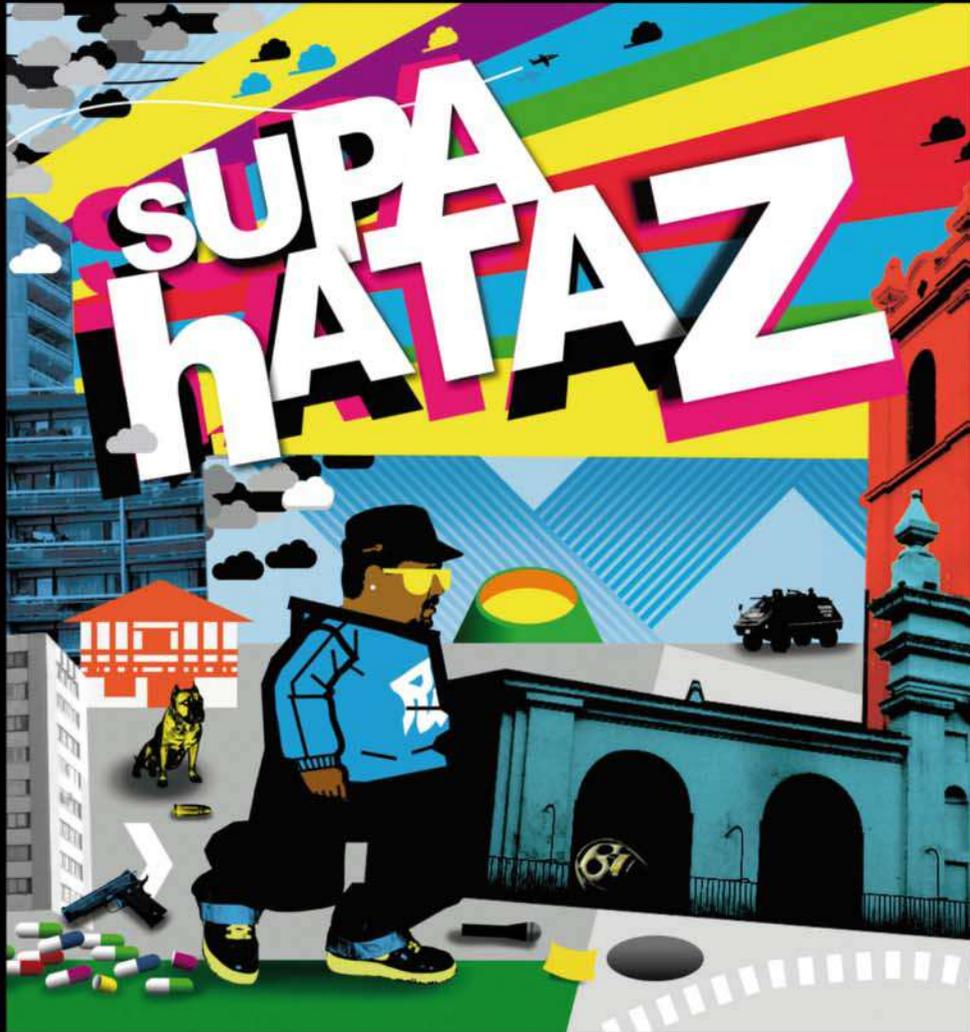




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By the Office Members

Editorial

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After five years of existence, Star Wax continues to promote musical events by exploring music history, notably turntablism et sample-based composition. When a superstar Dj like Bob Sinclar admits to only recently discovering that Kool Herc was one of the originators of the scratch, it makes you wonder. Of course, the origins of scratch are arguable, but how can you pretend to be a Dj when you don't know the basics of this art ? The latest machines are way different from the 1935 double turntables we mentioned in issue #14. But they are their direct descendants. And the many evolutions they have undergone are the chapters in the history of a more and more fascinating culture... In order to spread the good word more widely, since the previous issue, our magazine is available in English in PDF format at www.starwaxmag.com! On top of that, from September, on the occasion of the 20th issue, hard copies of the magazine will be available – among others – in Berlin, London, Barcelona, Madrid & Amsterdam. - **The Star Wax staff.**



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**Star Wax is the n°1 French
 free quarterly mag for Djs,
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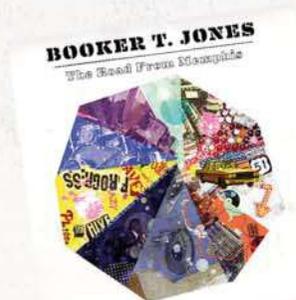
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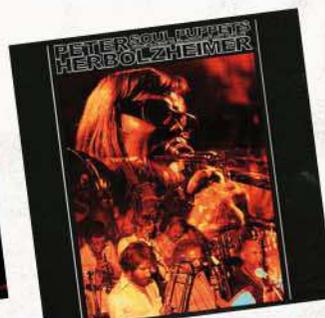
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Psychedelic india rock.



'Aqui Los Bravos' 2LP (Soundway)
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V-A 'Persian Funk' (Secret Stash)
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'Soul Puppets' LP (Sonorama)
Unreleased Library music Jazz/Funk from the '70's

Gibert Joseph : 26 boulevard Saint Michel, 75006.

Without any star to headline the bill, scratch battles are not very successful in France, despite a great number of talented DJs and a nonetheless evergrowing scene. The Polymix Battle, created 11 years ago by Crisfader, is part of the history of Jura, just like Comté cheese! Dj Paramix could have moved up the ranking if only he had managed to perform a perfect beat juggle. Otherwise, all the routines looked all the same. Unsurprisingly, pure scratch obscured electro productions. The Traumatteam was invited to close the contest that ended up just like it began: with a freestyle scratch performance. But in the end, the journey to the contest – eventually won by Dj Topic (Strasbourg) – was definitely worth it, be it only for the unique charm of the Moulin de Brainans and its staff. Not to mention that this last weekend of April was blessed with sunny weather (an extremely rare phenomenon in the Jura, according to our editor, native of the region).

REPORT
POLYMIK
BATTLE



MUSIK MESSE FRANK FURT



IT'S OFTEN SAID THAT GERMANS DON'T MESS AROUND WHEN IT COMES TO ORGANIZATION. I CAN DEFINITELY CONFIRM THIS THAT STATEMENT, AFTER ATTENDING THE COLOSSAL, YET SURPRISINGLY CALM MUSIKMESSE IN FRANKFURT IN APRIL, A HUGE CONVENTION ENTIRELY DEDICATED TO MUSIC! THE MUSIKMESSE BRINGS TOGETHER EVERY – OR ALMOST EVERY – MANUFACTURER OF MUSICAL INSTRUMENTS, STUDIO AND LIVE PERFORMANCE EQUIPMENT. HERE'S A BRIEF TOUR OF THIS MECCA FOR THE MUSIC BUSINESS, WHERE YOU MAINLY TRAVEL BY MINIBUS.

Some stands are just so gigantic that in comparison, even the biggest stands of the Paris Book Fair look laughable. The LED screens stand out because of their extraordinary size. The Yamaha showroom alone occupies several floors. Each product of the moment is exhibited, from the latest guitars or drums to state-of-the-art technology and hardware. Classical, traditional and contemporary music coexist. Though only one floor is dedicated to DJs and home studio gear, the size of the space is comparable to that of the entire MixMove Expo in France. Chinese and Taiwanese companies display an array of components, wires, machines... I came across some new brands, especially headphones and monitoring equipment, but none of them offered real innovation in terms of DJ equipment.



