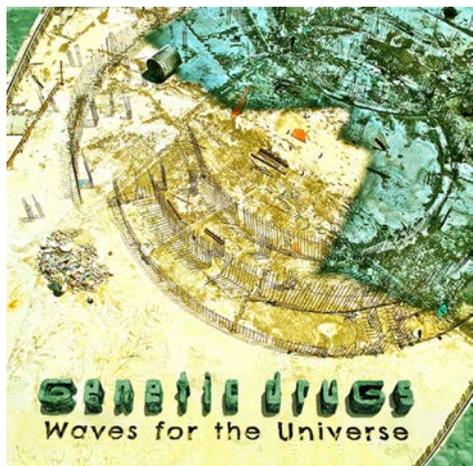


## How I became a music producer:

In the 70's I collected Beatles vinyls, bootlegs and fetish stuff. In 1979, I had the chance to meet Paul McCartney in his home studio in Campbeltown, Scotland, where he was working on his album „McCartney II“. He was very welcoming – he answered all my questions, played me some new demo tracks, showed me his instrument collection and told me how to operate a 16-track recording machine. I was very punk-influenced in those days and we had a little session in which I played his Mellotron with some prerecorded taped voice loops: „Hi George, morning Terry“. He created the track „Check My Machine“ on this day. After this meeting I moved to Berlin, sold my entire Beatles collection to an art gallery for



an exhibition entitled ‚It was twenty years ago today.‘ (catalogue by Frölich & Kaufman). The proceeds allowed me to buy my first recording tools: a TEAC 144 Portastudio (4 track cassette), a Korg Mono-Poly Synthesizer, a Dr Rhythm drum machine and a Panasonic DR48 short wave receiver. My first apartment in Berlin was very close to the Tempelhof airport, with the result that the airport radar caused short noise spots to appear on all my recordings. My first demo production entitled ‚Some Tracks Before‘ came out as a self-manufactured cassette in 1981 and opened the doors for me to Berlin's underground music scene. With my short wave receiver I captured plenty of sounds and voices from radio stations all over the world. I was fascinated by the Soviet/American programme of Radio Moscow, East Germany's Radio Berlin International (the voice of the German Democratic Republik) and the special frequencies where the East German secret service Stasi broadcast secret number codes for their spies in various languages. These recordings became a foundation for my tape archive, serving as a source of inspiration for my electronic music as well as a documentation of obscure voices of the Cold War time in West Berlin. Later when Fostex released their first 8-track reel to reel home recording machine, I upgraded my equipment and bought a 38cm/sec mastering machine. My archive swelled with ever-more obscure recordings and became a personal political documentation of the ‚Glasnost‘ time, the breakdown of the Soviet Union as well as revolutions in Poland and Romania. I used these recordings in my productions, ‚Eligio's Hallucinogenetic Plans‘, ‚Genetic Plans‘, ‚The Mysterious Phenomenon of Human Languages‘ (the first Genetic druGs tape with Ralf Droge) and ‚Worldradio‘. In 1986 I was honoured by the Senate of Berlin as a Berlin Rock Award winner.



## Waves for the Universe

© Pharma Tunes 2020 LC 18824 GDPT-006

### Anybody out there?

Once transmitted, TV signals and radio waves don't stop. Leaving our solar system behind them, they travel on to eternity as voyagers in deep space.

"Waves for the Universe" reaches out to intelligent life in other galaxies. On their infinite journey, these waves change and mutate. They transform into the longest wavelengths in the electromagnetic spectrum.

On their way, they meet different waves travelling towards us from other planets, suns and space clouds. Astronomers study composition, sound, structure and motion of incoming waves to learn about their origins.

Researchers have found 16 earth-like planets within the tiny radius of 50 light-years from Earth. Logic says at least 30 million habitable planets should exist within the vastness of our home galaxy. Do we assume that aliens are waiting for earth-bound humanity to send out signals welcoming them to the club of sensible, peaceful galactic civilisations?

#### Anybody out there?

"Waves for the Universe" is free of any ideology, religion or conviction but full of pure energy, peace and love.

Genetic drugs

"And crawling on the planet's face, some insects called the human race. Lost in time, and lost in space. And meaning."

