



SEQUENCES PODCAST

200TH SPECIAL EDITION

Two hundred, not out! Sounds like a cricket score but in fact it's a measure of the achievement of Mick Warlick in publishing 'Sequences'. Initially an audio cassette, then a CD and now a podcast, each incarnation of Sequences contained a magazine with reviews written by Mick and several other contributors over the years, all edited by Mick into a cohesive look at contemporary and vintage Electronic Music. One of the main contributors in the early days of Sequences was Carl Jenkinson, who has reprised his role for this special 200th issue and prepared a look back at some of the people and events he recalls from the time he spent with Mick (the ED):
(Michael Shipway)

SEQUENCES ELECTRONIC MUSIC 30th Anniversary

Carl Jenkinson

I can remember exactly the date I first met Mick Garlick (known at the time as 'The Elf' to his friends); it was in Breda in The Netherlands on November 3rd 1990 after I got talking to a group of English fellas who were also there. It turned out that one of them was Clive Littlewood of Electronica Dreams fame who I was in regular contact with at the time (whatever happened to him, eh?). Mick was among them and we'd do the usual thing of meeting up at gigs and so on although Mick was never much of a letter writer so, at first, I got to know the others better, namely Gary Andrews and Ian Floyd and it wasn't until 1992 when Mick started 'Sequences' as a cassette magazine akin to Inkeys and Syntrax that I really got to know him, giving him what little assistance and promotion I could at the time. This was further helped by Mick's decision to turn 'Sequences' into a full-on magazine in 1995, which coincided with my first steps into the world of EM journalism and, before I knew it, I had been pressganged into the editorial team, being given the grand-sounding title of Features Editor, which I only actually got as I sulked until Mick gave me a title of my own! This led to such memorable events for me as going to interview Tangerine Dream in 1995 and Kitaro in 1996 (top bloke, full of energy!) as well as one evening spent trying to interview Alquimia in a posh Islington hotel while the fire alarms kept going off!

Allied to this, 1993 saw us making our first trip in Michael Shipway's Renault Espace to KLEMDag in Nijmegen and it was then that our Holland gang started to coalesce. Those days are the ones I remember with great fondness; going to Bath on the Thursday for a night at Chez Garlick, a lovely Chicken casserole from his lovely wife Jill (who I had a total crush on-it's OK, he knows!!) and then a 3AM alarm to start the journey in Mick's work van to Holland via Swindon, speeding down dark country lanes with nary a care in the world while I, total townie that I am, sat there having kittens!!

Once we, along with Steve Smith, were all ensconced in the space wagon, it was 90mph to Kent for the ferry (later the Shuttle from Folkestone) and then into France, not forgetting the nearby town of Grande Synthe which never failed to raise a smile amongst us EM lovers! It was during these trips that we all first discovered the wonders of wheat beer, like a group of stoners taking their first trips together, the 'oohs' and 'aahs' emanating from us as we fell under the spell of this seemingly magical potion led to the oft-repeated phrase 'let's just have one, shall we?' degenerating into some excellent booze-ups that, thanks to the aforementioned magic potion (AKA a beer that we actually liked the taste of!), didn't lead to stonking hangovers the next day (unless your name was Ian Floyd but he just had to push things one step too far!!)!! At that time, I think we considered Dutch brewers akin to Gods, one step above even the best EM musicians, particularly the magicians responsible for our favourite brew Wieckse Witte which Mick never was able to correctly pronounce in all the years we went there. Indeed, this inability to pronounce any foreign names became something of a Mick speciality which is some going when about 70 percent of the music you listen to comes from either Germany, Holland or Belgium! It's lucky, therefore, that Manuel Göttersching, Mario Swanwalder and Hoykey Maarder (this last one being Heike Maeder, although that was down to Mick's West Country accent mangling it up!!) were amiable enough souls not to mind!

Another Mick speciality was being the fussiest eater alive which led to some memorable scenes when it came to eating. In short, if there wasn't a Chinese restaurant that served Lemon Chicken then you could expect a West Country dialect to claim 'nooo, oi don't loik thaata!' The most memorable examples of this were when Ian Boddy and myself promised to pay for Mick's dinner if he would go into an Indian restaurant that served chicken and chips, with bananas (his favourite) for pudding... only for him to not like how they served them! Plus, my insistence a few years later that I absolutely was going to watch Synergy's headline set rather than leave early so Mick could go to a restaurant... he could bleeding well have McDonalds or go without (which might sound a bit harsh but it was a stonking set, well worth going hungry for!).



Later Mick and I lost contact a little bit and I was deeply saddened when I had the news of Jill's passing and, once Mick moved to Australia, I didn't expect to see him again and, indeed, it wasn't until 2018 that we met up again in Norwich for the E-Scape festival in Halesworth, which led to a somewhat stressful journey home after the festival along a narrow, misty, unlit country lane which caused our previously cheerful chatter to fall silent as we all concentrated very hard on the road ahead and prayed we wouldn't meet any large lorries or such going in the opposite direction. Luckily, we didn't and it was a much-relieved set of EM fans that arrived back in Norwich safe and sound that night!

If it's devotion to Electronic Music you're looking for then Mick has few equals, continuing to spread the word even from the Aussie outlands he now calls home via his podcasts on the Internet. I well remember (in fact, still have) issue one of 'Sequences' and so the fact that he's made it to issue 200 now speaks volumes about his devotion to EM and I'm sure he'll still be going strong when issue 400 comes out. So, let's all raise a glass of wheat beer to Mick and wish him all the best - hooray!!!!!!!!!!!!!!

P.S. forgot to mention Paul McCartney turning up incognito at one of the KLEMDag festivals in Nijmegen, introducing himself backstage to John Dyson & friends, (although I didn't actually see him!) plus, more importantly, the year we all wore our EMMA T-shirts only for someone to tell us that EMMA was also an organisation for Dutch transvestites!!! I can't remember who eventually told us but I've always thought it was funny they didn't tell us about that until near the end of the day!!

Sequences Electronic Music

Sequences would never have got off the ground if it wasn't for my friend Clive Littlewood (Electronical Dreams) who persuaded me to carry on supporting electronic music after the demise of the Emsley's legendary Inkeys audio cassettes plus a name known by most in the genre, Andy Garabaldi (Lotus Records) with the short-lived Syntrax, who introduced us to many new names in the scene, being the number one source for purchasing hard to get new releases. In 1991 I set up Sequences and sent out many snail mails to various labels, (the internet & emails had only just started) and surprisingly receiving support from numerous sources to get the audio cassettes up and running with the opening edition in 1992. This continued until 1995 with the introduction of our A5 magazine/audio cassette with one issue, evolving into the larger A4 format with accompanying CD which continued until the last issue in 2010. After a brief hiatus, Sequences Magazine began podcasting in 2012 on iTunes, Soundcloud & Mixcloud, and to date is now available globally on ten music sites including the internet radio station Modul303 from Germany.