My attention was drawn to the design of the latest Rhodes, the Oyaide cables and the keyboards without keys, made of carpet-like fabric (see picture on left page). I was blown away by the extremely precise routines performed by Dj Unkut on the Vestax stand. Our colleagues from Mixvibes and Floating Point Audio were also there, as well as Julien from Feeltune who left his role of exhibitor from time to time to jam with a digital guitarist. It was also show time for the German brand Reloop, Reactable and the Portuguese Club Of The Knobs, which takes over the manufacture of modular analogue synthesizers. On Friday night, at the Cocoon Club, Rane/Serato performed a real-life test of their software on the huge Emulator tactile table/screen designed by Smithson Martin. Apparently, the Serato system is not 100% accepted by the Emulator yet, but, in any case, the amazing Cocoon Club (set up by Dj Svan Väth) is absolutely astounding. For professional musicians with international ambitions, it's definitely worth seeing.



FORMER RECORD DEALER, VINCENT JEDWAD A.K.A. VIKTOR KISWELL IS FASCINATED BY ITALIAN, TURKISH, LEBANESE AND INDIAN VINYL RECORDS. FOR MANY YEARS, HE HAS BEEN THE ADVISER AND THE SUPPLIER OF MANY DJs, PRODUCERS (NOTABLY MADLIB), COLLECTORS AND MUSIC BUFFS WILLING TO SATISFY THEIR THIRST FOR KNOWLEDGE. VIKTOR KISWELL OFFERS HIS SELECTION OF LATIN RECORDS.

RARE WAX VIKTOR KISWELL

Ricardo Marrero & the Group
Time (Vaya, 1977)

World-reknon for his previous album (and his amazing psychedelic and Latin groove on “Babalonia”), Puerto Rican Ricardo Marrero delivers a more refined and thought out sound on this one, bringing a spacey, floating effect by way of the electric piano. Vaya was in charge of the production, and the result is an absolute gem that should please all and many. Included: a beautiful Latin soul version of “Feel Like Making Love”, Gilles Peterson’s personal fav. Approx. value: €75.

Juan Pablo Torres
Con todos los hierros (Areito, 1977)

A salsa-funk record that should delight the connoisseurs! The string arrangements convey a surprisingly sweet & mellow atmosphere. The brass, the organ and the harpsichord clink in a Latin orgy... For the experienced hunters, there was a pressing in Cuba and – quite surprisingly – in Italy, for those who dare. For the others, the amazing song “Rompe cocorico” was reissued and remixed by Mr. Bongo in 2000 and can be found here and there on compilation albums. Approx. value: €80.

Barney Willen
Moshi (Scaravoh, 1972)

Originally from the absolute masterpiece produced by Saravah Records (the double album “Moshi”), this 7” contains “ZombizarEt non pas Zombiza...”, a mesmerizing song carried by a sanza and a female voice, as well as a subtle french-style combination between jazz and Afro-Latin sounds. Approx. value: €60.

Zelia Barbosa
Brazil : Songs of Protest (Monitor, 1960’s)

Far from all the clichés about Brazilian popular music of the 1960s, the songs from this record depict the reality of the life in Brazil in those troubled times. Traditional airs and jazz samba melodies with committed lyrics smoothly flowing like a river. Zelia Barbosa’s voice reverberates with such emotion that couldn’t leave a soul indifferent. Note that this album was also pressed in France under the title “Sertao & Favelas” in the 70s (Le Chant du Monde label) and reissued by Kindred Spirits last year. Approx. value: €40.

Emiliano Salvador
Nueva vision (Areito, 1978)

Emiliano Salvador was quite well appreciated in the early 70s – not only on his island, but also throughout the West Indies. At the end of the decade, this Afro-Cuban pianist recorded some pretty groovy albums, notably the amazing “Nueva vision” for which he became world-famous. I highly recommend the song “Preudio y vision”, a real jazz treasure for the dancefloor. Approx. value: €75.

Monguito Santamaria
En una nota (Inca, 1974)

Monguito Santamaria has always been around talented artists such as Tito Puente, who played with his father Mongo Santamaria. He managed to develop his own New-York Latin soul style, therefore distancing himself from the “Caribbean” influence of his father. This record is less famous than the wonderful “Hey Sister” (Fania) but also less Latin and funkier, and is definitely worth it, be it only for its flagship song “Martinez”, the electric piano lead, the crazy trombone and the breaks. Approx. value: €75.



JOHN LORD FONDA

“Originally, I come from classical music. I attended the Conservatoire in Dijon for 10 years.”

IN 2006, WHEN MINIMAL TECHNO WAS BOOMING, JOHN LORD FONDA LEFT A DEEP IMPRESSION WITH “DEBASER”. HIS FIRST ALBUM, WITH ITS HEAVY RAVE EDGE MANAGED TO BRING SOMETHING FRESH & NEW TO AN OTHERWISE INCREASINGLY STANDARDIZED TECHNO SCENE. FIVE YEARS LATER, JOHN LORD FONDA IS BACK WITH A SECOND ALBUM ENTITLED “SUPERSONIQUE”, RELEASED ON VITALIC’S CITIZEN RECORDS



Five years have passed since your last album. What have you been up to ?

Performing live and the production of my mixed compilation album “Composite” have kept me pretty busy. Originally, this album should have been released at the end of 2007, but because of licensing issues, it was only released in 2009. I had to mix the album several times. Then, I went through a period of introspection. After my remix for Adam Kesher in 2008, I needed to review my production process. And I discovered software Ableton Live and changed my working methods. I don’t use as many synths and machines as I used to. Instead I use virtual synthesizers and sound banks.

What are the differences between “DeBaser” and “Supersonique” ?

“DeBaser” has a particular story. At that time, I wasn’t performing live anymore and I had recorded a demo album that contained a cover of Depeche Mode “Personal Jesus”. A journalist from D-Side fell in love with that tune, and just like that, the machine was set in motion and an album project was launched. The album is a bit disparate: pop, new wave, rave... But I stand behind this choice. “Supersonique” is different. I gave Vitalic ten demos and in the end he said: “I’ll take everything.” I think I’ve caught up with the times: my music is more in phase with current sounds, even if the melodic and epic aspects of my first productions are still present.

If you were told “Supersonique” is the love-child between Moroder, Mozart and Popof, what would you say ?

That’s true, these influences are present on the album. It’s obvious for Moroder, especially when you listen to “Emiliana”, with its synthetic disco European style. As for Mozart, I sampled him for “What’s going on”. Originally, I come from classical music. I attended the Conservatoire in Dijon for 10 years. Regarding Popof, I think he’s one of the artists who – just like Vitalic – revolutionized techno music a few years back. He created this club sound with maximized levels that has been imitated so many times since.

In 2004 you signed to Citizen Records. Vitalic: Pygmalion or brother in sound ?

From my first releases on Citizen Records, I was told my productions sounded like Vitalic’s. You know, the sound I produced in the 90s was already in this spirit. It was very dancefloor-friendly. But I wouldn’t go as far as saying that our productions sound like... To be more precise, I’d say that Vitalic and I have relatively close musical backgrounds, which explains why our work sounds similar. But the word “Pygmalion” bears no relation to reality. Though Vitalic helped me out, I wouldn’t say that he created me! Actually, I think we’re brothers in sound. But I’ll soon be releasing remixes which are pretty different from the Citizen sound... Notably a remix I just finished for Christopher Kah.

In your latest album, some synthetic voices look like those used by Vitalic in “Ok Cowboy”.

