

PEPE DELUXÉ
presents:

Queen of the Wave

an esoteric pop opera in three parts



An artist's rendition of Caiphul, the capital of Atlantis.

How does life and adventures in Atlantis and on Venus sound to you? What about dark energy powered "Vailixi" airships, voice-operated typewriters and unfed anti-matter light? Or visiting a pyramid-shaped temple filled with stalactites, containing a magical giant organ, meeting "Sons of Solitude", the brotherhood of spiritual masters, travelling in personalized heavens and

subduing Maelus, the lord of demons? All peppered with lots of melodrama and with a plot that makes Pulp Fiction feel linear? To us that sounded like the perfect blueprints of a pop opera! All that and much (MUCH!) more can be found in the legendary book "A Dweller on Two Planets" and its sequel "An Earth Dwellers Return".

In this second Pepe Album Companion we'll take you back

to the year 1886, reveal to you our secret recording rules and show you how we combined everything from Japanese "Eleki" surf music to acid folk, from a classical orchestra to tape-echo loops and from a tiny musical box to the largest musical instrument in the world to create the fourth Pepe album "Queen of the Wave". Let's begin at the beginning!



Part I: A Dweller On Two Planets

The Mind and the Hand

Frederick S. Oliver, the son of Dr. J. Wing Oliver and his wife, Mary Elizabeth Manley-Oliver, was born in Washington D.C in 1866. Two years later the family moved to Yreka, a small town just north of Mount Shasta, a huge dormant volcanic peak in Northern California.

Young Oliver was a scientific whiz kid who grew up in a Theosophical world and was, according to his mother, well versed in "occult doctrine". Rooted in a type of thinking called mystical science, he wrote a brochure on chemistry at the age of 14, explaining "variants in matter by the specific speeds of the atoms composing them".



a scientific whiz kid

Efforts of Evil

The manuscript was **completed in 1886**, but several publishers rejected it and one managed to keep custody of it for a full year before doing so. Oliver began to believe that dark forces were trying to thwart the emergence of the work. An almost completed deal with Putnam & Sons in New York fell through. There was even a train wreck and a fire that almost burned the manuscript. In 1897 he wrote a prophetic utterance:



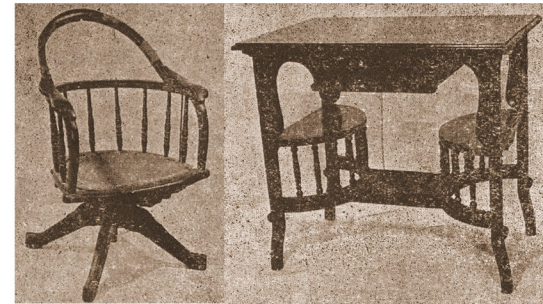
The Oliver Family: Dr. J. Wing, Frederick and Mary.

In 1883, while surveying the boundaries of his family's mining claim near Mount Shasta, Oliver's hand started writing uncontrollably in his notebook. Terrified, he ran two miles home to his parents. His mother fetched more writing paper, and Oliver continued to write until the strange force left his hand. These were the first lines of a manuscript, later the second chapter of the book named "A Dweller On



Mt. Shasta, the subject of an unusually large number of myths and legends. It is often said to hide a secret city beneath its peaks.

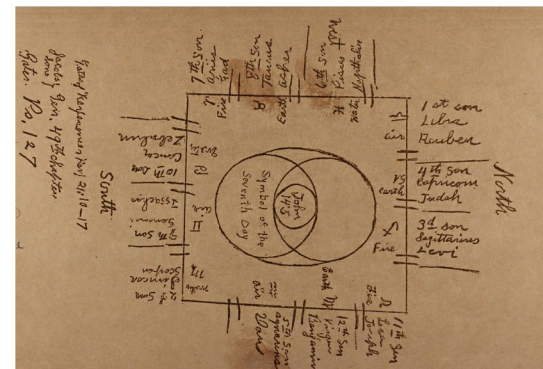
Two Planets" (from here on referred to as **ADOTP**). Oliver himself claimed that over a period of three years, a spirit calling himself **Phylos the Thibetan** was channeling the story through him via automatic writing, visions and mental "dictations".