Special mentions for their support throughout the years contributing to Sequences should go to Carl Jenkinson, Co-Editor of the magazines where his English grammar was far better than mine, a subject that I was hopeless at in school... but it certainly got many laughs with some of my reviews & interviews. The man behind the lens was Gary Andrews, who supplied many of the photographs & reviews and now resides in the USA. A notable contribution came from Mark Jenkins for CD production in those early days, also for many reviews & interviews, one visiting Mike Oldfield at his studio on the release of Tres Lunas. Many thanks to Neil Paige & Silver Surfer, Steve Roberts, (Zenith Magazine) for their contribution, sadly Steve passed away a few years ago. Andy Baker for the printing of the early magazines, who is now in Perth, Australia, taking care of our website. Lastly, many thanks to one of my dearest friends Mike Shipway who helped with the cd productions in the early days, with his ears finely tuned for the mixing of the podcasts, chauffeur supreme, driving us music nerds on many of our trips in Europe, which I sadly miss now after emigrating to Australia in 2014. Finally... it was a real pleasure getting in touch with some of our old friends for this special edition and we thank you all so much.

There is so much history of my adventures to be told throughout my journey with electronic music and the wonderful friends I've made from all over the globe, perhaps one day I will sit down and pour out my memories before they fade away.

My sincere gratitude to all the musicians who contributed music for this special event in my life. If someone had told me this would be my musical history when I was young, I wouldn't have believed them.

Kind regards Mick (the ED)



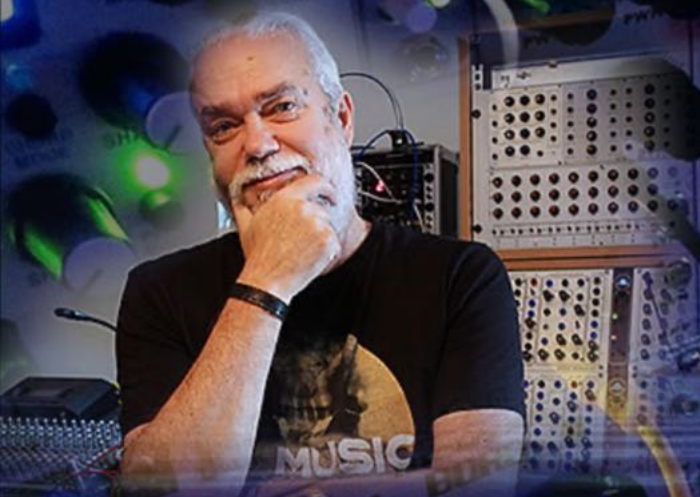
Congratulations!

Several Electronic Music fans and musicians have sent their memories of Mick and the early days of EM in the UK, together with their congratulations to Mick on reaching the 200th edition of Sequences, 30th anniversary of Sequences & 55 years involved in Electronic Music, (yes, I'm that old geezer)
Here are just some of them, starting with Ian Boddy who was in pole position at the start of the Sequences No1 Cassette:

Ian Boddy

Congratulations to Mick & all the team at Sequences for the 200th Podcast.

Coincidentally I'm just about to release the 100th album on DiN so I'm catching you guys up. Race you to 300!



John Dyson — Wavestar II

I/we have known Mick for years and he'll not hate me for saying he is a 'complete loony'; but loveable with it! And we have always forgiven him for being a 'West Country bumpkin'...hee-hee! But, not for coming on-stage and 'dusting' my keyboards once, as it had been a while since we played 'live'...hahahah!

Congrats on the 200 Mick and 'well done' from us all for keeping the music alive.
Luv from us all, JD and Co. xxxxx



Andy Pickford

"If you're doing synth music you need to be in Sequences". You'd think that phrase might be attributable to something recent. Oh no. Y'see, our Mick has been around since before the likes of me and so has Sequences. A guy called Big Bob told me that when I was playing him a DAT of some album I'd called Replicant, way back in 1992. And so it was, though I'm not sure I even made it into a Sequences in single figures. It had been established a while already. The amazing thing is that, aside from Mick and Sequences so many of the people who were around doing their thing back then are still here today. I guess we're all a little smellier and more wrinkled now, but the passion's still there. 'Course, Mick tootled off to 'Stralia some years ago and left us Brits with one less native fighter for The Cause... which, by my calculation leaves us with... erm... yeah. Aren't Australians just lucky?! :-)

So, serious congrats to Mick and All involved - Here's to loads more Sequences to come!



Michael Neil

Not only is this a special edition of Mick's Sequences Magazine and a landmark in Mick's interest in Electronic music which began 55 years ago, but it also marks an anniversary in our friendship with one of our many trips from the West Country to Holland for the annual Klemdag. In this case the autumn of 1991 and the Turfschip in Breda, which turned out to be a very memorable one. But most of all these occasions were great fun, filled with laughter and much beer drinking. Who could forget that memorable night in Amsterdam eating in the Fooking Palace? :-)

Cheers Mick. Well done for getting it all this far and all the best for the many years to come.



Paul Nagle - A Red Van Man Tale From The Dawn Of Time

The early days of the UK electronic music scene were diverse, exhilarating and full of wonder. It's also arguable that not all the participants were as switched on as their synths. A case in point would be 1983, the legendary first UK Electronica, and a beardy young chap from Preston who, then as now, disliked spending valuable brain power on planning or forethought. In my defence, all I can say is there were no Google Maps or satnavs back then, just nerds with gear, passion but not necessarily much awareness of the geography of the British Isles. Anyway, to me it made perfect sense to offer space in my van to transport not only my gear but Ian Boddy's too. Most of you readers will surely know, as I didn't, that there are two Newcastles. One is conveniently en route from Preston to Milton Keynes — and the other was where Ian lived. To cut a long story fractionally shorter, reaching the right Newcastle with my pal Mick navigating was eventually within our capabilities — but squeezing Ian's impressive collection of kit, plus Ian himself, into the modest former post van was a stretch too far. There being no other option, we improvised — by filling the van and bidding Ian a teary farewell. Basically, we left him to hastily arrange a train, hovercraft, camel or whatever was the custom in those parts.

And did I spot a flicker of fear and anxiety as we drove off with Ian's treasured equipment? After all, we'd only met once or twice at that point... Of course it all went swimmingly, indeed triumphantly, according to my ever-fading memories. We unloaded safely at the other end, Ian teleported down and I recall a joyous meeting with Tim Story in which our mutual love of Roedelius was the hot topic. The day ended with only a moderate dash of mayhem, with Tim and poor Ian bouncing around in my (now empty) van as we hurtled around an endless maze of roundabouts towards the Youth Hostel Tim had been canny enough to book. Oh yes, there was a gig the following day! I dimly recall swinging lightbulbs, the glorious DX-7, pots and pans, an accidentally manic drum machine and a cool home-made modular. But that, I guess, is another story.

