

Cape Town, Brno, Lille, Wichita, Pusan, Caracas, Bethlehem, Chur, Manchester, Beirut, etc; the underground music scene has no frontier. And its ambassadors stop at nothing in order to push the limits of musical creativity ever further. From Johnny Stacco to Two Shakes Of A Lambs' Tail, from La Jezira, Les Glaives or Mouna Box, this anthology raises the curtain on musical endeavors whose individuality is inversely proportional to their fame. Their inimitability lies not only on their choice of recording just on vinyl, but also on their small-scale production values and on their non-existent distribution channels. Sensitive to the perils of producing music in such precarious ways, the two authors wish to acknowledge the importance of these discreet and practically unknown artists and albums for their importance on the global musical scene.

"The LP Collection: Hidden treasures of Underground Music – 50 Emblematic Albums" chronicles 50 different albums that are characteristic of a collection that to date, tallies over 6000. Rare treasures accumulated from all over the world by the two authors, who with this initial book, wish to start sharing their musical finds with others.

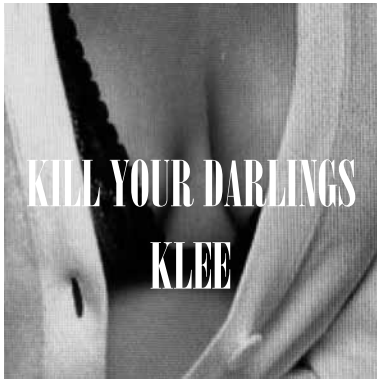
Laurent Schlittler and Patrick Claudet, respectively a writer and scriptwriter, share the same office and a mutual frenzied passion for music. They are also the creators and animators of the music platform www.thelpcollection.com

The LP Collection Hidden Treasures of Underground Music Vol. 1

50 Emblematic Albums

The LP
Collection
Hidden
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Music Vol. 1
50
Emblematic
Albums

Laurent Schlittler &
Patrick Claudet



TRACKLIST

FACE A

Blue	3:21
Open Your Eyes	4:40
Satan Is A Poet	6:21
Bring Me Back My Remington	5:04

FACE B

Dolly	4:12
Warsaw	4:57
Nick Jagger	3:56
Blow!	5:23

43

Post punk
Klagenfurt, Austria

KLEE Kill Your Darlings (2001)

Under the rubble of the fallen empire, a nugget. New Austrian indie prodigy Klee took everyone by surprise. Not that the group was born in unfamiliar territory – we all remember the hard-skinned rockers of Rentokil, Summoning and Verbannten Kinder Evas. But only six months went by between the meeting of the musicians on the benches of the University of Klagenfurt and the release of their first album. An unexpected but refreshing outburst from a country marked by figures like Mozart, Haydn, Mahler, Strauss and Bruckner. The brilliance of the "Klee" phenomenon (let's not mince words) is all the more remarkable because it is based on a maturity unusual in such youngsters (all are between 19-20 years old), all enrolled in the Faculty of Economics and Computer Science (except for the lead singer Matthias Klinger, who is an apprentice crane operator). While others choose to hone their talent performing gigs on campus or in pubs, the sextet headed straight to the recording studio. The result: a collection of true gems, sparkling guitar riffs that rehabilitate the stop-and-go style of The Pixies ("Blue", a nod to "River Euphrates"), with local touches (a reference to the dragon in the Neuer Platz in "Satan Is A Poet" on a background of accordion) and a gradual disintegration of sound that makes "Kill Your Darlings" no less the link between "Surfer Rosa" and "In Utero". No doubt, Steve Albini would not reject either "Dolly" or "Blow!", both tracks being controlled eruptions of testosterone (on the first with a one-note solo, on the second with the power of the snare drum). But be careful not to categorize the Carinthia band in the sub-genre of pop punk. The combo is certainly more shrewd than virtuoso, but good-looking Klinger dares to reflect upon the role of desire in society through texts that point to the influence of Zweig and Apollinaire. A rather theoretical assessment "of all, all at once", but which works thanks to the simplicity of the production.



31

Pop
Reykjavik, Iceland

PRINCE ARTHUR

3,14 Reasons (2007)

Why make it simple when you can make it complicated? With Prince Arthur, there is no question of this; when listening to this "3.14 Reasons", the only difficulty is the variation of identity. Because if Arto Schmidiger exalts the art of complication, he does it in an almost casual way. Austrian by birth, residing in Reykjavik (Iceland), this forest engineer delivers a scholarly, accurate and tortuous pop, something between Sufjan Stevens for the melodic subtlety and The Fiery Furnaces for its tempestuous bifurcations. If the piece seems super-charged and is sometimes nerve-wracking to listen to, boredom is avoided thanks to the eight musicians who ride this rollercoaster without shedding a tear, without making a cry as if imperturbable (do they share the same fate of those banging away on their typewriters?). But let's not take away – or very little – from Arto and his varied talent: rocksteady ("Our Romantic Expedition"), bossa ("Tinkle") no-wave ("Ironic Alphabet"), accordion ("Mustaches"), reggae ("Cloud") or manouche jazz ("Mr. Pi"), the man masters them all with staggering ease as if prodigiously bored with himself. If the musical comparison is somewhat forced, one must refer his attitude to that of Gruff Rhys: Prince Arthur is shackled with the same joyful autism that goes with creation, with all the distractions and ravings that this implies, sometimes painful, but so profitable to music.

