

A high-angle, night-time photograph of two men on a rooftop. The man in the foreground is lying on his back, wearing a black t-shirt with 'LIFE' written on it and blue jeans. He has a surprised expression. The man in the background is sitting up, wearing a black hoodie with a 'PUMP' logo and a grey beanie. A large, glowing circular logo in the top left corner contains the text 'Star Wax DJ's lifestyle magazine'. The background shows a city street with cars and buildings.

**Star
Wax**
DJ's lifestyle magazine

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Every thing, living or not has a story behind it, and to every story, a moral. The moral of our story: always hold on to your master tapes. Behind every record, there's a Dj and every Dj should have certain standards. The moral code of the Dj is: always keep your turntables. The current evolution of tastes and trends has swung music more and more swiftly into the digital age, spewing forth piles of neon Ipods and tablets, non-stop podcasts overflowing with myriads of mp3s by the billions. While the tides of novelty roll in and out once more, dDamage has proven themselves by simply standing the test of time in an industry where hype ends just as quickly as it's started. The multi-instrumentalist duo have certainly paid their dues, alongside fellow pranksters such as Dj Gero, Junkaz Lou, Netik, Troubl or Birdy Nam Nam, and this issue's cover features the troublesome two falling into yet another dimension... Allow yourself to be seduced by the in this by the abstract shamanic visions of Turzi and Gilbert Artman. From Indie Dance to Psychedelic, it's just a jump to the left...

Just remember: keep your master tapes and turntables. Always!
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"WITHOUT DEVIATION, NO PROGRESS IS POSSIBLE", FRANK ZAPPA ONCE SAID. A MAXIM PERFECTLY SUITED TO ALL MUSIC DUBBED "PSYCHEDELIC", DIFFERENT FORMS OF EXPRESSION JOINED TOGETHER BY THE COMMON AIM OF BREAKING BOUNDARIES AND ALTERING THE SENSES OF THE LISTENING AUDIENCE. THOUGH THE TERM PSYCHEDELIC COMMONLY REMINDS US OF A PARTICULAR ERA AND SPECIFIC STYLES OF MUSIC, IT HAS MOST DEFINITELY LEFT ITS MARK ON THE PAST FEW DECADES OF MUSIC, AND WE DON'T EXPECT ITS INFLUENCE TO FADE ANYTIME SOON.

The origin of the term psychedelic is attributed to the psychiatrist Humphry Osmond in his correspondence with Aldous Huxley in the 50's. It's comprised of two Greek words: psyche (soul) and delein (to manifest) to describe the drugs he studied. Psychedelic drugs are supposed to develop the untapped potential of the human spirit. LSD is to become the symbol.

The 70's brings a democratization of counter-culture as a rebuttal to the standards of rock, and its advent as a mass culture. The term psychedelic is more and more commonly used in reference to all forms of art that strays from the trodden path, and eventually becomes drained of its original meaning and symbolism. Though the element of trance has always been present in music, from the whirling dervishes to the Javanese gamelan, many styles of music qualified as psychedelic rely much less on psychotropic influences. The expression turns toward an ability to break away from the norms of the time and transcend the listener, and that, in all musical styles.

The image is of the psychedelic hippie, bright colors and macramé. The rock of the 60's and 70's, in step with the Beatles, was the soundtrack of the early psychedelic era, from the "Summer of Love" (Love, Grateful Dead, Jefferson Airplane, Janis Joplin, Jimi Hendrix ...) to progressive rock. Most of the big artists of the time have become symbols in popular culture, Woodstock is the climax of the psychedelic movement. But at the same moment, new styles were emerging, bands like 13th Floor Elevators, Red Krayola or The United States, a black version of the 70's rock sound, psychedelia without the peace and love. A movement amplified by the Velvet Underground, one of the first groups to incorporate pure European influences in their music, citing references from outside the traditional sphere of blues and rock'n'roll.

This same rebellion against the prevailing codes of pop and western music will become the banner of a whole generation of German musicians (Tangerine Dream, Can, Faust, Neu, Cluster...) and their contemporaries in the New York minimalist school (La Monte Young, Terry Riley, Tony Conrad). So many artists whose music has been described in one way or another as being psychedelic for one main reason: the failure to comply with the usual formats, the extended duration of recordings, avoiding melodies, no matter the cost... So many features perfectly suited to please, well, shall we say, people who take drugs. More seriously speaking, much of the so-called psyche music has its roots outside the Western World: the music of India, the Middle East, Northern Africa, 'black' Africa, South America, in Jamaican dub... The use of different tonal scales, rhythms and instruments is, obviously, the perfect way to take the listener on a unique and exotic trip. The southern hemisphere is, perhaps, the future of psychedelica, as the Western music world often seems unable to break away from a purely commercial vision of music as well as the standardization that results.

However, the term psychedelic is not purely confined to young, white, western-based, guitar music, contrary to the image that surrounds the genre. Jazz has most definitely been a way for many European musicians to travel beyond their own perceived limits (Gong, Soft Machine, Lard Free, Joachim Khun...). And, one would be foolish to ignore the work of artists such as Sun Ra, with his cosmic philosophy, or the electrified "Bitches Brew" period of Miles Davis, the galactic funk of Sly Stone or George Clinton, and, of course, free jazz and the way it constantly questions and re-invents the fundamental concepts behind music sound and structure. Between the layers of religious spirituality, cosmic awareness, or the influence of mind-altering drugs, black music has played a significant role in the evolution of the psychedelic movement.



AN INTRO DUCTION TO PSYCHEDELIC MUSIC

The most common misconception about psychedelia is to systematically think vintage, 60's or 70's in most cases, neglecting the musical currents which came after that era. The psychedelic spirit has indeed managed to live on, and even flourish, after Woodstock. Krautrock and psychedelic rock sees a revival of sorts, and electronic music artists are most definitely set out to defy the standards. The more recent Summer of Love in Manchester and the Acid House scene may be the last cultural movements to owe a great part of their existence to a particular drug, with the first techno raves and the trance experience presented in vast variations of forms, styles and sounds... Even today, despite the general denial of certain players in the scene, much of the Techno sound, both in its musical structure, its use of repetition, and by its overall aural environment, remains fundamentally psychedelic. Hip-hop is no exception to the same principles, with its wide usage of influences as a main practice from the very beginning. From contemporary fans and collectors of old school psychedelic records (Edan, Peanut Butterwolf) to hardcore turntablists, no one seems absolutely immune to the temptation of drug-fuelled spiritual excursions.

We know that attempting to talk about the notion of psychedelia in music is a somewhat vague and subjective concept : our aim is not to provide an objective definition or to list the current styles exhaustively, but rather to show the musicians who have been or are related to scenes deemed "psyche" such as Turzi, Lard Free and Malcolm Catto. Although we're reluctant to admit, studying specific artists does provide better understanding of our main theme. Just like when we interviewed Simeon of Silver Apples, cult band from the late sixties, a pioneer in the use of synthesizers in rock, who gave a remarkable live show in Paris last October : he told us "I've never had a clear definition of psychedelic in mind. It constantly evolves. I think it boils down to a sense of discovery and enlightenment. Often, if one is exposed to a work of art or an event that produces wonder, it's because of all sorts of new connections that are beyond our comprehension. Sometimes this revelation occurs only after a number of exposure to something, sometimes it's immediate. I think that trying to label any particular piece of music or work of art as psychedelic is an error, because it's a personal impression, and therefore different for everyone. Personally, my most psychedelic experiences have been, perhaps, when I spent three hours on my hands and knees in the Silver Apples studio in New York, stoned on acid, exploring the scratches, cracks and crevices in the kitchen floor. There was a whole world in the linoleum."

“...the term psychedelic is not purely confined to young, white, western-based, guitar music, contrary to the image that surrounds the genre.”

FOUNDER OF EARLY 70'S BAND 'LARD FREE', GILBERT ARTMAN, DRUMMER AND MULTI-INSTRUMENTALIST, HAS EXPLORED A WIDE RANGE OF ACOUSTIC AND ELECTRONIC EXPERIMENTAL MUSIC OVER THE YEARS. WE TAKE A LOOK BACK AT HIS IMPRESSIVE AND SINGULAR TRAJECTORY, WHERE FREE JAZZ, PROGRESSIVE ROCK AND ELECTRONIC MUSIC MEET AND COLLIDE.



Gilbert Artman with Lard-Free back in the day

GILBERT ARTMAN

What were your first experiences in terms of musical training and studio work? You were involved with Free Jazz from the very beginning, weren't you?

Free Jazz was my passion, though I did also have an interest in Jazz music in general, which I followed as well as possible, with the few sources available in the small town where I lived, attentively listening to radio shows and buying up some Jazz records here and there. I wasn't specifically trained for that type of music, but it won me over immediately, and the 'free expression' aspect, in relation to the political climate of those days, did appeal to me. I wasn't personally drawn to the politics behind the free jazz scene, but the freedom of it all did suit me. When I arrived in Paris, I had no real experience as a musician. I rapidly sought out the venues where that music was being played, like "le Chat Qui Pêche", for example, as well as other local venues. It allowed me to get 'intimate' with the drumkit, alongside people like Steve Lacy and Don Cherry, to name a few. Those experiences introduced me to the music, as well as the lifestyle. So, yes, I was originally a Free Jazz musician, because it was, in a way, the cultural history I had in my mind. I remember well one remarkable Captain Beefheart concert at the Bataclan, which some of my friends had taken me to, which made me realize that there were other types of music as crazy as Free Jazz. It was at this time that free jazz was becoming "Europeanized", becoming more intellectual.

You're talking about the period when the Europeans took over the free jazz scene?

Yes. Quite honestly, I was not in favor of the music becoming more intellectual, colder. All aspects of political rupture, such as with the Black Panthers (even though I didn't particularly agree with their tactics) disappeared, to make room for music relying more and more on technical prowess, clearing the path for things such as jazz rock. Music that relies heavily on technical skills is a form of boredom. Fortunately, I came across Captain Beefheart and many others who have left a mark on me and taken me towards other discoveries, other musical horizons.

Which records or free jazz musicians have impressed you?

