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05 EDITORIAL . 07 SHOP IN' .
08 SHUT YOUR TRAP .
10 INDEPENDENT SOULS : LABEL PROFILE .
20 DJ SCIENTIST . 26 WAX TAILOR .
32 KID KOALA . 36 DJ PAL'S RARE WAX .
40 WAX & CD REVIEWS .
44 PLAYLISTS .

Permanent revivals confirm that we are constantly in a repetitive spiral, as if we could not help but always look back. Convinced that in terms of music it is essential, as in any physical activity (horse jumping, skateboarding or Bmx riding, it's up to you), to keep one's head up and face forward, Starwax strives to seek artists who apply this principle. Doug Shipton and Alan Bishop, men in the shadows, rather discreet in the media, agreed to explain their approach to their respective labels, Finders Keepers and Sublime Frequencies and tell you how to delve into the past to find ignored but innovative artists. Meanwhile, new musical styles appear almost daily... Trap music is the one we'll focus on this time. Then, we'll check out other humble artisans: Kid Koala, who returns with a new show that brilliantly combines modern and retro, Dj Scientist, the architect of samples who'll present his new album with over 500 samples, and Wax Tailor for the latest of his instrumental adventures. Finally, and before discovering reviews of the latest releases, you'll find Dj Pal revealing six rare funk 45's from his personal collection. That's how joyfully we are celebrating 6 years of Star Wax, offering you this anniversary edition in English.

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INDEPENDENT SOULS



LABEL PROFILE

Pop music is going nowhere, there's nothing new. The process has been gradual, but the type of mercantilism which has flooded the music scene, since the "Trente Glorieuses" (French for "the 30 years of prosperity" -ed.) and the advent of rock n'roll or the emergence of a "youth" sub-culture, has eclipsed a greater part of the artistic intentions of most modern bands. To be clear: there are exceptions, as the content of this issue will bear witness. Yet, even though it is an unintentional posture many contemporary artists, all styles included, have a natural tendency to conform to formats imposed by the major labels, which eventually ends up conditioning listeners' tastes.

Technology and the internet, in particular, could have offered an alternative to this phenomenon. In reality, while the amount of music available has become more abundant than ever before, (since anyone has the possibility to record his own work at home and to distribute it), range and diversity of the music available has rarely been as narrow and predictable, whether you're talking pop, rock, r'n'b, hip-hop, or techno. Since most records nowadays are produced with nearly identical software, the result unfortunately and inevitably lacks diversity. Therefore, music buffs almost invariably seek their salvation elsewhere: in a fantasized past, a blessed era when anything was possible. They either search the most remote areas of the globe, these last "oases" still likely to escape the inevitable standardization of the music & sound, or they dig-up musical genres previously neglected or scorned (Film scores, Library Music...) which, because of their limited distribution or success, have stayed free from the restraints of commercial music.

However, in their pursuit of such rare, free zones, listeners can count on weighty allies: the numerous labels specialized in reissues and thematic compilations. The principle of reissuing is not new. It is most often a relatively cheap way for record companies to exploit their back catalogue. All in all, the idea is to revamp things.

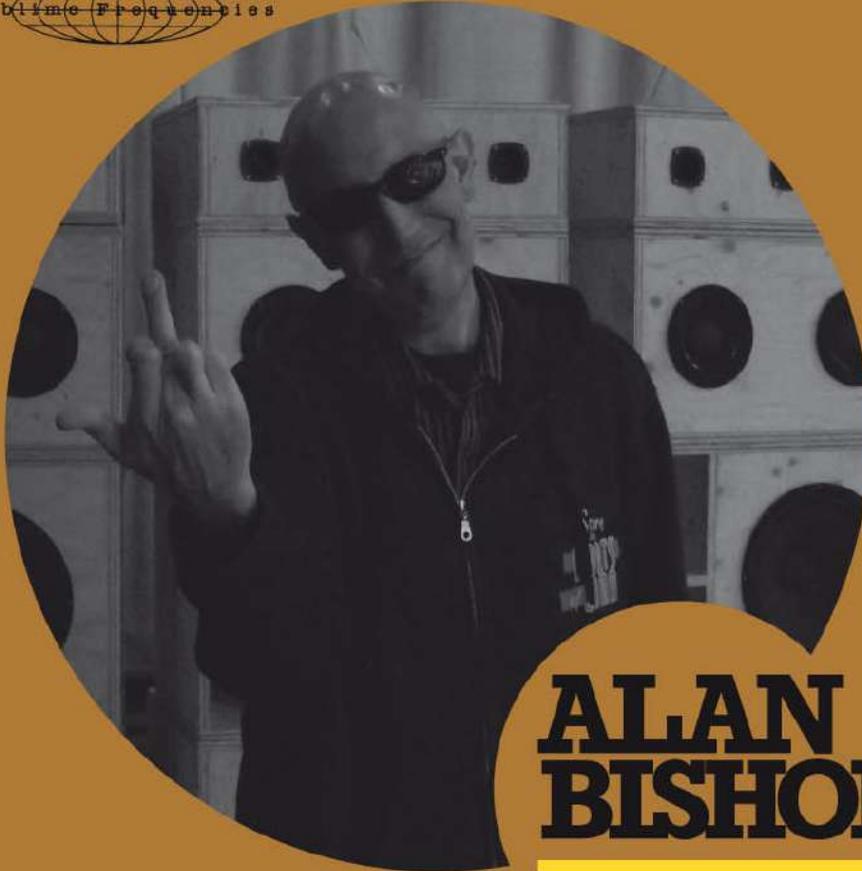
Compilations often have, more or less, the same purpose: a short selection of pieces that cannot be sold, all packaged nicely, and that's enough. But the labels we're talking about in this issue have a more specific objective: giving listeners the opportunity to discover hidden gems, shedding light on entire sections of our musical history, so far unjustly ignored... as well as providing a minimum of exposure to obscure forms of non-commercial music, creating a platform to fill that void.

These pioneers are passionate about music. Fiercely independent, they stay as far away from the mainstream music industry as possible. Their only guideline is musical pleasure. For them, artistic quality is of greater value than simple historical or ethnological relevance. Nevertheless, the balance is delicate. How do you select a particular recording? How should copyrights be dealt with, in respect to musicians, when they're often so difficult to track down? How can one avoid falling into the traps of exotic voyeurism? How do you tell the "authentic" from the kitsch?

Although some recordings prove to be true forgotten gems, there are often objective reasons why certain songs have remained undiscovered. For every handful of revived seminal artists, how many compilations of uninteresting obscure psych bands or second-rate B-series scores have been released? Separating the lean from the fat is a difficult task. But that's precisely what justifies both the existence of such labels and the expectations of listeners longing for musical trips off the beaten path. These labels are for those who seek a chance to travel into the void, blindfolded, with complete confidence.

Now, although the following pages tackle these questions by lingering more specifically on the particular cases of Finders Keepers and Sublime Frequencies; Analog Africa, Wah Wah Records, Now Again, Awsome Tape from Africa, Sonorama, Honest John's or Soul Jazz Records are also among those labels which, each in their own style and specificity, deserve the full attention of music fans.

Sublime Frequencies



ALAN BISHOP

SUBLIME FREQUENCIES WAS FOUNDED BY ALAN BISHOP AND HICHAM CHADLY NEARLY TEN YEARS AGO, IN SEATTLE, WITH A DESIRE TO SHARE THEIR OWN PARTICULAR PASSION FOR MIDDLE EASTERN, AFRICAN AND ASIAN MUSIC WITH A LARGER GLOBAL AUDIENCE. THE LABEL RAPIDLY MADE A NAME FOR THEMSELVES, AND MANAGED TO PRESENT A NEW VISION OF THOSE MUSICAL STYLES, PREVIOUSLY GENERALIZED AS "WORLD MUSIC". WE MET UP WITH ALAN BISHOP, IN PARIS, TO LEARN A BIT MORE ABOUT THE LABEL.

How did you set up the label and what were your intentions back then?

We officially launched the label in October 2003. There were many meetings where we would get together and watch films, our own films. The ones we had collected over the years. I'm older than many of the others in the group, so I've been abroad, recording music and making radio collages and that kind of stuff, as well as collecting recordings of all types since the early eighties. We've all been doing those types of things for over the last thirty years or so. And through these informal gatherings, we finally came up with the idea of starting a label, to present our discoveries, so that people could enjoy it. This really became much more concrete in 2003, nine years ago.

The Sublime Frequencies records are really surprising and different from most World Music records. Was it your specific intention to do something different from what many of the other world music labels put out?

It was something that came about naturally, as we were already in the process of establishing our own private collections and sending music around to friends. Many of those same friends became part of the Sublime Frequencies crew. We were always trading sounds and collaborating in each other's projects. Before, it was cassettes. We would send cassettes back and forth, then it became CDs. So it was a natural thing for us to do that. Our projects and compositions were always a little bit less formal than what you would usually expect, in collage style, or in more extreme ways than a more conservative industry standard, designed to create a more western friendly presentation of world music. We were moving in a different direction, looking for a different type of music, further away from an academic or ethnomusicological approach. Considering my background and my experience with Sun City Girl, my music group, we were always experimenting with international music that we collected and reprocessed through the band, doing it in a way that was, you know, more adapted to our vision. And the label made it possible for us to market it in a public way, so it really became an extension of our private collections and of our particular way of setting up projects.

Before you created the label, you were traveling around the world making music and there is one important trip that changed your way of thinking, when you were in Morocco, in 1983...

1983 in Morocco was my first trip to an Islamic and Arabic-speaking country. Before going to Morocco, I was in Spain. I received the radio transmission from Morocco in southern Spain and I recorded the radio. Then I decided I would not only record the music but the news, the advertisement, the DJ's speaking. It was multilingual, in French and Arabic, and they played many many styles of music, juxtaposed in a way that I'd never heard in the States. For example, Bollywood soundtracks followed by Miles Davis, then Free Jazz followed by Andalusian music, followed by Moroccan Berbers songs. So it was that kind of radio mix that prompted me to create these radio collage pieces. When I went to Morocco, I was there for two and a half months. I began recording all of the small radio stations, the private stations in the small towns, as well as the national stations.

Then I started editing them as I went along, in collage style, and I re-edited it when I returned to the States to create "Radio Morocco". It was my first radio collage and it meant the beginning of creating radio collage seriously. It was really the initial starting point for me. I was also recording musicians and playing with Moroccan musicians. I did many many things during that trip...

Was the way you work with collage influenced by anyone in particular? People like William Burroughs, for example... (William S. Burroughs, along with Brion Gysin, were known for having widely used "cut-up" techniques in writing and sound in the 50's and 60's and they were both inspired by long extended visits to Morocco -ed.)

I think, perhaps... indirectly... But I don't know if I really ever thought about doing collage until I did it. I accidentally stumbled onto the situation. Perhaps reading and listening to Burroughs over the years did, perhaps, subliminally create something in my head about cutting-up and being in Morocco... But it really didn't directly influence my work. I think, my writing has been more influenced by Burroughs than my radio collage work.

On a more technical note, you use extremely diverse sources of sound for your collages. What is your technical approach? Do you have a home studio? Do you rent a studio for the mastering?