Maybe, but Vitalic isn’t the first and only person to use synthetic voices. It’s very common in electronic music. By the way, Kraftwerk also used robot voices. There may be some synthetic voices in “Supersonique” but it’s only because I didn’t want my album to be 100% instrumental.

Your compilation album “Composite” was a big hit. It brings together all of your main influences. Why “Virtual Breakdown” by Laurent Garnier ? It’s not exactly one of his most successful tracks.

I like this track. I’m a huge fan of Garnier’s first productions: “Acide Eiffel”, “Wake Up”... Around 1993, Garnier was a resident DJ at the An-Fer (Dijon, France – Ed.). This club was one of the pioneers of techno music in France, and nobody would miss Laurent Garnier when he was playing there. By the way, I remember the first time he played “Wake up”. He grabbed the mike and said: “This is for you guys”. And he kicked ass... But I see your point, “Virtual Breakdown” is kind of dated with this massive kick that reminds of the old new-beat productions by Emmanuel Top. But I still like this track.

During your DJ sets, you use a computer. What equipment would you recommend to a novice who would like to start out mixing ?

For health reasons, I have to use a computer: my eardrums are too fragile and I cannot mix with headphones. Actually, I would recommend using CD turntables along with a laptop. The realm of possibilities is so vast... But the synchro function should be used with moderation.

You have just finished a remix for Moby. This kind of project must be pretty lucrative.

Not necessarily, I remixed him because I love his music. I think he’s a major artist. Respect. But there are a lot of others artists I’d be willing to remix for free. Depeche Mode, if you read this... I’m your man!

What would have happened if Eric Morand had signed you on Fnac Music Dance Division (the first label managed by Eric Morand and Laurent Garnier – Ed.) ?

Fnac Music Dance Division was created when Eric Morand released the compilation album “La Collection”. There were some talks of a track I co-wrote with a friend being included in the album. But I was 20, I was demanding and I wanted to sign for a single, not for one track only. In the end, the single was released by another label and was not as successful as I hoped. Maybe I missed something, but it didn’t prevent me from eventually doing what I wanted to.



SWAMP IS A TALENTED AMERICAN DJ WHO HAS BEEN SCRATCHING FOR OVER 20 YEARS NOW. YOU MAY HAVE SEEN HIM ON STAGE DURING A BECK CONCERT OR ON ONE OF SEVERAL EUROPEAN TOURS. WE DECIDED TO TAKE TIME TO FOCUS ON THIS OUTSTANDING DJ, LITTLE-KNOWN TO THE GENERAL PUBLIC IN FRANCE, A RENEGADE FUELLED BY HEAVY DUBSTEP & BEATS, ROCK BANDS LIKE THE WHO OR FIRE-SPITTING PYROTECHNICS OF A KISS PERFORMANCE.

Which turntablist impressed you the most at the beginning of your career? And what about today?

Grandmixer DST was one of my main sources of inspiration when he released "Rock It" with Herbie Hancock on SNL (late-night variety show 'Saturday Night Live' - Ed.). More recently, there's been Dj Crime, Shiftee, the Angry Ex, but today I'm still influenced by old school Djs like Mixmaster Ice, Steve Dee and Dj Alladin.

It seems that you are credited as the inventor of skip-proof vinyls. How did you come up with this idea?

In 1987, I had these records on which the same sound repeated itself several times, and the stylus almost always fell on the same sound, without actually falling perfectly at the beginning. I thought if someone pressed a record on which the stylus could fall exactly on the same sound, we wouldn't have any problems with the routines anymore. I waited for 10 years and nobody ever did that. In 1997, I earned a little money and since I had already made a beat with a Roland 808 on "Swamp Breaks", I decided to go further and to make a record entirely dedicated to this concept. When the record was released, people from the music industry were quite puzzled: some loved the concept, others loathed it. Then, a few years later, Q-bert copied this idea and renamed it "Skipless". It became a kind of standard for all the Djs who wanted to make a scratch record. But I was probably the first one, and I carefully followed the evolution of this idea, how it revolutionized this art form, up to the moment when most people turned to laptops...

What do you think of the new generation of Djs, who spend more time using their computer mouse, controller pads and software than vinyl records?

People just stopped buying records and I don't like that at all.

A lot of Djs neglect the aspect of performance when on stage. During your shows, you use pretty weird costumes as well as numerous accessories. Is it just for the show or does fire-breathing mean something particular to you? A kind of punk spirit perhaps...?

It's just the evolution of performing music the way I see it: from The Who destroying equipment on stage, Jimi Hendrix playing with his teeth or with a guitar on fire, Kiss breathing fire, Nine Inch Nails breaking keyboards, to Dj Swamp smashing records and eating fire...

Could you tell us a few words about your Burning Man experience?

This is one of the coolest parties in the world, with a lot of naked women. I have a big show planned for this year's Burning Man festival. I'm very free there and it allows me to be very creative.

Concerning your image once again: how do you make your video clips?

I live in L.A. and I have a lot of friends who work in the movie industry. And they call me when they want to do something cool. I'm very lucky.

Did you create Decadent Records because few label managers knew about "scratch music" or because being independent is essential?

At the beginning, it was for the first reason. But now it's essential.

Is the title of your latest project "Vinyl Disciple" a kind of tribute?

The vinyl record is rapidly dying and I'm here to keep it alive. I'm the vinyl disciple.

What about diggin'? Do you still buy records? You probably need to, given the number of records you smash on stage during your shows...

Yeah, I love crate-digging at record stores all over the world. But just to make things clear: I only destroy records by Dj Swamp. It would be disrespectful to destroy other artists' records.

What is your most interesting collaboration, & why?

Probably when I scratched on the track "Name of the game" for The Crystal Method. It's a song I like, and it remains quite timeless.

After more than 20 years of Djing, do you still enjoy it?

Of course, probably even more today !! My shows are totally worth it.



MONDKOPF

"I don't listen to electronic music as much as I used to."

PAUL REGIMBEAUD A.K.A. MONDKOPF, HAS COMPOSED SEVERAL ALBUMS AND SINGLES THAT HAVE EARNED HIM A CERTAIN NOTORIETY AND EVOKED COMPARISONS TO INNOVATORS SUCH AS CLARK AND APHEX TWIN, TO NAME BUT A FEW. HIS NEW ALBUM "RISING DOOM", PERHAPS HIS BEST WORK TO DATE, IS ABOUT TO BE RELEASED. HE KINDLY ACCEPTED TO TELL US ABOUT HIS INFLUENCES, HIS VISION OF MUSIC AND OTHER PROJECTS CURRENTLY IN THE WORKS.

How did you start out in music ?

I started out in high school with rather basic dance-music software. I wanted to make hip-hop instrumentals. Then I discovered electronic music through the Warp label releases. That's when I found my nickname, Mondkopf, and started to compose music by myself with slightly more efficient software.

Do you play an instrument ? You seem pretty focused on the melodies, even in your most experimental and "noisy" tracks...

Not at all. I've never learned music theory. I learned music little by little. I played around with keyboards, listened to music and tried to reproduce what I heard.

You started out making music in Toulouse, your city of origin, and then you moved to Paris. Was it a necessary step to break through in music ?

Originally, I moved to Paris for my studies. I left Toulouse after graduating from school there, because I wanted to get into a certain Film School. In the end, it didn't work out, but it did allow me to take a year off in Paris and to make music. As time went by, I met people who helped me out. I needed to discover new things. Something had to give. I was attending every concert that came here and that inspired me.

Your new album, "Rising Doom", is out May 16 on Fool House (the interview takes place on Apr 26 - Ed.). Could you tell us a bit more about it ? How was it put together ? In what conditions ?