(Richard O'Brien)

Musicians: Sreedharan (Chenda, Talam: 02, 04); Chandra Palani, Parameshwari, Ezilarazi, Sakthi Priya (Voc.: 03, 11), Johannes Theurer (Flute: 02, 03, 11, 13, 14, 15); Yref (Additional Acoustic Git.: 03, 11, 14, 15); Bob Romanowski (Acoustic Git.: 05)

Featured Artists: Sohrab Saadat Ladjevardi (SoSaLa – Tenor Sax: 01, 05, 10); Latrama (Remix: 11, 14); In2ear (Remix 12)

All other instruments and sounds created by Genetic Drugs

Artwork: Ingmar Baum (Imaginary construction site of an UFO landing field in Chennai, South India)

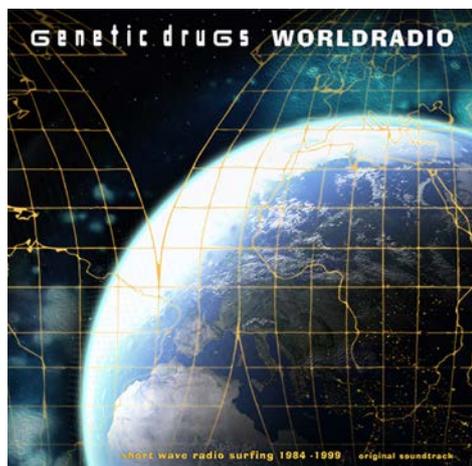
Cover Photo: Genetic Drugs

Thank you: P.K. Ravi Malamakkavu from Natyam Needs, Sreedharan, Sunilkumar, Sohrab, Chandra, Parameshwari, Ezilarazi, Johannes, Martin, Yref, Bob, Latrama, Ingmar

Mella Mella

Mella Mella Patham Vaitha Amma Nee Odi Vaa

Ern Thaaye Nee Odi Vaa



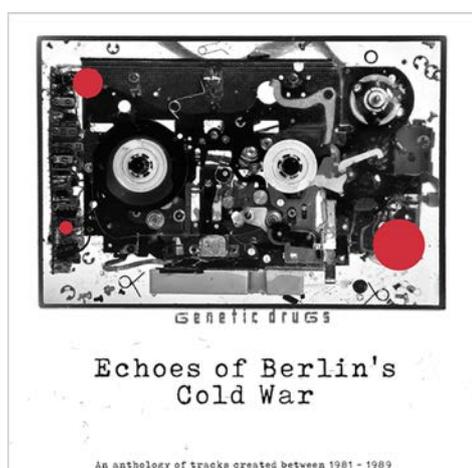
## Worldradio

© Pharma Tunes 2018 LC 018824 GDPT-005

(short wave radio surfing 1984 – 1999 – original soundtrack)  
Before the internet, short wave radio was the only way to catch up with sounds from all around the world. In the early 80s, I began listening to the short wave with unbounded curiosity, tuning into global radio stations, recording random jingles and station IDs and discovering unfathomable voices.

My favourite radio device was a Panasonic DR48, made functional by an areal which covered the entire floor of my living room in West Berlin. I was fascinated by the Soviet American programmes of Radio Moscow, by East Germany's Radio Berlin International, Radio Cairo, Citizens Band Radio and the stacatto chatter of pilots, as well as by the far away sounds of stations like Radio Beijing, Radio Mogadishu Somalia or Radio Australia. These recordings became a foundation for my tape archive, serving as a source of inspiration for my electronic music production and as a personal documentation of political developments such as glasnost, the breakdown of the Soviet Union, and peaceful revolutions in the German Democratic Republic and Romania.

Along with three synchronized video tapes, Worldradio was presented as a multimedia event, including live performances with my band, in Berlin (e.g. Haus der Kulturen der Welt in 1991), Frankfurt, Magdeburg, Rostock, Wroclaw in Poland and festivals in Spain, France and Belgium. The first production of Worldradio was a self-manufactured limited release on cassette in 1990. This anthology is a personal collection of my favourite tracks, created between 1984 and 1999. Take a deep (and sometimes hallucinatory) dive into the world of short wave radio, which provided the soundtrack to political developments and radical changes which have left their mark upon the modern world.