David Thompson

Congratulations on the 200th episode of Sequences. An outstanding achievement and goes to prove your love and dedication to this fantastic genre we call EM. I think the Queen should nip over to Oz and bestow a knighthood on you for services to EM. :-)

On a personal note I would like to thank you for all the support you have shown to me and my music, from my very early days to the present. All the best, take care and here's to the next 200!

David Gurr — The Omega Syndicate

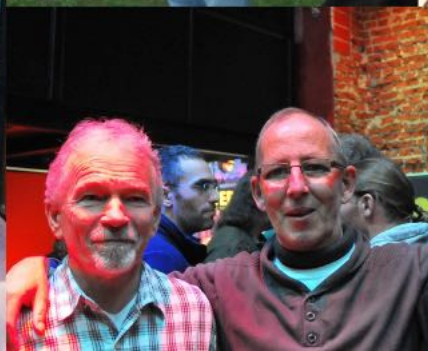
I remember the good old days, when sequences was a magazine and the CDs that came with it got me into all sorts of new bands. I even appeared on one of them with my old mucker Ed Britten, under the name of Creative Harmonics And Organic Soundscapes (C.H.A.O.S.). We also made an album with Danny "Syndromeda" Budts, who I wouldn't have even been aware of, if it wasn't for Sequences.


Mick helped keep the British EM scene alive before the internet came along and made things easier... sort of!. With the length of time that the Sequences magazine and now the podcasts have run, it's evident that if there was an award for dedication to Electronic Music, Mick would have one by now, especially with him being a frequent visitor to the Netherlands to help them reduce their abundance of alcoholic beverages as well as promote such events as Klemdag, Alfa Centauri & E-Live amongst others.

From myself, Ed & all the members of The Omega Syndicate, long may you continue.

Kevin Bate - Synthetik Electronik Musik

Congratulations to Mick and the Sequences Podcast Team on your amazing 200th edition milestone! Wishing you continued success for the future.



The background of the entire page is a detailed photograph of a modular synthesizer rack. Various modules are visible, including a 'VCO' (Voltage Controlled Oscillator) with a 'COMBO MODE' switch, a 'Tides' modulator, and a 'WALLD' stick axis generator. Numerous knobs, sliders, and patch points are visible, with many of them illuminated by small, colorful LEDs in shades of red, green, and blue. A translucent, stylized face of a person with long hair is superimposed over the right side of the image, appearing to be part of the electronic equipment. The face has a blueish tint and is surrounded by a dense web of red and blue lines, possibly representing data or signal paths.

Volt
Ian Boddy
Andy Pickford
Airsulpture
Craig Padilla
Harvey Bainbridge
Daniel Dorobantu & Maria Hojda
Sequentia-Legenda
Wavestar II
Michael Neil
Andy Pickford
Jim Ottaway
Romerium
Stan Dart
Timescape
Sensory++
Sequential Dreams
Intelligentsia
Intelligentsia
Jim Kirkwood
Mac Of BIOnight
Robert Scott Thompson
Pat Pick
Levente
Michael Bruckner
The Omega Syndicate
Fritz Mayr
CHAOS
Paul Nagle
Artemiy Artemiev
Doug Lynner


'Quantum 200'
'Silver Surfer'
'Altitude'
'Didn't'
'Full Circle'
'Live Emma 4 1997'
'Munte Is Nor' - Live in Millennium Church'
'THE RETURN-Sequentia-Legenda-200th special edition mix.'
'Biting Things 1'
'Aurora Australis'
'M-Space'
'Realms Of The Imponderable'
'Plutonium'
'Fields Of Garbage'
'The Endless Journey' www.timescape.dk
'The Killing Freedom'
'August Moon'
'Super Cluster-Citizen'
'We Will Overcome'
'Tenebrae'
'Driving Force'
'Nafasi Ya Nje'
'Saint Michael The Archangel'
'Outland (Homage to Carl Sagan)'
'Kaleidoskop'
'Live At Restoration II (Part 2).'
'Red From The Mood Covers'
'Tesla-Tech'
'Dichasial Inflorescence'
'Room Of Glass'
'Between Solids'

PLAYLIST NO 200 Special Edition

VOLT

QUANTUM 2000

Mike & Steve, have been long time friends in their musical adventures, teaming up with some improvised lengthy electronic music in the early days of the new millennium, these sessions went so well that they decided to form a duo, which they named VoLt, and looked for interest from record labels. The Dutch based Groove label released their first album 'The Far Canal' and have since released 7 more CD's. Volt have played numerous live gigs here in the UK and Europe since their formation.

A photograph of Ian Boddy, a man with glasses and a ponytail, working at his modular synthesizer setup. He is surrounded by a dense array of electronic modules, cables, and keyboards. The scene is illuminated with vibrant, multi-colored laser light beams that crisscross the frame, creating a dynamic and futuristic atmosphere. The background is dark, making the lights and equipment stand out.

Ian Boddy is a British electronic musician and composer. In the early 1980s Boddy began experimenting at an Arts Council funded studio in Newcastle. This period resulted in 3 cassette releases on the Mirage label, which showcased Boddy's work with analogue synthesis and tape manipulation. "Images" (1980), "Elements of Chance" (1981) and "Jade". In 1983 Boddy's first LP, The Climb, was released, followed by two more LPs, Spirits (1984) and Phoenix (1986). In 1989 Boddy released his first CD, Odyssey, on the Surreal To Real label, followed by Drive (1991). Following these releases, Boddy founded the Something Else Records label, releasing another 4 albums, "The Uncertainty Principle" (1993), "The Deep" (1994), "Continuum" (1996), "Rare Elements" (1997) and reissuing his first 3 LPs and one of his early cassettes, "Jade" (1992). On Something Else Records he also released 3 collaborations, "Symbiont" (1995) with Andy Pickford, "Phase 3" (1997) with Ron Boots and "Octane" (1998) with Mark Shreeve under the name of ARC. A cassette-only release of live recordings between 1980 and 1989 was also available for a short period.

IAN BODDY 'SILVER SURFER'

In 1999 he set DIN Records an electronic music label with over 70 releases, available in both physical and download formats releasing ambient electronica that bridged the gap between the analogue sound of the early 70's synth pioneers and the digital soundscapes of the more experimental modern exponents of electronic music. As well as releasing several of his own solo albums, the label have also worked with artists such as Robert Rich, Erik Wøllo, Markus Reuter, Chris Carter, Dave Bessell & Mark Shreeve (as ARC) as well as many collaborations.

In 2016 he released what was probably his most experimental album in "Tone Science", compositions realised entirely on his vast arsenal of modular synthesisers. These instruments all but disappeared in the 1990's but recent years has seen an unprecedented growth in interest in this form of synthesiser with a proliferation of both module manufacturers and performers using these highly flexible and personal systems. Thus, inspired by his "Tone Science" release, Boddy has set up this sub-label to feature artists and performers working in the field of modular synthesis, five compilations to date have been released

Since his very first CD release in 1993, Andy Pickford has been one of the pioneers of the British Electronic Music scene. He has developed a distinct style that is instantly recognisable from the quality and power of his numerous albums and concert appearances, all of which have led to his international acclaim in the field of Electronic Music.