I made it entirely in my home studio, but with many recordings of various instruments. For some parts, I recorded live musicians. The rest of the album was recorded very quickly and rather coherently, actually. All the tracks I produced at that time had the same energy, and in a short time, I'd come up with twelve of thirteen tracks, which made me feel like making an album.

Will it be in the same vein as "Day of Anger" (a 4-tracks Ep released just before the album - Ed.)?

The tracks on "Day of Anger" and on the album were composed during the same period. It will be pretty rough and dynamic, like on the Ep.

Could you tell us about "The Excuse", the magazine that comes with "Day Anger" ?

The idea was to produce something a bit more interesting than just a digital single. Since we had already invested a lot in the album we could only release a digital single. That didn't appeal to me at all. So we got the idea to expand upon the atmosphere of the album with a magazine. My graphic designer, Jules Esteves, in charge of the album, was also managing a magazine. The concept is to show people images and see how that affects them personally. We decided to gather all this, to present the concept "Rising Doom" and to ask them how they interpret it.

We are living in a time when everything is dematerialized, and yet you seem pretty attached to objects, to their collectible aspect... Are you a compulsive collector ?

I'm not a real collector, but I like buying CDs and vinyl records, be it only to be sure to have a good selection.

Let's return to the fanzine. It contains texts by JD Scaringer and other writers, photo collages... Does literature or other forms of art influence your style?

Yes, it does in general, but indirectly. When I read books or watch movies, it leaves its marks on me and through music, I try to recreate what I felt in those moments...

Speaking of influences, your website (<http://mondkopf.tumblr.com>) offers a selection of very eclectic music styles, from contemporary music to metal, folk and electronic. I guess it is representative of your personal tastes but among all these artists, which ones inspire you to make music ?

Yes, it is pretty eclectic. But it doesn't have a direct influence on me. It's more a matter of feelings and emotions. For example, when you listen to Arvo Pärt, you understand he wants to convey emotions related to his faith and religiousness. That's what I like in music.

Through your music, one can feel that you enjoy a lot of other styles of music besides purely electronic or contemporary western pop music...

I don't listen to electronic music as much as I used to. Or I stick to the classics. I listen to a lot of metal and dark music in general. I got back to the instruments, to something more authentic.

By the way, your music is darker than most Parisian electro productions, generally lighter and more dancefloor-friendly. Do you feel any affinity with other producers or Djs of the moment ?

In France or just in Paris ? Yes, Nil Hartman, who released the EP "Comme un (presque) Printemps". We get along well, we exchange our tracks. That's not something I'm used to doing with a lot of other Djs or producers. I'm rather solitary.

And how did you meet the people from Fool House?

Guillaume (Heuguet a.k.a. Redhotcar, creator of the label - Ed.) used to spend time on a web forum. At first, we didn't get along that well, but in the end we realized we had a lot in common, in regards to our musical tastes. He had created the blog Fluokids with some friends I met when I arrived in Paris. They became quite famous, and thus were able to create the label in which I also invested in order to release my first single. But everything kind of started from that forum.

Do you plan to work with other artists ? Or do you enjoy the solo-mode, exclusively instrumental ?

For now, I'm fine with that. Of course, I like asking musicians to perform the instrumental parts. But I'm not interested in a real collaboration with another artist or band. I prefer producing on my own. One day, with my friend Nil, we might take some time to produce tracks together, but he's one of the only people in the world that I feel I'm in perfect harmony with, musically. Otherwise, I feel pretty good alone right now...

On the other hand, you've done a certain number of remixes for other artists. Do you enjoy working on other artists' music ?

Yeah, definitely. I'm totally free, I can do whatever I want. And above all it's convenient because that raw material allows me to imagine different things than I would have if I had started from scratch.

And vice-versa, do you plan to have some tracks from your album remixed by other artists ?

Nothing is planned for the moment since I don't intend to release a single. But anyway, I like the idea. I'd love to have my music remixed.

Are you going to play your album live ?
What kind of formation do you have in mind ?
Do you have any dates set yet ?

Still with my laptop. In concert, I give my album a whole new interpretation. I played it at La Gaieté Lyrique (Paris - Ed.) for the opening. It was the occasion to ask graphic designers to create visuals that I'm going to use for all my live performances. I'm also booked for the Vieilles Charrues Festival (France - Ed.), on the 14th of July.

Will you work with a Vj ?

No, I'll be using software that was specially created for the occasion.

Do you perform Dj sets as well ?

Yes, digital sets with Traktor. It's convenient and allows me to do whatever I want. It's quite fun. I love mixing. I feel free and I'm not under as much pressure as when I play my own tracks.

Since your tastes are pretty varied, you're able to adapt to the crowd...

Yes. But it's always techno-based. Pretty dark techno which allows me to go in a number of different directions. I can mix it with 80s pop, very ambient tunes. I try to mix a bit of everything I like.

You also organize the "In Paradisium" parties, the first of which took place in April with Oneohrix Point Never. Do you think that there's something missing in Paris ? Is that why you want to book artists we aren't used to seeing on stage here ?

Definitely. There are plenty of artists I want to see perform live, who are never booked in Paris. Or artists who are on the verge of success but have never had the opportunity to come here. It's an extension of my vision of music which I can share with the crowd. What's more, it gives me the opportunity to perform a Dj set at least once a month.

Do you currently have any other artists in mind for future parties ?

Recently I wanted Tim Hecker to come to play, but he was already booked to play. Someone beat me to it, but that's normal (laughs). I'm really glad to have Tommy Four Seven, who's just released his latest album. Otherwise, I'd like to have Inigo Kennedy to play. I only discovered him a short while ago, though he already has a lengthy discography...

Do you have any other projects ?

We're consider creating a label at Fool House, 'In Paradisium'. I'd love to produce singles, splits or collaborations between artists. For the moment it's on hold, but I'd really like to see it happen in the future. The international release of the album is planned for September, and quite probably another live show in Paris.

"There are plenty of artists I want to see perform live, who are never booked in Paris."



WAGON CHRIST



LUKE VIBERT HAS LEFT HIS MARK ON THE BRITISH ELECTRO SCENE OVER THE LAST 20 YEARS, WORKING WITH VARIOUS LABELS, UNDER HIS REAL NAME OR ONE OF MANY PSEUDONYMS. THIS YEAR, WAGON CHRIST IS BACK WITH A NEW ALBUM ENTITLED "TOOMORROW", HIGHLY REMINISCENT OF THE 90S AND IMPERVIOUS TO THE HYPE OF THE MOMENT.

A lot of people know your solo work in electronic music, with your various and numerous identities, but only a few people are familiar with your first musical experimentations within bands. Could you tell us about some of your earlier musical "collaborations" ?

It wasn't very serious. Just a bunch of youngsters who wanted to be part of a gang, in their own way. I wasn't a big fan of the music performed by the band in which I played the bass and the drums.

What kind of music ?

Punk and hip-hop. It was really just for fun, because I wasn't even a good drummer... As soon as I understood I could play music on my own with keyboards and drum-machines, I left the bands and I started to compose by myself, in my bed. I tried to collaborate with some other artists thereafter, but it usually never works too well. I think there were only two or three times when the musicians I worked with were happy with the collaboration, which was beneficial for both parts. But generally speaking, it's very complicated. I keep arguing about the keyboards, etc. I prefer working alone.

Speaking of that, what keeps you from sharing your ideas with another composer or musician ? Would you rather remain creatively independent ?