I don't have my own studio, I have a really small... you could call it a "pre-studio" where I do all of my pre-production. Then I usually use an engineer who's very good at doing very very tight edits. I do everything but the engineering. However, I do always have a very detailed idea of what I want to do. I just don't take care of the specific technical work, because I'm not a studio engineer. I've done studio engineering but in a very simplistic way. It's not my specialty.

Do you use the same engineer on every record you release, or are there people who send you projects that are already finished and ready to release?

Occasionally some people who submit things to the label have finished the project themselves, and we approve it. This does happen sometimes. On other occasions, we have to take the material and reassemble it ourselves from source material, so it works both ways.

How do you deal with copyright, as it's often hard to find the owner of the source material?

It is impossible to find every source that we use. Today it's getting a little bit easier, we're working with contemporary artists as well, artists that we've signed. So for any of the more contemporary artists, it's quite easy. We're not really handling a lot of re-issue material, where you can contact a label that still exists. A lot of the more difficult stuff is the 50's, 60's and 70's material on labels that are now out of business. We've been

How do you choose where to go next with the label, is it that influenced by different trips, new encounters... ?

There are always many projects in progress. There are dozens of Sublime Frequencies projects that are in the pre-production stage now. It depends on many factors... There are some I am working on, Hicham (Chady-ed) is working on others, and some have been submitted by people that we don't know... So there is no set direction. Many projects are coming together at the same time, and when a project's ready, then it's time to release it. I can work on many projects from many places and look for new ones when I get the chance to. So it's difficult to explain. But because we have so many different ideas and so many contributors to the label, there is always a possibility that we can release many of them at the same time as they are finished, and sometimes we have to wait.

You re-issue records but you're releasing contemporary music as well. Is it important for you to refer to another moment than the past?

We're doing both and I'm an artist and a musician as well, producer and creator of my own music. So I understand both sides of the job, and I think I'm trying to focus a little bit more on my own music right now than on producing other people's music, but I'm usually able to balance both. So I think modern artists on our label have to be those that really inspire us. Otherwise, we would rather focus on a lot of the historical music because in a sense, knowing the past is like looking into the future since many ideas from the past have not been fully appreciated or understood. A lot of these ideas are more progressive than what is floating around the heads of young artists today. Besides, people need to hear such ideas, which might be more interesting and more challenging than what we hear today. Especially with the way the music industry has become, like a car factory, very one-dimensional and unforgiving, when it comes to trying new things. So it's all about independent production and about creating things yourself and trying to reach different areas, sounds which might not be as inaccessible as some people think.

It's the same good by focusing on non-occidental music ?

It depends on the music and the artists. There are lots of amazing things happening that are non-occidental as there are a lot of good occidental things. For the Sublime Frequencies label, we're not focusing on the European, American or the western sound as much as we are focused on Asia, Africa or the Middle East. We're not really interested in dealing with the rest of the world as much. We don't have a vision geared toward creating some kind of global network or a desire to work with too many different things. We don't have the capacity and we're not really interested. But then again, we are artists in a non-occidental world and we're always very aware of that.

There are a lot of great ideas but they are all in the underground, the independent world. The music industry itself is where everything is dead. It is dead and it has been pronounced dead by... me (laughs) for decades, for thirty years. It's finished, it's nothing, it means nothing to me, it doesn't inspire me. That's my point of view and there are many values in the underground, the "do it yourself" arena, whether it's in Belgium, in California, in Cairo or Djakarta. It doesn't matter where it is, it's all about independent activity and creating art.

As an independent label, what is your position in the current debate about the internet and piracy ? A lot of independent labels sell more records than major labels...

Well, that's what we do. We sell vinyls and we still sell Cd's. We adapt to the situation. I'm not really sure where the large industry, the established music industry, is going to try to aim in the future, but we cannot be too concerned by that. We go our direction and adapt when we need to adapt. I think we always survive because we'll always have the fresh ideas to make it possible to continue release and creating music.

Getting back to the music, is each member of the Sublime Frequencies crew specialized in a particular style of music ?

I think everybody has a favorite area to work with for sure. Hicham has been specialized in Sahel, Mark Gergishas has really worked a lot in the Middle East and in South-East Asia. My main focus has been South-East Asia for many years, as well as Indonesia. Now I'm going to work in the Middle East, too. But I've always had an interest in North-Africa. So we all have an area that we prefer to work in because the work never ends. A lot of people wonder why I'm not working in Brazil, in New-Zealand in Australia, in Siberia... You know, I'd love to work everywhere but I'm only one person and I can't do so many things (laughs).

Do you have regular contact with people from other labels who work in the same kind of musical area as you ? I mean Analog Africa Now-Again...

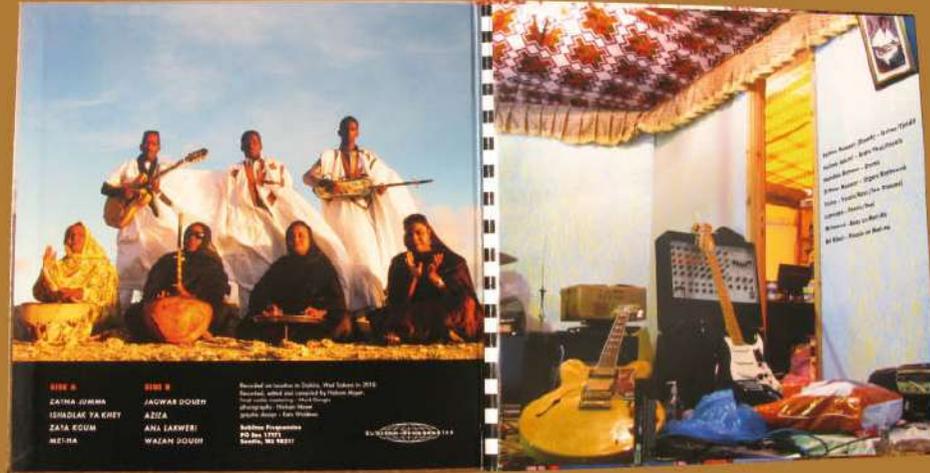
Yes, we've definitely been in touch with many of the different labels and we know them. It's hard to be able to contact everyone, but Stones Throw, Now Again, Finder Keepers. There are many different projects that all of us could potentially be working on. We try to keep the communication open so that we don't work on the same projects at the same time. I've reached out to Now Again and Finder Keepers, to try to prevent this kind of thing from happening. Of course there are always new labels that develop, and we have no idea where they come from. They may be working on the same thing as somebody else simultaneously, but this doesn't happen very often I think. There's enough music to release, enough room to work.

Do you think it could be possible to have a direct collaboration, or common projects between labels ?

It is impossible to find every source that we use. Today it's getting a little bit easier, we're working with contemporary artists as well, artists that we've signed. So for any of the more contemporary artists, it's quite easy. We're not really handling a lot of re-issue material, where you can contact a label that still exists. A lot of the more difficult stuff is the 50's, 60's and 70's material on labels that are now out of business. We've been successful in contacting some and unsuccessful in trying to find others but we always prefer to go to the artist, to pay the artist instead of the label because usually the label doesn't pay the artist. We've worked back and forth together, Finder Keepers and Sublime Frequencies on a couple of small projects. I think it's something that I'm open to but I think we're all so busy... (laughs) Having time to add some projects is something difficult but I'm open to the idea, for sure.

Speaking of future possibilities, what are your next releases and projects ?

We're always releasing a lot of things but the next big thing is to re-issue vinyls and Cd's that we have already released earlier. And there is an Indonesian release that is coming very soon, also North African, Egyptian, Malaysian and Lebanese releases. I don't want to talk about the exact specific titles until they are actually ready to come out. "Where is it ? You said it, like, one year ago..." (laughs). We are waiting to release certain records, finalizing a few things. Sometimes it can take six months, you know ? "I'll send it tomorrow..." and then six weeks later they send it, so...



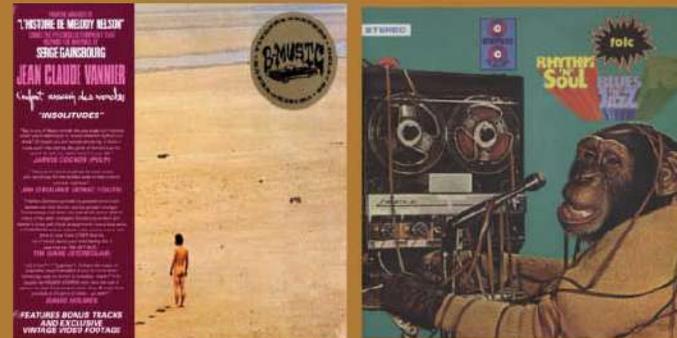
Thanks to Blind Spot records store staff. Rennes - France.



DOUG SHIPTON

Could you introduce yourself and tell us a little about how you got into working with Finders Keepers?

I'm Doug Shipton, I own and run Finders Keepers Records with Andy Votel. We've been going on for 7 years now (they started in 2005 -ed.) and we started with Jean Claude Vannier's album. But my work with Andy comes from years before: I've been a fan of Twisted Nerve, that's where Andy cut his teeth when he was working with Grand Central. I went to the university in a town called Stoke, which is in the south of Manchester, which allowed me to move up and be an office junior at Twisted Nerve, where I met Andy. We became friends, talking about records, and got along. I was working for a company called Cherry Red Records, one of the oldest record companies in England. It was a very good place to start for me, being in an independent record label in order to cover so much ground, like knowing how to deal with licensing and distribution 'cause it's a niche market. And they used to cover a lot of genres like punk, glam, soul, rockabilly, psych. Now they've got comedy, football labels, theme CDs for the clubs. When I was there, Andy came to me with the idea of doing a folk compilation which we called "Folk Is Not A Four Letter word?". We did it on our own imprint called Delay 68. That compilation was a huge success, we did very, very well. Then we did another two volumes, Prog and Folk Volumes 1 & 2. In the course of doing that, Andy asked me if I wanted to set up Finders Keepers with Dominique Thomas. That's it, basically: we started putting our own money into it and made a decent business out of it. Dominique actually left the company last year. And now it's me and Andy basically, trying to handle as many releases as we can.



What's the main purpose of the label for you?

It's in very basic terms: it's a very selfish pursuit in a way, cause it's almost a dream job, as a record collector, a record enthusiast, to have the ability to buy something and then to re-release it to the record collecting world. It's a dream come true. And essentially that is the bottom line: we don't operate like a standard label or a company. We don't think about bottom lines, we don't aim to make "x" amount of money from this or that. It's purdy a personal process: if we like a record, we think as many people, it's a great excuse to meet the artists who are heroes of ours, find out all about it. With people like Jean Claude Vannier we have an amazing ongoing relationship, we've released three albums, we curated a very big gig in London for him that came also here to the Cité de la Musique (Paris), and to the Hollywood Bowl in Los Angeles with Bruno Spoerri. It's humbling and nice to have these guys' approval for those two weird English guys obsessed with records, that could help them having the recognition they deserve.

I've noticed that lately the record label has seemed to focus more on the relationship between music and graphic design, cinema...