TRACKLIST

FACE A	
Pure Spirit	3:11
Our Romantic Expedition	3:24
We Know What We Do	5:06
Tinkle	2:52
Ironic Alphabet	4:22
FACE B	
One Two Three	4:24
Mustaches	2:36
Cloudy	3:23
Lost Solutions	4:41
Mr. Pi	3:14
By Heart	2:27



TRACKLIST

FACE A	
Red Carpet	3:22
Slain (Touch My Skin)	2:40
Mae West	1:12
Radical Mind	2:01
Between My Legs	3:34
FACE B	
W. T. F.	3:06
Martin Sheen Memories	2:50
The Murder Of Me	4:01
Beautiful Faggots	1:58
Catalina	0:35

12

Industriel rock
Cincinnati, USA

O'GONZO Vigorous Kids (2007)

The apparent seams and tough leather of a pair of Jim Morrison's trousers? The cover of "Vigorous Kids" looks like the ultimate fashion accessory apology. In reality, the band is once again thumbing its nose at all types of marketing (impossible to find any kind of t-shirt or hoody with their logo) and to the star-system in particular (their faces are hidden behind welding masks). Natives of Cincinnati, O'Gonzo have always made fun of the failings of the major music labels, and of the bands who play their game. In this opus, Travis Jones and his consorts go all out on those they describe as the "sick showbiz freaks", i.e., musicians who think more of their bank accounts than of the artistic integrity of their albums. Their ammunition? Industrial metal with riffs as sharp as circular saws, capable of slicing up "baby stars" as in "Red Carpet", the album's heavy and suffocating opening track. Their influences (Nine Inch Nails, Ministry, Rammstein, amongst others) are passed through a crusher and regurgitated as a rite-nuto, a slow tempo that could be compared to a slowly sinking continent overshadowed with an omnipresent threat of an imminent earthquake. Indeed, tremors are numerous throughout the album, from the explosion of decibels in "Slain (Touch My Skin)" that brings up the subject of necrophilia in Hollywood, to "Between My Legs" that includes the screeching of women in distress, then addressing the carnage wrought by a 6-month old infant in rural Texas ("W.T.F.", a satire on the 2nd Amendment). Often compared to Killdozer, O'Gonzo maintain their morbid inclinations without losing their (very dark) sense of humour. Indeed, they master their art whilst knowing exactly when to pull back thus circumventing the listeners revulsion. Witness "Martin Sheen Memories" and the track's refreshing staccato, full of life, that makes one nearly forget that the chorus is spewed through a megaphone. A welcome respite before the powerhouse rise of the last three tracks (notably the sublime "Catalina"), that reflect on a world in peril. Gonzo music is born



TRACKLIST

FACE A

This Is The End	12:24
Muzak	5:34
Kibetan Trance	7:14

FACE B

My My Your Your	4:50
Septuor	6:12
A Divine Spirit (Part One)	2:56
Adagio	4:04

5

Electro
Lisbon, Portugal

KATCHATURIAN

This Is The End (2011)

"This Is The End". A truly daring minefield in which to adventure. Lyrics ripped from the vocal chords of a scorched myth, those of Jim Morrison. Lyrics that bring to mind the no less charred images of a Vietnam scorched under the napalm falling from American helicopters in "Apocalypse Now." Through both sounds and images, "The Four Last Words" are heavily referenced. Add to this the subject of "no issue" that is extensively chronicled in rock'n'roll, (often complacently), as if screaming about the end somehow issues a certificate of authenticity to one's rage. With such an overload of references, the Lisbon band Katchaturian fortunately chooses to not howl with the wolves. Performed from the outset so as to clear the air, "This Is The End" installs a timeline after the cataclysm, therefore leaving a free rein to perform seven tracks that weave the fabric of a new era. Songs full of hope and renewal played whilst proclaiming the end of time (an approach reflected on the album cover: a mountain that can be seen either as an unsurpassable obstacle or a challenge to a fresh start). From their studio BFMI in Barrio Alto (a former anti-globalization squat that became their headquarters), the twelve members of the band deliver their approach to layering sound through synthetic samples played over recordings of wind, landslides and rain, giving meaning to their utopian views by inviting a guest musician on each track: Miranda Bentiou's harp sprinkles like rainfall on "Adagio", Jaime Battista's seemingly bewitched trombone on "Muzak" (a tribute to Brian Eno), Calakuta's abrasive percussion on "Septet" and Wolfram Feuz's furious guitars on "Kibetan Trance" (an experimental track inspired by Merzbow). Thus is conceived Katchaturian's music; free and nuanced like a fresh burst of oxygen in a saturated world. What can also be seen to be ironic is their "debt-free" borrowing of inspiration from one of the formal classical composers of the Soviet Union: Aram Khachaturian (1903-1978).

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