## Echoes of Berlin's Cold War

© Pharma Tunes / Genetic druGs 2018 LC 18824 GDPT-004

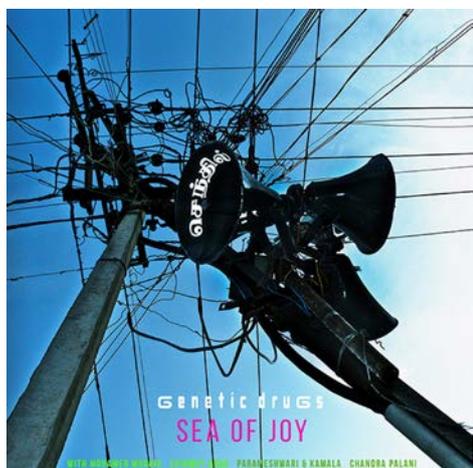
(An anthology of tracks created between 1981 – 1989)  
My first recording tools: a TEAC 144 Portastudio (4 track cassette), a Korg Mono-Poly Synthesizer, a Dr Rhythm drum machine and a Panasonic DR48 short wave receiver. My first apartment in Berlin was very close to the Tempelhof airport, with the result that the airport radar caused short noise spots to appear on all my recordings.

My first demo production entitled 'Some Tracks Before' came out as a self-manufactured cassette in 1981 and opened the doors for me to Berlin's underground music scene. With my short wave receiver I captured plenty of sounds and voices from radio stations all over the world. I was fascinated by the Soviet/American programme of Radio Moscow, East Germany's Radio Berlin International (the voice of the German Democratic Republik) and the special frequencies where the East German secret service Stasi broadcast secret number codes for their spies in various languages. These recordings became a foundation for my tape archive, serving as a source of

inspiration for my electronic music as well as a documentation of obscure voices of the Cold War time in West Berlin.

Later when Fostex released their first 8-track reel to reel homerecording machine, I upgraded my equipment and bought a 38cm/sec mastering machine. My archive swelled with ever-more obscure recordings and became a personal political documentation of the ‚Glasnost‘ time, the breakdown of the Soviet Union and the wall in Berlin as well as revolutions in Poland and Romania. I used these recordings in my productions, ‚Eligio’s Hallucinogenetic Plans‘, ‚Genetic Plans‘, ‚The Mysterious Phenomenon of Human Languages‘ and ‚Worldradio‘.

In 1986 I was honoured by the Senate of Berlin as a Berlin Rock Award winner. With the exception of the title track this anthology is a collection of personal favourite tracks which I created between 1981 and 1989. If you’d like to hear more stuff I can recommend searching for illegal uploads of all my original demo tapes in poor quality on the internet. The title track is a new production from 2018 including the most significant highlight samples of Berlin’s Cold War from my archive.



## SEA OF JOY

© Pharma Tunes 2017 LC 18824 GDPT-003

Once again audiopharmaceutical travel agent Genetic druGs headed out for musical expeditions in India and Egypt. He met the indian singer Chinmoy Adak from Kolkata, who focused his lifetime on the exploration of West Bengal folk tradition. Chinmoy sang a Baul „Bamboo Song“ and poetry from the Bengal philosopher Rabindranath Tagore „Ebar Tor Mora Gangé“.

What started with Genetic druGs first indian trip in 1992 and the album KARMA CLUB in 1994 continues with two more chapters „Karma Club Part 8 & Part 9“ with devotional recordings from a puja for the Goddess Sakthi, performed by Chandra Palani and Parameshwari in a local Hindu temple in the South Indian village Mamallapuram near Chennai.

Mohamed Mounir the egyptian pop singer and Genetic druGs friend from Cairo delivered musical poetry from Salah Jahin, „Edaya (Hands in my pockets)“.

The story of the album is framed by two South Indian devotional songs, „Ananda Sagara (Sea Of Joy)“ feat. Parameshwari and Kamala Murugasan, dedicated to Lord Krishna and „Namaste Sharada Devi feat. Parameshwari, Kamala Murugasan and Chandra Palani“, dedicated to the Goddess of art Sarasvati.



## CONTAGIOS REMIX ALBUM

South Indian Paraphernalia

© Genetic druGs / Pharma Tunes 2008 GDPT-001

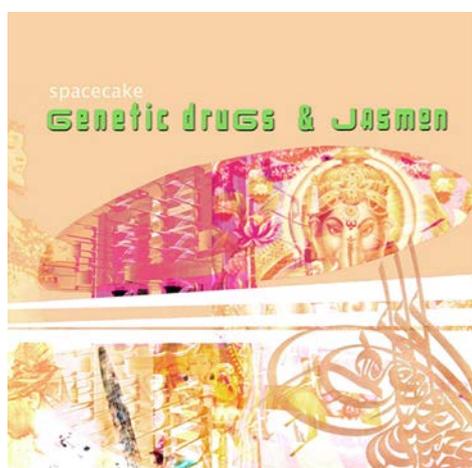
Contagious" (2007) and „South Indian Paraphernalia“ (2008) will pick you up for a tribal excursion to some more cultural melting pots of this planet.