His earliest recordings date from the late 1970's when he used a Korg MS20 and a Yamaha organ together with an Akai GX4000D reel-to-reel recorder to compose and record music that would be distributed around a few friends and form the foundation for what would be his ultimate passion for composing Electronic Music.

The 1980's saw Andy develop his technique and style as well as improve his equipment so that he was more able to record the music he loved. This eventually led to his first cassette-based and limited stock album "Linear Functions" as well as many recordings which still only reside on reel-to-reel tape spools in Andy's archives.

Everything changed in the 1990's with the release of his first 3 CD's on the Centaur label, the third "Maelstrom" being the most successful. This was followed by more album releases on other labels including Something Else Records and GPR but by the end of the 1990's he had become very disillusioned with the music scene and went into semi-retirement.

It wasn't long, however, before Andy was back and released a new album "Lughnasad", once again on the Centaur label. This was followed by his three "Vanguard" CD's, which were released through the AD Music label who would go on to release several more albums and EP's by Andy.

ANDY PICKFORD

'M-Space'
'Altitude'

Andy also has a long-running musical collaboration with Paul Nagle in a duo they call Binar. With Andy's skill in producing structured music and Paul's experience and skill in creating improvised music, it was an unlikely pairing, but in effect turned out to be a great, synergistic combination with several album releases and live concert appearances.

This all leads to the present day, where Andy is writing and recording his own style of Electronic Music and self releasing albums on the Internet platform via Bandcamp. With his latest release 'Vanishing Point' he didn't have the desire to pursue the experiment of long tracks, like the RadioSilence series. It takes us back to his 90's music library he composed and amassed over that period and today. It's a fusion of electronic rock anthems from the 80's and 90's with a modern electronica edge.

In 2020 started a new project called RadioSilence, although Andy said this kind of music is perfect for relaxation its certainly been a prolific time with 19 releases under that name to date, combining huge sound long tracks, driving sequencing and at times darker with a symphonic edge.



AIRSCULPTURE 'DIDN'T'

AirSculpture are a UK based electronic music group. Its members - Adrian Beasley, John Christian and Peter Ruczynski - established it in the mid-1990s as a reaction to a music scene that no longer reflected their tastes. The energy and edge of '70s EM had become diluted into a monoculture of clinical digital sounds usually played over safe pre-recorded backing.

Most of AirSculpture's music is created live on stage, improvised with little or no pre-planning. Over time it has evolved to a unique sound melding driving Berlin School rhythms with engaging, flowing melodies; or sometimes moving into darker ambient realms; or shifting gear with danceable beats.

The band has released more than a dozen full length albums; the majority are live recordings reflecting the live nature of the music. There have also been numerous tracks released on compilation albums.



John Christian “Didn't was our first effort to do some music remotely in lockdown. It's all modular, but trying to capture the 'classic sculpture sound’”

A portrait of Craig Padilla, an electronic music artist, actor, and video producer. He is shown from the chest up, wearing a dark jacket, looking directly at the camera with a slight smile. Behind him is a professional recording studio setup, including a large mixing console with numerous faders and knobs, and two computer monitors displaying software interfaces. The background is a vibrant, cosmic-themed digital artwork featuring a purple and blue nebula with bright, glowing light sources and streaks of light, creating a sense of depth and energy.

CRAIG PADILLA

Full Circle

Craig Padilla is an internationally celebrated and award-winning electronic music artist, actor and video producer from Redding California. After more than two decades of performing live and recording his own music using many vintage analog and newer digital synthesizers, his style reflects the classic electronic musicians of the past, while finding new sound and music styles that are unique to the true ambient electronic music genre (often found in categories from New Age to Trance to Electronica).

His music and creative environment is inspired and influenced by the lands surrounding Coeur d'Alene, Idaho where he once resided, and by his earliest influences of being raised in far-northern California where he resides again, where he first explored the works of Wendy Carlos, Klaus Schulze, Tangerine Dream, Kraftwerk, Steve Roach, and many other pioneers of the electronic form.

Never letting technology overcome the humanity in his compositions, he creates electronic music that is rooted in tradition while still sounding new, interesting, and fresh.


Craig has always endeavored to paint musical landscapes with a rich palette of infinite timbral complexity, guaranteeing to take the audience to a different place on each listen, making every disc a recording that is a highly sculpted, crafted musical experience to be treasured and played indefinitely.

He has composed soundtracks for various television, theatrical, and film productions. His music is heard on XM Satellite Radio and radio stations throughout the US, and on celebrated radio programs "Echoes" and "Hearts of Space"

This is an unreleased tune that he had as a tribute to the late Michael Garrison, called 'Full Circle' created in 2004.

HARVEY BAINBRIDGE 'Live'

The 4th EMMA Festival, Assembly Rooms,
Derby May 31st 1997



Harvey Frederick Bainbridge (born 24 September 1949, Dorset) is an English bass and keyboard player. He is best known as the bass player and keyboard player in Hawkwind.

Bainbridge's first musical group was when he was at school. A group of friends formed a band called Fredsfuzz with Martin Bland on vocals, brother Lawrence on drums, Gary Tinson on lead, Bainbridge, having just purchased a bass guitar and amplifier, and 'Fred' Davis on organ. The group was a rhythm and blues band, playing Chuck Berry covers etc.

Later, Bainbridge was a member of a group in Devon called Ark. Another member was Martin Griffin who also later played in the Hawklords and Hawkwind.

He initially joined Hawkwind members Dave Brock and Robert Calvert in 1977 in a band called Sonic Assassins in which he played bass guitar. Sonic Assassins was formed by Brock to exist alongside Hawkwind, but to focus on playing local concerts around the South West of England. When Hawkwind split up after the 1978 tour of the United States, Bainbridge was asked to play for Brock and Calvert's new band Hawklords. By 1979, the Hawklords had largely disintegrated and although the legal ownership of the name "Hawkwind" was still in doubt, Brock and Bainbridge re-created Hawkwind.

Bainbridge continued to play bass with Hawkwind until late 1984. He then became the band's primary keyboard player, as Brock recruited the 20-year-old Alan Davey into the band to play bass. Bainbridge continued in this role until 1991. Since leaving Hawkwind, he has worked mainly as a solo performer but has also performed with Lancashire space rockers Earthling Society at a number of their shows. Bainbridge with Spaceseed released an album on Zeta Reticuli Records called The Empire of Night in 2006.

Bainbridge was involved in the formation of a new Hawklords in 2008 and continues with them. We believe this was Harvey's first solo performance mixed direct from the mixing desks.



