

John B Press Kit 2010

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Named one of best best DJs in the world

Maidenhead: Music producer John B impresses 300,000 voters in poll

Speed Read

FORMER Desborough pupil John Williams has been named number one Drum & Bass DJ and among the top DJs overall in DJ Mag's annual poll, which attracts 300,000 votes from countries worldwide. He is 'over the moon'.

A PIONEERING music producer has been named as one of the best DJs in the world in a major poll

John B, real name John Williams, was named number one Drum & Bass DJ and 93rd overall in DJ Mag's annual poll, which attracts more than 300,000 votes from 263 countries.

The former pupil of Desborough School, who is famous in the underground music scene for his wild hair, make-up and atmospheric gigs, received his award at London's Ministry of Sound nightclub on November 4.

"I'm absolutely over the moon with the result. It's an amazing achievement to finally break into the DJ Mag Top 100, and an honour to be the highest Drum and Bass DJ," he told the Advertiser on Tuesday. "To get in there you have to have a lot of votes and good support from around the world and it is the only vote I care about."

He added: "It's a really big deal for me because Drum & Bass is a small sub genre of dance music as a whole and doesn't always get so much recognition."

However, it wasn't always massive beats and 25,000 capacity gigs for the DJ, who still lives in Maidenhead.

He was actually a self-confessed 'boffin' at school who 'kept himself to himself'.

By John Balson
johnb@baylismedia.co.uk

He even achieved the best A-level results in his year and studied cellular biology at Durham University.

But despite excelling academically, in his teens he also stayed up late into the night producing dance music tracks in his bedroom.

After eventually getting his first record printed in the upstairs of the Hard Edge clothing shop, in the High Street, he played his first gig at an end-of-year arts festival at Desborough.

"I did a live performance of my first record, which was really hard fast acid techno, and if you didn't like dance music it would really upset you," he said.

After university he decided to go into music full time and got his big break when his tracks were picked up by Metalheadz boss Goldie. Now John B runs a string successful record labels, a website which attracts thousands of hits, and spends his weekends jetting off to Australia, Japan and even Siberia.

But he always enjoys returning to Maidenhead and is a regular at the Hobgoblin and Smoky Joe's Roadhouse.



NUMBER ONE: John B was named best Drum & Bass DJ in the world by DJ Mag. Ref:105075-6



WATCH: See the full interview with John B
www.maidenhead-advertiser.co.uk

JOHN B

STYLE: "Electro and trance-influenced drum & bass." **BEST KNOWN FOR:** "Sexy eye shadow and monstrous electrostep d&b." **GIG OF 2010:** "Urban Art Forms festival, Austria." **TUNE OF 2010:** "John B 'Numbers (Camo & Krooked Remix)'" **BREAK-THROUGH DJ/PRODUCER OF 2010:** "High Rankin."

REFLECTING the diversity of a scene that's now well-and-truly entrenched worldwide, John B personifies the more left-field, zany side of d&b. Sporting crazy hairdos and '80s electronica-inspired eye-make up (water/sweat-proof we hope!), his gigs have become a favourite on the trans-European and worldwide DJing circuit, not least this year, where his bookings list has skyrocketed as a result of wildfire word-of-mouth recommendations on the hedonistic circuit, as well as straight d&b nights.

JOHN'S d&b roots harken back to the mid-'90s, with a slew of releases like the seminal 'Up All Night', that still rocks a party. A consistent shower of singles have followed since through his own labels Nu-Electro and Beta, where he

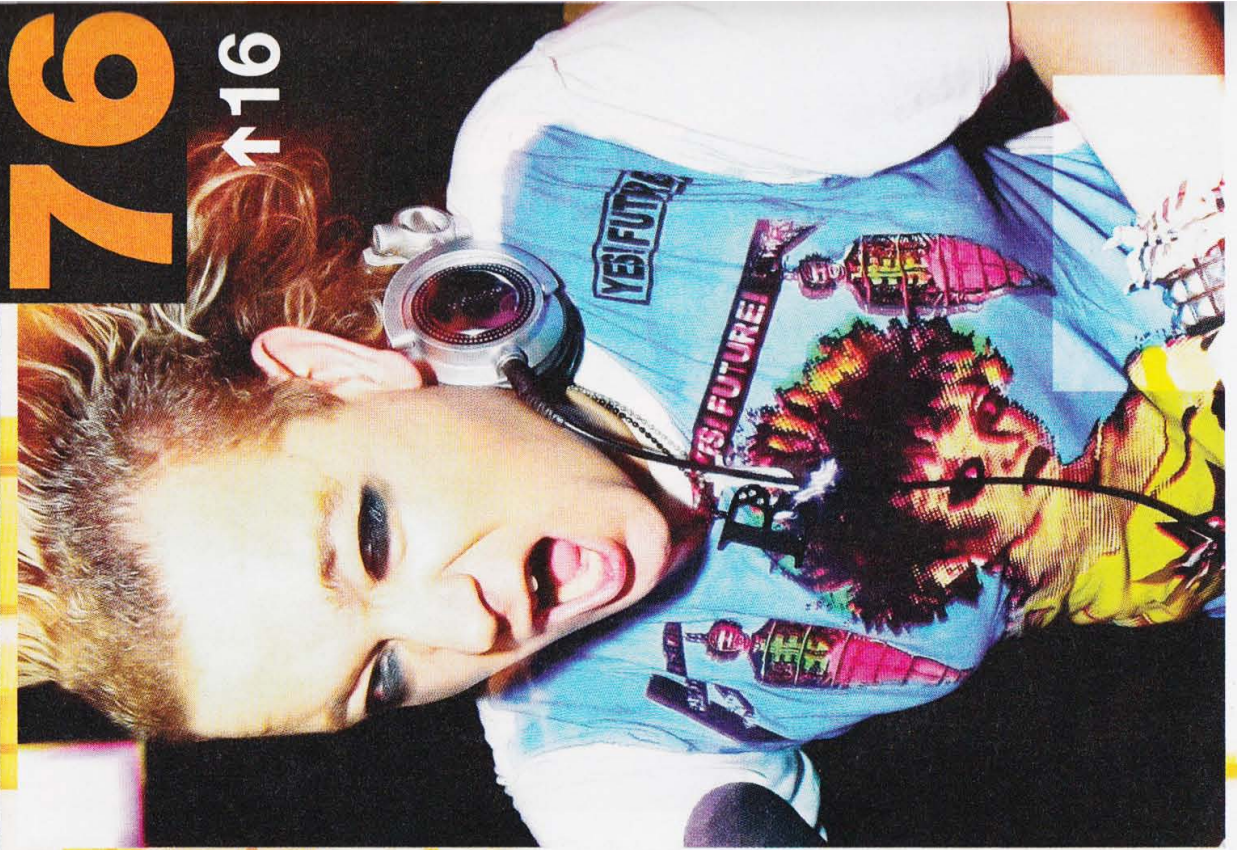
and fellow artistes promote a jaw-clenching, stomping sound.

John is, as always, ecstatic, and even more so hearing that he's made the Top 100 roll call again. Having recently taken up running, John has had a great year and reflects on some of its high points. What about the funniest thing that's happened while out on the proverbial circuit to him this year? His response perfectly encapsulates exactly where John's coming from. "Seeing a naked old dude being walked around on a rope by a hot latex babe at a fetish party I played in Miami!"

With a healthy, happy outlook and great ear for bass crushers, it looks like we'll be able to see John's kraft-at-work at venues/festivals throughout the world for some time yet. **ALEX C**

Best new club visited this year? "Not really a club as such, but P. Diddy's back garden in Miami during WMC." **Favourite non-dance album of 2010?** "Foals 'Total Life Forever'." **Essential three suitcase tour items?** "M&S disposable filter coffee pot things, laptop charger and vitamin pills!" **Which actor would play you in a film of your life?** "Alex Winter (Bill out of Bill & Ted), or Yahoo Serious." **Best thing about being a DJ?** "Getting to travel the world, connect with so many cool people, and make them happy with my music..." **Best end-of-the-night tune?** "Starship's 'We Built This City'."

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IN THE **TOP 100** **DJs** POLL!

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NEW ENTRY

JOHN B

STYLE: Electro and trance influenced d&b. **BEST KNOWN FOR:** Wearing make-up and playing weird electro d&b. **GIG OF 2009:** Pirate Station in St Petersburg, Russia. I played to 25,000 people in one arena. **TUNE OF 2009:** John B 'Robot Lover' (Beta) **BREAKTHROUGH DJ/PRODUCER OF 2009:** Camo & Crooked

HE'S obsessed with the '80s, he goes on 10-mile jogs with trance pumping out of his iPod, he hates MCs, loves make-up and spins drum & bass sets that see-saw from the most evil neuro-funk jungle to the brilliantly kitsch sounds that made up his last LP 'Electrostep'. John B might be the neon pink sheep of the drum & bass scene, but he's definitely one of the most popular artists to emerge from it. "This year we launched my own artist website, my podcast is going through the roof, the last one was downloaded 100,000 times in the first month, and I've been playing out a lot all over the world," he tells us, when asked what might have pushed him into to this year's poll.

He's also been spinning more full-on electro and techno sets in Czech Republic, while one of his recent podcasts showcases Lifefile's summery cosmic vibe, Boys Noize's mutant party techno and Paul Woolford's 'Pandemonium'. For now though the priority is rounding off his sixth artist album 'Trn Me On', which will stretch the drum & bass boundaries to the limits of his mad scientist visions. "It just need to polish off tracks and get the right remixes done," relays John. "It's drum & bass that sounds like progressive, trance and electro. I'm stepping back from the kitsch tongue-in-cheek side of my last album 'Electrostep' and going for a more mature sound, though." **ALLAN MCGRATH**

The track that changed your life? The soundtrack to Clockwork Orange. **What makes a good DJ great?** Reacting to the crowd and giving a proper performance. **Most underrated DJ?** My dad. **Biggest challenge this year?** Finding time to get in the studio amongst all the travelling and recovery time. **Top tech toy?** My army of Macs.

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"I think my way of fitting in is by being the opposite of everything you would expect from a typical junglist"

WORDS TECHNICOLOR, PHOTOGRAPH NICKY FARLEY (NICKYVALLEY.CO.UK)

ROBO80SPUNKROCKELECTRO

DRUM & BASS' ANSWER TO DAVID BOWIE IS BACK WITH A NEW ALBUM, GUARANTEED TO SPLIT THE SCENE DOWN THE MIDDLE ONCE AGAIN. BUT THEN JOHN B WOULDN'T HAVE IT ANY OTHER WAY.

'GUTEN TAG!', John B bellows down the phone in his usual, overly-melodramatic way. He's just returned from yet another marathon tour of gigs and parties in Europe and America and is finally taking a few days out at his home to have a chinwag with Knowledge. 2005 was the busiest year yet for the exuberant make-up wearing firebrand from Maidenhead. His third full length album 'In:Transit' preceded a gig list as extensive as anyone within drum & bass, touching every corner of the globe. His time has been at an absolute premium (this interview has been conducted over several days and several timezones), but in-between gigs and international hellraising, he's managed to make a new LP, scheduled for release this month. So how's he managed it, and more importantly, what's it like?

It's been 18 months since the release of John's last album. The long player got universally positive

reviews from press and public alike and John is unsurprisingly very pleased the way it was received. 'I was lucky to get such nice press and a really good, long lasting reaction from the fans,' he says. 'I still play tracks like 'Take Me Home' and 'Midnight Air' in my sets and people actually sing along and know all the words. It's great to see, and really gave me the confidence to get working on the next album and make it bigger and better.'

Entitled 'Electrostep', a term coined by John to describe the sound encapsulated within, the new album is a compendium of his best work over the past year. 'In:Transit' was a real patchwork quilt of styles, ranging from heavyweight dance floor bombs to liquid funk, through to increasingly more electro and trancey flavours. But on the new album those external influences have taken precedence in a major way. In fact, in many ways, 'Electrostep' isn't a

drum & bass album. It's roots are undoubtedly based in the genre, but there are only a couple of tunes that could genuinely fit into the universally accepted framework of d&b. Instead, the electro, disco and trance styles have taken centre stage, combined with vocals and live musicians across most tracks. The music of the 1980s have always been a major influence on John, but where once those influences may have been tempered with a more drum & bass ethos, on 'Electrostep' they are unabashed and unflinching.

It seems as though John B has finally had enough of pandering to what die-hard drum & bass fans want and has made the album he really wants to make. When 'In:Transit' was released early in 2004, this journalist interviewed John B and he said there were more generic, straight-up d&b tracks on it aimed at 'silencing the doubters'. They were well



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received, but listening to this new album, and the obvious passion and fun that has gone into making it, one can't help but feel they were perhaps made for the wrong reasons; that they were created because John felt he should, rather than because he was truly inspired to do so.

"I guess since the last album I've learned a lot about the sound and image I'm trying to portray with everything," John explains. "What I do in the studio crosses over to the whole scenario in clubs, setting the scene with my outfits, make-up and general attitude. I've had 18 months persistent touring since the last album which has given me the opportunity to build up a good following and acceptance for what I'm doing. I guess it's given me more confidence to really do what I believe in and push things further."

So how would you describe the album then? "Well it's all d&b, well, d&b speed; I'm not sure if you can class it as a purist d&b album. This stuff has taken on a life of its own. It's more poppy, catchy, rather rude, but funny. Like an alpha male, straight drag queen. It's hi-energy robo80spunkrockelectro!"

The response to the new tracks on these marathon tours have clearly been very positive, and galvanised John's belief in them. "I think I've reached a stage now where even though my stuff isn't to everybody's tastes, they recognise that I'm doing my own thing and respect that," he explains. "The good thing about d&b is that it's diverse enough to fit everyone in somewhere, and guys like me can operate in an almost completely different world from the mainstream 'ravey ravey' Helter Skelters or whatever and still have a massive fanbase."

It's difficult for UK heads to gauge the swell of support John B has gained in the last year, as he plays so rarely in this country. His musical style and outlandish appearance may make him an unknown quantity for UK promoters that are unwilling to take a risk on something other than the usual DJ circuit pool. But throughout Europe and the Americas, he's built up a fervent and devoted following that is approaching rock star status. "I did a show in Budapest last year and was greeted by all these kids dressed up as me," John says. "And plenty of people have come up and said the last album changed their lives, or turned them back onto d&b. They probably say that just to get into bed with me though, so I don't take it too literally."

In spite of this massive international fanbase, there are of course always going to be the doubters. John B is the kind of artist that will always attract criticism, simply because he chooses to do things which are perceived to be so different from the status quo. A simple search on the major drum & bass internet

forums reveal some pretty cutting remarks about his career. Many d&b die-hards, still hankering after dance floor killers like 'Up All Night' and 'Sight Beyond', hate what John is up to now and almost resent the direction he's taken. "I'll always have critics, that's a given," John admits. "I was playing in Munich recently and someone handed me a note saying I was shit. I think he was one of those neuro-nerd people I keep reading about on the internet."

And then there's the aforementioned problem with getting booked in the UK. John B played 148 DJ gigs in 2005. And only 12 of those were in the UK. That's quite a snub when you consider his back catalogue and how long he's been making beats. "It's a shame, but not a problem," John says. "I'm really lucky to be in this position, so it would be wrong to complain too much. I mean, all it takes at a multiple DJ event in the UK, is for someone after me to just launch into the standard anthem bashing routine, and all the good work that I've done trying to turn the crowd onto a new mindset is undone straight away. So it's understandable. But I still do get miffed about it."

So despite the confidence in your particular musical path, you still care what 'the scene' thinks? "Of course," John insists. "It's important to have validation from your peers. As well as the gig thing, I still wish the big name DJs would play more of my music. I think it's reached a point now where they just write it off as unsuitable even before checking the tracks, which is a shame. I've had big DJs instant messaging me asking me for tracks that they've heard a local DJ playing before them and demanding why they didn't have it. Truth is, I sent them the track six months ago but they ignored it. Luckily it doesn't matter so much these days whether the big DJs jump on a tune or not. There are plenty of other ways to promote yourself."

Which brings us onto the new bastion of self-promotion, the internet. When it comes to getting your name known and building up awareness on the web, John B is head and shoulders above anyone within drum & bass. His website features live mixes (the last of which has been downloaded over 100,000 times), picture galleries and a web log. The most entertaining section however has to be the library of video diaries from gigs throughout the world, with John acting as presenter, giving a running commentary on the locations and people he meets on his travels. If you haven't seen them yet, do so. They're hilarious and give a great insight into life on the DJ circuit. "It's fun to document the weird stuff that that happens to me and to share the situations that I get into on tour," John explains. "The thing is, I do all my gigs alone, travel alone, so I guess it keeps me occupied and also gives me a chance to gener-

ate some humour out of what are really quite surreal experiences."

And have they ever got you into trouble? "Well I've had to go back a couple of times and edit parts out that I hadn't spotted first time around," John admits. "One was in a car on the way to a gig and you could see up a girl's skirt in the back seat. And another more serious one featured one frame from a 'home movie' of mine that was on the tape before the tour. Luckily some honourable people spotted it and let me know pronto!"

Despite the fun that goes into making them, the library isn't just a forum for John to nurture the narcissistic side of his personality. It's also a great way of advertising himself and trying to show those doubters he's succeeding, despite his low profile in the UK. "If it wasn't for my website and all the photos and videos I bet the d&b scene would think I'd gone off and joined a Buddhist community in Tibet or something," John chuckles. "It's my way to combat, or to compensate rather, the lack of exposure I would otherwise get if my music was more middle-of-the-road d&b. It also shows how great my gigs are and how rammed they always are!"

There can't be a solo artist within d&b that encounters so many mixed opinions than John B. Abroad he's one of the biggest stars in the circuit. And in the UK, whilst maybe not reaching those heights, lots of heads, even if they are not into the new sound he is cultivating appreciate what he is trying to achieve. But on the flipside there are also still many who think he has let d&b down in some way by moving in the direction he has. So with this cavalcade of differing opinions, does he think he still belongs in the drum & bass scene?

"I have my own little place, I guess," John concludes. "I think my way of fitting in is by being the opposite of everything you would expect from a typical junglist, and it's fabulous the way most people seem to accept that and let me get on with it. If you'd told me ten years ago at the Blue Note that today I'd be knocking about at a Renegade Hardware event at The End wearing make-up and lipstick with 'Andy Warhol Stole My Ideas' on my shirt, I would have thought you were crazy."

It is a crazy notion. But with John B's enthusiasm for music, you can't but wish him every success in the world.

'UP ALL NIGHT'

JOHN B'S TOP FIVE DRINKING DENS FOR THE MORE DISCERNING DRUM & BASSER

1. Marlin Hotel bar, South Beach, Miami.

I had my first ever chocolate martini here, so it's got to be number one. I think they've refurbished it so it should be a bit more glitzy for the Winter Music Conference this year.

2. Pravda, Lafayette St, NYC

I went on my first date with my (now ex) girlfriend here. Russian themed, underground but very posh bar/restaurant. Fab cocktails, and I got autograph hunted by a random fan; great kudos on the date..

3. Balthazar, Spring Street, NYC

Gorgeous French restaurant. They have the nicest Chablis there, and moules to die for. Both Pravda and Balthazar are mentioned in Brett Easton-Ellis' 'Glamorama' so they must be cool.

4. Freekyfreekydeeky, I can't remember the street, LA.

I went here with Dylan one night when we were both in LA. We met Lemmy from Motorhead at the Rainbow Bar, I made out with some hot stripper girl who wanted to put lipstick on me first, then we went to this mad goth/fetish club with a rock band whose name I forget, but it was insanely genius. I wish I could remember how we got there or what it was called.

5. Claremont Lounge, Ponce de Leon Ave, Atlanta.

This was described to me by locals as 'the place where old strippers go to die' so I had to go. Went with my promoter mate MJ, and Josh Clarke from Corrupt Souls and had a hilarious time. It was uncomfortable, and the drinks were kind of crappy, but the very amusing conversation and scenery made up for it, to say the least.



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10 ESSENTIAL JOHN B RELEASES
THAT YOU'D BE A FOOL NOT TO OWN

1. 'Sight Beyond' (New Identity, 1996)
2. 'Secrets' (Prototype, 1997)
3. 'Slamfunk' (Formation, 1997)
4. 'Starburst' (New Identity, 1998)
5. 'Pressure' (Formation, 1998)
6. 'Up All Night' (Metalheadz, 2001)
7. 'Blue Eyeshadow' (Subtype, 2002)
8. 'Without You' (Hospital, 2003)
9. 'Blandwagon Poos' (white label, 2004)
10. 'Vampire Eyes' (Beta Recordings, 2004)





PROUDLY PRESENTS—

JOHN B

[BETA RECORDINGS — UK]



If you haven't come across John B in one of his many musical guises over the past decade, where have you been? This British super-producer has gone on to become one of the most eclectic and unique individuals working within electronic music today. Consistently escaping categorisation, John's genre-defying catalogue spans the worlds of Electro, PunkRock, Trance and Drum & Bass, and a few other spaces across the bpm spectrum.

John's career began in illustrious style as the pioneering Goldie picked up on this mild-mannered, blonde-locked science graduate and his distinctive drum and bass productions, and he was immediately signed to the legendary Metalheadz label. Tracks such as the euphoric "Up All Night" became seminal hits and even in the ever changing world of drum and bass they continue to be played and enjoyed today.

John B instantly became a headlining name on flyers across the globe, and his touring schedule has been non-stop ever since. Never more so than today, John B averages in excess of 120 appearances a year, at club-nights and festivals right across the globe.

Establishing his own stable of labels (Beta Recordings, Tangent, Chihuahua and Nu_Electro) to reflect his diverse tastes from liquid funk to Latin, provided the perfect platform for John's groundbreaking sonic experimentation to develop.

From his studio and label HQ in Maidenhead, UK, John has since made major waves within the wider world of dance music. Having picked up on John's early forays into trance production, Perfecto label boss and DJ superstar Paul Oakenfold commissioned tracks which ended up alongside the likes of Madonna and Justin Timberlake on the epic "Great Wall" compilation. John has also long worn his love of 80s electronica on his sleeve, way before the fashionistas jumped on the bandwagon. He's been busy signing hot new electro-influenced tracks for his most recent label venture, Nu Electro & has had support from electrohouse scene favourites such as Larry Tee, Mark Moore & Tommie Sunshine.

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JOHN B

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As well as being voted the **worlds #1 D&B DJ** in the DJ Mag Top 100 - John is also a fully qualified master of molecular biology!

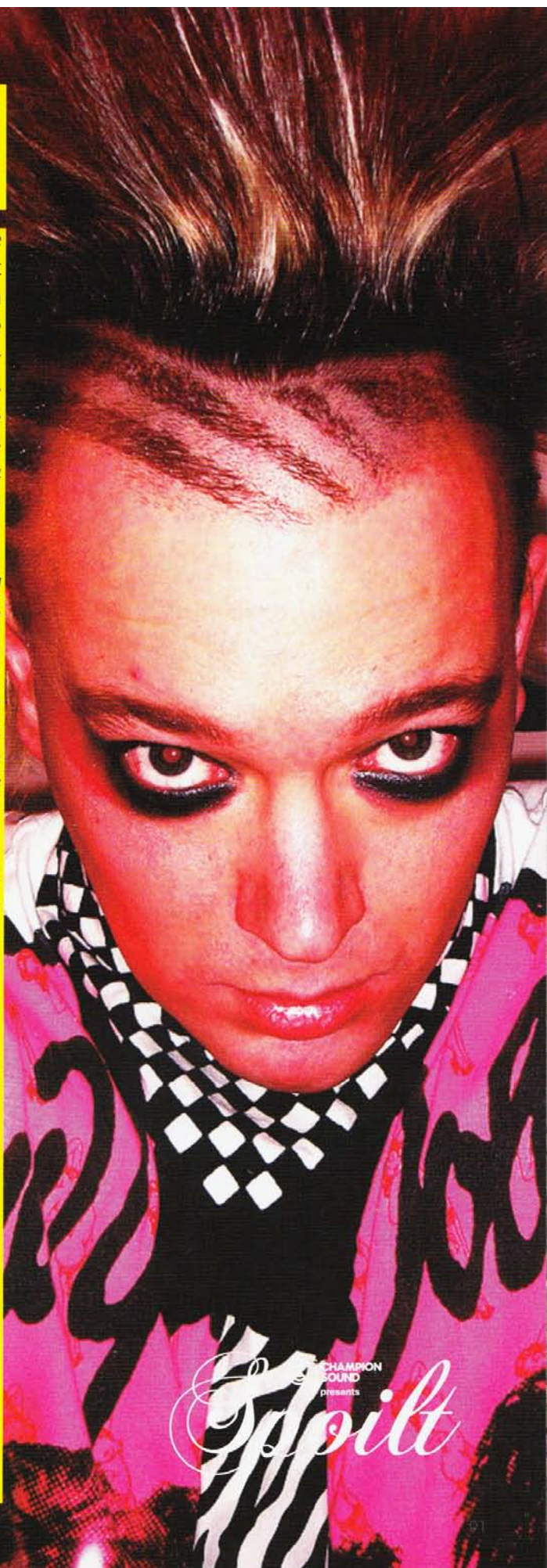
John made his name as a D&B artist in the mid - 90's with huge support from the likes of Goldie & Grooverider. His style is now indescribable as it incorporates elements of electro, punk rock, 80's & trance.

His 'Stalking You on MySpace' track was a massive dance floor hit in clubs all over the planet!

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THE MAKING OF...

Track: 'Starburst'

WORDS | John Murray Hill



Artist: John B
Label: New Identity
Date: 1997

Taking the sound of two-step drum & bass to impressive heights with 'Starburst', John B paved the way for his trademark electro sound that would come to epitomise his colourful personality in later years. Before John played 'The Game' and slayed hordes of gorgeous girls across the globe, he was plying his trade crafting these Blade Runner-esque masterpieces. Guys – this is the recipe to the good life!

What was going on in John B's world at the time 'Starburst' was released? "It was a long time ago now," John recalls, "probably '96 or '97 and I was trying to wrap up my 'Visions' album, also thinking about what would be the lead single and first track on the 'Synthetic' disk. I was still living at home with my parents, had my studio sprawled out in my bedroom and timed all my super-loud studio sessions for when everyone else was out at work, or just worked on headphones into the night. I think the clean, simple sound I had back then owed a lot to the fact that most of my monitoring was done on headphones, and also the fact that the mixers I was using had no EQ."

How did 'Starburst' come about in the studio, in terms of ideas? "Well, like I said, I needed a solid opener for the 'Synthetic' disk. I wanted something with a really cool epic intro to set the scene and build up into a really euphoric, trancey breakdown before everything kicked in. I'd been listening to a lot of Vangelis at that time and wanted to replicate the feel from 'Chariots of Fire' – starting with a really simple minimal arp sound and building up with big wide Oberheim / Yamaha brass."

Vangelis was the dude who scored Blade Runner – a production genius – in case you didn't know. Which brings us to the next chapter in chronicling 'Starburst'... What gear did John have back in the day? "I was sequencing with Notator on an Atari ST like most people. I had two Roland M240R rack-mount mixers linked together, a few outboard FX boxes, the cheap Lexicon and TC ones, and an Alesis Quadverb I used for its mighty flanging. No compressors. No EQ on the desk. I got my sound from the sound selection and layering, that's why it ended up so clean and electronic sounding. I had quite a collection of analogue synths then too – two Oberheim Matrix 1000s, which I wish I'd kept, and a Roland MKS70 with PG200 programmer, which I used to feed through a TLA valve parametric EQ and Behringer compressor, the only EQ / comps I ever used, mainly for bass sounds and that's where the 'Pressure' b-line came from."

What about the samples and sounds? "Mainly Roland sampler library stuff on these cool 128Mb Magneto-Optical discs. I didn't have a regular HD then – all my samples were on those disks. I think I used some basic 808 kit stuff for the drums, but everything else was straight off the synthesisers. It was meant to be a very electronic and synthetic track, so I didn't use many samples on this one."

What techniques and tricks was John using in the making of 'Starburst'? "Generally just making sure I had the right sounds to start with, and with the drums layering up simple individual sounds with different characteristics to create the right end result, like a snappy snare, to give the attack over the top of a fat snare with the depth that originally may have lacked a tight attack, but together combining to make the sound I was after."

Where did the break come from? Are there any other sounds inside that John can shed some light on? "The simple intro beats were originally Roland TR808 samples, re-sampled through a weird flanger setting on the Quadverb to give them different character. The main heavy drums, I remember them coming off of my master keyboard at the time, which was a Korg 01/W FD. I loved that thing! There was some Dance Kit preset, but I added an extra FX inside it – a strange distortion / phaser combo which I then pitched down an octave to make everything heavier. I used the same technique on another track 'Travelogue', which was also on the album. Grooverider wanted it for a single on Prototype but we were having problems deciding on a B-side so he let me have it back for the album."

What doors did 'Starburst' open up along John B's career path? "Well, it helped promote my first album, 'Visions', which was obviously really important to my career. I don't think it was massively supported by 'the scene' as such – don't think it got much play by the big names – but it's one that kids consistently come and congratulate me / comment on, at gigs, along the lines of, 'this track got me into D&B' and all that. So, I think it got a lot of recognition among people that actually were the D&B headz out there."

What does 'Starburst' make John visualise when he hears it? Surely it triggers some sort of fond memories? "Yeah, it definitely brings back memories from that era in my life. I'm definitely very proud of it – it was so different from anything around at the time, and still nowadays, and was my first successful step into mixing up electro / trance with D&B."

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John B

Classically trained at a young age, this British superproducer has gone on to become one of the most eclectic and unique individuals working within electronic music today. Consistently escaping categorization, John's genre-defying catalogue spans the worlds of Electro, Trance, Drum & Bass, and a few other spaces across the BPM spectrum.

www.john-b.com/
www.myspace.com/dnaudio
www.myspace.com/bassline.mc

Break with MC Bassline

Acquiring a love for the breakbeat through jazz and funk records, Break took to the drums at a young age, learning piano along the way and taking to the turntables at the age of fourteen.

A talented musician with a wide range of influences, Break looks to push the barriers in whatever he's doing. Crisp breaks, heavy bass and strong melody are stable marks of his productions making him a firm

favourite with a variety of the scene's top DJs.

Bassline combines the classic *toasting* MC style with boundless enthusiasm, good vibes and a deeply rooted passion for music. Equally at home in a small club or large rave, catch him on stage with the likes of Break, Klute, Doc Scott and Survival and at events including Fabric, Essence of Chi and Rupture.

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ELISA DO BRASIL (Massive) / X-Ray Production - Fr **BLUNTSMAN** (FR)

Elisa Do Brasil s'est entourée de porteurs en Drum'n Bass pour cette nouvelle Massive. Entre la participation exceptionnelle de John B, l'un des pionniers de la drum'n bass, de l'excellent Nu: Tone qui n'a rien perdu de sa vire unique et groovy à son tour depuis son tube "Spread Love", en passant par DJ Bluntsman, l'un des faibles de la scène DNB et dubstep parisienne et la reine du genre Elisa Do Brasil, le Rex risque de vibrer fort !!



MONEY SHOT!

Camo & Krooked
Edge Of Mind EP
Beta
★★★★★


An unrelenting d&b hit-machine duo that consistently churn out sheer quality. Four spirit-of-rave-reminiscent gems. 'Time Is Ticking' further bolsters a new minimal d&b structure that moves the drum away from prominence in favour of youthful melodies, midnight effects and hypnotic, dreamy riff brilliance. Superbly-reverbed, catchy cathedral echo vocals seal the deal. Also, forthright, rushing white-glove key stabs on 'Mindset', utopian joy in 'Skyline' and an amazingly loopy riff in their version of John B's 'Numbers'. A milestone.



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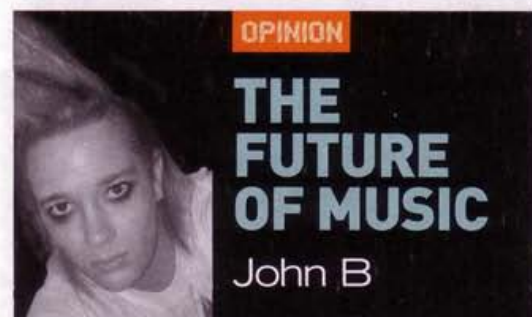
John B

When The Time Comes/Dancing In The Dark

Beta

The electro don returns. John hits us with retro-style echoe arpeggios darting and twisting over a super-cool crash and crumble robo-beat.

☆☆☆☆☆



THE FRINGES OF the drum n bass scene are still the most exciting area of electronic music for me. The main reason I got into drum n bass years ago was the potential for mixing it up with other genres, and the scope for development and change.

Although the mainstream club-sound of drum n bass remains pretty constant and formulaic, once you escape the homogenous dancefloor-matter there's some really exciting stuff going on that you don't really hear represented much at the big club nights. There are so many vibrant sub-scenes developing at the moment, and it's good to see the diversity that drum n bass as a whole supports.

DrumFunk has been getting a fair amount of press recently. It's famous for beats chopped up all over the place, focusing on digging out previously unheard meaty breaks and working them out to the max. It's very labour intensive to make, even with programs like Recycle there to help with the initial chopping! Then there's even more experimental tracks by guys like Exile, verging on breakcore, and pushing editing and sound-design to the absolute limit.

There's still a lot going on with the soulful/jazzy side of things, but nothing too radical, just improvements in general I guess, and the same goes for trancey stuff, which I think there's still a lot of mileage in, but no one really seems to be bothering with it at the moment. Trance-influenced drum n bass seems to meet resistance from hardline drum n bass fans that see trance as being too commercial and not underground enough. That said, I think it's still an interesting direction to push drum n bass into and I'm going to be doing more. The last couple of trancey drum n bass tracks I did got signed up for Oakenfold's Perfecto label and definitely got me trying out new production techniques, which certainly improved my other work.

I have to dash for now I'm afraid, but make sure you check in next month for more of my insights into the future of drum n bass...

John B is a pioneering DnB producer and label owner. For more info visit www.beta-recordings.com or check out his online diary at http://www.20six.co.uk/John_B



ENTREVISTA

JOHN B

John B es uno de esos personajes auténticos, un artista inconformista y con personalidad. Tras licenciarse como biólogo (como la ilustre Ana Obregón...) su pasión por la música le aleja de la ciencia pura para adentrarse en la producción.

Es un apasionado de la década de los 80 y un fan acérrimo de A-Ha, le encanta el Sushi, su película favorita es Blade Runner y su último hobby consiste en coleccionar robots...

Como productor ha publicado temas para algunos de los sellos más importantes como Prototype, Metalheadz (con el que publicó "Up all night", todo un himno de la escena de baile británica) o su propio sello, Beta Recordings.

Recientemente ha sacado a la luz "In-transit" un L.P. en el que combina sus dos estilos predilectos, el drama y el electro, toda una innovadora fórmula que ha llamado la atención del público y prensa mundial.

Ante su inminente visita a la ciudad de Valencia quisimos que nos contara un poquito más...

¿Cómo empezaste a producir música?
Siempre me ha interesado, empecé a tocar el piano cuando era un chaval, y todo vino de ahí, empecé a jugar con los teclados y sintes como un hobby. Desde ahí las cosas se fueron volviendo mas serias, me fui haciendo mayor y más experimentado.

¿Cómo entraste en contacto con Grooverider para participar en "Prototype Years L.P."?
Creo que lo conocí en Music House, el lugar donde solía hacer mis dub plates en Londres. Yo iba con DJ SS y él me lo presentó. Entonces empecé a mandarle demos en cassette y un día me llamó con uno de mis temas sonando de fondo y me dijo que lo quería.

¿Y con Metalheadz?
Fue la misma historia, les mandé un CD con algunos temas que había hecho para ellos, les gustó y firmamos.

¿Supuso "Up all night" un cambio en tu carrera?
No realmente, no fue un cambio de estilo, sólo fue un hit. Aunque llevó mi reputación un paso más adelante y en ese sentido sí que influyó algo en el futuro de mi carrera.



ENTREVISTA

JOHN B



Tienes varios sellos como Beta Recordings, Tangent, Chihuahua o el más nuevo Nu-Electro.
¿Cómo decides que temas publicas en cada uno de ellos?

Bueno... Intento no publicar demasiadas movidas, no quiero contribuir a los millones de temas mediocres que diluyen la calidad del Drum and Bass en estos momentos. Mis sellos están separados por estilos, Beta es para el rollo duro, Drum'n Bass de pista, Tangent es para el rollo soulful y liquidfunk, y Nu-Electro es para el "synthpop" de inspiración D&B. Chihuahua no es nada serio, sólo para los temas ocasionales y festivos de rollo latino.

¿Qué puedes decirnos de tu último trabajo, "In-transit"?

Fue muy divertido hacerlo y estoy muy orgulloso de este álbum. Es definitivamente mi mejor trabajo y estoy muy contento con el resultado.

¿Encuentras algún concepto común entre el Drum and Bass y el Electro?
No realmente, por eso trato de



[104] Entrevista >>> Chains

combinarlos. Ambos tienen puntos duros y cuando los mezclas obtienes un resultado muy potente. Me encanta la simplicidad y claridad del Electro Synthpop, su refinamiento, pero al mismo tiempo me gusta la naturaleza enloquecida del Drum and Bass.

¿Y qué prefieres?

El Drum and Bass fue mi primer amor, por supuesto. Pero también es mi trabajo. Escucho de todo, no tengo un sonido favorito.

¿Qué opinas del nuevo Jump Up, también conocido como "Clownstep"?

Personalmente no es mi estilo. Yo diría que no me gusta pero también es Drum and Bass y defiendo que existían otros géneros. Hay sitio para todos en el D&B. Por eso es tan groovy...

¿Sigues en contacto con el apasionante mundo de la biología?

No mucho... Es una pena... Intento leer lo que va saliendo pero creo que es una etapa de mi vida que quedó atrás. Quizás haga alguna otra carrera dentro de unos años, así podrá llegar a ser un verdadero Mad Professor...

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La noche tiene el aliciente especial de presentar un set especial de turntablism con hip hop de Fábel & Zas, a 3 platos y 2 mesas, para enlazar los breaks con el d'n'b... Será el 1 de Octubre en el Espai 3 de Repvblica.

• Si te gusta el Drum'n Bass y también el electro tu hombre es **John B**, un guiri de aspecto extraño, capo de Beta Recordings y autor de infinidad de trabajos que han sacudido las pistas de baile de medio mundo. John B estará actuando en la residencia de Gorila Club en la sala Jam el próximo viernes 15 de Octubre presentando su último trabajo, "In:transit". Le acompañarán los artistas locales Gabb, Cham, Mc Rakkamutafukka y The Red Ribbon Vj's para deleitar a todos los dramadictos de Valencia y de más allá. Una sesión de auténtico lujo.



• El colectivo **Rolling Flava**, uno de los pioneros en Madrid y España, tiene una nueva residencia mensual en la capital, en el Hanabi Club (calle Muñoz Torrero 5, Madrid). Será la última semana de cada mes con sus Dj's más representativos, a saber: Ciril23, Jimbway, Mk Milk y Xol además de diferentes invitados. La buena hierba nunca muere...

• El festival Observatori de Valencia tendrá su pequeño espacio para el D&B, y en su línea de exponer proyectos de pura investigación orientada al arte tendrán como representantes de nuestro querido estilo a los señores de **The Drama**. Gabb, X-Turtle y Mc rakkamutafukka actuarán el sábado 09 de Octubre a las 18:45 en la carpa Red Bull, en el museo de las ciencias de Valencia.

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• Como ya avanzábamos en nuestra pasada edición, el concurso **Gorila Rookies 2004** vuelve y ya se están recogiendo maquetas en la Av. Cardenal Benloch, 68, 1º, 2º, 46021, Valencia. De todos los participantes se seleccionarán 4 finalistas que competirán, pinchando junto a un gran nombre de la escena internacional, por el título de Rookie 2004 en la sala Jam el próximo 05 de Diciembre. Los premios serán suculentos así que no te descuides y a grabar...

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audiobullys



ellen allien & appara



john b



marco v



aphrodite

summer of love 2007

exkluzivně pro xmag odtažňuje line up

Je to už jedenáct let, kdy se každé léto setkáváme na letním open air festivalu elektronické hudby s poetickým jménem Léto Lásky, Summer Of Love. Za celá ta léta se na Summer Of Love vystřídal několik set DJů a kapel, mnoho z nich právě zde na začalo svou hvězdnou kariéru u nás: Matthew Bushwacka, C.J. Bolland, Space Djs, Scan X, Green Velvet, Chris Liebing, DJ Rush, Jacek Sienkiewicz, Technasia, Misstress Barbara, Afrika Islam... Loni Summer Of Love oslavilo desáté narozeniny, a to ve velkém stylu, jeden z pár loňských koncertů zde odehráli legendární Kraftwerk. Rok se opět otáčí, 18. srpen se kvapem blíží a většina českých klubů je už jistě nažhavena, kdo na Summer Of Love zahraje letos. Zatímco jiní čeští a moravští promotéři se až na výjimky obávají nových jmen jako čert kříže, Summer Of Love pro letošek rozhodně hodlá vyvětrat a představit značné množství osvěžujících, u nás často v premiéře vystoupivších DJů a projektů. Stárnoucí předražené DJ dinosaury je nejvyšší čas poslat do důchodu. XMAG vám exkluzivně nabízí téměř úplné představení letošního line upu Summer Of Love s podtitulem Open Your Mind.

