (England). It was mixed, arranged and engineered by Mark Clifford, co-produced by the band members.

This EP was released as a 12" single and CD in the UK by Warp Records in April 1994. It has never been reissued.

It was their first release for Warp Records.

Seefeel was formed in 1992 by Mark Clifford in London. They were signed by Too Pure records in 1993 and released their first two 12" singles EPs, "More Like Space EP" (released in mid/late 1993) and "Plainsong EP" (released in mid/late 1993). Two more 12" singles EPs were released, although one of them, "Time To Find Me" (released in mid/late 1993), consisted of three tracks remixed by Aphex Twin, and the other EP, "Pure, Impure" (released in mid/late 1993), was the CD edition compilation of the "Plainsong EP" plus the three tracks remixed by Aphex Twin. All of these EPs were later compiled on the CD called "Polyfusia" (released only in the US by Astralwerks records in July 1994). Then they released their first album, "Quique" (released by Too Pure in December 1993), which delivered their unique avant-garde fusion of a post-Dream Pop/Shoegazing style with Ambient Music. A line between Cocteau Twins + My Bloody Valentine + Aphex Twin + Autechre.

The band left Too Pure records and were signed by Warp Records, and Clifford decided it was time for changes on their sound after the influential experiences left by the new music delivered by Aphex Twin and Autechre. He guided his band and approached a deeper electronic-based style, leaving behind the Dream Pop for a more Ambient Music/Dub Ambient style. They switched from the Post Rock/E-Pop stream into the Ambient/Neo Industrial Music stream. They were now part of the emerging Ambient Music scene.

And that is exactly what the "Starethrough EP" is about, the link between the two periods or phases of this band. Adding more minimal, experimental, abstract, and electronic blissful-oriented soundscapes.

And this EP has a profound concept. It delivered a peculiar higher-consciousness and a sort of psychedelic experience type of concept. From the bottom to the top, from the first track to the last one, in four steps... First, you "Starethrough"... You search, perceive and contemplate, you

figure out what surrounds you, your circumstance and environment. Then you explore with "Air-eyes"... You leave behind certain attachments and your personal identity or ego (you become part of everything). Then you enter a new level... "Spangle"... The state of flashing knowledge/wisdom, true happiness and joy. Finally you arrive to the ultimate destination and make contact with "Lux 1"... You merge with the eternal 'white light'.

More music for the 'Third Ear'!!!

And this was an outstanding and groundbreaking EP during 1994.

It also paved the way for the band's future releases and their evolution, the 10" single/CD-single "Fracture"/"Tied" (released by Warp in September 1994), and it also foreshadowed their second album, "Succour" (1995).

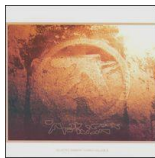
Personnel:

- . Mark Clifford (guitar, sequencer, programming)
- . Sarah Peacock (voice)
- . Daren Seymour (bass, programming)
- . Justin Fletcher (percussion, programming)

Track list/times:

1. Starethrough (7:46)
2. Air-eyes (5:32)
3. Spangle (7:21)
4. Lux 1 (6:03)

014. Aphex Twin/Selected Ambient Works Vol. II (1994)



This is the second album by Richard D. James under the moniker Aphex Twin. It's a triple LP album or double CD, with more than 2 hours and 35 minutes of music (depending on the edition/format).

The tracks on this musical document were recorded and mixed during 1992, 1993 and early 1994.

It was released as a triple LP, as a double cassette, and as a double CD in the UK by Warp Records in March 1994. The double cassette and the triple LP included 25 tracks (a total timing of 2:47 hours), while the double CD format included 24 tracks (track no. 19 was omitted, a total timing of 2:36:50 hours). It was released as a double CD in the US by Sire records in April 1994. This edition included 23 tracks (tracks no. 4 and no. 19 were omitted, a total timing of 2:32:04 hours). The German edition on double CD format was the same as the UK edition. The Australian edition on double CD format is like the US edition. It was reissued as a triple LP in the US by 1972 records in 2012 and 2017, it's like the US double CD edition of 1994, with 23 tracks only. The 2017 digital download by Warp Records included 26 tracks, adding an eleven minute previously unreleased extra track at the end (a total timing of 2:58:08 hours).

All the tracks on this musical document were originally untitled, except for the track no. 1 on the second CD (or track no. 13), which is titled "Blue Calx". Each track are supposed to match certain artwork (pie charts) included on the inner sleeve of the album. And according to the time-length of each track, these will correspond to a determined pie chart/slice.

Years later, an Aphex Twin fan/collector named each of the tracks, these titles/names are now being accepted by some music collectors. Although, they are not official given titles.

The track "Blue Calx" was previously released on the Various Artists compilation album called "The Philosophy Of Sound And Machine" (released by ART records in 1992).

The track no. 19 (also known as "Stone In Focus"), included on the UK LP/Cassette formats, appeared on the Various Artists compilation album called "Excursions In Ambience (The Third Dimension)" (released only in the US by Astralwerks records in 1994).

Some sources state that the voice on track no. 1 is sampled from Seefeel's vocalist, Sarah Peacock.

The voices heard on track no. 22 were sampled from a recorded conversation that took place in a police station, of a woman who had murdered her husband.

The music on this album is in the vein of Brian Eno's Ambient series of the late 1970s and early 1980s, mixed with some of the most abstract tracks by Kraftwerk, Klaus Schulze, Tangerine Dream, Cluster, also by the Industrial Music scene of the late 1970s and 1980s, and by Thomas Köner's early albums.

This album was a radical change and a huge step forward taken by James. It's considered the supreme masterpiece of all the releases delivered by Aphex Twin.

This album changed the course of the contemporary avant-garde music scene of the early/mid 1990s.

This album was a crucial influence for the entire Ambient Music scene and its subgenres, especially for the Isolationism Music scene.

The majority of tracks are rhythm/beat-less, they deliver plain, abstract and minimal Dark Ambient/Isolationism-type of deep contemplative/meditational, yet gloomy and bizarre/noir-like film music/cinematic-oriented dreamscapes/soundscapes. At the same time, the tracks on this album delivered complex, elaborated/sophisticated sound/music structures.

It's a very dark, dismal-like album, but at the same time very bright and enlightened, also with blissful-type of music/sounds.

James stated that the music on this album was like standing inside a power plant under the effects of Acid/LSD, and also that it was inspired by his lucid dreaming.

Many compositions on this album were directly based on certain tracks of his previous works as AFX, Aphex Twin, Polygon Window, Caustic Window, GAK, The Diceman, etc.

James would deliver three more albums under the moniker Aphex Twin during 1995-2001, but focused on more IDM, Techno and Drum 'N' Bass styles.

Personnel:

. Richard D. James (all instruments, programming, samples)

Track list/times (for the UK CD edition. With titles given by a fan named Greg Eden, with the exception of track no. 1/CD 2):

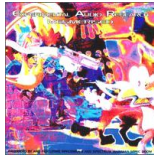
- CD 1:

1. Cliffs (7:28)
2. Radiator (6:34)
3. Rhubarb (7:44)
4. Hankie (4:40)
5. Grass (8:51)
6. Mould (3:31)
7. Curtains (8:51)
8. Blur (5:08)
9. Weathered Stone (6:55)
10. Tree (9:58)
11. Domino (7:18)
12. White Blur 1 (2:40)

- CD 2:

1. Blue Calx (7:20)
2. Parallel Stripes (8:00)
3. Shiny Metal Rods (5:34)
4. Grey Stripe (4:45)
5. Z Twig (2:05)
6. Window Sill (7:17)
7. Hexagon (5:57)
8. Lichen (4:15)
9. Spots (7:09)
10. Tassels (7:30)
11. White Blur 2 (11:27)
12. Match Sticks (5:41)

015. Experimental Audio Research/Mesmerised (1994)



This is the first album delivered by E.A.R.

It was recorded and mixed during 1993 and early 1994 at RCS Studios in Rugby (England). Produced and mixed by Sonic Boom (a.k.a. Peter Kember, ex-Spacemen 3, Spectrum). It was engineered by Alf Hardy.

This album was released on LP and CD formats in the US by Sympathy For The Record Industry records in June 1994. The LP edition featured three tracks, "Guitar Feedback Manipulation" was omitted, and the track order sequence was altered, track no. 2 (Side A) is "California Nocturne", track no. 3 (Side B) is "Mesmerise 4901". It was reissued on CD in the UK by Space Age Recordings records in 2000, with a different front cover/artwork.

After the break-up of Spacemen 3 in 1990, and after his solo album called "Spectrum" (released under the moniker Sonic Boom in 1990), Kember focused on his new band called Spectrum, they released their first album called "Soul Kiss (Glide Divine)" in 1992.

Soon after, Kember began exploring new type of sounds, exploring a more instrumental and more psychedelic Ambient-like soundscapes. He gathered some musicians and performed this new type of music, which he coined as Mood Music or the new Dream Music. That first live recording session in a studio was released as E.A.R.'s second album, "Beyond The Pale", in early 1996. After that experience he decided to experiment and perform alone with all those instruments and electronic equipment, recording new material for a new album, to be release under a new moniker, Experimental Audio Research (a.k.a. E.A.R.). He decided to release "Mesmerised" as the first album.

For "Mesmerised" he took and combined all his past experiences and productions with Spacemen 3, as Sonic Boom, and as Spectrum. We must remember that all these sound experiments began specifically with the track "Ecstasy (Symphony)" (found on the 12" single EP "Transparent Radiation" by Spacemen 3 in 1987), and with the tracks "Quicksilver Glide Divine" and "Phase Me Out (Gently)" (from the album "Soul Kiss (Glide Divine)" by Spectrum in 1992). Electronic manipulation, EFXs, oscillators, synthesizers, console mixing, and everything else possible, to discover, and at the same time to create, new sonic dimensions. And for sure he achieved...

"Mesmerised" is a cornerstone and mindbending musical document within the streams of Psychedelic Music and Ambient Music/Drone Music.

It's not only a musical journey, it's also a deep mental voyage, highly stimulative music... A sort of psychological-chemical-musical quest. Only compared to those extended mental/electronic trips delivered by Klaus Schulze within the Cosmic Music scene of Germany in the early/mid 1970s. Meditational, contemplative, timeless, neuronal, a true Psychedelic musical voyage.

Since the first track, a sort of cosmic praise/tribute to the psychedelic substance known as DMT (Dimethyltryptamine), you'll be exposed to something you've never listened or witnessed before.

This is music for the 'Third Ear'... For the Higher Minds... For real Heads...

And this would only be the beginning, Kember's sounds and music exploration would continue to evolve on all of his future releases, as Spectrum and as E.A.R.

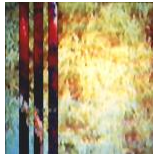
Personnel:

. Sonic Boom (electronic instruments)

Track list/times (CD edition):

1. D.M.T. Symphony (Overture To An Inhabited Zone) (10:45)
2. Mesmerise 4901 (26:31)
3. California Nocturne (7:20)
4. Guitar Feedback Manipulation (12:03)

016. Main/Motion Pool (1994)



This is their first album. It was recorded and mixed during mid/late 1993 at Thirst studios in Croydon, London (England). Produced and mixed by Robert Hampson.

It was released as a triple LP and as a single CD in the UK by Beggars Banquet records in April 1994. Released on CD in the US by Beggars Banquet also in 1994, with two bonus tracks, two remixed versions taken from a promo 7" single that came with the UK LP edition, "Core (Organic)"/"Liquid Reflective (Kling Klang)". These two tracks were also included on the UK CD edition of the "Ligature - Remixes" album (released in 1995). "Motion Pool" has never been reissued.

