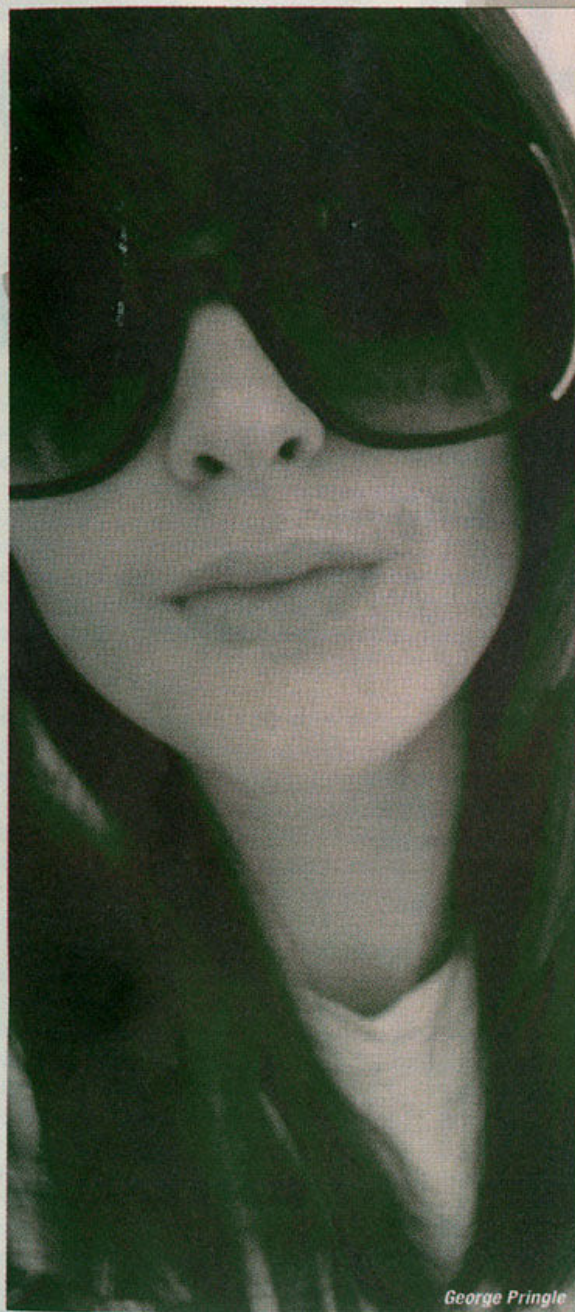
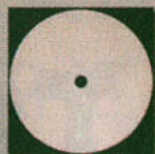


ONE WEEK TO LIVE TOP 7: The definitive soundtrack to issue 72



George Pringle



1. 'SW10' GEORGE PRINGLE [white]



Now it's not often that one gets the opportunity to hear an artist that exudes such brilliance and beauty as Ms George Pringle. Well yes, her music does have a slightly whimsical, suburban, made-on-Garage-Band quality about it, but that, I gather, is part of her allure. Her spoken prose, pulled directly from a diary entry of a secluded girl in the middle of the countryside, reminds one of old Black Box Recorder – crunchy lo fi beats covered by sporadic words. These releases, that, naturally, post trilly Lily have been tagged with the "new Lils" prefix/suffix are way beyond those comparisons. Indeed, none of the female artists at the mo (Goldielocks, Kate Nash et al.) have anything in common with Lils apart from geography and that they are women. Ahh... anyway, it's well worth checking out. MySpace all the way baby! www.myspace.com/georgepringle to be exact. Also, if you happen to be lucky enough to be about when she's playing, check it innit?! Her show is like being immersed in Faust and realizing some foreign element in your life is giving you the same Mephistopheles-esque proposition. Brilliant!



