B1. El Aviador Dro y sus Obreros Especializados Gestalt (1'52")

(Extract from La chica de Plexiglás / La Visión 1980, Compilation, EP, Movieplay - 05.2375/5, 1983. Courtesy of Warner Music Spain)

D1. Aviador Dro Nuclear Si (3'03") (Extract from Nuclear Si, EP, 1982, DRO - DRO-001, Courtesy of Reactor Music)

Founded in 1979, El Aviador Dro y sus Obreros Especializados described themselves as scientific Punks. Bight from the start, the band performed a clear and minimalist sound: the structure of the songs is concise; synthesizers and guitars and voices, sometimes filtered with a vocoder, are pushed to the front. The songs are often fictions told by mutants or machines, as you can hear in the song Gestalt, a real ego trip of a metallic design. At the beginning of 1982, El Aviador Dro began their own label company, DRO, that would become the main independent music label in the history of Spanish music. Their first reference, Nuclear Si, which 5'000 copies had been sold within a few weeks, is a lyric poem to nuclear energy. El Aviador Dro is still officially operating

C1. Derribos Arias A Flúor (5'25")

(Extract from A Fluor, FP, Grabaciones Accidentales - GA-0081, 1982, Courtesv of Warner Music Spain)

A3. Derribos Arias

Aprenda Alemán en 7 dias (3'25") (Extract from En la Guía, en el Listín, LP, Grabaciones Accidentales - GA-013, 1983, Courtesy of Warner Music Spain)

Created in 1981, Derribos Arias was the invention of a charismatic and wild character: the guitar player Ignacio Gasca aka Poch. In 1982, the band released two maxi singles on GASA. The second one was an unlikely experimental song praising a toothpaste brand. The following year the band would record their only LP: En la Guía. en el Listín. The first single, Aprenda Alemán en 7 dias (To learn German in 7 days) is a strange mix between German rock music and electronic Dub and easy listening, built on computerised beats and a melody generated by a toy organ. Despite their short time existence and the loss of Poch of the Huntington's disease, Derribos Arias continues to be fascinating and is still regarded as a cult band.

B4. Diseño Corbusier Golpe de Amistad (3'57")

(Extract from El alma de la estrella, LP, Auxilio de Cientos - AUX07, 1986, Courtesv of Javier Marín / Auxilio de Cientos)

C3 Diseño Corbusie Meta Metalic (3'36") (Extract from Pérfido Encanto, LP, Auxilio de Cientos - AUX01, 1985, Courtesy of Javier Marín / Auxilio de Cientos)

Founded in the late 1981, Diseño Corbusier was a duet composed of Javier Marín, programmer and machine player and of Ani Zinc, percussions and vocals, who was a sound artist also known for her solo project named Neo Zelanda. At the end of 1982, the band founded their own label: Auxilio de Cientos. They produced a dozen records of artists from the best European Synth music scene. After some recordings released on tapes. the band was the author of two LP's: Pérfido Encanto and El alma de la estrella. Starting from an Electronica style giving a particular focus to cut-ups and musical textures. Diseño Corbusier's music changed into a much more dancing Synth Wave. Felt into a limited oblivion, the band and Auxilio de Cientos' catalogue have regained a real interest during the 2010's.

A1. Esplendor Geométrico Moscú está helado (3'45") (Extract from Fix Planet!, Cassette, Ata Tak - WR 8, 1980, Courtesy of Geometrik Records)

In September 1980, due to real musical divergences, Sincotrón (Arturo Lanz), Multiplexo (Gabriel Riaza) and 32-32 (Juan Carlos Sastre) quit El Aviador Dro y sus obreros especializados in order to found Esplendor Geométrico. In 1981. the German cassette label Ata Tak included on their compilation Fix Planet! the band's track Moscú está helado, a mechanical Synth Pop sample that became a real classic for the band. From EG-1, a self-produced tape that very year. the band stopped playing pop styled songs to perform noise music and soon industrial music In 1985 the band launched its own label named Discos Esplendor Geométrico. Constantly playing music and releasing records. Esplendor Geométrico's influence on the contemporary electronic scene has never been greater nowadays.