This album was a huge step forward taken by the duo, the evolution towards a new Psychedelic realm...

Influences of Main's first "Firmament" series and recordings, deep and abstract soundscapes, avant-garde minimalism, two tracks on this album came out from those inspiring "Firmament" sessions, "VII", "VIII". Main was also inspired by the Isolationism/Dark Ambient delivered by Thomas Köner on his early albums.

"Motion Pool" delivered layers of whirling guitars over guitars, over more guitars, loops and loops of guitars, surrounded by manipulation of EFXs, the EQ and the mixing console, together with mesmerizing and hushed/cryptic voices, that take your sense of hearing into a never-ending sonic trip.

With no drums at all... There is a sentence on this album, it reads, "Drumless Space..."

One of the most elaborated and sophisticated works within this musical genre, a mindblowing new type of Neo Psychedelia, within the so called Post Rock period.

Main would still go even further on their following releases by approaching the Neo Industrial Music stream.

Personnel:

- . Robert Hampson (guitars, programming, loops, vocals)
- . Scott Dawson (guitars)

Track list/times:

1. VII (4:38)
2. Rail (5:52)
3. Crater Scar (10:01)
4. Core (5:52)
5. Spectra Decay (4:37)
6. Rotary Eclipse (4:46)
7. Reformation (5:42)
8. Heat Realm (11:19)
9. VIII (6:43)
10. Liquid Reflective (4:11)

017. Disco Inferno/D.I. Go Pop (1994)



This is their second album. It was recorded during mid/late 1993 at Cazimi Studios, Leyton, East London (England), produced and engineered by Charlie McIntosh.

It was released on LP and CD formats in the UK by Rough Trade records in February 1994. Released on CD in the US by Bar/None Records in 1994. It was reissued on CD in the UK (in 2003) and in the US (in 2004) by One Little Indian records. Reissued on LP in Europe by One Little Indian records in 2017.

Disco Inferno was formed in 1989 in Essex (England) by Ian Crause (guitar, vocals), Paul Willmott (bass), Daniel Gish (keyboards) and Rob Whatley (drums). Gish left the band before any recorded material, he joined Bark Psychosis. During this period Disco Inferno was influenced by the sound of Post Punk/New Wave, especially by bands like Wire and Joy Division, and by some of the late 1970s/early 1980s Industrial Music. They recorded their first 7" single, "Entertainment"/"Arc In Round" (released by Ché records in early/mid 1991), they recorded their first album, "Opened Doors, Closed Windows" (released by Ché records in July 1991), and a four track 12" single/EP called "Science" (released by Ché records in late 1991). All these releases were later included on the compilation album called "In Debt" (released by Ché records in early/mid 1992). The band then started to add and incorporate more electronic and sample-based sounds and compositions to their music. They recorded a 12" single "Summer's Last Sound"/"Love Stepping Out" (released by Cheree records in October 1992), and then they were signed by Rough Trade records and recorded the 12" single "A Rock To Cling To"/"From The Devil To The Deep Blue Sky" (released in July 1993) and the 12" single EP "The Last Dance", "D.I. Go Pop"/"The Long Dance", "Scattered Showers" (released in November 1993), and it was during the recording sessions for this EP that they made a radical change and delivered a new sound/style, one that foreshadowed and paved the way for the band's second album.

"D.I. Go Pop" changed everything within the Post Rock/Electronic Pop scene of the mid 1990s. It changed the course of contemporary avant-garde Pop music.

This revolutionary album stands as the trio's highest peak within their discography.

It's considered a classic and timeless masterpiece, a landmark of essential Avant-Pop during the 1990s.

Although, it was commercially unsuccessful, commercially rejected, and extremely underrated during the 1990s. But I think the band should take that as a reward or compliment.

This album is on the same innovative level like ENO's first solo albums, Bowie's "Low" or "Heroes", Matt Johnson's first album on 4AD records. That level of avant-garde Pop Music. This album reminds me of soundscapes and structures in the vein of The United States Of America, CAN, Faust, NEU!, Cabaret Voltaire, This Heat, The Young Gods, My Bloody Valentine, His Name Is Alive, Earwig, Moonshake, Pram, Stereolab, Insides, among others. Many of the Experimental/Electronic Pop bands that appeared during the mid/late 1990s, during the 2000s, and the 2010s, owe their sound to this album. This legacy is reflected on bands/artists of different caliber or levels like, Fūxa, Chessie, The Third Eye Foundation, Radiohead, Fennesz, The Avalanches, Deerhunter, Animal Collective, MGMT, Neon Indian, Washed Out, Damaged Bug, among many, many others.

After this album the band would record a couple of 12" singles EPs (released during 1994) and their third album, "Technicolour" (released by Rough Trade in July 1996).

The band broke up before the release of their last album.

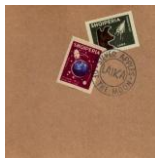
Personnel:

- . Ian Crause (vocals, guitar, samples, concepts)
- . Paul Wilmott (bass)
- . Rob Whatley (drums)

Track list/times:

1. In Sharky Water (4:40)
2. New Clothes For The New World (2:00)
3. Starbound: All Burnt Out & Nowhere To Go (4:01)
4. A Crash At Every Speed (4:43)
5. Even The Sea Sides Against Us (3:44)
6. Next Year (4:04)
7. A Whole Wide World Ahead (4:40)
8. Footprints In Snow (5:29)

018. Laika/Silver Apples Of The Moon (1994)



This is the band's first album. It was recorded and mixed during early/mid 1994 at their own home studio and at Protocol Studios in London (England). It was produced, mixed and engineered by Guy Fixsen and Margaret Fiedler, digital editing made by Colm Ó'Cíosóig (ex-My Bloody Valentine).

It was released on LP and CD in the UK by Too Pure records in October 1994. It was released on CD in the US by American Recordings in early 1995. Reissued on CD in the UK by Too Pure in early 1995, in the US in 1998. Reissued as a limited-edition LP in the US by Medical Records LLC in 2015.

Laika was formed in 1993 by ex-Moonshake members Margaret Fiedler and John Frenett with Guy Fixsen (ex-engineer of Moonshake and other bands), and two more members, Louise Elliot and Lou Ciccotelli (ex-Drunk Tank, ex-God).

Following the steps delivered by the music style of Fiedler's compositions on Moonshake's 12" singles/EPs, album and mini-LP, they incorporated more innovative and exotic instruments, polyrhythms, and more sophisticated/elaborated sounds to their first 12" EP called "Antenna" ("Marimba Song", "Lyn' Goat"/"Squeaky", "Marimba Song (Boo Boo's Gone Mambo)"), released by Too Pure in mid 1994. This EP anticipated the sound of their first album.

Laika was influenced by Exotica, Lounge Music, Jazz/Free Jazz, Avant-Garde Music, Free Rock, Electronic Music/Industrial Music, Dub Music, New Wave/Post Punk, Neo Psychedelia, Dream Pop/Shoegazing, Hip Hop/Trip Hop, Post Rock, and the emerging Ambient Music scene of the early 1990s.

In the vein of Terry Riley + Silver Apples + CAN + Cluster + Brian Eno + Wire + Suicide + This Heat + Sonic Youth + Colourbox + A.R. Kane + The Young Gods + My Bloody Valentine + Earwig + Stereolab + Moonshake + Insides + Pram. Interesting formula, right?

"Silver Apples Of The Moon" was the band's supreme and timeless masterpiece, the highest peak within their entire discography.

It delivered a highly creative and refined mixture of mindblowing futuristic type of music and soundscapes within the avant-garde Post Rock/E-Pop of the mid 1990s.

Influential for many other styles and bands during the rest of the 1990s Indie-Pop music scene and beyond...

The band would then deliver a more accessible, elegant and smoother downtempo/Trip Hop sound on their second album, "Sounds Of The Satellites" (released by Too Pure in 1997), and they continued on this vein on their following albums during the early 2000s.

Personnel:

- . Guy Fixsen (guitar, marimba, vocals, voices, melodica, Moog synthesizer, samplers, vibraphone)
- . Margaret Fiedler (guitar, marimba, vocals, voices, melodica, Moog synthesizer, samplers, vibraphone)
- . Louise Elliot (flute, saxophone)
- . John Frenett (Bass)
- . Lou Ciccotelli - ex God - (drums, percussion)

Track list/times:

1. Sugar Daddy (5:25)
2. Marimba Song (5:15)
3. Let Me Sleep (4:23)
4. Itchy & Scratchy (0:58)
5. Coming Down Glass (4:57)
6. If You Miss (5:20)
7. 44 Robbers (4:15)
8. Red River (3:57)
9. Honey In Heat (4:24)
10. Thomas (3:26)
11. Spider Happy Hour (1:40)

019. Windy & Carl/Portal (1994/95)



This is the duo's first album. It was recorded and mixed during early 1994 at their home in Dearborn, Michigan (USA).

It was first released as a limited-edition cassette in the US by Blue Flea records (the duo's own independent record label) in June 1994. It was then mastered during mid 1995 at The Space studios in New York and released on CD in the US by Ba Da Bing! records in November 1995, with three extra tracks. It has never been reissued.

This duo was formed in 1993 in Dearborn, Michigan, by Carl Hultgren and his wife Windy Weber. They own a record store called Stormy Records and also founded their independent record label called Blue Flea. They recorded their first limited-edition 7" single, "Water Song"/"Dragonfly" (released in November 1993), then they recorded their first limited-edition cassette called "Windy + Carl" (released in July 1994), this cassette included their first 7" single plus four new tracks. Three of those new tracks were released as a limited-edition 7" single called "Instrumentals EP" (released by Burnt Hair records in July 1994). During this period, during and after the recordings for "Portal", they also recorded several tracks that appeared on some split 7" singles with other bands, and on some compilations of independent record labels. The majority of these early tracks were later released as a triple-CD compilation called "Introspection (Singles & Rarities 1993-2000)" by Blue Flea records in 2002.

Windy & Carl were influenced and inspired by several Avant-Garde Music, Free Rock/Psychedelic Rock/Psychedelic Music, Cosmic Rock/Cosmic Music, Ethereal Wave, Neo Psychedelia, Dream Pop/Shoegazing musicians and bands.

This album sounds like a mixture of the most enchanting, mesmerizing, smooth, and touching drumless/percussionless soundscapes. In the vein of Popol Vuh + Amon Düül (1971) + Ash Ra Tempel/Manuel Göttsching + Sergius Golowin + Fripp & Eno (1975) + The Durutti Column/Dif Juz + Cocteau Twins/This Mortal Coil + Spacemen 3 (1987-89) + My Bloody Valentine (1991) + His Name Is Alive + Slowdive + Spiritualized + Spectrum + Main + Lovesliescrushing + Labradford + Flying Saucer Attack, among a few others.

Windy & Carl are one of the true pioneers of the Bliss Pop scene, with their transcendental space-like and drone/oceanic-driven Pastoral/Celestial Blues.

And for sure they knew where they wanted to go, and what they wanted to reach with the concept of this album. "Portal" represents a mental exploration, a mental voyage, a psychedelic trip to the 'other side' in order to reach the higher levels, the higher spheres and higher vibrations...

Step by step, you prepare yourself, you prepare your mind, your perception, your points of view, then you wander, you learn, discover, explore, contemplate, you encounter the beauty and then feel illuminated by that 'white light', and then leave yourself behind...