Andy has roots in graphic design. He's always been keen on the visual side of the label. He's especially involved when there's records like certain film scores, unreleased, unknown or recordings that hadn't been in a print for a long time. The releases have become a bit more 'difficult', from a commercial point of view. At the beginning, the notion was always to make records for dancefloors, and for big collectors and DJs. That's the excitement that made us start our label. Now we have other labels more focused on electronic music, we have "Cache Cache" and other labels like Dead Cert with Boomkat, with records that have no real purpose. Especially the release from Bruno Spoerri and Betha Sarasin, "Kunst Am Computer," where they were trying to solve a mathematical problem with sounds. The only reason to release those records is because they are amazingly weird. There is no particular motive.

Nowadays, more and more record labels are releasing rare records from all over the world. How do you work when you decide what to put out?

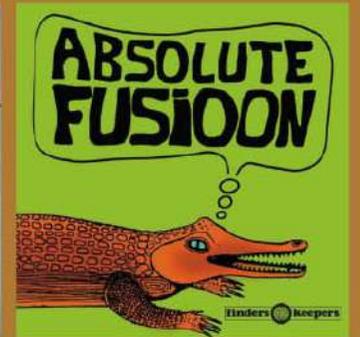
When we started with the first releases, it was songs that we had tested earlier, on the dancefloor. We are all DJs, we travel a lot and we have an extensive crew of DJs at B-Music Records. But now our biggest source and inspiration is meeting people, being able to dj all around the world gave us a lot of opportunities to meet musicians and artists. We came across so many records we wouldn't be aware of if we hadn't talked to the people we met. Like for the Ciani (Suzanne Ciani, ndlr) records, we went to her house, we knew a few of her tracks, but she really opened up a whole universe of music to us that we'd never heard or new existed. It was such a pleasure to go through her catalogue and find stuff that we liked. But still I might find something at a flea market or Andy might pick something in the back room of a Turkish shop that really excites us. Then the whole process starts off with finding that artist. But now we have such a good relationship with our artists, that helps us. It's just a game, basically, and it's probably the part that's the most fun, to be honest.



“our biggest source and inspiration is meeting people”

For all the licensing issues, do you have someone working especially on that or do you also handle that on your own?

In English, we have a phrase called a "cottage industry", which means that we are self-sufficient. We do everything. We do our own press, our licensing, our mastering, our liner notes. But, of course, each project is unique, sometimes we have to find the artists, or the label that owns the rights, sometimes the publishing company, the TV companies. Sometimes it's easy, sometimes it takes years. When Andy was trying to find Selda (Turkish female folk singer and guitarist, ndr), he got faxes and emails back from her saying she was dead! For some reasons she was trying to put him off. In the end, it turned out that someone we knew was a friend of someone working for her management. It's like when I was looking for Don Cooper in the States, I had exhausted all the leads I had, gone through all the publishing channels, major labels, etc. And just reading on the back of the record, I saw the name of an assistant studio engineer. I located his whereabouts, called him up, and he happened to live two doors down from Don Cooper, the artist (I was after). He said "Hold on", knocked on the door, came back and said "Yes he would love to work with you". It's funny because it's never the same situation.



So, hunting down the person who owns the rights can really be difficult, when even major labels sometimes don't even know what they have in their own back catalogue.

Yes, the important thing about Finders Keepers is that we don't have any commercial pressure. We don't need to sell thousands of copies of many artists just to pay the rent and the bills of the office, for instance. We are very self-sufficient in what we can do. That affords us a lot more possibilities and opportunities to work not with difficult but with unusual music, and push the boundaries a bit. We do have relationships with most of the major labels, but they don't manage their catalogue very well, and they want a lot of money for some records and it's a shame. I think they should embrace this sort of culture of reissues. At the moment there are a lot of reissue labels popping up, and this means that we have to work twice as hard to put out what we put out. We are very worried about the impending copyright issue: copyright terms have been extended to 90 years, which means that some records won't be reissued for another forty years.

What different types of sources do you work with? Vinyl masters, analogue tapes?

As we said before, every recording is unique; sometimes the masters have been destroyed, and no good copies can be found, so we have to work with whatever we find. Of course it's every music fan's dream to have the master tapes to work with, because usually there are a good number of unreleased tracks that didn't make the final cut. We are very fortunate with a lot of the artists we work with. Bruno Spoerri, Suzanne Clanni, they've managed their library so well, so they had their own back-catalogue meticulously organised. It's almost like shopping, picking them off the shelf. "I'll take this one, that one will work". But at the moment we are just working on a German tape wave compilation and we're working on home dubs, early 80's cassettes, it's gonna be a lot of work. There were no master tapes, no analogue sources. 'Cause it's home made, which is brilliant, totally primitive. That's gonna take a bit of work but I'm of the opinion that if things must be done, they should be done properly. We will try the best we can and hopefully we'll do a good job.

What are the records you really dig, these days? Which countries or genres interest you?

Basically, I'm always looking for the next thing. Something that is going to excite me; recently I've been listening to Japanese experimental incidental music for cartoons in the 50's and the 60's, some really weird stuff. But my real passion at the moment is Russia, I have this sort of romantic vision of eastern Europe, especially Polish prog and psych, Hungarian beat, Bulgaria... There is something that fascinates me about Russia all the way down to politics also; there is always a challenge about that, those records are double hard to find, there are several versions of the records, several alphabets (roman, cyrillic), generic sleeves, especially when you start to push deeper into Mongolia, and in the outreaches of the USSR. It's also difficult because I buy records for different purposes in mind: to dj, records that I think can be interesting for the label, records that I want to listen to at home... It's a 24/7 job that never ends. When I have dj gigs, I try to go looking for records. I can easily bring back home 100 pounds of German wave records, or French pop records, Turkish psych. When I leave home, the only thing that I'm certain of is that my bag's gonna be heavier when I get back. (Laughs)

Do you have contact with other labels that are doing the same kind of re-issue work, like Now Again, Sublime Frequencies or others?

We know most of them quite well. We admire their work, and yeah, Egon is doing an amazing job at Now Again. We've done some work with him in the past. Madlib sampled some of our records for some production on Erykah Badu's album. Oh No sampled a lot of Turkish records for his "Dr. No's Experiment". To me it's amazing. I love the fact that there are so many people doing this, 'cause if everyone is into it for the right reasons, there is no reason to be paranoid. It's a friendly but competitive game between us. But we are doing the same thing for the same reasons. O, yeah, since we share so many common interests, it would be nice to combine forces rather than just do it all on our own.



FUELLED BY HIS PASSION FOR VINYL AND 90'S HIP-HOP CULTURE, DJ SCIENTIST HAS STAYED TRUE TO THE GOLDEN DAYS OF RAP, RAISED ON BEATS FROM A TIME BEFORE THE TERM "BEATMAKER" CAME INTO EXISTENCE. FROM THE MOMENT HE ARRIVED IN BERLIN, HIS LABEL, EQUINOX RECORDS, HIT THE GROUND RUNNING, WITH AN INCREASINGLY IMPRESSIVE AMOUNT OF RELEASES. TEN YEARS INTO THE GAME, HE BRINGS US HIS FIRST ALBUM, "FOR BETTER, FOR WORSE", COMPRISED ENTIRELY OF OVER 500 SAMPLES. WE MET WITH HIM TO HEAR MORE ABOUT HIS QUEST FOR THE PERFECT BEAT.

Your label is 10 years old this year. Why did you decide to launch a label and who was the first artist on Equinox Records ?

Starting a label was a natural development for me. As a dj and turntablist I grew up with vinyl culture and then started producing in the year 2000. In the late 90's I already released my own tapes as a Dj but also had contracts to record companies and experienced how they worked. All I ever wanted was to make records I think... At the same time, around 2001, a good friend of mine also had the idea to create some sort of label and released a funk compilation together with a different friend. I asked him then if he wanted to found an electronic / instrumental Hip-Hop label with me and so we did it... so in 2002, Equinox was founded – however, the official company name was EQX-Music which also hosted the Abstract Hip-Hop label Audiac. On Audiac we released our first record at the end of 2002. The first Equinox release came later because I wanted the first compilation to be really good and to define a certain sound – I first had to find the artists for it. I might be the first artist on the label myself, ha. But the first artist that we chose from hearing demos was Danny Decock, I think – which was a loose band project at that time. The other artists like Arcsin from New York (who I knew threw the website owner of urbansmarts.com (RIP) or MneMorTrauma followed shortly afterwards.

Why did you wait for such a long time to put out your own music ?

Well, my most active time as a producer was from 2001 to 2006. Even the album that I released with Ceschi Ramos in 2010 had a lot of older beats on it. In 2006 we only had about 4 releases per year on the label – but then it got busier and busier (this year we have about 15 releases planned) and I was running the label completely on my own. So, the time that I had left to make music was limited. I am a perfectionist and also most of my instrumental songs are quite complex so it was just too difficult to actually finish all of the tracks. The work for the label actually made it hard for me to focus on myself as an artist.

There are some scratches on your album. When did you start scratching and what do you think of the worldwide & German turntablist scene ?

Yes, on the track "The Death Of Hip-Hop" you can hear me scratching. I started out as a dj and turntablist in the 90s and was fascinated by DMC videos and people scratching. I bought my first pair of turntables in 1995 – around 1998 the turntablism boom started and the first good Vestax mixers were available on the market.

At that time Munich had a big turntablism and hip-hop scene – so there was a lot of competition and energy. Everyone wanted to learn all the scratch and beat juggling tricks and my friends and I were inspired by the Invisibl Skratch Pikks, The X-Men as well as Dj Craze and the Allies. However, a few years later I did not follow the scene anymore as much as it was getting a bit boring and really technical. I also felt that I had more talent as a producer than a scratch-dj. In the early 2000s, the German turntablism scene got more famous but I wasn't into it anymore. I still watch new turntablism videos now and then. I felt kind of proud that Dj Unkut made a routine with a track by Kraddy that came out on my label and became the Online DMC World Champ with it.

Why did you move to Berlin? Do you think it is the best place for hip-hop in Germany ?

I lived in a smaller village close to Munich. I moved to Berlin because Munich is basically a really small place – in Germany there is a saying that it (Munich-ed.) is "the biggest village of the world" – and also quite expensive. Berlin is more like a megapolis and living costs are much cheaper, as far as rent and other things – which was one of the reasons I moved there. Plus I already had a few contacts and friends in the Berlin scene. I think Berlin is the best place in Germany for music in general – whether you make Hip-Hop, electronic music, or anything else. A lot of creative people live there and it is easy to meet like-minded people.

Did you only use samples on «For Better, For Worse»?

Yes, the album consists entirely of samples. There are probably around 500-600 samples used and almost all of them are sampled from vinyl. There is one sample taken off a cd and one sample taken from a TV movie, as far as I can remember.

How do you position yourself in terms of using samples, does it complicate things ? Has the situation today changed much in terms of clearing samples?

I am used to sampling as it feels natural for me. I come from Djing and collecting records so it was a natural development to make music by using samples. It never felt complicated to me – it is just the way I make music. If you are a well known artist it can sometimes be difficult, in terms of clearing the music rights (receiving legal authorization to use of another artist's work-ed.), which is not always possible.

DJ
SCIENTIST

How do you work in the studio? Have you changed your gear or setup much over the years?