EMMA 4

Electronic Music & Musicians' Association
The Fourth E.M.M.A. festival
Assembly Rooms Derby May 31st 1997

Daniel Dorobantu & Maria Hojda

On the lyrics of Nichita Stnescu, the song "Munte is Nor" is a tribute to the boundless poet, recorded by Daniel Dorobantu and Maria Hojda during the concert held at the Millennium Church in Timișoara on September 12, 2021



'Munte Is Nor' Live in Millennium Church' 2021

THE RETURN

SEQUENTIA LEGENDA



Sequentia Legenda is a musician who grew up permeated throughout by electronic music of the 70s and by the "Berlin School" musical movement. The mystical and atmospheric music of Sequentia Legenda is composed by a combination of atmospheric pad and melodic lines of synthesizers, punctuated with the phrasing of sequencers. The musical journey carries you along in a cosmic musical vision.

THE RETURN: Special edition for the 200th Sequences Podcast

WAVESTAR II

'BITING THINGS I'



As many of you may know already, Wavestar was originally the duo of John Dyson & David Ward-Hunt. We met around 1981 and released our first album Mind Journey (on cassette) in 1984. We performed live for the first time in 1985 at the UK Electronica festival. This was to be the first of many stage appearances, made possible with help of our many friends & collaborators.

Two of those friends and collaborators now appear with me (JD) as Wavestar II. The two in question are Stephan Whitlan & Paul Ward. I first met Stephan when he was helping to crew UK Electronica in 1984. He has been involved with the UK electronic music scene since year dot! Paul Ward came along shortly after I met David Ward Hunt. He unfortunately missed out on the first Wavestar live appearance-he's always on holiday. These guys are well known artists and musicians in their own right and I am eternally grateful to them for involving themselves with Wavestar II

John Dyson: Keys, guitar, sequences,
original concepts for the tracks.

Paul Ward: Keys, sequences, orchestral
parts, all percussion & production.

Stephan Whitlan: Keys, sequences, FX
and...the clever lead line.

Unreleased track Biting Things I didn't make
on their latest release TWO.



Like its Northern Hemisphere counterpart (Aurora Borealis), the Southern Lights (Aurora Australis) illuminate the night sky with flickering shades of green, blue, purple and red. Unlike Aurora Borealis, which is subject to extreme seasonal light changes, the Southern Lights can be viewed all year round although most commonly during winter, May to August, and during the spring equinox in September.



MICHAEL NEIL

AURORA AUSTRALIS

Michael Neil began composing as early as the late 1970s, but it was the 1980s when he established his reputation and this was consolidated during the 1990s with a succession of albums on Cleve Littlewood's 'Electronical Dreams' label, inspired by his adopted home of Cornwall in the far south west of Britain. In 2000 Neu Harmony Records released *Towards the Unknown Region*, demonstrating his growing interest in astronomical themes and a move towards more spacious textures and timbres in the synthesizer repertoire.

In 2004 Neil graduated from Dartington College of Arts helping to define the next stage in his compositional exploration using state of the art software. This led the composer to explore the world of Electroacoustic music where technology is used to manipulate and develop the subtle nuances of sound.

From 2005 Neil continued to explore this sound world and the presentation of his resulting work within the framework of a Masters Degree in Contemporary Music and Contemporary Arts Practice Theory at Dartington and whilst resident in Helsinki. Now, post MA, the composer resides in Berlin and is an active participant in the Berlin electronic music scene.

Besides his solo work Michael Neil is a member of The Logothetis Ensemble an Anglo-German electro-acoustic quartet specialising in faithful performances of the scores of the Austrian visionary composer Anestis Logothetis (1921 - 1994), The Curious Egg Formed in Berlin in 2010, comprises of four experienced musicians each with a long standing reputation in their respective fields. Retrochet with Graham Getty. Neil and Getty have crafted a set of pieces for those who like EM built on the foundations of the past masters rather than purely influenced by the technological flow & Maria Warner created as an artist pseudonym for Michael Neil's excursions into Berlin School retro electronic music: continuing on from his earlier collaboration with Graham Getty and the Retrochet trilogy.

Jim Ottaway.

Jim Ottaway is an international award-winning Australian composer and recording artist, his music could be described as melodic/rhythmic instrumental electronic music. Jim's musical styles include space ambient, electronica, new age, ambient, soundscape and music for film, he said: "My goal is to take you, the listener, on a new journey with each track".

This unreleased track takes us into dark ambient of forboding sounds with underlying disturbing rhythm.

Realms Of The Imponderable

ROMERIUM

Romerium is an artist from the Hague, Netherlands, who creates instrumental electronic music for many years.

His style varies from Ambient-New Age- Drone to Classical EM & Berliner Schulze. Fantasy, imagery & emotion are components that run through his music like a thread. They are a kind of musical paintings of environments, situations, landscapes, architecture & human emotions, translated into instrumental music.

Romerium's music is therefore not a carrier for a message but express the emotions itself, it's a filmic experience, sometimes out of this world, sentimental & peaceful, complex & difficult to understand, but always straight from the heart



'Plutonium'

S T A N D A R T

When I saw the scene of the huge garbage fields in the 2nd Bladerunner movie, I thought to myself "The future has reached our timeline"

Do I really want to know, if some other scenes of this movie will become reality? For the sake of the children, I hope it won't happen that way..

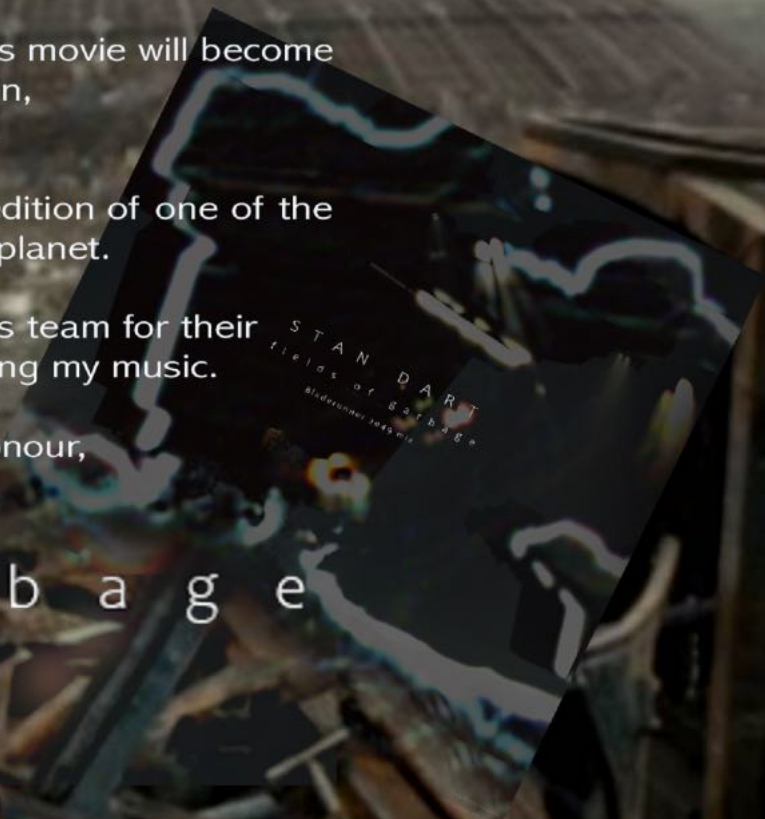
This song is my present for the 200th anniversary edition of one of the best electronic music podcasts on this planet.