All the frequencies, notes and soundscapes on this album are mindblowing, they stimulate our mind, our perception, certain feelings, certain points of view, levels of awareness/consciousness... These sounds touch the very essence or core of that cosmic energy within ourselves, what some people like to call 'soul'... The last track, "Departure", is like a sort of 'spiritual' rebirth, a psychological one... Like the soundtrack when a human being is touched by the first warm rays of the sun at dawn, after the coldness of a night on the countryside or heights, and the glistening morning dew enfolds you with that misty cool mountain breeze... Music for the 'Third Ear' indeed. Windy & Carl would continue on this level during their next albums.

Personnel:

- . Carl Hultgren (guitars, keyboards, rainstick on track no. 8)
- . Windy Weber (bass, vocals)

Additional musicians:

- . Brenda Markovich - Once Dreamt - (chimes on track no. 2)
- . Randall Nieman - Once Dreamt - (guitar on track no. 2)

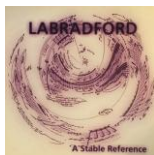
Track list/times:

1. Preparation (7:09)
2. Awhile (Reprise) (2:11)
3. Ode To Spaceman (6:12)
4. Firebursts (4:11)
5. Sound Ignition (5:14)
6. Approach/Descend (4:54)
7. Exploration (5:45)
8. Departure (3:24)

(CD extra tracks)

9. Glowing/Colorful (14:05)
10. Gravital Loft (7:24)
11. Through The Portal (12:20)

020. Labradford/A Stable Reference (1995)



This is their second album. It was recorded and mixed during late 1994 and early 1995 at the American University in Washington D.C. (USA) by Rob Christiansen (ex-Eggs/ex-Grenadine).

It was released on LP and CD in the US by Kranky records in May 1995. Released on LP and CD in the UK by Flying Nun Records in June 1995. This album has never been reissued.

Labradford recruited a third member, Robert Donne on bass. This album was the band's step forward, the second peak within their discography.

"A Stable Reference" is a milestone and timeless masterpiece within the Post Rock Era.

The music of this album represented the perfect link between the Experimental/Post Rock scene and the Isolationism/Dark Ambient scene.

They delivered a deeper post-Neo Psychedelia/post-Industrial Music style, in the vein of Cindytalk meets Main. With hushed vocals evoking certain melancholy and desolation, surrounded by bizarre, minimal, abstract cinematic-like soundscapes.

This album paved the way for the band's future musical explorations, and for several Post Rock, post-Neo Psychedelia and Bliss Pop/Isolationism bands, especially for Stars Of The Lid.

The band would release three more albums during the rest of the 1990s, and their last album in 2001.

Since 1997, Nelson also began working on his solo side-project called Pan American.

Personnel:

- . Mark Nelson (vocals, guitar)
- . Carter Brown (keyboards)
- . Robert Donne (bass)

Track list/times:

1. Mas 4:32
2. El Lago 5:29
3. Streamlining 4:44
4. Banco 5:03
5. Eero 6:50
6. Balanced On Its Own Flame 4:02
7. Star City, Russia 5:03
8. Comfort 6:14
9. SEDR 77 4:07

021. Stars Of The Lid/Music For Nitrous Oxide (1995)



This is their first album. It features recordings made during August 1993 till September 1994. According to the credits on the CD it was recorded with a four-track recorder at "Big Ed's Gas Farm" and Singleton (exact places are unknown, unless they meant the "Twin Peaks" TV series' gas station in Issaquah, Washington state, and the Singleton Sound Studio in Nashville, Tennessee). It was recorded and edited by Adam Wiltzie.

It was released on CD in the US by Sedimental records in late 1994 or early 1995 (exact date of release is also unknown, although many catalogs and discographies state that it was released in 1995). It was reissued as a limited-edition CD in the US by Sedimental records in 2008.

Stars Of The Lid was formed in 1993 in Austin, Texas (USA) by Adam Wiltzie and Brian McBride, and with Kirk Laktas, who already had his own musical project called Ultrasound (a.k.a. Ultrasound Analogic), but after the release of this first album Laktas left, and Stars Of The Lid became a duo during the rest of their career.

Stars Of The Lids was inspired by several types of music genres, such as the Avant-Garde Music/Musique Concrete of the 1950s, 1960s and 1970s, Film Music/Soundtracks, Tape Music, Free Jazz, Free Rock/Psychedelic Rock, the German pre-Industrial Music and Cosmic Music, Industrial Music, Neo Psychedelia, Post Rock and Ambient Music/Dark Ambient. They also mentioned contemporary composers/musicians/bands like, Arvo Pärt, Henryck Górecki, Zbigniew Preisner, Gavin Bryars, Brian Eno, Spacemen 3, Main and Labradford as their main influences, among a few others.

The minimalism and maximalism of Drone Music was the essence of this band's music, together with several samples of news, movies and interviews. The music on this album will remind us the most abstract soundscapes in the vein of Kraftwerk (1972) + Tangerine Dream (1972) + Klaus Schulze (1972-73) + Cabaret Voltaire + Throbbing Gristle + Brian Eno (1975-83) + Thomas Köner + Labradford (1993) + Flying Saucer Attack + Main (1993-94) + E.A.R. (1994), among others.

Lo-fi recordings with feedbacks, together with dark, cinematic-type and contemplative soundscapes.

They also added excerpts from a letter read by Lois Wilson (co-founder of Al-Anon in the US) on the track "Adamord". Excerpts of an episode of "Star Trek: The Next Generation" on the track "Down". Excerpts from a scene of

the movie "Apocalypse Now", mixed with excerpts from an interview with writer Zecharia Sitchin talking about extraterrestrial contacts and visits to our planet, on the track called "Lagging". Excerpts from a scene of the movie "Twin Peaks: Fire Walk With Me" on the track "Tape Hiss Makes Me Happy".

This album paved the way for the band's future recordings and the evolution of their sound on their following albums during the mid/late 1990s.

Personnel:

- . Adam Wiltzie (instruments, tapes, recording)
- . Brian McBride (instruments, tapes)
- . Kirk Laktas - Ultrasound - (instruments)

Track list/times:

1. Before Top Dead Center (5:25)
2. Adamord (11:51)
3. Madison (9:24)
4. Down (6:34)
5. Lagging (3:58)
6. (Live) Lid (9:48)
7. Tape Hiss Makes Me Happy (13:05)
8. The Swell Song (9:24)
9. Goodnight (7:02)

022. Flying Saucer Attack/Further (1995)



This is their second album. It was recorded during late 1994 at Feedback Studios in Bristol (England), with the exception of track no. 2 recorded at Acoustic Jon's place. It was recorded and produced by Dave Pearce.

This album was released on LP and CD in the UK by Domino records in April 1995. Released on LP and CD in the US by Drag City records in April 1995. It was reissued on CD in Japan by Rail Recordings in 2003, this edition included three bonus tracks, a previously unreleased track and the two tracks from the CD-EP "Sally Free And Easy" (released in the UK by Domino records in November 1996). It was reissued on LP and CD in the UK by Domino in 2016. Reissued on LP in the US by Drag City in 2016.

This was the duo's highest peak within their discography, the evolution of their first album, with the perfect mixture of that post-neo psychedelic Bliss Pop/Drone/Oceanic Rock with their post-Cosmic Folk/Pastoral Blues.

This time Dave and Rachel shared vocal duties along the album.

This was a significant musical document during the mid 1990s within the Post Rock scene. A timeless masterpiece, highly influential and inspirational for several bands within the post-Dream Pop/Shoegazing scene.

"Further" is full of reflective, meditational and Taoist-like sonic and lyrical mysticism and wisdom.

There's also an inspiring phrase on the credits that read, "Home taping is reinventing music".

The band then released a compilation CD called "Chorus" (released in the UK by Domino records in November 1995), it included five tracks from a John Peel session, the two tracks from the 7" single "Beach Red Lullaby" (originally released by Planet Records in mid 1995), one track from a Various Artists compilation EP, and two previously unreleased tracks/out-takes.

Rachel left Dave in order to focus on her band Movietone, this marked the end of Flying Saucer Attack's first period.

Dave would continue alone, sometimes joined by other musicians as guests. He would record and release some EPs during 1996, and a wonderful, stunning third album, "New Lands" (released by Domino in October 1997), which marked the end of the avant-Bliss Pop period of Flying Saucer Attack. Two more albums would be release in 2000 and 2003, and one in 2015.

Personnel:

- . Dave Pearce (guitars, EFX, vocals)
- . Rachel Brook (vocals, bass)

Guest:

- . Matt Elliott (acoustic guitar on track no. 5)

Track list/times:

1. Rainstorm Blues (4:10)
2. In The Light Of Time (4:48)
3. Come And Close My Eyes (4:28)
4. For Silence (7:39)
5. Still Point (3:12)
6. Here Am I (6:37)
7. To The Shore (12:09)
8. She Is The Daylight (4:14)

023. Seefeel/Succour (1995)



This is their second album. It was recorded and mixed during mid/late 1994 at Polyfusia studios (the band's own studio), at September Sound studios and at Strangeweather studios, all of them in London (England). It was produced by the band. Arranged, mixed and engineered by Mark Clifford.

This album was released as a double LP and a single CD in the UK by Warp Records in March 1995. It was released on CD in Germany by Rough Trade/Warp Records in 1995. It was reissued on CD in the UK by Warp in 2008. The CD editions read only 10 tracks, track no. 11 ("Tempean") was added/included at the end of track no. 10 ("Utreath"), together they have a total time-length of 07:52 minutes.

After the "Starethrough EP" the band continued to experiment and explore the vastness of the Ambient Music/Dub Ambient, Neo Industrial/Industrial Dub and IDM realms. They were highly influenced by the works of Aphex Twin and Autechre, among a few others. They also incorporated elements of Dark Ambient/Isolationism to their music.

"Succour" is like an augmented or extended version of the "Starethrough EP".

Tracks like "Meol", "Utreath" and "Tempean" will remind us of "Lux 1".

Tracks like "Rupt" and "Cut" will remind us of the track "Starethrough".

The track "Extract" will remind us of "Air-eyes", while "Ruby-Ha" seems like a new version or remix of "Spangle".

The rest of the tracks are the ones that would pave the way for Clifford's future musical quest within the fields of Neo Industrial Music.

"Succour" is considered Seefeel's huge step forward and their supreme masterpiece.

This album was another cornerstone within the Electronic Music scene of the mid 1990s.

The band would break-up after the release of "Succour". A third album called "(Ch-Vox)" was delivered posthumously (released by Rephlex records in November 1996). This album was a sort of compilation of out-takes from the "Succour" sessions.

Clifford was already working on his solo side-project under the name of Disjecta, he would deliver the evolution of "Succour" on albums like "Looking For Snags" (released by Warp Records in November 1995) and "Clean Pit And Lid" (released by Warp Records in April 1996).

The remaining members of Seefeel were joined by Mark Van Hoen (Locust), and together they formed a new band called Scala, with a more Pop-oriented and accessible Dance Ambient/House/IDM/Downtempo output, and they released three CDs during 1996-98.

Personnel:

- . Mark Clifford (guitar, sequencing)
- . Sarah Peacock (vocals and guitar)
- . Daren Seymour (bass)
- . Justin Fletcher (drums)

Track list/times:

1. Meol (5:51)
2. Extract (7:28)
3. When Face Was Face (6:03)
4. Fracture (5:52)
5. Gatha (6:00)
6. Ruby-Ha (6:08)
7. Rupt (6:29)
8. Vex (4:25)
9. Cut (5:40)
10. Utreat (5:08)
11. Tempean (2:44)

024. Main/Hz © (1995-96)



This is a compilation of the six separate CDs/EPs known as the "Hertz" series or installments.

All of these tracks were performed, recorded and mixed during mid/late 1995 at Thirst studios in Croydon, London (England), produced and engineered by Main.