B2. La Fura dels Baus Mareâ (6'27") (Extract from Ajoë/Mareâ, EP, 1986,

DRO - DRO 2D-190, Courtesy of Warner Music Spain)

La Fura dels Baus was born in 1979 as a street theatre company. With their trilogy work Accions (1984), Suz/o/Suz (1985) and Tier Mon (1988). the collective developed a Punk performance art, which plunged the audience in violent and destructive actions. Combining tribal influences and industrial music. La Fura dels Baus performed with percussions and live electronic sound. The band musical core was composed of Marcel.lí Antúnez, Carlos Padrissa and Miki Espuma, From revised Suz/o/Suz's creations, the band recorded an EP called Ajoë/Mareâ soon followed by Suz, an LP produced by Barry Sage (New Order, Pet Shop Boys). The 1994 Barcelona Olympic opening ceremony they produced would change the company to a greater scale entertainment company.

A5. El Humano Marrano

(Extract from Música para subnormales, Cassette, 1983, Superproducciones Manolito, Courtesy of Los 80 Pasan Factura)

D3. De Picnic

Jeanette me quiere (Party Mix) (5'13") (Extract from El verdadero sonido tortilla, Single, 1985, Superproducciones Manolito - BTK-05, Courtesy of Los 80 Pasan Factural

Domi Delgado was born and raised in the Canary Islands where he founded in 1980 the punk band Familia Real. He simultaneously developed an intense editorial activity through fanzines and his cassette micro-label Yerk-23. In 1983, signed by El Humano Marrano, Delgado released a tape called Música para subnormales (Music for retarded), a suite of low-fi miniatures from which is extracted the manifesto Himno. Settled in San Sebastian, Delgado founded his new project De Picnic with which he would record the EP El verdadero sonido tortilla (The real tortilla sound), finally released as a single. Jeanette me quiere is a real electro pop gem marked by Hip Hop sound based on desynchronized rhythms and on many samples. We lose tracks of Delgado in the maze of San Sebastian's cultural and nightlife. Until his death in 2007, no new recordings have been released.

C4. Los Iniciados

La marca de Anubis (3'07") (Extract from La marca de Anubis, LP, 1982, DRO - DRO 012, Courtesy of Reactor Music)

Los Iniciados was conceived in 1980 as El Aviador Dro's side project. The identity of the members of the variable-geometry collective was supposed to remain secret. In 1982, the group released their first LP,

La marca de Anubis, which explored a dark and discordant version of Synth Wave music. Their songs refer to disturbing stories, based on Egyptian rituals or satanic interpretations of children's stories. The fact that Los Iniciados was a side project and the technical issues to reproduce live their programming work meant a limited number of stage appearances. Left aside from 1984, the band recorded new series of songs in the 90's and then vanished again.

C5. Lavabos Iturriaga China (2'43")

(Extract from China, Single, 1982, Discos Suicidas - PL-5, Courtesy of Discos Suicidas)

Formed in 1981 under the direction of Oskar Amezaga in the city of Getxo, the Lavabos Iturriaga was an odd combo. The hand's members were covered with black Levites and holy week's nun's headdress and white make up. Mixing various influences from psychedelic music to German electronic rock including some Far East sound, the band released on their own label Discos Suicidas, their first single China in 1982. Hypnotic loops, shrill melodies form a music similar to a torrent of murky and foaming sounds. In 1989, the band split up after releasing a last EP and mini LP. Oskar Amezaga will carry on running Discos Suicidas, one of the main Basque label companies dedicated to Punk Rock music.