Well, personally, things are pretty simple. From the small town I was living in at the time, I felt like I'd arrived from New Orleans (laughs) ... As far as recordings, Monk's output has been a big reference. Otherwise, in terms of Jazz, there is a certain logic in the history of that music, to which there is no escape, which reaches a climax, as far as I'm concerned, with the double quartet of Don Cherry and Ornette Coleman. This is equivalent, in a way, to Artaud in literature, if we can compare these things. Cecil Taylor, and an incredible amount of other American musicians, were re-discovering their art, more or less, and it created the possibility of giving birth to that scene.

And getting back to your career... So, playing drums is something you learned quite late in life, after all?

Yes, that's around the beginning of Lard Free, in the 70's, so I must have been about 25-28 years old. I started out without great ambitions: naively, I thought the drums were easier to play and I needed to do something a bit physical, so the drums aren't bad. But I'm left handed, and most drummers are right-handed. I've always had obstacles in my life (laughs): play a drumset that was not necessarily made for me, it forced me to use a slightly different style of playing. That hasn't bothered me, at the most, it's perhaps only disturbed those who accompanied me.

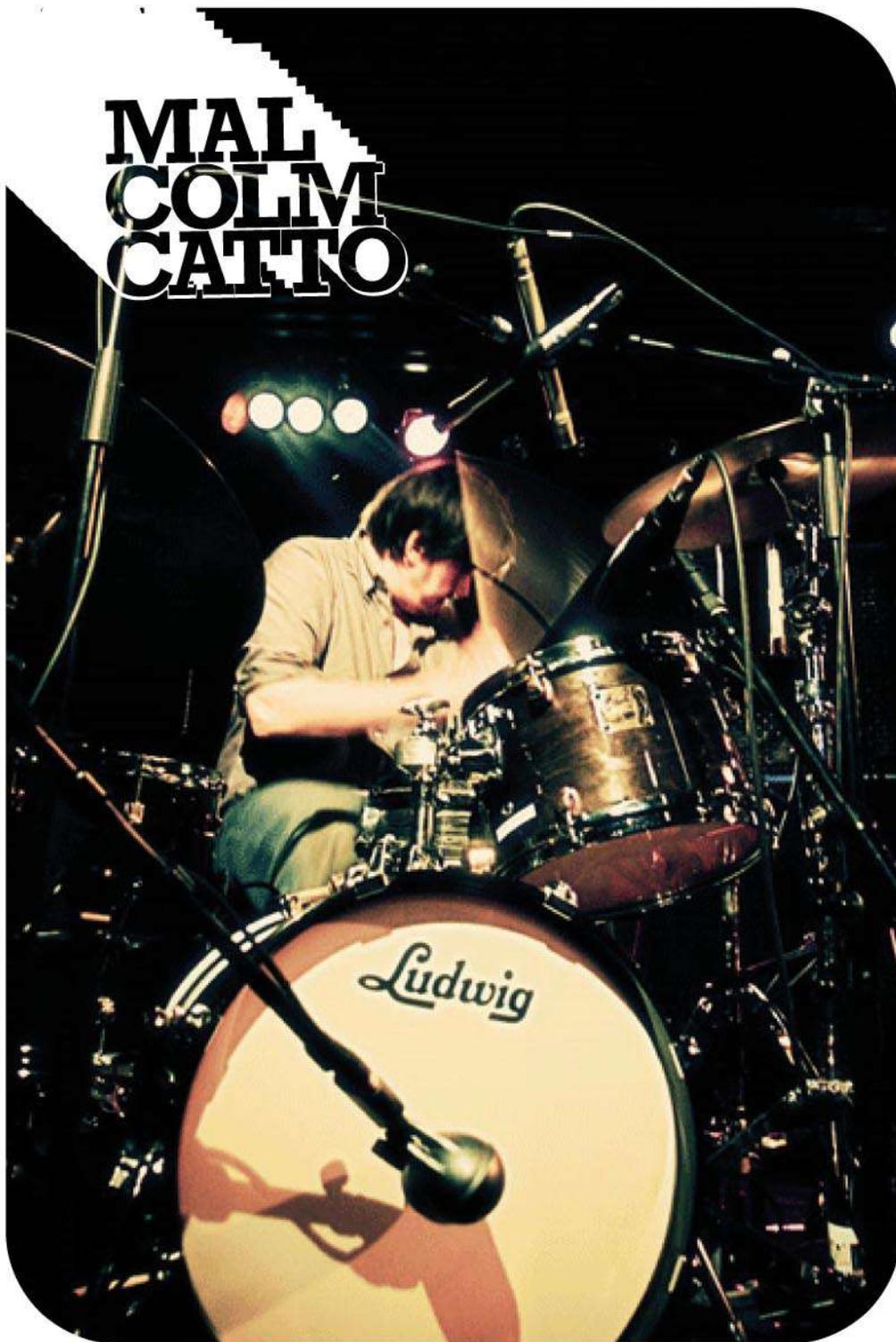
The free Jazz formation was Operation Rhino, of which the only recording seems to be the record on Parisian label Expression Spontanée (responsible for the release of several political folk albums, and works related to working-class struggles, ed.). Can you tell us a little bit about that record?

This is a very rare record, I guess. It was a gathering of 17 musicians, almost all European, in 1976 in Lyon, I believe, people who were decidedly at odds with the norms of that time. So I do not know if it sounded very European ... In short, this was an extraordinary experience, to have been in the middle of all that, a truly unique situation, in terms of the participants and the atmosphere that emerged during this recording. Incidentally, it was almost entirely recorded live, although some parts may have been taken from the rehearsals. Most of the musicians I met at that time have become friends.

How did you make the transition from free jazz to a more progressive rock style?

It's easy to remember that time, because it was the period of the early synthesizers, the first generation. We began to hear music like that, with the production leaning more towards synthesizers. This allowed me to work on envelopes of sounds, on more repetitive things. The synths of those days were good for that, and it came closer to music that I wanted to hear. This gave us access to a rather exciting range of sounds at the time... and even today, for that matter. Especially when we look at how the different approaches to production today. Even if, at the time, we had the instruments, and the quality of musicians was at least as good as the current generation, we didn't have the sense of production that you find nowadays in American Pop/Rock production, for example. There was a tendency to overdo it. Today's productions are much more thought out. These new sounds led to another way of looking at music, different audiences, in another direction away from more traditional rock, we could almost say that it was a movement that created a new audience. We find similarities with some of the more specialized electronic music styles, such as hardcore techno, for example, with the shamanic, compulsive repetition found in non-European traditional folk music.

MALCOLM CATTO



DURING DJ SHADOW'S EUROPEAN TOUR, DRUMMER MALCOLM CATTO BLEW US AWAY WITH THE STYLE & SHEER POWER OF HIS DRUMMING, AT TIMES OVERSHADOWING THE FAMOUS DJ... WE MET UP WITH HIM IN A CROWDED CAFE AND WERE ABLE TO GET SOME PRECIOUS INSIGHT INTO HIS MUSICAL CAREER, WHICH SPANS A GREAT NUMBER OF ARTISTIC COLLABORATIONS WITH ARTISTS SUCH AS QUANTIC, JAZZMAN OR THE HELIOCENTRICS, NWS, AMONG OTHERS. WITH DETAIL AND ENTHUSIASM, HE TOLD US ABOUT HIS FIRST BANDS, PSYCHE, FUNK, AND HIS FASCINATION OF TRADITIONAL ACOUSTIC MUSIC.

What kind of music did you listen to when you were young, and how did you get into drumming?

Well, the first kind of music that I got into, believe it or not, when I was a kid, was western themes, like Ennio Morricone. I used to record them from the telly. 'The first music my parents bought me were soundtracks, like 'Fistful of Dollars' and all that sort of stuff. There's something about the sound of that stuff that seemed, to me, very exotic, having been born and lived in a small town... it was like something from another world, even in terms of the music from that time. It wasn't that I was around when those records first came out, but hearing them on the t.v. later on, well, that definitely made a big impression on me. The first kind of music that I was really old enough to appreciate, when I was, like, 12, was when punk came in. My brother was older, and he was into punk, listening to bands like Wire, ATV, Magazine, all that sort of stuff. He'd play it and I'd think, well, yeah, that sounds pretty wild! What is that?! It was a musical revolution when that stuff came out! When you think about it, it was at the peak of disco, at the tunnel end of prog rock, and, suddenly, you got this really hard stuff... I mean, now, looking back nowadays, you hear about Kim Fowley, the Modern Lovers, Velvet Underground, New York Dolls, whatever, and it isn't maybe quite so unique, musically. I mean punk was done, in a way, with groups like the Stooges and such, back in the 70's. But in England, it was more like, a whole thing, a cultural movement, if you like... a rebellion against what was going on. So, that's what I got into, at about that age. I remember skipping school and going to see bands like The Birthday Party, like '83-'84, something like that. I remember the first that I'd seen them, it was actually by mistake. The band that I'd gone to hear weren't playing, so it was The Birthday Party instead. And I fucking hated it! It was just such an unfamiliar sound, and so aggressive, and I just couldn't relate to it. And then, hearing stuff on the radio, like John Peel... back then he was playing cutting edge stuff every night. You'd hear so much stuff that you'd never heard before, like 10 new things a night. You'd hear, like, reggae, dub, african, you name it. There's a world music collection on the BBC from the 1970's, which is one of the best records I've got, that the BBC had recorded all around the world. You know it's deep, the guy is deep (John Peel, known for The Peel Sessions - ed.). But, yeah, The Birthday Party, I went to see them 16 times after that, they're my favorite band. And then psychedelia, I got really that whole psych thing.

And as far as Psyche music, what kinds of things were you into?