This compilation was released in the UK as a triple LP, as a double CD and as a 6 CD box set by Beggars Banquet records in May 1996. It was released as a double CD in the US by Beggars Banquet records in May 1996. It has never been reissued again.

The six EPs/CDs compiled on "Hz" are:

Hertz 1: "Corona" (released in July 1995)

Hertz 2: "Terminus" (released in August 1995)

Hertz 3: "Maser" (released in September 1995)

Hertz 4: "Haloform" (released in October 1995)

Hertz 5: "Kaon" (released in November 1995)

Hertz 6: "Neper" (released in January 1996)

The CD of "Neper" came with a CD-size cardboard box in order to store the six CDs.

"Kaon" was recorded live in the studio.

Main began to explore and manipulate the many different and minimalistic soundscapes, noises and drones that an electric guitar with certain effects was able to deliver.

They began this unlimited sonic research with the first recordings of the "Firmament" series in 1993, that took place right after/during the recording sessions for the "Dry Stone Feed" mini-LP (released in early August 1993), which still delivered an avant-garde neo-psychedelic style, way ahead of its time. The first musical document of the "Firmament" series was an EP (four tracks titled "I", "II", "III" and "IV", released in mid August 1993). Then came their first album, "Motion Pool" (released in April 1994), where they also included two tracks from the "Firmament" series (tracks "VII" and "VIII"). It seemed that tracks "V" and "VI" from that series were never released (?). Then followed the album "Firmament II" (two extended tracks, "IX" and "X", both making approximately 50 minutes, released in mid/late 1994). During this period, Hampson was already experimenting with some radical and abstract Neo Industrial soundscapes during 1993-95, learning

and collaborating with Bruce Gilbert (ex-Wire, ex-Dome, ex-Cupol, ex-Gilbert-Lewis) and Paul Kendall (sound engineer of Loop in 1990 and for Mute records, musician a.k.a. Piquet), this collaboration was recorded and later delivered on the album called "Orr" (released by Mute records in 1996), credited as Gilbert/Hampson/Kendall. Hampson also collaborated with avant-gardist US noise-composer Jim O'Rourke, together they delivered an extreme and minimalistic Neo Industrial album called "Whelm" under the moniker Indicate (released by Touch records in early/mid 1995). It was at this point that Hampson decided to focus on these extreme and visionary drone experiments for the future releases of Main, and he came up with the idea of the "Hertz" series.

The first recording session and first track for this series was "Corona", on this track we will perceive the link between their minimalistic and drone-like Neo Psychedelia (post-"Motion Pool"), with that edgy and radical manipulation of electro-acoustic devices/instruments and of the mixing console, with treated field recordings/ambience sounds.

The following five recording sessions/tracks were a constant step forward, heading deeper into the Neo Industrial Music stream, adding ultra-elaborated manipulation of noises/sounds from the electric guitar and other instruments, they also incorporated lots of Isolationism/Dark Ambient-type sonic textures, with ritual-like, mysterious, and cavernous-type of chants, that seem to evoke enigmatic higher levels of parallel life forms, check out the track "Haloform (Part III)". For some moments you will feel like if you are listening to music performed by invisible, or yet unknown, entities from a distant world, or listening to a performance from some sort of audio lab located on some faraway galaxy. This music is truly mindbending!!!

The music on "Hz" is like if we gathered in a same recording session/performance minds like, Stockhausen, Conrad Schnitzler/Kluster, Brian Eno, Bruce Gilbert - Graham Lewis (Cupol/Dome/Duet Emmo), Jim O'Rourke, Gordon Sharp/Cindytalk, Premature Ejaculation, Experimental Audio Research/Sonic Boom, Thomas Köner, Labradford, Stars Of The Lid and Aphex Twin, all of them together under the effects of LSD or DMT, and at a studio located on one of Jupiter's moons!!!

The entire "Hertz" series was their 'stellar evolution', that's the phrase printed on the artwork of this release. It's like a soundtrack for the ultimate voyage into the infinite dark Void.

"Hz" represented a major step within the duo's post-Neo Psychedelia and Post Rock, which finally merged into the Neo Industrial stream.

After this series, Hampson continued to go even further, with the "Firmament" sessions (check out "Firmament III" and "Firmament IV").

Personnel:

- . Robert Hampson (guitars, bass, sound manipulation, samples, noises, vocals/voices, concepts)
- . Scott Dawson (guitars)

Guest:

- . Joe Gardiner (saxophone on tracks no. 1, 2 - CD 1)

Track list/times:

- CD 1:

1. Corona Part I (9:49)
2. Corona Part II (10:00)
3. Terminus Part I (3:58)
4. Terminus Part II (2:04)
5. Terminus Part III (13:11)
6. Maser Part I (5:06)
7. Maser Part II (1:52)
8. Maser Part III (5:02)
9. Maser Part IV (7:28)

- CD 2:

1. Haloform Part I (6:45)
2. Haloform Part II (6:48)
3. Haloform Part III (7:21)
4. Kaon Part I (2:29)
5. Kaon Part II (3:47)
6. Kaon Part III (5:39)
7. Kaon Part IV (4:35)
8. Kaon Part V (4:24)
9. Neper Part I (3:15)
10. Neper Part II (5:58)
11. Neper Part III (10:27)

025. Main/Firmament III (1996)



This is the third release of the "Firmament" series.

It is Main's third album. It was recorded and mixed during late 1995/early 1996 at Thirst studios in Croydon, London (England). Produced by Main.

It was released on CD in the UK by Beggars Banquet records in early 1996. It has never been reissued, although it was included on a double CD compilation, together with "Firmament IV" (1998), released by Beggars Banquet in 1999.

The "Firmament" series were deep, minimal, experimental and some of the most radical recordings by Main. Exploring the most bizarre sounds from the electric guitar, also by adding some field recordings and manipulation of frequencies, filters, mixing console, etc. It's like a musical perception of Earth's environment, and all the living world within it, but heard from the Ionosphere, or from the planet's limit with deep space.

The first recordings released from these series was a four track EP called "Firmament", tracks "I", "II", "III" and "IV" (released by Beggars Banquet in August 1993). Tracks "V" and "VI" apparently weren't released, but two more tracks from these sessions, tracks "VII" and "VIII", were included on their album "Motion Pool" (released by Beggars Banquet in April 1994).

Main continued with the sessions for this series and delivered the album called "Firmament II" (released by Beggars Banquet in mid/late 1994), it featured tracks "IX" and "X", with approximately 25 minutes each track.

It was during this period, between 1993 and 1995, that Hampson also participated and collaborated with Bruce Gilbert (ex-Wire, ex-Cupol, ex-Gilbert-Lewis, ex-Dome, ex-Duet Emmo) and Paul Kendall (sound engineer of Loop's album in 1990 and for other Mute records releases, and who also released an album under the moniker Piquet), that they delivered an album called "Orr" (released by Mute records in early 1996). He also participated and collaborated with Jim O'Rourke (US avant-gardist musician, founder of Brise-Glace, member of Gastr Del Sol, among other music projects), they delivered an album called "Whelm" (released by Touch records in early/mid 1995) under the moniker Indicate. Hampson would then focus on Main's series called "Hertz" during June and November 1995.

"Firmament III" is the sonic evolution of their previous two releases within this series, and also the step forward taken from the "Hertz" experiences.

This album offered more of those Neo Industrial/Ambient/Isolationism and radio waves/electromagnetic-like soundscapes and drones.

And on the track "XV" they delivered a vibrating, mesmerizing, contemplative and ecstatic sound wave of eternal bliss.

If you're into Thomas Köner's first albums, Aphex Twin's or Seefeel's darkest and minimal sustained tracks, or into Labradford's and Flying Saucer Attack's instrumental dark-ethereal atmospheres, this album is definitely for you.

Dawson would leave Main after the release of this album.

Hampson would appear on Paul Schütze's "Abysmal Evenings" (released by Virgin records in 1996).

And Hampson's personal musical ambitions wouldn't end here, he still had one more ace up the sleeve...

Personnel:

- . Robert Hampson (guitar, sound manipulation, concepts)
- . Scott Dawson (guitar)

Guest:

- . Paul Schütze (samples on tracks no. 3, 4)

Track list/times:

1. XI (2:29)
2. XII (6:21)
3. XIII (14:06)
4. XIV (4:33)
5. XV (12:38)

026. Tele:Funken/Flying Saucer Attack / Distant Station (1996)



This is the first album by this music project called Tele:Funken. It was recorded in spring 1996 at Colossal Studios in Moseley, Birmingham (England). Produced, realized and mixed by Tom Fenn.

This album was released on LP and CD in the UK by Domino records in late 1996. It was released on LP and CD in the US by Drag City records in late 1996. It has never been reissued.

Tom Fenn took two Flying Saucer Attack tracks, "Oceans" and "Distance" (from their singles compilation album called "Distance", released in 1994), and he not only sampled them, but he also deconstructed and restructured them, and he ended up creating an extended track, divided in two parts.

He took those two Flying Saucer Attack tracks into the depths of a Dark Ambient/Isolationism sonic field, without leaving the essence of their blissed and celestial soundscapes. Delivering endless-like waves of sound and ecstatic drones, with enchanting and mesmerizing post-Cosmic Music vibes and pulsations. A ritual-type musical document, an intense and everlasting sonic journey within the Post Rock era.

This album is a surreal mixture of sounds, a formula in the vein of the most abstract and lengthy compositions of Klaus Schulze + Tangerine Dream + Cluster + The Cosmic Jokers + Experimental Audio Research + Main + Labradford + Stars Of The Lid.

More music for the 'Third Ear'.

Personnel:

. Tom Fenn (electronic instruments, samples)

Guest:

. Rosie Cuckston - Pram - (sampler/toy sound on track no. 1)

Track list/times:

1. Distant Station (Part One) (25:21)
2. Distant Station (Part Two) (28:10)

027. Experimental Audio Research/Beyond The Pale (1996)



This is the second album. It was recorded during the summer of 1992 at Far Heath Studios in Northampton (England), mixed at M.B.V. studios (owned by Kevin Shields, ex-My Bloody Valentine) in London (England). It was produced by Sonic Boom. Mixed by Sonic Boom and Kevin Martin (member of the experimental music collective called GOD, and founder of Pathological Records).

This album was released on LP and CD in the UK by Big Cat records in March 1996. Released on CD in the US by Big Cat also in March 1996. Reissued on CD in the UK by Space Age Recordings in 2008, with a different front cover/artwork.

This album was recorded after the sessions and after the release of Spectrum's first album, "Soul Kiss (Glide Divine)" (released by Silvertone Records in June 1992), and before the recordings for E.A.R.'s first album, "Mesmerised" (released by Sympathy For The Record Industry records in June 1994).

The music on this album was deeply inspired/influenced by the last track on Spectrum's first album, the track called "Phase Me Out (Gently)", which paved the way for the creation and the musical direction taken by E.A.R.

The music on this album was also influenced or based on Free/Space Jazz, by the minimalism of AMM, and it also reminds me of Hawkwind and Nik Turner's psychedelic/space-like saxophone but without the Rock elements. It also delivers certain Cosmic Music approach, in the vein of the lengthy and spatial early compositions of Klaus Schulze.

Minimalism/maximalism, improvised and repetitive tones, notes, and frequencies in the vein of certain Tibetan drones employed during their extended, isolated, trance-like and deep meditation sessions. Like the soundtrack for a rollercoaster ride in the Himalayas, or from Earth to the Moon and back...

This music belongs to different levels of perception/awareness. Music for the 'Third Ear' indeed.

And this album was the second peak in E.A.R.'s discography, and foreshadowed the visionary concepts and continuous progress that Kember developed with E.A.R. during the rest of the 1990s.

