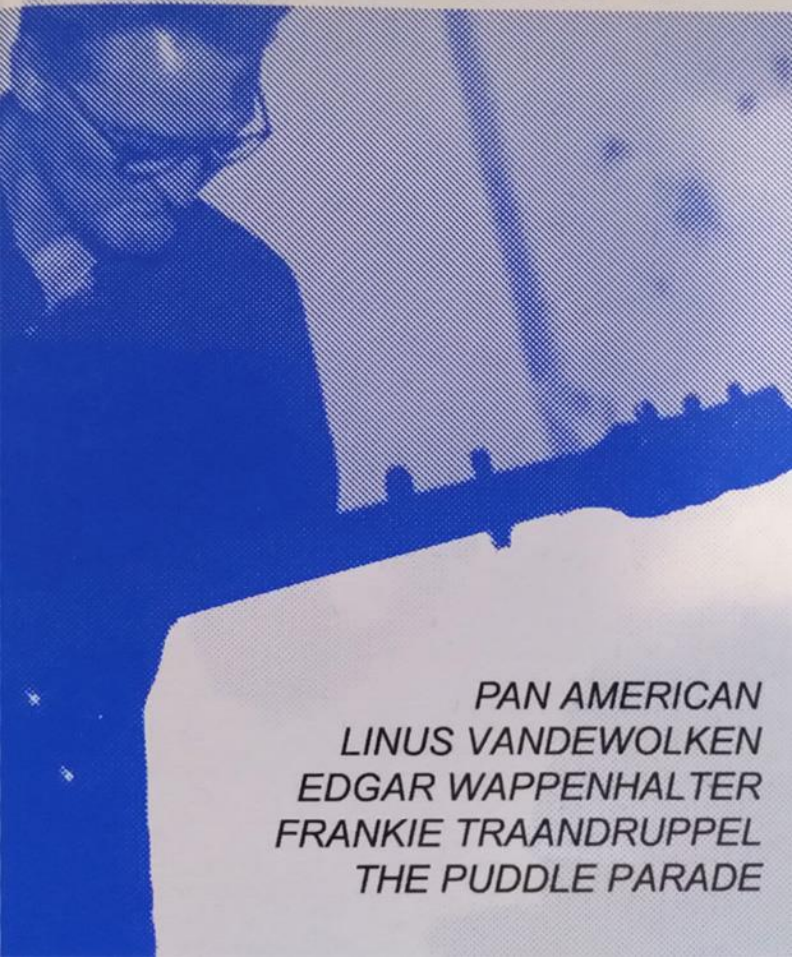


# MORC ZINE

LOCKDOWN ISSUE



PAN AMERICAN  
LINUS VANDEWOLKEN  
EDGAR WAPPENHALTER  
FRANKIE TRAANDRUPPEL  
THE PUDDLE PARADE

# EDITORIAL

## ISSUE #4

to be honest, mid march: I was pretty much in denial. When the lockdown got announced here in Belgium, originally for three weeks, I was pretty sure that life would be back to normal in no time. So I wouldn't have to miss eg the HTRK/Caretaker shows at rewire festival, and the upcoming Pan American tour in april.

Was I wrong. Of course I had figured that out within days, but still. Makes me feel like an idiot. And in retrospect, I really can't say that I was affected all that much. I had to stay home. Big deal.

Now life is slowly getting back to normal overhere, I thought it was a good time to look back, in zine-form. For this issue, I had a chat with some people who did get impacted a lot more by the whole covid-19 crisis.

So here it is: the first new morczine in years. As usual: hope you'll enjoy.



wim / morc records/zines

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**p.19: listen to:** In the back of this issue, we've include a surprise download coupon. We randomly mixed a number of download coupons for morc releases you might or might not have heard before. Hope you'll enjoy it!

# ABOUT PAN AMERICAN

*We had a couple of days in April marked in our agenda for quite a while: Pan American was heading back to Europe. Late last year, Mark Nelson released one of his very finest works – A Son (out on Kranky).*

*In a way it's a 'typical' Mark Nelson album: it's sparse, slow, quiet, with a lot of attention on details. But well, that's his signature. A Son sounds a bit 'warmer' though: there's a focus on acoustic sounds, with a remarkable role for his voice, and less electronics, giving the record a very spacious sound.*

*So we were very eager to find out how this translates to a Pan American live show. Alas. Instead, Mark answered some questions about staying at home, and hope.*



> - with the european tour planned for april, how did you prepare in the weeks  
> before the lockdown?