I've got a lot of ideas. And people with different ideas are likely to make me wander away from my initial project. Why wouldn't we do this way? I experienced this problem when I played in a band: too many ideas to reject... (laughs). I don't have this kind of problem when I work on my own.

At the beginning of your career, your music oscillated between electro, hip-hop, acid-house. It was rather rough. What kind of equipment did you use to give your music these textures ?

At the very beginning, I had drum machines and pretty cheap synthesizers – plastic stuff from the late 80's... Then I invested in more professional synthesizers and keyboards, such as Roland 101, 303, 606, 808, 909. Afterwards, I bought an Atari to edit my sequences and all the hardware that comes with it, as well as a sampler. It totally changed my way of producing. And when I bought my first sampler in 1991-1992, I was able to sample all the old funk and jazz tracks I wanted, even jazz bands. It allowed me to use stuff I couldn't have played live otherwise. More recently, I've switched to computer-assisted production. Of course, I kept a lot of synthesizers, keyboards, drum machines, samplers but everything is on my laptop now. The sound quality is lower, but I can work from wherever I want. In any case, I generally like mixing sounds recorded live with more electronic sounds.

We were just talking about some of your collaborations. Your work with B.J.Cole is particularly interesting.

One of the happy few, you mean? (laughs). Yeah, one day he came by during one of my Dj sets in a club. It was in 1997, at the time of my Plug project. I liked his project with pedal steel guitars (a pedal steel guitar has no conventional guitar body but only one or more guitar necks directly mounted on a stand – Ed.) and I thought it would be interesting to compose tracks together, because he was way different from me. We started working, with the idea to make a B-side, and we ended up with plenty of tracks. I was in charge of programming, of drum sequences. I sampled his chords and we revised it together thereafter. The same thing happened with Jean-Jacques Perrey: I asked him to work on the melodies and I took care of the rest, thus nobody argued about who should be in charge of the drums... I like this kind of collaboration, where everyone knows their place: somebody is in charge of the guitars or the keyboards, and I take care of the rest. I have also worked with singers, but the results always failed to meet my expectations.

About composition and your concept of bedroom music: do you work in a home studio ?

In London, I'm often on the move because the rents are increasing very fast, so, from necessity, you have to move quite often. In the previous flat, I had a home studio with a great deal of analog machines. I couldn't set everything up again in my current apartment: I have a few Roland machines that don't require any sequencer. But let's say I'm having fun with my laptop right now.

Why have you been juggling with so many different identities throughout your career ?

It depended on the deals and the musical identities. After my drum'n'bass projects under the names Plug and Wagon Christ, I found it necessary to change because I didn't want to be labeled as a drum'n'bass artist, since my music had evolved as well. When I signed to Mo' Wax, I chose my actual name, Luke Vibert, but afterwards, I didn't want to use my real name anymore. As for the other deals, it's all about labels and release issues. I've forgotten some of my artist names, actually...

Nowadays, it seems that some DJs take themselves too seriously. Do you agree that we are far from the carefree nature that characterized the booming of acid house in the UK ?

If you refer to the time when people went to rave parties only to have fun, then I do agree. But most composers and electro producers have always taken themselves too seriously. I feel very close to Aphex Twin and Squarepusher, because in their own special way, they have fun composing experimental electro music with really high-pitched sounds, improbable drums or weird voice samples. But perhaps DJs do no longer have fun playing live and composers speak too much about themselves and get worked up a little too much over the next trends people are gonna like.

About that, how is your live ?

I play live with my laptop and perform DJ sets with vinyl records as well. As for the music I play, I start quite gently with funky tracks, and according to the audience reaction, I increase the BPMs. I try to play some of my productions but I often forget to... The thing is I don't produce club-oriented tracks.

Concerning live performances with laptops, don't you think DJs lose a lot of their stage presence when they mix on their computers and have their eyes riveted on the screen most of the time ?

Yes, kind of. As far as I'm concerned, I mixed vinyl records during more than 12 years and still do so from time to time. But with my laptop, I can play anything I want, finished or not, directly to the audience. I didn't become a DJ to be in the spotlight, I'm more into the production side.

During your live performances, do you use analog keyboards ?

I went on a huge tour with B.J. Cole during 6 or 7 months, but the album sold very badly. The thing is that it's very difficult to fix this kind of instruments during tours if there is any problem. You always have to face random glitches, which makes the show very difficult to handle. I don't mind when the others claim they play live, whether it's Aphex Twin or The Chemical Brothers. But to be honest, it's nothing more than sequences running on a computer... Unless you have a significant number of keyboards with you, but it represents a major risk. With all the problems related to synthesizers and keyboards, I think it's too difficult to handle this kind of live.

A great deal of artists and fans of Mo' Wax have expressed their sadness when the catalogue – which has touched many souls – was sold. What is your opinion about that ?

I need more information about that because it's pretty complicated. A short time ago, I had a talk about it with Andrea Parker (British producer and DJ who signed to Mo' Wax in 1996 – Ed.). Mo' Wax was sold to A&M, then A&M was bought by Universal, and apparently, someone bought the catalogue... I don't know exactly how it turned out, but she told me she hadn't been paid for most of her tracks and that somebody was economically exploiting her compositions on digital platforms. On the rare occasions when I see James (Lavell, Mo' Wax co-founder – Ed.), he tells me how he wishes he never sold the catalogue.

Concerning your remix work, you had the opportunity to work with many bands and artists, such as Squarepusher, Tortoise, Lamb... Which remix inspired you the most ?

I love remixing, I still do some, but not for the money. I think it's more an opportunity to exchange with the artist. Back in the day, you could make a lot of money: for the Nine Inch Nails remix ("The Perfect Drug", 1997 – Ed.) I earned something like £10,000 for a single track. When I think about it, I'm like "WTF!!!". Otherwise, I really appreciated the work I'd done for Meat Beat Manifesto and Stereolab. The mix of the voices was amazing and it enabled me to fully express myself. One of the first remixes I made was in 1994, with a British indie pop band named Ruby. The singer's voice was pretty awful and the guitar player was lame and very dark ("Paraffin", remix released in 1995 – Ed.). I added a jazzy instrumentation, which totally changed the track and made it unrecognizable.

You've worked with Aphex Twin and released singles on his label (REPHLEX records - Ed.). Is a common project to be expected ?

Speaking of Rephlex: are you familiar with the productions by D'Arcangelo, one of the few Italian artists on the label ?

Of course. I often talked with Marco and his brother about the fact they were on the same label. We met each time he came to London, whether it be for books or on vacation. When I went to Italy, we spent our time talking about our productions. I'm a big fan of his first album (before he signed to Rephlex – Ed.), which was dark and very deep. Very interesting techno. By the way, I met him in December in Barcelona. I was so glad! He's about 45 but he seems to be still 20. That's amazing.

Your latest album contains a significant number of samples. As I listened to it, it struck me that some of your productions are reminiscent of the late 90's...

When I produce, I need more than one session. Sometimes, I have to revise a production again and again. I work on several tracks at the same time. It also depends on the label: sometimes, you have to reach a compromise with the managers of the label. Ninja Tune generally asked me for 90's downtempo projects. This time, they wanted something a bit more uptempo. Of course, the oldest tracks were composed 4 or 5 years ago, but they were entirely remixed thereafter. But something hasn't changed: my love for breakbeats, which I've been using for a very long time. That's why I'm often questioned about the sounds that seem straight from the 90's. I didn't want to make dubstep, even though my wife is pushing me in this direction. Actually, I like this kind of music, but it's just not my thing.

