

MOMENTS LOST

MUSIC AND ART INSPIRED BY BLADE RUNNER





1. THE ESCAPE

The world is changing; equilibrium is lost, the old ways are forgotten, replaced by corporate power structures and technology. In ancient times, the Owl was a totem of worship, a symbol of wisdom. It was the first species driven near extinction in the extreme pollution and radioactive fallout, the same disaster that is forcing humans to abandon Earth for the Off-World colonies.

The owl was a genetically modified copy, designed not to act on instinct. Enslaved from birth, programmed for a life in captivity. It was considered a marvel of genetic engineering, Man's greatest triumph over Nature. Neural microsurgery bound and tamed the atavistic urges of the owl, making it obedient, safe, manipulable. Until moonlight beckoned, refracted through the droplets of rain that cascaded through an open window. The owl suddenly flapped its wings and escaped from 385th floor out into the dark night. With acoustic stealth it flew over the rain drenched city, roaring like a monster below. If only for a moment, fear was replaced with freedom. The bird had left the cage.

ARTWORK BY KILIAN ENG



2. GOD LIGHT

The weather conditions are terrible. All aerodyne vehicles slow down to prevent mid-air collisions. Even with speed restrictions the spinner is still the best form of transport in the city, a ground-based vehicle with vertical take-off and landing capabilities. Mainly used by police on patrol, the vehicle is a shining example of cutting edge technology, propelled by three engines: jet, internal combustion and anti-gravity. It is difficult for a citizen to acquire a license, but with the right connections and bankroll anything is possible.

The rush hour traffic around dawn is a living three-dimensionally congested nightmare. Three months of rainfall had reduced visibility to a mottled mess of blurred headlights. From inside the spinner-cockpit she could only navigate by instinct. Suddenly the dark grey sky took on a new color and parted, the rain ceased, if only for a moment, as the Sun melted its way through the dense cloud cover. It lasted only for a moment, seemed as if it cast its light directly upon her, granting her a moment of clarity.

ARTWORK BY DAN MCPHARLIN



3. COMMERCIAL CRASH

Omnipresent corporate advertisements lit up the smoggy night sky. Products and services and promises without number, colorful and looming dot the nightscape. A blimp floats in the air shedding light in the streets below, perpetually droning promotional brand-slogans like a Hindu mantra. A dark cloud in the sky inciting consumerism.

The ship is on the last leg of its 48-hour city-wide run, due to return to the hangar for maintenance, fueling and reprogramming within the hour. The ship's navigation route is synched with the latest crowd, transit and demographic data for optimized commercial impact, just one of a host of blimps dotting the skyline at any given moment. Encountering an unexpected malfunction, sparks fly and the speaker system shuts down. Its video screens flicker rapidly and then go out. The ship goes into complete shutdown and begins to plummet towards the crowded streets of Chinatown. A gust of wind causes it to change course at the very last moment, crashing against a skyscraper-sized billboard at full speed, causing a building-wide blackout.

ARTWORK BY HR-FM



4. THE STREET ARTIST

Neon signs light up Chinatown's streets against the endless, torrential dusk. The cityspeak dialect of the multitudes and commercial messages mix seamlessly with the roar of constant traffic, amplified as it pours out from the narrow spaces between buildings. Asian vendors serve sushi and noodles in the stands, set up against collapsing piles of garbage. Skyscraper towers loom above the rushing crowds, corporate headquarters of the companies that control every aspect of the thousands milling about in their shadow.

He paints meticulously with painstakingly detailed brush strokes. His work begins when the morning rush hour peaks in Chinatown and goes on all through the rest of the day. This has been his livelihood for as long as he can remember. A skill passed down through generations by masters of the craft, one of the oldest artistic traditions known to man. The designs are drawn from memory; nature motifs depicting birds, flowers, mountains and endless rice fields. Great visions of long lost beauty, kept alive through tradition. Every day, he recreates paradise from his spot in the middle of urban decay. He escapes at that moment, as he lays the final brush strokes.