Oliver's chair and table. Much of the writings were done on the table.



Oliver at the age of 17 when he started receiving messages from the spirit Phylos.



A page from the original manuscript, erroneously omitted from ADOTP.

"Even if at the last, efforts of Evil beings prevail for a little while, and I have to pass on, leaving another to hold open the Glorious Gates, and not see the book go forth to the world, still am I content."

Two years later, at the age of 33, Oliver died of poisoning. Shortly after the funeral, an anonymous “lady friend” arrived out of the blue and funded the publication of the book, which was finally released in 1905.



The original seal of the Lemurian Fellowship.



The blasphemy and the destruction of the demon priest Mainin (ADOTP, 1952 edition).

An Earth Dweller’s Return

In 1939 Mr. **John Howard Zitko**, a man who possessed an ardor for lost continents, received an unpublished manuscript from an elderly lady named **Lillian V. Bense**. Mrs. Bense told Zitko that it also had been channeled through Frederick Oliver, shortly before his death forty years ago. This second manuscript gave a much clearer picture of the Crisis mentioned at the end of ADOTP and provided a much better explanation of **Mentalism** (dark sorcery) – but it was streaked with elements of terror. It seemed that Phylos had not told the *whole* story in the first book: he had revealed his own tale but only begun to tell the story of **Mainin**, the Atlantean high priest. That story was told in full here.

the scientists of lost Atlantis

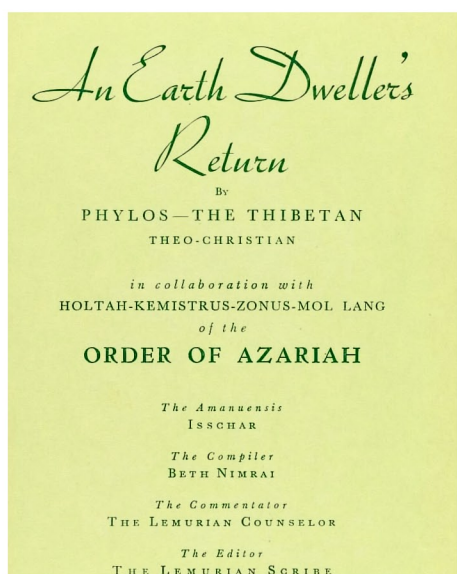
Mainin was not just a priest gone bad, as appeared to be the case in ADOTP: he was the **very embodiment of evil!** He had stopped human hearts and turned them into stone but the kind of destruction he liked best was mass destruction: he wanted to (and did indirectly) wipe out Atlantis.

Zitko was convinced that he had been chosen to bring the world a gravely warning. As he later explained, it was all too obvious to him in 1939 that the scientists of the modern world were nothing more or less than THE scientists of Lost Atlantis