3. 'THE WEARY TRAVELLER' SKREIN FT. GRAZIELLA & DJ IQ [Dented]



More heat emanating from the Foreign Beggars' camp – Dented – and although the likes of Dag Nabbit, Metropolis, Orifice Vulgatron and Nonames are nowhere to be seen here, North London lyricist, Underground Alliance cohort and part-time Beggar Skrein and the ever-present Graziella represent to the fullest alongside DJ IQ. Featuring on the forthcoming 'The Eat Up Mixtape', 'The Weary Traveller' will be Skrein's first output in 2007 (available as a download in early June) but with hella material in the pipeline, you'd do well to keep one eye/ear on his animated flows. Surely one of IQ's finest productions to date (dude has got soul y'all), Skrein's patter lies comfortably atop the limping boom-clap beats whilst soft keys tinkle in the background and the supremely talented Graziella murmurs sweet nothings in your ear. She doesn't hide in the background for long though, stepping out of the shadows to provide a breathy vocal hook on the chorus. Bags of character, a whole lotta soul and a healthy bump – in terms of lazy summer hip hop jams, this is up there with Jazzy Jeff & The Fresh Prince's 'Summertime'. No, really.



2. 'BAILE FUNK MASTERS #2' SANY PITBULL [Man]



Rio's Sany Pitbull is, as the title of this 12" suggests, a baile funk maestro. With nearly 20 years experience in Rio's favela funk scene under his rather hefty belt as a DJ and a well-deserved reputation for being more than proficient on the Akai MPC, Sany Pitbull is a unique rarity within Brazil's most infamous speaker-bustin', bone-breaking music scene. Even the most casual baile funk fan could pick out his jackhammer electronic productions from a music genre that's often criticised for being rather one-dimensional in format. For one, this EP is instrumental, so the trademark Portuguese hyper-yelps don't carry the rhythm of the track. That's all left up to the shotgun drum hits and the harsh, stuttering funk-keys. 'Troca-Aplic' is the most straight-down-the-line tune with "that" famous baile break and rapid-fire pad-action on the keys. 'Tribos' works thundering Japanese gongs, scratched drums and Brazilian chants into a track that leans with a dubstep steez. That dirty, discordant synth growl is also on 'Krafffunk', Pitbull's homage to Kraftwerk, although I'd say it comes off a little more Detroit than Dusseldorf. One of the heaviest hitters is the berimbau sampling 'Beatch From Brazil' which has the biggest percussion drop ever. Now that's ragga-pocalyptic.



4. 'IN DUB' BLACK DEVIL DISCO CLUB [Lo Recordings]



AWESOME – more of the Black Devil. You know, enigmatic qualities can get you a long way in this world. A little mystery and pizzazz never hurt one's chances to at least get noticed. So when word got out that Black Devil Disco Club's 2006 full-on Euro-disco extravaganza '28 Later' was written and recorded as a rarity in 1978, people noticed. Could it be? By whom? What do you make of something fresh and engaging that could have been recorded at ANY point through the past 28 years? It doesn't really matter when you hear the brilliant sinister cosmic disco anyways. 'Black Devil In Dub' features six 'dub' versions of the album tracks providing that analogue-synth overload and those pulsating Italo-basslines that cause Giorgio Moroder to curl into ball and I-F to weep. Six Black Devil lovers led by Prins Thomas provide their reworks, stepping down the pace (there's no other choice really) but retaining the stabs and, of course, the hooks. It's never felt so good to be nice and sleazy, fun and fast, and best of all... a sexy robot.