Is dubstep too dark for you ?

No, I wouldn't say so. I'm planning to make some, but within a collaboration context. With synthesizers, drum machines... When I'm in front of a screen, I focus on the basslines, the breakbeats, the loops... I gave it a few tries with Planet Mu. Some dubstep beats are amazing, they remind me of a sort of slow and mercurial hip-hop.

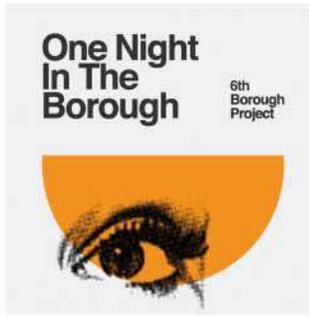
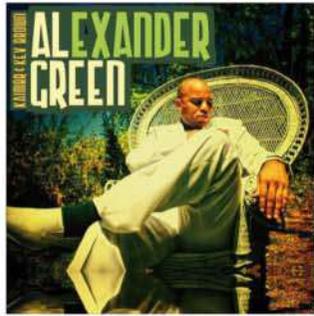
By the way, my last question is about your future project in collaboration with a hip-hop MC. Could you tell us a bit more about that ?

He e-mailed me the other day to ask me to put the project online, but I'm not happy with the final result yet. He's a Canadian MC I met through DJ Vadim. We were supposed to re-record some tracks, but he's a bit lazy and, above all, he can't wait to see the project released.

Other projects ?

I have another project on Ninja Tune with an album entirely composed of unreleased tracks by Plug. Otherwise, on Planet Mu, there should be another album signed Luke Vibert with old-school sounds (laughs)...

“I play live with my laptop and perform DJ sets with vinyl records as well.”



Kev Brown & Kaimbr / The Alexander Green project Lp

Until now, this album has only been available in digital version. Talented beatmaker Kev Brown and Kaimbr were contacted by Damu The Fudgemunk and his label Redefinition Records, reputed for their four-star production standards. The duo managed to come up with a simple, solid concept: sample Al Green, whose album "I'm Still in Love with You" (Hi Records, 1972) has already inspired a plethora of producers. Kev Brown's soulful, first-class arrangements provide a tight backdrop, allowing each member of the crew (Kenn Starr, Sean Born, Dj Roddy Rod, Hassan Mackey and Dj Marshall Law) to shine brightly. This is an album you'll never get enough of. And it feels good!! (A.L.)

The 6th Borough Project / One Night in The Borough Lp

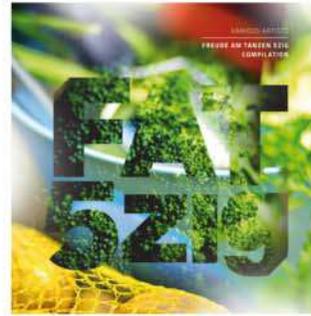
The 6th Borough Project is a duo composed of Craig Smith and Graeme Clark a.k.a. The Revenge. They are both authorities in rare groove crate-digging and producing disco-house edits. Their first LP "One Night in The Borough" is about to be released on Delusions of Grandeur and succeeds in sounding like juicy re-edits, though it's comprised of original compositions. You'll be instantly struck by their ability to play upon the dramatic tension of the tracks, to transform, cut, loop, repeat the themes indefinitely... The result is a series of hypnotic hits, old-school sounding hybrids, extremely addictive and warm on the whole. It may also be due to the slow speed of the tracks. We don't find much excess of escalating BPMs here, as attested by "If the Feeling's right", flowing lazily along with sweet violins and soul voices. But The 6th Borough Project knows how to deliver to the dancefloor, as noted on club-friendly tracks like "Burn/The journey", a retro-futurist house workout, or the extremely funky "Find a way", with its disco seasoning, and "Iznae", an elegant techno embroidery enhanced by dub effects. Also noteworthy, the slow, static power of "The Fool" will leave you speechless. One regret is that certain 'loungy' vibes are considerably less memorable. "There are only a limited number of stories you can tell, but there is an unlimited number of ways to tell the same story", as one can hear on this album. Dually noted! (La Dentrée)

Starkey / Space Traitor Vol. 2 Ep

Starkey, an electronic music producer from Philadelphia, is about to release the 2nd volume of his EP series, "Space Traitor" (Civil Music). Starkey offers variations around his obsession with bass in all its forms, through borrowings from dubstep, grime, house or even West Coast hip-hop. He totally masters his subject, conveying different atmospheres from one track to another, despite the overall coherence of the sounds and moods. I must admit that I was a bit apprehensive during the first few notes of the title track, fearing another James Blake imitation, but as soon as the voice of Londoner Charlie XCX kicks in, the tune suddenly evolves into a heavy, futuristic R&B hybrid rather than just another trip-hop variation. The high point of the EP is "Sunlight", with its straightforward retro-techno intro, deftly followed up by "Bricks", featuring rapper Curly Castro. Though the remixes by Innerpartysystem, Monkey, The Elementz, Distal, Darling Farah and Om Unit may not add much to the original tracks, they do allow us to enjoy the sometimes overlooked dancefloor potential in Starkey's music. (J.V.)

V-A / Freunde am Tanzen 5ZIG

Generally, Star Wax staff meetings are more or less the same: press releases are passed around, we pick through the piles of promos, we listen to the new releases and debate the best choices. Often, you find yourself changing tracks more or less after a minute or so. We attempt to comment them more or less objectively, and sometimes we let the tracks play all the way through. This is exactly what happened with this record. From end to end, the whole Star Wax staff was thrilled by this compilation album, that celebrates the 50th release from German label Freude am Tanzen (literally "Enjoy Dancing"). This anniversary album does not only have an amazing track-listing – with artists such as Mathias Kaden and Robag Wruhme, to name only a few – but also offers 12 great unreleased tracks, between deep-house, house and dub-techno. Both eclectic and groovy, "Freude am Tanzen 50ZIG Compilation" will make you feel like listening to the 49 previous releases... Special mention goes to Kadébohan and his track "Mon petit soleil d'Algérie" (literally, "My Little Algerian Sun"), a fascinating fusion between oriental music and house. Available on double LP and CD. (Leiss)



Jewel Bass / I tried it & I liked it Richard Stoute / What Bag I'm in - 7 inch

British independent label Sticky Records has gained a growing amount of exposure thanks to the quality and the choice of their 7-inch reissues. The A-side of their latest release contains an unknown track from the Malaco catalogue, a famous Mississippi-based label. Jewel Bass is a soul funk singer who worked with Johnny Taylor, B.B. King, Little Milton, Lou Rawls and King Floyd. Her talent went totally unnoticed, as is the case with many other artists we've discovered from that period. On the B-side, the Caribbean soul track "What Bag I'm in", originally released in 1971 (Tres), is a pure gem. Richard Stoute, founding member of The Opels, is considered to be one of the most talented soul singers in the West Indies. The piano and the brass backed by Stoute's wonderful voice will convince you from the very first notes... (A.L.)

Stanton Davis / Brighter Days Lp

New Orleans-born Stanton Davis was influenced by delta blues, R&B, James Brown and Aaron Neville early on. In 1967, during his studies at the Berklee College of Music, the young trumpet player caught the attention of jazz composer Georges Russel, who decided to take him under his wing. This established a real turning point in his career and he started working on several projects as sound-engineer, art director and freelance musician. He got acquainted with musicians from various origins to later form the Ghetto Mysticism Band. "Brighter Days" was released in 1977. It is a spiritual jazz record, deeply influenced by Coltrane's musical flights, Ravi Shankar, the electric years of Miles Davis and the jazz-funk stylings of Herbie Hancock. Some tracks are truly noteworthy, such as "Space a Nova" with its Afro-Cuban drums, "Things cannot stop forever" or "High Jazz" with its obvious influence from African highlife music. This album, originally released on the small folk music label, "Outrageous Records", has finally received a well-deserved reissue on Culture of Soul. Highly recommended to all jazz lovers! (A.L.)