Stylová pestrost na hlavním pódiu

Začneme u hlavního pódia, nazvaného Open Your Mind main stage, které odstartuje s nadějným DJ duem Machine Funk a koncertem projektu Rodent & Laura Level. První hlavní večerní blok bude tentokrát velkým překvapením, ponese se totiž ve stylu hitového drum'n'bassu, electra a breaků. DJ Aphrodite a jeho dvorní MC Junior Red patří mezi nejoblíbenější DJe současnosti u nás, stejně jako John B, který si tentokrát zahraje electro housový set. Čtyřhodinový koncertní blok na hlavním pódiu letošního Summer Of Love začnou Audiobullys, tedy skupina, která v posledních letech velmi výrazně boduje po celém světě a jejich poslední album „Generation“ je vyneslo na vrchol zájmu. Kdo by neznal jejich verzi klasiky z filmu Kill Bill, „Shot You Down“... Pro vystoupení na Summer Of Love se podařilo získat také berlínské superduo Ellen Allien & Apparat, kteří na sebe loni strhli celosvětovou pozornost vynikajícím albem „Orchestra Of Bubbles“. Audiobullys a Ellen Allien & Apparat se na Summer Of Love představí v české premiéře. Pár hodin po půlnoci převezme otěže hlavního pódia techno, a to ne ledajaké. Chris Liebing je známý už z minulých dvou Summer Of Love, jeho pojetí techna je velmi objevené a zajímavé, což dokázal především svým loňským „maximal“ setem. Po Chrisovi nastou-

pí Christian Smith, majitel labelu Tronic, precizní DJ a bavič, který svoje umění dokázal i u nás už na několika festivalech, například na Carl Cox presents The Festival. Ranní set s východem slunce v zádech bude po loňském majstrštryku patřit opět mistrovi mixu, scratche a všeho nečekaného, čímž Afrika Islam rozhodně je. Dopolodní blok a tím pádem závěr celého festivalu si mezi sebe rozdělí dvě výrazné naděje domácí scény, pražský projekt WeKi, tedy Wega a Kim Pixa, a brněnský DJ Hydrophonic.

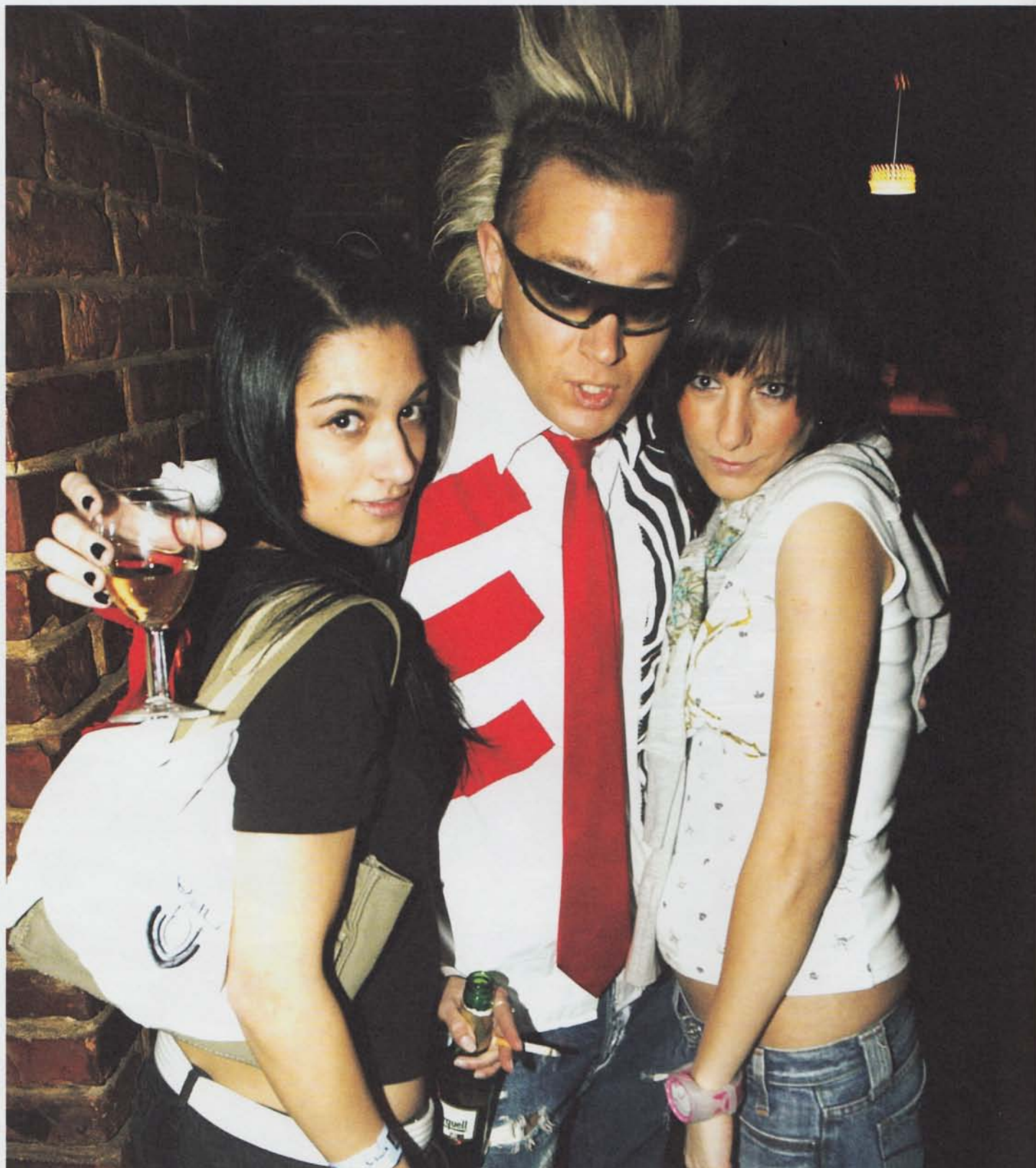
Nu-Trance Progressive pódiu

Ve spolupráci s United Music a agenturou Krafty letošní Summer Of Love festival potěší fanoušky aktuálního trance zvuku, který je dnes velmi populární a zároveň také hodně zajímavý a obohacuje původní trance prvky electra, techna, minimalu či house. Úvodní večerní blok se postarají domácí hvězdy, kde nemůže chybět čím dál úspěšnější Michael Burian, neúnavný propagátor progressive v Ostravě Martin Gredner a velká česká hvězda uplifting trance, pardubický Michael C. Pak už bude vše v rukou hlavních hvězd nu-tranceového pódia. Marcus Schulz je původem z Berlína, ale žije v USA a během posledních několika let prudce stoupá ve všech žebříčcích popularity. Jeho nedávné album „Without Your Near“ je zcela zásadní pro aktuální trance sound, ve svých

setech se nebojí propojovat prvky trance, techna, electra či house. U nás vystoupil s velkým úspěchem na párty Transmission, počátkem března svou pozici korunoval ve zcela vyprodaném klubu Mecca šestihodinovým setem. Holanďan Marco V., vlastním jménem Marco Verkuiljen, je dalším velmi dobrým známým z Transmission či z jeho nedávného světového turné Combi:Nations, které se loni v říjnu zastavilo také v Praze. Na albu „Con:Fusion“ ukázal směr pro budoucí trance, jeho hity jako „Second Bite“, „More Than A Life Away“, „False Light“ nebo „Simulated“ patří k nehranějším trance hitům vůbec. Marcus Schulz stejně jako Marco V. vystoupí v dlouhých tříhodinových setech. Line up Nu-Trance Progressive pódia uzavře populární holandský DJ San.

Techno Loves It Hard

Tvrdé a nekompromisní techno si získává stále více příznivců a po opadnutí extrémní vlny emocí kolem tolik diskutovaného schranzu si vydobylo svoje zasloužené místo v elektronické hudbě. Je to právě tvrdé techno, které k Summer Of Love vždy neodmyslitelně patřilo a letos se fanoušci hard techna doslova namlsají. Večerní česko-slovenský blok už tradičně odstartuje svým UFO setem provokatér Daho, poté se gramci chopí nadějný pražský technař Rezyk, velká vycházející slovenská hvězda Bree-



john b

24 hodin vína, žen a basů

Přiletěl přímo do Ostravy, vypil pár lahví vína, vzbudil pozdvižení, vybral si slečnu a odjel. Zaplněnému Fabricu John B předvedl, že není pouze drum'n'bassový DJ a dokáže zahrát i breakbeat a house, což ocenila i část ostravského publika, která za normálních okolností rychle zlomené beaty nevyhledává. Miláčkovi davů byl neustále v patách C.Phone z projektu No Money.



13:13 přiletel John B.

John musel vstávat v 5 hodin ráno aby se mohl „v klidu“ dostat jedním dostupným letem na letiště Leoše Janáčka v Ostravě-Mošnově. Poznat Johna mezi cestujícími nebyl vskutku problém. Extravagantní účes a nalakované nehty dělaly určitě pozdvyžení už v letadle. John byl dobře naladěný a těšil se na večer.



13:42 hotel imperial (where everyone is vip)

Nejdůležitějším nábytkem v hotelových pokojích bývá pro Johna postel. Proto jsme optimální rozměry pro „královo lože“ konzultovali s příjemnou recepční. Minimální rozměr na šířku 140 cm. John se svěřil, že v některých ruských mluvících zemích musí žít trpaslíci nebo mají posteťe snad jen pro děti.



14:01 co takhle dát si plzeň?

Posílnit se před akcí není nikdy na škodu. John sice pije nejraději suché bílé víno, ale jak sám řekl „Dám si Plzeň“. Protože kde jinde by ji dostal tak kvalitně načepovanou... Následovalo vydatné jídlo, po kterém se John vrátil na hotel odpočinout si a připravit se na večer.



23:00 na cestě do fabricu

John se vyzložené těšil do klubu. Už při cestě z letiště a během oběda se ptal na ostravské slečny. Již dříve navštívil Čechy a v místních šenách má zalíbení. Chtěl ještě před svou performací prolézt klub a potěšit partypeople svou přítomností či následnými autogramy a flácením.



23:08 u vchodu...

Tato fotka jako by říkala: „Zaplat 200, nebo nikam nejdeš frageře.“ ovšem realita byla jiná. John pouze zhodnotil svůj nový náramek a pak už bylo načase vyhledat backstage. Tou chvílí byla v klubu slušně rozjetá párty a všichni už čekali na Johnův příjezd.



23:23 konečně v backstage

Tak na začátek jednu láhev, to by mohlo stačit. Ale backstage byla na Johna moc osamělá. Proto se záhy přesunul na stage, kde byl mnohem více jako doma.



23:32 formality

Vyřizování formalit proběhlo v prostorách našeho studia. Johnovi se zamlouvalo, že máme studio přímo v klubu a ocenil rafinovanost odzvučení i jiné doplňky. Podebatovali jsme o tvorbě hudby, ale pro nezasevěcené by byla naše diskuze o produkování dost nezajímavá.



23:32 mezitím v klubu

Holky už netrpělivě čekaly až dorazí John na stage. Pro něj to ovšem nebylo jednoduché, protože na každém kroku rozdával podpisy, úsměvy, fotil se a líbal se s fanynkami.



00:30 párty

Párty už je rozjetá a John se nezastaví v obletování žen. Načal si už druhou láhev vína a vypadá to, jako by se opravdu chtěl ukázat.



01:17 John B. diktuje

John předvedl svou klasickou show. Během hraní pózoval pro fotografy, předváděl různé taneční kreace a všemi možnými způsoby udržoval kontakt s nashaveným publikem.



02:10 dnb party?

V půlce setu John zpomalil a dvacet minut si pohrával v rytmu minimal housu a breakbeatu. Někteří návštěvníci nevěděli co si mají myslet, ale většina lidí to přijala s nadšením.



03:30 a stačilo...

John navzdory dobré akci musel na hotel dříve, aby se stihl „vyspat“ na dlouhý let zpět. Ráno vylezl z pokoje se slečnou a řekl mi, že si dal ještě jednu láhev vína na dobrou noc. Johnovi se v Ostravě líbilo a Ostrava si Johna může odškrtnout v kolonce „uskutečněno“ :-).

THE B'S KNEES

words: JOHN MURRAY HILL <JOHN@KNOWLEDGENAB.CO.UK>

Calling all beat-nuts. This issue's hot seat we've got John B - a gifted producer who makes his music differently to the majority of others. If you are interested about his studio set-up, his production techniques or just his general view on music production, then do yourself a favour and read on.



Let's begin by tearing the guts out of John B's studio set-up. What sequencer does he use, and on what platform? "I grew up on Notator on an Atari ST," reveals John, "and Logic was the next one up from that. I've never used Cubase or felt like it."

The war between Cubase and Logic users still rages... "When I finally moved from Atari to Mac I read a lot of reviews in order to make an informed decision on what sequencer to go with. Logic definitely turned out to be the best one for me. Cubase is good and all, but I feel a lot happier with Logic, especially now that it is a native Apple program."

John speaks the truth. Apple recently bought Emagic (the developers of the renowned Logic software) which means that Logic can now can integrate effortlessly with the Macintosh. The recently released Logic 7, for example, is optimised to run on G5 architecture, which in turn means less bugs, more power and improved reliability.

Looking around John B's studio, and it is teeming with Macs. A retro G4 hides under the furthest desk, whilst a spanking new titanium G4 laptop sits nonchalantly atop the nearest. At my feet looms a silver-grilled G5 2Ghz, purring away gently as it powers the Logic 7 software.

"I went with Macs because the PCs I have used in the past had a lot of scope for error with drivers, IRQ's, DMAs, conflicts, viruses... and generally Windows being crap and all that. So, that's why I got a Mac. I use them in the office, for the internet and with music production. They are fantastic and I have never had a problem with them. There are just tons of reasons why Macs are better for me. I know lots of people use PCs and they work fine for them too, but I chose the Mac and I'm very happy about that!"

It's funny - no sooner had John raised the issue of 'Windows being crap', did my copy of Microsoft Word crash, on my Mac. Logic, though, seemingly never crashes on Apple hardware. "Since Apple has bought Logic," John explains, "they have put a lot of work into making it run perfectly on their platform. Logic is now an extremely solid piece of software that never EVER crashes. A track that I was doing last week had 25

instruments and 120 audio tracks running and the G5 handled it without even breaking a sweat."

But Logic isn't perfect... there must be something Apple can add to it to improve its usability? "I would have said that it needed a real-time beat stretching function, but with Logic 7 they have introduced a feature similar to that of Ableton Live's elastic audio called Garage Loops. However, I think that there is one thing Apple needs to change... When you are editing an individual audio file in Logic's sample editor, you can't use the native plug-ins to destructively edit it - instead you have to actually bounce the audio down in the mixer, and then reimport it. But to be honest, this doesn't really bother me that much. Logic does everything I want."

And what about the creative tools - the hi-tech soft-synths and samplers that we all know and love? "I've shelled out on most of the third party plug-ins that have interested me. I also use Logic's native plug-ins a lot. I use the ES1, for example, for simple, pure bass sounds. I use the EXS24 as my sampler, along with Logic's native compressors, reverbs and stereo spreaders. I went through a phase of using Steinberg Virtual Guitarist a lot, but Steinberg have since been crap at updating their programs, and the latest version doesn't work on Logic."

At last - we've unearthed a fault with the Apple Mac and Logic. Since Logic became an Apple-only piece of software, its plug-ins only work in one format - Audio Units. Quite often a Mac-user buys a new bit of software, only to take it home and realise that it comes in VST, RTAS or MAS format, and won't work on Logic Pro. Still, Logic 7 has got plenty of new features to dissuade you from investing in third party products: "Sculpture is a great soft-synth," grins John B, as he opens Logic's brand new additive synth on a fresh audio instrument track. "I've only used the presets so far, but the sounds that come out of it are similar to the ones from Absynth - weird, interesting and granular-synth."

"Moving on to third party products, and I use the whole Spectrasonics suite - Atmosphere, Stylus and Trilogy. I also really like my Access Virus software that runs on my Powercore. I use the G Media ImpOscar and Oddity synths, too, mainly for the electro stuff. I have the whole Native Instruments suite which is useful, and

also the add-on sounds for the FM7, which are excellent."

It's interesting - most modern-day drum & bass producers swear by NI Kontakt. But John is sticking firmly by his Emagic EXS24: an older sampler, with fewer features than its futuristic rival. What gives? "I stick with the EXS24 because I had it first, and besides, all of my sample libraries are on that. The EXS and Kontakt both do the same thing. Kontakt has got more filters apparently... but fuck it! It's more important for me to use good sounds in the first place, rather than twist things up that might not be what I need."

John also mentioned a Powercore. This is proving to be a very popular bit of kit in the drum & bass industry. Many producers, including the Ram crew are buying into TC's hardware accelerator. But which plug-ins from the Powercore does John find most useful? "I've got the PCI Powercore card that slots inside my Mac. I use the MASTER X3 on my final output - a finaliser. I leave it on a very, very weak setting, but it is always there, and I have that running while I am building a track (rather than slapping it on at the end). One thing that I think is dodgy is when people say 'OK, I've done the track, now I'll stick it through a finaliser'. This can change the whole shape of your tune, and can present a big final hurdle. So, I like to have it on all the time to keep things rounded."

OK - now we're getting onto the topic of mixing. Top producers maintain that a good mix is essential to making a hit record. A mix is probably 50% important to the quality of the track you are producing.

"Yes, I agree," nods John. "When mixing, the number one thing that I make sure is happening is that nothing clips. In the old days you could afford to clip levels on an analogue desk, but if you clip them in the digital world it sounds shit - so I keep an eye on my final level meters. I keep them all on zero and adjust the master gain to compensate. Every time I add a new element I get the mix correct there and then. I try to get it right first time, especially with my breaks, because I find that a track can fall apart drastically if you have to remix the beats at a later stage."

So, let's delve into the art of mixing and production a little deeper. Bass is not an easy element



of the track to get right - in fact, it's probably the hardest. Here are John B's techniques for implementing a bassline properly: "I always have some compression on the individual bass channel," reveals John. "For my basslines I will probably have two to three different samples layered. I always have a sub at the bottom - quite quiet, but to ensure that I have simple, pure sub there. To do this I use a sine wave [usually from the ES1], which you can afford to compress quite a lot; but don't forget to keep the volume low. Then I usually have another synth bass, but with this I tend to filter out the very, very low frequencies, so that it doesn't conflict with the sub that is already there. Finally, I tend to put a sample-based thing or a Reese on top, which again doesn't need loads of sub, but it helps to give the riff character.

"To be honest, the way you go about this totally depends on what sort of track you are making. If you are doing a tune in the vein of Pendulum or Fresh, for example, which switches up basslines a lot, you are going to end up with several different Reeses and basses. If I was doing a Pendulum-style track now, I would have about ten software instruments devoted for bass; with two or three devoted to each riff. That's where it comes in useful having a powerful computer. If you want to do things properly and methodically you need to have a lot of power to run these instruments."

So, we've covered bass, but what about drums? John B's drums are renowned for being crisp, tight and fat. "I layer things up really carefully. This track," John points at the screen; "I have 12

tracks of percussion elements there. I use programs like Stylus for the top-end, tinkly, rolling stuff. I tend to have a separate track for the bass drum, which I will compress and EQ differently. I may roll the top off that, and add a sampled bass drum to give it some sort of character. Then, snare-wise I will probably have a very quiet 808 clap in the mix to give it some crispness, on top of a pure snare sample and a few other bits and pieces. The key to making beats and bass is layers. Having loads of layers also helps you in constructing the track, because it makes it easy to take parts in and out - to build it up and arrange it.

Speaking of arrangement, one could be forgiven for thinking that, by now, John has a predetermined order in which he constructs a track... "Construction isn't as much of an issue," he admits. "The idea and the reason behind it are much more crucial. 'Up all Night' and 'Blandwagon Poos' are my two top-selling tracks, and they were both done because there were things going on in the scene that I didn't like that I wanted to rebel against. They worked not only because of the construction, but moreover because of the strength of the ideas behind them. 'Up All Night' I did because I was fed up with people rehashing old rave tunes - sampling a whole riff from a classic track and then putting an Amen under it and going, 'yeah... this is my new tune; it's wicked, innit?' These people basically nicked someone else's tune and updated it. I did 'Up All Night' because I wanted to make a classic hardcore record, but in an original way. To achieve this I used vocals that had never been used before,

and classic rave stabs, but played the stabs in an original melody, and combined them with modern day Reeses and all that shit."

But come on John - an idea will never blossom unless you've got a good palette to express yourself from. "That's true - good samples will get you everywhere. With my electro drum & bass stuff I don't need to look far for samples - it's a case of, 'that's a great track; I want to sample that loop' or 'I want to do a cover of that'. So it's more a question of getting my ass into gear with what's already in front of me, then recording some vocals or getting in a guitarist. But with 'Up All Night' I was very selective about samples, and that's why it was successful.

"I buy lots of sample CDs for stock," he continues. "If I wanted to make a big, tech-step monster track tonight, I could, because I've got all the breaks in my studio along with loads of unused atmospherics. I can get some DVDs out and sample a bit of speech or whatever - that's not rocket science. But I have to say, I think that liquid funk is probably the most difficult style to produce in terms of sample-hunting, because you need to find good vocals floating around, along with decent, unused funk-type samples."

And so - John's top tip for the day? "I think that it's very important to have a good sample library and a unique source of sounds. Sample-hunting is one of the most important things to do, before you even start making a tune."

Get digging bitches! | 33

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Někteří z nich přežili... Reč je o punkáčích. Upgradovali. V novém tisíciletí už nedrásají struny, ani nedřou kytary. Dělají drum & bass. John B ho až po okraj nacpal electrem a čeká, že i vy se začnete kamarádit s jeho oblíbenou zpívající pornohvězdou!

JOHN B

HVĚZDA DISKOTÉK? NIKOLIV!

Johna B každý pozná hned na první pohled. Vysoké blondaté čiré, podmalované oči a nalakované nehty prostě nejde minout. A to ještě nemluví o tom, že nosívá růžovou kravatu a celou zeměkouli sjezdil v jedné jediné košili. Tak tomu se doopravdy říká punk. Fanyanky si ale nestěžují a hromadně se s Johnem fotí (jestli nedělají ještě něco daleko „punkovějšího“). Aspoň to tak vypadá na hancismem zavánějících fotkách, často uveřejňovaných na jeho webu www.20six.co.uk/john_b.

Drum & bassový Marilyn Manson

Uživatele nejsledovanějšího drum & bassového fóra Blogs on Acid se asi před dvěma měsíci dočkali překvapení. John s nimi totiž chtěl řešit svoje ranní trauma. Na posteli mu spala cizí slečna zmožená alkoholem a John hledal webkameru, aby se s nevěřícími, leč vesele naladěnými junglisty, mohl o svůj zážitek podělit. To je celý on. Jenže jeho noční avantýry a soukromé afterparty nejsou hlavní důvodem, proč je dobré se o Johna B zajímat – tedy aspoň do té doby, než se středem jeho zájmu stane vaše vlastní dobře opečovávaná přítelkyně. John B vydal album. Je už sedmé v pořadí, což je úctyhodný výkon, ale pořád ne důvod pitvat Johna do posledního očního stínu. Jde o to, že album se jmenuje „Electrostep“. A už se mluví o stejnojmenném drum & bassovém subžánru! Doba možná potřebuje novou senzaci, na druhou stranu je fakt, že většina hudby, kterou John B píše a pouští, je originální. Inspiraci nachází v obskurních hudebních ikonách: „Lidi, co poslouchají drum & bass nejsou vysazení jenom na jeden hudební žánr. Mají rádi různé věci“, vysvětluje. „Mě třeba baví Nine Inch Nails, Marilyn Manson, ale i Abba.“ Poslední jmenované popové bouřliváky 80. let si ještě na mušku nevzal. „Na Abbu se ještě nedostalo, ale můj kámoš Sky z Ruska udělal fakt povedený remix jejich hitovky Gimme, Gimme, který občas hrávám.“ S Mansonem i Nine Inch Nails to ale má už dávno za sebou. Jak se to sakra stalo? „Koupil jsem si jeho album a všiml si, že jeden z tracků má drum & bassové tempo. Tak jsem to hodil na hard disk, trochu roz-

sekal a jen tak ze srandy udělal drum & bassovou verzi.“ Povedený úlet s nekompromisním drivem „New Shit“ je ale na hony vzdálený Johnově aktuálnímu albu. „Předělat rock nebo metal do drum & bassu je jednodušší. Drum & bass je seriózní hudební styl, takže si musíš dát bacha na ten happy pop sound,“ vysvětluje. „I když můj electro/synth sound zrovna teď funguje moc dobře.“

Budoucí vize a překvapivé trendy

Na „Electrostepu“ prostě John B zúročil všechny sety odehrané kolem světa. „Nestačilo by mi hrát jenom známé hity,“ tvrdí. „Chci být unikátní.“ Jinými slovy úchylný feeling 80. let a pošahané disko hrátky. Majkla Dejvida se však bát nemusíte. John B dělá „legraci“. To Majkl Dejvid sice taky, ale ta Johnova má opravdový STYLE. „Myslím, že drum & bass je občas až moc vážný,“ filozofuje maestro. „Dokud se chovám profesionálně, dokud moje sety fungují, nevidím v tom co dělám žádný problém.“ Ne, není tam, nemá to ani háček. Ledaže by se ozval opravdový drum & bassový fajnšmekr, který by se rozhodl Johnovi vytknout opakování úspěšného modelu. Electrem šlehnuté hluboké basy a rozsekané breaky byly ke slyšení už na Johnově šestém dlouhohrajícím kousku „In:Transit“. To ale ještě nikdo neměl odvahu mluvit o electrostepu. Za dva roky, které dělí vydání těchto alb, tuhle hudbu John B propagoval opravdu všude. Je totiž svým způsobem vizionář, což musíte uznat i pokud nemáte rádi to, co zrovna teď dělá. Napumpoval drum & bass trancem dlouho předtím, než kdosi vyřkl obskurní pseudo název „trance & bass“. A proslavil latinskými rytmy nasáklé drum & bassové pecky dlouho předtím než do Evropy dorazila brazilská vlna, samba & bass, Marky, i tracky LK a Capoeira. To všechno nakonec shrnul na albu „Future Reference“ z roku 2001, které docela dobře přežilo jeho následovníky a dodnes zní pěkně čerstvě. „Jenom se snažím experimentovat, posunovat hranice drum & bassu a elektronické hudby jak jen to jde. Víc mě to baví, když mám pocit, že dělám něco zajímavého a důležitého,“ říká.

Na album s porno hvězdou

V trackech „Tainted Love“ a „Metro“ z aktuálního alba „Electrostep“ je slyšet amatérská zpěvačka Marcy Meow. Ona amatérská zpěvačka je současně profesionální porno herečkou. U nás málo známou (aspoň to tvrdí Nexis). „Před pár lety mi napsala email, že má moje CD a na jednu z písniček tančí ve strip klubu v San Franciscu,“ vysvětluje John. „Seznámili jsme se, spřátelili a nakonec nahráli pár tracků.“ Tenhle neobvyklý host znovu potvrzuje Johnovu schopnost provokovat. Jako tenkrát, když se zapojil do trapného drum & bassového sporu ohledně údajného plagiátorství. Nu school jump-up byl zrovna na vrcholu zájmu relativní nováček Twisted Individual. Spíchl slušný track „Bandwagon Blues“ a doboval. Ve stejné době vyšla i novinka do té doby neznámých Distorted Minds s názvem „T-10“. Tracky zněly opravdu hodně podobně (což už dneska u jump-upu nikoho nepřekvapuje, ale tenkrát byla ještě jiná doba). A Twisted Individual neváhal obvinít Distorted Minds z plagiátorství. Slovní přestřelka trvala několik týdnů a přenesla se i na stránky nejčtenějšího drum & bassového magazínu Knowledge. Když už toho měli všichni tak akorát plné zuby, John B vyrukoval s „Blandwagon Poos“ – totální vykradačkou „Bandwagon Blues“, jen kompletně „přepálenou“ do těch nejabsurdnějších, smích vzbuzujících poloh. Twisted Individual se pochopitelně našel i na Johna B. Důležité ale bylo, že John B konečně nahlas řekl, co si skoro celá drum & bassová scéna dávno myslela. „Rozhodně jsem to udělal ze srandy a ne, abych někoho ještě více našel,“ říká. „Chtěl jsem, ať si všichni uvědomí, že někdy bereme naše písničky až moc vážně.“ Tady je znovu ten PUNK! John B je ale o něco chytřejší a sofistikovanější, než kluci, co řvali „no future“ a rozbíjeli kytary pár let dozadu, co říkáte?

Nové album Johna B „Electrostep“ vyšlo na konci července.

www.beta-recordings.com
www.20six.co.uk/john_b

John B
When The Time Comes
/ Dancing In The Dark
/ Numbers



Beta

John B likes to keep you guessing at every turn. With this release, as always, he's gathered a splendid set of musical elements that stroll in harmony towards dancefloor heaven. 'When The Time Comes' slips some arpeggiated goodness and electro-esque drums into the mix before binding with some choice progressive house and trance influences to create a twisting monster of a tune. 'Dancing In The Dark' takes things to the next level with a dirtier and altogether heavier sound, but still retains that aloof electro attitude. Finally, 'Numbers' completes the package, although this one will only be available as a Beatport exclusive. Lovely, and indeed, jubbly.

John B
Mr Freud / Red Sky



Beta

Always good to see what D&B's favourite eccentric is up to and here John returns with a more conventional approach than his previous glitch electro-rock offerings. 'Mr Freud' still clearly retains that electro vibe with a very familiar 'bodyrock' sample but aims it squarely at the D&B floor with a large 2step break and a gloriously spaced out breakdown. A light synth motif doubles up with a punchy stabbing riff before it drops and rocks our little socks off. 'Red Sky' sees Mr B back in epic trance mode, with a large female vocal drawing out over dreamy pads and piano licks on the intro before a phat pitch-bend bass line smacks in and away we go.



bloc party

the prayer / john b remix (wichita)

John B aby taky nechal nějakou skladbu na pokoji. Musí prostě zremixovat všechno, co vyjde. Tentokrát to, samozřejmě v dobrém, schytila kytarová kapela Bloc Party. Kdo čeká pořádný nářez, kytarové rify, hitový refrén, drumandbassový rytmus, je na správné adrese. Kdo si ale ulítnul na electro „blbnutí“ Johna B, ten musí počkat na Johnův jiný singl nebo remix.

markus schulz



**FIRST & LAST:
 JOHN B**

FIRST RECORD YOU BOUGHT?

Jason Donovan's 'Ten Good Reasons' LP. I got it signed last year when he came to my local Chicago Rock Cafe!

FIRST CLUB YOU WENT TO?

Probably The Avenue in Maidenhead, just the local meat-market shit hole. I got drunk, was nervous, probably tried to chat up some girls and got knocked back, and did my really dodgy mid-90s pseudo-rave dancing. First decent club was Speed. I went with my dad and my mate Stefan after I did my A-levels. It was an all-nighter and we got there super early and left right at the end. The music that night was an inspiration, from start to finish.

FIRST JOB?

I've only ever worked in music. I was basically a professional student until I graduated, then went into production and later DJ'ing. The first cheque I got for music was from DMC - I did a couple of megamixes of current chart stuff for their monthly CDs they give to DJs who can't be arsed to mix in commercial clubs.

FIRST PAYING GIG?

Hard to remember, I think me and my mates shared £30 for doing a d&b night called Eclectica at a club called Klute in Durham. It's since been voted the worst venue in the world. The booth ceiling was so low you had to crouch a bit. No monitors, hardwired headphones that were half of an old telephone, and the toilets upstairs were leaky (and if you were unlucky would drip through onto you). We were THAT determined to get a club night going...

FIRST TUNE YOU MADE?

Oh man, I made some VERY dodgy stuff when I was young. I was dabbling in production from about 11-years-old, so my first properly finished stuff was schoolboy stuff, probably for my GCSE music course. It probably sounded like VERY basic and misinterpreted Jean Michelle Jarre...

FIRST GIG ABROAD?

Somewhere in Germany I think while I was still at university. I felt like such a hero zipping off to Munich or something and none of my lecturers were any the wiser.

LAST BOOK YOU READ?

David Deida - Way Of The Superior Man

LAST MOVIE YOU WATCHED?

Superbad on my iPhone on the way back from Vienna.

LAST VIDEOGAME YOU BOUGHT?

Call Of Duty 4 for my PC. I've played it once. Never again.

LAST TIME YOU GOT ANGRY?

Last night. I couldn't sleep 'cause I have the flu.

LAST TIME YOU LIED?

I don't lie - it's counter-productive.

John B - 'When The Time Comes' / 'Dancing In The Dark' is out now on Beta.



This John B doesn't sing R&B.

[MUSICAL PERFORMANCE]

GET YOUR SHARPIES OUT
John B brings the boom and signs boobs at Laundry Bar.

British DJ John B helped tear the lid off drum 'n' bass in the mid- to late-Nineties. Within a year of his first rave, John adopted this rogue art form as his music of choice and soon got deep into the process of creating his own records. In 1997, his music caught the ear of Grooverider, one of his early heroes, who added John's song "Secrets" to his *Prototype Years* compilation. Suddenly other legendary artists — including Ed Rush, Optical, Dillinja, and Matrix — were championing John's music.

Judging by his latest work, we think this success drove him fucking insane. He's become the Dr. Frankenstein of the genre, suturing 170 bpm to anything that moves, particularly trance, liquid funk, and Eighties-style synth-pop (his favorite movie is *Teen Wolf*). And live, dressed in Day-Glo, it seems he's always on the make for American chicks. If you're hot and you ask nicely, he'll be more than

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happy to Sharpie "I've Been Stalking You on MySpace" (the title of his big-push current song) on your chest at Laundry Bar, 721 N. Lincoln Ln., Miami Beach. The show begins at 11 p.m.; admission is free for those 21 and older with ID. Call 305-521-7700, or visit www.myspace.com/laundrybar.

ERIC W. SAEGER

[CELEBRATIONS]

MAKE WAY FOR GOOMBAY
Bahamian festival heats up the Grove.

Miami's revelers always visit the other half of Coconut Grove's Grand Avenue — the commercialized strip that's home to chain retailers and college bars. The other half — which contains rundown buildings and shady lounges with tinted windows — typically gets nary a glance as cars cruise to their highfalutin destinations. But not this weekend, culture lovers. It's time for the annual **Miami/Bahamas Goombay Festival**, which for 32 years has been uniting

hamian craftsmen brought here to help build Coconut Grove's first hotel. The official opening will take place from 5 to 10 p.m. Friday, with live music and festivities in Peacock Park (2820 MacFarlane Rd., Coconut Grove). On Saturday, the street festival will commence at the intersection of Grand and Douglas Road at 11 a.m. and take over the thoroughfare until 8 p.m. with costumed revelers, syncopated rhythms, and live performances by soul singer Betty Wright as well as the Royal Bahamas Police Band. Visit www.goombayfestivalcoconutgrove.com.

PATRICIA ELIZABETH GRELL YURSHIK

[ART]

A LIFE PLAN SNAPS INTO PLACE

Say, "Leggo my LEGOs," at this exhibit.

New York artist **Nathan Sawaya** is an idyllic example of following one's bliss. Four years ago, he had LEGO on the brain, so he did what anyone else would: quit his law career to earn a living snapping plastic bricks together. But don't muddle mental images of your kiddie construction gigs with Sawaya's grown-up art; his full-scale sculptures can take months to build and require thousands of LEGO pieces during assembly. The results leave you speechless.

Take, for example, his 70-by-30-by-10-inch rendering of Han Solo frozen in carbonite. From a distance, it looks just like the film's famous prop: Han's features poke through the surface as he waits patiently for Princess Leia to save him. Sawaya even fine-tuned minor details such as the control panel (insert geeky glasses readjustment and snort here). But as you move closer to examine its façade, you real-



After the parade, beers at Barracuda!

well-to-do Grovites, the residents of the Bahamian Village, and anyone looking for live music, a colorful parade, and lots of island-style fun in the heart of Miami's pedestrian paradise.

The historic fete is touted as the largest black heritage festival, and it celebrates the legacy of the first black settlers to arrive in Miami — Ba-

Legendary Inventor of the scratch!
Grand Wizard Theodore

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Break Beat Science
Planet Of The Drums
The Secret History of Science set!

SKELM UK
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brick.city.media.com, ME

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brick.city.media.com, ME

NOCTURNAL & SARA LYNN
Need a Vibe, Digital Mercenaries, NH & ME

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brick.city.media.com, wepushbuttons.com, ME

TRIPLE A
La MoDa Mixtapes, MA

BREAKADAWN
Muck Crew, CT

GESTALT
Gestalt Productions, ME

DJ LIMEX
London, UK

ELUSID
Digital Mercenaries, ME

MC DIGGADEE
Korretz Jungle, New York City

VJ FOO!
The dude-man himself providing the sound & lights

K.T.F. TERISON
Spinnificent, Floss Angeles, Los Angeles CA & ME

VIK44 & METRIS
Milled Pavement Records, brick.city.media.com, ME

HYDRATOR
WERU-FM, ME

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Convergent Music, ME

MOSHE
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DLY, ME

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Virgin Club: Monatsprogramm Februar

Der Virgin Club hat ein volles Programm im Monat Februar. Wieder werden uns hochwertige und in der Szene bekannte DJs und Djanes angekündigt.



Vornweg beherrscht uns hier in Pforzheim Olivier Giacomotto. Der Franzose aus Bordeaux legt zwischen den Auftritten in Manchester und Kolumbien einen Zwischenstopp bei uns ein. Los geht's am 07.02 um 23 Uhr. Am Freitag den 13ten kommt vom legendären Label Mos Ferry Dapayk. Vielen bestimmt nicht nur wegen seiner Musik bekannt, die ist nämlich elektrisch und treibend, sondern auch wegen seiner Partys mit dem Top Model Padberg. Einlass ist hier 23 Uhr. Am 14.02 dann ein Knaller John B aka John Beta aka Drum n Bass und Nu Electro Partymacher! Der Paradiesvogel wird euch an diesem Abend heftig was auf die Ohren geben und dabei bestimmt eine gute Show hinter dem DJ-Pult abziehen. 7 Tage Später dann knallt es richtig im Virgin Club, die Schönste aller DJanes kommt wieder nach Pforzheim. Am 21.02 beherrscht uns

sich vor, John B. wäre im „Flash“ gewesen. Er wäre aus der Masse herausgestochen wie ein kunterbunter Papagei unter pechschwarzen Raben. John B. fällt wohl überall auf: Er sieht aus, als hätte man „The-Cure“-Frontmann Robert Smith mit Techno-Legende Sven Väth und Campino von den „Toten Hosen“ gekreuzt.

Er könnte auch der Bruder von Nina Hagen sein.

Der Brite ist eine schillernde Gestalt – und das nicht nur wegen seines schrill-unangepassten Aussehens. Er ist DJ und Produzent. Mit seiner Musik verhält es sich wie mit seinem Aussehen: Sie ist ein Sammelbecken. Seine Musik, eigentlich „Drum'n'Bass“, nimmt sich Anleihen aus den 80ern, aus Punk und Electro. Das prägende Element ist der „Electrostep“ – ein Stil, den er selbst entwickelt hat.

Wie soll man bloß beschreiben, wie „Electrostep“ klingt? Man sollte sich das anhören, dazu tanzen. Es trifft sich gut, dass man am Samstag dazu Gelegenheit hat. John B. ist dann zu Gast im „Virgin Club“.

JOHN B.



LUNA NOVAK

JOHN B. ELECTROSTEP

2006, BETA RECORDINGS WWW.JOHN-B.COM

John je docela dober znanec slovenske publike, pa tudi svetovnih DJ-jevskih miz; njegova kulturna osebnost, samozadostni ironični hiper ego in nenavadnost pa ga delajo posebnega v svetu uniformnih jungle/drum and bass DJ-jev, ki pretežno ne odstopajo od klasičnega urbanega (tako oblačilnega, kot glasbenega) obrazca. John je stajliš retro klovn; šminker, ki v klub pride v obleki ter ki namesto Adidasovih znojnikov okoli roke nosi krpo, iztrgano z majice s tremi črtami. Njegova založba Beta je premierno predstavila izvajalce kot Nu:Tone, Exile ali Greg Packer, sam mladi šef pa je vmes produciral na raznih koketiranjih s podžanri (kot latin ali liquid funk) ali drugimi elektronskimi žanri (trance'n'bass, breakbeat). Vendarle je se skozi čas in prejšnje albume lepo kristalizirala njegova afiniteta do čistega (retro) elektra, ki na Electrostepu dosega enega svojih vrhov – recimo v ponovni oživitvi synth-pop zombija iz osemdesetih, Howarda Jonesa (se kdo spominja *What Is Love* ali *Like To Get To Know You Well?*), ki ga je John tokrat remiksiral v enem bolj udarnih komadov *For You See Me*. Prav ta je eklatantna vizija electrostepa, ki bolj nanaša s spevnostjo in spoliranim šusom kot pa eksperimentalno. Slednja se primerjalno skoraj bolje uleže na brejkbitaško usekane Hyperja, Aquasky ali Evil 9 kot pa drum and bassu zaprisežene Andy C.-ja, Pendulume ali Fresha. Precej orte producentov in DJ-jev v njem ne vidi genija ali vizionarja, kar posledično prinaša manj vrtenja v prvi drum and bass ligi, razlogov pa bi



znalo biti precej; še najbolj njegovo nekajletno ubadanje z nedrumandbasserskimi žanri in stališčem, da so 80. preprosto preživeta. Plošča tega ne potrjuje, prej nasprotno; ob ironični debilani, ki jo zganja na tekstih skozi ves nov album, je po (standardno) daljšem čakanju lansiral raketo s 26 nemiksanimi komadi na enojnem

CD-ju oziroma dvojni disk v luksuzni *limited edition* različici. Kar nekaj je remiksov (med njimi sta kandidata za najkomad plošče *Fuckin On The Dancefloor* od Dirty Sancheza), še več avtorskih – med njimi izstopa najmanj pol ducata paberkov, kot *Stalking You On Myspace*, *Hey Mickey*, *Fashion*, pa oba biseri z Marcy Meow, sanfranciško porno igralko, ki ji je plačalo petdesetaka za petje na cover Soft Celalovskega *Tainted Love* – drugi je *Metro*. Gre za robo, ki jo je pilil in vrtel v preteklem nekajletnem obdobju, in morda Electrostep ni tolikanj vizionarski kolikor retrospektivni izdelek. Z elektroniko je pač hudič, da se albumov lahko naposlušas, še preden izidejo – namreč v živih setih izvajalcev. Tudi John ni izjema; vendar je ravno na pomlad odvrtil radijski set, poln elektro-brejkbita, ki skorajda ni vseboval ničesar s pričujočega izdelka. Kar lahko nakazuje neko nadaljnjo smer razvoja; Electrostep je mestoma, skozi posamične remikse, izrabljen od kraja in malce ponavljajoč – a se ustavi pred mejo dolgčasa. Retrospektiva se zdaj zdi obdelana – ker težko gre naprej od pozicij, ki jih je zacementiral tokrat. Elektroliza.

dr. um

+++

John B: Von Jahr zu Jahr freakiger



„Dress to impress“
freakige Look ist
Bs Markenzeichen
Fotos: Sris

Mit seinem crazy Style zieht der Londoner DJ die deutschen Fans in seinen Bann

John B. - der Global Player: Der Londoner Superstar-DJ gab sich die Ehre und stattete unserer schönen Rheinmetropole einen Besuch ab. Mit seiner innovativen Mischung aus Drum & Bass, Electroclash und Robopunk lässt John B es weltweit richtig krachen. Von Miami über Bangkok, New York oder Tokio bis zu uns nach Köln - der Londoner Star-DJ ließ bisher keine Metropole aus.