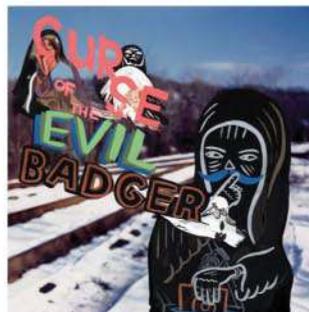
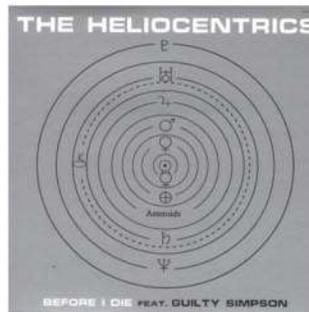
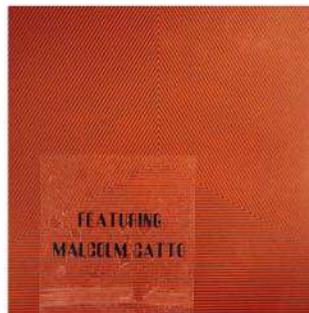
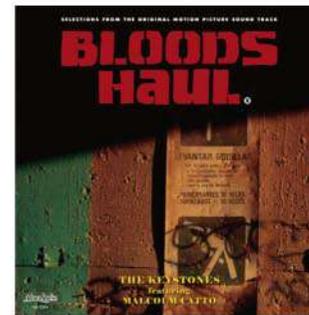
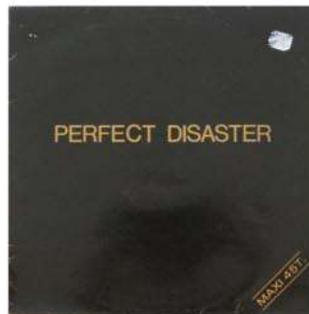
Well, whatever I could find. I was really lucky, because my friend's sister worked in a second-hand record shop. And, basically, I would just go in there and choose anything I didn't know, and I was buying records like Summer Hill, Fever Tree, you name it... anything that had a psychedelic cover, and sounded good. And she would let me have them for, like, 5 pounds. I did buy a lot of bad stuff, but then I could just take them back. I did find some really good stuff there, though... (laughs - ed.) But the real, good psych I didn't find until later on, until I was in a band, and the lead singer was really deep into that music, obscure english stuff, and he turned me on to a lot of things. Things like Joyride (who did a remarkable cover version of a Paul Simon song in '67 - ed.), which I still listen to today. And, getting back to the drums, the first time I got into drums was in the post-punk era, maybe around the time of Adam & the Ants or just after that, early 80's. My brothers had a punk band, and they went 'new wave' or whatever, and the drummer left. I couldn't play drums really, but I'd heard them rehearse so often, so my brother was like, well, why don't you try? So I borrowed some money and bought a drumkit and started playing drums from then. I had to, really, because they didn't have a drummer!

So you learned on your own then?

Well, I remember, that my brother said, why don't you take some lessons to learn the basics, and learn how to play jazz? So, I went to this guy, the only drum teacher in my town, and he was a rock drummer. His idea of jazz was just like making swing rhythms (makes the sound of playing a ride cymbal - ed.). But it was kind of a waste of time, I did that for about 4 months. The thing that did change me as a musician, was hearing old funk stuff. Before then, I was more into white music, like more psych and like, punk, you know, Captain Beefheart and Velvet Underground... And then hearing Hip-Hop in the late 80's, with the samples and all, that blew my mind. I just wanted to play that style after that. That's when I got into all the funk records, and blowing all my money on the weekend, finding the original samples.

So when did you finally make your first recording?

Well, I was playing with a band, and we actually had a release on a french label, we used to play in Paris. I was like, 15, and still really into psychedelia, and that was probably the first proper band that I'd joined. It was a perfect disaster, it sounds fucking awful now, when I listen to it, 80's production, absolutely terrible. But, that was quite a good band, because they introduced me to weed, they were big stoners. And, for some reason, we actually had a really good group. The bass player was listening to funk stuff, like Maze, and he was funky, and the band had a really good groove. At the time, people would typically dance at our gigs. So, I was lucky enough to be doing that at 15, going to Paris, playing the Gibus club, and such. We recorded an album in the 80's, in the same studio where The Jesus And Mary Chain recorded, we really wanted that kind of sound. The guys in the band were really into the Velvet Underground. But this producer was brought in, and it went more commercial, with that awful 80's drum sound, that horrible sound. Well... I suppose that Joy Division had that sound, the big snare sound with gated reverbs... and it works for that stuff, but then Phil Collins comes along, and all those guys... Well, I don't really like the 80's sound, it loses the purity of the music, it sounds really processed. And I can listen to stuff that's processed... I mean, if you listen to a lot of the psych bands, they were really into just fucking around with effects, and the mixing, like crazy. I mean, like, that Joyride record... I defy anyone to try and get a mix of the sound like that. They must've had about 6 people on the mixing desk at the same time... it's fucking amazing! But, yeah, as far as I'm concerned, in the 80's, things started to go wrong. Let me give you a good example of that, I'm a big fan of Wire, I've got the first 3 albums, they're on EMI... and that first album still sounds great today. Then they went on to another another label in the 80's. I recently saw one of those albums and thought, "I don't know that one, I'm gonna get it". It's got full 80's production, and it just sounds so fucking dated now, while that other stuff they did in the 70's still sounds quite cutting edge, you know? It just translated really well onto vinyl, it's just pure, the energy of the band, what they're saying... then they tried to be commercial or something, and like, oh dear...



CONTRARY TO POPULAR BELIEF, THE PSYCHEDELIC SPIRIT DIDN'T DIE THE DAY HENDRIX JOINED THE INFAMOUS '27 CLUB'. BY THE EARLY 70s, ELECTRONIC MUSIC HAD TAKEN UP EARLY PSYCHEDELIA'S CONCEPT OF THE 'MUSICAL VOYAGE', UNDER THE HEAVY INFLUENCE OF SYNTHESIZERS AND MACHINES. TURZI BRINGS US VISIONS OF SONIC TAPESTRIES, SYNTHESIZERS, RELIGIOUS MANTRAS AND THE EXPERIENCE OF RECORDING HIS LATEST ALBUM.

For "Education", your fourth release, you changed your artist name from Turzi to "Turzi Electronic Experience". Is that an indication as to the direction of this particular album?

Among other things, yes... Though, ideally, I prefer avoiding tangible references, so that the listener can discover things on their own. I needed to adapt my pseudonym because, in essence, the previous releases under the name of Turzi were rock-oriented projects, with my friends. On this one, I was mostly alone with my synthesizers, aiming to produce electronic music, so I had to find a different identity. That said, the word "Experience" refers to psychedelia and the whole voyage aspect, the trip. The idea of traveling through sound is born with psychedelic rock, but by the 70s, synth & machine freaks took things further along. Just listen to Kraftwerk or Klaus Schulze and you'll see what I mean. With this record, I tried to bring electronic music back to this particular idea of a musical voyage, while shaking up the age-old patterns of electro-based music: the beat, the build-up, the break, a second ascent... Though I've changed equipment and moved away from the so-called guitar + drums formula, the approach remains the same. I'm an outsider and a deviant. However, Turzi, as a band, is not dead. We're currently thinking about the sound of the next Turzi album.

On this album, Pilooski helped you produce certain tracks. What exactly was his role?

He served to keep things from getting out of hand and helped me make the songs relatively accessible, in a way. When I compose, I go in all directions and I tend to pile on layers of sound, presumably to hide behind. Pilooski managed to simplify the dense layers of sound and highlight what was hidden, things I didn't necessarily perceive myself... in this case, a nostalgic and romantic style of compositions, based on minor chords.

The first few tracks on "Education" feature a sort of minimal, spoken word-like, vocal touch...

I don't consider myself to be a singer, let alone a writer. What matters to me is music. For me, the voice is an instrument and I put words on rhythmic instrumental tracks, while remaining monotone and simple. On "Education", the words are chanted like a mantra, in order to captivate the listener and lead them into a trance or lull them to sleep. We often find this in Indian music, new age music and some records made by Scientologists in the early 80's. Speaking of which, a lot of old hippies have also joined Scientology, Mark Isham, for example, as well as other jazz men and certain film soundtrack composers.

Speaking of film soundtracks, composing music for images, does it interest you?

Oh yes, a lot. I've made music for the film "Low Life" by Nicolas Klotz and Elisabeth Perceval. To be honest, I prefer the soundtrack format to the typical album format: you can push things much further. Without film, I don't know if Ennio Morricone would have been as experimental in his work. At the same time, film music suits my way of life: every day I record twenty minutes of music, a sort of trippy ambient soundscapes that can evoke visual landscapes. Recording is absolutely vital to me. If I had to choose, I must admit I prefer the experience of recording music to simply listening to what I've done.

Much has been said of the religious undertones in your productions. Some tracks on "Education" have melodies which are reminiscent of classical religious music, on the track "Constance" for example...

I grew up in Versailles in a religious environment. It's obvious that my Catholic roots are expressed in my music, and this is also reflected in the lyrics on "Education", but if I'd grown up in another country, I would have, most likely, been influenced by another religion. When I wrote "Constance", I tried to seek out an element of trance that we often find in gospel music. I also wrote a song on this record entitled "Belief", based on the structure of "Our Father" by Rimsky-Korsakov (Russian composer from the late nineteenth century - ed.). What fascinates me about religion, is the power of the guru, which, in a certain way, resembles the effect caused by a music group or DJ. The concept of a single man able to captivate thousands of people.

A DJ?

Dj Spooky. In the 90s, he was mixing with four decks and made sound collages. He still releases records today.

An album?

The 13th Floor Elevators' "The Psychedelic Sounds Of The 13th Floor Elevators". This LP was released in 1966. It's a classic, a manifesto of psychedelic rock. They're the first ones to use the term "psychedelic" in the context of rock music.

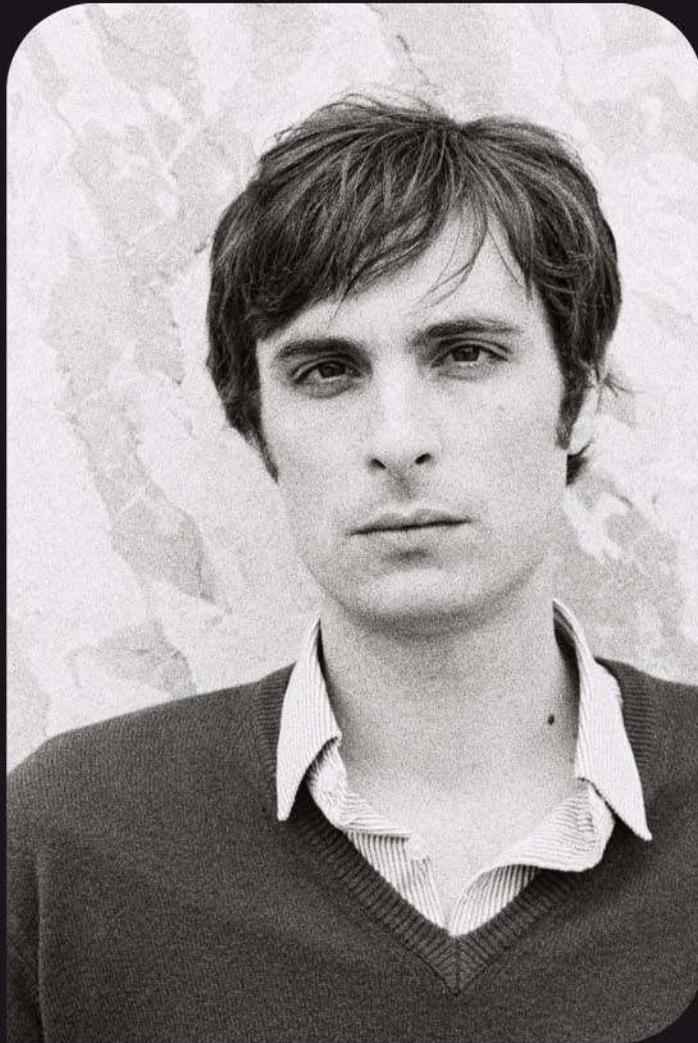
A record sleeve?

