

DANCE



Chemical Brothers Leave Home Junior Boys Own

The Chemical Brothers used to be the Dust Brothers but had to change their name because someone else had already called themselves The Dust Brothers. They had a choice of names to pick from. Dust Brothers UK and The Dusty Brothers were considered but in the end they chose The Chemical Brothers. The start of their new single, leave home, sounds like it's going to be the most exciting single of the year once the intro finishes. The problem is it never does seem to finish. With strobe lights, some drugs and an atmosphere of teenage abandon it might make some sense but, alone, stone cold sober in a well lit living room it doesn't quite work. About as boring as their name change.
C H

Voodoo Child Higher (Mute)

Stomping, thrilling techno that may

not be the most original thing you're likely to hear all year but will certainly get you moving. Lots of squelching, heavy drums, rampant percussion and things like that to help you boogie. Some people may find this a little too commercial for their liking though, it's got that Top of The Pops edge, don't know why. (possibly to sell some records -Ed)

Armed Response Go Further (Mute)

Go Further is a stonking track of enormous dance floor proportions. Full of vibe, energy but all in a fairly minimalistic style. It invades your mind, stays there, and takes you along for the ride. The second track Go Even Further is a longer but only slightly different remix.

Kosmic Messenger i 2 i (Plink Plonk)

Chunky, monstrous and a real analogue pleaser. That's i 2 i all over. Again, nothing amazingly new or innovative but a damn fine tune never the less. Flip the vinyl over and listen to Sea 2 Sea as well, a slightly faster track that sounds a lot like the A side but remixed by Mr. C (the man behind Plink Plonk), and really it's probably bet-

Once Again Gareth Lancaster casts his net on the Dance Waters and trawls in a few fishy sounds.

Single Reviews

ter than the A side.

Blinding.

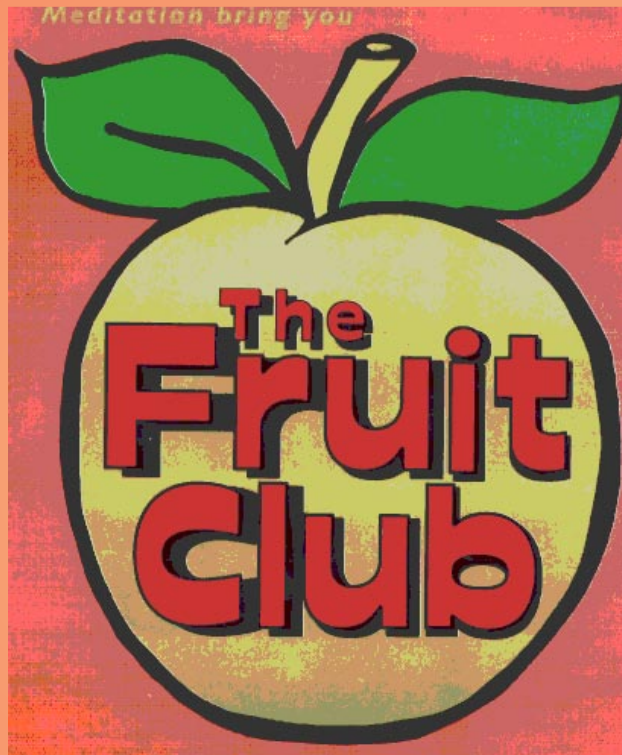
2 Player
Extreme Possibilities
(Ninja Tune)

A lazy, hazy funky, jazzy vibe provided by John Tye and Daniel Pemberton and the always pleasing Ninja Tunes label. Side A has two mixes done by the lads themselves and side B treats us to a Wagon Christ remix and another by Psyche vs. Boymerang, which is slightly faster and more drum n bassy. Another fine release.

Slab
Lidpopper
(Hydrogen Dukebox)

A new signing to Hydrogen Dukebox, this is Slab's first release for the label, and what a corker it is too. It's a slow, thumping number with an incessant beat that never lets go. Over this there are chunky sounds, and again another club hit I'm sure. The B side gives us two other remixes of this track, the Nexus remix which has more melody

and is probably my pick of the bunch, and the roof bubble rumble which is a fine analogue led reworking. Hope to hear more from them in the future.