B3. Línea Vienesa

Cangrejos en la cocina (2'38") (Extract from Remando en el Volga. 1981 Grabaciones Inéditas, Compilation LP, Domestica - DOM06-L, 2012, Courtesy of Domestica Records)

Founded and brought to an end in Madrid in 1981 Línea Vienesa was the Nueva Ola's most promising band. All the chronicles of that time dwelled on their visual dimension. They were walking on stage wearing white clothes or dressed up as neo-Romantic characters. At the end of 1981, the band entered studio in order to record eight demos including the song Cangreios en la cocina. Línea Vienesa's songs are very sophisticated and are crossed by baroque motifs and magnificent synthesizers. They tell stories of death, of lonely robots and of post-apocalyptic awakening, calling in a Gothic-futurist imagination. Thirty years after, Línea Vienesa appears to be the missing link between Nueva Ola's eccentric pop music and the darker After Punk tendencies.

D2. Oviformia Sci Mao's Children (5'55")

(Extract from Hablamos de nosotros 1981-83, Compilation LP, Elefant Records - LOST-004LP. 2014. Courtesy of Elefant Records)

Appeared in 1981 within the first wave of futurist bands, Oviformia Sci became very popular right after a few shows. With their movies and fashion magazines inspired appearance, the band spread an over simplistic image of "neat and proper" kids that stuck to their skin. Obsessed with technology and composition. Oviformia Sci has gone farther than any other bands working with machines. Brought up on Krautrock and on the electronic music's founding fathers, the trio performed an effervescent and dynamic Minimal Synth music that would change with the coming of a guitar player in the year 1982 to a more dancing and sensual way as evidenced by the song Mao's Children. Despite numerous record labels' proposals, the band would split up and never released any official recordings.

A4. TodoTodo

Autogas ("Takatakatakatakatakatakata!!!") (4'40") (Extract from Tecnodelia. Tendencias 1980-1981, Compilation LP, Domestica - DOM09-L, 2012, Courtesy of Domestica Records)

Founded in 1980, TodoTodo was an alliance between three musicians and producers: Francisco García.

Carmelo Hernández and Pedro Vidal. Sustained with glam rock, new wave, fantasy films and techno imagination, they liked to describe themselves as a group of human beings improved by machines. Right from the start, TodoTodo produced a highly charged dance music. A drum machine plays a wild tempo between 120 to 150 BPM while a computer generates heavy bass lines. Synthesizers and quitar funky touch and electronic percussions as also vocals often in unison are added on the rhythmic base. Finishing their tour in Madrid with two concerts at the Rock-Ola, the trio has been approached by the label company DRO. Internal disagreement drove them rashly to a split.

B5. Tres

I Doubt (2'56")

(Extract from Domestic Sampler Umyu Compilation LP, Umvu - 6 I-1138, 1982, Courtesy of Tres / Victor Nubla & Discos Transgéneros. mastered by Albert Guitart in alb-estudi.com)

D4. La T Dark Fields (3'32")

(Extract from Dark Fields, LP, Klamm Records - K-00C, 1983, Courtesy of the Band)

Singer, musician, photographer, curator, theorist, performer, the artist by the name of Tres was a singular figure of the artistic scene in Barcelona. His first recordings trace go back to Victor Nubla's 1982's compilation called Domestic Sampler Umvu In less than three minutes, the song I Doubt imposes its style made of a restless energy and tortuous singing. Side by side with his two mysterious companions, Caballero T and Sr. Nada, Tres founded La T and released Dark Fields the following year. Filled with effects and concrete sounds, the record spreads out a threatening and thick atmosphere sometimes shaken up by electric discharges. Until his death in 2016 and never giving up music, Tres would dedicate himself to his artistic work turning

A2. Zombies Extraños juegos (2'42")

(Extract from Extraños juegos, LP, 1980, BMG Music Spain, Courtesy of Sony Music Entertainment)

C2. Zombies

La Rebelión de los Objetos (2'30") (Extract from Extraños juegos, LP, 1980, BMG Music Spain, Courtesy of Sony Music Entertainment)