The album "Peace" by Catherine Ribeiro and Alpes released in 1972. It's an album with four songs that are from three to twenty-five minutes long, in total disregard to the concept of standard formats.

A drug?

Ha! You're not going to get me to say LSD! ...Love.

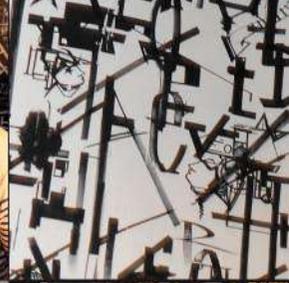
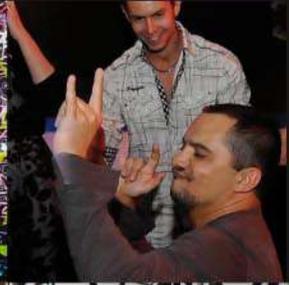
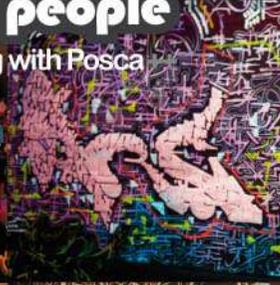
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BERLIN

star wax Party people

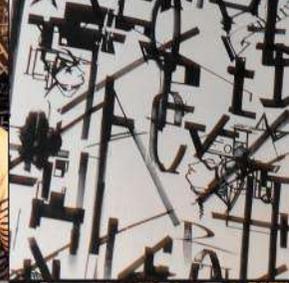
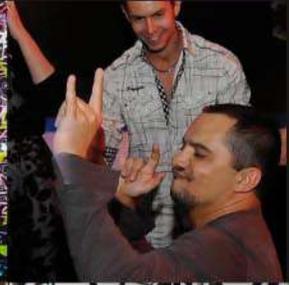
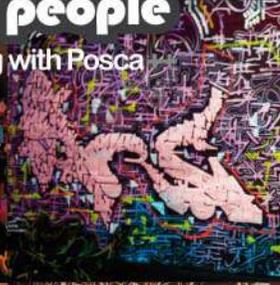
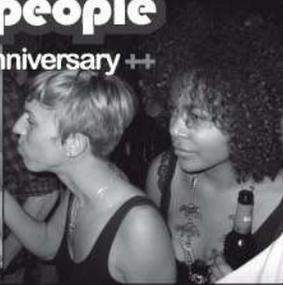
5 year anniversary ++



LYON

star wax Party people

coloring with Posca





Anton X in front of Moze's canvas

POSCA CHOSE NASTY AND OGRE TO ANIMATE THE "FREE EXPRESSION SPACE" DURING THE STARWAX PARTY AT THE NINKASI KAFÉ IN OCTOBER AND MARKERS WERE MADE AVAILABLE TO THE CROWD. THIS ALSO PROVIDED AN EXCELLENT OPPORTUNITY TO DISCOVER EXCLUSIVE WORK FROM MOZE AND NASTY. WE SPOKE TO NASTY ABOUT THE CONNECTION BETWEEN MUSIC AND STREET ART.

When did you start graffiti, and what were your main influences?

I discovered graffiti in 1984 on an episode of Sydney's "H.i.p. H.o.p." show on TF1 (the french public television channel - ed.), that show had the effect of a bomb for an entire generation of kids. The whole hip-hop culture, landed in France at a time when the Internet and fanzines didn't exist. To access that culture, you had to be born in New York, or be able to travel, and that wasn't really a possibility for most people. But it was in 1988, at the age of 13, that I really got into all that.

How has Kid Loco inspired you in your work? And why these lyrics from Kid Loco songs?

First of all, I've always loved Kid Loco, his music has always been mystical, mind-blowing, strange, on the border of trip-hop and electro. I've always been fascinated by the cover of "A great love story." In my opinion, it's his best record, perhaps because it reminds me of a particular period in the past... I wanted to write the words of his song "A little bit of your soul", because I remembered the odd music video that was made for that song: the story of a tennis player who wanders into town looking for his tennis ball. A pretty twisted idea! But the main reason for choosing those lyrics is simply that graffiti revolves around text, writing... and the lyrics of a song gave me the perfect opportunity to get busy with a marker.

What is the relationship between your painting and music? Do you always listen to music while painting?

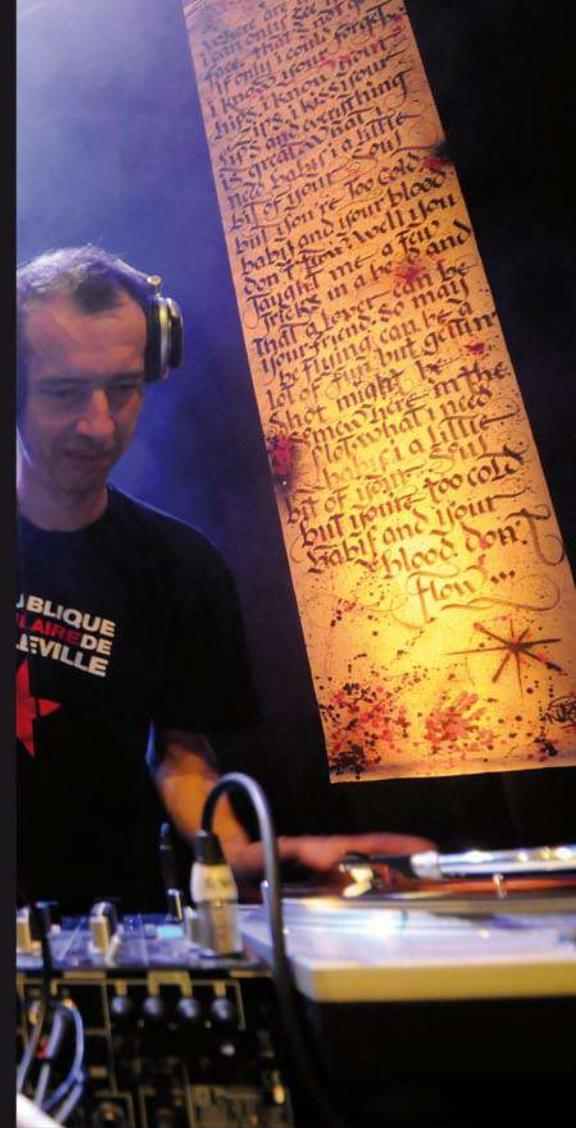
I grew up with hip-hop culture, because it was an emerging culture of protest in the 80s. By the way, I think that many of the current stars have also bathed in hip-hop: DJ Cam, Kid Loco, Cassius, Daft Punk, DJ Mehdi and even David Guetta. But honestly, I don't necessarily listen to music while painting. Let's say it does not influence my work directly, even though it is cool to paint with good sounds playing.

At the time when graffiti was starting to break out, rap barely even existed. Why do you think graffiti is associated with hip-hop culture?

Many people have the misconception that graffiti is closely related to rap, which is true, but only to a certain extent. But, originally, the first graffiti appeared in New York in the early 70's, and at that time, rock music dominated. In fact rap didn't even exist yet. The graffiti artists of the time listened to Led Zeppelin or the Clash. It's in the 80's that rap and graffiti became linked to another. Today, a lot of young graffiti artists listen to electronic music. The musical fashions change but graffiti remains less dependent on these trends.

Which music artist has given you goosebumps during a live performance, dj set or album?

I love many things and it's true that music is better when played live, even when it's someone behind the turntables. Pedro Winter and Laurent Garnier landed last summer on a beach in Calvi during the Festival "Calvi on the rocks" and I must say they really blew it up. It was a memorable experience.



Kid Loco in front of Nasty's canvas

nasty

BIG UP : Kid Loco, Anton X, De La Montagne, Aurelio, Faib, Sam & Pierre, Doop, Ogre, Julien, Dj Tim, Ness, Mame C., B.U.P, IGadget & Burke (Eow), Valentin, Seep, Aurelien, Scatima, and, of course, the audience!

UP WELLINGS



BEHIND THE NAME UPWELLINGS IS VINCENT RAUDE, A GUITAR TEACHER, CURRENTLY RESIDING IN RENNES. THROUGH AN IMPRESSIVE VARIETY OF NUMEROUS ACOUSTIC AND ELECTRONIC PROJECTS OVER THE YEARS, HE'S FINE-TUNED HIS SOUND WITHIN A SCENE THAT HAS YET TO RECEIVE PROPER RECOGNITION IN FRANCE, TECHNO DUB. WE FINALLY HAD THE OPPORTUNITY TO SIT DOWN AND CHAT ABOUT DUB, IMPROVISATION, AND THE CURRENT STATE OF FRENCH TECHNO.

How does one get into techno-dub?

Well, there's no particular school for that. From my childhood, music has been a part of my daily life: my family listened to music quite a lot, and I still have a particular passion for record covers. At the age of six, I started studying at the Conservatoire and, at age eleven, I discovered electronic music while studying contemporary music. I began to compose my first songs by cutting and splicing bits of audio tape. A few years later, I became interested in the dub masters like King Tubby, Lee Scratch Perry and Scientist. It was only after that time that I really started listening to electronic music. Artists like Pole and German label Basic Channel turned me on to the techno dub sound, an electronic and synthetic style of dub with colder sounds than roots dub.