ARTWORK BY LAURIE GREASLEY

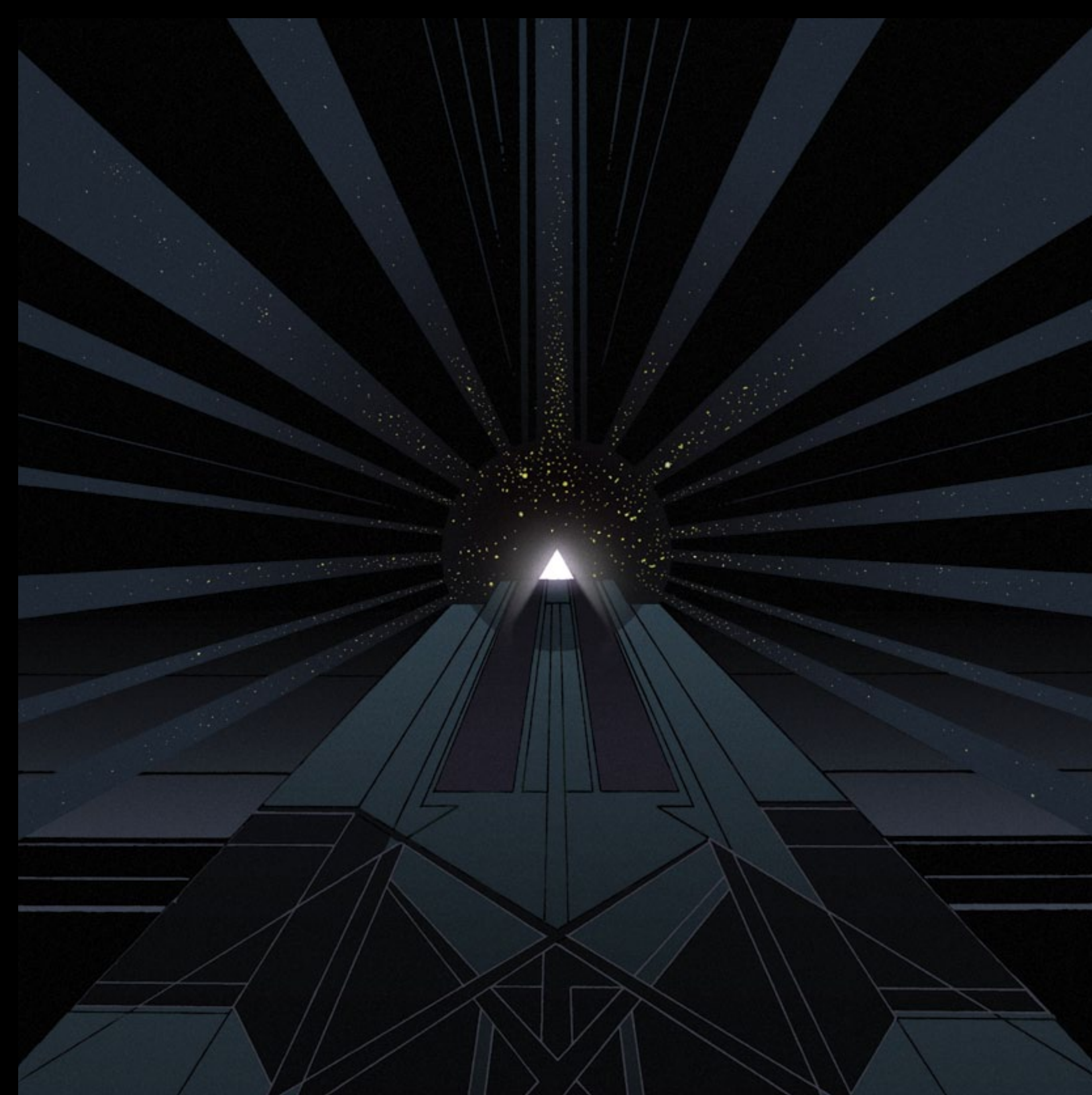


5. ANIMOID UNDERGROUND

The global extinction left a huge demand for exotic synthetic creatures. Replicated animals, called Animoids, are a sought-after commodity. Legal purchase of a synthetic animal is, of course, very expensive leaving the underground economy of illegally manufactured, bootlegged, stolen, defected and mutated animals as the only viable option. This black market holds court in the dark places beneath the Row, a makeshift marketplace set up in the defunct storm drains. Illegal laboratories thrive in the underground tunnels beneath the city.