I was just beginning to develop and practice the set. Really just seeing if I could get any of the newer things I've been working on ready in time to play live. It's really helpful to have new material on a tour -both because it reveals what doesn't work quickly and also because it's quite fun to be writing in real time-editing in my mind and adapting to what I hear night after night.

I was also looking forward to playing the lap steel guitar live as well. I've played maybe three shows in Chicago with it, but was excited to play it live every night for 3 or 4 weeks. In terms of developing a new song or working with a new instrument, a week of touring is worth 2 months of practice at home!

> - *did you have a specific 'goal' for this tour? Or more in general: what makes you > decide to go on tour as Pan American?*

I really like performing alone. Sometimes it's terrifying but if I get it right-the pacing, the mood of the room. Then it's like a story that has an arc and a resolution. I also like playing longer sets than I used to. I remember in Labradford we were convinced that no one should play more than 40 minutes-that it's impossible to keep the attention (either your own attention or the audience) for more than that. But now I like to play an hour and half or something like that. It gives it room to really grow.

And of course people can leave. Sometimes I like to leave a show early-a feeling that I got the perfect amount for what I needed.

Also, I've been working more with video. So I like that part as well, shooting and editing. On a very amateur level, but it helps the shows I think.

> - *many artists/promoters that had shows or tours scheduled in april, were > hoping that restrictions would be lifted by then. or were at least still in denial > about the inevitable cancellation. when did you fully realize that the European > tour would not be happening?*

The Italian shows were the first to go, and I think I probably knew then that it just wasn't very likely to happen. But out of respect for the work done already by promoters and my booking agent, I let them tell me when it was time to really cancel the whole thing.

It's crazy to think how quickly it happened and how hard it was to accept the seriousness of the situation. I think at first we even kind of laughed about it. But I remember at the peak time it was like a whole new world every day.

My friend Marco who books the shows in Italy and is a good friend was explaining to me how it was affecting life in Italy. I think after China they were the first country to really isolate the population as much as possible. So when I understood the seriousness there, I knew it would be impossible.

> - *very shortly after the tour got cancelled, i noticed the show at > Cafe Oto was rescheduled for august. the other dates seem to have been > set back to spring 2021. how come you split up the tour?*

Well, I think that goes back to how quickly things were changing at that time. I think we thought for sure everything will be fine by summer. But of course here we are. So at first the idea was to reschedule the whole tour in August.



*> - within days after the lockdown, you posted two new tracks online. if i'm correct, > that's not something you usually do. any particular reason you wanted to share > these tracks outside of the context of a full album?*

I've done 4 of them now. I don't really know why. I guess an effort to reach out from my own anxiety and fear in and try and share something from this specific moment. I had the visual material as I said above, was beginning to edit that so it was in my mind. The songs are really just sketches-I usually don't work quickly at all but in this case it felt right. I'll do more as I feel like the moment is good.

Although we're in such a different moment now in this country. There was really some optimism amidst the anxiety for me that this would be something that we could do as a community. The 'correct' approach seemed so obvious I honestly couldn't imagine anyone resisting the idea of isolating, masks etc.

Unfortunately I underestimated the willingness of the people in power to manipulate everything to their profit, and frankly I thought people were smarter than they've turned out to be. so the optimism is gone for now. I just feel heartbroken now. But things do change. So optimism is still waiting for its moment!

*> - How did you spend the lockdown? i know you're a father, and i presume you > have a 'regular' job as well. how did you try to keep the balance between your > time as a family man/employee/musician?*

It was really kind of fun with the family-to have a whole new schedule and to be around each other all the time. I really liked that part. I kept working-I have a job in a warehouse doing shipping-so that didn't stop although I worked less. I'm almost always alone at work so I felt safe going in there 4 days a week. The hardest part was my children not getting to see their friends. They showed courage though, now I'm worried that they probably won't go back to school even in the fall. I can't see how it's possible at the moment.