Also it's my way to say thank you to mick and his team for their wonderful support over the years by presenting my music.

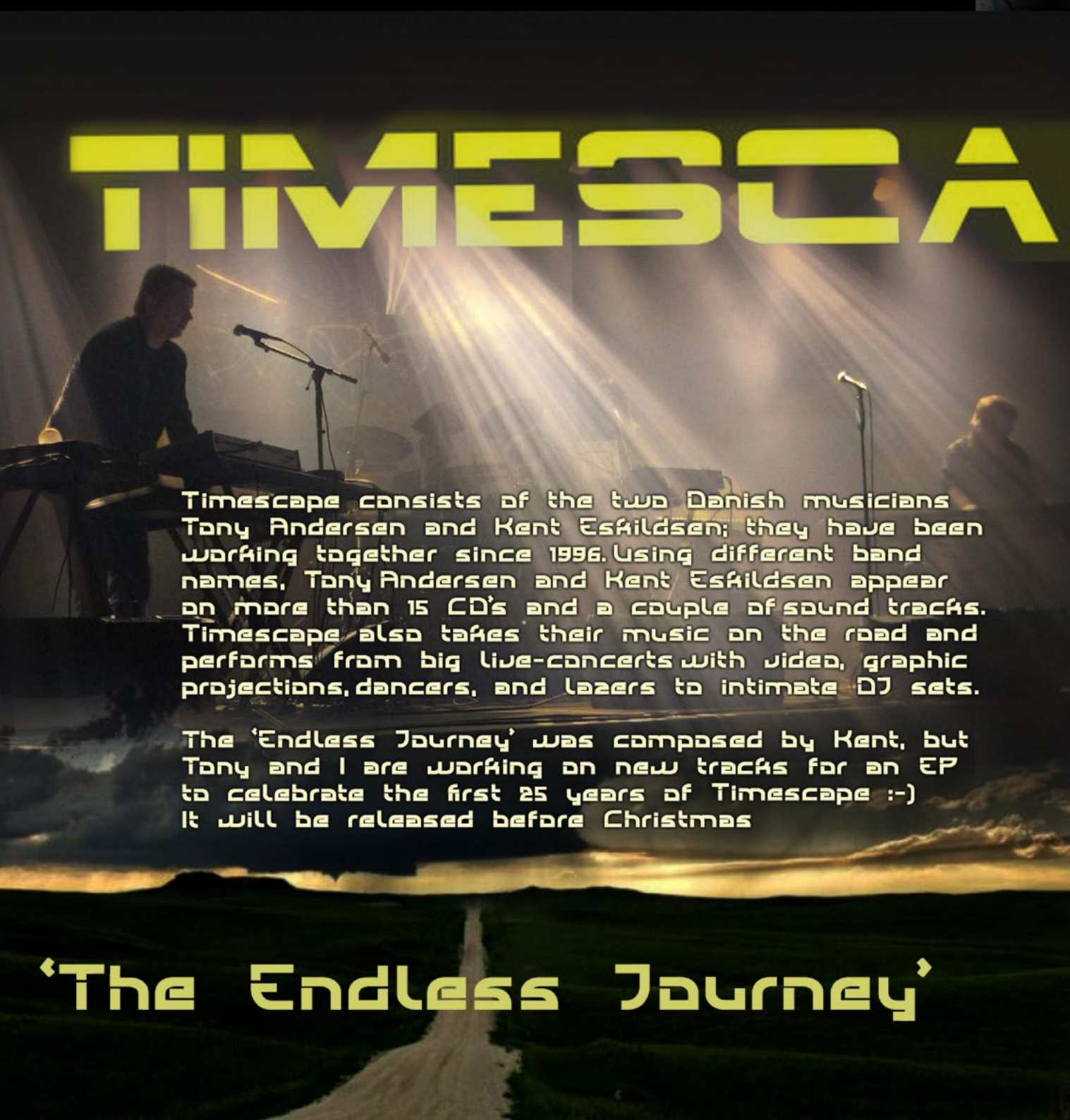
Being part of this series is a great honour, and I hope you'll enjoy this song

f i e l d s o f g a r b a g e

Bladerunner 2049 mix



TIMESCAPE

A musician is seen from the side, playing a keyboard on a stage. The scene is dramatically lit with strong, warm light rays coming from the upper left, creating a hazy atmosphere. The background shows a dark landscape with a path leading towards a horizon under a cloudy sky.

Timescape consists of the two Danish musicians Tony Andersen and Kent Eskildsen; they have been working together since 1996. Using different band names, Tony Andersen and Kent Eskildsen appear on more than 15 CD's and a couple of sound tracks. Timescape also takes their music on the road and performs from big live-concerts with video, graphic projections, dancers, and lasers to intimate DJ sets.

The 'Endless Journey' was composed by Kent, but Tony and I are working on new tracks for an EP to celebrate the first 25 years of Timescape :-)
It will be released before Christmas

'The Endless Journey'



SENSORY ++ "THE KILLING FREEDOM

Joost Egelie, also known as Sensory++, makes Electronic Music: easy harmonic tunes seasoned with energetic sequences that remind of the Berlin School. A very distinctive and original style can be heard throughout his range of concept albums.



SEQUENTIAL DREAMS

‘August Moon’

Sequential Dreams (Ron Charron) from Gatineau, Québec

Instrumental music blending genres ranging from Ambient, New Age, through Berlin School and Electronic Rock.

With a rich melodic acoustic and electric guitars, that weave through intricate synthesizer sequences, pads, and leads grab a hold of the Rubicon and ride with us into the Stratosfear.



The Ωmega Syndicate

The Omega Syndicate 'Live At Restoration II (Part 2).'

Collaborative project of David Gurr and Xan Alexander with other known EM musicians that existed from 2004 to 2011. There were other syndicate members besides official that played in sessions and live shows: Javi Canovas, Paul Nagle, Glen Alexander (3), Stephan Whitlan, John Sherwood (4), Michael Daniel, James de Winter, Steve Frost.



12TH FEBRUARY 2011
Slaithwaite Conservative Club
Britannia Road
Slaithwaite, West Yorkshire.
7pm til late, licensed bar
Sci-Fi fancy dress encouraged!
tickets £6 from: www.bandofrain.com/products.html
and from Slaithwaite Conservative Club

CHAOS 'Tesla-Tech'

INTELLIGENTSIA



Intelligentsia's prime directive is to bring together artists on the vanguard of innovative philosophy and positive future. They have written soundtracks for various Japanese video games and national TV and radio, with music pressed to 250,000+ units.