"Beyond The Pale" is a milestone within the Ambient Music/Neo Industrial scenes of the mid 1990s.

This is the evolution of Psychedelic Music, Cosmic Music and Industrial Music during the Post Rock era.

And Kember would still continue to take the steps forward, or steps higher...

Personnel:

- . Sonic Boom - aka Peter Kember/Spectrum/ex Spacemen 3 - (drones, effects, feedback, Spatial & Ambient effects, synthesizer VCS3)
- . Kevin Martin - ex GOD - (saxophone, effects, Wah-Wah and echoes)
- . Eddie Prévost - ex AMM - (percussion, bowed cymbal)

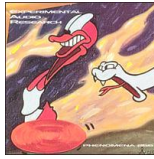
Guest:

- . Kevin Shields - ex My Bloody Valentine - (treated guitar on track no. 1)

Track list/times:

1. Beyond The Pale (14:55)
2. The Calm Before (3:48)
3. In The Cold Light Of Day (14:01)
4. The Calm Beyond (3:40)
5. Dusk (3:55)
6. The Circle Is Blue (7:59)

028. Experimental Audio Research/Phenomena 256 (1996)



This is the third album. The recordings for this album were made during spring 1993 and the summer of 1995 at R.C.S. in Rugby (England) and at Cabin Studios in Coventry (England). Produced and mixed by Sonic Boom. Track no. 1 was co-produced by Kevin Martin. The album was engineered by Alf Hardy, Graham Walker (who previously worked with Spacemen 3) and Pete Bain (a.k.a. Bassman, ex-Spacemen 3, ex-The Darkside, founder of Alpha Stone).

This album was released as a double LP and as a single CD in the UK by Space Age Recordings in September 1996. Released as a double LP and single CD in the US by Sympathy For The Record Industry the same month. The front cover and inner sleeve artwork were taken from the painting called "The Transaction" by Anthony Ausgang.

This album was the third continuous peak within the discography of E.A.R. A mindblowing avant-garde masterpiece...

The formula: "Beyond The Pale" + "Mesmerised" = "Phenomena 256"

"Phenomena 256" is like an overstimulated neuronal/mental cosmic music voyage... Metamusical would be the precise term to describe the music and effects of this album.

More music for the 'Third Ear'!!!

Another revolutionary step forward within the Ambient Music/Neo Industrial/Mood Music scenes during the Post Rock period of the 1990s.

Personnel:

- . Sonic Boom - aka Peter Kember, ex Spacemen 3, Spectrum - (electronic instruments, feedbacks, VSC3, drones)
- . Kevin Martin - ex GOD - (treated saxophone)
- . Tom Prentice - ex GOD - (electric viola)
- . Eddie Prevost - ex AMM - (bowed cymbal)
- . Scott Riley - ex Spectrum - (hammer guitar)
- . Pete Bain - aka Bassman, ex Spacemen 3, ex The Darkside, Alpha Stone - (lap steel guitar)
- . Alf Hardy (voltage control adviser)

Track list/times:

1. Delta 6 (Hydroponic) (8:51)
2. Space Themes Part 1 & 2 (Tribute To John Cage In C. A. G. E) (8:01)
3. Sub Aqua (Left Channel), Tidal (Centre Channel), Lunar (Right Channel) (9:50)
4. Ring Modulator (2:51)
5. As The Night Starts Closing In (10:27)
6. Phenomena 256 (3 Piece Suite) (14:12)
7. Spacestation (9:32)
8. Mood For A Summer Sundown (5:13)

029. Porter Ricks/Biokinetics (1996)



This is the duo's first album. It was recorded, mixed and produced during early/mid/late 1996 at Thomas Köner's studio in Dortmund (Germany).

It was released on CD in Germany by Chain Reaction records (a sublabel of Basic Channel records) in late 1996. It was reissued as a double LP in the US and as a single CD in the UK by Type records in 2012, with a different front cover/artwork.

This CD included tracks previously recorded and released on 12" singles, and it also included tracks exclusively recorded for this album.

The name of this music project was taken from a character of the 1960s US TV series (preceded by the movie) called "Flipper", about a very smart dolphin who hangs out with Porter Ricks, a park ranger and friend of the dolphin.

Porter Ricks was formed in Germany in late 1995 by Thomas Köner (Ambient Music/Dark Ambient master and pioneer who previously released four solo albums between 1990-95) and Andy Mellwig (sound engineer and ex-Async Sense, a duo formed with Gerhard Behles, co-founder of Monolake in late 1995). Porter Ricks recorded their first 12" single "Port Of Transition"/"Port Of Call" (released by Chain Reaction in January 1996), followed by the 12" single "Port Of Nuba"/"Nautical Nuba" (released by Chain Reaction in July 1996) and their third 12" single "Nautical Dub (Tidal Mix)"/"Port Gentil" (released by Chain Reaction in late 1996).

Porter Ricks was the supreme and perfect fusion of the static, abstract and meditational Ambient/Isolationism soundscapes with the Ambient Dub/Techno rhythms, beats, pulsations and groove. And Porter Ricks went even further, they added and delivered some Neuronal/Cerebral and subaquatic-like atmospheric beats and pulsations. Inducing the listener to a very 'trippy' and overstimulated electro-organic mental journey.

Manipulation of frequencies, ranges, filters, sound waves and beats that emulate the feeling when your sense of hearing is submerged, like if you are endlessly scuba diving in deep waters.

"Biokinetics" is a trance-like and neuronal dance through the depths of the oceans. A mixture of spooky and mesmerizing Dark Ambient style with Dub Techno immersed beats and pulsations throughout the entire album.

Sonic formula: Klaus Schulze + Tangerine Dream + Kraftwerk + Industrial Music/Techno Pop + Brian Eno + House/Acid House + The Orb + Thomas

Köner + Plastikman + Aphex Twin/Polygon Window + Autechre + Spacetime Continuum, among others.

"Biokinetics" is considered the duo's highest peak within their discography.

They would deliver a second album, "Porter Ricks" (released by Mille Plateaux records in 1997). They would also experiment and add these type of beats by 'remixing'/manipulating/sampling the music of E.A.R. in 1997.

Köner would release his fifth avant-garde solo album in 1998.

Mellwig began working under the moniker Continuous Mode, and released two 12" singles in the late 1990s and one album in 2001.

Personnel:

- . Thomas Köner (electronic instruments, programming)
- . Andy Mellwig (electronic instruments, beats/rhythms, programming)

Track list/times:

1. Port Gentil (12:23)
2. Nautical Dub (5:46)
3. Biokinetics 1 (5:18)
4. Biokinetics 2 (8:27)
5. Port Of Call (9:09)
6. Port Of Nuba (8:02)
7. Nautical Nuba (8:54)
8. Nautical Zone (12:06)

030. Monolake/Hongkong (1997)



This is their first album. It features previously recorded and released tracks between 1996 and 1997, under the monikers Monolake and Helical Scan. Some of these tracks were recorded at live performances during 1996. They also added some natural soundscapes/field recordings and a local radio broadcasting, which were recorded in Hong Kong and Guangzhou during 1996. All the tracks were finally edited/mixed during late 1996 and early/mid 1997 at Studio Uber Der Kommandantur I in Berlin (Germany). The album was produced and engineered by Monolake.

This album was released on CD in Germany by Chain Reaction records (a sublabel of Basic Channel records) in late 1997. It was reissued on CD in Germany by Monolake/Imbalance Computer Music records (Henke's own label) in 2008, it was remastered, re-edited and also retitled, "Hongkong Remastered", with a new front cover/artwork, and he also omitted one track from the original release, "Index", which was originally performed and released on a 12" single by Henke's solo project called Helical Scan (also released by Chain Reaction in 1996).

The name for this music project was taken from a lake in California (USA), called Mono Lake, a place that the two members wanted to visit in 1994.

Monolake was formed by Robert Henke (who previously released a solo album in 1994, and also worked under the moniker Helical Scan in 1996) and Gerhard Behles (ex-Async Sense with Andy Mellwig in 1995). Monolake was mainly influenced/inspired by the well-known German avant-garde Electronic Music scene of the mid/late 1970s, like Kraftwerk, Cluster, Tangerine Dream and Klaus Schulze, among a few others. Also by Brian Eno's proto-Ambient releases during the late 1970s and early 1980s. By the Dub Music and Techno Pop/Industrial Music scenes of the late 1970s and 1980s.

Monolake explored and followed the same Techno and Ambient Music stream paved by Thomas Köner, Aphex Twin/Polygon Window, Plastikman, Autechre, Oval, Basic Channel, among others, during the early/mid 1990s. This album delivered the perfect combination of Ambient Music's minimalism with the high-energy rhythms and grooves of Dub Techno.

In the vein of Maurizio, Vainqueur, Porter Ricks, among a few others, that were part of the Chain Reaction/Basic Channel roster during the mid 1990s.

Personnel:

- . Robert Henke (electronic instruments, keyboards)
- . Gerhard Behles (electronic instruments, keyboards)

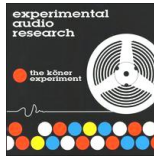
Guest:

- . Wieland Samolak (synthesizer on track no. 7)

Tracklist/times:

1. Cyan (12:04)
2. Index (10:21)
3. Lantau (12:57)
4. Macau (9:35)
5. Arte (9:13)
6. Occam (7:39)
7. Mass Transit Railway (7:32)

031. Experimental Audio Research/The Köner Experiment (1997)



This is E.A.R.'s fourth album. It was constructed and mixed in late 1996/early 1997 at Thomas Köner's studio in Dortmund (Germany). It was produced, edited and mixed by Thomas Köner, with the assistance of Andy Mellwig (both members of the German duo called Porter Ricks).

The album was released as a double LP and as a single CD in Germany by Mille Plateaux records in March 1997. It was released on CD in the UK and US by Space Age Recordings in March 1997. The UK CD edition included two extra tracks. It has never been reissued.

All the tracks on this album are untitled, 10 tracks on the German and US CD editions. 12 tracks on the UK CD edition.

"The Köner Experiment" was the musical experimentation done by Thomas Köner (assisted by Andy Mellwig) using samples of E.A.R. recordings, manipulating soundscapes of some tracks from the album "Beyond The Pale" (1996). The result was a sort of remixes, Köner and Mellwig added their hypnotic and trance-like subaquatic beats and pulsations, like in their album "Biokinetics" (released by Porter Ricks in 1996).

In other words, this album is like a mix of "Beyond The Pale" + "Biokinetics".

Porter Ricks meets E.A.R., or E.A.R. meets Porter Ricks.

A combination of two different avant-garde sonic realms/sonic dimensions.

A very deep neuron/mental sonic journey...

Ambient Music/Mood Music/Drone Music + Minimal/Dub Techno from the mid/late 1990s.

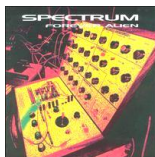
Personnel:

- . Thomas Koner - Porter Ricks - (electronics, programming, samples)
- . Andy Mellwig - Porter Ricks - (electronics, programming/beats)
- Samples taken from the album "Beyond The Pale" (1996) by E.A.R.:
- . Peter Kember - aka Sonic Boom/Spectrum/ex Spacemen 3 - (synthesizers, electronics, bagpipes, guitar)
- . Eddie Prevost - ex AMM - (percussion, cymbals)
- . Kevin Martin - ex GOD - (saxophone, EFX)
- . Kevin Shields - ex My Bloody Valentine - (treated guitar)

Track list/times (German and US CD editions):

1. Untitled (3:56)
2. Untitled (4:08)
3. Untitled (5:09)
4. Untitled (5:07)
5. Untitled (6:38)
6. Untitled (4:15)
7. Untitled (3:58)
8. Untitled (4:09)
9. Untitled (4:50)
10. Untitled (4:20)

032. Spectrum/Forever Alien (1997)



This is Spectrum's third album. It was recorded and mixed during mid/late 1996 at Cabin Studios in Coventry (England). Produced by Sonic Boom and Alf Hardy. Engineered by Alf Hardy.