Dabei setzt sich John B auch optisch immer perfekt in Szene.



Ganz nach dem Motto: „Dress to impress“ tritt er auf: Mit wilder 80s Punk-Frisur, schwarzem Balken um die Augen und einem Outfit, wie es David Bowie nicht hätte toppen können.

Seine Roboter-Tanzeinlagen im Stroboskoplicht bringen die Menge regelmäßig zum Ausrasten. Der Mann ist eben nicht nur DJ und Produzent, sondern auch Marketing-Genie in eigener Sache. Wie seine Anfänge aussahen, was ihn inspiriert und welche Tipps er jungen Künstlern geben kann, verriet er mir vor seiner Kölner Show im Interview (s. Kasten rechts).

John B auf den Zahn gefügt

John, wie bist Du zum DJing gekommen?

Mein Erweckungserlebnis hatte ich während meines Studiums. Eines Nachts, nachdem ich sieben Stunden Musik im UNI-Radio gespielt hatte, stellte ich fest, dass dies meine wirkliche Leidenschaft ist.

Wie kam es zu deinem extremen Erscheinungsbild? Du bist ja selbst in der DJ-Szene ein echter Paradiesvogel.

Einerseits haben mich die 80er Jahre stark fasziniert. Aktuelle Inspiration fand ich zudem in der Electroclash-Szene. Meine eigene Verwandlung verlief immer schrittweise. Man kann sagen: Von Jahr zu Jahr wurde ich freakiger. (John lacht)

Was hat Dich gegen den 80ern so begeistert?

Es war eine seltsame Zeit. Kü wie David Bowie, Madonna wechselte rasend schnell Images. Viele albus wurden gesprengt.

Was würdest du Menschen raten, Künstler mit Musik Geld verdienen wollen?

Zunächst ist es wichtig, eine solide musikalische Ausbildung zu genießen. Ich bin mal Produzent, spreche auch aus Sicht. Klar ist: Ausdauer, Kontakte, Marketing in der Sache geht man schnell unter.

John, vielen Dank für das nette Gespräch, weiterhin viel Erfolg!

THE NEXT 50

These DJs just missed out this time around but who will edge into the Top 100 poll next year? Place your bets now.



Gui Boratto



Jeff Mills



Pendulum



Plump DJs



Sebastian Ingrosso



MSTRKRFT

101 HYBRID

102 ROBBIE RIVERA

103 SEBASTIAN INGROSSO

104 YOJI BIOMEHANIKA

105 JOHN DAHLBÄCK

106 LISA PIN-UP

107 VALENTINO KANZYANI

108 JOHN 'OO' FLEMING

109 LUCIANO

110 CHRISTOPHER LAWRENCE

111 JOHN GRAHAM

112 BT

113 LAURENT GARNIER

114 WESTBAM

115 SUPER 8 & TAB

116 BOYS NOIZE

117 TALLA 2XLC

118 TIGA

119 ARMAND VAN HELDEN

120 GUI BORATTO

121 KASKADE

122 DAVE SEAMAN

123 DANNY HOWELLS

124 MARCUS SCHOSSOW

125 ANDY WHITBY

126 ADAM BEYER

127 ALEX KIDD

128 MARCO CAROLA

129 JOHN B

130 TRENTMØLLER

131 ANTOINE CLAMARAN

132 DAVE CLARKE

133 THE PLUMP DJS

134 JEFF MILLS

135 RANK 1

136 JON O'BIR

137 PENDULUM

138 JODY WISTERNOFF

139 SCOT PROJECT

140 MSTRKRFT

141 JOHN ASKEW

142 FELIX DA HOUSECAT

143 SIMON POSFORD

144 SATOSHI TOMIIE

145 DONALD GLAUDE

146 EROL ALKAN

147 KRAFTY KUTS

148 DJ DAN

149 RILEY & DURRANT

150 VICTOR CALDERONE



Englischer Paradiesvogel John B legt morgen im „Douala“ auf – Electro, Trance und Synthie-Pop hat er im Gepäck

Zum siebenjährigen Jubiläum der Veranstaltungsreihe „Reclaim the Beats“ kommt am morgigen Samstag, 17. Januar, mit dem Londoner John B eine der schillerndsten Persönlichkeiten der internationalen Clubszene ins „Douala“ nach Ravensburg. Das knallbunte schräge Outfit ist zum Markenzeichen des Entertainers geworden, doch auch musikalisch beweist John B Stil. Und zwar seinen ganz eigenen. So kreuzt er Electro, Trance, 80er-Jahre-Synthie-Pop, Indie-Rock und Drum&Bass zu einem unverwechselbaren Party-sound und remixt dabei von „Soft Cell“ über „Depeche Mode“ bis hin zu „Bloc Party“ und den „Nine Inch

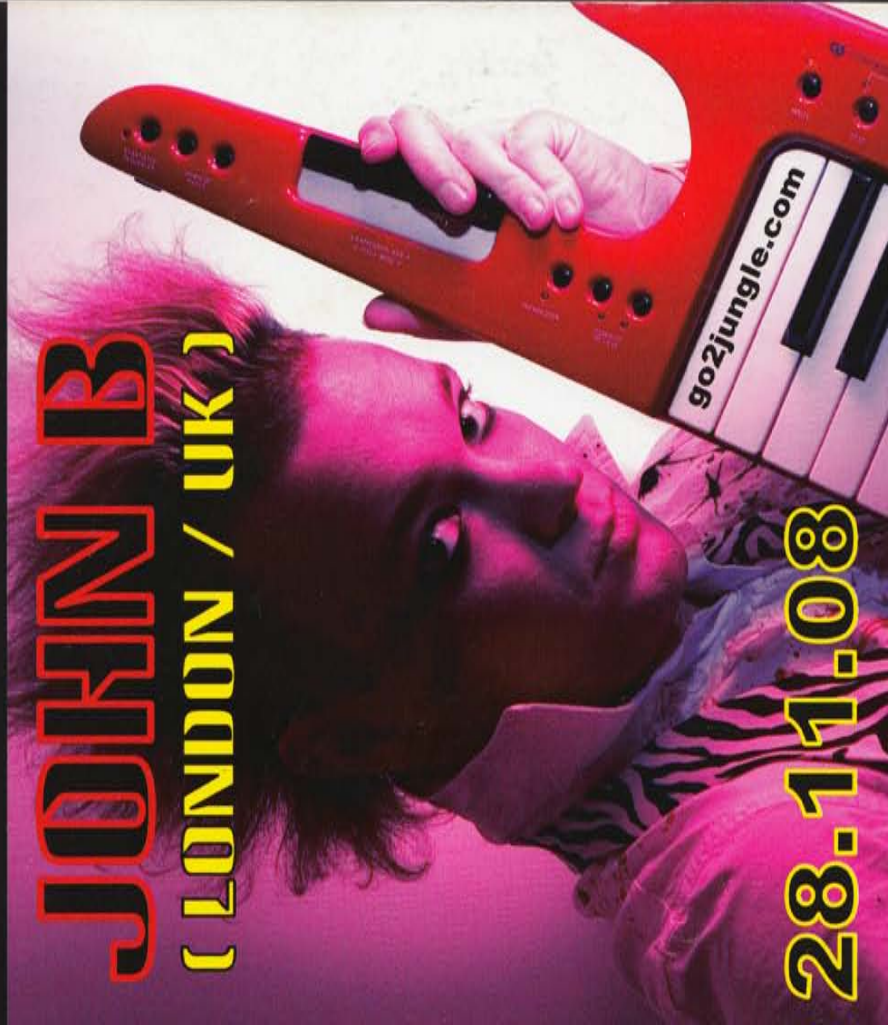
Nails“ alles, was ihm in die Finger kommt. Spätestens mit seinem „Electrostep“-Album aus dem Jahre 2006 riss der Paradiesvogel die Genre-Mauern endgültig nieder und avancierte zur weltbekannten Breakbeat-Ikone, die bei ihren DJ-Auftritten durch schrilles Make-Up und einen wilden musikalischen Konfettiregen aus 80er-Melodien und fetten Drum&Bass-Beats reichlich Glamour versprüht. Bei seinem Auftritt im „Douala“ wird John B von den DJs Double-L und Mellokot sowie MC Unkle Massive begleitet. Auf dem zweiten Floor sorgt das Kingzblend-Soundsystem für Reggae- und Dancehall-Klänge. sz/Foto: privat

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John B

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Der Electrostep-Roboter & Fashion Freak ist durchweg die verrückteste Erscheinung im Drum 'n Bass. Wild geschminkt, toupiertes Haar und ein Outfit, dass an Glamour Synth-Pop der 80er Jahre erinnert. John B besticht jedoch nicht nur äußerlich – er hat auch akustisch einiges vorzuweisen: Als Begründer des „Electrostep“ schlägt er die Brücke zwischen 80s Electro, Trance, Synth-Pop & Drum 'n Bass. Bevor er sich dem Jungle verschrieb, produzierte er Techno. Dieser Einfluss ist immer noch spürbar – seine Sets können durch vereinzelte Techno-Hymnen

Seine Discographie ist ellenlang und beinhaltet Stücke auf führenden Labels wie Prototype, Formation oder Metalheadz. Mit Beta Recordings schuf er 99 sein eigenes Label. Heute gibt es 3 weitere Sublabels: Nu Electro, Tangent und Chihuahua. John B ist ein Original – ein Entertainer – eine Ikone. Er ist an der Spitze angekommen und zählt zu den individuellsten Popularitäten der elektronischen Musikszene. Seine Kombination aus Drum 'n Bass und Electro machte ihn weltbekannt. Neben Auftritten in Weltstädten wie Budapest, St.Petersburg oder Bangkok stattet die Legende nun dem kleinen Freiburg einen Besuch ab. Eine unglaubliche Nacht bahnt sich an: Drum 'n Bass meets Electro – John B in town – Ooooooh Yes!

PALLADIUM

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www.betarecordings.com / www.go2jungle.com
www.myspace.com/breakbeatmovement / www.myspace.com/johnnbeta



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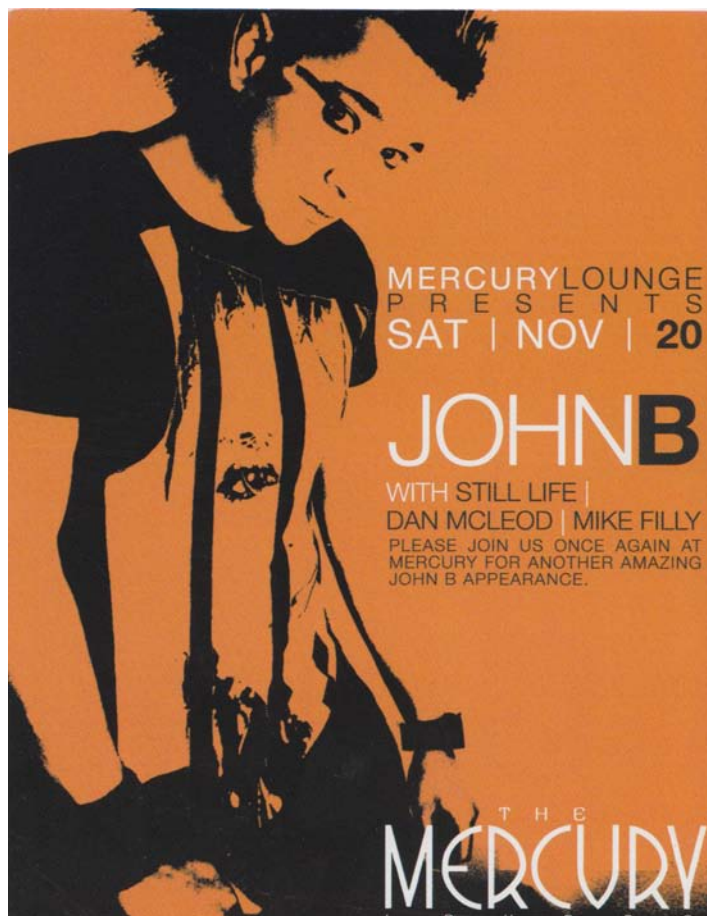


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MERCURY

IM LABOR DES MR. B

Ein ehemaliger Zellularbiologiestudent seziiert Drum'n'Bass und kreuzt ihn mit Electro, New Age und Rock. Damit hat sich der Engländer John B nicht nur Freunde gemacht.

Von Silvio Biasotto

Als ein junger Mann mit Namen John B Ende der Neunziger mit seinen Tracks für Furore sorgte, war die Drum-'n'-Bass-Community doch etwas irritiert: Denn mit seinen zusammengeklebten Haarschopf war er doch eher «bio». Sein Status als Student, der im mittleren Süden Englands Zellularbiologie studierte und sich in seiner Abschlussarbeit mit der Zellveränderung bei angequetschten Kartoffeln beschäftigte, betonte dabei nur noch seine Sonderstellung. Doch John B war ein Freak: In jeder freien Minute setzte er sich an die Musikmaschinen und kreierte seinen ganz eigenen Sound, fernab der von Doktrinen durchsetzten Londoner Szene. Doch seine Grenzüberschreitungen gaben ihm Recht. Mit seinen Drum-'n'-Bass-Tracks hatte der Student auf Anhieb Erfolg.

Sein Sound fiel auf, weil er ungewohnt elektronisch war, von viel Synthies getragen. Er konnte sowohl dunkel und mächtig wummern als auch jazzig federn. Zuweilen gabs auch Einsprengsel aus der World Music oder aus dem New-Age-Bereich.

2002 überraschte John B wieder alle und rief eine neue Unterabteilung im Drum-'n'-Bass aus. Ihr Name: Electrostep. Ein wichtiges Element von Electrostep ist die Integration von Trance und seinen spaceigen musikalischen Flächen in den harten D'n'B. Das allerdings ist nur die eine Richtung in der Metamorphose des John B. Denn die Podcasts auf der Website seines Labels Beta Recordings unterscheiden sich streckenweise kaum von waschechten Electro-Sets. Darüber hinaus greift der Engländer ebenso gerne in die Gitarrensaiten und verkettet so auch Electro und Rock. So wurde John B zum gefragten Remixer – unter anderen von Bloc Party. Und auch seine Bearbeitungen von Achtzigerjahre-Klassikern zeigen, dass er keine Berührungsängste hat.

WEG MIT ALTEN ZÖPFEN

Schliesslich veränderte sich John B auch äusserlich: Der Öko-Zopf kam weg; eine modische Vokuhila-Frisur musste her, zudem griff er tief in den Schminkkasten. Der derart wiedergeborene John B war jetzt auch optisch Nachtleben-kompatibel.

Im Drum-'n'-Bass-Mutterland England hat ihm dieser Wandel mehr Feinde als Freunde eingebracht – so finden sich weitere Electrostep-Vertreter vornehmlich ausserhalb Englands. Kein Zufall also, dass John B seine grössten Erfolge in Osteuropa und den USA feiert.

In seinem Innern aber ist John B ein Biologiestudent geblieben. Statt an Kartoffeln drückt er an Drum-'n'-Bass herum. Die Zellmutationen, die er dabei hervorruft, sind für die einen ein Geschwür, für die anderen jedoch ein Schönheitsfleck.



Bild: zeg

B'S KNEES

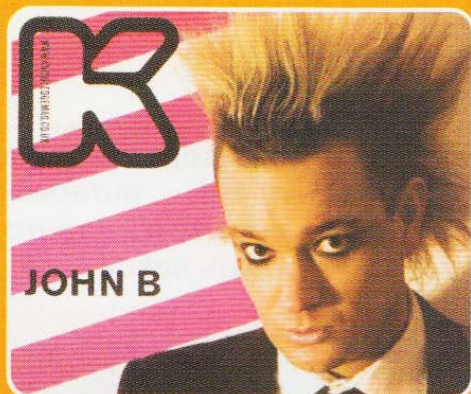


John B has a new single out on Beta on January 24: 'Mr. Freud' / 'Red Sky' (feat. Shaz Sparks). He's also working on a new album due for release sometime in 2008 and preparing for album re-releases and remixes to celebrate his tenth year in drum & bass. He recently finished digitising his whole back catalogue, including all his Formation releases, and it should all be live on the main digital download portals soon. He also recently remixed two new bands: Glamour For Better and Hauduken.

John also continues to clock up the air miles, here's where you can catch him soon:

Dec 28: Club 5ive, Washington DC, USA
 Dec 30: Seismic Sundays @ Good Life, Boston, USA
 Dec 31: The Rave, Milwaukee, USA
 Jan 11: Wicked Vibes @ Suzie Wong, Schweinfurt, Germany
 Jan 18: Idealogia @ Forsage Club, Kiev, Ukraine
 Jan 25: Factory Of Cinema, Ulan Ude, Russia
 Jan 26: Objekt01, Irkutsk, Russia
 Feb 2: Cembrankeller, Linz, Austria
 Feb 22: Apokalypsa, Brno, Czech Republic
 Feb 29: Turbulence @ Digital, Newcastle

www.john-b.com / www.myspace.com/johnbbeta



GC «KIR%PITCH»
 JONH B (UK)

22 сентября

Ко дню рождения резидента «Кир-пича» Андрея Половинкина про-могруппа HELL RAISERS приготовила отличный сюрприз в виде звезды мировой драм энд бэйс-сцены — Джона Би. Этот экстравагантный экспериментатор по образованию специалист в молекулярной биологии. Что от него стоит ожидать, не знаем даже мы. Начав заниматься музыкой, внес в D'n'B синти-поп звучание 80-х. Его треки играли Ed Rush, Optical, Dillinja, Matrix и Groove-rider. Также играют Dj Svet, Dj Petite, Dj Makson, Mc Va40. Вход 500 руб.

FREITAG
26/10/07
 22:30 UHR / EUR 10,-

LUM
 eat | drink | dance
 eggertsdorfer-
 strasse 7,
 3300 amstetten

**ELEKTRO/
 DRUM & BASS**

JOHN B
 beta recordings (UK)
 TOM DAMON/JOHANNES HAIDIN/
 ISEE/DJONSPEED/ DJONSON
 SUPPORT BY MOD.ART

Former Maidenhead and DJ John B will be reliving his past at the Phatz Bar tomorrow, writes Jane Griffiths

e&Lifestyle



Spinning around

Eighties gig

PRODUCER and DJ John B from Maidenhead is set to take party-goers back to the Eighties at the Phatz Bar in Queen Street on Saturday.

These days, the former Desborough pupil is used to

performing in further afield venues – including Europe, Australia, and New York – but is returning to his roots to do sets alongside Matt Rick and Linus.

John B is famous for producing drum 'n' base tracks and released in transit last summer, but he also dabbles with Eighties songs and remixed Hey Mickey.

His journey to electro music started with traditional music

classes. He said: "I had piano lessons when I was a kid and then got into producing tracks when I was at school. There used to be a music shop in Hard Edge in the High Street."

"My first track was a really fast techno tune and someone put it out for me. I sent demos and got signed to a label and loads of stuff happened when I was at university."

"One of the best things was about eight years ago when Goldie phoned me at my halls of residence. Since then I have done two tracks with his label."

The popular DJ, who is also a science graduate, promised the famous synthpop tracks – including Depeche Mode, Human League, Soft Cell, Duran Duran, Spandau Ballet, A Ha and Frankie Goes to Hollywood – would be

played at his Maidenhead gig.

He urged people to support the event. He said: "Hopefully people will dress up a bit too – leg warmers, Boy George make-up, power-suits."

"But the general idea is just to have an Eighties party. It has not really been done in Maidenhead before and they are usually good fun."

Details on 01628 770777.

JOHN B

31. AUGUST 2007

SUPPORT: LUUK & MISS DROP



...more than drum & bass

GASTHAUS SUTTER / ERDGESCHOSS / ZWEIBRUECKEN
PRIMASENSER STRASSE 114 NAHE DISKOTHEK V

31. AUGUST 2007 // EINLASS 22:00 // EINTRITT 9 EURO

...more than drum & bass

wir freuen uns riesig, euch bereits zum dritten mal seit 2005,
den robot electro drum bass DJ Producer man 80s boy - john b,
labelchef von beta-recordings, produzent und dj, erneut im
erdgeschoss zweibruecken präsentieren zu dürfen.
john b hat mit seinem speziellen sound, einem mix aus
drum & bass, electro und 80er jahre, eine nische besetzt,
die in der weltweiten clubszene einzigartig ist!
dies beweisen u.a. seine auftritte in sydney, bangkok, st. petersburg,
new york...

unterstützung, erhält john b bei diesem event von dj luuk (db sounddepartment)!
da wir mit luuk einen weiteren drum & bass-künstler der extraklasse
präsentieren können, wird diese party bewusst nur mit diesen beiden dj's
stattfinden.

zusätzlich feiern wir die erdgeschoss-premiere von miss drop
sole recordings, caminoblu recordings, bios recordings) aus paris.
ihre performance zeichnet sich durch eine facettenreiche improvisation
aus vielen musikrichtungen wie: pop, jazz und soul aus.
das alles verspricht einen unvergesslichen abend auf hoechstem niveau...

www.john-b.com
www.myspace.com/johnbbat
www.myspace.com/luuk
www.myspace.com/missdrop
friends.www.alonede
www.bmbersphere.com

...presented by O!vents



JOHN B

BETA REC., METALHEADZ - LONDON/UK

JEFF SMART KINGBEATZ

MYSTIQUE NGANG

DAN M KINGBEATZ

19.MAI.07
KINGBEATZ @ REITHALLE

WERNER-HARTMANNSTR. 2
START 23.03 H : 8 EURO 00

kingbeatz



DJ RECTANGLE

HOUSE OF VINYL :: TURNTABLISM/HIP-HOP
LAS VEGAS // MYSPACE.COM/DJRECTANGLE

After winning the U.S. DMC championship in 1993, DJ Rectangle was picked up as Warren G's DJ: a position he still holds to this day. Since the mid-90s, Rectangle has produced a seemingly endless series of schizophrenic battle records and party-friendly mixtapes. An established platinum producer, he has worked with all the biggest West Coast artists helping tracks for major-label acts like Eminem and Xzibit. You don't want to miss this Wisconsin native as he comes back to his home state as an accomplished musician to show us all true turntablism terror.



DJ COLETTE

OM RECORDS :: HOUSE
LA // DJCOLETTE.COM

Colette possesses the unmistakable voice of post-millennial house music. Her sweet, but sultry voice has been called "angelic" so many times, it's a miracle she hasn't grown wings. Imagine a less breathy Kylie Minogue merged with a more controlled Róisín Murphy (Moloko), and you have a good grasp on her classy voice that highlights any beat that flows behind it.



JOHN B

BETA RECORDINGS :: D&B/ELECTRO
UK // JOHN-B.COM

If you haven't come across John B in one of his many musical guises over the past decade, where have you been? John's career began as the one and only Goldie signed him to the legendary Metalheadz label. He eventually established his own stable of labels (Beta Recordings, Tangent, Chihuahua and Nu_Electro) to reflect his diverse tastes. John has since made major waves within the wider world of dance music. Perfecto label boss and DJ superstar Paul Oakenfold commissioned tracks on the epic Great Wall compilation. There is also rumored to be a John B reworking of Toni Basil's classic Hey Mickey in the pipeline.



LEA LUNA

EAST
WWW.EASTMUSICGROUP.COM

EAST MUSIC GROUP

:: ELECTRO HOUSE DENVER // WWW.DJLEALUNA.COM

At the young age of 24, ear and eye-catching DJ Lea Luna has quite a handle on the club scene playing all over the country at some of the most prestigious clubs and events the commercial electronic scene has. Her crowd-shaking mix of big-room club, house, progressive, rock, and retro landed her at places such as Avalon New York and B.E.D. Miami, as well as having opened for music legends Steven Tyler and Chuck Berry. Lea Luna's upcoming new release - LUNANIMOUS is a new dialect of the rock-tronica tongue that both the underground and overground masses can fluently express. In her own words... "It all leads up to this: basically, I've lived my whole life to make this new music ROCK and take it to the stage."

CENTRIFIC

DROP BASS NETWORK,
INTELLEPHUNK, ENEMY,

BAKPAK PRODUCTIONS
:: TECHNO MINNEAPOLIS //



MYSPACE.COM/CENTRIFICINTELLEPHUNKPRODUCTIONSMINNEAPOLIS

No stranger to Milwaukee, Centrific returns to reclaim the throne of mind warping delay sequences, classic techno mixed with the bleeding edge of the future, and Harley-Davidson 9.7 dismounts. (Yes the sequins on the costume are black for a reason.) Having racked up considerable midwest mileage, this Minneapolis mastermind has learned and taught within the fabric of dance music enough to make most people's heads pop clean off. If you are the type who jumps face-first into the speaker, you already understand. If not, prepare to ask yourself why your brain hurts tomorrow.

ADDICTION RECORDS
prezentuje:

ADDICTION NIGHT

piątek - start: 22
02-02-2007

Stinks . Sopot
al. Mamuski 1

JOHN B
Beta Rec. / UK

ROS Addition Rec.
DIA Independent
SYMBIO Addition Rec.

Fontanna
MACEO WYRO
KIEWICZ CEZ14

do 24 - karty klubu/kobiety - 15 PLN / ulotki - 20 PLN / normalne - 25 PLN
po 24 - karty klubu/kobiety - 20 PLN / ulotki - 25 PLN / normalne - 30 PLN

design: chodryj.abc.pl

Jeśli słuchasz muzyki klubowej ostatniej dekady i nie natknąłeś się na John'ego B (właśc. *John B. Williams*, ur. w 1977 w Maidenhead, Berkshire w Anglii) to gdzie ty się podziewał? Wychowany na muzyce klasycznej w dzieciństwie, dziś ten brytyjski super-producent jest jedną z niekwestionowanych osobowości zajmujących się muzyką elektroniczną. Uciekając od kategoryzacji John B eksperymentuje łącząc gatunki takie jak Elektro, Trance i Drum'n'Bass, inspirowany także klimatem lat 80-tych, synthpop, electroclash ciągle poszukując nowych brzmień i form muzycznych.

W 1999 roku założył label Beta Recordings, któremu poświęcił dwa kolejne lata, tworząc materiał na zawsze odmieniający spojrzenie na drum'n'bass. Jego wysiłek został nagrodzony. W 2001 roku niezaprzeczalna ikona drum'n'bassu Goldie, postanowił rekrutować 7 „wspaniałych” aby wprowadzić odrobinę świeżej energii, do jednej z prawdopodobnie najbardziej wpływowych wytwórni wszechczasów Metalheadz. Do kogo innego mógł się zwrócić, jak nie do Johnego B.?

W jednej chwili tracki takie jak „Up All Night” stały się klasykiem w kanonie nurtu drum and bass i pochłonęły parkiety wszystkich krajów, a John stał się artystą poszukiwanym na plakatach w klubach całej Europy.

Jego post-punk'owy styl, niespokojna osobowość w połączeniu z muzyką stała się marką i symbolem nowego wymiaru muzyki.

do 24 - kobiety i karty klubu - 15 PLN / ulotki - 20 PLN / normalne 25 PLN
po 24 - kobiety i karty klubu - 20 PLN / ulotki - 25 PLN / normalne 30 PLN

design: CHODRYJ.ABC.PL



nightlife

Meanwhile ...

International producer/DJ John B will be spinning from 10 p.m. to 3 a.m. Saturday at the Office Nightclub in downtown Raleigh. Known for his wild hair, '80s remixes and drum and bass beats, he'll headline the "Halfway to the New Year" celebration. There will be a free champagne toast at midnight, a balloon drop and \$1,000 in cash and prizes. Details: www.ncfathom.com/events/2006/johnb/.

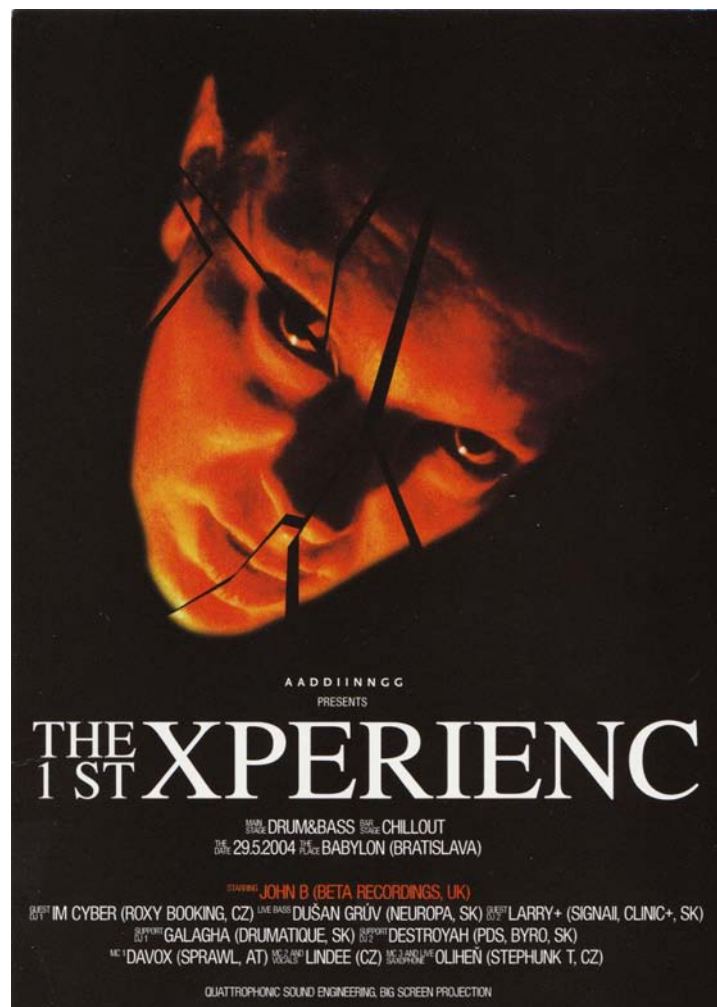
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APRIL 29TH 2004

JOHN.B

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MIDNIGHT DAWN EVENTS, INTERGRUV NETWORKS, G.S.P. ENTERTAINMENT

RELAPSE

JULY 16TH 2005



KEVIN SAUNDERSON

Detroit - Techno : worldofdeep.com, fuseindetroit.com : Respected and acknowledged around the World as one of the founding godfathers of techno, Kevin Saunderson is a legend in his own right. From his biggest achievements with INNER CITY to his multiple guises under Kream, Tronik House, Es'Ray, Reese & Santonio, E-Dancer and more, Kevin has helped to reshape the future of Dance music as we know it today. With multiple worldwide appearances, countless top 40 hits, numerous top 20 albums and combined sales in the tens of millions, Kevin goes far above and beyond your normal dj and producer.

JOHN B

UK - DnB : Beta Recordings, beta-recordings.co.uk, john-b.com : Although the keystone to John's artistry before the end of the millennium was obviously creativity and intuition, he was still on a path of self-discovery. This fact, coupled with his penchant for cult, 80's synthesizer-style, Electro soundscapes, would eventually lead him to the driver's seat of his soon-to-be signature style; one that would sell him thousands of records. John's genre-defying catalogue spans the worlds of Electro, Trance and Drum & Bass, and a few other spaces across the bpm spectrum. Undoubtedly with no limits John B is a name synonymous with originality and is far ahead of his time on a world wide tip.

DJ ICEY

'DJ ICEY'S FOR THE LOVE OF THE BEAT, CD RELEASE TOUR'

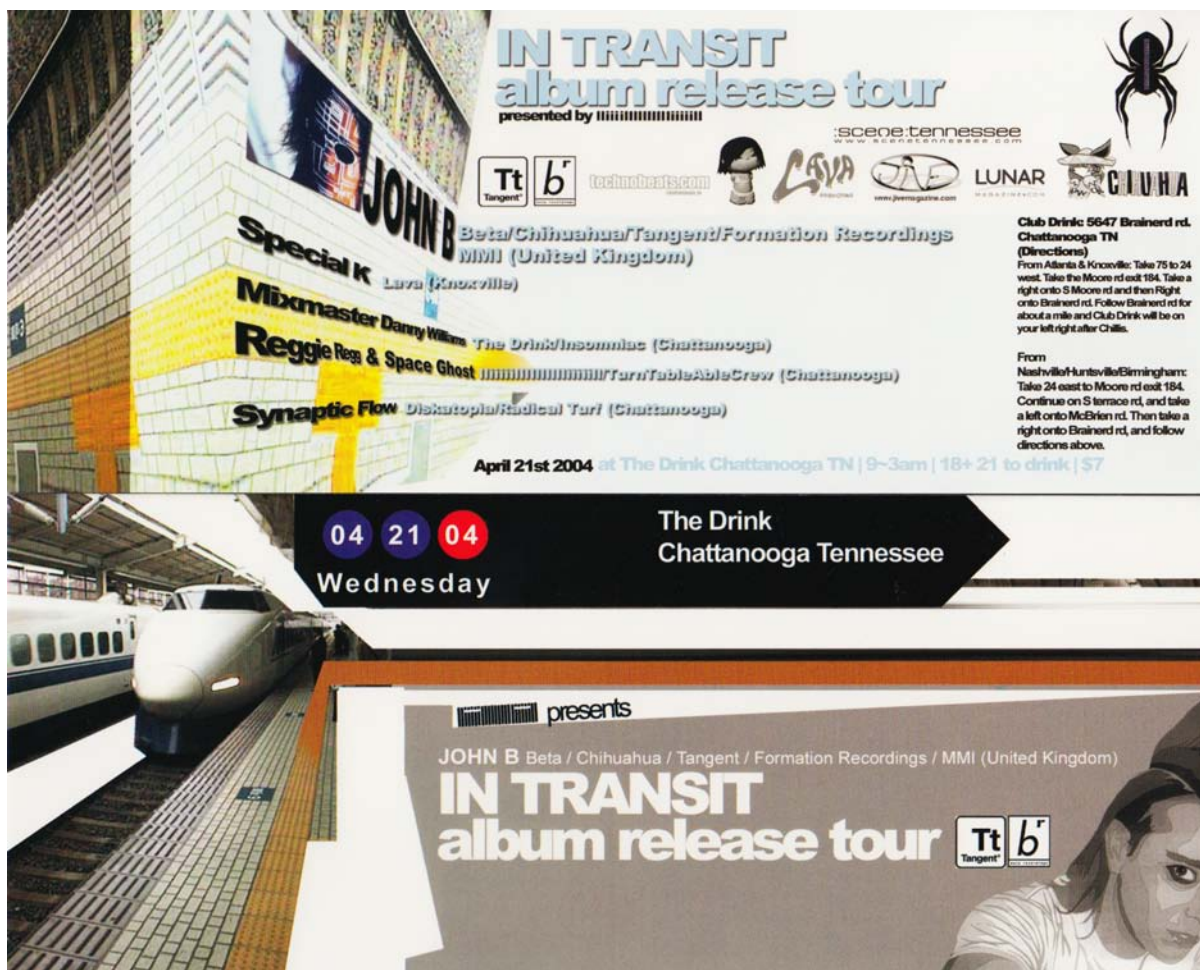
Florida - Breaks : System Records, Zone Records, Tree, Essential Mix, Pam Djs, djcseasy.com : Ikey is by far one of the most respected and loved breakfast producers in the nation. Playing 100 + gigs per year, Ikey is a touring maniac, but that doesn't keep him out of the studio during the week working on new tracks for his indie labels zone and tree records. With over 200 12" singles under his production belt, the "king of breaks" has sound scanned over 300,000 units in his career. In 2004, Ikey was the first to use the envelope to make his hands sweat on the dance floor, Ikey creates a seamless hour plus mix encompassing the many faces of the Worldwide Breakfast scene.

DJ SWAMP

LA - Diseased Turnblist **Decadent** **decadence**, **djswamp.com** : Taking the title of USA DMC CHAMPION in 1996, his very first year involved with the contest, Swamp became known for his turntablist antics. Swamp has been known to cut himself with shards of shattered vinyl records, scratch a diamond-tipped phonograph needle across his tongue and blow fire, occasionally with calamitous results. Appearing on the pages of Rolling Stone, Spin, Subculture, Raygun, Mean, DJ Times, Keyboard, Rap Sheet, Mixer, Rap Pages, The LA Times, and many other publications, Swamp has been featured in a number of magazines, and has been interviewed by MTV, VH1, and many more. Swamp has also been featured on the cover of American music awards, Conan O'Brien, David Letterman, ESPN and more not to mention his movie appearances in *Deep Blue Sea*, *Clay Aiken*, and *Scratch*. Swamp has become an underground icon.

REDSPEED

NYC/LA - DnB/2 Step Breakbeat Science, Direct Drive, NYC 2 Step : What can be said about Reid Speed that hasn't been said already? Having played alongside every respected drum n bass producer from Aphrodite to zino and from lia to nyc in the US and worldwide, Reid continues to bring her thunder to the pulse of the dnB and 2 step community. Her mix tapes have been available since 1997, and have covered many genres, and helped solidify her reputation as one of New York's finest DJs and led her to feature in many industry &



ROCKSTAR
JOHN B
 BETA - TANGENT - FORMATION - U.K.

Classically trained at a young age, John B has gone on to become one of the most eclectic and unique individuals in electronic music today. Consistently escaping categorization, John's genre-defying catalogue spans the worlds of Electro, Trance and Drum & Bass. DJ superstar Paul Oakenfold commissioned tracks to appear on the epic Great Wall compilation and he's also been busy Remixing Howard Jones, Heaven 17, Digital Nation, Robbie Craig and E-Press. John has also long worn his love of his electronica on his sleeve, way before the fashionistas jumped on the bandwagon, and he has been busy signing hot new electro-influenced tracks for his most recent label venture, Nu Electro. Appearing for the first time ever in Edmonton, John B is not one to be missed!

FRIDAY JUNE 17
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ROOM 1 - DRUM + BASS/JUNGLE
DEGREE MATT HATTER
 Sub Sound, Foosh Subterranean Sound, Focus
ROOM 2 - ELECTRO/HOUSE
NEAL K DR JEKYLL
 First Ever House set - Foosh Funky House - Boodang
DUSTY GROOVES + VINNY VO
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JOHN B
JUNE 17 2005
The One on Whyte

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JOHN B
INTERNATIONAL SUPERSTAR DJ

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FROM JOHN B UK 2005
MAIDENHEAD, UK
JUNE 9
AK'S SPORTS BAR
661 E. NOLANA

DAVE MOLINA

IF YOU HAVEN'T COME ACROSS JOHN B IN ONE OF HIS MUSICAL GUISES OVER THE PAST DECADE, WHERE HAVE YOU BEEN? THE BRITISH SUPERPRODUCER HAS GONE ON TO BECOME ONE OF THE MOST ECLECTIC AND UNIQUE INDIVIDUALS WORKING WITHIN ELECTRONIC MUSIC TODAY. HIS TRACKS HAVE ENDED UP ALONGSIDE THE LIKES OF ROBERTO AND DAVID NUTTING. JOHN'S GENRE-DEFYING CATALOGUE SPANS THE WORLDS OF ELECTRO, TRANCE, DRUM N BASS AND A FEW OTHER SPACES ACROSS THE BPM SPECTRUM.

LEARN MORE ABOUT HIM ON HIS MYSPACE PROFILE: www.myspace.com/johnnbeta AND ON HIS WEBSITE: www.johnb.com

REGISTER: www.audioteck.com FOR A CHANCE TO WIN FREE ENTRY!

HAPPY BELATED BDAY TO NATE MENDEZ & PHIL JERNA!

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DJ KYZER
 BROWN'SVILLE/AUDIOTEK

AK'S ONE OF THE DRIVING FORCES BEHIND ORION CONJUNCTION/TUDOR. DAVE HAS BEEN A MAJOR FACTOR IN BRINGING OCS TO THE FOREFRONT OF THE JB ELECTRONIC MUSIC SCENE SINCE ITS ORIGIN IN EARLY 2004. BEHIND THE DECK'S MOVING OF DRIVING, EPIC & TECH-TRANCE HAS EARNED HIM BIG THUNDER WITH NU-NRG, BABY ANNE, AND ALEX PEACE. DAVE IS HEAD RESIDENT DJ AT CLUB ENTRO SATURDAY NIGHTS WITH PACIFIC TRANCE COLLEGE JAMES PECKER.

DCS **db** **AK**

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- Feel the music's influence on our lifestyle
- Enjoy the hottest sounds poolside

Daily Performances Poolside 2-6 PM

Nightly sunset performances on the URB Next 100 soundstage 7-11 PM

March 24

FABIO
John B
Mampi Swift feat MC IC3
KEATON
ZEN feat MC Biggie
SUV feat Natural MC
MACHETE
XXXL
HAZEN
ORIGIN
JUJU
RAW
MC ARMANI
MC SHARPNESS
MC QUESTIONMARK

March 25

Z-Trip
Boom Bip
Diplo
DJ Language
Exile
Johnny Knight

March 26

Esthero
Matthew Dear
DJ Reset
Platonic
Justin Martin + Sammy D
Eliot Lipp + Leo 123

*Talent Line-Up Subject to Change

Discounted rooms available through URB.com/urbvillage

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Sound By : EAW

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URB REMIX





basement - cutting edge drum&bass
Wednesday, 6th October 2004 9pm-2am
and every first Wednesday of the month after
Po Na Na, 19 Duke Street, Reading
launch night - free entry!