> - since mid-May, the regulations are slowly loosening in Belgium, and i notice  
> that many people don't try to get back to 'normal' life right away. did you get any  
> new insights during the lockdown?

I'm not a very social person-so it wasn't difficult for me, really. But I have so many advantages-a family, a house with a yard etc. I know many people who were alone and that was very difficult. Also people who need more social life-I can't imagine how difficult that must be. Of course we all have a different relationship with the idea of spending time around other people. I know some people need it more than others.

> - it's hard to make mid to long term plans in the current situation but: apart from  
> rescheduling the planned tour: anything else coming up?

It feels day to day still. At this point it feels almost like we're only really at the very beginning of this. Again, I'm writing at the moment with a broken heart! We missed a chance to trust each other more, to work towards a simple goal as a community. To protect each other, to protect the most vulnerable among us. Why is this impossible? What's wrong in the hearts and minds of people? But I still practice a lot-and new music is coming so I'm trying to focus on that.

> - *When the coronavirus got a bit less the focus of attention, it wasn't because  
> the epidemic was over, but because the killing of George Floyd brought Black  
> Lives Matter back to the centre of attention. The good thing: whereas previous  
> protests didn't manage to keep interest for so long, we saw since late May that  
> people (finally) take the issue serious. you've also spoken out clearly as a  
> supporter of anti-racism groups. how hopeful are you for the future?*

Yes, it feels different now. I think American history has been taught differently in the last 15-20 years-much more inclusive in terms of honestly discussing slavery, segregation, lynching of African Americans and the genocide of Native populations here. So younger people (this is my opinion of course) are much more well informed and ready to listen and act than my generation was-or obviously earlier generations. So I think that's the big difference I think.

I'm a hopeful person, and I think the next president will almost have to organize something like the truth and reconciliation council such as they had in South Africa after apartheid. Then a formal apology from the government and some form of reparations-I think I'll see this in my lifetime. Also, unfortunately I think we'll see a lot more white terrorism and violence. But to me at least, I think the momentum is really too strong to go backwards again. And of course the police, and the right wing keep behaving in the worst way-so to me it seems impossible to deny their agenda any longer. We will see.

Also, it's really cool to see it spreading globally-so that conversation is important too. African slaves were a big part of the global economy for 400 years! So the countries that did the kidnaping and trading-England, France, Portugal, even Denmark have responsibility. And all countries that had African colonies or really even used tobacco, cotton, sugar and other products from the Americas and the Caribbean also are responsible. How is this discussed in your country? I'm curious if there is much of this perspective being discussed?

> *i'm from Belgium, and 'we' had Congo as a colony. it's still kind of an open  
> wound in our history. so when BLM-protests arrived in Belgium, there was less  
> focus on police violence, which is not such a major problem as in the us, but  
> more on the legacy of the colonisation.  
> however: today (June 30<sup>th</sup>) marked the 60th anniversary of the independence of  
> Congo. in my hometown Ghent, the statue of the king who 'bought' Congo was  
> removed with a mini-ceremony. and more important: our king officially said he  
> 'regrets' what Belgium did in Congo -first time ever a Belgian king admits this. No  
> official excuses yet, but we're getting closer. Let's stay hopeful...*

# REVIEWS

## FRANKIE TRAANDRUPPEL

### Frankie Traandrappel – Valley-Ay! (7")

Ronny Rex / Belly button records (2020)

[ronnyrex.bandcamp.com](http://ronnyrex.bandcamp.com) – [bellybuttonrec.com](http://bellybuttonrec.com)



we really enjoyed the slackervibes on Traandrappels debut 7" from last year, but this one makes Frankie a favorite round here. Valley-Ay! takes you on a tour through lofi-history in just 10 minutes.

The title track appears twice on here. The first version reminded me of Rudy Trouvé on some of his best moments, and the one on the b-side is slightly more polished, not unlike Pavement when they finally had some sort of studio budget.

The other two songs on the a-side would not have been out of place on those Shrimper or Unread-releases: particularly 'love psychosis' shows that Frankie is pretty much on par with those other heirs of the lofi tradition, The Debts. This great ep closes with an instrumental song, starring an organ that sounds like it's in a particular good mood.