5. 'DIRTY SOUTH DANCE'



6. 'DOWN THE LINE'



7. 'PLEASE'

SINGLES



'ACORADO EP'

MANUEL TUR

[Freerange]



Three very capable deep house tracks featuring sharp German production from young Manuel Tur. Those familiar with Freerange (and sure, Germans too) wouldn't have expected anything else. 'Acorado' itself has a fun electro-tinge, using layers of synths to create builds and head-nodding peaks. It's sorta got a bit of everything you've enjoyed about deep house at one point or another. A rework by Will Saul and current production partner Tam Cooper features next, giving 'Acorado' the strip down and providing a very usable track for those of a more minimal state of mind. 'Dreadnaught' is funky with a four-note riff and has one of those murmuring sampled voices that could be saying anything at anytime. This is an enjoyable piece of work, albeit pretty formulaic. **4.5/7**



'BOOT STREET EP'

OPUS INK

[Saw Recordings]



Veteran Satoshi Tomiie is everywhere these days, literally. And besides spinning his way across the globe on a world tour that will last into the autumn, he's found time to collaborate with London-based duo Audiofly to form Opus Ink and deliver the 'Boot Street EP'. Lead track 'Darkroomboot' is stripped and simple with deep pads and stabbing synths, layered and building to a crescendo – one for the main room in the wee hours. A more sophisticated rework version by Sasse Elkatronix is up next, where some of those pads have been swapped for more glitchy tones. It works. 'Resonator 404' is the last cut and it's the best one. Infectious, moody, and best of all, subtle - a quality recording. **4.5/7**



'BELLYDANCING'

GUY GERBER

[Cocoon]



Could be a huge year for the Israeli as 'Bellydancing' marks another release on the Cocoon label. For many, "trance" has a negative connotation attached to it, but lately Gerbers' work seems to contemporise the word. Like lovable trancey 'Myspace', 'Bellydancing' is vivacious and hypnotic, this with a disco-type bassline and powerful panning swirls that can seem to grow louder and suddenly more subtle by the second. It's a very appropriate title – this one is for the cool gypsies out there lost and representing in the desert (er, or something). On the flip is a Patrick Zigon rework of 'Sea of Sand' and again a fitting name, deep and slightly restrained with plucky notes that bounce amidst effects – think Innervations vibe. Two quality tracks that sound ambitious, and wow Gerber has a knack for naming tunes. **5/7**



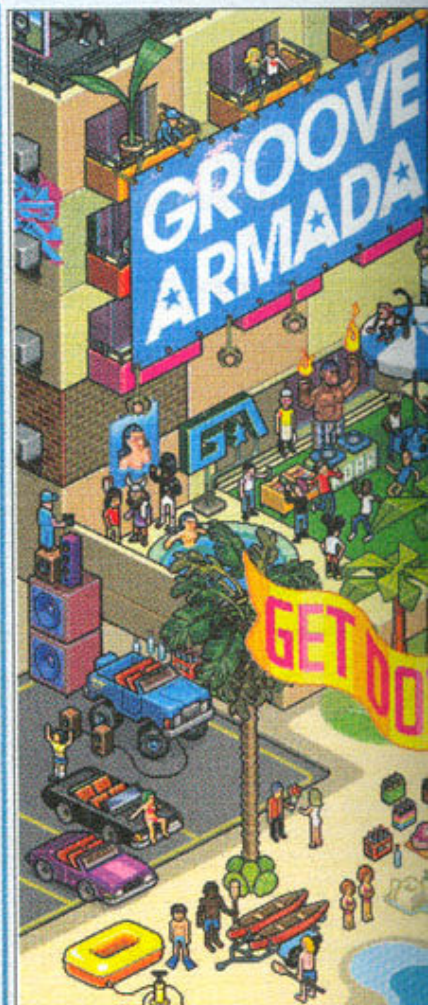
'CAN'T DESTROY LOVE'

ATLANTIC CONNECTION

[Westbay]



If you're a regular reader of the mag, then you'll know that we've been feeling this cat's output for some time now. Drum and bass hasn't traditionally had a particularly fruitful relationship with the US, or hip hop for that matter. Here, however, Atlantic Connection bucks the trend in some style, hooking up with MCs Minds One and Treason and DJ Noumenon for a killer hip-hop-cum-D&B mash-up of mammoth proportions. Flowing over a tight flute-laden sample, Minds One and Treason chat easily whilst AC adds some smooth bass tones and cunningly builds things up for the hallowed drop. The flip cut, 'Plastic People' (is he referencing LA's penchant for cosmetic surgery, or the top drawer Shoreditch club?) is more pedestrian, marrying a sharp break with a moody bassline. **5/7**