Each month we strive to bring you the best of the best mixed with the cream of upcoming talent in the world of Drum & Bass. A strictly intelligent music policy with no wobble, just music that's had some thought gone into the production. On our first night we are bringing you the talents of JOHN B and SUB FOCUS. To accompany this we have residents THE PHATCONTROLLERS (LINUS, TRESPASS & CHINA) and supplying liquid beats to start the night off, DJ CHIN. The MC policy for the night is aimed to complement the music rather than drown it out and who other to deal with this than MC MANIKULAR (Timeless/Source). All this put together just goes to show you what we have in store for the coming months.

John B (Beta / Metalheadz)
SubFocus (Ram / Infrared)
The Phatcontrollers (Linus / Trespass / China)
DJ Chin (Trilogy FM)
MC Manikular (HQ / Source / Therapy sessions)

www.phatcontrollers.com Info@phatcontrollers.com Tel 07855 411368 design by trickartt www.trickartt.tk





SUBSTITUTION

JOHN B

(Beta Recordings, nu-electro, UK)

What can we say about the man called John B? He's brought to dnb a new dynamic that is both refreshing and fun. His crossover style incorporates classic music from the 80's, 90's and today but don't sleep, John B knows his dnb and can smash it like any dj in the business.

DIRTY CHANNEL (Substitution. drumandbasstv.com)

These Subcode residents are probably the most fun djs on the east coast right now. Their style covers the full range of dnb but their focus is good, tuneful beats. Testimont to their abilities Dirty Channel have been featured at some of the biggest events in the past year including World of Drum and Bass, Whistle and Starscape. Check out their weekly radio show EVERY Sunday from 3-6pm on www.drumandbasstv.com.

NJBL

New Jersey Bass Logic
These Jersey cats are on fire! Full of positive energy, NJBL bring a selection of quality drum and bass.

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e-mail events@substitution.net
to get in the know
24 Hour info line 215-552-8143

design by Simplefly.net



& **713 DNB** present

APRIL 10TH, 2004

JOHN B

SATURDAY APRIL 10TH, 2004 @ UNDERGROUND LOUNGE



JOHN B

[tangent, formation, beta] special 2 hour set!



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soundbwoy



sdf 3



cef

mcs: astronomikal mc full:e:fect chango swift

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**Underground Lounge
804 Fannin @ Rusk
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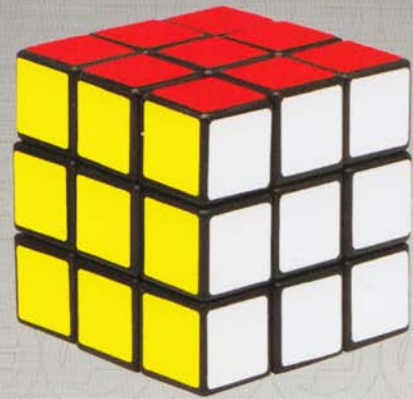
www.texasdnb.com

www.222dnb.com

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**FORMS JOHN B'S EDT.
>> DRUM AND BASS <<
SATURDAY 25 JUNE
>> JOHN B [UK] <<
[BETA/METALHEADZ]
TYSON & DAPPER MC
UNREAL & MCDONLSKEY
FLAVOUR & MC CHAKRA
>> 10:00 PM - 02:00 AM <<
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VISUALS. DECO & MORE
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**SATURDAY
25 JUNE 05
>JOHN B'S<
EDITION!**

Mescolanza ist nach einer Sommerpause wieder zurück, um euch in neuem Gewand ein Event der Extraklasse zu präsentieren. Also haltet euch fest, denn wir haben dieses mal keinen geringeren als John B. persönlich eingeladen um mit uns zu feiern.

Als einer der "TopDogs" der englischen Szene und weltweit etabliert in Sachen Producing und Mixing, wird er garantiert den Dancefloor zum explodieren bringen!
Seine Mischung aus Liquid, Brasil, Electro und Rave Drum and Bass spielt er immer mit einer Art Augenzwinkern, indem er eine grosse Bandbreite des Genres bearbeitet, aber nie den Flow und das Publikum aus den Augen verliert. Drum and Bass at its very best!

Desweiteren für euch, der neu formierte Eichhorn Liveact (dhm-rec.), Soulsurfer zu Gast aus Mannheim und Manic MC. Von 22 bis 24 Uhr bekommt ihr feinste Dancehall Sounds von den Jungs von Mighty Dragon zu hören.

Mehr Infos und eine Wegbeschreibung : www.mescolanza.de



Lineup ::::

John B
(BetaRec./Metalheadz/UK)

Eichhorn LiveAct
Soulsurfer
Manic MC
Mighty Dragon



www.fitness-factory-pforzheim.de



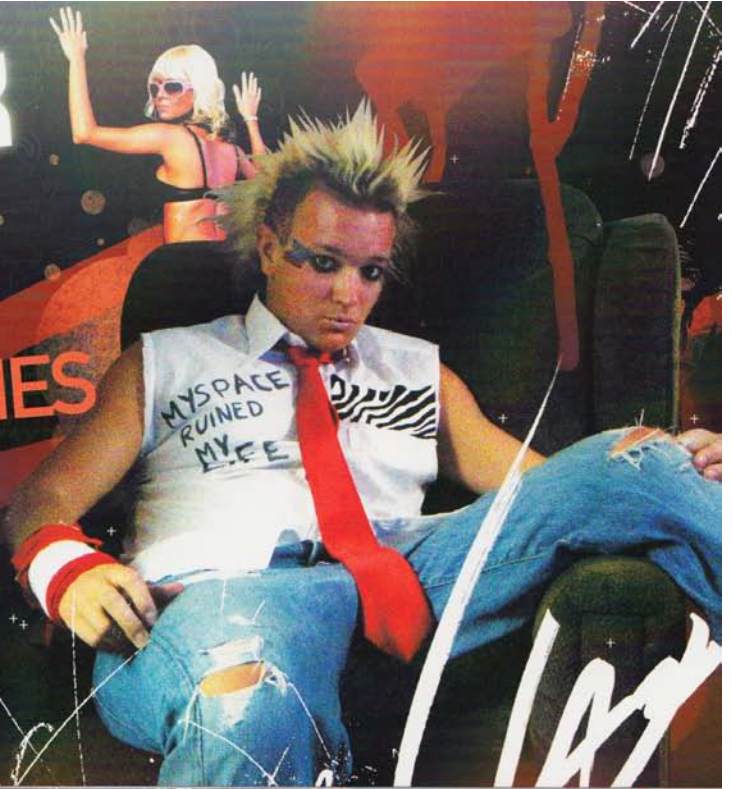
WOLF'S REISEN

projek

PROJEK: RELOADED
WEDNESDAY SEPTEMBER 28TH 2005
REPUBLIC NIGHTCLUB

JOHN B FUTURE PROPHECIES

EXCLUSIVE LIVE PA



PROJEK: RELOADED
WEDNESDAY SEPTEMBER 28TH 2005
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John B.

beta recordings - metalheadz - uk

friday june 3rd.

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- (D-oner & Valiant)
- Paaj - VT.
Resident:
- Hippie
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Visuals by:
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10pm-4am

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with proper ID

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and Artist Management Group Present:

SYNTHESIS

- The combining of separate elements or substances to form a coherent whole.
- The complex whole so formed.

THURSDAY SEPTEMBER 22ND
@ Django ATL SEPT 22ND!!!

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of music and fellowship, and with none other than the legendary dj and producer,
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Guys: \$10
Ladies: FREE from
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LOCATION
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www.djangoatlanta.com
Phone: 404-347-8848



JOHN B

BETA, NJ-ELECTRO, TANGENT, FORMATION, RECORDINGS, MM1, UK
John B is a name synonymous with originality. He has constructed some of the most
daring Drum & Bass audio experiments of the last five years, and this is a conse-
quence of his reluctance to pigeonhole himself under any one style. His refusal to
conform to traditional methods means that his productive streak is ever changing, and
so in delving into the timeline of John's musical career, some staggeringly contrasting
and imaginative vinyl pressings can be discovered. The only ingredient that is
retained between each of his successive releases is quality; there is always thought
present, as is hindsight. This quality is a trend that has existed in John's work ever
since he first set sight on a synthesizer, as we shall now find out. You are about to see
why John B is one of the most sought after djs on the planet right now!!

along with a special Old School Tag Team Set Featuring

DJ WEDNESDAY (djwednesday.com, W.A.R., 3Sixty, Phoenix AZ)

MICKEY ICE aka "mj" (3Sixty, ATL)

KIA (3Sixty, ATL)

RALO (Bad Seed, Rah Groove, Forestry Service, ATL)

Along with your MCs for the evening:

RACE ONE (3Sixty, ATL)

KAKAROT MC (180 Degrees, 3Sixty, DrumbeatTV.com, ATL)

Directions:

- Free Airport
1: Exit the airport and look for signs for I-405 N.
2: Merge onto I-405 N.
3: When you get into the downtown area, take the PINE ST exit
and number 240B. Turn onto PEACHTREE STREET (EAST) and
4: On the left ramp, get to the exit for RIGHT TURN LANE (PINE ST
NE)
5: Turn LEFT onto PEACHTREE STREET
6: Free parking is available behind Django. Simply pass the
intersection of Peachtree and Peachtree Center Avenue and
SANCE, then turn RIGHT on JUNIPER. The Parking lot is immedi-
ately on your right.
7: Head up the red stairs to the restaurant
From Lenox Square
1: Take GA HWY 400 S.
2: Merge with I-405 S.
3: Exit at NORTH AVE exit
4: Turn LEFT onto NORTH AVE
5: Go through 11 lights
6: At the 4th light, turn RIGHT onto JUNIPER

JOHN B WITH STILL LIFE

FRIDAY SEPTEMBER 23 :: PRESENTED BY MERCURY & NEO RUDE MOVEMENT

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THE OTHER END OF W6TH

NEO RUDE

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ALBUM AVAILABLE ON:
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DJ-Friendly MP3 at ELECTROSTEP.NET

Electrostep is quite simply the most breathtakingly personal album by a drum & bass artist since New Forms. John B has single-handedly created a new genre in Electrostep, and it would be criminal if he didn't go on to achieve a similar level of acclaim as Roni Size did at the 1997 Mercury Music Awards.

-KNOWLEDGE MAGAZINE

IDJ MAGAZINE - ALBUM OF THE MONTH

John B has almost single-handedly developed a drum & bass style soaked in eighties electro, rock, grunge and trance influences and doused in tongue-in-cheek humour; and it has garnered him a fan-base few of his contemporaries could test. If you buy one drum & bass album this year, make it this, as you'll be playing it in years to come 5/5

DJ MAGAZINE

If only all d&b albums were like this 4½/5

Think 80's, Speak and Spell, He-man and She-ra and the gay bar in police academy and then you have half an idea where this is coming from. In a nutshell this is porn banging, nut grabbing genre-smashing electro overdosing shenanigans for catwalk models and porn stars alike. Enjoy! M8/M8

-M8

John B looks like a n 80s pop star.

-TOUCH MAGAZINE

WWW.JOHN-B.COM
WWW.MYSPACE.COM/JOHNBETA
WWW.ELECTROSTEP.NET



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RECORDINGS



'John B is my Homeboy' and
'Stalking you on myspace'
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680 MAIN STREET

the
SUMMER
of
BASS

@ the opium lounge

FRIDAY JUNE 3RD

DJ JOHN B

metalheadz//beta records (uk)
ELECTRO DRUM N BASS

FRIDAY JUNE 10TH

BUCKY'S BIRTHDAY PARTY FEATURING

TEEBEE

metalheadz//prototype (norway)
DRUM N BASS

FRIDAY JUNE 17TH

little debbie's 25th birthday party featuring

DJ SS

formation records (uk)
DRUM N BASS

FRIDAY JUNE 24TH

dj tweek's birthday jam!

WOODY MC BRIDE

aka DJ ESP//Communiq  Records (USA)

FRIDAY JULY 1ST

THE LEGENDARY GODDESS OF DRUM N BASS

DJ RAP

system recordings//proper talent (uk)
DRUM N BASS

FRIDAY JULY 8TH

FOR THOSE WHO ARE STAYING IN TOWN...

THE ANTI-WEMF PARTY

with residents Hippie & D-Phunk
with special guest Forta

FRIDAY JULY 15TH

DJ GRIDLOCK

project 51 (san francisco)
DRUM N BASS

FRIDAY JULY 22ND

brian's birthday bash featuring

SIMPLY JEFF

moonshine//phonomenal music (LA)
BREAKS

FRIDAY JULY 29TH

TOTAL SCIENCE

contagious//cia//metalheadz (uk)
DRUM N BASS

SPONSORED BY LABATT & JAGERMEISTER

bring in this ad for a 2-for-1 jagerbomb



SOUL GLOW

John B respects the classic drum 'n' bass but says it doesn't have bearing on what he plays now

Johnny B. Electronic

John B rewires drum 'n' bass conventions

JOHN B

Thu, June 16, The One on Whyte (10544 Whyte Ave), Info: 437-7699

FROM THE VERY BEGINNING, JOHN B (John B. Williams) forged a path of his own in drum 'n' bass. A critical darling—both in his native UK and abroad—from the get-go, the first singles that he released on DJ SS's Formation and New Identity labels had a distinct, almost scientific distillation of the jazz and ambient styles of D 'n' B at the time. Releases would follow for everyone from Grooverider's Prototype label to Goldie's Metalheadz and Fabio's Creative Source. Even as those labels bore the fruits of his liquid funk, John B always maintained his Beta Recordings label and its subsidiaries as a laboratory for his new breakbeat science. In 2002, he turned the overtly serious world of D 'n' B on its head with the fun, hilarious, and poppy *American Girls* EP—the first release of NuElectro. By infusing his breaks with his love for the '80s and for synth, he created his sound of today.

You release records in a genre with very tight conventions and a lot of mannerisms, channels, and traditions. How do you see yourself within drum 'n' bass' conventions?
I had to conform quite a lot in the early days, but have managed to get to the stage with the image I wanted, and pretty much do what I want. I operate on the fringes now, with this electro/punk-rock/'80s-influenced D 'n' B sound. I can do "normal" D 'n' B if I feel like it, or just do more conventional remixes of my tracks, or get other people to do them if need be, so everything works fine, really. I'm always loyal

need. I like Latin jazz a lot, it's nice and relaxing. Of course, Tito Puente is the king, but you knew that already.

It seems that you really enjoy autonomy...

I'm not really interested in doing stuff for other labels unless they can do more for me than I can on my own label. It's more hassle than it's worth having to get paid afterwards, too. At least on my own label I know that's all in order.

Have you ever presented a live PA of your stuff?

No, I only DJ—I can perform better that way. I might do a show for my electro stuff sometime, but it's not worth the bother when you can do an amazing show for longer and still rock it while DJing. I don't just stand there and play records; I do my best to really put on a performance and get on the mic and stuff.

It's hard to visualize studios these days. There's so much potential even in a laptop. What's your studio set up?

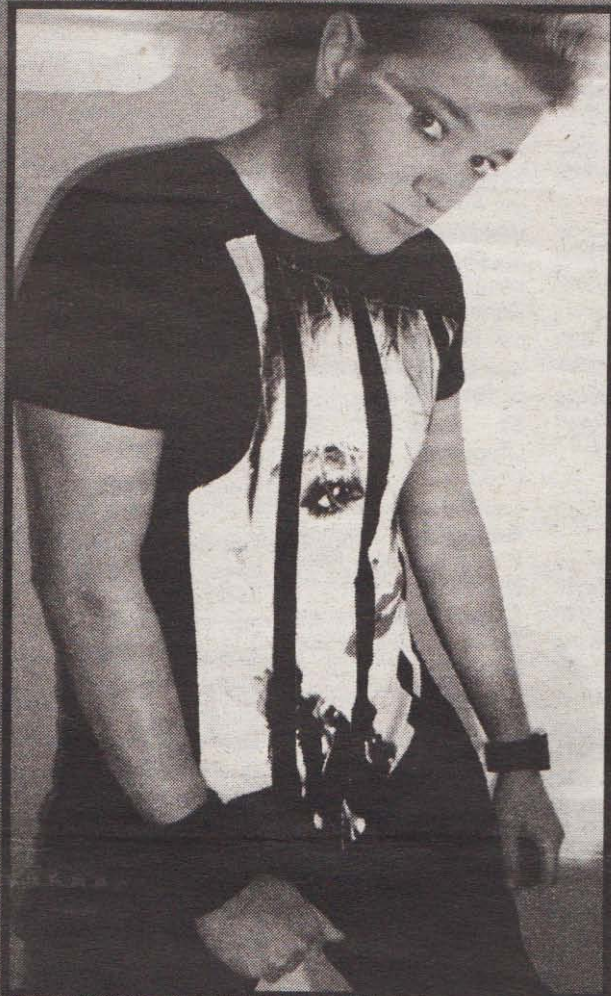
I have a Mac dual G5, Logic, and lots of software instruments. That's it. I sold all my other hardware; it's redundant now with the way I work.

What are your three favourite synth-pop albums?

(Human) League Unlimited Orchestra *Love And Dancing*, A-ha *Hunting High And Low*, Depeche Mode *Speak and Spell*.

If you could pick anybody, which '80s pop singer would you get to toast over a set of your beats?

Morten Harket [A-ha]

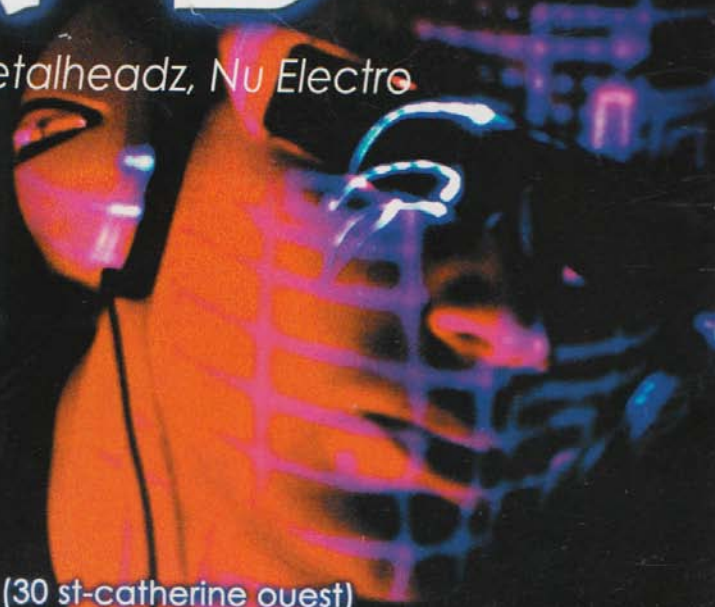


For the past decade, British superproducer **John B.**, of Beta Recordings fame, has been one of the driving influences in the world of Trance/Eletronica. His style, often described as "liquid funk," is undeniably prog/experimental yet reminiscent of that sonic '80s sound that's all the rage these days. Taking his knowledge of the drum n' bass genre and tweaking it with choppy beats held together by a solid bass line, the DJ's been moving into what is known as DrumFunk. Although he lives in the UK, John B. spends a lot of time touring here the States and has developed quite a following among anyone who's even half-way into D'n'B. His local appearance this weekend on **Friday (June 3)** at **10pm** at **Opium Lounge** is part of the club's international dj tour series. Also appearing are **Nostalgic Funk** and **Paaj-VT**, with resident DJs **Hippie** and **D-Phunk**.

JOHN B. (UK)

Beta Recordings, Chihuahua, Metalheadz, Nu Electro

Classically trained at a young age, this young British superproducer has gone on to become one of the most eclectic and unique individuals working within electronic music today. Consistently escaping categorization, John's genre-defying catalogue spans the worlds of Electro, Trance Drum & Bass, and a few other spaces across the bpm spectrum.



SAMEDI 4 JUIN 2005

@ GRAVITY AFTERHOURS (30 st-catherine ouest)

HEY MR. DJ, PLAY THAT BOOBIES SONG!

BY JEN BOYLES

Climbing up several flights of unsound warehouse stairs in Minneapolis, the genre-splicing, oversexed Boy George of U.K. drum 'n' bass, DJ John B., allows himself to get dragged by over a dozen excited ravers to an after-party in progress. Still sweaty and sauced up after playing an unforgettable '80s electro/D'N'B mash-up in the basement of the Spring Street Bar and Grill last May, John crashes a 2:00 a.m. get-together filled with people fresh from the club—he's not yet ready to call it a night. A blur of blond afro and sweaty charcoal-black eyeliner, John turns around midway up the stairs to look at the large group of fans behind him.

"I've got a bigger entourage than J-Lo!" he exclaims, heaving his fist into the air. (That entourage may follow him to Nochee on Saturday, where he will play a set promoted

by Bassheadz crew founder Lonnie Manresa, who—full disclosure—writes for my website, *llypses.com*.)

For the next hour, John plays whatever he wants for a mixed crowd of tranceheads and dedicated fans, spinning everything from George Michael's "Everything She Wants" to Animotion's "Sweet Dreams" to the title theme from *Ghostbusters*. He even slips in one of his own tracks from his album *In Transit* (Beta Recordings), a crude number called "Take Me Home" featuring Stareyes of the Syrup Girls—a song which is to drum 'n' bass what 20 Fingers' "Short Dick Man" was to crappy early-'90s dance music.

"I'd like him to take meeeee home," a girl drunkenly slurs, never taking her eyes off his hair.

It's no secret that the young Einstein-looking bloke has a weakness for American ladies, as his nu-electro hit "American Girls" advertises. In the song, he admits in Queen's English that he's into cheap dates: "Sometimes if I'm nice to them/They'll take me to the movies/Where I can play with their boobies/Play with their boobies."

This brazen sexuality—which is often humorously self-deprecating—paired with the crispest production drum 'n' bass has seen in recent years, has scored John a devoted, specialized following that doesn't necessarily in-

clude 'ardcore drum 'n' bass purists.

"My music is designed to engage and appeal to less militant drum 'n' bass monster types—perhaps the kind of people who buy albums by bands like Air or something," John says later, e-mailing from his home in Manchester, where he's fresh off three cups of coffee and has just finished gardening with his dad. "I wanted to do an album that diehard D'N'B fans could get into—[one that] would give them what they want, but also expose them to other ideas," he says. "I mean, all the '80s references, electro stuff, big super-duper trance breakdowns, robot voices, and gay references are not really normal drum 'n' bass things. But it helps set me apart."



JOHN B. plays SATURDAY, NOVEMBER 27 at NOCHEE; 612.344.7000

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JOHN B
 Beta Recordings, UK
DJ RED
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obsession

JOHN B.
TOBI

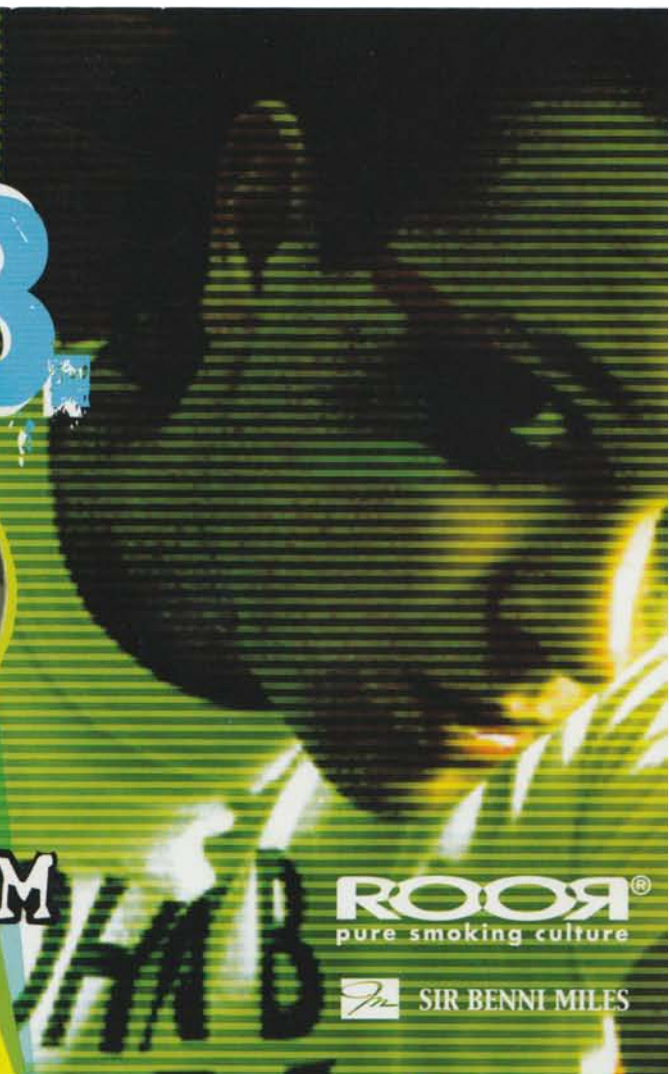
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MANNHEIM



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An der Kreuzung am Planetarium überqueren Sie die Schubertstraße und fahren auf der Augustaanlage in Richtung Wasserturm.
Sie nehmen die fünfte Querstraße rechts (Otto-Beck-Straße) und fahren gradeaus bis ans Ende der Straße (Josef-Braun-Ufer).
Biegen Sie rechts ab zum Hans-Reschke-Ufer. Vor dem Fernmeldeturm (rechte Seite) können Sie parken.

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Hbf Mannheim, dann Straßenbahn 1 (Richtung Rheinau) bis Tattersall, weiter mit Linie 5 (Richtung Seckenheim) bis Haltestelle "Luisenpark/Fernmeldeturm"

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 PLUS
GUNG-HO GO-GO GIRLS
 GUEST DJ...
JOHN B
 Beta Recordings, UK
DJ RED
 (Vesago, Revolution)

If you haven't come across John B in one of his many music past the past decade. Where have you been? Classically trained at this British superproducer has gone on to become one of the & unique individuals working within electronic music today. C re-creating categorization. John's genre-defying catalogue spans of Electro, Trance & Drum & Bass, & a few other spaces across spectrum.

DR. OCTO-PUSSY
 IN THE ROCKER ROOM: Rotating DJs...
MIKE SAGA & **DJ ARMAGE**
 Spinning TRANCE, Electro-Clash, 80's, Rock.

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JOHN B
NOV 27TH
@NOCHEE

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ILLEGAL
 drum'n'bass special
 18. oktober club SUB SUB

■ **JOHN B (UK)** (Beta Tinent, Chindulua, Metalheads, Nu electro)
 ■ **LEKKE** (Eurobeat, Soulfulz, Liquid Grooves)
 ■ **MARKOWAN**
 ■ **PLANKTON**

Start: 23:00
 Vstopniha 23:00H/2000H predpolnočjo

JOHN B (UK)
 (Beta, Tinent, Metalheads, Chindulua, Nu electro)

18.0kt. @club SUB SUB
JOHN B

ILLEGAL
 SPECIAL

www.illegalkru.com

Po uspešni štartu sezone 03 / 04 z gostovanjem Row Julia, se Illegalne drum and bass zabave v tej sezoni nadaljuje z visoko cenjenimi imeni svetovne drum and bass produkcije. 18. oktobra bo v SubSubu gostoval John B, "nori znanstvenik", ki eksperimentira tako s svojo glasbo, kot tudi s samim sabo. John B. Williams, londonski lenik "77 iz Maidenhead, je eden redkih in neoporečljivih inovatorjev dnb glasbe, ki neprestano sodeluje za razširjanje in obogatitev tega žanra. Med prvimi jo vpojal trance, epic in tudi latinsko stil. Ena izmed njegovih zanimivih presenečenj je electrostep. Kot sam pravi, se njegovo trance in electro obdobje zaključuje. Kaj nas čaka v prihodnosti, ne ve nihče. John B je klasično solon glasbenik na klavirju in bobnih. Že v najzgodnejših letih je - z nečisto pomočjo - postavil svoj prvi studio, no nekaj tehno posnetkih pa ga je odneslo v drum and bass. Točnega "ta ga je pripeljalo poslušanje fablia tor Grooveriderja na piratskem Kiss FM radiu. Zelo hitro sta se za njegove pesnitve začela zanimati Goldie in DJ SS, na svojo kompilacijo The Prototype Years pa ga je bil uvrstil Grooverider. Leta zatem, 1998, je prvonec Visions izšel na dveh CD-jih Organic na sledi vzporedno izšel do latin drum and bassa (ki ga še danes oblikuje kot Juan W). Synthetice pa kot raziskovanje takratnih meja žanra in poligravanje z darkstepom in transeom. Pomnilo je izdati, da je oba prva albuma naredil bolj kot plosči, na katerih se pesnitve prilagajajo eni drugimi, medtem ko je bil pristop k Future Reference drugičen - ideja je bila, da bi imeli nek zvok. Kot res dobri albumi, na primer Deepche Rude, no stisni, v kakšni fazi so bili. Sam je bil takrat že zvezda, razlog pa je bila deseta zaporedna skladnja. Up all night, številka 1 na vseh angleških glasbenih lestvicah. S presenečenjem pravouh časa ali žanrov je postala klasika in ona postane hrc upoštevati enolični glasbeni podoben, ki se je isto dni vlekla kot svojdan megla. Komad When I'm Close 2 U pa je na albumu The Brazilian Job u m e s a i L u d i M a r k y.

Tudi gostje vedo povedati, da je John poseben, kajruga ne srečamo ravno vsak dan. Lahko bi rekli, da je poln "audio-vizualnih presenečenj", zato se tudi sami kar precej veselim presenečenj, ki jih bomo doživeli v SubSubu. Naša radovednost bo končno potečena 18. oktobra od 23. ure naprej v SubSubu.

drum
ILLEGAL KRU



FLOOR 1	
drum and bass / liquid funk / electro step	
JOHN B	[Beta, Nu Electro / UK]
MC Lowqui	[Metalheadz / UK]
Funk Guru	[Confusion / CRO]
Beatrip	[freakbeatz / A]
SlickDevlan	[disko404 / A]
visuals: corner	[disko404 / A]

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Trädgården, Flemingatan 2-4, 21-03, 80 kr

INNE: DRUM N BASS

Boj Lucki (Kalabalik, Rekyl)

Toni Bassi (Ajvar, Rekyl)

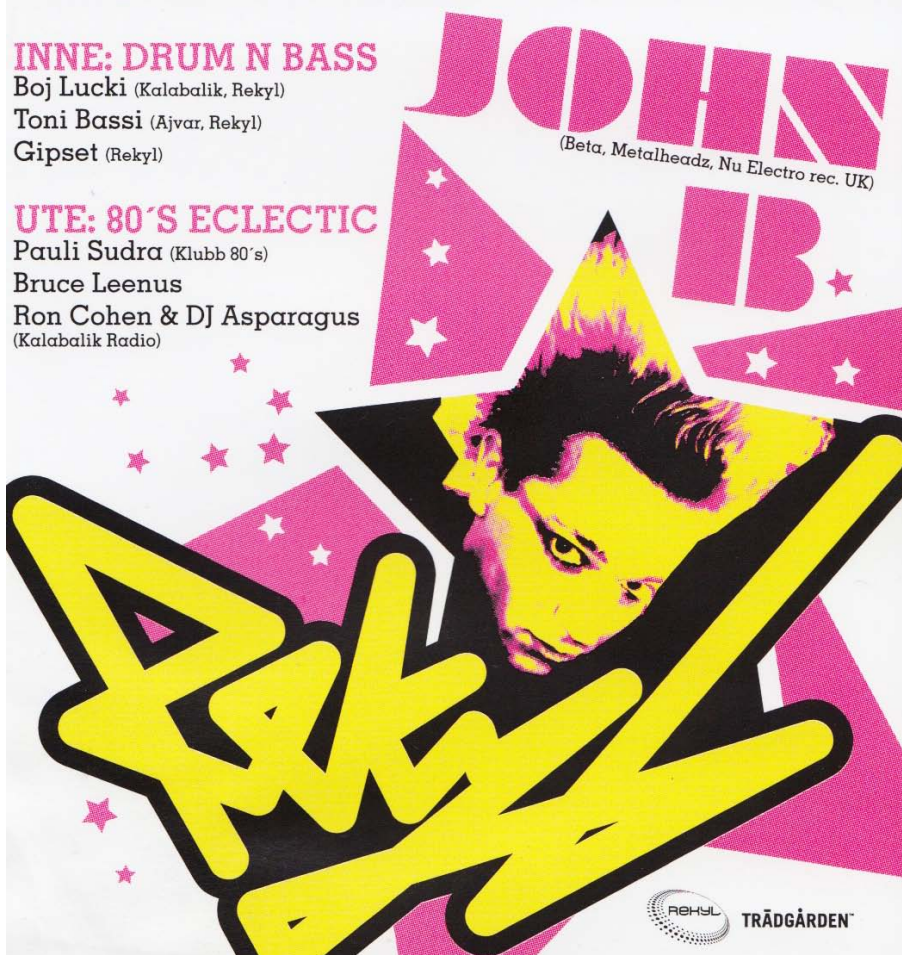
Gipset (Rekyl)

UTE: 80'S ECLECTIC

Pauli Sudra (Klubb 80's)

Bruce Leenus

Ron Cohen & DJ Asparagus
(Kalabalik Radio)



JOHN B VS. MARI- LYN MANSON / JOHN B VS. 9 INCH NAILS

NEW SHIT (REMIX) /
CLOSER (REMIX)

ROCK GOD RECORDINGS

It's quite fitting that this is called 'New Shit', because I don't remember the last time I heard something as original. Both tracks are basically D&B remixes of heavy metal tracks. John has given both tunes a very angry touch of production reminiscent of his heavier work, complete with classic metallic drum samples and screaming, contorted synths. I commend John for breaking the mould here - the results are great!

URB @ The Remix Hotel
NEXT 100
SOUNDSTAGE
3-11pm Poolside
 Eden Roc Resort / 4525 Collins Ave.

Thursday March 24

URB + Junglist Platoon Present

Fabio / John B /
Mampi Swift {feat Mc Ic3} /
SUV {feat L Natural Mc} / **Juju** /
Keaton / Zen {feat Mc Biggie} /
R.A.W. / Machete / XXXL /
Hazen / Origin / Plus Mc Armani /
 Mc Sharpness / Mc Questionmark

Friday March 25

Z-Trip / Boom Bip /
Diplo / DJ Language
Exile / Johnny Knight / +Guests

Saturday March 26

Esthero {Live Band} /
Matthew Dear /
DJ Reset
Platonic / Justin+Sammy D /
Elliot Lipp+Leo123 / Atomly

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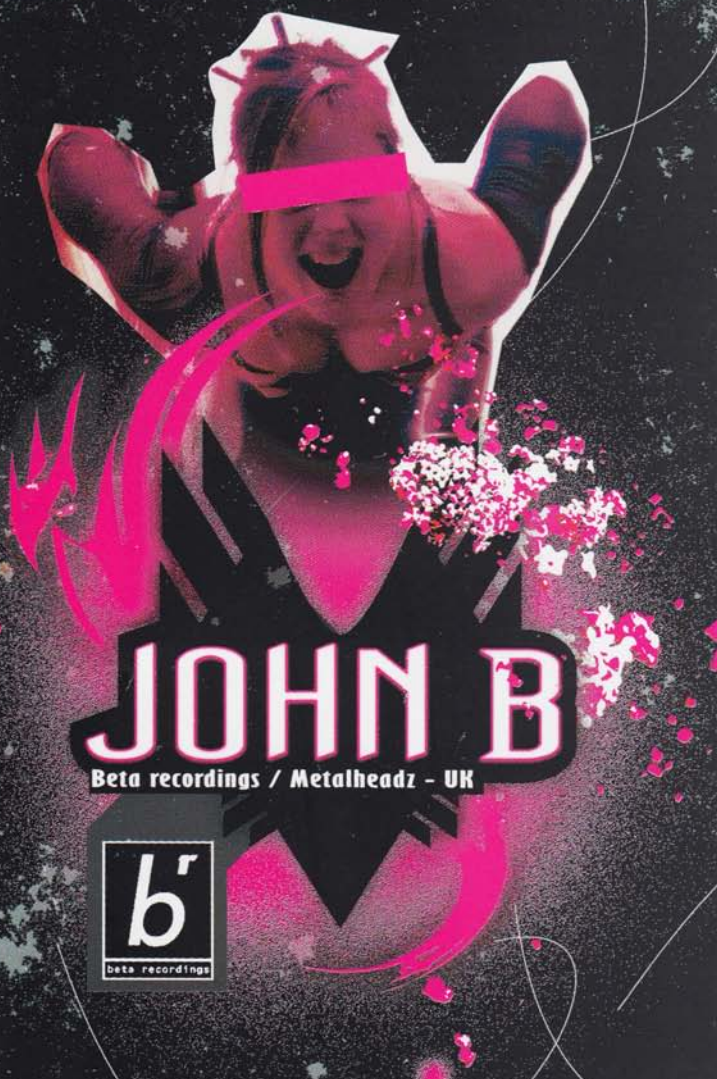
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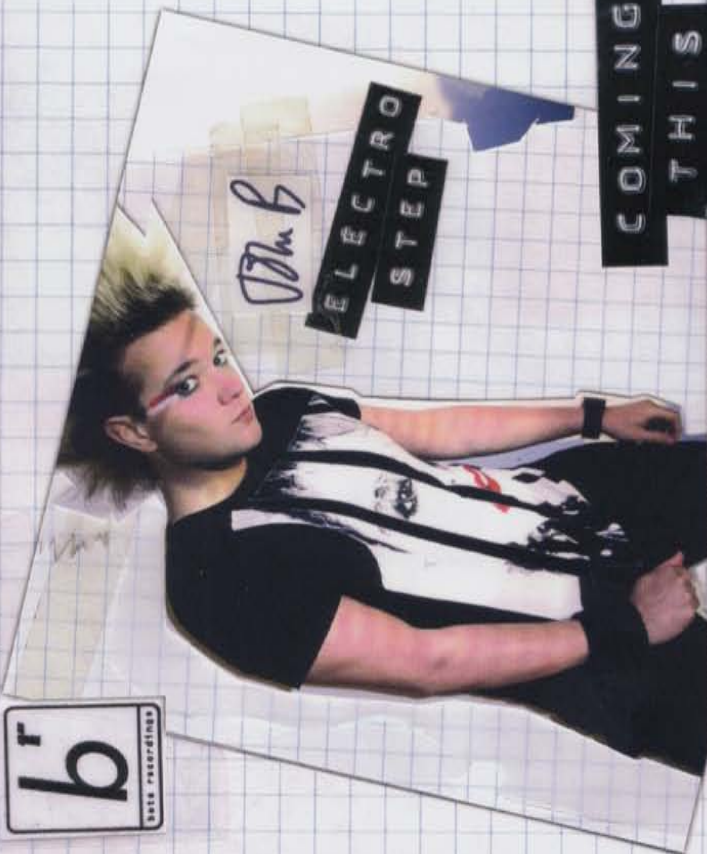
Beta recordings / Metalheadz - UK



Phuturistic drum and bass pressure
Saturday 13 November 2004



BETA RECORDINGS 2005



COMING THIS SUMMER



Out Now:



"One of the most intriguing DnB albums in a long, long while... John B's willing to experiment where others merely imitate ... Album of the Month! - Knowledge"

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- Album of the Month - M8 Magazine

OUT NOW

ELC003: Castor
Emily / Le Metro

ELC004: Genetic Sequence
Time / Photographic

DOG004: Greg Packer
Hawaiian Groove / Boss Nova

BETA014: Exile
Default Loser / Cut By Plastic



BETA015: Vector Burn
Oxygen Freeze VIP / Light Cycle

ROCKG0D: John B vs Marilyn Manson / NIN
New Shit Remix / Closer Remix

BETA016: John B / John B vs. DBA
Remember tonight / Falling (John B 2005 Rmx)



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- 05-Mar-05 | Bong Ra
TBC (Holland)
- 15-Mar-05 | TBA
Orlando, FL (USA)
- 25-Mar-05 | Breakbeat Koot Party
Miami, FL (USA)
- 01-Apr-05 | John Comes back home from Miami
Aeroplane (UK)
- 28-Apr-05 | TBA
Aylesbury (UK)
- 21-May-05 | Fresh ER
Budapest (Hungary)
- 08-Jun-05 | TBA
Austin, TX (USA)
- 09-Jun-05 | TBA
McAllen, TX (USA)
- 10-Jun-05 | TBA
Dallas, TX (USA)
- 11-Jun-05 | TBA
Houston, TX (USA)
- 17-Jun-05 | BA
Asheville, NC (USA)
- 09-May-05 | Synergistic Monthly @ WUK
Vienna (Austria)
- 12-May-05 | TBC
Toulouse (France)
- 13-Mar-05 | TBA
Jew Jersey (USA)
- 17-Mar-05 | Lounge 16
Miami, FL (USA)
- 20-Mar-05 | Mass Sundays @ Jade
Miami, FL (USA)
- 23-Mar-05 | Tommie Sunshine's Party
@ Whitelaw Hotel & Rokitbar
Miami, FL (USA)
- 16-Apr-05 | Counter Intelligence
TBA (Netherlands)
- 14-May-05 | Rollercoaster @ Mass
(Headline Set)
London (UK)
- 04-May-05 | TBA
Lille (France)
- 04-May-05 | TBA
Graz (Austria)
- 15-Apr-05 | Hydra Bait
Brussels (T) (Belgium)
- 24-Mar-05 | World of Drum & Bass (DATE TBC)
Miami, FL (USA)

INFO

Beta Recordings Group
office@beta-recordings.com
Tel +44(0)1628 628 874
All labels distributed by SRD
Tel +44(0)208 802 3000



design by tickets

For John B DJ Bookings & tour events: Tania @ UMC -
tel +44(0)1162 996 293 Fax +44(0)1162 996 294
Email umcinfo@aol.com Aim: umcinfo

North American DJ Bookings: Henry @ MMI -
Email director@mmilic.org
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NEXT LEVEL - Drum & bass

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JOHN B

[Beta Recordings/Nu Electro - UK]

EXILE

[Beta Recordings - UK] live set

SKITTY

[Metalheadz - UK]

Cerax

[Macrobass - FR]

Saiko & Rumble

[Nu Electro/Hydra - BE]

DJ Baz

[Hydra/Warner Bass - BE]

Twister & Lus

[Hydra/ - BE]

MCs: **Divine** [Hydra/Volume]

Scratching by **Gregg** [Nu Electro/Hydra]

& **Lotus** [Hydra/Nu Electro]

VJ's: **25** & **COAX Visuals**

More info and map at www.hydra-breaks.net Entry: 10 euros From 10pm until 8am

TRAVEL:

By Train: SOUTH STATION: BUS 20 or TRAM 83. CENTRAL STATION: METRO

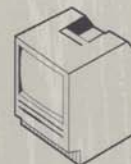
By ROAD: Take Brussels RING 0, EXIT 13, Follow ANDERLECHT/BRUSSELS

By METRO/BUS/TRAM: METRO 1B, STATION "JACQUES BREL", TRAM 83, BUS 89, 20

HYDRA



NU
ELECTRO



NU
ELECTRO

HYDRA

johnB
BetaRecordings / UK

LUDMILLA
AURIUM REC / VA BREAKS / I-ELECTRIC / H

Ohm Soft Decide
DJS / THE CRIMINALMINDZ / H

**2009.02.20.
Debrecen-Klinika**

JEGYEK ELŐVÉTELBE JANUÁR 5-TŐL A SINUS SKATE SHOPBAN (BATTHYANY U.1)

**2009.02.20.
Debrecen
Klinika E.K.**
KAPUNYITÁS: 21.00

Ohm
DJS / THE CRIMINALMINDZ / H

Ludmilla
AURIUM REC / VA BREAKS / I-ELECTRIC / H

JohnB
BETARECORDINGS / UK

**Soft
Decide**
DJS / THE CRIMINALMINDZ / H

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A BULI NAPJÁN A HELYSZÍNEEN 22.00-IG 2000,- UTÁNA 2500,-

28 АВГУСТА 22:00 06:00 JOHN В ЛУКИ B DIAMOND HALL

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генеральный информационный спонсор



general russian drum & bass music site

more info: www.rightdirection.ru; www.nightparty.ru

Он - один из самых лучших диджеев и музыкантов на сегодняшний день. Его композиции играют по всему миру. Его 'Up all night' стал хитом № 1 в танцевальном чарте, обогнав все прочие house, techno и trance хиты! Сейчас у него вышел новый альбом 'in:transit', о котором критики уже говорят как об альбоме года!