It was released as a double LP and as a single CD in the UK by Space Age Recordings in early/mid 1997. It was released on CD in the US by Reprise Records in August 1997, omitting the three last tracks included on the UK edition. It was reissued on CD in the UK by Space Age Recordings in 2004. Reissued as a double LP in the US by 1972 records in 2016.

Spectrum was formed in 1991 by Peter Kember (a.k.a. Sonic Boom) after the break-up of Spacemen 3, and after his solo side-project under the moniker Sonic Boom. He recruited two members, Richard Formby (guitarist/keyboardist, ex-In Embrace, ex-Religious Overdose, The Jazz Butcher, he previously played on Spacemen 3's last album), and Mike Stout (ex-What Is Oil?, ex-producer of The Bachelor Pad). They recorded their first album, "Soul Kiss (Glide Divine)" (released by Silvertone Records in June 1992). Formby and Stout then left the band, Kember then invited and recruited ex-Spacemen 3 bandmate Pete Bain on bass, and also recruited Alf Hardy (sound engineer, keyboardist, he also collaborated with Kember in E.A.R. since 1993) and Scott Riley for the recordings of the second album, "Highs, Lows And Heavenly Blows" (released by Silvertone Records in 1994). At this point Spectrum was already deeply influenced by Kember's side-project called Experimental Audio Research, which Kember fully dedicated his time during 1994-96, and even dragged Bain and Riley to collaborate with him on E.A.R.'s third album. Spectrum then recorded and worked with US Post Rock/Neo Psychedelia band called Jessamine, they delivered an outstanding EP called "A Pox On You" (released by Space Age Recordings/3rd Stone Records in early/mid 1996, it included a cover version of Silver Apples' "A Pox On You", taken from their album "Contact", released in 1969). Soon after, the recording sessions for "Forever Alien" began while E.A.R.'s third album was released. An advance limited-edition EP called "Songs For Owsley" was released in late 1996 exclusively in the US prior to Spectrum's full album.

"Forever Alien" was a tribute/homage to Delia Derbyshire (British musician, composer and electronic pioneer, known for her theme/composition on the TV series Doctor Who in 1963, she was also member of Unit Delta Plus

electronic music organization in London, then a member of the electronic music trio called White Noise, that recorded an album called "An Electric Storm", released by Island Records in June 1969). It's also a tribute to Augustus Owsley Stanley III, the American sound engineer, manager (Grateful Dead and Blue Cheer) and 'guru' chemist (he created several types of LSD) of the 1960s. A tribute to the British visionary electronic engineer and inventor Peter Zinovieff, founder of the EMS company, where the VCS3 synthesizer was created in the late 1960s. A tribute to Sir Francis Bacon, the British philosopher, scientist and visionary author, who wrote the unfinished utopian novel "The New Atlantis" (published in the 1620s), which Kember included excerpts as the lyrics for track no. 9 on this album.

"Forever Alien" was Kember's attempt to deliver a new type of Pop Music. And he achieved!!!

This album was far away of its time. It's Spectrum most elaborated musical document, the highest peak within the band's discography.

The song structures and sophisticated electronic soundscapes on this album delivered a minimal, organic, oscillating, groovy, hypnotizing, and drug-induced sort of lullabies for the mind/neurons.

And "Forever Alien" was like a sonic blender, where the ingredients were:

Lounge Music/Exotica + Raymond Scott + Morton Subotnik + Paul Beaver + Mort Garson + Delia Derbyshire + Silver Apples + Kraftwerk + Cluster + Suicide + Spacemen 3 (1988-1990) + "Spectrum" (by Sonic Boom) + "Soul Kiss (Glide Divine)" + "Highs, Lows And Heavenly Blows" + Stereolab/Pram + Labradford + E.A.R. + Alpha Stone, among a few others.

And this album was crucial for the concepts and music delivered on E.A.R.'s fifth album, which was recorded only a few months later, after "Forever Alien" was released.

The musical contributions of Kember within the contemporary Avant-garde Pop Music scene were outstanding and highly influential for a myriad of future artists/musicians, producers/engineers. Since the mid 1980s with the Neo Psychedelia of Spacemen 3 and during the 1990s within the Ambient Music/Neo Industrial scene. His compositions/improvisations and visionary performance and concepts are still so futuristic during the 2010s.

Kember was a leading light for many future musicians/artists.

Personnel:

- . Sonic Boom - aka Peter Kember - (synthesizers, EMS Synthesi AKS and VCS3, OSCar, Serge Modular Music System, Theremin, Vocoder, vocals)
- . Pete Bain - aka Pete Bassman, ex Spacemen 3, ex The Darkside, Alpha Stone - (programmed vibrations)
- . Alf Hardy (synthesizer, VCS, Vocoder, vibraphone)

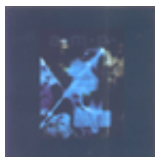
Track list/times (UK edition):

1. Feels Like I'm Slipping Away (5:32)
2. The Stars Are So Far (How Does It Feel?) (7:01)
3. Close Your Eyes And You'll See (6:03)
4. Delia Derbyshire (4:29)
5. Owsley (5:43)
6. Forever Alien (4:26)
7. Matrix (5:00)
8. Like..... (5:09)
9. The New Atlantis (5:29)
10. The End (5:14)
11. Sounds For A Thunderstorm (For Peter Zinovieff) (5:02)
12. Liquid Intentions (14:56)
13. Sine Study (3:30)

Track list/times (US edition):

1. Feels Like I'm Slipping Away (5:32)
2. The Stars Are So Far (How Does It Feel?) (7:01)
3. Close Your Eyes And You'll See (6:03)
4. Delia Derbyshire (4:29)
5. Owsley (5:43)
6. Forever Alien (4:26)
7. Matrix (5:00)
8. Like..... (5:09)
9. The New Atlantis (5:29)
10. The End (5:14)

033. a•m•p•/Heart & Soul Dissolves (1997)



This is the only musical document issued under the moniker a•m•p•.

It was recorded and mixed in early 1997 at A.M.P. Studios (owned by Richard F. Walker, nowadays known as Hilly Studios) in London (England). It was produced and engineered by Richard F. Walker.

It was released as a 12" single and CD in the US by Darla records in mid 1997. The 12" single featured two tracks, while the CD featured three tracks. It has never been reissued.

Richard F. Walker came out from a Bristol (England) collective/band known as The Secret Garden in the early 1990s, where others like Dave Pearce (Flying Saucer Attack), Matt Elliott (The Third Eye Foundation) and Gareth Mitchell (Philosopher's Stone) also participated. He then recorded an experimental tape called "Green Sky Blue Tree" (1992), with Roger Walker and a couple of other guys, under the moniker Amp. Walker then moved to London and reformed Amp with Karine Charff, they were also joined by other musicians, including Gareth Mitchell, Matt Elliot, Guy Cooper, Paul Gulatic, Dave Mercer (Light) and Matt Jones (Movietone, Crescent). They recorded their first two 7" singles, "Remember?"/"Get There" (released by Linda's Strange Vacation records in 1995) and "Frise"/"Le Petit Chat" (released by Wurlitzer Jukebox in 1996), followed by their first album called "Sirènes" (released in the UK on LP by Linda's Strange Vacation and on CD by Wurlitzer Jukebox in 1996). During late 1996 they recorded their second album, "Astralmoonbeamprojections" (released as a double LP and as a single CD in the US by Kranky records in May 1997). During February 1997 Amp recorded their third album, "Perception - Bliss Out Vol. 4" (released as a double LP and double CD in the US by Darla records in mid 1997).

"Heart & Soul Dissolves" was initially supposed to be a solo album under the name of Amp, but performed only by Walker. But he decided to add Karine's voice, and he also stylized the name of the group as a•m•p• for this release.

"Heart & Soul Dissolves" represents the most radical sonic experimentations of Amp. With this musical document Walker mixed the post-Dream Pop/Shoegazing and the Bliss Pop sound delivered on their previous releases with elements of Neo Industrial and Dark Ambient/Isolationism. And for sure it's another peak within their discography, and also a shocking one within the entire Bliss Pop/Isolationism and Electronic Music scene of the 1990s.

This release offered a very dark-oriented/nightmarish-type of soundscapes, at the same time offered a mystic, ethereal-like feeling guided by Karine's wails and moans. But it's a dark, mysterious and bizarre sonic journey, like the perfect opposite record compared to "Clear Skin" (1994) by Insides.

Enigmatic Industrial-driven soundscapes, with bells, pulsations, frequencies, signals and bleeps that will overstimulate your neurons, like emitted from some distant Pulsar, or from some unknown galactic distant world, and then the most thunderous and hurricane-like sonic gusts, like emerging from a parallel dimension, or from some invisible deep space vortex, that will surround everything on its path, blowing away your sense of hearing, blowing away your mind, dissolving your 'Third Ear'...

This album is like a maelstrom of sounds in the vein of *Kluster/Cluster* (1971) + *The Cosmic Jokers' "Planeten Sit-In"* (1974) + *Cindytalk* (1984) + *Premature Ejaculation* (1993) + *Thomas Köner/Porter Ricks + Aphex Twin* (1994) + *Labradford* + *Stars Of The Lid* + *Main* (1996) + *Tele:Funken*.

Walker and Charff would continue to release more Bliss Pop experimental albums during 1998, during the 2000s and 2010s, under the monikers *Amp* and *A.M.P. Studios*.

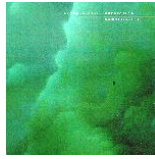
Personnel:

- . Richard Walker (electronic instruments, noises, sounds)
- . Karine Charff (voice)

Track list/times (CD edition):

1. Heart & Soul Dissolves (8:03)
2. Heart & Soul Resolves (14:44)
3. Untitled (23:15)

034. Windy & Carl/Antarctica - The Bliss Out, Vol. 2 (1997)



This is the duo's third album. It was recorded during late 1996 at their home in Dearborn, Michigan (USA). Produced by Windy & Carl.

It was released on LP and CD in the US by Darla records in February 1997, as part of the label's series called 'The Bliss Out'. It has never been reissued. Windy & Carl's music was in the vein of Fripp & Eno (check out the album "Evening Star" released in 1975), Brian Eno's most abstract and minimalistic proto-Ambient albums, also in the vein of Cocteau Twins (especially the soundscapes on the album "Victorialand", released in 1986), in the vein of the smoothest and ethereal-oriented tracks of My Bloody Valentine, His Name Is Alive, Lovesliescrushing. And adding extended Drone/Dream Music elements in the vein of Main, Flying Saucer Attack, Amp, Labradford, Stars Of the Lid.

This album is considered the highest peak within their discography. Mindblowing and timeless. A visionary, meditational, space/cosmic and transcendental musical document within the Post Rock era during the late 1990s.

"Antarctica" wasn't only the evolution of the duo's previous albums, it was also the evolution of the entire Bliss Pop scene, taking it and merging it with the Ambient/Isolationism stream.

This album is like a soundtrack, like an ecstatic reflection of the harmony, purity, tranquility and heavenly environment of the white continent.

Never-ending minimal and looped guitar layers, together with mesmerizing and delicate vibrations from the bass. It was enough, there was no need to add anything else. It was simply perfect!!