C.J.Bolland
The Starship Universe EP
(Internal)

Techno supremo C.J.Bolland comes back into the musical limelight with what can only be

described as a brilliant three track release. Starship Universe has one of the best melody lines I've heard in ages, There Can Be Only One builds up gradually and is snazzy and hard when it gets deep, dark techno number again with a catchy melody. A sure fire hit.

Elektroids
Kiloherz (Warp)

A new signing to Warp, Elektroids are four brothers with a common interest in women with large butts and trucks with large bass and fat tires. Really, how quaint. As for the music, well, it's good run of the mill Warp stuff. The clean electronic music they're famous for, the tinkling rhythms - basically another LFO or Autechre in the making I think. Of course they don't sound exactly the same, but not far off. They could become very big.

The Orb
Oxbow Lakes (Island)

A wonderful selection of remixes of a track taken from the Orb's latest album Orbus Terrarum. Features mixes by A Guy Called Gerald, The Sabres of Paradise, Carl Craig and the string sextet Instrumental (which had the crowd going as much as the Orb at their recent live



gigs) with their classical reworking of the track. By far the best remix is Carl Craig's fantastic re-working.

**Insync Vs. Mysterion
Exit 9 (Peace Frog)**

Now I like this. Exit 9 is full of flavour, vibe and wonder. What the hell am I talking about? (you're starting to sound like the Wine woman - Ed) but this track is good. It's an ever-changing piece that delves into atmospheric waves of sound with disjointed melodies, and fine, masterful beats. Audible Illusions is an echo-driven, tuneful number with nice, almost tribal beats and finally Sandman is a fast, electro number with odd samples and sounds to create something quite different.

**Neil Landstrumm
Index Man EP (Peace Frog)**

Basically raw, pulsing, techno with incessant beats and sounds. Trance, maybe. That about sums up Takks and Disfunction, apart from that the later has a strange sound repeated in the foreground that makes it feel that little bit different. Side B is a bit better. Field Preaching is a disjointed, funky affair, that sits quite nicely with the ears and Telex



is a rough, trance offering that burrows into your head.

Album Reviews.

**BJORK:
Post (One Little Indian)**

It's not so very long ago that Björk was known, if at all, as the kooky girl singer (rather than the annoying male singer.) of Iceland's greatest ever pop group the Sugarcubes, which is pretty small

fame really. And now she's got her own Spitting Image puppet! She always had an amazing voice, but in a world that prefers its female singers to drag out every syllable to provide a comforting simulation of soul the multi-million sales of Debut seemed like a rare vindication of an original talent. Which makes the appearance of Post a fully fledged media event, awaited by many. Already the hype machine is in full flow, with Björk's exotic features appearing everywhere. This means there's a lot to live up to now, not least in heightened expectations, and I'm not sure that Post is the record its audience want it to be. Debut's remarkable appeal was based around the wonderful way that it sustained a mood of genuine happiness rarely found in popular music. Great songs like Big Time Sensuality and Violently Happy really lived up to their titles. Nothing on this album has the same instant appeal. That's not to say it's bad, just different. The brilliant Hyper Ballad expresses a genuine emotion beautifully, Isobel sounds like a US Civil War marching song performed by Indian classical musicians and the small, scared and lovely You've Been Flirting Again is probably the most direct vocal performance here. But the only real upbeat song is the big band cover Its Ch So Quiet, and





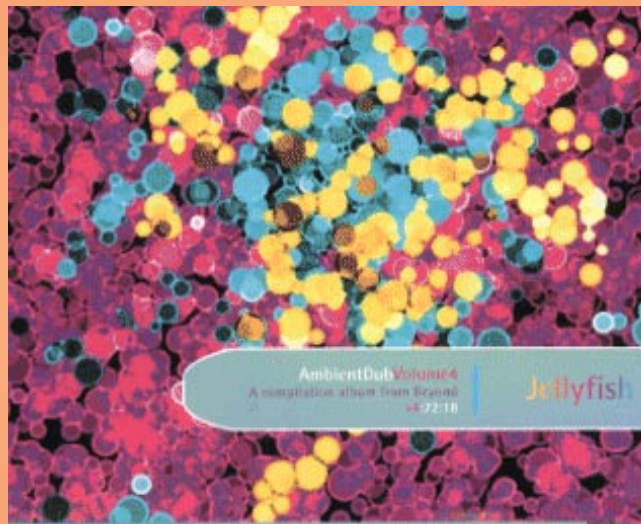
even that veers towards gimmickery. Tricky's much vaunted productions don't stand out, though Enjoy is certainly, well, enjoyable. But loath as I am to slate it, this just doesn't seem to match Debut, despite the same personnel having worked on it. If you didn't like her before you won't find this changes your mind, if you did you still might find this hard going. Interesting, but not totally satisfying.