You're on ZeECc music. Could you tell us a bit about the label?

The label was set up in 2008 in Arras. Artists are free to compose the type of music they're into. Generally, the releases range from techno dub, techno to IDM (so-called "Intelligent Dance Music", comparable to some of the more experimental/minimal releases on Warp - ed.). Our releases are available for purchase in mp3 or wave format. Some projects are released on vinyl or CD in limited quantities. "Crackle", my first album on ZeECc, was released as a limited edition of one hundred copies.

In today's digital age, what's the interest of releasing a record as a limited release?

Obviously, 100 copies is a very small amount, but there is a real demand for these records. Fans of techno dub love vinyl and CDs for the sound quality, the design and visual aspect of the object and just to having something physical... However, I do work through the internet quite a bit, you just have to stay current nowadays, that's the way it is: I upload podcasts and I use many of the main globally-referenced sites which showcase musicians producers. The fact that my songs are available in mp3 is not contradictory to me, it's just a necessity. Today there are fewer and fewer DJs who mix with vinyl records and I want my productions to be played by more than just a small, limited number of people.

In France, the techno scene that you're involved with has never had a large audience. How do you explain that?

I think it's cultural. Techno dub music is about a particular attention to detail: we use audio effects in a specific way, playing on variations of repetition and color. By definition, there aren't many voices or melodies. The problem is that french culture is mainly dedicated to the lyrics and melodies. This might explain the lack of interest for my scene, and techno music as a whole in France. If you go to Germany, you see that there is a long history of repetitive music. Groups such as Kraftwerk and Einstürzende Neubauten have paved the way for today's techno music.

Why do you say that your music finds its true meaning when played live?

Improvisation is a very important part of my particular approach to music. To me, Upwellings is Jazz: I get on stage with a hundred tracks, two or three hundred samples, and for one to two hours, I play a long piece of electronic music. To be honest, I regularly record remixes real-time, as jazz musicians would do, making variations of themes. My live set is like a patchwork, constantly reworked, always different. Sometimes I wind up with compositions that I won't play again for three years or so. It's digital improvisation.

You have a unique sound, very deep, very organic. What is the secret formula to get that sound?

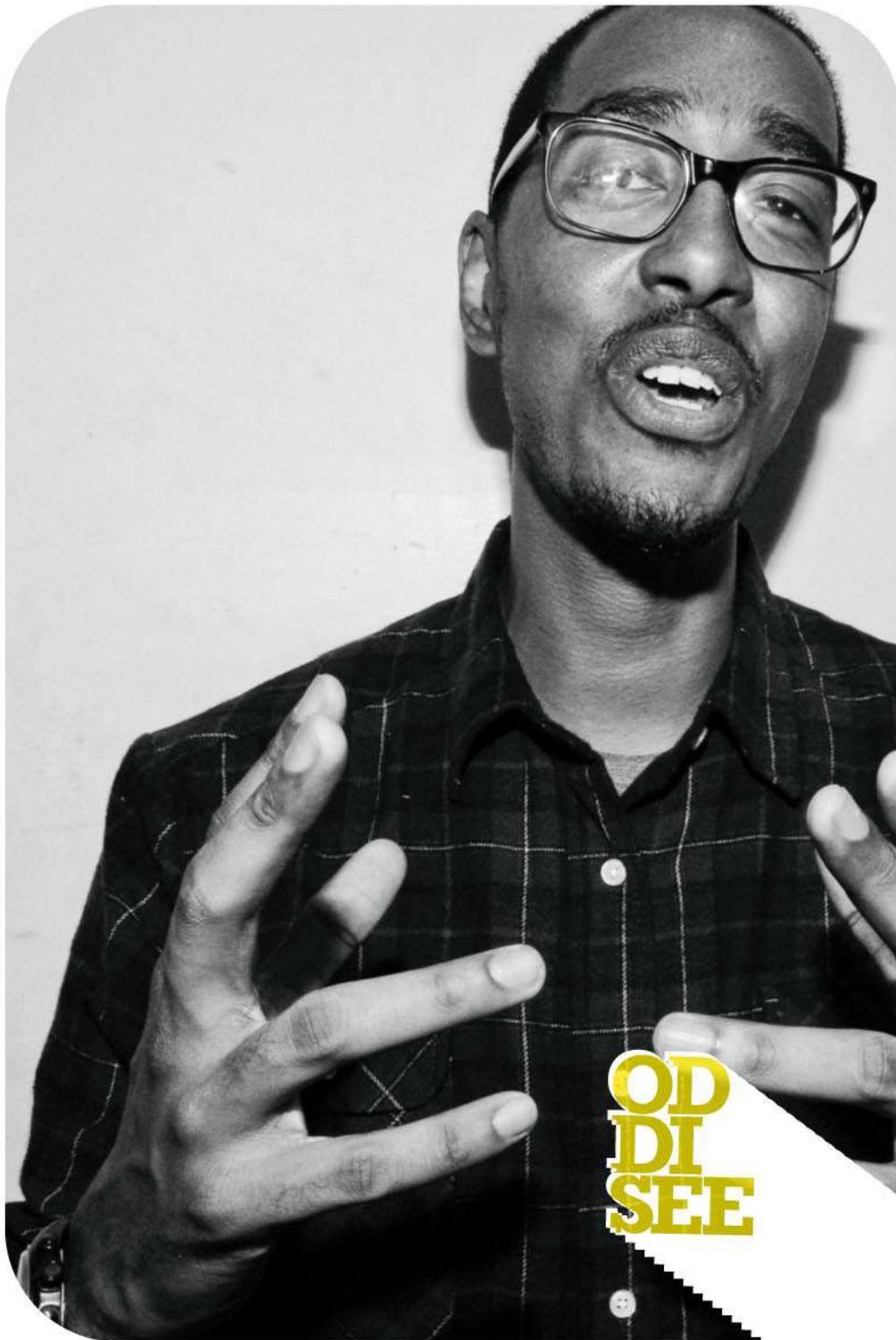
My main tool is the microphone. I record vocals, ambient noises, doors closing... which I then use to produce my songs. For example, a closing door can become a hi-hat. In fact, I use my software as an audio microscope of sorts. It's an approach that's similar to artists like Matmos or Herbert. I also use analog synths, Novation's Drum Station (an emulator of Roland's classic TR-808 - ed.) and the Bass Station synth.

You're friends with the "Sil te Play" dj collective in Rennes, who organize events quite regularly throughout Brittany... They had some questions for you: What will the future of the electro/techno scene in France be like?

I think the scene is doing well. France is home to some of the main players in the movement and I think they will continue to be on the cutting edge. The problem for electronic music in France is the limited number of actual outlets for the music. It's hard to bring it out of bars or clubs. There are festivals, and that's a good thing, but there's definitely a lack of alternatives. Will that evolve in the future? The question of scenes and references is an important one. This is one of the paradoxes of electronic music: by definition, it's a blend of different types of music, but the individual scenes are quite specific. If I think that this will remain so, even if the definitions are stretched and modified.

You're starting to make a name for yourself in music, how has that affected you?

I must say that Laurent Garnier gave me a nice boost in late 2010: He played "It Is What It Is" twice on his radio show, and when I went to see him during his soundcheck at L'Espace, in Rennes, he spontaneously interviewed me, for his show, as well. If there is some buzz circulating about my work, great. I've been a musician for many years and that's what I hope to continue doing for as long as I can.



SUDANESE-BORN AMIR MOHAMED, MORE COMMONLY KNOWN AS ODDISEE, HAS MADE A SOLID REPUTATION FOR HIMSELF IN HIP-HOP, AS A PRODUCER AND MC. REPRESENTING MARYLAND, HE'S CLOSELY AFFILIATED TO ARTISTS LIKE KEV BROWN AND THE LOW BUDGET CREW. HIS LATEST SOLO RECORD 'ROCK CREEK PARK' BRINGS OUT HIS LOVE FOR SWEET SOUL SAMPLES, SHOWING US, ONCE AGAIN, THAT HIP-HOP IS ALIVE AND WELL.

In Europe, you're quite well known as a producer, but over the years you've been on the mic more and more... how did you start out in music? As an MC or a producer?

I started as an MC first. I was approached by a good friend of mine who was interested in producing me when I was in high school. When I went to his studio, I became fascinated by production, and he taught me how to use his beat machine and make beats. From there, I started to make beats. Because of the nature of Hip-Hop, it's much easier to sell multiple beats than it is to sell songs. So, I began to be able to make a living from Hip-Hop, through producing... faster than with MCing. However, MCing has always been my first love.

And, what was your first project as an MC?

Hmmm, good question. The first song that I've ever released commercially was a song called "Music Lounge", on Jazzy Jeff's album, "The Magnificent" (on BBE - ed.), and that was a song that I wrote and produced. So my producing career and my rhyme career started at the same time.

Was that first time that you'd come in contact with Jazzy Jeff?

Well, no, my friend, Kev Brown, was signed to A Touch Of Jazz (Jazzy Jeff's production company - ed.), and he introduced me to Jeff. Jeff liked my music and put me on a BBE compilation and was interested in signing me to A Touch Of Jazz.

So, you've been with the Low Budget Family for a long time... How did you hook up with Kev Brown?

We come from a very small area, and when you're into the style of Hip-Hop that we're into, you tend to all know each other, because there aren't a lot of venues, not a lot of resources for the type of music we do. It's a very small scene, and we frequented the same open mic sessions, the same concerts, and we're from the same area. So, we started to connect with each other, just because we had a common interest.

Your talking about Maryland?

Yes, we're both from Prince George's County, Maryland, which is a suburb 15 minutes outside the city of Washington D.C., to the east of the city.

So, as a producer, you've been able to put the spotlight on other MCs. In regards to those who you've worked with and those currently on the rise, how do you feel about how things are evolving?

I think a lot of the newcomers are very exciting, they're bringing lots of elements from the past and the present into their style of lyricism. They're focusing more on being more lyrical and clever with their rhymes at the same time. They've learned how to be appealing. I think that's something that a lot of MCs from the previous generations suffered from. Either they were too intellectual and not entertaining enough, or too entertaining and not intellectual enough. But I think a lot of the newer guys are starting to understand the balance a lot better, it's exciting to hear.

Are there any artists that you might have in mind? Any artists that you'd like to produce?