This 7" has 'summer hit 2020' written all over it: it's catchy, invites you to relisten to the single and for once, it doesn't matter that it's not a pure sing-a-long, because this year, you can't sing in group anyway.

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### Frankie Traandrappel – Corona Blues (7")

Ronny Rex (2020)

[ronnyrex.bandcamp.com](http://ronnyrex.bandcamp.com)



Frankie was one of the many, many people starting to record new tracks during the lockdown. However: how many had a 7" with their recordings done by the time you could head back to the pub? So: my regards to Ronny Rex for accomplishing this.

This ep shows the garagerock-roots of Traandrappel a bit more. Half of the songs on this four song gem are more upbeat, (good he had a drumkit around during the lockdown!). Another one ('fruit and gin') sounds like it had been recorded after 12 months of isolation, and is probably the winner of this ep.

The last song is maybe a bit too goofy for my taste: slide guitars and silly toy-sounds. Anyway, I guess that song illustrates what a confusing time it has been, no?



# CATALOG

## MORC RECORDS

Well, since you're reading this, I guess you know morc is primarily some sort of label, no? This is the full list of all morc-items that are available right now. Please do know: of most of these, we only have a limited amount of copies left. for more details, please visit <http://www.morctapes.com> - or get the digital versions via [morctapes.bandcamp.com](http://morctapes.bandcamp.com)

### AVAILABLE



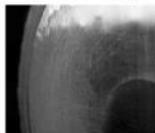
MORC 81 - **Pefkin**: "Celestial navigations"  
lp - 14 euro

Gayle's third lp on morc truly brings together everything we like so much about her work: a mesmerising and enigmatic layering of vocals, violin, analogue synth, zither, psaltery, harp, guitar, found objects and field recordings, all blending together into slowly-unfolding, ritualistic hymnals that draw heavily on

the landscape and natural world

MORC 80 - **Lowered**: "Music for empty rooms"  
cd - 10 euro

As the fourth Lowered-album, Music For Empty Rooms has a more expanded sonic palette to include piano, cello, tam tam, singing bowls and room recordings. However it retains the bleakly ascetic sound of previous works. The 'empty rooms' reference Gowers' move to a new house in a strange town following the death of his wife. As such it is a meditation on loss, dislocation and the silence of absence.



MORC 79 - **R.O.T.**: "Klein eiland"  
cd - 10 euro

Klein Eiland comes as a surprise: the past decade, the ROT-members have been playing less shows, and their record output had come to a halt. But: R.O.T. proves that they still manage to capture a specific time and place like no one else does. This session was recorded in a now demolished

building in the south of Brussels. The only thing that remains is the name of the building, and the captured sounds.



**MORC 78 – *Matt Christensen/Circle Bros: "split"***  
lp - 14 euro

long, improvised songs for patient people. a bit more abstract and guitar-oriented than recent output by these veterans. Matt brings one sidelong track that explores pretty much every aspect of guitar-ambient possible, with some vocals hidden in as well. Circle Bros put together two silent yet fluent tracks

about lack of sleep.

**MORC 77 – *Edgar Wappenhalter: "s/t"***  
lp - 14 euro

Long-awaited return of Steve Marreyt, the grandmaster of psychedelic dronefolk-soundcollages. here he resurfaces with three long and impulsive tracks - mainly based on vocals and samples, but using the same direct and messy approach that made his earlier releases so unique.

*Edgar  
Wappenhalter*



**MORC 76 – *Bingo Trappers: "Elizabethan"***  
lp - 14 euro

The lo-fi grandmasters from Amsterdam strike again. More golden melodies, more twisted songs, more sixties and psychedelic influences. extremely well crafted, yet sounding very natural and straightforward. a masterpiece, and an excellent starting point for whoever managed to miss out on

the many releases they did over the past 25 years.

**MORC 72 – *Annelies Monseré: "Debris"***  
lp - 14 euro

This third full length of Annelies just as sparse but more folk, doom and drone-infused than her previous work; Most tracks are focused on vocals and just a few instruments, but yet Monseré manages to produce a very full sound.