## CONTAGIOS

© Genetic druGs Pharma Tunes 2007 LC 18824 GDPT-000

Contagious" (2007) and „South Indian Paraphernalia“ (2008) will pick you up for a tribal excursion to some more cultural melting pots of this planet.



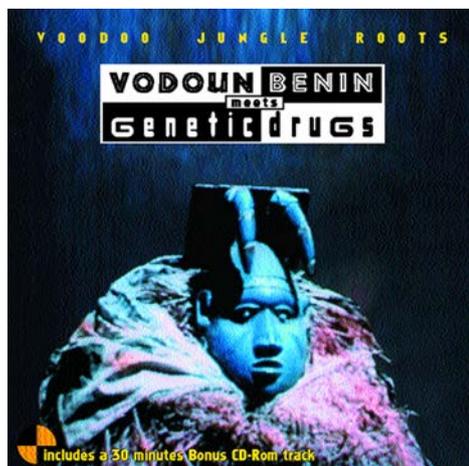
## SPACECAKE

© Pharma Tunes 2001 LC 18824

„Higher Folks, we are Genetic druGs & Jasmon‘ We’d like to invite you to our magic SPACECAKE trip. You will encounter strange phenomena from different cultures. Use this CD for any acoustic ritual, specially for club activities and/or exquisite relaxation!“  
Genetic druGs is your audiopharmaceutical travel agent, a producer and remixer in the digital world music field. He works with video performance and installations and is a professional collector of audio material since

1982, when he was sitting in his room listening to sounds from a short wave radio. Years later he made trips to Jndia, Nepal, Benin, Ghana, Mali, Burkina Faso, Ivory Coast and Brazil, equipped with video and audio tools, traveled and met local folks and musicians from different social heritages. Jasmon is a professional musician and producer. Addicted to the beat since he was three, he’s not able and not willing to quit this life long addiction. His various releases show all effects and side effects of his talents.

„We’d like to encourage all of you to go out and make your own experiences. Find any place to start. This planet is big and colorful. You’ll find your subject maybe around the corner. A lifetime adventure is waiting for you. If you enter strange cultures, you’ll discover new aspects of your self in social interaction. That’s the key! And it’s curiosity that keeps us moving on.“



## VODOUN BENIN MEETS GENETIC DRUGS

© Pharma Tunes 1997 LC 18824

### MUSICIANS:

Omer Affognon: Vox, Klélé, Gbon, Shaker

Isaac Atégbo: Vox, Stick, Klélé

Eugene Gnanhoui: Vox, Gbon, Klélé, Stick

Genetic druGs: Radio, Arrangement

Kilokanmi: Magic doctor

Dangbeté: Vodoun priest

IGBO = bush

Those who live in live bush

Ignore what happens in towns – vice versa

Quick. quick

Return to your place

Porto-Novo directly

Cotonou / Nikki / Nikki / Bemberéké /

Djougou / Parakou / Abhomey / Ouidah /

Savalou / Save / Cotonou /

Cotonou / Malanville / Porto-Novo /

Adjaché / Porto-Novo / Adjaché

languages: Yoruba, Bariba, French

PAPA ZIBOTEY = Irresponsible person who treats everyone bad

WODE = do something

Why do you prostitute yourself ?

This is not your dignity

Be proud of your ancestors

Try to do something in your life

My brothers

Try to do something

languages: Fon, Mina, Yoruba

AHOUEHAN = Jealousy

I have neither money, clothes, a wife, a car, nor children

Inspite of all this

People are jealous of a poor man like me

language: Goun

TOLIVE = incorrectability

Why does my father punish me by refusing food ?

This is not my destiny

It's pride that kills us

It's disobedience that provokes divorce

If you beat on a dog's head

He will quickly go back to his masters house

languages: Yoruba, Goun, French

PAPA ZIBOTEY

Papa Zibotey has returned

He cries and sings  
 Shouts and beats  
 Like a dog which has been beaten and barks  
 Now everybody knows he is back  
 languages: Fon, Goun, Yoruba

AGO BODE = code for introducing Zangbéto voodoo  
 Descendants  
 Don't finish eating the bol with Gari (= food)  
 Without thinking of your father, our father  
     secret language  
 Everything is prepared  
 Be ready  
 Even if you are coming from the north  
 To welcome the voodoo  
 He is coming already  
     secret language  
 languages: Yoruba, Goun, secret language