Sure, it's an interesting question, because, personally, I think... I like to make music for anyone. There are many genres and styles of Hip-Hop that I may not rhyme about myself, but I would like to produce that... like mainstream rap or gangster rap or whatever, simply because I'm a fan of versatility in production. As far as lyricists I'm following, who I like, from this newer generation, I'm definitely a fan of Kendrick Lamar (aka K.Dot - ed.), I'm definitely a fan of J-Cole, I like what those guys are doing a lot, yeah.

WE SENT OUR FAVORITE SWEDISH-AMERICAN CORRESPONDANT TO ONE OF PIGALLE'S DIRTIER OLD-SCHOOL DIVES TO MEET UP WITH FRENCH ELECTRO-PUNK DUO dDAMAGE. HALLOWEEN EVE PROVIDED AN EERILY APPROPRIATE SETTING FOR A FEW FRIENDLY DRINKS AND A REFRESHINGLY STRAIGHTFORWARD DISCUSSION. THEY SHARE THEIR UN-COMPROMISING VIEWS ON THE CURRENT STATE OF MUSIC AND THE CONSTRUCTION OF THEIR LATEST ALBUM, THE APTLY NAMED "BROTHERS IN DEATH".



Let's talk about 'coherence', the latest album seems surprisingly well-balanced in comparison to some of the earlier albums...

Fred: Yes, it's true that there's a certain balance, but I think there are still a good number of tracks... which remain, shall we say, 'epileptic', like "Shex Savage" or "Thundereck", where we return to more 8-bit sounds. But there are slightly calmer tunes as well, which seem to appeal to many of our audience... most particularly in the rock scene, like the first song ("Distrust to You", ed) with Faris Badwan of The Horrors. And the Black Devil Disco Club track is a well-structured song with chorus, verse, etc. that doesn't exactly sound like classic dDamage. That's mainly because we worked with people who were quite demanding, and we were motivated by challenge of adapting the way we work to others, drawing inspiration from their work, like a vacuum cleaner... and creating something new from all of that. This is the first time we've worked with people like Bernard Fevre (Black Devil Disco Club, ed) who is a Pierre Henry-like underground innovator, juxtaposed with singer Faris Badwan, a rocker. The opposition keeps things balanced. JB, can you explain a little history behind the collaboration?

JB: He really guided us in writing the arrangement of the song. In terms of choosing textures, sounds, samples, everything, really. It's dDamage, but he showed us the direction to take. This is a guy from the old school, he doesn't... he doesn't do remixes, for example. He's a true composer. So we can't exactly interact with him in the same way that we do with other electronic musicians. He works with us old-school style: writing a score for the arrangement, etc..

So, you sent him an arrangement of the track?

JB: No, he helped write the score.

Fred: We played in concert with him, he saw our concert ... he was bored with electronic concerts in general. He had seen Pavement ... what did he say about Pavement?

JB: He said he thought that Pavement was too much like Deep Purple (laughs).

Fred: Yeah, he's an old guy, like 69 years or so...

Because of the electric guitars...

Fred: Most likely. Anyways, when he saw our concert, he saw that it was really live, he noticed the accidents on stage. And then he came and told us he wanted to work with us. We were totally surprised...

He recognized the instinctive element of your live show, the deconstruction...

Fred: Exactly.

JB: He saw that we were not just musicians behind our computer or behind the CD players but that we had machines, like the Akai S20, the Atari, the synthesizer, the vocoder, the fact that incorporated a lot of vocals singing, like he does. Seeing us, he discovered what he wanted to on stage, namely concerts that are not playback. Electronic music performed live.

Fred: With JB, when we made the song, for the melodies and rhythms, we worked together but, like JB has a more musical approach... He plays guitar, he plays bass, do, re, mi, fa, sol, la, B, C... It was he who said, "Look, Bernard Fevre wants a chorus", and we went in that direction. I found it interesting, and it was the first time we've worked like that. We had the possibility of working with Afrika Bambaataa, or Nancy Sinatra, Faris Badwan or John Spencer. We listened to the song with Nancy Sinatra, the vocals she sings nowadays, without disrespect, said no thank you. Afrika Bambaataa was "do the hip hop, don't stop, and so on..." John Spencer appealed to us, but we'd already released a single with him. I really like The Horrors, the first two albums, even if there are people who say it's a bit like a re-hash of The Cure ... I was super happy to work in that direction with an electro rocker, a young man collaborating with an old guy. Mondkopf and Shex (who also appear on the album, note ed.) are very young guys. We, dDamage aren't really old nor young. We're young veterans, you could say (laughs). We started our collaborations with Mick Harris, from Scorn, aka Napalm Death in 2000 and then in 2011, Bernard Fevre, Faris Badwan, or another guy that you probably know, Jack Dangers of Meat Beat Manifesto.

Oh, yes! Jack Dangers - of course, most veterans know him as godfather of the big-beat sound, a noisy, acid-industrial version of Mantronix...

Fred: Exactly. When you see that in some magazines like Tsugi, Trax or even The Wire, they keep saying that Scorn, Mick Harris, was the accidental inventor of dubstep in 1995 ... you meet Mick Harris, you tell him that, he'll just laugh. He's a drummer, Napalm Death, he doesn't give a shit about categories... It's like, if you go to see Tricky, you tell him 'trip-hop', he'll just tell you to 'piss off'... In any case, we were lucky, it was a good experience, our first concert with Mick Harris... Getting back to the album, JB and I, it was rehearsed for the three or four years as a rock band: Atari, guitars, no midi, just live... like Suicide. That's the spirit of the first track, back to our roots, with a rock song. We originally tried structuring our songs, but things always got out of hand, and that's what created dDamage. At first there was a base with me making hip-hop beats, JB bringing in guitars, bass, synths, etc. So, yeah, the idea of returning to that basic formula, like a rock band, but more like math-rock, with JB there to say, "hey, we can't freak out and do whatever... bring it back" (he sings the chorus of "Distrust to you", ed) ...

JB: In reply to the question you asked at the very beginning, the answer is pretty short: it's our sixth album and there may be a certain balance, a coherent selection: We sought out to work with different people, such as Black Devil Disco Club, as Fred explained, to make something new, using methods that we had never tried before ...

OTUS + REVIEW



DJ SOFTWARE HAS EVOLVED QUITE RAPIDLY OVER THE LAST FEW YEARS, AND WE'VE WITNESSED EQUALLY INNOVATIVE DEVELOPMENTS IN THE DESIGN OF MIDI CONTROLLERS. MUCH LIKE THE FIRST CD PLAYERS FOR DJs, THE FIRST GENERATION OF INTERFACES STARTED OUT WITH A RATHER BASIC SET OF SMALL BUTTONS, WHEELS AND FADERS... MORE RECENTLY, THOUGH, THERE'S BEEN A PROGRESSIVE GRAVITATION TOWARDS MORE TURNTABLE-LIKE INTERFACES, AND FINNISH COMPANY EKS IS AT THE FOREFRONT OF THIS NEW CURRENT. WE HAD THE OPPORTUNITY TO TEST THEIR LATEST CONTROLLERS, THE OTUS + AND THE OTUS RAW, TWO HIGH-END PRODUCTS THAT COMBINE FUTURISTIC APPEAL AND FUNCTIONAL EFFICIENCY.

EKS, already known for their compact controller, Dj XP5, continue along the same lines of a single USB turntable, designed to control the mix of two alternate channels. The Otus + and Otus RAW are elegant and aerodynamic. They weigh in at two kilos, poised on four pointy feet, well placed to be easily set directly on an open or closed vinyl turntable. These U.F.O.s bring the physical aspect back to the world of digital technology, presenting new alternatives for straightforward interaction, providing a more instinctive feel in the mix.

The Otus + is rather exhaustive in terms of the physical controls, and provides access to a maximum of parameters configured for use with software like Traktor or Serato, including equalizers, loop / loop length, pfl, pitch, and effects, among others. The price might be somewhat intimidating for beginner Dj's, but more experienced Dj's are sure to enjoy a product of this quality. This solid controller is fully equipped to rock all types of parties.

Two tracks, but only one turntable..? This format seems like such an obvious hardware solution that one might wonder why the option has never been exploited so simply & logically before. It's quite easy to jump between decks A and B, each represented by a particular color. A double-click on the "switch" button changes all lights from orange to green, and vice versa, indicating the different channels. It's worth noting that if you're accustomed to using two turntables, it might take some time to adapt to the concept of managing everything on a single turntable... you have to remember to pay attention to the color of the lights, or you risk starting or stopping the wrong track !

Four jog wheels on each corner of the device, which can be rotated "scroll style" and even clicked, allow you to search, select and load a song without using the computer keyboard ... Free at last ! The large platter in the middle is sturdy and can easily stand up to a certain amount of rough treatment when cueing or pitching tracks. The main interest of using turntables to control your mix, like with Traktor or Serato, is, definitely, to be able to manage the music without being stuck in front of the computer. The Otus RAW and OTUS+ controllers follow that philosophy, giving easy access to all functions of most Dj software available today. There are ten solid rotary faders (reduced to five on the RAW model, see photo) and the icing on the cake is the presence of a tactile trackpad, to be used as either a x / y control or as a trackpad mouse on your computer screen! The touchpads (flat, tactile buttons) and the ribbon-style pitch control (on the Otus +) are slightly more difficult to master than the more classic, machine-like buttons, but they do work well for most basic tasks such as "PFL select" or "cue".

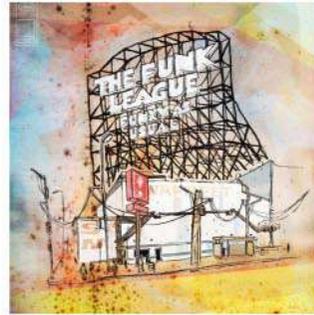
The OTUS RAW comes with an even more simplified selection of controls, adding fat square pads (similar to the pads on MPC samplers), and two physical faders for single or simultaneous pitch control. They come with two analog outputs (RCA) and two digital outputs (SPDIF), which allows you to connect a stereo pair of the master mix or two pairs of separate stereo tracks to two mixer channels for external mixing. There is also a headphone jack, handy for cueing when you don't feel the need for an external mixer... quite handy for impromptu mixes, with a minimum of gear to carry.