**MORC 69- *Karina ESP: "A still from the film"***  
lp - 14 euro

A sort of sister release of 'detachment'. So you can expect warm and dark drones, mostly guitarbased. But this album is at the same time more abstract, and more accessible. Whereas many artists start out with a melody that degenerates into chaos, Karina ESP builds a subtle melody out of what starts as a vague mix of hiss, crackles and guitarsounds.



**MORC 66 – Jessica Bailiff/Boduf Songs: "split"**  
7" - 6 euro

Before embarking on a European tour, Boduf Songs and Jessica Bailiff reworked one of their older songs in totally different versions. Boduf Songs presents a stripped down but electric and heavy version of decapitation blues, originally a vibrating and pulsating track. Jessica Bailiff brings a new take on Lakeside blues, heavily relying on keyboards

**MORC 69- Karina ESP: "Detachment"**  
cd - 10 euro

The sound of thinking and doubting about something for very long, and then letting it all out at the same time, telling what needs to be told, not holding back any details, but telling it focused enough so the point stays clear.



**MORC 46 - The Iditarod: "Kleine"**  
cd - 10 euro

legendary folkcombo, feat members of black forest black sea, in gowan ring, fern knight... re-release of their tape from 2002 on morc. a perfect mix of direct songs with psychedelic tape and drone experiments.

**MORC 45 - Jessica Bailiff: "old things"**  
cd - 10 euro

This record is a collection of rare and unreleased material, mostly recorded between the release of her second and third album. As such, it can be seen as the missing link between the rather drone second record, and the starker Jessica Bailiff record



**MORC 44- Soccer Committee: "sC"**  
cd - 10 euro

Soccer Committee manages to build entire worlds with not much more than a few well chosen guitar notes and her soft voice. Delicate, beautiful and truly breathtaking.

# SOLD OUT

*if you're looking for sold out titles: just e-mail [wim@morctapes.com](mailto:wim@morctapes.com), and we'll let you know who might have a copy left.*

morc 75 - hellvete: droomharmondium (2cd)  
morc 74 - matt christensen: i know what the fight is (lp)  
morc 73 - pefkin: murmurations (lp)  
morc 71 - hellvete/luster: split (10")  
morc 70 - pefkin: inner circle, outer circle (lp)  
morc 68 - the iditarod: foxfur & rarebits (lp)  
morc 67 - wouter van veldhoven: faroe islands (lp)  
morc 65 - bingo trappers: sister planet (lp)  
morc 64 - annelies monseré/ circle bros: split (7")  
morc 63 - félicia atkinson: summer eyes (onesided 12")  
morc 62 - lichens: litio folk (lp)  
morc 60 - annelies monseré: nest (10")  
morc 59 - boduf songs: internal memo (10")  
morc 58 - urpf lanze/edgar wappenhalter/hellvete: split cd (cd)  
morc 57 - michael tanner & sharron kraus: in the rheidol valley (lp)  
morc 56 - edgar wappenhalter - on the beach (lp)  
morc 55 - circle bros: haven (lp)  
morc 54 - winter's day: winter's day (7")  
morc 53 - drekka: collected works vol 1 (2cd)  
morc 52 - the puddle parade: origami (cd)  
morc 51 - soccer committee & machinefabriek: drawn (lp)  
morc 50 - karina esp/circle bros/drekka: hibernation (10")  
morc 49 - annelies monseré: Somewhere someone (7")  
morc 48 - jessica bailiff & annelies monseré: untitled ep (cd)  
morc 47 - R.O.T.: ceci n'est plus Avioth/lls chantent pour vous (onesided 12")

## SHOPS/DISTRO'S

*... or order more releases via these fine people:*

### LOCAL STORES:

- Consouling Store (Gent – [consouling.be](http://consouling.be))
- Vynilla (Gent – [vynilla.be](http://vynilla.be))
- Zoezoe Records (Gent – [zoezoerecords.com](http://zoezoerecords.com))

(your local store should be able to order in copies as well!)