VODOUNCHE = my voodoo, my fetish  
 Oh my ancestors power  
 Strength of my father  
 Shield of my mother  
 I worship you  
 I will worship you all my life  
 Because you protect me  
 Any way I am  
 Anywhere I go  
 I worship you my fetish  
 A thin woman cannot be the pride of a rich man  
 If you touch me, if you don't touch me  
 It's the lost Gari (= food) that hurts me so bad  
 languages: Goun, Tori

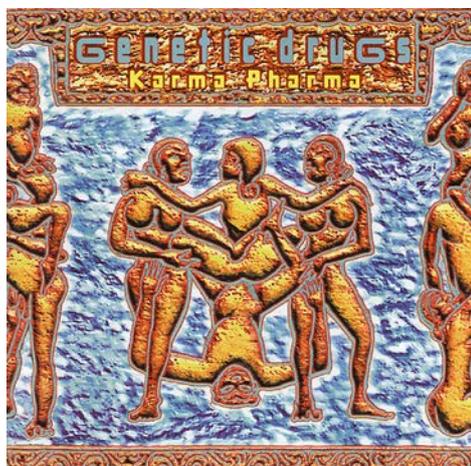
AYE CHORO = life is difficult  
 What kind of life do you live ?  
 Eating, dressing, being rich without problems  
 Even love is always a big fight  
 Oh this life is difficult. obscur  
 Brothers and sisters  
 Pay attention to your life  
 Be generous and honest  
 You got it?  
 language: Goun

TOFFA = king of Porto-Novu, To = town, Fa = peace  
 Only paradise is the real place  
 Because in this life we are all passengers

Says King Toffa  
 Swearing by the magic power he has  
 He will die in his native place  
 On the market day of Djégan  
 Ancestors sent me to inform you about the war  
 Which destroyed the region of Kétou, Toffo and other villages  
 It remains only the region of Abéokuta to conquer  
 Then war is finished and we go back home  
 They sent me to you Séгла = (strong spirit)  
 To inform you about this  
 language: Goun

ELÉDJIRÉ = twins, = name of the fetish Egun  
 We arrived Elédjiré  
 Even if you are hiding on the top of the market  
 We are coming  
     cries of dead persons and audience  
 We are yanman yanman police  
 language: Yoruba

OH BABA = popular song from Togo, song of slaves who came back from Brazil to Ouidah  
 Play well my people  
 Play it well for me  
 Many people will come to watch and dance with us  
 Oh Baba  
 Baba I like you  
 Let's go to the feast of our ancestors  
 The feast of Abounignan  
 Long live Gayoyo = grandfather  
 Long live Gayaya = grandmother  
 languages: Mina, Portugese



## KARMA PHARMA

© Pharma Tunes 1996 LC 18824

Karma Pharma is a complete translation of Karma Club into Dub & Drum & Bass styles!



## KARMA CLUB

© Pharma Tunes

Video installation with pictures and films from my 4000 km journey through India and Nepal in 1992

### Musicians:

Sankha Chatterjee: Tabla (1,6,7); Recitation (8,11); Tamboura (6)

Sangeeta Chatterjee: Vox / Harmonium (6,8)

Adhir Bagchi: Vox / Harmonium (4) | Kuwar Pratap Krishna Chandra Beard Saliar Singh Gajapati: Vox (5)

Chandra Palani: Puja Vox (1,9)

Janek Siegele: Keys (1,2,5,6,10,11) Programming / Arrangement (1,8,11)

Bob Romanowski: Guitar (4,6,6)

Carsten Wegener: Bass (1,5,8,10)

Rob Cummings: Percussion (1,5)

Amit Chatterjee: Bells (6)

Dheroknacha: Vox / Sarangi (3)

Ramesh Dey: Sitar (intro 5)

Solayman Ahiza: Tabla (8)

Friedeman Zintel: Tabla (8,10,11)

Frank Faligatter: Sitar (1,2)

Magita Waberland: Violin (5,9)

Rita Dalle Carbonare: Vox Sample (9)

Tom Blum: Guitar (1,7)

Malkit Singh: Vox Sample (1)

Deepak G.Mathapati: Vox Sample (1)

Tako: Guitar (2)

All india Radic: Recordings in India (7,6,10)

Genetic druGs: Atmospheres / Samples / Synthesizer / Programming / Arrangement (1-11); Tabla (4,5,8)