And this album might take your mind to the higher levels of perception and awareness. Music for the 'Third Ear'.

Windy & Carl would continue to release several albums, in 1998 and during the 2000s and 2010s.

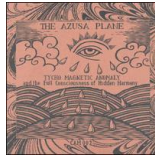
Personnel:

- . Carl Hultgren (guitar, keyboards, percussion)
- . Windy Weber (bass)

Track list/times:

1. Antarctica (22:06)
2. Traveling (10:24)
3. Sunrise (8:33)

035. The Azusa Plane/ Tycho Magnetic Anomaly And The Full Consciousness Of Hidden Harmony (1997)



This is the first official album. It was recorded during early 1997 at Miner Street Recordings studio in Philadelphia, Pennsylvania (USA). Produced and recorded by Jason DiEmilio and Jason Knight (member of Mariner Nine). This album was released on CD only in Australia by Camera Obscura records in early/mid 1997. It has never been reissued.

The Azusa Plane was formed in 1995 in Pennsylvania, and it's one of the two monikers used by Jason DiEmilio. During 1995-97 he recorded and released several 7" singles and split 7" singles (with other bands), also an experimental cassette called "Resonating Subtleties" (released by Shrimper records in 1995). He founded his own independent/home-based record labels, Doorstep Vinyl (only three 7" single releases during 1995-96) and then Colorful Clouds For Acoustics. During March 1997 he also recorded an album called "Untitled" under the moniker The Spires Of Oxford (released on CD by his own record label in late 1997).

DiEmilio was influenced by several music styles and bands/artists, predominantly by the most minimalistic soundscapes within the US Folk/Folk Rock, Free Rock, Industrial Music, Brian Eno, Ethereal Wave/Dark Wave, Neo Psychedelia, Dream Pop/Shoegaze, Post Rock/Isolationism. He cited The Velvet Underground, The Smiths and Crystalized Movements as his main influences.

This outstanding, mindbending, and vibrating album delivered some of the finest abstract, dark, ecstatic, post-Isolationism/Ambient-like and electric guitar-driven soundscapes within the Bliss Pop scene. In the vein of Main, Labradford, Flying Saucer Attack, Roy Montgomery, Stars Of The Lid, Windy & Carl, Amp, among a few others.

He only employed his Fender Stratocaster and some effects.

More music for the 'Third Ear'.

The Azusa Plane would continue to deliver three more experimental albums during 1998-2000, with a quite different musical approach.

Jason DiEmilio died in 2006.

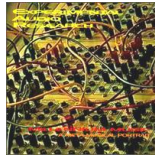
Personnel:

. Jason DiEmilio (electric guitar, EFX)

Track list/times:

1. Temporal Continuum (8:22)
2. Implications Of Holomovement (13:30)
3. The Miracle Of The Octave (9:37)
4. Armonia Aphanes Phaneros Kreisson (27:52)

036. Experimental Audio Research/Millennium Music (1997)



This is E.A.R.'s fifth album.

It was recorded live in mid/late 1997 at Cabin Studios in Coventry (England). It was produced by Sonic Boom (a.k.a. Peter Kember, ex-Spacemen 3 and founder of Spectrum). Mixed by Sonic Boom, mixed and engineered by Alf Hardy.

This album was released on CD in the US by Atavistic records in late 1997. It was released as a double LP in the US by Atavistic records in January 1998, it included an extra track, an alternate mix of "Delysid". It was also released as a video (on VHS format) in late 1997, with only two tracks, "Delysid" and "Digitana". This album hasn't been reissued.

The full title of this album was "Millennium Music - A Meta-Musical Portrait".

This album was yet another megalithic/monumental-type improvisation-based recording session, but this time it was a live recording. With concepts and the direction by Kember.

Minimalism/Maximalism, a mixture of Avant-Garde Music/Musique Concrete + Free/Space Jazz + AMM + "Beyond The Pale".

This album is a sort of LSD-driven and a genetic-memory DNA/RNA code musical journey or soundtrack.

A timeless trip through the entire existence of this planet, before and during mankind's existence, according to the visionary concepts of Kember found on the back sleeve of this musical document.

More music for the 'Third Ear'.

"Millennium Music" is another peculiar and surreal step forward taken by Kember. A masterpiece within the Neo Industrial Music/Mood Music/Drone Music/Dream Music during the Post Rock era.

E.A.R. then became a Sonic Boom solo project, he would release one more avant-garde album called "Data Rape" (1998), where he explored new sonic fields based on circuit bending compositions. He would release two more albums, "Pestrepeller" (1999) and "Continuum" (2001).

Personnel:

- . Peter Kember - aka Sonic Boom/Spectrum/ex Spacemen 3 - (synthesizers, E.M.S., VCS3, Synthi Aks, Synthi Hi-fli, customized Human Voice Synthesizer, Serge Modulator Music System, modified insect and animal Voice Synthesizer, Theremin)
- . Eddie Prevost - ex AMM - (cymbals, drums, percussion)
- . Pete Bain - aka Pete Bassman/ex Spacemen 3/ex The Darkside/Alpha Stone - (treated bass)
- . Tom Prentice - ex GOD - (treated viola)

Track list/times (CD edition):

1. Delysid (19:58)
2. Digitana (19:20)
3. The Enigma Coda (18:47)

037. Main/Firmament IV (1998)



This is Main's fifth album, and the fourth and last musical document of the "Firmament" series. It was recorded and mixed during late 1997 at Thirst Studios in Croydon, London (England). It was produced by Hampson.

It was released on CD in the UK by Beggars Banquet in early/mid 1998. It was also included on a double CD compilation, together with "Firmament III" (1996), released in the UK by Beggars Banquet in 1999. And also included in a triple CD compilation with "Firmament III" (1996) and the live album "Deliquescence" (1997), released in the US by Beggars Banquet in 1999. It has never been reissued.

After the departure of Dawson, and after participating on other musicians' recordings, Hampson alone delivered a live performance under the moniker of Main in June 1997, which was recorded during the third festival of Musiques Ultimes at the Theatre Municipal in Nevers (France), these recordings were released as the album "Deliquescence" (released by Beggars Banquet in late 1997). Hampson then went back to the studio to continue with his musical ambitions, with an overdose of innovation and creativity that would go beyond any sonic boundary or studio limitation. And if his previous cutting edge and visionary achievements with the "Hertz" series and with "Firmament III" were already way beyond the limits of Avant-Garde Music and minimalism, or beyond the limits of the new generation of Musique Concrete composers, on "Firmament IV" he would go even further...

The manipulation of sounds and pulsations, the creation of unimaginable noises would pulverize and alter your concepts about music, alter your sense of hearing, your mind and your nervous system.

Hard to believe that somebody could've imagined that what you will listen to in this album was possible to record, or that could've come out from an ex-Neo Psychedelia guitarist/vocalist.

The sounds/music on this album is really far beyond the levels of any type of category. This album goes beyond music itself.

The soundscapes on "Firmament IV" are like if they were recorded in some unknown parallel dimension, or in some subaquatic environment from an unknown world located on the other side of the universe. At the same time this music is like a sort of electro-chemical and clinical/pharmaceutical sonic drug. Like music for mental therapy, not because the patient is insane or

has mental issues, no. But in order to switch or improve his levels of awareness or consciousness on music.

"Firmament IV" is a masterpiece of avant-garde Neo Industrial Music within the Post Rock era during the late 1990s. A sonic gemstone, a very surreal and bizarre one.

Hampson, and a few other visionary sound composers of the 1990s, paved the way for the future of experimental and avant-garde artists within the Electronic Music scene.

Hampson would release some albums under his own name and under Main until 2006, and would also collaborate with several other composers during the 2000s and 2010s. He also continued doing audio research, teaching and giving lectures in some music institutions. A true master indeed.

Personnel:

. Robert Hampson (sound manipulation, noises, guitar, field recordings)

Track list/times:

1. XVI (1:36)
2. XVII (3:16)
3. XVIII (5:34)
4. XIX (8:34)
5. XX (4:23)
6. XXI (3:33)
7. XXII (4:36)
8. XXIII (2:52)
9. XXIV (9:10)
10. XXV (4:35)
11. XXVI (18:48)

038. Frank Bretschneider/Rand (1999)



This is Bretschneider's first album. It was recorded during early 1999 at his home studio in Berlin (Germany). It was constructed/produced by Bretschneider.

This album was released as a double LP and as a single CD in Germany by Mille Plateaux records in mid 1999. It has never been reissued.

The musical background of Bretschneider (a.k.a. A.F. Moebius) dates back to the mid/late 1980s in Karl-Marx-Stadt (Chemnitz since 1990), former East Germany (GDR). He studied arts and began to experiment with tape recorders, synthesizers and treated guitar. He founded his own independent record label called *klangeFarBe* (which only released cassettes back then), and formed an experimental Industrial Music band called *AG Geige* with three more guys, they recorded and released three albums until their break-up in 1993. Two years later, Bretschneider founded the *Rastermusic* record label in Berlin, with Olaf Bender (an ex-*AG Geige* member). Bretschneider began his new musical quest within the Electronic Music scene of Germany, he recorded and release solo albums under the moniker *Komet* since 1996, "*Saat*" (released in January 1996) and "*Flex*" (released in July 1997), delivering an abstract avant-garde Minimal Techno style. He also worked together with Tilo Seidel under the moniker *Tol*, they released an album called "*Trap*" (also released by *Rastermusic* in April 1996). He also worked with Seidel and Olaf Bender under the moniker *Produkt*, they released two albums, "*Float*" (released by *Rastermusic* in April 1996) and "*Stretch*" (released by *Rastermusic* in June 1997), also within the experimental German Techno and Minimal stream. A new music project called *Signal* was then formed by Bretschneider, Bender and Carsten Nicolai (a.k.a. *Noto*, later *Alva Noto*), they delivered the CD-EP "*Waves + Lines*" (released by *Noton* records and *Rastermusic* in 1998), which featured live recordings in the studio.

In 1999 *Rastermusic* records merged with the *Noton* record label (founded by Carsten Nicolai) and became the new *Raster-Noton* label.

During this period, Bretschneider focused on his new solo album, "*Rand*" (which means "*Edge*" in English), it became his step forward into a more complex, elaborated and refined *Glitch-Ambient* style. In the vein of *Oval*, *Fennesz*, *Panasonic* (a.k.a. *Pan Sonic* since 1999), *Pole*, among a few others.

One hour of futuristic sound modulations, paving the way for Bretschneider's future works during the new century.

He would then continue working with the music project called Signal, they would deliver the album "Centrum" (released by Raster-Noton in early 2000).

Bretschneider would then deliver the third album under the moniker Komet, "Rausch" (released in the US by 12k records in September 2000), and his second album under his own name, "Curve" (released by Mille Plateaux in March 2001).

Personnel:

. Frank Bretschneider (computer, modulated synthesizer system, electronic devices)

Track list/times:

1. Din (3:46)
2. Mond (4:03)
3. Glas (3:04)
4. Pal (2:58)
5. Mol (3:04)
6. Pond (2:47)
7. Mark (3:02)
8. Rand (3:07)
9. Last (2:49)
10. Land (2:28)
11. Verb (2:58)
12. Pin (2:24)
13. Watt (3:06)
14. Nox (3:20)
15. Mai (2:59)
16. Bell (3:06)
17. Norm (2:27)
18. Term (3:19)
19. M.D. (2:31)
20. Tau (2:44)

039. Pole/3 (2000)



This is Pole's third album. It was composed, constructed, recorded, mixed and produced during late 1999 and early 2000 by Stefan Betke at his own studio in Kreuzberg, Berlin (Germany).