Like I said, my most productive period was from around 2001-2006 – during that time I developed my style and techniques. After that period I became a lot better in arranging songs, mixing my tracks and I perfected my technical skills – but I never really changed my set-up. For my next album I want to try new things, with other sounds.

Beats are heavy on your records. What drummer or beatmakers have influenced you the most?

I would say that Hip-Hop music in general has influenced me. Original Hip-Hop is based on Breaks and Breakbeats – so, it is mainly about the drums. As a young kid I listened to stuff like Public Enemy, Black Sheep, Masta Ace. As a vinyl collector my goal was to find the best drum beats on records that were not used by anyone else before. In regards of other artists, there are of course producers like Dj Krush, Dj Shadow and Nobody who have influenced my style. Not sure how you define the term “beatmaker” – to me it is more like a new word and it wasn’t used at the time that I started to make beats. I cannot really say that any of the newer beatmakers has had any direct influence on my style – though there are a lot of beatmakers that I like.

Do you ever feel like working with MCs or singers?

As you know, I still work together with Ceschi who, in my opinion, is one of the most skillful MCs, a brilliant live entertainer as well as a great singer with a totally unique voice. We still have an unreleased album that should be finished in early 2013. At the moment there are not many other vocalists I would like to work with. When I started making music it was only about instrumentals for me – maybe for the next album, I’d like to work with other vocalists too.

On « Riding My Nightmare » you used a french voice. Where does it come from? Do you speak french? And why do you want to invite people in your own nightmares?

This French voice is from a quite unknown Turkish record. I learned French for 5 years in school but forgot most of it. I can still understand most of it.

The vocal sample used in that song is kind of used in an abstract form – talking about the 7 worlds, good and evil. The song isn’t really an invitation – it basically means “I am Riding My Nightmare” – the song does have a mysterious and slightly evil feel. I just thought the name fit.

Why did you decide to end your album with a two minute long track in which there’s one minute of silence?

Haha, I think the last of the longer songs (Anything About Nothing) is quite heavy and epic, so it’s nice to have a little break – no? ... But more importantly, for some stupid reason, I wanted the album to have the exact length of 49 minutes – which is 7 x 7 – so I added a minute of silence. I was born in 1977 and grew up living in house number 77 – so this is kind of like my number. The number 7 and the number 49 appear hidden on a couple of other Equinox releases as well. The name “Equinox Records” for example has 2 times 7 letters – I know this is a bit stupid – but I love things like that. Furthermore, the sample in the outro asks “Can someone tell me my name?” – this is because I will probably change my pseudonym after this album.

I was wondering about the meaning of « For Better, For Worse » ...

The name expresses my doubts about this album that I had been struggling with over the years. It also means that it is what it is – the album is here now and no-one can remove it from this earth, for better or worse.



« For Better, For Worse » has a dark feeling, kind of apocalyptic. Is it because the worlds ending in december ?

Ha, no, I don't believe that the world will end in December. It just seems that I love this kind of apocalyptic vibe – but although it is dark you will always find glimpses of light in it. Maybe it's about enjoying loneliness.

Do you still buy vinyl records ? Are you able to find time to go crate digging when you're on tour ?

Yes, I still buy vinyls – mostly old ones. Actually, I'm not on tour that much anymore – I mostly go diggin on Berlin flea-markets, which are really good. On tour, I try to go diggin as much as I can – it's always nice to be in record stores in other cities. As for new music – I also still prefer buying records, although not everything I listen to is still released on vinyl.

Your music isn't exactly aimed at the dancefloor, do you go to clubs ?

I still go to clubs now and then but not as much as when I was 20 years old. I still do music that is aimed more towards the dancefloor. You can hear some funky remixes that I did on my Soundcloud page for example. I also did that song "Same Old Love Song" with Ceschi, 2Mex and Awol One, which also works well in clubs. However, the new album is definitely more for home listening.

Do you ever have the opportunity to mix in clubs ?

Yes, I still dj in clubs now and then but also not as much as I did back then. In 2004 I was djing professionally for a while. I can rock a party if I want to and can play many different styles. On my mixcloud page, you can hear mixes of many different styles of music. Some are more clubby – some are just for listening.

Can we expect to see you scratching on an iPad, or virtual turntable in the near future ? Are you interested in that type of technology ?

Haha, no, does that work yet ? I am happy with Serato at the moment. However, I think it's very very important to explore new technologies and try new things. It brings up new ideas and keeps your mind young. At the moment, I just don't have much time for trying new things – maybe next year will be a lot better.

What do you think of Trap music ?

I really like Trap music but I am not an expert at it and heard about it only about 3 or 4 months ago. However, it doesn't really sound new to me. It definitely has influences from Down South and Crunk beats and this style of beats has been around for a while. But I like how it mixes with touches from the new beatmaker scene and how it is a lot more danceable than Dubstep. I definitely prefer Trap to Dubstep. I think Trap should be called Electronic Crunk by the way, ha. Though the name "Trap" sounds really fresh of course. I think some of the Trap productions are a bit over the top – people should try to keep it a bit more deep. I hope it won't wind up going commercial like certain parts of the Dubstep scene.



“Berlin is the best place in Germany for music in general – whether you make Hip-Hop, electronic music, or anything else.”

WAX TAILOR

“I'm more an adept of “the golden era” of Hip-Hop, basically '86 to '93.”

WAX TAILOR IS BACK, WITH HIS FINELY-BALANCED BLEND OF SAMPLES AND LIVE MUSICIANS. ESSENTIALLY A FAN OF HIP-HOP AND RECORD COLLECTING, HE HAS ACHIEVED A SOLID REPUTATION THROUGH QUALITY PRODUCTION, PASSION AND PERSISTENCE. WHETHER ON TOUR OR IN THE STUDIO, HIS WORK ETHIC IS NON-STOP, AND IT DOESN'T LOOK LIKE HE'LL BE SLOWING DOWN ANYTIME SOON. HE KINDLY INTERRUPTED HIS BUSY SCHEDULE TO SIT DOWN AND TELL US A BIT MORE ABOUT HIS FOURTH OPUS, “DUSTY RAINBOW FROM THE DARK”.

How exactly did you first get into music ?

Through Hip-Hop. I discovered that as a young kid. One of the first big revelations was watching and hearing Grand Mixer DST with Herbie Hancock, in 1983, and I just couldn't really understand what that was all about. I was just fascinated by the scratching... Later, after the whole breakdancing trend and such, I really got into Rap in 1986, with groups like U.T.F.O., Beasie Boys, Run DMC, L.L. Cool J. In '88, I had the opportunity to go to England, and I met a Dj there who had all the latest Hip-Hop records. I came back to France with a big pile of cassette-tapes filled with fresh tunes, as well as some Acid House. Back in the days when Coldcut were blowing it up, along with tracks like M.A.R.R.S., “Pump Up The Volume”, etc... Public Enemy's “Fear of a Black Planet”, really had a big impact on me. It totally blew my mind and definitely inspired me to start putting my own sounds together.

Didn't you start out as a rapper – in the group “la Formule” ? Why don't you use the microphone more nowadays ?

Well, mostly, out of respect for the listeners (laughs)... No, but, seriously, it was just kind of a fluke thing that I started doing that. I just wanted to find my place in the scene, I tried breakdancing, but that wasn't much of a success, in graffiti I was just pathetic, to be a Dj, you needed to buy all sorts of expensive equipment, so that really wasn't an option either... I'm talking about a time when, if I wanted to pick up the latest releases, I had to take the train to Paris, go to a shop called “Tikaret's” and pay about 9 euros for a record, not an easy thing to afford, when you're just a teen in the countryside. So I was rapping, and I did that for about 10 years, but, to be completely honest, I don't really feel like I was able to acquire a true sense of flow and content. My references were, of course, groups like Public Enemy, who put a lot of emphasis on the message, but I was never really satisfied with my own flow. I mean, for freestyling, it was cool, but it was really all pretty absurd, in retrospect (laughs). In any case, my main satisfaction has always come from producing, that's really what I prefer.

RJD2 remixed one of the tracks on the EP that precedes the album release, did you suggest any particular direction for that, or just let him do his own thing ?

We'd talked about doing something together for quite a while, and seeing as he's also an extremely busy person, I figured that it would be cool to ask him to do a remix.

I didn't really give him any particular direction, and yeah, he really surprised me with his version. It's as if he succeeded in keeping the original feeling of the song, while adding his own sound, something less trippy, with a bit more tension.

In terms of your style of production, you seem quite faithful to the sound of “the golden years” of Hip-Hop, a jazzy, '90s sound, what pushes you in that direction, as opposed to, for example, going more electronic or club-friendly ?

It's not really anything I think about too much. I don't have anything against the club scene, it's just not what I'm into, personally, that's all. I know it's very fashionable as of late, but those things don't have a strong influence on what I do. I prefer to try different variations of my own way of doing things, which is what I feel I have succeeded in doing, progressively, from one album to the next. My recent LP, for example, has a larger dose of psychedelic influences, much more so than my previous albums. I also think that Hip-Hop, as a form of musical expression, should always stay open to new sounds, as it is made up of all different types, quite naturally. It's up to each producer to inject their own sound into the mix.

This is your fourth album. Can we expect any big surprises, or were you more interested in staying true to your trademark sound ?

As I mentioned earlier, that's all a bit relative. One thing I can say, is, that I didn't feel the need to change my sound entirely, just to try and surprise people or something. I prefer to simply keep my music in constant evolution, but without straying too far from my own sound and style of production.

Each album is like opening up a new door. I wanted this album to relate to a central narrative, a story loosely based around the power of suggestion and escapism in music. I started with the music, then I began writing the story once the tracks were all finished. The demos were done in 2011. In October, I went to NYC to work on the story with Sara Genn, who I've teamed up with on other occasions. In the beginning of 2012, I started with the third phase, recording the narrator, and, of course, the other vocalists. It was a bit particular, because everyone had to really get into the whole concept, to play along. In order of appearance, the guests on the album are Don Mc Corkindale (the narrator), Charlotte Savary, Ali Harter, Jennifer Charles, Mattic, Sara Genn, Aloe Blacc, A.S.M., Shana Halligan, Elzhi and Akua Naru.

Few people seem to remember that the origins of Hip-Hop include many studio musicians. Is your mix of musicians and technology a distant reflection of that era?

No, not especially. And it also depends on what you consider to be the actual origins of Hip-Hop. For some people it's the Last Poets with the whole Spoken Word side of things, while others point to Kool Herc and the block parties and park jams. In my own case, I'm more an adept of "the golden era" of Hip-Hop, basically '86 to '93. So adding musicians to the mix was more of a personal choice, as well as a desire to do something better adapted to a live show context. In the studio, it's quite the opposite, for this album, I decided to try and do almost everything with a sampler and some vinyl records. However, my experience with musicians over the years has opened up my way of understanding arrangements. But, yeah, it was good to get back to using samples, with a new perspective.

So, you use mainly samples. How do you get it all to fit with the musicians?

Well, once again, the notion of samples is sometimes relative. Some people immediately think of entire loops. I'm not against that, but what interests me most these days is finding different textures to work with, constructing instruments with the sampler, creating my own personal sound, something far from what I hear on many current productions, with a great deal of sounds from virtual instruments, factory presets or sound banks.