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House



Hard House



Rave



Trance



Techno



Electro



Breaks



Drum and Bass



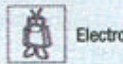
Pop



Disco



Chillout



Electronica



Hip Hop



Reggae



RnB/Soul



Jazz



'THE EMPEROR'S NEW CLOTHES'

KLUTE

[Commercial Suicide]



Well, it's a game of two halves here from everyone's favourite North London drum and basseteer. The first half comes in the form of a D&B album, the second, in his own words is "deep as you like techno". Nice. Fun for all the family then.

The first disc begins with '174 Bpm', a low key entrance with an ambient synth that permeates the track as laidback drums trudge into the song and a sub bass fuzzes away beneath. It's as if the drum and bass monster has awoken and this is what his morning roar sounds like as he claws the goo from his eyes. In fact, this monster takes a little while to wake up, with 'Never Never' staying at the more liquid, intelligent end of the scale as its wishy washy synth meanders along. With 'Freedom Come' a much rowdier tone arrives with echoey synth flourishes punctuating the bars, a junglist bassline, and this energy is maintained with tracks like 'Toiler' with its rough power chords, and some basslines which are so rude, they don't even say thank you after taking your mojo and dancing all over it. There is an ethereal feel to many of the tracks, such as 'The Struggle', 'Our Leader' and on 'Hell Hath No Fury', the total absence of drums reminds me of William Orbit's 'Pieces In A Modern Style'.

Onto the "techno" CD, and yeah, it is deep. And minimal. And it serves as a nice foil to the more raucous first disc. Highlights include the spatial 'Maintain' and the bouncy 'Tight Black Pants'. What Klute has done here is to put out two very different records, yet what each one has in common is that they are obviously produced by someone who is at the top of their game, whatever game is it they choose to play. **Touche. 5.5/7**



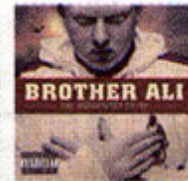
'THE REMIX SESSIONS'

KRAAK & SMAAK

[Jalapeno Records]



Dutch funkmeisters Kraak & Smaak are apparently a likable bunch and it's safe to say 'The Remix Sessions' won't do much to change that. Since 2005 they've been championed by the likes of Pete Tong and Zane Lowe and their energetic live shows have drawn rave reviews. Here they've collated a double CD of remixes laced entirely in their distinct sound of uptempo melodic funk-fused house and breakbeat. Smaak is the first CD (guess what the second one's gonna be named...) and draws you in from the start. Skeewiff's 'Man of Constant Sorrow' has Bhangra-esque chimes and dream sequence vocals to start you on that bright Sunday morning stroll. Mark Rae's 'Medicine' gets you skipping to wonderful funk bass riffs splashed with wah-wah licks, and after you catch your breath (slightly) with the gorgeous downtempo re-rub of Sarah Bettens 'Come Over Here', you're back to doing stepovers to disco-tinged and straight-up retro-funk powerhouses. Second CD Kraak (told you) is the less melodic of the two, but just barely. Jamiroquai's 'Electric Mistress' gets the first treatment of insistent slapping bass, tribal-esque drums, and poppy organ hooks. Running through the next 50 minutes we come across a touch of Latin flavour, a cheery effect reminiscent of the Knightrider theme, plenty 'o compelling swirls, and even a pondering piano or two. This is fun, contemporary funk. Last track 'No Sun In The Sky' is by Kraak & Smaak themselves, re-rubbed by Noogman. It's the only dark one here, and perhaps that's the looming fault; one wouldn't be averse to a few more. But all-in-all you gotta like these guys – they said they remixed Jamiroquai as a favour for damaging his yacht. **5/7**