### RECOMMENDED WEBSHOPS:

- Shiny Beast (NL – [shinybeast.nl](http://shinybeast.nl))
- Norman Records (UK – [normanrecords.com](http://normanrecords.com))
- Art into life (JAP – [art-into-life-com](http://art-into-life-com))

# REVIEWS

## EDGAR WAPPENHALTER

### Edgar Wappenhalter – Brush (tape)

Edities marreyt (2020)

[editiesmarreyt.be](http://editiesmarreyt.be)

And there it was! All of a sudden, we got a new Edgar Wappenhalter release in the mailbox. Unexpected, to say the least. For those not familiar with Wappenhalter: what began as a psychedelic dronefolk project of Steve Marreyt (ex-*john merrick band*, see the very first issue of this zine) gradually turned into a one of a kind sample-based cut-up project, leaving the 'traditional' instruments aside.

What we hear on Brush is Wappenhalter in excellent form. This tape one offers 5 relatively short tracks, which makes this a very punchy release.

Yet all the strengths of Wappenhalter are demonstrated. The first track opens with a repetitive flute-sample, with some soulful voices blending in. In true wappenhalter tradition, it's a very impulsive sounding mix. The rhythms are slightly out of sync, making it quite a challenge to follow the entire track – a pretty constant element throughout this tape, most obvious on the title track 'brush'. This song is based on a few jazzdrum samples (played with a brush) and spins all over the place in just a few minutes. Crossbow is just short enough to stay more or less danceable. And the last track has some didgeridoo on it. It's a neat, neat tape.



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### Edgar Wappenhalter – Family in lockdown (dl)

Self released (2020)

[edgarwappenhalter.bandcamp.com](http://edgarwappenhalter.bandcamp.com)

ok, we weren't quite recovered from Brush when we heard this digital only release. As the title suggests, it's a sort of field recording, but not really... you hear what is presumably Wappenhalter junior start with a monologue, tv backgrounds... Something you'd expect from a release with this title. But it gets really interesting once Wappenhalter sr. starts to slightly edit these sounds, making them almost sound like his typical releases. Favorite parts: a looped crying baby (or let's hope this is looped!) and the 'oh my god' part sang by one of the members of Luster. 20 minutes well spent.



# ABOUT LINUS VANDEWOLKEN

*One of the more surprising releases that kept our head spinning this year was the Linus Vandewolken double 10" (!) on Okraina. Using this personage, McCloud Zicmuse fearlessly explores de 'Hommel' – the Flemish ancestor of the the Apalachian Dulcimer. The record manages to sound very traditional and impulsive at the same time. As an American immigrant in Belgium, Zicmuse finds the perfect balance between respect for tradition, but with a very open mind and approach.*



> - pretty obvious question, but: as you mention in the liner notes, the 'Hommel' is >kind of a forgotten instrument in Flanders - so, how did you get aware of the > instrument, and became appealed to it?

I ran across the instrument while visiting in the Volksinstrumentenmuseum in Gooik & also in the Musical Instruments Museum in Brussels. Being a multi-instrumentalist and luthier sauvage, the simplicity of the instrument in its various manifestations, and the what looks as complex possibilities with the number of strings and frets directly attracted me. It is simple but refined, naïve but with soul. From a socio-political standpoint, I feel an affinity with the Hommel, whereas the instrument is not of the upper-classes. It is a voice of "the people": farmers, labourers, miners, fishers, domestic workers. Some might say "simple" "regular"

and "ordinary", however, these terms reduce these vocations. I would prefer to say "connected", "struggling" and "occupied". And one of the occupations of daily life was playing music at home.

Music, for me, is less a question of culture, and more a question of necessity. We are musical beings, and as such, this instrument speaks to how I grew up, and reflects certain ties to my life and the one I imagine for Linus in Niemandaal.



> - *seen the scarcity of the instrument, i'd guess you're self taught? can you tell how your learning process went? Did it also require a shift in the way you make > songs?*

I am a self taught musician, and in this case, I had never heard someone play the instrument before I had mine.

My hommel is a collaboration of my father and myself. He grew up in a densely forested area and worked in the saw mills as a kid. Due to this, he had a kind of love for wood, and has always had a little wood shop in the house. One day he saw a guitar in a woodworking magazine, said "I can do that", and that's how he started being a luthier of classical guitars.

I don't see him very often, but we wanted to do a building project together. As we didn't have a lot of time, I proposed the hommel. We worked on it for three days, then I had to do some repairs/updates here and there as I got to know the instrument better.