It was released as a double LP and as a single CD in Germany by Kiff SM records (a sublabel of [PIAS] Germany records, which was a satellite office of Play It Again Sam records from Belgium) in mid 2000. It was released as a double LP and single CD in the US by Matador records in June 2000. It was reissued in Germany by ~scape records (Betke's own record label, later known as Pole records) in 2008, it was included on a triple CD compilation, together with the previous two albums, plus four bonus tracks.

Betke was born in Düsseldorf (Germany), he then moved to Köln (Cologne, Germany) during the mid/late 1990s. During this period Betke was a DJ, one day he accidentally broke a Waldorf 4-pole analog filter box, it was permanently damaged, but he discovered that the crackling sounds emitted by this broken equipment were kind of interesting, and this inspired him to use it as a main instrument in order to record and compose/create his own type of electronic music. The name for his music project was taken from that equipment.

Betke was influenced by several music styles, composers/musicians, especially by the German Electronic Music scene of the 1970s, Industrial Music/Techno Pop of the late 1970s and 1980s, by Dub Music, and by the Neo Industrial/Ambient Music, Minimal Techno and Glitch scenes of the 1990s.

He recorded two tracks for his first 12" single called "Raum" (released by DIN records in April 1998). He then recorded material for a second 12" single, "Tanzen" (released by Kiff SM in early 1998), and for his first album titled "1" (a.k.a. "LP 1" or "CD 1", depending on the format, released by Kiff SM in mid 1998), and for his second album, "2" (released by Kiff SM in February 1999).

Betke then moved to Berlin and began working as a mastering/cutting engineer for the well-known Dubplates & Mastering facility (where Robert Henke, from Monolake, also used to work), which was founded by the duo Basic Channel in 1995. At the same time he enhanced and built a new home-like studio with a friend/producer, and also founded ~scape records in 1999.

It was in this new studio that he recorded material for a new 12" single, "Rondell" (released by Kiff SM in early 1999), and for his third album.

"3" was a major step forward in Betke's sound, considered the highest peak within Pole's discography. He delivered a futuristic, complex and sophisticated fusion of Glitch Dub/Minimal Dub. Way ahead of its time.

Betke was another architect of sound within the late 1990s/early 2000s.

Another pioneer within the Ambient/Neo Industrial generation.

Betke paved the way for the future Experimental/Electronic Pop and Avant-Pop/Indie Pop music scenes of the 2000s, with his surreal and cinematic Click-Pop/Dubtronic style.

He would then release an album called "R" (released by ~scape records in September 2001), which was an entire album based on re-working/remixing one single track, "Raum" (previously released in 1998), and featured collaborations by German electronic musician Bernd Friedmann and by American Kit Clayton (a.k.a. 4mod3).

Personnel:

. Stefan Betke (electronic instruments/devices, samples, field recordings, noise manipulation)

Track list/times:

1. Silberfisch (6:36)
Silver Fish
2. Taxi (7:10)
3. Karussell (6:40)
Carousel/Merry-Go-Round
4. Überfahrt (8:04)
Crossing
5. Rondell Zwei (7:01)
Round Two
6. Klettern (8:03)
Climb
7. Strand (7:32)
Beach
8. Fohlenfurz (3:11)
Foal Fart

040. Fennesz/Endless Summer (2001)



This is his third album. The exact date and place where Fennesz recorded, constructed and produced this album is unknown. Perhaps it was during early 2001 at his own home studio, which was later mastered at a studio in Vienna (Austria).

It was released on LP and CD formats in Austria by Mego records (since 2006 known as Editions Mego) in June 2001. It was reissued on CD in Japan by P-Vine Records in 2003, with one bonus track ("Ohne Sonne"). Reissued on CD in Austria by Editions Mego in 2006, with two bonus tracks ("Badminton Girl" and "Endless") and with a different front cover/artwork.

Reissued on CD in Japan by P-Vine Records in 2006, with a different front cover/artwork and with four bonus tracks (the three mentioned above plus "47 Blues"). Reissued on CD in Austria by Editions Mego in 2010, with original front cover/artwork and two bonus tracks (same like in the 2006 edition). Reissued as a limited-edition double LP in Austria by Editions Mego in 2010, with a slightly different 'original' front cover/artwork, with four bonus tracks (like in the 2006 Japanese edition), plus a longer version of "Happy Audio", retitled "Happy Audio (Forever)", exclusively for this edition. The track order sequence of this edition was altered, the bonus tracks were placed at the end of sides A, B and C.

The title of this album was taken from a 1966 surf movie/documentary called "The Endless Summer" (there was also a sequel called "The Endless Summer II" in 1994), and also inspired by a compilation album of The Beach Boys called "Endless Summer" (released in 1974).

Christian Fennesz was born in Austria (1962), he started playing the guitar when he was still a young boy. He then studied music in an art school. He became a member of an experimental Rock trio called Maische (translated to English as Mash) in 1988-89, where he played the guitar, piano and sang. This band delivered a sort of post-German Hard Rock/Experimental/Psychedelic/Prog style, they recorded their first album called "In Gold" (released independently on LP in Austria in 1990). Their sound evolved a bit into a proto-Grunge/Math Rock, yet still with a 1970s Heavy Metal/Prog Rock influence (Embryo + King Crimson + Deep Purple + Rush), they recorded their second album, "Brand" (released on CD in Austria by Ixthuluh records in 1992), and the band then broke-up.

Seems that Fennesz went through a radical change with his musical perception since then. He began to be more interested in Avant-Garde Music, Minimalism, Electro-acoustics, Industrial Music, Drone/Noise music, and the emerging Post Rock/Experimental Pop, Neo Industrial/Ambient Music of the early/mid 1990s.

He was signed by Austrian Mego records and delivered his first four track 12" single EP called "Instruments" (released in October 1995), at the same time he also delivered two more tracks for a limited-edition 7" single, "5"/"6" (released in Austria by Syntactic records in September 1995). During this period, he was experimenting with the vast variety and abstract sonic possibilities by manipulating feedbacks, loops and different effects from his electric guitar. In the vein of Lee Ranaldo (Sonic Youth), Kevin Shields (My Bloody Valentine), Jim O'Rourke, Robert Hampson (Main) and Dave Pearce (Flying Saucer Attack).

He then improved and enhanced his sound research by adding certain Electronic Music influences and elaborated techniques, such as field recordings, noise-scapes, samples, in the vein of the German and British Neo Industrial/Minimal Ambient/Glitch scenes, and the US Post Rock/Isolationism scene from the mid 1990s. He recorded his first album, "Hotel Paral.lel" (released on CD in Austria by Mego records in September 1997), an album that triggered and increased his future interest on the manipulation of the electric guitar through modern digital software by using a computer.

At this point, Fennesz already began to grab the attention of other avant-garde and experimental musicians/composers, he was invited to collaborate and participate in music projects/groups like Orchester 33 1/3 and MIMEO, recording two albums with them during 1997-98. He also delivered a new 7" single called "Plays" (released in Austria by Mego in November 1998), this single included two tracks, two instrumental, unorthodox, and deliberately two unrecognizable Glitch-type cover versions of "Paint It Black" (originally by The Rolling Stones, 1966) and "Don't Talk (Put Your Head On My Shoulder)" (originally by The Beach Boys, 1966). Quite impossible to compare them with the original versions. He also composed music for a choreographer, delivered as a four track CD-EP called "Il Libro Mio - Recherchen Zum Manierismus" (released in Austria by Tanz Hotel in 1998).

Fennesz began working on the music and tracks for his second album, "Plus Forty Seven Degrees 56' 37" Minus Sixteen Degrees 51' 08"" (released in the UK by Touch records in May 1999). The title of the album was the coordinates of Fennesz's backyard/garden, where he experimented and created these tracks with an open-air/outdoors studio or recording site. It is the only album recorded by Fennesz using only a laptop. The eight tracks on that album were numbered from "010" to "017". This album was his approach towards a deeper leftfield, saturated, shower-like, abstract Neo Industrial/Glitch-oriented territory, by manipulating the environmental sounds during the recording process. Some parts of this album remind me of

Lou Reed's "Metal Machine Music" (1975), but in form of excerpts or snippets, and the last track sounds like a high-speed cover version of "The New Atlantis" by Spectrum.

During 1999 he was also part of an experimental trio, formed with Jim O'Rourke (US avant-garde composer since the early 1990s) and Peter Rehberg (British born musician/composer, founder of Mego records in Austria, he also worked under the alias of Pita and collaborated in several other music projects), this project was called Fenn O'Berg, they basically recorded during live performances at several events, they delivered an album called "The Magic Sound Of Fenn O'Berg" (released in Austria by Mego in December 1999), always in the vein of exploring more electronic noise-oriented and Glitch-based soundscapes.

Fennesz then decided it was time to blend his radical compositions with something more accessible, something closely related with the Pop Music stream...

He created an outstanding and futuristic new type of Avant-Garde Electronic Pop Music.

"Endless Summer" was a painstaking, Ur-elaborated and visionary masterpiece. With very complex and sophisticated sound structures, filled with refined, smooth, sensitive, nostalgic-like, and supreme filigree-type of electronic perfectionism.

This album is an outstanding work of art, a complete mixture of the Avant-Garde Music with high-class Pop Music.

"Endless Summer" is like a synthetic sonic-compound of Terry Riley (1967), Kraftwerk (1972/1975/1981), Brian Eno's Avant-Pop and proto-Ambient albums and collaborations (1973-85), Cluster (1975-76), Manuel Göttsching's "New Age Of Earth" (specifically the track "Sunrain"), The Durutti Column (1981), Matt Johnson (1981), Tones On Tail (specifically the track "Instrumental", 1982), combined with the most atmospheric/Ethereal-Pop and instrumental soundscapes of Cocteau Twins (1984-90), His Name Is Alive (1991), My Bloody Valentine (1991), Earwig/Insides (1992-93), Stereolab (1993), Pram (specifically the track "Chrysalis", 1994), Disco Inferno (1994), together with millimetric elements of Aphex Twin (1994), Autechre (1994-95), Oval (1993-2000), Main (1995-98), Basic Channel, Monolake, Panasonic/Pan Sonic, Pole, and a few other visionary composers and electronic sound architects from Chain Reaction records, Mille Plateaux records, Rastermusic/Raster-Noton and Mego records during the mid and late 1990s.

With this transcendental musical document, the Post Rock Era came to an end and at the same time it opened a new and different period within contemporary Pop Music.

"Endless Summer" is in the same level of "Metal Machine Music" (Lou Reed) or "Radio-Activität" (Kraftwerk), which ended the Psychedelic Era back in

1975. And also in the same level of "Loveless" (My Bloody Valentine), which ended the Industrial Music Era back in 1991.

And "Endless Summer" is also the end of this Avant-Garde Music meets Pop Music chain (1966-2001).

Fennesz would continue to release albums and participate/collaborate with other post-Avant-Garde composers/musicians during the 2000s and 2010s.

Personnel:

. Christian Fennesz (electric guitar, laptop, programming)

Track list/times:

1. Made In Hongkong (4:20)
2. Endless Summer (8:33)
3. A Year In A Minute (5:59)
4. Caecilia (3:51)
5. Got To Move On (3:49)
6. Shisheido (2:56)
7. Before I Leave (4:04)
8. Happy Audio (10:56)

**“...Then we would have consciousness.
Then we could talk about altering that consciousness.
Then we could forget about music!”**

**- Excerpt from the Faust manifesto released through Virgin records in 1973
(Reprinted on Julian Cope’s “KRAUTROCKSAMPLER” in 1996).**

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- . **All the photographs and the LP/EP covers on this book were taken from the Internet by kind permission (2008).**