The hall reminds him of a cathedral he used to visit as a child, its pillars straining against the weight of the world above. Damp and dark, lit with torches, flashlights and battery driven spotlights, this is no place for religious contemplation. He had to walk through the storm drain culvert to reach his destination. Originally designed to drain vast amounts of excess rain water, now the hall hosts the biggest illegal market in the world. Filled with exotic species kept in cages, boxes and other makeshift means of containment. He scans them, looking for anything that might make him a buck, when suddenly he spots it: a perfect specimen of a white arctic wolf cub, an extremely rare design called "snow lupus". This venture is a guaranteed profit run, his ticket to the off world colonies.

ARTWORK BY COSIMO GALLUZI



6. BIOGENESIS

A new generation of biorobotic androids will soon be available on the market. The design is already hailed as "the supreme replicant", a revolution in genetic engineering. A robotic design with paraphysical capabilities to be used for combat, high risk industrial tasks and deep-space probe missions. Like their genetic predecessors, assembled entirely of organic substance manufactured to be indistinguishable from humans. A shining product human ingenuity from the biogenetic assembly lines of the giant industrial complexes, headed for mass production.

From bio-production, across the assembly line, the very first replicant reaches the inception stage in the Biogenesis laboratory. This is the very last stage of the sequential manufacturing process. The laboratory hosts some of the world's most advanced bio-engineering technology. Operated by a small group of scientist and designers, its inception technology is kept a closely-guarded corporate secret. Initiating the final sequence, the operators complete the inception process, breathing life into replicant. Its eyes flickers rapidly as the blinding laboratory lights hit its retina. Its virginal eyes carefully observe the world around it. A slave is born, manufactured and ready to be shipped to the Off-world colonies.

ARTWORK BY MOZPE



7. REMOTE EMOTIONS

The consorting of humans and replicants is a capital offense, the death penalty reinstated mainly to prevent Off-world seasonal workers from smuggling replicants back to Earth. Aiding in the escape or providing false identity for a replicant is also a capital offense. Replicants returning to earth spend their life in hiding, seeking refuge in the abandoned city districts, to escape the professional hitmen hunting for them. To escape slavery means a life in fear, ending either in death at the hands of a professional assassin or a brief, bleak existence.

The world that promised her freedom kept him in shackles. They met in the industrial zones of the Martian Off-world colonies. He handled high risk missions, shipping toxic waste and radioactive fallout, a job reserved for replicants. They kept their intimate contact a secret, their need for freedom urging them to escape. On earth, they seek refuge in the abandoned outskirts of the city, hiding inside an abandoned corporate skyscraper. From the rooftop, they watch the glimmering lights blending with the foggy night sky. Realizing the short time they have together, he cherishes every moment. It doesn't take long for him to understand that she cherishes his life more than she does her own.

ARTWORK BY NICK STEWART HOYLE



8. TAKE OFF

The Off-World shuttles depart from the launchpads situated just outside the city. Everyone wants to escape, but only a few can afford it. The best seats are reserved for the wealthy. Migrators who don't have the cash are forced to stand in line so they can purchase last minute "Gutter Stamps", tickets that get them seats in the worst and most dangerous sections of the Off-World shuttles.

He was there early, raring for his fifth try. Everything he owned was in his suitcase. The line behind him was growing, the crowd getting rowdier, more aggressive by the minute. "A new life awaits you in the land of opportunity", the government-sponsored mantra echoed in his head. The shuttle was still boarding, each moment closer to the launch. For the first time ever, he was first in line. The ground rumbled, the take off phase was a go, the launch initiated. The rockets bright glare parted the dark sky, as the vessel broke through cloud cover. The bird had left the cage.