Zombies were founded in 1979 in Madrid by the young Bernardo Bonezzi at the age of 15. He was soon joined by the driving force of the group Tesa Arranz, After a first single, Groenlandia. instantly converted in a Nueva Ola's anthem, the band released a first album within the year. The recording's sound turned out to be very innovative which arrangements were combining electricity and electronic, melody and distortion, sonic textures and clear sounds. In their song Extraños juegos, alternating sugary verses and noisy crescendos Bonezzi and his band, creating a mutant and hybrid music, were having fun blowing up pop music with their machines. RCA's inadequate management and Bonezzi's reluctance to perform live would slow down their progression. They finally split up in 1981 after the release of their second album.

Total music duration in the audio corpus: 1h 11'10" More bands info on www.lacontraola.com



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LA CONTRA OLA

Synth Wave and Post Punk from Spain 1980-86

Bongo Joe is pleased to present LA CONTRA OLA, a compilation dedicated to the early 80's Spanish Synth Wave and Post Punk scene

First to be published outside Spain, this anthology explores the electronic music side of the independent music produced in the Iberian Peninsula: Synthetic pop music with industrial sounds including futurist Art Rock, dance-floor productions and low-fi experiments on cassettes. Classics or true hidden treasures, this selection of nineteen songs is symbolic of the musical dawn that Spain experienced during the decade marked by the return of democracy and by the creative freedom initiated by Punk music.

From the post Franco's Nueva Ola to the independent's Contra Ola

In the late 70's, the winds of change were blowing across Spanish cities. After 35 years of dictatorship General Franco died in November 1975, giving way to a new generation and to a new way of life. In Madrid, the artistic activity was hastily extending throughout the flea markets, bars of Malasaña's neighbourhood or in concert's hall like the Bock-Ola. In relation to graphic arts, fashion and the cinema, this cultural revival would soon be celebrated and better-known under the name of Movida.

For all those who wished to break up with Spanish ancient values. Punk spirit appeared to be a great rallying sign, which starting from 1979, promoted the advent of a new wave of Spanish bands. Supported by the press, radio stations and television showing many musical programmes, this Spanish new wave, the Nueva Ola, changed drastically the soundscape within a few years.

Quickly however, most of the members of this new scene were signing for major label companies. The Spanish garage music performed by the Nueva Ola's main bands soon turned into a revivalist's pop music. At the end of the year 1981, it clearly appeared that the music industry was close to absorbing the movement.

This commercial drift pushed new bands to choose more independent tracks until they formed a counter wave. Open to continental Post Punk and Synth Wave music, this Contra Ola leaned on a few demanding music labels such as Discos Radioactivos Organizados (DRO), Grabaciones Accidentales (GASA), Nuevos Medios or Tres Cipreses. As elsewhere, the music scene was divided into two clear trends although not exclusive: on one side a Cold Wave current and on the other side bands using electronic devices.

The electronic constellation

In the early 80's for the first time in Spain, a generation of musicians was thinking of using electronics as a full creative tool and also as an aesthetics. The movement would first be embodied in tecno-pop parts of the Nueva Ola. according to the term used in Spain.

The act of birth of the Nueva Ola is usually linked to an event that took place on the 9th of March 1981. On that day, the bands El Aviador Dro v sus Obreros Especializados, El Humano Mecano, Los Iniciados, Oviformia Sci and La Terapia Humana were playing in Madrid at the Marquee for the 1° Simposium Tecno. As the Civil Guard came into the venue arresting people in the audience and musicians and pulled them into a police station. On those days and in this democratic Spain, the activity of those combos was still a matter of semi-secrecy.

If Madrid was the center of all the media's attentions and also the place where all the biggest events took place, Synth Wave and Post Punk bands with tecno tendencies were forming all around the country. On the Iberian Peninsula scale, the electronic music's expansion of the beginning of the decade was a global phenomenon. A constellation of micro-local scenes was extending in Alicante, Barcelona, Getxo, Granada, San Sebastian, Saragossa, Tenerife or Valencia.