The instrument taught me how to play it. The hommel shifted my playing style because I can not impose my usual style of composition. I do not play the music I write in as much as I play the sounds/songs I find on the instrument. To the point where, I really didn't feel I could claim the music as my own and thus created the personage of Linus Vandewolken.

I would prefer to not mention myself at all and have him exist in the minds of people, in his house in Niemandaal in the Pajottenland, in the living room with some Bruegel copies hanging on the walls, drinking lambik or geuze & playing the hommel.



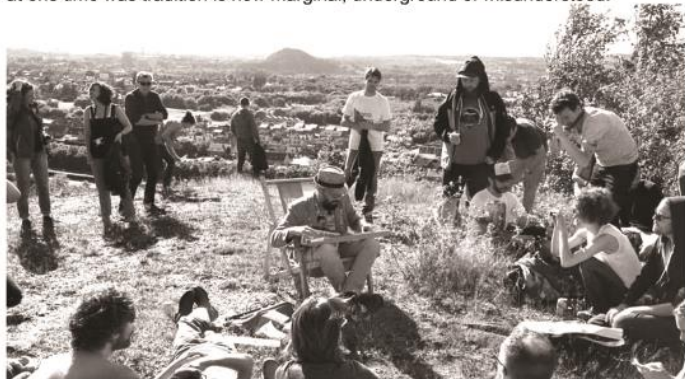
> - *De hommel is not the only 'forgotten' aspect of flemish culture you seem to be interested in - i've noticed you have a genuine love for the belgian take on archery, carnaval and sharing bottles of jenever - traditions that most of us are at least aware of, but are in general 'nearly extinct': they're definately more associated with the generation of people over 65. so: do you see yourself as a sort of preserver of these traditions?*



Living in Belgium is something very important to me. It is the one place in this world which has allowed me to grow some roots as an adult. Since I arrived, I have had a curiosity of what happens here. I have searched for and participated in whatever carnaval I could find, drank whatever beverage offered to me & played whichever game I could.

Everything is linked, it was a demonstration of pole archery in the park at the end of a parade I participated in which opened me up to that sport, I made a parade group based on my archery gilde for the carnaval in Charleroi, it is sort of cyclic. I appreciate these things for sure, but not so sure that I am the proper person to preserve traditions. In some respects, because I am an immigrant, perhaps I offer a new energy for these things, but on the other hand, I could just be a symptom that indeed these things are on their way out.

We are in an age of cultural annihilation. Let's just say that it is a major shift, what at one time was tradition is now marginal, underground or misunderstood.



I think for that reason it is me, someone born in Arkansas that plays tradi-modern hommel. In my childhood, I went clogging (traditional mountain dance) and square dancing, so I imagine these things are in my blood.

Linus is my alter me, who was lucky enough to grow up here and have an appreciation for all of the things this area has to offer. And really in this time of everyone retreating into their social bubbles, on and offline, it is great to spend hours with people from other generations with different points of view for hours in a field, shooting arrows in the sky.

For the folk/hommel scene, I have found lessons and builders and such, but it rests quite hermetic. From the lack of response I had when trying to contact players/organisations, I decided to just focus on playing in the meantime, and trying to find or build a community, taking a class or playing at a festival will arrive with time.





> - You were a candidate for this year's prince carnaval  
 > election in your hometown Scharbeek. Carnaval itself  
 > was cancelled, but you proceeded anyway - resulting in a  
 > 'prince without carnaval'-campaign. How did you cope  
 > with the whole situation?



The captain of my archery gilde nominated me to be prince of Scharnaval. I didn't expect to win. but yes, no carnaval. Again I find myself in a surrealist situation, typical Belgian life ! But yes, with the lockdown, the prince gave me a way to be creative, playful, and sort of a morale boost for my friends and community. Now the prince goes out from time to time tooting his horn, ringing his bell and spreading the good will of Scharbeek to other communes. The Prince is on two organisational committees: one to celebrate the 200th year of Pogge, our local mascot & another about the city carnaval. If I am elected again next year I will be "King with Carnaval". Until then, the Prince is available for public & private events, weddings, bar & bat mitzvas, birthdays, neighborhood parties, concerts, festivals etc. Contact for details ;)