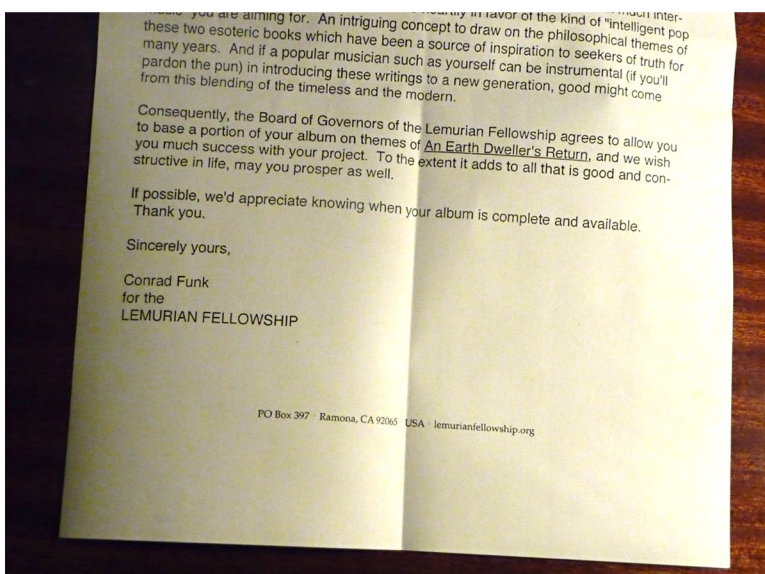


Misused Atlantean technology?

in present-day incarnation, and the horrifying things they had developed in the lost world would soon to be unleashed again. The second book, “**An Earth Dweller’s Return**”, was published in 1940 by the **Lemurian Fellowship**, an organization founded by Zitko and his partner **Robert D. Stelle**.



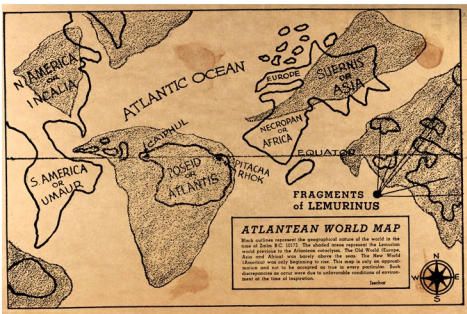
With a title page like this, you better fasten your seatbelt before reading any further!



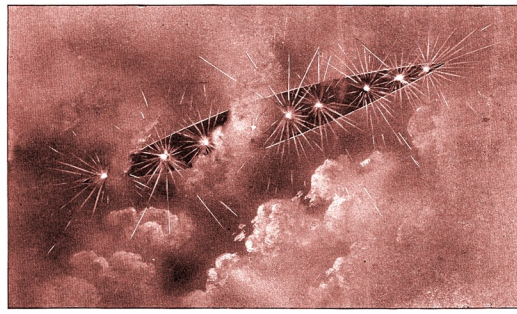
A letter from the **Board of Governors of the Lemurian Fellowship**, granting us a permission to use material from “An Earth Dweller’s Return” on the album.

the story of Mainin

Thanks to Dennis Freeman and the library of the College of Siskiyous for the extra ADOTP material!



Map of Atlantis in relationship to the continental lines of 1895.



Atomic powered vailix airship-submarine flying thru a storm.

PART SEVEN
A WORKING THEORY OF MATTER

Matter Is a One Substantiality.....	Section.....	447	Page 214
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An excerpt from the table of contents of "An Earth Dweller's Return".

A Dweller's tales

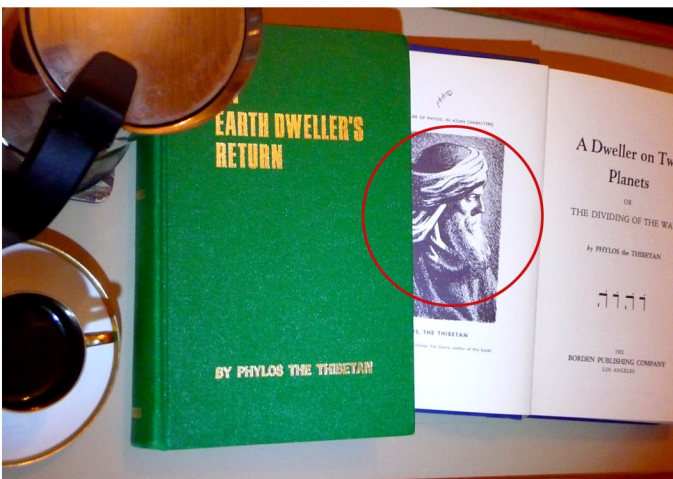
ADOTP, the most important text of the 19th Century Atlantis canon, and its sequel *An Earth Dweller's Return*, tell the story of a headstrong young man named **Zailm** and that of a group of people with whom he closely interacted. The books present a **first person account of Atlantean culture** which had reached a high level of metaphysical and scientific advancement, employing electricity, "**Navaz**" (dark energy) and **high psychic powers**. Their daily life included such things as levitating ships, mass transit, television and aerial water generators. In the first book Zailm travels through times experiencing both triumphs and failures, confronts the antagonist