Intelligentsia's first gig was in Camden Palace (Koko), London, in 1991, and they have performed at over 60 live events worldwide, including the INTERACTIVE LIVE SHOW with electro pioneer SUSUMU HIRASAWA (P-Model, Japan), Christopher Currell (ex-Michael Jackson band), MusicTechFest (London Symphonic/BBC Click), The Future of Music (Innovation Lab, Denmark), Emotions (Belgium), the Alfa Centauri festival (Netherlands), LPM (Rome, Italy) and the Toucho Skyscraper and SEGA JOYPOLIS in Japan.

Their portfolio features the global project WorldWideKind, new music devices such as the self customised BODY-DRUM, AUUG Motion synth, the Gypsy-Midi EXO-SKELETON, and digital content for celebrities Uri Geller, Morley Robertson (J-Wave Radio), and Kenso Kato.

Two tracks taken from a collection of songs at present unreleased.



'Super Cluster Citizen'


'We Will Overcome'

Jim Kirkwood 'Tenebrae'

Jim has been writing Electronic Music since the late 1980's when he stepped back from fronting a black metal band to explore a solo career in instrumental music. He has his own unique style of Gothic EM which moves easily between huge symphonic slabs of music, dark ambience and sequencer driven soundscapes. The music itself, inspired by Gothic and Symphonic Rock and Berlin School Electronica, is quite often a CD in length, moves and shifts in tempo and mood, sometimes dark and sombre, sometimes ethereal and melodic, yet the whole gels perfectly into a single experience that grips the imagination and brings you into a world of dark and exciting beauty. In 2012 after completing the 4 hour album A Day in the Garden of Unearthly Delights,

Jim took a break from the music industry to concentrate on his art and to reassess his spiritual direction, to look again at the influence of the Christian faith on his early life. Jim had until recently, embraced a heathen/gnostic philosophy and had been openly hostile toward religious organisations and in particular the Christian faith, a stance which is reflected in many of the titles of his music and comments. However, certain events in his life forced him to rethink his position and conclude and regret his former position. Jim openly confesses that he believes in the person of Jesus Christ, both historically and spiritually and this will no doubt be reflected in the content of his art and music. To date Jim has released 80+ albums





Mac of BIONight born on September 14, 1964 in Luino (VA), Italy, where I still live. My passion for sounds has always been a part of me.

My first taste of electronic instruments – many years later - was in the form of toy key-boards with a grand total of eight presets and no way to modify them. I guess the big breakthrough (so to speak) happened somewhere around 1987, when I bought a Casio SK1 that, while still being just a toy, allowed me to sample any sound I wanted (and lose it as soon as I turned it off). A couple of years later I managed to add to it a Casio SK8 and a second hand Yamaha RX21 drummachine. With that depressing setup I recorded hundreds of songs that I still like a lot and that I am slowly re-recording with the gear I have now.

In November 1998, though, a guy gave a ride to one of my nephews, who discovered this guy loved Tangerine Dream, Klaus Schulze and all those musicians that here in this godforsaken little town nobody even knows exist. This would have been amazing enough, but he even composed that kind of music! And, to top it all, we lived five minutes by car from each other! He didn't have my financial problems, fortunately, so we could use his workstation. In January 1999 BIONight started recording their first record. We would go on to record nine albums and one single, all of them released back then by Syngate Records. BIONight split in 2011.

Being part of this duo didn't stop me from recording my own music, though, at first with BIONight's workstation and then... and then VST's appeared, and everything changed. Free VST's removed the prison I had been in since I started making music. I began using them in 2005. Being able to do everything I wanted, having my skills to improve as my only limit was exhilarating, and it still is.

I have now released almost 170 albums in many different genres and collaborated with several other musicians, and I'm lucky enough to work as sound designer for German company Tone2's synthesizers. My "Classic EM" series of records is currently being re-released by Neu Harmony.

BIONight

'Driving Force'

Electronic music composition is much like architecture. We often build from basic materials and principles. Yet, one of the features of electroacoustic music that attracts me as an artist is the unfixity of it – both as a practice, often explorative and improvisational, and as a realized objectification of sonic possibility – the interesting transformations afforded by deconstruction and reconstruction.



AUCOURANT RECORDS



www.aucourantrecords.com

‘nafasi ya nje’

Over my years of working with electroacoustic resources I have often returned to the long-form conception for music of this type. The obvious parallel is instrumental symphonic music – music of large-scale extension, depth, and development. An example is *The Strong Eye* (1991), composed at the Danish Institute of Electroacoustic Music. This earlier composition, a suite of nine movements, combines the transformation of acoustic sounds (instrumental performances of flute, piano, ‘cello, percussion, and vocal sounds) with environmental sounds and purely synthetic sounds created in various ways including frequency modulation, analysis-based additive synthesis, and physical modeling. The blending of the acoustic and the synthetic – the real and the imaginary – has been a guiding idea of a number of my works of this type

robert scott thompson

PAT PIK



Pat Pik is a french musician who composes electronic music and space rock..

His musical world has been first influenced by Mike Oldfield, Jean-Michel Jarre, Vangelis, Tangerine Dream, Ashra, Pink Floyd, Genesis and Yes.

With guitars, he formed a duo with Sirius-System for many years, and now in The Sailing Planet.

Pat Pik - Saint Michael The Archangel.

Levente - 'Outland (Homage to Carl Sagan)'

Levente (Levente Toth) is a United Kingdom-based synth artist and published photographer. Born in Transylvania's Hungarian ethnic minority, his main escapism during the communist dictatorship was listening to electronic music.

He built his first analogue synth when he was a teenager living under the Ceausescu regime. Music creation has really begun later on in his home studio, which he established after his relocation. His CDs released by the former PeopleSound and Vitaminic indie internet labels were noted for the compositional versatility, which created well-received blends of medieval, ethnic and space/ambient elements.

One composition from his debut album was also featured on the compilation CD entitled "Noua Romanie — Rebirth of a Nation", which was a special project released by Earthtone / Sonic Images Records founded by the legendary Christopher Franke (ex-Tangerine Dream).

MICHAEL BRÜCKNER



Michael Brückner is an ambient and electronica artist from Germany. He was born in the university city of Heidelberg in 1969 and grew up in a small nearby town. In the 1990s he moved to Mainz, where he earns a living for his little family as a graphical designer and pre-print expert. These are the two professions that he has studied between 1991 and 2003. Before engaging in music, Michael was also active as a painter, illustrator and writer. As such he was active (but not exclusively) in the field of science fiction, fantasy and related genres.

Michael Brückner started producing music rather late, in 1992, first working with 4-track tape recorders. In 1997 he switched to hard disc recording. His music reflects influences from the Berlin School and other "classical" electronica, classic ambient music like Brian Eno or Steve Roach. But Michael's music also reflects the work of younger bands and artists like Future Sound of London, Underworld or Mouse on Mars.