JB

**Various
Ambient Dub 4 'Jellyfish'
(Beyond RBAD11)**

When Beyond started the Ambient Dub series (Ambient Dub 1 was the label's first release) they could never have envisaged the influence this seemingly small production would have in the future. We now arrive at Ambient Dub 4, long awaited as it's been separated from its previous volume by a long time in music terms. And it's been more than worth the wait. This beautifully presented release (dig the artwork on the front cover, it's lovely) represents the best Ambient Dub to date and probably not only the best release Beyond have ever put

out, but the best release this year so far. Here was have a collection of 9 dubbed out, blissful tracks, the perfect sound track for both lazy summer days and cold, quiet nights in front of the fire. Experts in their field such as Space Time Continuum, with their spacey backgrounds and tinkling melodies, Coldout with their lazy, hazy vocals



and Sounds From The Ground complete with incessant melody and deep bass (this is an amazing track, it really is) show how much is possible with the electronic medium and seem to do it effortlessly. But those that I haven't mentioned are no less inferior, far from it.

A Positive Life with his first new

release since the wonderful Synaesthetic presents a track like only he can with complex rhythm, sound effects and waves of beautiful sound. Insanity Sect, as a prelude to their debut album pencilled in for later this year, produce a track that has the hallmarks of classic stamped all over it. There are very few compilation albums on which every track is a stunner, of course there are good compilations, but I can't remember an album of such immense quality before, unless it was Ambient Dub 1, 2 or 3. You wouldn't be a whole person without this album.

**L.S.G
Rendezvous In Outer Space
(Superstition 2038)**

Oliver Lieb is prolific if nothing else and this release sees him in one of his melodic roles, that of L.S.G. Leaving, for the most part, the trance tip of his Spicelab releases, he delves deeper into sounds and experimentation on what is a mighty fine album. I'm impressed by his ability to switch styles, to interweave tracks and to produce such amazing music all the time. Wrong time...wrong place and Lonely Casseopaya (the first two tracks) stand out as being the real greats on here. To be taken as one, unnoticably joined as they are





they present every-

thing

Oliver Lieb does at it's peak of quality. The weird alien instruments that shove the melody your way, over an incessant analogue line, with percussion, deep bass....and then the ethereal melodies come in and you're just taken away on a flow of gorgeous electronic vibes. The tracks swap melodies and it's absolutely wonderful. Of course there's still elements of hard, techno / trance beats but you don't seem to notice them as the foreground music is doing so much all the time. I think I'll be listening to this album for a long time to come, it's an album of mixed sounds and ideas, it's an album of brilliance.

Various - Going Global Series (Barclay 527 392-2)

I didn't think this would be my kind of music or my kind of album but as it turns out, for the most part, I must say I'm pleasantly surprised. The music is very ethnic, it's quite tribal but there are some damn fine tracks on here, like the opener Kebou, full of tribal and modern influences. Of course most of you clubbers out there will undoubtedly know the track Yeke Yeke by Mory Kante and a fine track it is too but there's more on

here where that came from, and of equal quality too.

I find it very difficult to pick out tracks from this album because of the diversity of sounds on it. Take the track Nssi Nssi (why are there all these double words?) it starts off with great drums and is a fairly percussive number, in contrast to other tracks on here. It's an album of ups and downs, of many different styles and influences and it's an album that some people might find heavy going or hard to get into. But it's a style of music that I might start to listen to more after listening to this album, I think it's introduced me to a different musical avenue, so it can't be all that bad, can it!