Many artists hate genres names, and I've heard that you're not particularly fond of the term 'Trip-Hop'. How would you define your music if you had to? Down-Tempo? Instrumental? Hip-Hop?

I don't particularly mind the term "Trip-Hop", but that term is just a simplified label, whereas the term Hip-Hop refers to a whole culture. But it's always the same story, people most often use terms to try and simplify their explanations, and sometimes it gives a false sense of understanding. But I'm not too bothered by all of that, because sometimes we need things explained, in one way or another. However, I can't stand when people try to relate my work to 'Lounge music', I just hate elevator music! (laughs). I often hear terms like 'Orchestral Hip-Hop' or 'Cinematic Trip-Hop', and those labels sound just fine to me.

Nas and other older MCs seem to feel that Hip-Hop "was better before". What do you think? Does the business aspect of things have a negative influence on creativity?

That's a complicated subject. First of all, I think one should differentiate between Rap and Hip-Hop, because nowadays, we're most usually talking about Rap. I'd say that it's an unquestionable fact that Rap hit its peak in the end of the eighties, beginning of the nineties. That was the period when that culture really emerged and grew steadily. But, the point is not necessarily to try and re-create the same things as in '92, today in 2012. So, after 20 years of growth, something new must come forth, which is why looking to its past may be the right inspiration for the future.

In addition to the Rap scene, there is also the larger topic of sampling culture as a whole, which remains subject to the industry's approval and decisions. I'd love to make a documentary on this subject. I wanted to do that last year, but didn't have enough free time. I still might do it, at some point, because there's definitely so much to be said about that.

You're passionate about your records and samples, and regularly visit vinyl shops during your travels. Do you have any stories of secret spots, crazy discoveries or other anecdotes like that?

Oh, certainly, there are so many. I remember, for example, on a trip to the U.S., we arrived in Seattle, I ask the promoter for any addresses of record shops in the area, and he starts telling us about this place that supposedly has 7,000 vinyls or something, so we were like, "OK let's go!"... We arrive and realize that we had misunderstood, because it was more like 700,000. A gold mine. It was 7 p.m., the shop closed at 7:30, and we were leaving the following day. We didn't know what to do, it was so frustrating. Then the owner tells us, "go and eat dinner, and come back at 8. I'll open up for you guys". All in all, we stayed there with the owner until about 1 a.m., digging through piles and piles of wax in the basement. He even showed us a private room, with really rare stuff, with autographs from known DJ's and other people like Thom Yorke. On a more recent trip, I went to a small market in Djakarta where I found many Indonesian Funk records, which are just incredible. But I'm not really an obsessive collector, I started buying vinyls in the 90's, when records weren't worth all that much, and you could find a rare Eric B. & Rakim for a dollar or two at 'Gibert', hidden between some mainstream French records. So I stay true to that ethic, and refuse to pay abominable prices for records. I hate putting a price on music, and I much prefer the excitement of digging up some obscure, unknown record by accident.

You seem to be pretty involved in the business aspects of your work. How do you keep from getting overwhelmed or influenced by that side of it all?

It's quite simple. I've gone from recording artist to the role of manager & producer. I'm now independent, so I don't really see it too much like pure business. It is, however, necessary to stay objective, and keep track of what's happening, and there are certainly aspects that most artists prefer to avoid dealing with, if possible. As far as I'm concerned, it's all totally coherent with my work and my personality, just an extension of presenting what I do, it just seems logical to me.

As known and admired as it is today, the Rap scene still suffers from a general lack of respect and recognition by the establishment. How would you describe the current state of things?

People are vaguely aware of the cultural movements that exist, but bad reputations and stereotypes make people fear what they don't know. A few years ago, in my city, I organized music workshops for the youth, in collaboration with the mayor's office. One day, a car is set on fire, and the adjoint-mayor calls me to find out what happened. How should I know what happened? In his mind, there was an obvious connection between youth culture and street violence.

"I hate putting a price on music, and I much prefer the excitement of digging up some obscure, unknown record by accident."



In your opinion, how important is it for an artist to express a darker or more childish side of their personality, through the music?

I don't think it's something that we can really define, in common terms. However, I find that it's something that one does quite naturally, and that it does become easier to do, with experience. In my own case, I certainly feel a stronger desire to express a more intimate side of my expression, and I think it's a big part of the feel of my latest album.

With all of your projects and productions, are you able to find time for friends & family?

My time is extremely precious, so it's not easy. But, I do manage to find time when I can (laughs).

You started out in the French Rap scene, so why have there been so few collaborations with French MCs?

Well, you have to remember that I got into French Rap, but I really discovered all of that through groups from the States. I remember the first wave of French rappers, like Johnny Go, Destroy Man, Lionel D., etc. I have a lot of respect of what they've done for the scene, but must be honest, it was only when groups like NTM, Assassin and IAM arrived that I really became interested in French Rap. Things were really dynamic at that time, and the scene was constantly growing, but, personally, I never really found my place as an MC, and I certainly didn't leave much of a mark in the history books. You won't exactly find my name on the "Walk of Fame" (laughs). But in terms of collaborations, it's more a question of language, as far as I'm concerned. When you mix a track with an english-speaking MC, the voice can easily be mixed like an instrument, whereas, in the French productions, the voice is much louder, and that's not really my style. But there are many MC's that I certainly would love to work with, so, who knows, maybe sometime in the future?

You've recorded a live album, "Live 2010" at the Olympia theater (a legendary theater in Paris, originally opened in the late 1900's -ed.). Do you see that as important accomplishment in your career?

The first time I performed there was in 2008, my grandmother was still alive at the time, and that was the first time that I'd done something that I knew she would understand and appreciate. It's a legendary venue, and I'm definitely proud to have the opportunity to present my music in a place like that. The fact that the live album was recorded there was also a question of circumstance and opportunity.

We've recently opened an office in Brittany, and since I know your origins are Breton, I wanted to ask you if you had any idea why the Hip-Hop scene in Rennes is seemingly non-existent? Do you have any shows planned in Rennes anytime soon?

Well, as far as the local scene is concerned, I really can't say too much about it - seeing as I'm no longer a native. But I do think that there are definitely a number of factors that makes a scene more or less 'visible' in a city or region. In Nantes, for example, I think that there's a bit more visibility. But those things evolve constantly. There is, I believe, a concert planned in Rennes sometime in the spring. It is true, though, that Nantes is relatively easier, in terms of logistics, things are better adapted to concerts with quite a lot of stage gear.

Turntablism still has a difficult time achieving recognition and acceptance by a larger audience, despite the fact that some of the more successful recent groups include scratch Djs (BNN, C2C, Dj Craze...). How do you see the culture of scratch djs, in comparison to other types of djs?

I pretty much lost serious interest in all of that many years ago, especially because the DMC Championships became way too technical, and a lot less musical. If you just take a look back at, like, ten years ago, djs like D-Styles really freed up the limits of turntablism, taking it further from the whole competition context. Of course there have been many different projects, and I think things have changed quite a bit, and that it's easier for people to consider djs as true musicians today.

We haven't heard a great deal of remixes from you. Is that by choice, or just a question of time and priorities?

Well, yeah, unfortunately, it is a question of free time. I plan to get more into that after the upcoming tour, so I guess that means somewhere around 2014.

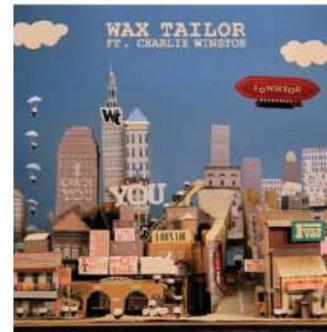
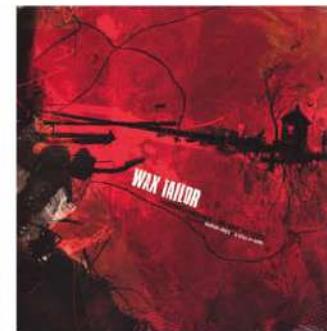
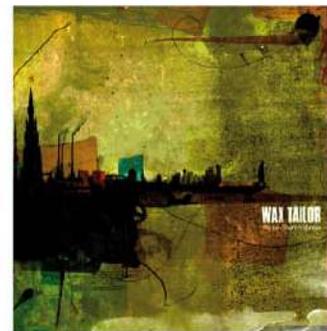
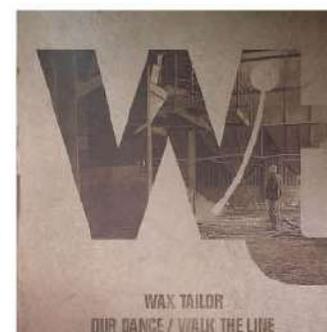
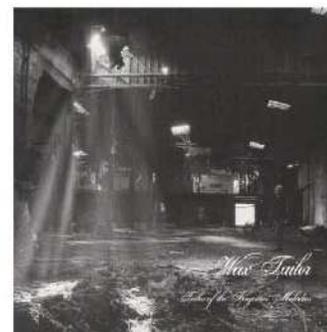
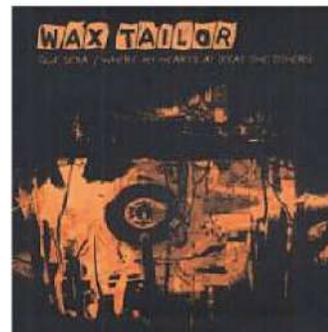
Do you enjoy mixing records at parties?

Yeah, definitely, though I don't have too many opportunities. In France, it's difficult, because people have a tendency to think of what I do in relation to the live shows, and when promoters don't realize the difference, it often creates confusion. However, I'm not exactly a dance-floor dj, I'd much rather just put together a nice selection of sounds than worry about keeping the crowd going until 1 o'clock in the morning.

Do you plan to take a break and relax after your tour?

Not really, I'll sleep when I'm dead (laughs).

"I don't have anything against the club scene, it's just not what I'm into, personally, that's all."





**KID
KOALA**



NINJA TUNE VETERAN KID KOALA SET OUT, YEARS AGO, ON A NEVER-ENDING QUEST TO STRETCH THE LIMITS OF TURNTABLE MANIPULATION. HIS PLAYFUL APPROACH TO SAMPLING AND COMPOSITION, AS WELL AS SOME SERIOUS SKILLS AS A VERSATILE MUSICIAN - NEVER FAIL TO SURPRISE, WHETHER ON TAPE OR ON STAGE. WITH HIS FOURTH ALBUM ON THE WAY, "12-BIT BLUES", AND A FRESH NEW LIVE SHOW, WE FIGURED IT WAS ABOUT TIME FOR US TO CATCH UP WITH THE MULTI-TALENTED MARSUPIAL.

I was wondering about the meaning of « 12 Bit Blues »... What's the story behind the title of your album ?

I mainly used an SP1200 and turntables in the studio for this album. It's a low bit-rate sampler that was used in the earlier days to make some of my favorite Hip-Hop records. I decided to use it to make a blues album. (many of the early samplers used lower standards of resolution, to save memory... giving the sound a grittier more lo-fi appeal, like on certain Cypress Hill classics -ed.)

The album cover reminds me of certain scratch vinyl covers... Was that intentional ?