# COOKING

## THE PUDDLE PARADE

*For years, we've been waiting for a follow-up of The Puddle Parade's lofil/collagemasterpiece 'Origami'. Unfortunately, no updates on that part. However, Ellen has been putting a lot of energy in cooking. Here she shares a recipe for when you finally get to meet up in a safe place in the park with your friends..*

### **Watermelon salad**

#### *ingredients*

(Serves 4-8 people -as a full lunch or a snack/side)

1 baby watermelon (or ½ watermelon)

Handful of black olives (sliced - ca. 240g)

Feta cheese (1 slice - ca. 150g)

Olive oil

Lime juice (or lemon)

Tabasco

Good handful of basil leaves

This super simple salad is one of my favo summer recipes. I love the unexpected combo of ingredients that make a perfect mix of refreshment, punch, zing and salt.



Slice the melon, remove the rinds and cut the flesh into cubes. (Baby watermelons have small/edible or even no seeds, for normal watermelons you want to remove the seeds. You could keep the rinds for pickling.) Toss with black olive slices and crumbled feta. Dress with olive oil (1-2 tablespoons), lime juice (1-2 tablespoons) and - for the extra punch - tabasco (start with 4 drips, taste, go up to 11 if you dare). Finish with fresh basil leaves (at least 15 leaves).

Keep refrigerated or eat immediately. On super-hot summer days, this is most refreshing when still slightly cool.

#### *Bonus: focaccia + pesto*

For the perfect picnic menu, combine this with some home-made focaccia and pesto!

For the focaccia, kneed 500g flour, 7g yeast, 50ml olive oil, 250ml hand-warm water. Make a ball, coat with a bit of olive oil, cover and leave to rise for 1 hour. Oil your baking sheet and roll out the dough (1cm high). Cover and leave for another rise of 30 minutes. Sprinkle with some pieces of garlic, slices of black olives, rosemary leaves and coarse sea salt and bake for 20min at 250 degrees C.

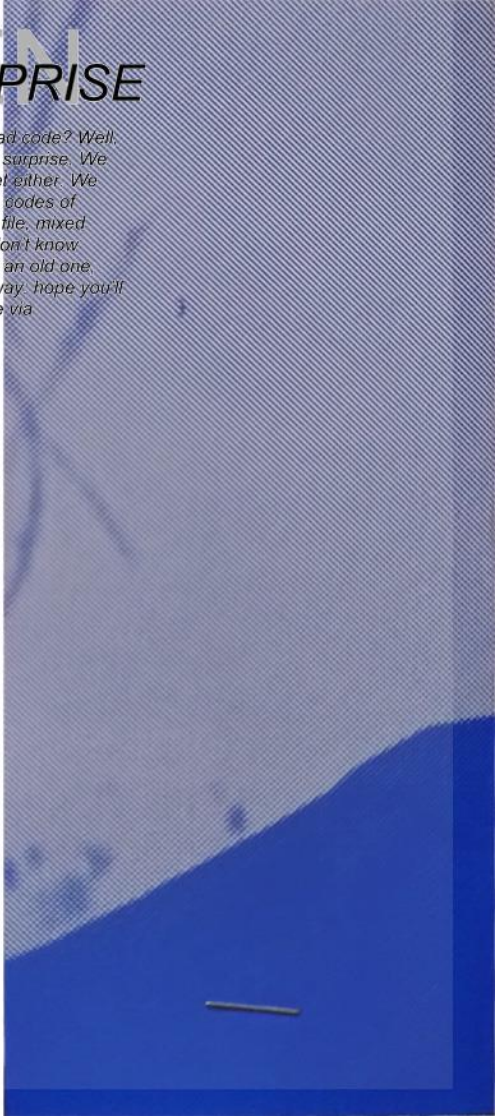
For the pesto toss some greens (I love indian/monks cress, but rocket or basil are nice, too.), some nuts (preferable pine nuts, or otherwise walnuts/almonds), 1 clove of garlic, some good amount of olive oil and tiny bit of salt into a kitchen mixer. Maybe add some parmesan and/or a few drops of lemon juice.

Enjoy!



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