ARTWORK BY KILIAN ENG

ABOUT THE PROJECT

Moments Lost is a musical tribute, art project and a historical preservation of future-noir. We have created a cohesive experience through music, illustrations and conceptual stories.

Moments Lost was spawned through our fascination with a lost and forgotten world of fiction. A world of dystopian future-noir, cyberpunk, heavy rain and genetic engineering. This world may seem sad and tragic but it's also intriguingly stunning and beautiful with striking visuals, auditory intricacy and narrative complexity. This world still remain in peoples consciousness, defining the future to come. That's why we decided to revisit it in search of new moments that would inspire us to create.

Our initial plan was to make a few compositions inspired by this world. To keep things as authentic as possible we created a studio setup, using the same equipment and a similar recording process as Vangelis' used on the original soundtrack. But as our work progressed we quickly realized that we needed to tell stories and show pictures with the music to create a more complete experience. Our ambitions with the music was high so we needed to find someone equally serious to do the lead artwork. We had been following Sci-Fi illustrator Kilian Eng's work for a long time so it felt natural contacting him. Kilian shared our vision and we quickly got to work, developing the project further by sharing ideas and concepts. Next person to join the team was artist HR-FM from Japan. We felt his style would work perfectly for this project and just like Kilian he also shared our vision and ideas. After the team grew stronger we started crafting our scenes calling them "Moments". Our moments worked as short narrative concepts that the art and music could be based on. We decided to aim for eight stories, eight songs and eight illustrations making the different medias work together to create one cohesive whole. It was time to take it to the next level.

As the project got further, our ambition level grew and to transform our ideas to reality we needed funding. After launching our project as a crowdfunding campaign on October 29th 2013 we quickly realized that the project had great potential. The massive positive feedback was a great inspiration and helped us keeping our vision focused. When launching the campaign we decided to recruit outside illustrators to design five of the remaining moments, anyone interested in the project could enter the competition. We had a modular synthesizer challenge to create the background sound of dystopia, and you can hear the result on the track "Biogenesis". On December 28th 2013 it was official. The Moments Lost project had reached its funding. Now it is April 2014, and we're happy and proud to deliver to you what has been one of the most fun, yet challenging moments of our careers.

What you have experienced and what you are holding in your hand would not be possible without the incredible support we received from our many crowdfunders. You will never be forgotten.

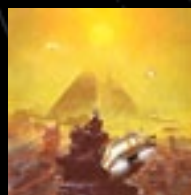
Thanks for believing in the Moments Lost



Fredrik Segerfalk & Per Ronge, April 2014



ABOUT THE ARTISTS



KILIAN ENG is a Swedish illustrator with a big interest in Sci-fi and Fantasy. He often explores these subjects with a surrealistic, mystical and organic approach. In the last couple of years he has been working with a lot of movie posters. Kilian has created many album covers for bands, mainly in the electronic music field. Both in his own country and around the world.

On Blade Runner: "It's one of the most important influences for me, both the film itself and some of the artists who designed it, like Syd Mead. Right from the first scene you know you will experience something very special. Besides the fascinating story it takes me to a unbelievably beautiful and dystopic world. The music in Blade Runner is also very important, it is really the sounds of that world. Its rare to find movies where the music feels so connected to the visuals and takes the whole experience to new heights."

DAN MCPHARLIN Operating from his home studio in Adelaide, Australia, Dan McPharlin works across various media, in 2D and 3D. These are the worlds of dreams and half-memories. The collision zone of past-futures and futures-past, derived from blueprints laid down decades earlier on the pages of battered sci-fi paperbacks, fantasy art books, and mid-century design quarterlies. There are secrets in these strange places, but none they will ever fully understand.

HR-FM watched Blade Runner and decided to become an illustrator. Japanese illustrator / artist known for establishing the unique future fossil art-style, by pairing incompatible time bases to create scenes called "the future past".