It was mainly inspired by the old SCIENCE KIT toys from decades ago. When I was a child I was always very excited to get those science kits. Sometimes you could build your own remote-control car, or a waterwheel, or solar-powered propeller. I wanted this to be a hand-powered turntable kit.

Why does it say « Build your own record player » on the cover ?

The first pressing of the new album includes a build-it-yourself gramophone kit. You cut and fold all the pieces together and it actually plays sounds ! It includes a 4-inch, vinyl flexi-disc with some original sounds on it, as well as a track I did for the soundtrack to a film called LOOPER.

What's your new live show like ? I know there's a Paris concert coming up...

It is a type of turntable vaudeville show. I will be deejaying and performing some of the new tracks live on multiple turntables and other instruments. There will also be dancing girls and puppets! It's kind of an old school/new school show. There will be many surprises. I'm excited to play at the Moulin Rouge for this show. It's the perfect environment for it! (the club 'La Machine' is connected to the same building that houses the famous 'Moulin Rouge' -ed.)

How do you work in the studio? Have you changed your gear or setup much over the years ?

I've been doing a lot of film scoring the past few years, so I've begun collecting many vintage instruments and microphones. I also have a record cutter in my studio now, so I can create my own custom vinyl records with original sounds and then scratch them!

How do relate to the naïve side of your personality, in terms of making music ? Do you have a dark side ?

I like to try new things. It keeps that child-like spirit in the work process, where everything is exciting. If I had to do the same type of album, or the same type of tour over and over again, I would get bored. But my work is just basically me trying to tell my stories, expressing my view on different things. If you feel happy, you make a certain kind of music, if you feel sad, you make another kind of music... My style changes with the seasons, because I live in a town that gets very cold, 6 months out of the year. « Space Cadet » was a project I did because I had such a gamut of emotions going through my heart. It was quite tragic as we lost several family members, but it was also a time of great joy because my first daughter was born. Somehow, all of that stuff gets filtered into my work. What I like about the blues is that it can be happy and sad at the same time. It may sound simple at first. But I love the nuances and complexity in the emotions expressed by blues performers.

Do you ever feel like working with Mcs or singers?

I've worked with Del (Del tha Funkee Homosapien -ed.) and Dan the Automator for the DELTRON 3030 project. I've started to do some work with vocalists. I've done some work with Meaghan Smith and Emily Wells and just finished some recording with Alec Ounsworth from Clap Your Hands Say Yeah. I will also be working with Mike Patton and Jon Spencer in the near future. I would love to do more work with singers. I'm also a big fan of Car Power, Karen O, and Emiliana Torrini.

Do you've feel you've reached the peak of your creativity, or is there still more to learn and discover ?

There's always more to learn and discover! Many of my projects take several years to complete. It's partly because they are new to me, so there's a learning curve, in terms of production. I've had experience with animation work, so I can be very patient about the process. Right now, I'm working on a Puppet Musical with a Turntable Orchestra Pit. It's a story about zombies and involves ramen noodles! Also, I'm working on a 3D book about a mosquito who plays jazz music. I started the mosquito book almost 10 years ago with some friends but we are finally going to finish it in the next year or so.

How do you compare acoustic music with music made by machines and turntables, and where exactly does Hip-Hop fit into all of that ?

I started really getting into Hip-Hop when the machines were introduced. But it's never just about the machines. It's about how the humans use them. My first instrument was the piano, so I understood what it meant to perform on an acoustic instrument. There were different ways to bend time and express different emotions by controlling how dynamically you played. When I first heard scratching I did not know how they were making those sounds, but I could tell there was someone behind it, performing the scratches. It was fascinating to me that someone could practice chopping up a sound into a new rhythm or melody. The 'feel' is everything for me. All the music I'm moved by most has that human element behind it.

What do you prefer ? Drawing or playing music ?

I enjoy writing music or writing/drawing stories. If I had to stop doing either art, I would be sad.

Do you still buy vinyls ? Are you able to find time to go crate digging when youre on tour ?

Yes and yes!

You're music isn't exactly aimed at the dance-floor, do you go to clubs ? Do ever have the opportunity to mix in clubs ?

The first 8 years of me practicing was more typically in isolation. I was not old enough to go to clubs. So I just stayed in my basement and practiced the instrument and tried to learn how to speak through it. I do mix in clubs every now and then but it wasn't the original reason I got into playing turntables. I started scratching in 1988. I wasn't exactly like I heard a song on the radio or in a club and thought "I want to do that!" So, no, I don't really come from Club or Pop Music culture. I was always looking for an alternative to those musical and live show experiences. What drew me to the turntables was the range and infinite number of possibilities. I saw an instrument that could be just as comfortable at an old jazz club as at Carnegie Hall.

Are there any countries you enjoy playing in particular ? How do you find the French music scene and audience ?

It has always been a pleasure to play for the French audience. I believe they understand the romantic side of what I'm doing. I'm a fan of French films and French classical music. Playing turntables is kind of a romantic idea. It's not as automatically understandable as being able to write poems and sing. It's like you have to find nuanced ways to use the instrument, in order to play emotively. At the end of the day, you simply try to express yourself and you hope that it resonates with others out there. I think that it is a very romantic pursuit to begin with. I've always felt that the French audience can understand that, on a deeper level.

Can we expect to see you scratching on an iPad, or virtual turntable in the near future ? Are you interested in that type of technology ?

Personally I like the sound of vinyl records. I like the crackle and dust and record-bum. And now with my own record-cutter I can have original sounds plus all the dust and dirt! But I don't think you can be a dj and be afraid of technology. It's there to help you realize and create different things. I also love synthesizers. But I know that they can't replace the sound of a real grand piano in a nice room, or a Wurlitzer (a classic pipe organ, found on some carousels, in churches, and on certain psychedelic recordings from the 60's -ed.). There are ghosts in every machine and every instrument.

You've been with Ninja Tune for a long time now (18 years!), so is that like a permanent home for you ?

I'm really happy making records on Ninja Tune. Coldcut were one of the reasons I started deejaying in the first place. So it is an honor for me to be recording for them. We're like a family. Matt Black once said, in an interview, that I was "a true son of Coldcut." That statement almost made me cry. If you could have seen me when I was just a kid starting out, listening to their albums and dreaming of someday having a chance to make music of my own - you would understand exactly how much something like that means to me.

"Coldcut were one of the reasons I started deejaying in the first place."



VINCENT, GRAPHIC DESIGNER BY TRADE, BETTER KNOWN AS DJ PAL, STARTED OUT IN MUSIC WITH HIS OWN SLOT ON RADIO CAMPUS IN TOULOUSE, FRANCE, IN THE 90'S. THE RADIO SHOW GAVE BIRTH TO A LABEL, OF THE SAME NAME, « BAG'O'GROOVES », INTERNATIONALLY RESPECTED. HIS DJING AND CRATE DIGGING HAVE LED HIM TO A NUMBER OF COLLABORATIONS WITH THE LIKES OF BIG CHEESE, VADIM MUSIC AS WELL AS PROJECTS FOR MAJOR LABELS. HE'S ALSO BEEN ACTIVE IN THE PARTY SCENE, AND HAS ORGANIZED THE ANNUAL « RARE GROOVE DAY » FOR THE PAST SEVEN YEARS. HE TOOK TIME TO DIG INTO HIS COLLECTION OF DEEP FUNK 45S, TO PRESENT US A KILLER SELECTION OF SEVEN-INCHES, « DOUBLE-SIDERS », ALL FEATURING TWO SOLID SIDES OF HEAVY SOUNDS. HERE ARE SEVEN RARE, DOUBLE-SIDED GEMS FOR TRUE VINYL NERDS.



RARE WAX SPECIAL 7 INCH DEEP FUNK & SOUL

Ellen Jackson / Getto Boogie - Hard Times
(Big Star Rec. 1970)

This 45 is a Ghetto Funk number from Detroit, recorded in a church. I remember a DJ gig at « La Flèche d'Or » (an underground party venue in Paris -ed.), and the crowd going nuts when I dropped that one. The guest DJ, Mr Jimmy Dynamite, was totally knocked out by that tune. I think I recall him offering to trade me his sister or mother in exchange for the single (laughs). On the A-side, there's a big tune, sort of mid-tempo, good for leading into a set. Soooooo deep! The B-side is an amazing soul tune, with a nice electric organ, a Hammond. Ellen Jackson was 16 when the track was recorded. Unfortunately, these two songs didn't exactly pave her way to future stardom, despite the high expectations of the label at that time.

The Blenders LTD. / When Ya Git Through
Wit It Put It Back - You Got It All (Grayslak Rec. 1972)

«Big Daddy» Keb Darge was the one who turned me on to this one, when he came to France for the first time in 1988, to DJ at «the Pulp» club in Paris. It's a battle Funk 45 with a mid-tempo side (120bpm) with an uptempo instrumental on the B-side (135bpm). There are loads of breaks, rolling basses and incredible horns... an essential dancefloor track! This one should be played loud.

Cross Bronx Expressway / Cross Bronx
Expressway - Help Your Brothers
(Zell's Rec. 1973-74)

Straight out of the Bronx, NYC, this one features an instrumental that's perfectly suited for dance battles, with a midtempo soul song, vocals in a solid crossover spirit, of the likes well-adored by the Northern Soul scene. This one will make your shoes melt, never failing to burn up the dancefloor. A must for the seasoned soul DJ, if you really want to be respected by the 'connoisseurs' (laughs).

Getto kitty / Stand Up & Be Counted - Hope
For The Future (Stroud Rec. 1972)

Two more amazing jams... the Black Power sound. An excellent militant soul tune, with elements of Jazz in the mix. It's well-written, and the group's two main vocalists most certainly do it justice. Composed and arranged by the great Weldon Irvine... all I can say is, « Right On »! The lesser-known flip-side delivers a 70's R&B bomb, a dancefloor killer, from start to finish. This one has been featured on the Big Cheese compilation « Funk-Fu 2 ».

Trinikas / Remember Me -
Black Is Beautiful (Pearce Rec. 1972)

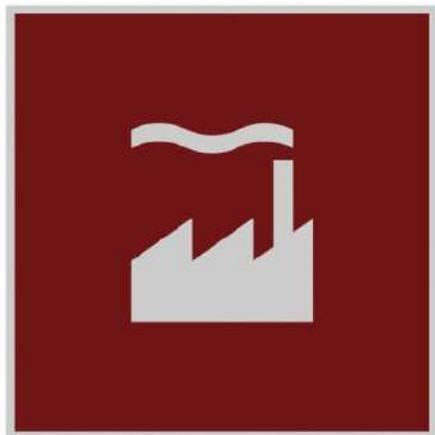
The Soulful Spirit! An excellent composition with funk melodies, a midtempo groove (100bpm), written by "Oklahoma City Douglass High School", released under the name « the Trinikas ». For those who might be interested, this track has been sampled by the Jurassic 5. It really is one of my favorites, quite well-known by most DJ's, though it's still relatively unknown to a larger audience. It definitely deserves greater recognition. The group lost one of its members, Marsha Bratton, just a short time before they recorded this track, which serves as a poignant tribute to her memory. Produced in 1972 by pianist & organ player Louis Cachere, this rare single is less accessible to those with a more moderate budget, though it has recently been re-issued by Jazzman records. The B-side, « Black Is Beautiful », is also worth mentioning. A melancholic tune backed by an uptempo rhythm, at home with other Northern Soul staples. These are the only known songs released by this group. Such a pity.