JOHN В ЛУКИ IN MOSCOW

John B. im Kamp

Durch seine mittlerweile 4 Alben und 4 eigenen Labels gehört John B. zu den bekanntesten Drum & Bass-DJs und -Produzenten aus Großbritannien. Seine erste Veröffentlichung auf Goldie's Metalheadz-Label "Up All Night" im Jahre 2000 erreichte Platz eins in den UK-Dance



Charts und verdrängte für Wochen die üblich verdächtigen House-, Garage- und Techno-Protagonisten. Er hat sich nie an Regeln & Schemata im Drum&Bass gehalten, Music-Styles entwickeln sich schließlich immer weiter. So konzentriert er sich mit seinem Label "Nu Electro" auch auf eine neue Form von Electro-Drum&Bass. Madwax präsentiert euch den Briten am Fr.06.08. im Bielefelder Kamp. Neben dem DnB-Floor gibt es unten im Keller Funk, Soul und Old School Classics. www.madwax.de www.beta-recordings.co.uk www.jz-kamp.de

GREENBEATZ

FR. 20.08.04 C/O POP @ STADTGARTEN / STUDIO 672

GREENBEATZ

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	AJC	
	(AMANING, J-CUT, CANOMA /PLAY!)	
	J-CUT	
	(PLAY!)	
	KOLT SIEWERTS	
	(PLAY!)	
	RINC	
	(PATHFINDER)	
	DJ BASIC	
	(PATHFINDER)	
	MC LOWQUI	
	(TRAFFIC)	
MAINFLOOR		
	KOOL DJ GQ	
	(CURSE)	
	SPRINTA	
	(BEATZ AUS DER BUDE)	
	LIFEFORCE	
	(TOS/BEATZ AUS DER BUDE)	
STUDIO 672 FLOOR		
	ELECTRIC MOJO	
	FEATURING MICHAEL SAUER	
	VIENNA SCIENTISTS	
	FEAT. JURGEN DRIMAL (FREEDOM SATELLITE/A)	
	SHE'S ALL THAT	
	(PATHFINDER) LIVE!	
	CANOMA	
	(PLAY!)	
	AMANING	
	(PLAY!)	
	DJ FORWARD	
	(PATHFINDER)	
LIQUID FLOOR (RESTAURANT)		



c/o pop





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097

John B

presents..

Beta, Nu-electro, Tangent, Formation Recordings, MMI, UK
September 26th 2005 @ The Red Room 398 Richards
Doors @ 10pm I.D. required

PROMPT

CIRCA

ALBUM MĚSÍCE



JOHN B

Electrostep

[Beta Recordings]

Rásenka, pudr, rtěnka, oční stíny a laciné oblečení. Někteří technaři to důvěrně znají. Junglisti si naopak často hrají na tvrdáky a vysmívají se svým elektronickým bratrům, zatímco tančí na tuctový jump-up, ve kterém to jenom vrní a bzučí. John B se všem směje. Dělá si co chce a kašle na to, co zrovna frčí. Většinou je pár let napřed. Latino už nikoho nebaví, trancové prvky už se v drum and bassu taky notně zabydly, takže tentokrát vsadil na electro. Dobré písničky jdou na odbyt vždycky, tak proč ne? Připravte se na robotické samplý, provažené syntáky a pořádnou porci srandy. „Electrostep“ se nedá brát vážně. John si kromě bývalé hvězdy Howarda Jonese pozval například kamarádku z porno branže Marcy Meow nebo zpěvačku DBA Shaz Spark, která s ním sdílí zálibu v ujeté imagi. Zvláštní kapitolu „Electrostepu“ pak tvoří texty jednotlivých písní, které jsou naprosto rozkošné. Až vám bude ruská nevěstka Ludmila s typickým přízvukem vyprávět o svých pocitech a zálibách zaručuji vám, že se budete od srdce smát. John B se neubrání ani parodii na stále populárnější Myspace, kde se exhibuje pomalu každá druhá osoba, která ví, co je to internet. Svou šílenost potvrzuje John ve skladbě „Fucking On The Dancelloor“, která se do dějin d'n'b zapíše zlatým písmem. Tenhle střílený punkáč zkrátka nastavuje tvář všem mistrům světa, kteří se berou příliš vážně a v rozhovorech mluví o jakémisi poslání, misi a podobných nesmyslech a jejich tvorba přitom stojí za starou belu. Kéž by se občas dokázali zastavit a brát vše s rezervou a nadhledem.

8/10 Nexis

John B

:SOHNB:

Whether up all night in the studio, or signing girls' behinds, John is a busy B. He took time out from combing his hive to chat to the Scene...



Q.How did you get into Drum&Bass?

It just happened gradually. I've always liked electronic/dance music, and got into production just naturally through playing the piano and progressing onto synths & computer stuff. I was too young to really get into things properly until I got to University and started going out and checking the clubs etc.

Q.Who or what inspires you?

All sorts. I listen to a wide range of music I guess my main thing is trying to bring in successful elements from other genres and kinda hybridizing d'n'b. Image-wise I'm definitely into the

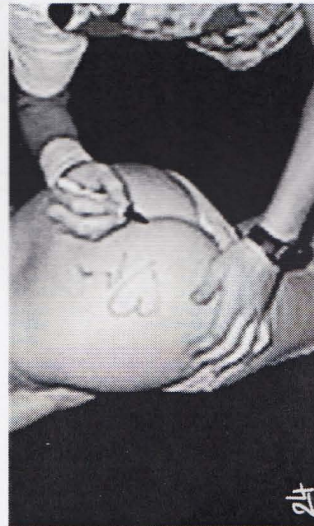
80s/electroclash kind of look, Bowie/Madonna/Boy George etc shocking looks and lots of make-up wherever possible... I've been listening to a lot of the 'new' British bands that are doing well at the moment, Bloc Party/Kaiser Chiefs etc. etc. always on the look out for drum & bass speed tracks I can re-edit/remix and incorporate into my sets to throw people off a bit!

Q.What advice would you give to budding DJs/producers?

Just be original and try not to follow what everyone else is doing (within reason).

Q.What would you describe as your style and how do you feel it's changed?

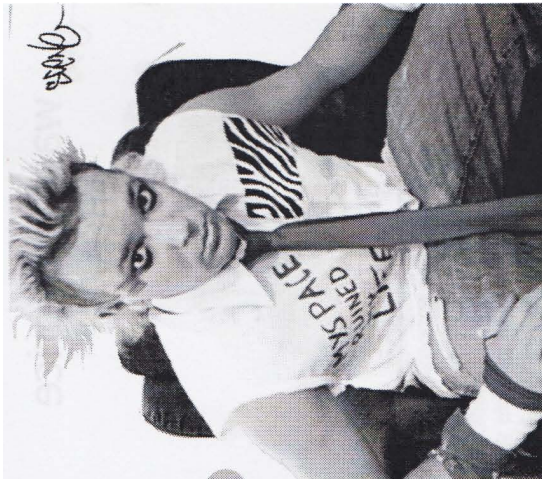
At the moment, very electropunkroboticdrumandbass. I guess since I've been going at this for almost 10 years I've got a bit more space and allowance to do whatever I like musically. I'm really pushing to get more of the electroclash & punkrockwhateryacallit vibe into d'n'b. My only rule for my sets is that it has to be Drum&Bass speed and individual. I drop heavy d'n'b tracks just like everyone else of course, but also a lot of stuff that sits in other genres, electro, bootybass, indierock, old 80s tracks and stuff I've re-edited and remixed especially for my sets that you won't hear anywhere else. Above all its about putting on a fun, crazy show and hyping everyone up: having a good time and being accessible. D'n'b has a lot to offer but sometimes can be a bit intense and scary if you're new to it. When I play I do my best to just keep a fun party vibe and get the girls dancing and going mad, the rest just comes naturally.



John B

PROFILE

name: John B age: 28
education: Durham (BSc Cell Biology)
time taken to run half marathon: 1hr52min
favourite food: sushi
film: teen wolf
drum&bass track: Goldie - Sensual
venue: Nation in Washington DC



Q.What tracks do you feel best represent you now and in the past?

Hmm, well my big tracks from the past are 'Up All Night' and 'Blandwagon Poos' - obviously the stuff that represents me now is what I'm currently playing. It would be hard to single out one particular track though.

Q.What's coming up from you in the near future?

There's always singles and remixes coming out but my main project is the new album, I'm just finishing it off now and looking to release it in the new year.

Q.How do you rate the Oxford scene?

Whenever I've been out in Oxford I've had a blinding time. Usually been at Po Na Na, and end up rather drunken by the end of it... Nice.



Q.What can people expect from you at **HIT&RUN** both on and off the decks? Electroclashroboticpunkrockchicdrum&bass baybeee. Oh, and hopefully lots of smooching with hotfreshers.

Q.Which up-and-coming DJs and producers should we be looking out for? Whoever's got the best PR agent.



13-15 Magdalen Street
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W: www.ponana.com/oxford

John B Will be trying to pull some freshers on
Wednesday 19th October @

HIT&RUN

Each month Switched On will interview a member of MTV's opinion former think tank, to give an insight into different sub cultures and trends within youth culture.

The think tank is a resource of around 50 young creatives including designers, DJ's, journalists and producers who act as a catalyst for new ideas and help to enhance the MTV brand.

Name John B

Age 26

Occupation Record Producer / DJ /
Record Label Director

John B has been part of the UK Drum & Bass scene for the past 8 years and has 5 albums under his belt. Known as the 'mad scientist of Drum and Bass' because of his crazy hair and degree in Cell Biology, John is also famed for pioneering the new genre of 'electro DnB'.

In addition to running his own record label 'Beta Recordings', and continuous global DJ appearances, John has also put out tunes on labels including the infamous 'Metalheadz' and Rawkus records (Remix of 'Oh No', by Pharaoh Monch and Mos Def).

What have you been up to music wise lately?

I've just remixed Howard Jones' new single 'Revolution' and I'm working on 2 new albums - one aimed to revolutionise DnB, then the other is more mainstream dance with lots of electro. I'm hoping to add some collaborations with my fave artists from the 80s synth-pop era to that one. I also have 2



of my own tracks on the new Paul Oakenfold Album 'Great Wall'.

What/Who are you main influences music wise?

I love 80s stuff, A-Ha and flock of seagulls are my fave bands. I also love Cabaret Voltaire, Thomas Dolby, Depeche Mode, Human League, Duran Duran etc. I listen to a lot of trance, and modern 'electroclash' and loads of old synth music and 80s synthpop. I'm also into experimental and industrial stuff too.

What direction is the Drum and Bass scene moving in right now?

I think next year the scene may revert back to a darker more technical early Metalheadz kinda vibe. I'm hoping the trance and electro

influences I've been trying to push will gain more ground and maybe some sort of crossovers with heavy metal, or at



least Linkin Park 'skatepunk' interbreeding could work well too.

Is Drum and Bass still popular outside of the UK?

Very much so, most of my gigs are abroad in fact. I play heaps all over America, there's a solid international network of good regular medium sized parties, all over the world

What do you do in your spare time?

I love jogging and sunbathing, if I'm somewhere sunny enough healthy things wherever possible.

Which magazines do you read?

The Drum n Bass ones of course. 'Knowledge' and 'ATM'. Then I buy style mags like 'The Face' and 'Dazed'. I also have to buy all the dance music ones too to check if they've reviewed my stuff so that goes without saying, and I read the nerdy computer ones too.

Where do you go out?

I go to 'nagnag' (trendy London Electroclash club), Drum N Bass nights like 'Swerve' 'Movement' at Bar Rumba. I like Mondays at gossips sometimes for 'Electric Dreams' which plays sort of Goth and Synthpop, and karaoke downstairs at 'Yo Sushi' occasionally.

Favourite TV shows?

Star trek, Eastenders, Seinfeld, top2, and Shark Attacks.

Do you collect anything?

80s cds, sweatbands, and hair products. I want to collect robots but I don't have any yet.

Do you own any gadgets?

Lots of Apple things. I love my ipod and I have 5 regular matts, 1 for my studio, 1 in the office, a lap top and an old school one in the living room which I use as a clock.

Favourite websites?

I use friendster.com a fair bit and I check out macrumors.com and myspace.com. I visit lots of DnB forums like dogsonacid.com and breakbeat.co.uk, and for shopping I like tshingrill.co.uk, amazon.co.uk

If you were in charge of MTV how would you change it?

I'd want more representation of underground dance music and just less mainstream stuff played. Maybe interesting DJ sets from clubs (which aren't in Ibiza or Miami) and discussion shows about niche music. Also maybe independent film students could show their work alongside more niche tracks that might not have videos, in a late night slot.

www.john-b.com

www.20six.co.uk/John_B





U-TURN + TYCOON PRESENTS...

WWW.JOHN-B.COM | WWW.MYSPACE.COM/JOHNBETA | WWW.JOHNBTY.COM | WWW.BETA-RECORDINGS.COM

JOHNB I UK

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JOHN B | BETA-RECORDINGS | UK
MC SINISTA | URBAN POETRY | BEAT PATROL
LOCAL SUPPORT: REDRUM | TUNNEL OSTPORTAL
VISUALS: BILDWERKER | BILDWERKER.COM

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KINP. | SENSIMOVEMENT | BERLIN | ZÜRICH
NATTY YOUTH | ZÜRICH | KONSTANZ

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NERO (GNS SET)
PULGAR RECORDS (UK)

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TEE BEE
BUTTERFLIEZ (GERMANY)

CRISSY CRIS
BBC RADIO 1XTRA (UK)

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JOHN B

Name: John B

Geburtsort / Wohnort: Maidenhead (UK)

Alter: 16

Ausbildung: Im Hause Chanel

Label: Beta Recordings

DJ / Live-Act seit: 1996

Umfang Plattensammlung: 873482734 + 98349283429384
CDs + 9283498498344 mp3s

Größter Erfolg: Die Universität abzuschließen

Größte Niederlage: Es gibt keine Niederlagen –
nur Rückmeldungen

Best Gig ever: Jede Party bei der ich im Sonnenschein für
schwimmende Menschen an einem Pool spielen kann

Liebblingsplatte: „What Is Love?“ von Haddaway oder
„Do U Wanna Funk?“ von Sylvester.
(Ich mag Songs in denen wichtige Fragen gestellt werden)

Liebblings-Künstler: Ich kann mich nicht zwischen Bach,
Aphex Twin, A-Ha, The Smiths und einem ganzen Haufen
anderer entscheiden

Liebblings-DJ-Kollege: DJ Hell! Ich kenne ihn zwar nicht aber
sein Sound kickt mich

Liebblings-Film / Buch: American Psycho von Brett Easton-
Ellis

Resident Clubs: Keiner! Ich spiele jedes Wochenende in
anderen Clubs auf der ganzen Welt.

Best Club: Das Vanguard in LA hat mir sehr gut gefallen

Best Event: Schwer zu sagen. Unterschiedliche Events
haben unterschiedliche Vor- und Nachteile. Ich spielte
mal in Russland in einem Wasser Park – das war total
verrückt. Massig Russen, die die ganze Nacht durch in ihrer
Schwimmkleidung tanzten.

Best Festival: Das Creamfields in Polen werde ich nicht
vergessen – einzig und allein wegen dem Schlamm! Ich habe
sozusagen jetzt noch ordentlich Polen an meinen Schuhen.

Best MP3 / Recordstore: www.beta-store.com (hehe)

Pioneer oder Allen & Heath: Auf jeden Fall Pioneer!
Ich hasse A & H.

Größtes Laster: Sehr teurer französischer Weißwein

Größte Tugend: Meine fabelhafte Freundin

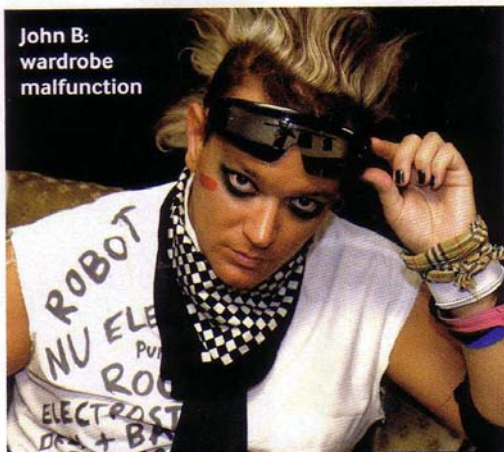
Lebensphilosophie: Verlasse jeden „besser“ als du ihn
angetroffen hast und gib alles um etwas Positivität zu
versprühen

Liebblingsverein: Ich mag alles was mit Maschinen zu tun hat

Sonntag ist mein...: müdester Tag der Woche. Meist sitze ich
im Flugzeug – Heim zu kommen ist super!

**John B spielt am 28. November im Rahmen von
'7 Years Jungle Club' im Freiburger Palladium.**

John B:
wardrobe
malfunction



TUNE OF THE MONTH

JOHN B

Red Sky/Mr Freud BETA

Hands-in-the-air magic

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AT MIXMAG.NET A few years back *Mixmag*'s cover CD 'Trance & Bass' became one of our most popular ever, its success down to John B's belief that jungle, trance and electro can work together. His new '12" is pure trancey d'n'b gold, with tight production, breakdowns dripping with euphoric sparkliness and drops as heavy as anything from Ram Records. A unique sound from a real maverick.



FIVE QUESTIONS FOR...

JOHN B

With electro leanings and new rave-meets-Duran Duran dress sense, Home Counties producer John B sticks out from the drum'n'bass scene like a glow-stick in a power cut. He brightens up Urban Bass/Slam On The Breaks at Monkey.

How influential was the electroclash sound on your album *Electrostep*? A massive influence. I've always loved the 1980s synth sound and had been looking for a way to get it into drum'n'bass. When electroclash blew up I decided to really give it a go. I had to make sure I had enough weight as a producer so people would actually listen, rather than dismiss the idea as random crap.

That album spawned the single I've Been Stalking You On MySpace.

Surely Facebook is the place to be now? Facebook seems to be taking over for actual communication but MySpace is still the place for promotion. And spam. In America MySpace is still way bigger.

How do stereotypical drum'n'bass fans take your image? The majority accept me for what I am. The real heads

Prince charming: John B has brightened up the drum'n'bass scene with his dress code and electroclash

know my history. You still get the odd retard that decides I'm gay, therefore worthy of abuse and aggro, but it's pretty rare. Because of the way drum'n'bass is, it's been easy to stand out, and it's really helped my success.

Does it take long for you to get ready before a show? Five minutes to dry my hair after the shower and five to ten minutes on make-up. I've had to get quick. Sometimes I get off a plane and go straight to a gig.

Is touring one long stream of sex, drugs and, um, drum'n'bass? I've never smoked or done drugs but touring in the past has been pretty hectic. I got really interested in social dynamics and seduction techniques a couple of years ago, so would treat every gig as a social experiment. The world was my seduction laboratory! I've settled down with a fabulous girlfriend recently so I've stopped all the groupie business. But it was fun.

Adam Kennedy

Tonight, Monkey, 13 Castle Street, Swansea, 9pm to 2.30am, £5, £4 before 10.30pm. Tel: 01792 480822. www.john-b.com



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ELECTROSTEP

SALES AND MARKETING NOTES

"Electrostep is quite simply the most breathtakingly personal album by a drum & bass artist since 'New Forms'. John B has single-handedly created a new genre in 'Electrostep', and it would be criminal if he didn't go on to achieve a similar level of acclaim as Roni Size did at the 1997 Mercury Music Awards." – Knowledge Mag.

"John B is drum and bass's eccentric anomaly! Not afraid to uniquely express himself... open minds should investigate!" – DJ Mag.



Formats : Limited Edition Double CD /// Single CD /// DJ-Friendly 3x12" Vinyl
Sampler Single : "Stalking You On Myspace" (BETA 017) /// Out June 26

words: Stu Cronin

JOHN B

WHO'S STALKING YOU?

Whether you're a lover or a hater of the eccentric and eclectic John B's, failure to acknowledge his contribution to Drum 'n' Bass over the last 10 years should earn you a little b&b at her Majesty's expense in Broadmoor. Based in Maidenhead, John graduated in Cell Biology from Durham Uni before thankfully deciding to reserve his scientific exploits to the sonic landscape. Those in any question of the aforementioned contribution should take a quick flick through his discography before coughing up their two pence worth. With releases on seminal D'n'B labels including New Identity, Formation, Metalheadz, Renegade Hardware, Hospital, Moving Shadow, Good Looking and Breakbeat Kaos amongst others, it's not an argument worth starting.

With a sound and image that has evolved constantly over that decade, it would be naïve to try and squeeze John in a pigeon hole of any description. Indeed, whilst releasing prolifically on D'n'B labels over the years, John has also had releases on imprints as diverse as Mike Paradinas's Planet Mu or Against The Grain, as well as across the four contained within his own Beta stable. So how exactly do you go about defining the indefinable? John touts himself as a 'robot electro Drum 'n' Bass DJ Producer man 80s boy' – right, well that clears that up then!

With a passion for the 80s bordering on the insane, John's forthcoming album 'Electrostep' (a word he coined himself to encapsulate the sound contained within the new LP) includes a crazy Electro laden Drum 'n' Bass but not as we know it, cover of the Soft Cell classic 'Tainted Love' and another of Toni Basil's 'Hey Mickey'. So, is there a Holy Grail style artist or track that John's determined to get his paws on? 'I've already done unofficial remixes of most of the classics I'd want to have a go at', he explains.

"I'm really into a lot of the new Indie/Rock stuff about the moment. Bands like the Editors, The Departure, The Rakes and The Shins. I'd like to get on it with official remixes for some of those guys but I just don't have the time to break through all the red-tape-office-monkeys to get things officially sanctioned at the moment. I'll have another bash once the album is out."

Carefully scanning through John's back catalogue over the years, some say that he's moved away from a so called 'purer' sound and sold out. However, these Electro and synth sounds have always been evident in his music and over the years, as John has moved towards producing the music he is most comfortable with, they have merely become more prevalent.

So where does this passion for the 80s scene, its imagery, sounds and attitudes come from? "I just try to do stuff that no one else is doing", replies John, and push D'n'B in directions I'm interested in and influenced by. I see no reason in churning out boring, generic, forgettable crap. People moan about CDs or the Internet supposedly damaging their sales – well how about a bit of quality control, thought and development. It's no wonder a lot of stuff isn't selling, it just sounds like a million other tracks out there."

John started his own label Beta Recordings in '99 to facilitate the releases of his trademark sound. True to his status as a musical chameleon, Beta has since branched into three further sub labels – Tangent, Chihuahua and Nu Electro, allowing him to spread his wings with everything from Latin to Liquid to Electro Jungle.

So what makes him tick and when does he feel Drum 'n' Bass was at its best? "In terms of popular Drum 'n' Bass, it would be the era when I first got into it," remembers John, "when Metalheadz had the Blue Note and Leisure Lounge parties and the Techstep sound was dominant. We were all pushing the boundaries with what could be done with edits, and filters and stuff. In terms of my own personal output and style, with DJing and producing, I'd say now. I'm glad I've finally found a sound I'm interested in pursuing, that is successful and totally different from everything else in D'n'B at the moment."

So, as John continues to beat his own path through the Drum 'n' Bass landscape how does he feel the rest of the scene is doing currently? "I'm not really into the majority of popular Drum 'n' Bass at the moment," he concedes. "There are still tracks that kill me but that's a lot rarer than a few years ago. I'm glad Concord Dawn have got on it again – their new album is gorgeous. Everything I hear from Calyx these days is monstrous too and fits really well into my sets when I'm in the Trance and Bass mode. I just wish more producers would do a bit of Electro D'n'B. I spend most of my time listening to other genres – Electro, House, Techno, minimal and a lot of new Indie Rock bands. I get my inspiration and ideas from outside D'n'B 100%."

Self-promotion is clearly the name of the game and a quick glance at John's Beta Recordings' website shows he's the leader of the pack when it comes to this game. There are photo and press libraries, tour dates and downloadable live mixes. There's also a library of hilarious videos shot on tour, courtesy of John's mini DV camera, which show the ups and downs of his travels to far flung places like Estonia and Russia and all the crazy people who have crossed his path along the way.

It will also reveal John's penchant for pretty hot women and the odd adult entertainer on his global travels. After all, it can get lonely out there on the road. What advice can he offer ATM readers when it comes to chatting up porn stars? "Hah," scoffs John, "that's top secret! I don't go to strip clubs or waste money on lapdances though. I've been studying social dynamics, body language and group theory a lot recently though and it helps. Most guys just don't know how to relate to women, or approach them in a way that isn't like the last 20 guys that tried to chat them up that day."

Sadly though, it's not all models and margaritas and, having travelled around 45,000 miles over a two-month period, John's video diaries reveal his fare share of bomb scares and cancelled flights. "Getting delayed in airports sucks," he grumbles, "especially when you've had very little sleep! Losing my bags on the way to a huge rave in St. Petersburg wasn't nice. All my make-up and DJing outfits were in the suitcase, so I had to go out and get some new make-up and customise a shirt before the show. I just wrote 'THE AIRPORT LOST MY BAGS' in big pen on my shirt."

Having been endorsed by the likes of SS, Grooverider and Goldie early in his career, John has gone on to become something of an anomaly in the UK scene. A quick look at his tour date page reveals that of the 43 dates listed since the turn of the year staggeringly only four have been in the UK and none in London. Bad news if you're a John B fan living in the capital, but do you think it bothers him one bit? "I don't find it hard to get bookings in the UK," he points out. "I don't really

try – my diary just fills up with whatever comes in. I'm not really interested in playing the sorts of big D'n'B parties you get over here to be honest either. I can be a lot more flexible with a two to three hour set abroad, where I'm headlining and have control over the MCs, etc. Rather than cramming in a 45 minute set between anthem-bashing business with constant MC chatter. It's just a situation I don't like being in and doesn't allow me to perform the way I want to."

'Performing the way' he wants to has brought John a massive international following – he has over 20,000 friends on MySpace and regularly plays to huge sell out crowds around the world. This continued success is due in part to his vibrant and entertaining DJing and the variety of influences he brings to his sets. "I try to be as visual and animated as possible," explains John. "I play loads of new stuff they won't have heard before, communicate with the crowd directly, get on the mic (try to speak in the language if it's abroad) and generally have a good party with the clubbers. I think the worst thing you can do as a DJ is stand there looking all serious and shy, avoiding eye contact. I don't care if people think I look gay in the make-up, I just do my best to be larger than life, bring the energy levels up in the venue, make sure everyone has a really good time and can see that you don't have to be ultra serious geekboy to play D'n'B."

The album is preceded by a single 'I've Been Stalking You On MySpace' – a hilarious tongue in cheek rocked out affair. With a MySpace page and internet site to keep up to date, John admits to spending a couple of hours every day keeping up with the Jones's. So, what poor soul has he been stalking on MySpace? "I'm the one that gets stalked," he laughs. "I don't have time to stalk anyone really. It's just a Rock/Pop cross over track I did about the phenomenon and my own personal experiences."

An album full of pomp, confidence and direction, Electrostep is clearly the work of someone at the top of his game but more importantly someone focused on what he wants and loves. A behemoth of a creation that straddles an orgy of musical styles like some crazed 80s Pop where, this record is sure to leave shop owners the world over scratching their heads collectively, wondering where the fuck to file it. While previous work may have flirted with the ideas and sounds that John so obviously adores, this new long player unabashedly tips its hat to the nu-romantic era of Depeche Mode, Human League and Howard Jones et al.

That's not to say that he's now moved away from the dancefloor killers that some may have been hoping for – indeed there are a handful of tunes that could and will wipe the floor in Fabric on a Friday night. He's just writing the music he wants to, like a child let loose in a sweet shop, and should be lauded for his diversity, not condemned. The contribution of his work, along with that of other artists like Pendulum, Logistics, Cyantific and Fresh will only serve to diversify and ultimately improve the ideas at the table of Drum 'n' Bass. Otherwise there's the danger of it all stagnating in its own gene pool. After all, variety is the spice of life!

Expect Electrostep on the shelves in July! For more info on John check www.john-b.com or go stalk him over at www.myspace.com/johnbetta



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Beyond Drum & Bass

It's drum & bass but not as
we know it. Electro d&b,
anyone?

HE wears more make-up than Boy George, is obsessed by the '80s and makes Oakenfold-endorsed trance - Maidenhead's John B is not your average d&b head nodder.

Against a scene slave to purist mechanisms and copycat production, drum & bass has garnered few LPs as bold, electric and - hold onto your hoodies, junglists - glam as John B's '80s influenced 'Electrostep'. Sparkled by decadent New Romantic attitude and teeming with tongue-in-cheek satire (check 'Russian Bride' for one particularly pant-wetting example), it does away with Armageddon bass rumbles and cold aggression and ushers in body-

popping robo-beats, glistening trance synths, crisply delivered vocals and electropunk guitars.

"'Electrostep' is the album title, and also the sub-genre I've created," revealed John. "It's a hybrid of d&b spliced with electro/clashy/robopunkrock and '80s."

'Electrostep's complex yet unpretentious chemistry should be little surprise, though. Since the tech growl of 1997's Grooverider fave 'Sight Beyond', this Durham Uni science grad has experimented with every sub-group of d&b's periodic table. Coffee table jazz sessions, soothing liquid rollers and even South American flavoured jump up in 1999's 'Salsa'.

**"95% of
modern
d&b bores
me to
death."
John B**

"I knew the scene's traditional forms had to be flipped on their head and I was the guy with the guts to try it," said John. "Less hoodies and caps - more girls, make-up and robot dancing."

"95% of modern d&b bores me to death. There are about 10 producers that inspire me. The rest are mostly irrelevant to me. "But I've never been a typical 'junglist'. I've had massive hits in every sub-genre of d&b and been instrumental in the development of a few, but get bored and move on rather than churning out generic dancefloor tracks that will date within weeks. It's more satisfying to create something that takes a while to understand." **ALLAN MCGRATH**

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ON THE COUCH

JOHN B



WHAT WERE YOU LIKE AT SCHOOL?

"Oh that's easy! I was an absolute boffin really, completely square with straight As. I was a music geek as well, in fact I was generally a total square dude. Basically I just kept my head down, did all my homework and was a good boy, and from time to time they called me up to do keyboard solos in assembly when everyone's coming in. I'd stand there with my keyboard doing the latest song Jan Hammer!"

WHAT'S THE LAST BOOK YOU READ?

"I've been reading quite a lot lately. I've been reading stuff about seduction, and the last book

I read was 'How To Get The Women You Desire Into Bed' by Ross Jefferies, which was actually shit. It was written in 1988 and he uses types of hypnosis to pull women."

WHAT WAS THE LAST FILM YOU SAW?

"Whatever I watched on the last plane I flew on. I haven't seen a memorable movie for a long time. I watched CSI yesterday if that counts?"

CATS OR DOGS?

"It depends what type... cats are less responsibility and dogs are great as long as they're somebody else's and you don't have

to clean up their poo. Dogs are more fun for outdoor frisbee-throwing though!"

WHAT WOULD YOUR BEST FRIEND SAY WAS YOUR BEST QUALITY?

"My BBQs and the fact there's also always white wine in my house. They're excellent social occurrences and I'm an excellent BBQ chef!"

...AND YOUR WORST FAULT?

"I can be selfish and a stickler for being on time. I get moody with people if they make me late or I have to wait ages for them and, although I don't generally react in a mad way, I'd say that it's a quality I try to work on."

WHAT ARE YOU GOOD AT THAT WOULD SURPRISE PEOPLE?

"Running. I can run a long way quite quickly. I did a half marathon in one hour 47. I run four miles two or three times a week and generally do it in about 30 or 32 minutes which is okay - it's not particularly fast but it's okay."

WHEN WERE YOU LAST EMBARRASSED?

"Today, a bit. I'm wearing really short shorts, '80s shorts, and a cut-off Michael Jackson 'Bad' T-shirt, which I'm perfectly happy about. I was walking down the high street to the post office and although I'm proud and don't care it's still slightly embarrassing when people point and laugh. But they do that because they don't understand my exquisite taste."

IF YOU HAD TO SPEND A YEAR ON A DESERT ISLAND, WHAT THREE PEOPLE WOULD YOU TAKE WITH YOU?

"Well, I'd take a really hot babe who fancied me. If I could affect their opinion of me then it would be a famous hot babe. I'll be non-specific, just a super famous hot babe that was secretly in love with me! Then I guess a really cool musician, say somebody like David Bowie who I could learn a lot from and presumably have intellectual conversations with. And then somebody like Daley Thompson because he

could keep me fit and show me exercises when I got bored. Maybe I could forget Thompson if the hot babe was also a sports person."

IF YOU DIDN'T DO WHAT YOU DO, WHAT WOULD YOU DO?

"Well before I got into music, I studied biology at university, and I was intending to do an MBA and work in a drugs company. So I'd probably be like working in management at Glaxo Smith Kline or whatever."

WHAT ARE YOU SCARED OF?

"Sharks. I'm scared of the prospect of being bitten, eaten, mortally wounded or killed by a shark while swimming in the sea."

WHAT UNFULFILLED AMBITIONS DO YOU STILL HAVE?

"Well, massively improving my level of musical superskill, getting my music heard by more people and essentially being more famous and successful. I want to blow up like Beethoven!"

HAVE YOU EVER BEEN ARRESTED?

"No. Never ever!"

DO YOU BELIEVE IN LIFE ON OTHER PLANETS?

"Yes I do. Not anywhere near us though, but it's statistically probable. I don't believe in aliens coming to planet earth and all that, but if there's life on our planet then there's bound to be life on other planets."

AND FINALLY, YOU'VE GOT 30 SECONDS TO PLUG WHAT YOU'RE UP TO RIGHT NOW...

"Well the number one thing to talk about is my new album 'Electrostep' which hopefully will be out by the time you read this. The first single for that, 'Stalking You On Myspace' is out now too. Check out my websites too: www.beta-recordings.co.uk and www.myspace.com/johnbbeta. There's lots of amazing stuff on there, and all my videoblogs and photo journals from my tours and stuff."



Dedicated Follower Of Fashion

He's the most daring dresser in D&B, Fabio Sciamma meets John B to find out what is going on! Images by Nicky Farley

John B is quite simply the most extravagant and flamboyant character in D&B. Just look at some of those outfits; this guy makes Russell Brand look tame in comparison! Looking at his blog, which shows mountains of women queuing up for photos as well as his cosy friendships with several pornstars you'd certainly be forgiven for mistaking John as an international gigolo instead of a jet-setting DJ.

Whilst some people may question his sexual orientation ("he must be f'ching gay cos he wears f'cking make-up," John B is more than comfortable with his heterosexuality. As is apparent, he certainly doesn't watch what people think and clearly doesn't take his image very seriously. At the opposite end of the scale though, he takes music VERY seriously and is somewhat of a marketing genius; he runs his own label, was one of the first people to make use of Myspace and has over 25,000 'friends'. Meanwhile, those outfits get him a hell of a lot of press and exposure; just last year he made 120 appearances around the globe, while his genre-defining new album is his seventh in 10 years! He just apologises for not having brought him to you sooner!

John: The outfits. What's going on?
It's part of what I do. Obviously music is the most important thing but I want to do everything I can to put on an interesting show and be a good performer. I don't care if people think I look stupid or decide I'm gay as a result of it. The image and the look go with the music, which is derived from new romantic '80s style and electroclash. It's rubbing off on the kids at parties now. I see guys turning up to D&B nights in make-up, skirts and ties. But it's hard to mix with the fingerless gloves and wrist warmers?

[Laughs] Admittedly, the accessories can get in the way but not to the point where it's a problem.



You're very well spoken, old chap!

Thanks! My mother was a teacher and she would always correct my grammar! When I got to America I ended up hammering it up even more and going all Hugh Grant, the girls love the accent there. So how does a guy hook up with international pornstars?

Funny enough they got in touch with me! The first official pornstar I met was Mary McCormack. She'd heard my electro stuff and had been stripping to a track I'd made called *Colony*. Now we've become very good friends and we hang out when I'm over in the US. Sooooo, any pornstar action?

[Laughs v loud] There's no way I'm gonna answer that!

Are you more DJ or international playboy?
Well, I like meeting new people, sometimes this business can be quite solitary and if I'm flying to a city on the other side of the world, it's cool to know I've got a few friends there. It's nice to get to meet all these people and forge friendships, whether they're with hot babes or just dudes!

You're one of the first people to use Myspace as a promotional medium - did you see the phenomenon coming?
I used something similar before Myspace came about and I have a lot of American friends so I got to hear about it earlier than most of the UK. I could see how useful it was going to be.

The image and the look go with the music, which is derived from new romantic '80s style and electroclash.

The first single from the new album is 'I've Been Stalking You On My Space'. Are you stalking or do you have any stalkers?
Funny you should say that as I've got a few guys stalking me but they're friendly so it's not a problem. One of my ex-girlfriends has been stalking me though. She saw all the pictures of me with girls at gigs and she'd be calling me shouting, "Oh my god you f'cked her didn't you? I know you did. She's a slut." We split up five years ago now so she's gone a bit mental! But I actually wrote the track because I wanted to make an indie/rock/D&B crossover track while talking about what annoys me about Myspace.

Like what?
[Laughs] Just the things you see all the time on there; like people who have gotten famous without having a talent as such and the self-obsessed narcissism and all that b'llocks that goes on!

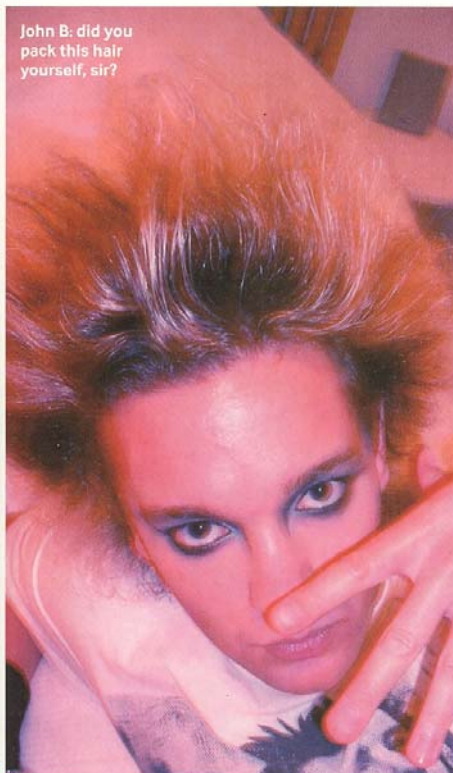
I've interviewed you for an hour - that's how long it's taken you to sweat!
[Laughs] I apologise...

John B's new album *Electrostep* is out now on *Beta Recordings*! For more, go to: johnb.com or myspace.com/johnb





John B: did you pack this hair yourself, sir?



John B

The drum n punker's top four travel peeves

“ONE. The lady on a flight who was listening to an Anthony Robbins Motivational seminar CD and reading Self-Help Motivational literature for the first half of the flight, then tried using it on me for the second half, as though I hadn't spotted what she was reading.

“TWO. People that take so long when they go to the bathroom on the plane and act surprised when there's a big line when they emerge.

“THREE. People that appear mystified when the seat in front reclines. I've seen guys get all mad and actually shake it, when the person in the seat in front was just leaning back a bit.

“FOUR. The strange man sitting next to me on the flight to Australia, who kept calling me Tom, and had a limp arm that kept 'mysteriously' falling on to my leg. And he kept getting up to go to the bathroom, and calling me Tom every time. Don't they know my name is John?”

JOHN B'S TOP TEN

1 JOHN B 'ELECTROSTEP'

BETA My new album.

2 CONCORD DAWN 'MAN FOR ALL SEASONS'

UPRISING Makes you cry.

3 LADYTRON

'INTERNATIONAL

'DATELINE' CD-R (JOHN B REMIX)

I fancy the lead singer!