Mainin, a man of terrifying attainments of knowledge, and exposes the cause and effects of karma from one lifetime to another. Also deep esoteric subjects including astral journeys to **Venus**, **personalized "virtual reality" heavens** and **re-incarnation** are dealt with.

The sequel rehashes the plot of ADOTP: it comprises of the 22 incarnations of the principal character, **Rexdahl**, as he lived them after he was Mainin, the evil high priest of Atlantis. There are many esoteric truths woven throughout, as told by **Theo-Christic Adepts**. Masters **Mol Lang**, **Holtah**, **Kemistrus** and **Zonus** reveal the elementary principles of receptivity, reciprocity, and intensification,

the **secret of the philosopher's stone** and the laws of biochemistry as they pertain to the immortalization of the physical body. Master **Phylos of the Seven Rayed Race** summons the demon **Maelus**, the "**Chiefest Son of Sin**", to question it about the universe, multiverse, and infiniverse.

Even in the world of far out books, these two are strange cookies, and it's no wonder they are openly acknowledged as source material for many articles, books, records and even new age belief systems, including the "**I AM**" movement, the Lemurian Fellowship, and **Elizabeth Claire Prophet**.



Two peculiar and esoteric books and a pot of espresso - a VERY dangerous combination! Notice the drawing of Phylos the Thibetan.



Anzimee, the wife of Zailm; in the distance the tower **Maxt**, the gigantic Atlantean landmark.

Part II:

The making of the album

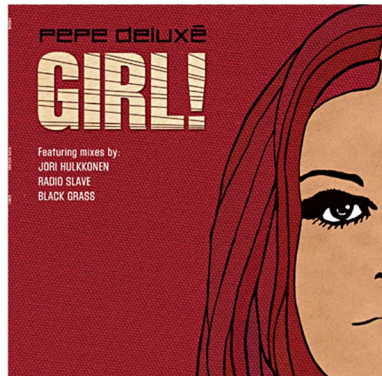
You say “sample”, they say “copyright infringement”

In the world of paintings the term “appropriation” is used to describe new art that incorporates in some way a pre-existing work into its imagery. Pepe Deluxé was born in the vinyl culture, and in that culture we call appropriation “sampling”. Traditional musicians call it “inspiration” and lawyers often call the latter two “copyright infringements”. It was both the push of lawyers (see the credits of “**Girl!**”- apparently we didn’t write it!) and the pull of the magical sounds created by extraordinary musicians that helped us to make the big conceptual move: from music made with samples to music that **sounds like it’s been made with samples**. We’re still not sure if that qualifies as progress...

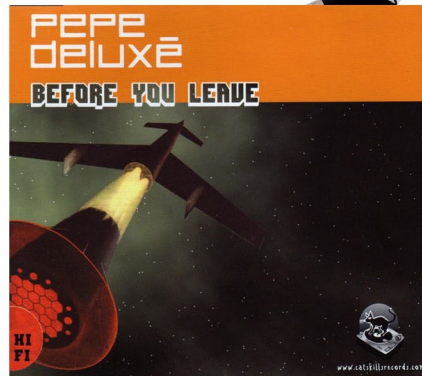
Anyways, when recording new music, we only have two rules:

1. If it sounds like a sample, it sounds good.

2. The more work you put into a sound or a recording, the more you will like it.



“They” told us we didn’t write this tune. The longest four months of work we never did.



By remaking the vocals and changing the title of the song, we avoided the £200 000 price tag for the **Nina Simone** sample. EMI’s greediness financed indirectly the evolution of Pepe. Thanks guys!