'THE UNDISPUTED TRUTH'

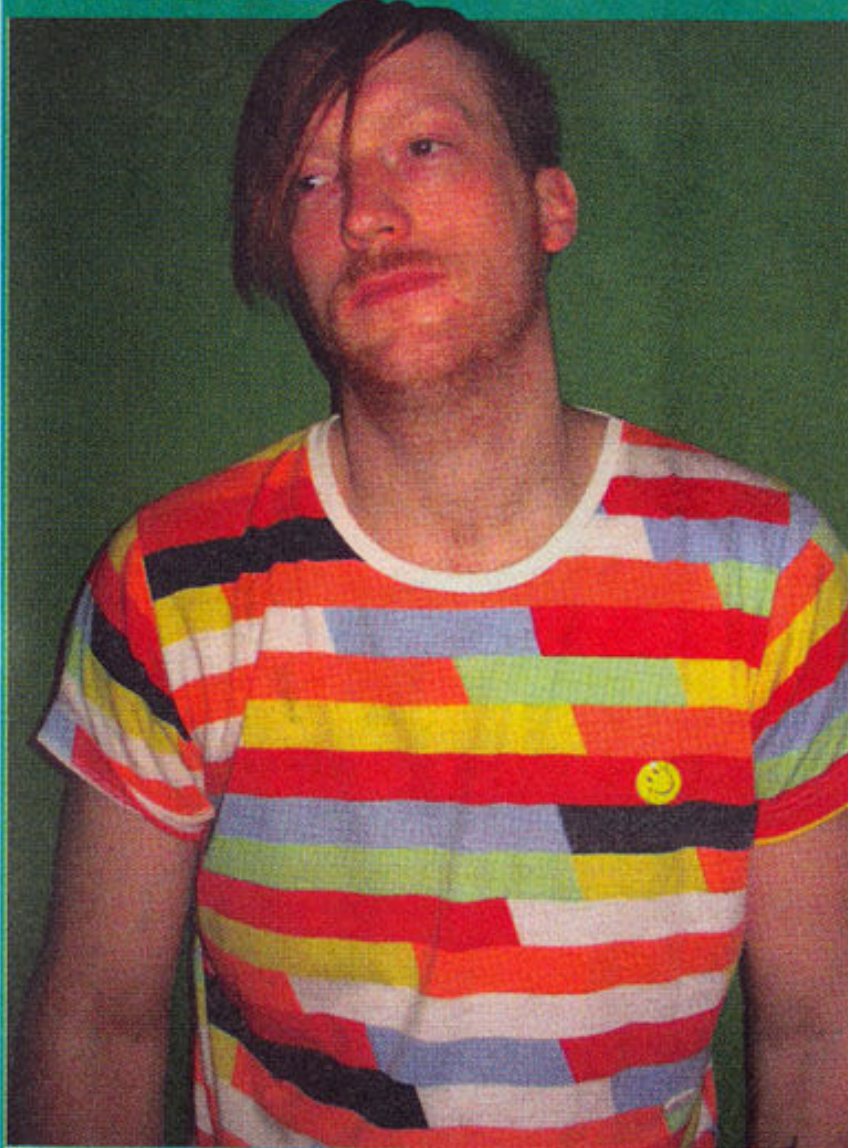
BROTHER ALI

[Rhymesayers]