Marva Whitney / Giving Up On Love -
This Is My Guest (Triple Three Neck Rec. 1970)

« Oh my. ». Everybody is familiar with Marva, but not this tune, released on the Isley Bros' Label « Neck », a sub-division of Buddha Records. It sounds quite different than much of her other releases, like the material she recorded with James Brown, for example. The production is fantastic, with shouted vocals and fuzz guitar... On the B-side is another deep soul gem, a real masterpiece. The single was only released as a promo copy, though it did appear on the excellent Big Cheese compilation, « 12 Tasty Grooves » in 1993... which is, in my opinion, one of the best collections they've ever put together. Special shout out to Momo, the label boss, who has turned me on to so much music, and for this tune in particular.

Apple & The 3 Oranges / True Love Will Never
Die - Down Home Publicity (Sagittarius Rec. 1970)

From California, this is another good example of a double-sider of Deep Funk. Side A is a slow soul ballad, leading up to the other side, which is the ultimate « last track of the set ». Of all singles they've released (some of which are more familiar to many, such as the well-known « Free and Easy »), this one takes us the furthest out into the stratosphere. The vocal harmonies are just amazing, and all of their singles are worth checking out... especially because they've only put out four or five records, on relatively unheard of labels, a challenge to find. And for all you beat nerds, this one's been sampled by Madlib, which shows, once again, that he knows a thing or two about digging in the right crates.



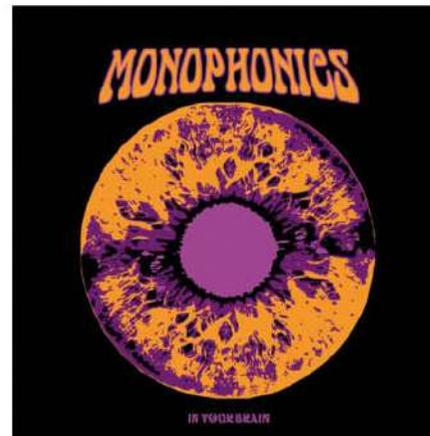
Various Artists /
Fac. Dance 02 Lp

Factory Records is the pride of Manchester, a legendary institution and cultural landmark. From 1978 to 1992 (if we disregard the unsuccessful attempts at reviving the label since that time), Factory took active part in the evolution of the English Post-Punk and Acid House scenes. They refused to take sides, and adeptly managed to credibly support both styles of music, which so many considered to be near opposites (adding an unprecedented level of diversity to their catalogue, as a result). For their second volume of selections from the label's archives, Strut asked James Nice, ex-Boss of Factory Benelux, to pick 24 dancefloor-friendly cuts (26 on the digital release). Though we do recognize certain tracks from some of the better-known acts (such as A Certain Ratio, Section 25, Durutti Column), not to mention the classics (ESG), "Fac. Dance 02" is the perfect occasion to discover some of the lesser-known releases, such as Algerian artist Cheba Fadela's proto-Disco groove « N'sel Fik », or the Reggae Dub vibrations of X-O-Dus or Sir Horatio. Plenty to satisfy the curious as well as pure fans of the MADchester sound. (J-V)



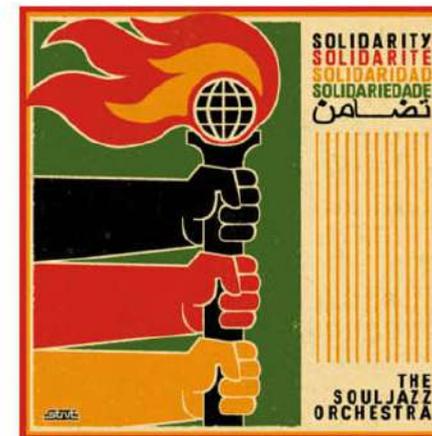
Ilaiyaraaja /
Fire Star Lp

Many of you have certainly noticed the revived interest in the Bollywood soundtrack sound over the past few years, sampled by a growing number of beatmakers. The collective behind the Bombay Connection label take us deeper into unknown territory: Tamil films from the Madras region. This compilation mainly focuses on recordings from 1985-1989, with a special taste for traditional melodies, re-worked on western-style synths. The result is no less than surprising, with an obvious influence from 80's hits like "Thriller" or "Flashdance", with colorful extremes dashing in a mad mash-up. There's also a minimal side, reminiscent of early Electro Funk classics, mixing vocoder, electronic drums and catchy pop melodies. The 16 tracks alternate between instrumental oddities such as "Vikram" or "Instrumental Music", and vocal stylings from cheesy English to Hindi crooning, like the astonishing "Disco King" from 1986. In comparison to many Bollywood records, one might remark a contrasting lack of violins in the arrangements. The number of sample-friendly breaks and the multiple variations of styles should be enough to motivate even the most skeptical digger. It's all accompanied by a nice booklet with a good number of those kitsch 80's photos that we all love, plus the lyrics, for all you karaoke fans... Bolly Good! (Aurelio L.)



Monophonics /
In the Brain Lp

California natives, the Monophonics have been brewing up their own brand of Psychedelic Funk since 2005, and the first 7-inch of theirs that I bought, "Like Yesterday" (on the Colemine label) immediately had me convinced. Though it's their first album on Ubiquity, "In your Brain" is actually their third to date, a successful full-length opus that is sure to win over an even larger audience. Their sound echoes the psychedelic era of the San Francisco Bay in the 60's, and the black Rock and Funk scene of the 70's. It was recorded on analogue equipment and mixed by Sergio Rios de Orgone, and skillfully balances a diverse range of styles, resulting in a coherent blend of powerful instrumental and vocal tunes. From the cinematic "Mirage" to the Raw Funk feel of "All Together" with Fanny Franklyn on vocals, the groove is hard and heavy. Keyboard player Kelly Finnigan, a new addition to the group, lends his vocal talents to the mix, delivering a raw take on Sly and the Family Stone's "There's a riot going on" and Nancy Sinatra's "Bang Bang", not to mention the sultry "Sure is Funky". On a deeper note, tracks like "Deception" and "Say you love me" showcase the more sophisticated soul arrangements, rounding off the album perfectly. "In your Brain" clearly shows a well-earned maturity and solidly affirms the Monophonics sound and full potential. Don't sleep on this one! (Aurelio L.)



Soul Jazz Orchestra /
Solidarity Lp

Following the release of their previous album, "Rising Sun", in 2010, and the relentless touring that ensued, the Canadian super-group seems to have taken a step back to re-think their trademark sound. The influences present on their latest album, « Solidarity », seem to come from all directions, taking us further into the history of Africa, the suffering of its people, the rhythms (Afrobeat, Semba from Angola, Rumba from the Congo) and onwards to South America (Samba from Brazil) and the Caribbean (Biguine Jazz from Martinique). With Canada's reputation for welcoming foreign cultures, it should come as no great surprise that the majority of musicians on the album are mainly local, though their origins shine through clearly (Senegal, Brazil, Jamaica, the Caribbean), establishing a strong blend, rich in rhythm. The result is a mix of socio-political commentary, human awareness, and heartbreak. The raw guitars on "Kelen ati leen" stand out nicely, and "Ya Basta" drops the heavy percussion, in a true revolutionary spirit. From the Irreverent Afrobeat groove of "Serve and Protect" to the hypnotic keyboard stylings on "Conquering Lion", without forgetting the Biguine Jazz "Tanbou Lou"... « Solidarity » delivers a raw live sound, with a natural emphasis on the brass. Be sure to catch them in concert. A sure shot! (Aurelio L.)



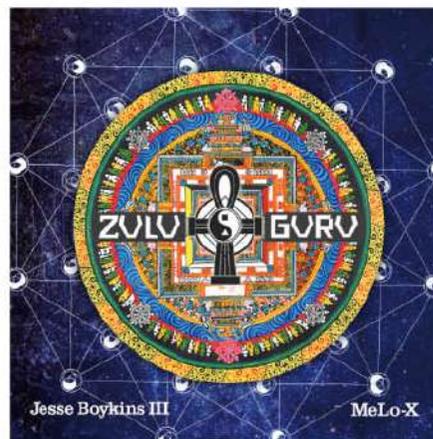
Various Artists /
Reworks Vol.1 – SHV009 Ep

Dj/Musician Mush set up Sharivari records in 2010, in Saint-Étienne, France. Situated somewhere between the New York House sound & Detroit Techno, the American tradition has consistently influenced the main body of their releases (although records like KiNK's "Tracks From The Vault Vol.1" don't hesitate to take us into more experimental directions). In preparation for their tenth release, they've put together an excellent remix compilation featuring a number of their own back-catalogue favorites. The roster of remix producers is as impressive as the selection of the tracks themselves, bringing together legends like Orlando Voom and newcomers such as Tripmastaz or Marcelus. The A-side stays true to the European take on the NY House sound around early 2000, while the B-side gets darker and deeper, with a haunting Detroit vibe. Tracks by artists like Subotic, Art Bleek, Cab Drivers et KiNK have been re-worked nicely, and tunes like "Raveniscin" and "The Real Thing" take us back to the prolific era of artists like Julien Jabre or Dj Gregory. Highly recommended (a limited vinyl pressing of 300 copies). (Leiss)



Barker & Baumecker /
Transsektoral Lp

Since their first collaboration organizing a party together at the legendary Berghain club in 2008, German producers Sam Barker et Andreas Baumecker have been humble ambassadors of the Berlin Techno sound. Following their reputed « Leisure System » parties, they soon began making music together, though they've remained somewhat elusive and low-key, despite their direct affiliation with « Ostgut Ton » (known as « the » Techno label to watch). Their first EP « Candyflip » set things off in 2010, and earned them a relatively immediate notoriety, all tracks produced with machines only, the release was celebrated by an enormous event at Ostgut HQ, Berghain. Not to be misled by the cold « Techno » feel of the cover artwork, "Transsektoral", their debut album, covers a diverse and surprising range of electronic styles and sounds. From the minimal 2-Step groove of « No Body », to the more straightforward Dub Techno push of « Silo », the dancefloor is never completely neglected, despite the 'deepness' of certain tracks. « Trans_it » brings a touch of old school trance, and « Spur » is fuelled by a hopeful, yet heavy, progressive synthpop drive. Techno purists might at first feel intimidated by such a variety of styles and directions, but the whole collection is coherent and holds its own. As a first album, we can only expect great things to come. This duo is definitely worth following closely. (Leiss)