Many of the first Spanish tecno bands were working in fragile conditions. The fact of using taped beats and electronic sounds could lead to rejection and could even be hazardous. As Clara Morán, member of Oviformia Sci. remembers: "we were playing with a drum machine and not a drum kit, which is very ordinary nowadays, but it was awakening the anger of the audience at that time and they were throwing at us on stage anything they could grab!"

In the early 80's, it is true that the electronic music culture was not existing in Spain. You may possibly find Yazoo or Kraftwerk's LP's, but to get Cabaret Voltaire or Throbbing Gristle or Suicide's records was depending on people's ability to travel abroad. In one of the least modern European country, to produce electronic music with real freedom of creation, amounted to buy a ticket to disappointment.

Electro(post)Punks

Analog synthesizers, sequencers and drum machines would first open to new inventive ways of creation for many musicians deriving from Punk Rock music.

Using mostly electronics in order to renew identifiable music styles, several bands were trying very hard to elaborate within the Nueva Ola a pop music with electronic sounds. Two bands attest in the CONTRA OLA of their mixed attempts between a pop tradition and an electronic future. During their short-lived existence, Madrid's band Línea Vienesa tried to produce a cold acoustics and delicate music with neo-classical impression. The Zombies found into Surf music, B-Movies and Science fiction a material to be distorted in their noise's pop songs

Strangely all connected to the Basque Country, a handful of bands was also going to use electronic instruments to multiply their borrowing of Funk and Hip Hop and Dub music and extra-occidental's music. San Sebastian's based band Derribos Arias played an unsound electronic Dub music where their art of improvisation and their absurd sense of humour sublimated their dark impulses. Lavabos Iturriaga performed a tecno siniestro praising languages and continents and acoustic plane's confusion. At last, through his different projects as FI Humano Marrano and De Picnic, the unclassifiable and DiY enthusiast's Domi Delgado developed a low-fi music influenced by pop music to Reggae, including Hip hop and Minimal Synth music.

Futurists Vs. Industrial Primitives

For many other bands, electronics was not only a collection of instrumental means but also a philosophy of life. Drawing its influences in Science fiction and in the early century's avant-garde, a futurist trend gathered musicians captivated by technology. Glorifying a human-machine fusion, those artists granted a crucial role to aesthetics, either it would be robotics or coming from laboratories. They wore space suits, overalls, lamé fabrics, metal accessories, plexiglas, ideograms and slogans.

El Aviador Dro, a Madrilenian collective was indisputably the main representative of this trend. At first they developed a Devo's lookalike anarcho-cyber's Art Rock through performances and concept albums and manifestos. Far more influenced by Brian Eno and Kraftwerk, TodoTodo from Alicante produced a real machining disco-house aimed to the dance-floors. Deriving from the European Minimal Synth's trend, Madrid based Oviformia Sci expanded a cleverly structured clear line Synth Pop.

Conversely, some bands have searched for a raw energy through the use of machines. Those industrial primitives would resort to a mix between black humour, violent provocations and experimentations. The point was to shake up the listeners and to plunge them into fundamental feelings such as fear, trance or strangeness.

Regarded as one of the greatest industrial music's band, Esplendor Geométrico would first develop an ascetic Synth Wave referring to totalitarianism, mass crimes or organic malformations. On a more tribal way. La Fura dels Baus, a performers company from Barcelona, used during their shows a mix between Ethnic and Electronic Body Music as ingredients in order to assault the audience. Created in the image of a secret society. Los Iniciados explored in an esoteric manner, a theatrical universe filled with many mythological references.

Real synthesis of the two tendencies, some bands were performing for the first time in Spain a much more experimental electronic music. From Granada, Diseño Corbusier was a duet that designed an Electronica music placed in a modernist lineage, fed on noise experiments and acoustic collages. Presented solo or in a trio as La T, the performances led by Tres showed an atypical approach combining Ambient sound, After Punk and experimental music.