EKS regularly offers updates of the midi control "mappings" (configurations of controls on the machine) to improve the firmware or accompany the updates of Dj software. They also have midi mapping software to download on their site (XMAP) which makes it possible to change the levels of sensitivity and other parameters on each part of the controller. Though XMAP is not so easily accessible to beginners, it remains a rather interesting feature for those who dare.

Personally, I hope that we'll soon see an evolution in the way midi mapping is handled in Dj software, because it's often a daunting task to deal with certain preferences and parameters, and being dependent on archaic mapping systems limits the huge potential of many controllers. As an Ableton Live user, I'm, perhaps, spoiled by the ease and accessibility of setting controller parameters on the fly... But, I imagine it's just a matter of time before the software developers catch up with the infinite options presented by modern-day midi controllers.

The "virtual turntable" is, without a doubt, a line of product that will continue to change significantly in the coming years. For a glimpse into the future, check these two models out today !





Luneville / seven-inch single

Behind the project Luneville is Renaud Sachet, head of the Strasbourg label Hertzfeld. This project is somewhat of an exception to the more rock and folk oriented productions on the label, heading, instead towards a more retro-futuristic style of electro-pop... though the three tracks presented on this release do follow the same for the perfect pop melody. It was entirely produced with machines and electronic instruments, as is carefully detailed in the booklet which accompanies this superb record. On the A-side, "Swan" brings to mind certain Morr Music albums, such as Electric President... the auto-tuned vocals blending with synth riffs, creating a love song for robots, totally addictive from the first listen. The B side, "Milky Way" and "Going Digital" dig the same groove, somewhere between SchneiderTM and Lali Puna, timeless and radio-friendly. All in all, a beautiful object. (JV)

Dee Dee, Barry & The Movement / Soul Hour Lp

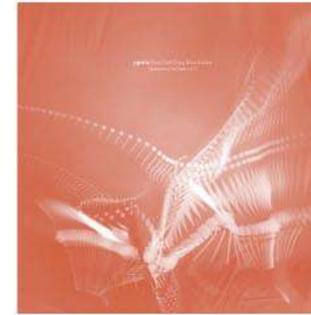
Sonorama continue to pleasantly surprise us with more quality re-releases. In the latest series, the Berlin label tackles the catalog of legendary label MPS: recorded in 1968 in Switzerland, "Soul Hour" is an album full of gems and dancefloor-friendly soul/jazz funk. Known by collectors for the aggressive cover versions of "Get Out My Life Woman", "Summertime" and "Willow Weep For Me", one is immediately captivated by the vocal power of vocalists Barry Window and the lovely Dee Dee McNeil (whose main source of inspiration was Billie Holiday). Some purists might argue that covers of well-known songs are of little interest, but this album will have no trouble persuading them to think again. All members of the group have different cultural and musical origins, which only adds to the dynamic blend of sounds throughout the album. One feels the strong influence of Wolfgang Paap's rock drumming style, the keyboard mastery of pianist Joel Vandroogenbroeck, who studied the sitar and the flute, and the classy saxophone of Barney Wilen, who participated in the soundtrack recording of Miles Davis "Ascenseur pour l'échafaud". Last, but not least, guitarist Ronald Bryer was mainly inspired by the English beat groups and blues musicians. That rich combination resulted in a timeless, classic album. (Aurelio)

The Funk League / Funky as Usual 2 Lps

The Parisian duo comprised of Hugo and Dj Suspect had already given us a taste of their brand of Boom-Bap on EPs that definitely made their mark in 2010: first class guests like Diamond D and Sadat X on "The Boogie Down Bombers" and Large Professor on "Good and Bad Thought" (both present on this album). From the jump off, we immediately recognize their winning instrumental formula, with DJ Suspect's funky scratches, and Hugo's production skills on the SP1200. "On & On," blasts away with an excellent horn section, and Lisa Trevor accompanies Sadat X (Brand Nubian) on vocal duties. Among the standout tracks are "MC3", with Gift Of Gab and Abdominal, "You Gonna Learn" with Andy C (Ugly Ducking) who seized the microphone to deliver an old school rap that fits perfectly with DJ Suspect's fader slicing, and includes Florian Pellissier (Setenta) on the Fender Rhodes. Also worth noting is the presence of Supa, the only French rapper on the album, who, on the second part of "Humble Arrogance" speaks his mind about people who talk too much... We also enjoyed the musical skits "More Blue Funk" and "Epilogue." The Funk League honors Hugh Masekela on "What's Wrong With Groovin'?", and the album ends with a note of uptempo acid jazz on "Hypnotized" giving us the chance to discover Australian vocalist Kylie Auldist, from the group Bamboos. (Aurelio)

The Horses / Acid Village Ep

Known for their disco edits, the duo The Horses release their fourth twelve-inch in less than a year, this time on Jazzmin Records. Contrary to what one might imagine, the tracks are far from banging acid house, as the EP title seems to imply. On the A side, Clement Pony and Laura Ingalls deliver "Housekeeping", a house track with an organic bass line, flutes, horn stabs and a beefy kick that evokes DJ Sneak's productions or the Super Discout compilation from the late 90s. Disco-funk lovers will be thrilled. On the B-side, "Acid Village" brings out a deeper more orchestrated and luxurious groove, synthetically spiraling into the stratosphere on a cloud of Moroder-tinged disco pop. (Leiss)



Crane Angels / Le Sylphide de Brighton Lp

Crane Angels is a project affiliated to the Bordeaux collective Iceberg. Their first album, "Le Sylphide de Brighton", released through Animal Factory, takes us back towards the 60s & the summer of love. The eleven tracks slalom through a forest of influences, with hippie mantras ("Messenger"), indie pop diversions ("In the Snow," "Give Me Time"), psychedelic leanings ("Attila", "Cranes") and pure pop treasures ("Five Years"). At times similar in some ways to the last MGMT album, in its ability to resurrect the glory of an earlier era, paying tribute to times when music makers joyfully let their minds run free. The sound remains modern, and the high quality of production successfully highlights their adventurous compositions. The layers of backing vocals add to the "group" feel throughout the album, and they would easily fit in with groups like Polyphonic Spree or Strasbourg natives Hertzfeld Orchestra. The songwriting is powerful, and the arrangements oscillate perfectly between nostalgia and modernism, and the sincere energy that results, makes the album extremely well-rounded and complete. It was released in autumn, but is perfectly suited to brighten up your winter season. (JV)

Agoria / Speechless remixes

One of the best tracks from Agoria's latest album has been re-worked and is out on double-vinyl. The result of a collaboration with Carl Craig, "Speechless" has already hypnotized a countless number of dancefloors worldwide, with its layered chords and suggestive lyrics. InFiné offers us two heavyweight twelve-inches with an all-star lineup. "Speechless remixes 1" gives Radio Slave and Carl Craig the opportunity to transform the original into to long house arrangements that deliver beautifully and efficiently. Our personal choice is the Detroit native's version, with his inimitable style, which takes you on a ten-minute trip, building up an endlessly escalating crescendo. The first record sets the standard rather high, but the second record manages to take things up a notch higher. Disregarding the vocals, Agoria delivers an excellent dub version of the track, sure to become a classic. Gesaffelstein stays true to his signature sound, giving us a colder take on the tune, quite far from its original feel, quite a daring direction, but it works well. (Leiss)

Kool Men & Diamond T / Inner City Man

Following up the excellent modern soul re-releases such as the Honey B's (7-inch), Finnish label Timmion presents their new sub-division, New Look, devoted to more contemporary jazz sounds. Kool Men & Diamond T was a group of five friends who succeeded in shaping their own special sound, after several years of hard work. On the A side, the track "Inner City Man" opens with a big drum break before progressively adding a few notes of jazz guitar and a soulful horn section. The tune is well-crafted and reminiscent, at times, of the Ethiopian jazz sound that artists like Mulatu Astatke helped establish in the 70s. On the flip side, there is a dialogue between bongos and drums, over which Diamond T's tenor sax fits in perfect harmony, giving us "DT's Groove". Heavy sounds and beautiful record sleeves maintain this label's reputation as a true reference in the genre. Get on it! (released as a limited edition of 400 copies). Aurelio

Jean Wells / Soul on Soul 3x7"

I remember, many years ago, discovering a Jean Wells seven-inch single that was produced by keyboard player Charlie Earland, and it really left a strong impression on me. Here is a collection that should please the many collectors and soul-funk DJs out there. Born in Florida in 1942, Jean Wells, like most soul divas, started out singing in gospel choirs. At the age of 17, she moved to Philadelphia, the city where the music industry was starting to boom. The six tracks are close in style to certain soul ballads by Candi Staton, and some of our favorites are "What Love Got to Lose" with a touch of blues guitar, the funk groove of "With My Love And What You've Got" and also "Somebody Been Loving You (But It Ain't Me)". This release is highly recommended for all soul fans. It's also available on CD. (Aurelio)

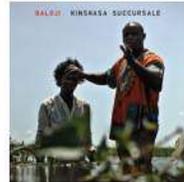
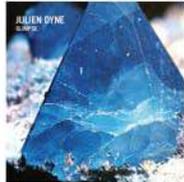


Meshell Ndegeocello / Weather

Michelle Johnson, also known as Meshell Ndegeocello remains one of the most underestimated black music artists today. She's always managed to distinguish herself from the rest, by exploring a vast range of funk and soul styles, to the extremes of radical jazz, and back down to earth with more traditional songs, as on her latest album. Beyond the pure charisma and vocal prowess, her ability to compose timeless songs reaches far outside the current standards of the music industry. She's well accompanied on this new outing "Weather", with Joe Henry producing (one of the musicians present on the excellent album "Bitter" in 1999, produced by Craig Street), guitarist Chris Bruce, or more surprisingly, Chris Connelly. As on "Bitter," Meshell alternates between classic folk / soul ("Feeling for the Wall", "A Bitter Mule," "Oysters") and more daring songs ("Rapid Fire," "Dirty World"). The icing on the cake is that it also pays tribute to Leonard Cohen ("Chelsea Hotel"), definitely a pleasant surprise. An essential album. (J.V.)

