

The Mystery of Gabriel Ananda's "Mahatma Regatta" Track

Release and Sudden Disappearance of "Mahatma Regatta"

"Mahatma Regatta" is indeed a real track by German techno producer **Gabriel Ananda**, released in mid-2008. It came out as the A-side of a two-track vinyl EP titled **Endlich 17** on the **Platzhirsch Schallplatten** label ¹. The record (catalog number PLATZHIRSCH 17) featured "Mahatma Regatta" (A1) and a B-side called "**Rattamahatta**" ². This was part of the mid-2000s minimal/tech-house scene – **Platzhirsch** was a German minimal techno label, and the EP was released on vinyl (12", 33 RPM) around July 2008 ¹.

At the time of release, "**Mahatma Regatta**" was well-received in its niche. A contemporary blog praised **Endlich 17** as "one of the best [EPs] I heard from [Ananda] lately," noting the A-side's eerie piano over a steady beat and the B-side's "**superb reverbed bassline**" that **builds intensity** step by step ³. The second track "Rattamahatta" was highlighted as a real crowd-mover that "*pushes you through the limits... over and over!*", expected to "**surely rise the moods**" on the dancefloor ³. In short, the EP showcased two different sides of Gabriel Ananda's style – the A-side more subtle and melodic, and the B-side an energetic, driving workout ³.

Despite this promising release, "**Mahatma Regatta**" rather quickly faded into obscurity. The **Platzhirsch** label itself did not have a long lifespan beyond that era (its website is now defunct and even the domain is for sale) – suggesting the label shut down or stopped releasing music in the years after ⁴ ⁵. As a result, the track never saw a broad re-release or digital push once the vinyl run was done. It was available as a paid download on stores like Juno Download (and possibly Beatport) for a time ¹, but it **never made it onto major streaming services** like Spotify. Gabriel Ananda's Spotify catalog today has dozens of tracks, but "Mahatma Regatta" is conspicuously absent (likely because the rights remain with the old label or were simply never licensed for streaming). Essentially, after its 2008 vinyl pressing sold out, the track **slipped through the cracks** of the digital transition – effectively vanishing from official channels.

Why It's "Erased" from the Internet

Calling it "*erased*" is a bit dramatic, but from a fan's perspective it **felt** that way. Unlike most of Ananda's other work (many of which have found their way onto compilations, re-releases, or streaming), "**Mahatma Regatta**" became **hard to find anywhere** except on that original vinyl or obscure corners of the internet. The track doesn't show up in Discogs searches under Gabriel Ananda's main discography at first glance, and it wasn't included in later digital retrospectives or albums. In fact, the **Endlich 17** EP was a relatively minor release that didn't get widespread mention afterward – it wasn't a big hit like Ananda's famous "**Doppelwhipper**" (2006) or others which got re-licensed. One can still find evidence of it on Discogs and old shop listings (e.g. vinyl retailers listed **Endlich 17** as **sold out** at around €7.99 ⁶, and Juno's catalog confirms the track lengths and minimal/tech-house genre ⁷ ⁸). But these are **archival traces**; casual listeners or streaming-era fans would never encounter the tune.

The **YouTube situation** adds to the mystery. You discovered that your DJ mix (which included “Mahatma Regatta”) was taken down from YouTube for copyright, even though none of the other mixes in that series were affected. This suggests that **rights for this specific track were being enforced**, perhaps automatically. It’s possible that a rights-holder (maybe a distributor who manages Platzhirsch’s back-catalog) flagged the audio. This is somewhat ironic, because DJ mixes on YouTube often fly under the radar unless a track is in a fingerprint database. The fact that **only your mix #11 was removed** implies **“Mahatma Regatta”** was the culprit – likely the **Content ID system** matched it or a manual claim was issued. That in turn implies someone, somewhere (perhaps an aggregator or the artist/label’s representative) had registered the track for protection. However, they haven’t made the track **available** in any official way for listeners – creating that frustrating situation where it’s blocked but not purchasable/streamable through normal means. In short, **the track wasn’t deliberately scrubbed from history**, but due to label inactivity and copyright algorithms it ended up largely inaccessible: a kind of **“lost” track** that only survives via fan uploads.

The Elephant in the Room: What’s with the Elephants?