Nick Pride & The Pimptones / Midnight Feast Of Jazz Lp

Record Kicks faithfully continues their quest for interesting new bands. After having released the first album by the Liberators, an Australian afro-funk band, here is a young deep-funk ensemble from Newcastle, led by jazz guitarist Nick Pride. Thanks to their heavy breaks and funk riffs, the band has made quite a name for themselves in British clubs, which allowed them to release a first jazz opus. Its great interest lies notably in the presence of an impressive brass section. The tone is set from the first track "Come and get it" a tune that kicks off with a huge drum break before being overtaken by the brass and bass. A clever balance is established between the purely instrumental tracks and the tracks featuring guest artists such as Jess Roberts on "Waiting so long" (available on 7-inch single) or Zoe Gilby, who slows down the tempo nicely on "Lay down the line". This creates the perfect context for guitarist Nick Pride to fully express himself. In "Midnight Feast of jazz", which at times reminds us of a big band sound, we take delight in a wonderful flute solo. We'll let you discover the rest... (A.L.)

Tokimonsta / Creature Dreams Ep

Los Angeles-based Jennifer Lee, a.k.a. Tokimonsta, brings us "Creature Dreams", her first EP for collective & label Brainfeeder (headed by Flying Lotus – Ed.). Over the last few years, Brainfeeder's been an integral part of the L.A. Scene and is largely responsible for redefining the sound of modern hip-hop and electronic music around the globe. In that context, it's interesting to note that some of the album tracks, such as "Bright Shadow", "Little Pleasure" and "Stigmatizing Sex", could have been at home alongside Rae & Christian or Aim on UK label Grand Central Records, known for their style of songwriting mixed with beat-laden avant-garde production in the 90s. Her voice can be heard on many of the tracks, and though her style of production is much closer to that of Daedelus than Flying Lotus, the treatment of sounds and beats is comparable to that of her label mates. From the up-tempo hip-hop vibe of "Darkest" to the more conventional but nonetheless solid "Fallen Arches" or "Moving Forward", there are no dull moments on this album. (J.V.)

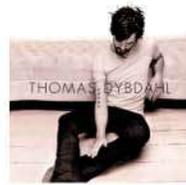


Amon Tobin / Isam

After a series of singles released on his website ("Monthly Joints") and his project Two Fingers, prolific Producer Amon Tobin has just released a new album for Ninja Tune. Star Wax gave it a spin... and the first listen quickly polarized opinions. Some of the more experimental and abrasive tracks, like "Surge" or "Lost & Found", might be too heavy for some, though others will undoubtedly get the pure energy of it all. Far from the easy-going, crowd-pleasing nature of some productions out there, the radical aspect of "Isam" will not leave you cold. Once the initial surprise has passed, you find that this has always characterized Amon Tobin's music: stuttering rhythmic breaks, melodies overwhelmed by waves of synths... but in a more concise and compact form than on his previous album "Foley Room". Amon Tobin seems to have found the perfect recipe, a certain balance between all his aspirations, especially with "Wooden Toy" and "Kitty Cat", two real gems, backed by his own voice. After listening to the album a second time – attentively – the overall coherence became much more apparent. It's well worth a listen and is full of surprises. "Isam" is definitely one of the most well-rounded and accomplished albums he's ever produced. (J.V.)

Aziz Sahmaoui / University of Gnawa

Aziz Sahmaoui is a Moroccan multi-instrumentalist and singer. Former member of the Orchestre National de Barbès, he's also worked with a certain number of jazz musicians, notably Joe Zawinul. Produced by Martin Meissonnier, "University of Gnawa" is his first solo album. He explores a wide range of North-African music (Chaâbi, Ahwache, Nass el ghiwane, Lemchahab, and of course Gnawa), with some borrowings from Sub-Saharan music, Jazz and Folk... With Aluna Wade on bass, Cheikh Diallo on kora and keyboards, Hervé Samb on guitar, Guillaume Pihet and Amar Chaoui on drums, "University of Gnawa" is the perfect mix between Aziz Sahmaoui's musical universe and a pure fusion album, in the finest sense of the term. (J.V.)



V.A. / Legendary Wild Rockers

This album, released on BBE and subtitled "A Collection of Rare Rockabilly, Surf and Exotica", was compiled by Scottish Dj Keb Darge, a Northern soul specialist, and his Dj buddy from the "Lost and Found" parties in London, **Little Edith. The main interest of this compilation lies in the fact it presents a relatively unknown facet of 50's and early 60's rock. Over the last few years, we've seen a number of garage and psychedelic rock compilation albums – some good, some less interesting - but rockabilly as well as surf rock are relatively unexplored chapters of music history and even disregarded by many labels. Too wild, too raw, not sophisticated enough production or not as spacey as a Pink Floyd cover by an obscure Peruvian band. Rockabilly is not only one of the forms of expression that embodies pop music of the time the most accurately, but it also represents a surprising gold mine in terms of arrangement and unlikely mixes of musical influences (highly apparent in the "Exotica" era). If you're a collector or connoisseur, you may have already heard of Dale McBride, Stormy Gayle, The Camations, The Reekers or Carl Cherry. If not, these artists are going to change your vision of rock 'n' roll forever. Yeah. (J.V.)

Thomas Dybdahl / Songs

This is the 7th album by Thomas Dybdahl for Decca, and its title immediately sets the tone. The songs are simply and even sparingly orchestrated, not out of a lack of ambition, but to avoid altering the folk aspect of the music, adding touches of soul and jazz. For a few years now, this Norwegian musician and songwriter has been praised for his melodic mastery, and with "Songs", he has reached a new level. Some tracks, like "Cecilia" or "A Love Story", could be compared to certain jazz/folk hybrids by Tim Buckley. Most of them, such as "Great October Sound", "Songs" or the beautiful "Don't lose yourself", evoke Marc Anthony Thompson, a.k.a. Chocolate Genius, though in a more Nordic-pop style, of course. Although somewhat more restrained, this album still showcases enough talent to outclass a large number of contemporary songwriters. (J.V.)

Benji Boko / Beats, Treats and all things unique

Benji Boko is one those hyperactive DJs/producers whose imagination comes from the records they dig up at flea markets or second-hand music stores. His influences: Fatboy Slim, Dj Yoda (listen to "Benji Bolognese"), Neptunes... An eclecticism that reflects the city of Brighton, present in the productions of his latest album. This project, signed on Tru Thoughts, features Maxi Jazz (Faithless) on "Where my heart is" and the impressive Ricky Rankin on the track "No.1 Sound". However, Deuce Eclipse's vocal performance on "The Eagle" is rather disappointing. Most tracks are exclusively instrumental, with varied rhythmical styles: from breakbeat to hip-hop, without forgetting roots reggae. The whole album is characterized by melodies drawn from enlightened pop. By the way, note that the skits and the children's voices in the intro and outro are a tip of the hat to the project "Me&You" launched by Robert Luis and Tm Juke. The Brighton-based label seems to be renewing its crew following the departure of Tm Juke, and this album is most likely a future classic. (A.L.)