LAURIE GREASLEY currently in France working as concept artist for Shep Films. Since I first saw it as a child I knew Blade Runner was special though maybe at first didn't understand it. The world of Blade Runner was so deeply layered and richly detailed that upon each viewing I would always notice something fascinating that I never did before. That attention to detail left a profound influence upon my work in the way of creating detail rich environments that may reveal more upon return viewings.

COSIMO GALLUZI is an illustrator living and working in Los Angeles. His passion for Blade Runner started earlier than he can remember – and continues to this day. By November 2019 he hopes to already be off-world.

MOZPE is a transdimensional entity which occasionally likes to draw things from the worthwhile fabric of dreams. It lives in Sweden, in which the dystopical and rainy mood of LA 2019 can be experienced during the autumn, winter and spring, minus the fire blasts from chimneys, because that would scare away Santa Clause.

SIGNALSTARR is a London based graphic artist, and self proclaimed visual traverser of the etheric. His work explores themes of retroist nostalgia fused with futurist vistas, digital spiritualism and mystic psychedelia. Escapism serves as chief catalyst for his process, and takes the viewer on a journey swathed in analog textural washes. Always been moved by the Blade Runner universe.

EQUIPMENT AND THE PROCESS

Analog Sweden studio 1, February 2014



To achieve the same sound Vangelis created, we believe you need to use the same gear and a similar approach to recording. The key ingredient to the Vangelis sound is the Yamaha CS-80 synthesizer which was a technological breakthrough when it was released in 1978, weighing in at 200lbs and cost a small kingdom, well at least like a nice car. It has huge sonic possibilities and a large array of performance controls, which Vangelis mastered to perfection.

So, why use the expensive and CS-80, and not some fancy software instrument that emulates the sound? Well, even if the emulations capture some aspects of the sound, there is so much lacking interface-wise. Nothing beats dedicated knobs and controllers that are used extensively during performance; especially the pitch ribbon with its trademark sound in the soundtrack with the slowly falling pitch, the hands-on ring modulator that breaks up the sound and makes it bell sounding, out of control or just slightly worried, the beautiful glissando function for chromatic glides and not to forget the unique polyphonic aftertouch that enables the player to give life to each note. But it is certainly more than that. A piece of the engineers' souls lives inside this machine, no doubt. But guess what? Sometimes the engineers don't want to co-operate... sometimes it glitches, and you're afraid it will break. Moodswings. Occasionally we had to open up the hood to perform a tuning

procedure on a runaway voice card, but the CS-80 sounds absolutely wonderful, so you will forgive it. It has a lot to do with the analog and unstable qualities of old synthesizers. It breathes and moves to make it come alive. Another key ingredient to the sound is the rare Lexicon 224, one of the first digital reverbs, which gives the huge ambience that all sounds live in. We tried to get an original unit, but simply couldn't find one in time. Instead we used a digital emulation that sounds just as good, at least to our ears.

Everything is played by hand as it is recorded, except for those really mechanical arpeggios and patterns where we use analog sequencers with typically 12 or 16 steps (notes). We had to focus on one thing at a time since we couldn't save the whole setup to the computer, and it forced us to concentrate harder and work at one track at a time. It was time consuming, but satisfying and we hope the end results confirm it.

GEAR LIST

Yamaha CS-80 - the most influential synthesizer in the Vangelis sound setup, and a rare and complicated beast. Listen to the soaring brass lead on the main theme of Blade Runner or the melancholic harmonica inspired lead on "Blade Runner Blues". One of the first analog polyphonic synthesizers, only 800 ever made and a lot fewer still alive today, production years 1978-1980.

Roland VP-330 - classic analog string and choir sounds with a very powerful vocoder. Listen to the strings on "Blade Runner Blues".

Roland System 100 - monophonic analog synthesizer.

Yamaha CP7D - electric grand piano.

Rhodes Mk1 - The classic soft electric piano.