Minnesota's Brother Ali is always up for a battle. Whether carefully picking the lock on his private life, warring against the White House or scuffling on a pure hip hop level, the underground superpower never misses a beat, trick or target. Pointing fingers with a flow connecting Pharoahe Monch, Vast Aire, Fat Joe and Kanye West, mixed with a bit of country slur, Ali is again put through his paces by production from Atmosphere's Ant. Those with pre-conceived ideas of melancholia will enjoy the podgy, straight-to-the-point drums mixing up Ant's fondness for rock and folk ('Here') with dancehall bounce ('Truth Is') and cruising sampled funk ('Lookin' At Me Sideways', 'Take Me Home'). Ali runs a versatile, composed gamut of slight desperation, dissatisfaction and salvation, and cuts loose, albeit with a level head, with protests against military selection. 'Letter From The Government' potently takes its cue from Public Enemy's 'Black Steel In The Hour Of Chaos' with a G-Unit nod (see the chorus to 'Pedigree' as well). Likewise, 'Uncle Sam Goddamn' is in the finest traditions of Chuck D, where Ali almost casually (but callously) exposes the American dream. Operating as his mood takes him – his tone doesn't always reflect his emotion – a bitter break-up on 'Walking Away' is delivered with shrugged shoulders. From the same break-up, 'Faheem' apologises to Ali's child for their fractured family set-up without submitting to sappiness. Summarising the situation, 'Ear to Ear' manages to put a positive spin on the whole mess. Ali's power and purpose come to the fore upon repeated spins, going above and beyond his previous 'Shadows On The Sun' and 'Champion'. In particular, the high velocity 'Listen Up' and the rabid moshpit diver 'Whatcha' Got' guarantee that 'The Undisputed Truth' will prevail. **5/7**

THE FIELD



The Field is quite the elusive figure. And with his debut album 'From Here We Go To Sublime' being released through Kompakt

last month to ridiculous praise, it's been driving everyone wild to learn more of the ambient maestro. If previous releases

such as 'Sun & Ice' and 'Action' (the latter featured in the acclaimed Kompakt Total series) got fans excited, then 'From Here We Go To Sublime' has brought the buzz to fever-pitch as forbidden terms such as 'utopia' and 'masterpiece' have been tossed around willy nilly by gushing journalists [Erm, that'll be us then]. We managed catch up with the Stockholm-based one-man show. And if you don't believe the elusive part, check out The Field's website – minimal is a bit of an understatement with this one.

What's your name then? What do you do besides producing?

My name is Axel and I work at 'Systembolaget' in Stockholm. [Don't try and get clever with us. We happen to be fluent in Swedish. You mean the 'State-Run Alcoholic Beverage Store', don't you?]

Do you think there's something in the water (or alcohol) that produces such good musicians from Sweden? It's got to be something?

Haha no, I don't think so. Maybe it's because we have only a few things to do here.

Can you tell us about your first ever DJ set or live gig?

Well I can't exactly remember my first

gig, but amongst the first ones were outside a grocery store and we played punk.

How would you describe your sound? Two words that come to mind are melancholic and glacial...

Hmmm, I'd say repetitive ambient techno placed somewhere between the dancefloor and the living room. But the melancholic thing... perhaps in a way it is the Scandinavian sound, or maybe it's just because we're all suicidal snowmen!

What have you got planned for the near future? And who are the new Swedish lights we should look out for?

In the nearest future? Well, let me see, I'm doing a remix of the Gui Boratto track 'Hera'. As for the other kids, you should always be on the look out for Andreas Tilliander, he makes really good stuff. His upcoming 'Peasantdub' is amazing!

Have you considered moving to Berlin?

A few years back I wanted to, but not anymore.

If you had one week to live, what would you do with it?

I would probably drink a few beers, hang with the closest of friends and just have an overall blast.