Jesse Boykins III & MeLo-X /
Zulu Guru Lp

From a spiritual realm, somewhere next to the stars, a soul warrior descends... Vocalist Jesse Boykins III, together with MC/producer MeLo-X, present "Zulu Guru". Free expression is the ideology, pairing R&B vocals and a swing straight outta 1989 with stellar synths ("I'm New Here"). More moody grooves follow, as scratchy loops thump through a sea of stars ("Black Orpheus"). Reminiscent rhymes drift into a lush lament of love lost ("Change of Heart"), before kicking into grind mode, with even more soul power, riding arpeggio escalators into the stratosphere ("Broken Wings"). Militant rants and heartfelt searching turns tropical while the moon rises, then torches are lit, and a dancefloor dub takes over ("Primal Chance"). Pop harmonies set to gangster grooves ("Strange Recreation") take us onward to tribal jams ("Tribe of Safa") and electro caribbean riddims, cool and deadly ("Better For You"). It would have been perfect for Miami Vice, back in '84. The moody blues of "Outta My Mind" is just a prelude to the Zulu Trap shuffle of "Schwaza Culture", the perfect ending for a romantic tale of love & freed om. It brings to mind artists like Outkast, Janelle Monae or Erykah Badu, all originals, every album an adventure. Timeless and eclectic. (Seep)



Fulgence /
Step-Thru LP

Fulgence, French MPC magician and champion of the "Low Club" sound, is back with a second album, "Step-Thru". From the get-go, we're reminded of the golden days of left-field Hip-Hop and indie beat records from artists like Prefuse 73 or Dabrye. "Whut It Iz", the first track, featuring MC Fresh Daily, hits the streets with a cinematic swagger... Giorgio Moroder meets Jay-Dilla. Electronic waves of melodic menace ensue, leading us on into "Deep Black", a minimal stomper, in the spirit of Harmonic 313, a slice of paranoid jazz. "Step-Thru" is probably the track that feels most characteristic of the flapping 'clap-groove' he's known for in his live sets. The straightforward jams give way to stripped-down dancehall vibes on the Dub-heavy "Break Them Down" (with MC Yinka), before switching up the groove to the aptly named, "Disco Hard". The final track, "Tied Up" brings back the live drums with a vengeance, as monophonic synths stab rhythmically, in time to a hard-hitting funk fuzz... a hero's anthem. "Step-Thru" is, in my opinion, his best work to date... as accessible as it is coherent. This one is a fi. (Seep)



Holy Other / Held

Holy Other is a Dj from Manchester, England, who's releasing his first album, « Held », on Tri Angle Records (also home to Balam Acab, How To Dress Well, Clams Casino...). Akin to minimalistic producers like Burial, with cloaked vocal samples as a main source of melody, the groove prevails, a lazy and hypnotic drive. The post-Garage and Techno rhythms peel away to reveal Hip-Hop and Funk patterns, pushing forward through the fog, endlessly. No extra frills, just the essentials. The juxtaposition of styles is a delicate balance that goes further than simple sketches, every pause and silence amplifies the rich contrast. Less is more. Seemingly fragile, the ensemble comes through more solidly than one first expects, never straying from its objectives. From the melodic, dubbed-out, minimal stomp of « (W)here » to the cinematic synth chords of « Nothing Here » by way of the spacey, trance-inducing, slow-motion swing of « In Difference », the album, as a whole, projects a rich tapestry of beautifully dynamic compositions. An excellent debut album. (JV)

Deadbeat / Eight

If you're ever looking for a pseudonym as a musician, I strongly recommend avoiding the name Deadbeat. A quick look at Discogs.com will provide a list of a good 15 or so artists under the same name. Though we can't testify to the interest of the other « deadbeats », this one is well worth the detour. While some artists struggle to keep the productions coming regularly, Scott Monteith, a Canadian native, is one of those who seem unable to stop coming up with new material. With an impressive number of releases out on labels such as Wagon Repair and Echo Chord, among others, he's also found time to collaborate with artists like Monolake and Stephen Beupré, as well as numerous remixes. So, it's time for album "Eight", out on his own label, BLKRTZ. For the occasion, he's brought in reputed Techno dons Mathew Jonson (present on the excellent, hypnotizing « Wolves and Angels »), Robert Henke and Dandy Jack (delivering a nice dose of sound design on « Horns of Jericho »). The overall feel is dense and cool as a shallow cave, and the arrangements hold the tension consistently, straightforward and subtle at the same time. Dub Techno at its best. (Leiss)

Staff Benda Bilili / Bouger le Monde

This incredible group of Congolese musicians (all of whom are paraplegic) were discovered by Belgian producer Vincent Kenis, leading to a successful first release, which brought them unforeseen worldwide recognition. The new album, « Bouger Le Monde », on Crammed records, is a concentration of pure energy, bringing together African Rhumba, Reggae riddims and Rock melodies. The quality of studio production behind the album allows the sound and messages of hope to reach their full amplitude. The result is particularly apparent on tunes like "Tangu I Fueni", with its hypnotic guitars, or the psychedelic Rock stylings of Roger Landu on "Kuluna" (especially considering the fact that he designed and built his own instrument...). Staff Benda Bilili drifts off into the Blues, with the spiritual "Djambula" before heading back to more traditional ground on "Libala Ya Mungwa" and "ApanDJokwetu". Also worth noting is their cover version of "Ne me quite pas", with a sugary Pop chorus that's sure to surprise. This album earns its rightful place in the heritage of traditional Congolese music, they're electrified and ready to take on the world. (Aurelio L.)

Electric Electric / Discipline

Some albums arrive just when you need them the most. "Sad Cities Handclappers", Electric Electric's first album was one of those. Three years ago, in the midst of a Krautrock revival that was steadily growing, the Strasbourg trio turned up on the scene, with a setup that mirrored many other groups at that time (drums, analogue synths, etc.), but their objective was stright in the opposite direction. While so many bands shamelessly copied new-age synth chords and drum patterns borrowed from some NEU! song, as the indie-rock standards of the time dictated, they churned out, instead, a frenetic, mutant form of Math Rock, with heavy free elements and noise. Bastard sons of Shellac, Scorn and Konono n°1... with the throttle full-out. The latest album, "Discipline", also on Herzfeld (co-produced by Africantape, Kythibong et Murailles Music), follows the same crooked line. With a more electronic sound, instrumental and vocal compositions intertwine, brewing up industrial mantras and electric trance tornados, sweeping everything in their path aside. It's difficult to imagine even more of a physical experience than the contents of this album, but their live set that takes it all even further, don't miss their next show in your town... Impressive. (Leiss)

Matthew Dear / Becms

Yet another Matthew Dear album on Ghostly International. That was my first reaction when I first saw the cover artwork of the « Beams » Cd for the first time. I must say that « Black City », his previous album, did leave me hungry for something more solid, especially in comparison to his earlier work. The album « Asa Breed », released in 2007, was such a welcome detour from his trademark minimal Techno sound, which gave space for a warmer approach to the songwriting. The delicate balance has set the stage for some of his most successful work (the chilled-out melancholic touch on « Asa Breed ») as well as the least convincing (his pompous crooner stylings on « Black City »). « Beams » attempts to consolidate these two opposing forces, for better or for worse. Here, once again, the dance tracks come across as passionless meanderings ("Earthforms", "Fighting is Futile"), though he does manage to find his footing, once the beat is no longer dominating the arrangements. When he does concentrate on the mix and sound (most notably on the second half of the album), more subtle textures appear, and the music finally takes flight. The last series of songs "Ahead Of Myself", "Do The Right Thing", "Shake Me" and "Temptation" prove that point well... just what I'd been waiting for. (JV)

Tame Impala / Lonerism

"Lonerism" is the third album from the Australian rock band Tame Impala, who, with « Innervision » (the second album), broke through the scene suddenly, in 2010, shifting their status from « cool indie group from Down Under » to the major rôle of « new international saviors of Psychedelic Rock ». Though « group » may be an exaggeration of sorts, since Kevin Parker, the leader of Tame Impala, recorded a good number of the album tracks on his own... Songs which, in comparison to the majority of styles and sounds of the moment, seem purely destined to become ultimate classics for a new generation of stoners, alongside a select handful of groups like Dungen and MGMT. Produced by Dave Fridman (as was MGMT's excellent « Congratulations »), we're met with twelve innovative, raw gems. If I were Seep (a trippy friend of mine -ed), I'd most probably say that discovering tracks like "Mind Mischief", "Endors 'Toi" or "Sun's Coming Up" is like bathing in prismatic rays of light, deep in the heart of an ocean swell, pulsing heavily with orgasmic satisfaction. As I'm typically more down-to-earth, I'll simply say that it totally kicks ass. Kevin Parker has, once again, broken through another dimension... Where will it end? (JV)



Vin's da Cuero

Top 5 New stuff

- Pumpkin "Silence Radio"
- Tchad Unpee "Undoe"
- Gus "Brand New Revolution"
- Triprik "Depuis"
- C2C "Down The Road"

Top 5 Oldies

- ATCQ "Midnight Marauders"
- Jneiro Jarel "Three Piece Puzzle"
- La Fine Equipe "La Boulangerie 2"
- Gorillar "Demon Days"
- J Dilla "Welcome 2 Detroit"

Top 3 beatmakers :

- J Dilla
- Jneiro Jarel
- Q-Tip

Favorite software

Maschine

Favorite web site

www.gamekult.com

Webzine or paper magazine

The Find Magazine

Wine or Soda

Soda at parties, wine at home.
(yeah I know...)

Without music, life would be

Sad I guess.

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

Something in connection with basketball.



Dj Merdith

Top 5 New stuff

- Sean Kuri "African Problems"
- Femi Kuti "Can't Buy Me"
- Fanga "Natural Juice"
- Baoku "owa De Na Sa"
- Dj Mowgan ft. Kalera "Eshin"

Top 5 Oldies

- Fela Kuti "Zombie"
- Segun Damisa & The Afro-Bear Crusaders "Alakunjo"
- Tony Allen "When One Road Close"
- Babatunde Olatunji "Jin-Go-Lo-Ba -"
- Ginger Johnson & his African Messengers "Watusi"

Your first record

Manu Dibango "Africadelic"

Top 3 DJs

- GrandMaster Flash
- Rich Medina
- Tiesto

Favorite festival

Ultra Music Festival

Favorite club

Pacha

N-Y ou L-A

N-Y

Paper magazine or web zine

Soulbag, Jazz mag, Down Beat

Without music, life would be

Empty and boring

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

I would most likely be a sports agent



Dj Zedig

Top 5 New stuff

- Botin "Turn On"
- Captain Planet "Cookin Gumbo"
- The Horses "The Real Acid Village" Ep
- Alternative Funk "Folie Distinguee"
- 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"

Which Dj never fails to blow your mind

Mathew Jonson

Your first record

AC/DC "Back in Black"

Favorite festival

Sonar

Dessert or cheese

Both Mr.

Robert Hood ou Ricardo Villalobos

Robert Hood without hesitation

Favorite club

Berghain(Berlin)

Favorite records store

Syncoophone(Paris)

A glass of

Red wine

Favorite web site

Discogs

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

Doctor

soulbeats records



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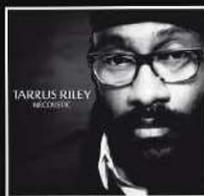
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TARRUS RILEY
MECOUSTIC
ALREADY AVAILABLE

Mecoustic is the culminant point of a rich and worldwide musical life ! It comes close of an acoustic atmosphere, and this is the novelty !



FOUNDATION
BUILDING AN ARK
ALREADY AVAILABLE

On this album, lead singer Harrison Stafford's develops his dream and vision to create an ark in order to preserve knowledge and positive consciousness. The band stays true to the essence of their dynamic and « melting pot » sound.

More Information : www.soulbeats.fr



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