Roland CR-8000 Analog drum machine.

Minimoog. The classic mono synthesizer. No one does bass better.

Roland Jupiter 4. Poly synthesizer. Excels in wandering arpeggios.

SCI Prophet 5 - Classic poly synthesizer, Vangelis used a Prophet 10, which is basically two prophet 5s in one instrument.

SCI Poly Sequencer - for creating sequences on the Prophet 5.

Roland System 104 and Oberkorn Analog sequencers

Emu Emulator II digital sampler, used for choir sounds.

Analogue Solutions Vostok Mk 1 - not part of the original Vangelis setup. We used it for atmospheric effect sounds, where Vangelis used toys.

PRECIOUS PHOTOS

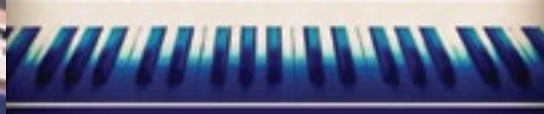


ANALOG SWEDEN



USING VANGELIS' ORIGINAL EQUIPMENT & RECORDING PROCESS

MOMENTS LOST



QUOTES - THE THOUGHTS
"The atmosphere and aesthetics in Blade Runner has always been a great inspiration for me. It's a movie I often come back to just to feel its magic. It is truly Scott in its absolute finest form!"
- Kish King
"Blade Runner and the art created for that movie is one of my biggest influences to date. If I had not have seen Syd Mead's (Blade Runner designer) amazing sketches, I probably wouldn't be into art today."
- HB-HB



THANKS

We would like to thank all the Indiegogo backers, Vangelis, Syd Mead and Ridley Scott for making Blade Runner, Yamaha for the CS-80, Shapfarm for support, Joe at Bottleneck Gallery, Kostantine Paradias, all artist contributing, Andrew at The Verge, all supporting media, Kenneth at Maskinrum Studio and Joakim Montelius for Emulator support, Ross Marquand, friends and family.



1. THE ESCAPE

Yamaha CS-80, Roland Jupiter 4, Rhodes electric piano, Sequential Circuits Prophet 5, Analogue Solutions Vostok

2. GOD LIGHT

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5, Yamaha CP-70, Analogue Solutions Vostok. Trumpet by Jakob Gudmundsson

3. COMMERCIAL CRASH

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5 + Poly Sequencer, Roland System 100, Minimoog, Analogue Solutions Vostok

4. THE STREET ARTIST

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5 + Poly Sequencer, Roland System 100, Minimoog, Yamaha CP-70, Analogue Solutions Vostok

5. ANIMOID UNDERGROUND

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5, Roland System 100 + Sequencer, Emu Emulator II, Yamaha CP-70, Analogue Solutions Vostok

6. BIOGENESIS

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5, Roland System 100 + Sequencer, prepared Yamaha CP-70, Emu Emulator II, Analogue Solutions Vostok, background atmospheric sounds by Patrik Rydberg on custom modular synthesizer

7. REMOTE EMOTIONS

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5, Minimoog, Analogue Solutions Vostok

8. TAKE OFF

Yamaha CS-80, Roland Jupiter 4, Roland VP-330 strings, Rhodes electric piano, Sequential Circuits Prophet 5, Roland System 100 + Sequencer, Analogue Solutions Vostok. Harp by Olof Porseland

9. REMOTE REPRISE (BONUS TRACK 1)

Yamaha CP-70, Yamaha CS-80, Analogue Solutions Vostok

All songs written, recorded, produced and mixed by Fredrik Segerfalk and Per Ronge at Analog Sweden Studio 1, except for trumpet recorded at Studio Söderoffer.
All synthesizers, keyboards and percussion performed live by Fredrik Segerfalk.
All synthesizers and sequencers programmed by Fredrik Segerfalk

Mastering by Darius van Helfteren at Amsterdam Mastering.
Photography by Fredrik Segerfalk and Per Ronge
Moments created by Emil Arctaedius
Moments text edits by Kostantine Paradias

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