Add to those two the **T.A. Edison’s** quote “I absorb ideas from every source, frequently starting where the last person left off”, insert the parameters into the **Universal Music Machine** ¹⁾, set the style timer somewhere in the Golden Age of Pop Culture (mid 50’s to mid 70’s) and press play ... and you just might hear the next Pepe single! ²⁾

2) Recreating music of the past is of no interest to us: we are merely “sampling” it to create something new.

3) “A Voyage to Suern” evolved into “**Queenswave**”, the opening track of the album.

Idea tennis

However, as we didn’t have the access to that magnificent machine, we had to do things the hard way. Once we had decided to make a concept album based on the two books, it was time to put on the sweatbands and start the **intensive intercontinental game of idea tennis**. The first power serve: sending Paul Malmström over 400 strange and rare inspirational reference tunes from the **Spectrum archives**, plus short descriptions of the chapters of ADOTP. It didn’t take long before Paul had composed the first version of “**A Voyage to Suern**”, a tune inspired by one of the chapter names. ³⁾

It can be quite surprising to see what happens when you start throwing ideas back and forth, how quickly you can build fantastic things, especially if you have a common reference library and you’re working with a multi-instrumentalist like Paul. The moment you hit a creative plateau, you can just check the library for ideas or pass the tune on and start working on something else. It’s also **very easy to “sample”**-to point out riff, sound and arrangement ideas from the library tunes: “hey check the bass line on this song, something like that could work on the C part of our tune” etc.

frequently starting where the last person left off

1) Merely a concept.





The original Ampex preamps of the garage rock legend **Kearney Barton**. Now they work for **Pepe**. Check the next pic!

Round 2, fight!

Once we had a few basic compositions ready, it was time to check which of our musician friends still answered the phone "THIS TIME we promise things will be quite normal, relatively safe too..." in order to organize the additional recording sessions. Theoretically it sounds like a good idea to follow the footsteps of **Alan Lomax** and instead of recording musicians in a studio, to actually go "out there" and record them at various locations with a **portable analog setup**. But when that setup consists of our own custom made microphone amplifiers (heavy), a **modified 4-track C-cassette recorder** and lots of



Alan Lomax, perhaps the greatest field collectors of folk music of the 20th century. The man who made **Moby** rich: "Play" is full of samples of Lomax's recordings.

of special microphones, "portable" is more like a figure of speech.

The other main problem is that setting the gear up (especially in a new location) takes time. Getting in the right mood takes time. Lunch takes time. Problems take time ... basically **EVERYTHING** takes time but rushing things usually means you get material that's useless. The performing Artist(s) needs to be **standing comfortably in the center of the storm** where no clocks are ticking. Maybe the best thing about the "Alan Lomax"-style is that there simply isn't any time for second guessing. Plan



Like father, like son - Alan's father **John's** Ford sedan with a "studio in a trunk": A 1933 state-of-the-art, 315 pound (143 kg) aluminum disk recorder that was used to record **Huddie Ledbetter**, better known as "**Lead Belly**".

well, listen carefully and press record on tape when things sound right!



Recording an Artist in the center of the storm with a **Philips EL6040 mic** whose designer either had a great sense of humour or **VERY little imagination**. We are talking about a microphone designed for singers and journalists!

relatively safe too...



Tascam's finest cassette four track recorder, the mighty 424 mk III, now discontinued.



Pepe "portable" setup in action. Spectrum on the left, Malmström on the right.



Soviet military technology put to good use: **Pepe mic amplifier prototype Transistorika-2**.

The third problem of the portable setup: the **tapes do wow** so much that things really don't stay in sync. Besides, we aren't really syncing the recordings to anything: after a session we just have a pile of tapes ... to be transferred to computer and then edited and then we can see if the recorded material fits the tune(s) ... or not. Hey it IS a lot like sampling!



This pile of cassettes became “Spare Time Machine” and later the same tapes were recycled for “Queen of the Wave”.