Very prolific and highly creative, he has accomplished more than 125 full length albums so far. All of them were self-distributed until 2012 (and most of them still are). His first official label release was "100 Million Miles Under The Stars" on SynGate. It was his 100th album!

However, in 2006 Michael Brückner started to present parts of his work on different social network profiles. Some of his albums have been reviewed for both print and online music magazines. A number of radio stations all over the world continue to air some of his music.

Due to the necessity of his day time job and family situation, he is rarely able to do live performances. Nonetheless, he performed on different European EM festivals from 2012 on (Raumzeit Festival, Cosmic Nights, E-Live, Garden Party and others).

'Kaleidoskop'

FRITZ MAYR



'RED'

Fritz Mayr - 1962 born in Wels, Austria. Musician, Composer and Digital Artworks.
With 14 i began to play guitar in several bands from different styles. In the year 2000 i changed into playing synthesizers, with
Rassion.
Instruments: Keyboards, Synth, Guitar, Native American Flute, Percussion.

Paul_Nagle

Tim Rafferty

Andy Pickford

John Hickey

He Sk.T.D.M.

Far From Stars

Binar

Ideation

Paul.Nagle

Zytron

James Haffa

Stan Poplin

James Zito

Peter Ruczy

Joint Intelligence Committee

John Christian

Cosmic Smokers

Phil Smillie

Adrian Br.ley

Grant Middleton

Paul Contos

David Liebman

After touring the USA in a choir in his youth, Paul began to compose and perform electronic, experimental music in late 1970s. A leading figure in the UK electronic music scene, he released his early albums on cassette (remember those?) and performed at the legendary first UK Electronica festival in 1983. He has, over the years, released many new age / chillout and electronic albums, often in collaboration with other musicians.

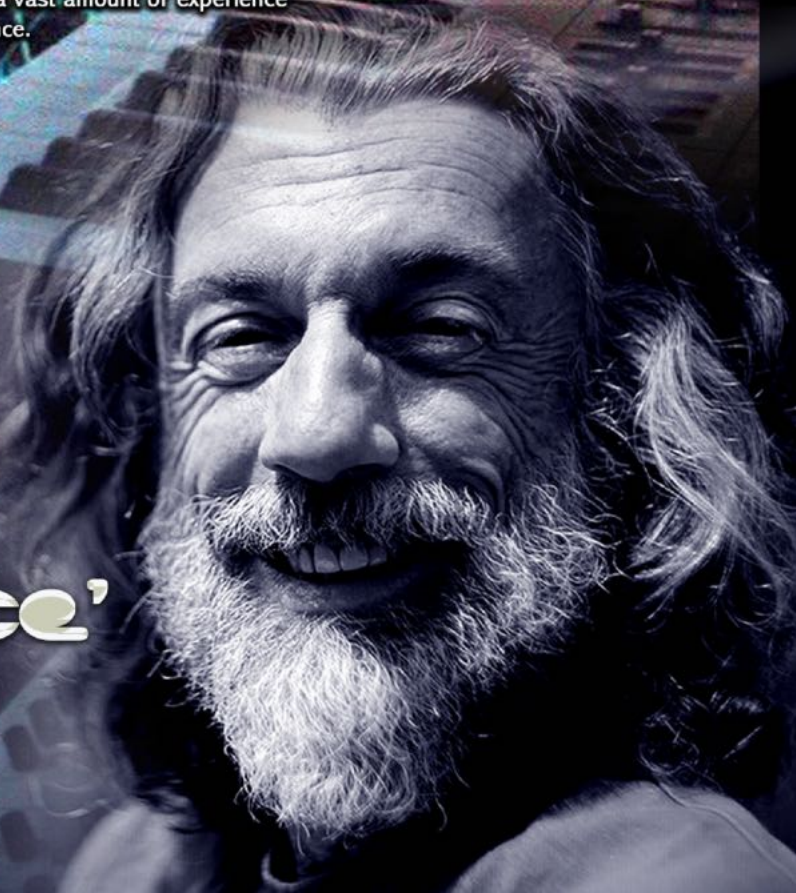
With an emphasis on live spontaneity, Paul has performed at Jodrell Bank Planetarium (UK), the Alpha Centauri Festival (Holland), Different Skies (Arizona, USA), the Harmonia Festival (Spain) and at the Ricochet Gathering events in Italy, Croatia, Romania and more. With collaborations that include the bands Binar (with Andy Pickford), Joint Intelligence Committee (with Phil Smillie), Ideation (with Pete Ruczynski) and Headshock (with Tim Rafferty), he has gained a vast amount of experience in both composition, production and performance.

ARP SEQUENCER

'Dichasial_Inflorescence'

Dichasial inflorescence

Definition. A determinate inflorescence in which growth of the central axis is terminated by a flower that opens first and each pair of branches subtending this flower then is terminated by a single flower., (look like alien from another planet).



Room Of Glass

Artemiy Artemiev is Russian composer who works in the style of electronic, electroacoustic and experimental music. He was born on the 13th of January, 1966 in the family of well-known Russian composer of electronic music Edward Artemiev. His profession is closely connected with film, theatre and TV-industry.

From the period of 14 years (1989-2003) he composed music for more than 60 Russian feature films, 8 documentary films, 5 theatre plays, 2 soap-box operas, a radio play and a lot of TV-programs. He began his career as a keyboardist in various Moscow rock groups but in 1987 he quit rock music and began experimenting with sound, synthesizers, samplers and computers.

In 1997 he became a member of Russian Association of Electroacoustic music.

Since 1996 he produces TV-radio program "Electroshock" devoted to electronic, electroacoustic, experimental and avant-garde music. Also in 1996 along with his friend film-director and producer Vladimir Krupnitskiy he founded recording label "Electroshock Records", releasing 8 solo CDs & 6 collaboration music projects with Phillip B. Kllingler (USA), Peter Frohmader (Germany), Christopher De Laurenti (USA), "Karda Estra" (Great Britain)



Artemiy Artemiev

Neat Net Noise

Sound for
Sound's Sake

DOUG LYNNER

Between Solids

American modular synthesist, Doug Lynner, performs experimental electronic music internationally, teaches music composition and synthesis, and, creates modular synthesizer tutorials for the electronic music community.

Doug is known for his intimate, “In-The-Circuit” performance style. That style has given birth to his “Living Synthesis” compositions - part fixed composition, part improvisation, and part circuit immersion.

His process is to create unique instruments for each performance that are self-active and cross-influencing in which he participates through direct interaction with each instrument’s autonomic activities through their knobs, switches and patch cords.

Basing his aesthetic upon the notion of “sound for sound’s sake” he explores the intrinsic value of sound through mixtures of ambient, avant-garde, rhythmic and soundscape genres.

Doug received a BFA in Music Composition from California Institute of The Arts where his mentors were Morton Subotnick, Harold Budd, James Tenney, Leonid Hambro, and, Nicholas England. He was the editor and publisher of Synapse Magazine.