Loki Starfish / Love-like banners

Who are Loki Starfish? It's not really a band, but rather a collective established by Jérémie Lapeyre, a jack-of-all-trades who's previously distinguished himself in punk and shoe-gaze groups. For those familiar with groups like Infecticide or Tout de Suite, you know what we're talking about... If you don't, let's just say that it's hard-edged electro music with a pop appeal, comparable to Sexy Sushi or Kap Bambino. However, the songs on "Love-Like Banners" feel a million miles away from their previous work. On these 15 tracks, Loki Starfish manage to compose a sensitive album where the electronic elements are used as a backdrop for songs with rich and ethereal melodies. I highly recommend this enticing album to fans of The Notwist and The Knife. (Leis)

Heavy Metal Kings (Ill Bill & Vinnie Paz) / Children of God

Heavy Metal Kings is a band featuring Necro's brother Ill Bill, an MC from Brooklyn and former member of Non Phixion, together with Vinnie Paz from Philly's Jedi Mind Tricks. Poetry lovers, you'd better skip this one ! The album is, as expected, a festival of uncompromising rhymes and powerful beats in the purest vein of New York Hip-Hop. The instrumentals were produced by Ill Bill, Muggs, C-Lance, and Vherbal, to name only a few, and brilliantly alternate between rock guitars, soul organs, string arrangements and gospel samples. Thanks to the scratch parts, the result is far less monotone than we first imagined it would be. Though neither of these MCs are renowned for the subtlety of their flows or the extent of their vocal ranges, they do what they do best, here in fine style. So if you're craving some old-school hip-hop without Auto-Tune or gimmicky effects, don't hesitate to check this album. Rarely do we get albums of this caliber nowadays! (J.V.)

Sweet Vandals / So Clear

Some of you probably remember the first album by the Sweet Vandals, released in 2008, a flavorful introduction to the Spanish quintet featuring singer Mayka Edjole. In the tradition of many funk and deep-funk bands, such as Sharon Jones, Nicole Willis and The New Mastersounds, they record on magnetic tape and use vintage microphones in order to preserve the purity of analog sound. The Sweet Vandals spent a year recording this third opus, and, in the process, their sound has undeniably increased in maturity. This new direction leans towards more sophisticated jazz-inspired arrangements, but without losing any of the raw, uncut energy. Also worth noting is the unprecedented use of Fender Rhodes, violins, flutes and brass. The album delivers 11 new tracks, and among our favorites are the amazing "Burning" (recorded in one take!) and "Tiger", the only instrumental track of the album. We can't wait to see them on stage! (A.L.)

Kid Loco / Confessions of a Belladonna Eater

2011 signaled the return of the Kid from Belleville, with a new album, three years after "Party Animals & Disco Biscuits". In the meantime, the reissue of previous albums allowed those who missed an episode or two to discover that his discography is much more than simply "A Grand Love Story". Often categorized as "trip-hop", this pioneer in alternative rock (with a French touch) has always swayed between psychedelic rock, soul, electro and a wide range of styles – just as large as his record collection. "Confessions of a Belladonna Eater" is no exception. In addition to his regular crew of musicians (Dj Seep, Guillaume Metenier...), the voices of Louise Quinn and Julie B. Bonnie grace several tracks, and "Friend of Mine" features Tim Keegan (of 'Departure Lounge' fame). On "The Attention Span Of A Butterfly" his voice is reminiscent of a young Ray Davies, he raps like a working-class champion on "Tm A Hero" and performs a driving cover of Iggy Pop's "The Passenger". All this on one album! ...A true romantic can never be wrong, only misunderstood. (J.V.)

Mirrors / Lights and Offerings

Released on the Skint label, "Lights and offering" is the first album by Mirrors, a young synth-pop quartet from Brighton. Admittedly, there isn't much surprisingly original here... the album cover is an obvious reference to "Ummagumma" (Pink Floyd) and "Man-Machine" (Kraftwerk). These influences can also be found on "Fear of Drowning" with its synthesizers reminiscent of Kraftwerk's "Europe Endless". Though Depeche Mode or The Human League are also obvious references, the album presents a clever re-interpretation of sounds from that era, and not just a cheap tribute. "Searching The Wilderness", "Into the heart" and "Hide and seek" are probably the most solid tracks on the album. Though the overall feel is a bit cold and lacks personality, we're still curious to see what they have to offer in the near future... (A.L.)



Claim

Top 5 brand new

- K20 Le Vrai "The Painter"
- Lisa Portelli "L'horizon"
- Murcof et Iko "Amor" (de Monteverdi)
- Bobby Mc Ferrin "Wailers"
- Albin De La Simone (En résidence au 104)

Top 5 Oldies

- Jeff Buckley, Tout !
- Fred Wesley & The JB's "If you don't get it the first time, back up and try it again, party"
- Gainsbourg "Valse De Melody"
- Stevie Wonder "Master Blaster"
- Chopin "Prélude n°4"

Favorite beatmaker

Emilie Simon

Favorite festival

Le Carnaval des Animaux de Camille Saint Saëns

Fave Dessert or cheese

A good cheese or nothing !

Favorite website

QSU! and blogotheque.net

Digital or analog

The digital is good when it is benefic for analog.

Berlin or London

Berlin! i love the germans girls...and pretzels

Best turntablist

D-Styles... Crazy flow! Crazy Lp!

A drink

South-west french red wine

If you weren't a DJ, what job would you like to do ?

I would play with Stomp !!!



Pzylo

Top 5 brand new

- Acidcircus 006 "Walled In 3033 Pzylo"
- Zodiac commune 008 - Ltd Zodiac Commune I
- Obscur 006 "Past, Present, Future" Collision
- Narcosis 01 "god slave" Various
- Miss djax "Lsd"

Top 5 Oldies

- Prodigy "Smack My Bitch Up"
- 2Junction "Acid Rock"
- Manga Corps "War Dancer"
- Hazchem 3 "Elephant Hunt"
- Michael Jackson "Billie Jean"

Your first records

So far away...

Favorite hardware

Roland TB303

The most amazing Dj who's always feel you crazy

Manu le malin/ The driver !!

Favorite Club or festival

The one who book me to play !

Favorite vinyl shop

Toolbox records, Juno

Favorite software

Fruity Loops 10

Paper magazine or web zine

Fluide Glacial

The best quality for spinning

The eclectic musical

If you weren't a DJ, what job would you like to do ?

Retired Millionaire.



Miimo

Top 5 brand new

- Who Made Who
- "Every Minutes Alone" (Tale Of Us Remix)
- ZZT "Afrika" (Gesaffelstein Remix)
- Dr Gonzo "Bust Them Up"
- Myd "Octodip"
- Boys Noize "Ion"

Top 5 Oldies

- Stardust "Music Sound Better With You"
- Nightcrawlers "Push The Feeling On"
- Daft Punk "Aerodynamic"
- Phoenix "If I Ever Feel Better"
- Radiorama "Vampires"

Favorite mixer

To hard to answer

Favorite website

dothefeast.com

Favorite festival

MELT! Festival

Paper magazine or web zine

To be ecologic : paper

Rock or funk

Funk

Favorite club

Trésor (Berlin)

Digital or analog

Analog

Favorite drink

Whisky on the rocks !!

If you weren't a DJ, what job would you like to do ?

Fishmonger, and yes I like tuna.



GANGRENE (ALCHEMIST + OH NO): "GUTTER WATER"

Album available now - including "Not High Enough" & "Take drugs"
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Odditorium European Tour dates on: www.deconrecords.com



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