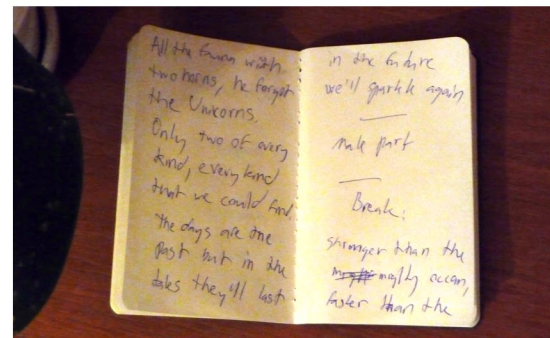
An art critic at work: **Kinuski**, the Yellow House's watchdog destroying another pen. “Enough of this tomfoolery!”



The “Yellow House” in Pälkäne, Finland. A great source of inspiration and also many lyrics.



Yellow House's thought processing high-tech: rocking chair.



One of the MANY notebooks. In addition to lyrics some of them contain secret baking recipes, including a killer apple pie.

Writing the lyrics

Another important job for round two was to start planning the sequence of the music on the album and writing the lyrics that tell the story. A neat little dilemma: it was important to us that people would be able to enjoy the album without knowing the story, but we **couldn't sink Atlantis in the beginning of the album** either (a real “downer”)! While the end result is an artistic compromise and with the main emphasis on the flow of the album, we did manage to include what we felt were the most important events in the books ...and even the sequence of events makes (almost) sense.

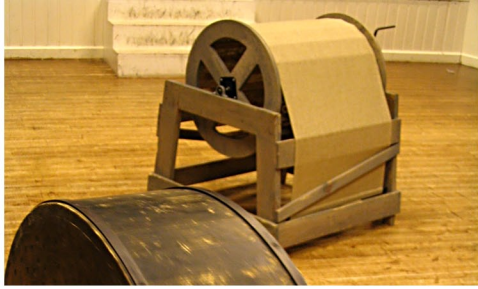
acoustic properties of the “Black Knight”

Most of the lyrics were directly based on the books, but some also borrow some material from **rare Victorian poetry** books, material that supports the story quite nicely. And as the plan was to make a pop opera, we needed to recruit some new friends too, especially female singers and classical musicians. Here we even broke our “Alan Lomax” rule and recorded some vocals and instruments at **Sanctum Sanctorum**, the **Pepe Helsinki HQ**. I'm pretty sure it was mainly because we wanted to test the metaphysical acoustic properties of the “**Black Knight**” armor. We also kept instructing and receiving recordings from our friends in the USA

and Australia, and while I wrote more lyrics and recorded material in Finland, Paul was busy cramming out new compositions to work on in NY. In short: the Pepe factory was running full throttle!



Our man in Australia, **boi Crompton** laying down some vocals.



Helsinki Theatre Museum's mechanical wind and rain machines, recorded for one of the interludes.



Mastering engineer Svante Forsbäck adjusting the rate of sinking of Atlantis. It had to be just right: majestic but dreadful!



The metaphysical acoustic absorber Black Knight, a 1930's Telwa microphone "liberated" from Germany and the last of the Revox tube reel-to-reels, the mighty G-36.

Fuzzy dice and air fresheners

After all the music had been composed, recorded and mixed, the last stage was to fine tune all the material, adding some important sound bits and pieces here and there (akin to adding fuzzy dice and air fresheners to your car). This included a few small interludes; the whole album is mixed back to back and the interludes help the transitions between various moods and styles. With the interludes completed it took just a few rounds of mastering and the music (a rather important part of almost every album) was finally R-E-A-D-Y. Well all the music apart from the

Stalacpipe organ tune to be precise! That adventure was covered in the first companion, and in the next one we'll visit various recording locations and meet a bunch of wonderful musicians and singers.

the whole album is mixed

back to back



Paul in his hideout in Riverstate Park, Illinois, doing some final tweaks to the album interludes.