**Union Jack
There Will Be No
Armageddon
(Platipus PLAT75)**

Impressive, absorbing, music. That's Union Jack all over and this album from them is over an hour's worth of what they do best. Rolling electronic melodies revolve around the speakers, funky rhythms play around in the background, analogue lines twist and turn. It really is a good album, a real foot tapping show stealer. The analogue on track one Red Herring takes your breath away when played really



loud, and the sampled voice further enforces the rhythm - brilliant. Their classic ditty from last year, Two Full Moons And A Trot, also appears on here, a fine tune if ever there was one. And there's really not much more I can say about this album, it's one of those releases that requires no long ramblings, it's too good for that. I hope they get the attention they deserve.



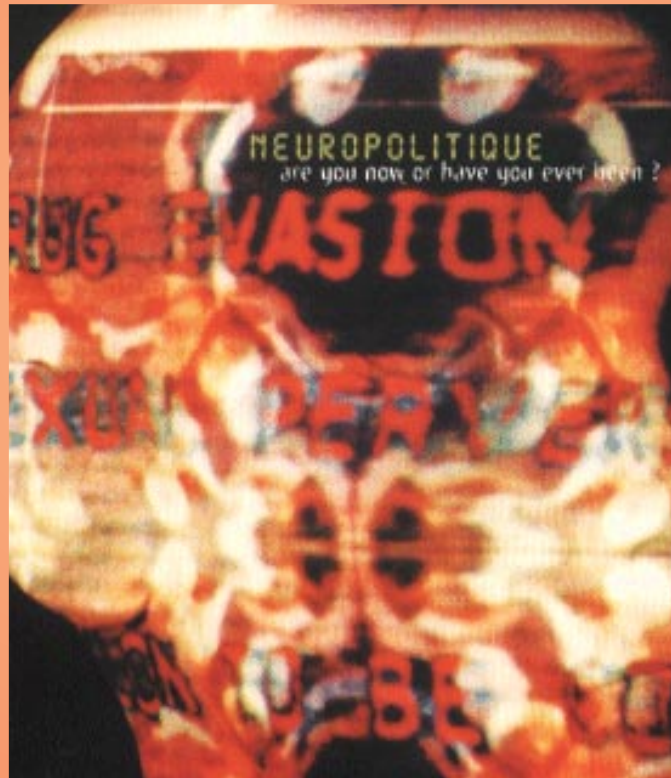


Richard Kirk

**The Number Of Magic
(Warp)**

Richard Kirk is something of an enigma in the electronic music world, always has been. Prolific to the extreme, recording under names such as Electronic Eye and Sandoz to name but two, there always seems to be a Richard Kirk release out now or just about to be released. So you have to view the fact that 99% of his releases are top quality with his quantity of output and it's easy to realise what a great recording artist he is. This new album is no different either, top drawer all the way through, this is probably one of his best releases to date. Of course, everything about the album is Kirky, all his well loved traits in abundance, so you can feel right at home with the music from the very second it starts playing. One thing you'll really notice is the funk and tribal influences that Richard's always had but which he's playing on more these days (in all his different guises, take his Sandoz track on Ambient Dub 4 for instance). To epitomise that, the track Love Is Deep is a fantastically jazzy number that merges technology with older style musical influences, perfect. But tracks like Indole Ring play on the

tribal, the drums, the rhythms, I think you know what I mean. It's all wonderful stuff, all really well produced and fitting for the continuation of the Richard Kirk charismatic music journey that I'm hooked on. Go get 'em.



**Neuropolitique - Are You
Now Or Have You Ever Been?
(New Electronica ELEC22)**

Now this is a different kettle of fish entirely. Heavy, chunky beats, Latin influences. In fact it's the drums that really set this album apart from anything else. Matt Cogger really can mess with those drums like nobody else I've ever heard. I'm just a little worried that he spends most of his ability on the drums and then adds the melodies etc. as an after thought, because that's the impression I get from this album. He obviously sees the drums as the focal part of the album and the rest of it feels a little strained, a little old hat, maybe even a little boring. Of course there are parts of this album that completely blow my theories away, like the track Cuban Timewarp which features charged melodies and sounds, but again in the background the ever changing drums can be heard and you end up focusing your mind on those, ignoring the other constituents. The music on here is also of the sort of supersonic pace you're only probably going to want to listen to for almost an hour of in the clubs, a place where this music would go down a storm. It's got good music, amazing drums, but just not quite in the right balance unfortunately.