Reversed Posterity

gathered in LA CONTRA OLA took place in a very short amount of time. Those attempts were made possible by putting electronic instruments of low-tech devices, within every one's reach. From 1980 to 1986, the key words were spontaneity and inventiveness. The use of machines in music was the result of the spirit of urgency and the desire of taking chances at the time. Many of those bands would try new technique (circuit bending, sampling, open field) or even invent new music instruments like for example the "ruidófono" (phono-noise) a basic sound generator designed by Diseño Corbusier

Fascinating and delightful, all these adventures

In the middle of the decade, evolutions like PCs and MIDI system would lead electronic music in a new era. The destiny of tecno bands has then split up in opposite directions. The story described in LA CONTRA OLA shows how the Synth Pop has retrained in the music industry, as the softened electronic sound of a band like Mecano had overrun national mainstream music. Even the early futurist's bands like El Aviador Dro, Oviformia Sci reincarnated in Heroica and TodoTodo in Muzak had then tried to be accessible to a wider audience.

However, radical trends survivors carried on with an underground activity. In the second part of the eighties, the experimental electronic music experienced a notable rise. Real social network before time, Mail Art and cassette circuit took over the independent labels. Ironically, it is via these alternate ways that bands like Diseño Corbusier or Esplendor Geométrico had enjoyed a real international prestige.

In Spain in the mid 80's, most of these musical experiences were limited to a minor audience. With a lack of concerts and tours opportunities, the majority of bands were condemned to play in front of small groups of fans or to move to Madrid. Nearly all of them split up without releasing records, leaving behind them only demos. Very rare projects experienced a progression in time.

Conjugated on dozen of compilation records Movida's official history has only remembered the most standard pop bands and the cunning legend's exploiters. For a few years now in Spain, this vision is challenged by music blogs and independent labels committed in a patient republishing work. This way, a new outline emerges, in which obscure home recordings could reach the rank of masterpiece. LA CONTRA OLA is a modest contribution to this sonic archeology's undertaking.

i Y AHORA, SUBID EL VOLUMEN!

COMPILATION PROJECT AND NOTES: LOÏC DIAZ RONDA

Analog Mastering: Tim Stollenwerk Vinyl Cut: Adi Flück Cover Photograph: Rock-Ola, Madrid, 1981 by Miguel Trillo. Courtesy of the artist Design: David Mamie, Loïc Diaz Ronda English Translation: Franck Alix

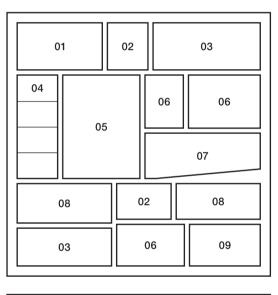
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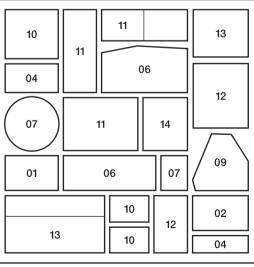
This compilation album is dedicated to the memory of Tres.

BJR 015

www.bongojoe.ch / info@bongojoe.ch

LES DISQUES BONGO JOE 9, place des Augustins, Geneva, Switzerland





01 Derribos Arias (DR. Vicente Lluna, DR) 02 Zombies (DR. DR. Miguel Trillo). 03 La Fura dels Baus (DR, Josep Gol), 04 Domi Delgado/De Picnic (Jose Mesa), 05 Rock-Ola (Miguel Trillo), 06 El Aviador Dro (DR, Alex Puyol, DR, Miguel Trillo), 07 La T (DR), 08 Esplendor Geométrico (DR), 09 Línea Vienesa (DR), 10 Lavabos Iturriaga (Patxi Amezaga), 11 Diseño Corbusier (DR), 12 TodoTodo (DR). 13 Oviformia Sci (DR), 14 Los Iniciados (Miguel Trillo)