THE FIELD
TOP 7

1. STARS OF THE LID: 'The Daughters Of Quiet Minds' [Krank]
2. STARDIVER: 'A Moment A Silence' [Kornex]
3. SASCHA: 'Funke 'Ey' [BPC]
4. PANTHA DU PRINCE: 'Asha' [Dial]
5. NIGHTCATS: 'Inside' [K2]
6. GUI BORATTO: 'Beautiful Life' [Kompakt]
7. HUG: 'Tiny Stars' [Kompakt]

The Field's rather sparkling album 'From Here We Go Sublime' is out now on Kompakt.

www.myspace.com/thefieldsthlm

MOCK & TOOF



Mock & Toof! These guys have been busy representing the UK to the fullest with their electronic label Tiny Sticks. Just in case you haven't had the pleasure of procuring their records, theirs will be the ones with the hand-drawn cartoons. Although they haven't been around for too long, they've dropped tracks from the label boss Mock and his mate Toof (but you've probably got that already) not to mention Style Of

Eye, Toby Tobias and the 2006 disco smash from Dondolo. Also, as if that weren't enough, these kids have upped the ante with some tight DFA remix connections (they've rejigged a few of James Murphy's label releases) and DJ skills that make parties pop like Pringles. Welcome to the world of Mock & Toof...

What's with the names (Mock & Toof)? They're dope and all, but

they're kind of ASBO?

You might have a point there but Toof is too old to be classed as an ASBO-type or chav. He's more of a 'Kev' and I'm strictly 'Nu-Pikey'.

What's the DFA connection?

Just happened to get to know the label manager, who is a top guy, and started sending him some music which he liked. Then we signed a deal for a single release on a couple of tracks that happened to be the first fruits of our labour. It's been great to be associated with those guys – we really look up to what they are doing.

How would you describe your DJ style?

DJ style is kinda all over the place in a shambolic, but entertaining, fashion. There's a bit of disco, a bit of techno, a bit of house etc. Our production sound is similar actually – we love so many styles that we end up off track a lot of time but then I guess that's okay... You never quite know what you're going to get with a Mock & Toof joint.

How's the label going?

I think it's going okay. There seems to be a lot of love for Tiny Sticks and I'm talking to and meeting some really cool producers, artists and people in general. I'm just happy to be at the controls.

Most of the more recent releases have a kind of disco slant, though

some of the earlier tracks (Style Of Eye's 'Hydrophonic' for example) were different. Is there a 'type' of music for the label, or is it loose?

It is kind of loose. I love all the discoey stuff and I love house and techno, so I try and cater for all my tastes. Why pigeonhole yourself when you're just starting out. My advice to anyone setting up a label would be to follow your own heart and not try and be the next Get Physical, Pokerflat or DFA.

Which DJs/producers do you most admire and why?

We're into those geeks who really know what they are doing in a studio. People like Basic Channel, James Murphy, Ritchie Hawtin etc. They come across like they really understand their art. However, sometimes the rawest shit you've ever heard can end up being the most soulful thing... early Theo Parrish for example.

What else should we be expecting from you guys?

We're working on the next Tiny Sticks single which will have a vocal track (which is a first for us) plus a remix from Darshan Jesrani from Metro Area. Following that we'll hopefully have a collaboration track with Inflagranti and we're working on a new project called Mock's Mod Tabac which will explore our deeper more techno-based influences.

MOCK & TOOF TOP 7

- 1. STILL GOING:** 'Still Going Theme'/'On & On' [DFA]
- 2. AUDION:** 'Noiser'/'Fred's Bells' [Spectral Sound]
- 3. TURBO CRYSTAL:** 'French Girl' [Tiny Sticks]
- 4. HOLY GHOST:** 'Hold On' [DFA]
- 5. MOCK & TOOF:** 'Zomby' [Mule Musiq]
- 6. VARIOUS ARTISTS:** 'Tiny Sticks Vs Mental Groove' [Tiny Sticks/Mental Groove]
- 7. KERRI CHANDLER:** 'Computer Games EP' [Deeply Rooted House]

You can pick up the new Mock & Toof single 'Black Jub' now on Tiny Sticks. They've also got a new single out on Mule Musiq in May, a re-edit on Rvng Intl about to drop and a little something on DFA's new imprint Death From Abroad. Killer. You can also catch them playing at Slaang warehouse party on 5th May.

www.tinysticks.com
www.myspace.com/mockandtoof
www.slaang.net