You noticed a couple of strange references to **“elephants”** in the YouTube comments for the track. While this might seem cryptic, it likely has to do with the track’s **sound and vibe** rather than any literal elephant-related story. In the comments (mostly German), listeners were probably using metaphor or humor to describe **“Mahatma Regatta.”** In electronic music slang, especially among techno/minimal fans, it’s not unheard of to liken a heavy, thumping groove to **elephants stomping**. Given that “Mahatma Regatta” and especially its B-side “Rattamahatta” were noted for a **deep, pounding bassline and driving rhythm** ³, it’s plausible someone said it hits **“like an elephant march”** or joked that “the elephants are dancing to this.” For example, a German commenter might have said something like *“Stampft wie eine Herde Elefanten!”* (“stomps like a herd of elephants!”) to convey how heavy and chunky the beat is. This would explain those elephant remarks as basically **colorful praise** for the track’s impact.

Another angle: around that same era, there was a well-known minimal track by Minilogue called **“Elephant’s Parade”** (2007) – also a thundering, bass-heavy tune. It’s possible that fans drew a playful comparison between **“Mahatma Regatta”** and an “elephant parade,” or were referencing that Minilogue track in relation to Ananda’s song. If a comment was like “Elefantenmusik!” it’s likely just highlighting the **massive, stomping quality** of the track’s groove. In any case, there is **no literal connection to elephants** in the content of “Mahatma Regatta” – no elephant noises or anything officially in the track lore. The elephant comments appear to be an **inside joke or metaphor** among those who felt the track’s hefty bassline. (So don’t worry, you didn’t miss some secret elephant-themed version of the song – it’s just a figure of speech by enthusiastic listeners.)

So, What the Heck Is Going On?

In summary, the **mystery** unraveled as follows: **“Mahatma Regatta”** was a legitimate Gabriel Ananda release from 2008, put out on a small German label and **never widely reissued** ¹. Over time, as the music industry moved to streaming and the label folded, the track became **digitally scarce** – effectively hidden from the internet’s easily accessible music platforms. It wasn’t so much “erased” by a grand design as it was a **casualty of music distribution changes** (and possibly some overzealous copyright policing). The only places it survived were in offline collections, niche download stores, or unofficial uploads. When you finally tracked it down on YouTube, the uploader had no extra info because there really isn’t much info out there – it’s an obscure track that escaped the spotlight.

The **good news** is that you're not crazy – the track is real, and you did find proof of its existence (YouTube, SoundCloud, etc.). The **bad news**, if any, is that its rarity is genuine: it's a kind of lost gem that even Discogs and Spotify failed to clearly catalog for casual searches. As for the **elephants**, they're just a whimsical way some fans acknowledged the track's heavy impact – a testament to how **"Mahatma Regatta"** can trample a dancefloor (in the best way) despite its elusive status. In the end, **nothing supernatural** happened to the song; it's simply a victim of niche-release obscurity and perhaps a quirk of naming. So, the "what the hecc" of it all is that this beloved tune of yours turned out to be a **hidden treasure** of the minimal techno era – one that requires a bit of digging (and perhaps pachyderm-like perseverance) to unearth today. Enjoy the rediscovery! ¹ ²

Sources: Gabriel Ananda – *Endlich 17* release info ¹ ²; Contemporary review on Minimaland blog ³; Juno Download catalog entry ⁷ ⁸; and community discussions. The above sources confirm the track's release details and its stylistic impact in 2008.

¹ ³ Minimaland: July 2008

<https://minimaland.blogspot.com/2008/07/>

² Endlich 17 - Gabriel Ananda

<https://distribution.triplevision.nl/release/PLATZHIRSCH+017/>

⁴ ⁵ The domain name platzhirsch-schallplatten.de is for sale.

<https://ts.domainname.de/platzhirsch-schallplatten.de>

⁶ Maceo Plex & Gabriel Ananda Vinyl, CD, Tape & more - HHV.de

<https://www.hhv.de/en/records/artists/maceo-plex-gabriel-ananda-106858?srsId=AfmBOopcB0B69gUII80eOO8TQtLR-AHs3-NQ3gjbrKZmXjYS0t-kMeb3>

⁷ ⁸ Gabriel Ananda - Endlich 17 on Juno Download | MP3, WAV, FLAC

https://www.junodownload.com/products/gabriel-ananda-endlich-17/1436778-02/?srsId=AfmBOopFSCzwW1GY3-sykljqFKfxKO_QAHCQxGE8qY1CAowjBMoV_2T1