4 DEATH FROM ABOVE

'YOU'RE LOVELY' (JOHN B

REEDIT) 679 Heavy rock d'n'b.

5 DJ BTK VS JOHN B VS TIGA

'SUNGLASSES AT NIGHT'

CD-R Electro-riffic.

6 MY ROBOT FRIEND

'ISOLATION' CD-R A bleepy

Joy Division cover.

7 CASTOR 'AXE TO GRIND'

CD-R French horns in d'n'b.

8 BLOC PARTY

'HELICOPTER' CD-R (JOHN B

REMIX) We all like a bit of guitars now and then.

9 JOHN B VS CHASE &

STATUS VS DIGITAL VS

SCISSOR SISTERS

'COMFORTABLY DUPPY'

CD-R I hope it upsets Capleton!

10 DEPECHE MODE 'NEW

LIFE' MULTIS (JOHN B REMIX) Drop it!

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DRUM & BIZZLE

What to do? The World Cup is over, Wimbledon done and dusted... all that's left is that awkward period 'til the Charity Shield and the start of the Premiership in late August! Well the jungle never sleeps and there's still Carnival weekend to come and all the big parties associated with that... but I'll give you the low down on that business next month! There are two new albums that have recently hit the shops which I'm recommending; firstly *Drum & Bass Headhunterz* on Metalheadz. Yes, we have been talking about it for months and yes, we gave it five stars in RWD but now finally it is in your shops. Secondly the brand new John B album; *Electrostep*; **John B is either a very strange cat or perhaps just a marketing genius – there's the whole girls makeup thing, '80s clothing, very weird hair - who knows what it's all about?** But the album out now on double CD is heavy; you can't knock the music and John B's courage to experiment! Goldie and his Metalheadz imprint have a sh*t load on the horizon too; Commix has the *Perfect Blue EP* expected August time, and if that wasn't enough Commix releases his new album in late September - all on Metalheadz of course. They also relaunch the website (metalheadz.co.uk) and clothing range in September! Oh, there's more, because August also sees the launch of Metalheadz new label, Rufige. "The point with Rufige is to bring through new and up and coming artists in the D&B scene. We're looking to keep the same ethos as Metalheadz, however we want to establish the label as its own entity and with its own following," say the main men behind it all. Finally, the BIG one... the new Rufige Kru album (Goldie) has been pencilled in for Feb/ March '07 - ok that's a long way away, but worth mentioning! Later.





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- (2) Survival - Tron
- (3) Harmanecha - Strange Journey
- (4) XRS - Evening Sun
- (5) XRS - Retrato

STATISTICS

Dogs online: 2392
Record number online: 8050
Recruited dogs: 57,038

Posts on The Board: 5,349,037
Posts on The Grid: 522,893
Total number of posts: 5,968,785

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AUDIO

Q&A: JOHN B

Genre defying, crazy haircutted, sweatband wearing, pr0n star chirpsing D&B star John B has his very own brand of Drum and Bass to show you. Electrostep is his new LP and the man himself is here to tell you all about it...

posted by jeryl on 2006-08-02 13:05:02 [Read More...](#) | 44 Comments

Q&A: Q PROJECT: UP CLOSE AND PERSONAL

After spending hours of my time researching everything there is to know about Jason Greenhalgh I knew I had to come up with something really special in order to be able to find out something we didn't already know. So, we met up mid-session in his local: the Met Bar and got our hands dirty. After loosening him up with a jug of Woo-Woo he really let the cat out of the bag on his private and personal life. Here is everything you need to know and more about Q Project...

posted by DJ CAMO on 2006-06-23 23:46:55 [Read More...](#) | 50 Comments

LEKE AEROSOUL

Aerosoul is a name that rings loud in the ears of dnb purists; they know the brand for both its 'junglist movement' slogans and for the way Aerosoul has helped to give drum and bass recognition in the big and bad world. This interview has been a long time coming but no-one deserves it more...

posted by DJ CAMO on 2006-06-11 21:14:05 [Read More...](#) | 22 Comments

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DRUM & BASS
JOHN B

17TH BLVD MEMORIES

DC

Amazing, rock meets trance epic vocal tune this. The first new tune in a long while that really knocked me for six when I heard it. Definitely a highlight of my sets over the last couple of months, this is stadium rock d&b at its best!

BLU MAR TEN HEADTURNER

TANGENT

I've just signed a fab single off Blu Mar Ten here for my soulful/liquid label Tangent. This one always makes me think of Barry White and the Chel off South Park being all seductive and funky. It's got a lovely discofunk loop filtering about, a really good drop and build-up for the dancefloor, and nice chunky drums that keep it manly enough to keep the dancefloor energy up.

DJ BTK VS JOHN B VS TIGA SUNGLASSES AT NIGHT (REMIX)

Perfect for what I'm playing at the moment, my mate BTK from South America surprised me with a heavy remix of the Tiga electroclash cover from a few years ago. I tweaked it up a bit and have been playing it every set over the summer. Hi-energy drum & bass with that catchy "I wear my sunglasses at night" vocal and synth line. A really good example of the d&b/electro crossover.

FISHERSPOONER EMERGE (JOHN B REMIX)

Another unofficial remix I put together over the summer. 'Emerge' was one of the biggest electroclash anthems, and the synth bassline really lends itself to a d&b rework, as do the robo vocals... I've been opening with this quite a lot too - nice and heavy, electro-y and hyper enough to wind the crowd up into a glam-a-thon-robotron state.

SPOR MOLEHILL

SUBTILES

A dark beast here - smashes it every time. Sidechaining on the beats and bass really pump nicely, a la 'Messiah' or Naisia's track 'Subdue' - but with some really cool atmospherics and drop-out edits along the way. A really good contrast to the other stuff I play and can really change the pace instantly. Nice one!



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Top Ten Chart With

John B

1. **Concord Dawn** - Man For All Seasons (remix) - Dub 2. **John B** - Electrostap LP - Beta Recordings
3. **Castor** - Axe To Grind - Beta Dub 4. **BTK vs John B vs Tiga** - Sunglasses At Night Remix - Dub
5. **Fisherspooner** - Emerge (John B remix) - Dub 6. **Logistics** - Beat Box Master - Hospital Records
7. **Rufige Kru** - Monkey Boy - Metalheadz 8. **John B vs Chase & Status vs Scissor Sisters vs Digital** - Comfortably Duppy Line (mashup re-edit) - Dub 9. **Blu Mar Ten** - Headturner - Tangent Dub 10. **Limewax** - Untitled - Freak Dub





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JOHN B

01. John B – Electrostep CD/LP
02. Concord Dawn – Man for all Seasons (Remix)
03. Ladytron – International Dateline (John B Remix)
04. Death From Above – You're Lovely (John B ReEdit)
05. DJ BTK vs John B vs Tiga – Sunglasses at Night ReEdit
06. My Robot Friend - Isolation
07. Castor – Axe To Grind
08. Bloc Party – Helicopter (John B Remix)
09. John B vs. Chase & Status vs. Digital vs. Scissor Sisters
– Comfortably Duppy - Line Numb Mashup
10. Depeche Mode – New Life (John B Remix)





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tunes



ALBUM OF THE MONTH



JOHN B

ELECTROSTEP Beta Recordings (UK)



If you're one of those who think that drum & bass has steered itself into an artistic cul de sac in recent years then you need to hear this album, for it's unlike any other thrown up from this scene. John B is one of the most prolific of dance music's DJs and producers (this is his seventh album), as well as one of the more flamboyant (check his blog and video tour diaries on www.john-b.com), and over the past few years, while concurrently writing trance and house tracks (some of which were commissioned by Paul Oakenfold), has almost single-handedly developed a drum & bass style that's soaked in '80s electro, rock, grunge and trance influences, not to mention doused in his

irrepressible tongue-in-cheek humour; and it has garnered him a fan base few of his contemporaries can rival.

2002's 'American Girls' got the ball rolling in controversial style, while further cuts such as 'Electronic', 'Celebrity', 'Blue Eyeshadow', 'Electrofreak' and his highly sought-after Marilyn Manson and NIN remixes further demonstrated his determination to buck drum & bass trends and carve out his own very individual sound. The 'Electrostep' album expands on this foundation and through the ingenious reinterpretation of familiar sounds and songs, all coupled with faultless production and hook after hook, the results are as accessible to the mainstream as they are a refresher for the under-

ground dance fan. Alongside original compositions like 'Russian Bride' and current single 'Stalking You On My Space', both of which demonstrate his take on life online, the album includes covers of '80s classics such as 'Tainted Love' and 'Hey Mickey', remixes of Howard Jones and Dirty Sanchez, as well as a dose of straight up tear-out D&B in the shape of 'Remember Tonight'. All of which are presented in a dynamic dancefloor mix, with the limited edition coming with a second DJ set that features extra tracks. If you only buy one drum & bass album this year, then make it this one, for there's little doubt you'll be playing it in years to come.

★★★★★
Lurch





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John B Electrostep

Beta Recordings



Electro d&b.

D&b has never been particularly noted for either a sense of humour or being too off the wall, so thank fuck for John B's

'Electrostep'. Both tongue in cheek and irreverently innovative, 'Electrostep' might sound like another newly imagined genre from the music journalist conveyor belt but it's actually one of the most refreshing, entertaining and exciting LPs garnered by the d&b scene all year. Expanding the visions he first flowered with '04 LP 'In: Transit', the make-up-loving eccentric covers semi-satirical electro d&b wig-outs, glistening trance n'bass, body-popping robo-funkers and the bubble-gum grunge of recent single 'Stalking You On Myspace', along with a jump-up d&b overhaul of 'Hey Mickey'. If only all d&b albums were like this. **Allan McGrath**

Mint track: 'Russian Bride'



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JOHN B ELECTROSTEP

BETA

Released in July on single or deluxe double-CD formats, 'Electrostep' is quite simply the most breathtakingly personal album by a drum & bass artist since 'New Forms'. John B has single-handedly created a new genre in 'Electrostep', and it would be criminal if he didn't go on to achieve a similar level of acclaim as Roni Size did at the 1997 Mercury Music Awards. The key to its success boils down to John having a whale of a time making it. Every nuance of his zany, cooky life has been liquidised into audio form for your listening pleasure. As such you'll laugh, you'll cry... and maybe even puke to 'Electrostep'. We're sure that John wouldn't have it any other way.



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JOHN B
ELECTROSTEP
Beta Recordings (UK)

Many drum & bass producers get criticised for not taking enough risks, but that's not an accusation you could level at John B. Here he mixes up his trademark blistering beats with '80s pop, electro and rock influences. The resultant set is like nothing else you've heard... and brilliant.





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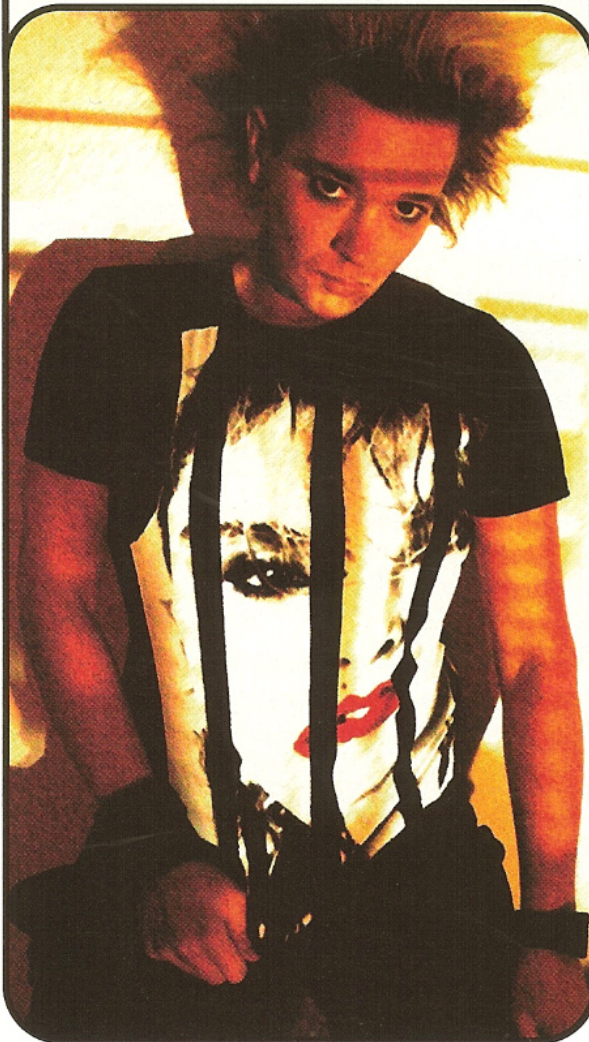
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JOHN B

'Electrostep'

(BETA RECORDINGS)

John B is not one to take himself too seriously and this eagerly anticipated album lives up to expectation. Pure jokes that put the fun back into musical fusions and, like the title suggests, all the tracks take on electro fused mash-ups. Think '80s, Speak and Spell, He-Man and She-Ra and the gay bar in 'Police Academy' and then you have half an idea where this is coming from. 'Russian Bride' is a funny exercise that is pure jokes. 'Electrostep' is a heady potion on bleeps and swirls, 'Midnight Air 06' is a beer infested monster. You also get a great rework of 'Tainted Love'. In a nutshell this is porn banging, nut grabbing, genre-smashing electro overdosing shenanigans for catwalk models and porn stars alike. Enjoy! **M8/M8**



m8



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John B Electrostep Nu Electro



While this album will clearly set as many tongues wagging as it does heads bobbing, driving a wedge right down the middle of the D'n'B scene, John B has never been about writing music for the masses. He has, however, obviously found his inner sound, delivering a whopping 29 tracks spread over two CDs. While some of it is not typical D'n'B, it still has that pace and energy, and the most part of it has its tongue placed firmly in its cheek – a lot like John himself. Feel Like I'm Falling opens like a Trance euphoria hit before slapping you in the face with a dirty, squelchy bass line a couple of minutes

In, CD1 opens with the catchy, Kraftwerk style 'Rendez Vous' which sums up John's newly coined electrostep style of sound perfectly. 'Take Me Home' is a stomping, step-back to Old School Hardcore sounds under a vocal sample of a sex-crazed party girl's exploits on a night on the town. While admittedly some of the tracks wouldn't be out of place in a revamp of the Top Gun soundtrack, it's challenging and fun – and after all, that's what music's supposed to be isn't it? ☺





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JOHN B ELECTROSTEP BETA

Some people will grab a first listen of this album and wonder if it is a piss take! It could be... but it aint. John B is a strange guy, just look at mans wardrobe and excess use of eye shadow. If he tried to walk into AYWOL @ Paradise Club in 94 looking like that? MC GQ would have jumped off the stage and knocked him out. So clearly his fashion sense can be called into question but the contribution this eccentric musical genius has made to the D&B scene in the last decade is phenomenal, he's effectively created his own genre and a fan base that spans the globe with anything up to 120 appearances in a year!! so laugh at the photo but do check the album... and be open minded yeah!





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JOHN B
ELECTROSTEP
BETA RECORDINGS

Resident junglist joker John B looks like an 80's pop star! All pho'hekan and eyeliner, he's used this synthesized decade as his must for 'Electrostep'. On it he's let a drum n bass robot and a disco robot do the bare backed beast together and now we're invited to hear the Yamaha sparks fly. The 80s pop star Howard Jones collaborates on 'For You Se Me' (ah now we know where blonde John got his image from) and porn star Marcy Meow adds her Yankie drawl to a cover of 'Tainted Love'. And lest we forget the huge lead single 'Stalking You On MySpace' dedicated to the cool kids hobby de jour. But where's his rendition of 'Don't You Want Me Baby' huh?



John B

**Press Pack
2003-04**

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BIOGRAPHY

If you haven't come across John B in one of his many musical guises over the past decade, where have you been? Classically trained at a young age, this British superproducer has gone on to become one of the most eclectic and unique individuals working within electronic music today. Consistently escaping categorization, John's genre-defying catalogue spans the worlds of Electro, Trance and Drum & Bass, and a few other spaces across the bpm spectrum.

John's career began in illustrious style as the one and only Goldie picked up on this mild-mannered, blonde-locked science graduate and his distinctive drum and bass beat constructions, and he was signed to the legendary Metalheadz label. Tracks such as the euphoric "Up All Night" have become instant classics in the canon of drum and bass, and repeatedly smashed dancefloors worldwide. John B quickly became a headlining name on flyers across the globe, and his touring schedule has been non-stop ever since. Establishing his own stable of labels (Beta Recordings, Tangent, Chihuahua and Nu_Electro) to reflect his diverse tastes from liquid funk to Latin, provided the perfect platform for John's groundbreaking sonic experimentation to develop.

From his studio and label HQ in Maidenhead, UK, John has since made major waves within the wider world of dance music. Having picked up on John's early forays into trance production, Perfecto label boss and DJ superstar Paul Oakenfold commissioned tracks which ended up alongside the likes of Madonna and Justin Timberlake on the epic "Great Wall" compilation. John has also long worn his love of 80s electronica on his sleeve, way before the fashionistas jumped on the bandwagon, and he has been busy signing hot new electro-influenced tracks for his most recent label venture, Nu Electro. There is also rumoured to be a John B reworking of Toni Basil's classic "Hey Mickey" in the pipeline.

Still just the tender age of 26, is there is much more to come from Mr B. Next up, godfather of soul James Brown's new tracks are due for the John B remix treatment, a real surprise for even this musical chameleon. He's also been busy Remixing Howard Jones, Heaven 17, and S'Express. True to form, it doesn't seem as if things will be becoming predictable any time soon...



THE ALBUM

in:transit is John B's first artist album in 3 years, and by far his best yet. Designed for die-hard D&B fans and newcomers alike, tracks span from heavy Metalheadz-style tech-step smashers (Vampire Eyes/Amnesia), to beautiful Epic Trance-inspired full vocal tracks (Mercury Skies/Midnight Air/Broken Language), crazy porno Electro-step (American Girls 2004/Take Me home), and hi-energy hyperdisco/liquid funk D&B (Faith In Me/Romantic).

The album is varied, accessible, interesting, exciting & genre-busting. It's still Drum & Bass, & works in clubs, but is far more than just a collection of disposable, short-lived dub dancefloor tracks. Lots of vocals, wide-ranging styles, pioneering approaches to production, mainstream appeal, but still underground, raw & refreshing. The influence of modern Electro, commercial Dance & Trance is noticeable throughout, but is interpreted in a way that moulds perfectly with the power and energy of Drum & Bass to define revolutionary new directions. The title & visual concept of "in:transit" reflect John B's DJ touring lifestyle of the last few years, the music is its soundtrack. Tracks have been selected and refined based on feedback from the clubs all over the world and are John B's most impressive works to date.

(See www.john-b.com/livedates for details of all past DJ appearances Internationally.)

JOHN B

The hairy junglist pushing the envelope for drum & bass



John B is without doubt one of the most colourful characters to have emerged from the drum & bass scene in the past five years, and he's also one who's unafraid of bucking trends and beating individual paths. For in a genre where many producers seem to stick to what they know and what they are known for, John is clearly happiest when pushing the envelope. Evidence of this comes flooding from his fifth artist album (that's one each year since his debut!). And with its arrival, so arrived the opportunity for **idj** to have that long-overdue tête à tête...

"Change and development is what attracted me to drum & bass," explains the main with the continually evolving hair-do, "and the way it's open to so many different angles is what keeps it at the forefront of electronic music. I think doing those different things, like pushing the electro and trance influences, using more vocals, song structures and fun ideas like 'American Girls' and 'Blandwagon Poos' helps me to stand out." The latter indeed did just that – it was a hilarious pastiche that added fuel to the well-fanned fire between John's Formation label-mates, Twisted Individual and Distorted Minds.

"Part of the reason I made that track was to get people to lighten up a bit," admits John. "Sometimes people in drum & bass do take themselves far too seriously, and quite often it's the ones who make the most comical music that are like that. Yes, drum & bass is serious music, and should be treated with respect, but there's no harm in poking a bit of fun at ourselves once in a while as well."

It might be a surprise inclusion on the album but it certainly fits in with the all-encompassing vibe of the set for, as John declares, "the album's a progression through the different styles and sub-genres I represent. There are a few really heavy, dark tracks on there like 'Vampire Eyes', 'Amnesia' [the first lead-in single] and 'Sight Beyond 2004' [a stunning rework of a track from his debut album on Formation], some hi-energy liquid funk disco tracks like 'Romantic' and 'Faith In Me'. Then of course some mighty electro bizniz like 'Take Me Home', which is going down really well on tour [we spoke to John midway through a month-long tour of the States] and a new mix of 'American Girls'. Plus there's some tracks like 'Midnight Air' and 'Mercury Skies' that touch on the trance elements."

And these trance elements have been picked up on by none other than Paul Oakenfold, who last year asked John to do some 4/4, 135bpm versions of 'Mercury Skies' and 'Electrofreek' which were included on his 'Great Wall' mix compilation. "It was good fun," admits John, "and I think that pushing myself to make other styles, not just drum & bass, really helps me to develop as an artist and producer: I've just done 4/4 trance remixes of Fresh/Digital Nation's 'Submarines' [for Breakbeat Kaos] and am working on some more trance tracks for a new label. It's just another string to my bow I guess, but drum & bass will always be my main focus."

Closing words that his jungle-hungry fans will be mightily glad to hear.

Lurch

● John B's 'In Transit' is released by Beta Recordings on May 31



FRONTLINES

makeup: DAISYBELLE F



styling: TONY&GUY, MAIDENHEAD hair: JOHNNY SHIELL makeup: SHERYL



JOHN-B

There's only one track that's got everyone in d&b talking of late: John B's 'Blandwagon Poos'. It's a comedy jump-up diss track, following on from Twisted Individual's 'Bandwagon Blues'. The latter was a swipe at Distorted Minds that on vinyl made the top 50. John B's version ups the stakes in the comedy department and needs to be heard to be believed. We're not sure, however, if Twisted Individual saw the funny side.

We contacted John B for his side of the story. He declined a full interview, wishing only to make the following comment about 'Blandwagon Poos':

"I did the track in 6 hours, for a joke. I don't know Twisted Individual. It wasn't personal. It's not coming out. From now on. I. Just. Want. To. Rinse. It. Out. Propppa. Thank you."

From Knowledge's investigations the track is now only available on file sharing networks. Examples there seem to have been ripped from the BBC's 1Xtra radio shows. The station put 'Blandwagon Poos' on the daytime playlist. With this kind of exposure demand is inevitable - how long before someone does a shady vinyl bootleg?

Meanwhile John B is getting on with his next album. It's unfinished but tracks confirmed are 'The Future', 'Vampire Eyes', 'One Way', 'Romantic' and 'Mercury Skies'.

John is singing on several of the tracks despite being heavy, epic and aimed at the dancefloor. He will be collaborating with Exile and some more tbc. "I'm not rushing this though, the market is flooded with albums all over the place so I'm gonna take my time," he told Knowledge.

Busy Mr B is not content with just making a dancefloor d&b LP, he's working on a separate LP on an electroclash tip. Expect collaborations with original artists from the '80s. Eek! "I spent last week in NYC meeting a few people and playing electro and 80s sets over there - just as a sideline project I'm developing - obviously d&b is still my main thing."

Such a broad musical vision has not gone unnoticed: even Paul Oakenfold feeling John's electro-trance-n-bass flex. He got asked to do some 4/4 trance tunes by Oakenfold and they feature on Oakley's 'Great Wall' CD. It's a CD commemorating Oakley's recent Chinese gig. There was a trance mix of 'Mercury Skies' on which he sang, and a 4/4 trance mix of 'ElectroFreak!' John seems pretty chuffed: "Both tracks have got REEESE BASSSES - on an Oakenfold CD! Hahaha."

Finally John's been up to some even odder stuff. We'll leave him to explain in his own words: "I have also just done an electro remix of the new Howard Jones single 'Revolution of the Heart' and DJed as the warm up act for his 20th anniversary concert at the Shepherd's Bush Empire a couple of weeks ago - and at the VIP after party too. I'm also remixing two tracks for Sibohan Fahey - (ex-Bananarama and Shakespeares Sister) - her new Album is on God Made Me Hardcore Records. It's very darrrr. Also I'm possibly doing a remix for Mark Moore (ex S-Express & now electro god), Razed In Black - (Heavy Industrial EBM from USA) and VNV nation (Industrial EBM band from Germany). I'm trying to push through some other influences to shake things up..." Respect.

Check John B's diary:
www.20six.co.uk/John_B

● The end of May sees the release of John B's new album 'in:transit' on his own Beta Recordings imprint, on both triple vinyl and CD. The LP will first be previewed on a sampler 12", with John embarking on a lengthy tour in support, including US dates and a gig at London's Fabric, before heading to Australia alongside Exile in June.

STRAIGHTCHOICES

JOHN B Since breaking onto the scene in 1995, this drum 'n' bass producer has been at the forefront of electronic innovation. Long before LTJ Bukem was foisting his lounge-y jungle tunes on the yuppie market, John B fused jazz and jungle to invigorating ends. Later, he tapped into jungle's repressed sensuality with "Salsa", a smouldering 12-inch that foreshadowed the rise of Latin-tinged tunes. Now, the shock-haired producer is mixing jungle with that most scorned of contemporary genres, trance. An innovator to some, a blasphemist to others, John B simply can't be ignored. Catch him this Tuesday (September 2) at the Lotus Sound Lounge.

THE GEORGIA STRAIGHT

REVOLTAGE

Here we are again filling you in with this week's vital info... Wow! **Daft Punk** have remixed **Franz Ferdinand's 'Take Me Out'**. They stick close to the original but have turned the crazy factor up a bit. We are also loving the



Freeform 5 and **Soulwax** remixes of **'Rocket Ride'** by **Felix Da Housecat** for that futuristic disco action. Ooooh! So, **Whitey** are having a re-release of their club smash **'Leave It All Behind'**. Extremely marvellous and fantastic in its own right but still no sign of the **Glimmer Twins** re-edit (given out to a few lucky DJs) anywhere on the official release schedule. Make sure you check out **Trailer Trash** at On The Rocks in Shoreditch. With resident DJs **Bones & Ramsey** with their dirty electro-disco and twisted house. First Friday of every month. A **Tasty Tim** recommendation! Keeping on the Tasty tip, check out his T-Total mixes of **Seamus Haji & ATFC's 'Ooh Ooh Ah'** on Big Love Records, there are a few white labels out and about - guess who the surprise vocal is supplied by... **Pete Heller** (house guru of **'Big Love'** and **'Ultra Flava'** fame) has recorded a new track featuring **Avenue D**. Damn you mister postman - where the hell is it?! **Jake JX** is doing electro toons under the name of **Rex the Dog**. We have had a sneak preview of two new tracks, **'Frequency'** plus **'Italian Blond'** and they are the boom! Check his just released

remix of **'Heartbeats'** by **The Knife**.

Out now as you read this: bootleg kings **IDC** have an original track (no nicked things on it!) called **'Scratch'**. Mega is an understatement! Try to track

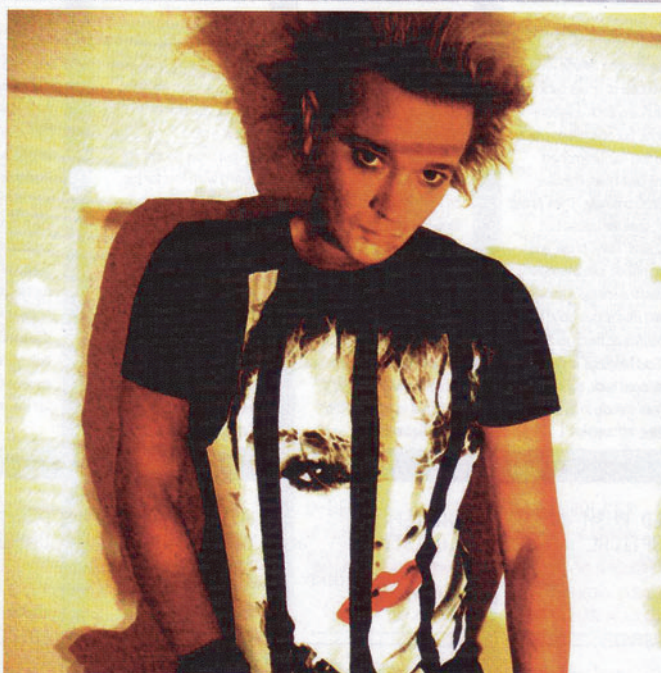


down the **IDC** CD - **'Top 20'** where every bootie is a killer. I guess it had to happen; not content with doing covers of **'Hey Mickey'**, **'Sex Dwarf'** and **'Memorabilia'**, electro drum 'n' bass star **John B** has done a version of **'Tainted Love'**. We are moist with anticipation! Well anyway after **Gay Pride** what else is there to look forward to...

Neil Tennant's special day of course... **"HAPPY BIRTHDAY!"** Also Happy 17th Birthday to **Jonny Slut!** **Golf Sale** continues its avant-garde theme and this week Sunday the 11th it's **Princess Julia's** turn. She's not one to blow her own trumpet but it's a real must on your social calendar. We're loving **Yoshimoto's 'Du What U Do'** it's not a peak time party pumper - like the **Tommie Sunshine** remix of **'Make Up'** by **The Most** out soon on **Beauty Case Records** - but it chugs along at a fair old pace as did style icon **Lotta** who unveiled her DJ talents at **The Cock** the other week. A star is born!

That's all you slags, **Princess Julia** & **Mark Moore X**

> BY MARK MOORE & PRINCESS JULIA



ALBUM OF THE ISSUE

JOHN B

IN: TRANSIT

BETA RECORDINGS

It's a tough job, but someone has to do it. **John B** seems to be on a mission to shake up drum & bass, and if anything is going to do it then it's this album. From the opening tune, the electropop-inspired **'Morning Light'**, it's evident this is to be no normal d&b LP. But far from merely indulging his electropop fetish, though, the **Maldenhead**-based veteran has put together a collection of tunes that spans everything from wild pop fantasies to gritty underground rinse-outs. It's also fucking funny, from the spoof phone call from **Madonna** on **'Midnight Air'**, to the lust-addled club babe spouting filth on **'Take Me Home'**, right down to the closing devastation of jump-up pisstake **'Blandwagon Poos (Rinse It Out Proper)'**; but then the more old skool-slanted **'Amnesia'** and a host of other tracks show that he can do the straight-laced d&b thing just as well too. A totally unique album, we'd advise you get in transit down to your local store and get hold of a copy of this ASAP.

DRUM+BASS SINGLES

REVIEWED BY: BEN WILLMOTT, LURCH & JOE MADDEN



KNOWLEDGE RECOMMENDS...

JOHN B

MIDNIGHT AIR / AMNESIA

(BETA)

'Midnight Air' is undoubtedly this issue's **'Floodlight'**, in that it's going to divide opinion like nothing else reviewed on these pages. It's basically a cross-pollination of camp '80s electro-pop and drum & bass - with some very fey vocals from (we think) John himself - and is every bit as brilliant/dreadful (delete as appropriate) as that sounds. There's not a junglist on earth, however, that won't love the mashed-up old-skool beats of **'Amnesia'**, so you need this either way. JM



in da lab - john b studio tips



About 18 months ago I sold most of my outboard studio gear and went all in to working with a pure software studio environment so I would be ready to work in surround 5.1 and 96KHz stuff if necessary. I just use my Mac (dual 1.2 Gig G4), running Emagic Logic 6.1, with a TC Powercore DSP card, so these comments are specific to that set-up – basically just a bunch of tips and ways I tend to go about things.

1. Get the fastest Computer you can afford. It can deal with more audio tracks, software instruments and plug-ins. A dual processor is ideal, Logic splits tasks across the 2 processors to squeeze out better performance. I usually have the CPU monitor window open too so I can see how close I am to the edge, and check when its time to bounce/freeze tracks.

2. Memory – I've got 1.5 Gig in my Mac, its worth getting as much in as you can, just to get more performance, you can have a fair few more plug-ins going.

3. Use a separate HD for your audio files and make sure it's a fast one – external firewire Hds do nicely. The speed of your hard disk limits how many audio tracks and files you can have playing at once, so go for a fast one like 7200 rpm. If you've got the money for 2, do that and keep one as a mirror in case of disaster.

4. You can get more out of your computer with extra audio DSP cards, I use a TC Powercore (there's a firewire rack version out now which is even better). They run really high quality native plug-ins, the best reverbs by far which would otherwise be really processor-intensive. The reverbs are sooo much nicer are the sort of thing that can really affect your overall sound. There's also a great vocoder and Finalizer multiband compressor I use on the final mix. The UAD-1 and creamware Cards are also supposed to be good too, and are generally a good way to get more out of your computer if its not already that fast.

5. Audio Cards/latency – It's a good idea to get an external audio card – the Motu firewire ones are my fave, 828 or 896. I went for an 896 because it supports 96KHz recording so I can do stuff for SACDs in the future. Multiple ins and outs aren't much of an issue for D&B production, but its useful to have lots in case you need to produce a band or use lots of MiCs or whatever. Internal audio cards can work well too, but they drain system resources a bit more, and

can be a bitch to install and pick up dodgy static in the audio from time to time. Use the control panel to change the samples per buffer to squeeze a bit more out of it – when you're mixing down and latency isn't so much of a problem you can get a few more tracks running without maxing out your ASIO things.

6. Keep your OS software, drivers and software updated to the latest version as much as possible – it'll be a lot more efficient and stable. Avoid dodgy cracked software – it'll make your system more unreliable and will mean the software company dudes won't be able to afford to make us any more genius programs.

7. Do Lots of backups. Get a DVDR drive, so you can fit almost 5 gig on a DVD. Audio files are big. Nice.

8. Keep your files organised as much as possible and some sort of sample library. You'll be able to work faster, and go back and redo tracks more easily. The new Logic 6 has a 'Save project' feature which chucks everything into a new folder, optimises the audio files, and puts all your sampler instruments and samples in special folders too. Very useful indeed.

9. Use the buses for FX you use a lot, another way to economise on processing. Obviously sometimes you'll want FX specific to individual tracks, but its usually a good idea to have a few buses running things you'll use regularly like hall reverb, delay, room, and mad ambient space reverbs. Big Reverbs use heaps of power up so the less you can have open the better.

10. Use Universal track mode if possible, it's just more flexible and economical with mono/stereo stuff & sending to busses.

11. Never let things clip, anywhere. Digital clipping is very nasty. If you need to warm something up just use a valve emulation plugin, or overdrive in the spark res filter or something like that. Make sure that your final output isn't clipping either or everything will sound like pants.

12. Don't use crap disjointed out-of-tune accappella samples, they suck ass. Putting lame vocals in a track doesn't make it quality liquid funk – everything has to fit together baybee. Go find a session singer and do something nice and original – there's no shame in trying to sing yourself, just use a bit of autotune and make sure you do millions of takes until you get it right.

13. Don't compress everything within an inch of its life. You can get the same nice loud mixdowns without squashing everything. A bit of sensible sound selection and EQ on the individual sounds can go a long way. I generally use a little bit of multiband compression on the final signal, with masterx3 plugin on the powercore, but very sparingly. It's usually only worth compressing the bass a bit or any really peaky sounds – but if it was a sampled bass or break chances are its already been compressed a million times b4 it got onto your system.

14. Beef up regular breaks with drum machine samples, to give them a bit more kick and control over the main kick and snare. Adding nice pure kicks and hi hats rather than over EQing dodgy samples sounds a lot nicer and cleaner. I usually use an original break somewhere to provide the character and a bit of organic feel to the beat, then beef it up with other drum samples and perc just get it nice and sparkly and present. Then again, you can just ruff it up and i'm sure no-one would notice.

15. It's also a good idea to spread your drum parts out onto as many separate channels as possible so you can mix everything nicely – try to use stereo a bit to space things out, not the main parts but it works nicely with the percussion. This also makes things easier when you're editing it all down and doing sneaky fill in drum roll production tricks later.

16. Check how your overall Mix compares to well known tunes you know work well and sound good on a big system. If necessary use something like the TC assimilator plug in to analyze their EQ curve and maybe apply a percentage of it to your track.

17. Burn your track to CD and try it out on a bunch of different stereos in your house, or round your mates, or in the car.

18. Please don't make any dodgy boring generic monotone homogenous tracks, or at least if you do, keep them to yourself, the d&b world can do without it baybee. A good test is if you can describe your track to someone and explain how its different to any other – and have them recognise it afterwards if they've not heard it before as a bonus. Keep things interesting, new and unique, and fun.

19. Keep some plants in the studio, you'll be more productive.



It's business as usual for poledancing, synthpop-obsessed drum 'n' bass dervish John B as he prepares to lay waste to club soundsystems around the world (not to mention in the Breakbeat Kaos room at Fabric Live this very Friday), his recent album 'In Transit' having dropped like some form of titanium glitterball, it's shimmering exterior cunningly concealing a rather weighty core... *Damian Bennett*

Hang on, poledancing?

I was just out with some girlfriends at a club called Jade in Miami during the Winter Music Conference. I had my stars and stripes Speedos on under

A Night In The Life: John B

my jeans and made the mistake of mentioning it to the girls – they made me show them, while spinning...

Is the music industry doomed due to ringtones and falling sales?

No. Business models are changing, some sources of income are being reduced, but others are going up – you just have to stay ahead. I'm happy the internet is more involved in things now, 'cos I'm a total geek.

What and who is glam to you?

Ha ha! I wish I was more glam. I try. It's not really the sort of thing that goes down very well in hardcore drum 'n' bass circles. I'll know my evil plan is working when we get a few more DJs wearing suits and doing their makeup – or at least growing their hair out a bit.

Rock in D'n'B? A good look?

I'm up for anything that shakes D'n'B up a bit... it would be nice to actually do some collaborations rather than having to learn the guitar myself though.

How does a 'Saturday Night' crowd react to you?

They're more used to the same DJ names and similar-sounding sets, which actually leaves things more open for people like me to go in and

prove there's as much power and energy there without having to take the easy ride with Big Tunes.

Your dream remix job?

Well, A-Ha and A Flock of Seagulls are my favourite bands in the whole wide world, so...

Mid-set the crowd have settled down.

What do you draw?

Once I've won their trust I usually try to switch it – when I dropped my new cover of 'Tainted Love' (with vocals by Marcy, my Hustler/Barely Legal pornstar friend) at Mass in Brixton last week the place went nuts. It's fun to totally turn everything on its head and get rude-boys dancing to camp electroclashy D'n'B.

Give us a nightmare story.

Flying all the way to Australia and being hounded by Immigration and not allowed to play anywhere because I'd been sent the wrong visa.

Is an album a journey or a compilation of tracks to you?

Ideally a journey – although with normal D'n'B albums it's more like a DJ set. I certainly look upon it as a body of work to explore different influences.

What's your favourite dish on tour?

Mmmm. American girls.

Oh, you are awful, but we like you.

128 TIME OUT LONDON | JULY 14-21 2004



REZERWUJ CZAS

Made In Poland 5 John B - kolejne stracie

Piąta edycja konkursu Made in Poland ma być jeszcze lepsza i większa, niż część czwarta z grudnia ubiegłego roku. Bardzo udana impreza finałowa z udziałem światowego John'a B sprawiła, że oczekiwania klubowiczów wobec ekipy Sonic Trip – twórców tego cyklu – są duże.

Główną ideą konkursu Made in Poland jest wylanianie i promowanie wartościowych twórców (lecz nie DJ-ów) muzyki klubowej. Ich twórczość, wybiegająca poza standardy muzyki pop, nie jest interesująca dla potentatów muzycznych. Dlatego właśnie w głowach członków łódzkiej formacji zrodziła się idea wydarzenia mającego na celu nagłośnienie i promowanie niezależnej polskiej sceny klubowej. 22 V będziemy świadkami piątego już finału Made in Poland. Od części czwartej zmieniło się praktycznie wszystko. Inne będą zasady wylaniania finalistów (głosowanie poprzez sms-y, internet i formularze), inna będzie też liczba producentów zakwalifikowanych do ścisłego finału. Zmieniło się miejsce, w którym odbędzie się impreza, po muzycznej metamorfozie formacji Sonic Trip zmieniły się

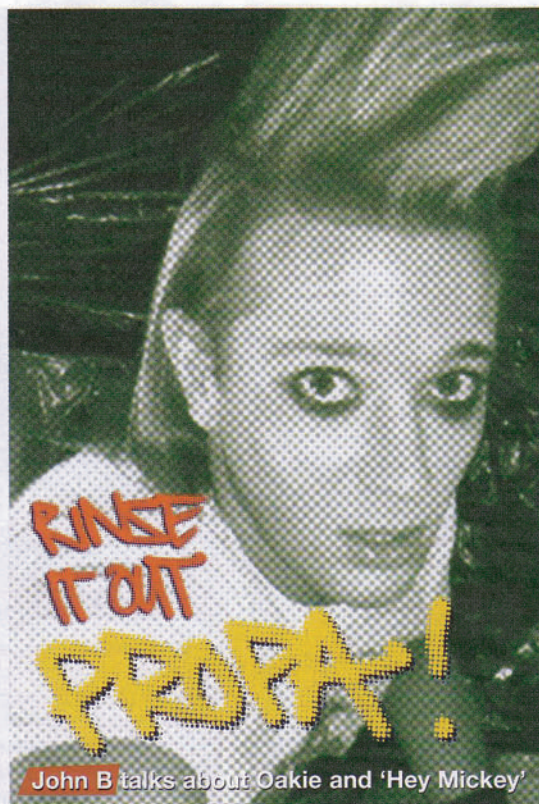


JOHN B

również grane przez nią dźwięki (odcinając się od drum'n'bassu powędrowali w stronę breakbeatu). „Tym razem zdecydowaliśmy się na trzech finalistów, gdyż chcieliśmy, by przebieg konkursu był bardziej dynamiczny” – opowiada Exwookie, jeden z Soniców. Nagrodą główną piątego finału będzie wydanie utworu zwycięzcy na płycie winylowej, która znajdzie się w ofercie niezależnych dystrybutorów europejskich. „Na scenie zobaczymy także wyłonioną w czasie poprzednich konkursów grupę K.A.T.A.R. Towarzyszyć jej będą członkowie formacji Breakbeat Propaganda. Oprócz nich zagramy oczywiście my oraz pożądanym przez klubowiczów John B” – kontynuuje Exwookie. Choć zapraszanie tej samej gwiazdy drugi raz pod rząd wydaje się ryzykownym krokiem, organizatorzy imprezy pewni są trafności swojej decyzji. MIP 5 rozpocznie się o godzinie 21.00 na patio WSHE przy ulicy Pomorskiej 51. (tekst: Katmay, foto: archiwum organizatorów)

little introduction. Which is just as well, because here for going on about his chronic "ch" in everyday conversation.