Various Artists / Air Texture Volume 1

This is the first volume in a new series by American label Air Texture. Right in line with the ambient compilations of the 90s (such as the eclectic the "Freezone" compilations, overseen by Dj Morpheus) the two producers put together a selection of deep cuts, perfect for listening to at home or in headphones. We couldn't imagine anyone better qualified for compiling this first edition than Bvub (from label Home Normal) & Andrew Thomas (Kompakt), both well-known for their electronic productions with euphoric melodies and crackling cosmic textures. The mood of the collection stays true to its title, a far cry from compilations of formatted or down-tempo lounge music. The two magicians take us into the ambient zone, with only one track actually delivering a true rhythm. But that's perhaps exactly what makes this such a valuable collection, at a time when we're less accustomed to listening to a long-play format. I tend to prefer the Andrew Thomas' selection of more melodic pieces, as Bvub's selection generally emphasizes soundscapes over songs. In all, it's a fine summary of the current state of electronic ambient music. (Leiss)



Jean-Claude Vannier / Roses Rouge Sang

Legendary arranger of "Melody Nelson" by Serge Gainsbourg (with whom he was also co-author of the cult concept album "L'Enfant Assassin des Mouches") Jean-Claude Vannier returns with two new releases on the excellent UK label Finder Keepers. One album compiles unreleased 70s tunes ("Electro Speed"), along with music made for films and other rare tracks, while the other album is a new studio full-length recording featuring many of his buddies from the golden age (Dougie Wright, Herbie Flowers, Tony Bonfils...). Though he does take the risk of being criticized for his Gainsbourg-like, spoken, vocal style, Jean-Claude flaunts his talent well on these ten songs, as composer, lyricist and excellent arranger. This confirms that he's, perhaps, the last representative of a certain French school of music (along with Brigitte Fontaine) who is admired throughout the world for popular songwriting which separates itself from the inherent simplicity or mediocrity of the genre. Fans of Gainsbourg will recognize his singular sound, notably his use of rhythm sections and arabic-style violins, and others will simply have the pleasure of discovering one of the most endearing musicians in modern French music. (J.V.)

Sven Väth / The Sound Of The Twelfth Season

Marking the end of clubbing season in Ibiza, Sven Väth delivers the twelfth volume of his annual mix compilation series, a synthesis of tracks featured on his playlists during his residency at the Amnesia club. Critics of the Spanish island's reputation for crowd-pleasing music dance music will be reassured by the quality of this selection. Sven Väth, one of Germany's most popular veteran DJs, perfectly transcribes the recent currents from the underground house scene on this double-cd. Whether deep, catchy or minimal, the mix delivers a great listening experience which most club music lovers should easily appreciate. Quite naturally, he takes the opportunity to feature several tracks released on his own label, Cocoon, such as the recent "Adonis" by Boys Noize, and "The Blue Storm" produced by Matt John. Also worth noting are the presence of less "banging" producers like Chateau Flight or Todd Terje. When the quality is there, there's no need to be choosy. (Leiss)

Julien Dyne / Glimpse

Julien Dyne is at a musical crossroads as a producer, navigating between hip-hop, dubstep and electronica in the same waters as many of the artists who rep the underground "West Coast Sound", the residents of L.A. collective Brainfeeder in particular. He's part of this relatively experimental scene, which might be described as 'post-J Dilla' because of the heavy soul/funk influence, based on swaying breakbeats and heavy bass, as well as dirty and distorted synth sounds. Though there is, in some cases, a tendency to fall victim to the style's own clichés, there is already a big underground following that is sure to remain for quite some time. Those fans will definitely not be disappointed by "Glimpse", his first album on BBE. As with many artists in similar veins of hip-hop-fueled electronic music, there is an obvious comparison to producers like Flying Lotus, Debruit, etc., but many tracks on this album have no trouble standing their own ground. On the whole, it doesn't exactly break new ground in the genre, but there is a certain quality in the choice and use of samples and solid beats, and we're looking forward to see where he can take all of that... he seems quite ready to roll, we're dying to see which road he takes for his next musical excursion. (J.V.)

Kate Wax / Dust Collision

The Border Community label is, for fans of electronic music, intrinsically linked to a certain sound, a style that originated in the early albums of Nathan Fake and James Holden. While Kate Wax, the latest signing to the label, profits well from James Holden's excellent production skills, her compositions have enough character to stand out from those of her labelmates, and the album is a noteworthy contribution to the label's rich catalog of releases. More than just another album of formatted electronic music, "Dust Collision" is as much about songs, with obvious inspiration from songwriters Kate Bush and PJ Harvey ("For A Shadow", "Maze Rider"), as it is a showcase for her ingenuity with machines and sounds. The beats and layers of synthesizers are sufficiently highlighted to satisfy most fans of the label's electronic edge ("Dancing On Your Scalp", "Dust Collision"). Kate Wax seems to follow the same path, oddly enough, as artists like Berlin's Apparat, though one might say they're not traveling in the same direction... While Apparat departs from his electronic roots to make a somewhat fumbling attempt at composing songs in a classical verse / chorus / verse format (as heard on his 2011 album, Devil's Walk), "Dust Collision" uses electronic production as a way of breaking down the traditional notions of structure, without totally deconstructing all forms. Of this ongoing conflict is born a beautiful collection of hybrid sounds. A true accomplishment. (J.V.)

Das Racist / Relax

The Brooklyn Trio have finally released "Relax", the first official album, as a follow up their previous mixtapes "Shut Up, Dude" and "Sit Down, Man" (both of which received a large following on the underground/"indy rap" scene through to an impressive amount of internet exposure). Though it was released in early autumn in the United States, and characterized by a great deal of media hype, we had to wait nearly three months for it to be properly distributed in France. Preceded by their reputation for being provocative (for whatever that's worth today, in this age of provocation as a means of selling records and creating "buzz"), Himanshu Suri (aka Heems), Victor Vazquez (aka Kool AD) and Ashok Kondabolu (aka Dap), are famous for their concert madness and chaotic lyrical style, generally freed from any idea "political correctness". Musically, the production is characterized by a great versatility and range of influences, allowing them to skillfully cross the borders of pop rap, rock and electro, ensuring their success beyond the basic limits of the usual Hip-Hop crowd. If "Relax" feels a little disappointing in comparison to their previous songs and suffers from a slight lack of consistency, it contains, for better or for worse, enough surprises and delusions to justify a continuously growing number of fans. (J.V.)

Baloji / Khinshasa Succursale

Originally from the Democratic Republic of Congo, Baloji arrived in Belgium at the age of four. After gaining recognition in the hip-hop collective Starflam in Belgium in 2001, and having shone brightly on his first album "Hotel Impala" in 2008, the young french-speaking Congolese MC takes on the perilous task of putting together a second album. While the album "Khinshasa Succursale" ("Khinshasa Branch / Office" in english translation), opens with the African Jazz tune "Siku is Baadaye (Independence Cha Cha)" to pay tribute to Congolese big bands, Baloji firmly denounces the living conditions in his home country. The album titles evolve from traditional African music ("Tshena Ndekele"), with hints of rumba, soukous rhythms ("Karibu Ya Bintou" with Konono) to roots reggae ("A l'heure d'été"). "La petite espèce" is a kind of frenzied afrofunk jam with bass, brass and heavy percussion. We were pleasantly surprised by the presence of Amp Fiddler accompanying the legendary group Zaiko Zaiko Langa on the blues funk of "Nazongi Ndako No. 1" and the excellent "Tout ceci ne vous rendra pas le Congo", whose powerful lyrics overshadow most French rappers. For those tunes alone, we definitely recommend giving this album a listen. Don't miss the remixes which accompany the album, most notably, Débruit's stomping electric funk version of "Karibu Ya Bintou". (Aurelio)



Sclimcr

Top 5 New stuff

- Mystic Merlin
- "Just can't give you up" (Thankyou - Edit)
- Denpun "The Message Is" (D'Plub Japan)
- Frente Cumbiero "Meet Mad Professor"
- Puberty "Invitation"
- Soviet Soviet "Lokomotive"

Top 5 Oldies

- Bauhaus "Bela Lugosi 's Dead"
- Fela Kuti "Bear of No Nation"
- Medium Medium "Glitterhouse"
- 薛家燕 - 愛情騙子 "1967"
- Brenda Taylor
- "You Can't Have the Cake and Eat It Too"

Your first record

Be Be Winans "Thank You"

Favorite mixe

Cut Chemist "Disco Is Dead" 1973-1979

Favorite web site

Of course, mine (<http://www.thankyou.fr>)

Digital or analog

Analogos!

A glass of

Cognac

Favorite club

Lovelite Berlin

Berlin or Paris

I hate Paris, so! Berlin

Which job would you like to do if you aren't a Dj ?

Teacher and philosophical poetry.



Winston Smith

Top 5 New stuff

- Orchestre Poly-rythme de Cotonou, 1er album
- Beastie Boys "The in Sound From the Way Out"
- V-A "Boogaloo Pow Wow"
- MF Doom "MM Food"
- Edan "Beauty and the Beat"

Top 5 Oldies

- Duke Ellington, Max Roach, Charles Mingus "Money Jungle" 1962
- The JB's "Doin it to Death" 1973
- Miles Davis "Kind of Blue" 1959
- The Parliaments "Testifyin" 1967
- Cymande "Second Time Round" 1973

Your first record

A Pink Floyd

Which Dj never fails to blow your mind

Dj Premier

Favorite software

Vinyl Only

Favorite record store

Le Silence de la Rue (Paris) & The Collector (Bruxelles)

Paper magazine or web zine

Soulbag, Jazz mag, Down Bear

Best quality to be a Dj

You need an unrestrained passion for music and record hunting, the desire to tell a story and a fondness for dancing.

Without music, life would be

Life would be too quiet



Dj Trim

Top 5 New stuff

- Bottin "Turn On"
- Captain Planet "Cookin Gumbo"
- The Horses "The Real Acid Village" Ep
- Alternative Funk "Folie Distinguée"
- Boy Wonder "Raise the original"

Top 5 Oldies

- John Coltrane "A Love Supreme"
- A Tribe Called Quest "The Low End Theory"
- Head Nodding Society "Nudge Up"
- U.R. "Revolution for Change"
- Prince "Around the World in a Day"

Top 3 beatmakers

Dj Premier, Jay Dee et Madlib

Favorite festival

Dour!

Paper magazine or web zine

Paper

Country or town

Lyon!

Favorite club

Berghain (Berlin)

Favorite needle

Orofon

Chimneys or Trains ?

Chimneys !!!!

A glass of

Franziskaner

Favorite web site

Google

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