TUNES D'N'B



> John, we hear you're a bit of a ladies' man. True?

"I can't comment on that," a laughing John B tells us from his hotel room in Miami. "I thought you were going to ask me if I liked ladies or men. I'm sure the make-up has got a few people wondering."

Applying a bit of lippy and eyeshadow is just one of the many weird and wonderful things that have shaped junglist John B's world in the last year. He's also made friends with Paul Oakenfold and made a d'n'b version of 'Hey Mickey'. But amid all this lunacy, John has also been hard at work in his Maidstone studio, and May will see the release of his second album, 'In Transit'. It's a fantastic concoction of liquid funk, electro and trance flavours. And more importantly for many junglists, it also features a clutch of dirty, heavyweight bombs that prove B is still one of the top dogs of the dancefloor.

John's recent sojourn into the spheres of trance

and electro were met with scepticism within d'n'b. Some thought he was jumping ship, so new tunes like 'Amnesia' and the lethal 'Vampire Eyes' are a direct response to the criticism he's encountered.

"I wanted to show everyone what I could do," John says. He is obviously disappointed by the luke-warm reception his experiments got from d'n'b heads, but doesn't resent doing it for one moment. "It's worked out well for me," he says. "Linking up with Paul Oakenfold, and

remixing people like Howard Jones and Heaven 17 is pretty neat. I'm glad I stuck my neck out, even if the d'n'b illuminati didn't support it."

So why didn't the 'Hey Mickey' cover make it onto the album?

"I'm saving that for my next one, which will be much more electro pop," John says.

"It's also a nightmare clearing rights for the cover version, so if there's anyone out there at BMG that want to help sort out the clearance, give me a call!"

It's sunny, but I'm a bit chilly



WEAPONS OF MASS CREATION



33 SEED-UP DRUM-BASS NOODLES FROM:
LONDON BURNING / W. NEPTUNE / JOHN B. / LANCOS
DANNY BYRD / ADROCK / MC FOXY / CYANTIC / LOGISTICS
SKC / BRATWA / DEC-ANAR / MONSIE / STYCOPE
MAUDGIC / GS-MAK / JPL

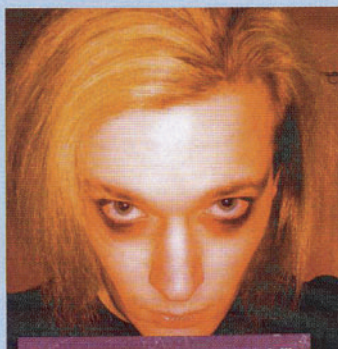
WEAPONS OF MASS CREATION

Hospital (UK)

Hospital Records has a reputation for putting together some cracking compilations, and this sizzling selection of drum & bass ballistics is no exception. Not only does it feature the return of Danny Byrd, here with Foxy and Adrock on the future soul steppa, 'Planet Music', but it also comes loaded with heavyweight material from some of the lesser-profiled producers in the field. SKC is destined for big things this year and he contributes two enormous tracks: firstly together with Bratwa on the sensuous soul-funk slide of 'Heart Of Love', and later with Safair on the bubbly, diva-led driver 'Free My Soul'. If it's big name material you want, then John B won't disappoint with 'Without You', but overall this LP is all about the fresh talent. Which is great to hear. So hats off to Hospital for that.

★★★★

Lurch



MY FAVE ALBUMS

By John B

Trancey drum 'n' bass wonderboy John B reveals a love of a electro and, um, A-ha



Hybrid 'Morning Sci-Fi' (Distinctive)

"I really admire Hybrid's production and technical

skills. They manage to be musical, fit in Cure-esque vocals and master mighty technical-trickery edits without losing the plot. I use their mixdowns as a reference when I'm doing trance stuff, they're that tight. They're playing the week after me at Cubik in Washington DC next month."



City Rockers Presents 'Futurism' (City Rockers)

"One of the first electroclash albums I bought

and a good selection of quality stuff. It was a useful starting point for me to hunt down other stuff by artists on the compilation and inspiring for my nu-electro drum 'n' bass projects. I listen to a lot of electro/synth music at home and when I'm out jogging. Fabulous packaging too, made me jealous."



A-ha 'Hunting High And Low' (Warner)

"Every song is a killer - before my iPod I took this everywhere. I

lost a copy in Adelaide, so bought a new one, then my next copy died from scratches in Puerto Rico. A-ha are my all-time favourite band. I went to see them at Wembley and managed to sneak backstage, but got kicked out! 'Blue Skies' is one of my favourite tracks ever. I played 'Take On Me' as my last track at a club in Dallas a few weeks ago - all these hardcore drum 'n' bass ravers were singing along and waving their arms. Beautiful."

BEING JOHN B

text: TECHNICOLOUR

WEARING MAKE-UP, MAKING TRANCE BOOTLEGS AND DRINKING CHOCOLATE MARTINIS ISN'T THE KIND OF BEHAVIOUR NORMALLY ASSOCIATED WITH DRUM & BASS PRODUCERS. BUT THEN JOHN B HAS NEVER BEEN ONE TO DO THINGS BY THE BOOK.

"I don't want this interview to be like any of my others," John B tells Knowledge in his considered, well-spoken tone. Escaping a particularly chilly Soho evening, we stumble into a nearby restaurant for some well needed respite. "You know all the usual stuff about me being a cell biologist, the old Prototype years, those kind of stories." It's clear that the follically-blessed producer, meticulously scanning the menu in front of us has got a lot more important things to get off his chest tonight. But then we didn't expect anything less.

Maidenhead-based John Williams has never been one to shy away from the limelight. From his now iconic, Einstein-esque appearance, to hook-ups with Paul Oakenfold, not forgetting a certain controversial d&b smash last year, John B has never been afraid of showing everyone what makes him tick. 'In:Transit', his first LP since 2001's 'Future Reference', is another great example. Touching on electro, trance, liquid funk and straight-up dancefloor filth, it's one of the most intriguing d&b albums in a long, long while. His exploits over the past year have certainly got everyone talking, so we thought it was important to get the inside ride, direct from the source.

'In:Transit' is an important album for John B. His recent experiments with more trancey and electroting styles have been met with a muted reception. Most d&b fans were hoping for more 'Up All Nights', rather than 'American Girls', so this lukewarm response has had an effect on the LP. As well as the trance and electro material that John is increasingly interested in, there are a clutch of tracks at the heart of the LP that were specifically engineered to silence his doubters once and for all. "On this album I wanted to make some heavy dancefloor tunes," John says, taking a swig of freshly ordered Budvar, "but without buying into the whole nouveau jump-up thing. People have been asking me for a while why I don't make tracks like 'Sight Beyond' and 'Secrets' anymore, and I guess I was just focusing on other stuff and trying to develop as an artist."

But now strides have been made into other genres of dance music, John is keen to show everyone that he hasn't turned his back on drum & bass. "I need to keep making d&b that takes care of the dancefloor because it's the best stuff to DJ with, and it's what put me here in the first place," he says. "I was talking to Hype the other day and he said, 'John, I really like what you're doing, but when are you going to make something I can play?' Which was a good point."

However, if you thought John B's fascination with trance and electro was just a phase, think again. As well as the rinse-outs, the album has its fair share of euphoric and bleepy moments, but this time around, he's attempted to make them more suited to junglists tastes. "When I first discover something," John explains, "I'll go all the way into that style and try and replicate it fully. That's what I did with trance and electro. But on 'In:Transit', I've refined those styles, worked them together in a more subtle way so d&b heads can relate better."

It's clear John is keen to strike the right balance, and he's still adamant there are lots of things that d&b can learn from these other styles. "Like drum & bass, there's good trance and bad trance, but I admire the production values," he says. "Everything sits in the mix so well. The sound placement is perfect. And trance gives you a different kind of headrush. With d&b, it's the impact of the tune that moves you, but with trance it's other things, the way the tune builds. Don't get me wrong, one of the best things about d&b is its griminess, but it's just another avenue to explore."

And that's ultimately what John says he looks for in every tune. "At the end of the day I just want to make tracks that are different," he says. "I want to offer an alternative to what people are exposed to, and show how the music can progress. I see no merit in making tunes that could be made by anyone else."

And that particular trait is one that John B encounters every time he goes through the mail at his Maidenhead home. "Please stop trying to make records that sound like Bad Company imitations from about five years ago."

That's John's advice to the thousands of bedroom wannabes trying to get their break in d&b at the moment. "I get sent so much stuff that is totally nondescript," John says, raising his voice slightly. "You know, like it'll have a sparse intro, then four bars of Reese, then another four bars of, well, you know, I kind of summed it all up in 'Blandwagon Poos', really."

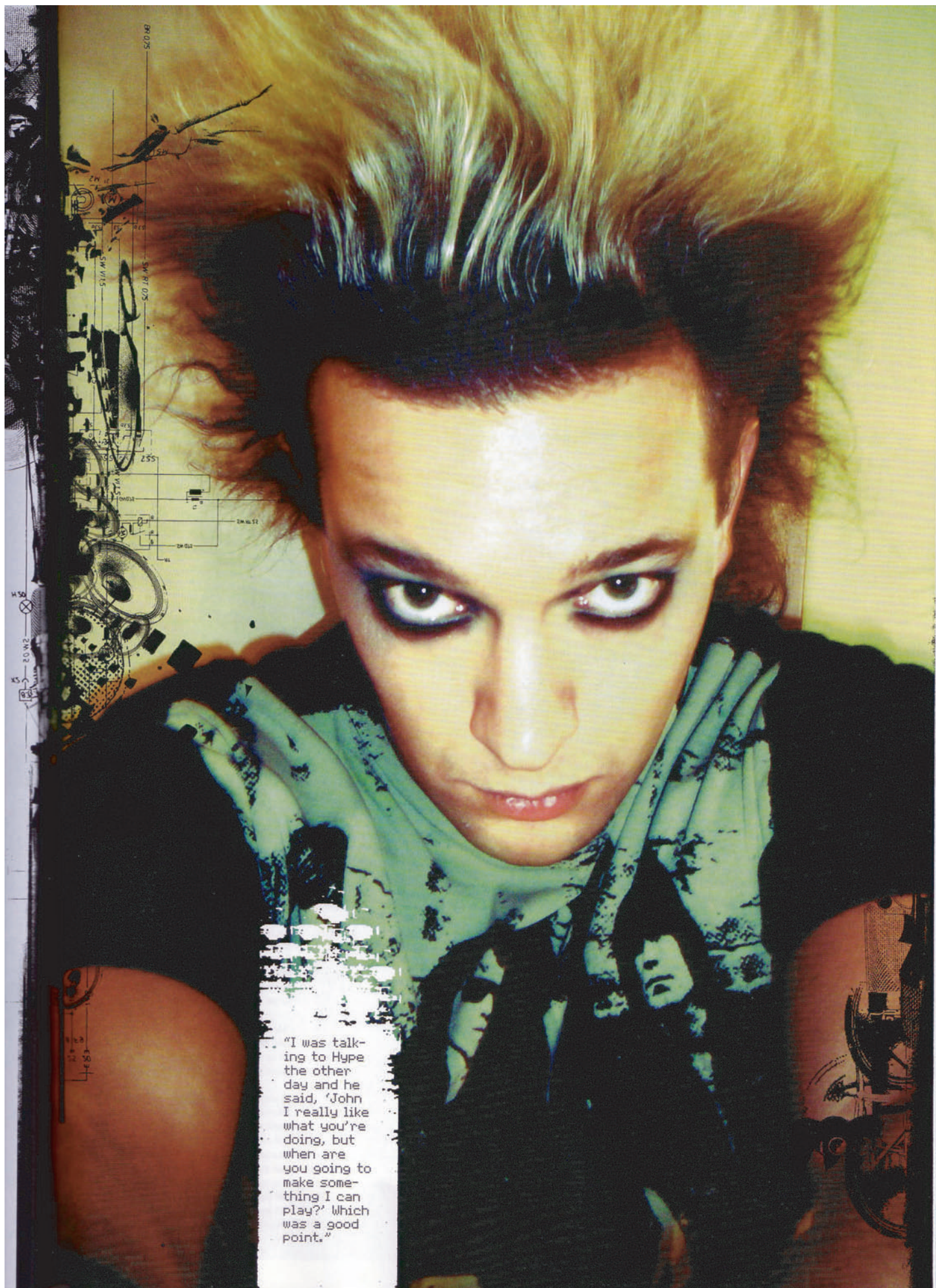
Ah yes, 'Blandwagon Poos'. John B's cheeky retort to Twisted Individual and Distorted Minds' little bassline copyright disagreement. The tune that started out as a joke, then became John's biggest hit. "I'm not sure if it out-sold 'Up All Night'," John says, frowning, "but it certainly got me the most exposure."

A dull and dreary Wednesday night in September 2003, and John B is larking about in his studio, getting pissed up with his mates on chocolate Martinis. "I'd been trying to do a B-side for 'Pressure 2004' and it was taking a while," he remembers. "I ended up having a few drinks and making some pseudo-clown-step stuff for a laugh. Then we had the idea of having a pretend phone call with some mythical DJ phoning me up moaning that they weren't into the trancey stuff that I'd been making."

After spending a few hours on the tune, John and his mates headed off to Swerve, but before they left, he posted a clip of the track to a mate of his at www.dnbmassive.com. "By the time I got back, it was all over the place," John says. "That's when I realised it might be more than a joke."

Hype on the track built and built, and by the time it was released on white label in December, it had become one of the most sought-after tunes of the year. Although the tune almost paraphrased Twisted Individual's original cuss word for word, and just happened to be known as 'Blandwagon Poos', John still claims it wasn't solely directed at Twisted. We're not so sure.





"I was talking to Hype the other day and he said, 'John I really like what you're doing, but when are you going to make something I can play?' Which was a good point."



"It wasn't," John assures Knowledge with a stern look. We return the look with a raised eyebrow.

"It happened due to a number of different circumstances." We raise our eyebrow further, to James Bond standards.

"Well, maybe," John says. "It's a touchy subject, but I stand by it anyway, because most importantly it got people talking, and thinking about what we're listening to at the moment."

It did more than that, with Twisted Individual taking a little side swipe back at John in an internet radio show interview, shortly after its release. But John feels no animosity towards Twisted. "I don't really know the guy," he says. "I'm sure he's not very keen on me, but we don't really travel in the same circles anyway."

The biggest emotion to come out of 'Blandwagon Poos' in the end was that of frustration for John. "I put such little thought into it," he says. "I just imitated everything that was out at that time, and it became one of my biggest records. I thought to myself, 'why don't I just jack the other stuff in, just produce a load of this shit, and go and buy myself a Beemer?'"

Thankfully, that didn't happen, because drum & bass

needs people like John B. Producers that are willing to push things in different directions and not worry about the flak they might encounter in the process. Whether you feel John B's 'trancey shit' or not isn't the point. The important thing is that he's willing to experiment where others merely imitate. And that's how music genres progress and flourish. "I do care what people think," John says, swilling the last drops of beer around in the bottom of his bottle, "but not really. I'm quite happy with the image I've ended up with; it means I can get away with some things other people can't."

As we ready ourselves for the blustery darkness outside, John says, as if to reiterate his last point, "It's my mission to always have a little say in drum & bass. There's still so much mileage in it, but I'm glad I'm not just limited to d&b, because I think my d&b benefits from all the other stuff."

And with the release of 'In:Transit', we can all enjoy those benefits too. | 33

"Please stop trying to make records that sound like Bad Company imitations from about five years ago."

OVER THE PAST YEAR, JOHN B HAS BEEN WRITING AN ONLINE DIARY, CAPTURING ALL OF HIS FUNNIEST AND STUPIDEST MOMENTS BOTH HERE, AND ACROSS THE GLOBE. HERE'S A SELECTION OF THE BEST BITS. YOU CAN FIND THE COMPLETE, UNEDITED ENTRIES AT WWW.285DX.CO.UK/JOHN.B.

"On Friday night I went out with Dylan in Hollywood. We went to a sorta rock-punk hangout called Rainbows, had many drinks, met some girl who put lipstick on me, which I forgot about, and she did some nice eyeliner on Dylan. Then Lemmy from Motorhead turned up and we had our photo taken with him."

"My Tampa gig didn't go so well... I guess I should have recognised the signs when the guy that picked me up from the airport was wearing giant children's bright green Kermit The Frog squishy slippers..."

"A whole bunch of people put on a free party under the M4 motorway bridge where it goes over the Thames recently; so I went down to check it out... Was really good until some guys got aggressive and said they'd smash up the equipment with a big JCB digger. They left and came back and poured a big bucket of water over the bridge to try to hit the generator and amps. Then about an hour later all hell broke loose - the whole place was surrounded by loads of police and they ordered the music to be stopped and were taking photographs of everybody and shining big torches everywhere. I left at that point..."



Electro everything

Why even tranceheads and junglists are going electro

While electroclash may not have turned into the cash cow that many hoped it might – take Ministry of Sound's lavish £1million-pound outlay on Fischerspooner (see below) – its effect on music is everywhere.

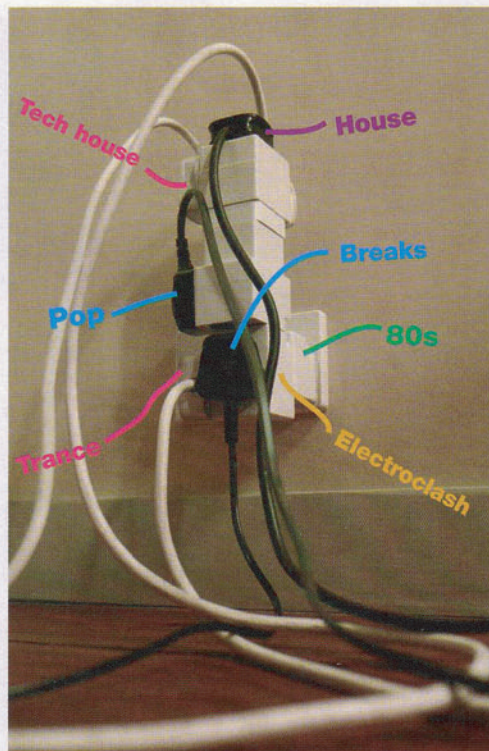
Felix Da Housecat was the first househead to make the leap across the electro divide, and his album 'Kittenz And Thee Glitz' moulded electro's return. Then tech-house lovelies FC Kahuna toughened up house to turn 'Glitterball' into the big tune on their electro-charged album, 'Machine Say Yes'. Now electro house is everywhere. Tracks such as Moguai's 'U Know Y' and Who Da Funk's 'Shiny Disco Balls' and 'Sting Me Red' all boast the spiky influence of electro.

And it's not just house. Trance artists such as Joy Kitikonti have been borrowing minimal basslines and electro sounds. Consider Joy's own 'Joydon'tstop', Ferry Corsten's 'Punk' and Soulkeeper's 'Deeper'

as electro-trance anthems. Elsewhere, breaks producers the Plump DJs have remixed Mr Velcro Fastener's 'Electric Appliances', which features electro vocals ('I'll be your computer') and even drum 'n' bass producers such as John B are going electro. His 'American Girls' (one of the Top 5 Tunes, below) became an internet classic with 60,000 people going to www.american-girls.co.uk to get hold of it in just three weeks.

"My first love was 80s pop music," John says of his electro leanings. "I really admire the crisp production of electro and just figured it would work well in drum 'n' bass. It's only now that I've really had the guts to stick my neck out and get on the case."

And it's not just music that's electro. Fashionistas have taken electro-influenced clothes as their template. Mulletts, fishnets, leggings and blokes with make-up are all de rigueur for electro trendies. This is one trend that's set to keep rolling.



TOP 5 TUNES



1 John B 'American Girls' (Nu Electro)

It's so simple. Take the thrust and energy of drum 'n' bass, the clean sharpness of electro and a deadpan Brit bloke talking to a cheerleader. Mix well, and you've got one of the funniest, most tongue-in-cheek tunes we've had the pleasure of encountering for some time. Already an internet hit; follow where the mouse clicks – www.american-girls.co.uk – for a taster.

2 Various 'Electric Pop Exclusives' (Mofa Schallplatten)

An EP from the shadow side, this features three tracks from a forthcoming Mofa compilation. Despite the faintly Shoreditch-like names involved here, there are no art pretensions, just heavy bass evil. Kitbuilders' 'Bodies' hints at the dark end of sex, but the real twisted joy is Ural 13 Diktators' 'Laser', with a thwomping bass and vocals like the Furbies going goth after midnight.

3 Rub 'Music For Lunatics' (Music for Freaks)

This is borderline insanity. A whole load of popping, jostling vocodered bubbles anchored to a bass hook that put the bomp in the rama-lama-ding-dong. '...Lunatics' starts off slow but soon picks up a cheeky swinging pace, complete with a distorted male vocal holding it all in place. It might be the voices in your head, but believe this: when they sound this good, who needs the men in white coats?

4 Covenant 'Bullet' (Ka2)

If there's anything that this has a lineage to, it's early Depeche Mode, only without the overblown bombast and spiralling drug problems that did for the output of David Gahan's electronic pioneers. Engaging, downbeat and song-based, it's not the most dancefloor friendly of tunes, but might be your soundtrack to the odd deeply emotional moment on a wet Tuesday in Skegness.

5 Kompis 'Clouds Instead Of Heads' (Ultimate Dilemma)

One of those records that shouldn't work, but somehow manages to pull it off. A quirky, downtempo offering from Swedish duo Kompis, 'Clouds Instead Of Heads' slides a delicate vocal over tough boom-box-style squirts and squiggles. The flipside 'Happy Days' is good too, abandoning any firm ground for a glide into purer air.

7 John B - Blandwagon Poo's - White

The most controversial dnb tune, well... EVER has somehow made it to vinyl. And yes, it WAS funny the first 10 times I heard it. But now it's just looking like what it is, a blatant publicity stunt to shift a few units and gain a few extra column inches. Which of course, is exactly what it's done! At the end of the day though, do we really need this 'my music is better than yours' mentality in our scene?

SEÑOR JUAN B
'CHIHUAHUA THEME/CERVEZA
SONG'
CHIHUAHUA 003

Juan B steht wohl für die lateinamerikanisierte Version von John B, der Mann mit dem oft etwas angeschragten Humor. Hier liefert er das gleichlautende Thema zum Label Chihuahua, die kleinen Hunde, ihr wisst schon - nicht drauftreten. Sehr poppig und ich benutzte das Wort nicht gerne - kommerziell. Nimmt man die Flipside noch dazu, dem 'Cerveza Song', glaube ich, wenn es so weitergeht, ist das der absolute Ausverkauf der Latino Welle. Wobei die brasilianischen Nummern außen vor gehen. Bis dato ein gutes Label, aber das hier - sorry - ist mir ein Hauch zu debil. (TT)



all star reviews



JOHN B

▷ Hive - Krush - Metalheadz

I don't think this is due out for ages, but it's the most monstrous track I've heard for a loooong time so it HAS to be mentioned. A perfect example of classic Headz Style, an absolute beast - really crunchy beats, lovely musical atmospherics and interesting, techni-

cal edits. Reminds me of the era when I used to get really upset when I heard good tunes because I was so jealous of them, good work, and great to hear from a non-UK producer.

▷ Robbie Craig - Experience (John B rmix) - Break

Bit of a plug here... a groovy liquid/soulful vibe with Robbie Craig's on vocals. I've done a 12" and radio mix, as its quite a poppy song, should be really good for the summer Swerve crowd, and I'm glad I've finally done something new that's suitable for Fabio to play! I think the label is aiming to push it commercially, so fingers crossed!

▷ Cast0r- Emily - Nu Electro

I've been playing this in absolutely every set for the last 6 months - Cast0r, from Arizona smashed it with this one - really heavy, steppy electroclash at DnB tempo, works really well as a bridging track in my sets, its heavy enough to mix with regular DnB, but cheeky and bleepy enough to lead into eLectr0 stuff. Definitely a landmark in the electro/drum&Bass crossover territory.

▷ John B / Marcy Meow - Tainted Love - Nu Electro

Just finished this last week - it's a DnB electro cover of the Soft Cell hit from the 80s, goes down fabulously with the American Girls... Marcy Meow is my friend from California, a Hustler Model and Porn star from the "Barely Legal" series! She's done some great vocals on this track and also another 80s cover we're working on "The Metro" which was a hit for the band "Berlin" back in the day.

▷ Ill Skillz/Concord Dawn - Watch Me Now - Illskills

These guys linked up a few months ago when Concord dawn (from NZ) were touring in Europe. A shining example of the Trance & Bass style - top notch production, interesting and different musical elements, in this case heavy metal electric guitar riffs merging with reeses, but complimented by really nice atmospherics and euphoric strings on top.

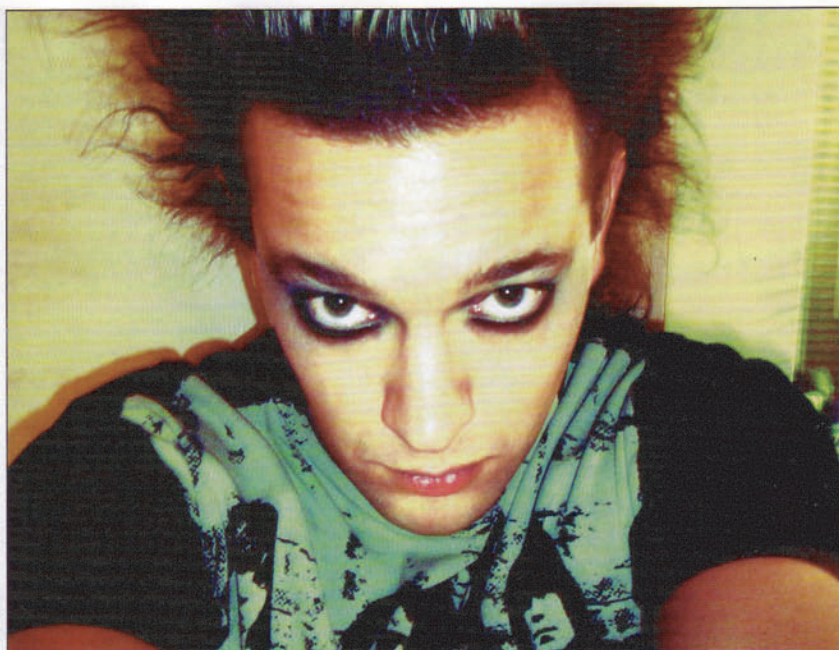


JOHN B IN TRANSIT

BETA RECORDINGS

This is John B's first artist album in three years and finds the uber d&b producer returning to form with a pumping album that pulls in new flavours. *In Transit* sees classic hard floor filling dark tech step, 90s jungle (Doc Scott anyone?) sitting alongside euphoric trance, vocals and some of the most classic 80s sounds I have heard since... well, the 80s. What he has managed to do is blend these different tracks and sounds into an album that flows and makes sense. There are even highly comical moments to be had such as the LA chick-like *Take Me Home* and *American Girls 2004* which feature amusing and evocative dialogue. The bulk of it is serious d&b, however, with all the filthy basslines and beats you could want. There is a bit of Penny Black, High Contrast/J Majik-style liquid funk, all combined with vocals and some heavy Trance elements that should very much appeal to every d&b head out there.

Will Seelig



NEWS FROM PLANET JOHN B

WHEN A MAN CALLS HIS ALBUM *IN:TRANSIT* KNOWLEDGE HAS A RIGHT TO ASK WHERE HE'S GOING AND WHERE HE'S BEEN. WE DIDN'T EXPECT TALES OF NAUGHTY HOTEL ROOMS ENCOUNTERS, JAMMING FILE-SWAPPERS AND FIXING A PATIO. BUT THAT'S JOHN B FOR YOU. THIS IS THE NEWS FROM JOHN B'S LIFE IN: TRANSIT - IN HIS OWN WORDS....

"I guess most of my spare time at the moment is taken up with things related to promoting my album, record label office running tasks, maintaining my internet presence, website redesigns and the online store. At the weekend I'm off DJing wherever at the weekend. I did Fabric last Friday, then Lodz in Poland on Saturday, both really good parties. Slovakia was last weekend, also totally off the hook."

"I did a few interviews in Poland, and was filmed for MTV Poland too. They really seem to like me out there. The party was massive, one big room, about 1500 people - and just about everyone wanted an autograph! I played out there in December too, the same city, absolutely massive event, I'm always impressed by the vibe in the clubs out in Eastern Europe, people are so up for it. Oh and I ended up back in the hotel with two superhot girls, but one of them broke my camera while taking naughty pictures, which was not too good, but almost worth getting your camera broken for. Anyway, too much information..."

IS JOHN B FIT?

"I've just started training with a personal trainer, I was getting too bored just trundling along at the gym doing the same stuff, so I went over there a few times last week - been doing some pretty cool things, boxing, loads of mad exercises balancing on Swiss balls, and some really hard exercises with a sorta medicine ball attached to a big piece of rope that you swing around and bounce off walls and all that... I'm doing a 10K run in a few weeks too, so it will be good to get rockin' for that too. I did a half marathon last year, and did a lot of jogging in Miami this year, I try to run as much as possible - helps to counteract the wine I drink. So yeah, I've had a few uncharacteristically early mornings this week, but it's useful to get up and going so I can get some work done during the day."

FABIO'S GONNA WHAT?

"I got a new Mac G5 for my studio this week, so I've been spending a while getting everything all installed on that, all the music software and plug-ins, and backing up all my old tracks so I can move them over and reimport. I had a remix to do for a guy called

Robbie Craig, the track's called 'Experience' - so I spent most of the studio time this week on that - it turned out really well, a heavy soulful uplifting vocal track, you will probably have heard it by the time you read this. I think Fabio's gonna poo his pants when he hears it."

I'M NOT REALLY IN IT, ALL THAT ELECTRO SHIT...

"I've also been working on a few remixes, the new Heaven 17 one, and S-Express too. Also getting on with editing the vocals for a cover of Soft Cell's 'Tainted Love' - my friend Marcy from San Fran - (a really hot Hustler model and star of some of their 'Barely Legal' DVDs) did the vocals and sent me them over, so I'm in the middle of producing it at the moment."

"I'm off to London tonight, meeting up with some friends and going to Electrogogo, at Madame JoJos - my fave club night at the moment - they have live electro bands at the beginning then really neat electro DJs after. I usually rock on over to Movement at Bar Rhumba afterwards too."

DEFILE THE FILE

"I've been keeping track of the file sharing networks, I made a heap of 'spoo' MP3s of my album earlier in the week and have been spreading them all over the different file sharing networks - a lot of the users on Dogsonacid.com have been helping out too - the end-goal is that there will be so many fake versions of my album about online that actually managing to download a proper one will be nigh on impossible - just a fun way to get back at the people ripping me off."

"I gotta be up early tomorrow to get to the airport for a gig in Switzerland, I hope the air traffic delays have calmed down by then. Next week I've got to get some serious studio work done, along with sorting out my garden and doing the patio! Nice one..."

"In:Transit" is out now. John B has also got clearance for his 'Hey Mickey' track which should be out in a few months with an associated mini-live PA. Lord help us. :-)

saturday nov 1st

john b

with mike filly & still life

john b is a name synonymous with originality. he has constructed some of the most daring **drum & bass** audio experiments of the last five years, and this is a consequence of his reluctance to pigeonhole himself under any one style. his refusal to conform to traditional methods means that his productive streak is ever changing. we are very proud to bring **john b** and his exotic styles of **drum & bass** to cleveland and he will, no doubt, leave his distinctive mark on all who attend.



MERCURY

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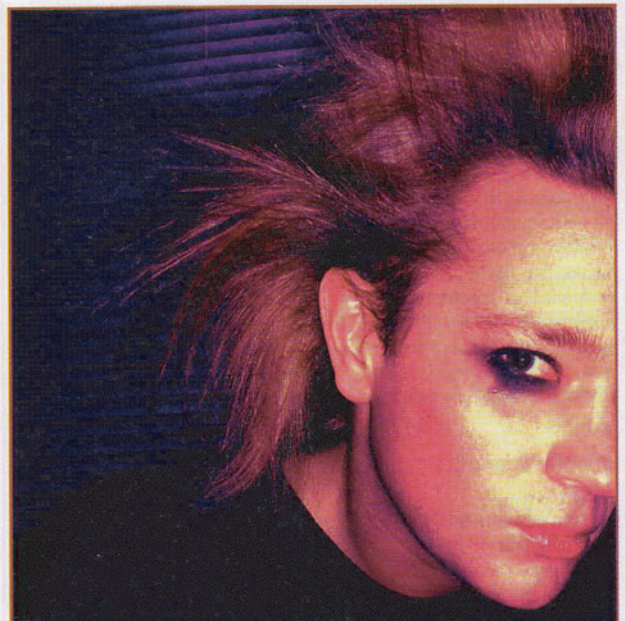
SUREPLAYER

JOHN B

Midnight Air/Amnesia Beta

★★★★★

A first sampler from his new album 'in:transit', a superb blend of electro, doom stepper and tongue-in-cheek nu-romantic vibes. Definitely one of the most talented producers on the planet. 'Midnight Air' mixes some of the best elements of 80s electro. Afficionados and fogeys will recognise delicious hints of Visage, New Order and Japan all rolled into one soul destroying drum & bass roller. With John's mellow vocals on top, perfectly unique. Those who want to lose it for a while are catered for on 'Amnesia'. Alarm riffs and suspenseful moods that promise impending terra-break release. Dancefloor mayhem break snaps and basses that go right through you. The d&b equivalent of fingernails on a blackboard. Love it!



JOHN B BETA RECORDINGS

- | | |
|--|------------|
| 1. JOHN B in:transit LP | Beta |
| My new album - out in May, it's ace! | |
| 2. FRESH Hooded | White |
| One of a new batch, top quality switchupery. | |
| 3. CASTOR Emily | Nu Electro |
| A Nu Electro beepy favourite of mine right now. | |
| 4. JOHN B FEAT THAT GIRL Hey Mickey | Nu Electro |
| Still trying to clear the samples... | |
| 5. EXILE Multistep Dremel Multi Adapter | Beta |
| Totally mental Exile trickery, edited to perfection. | |
| 6. MATTRICK Photographic | Nu Electro |
| Fab d&b cover of the Depeche Mode 80s classic. | |
| 7. SUB FOCUS Strobe | Ram |
| Hardcore Ram growly tech space RraaRR-step! | |
| 8. JOHN B Midnight Air | Beta |
| Epic-electro-trance-d&b-pop. | |
| 9. KLONE Untitled | CDR |
| Rinsing epic trancey power biznizz. | |
| 10. FANU Untitled | CDR |
| Most amazing beat chopping in the universe. | |

saturday nov 1st

mercury lounge proudly presents:

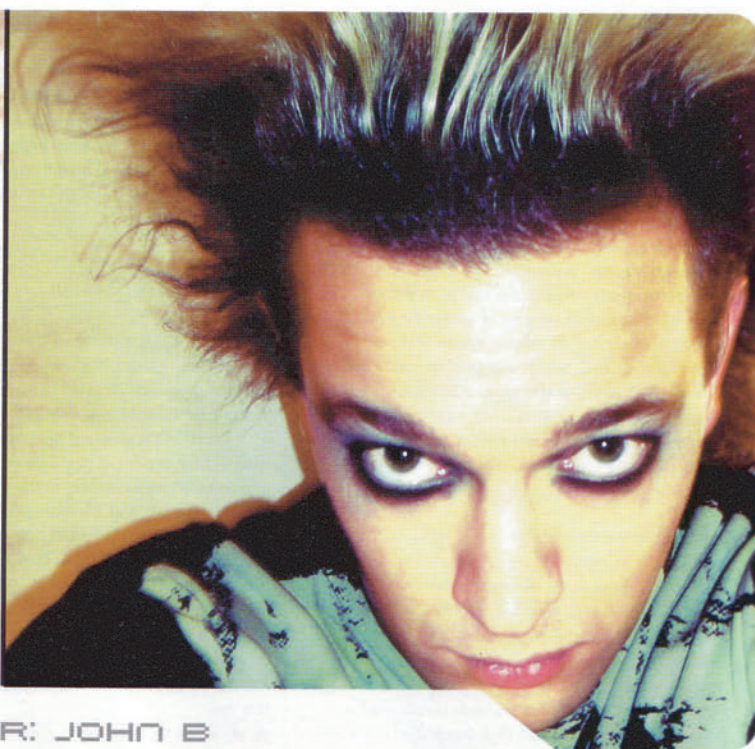
john b

UK D&B artist

substitution productions,
beta recordings,
chihuahua

MERCURY

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DRUM AND BASS MESSENGER: JOHN B

electro shock therapy...

So, it's 1am and I'm still up and working on my laptop - nothing as glamorous as yesterday when I was DJing to 1,500 ravers in an open-air courtyard in Lodz, Poland and being interviewed and filmed for MTV Poland. Not forgetting signing heaps of autographs, including girls' boobies! It's the second time I've played there in the last six months; they wanted me to play an exclusive electro/dnb set this time, just to surprise everyone, and it went down really well!

I played at Fabric the night before, which was really good: all my mates seem to finally get it together when I play down there, so as well as being a gig I look forward to, I get to catch up with everyone as well. After my set I went and checked out Damian Lazarus in room three and had a groove for a while to some really neat deep electro stuff - a welcome change indeed.

It's been a mighty slog of a 'Record-Label-Running-Administration' day today... My new album, 'in:transit', came out on June 7th and there's loads of press and promotion to be organised and chased. So it's looking like most of this week is going to me spent dealing with that stuff.

I spent all of last month touring America and Canada, totalling 20 dates in 29 days, which was

really heavy going, but a very successful trip. I hit all the usual big cities out there, and had a wikkid time! I got a great response to my sets, I think the clubbers out there really appreciate the stuff I play, and seem especially more open to my electro-influenced tracks than the Brits usually are; I guess that's part of the reason why I play out there so much.

The only thing about being in America on tour for so long is that I end up feeling really lardy; you don't really get enough time to work out, or eat particularly healthy stuff, so I've finally bitten the bullet and got a personal trainer!

I've been running a lot and going to the gym for a while, but it was just getting boring. But so far this training stuff has been ace, much better. I did boxing and some evil crunches last week. I tried to show MC Moose my shadow boxing at Fabric, but afterwards he started calling me Don King and poking me in the ribs. Quality...

There's a flood of remixes to work on right now too: later this week I have something by Robbie Craig to do - a really nice summery tune with lovely acoustic guitars and male vocals. It's turning out really well so far. After that there are a few electro things: Mark Moore has asked me to remix

'The Theme from S'Express' - one of my favourite tunes from when I was a teenager! I've already been working on that on my Powerbook while I was in America and it's sounding bangggg! Mark has been really supportive of my new electro/dnb stuff - playing my cover of 'Hey Mickey' (which I've now finally got clearance for!) and runs my favourite clubnight at the moment, 'Electrogogo' at Madame JoJos on Thursday nights.

Other than that, I'm meeting up with L Double at the BBC to do an interview and mix on his show on 1Xtra. That should be a laugh, as I haven't been in there for a while now. It's going to be a long day: up at 8am for the gym, and it's 3am now... urgh.

That's about all I can think of now, I'm going to be arranging my website revamps over the coming weeks too. Check www.beta-recordings.com for all the official stuff, and www.20six.co.uk/John_B, where you can find my online webjournal - they're both working nicely already.

Also, the www.intransit-johnb.com microsite (where you can find soundclips) and online store www.beta-store.com are launching in June.

Later,
John B 

JOHN B. REVIEWS - JULY 04

CASTOR - 'EMILY'
NU ELECTRO

I've been playing this in virtually every set I've played for the last six months: Castor is from Arizona, USA, and is on my label - shameless self-promotion alert, already!

This is quality electro/clash meets drum'n'bass, with funny girly spoken vocals going on about playing ski-ball (whatever that is) and all sorts of random '80s references. Naughty 808 beats chug along nicely, meaning this is a really good transition track to bridge from electro to drum'n'bass tracks in your set.

★★★★★

Krush - 'Hive'
Metalheadz

Don't think this is gonna be out for a while, but it's absolutely mighty so I just had to tell you about it! It's my favourite tune at the moment! This is world-beating monstrous Metalheadz at its finest: thoughtful sound design and edits in the intro, really nice mixdown, and then the most crunchy gut ripping beats I've heard for yonks! My god it's good!

★★★★★

Cartridge - 'End of the World'
Freak

The next release on Dylan's Freak Label; it was the airy

strings in the intro that really got me, before it breaks down to a really competent, militant Headz-style chop fest.

Good production, and is sufficiently different enough to stand out above a lot of the stuff out there at the moment. BOH!

★★★★★

Goldie - 'Say You Love Me'
Metalheadz

Due out 18 October, so they tell me, this absolutely smashhhhhes it anywhere! It's the track Grooverider was calling the "Don't call Goldie" tune on Radio 1... It's great to hear someone really on form; all these new Goldie tracks are absolute deviant beasts - the strings on this one are like the next step on from 'Timeless' and the way the bassline comes out of the complete silence in the breakdown is an effect I haven't heard used in drum'n'bass for a long time. And it works so well.

★★★★★

Fresh - 'Submarines Remixes'
Breakbeat Kaos

The new drum'n'bass remix is by Pendulum, and everyone lucky enough to have it has been smashing it at every opportunity.

It really is their best work yet: excellent production, lovely intro, and ballbusting riffs and switchups after

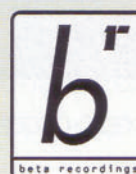
the drop. I'm sure it'll do horrifically well! I've done electro and epic trance remixes of this too: not sure when they're coming out yet, but have been doing really well in their respective circuits...

★★★★★

John B - in:transit LP/CD
Beta

So this is my new album, my sixth so far - although the last one was over three years ago. It's all rokkin dancefloor drum'n'bass, but taking in influences from electro, trance and discosoulfilterybzniz too, as well as 'evildarklord' crunchy harshness. 'Mighty drum'n'bass electro-shock therapy'... apparently... You can check out sound clips at either www.intransit-johnb.com or www.john-b.com.

★★★★★

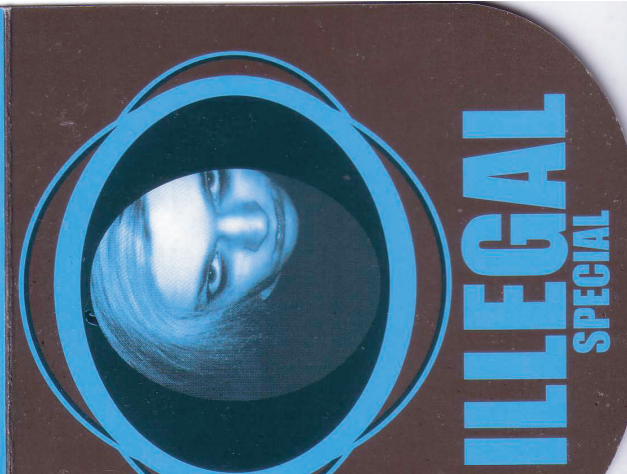


www.illegalkru.com

Po uspešnem štartu sezone 03 / 04 z gostovanjem Rawtula, se ilegalni bass zabave v tej sezoni nadaljuje z visoko cenjenimi ineni svetovni bass produkcije. 18. oktobra bo v Substini gostoval John B., novi zna eksperimentira tako s svojo glasbo, kot tudi s san John B. Williams, londonski delek 77 iz Maidenheada, je eden neoprogresivni inovatorjev dnu glasbe, ki neustavno stoji za re obogatitev tega žanra. Med prvimi je upeljal trance, epic in tudi la izmed njegovih zadnjih presenečenj je electrostep, kot sam pravi, trance in electro obdobje zaključuje. Kol nas čaka v prihodnosti, John B. je klasično solan glasbenik na klavirju in bobnih, že v naših očeh očetovo pomoč - poslati svoj prvi studiu, po nekaj tehno posnetih odneslo v drum and bass. Točnije - tja ga je pripeljal posneti Grooveriderja na piratskem miss FM radiu. Želo hitro sta se za njega začela zanimati Goldie in DJ SS, na svojo kompilacijo The Prototype Y bil vrstni Grooverider, leto zatem, 1998, je prvenec Visions izšel na organe na stedi poznajo ljubci do lahn drum and bassa UK i obiljavla kot Juan B. Synthetic pa kot razstavljane takratnih m porivanje z darstvom in tranceom

Pozneje je izjavil, da je ota prva albuma naredil bolj kot piščica, n posnetki prilegajo eni drugini, medtem ko je bil pristop k futru drugace> nileja je bila, da bi imeli nek zvok. Kot res dobiti album Depeche Mode, ko sišiš v kaksni raz se mili. Sam je bil takrat že v za je bila deseta zaporedna skednja. Up ali nigh, števila 1 na vsi plesnih lestvicah. S presenečenjem trendov časa ali žanrov je posta ena posnetih brc upošani enotnih glasbenih področij, ki se je iste d svojdan meja. Komad When The Close 2 u pa je na albumu The I u ma šal tudi Marky.

Tu gostuje vedno poverjeni, da je John posebej, kakšnega na srečam dan, lahko bi reči, da je poln "audio-vizualnih presenečenj", zato so precej veselimo presenečenj, ki jih bomo doživeli v Substini. Kaka bo končno potešena 18. oktobra od 23. ure naprej v



ILLEGAL
drum'n'bass special
18. oktobra, club SUB-3

Start: 23:00
Vstopnina 2300SIT/2000SIT predpolnočje

JOHN B (UK) (Beta, Tangent, Chinin Metalheadz, Nu Electro)

LEKKE (Furudong, Soundkings, Liquid Groove)

MARKOMAN

PLANKTON

ILLEGAL
drum'n'bass special
18. Okt. @ CLUB SUB-3

JOHN B

18. Okt. @ CLUB SUB-3

6



John B 'Midnight Air' (Beta)

Drum 'n' bass's Einstein look-alike has already rewritten the rule books once with Mixmag's 'Trance 'n' Bass' CD. Now he's following that up by mashing up deebie with electroclash on this monstrously huge bassline destroyer.

It goes "Wake from a deep sleep"
Best mix Original
Out May

10



John B 'Rinse It Out Proper' (white)

Slew tracks are big in garage and now the d 'n' b boys are getting in on it. On this Mixmag fave, John B takes the piss out of rival Twisted Individual taking the piss out of Distorted Minds. Confused? Us too, but it's funny as.

It goes: "Rinse it out proper"
Best mix: Original
Out: Mid-December



global dj charts

john b

- 01 • **castor** emily
- 02 • **john b** in:transit lp
- 03 • **fresh** hooded.
- 04 • **exile** multistep dremel adaptor
- 05 • **concord dawn** salmonella dub rmx
- 06 • **klone** sapphire
- 07 • **fanu** last solo before dawn
- 08 • **tech itch** take the stone
- 09 • **optiv feat bsee** release me
- 10 • **john b** midnight air

nu-electro

- beta**
dub
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⌕ v/a - weapons of mass creation hospital records

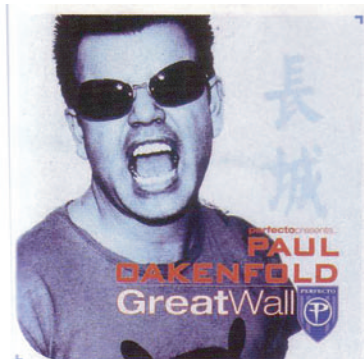
9

This eagerly awaited compilation touches down with little disappointment, and there'll be no-one topping themselves over how sexed up this dossier is! Hospital just can't seem to put a foot wrong at the moment, and a testament to that is the artists queuing up to feature on the label. Laroque's sublime 'Goldfinger' stands out, and has been receiving a lot of attention recently. There's so many flowing melodies crammed into this album that it makes it hard to do it justice in a short review. Syncopix's 'Happy Happy, Joy Joy' is a tidy little number with a wicked use of strings. The sampler 'Free My Soul' is another quality piece that reflects the versatility of the label. Konsta's an artist who I've got a lot of time for, and his swing beat offering on the album does himself justice. Nu:Tones re-rub of London Electricity's 'Fast Soul Music' is a quality polished piece that does the original proud. 'Weapons Of Mass Creation' is a quality album and does a wicked job to reflect the strength of the label that London Electricity's head has set up.

RECOMMENDED JOHN B PRESSURE 2004

Formation (UK), FORM12107

John B ends a relatively quiet period on Formation with these new versions of two of his biggest tracks released on the label. 'Pressure 2004' again begins with light keys and atmos lulling you into a false sense of security before letting loose its firing percussion, shouty samples and tearing bass. The moody 'Sight Beyond 2004' features unsettling samples and effects, combined with its updated terrifying bass drills and unstoppable beats.



GREAT WALLS OF FIRE? Perfecto Presents Paul Oakenfold 'Great Wall' (Perfecto)

Oakie's been everywhere, seen everything and got the T-shirt of the movie (of which he probably did the soundtrack for). Now he's played the Great Wall of China, just weeks after SARS was at its peak. So has he spotlighted Chinese producers, by playing their records? Nope. It's a confused double CD, where the moments of genius (Unkle's mix of Ian Brown's 'Fear'; Jon B's 'Electrofreek') are oppressed by pop fodder from Björk and Madonna. Perhaps it's time to put that US tour bus in for an MOT and get back to his roots? *Viv Craske*
top tunes Ian Brown 'Fear', Layo & Bushwacka! 'Deep South'
Like this? Try Perfecto Presents Hernan Cattaneo 'South America' (Perfecto)



Killa Kela er
lii.

John B er maðurinn.

The Eightrabbits

Fimmtudags-Airwaves

EINA hipp hopp-kvöld hátíðarinnar er í kvöld á Gauknum, þar sem gefur að líta blöndu af nýju og gömlu. Twisted Mind Crew mun kynna efni af væntanlegri plötu og þá verður gaman að sjá hvað kappar eins og Forgotten Lores og Bent & 7Berg munu gera. „Beatboxarinn“ Killa Kela verður þá væntanlega með svalar æfingar og athyglisvert verður að sjá hvernig gömlu kempurnar í Lords of the Underground eiga eftir að standa sig.

Kvöldið á Nasa er þá nokkuð þétt. The Lovers, nýja bandið hennar Þórunnar Antoníu, Eivör Páls með nýtt efni og Leaves að gíra sig upp fyrir CMJ. Gamla hetjur, Tristian, troða þá einnig upp. Calla er líka spennandi band frá New York, en fyrstu tvær plötur sveitarinnar eru hreinasta afbragð – fínasta tilraunarokk.

Á Grand Rokk ber helst að geta Dr. Gunna sem mun leika efni af væntanlegri skífu, *Stóra hveli*.

svið með nýstárlega blöndu af klassísk, poppi og þjóðlagatónlist. Rúnar, fyrrum Náttfaragítaristi, mun þá leika og Ingibjörg Stefánsdóttir kynni sjálfa sig til sögunnar sem sólólistamann. Síðast en ekki síst verður Eberg þarna, listamannsnafn Einar Tönsberg, sem gaf út mjög spennandi og frumlega sólóskífu á dögnum, *Plastic Lions*.

Í Þjóðleikhúkjallaranum leika Ampop eftir þónokkuð hlé og SKE, sem voru að fá frumflutta nýja tónlist í listdansverkinu The Match á dögnum.

Þá er afar forvitnilegt kvöld í Iðnó þar sem tónlistarmenn og myndbandslistamenn leiða saman hesta sína. Kvöldið er haldið af kvikt, nýjum hópi sem stofnaður var um slík stefnumót.

Á Kapital er það svo að sjálf-sögðu John B, hin lifandi goðsögn, sem menn verða að berja augum.

Á Sirkus verður nýr gusgus mix-diskur kynntur og á Ellefunni er helst að nefna Varða, þann eina og

JOHN B 'IN TRANSIT'

(BETA RECORDINGS)

Can't help thinking there's a lot of drum'n'bass albums around at the moment that aren't quite cutting it in the way of trying new things and ideas. Well don't worry because that's certainly not the case here, with old skool veteran and Beta Recordings head honcho giving up an collection of tracks that pushes back the boundaries. Head straight for the Exile collobo 'Broken Language', 'Faith In Me', 'Mercury Skies' and the awesome 'Take Me Home (featuring Stareyes)' where drum'n'bass becomes something very special indeed. John B has delivered an album that can only be described as classic. With all styles covered he proves once again why he is one the drum'n'bass scene's most original and adventurous artists. Pure excellence; this is the bomb - go get it now!

Tricksta



TOP 6 SUMMER SPANKERS

Ram Trilogy : 'Screamer'

Evil business from the Essex boys.

HIGH CONTRAST : 'Basement Track'

The next single sure to cause High Conty fever.

WIFFY : 'Monkey Tennis'

Tearing tune. I was made up when I heard this.

JOHN B : 'Romantic'

Sure to start a new genre – Lovers drum & bass.

MIST : 'Jam Hot'

More soulful flavours from the northern duo.

BKEY : 'Final Conflict'

The Renegade Hardware label fires off another dancefloor bomb...

John B & Natalie Warren

Mirror Of Thought *Tangent*

Can't help but be just a little bit disappointed by this. It doesn't have that 'phwoar' appeal, that instant impact that John B's last few pieces have boasted. But

that's not to say that this is the wrong side of wack. Just not that beefy. Angelic synths, whispered style vocals and a summer trance Ibiza feel, but the drum & bass just isn't prominent enough. ■■■■

JOHN B

PRESSURE 2004 / SIGHT BEYOND 2004

Formation Records

John B is back on form with this forthcoming release on Formation. The classical 'Pressure' intro mixed with chopped up amen breaks flows into huge orchestral strings, & drops into a sick tearing amen pressure rinse out. The bass, beats & edits are pure 100% quality. On the flip, 'Sight Beyond' offers a darker side with hard-hitting beats & deep sub-bass flowing throughout. This is an absolute essential purchase for any self-respecting Drum'n'Bass head! *Konspiracy*

SUREPLAYER

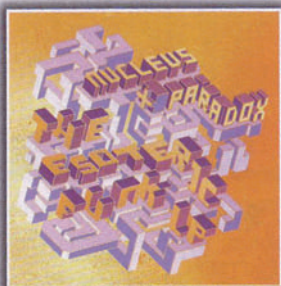
John B

Rinse It Out Proper (Bo) www.clownstep.com

Completely insane and a tongue-in-cheek piss take of the so-called clownstep sound. Or is it a tribute? For those that don't know exactly what this clownstep word is all about then join the club because nobody does really! Suppose it's just a loose term for the style that puts a smile on your face, nutty beats that make you get stoopid. Plenty of that here. Opens with a strange mobile conversation where John decides he's "bored of all that electro shit now - it's time to rinse it out proper!" Then the playful insanity ensues - bleeps and bleachy sounds, constantly changing effects automation and some perfectly crafted beat switching. "Rude name. Same bassline. Fuck off!" he shouts as a symphony of different mindbending lows accompany the supreme breaks. Of which at least four or five are used. As said before with John's 'American Girls', it's so good to see someone in drum & bass who sometimes doesn't take it and themselves so seriously. ■■■■■■

killer cuts

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CD
£9.99

RELEASED 7TH JUNE

NUCLEUS AND PARADOX - ESOTERIC FUNK

Hailed in some quarters as keeping the breakbeats-in-drum & bass alive for a whole new generation of producers. An inspiration to beat-choppers the world over, funky and militant.



CD
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RELEASED 7TH JUNE

JOHN B - IN TRANSIT

Long awaited new album from John B featuring Metalheadz style tech Vampire Eyes to the beautiful epic trance inspired Mercury Skies, porno electro step American Girls 2004 and hi energy liquid d & b Faith in Me.



CD
£9.99

RELEASED 7TH JUNE

KERRIER DISTRICT - KERRIER DISTRICT

Once again Luke Vibert delivers a delectable slice of musical pleasure. Kerrier District is singularly dedicated to the delights of disco, as Luke puts his own charming twist on the sound.



CD
£8.99

RELEASED 7TH JUNE

DEEKLIN & WIZARD - BREAKS, BEATS AND BLONDES

Breaks, Beats and Blondes is a totally fresh take on the breaks sound, bringing in urban music and electro influences. Features a number of vocalists including Spoon Face and Yolanda.

buy now: www.hmv.co.uk

OMNI TRIO

THRU THE VIBE (Moving Shadow)

Following High Contrast's acclaimed remix of 'Renegade Snare', John B runs riot with this old school classic. Whilst Mr B's recent obsession with cheesy trance and throwaway latin has somewhat tarnished his rep, here he achieves a perfect balance of old school bliss and nu school toughness on an Amen-thrashing tear-out. Paired with 2 On 1's E-drenched original, it will prove irresistible to retro fans. KM

DRUM & BASS TOP 10

1. JOHN B Pressure 2004	Formation
2. KLUTE Gluesniffer (Hive Remix)	Breakbeat Science
3. CONCEPT 2 FEAT SARE X Discology	Liftin Spirit
4. MAMPI SWIFT Zion	Charge
5. TKO Rolf Harris	Infrared
6. XAMPLE Full Force	Mix & Blen
7. FIFTH ELEMENT Stone Cold (BC UK Mix)	Architecture
8. TWISTED INDIVIDUAL Cannibal Lunch EP	Grid
9. KEATON & HIVE Bring It On	Violence
10. SONIC Kashmiri Twist	Space

in:transit - John B's New Album

"One of the most intriguing DnB albums in a long, long while.... John B's willing to experiment where others merely imitate ... Album of the Month!" - Knowledge

"Definitely one of the most talented producers on the planet" - DJ MAG

"A fantastic concoction of liquid funk, electro & trancey flavours... Dirty, heavyweight bombs that prove John B is still one of the top dogs of the dancefloor!" - Mixmag

"John B delivers an album that can only be described as classic. With all styles covered he proves once again why he is one the drum'n'bass scene's most original and adventurous artists. This is the bomb... Go get it now!" - Update Magazine

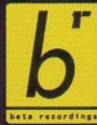
"Album of the Month" - M8 Magazine

www.intransit-johnb.com www.beta-store.com
www.beta-recordings.com www.john-b.com

Beta Recordings. e: office@beta-recordings.com tel: +44(0)1628 628 874

For John B DJ bookings & tour events: Tania @ UMC -
 tel: +44 (0) 1162 996 293 Fax: +44 (0) 1162 996 294
 Email: umcinfo@aol.com AIM: umcinfo
 North American DJ Bookings: Henry @ MMI -
 Email: director@mmiinc.org
 Tel: +1 267.974.8308 AIM: subdirector

Distributed by SRD.
 Tel: +44 (0) 208 802 3000.



John B in:transit

the new album from John B
 Touching Down June 21, 2004

stamp
me!



John B in:transit Sampler
 12" Sampler Single
 BETALP05S
 Arrival: May 17th 2004



John B in:transit Full Album
 > Luxury 3-Piece Vinyl LP
 > 12-Track Mixed CD
 BETALP05 / BETACD05
 Arrival: June 21st 2004

Album of the Month
 John B
 'In:transit LP'
 (BETA RECORDINGS)

In:transit is the first artist album from John B in 3 years. The punk rock style icon gives us some 80's edged electro fun-fest beats in a D&B guise with the sounds of 'American Girls 2004' and 'Take me Home' - porno beats Gary Newman style. He also takes us on a tech step trip with 'Vampire Eyes' and 'Amnesia'. Check out the hi-energy disco flavours of 'Romantic' and 'Faith In Me' also, the controversial jump up favourite 'Bandwagon Poo's'. John B's big pimpin' now with his all American 80's take on D&B! M7/M8

MUSIC out now



John B
in:transit

MAIDENHEAD'S very own drum & bass pioneer hits the ground running with his first album in three years. Heavy electro influences could have left in:transit sounding like another Eighties homage, but John B delivers in no uncertain terms. **RS**

Breakbeat.is og Iceland Airwaves
 í samstarfi við hugi.is og Heineken kynna:

John B

Beta
Tangent

Nu Electro
Chihuahua

Metalheadz

DJ Leaf

Solution



hugi.is
★ Heineken

16. október
Skemmtistaðurinn Kapital

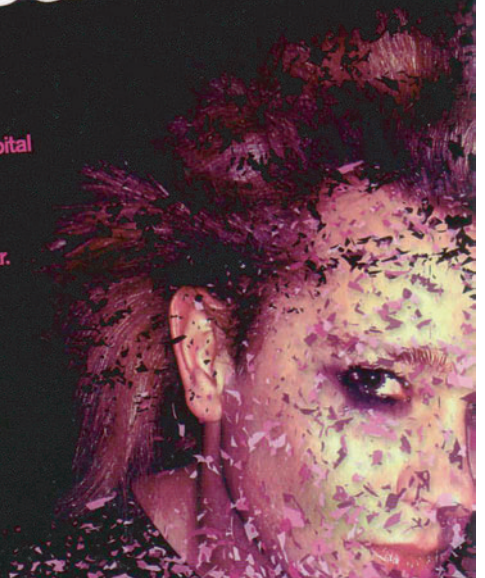
21:00 - 01:00
Aðgangseyrir: 1000,- kr.

18 ára aldurstakmark
Munið eftir skilríkjum.

Iceland Airwaves armband
veitir ókeypis aðgang.



onrushdesign



beta recordings

FUTURE RELEASES

beta recordings schedule // www.beta-recordings.com

BETA 014 John_B : Amnesia // The future (Nov 2003)
BETA 015 Vector Burn : Oxygen Freeze // Lightcycle (Dec 2003)
BETA 015 John_B : Mercury Skies // Bad Dreams (Sleepwalk) (Jan 2004)
BETA CD/LP 004 John_B ALBUM (March 2004)

tangent recordings schedule // www.tangent-recordings.com

TGN 010 Nu:Logic : Rock The Jazz Bar EP (25 August 2003)
TGN 011 Commix : Give U Everything // Take you there (8 Sept 2003)
TGN 012 Cam : Mello Latino // Music Takes Me Higher (Nov 2003)
TGN 013 John_B : Romantic // TBA (Dec 2004)
TGN 014 Greg Packer : Single TBA (Jan/Feb 2004)

chihuahua recordings schedule // www.chihuahua-recordings.com

DOG 003 Senor Juan B : The Chihuahua Theme // Una Cerveza! (25 Aug 2003)
DOG 004 Greg Packer : Boss Nova // Latino El Punano (Nov 2004)

nu electro schedule // www.nu-electro.net

ELC 001 : John_B : American Girls EP (Out now!)
ELC 002 : CydeFX : Timescape // More Than One (1 Sept 2003)
ELC 003 : Genetic Sequence : Photographic // Time (Nov 2003)
ELC 004 : Exile : Default Loser // Cut By Plastic (Dec 2003)
ELC 005 : John_B : Hey Mickey // Celebrity 2003 (Jan 2004)
ELC 006 : CydeFX : Santa Carla // Stupid Phresh & Dusk Flight (Jan 2004)
ELC LP/CD 001 : ROBO_BEE Album TBA (Feb 2004)

JOHN B DJ tour dates Sept/Oct 2003 // www.john-b.com

20.8.03 Czech Republic
24.8.03 Artquake Festival, Holland
2.9.03 Vancouver, CANADA
3.9.03 Kelowna, CANADA
4.9.03 Respect, Los Angeles, USA
5.9.03 San Diego, USA
6.9.03 Dallas, TX, USA
13.9.03 The Fridge, London, UK
17.9.03 Therapy Sessions @ Herbal, London, UK
20.9.03 Howard Jones' VIP afterparty, Secret Location, London UK
1.10.03 Blue Rooms, Kingston Upon Thames, UK
3.10.03 Cavern Club, Exeter, UK
10.10.03 De Azijnfabriek, HOLLAND
15.10.03 Shop Bar, Leicester, UK
31.10.03 Ripple Vision, HOLLAND

All enquiries (including DJ bookings) to:

office@beta-recordings.com // tel : +44 (0)1628 628 874 // fax : +44 (0) 1628 580 458
Beta Recordings and affiliated labels are Distributed by SRD +44 (0)208 802 3000
Demos : Beta Recordings, PO Box 176, Maidenhead, SL6 1FH, UK

SUREPLAYER

JOHN B

Midnight Air/Amnesia Beta

★★★★★

A first sampler from his new album 'in:transit', a superb blend of electro, doom stepper and tongue-in-cheek nu-romantic vibes. Definitely one of the most talented producers on the planet. 'Midnight Air' mixes some of the best elements of 80s electro. Afficionados and fogies will recognise delicious hints of Visage, New Order and Japan all rolled into one soul destroying drum & bass roller. With John's mellow vocals on top, perfectly unique. Those who want to lose it for a while are catered for on 'Amnesia'. Alarm riffs and suspenseful moods that promise impending terra-break release. Dancefloor mayhem break snaps and basses that go right through you. The d&b equivalent of fingernails on a blackboard. Love it!

062 VINYL DRUM & BASS MAXIES & EP'S

JOHN B
"BLANDWAGON POOS"
BOOTLEG

Wir können uns darauf verständigen, dass der Track einen hohen Unterhaltungswert hat. Intensiv wurde über seinen kontroversen Inhalt diskutiert und von vielen Seiten belächelt. Von der Idee her, ist es John "ich disse Twisted Individual" B gelungen, die Aufmerksamkeit der Szene auf ihn zu lenken. Es ist halt eine tolle Story über das Dreiergespann Individual-B-Distorted. Sicherlich wird sich DJ SS tierisch darüber freuen, dass seine Künstler im Gespräch sind, um die Verkaufszahlen anzukurbeln. Musikalisch gesehen darf man den Tune nicht allzu hoch bewerten. Man kann ihn spielen, muss man aber nicht. Vielen Dank für die humorvolle Seite des Drum & Bass.

JOHN B: IN:TRANSIT ON BETA RECORDINGS

Opening up with "Midnite Air" this electro/trance number sees John trying his hand at innovative styles. "Take me home" features some naughty lyrics from Stareyes. A bit like "Short Dicked Man" in places. The tune, has a nice filthy bass, and loads of smooth atmospheric keyboards. Sounds like this girl needs a good ramming or five. That bit about "that's my Belly Button" suggests she's a well fat bird!!! Or is that just me? Anyway.. "Romantic" is a new romantic take on Drum and Bass. Loads of drum rolls from the 80's, that clean cut guitar sound. John again does the vocal duties, this track is a bit of a role reversal from the last track. This one is a more

fluffy take on the boy-girl thing. Light and summery, but with a filter funk sub.

"Mercury Skies" is a top track, it has loads of blissed out trance arpeggios, and soft dreamy strings. One of those hands in the air moments. A gentle acoustic guitar gives it an anthemic feel, and the filthy bass and beats give this the energy it needs. The mix then turns towards the darkside. "Sight Beyond 2004" is a bad numba, as is "Amnesia" which both feature in this section. "Broken language" features Exile, and is a monsta. It might start off all nice and fluffy, but when that bassline sweeps the fluff aside, its a spiky angry beast that emerges. "Vampire Eyes" is proper nasty. -Manic Amen edits, interspersed with many other different break edits, this is one for the Metalheadz Kru. No doubt. Its big dark and heavy.

"One Way" is a bad mutha too. A superbly musical intro will lull you into a false sense of security. Its a sucker punch straight to the floating ribs, with clinical beats and a tech house stab. The vocals only add to the lost it vibe. Of course, that infamous track "Rinse it Proper" (Aka Bandwagon Poos) features on the LP. Its a filthy number, and no wonder Twisted is pissed off. Squables aside, this album has a wide variety of well crafted tracks, and John's production is on form.



OAKIE'S ENTRANCED

Oakenfold is a drum 'n' bass convert – and Mixmag's CD's to blame.

The man himself called Mixmag the other day raving about our recent Trance 'n' Bass CD, mixed by top bod John B. "It was on our tour bus for about a month non-stop," gushed Oakie, adding that he'd never heard of yer man B until we stuck his mix on the cover. Now Paul's licensed a couple of John's tunes to Perfecto and asked the d'n'b producer to remix some of his tracks. **Next month:** Seb Fontaine wobbles round on a unicycle to tell us how much he likes our hair.



FABRIC LIVE

JULY 2004

FRIDAY 16TH JULY

ROOM 01

FINGER LICKIN'

PLUMP DJs

STANTON WARRIORS

SOUL OF MAN

DRUMATTIC TWINS (DEX N FX)

A SKILLS

ROOM 02

BREAKBEAT KAOS

DJ CRAZE (DnB SET)

ADAM F

DJ FRESH (BAD COMPANY UK)

MAMPI SWIFT

PENDULUM

JOHN B

FUTURE PROPHECIES

MC CW

DARRISON

JOHN B LONG PLAYA

Jungle's biggest eccentric gets ready to drop his second LP, titled 'John B In:transit'. This album from the classically trained producer covers a variety of styles including, yeah you guessed it, 80's electro! John B has smashed Drum n Bass with legendary tracks like 'Up All Night', but has also worked on Oakenfold's trance label Perfecto, and is even rumoured to be working on a remix of Toni Basil's 'Hey Mickey'. All these different influences shine through on the album.

SINGLES

John B: "Pressure 2004/ Sight Beyond 2004" on New Identity

This has to be one of the most sought after D+B cuts out there at the moment. Pressure '04 gets off to a fine start with that captivating keyboard hook. The gentle strings all building into some tightly EQ'd amen action. This is far more like it. Fine break play, tuff basslines, straight to the point. In fact its nice to hear so many nice little sounds making up the subs. Tearing. Sight Beyond was always a favourite. Those haunting sounds of the intro were inspired by John's love of horror movies. Hellraiser being the source of that "We have to See" sample. Super fat beats and an evil sub are combined with well crafted atmospherics. I'm sure there are a few more fat tracks on the way from this man.

funky. ■ A new wave of



John B (left) dubplates seem to be filtering

through at the moment, and every one we've heard is a slammer. Never underestimate the follically blessed one - he's also made a cheeky track ridiculing the whole **Twisted Individual / Distorted Minds** battle of the basslines situation. Entitled '**Blandwagon Poos**', it's typical John B Lunacy. Brilliant.

John B & Natalie Warren

Mirror Of Thought *Tangent*

Can't help but be just a little bit disappointed by this. It doesn't have that 'phwoar' appeal, that instant impact that John B's last few pieces have boasted. But

that's not to say that this is the wrong side of wack. Just not that beefy. Angelic synths, whispered style vocals and a summer trance Ibiza feel, but the drum & bass just isn't prominent enough. ■■■■

Iceland Airwaves Magazine

KAPITAL, THU. 22:30

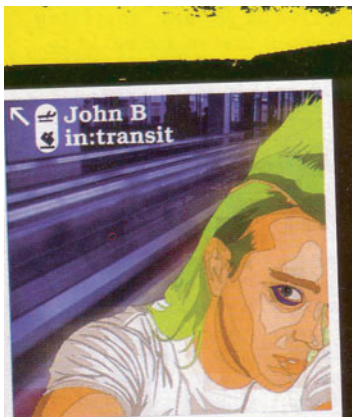
JOHN B

John B is a deejay who looks (from his press photo) vaguely like he should have played one of the cops in that movie *Point Break*.

He's been touring this year, just about everywhere it seems, and we'll be lucky enough to hear his set at the Kapital club on Thursday night. He has an eclectic taste in music that cuts through in his live performance, deriving influences from such disparate groups as Throbbing Gristle, the Cure, Buddy Rich and Karlheinz Stockhausen.

The future holds a busy schedule for John, who is concentrating on projects using DVD and surround sound technology, running his label, and continuing touring as a world class DJ. And you thought I was going to tell you that this was a Beach Boys tribute band... shame... shame...

32



JOHN B - 'IN:TRANSIT' (BETA RECORDINGS)

Widescreen, adventurous, genre bending, epic, polished and cohesively sequenced project that utilises all of John B's many styles, from hard drum & bass though to electrotrancepompomstep. Not to be ignored. An artist who sees no boundaries.

Senor Juan B

The Chihuahua Theme/Cerveza Song *Chihuahua*

More Latin ice cream, but it's John ('Juan') B so you know it'll rock. Typical pianos, cute female speech and "Ay Chihuahua!" exclamations lead into proper hard stepper flow. ■■■■

SENIOR JUAN B

THE CHIHUAHUA THEME UNA CERVEZA! CHIHUAHUA

Fun-loving Latin beats from John B. 'The Chihuahua Theme' bursting into life with a flurry of horn blasts, pianos and Spanish vocals before dropping dirty bass and tuff beats. It's a similar recipe on 'Una Cerveza', but here the more prominent percussive loops giving the track a more bubbly edge. L

★★★★



ELECTROCLASH IS EVERYWHERE MARCH

It was the most surprising record deal of 2002. When Ministry signed Fischerspooner (above) for a whopping £2million, even Casey Spooner had trouble keeping his hair extensions on. Electroclash was everywhere. Cue trashy glamour, asymmetrical hairstyles and generally looking like a dick. Peaches hooked up with Basement Jaxx for 'Get It Off', Fischerspooner reworked Kylie's 'Come Into My World' and John B started his Nu Electro label. Try-hards were taking over the dancefloor and club night Nag, Nag, Nag was more rammed than Boy George's rear passage.

JOHN B 'PRESSURE 2004/SIGHT BEYONDS 2004'

Es ist eine Ewigkeit her, wo wir den letzten Release von John B auf Formation registriert haben. Die Rückkehr zu seinem Ursprung fällt gehörig monströs aus. Seine wohl größten Erfolge auf Formation wurden für die Neuzeit tauglich gemacht. Die Remixe sind in einem Wort beschrieben: gewaltig. Die Identifikationsmerkmale wurden beibehalten, aber John B legte auf harte, kraftvolle Drums und zerstörerische Bässe Wert. Mit den beiden neuen Versionen wird eine Vielzahl von Anhängern um sich scharen, aber "Traditionalisten" betrachten die Remixe ein wenig skeptisch.

Record Reviews

BREAKS & BEATS & DRUM 'N' BASS

Drum 'n' Bass Reviews by Lurch

John B "Hydrolysis / Xylem" New Identity

12

Loads of releases from the Formation crew around at the moment, with this being one of my favourites. Jazzy sounds and old skool vocals unite in the intro on 'Hydrolysis', but again it's a case of the beauty and the beast, as the rugged and raw riddim track is let off. Flip for more of a white-knuckle ride and, while we're at it, you'll want to check Twisted Individual's 'ZX Spectrum' on 5HQ's Shop Floor EP Pt.1 and, local boys, Distorted Minds' 'Factory 1' on their new EP, also for New Identity.

DJ Lurch's Top Ten Drum & Bass / Breaks n' Beats

1. Ed Rush - Optical & Trace - Syringe / Kridian - Virus
2. Dark Globe - Amica - Terminalhead Remix - Whole Nine Yards
3. John B - Hydrolysis - New Identity
4. Mara - Desanitize - Acetate Ltd.
5. Tech Level 2 - Hymn - Hard Leaders
6. V/A - Botchit Breaks 3 Sampler - Botchit & Scarper
7. Biostasis - Biotactics EP - Tech Itch Recordings
8. Sketch & George - Ma'Lo Solid Ground - TCR
9. State Of Play - Poor Man's Deal - Aspect Records
10. Fink - Ever Since I Was Young... - N Tone



global dj charts

john b

- 01 • john b pressure 2003
- 02 • c4c bed head
- 03 • concord dawn & optiv untitled
- 04 • pendulum vault
- 05 • total science fallen star
- 06 • nu:logic not the only one
- 07 • teebee untitled
- 08 • vector burn oxygen freeze
- 09 • senior john b chihuahua theme
- 10 • high contrast basement track

- formation
- dub
- dub
- 31 dub
- dub
- tangent
- dub
- beta dub
- chihuahua
- dub





John B in:transit

John B's 6th album
varied, accessible
interesting, exciting
and genre-busting

> Modify



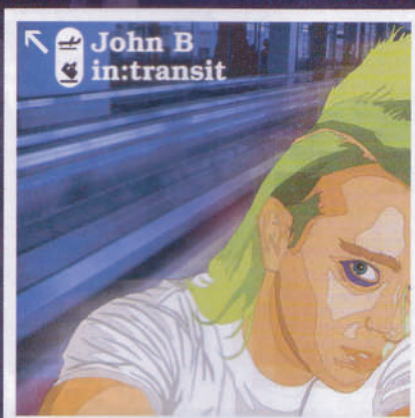
John B in:transit Sampler
12" Sampler Single
BETALP05S
Arrival: May 17th 2004

> Redefine



John B in:transit LP
Luxury 3-Piece Vinyl LP
BETALP05
Arrival: June 14th 2004

> Evolve



John B in:transit CD
BETACD05
Arrival: June 14th 2004

"One of the most intriguing DnB albums in a long, long while... John B's willing to experiment where others merely imitate" - Knowledge

"Definitely one of the most talented producers on the planet" - DJ MAG

"A fantastic concoction of liquid funk, electro & trancey flavours... Dirty, heavyweight bombs that prove John B is still one of the top dogs of the dancefloor!" - Mixmag

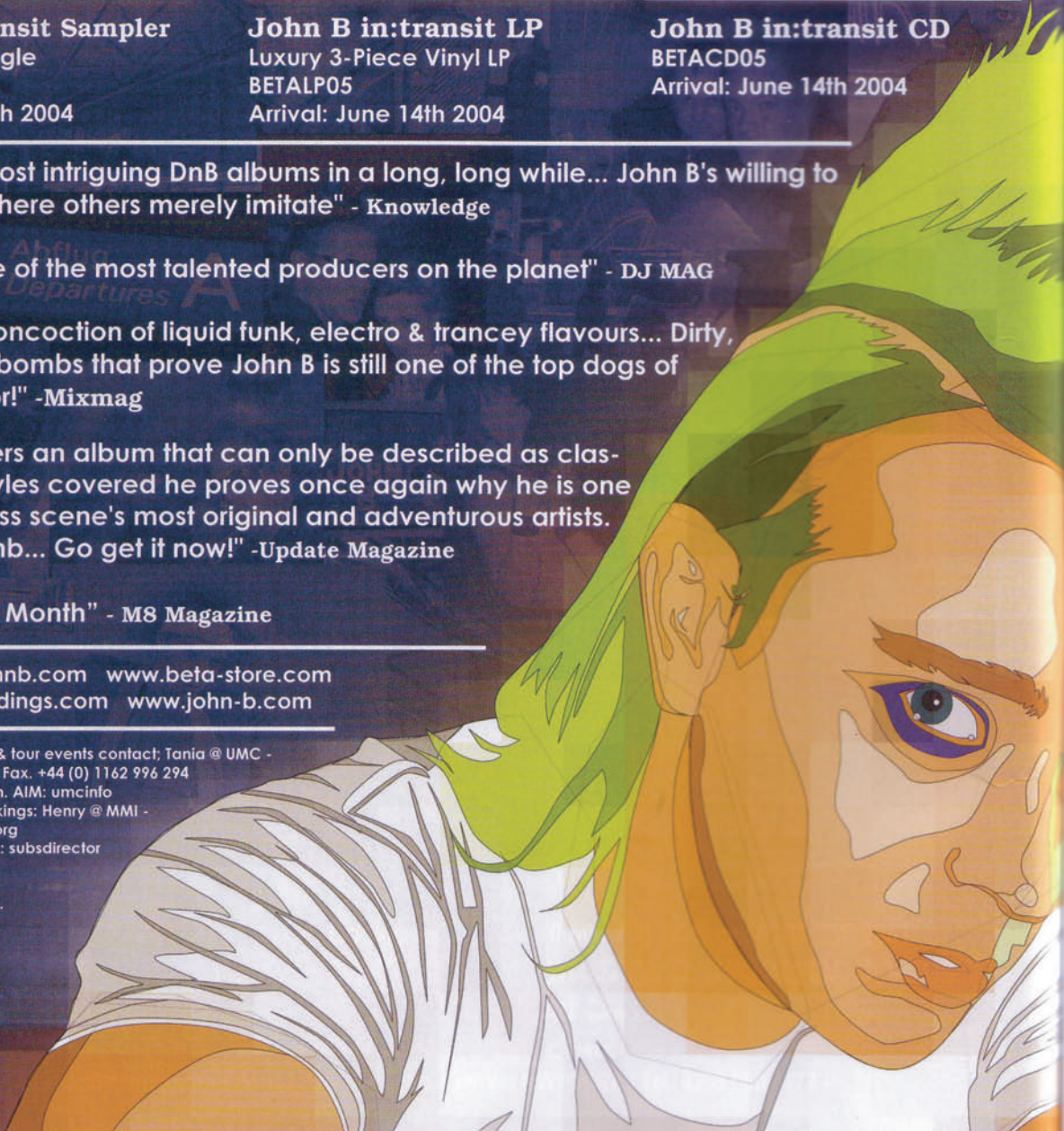
"John B delivers an album that can only be described as classic. With all styles covered he proves once again why he is one the drum'n'bass scene's most original and adventurous artists. This is the bomb... Go get it now!" - Update Magazine

"Album of the Month" - M8 Magazine

www.intransit-johnb.com www.beta-store.com
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tel. +44 (0) 1162 996 293 Fax. +44 (0) 1162 996 294
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LONDON

CLUB SIGHTS

JOHN B Interview

text&interview&photo: Hinako Walter (Treasure House London)

化学から音楽へ……若き才人、ジョンBインタビュー

「いつか音楽に情熱失せたら、バイオロジーの世界に戻るかもしれないね(笑)」と屈託のない御歳23歳のジョンB。ハイスクールを数学、化学、生物学などにおいてトップ・マークで卒業。それまでのナード(ガリ勉タイプ)が、一変して最上級生の時、スクール・パーティーでステージにキーボードを持ち込み、周囲をアツと言わせたようだ。

「でも、急になって訳じゃないんだ。親父がセカンドの機材とかをよく家に持って帰ってきたりしていたから、そういう影響もあったと思うよ。あと10代半ば頃は、ヒューマン・リーグやデベッシュ・モードとか聴いてたし……ポップスだよ。ヒップホップとか全然聴いてなかったけど……」

北イングランドのダラム大学在学中に、ファビオ、グルーヴライダーのKISS FMのラジオ・ショーやコンピレーション「Jungle Mania」などからドラムンベースに傾倒し、プロデュース活動を本格的に開始。昼は白衣を着てバイオロジーを研究し、陽が沈むと自宅スタジオにこもっていたようだ。

METALHEADZ、MOVING SHADOW、REINFORCED等のレーベルにデモを送り、リリースまでに至らなくとも、皆サポートを惜しまなかった。後、97年にDJ SS主宰のNEW IDENTITYより名曲「Jazz Session」、グルーヴライダーのPROTOTYPEより「Secrets」(「Prototype Years」)と立て続けに発表。かくしてジョンBは彗星のごとくシーンを賑わすことに。

現在、再カットが決定している1st.アルバム「Visions」(FORMATION)、そして「Catalyst」(BETA)、「Redox」(BETA)に続き、今年4枚目のアルバム「Future Reference」のリリースも決定している。現在、ベティーフの「Brazil EP」(V)が大成功を収めているが、ご存じジョンBはサンバ・ドラムンベースのバイオニア。ニュー・アルバムにもそんなテイストを反映した「Ay Caramba」と「Tequila Slammer」の2曲が入る予定で、早くも話題を呼んでいる。そして今夏、BETA、TANGENTに続き、ラテン中心のレーベル＝CHIHUAHUA(チワワ)も立ち上げるようだ。また、自身のレーベルの若手アーティスト(本人も充分若い)がEXILEことティム・ショウ、NU TONEことダン・グreshamらを輩出している。

「プロモーションもすべて自分1人でやってるよ。結構イケてるでしょ?」と茶目っ気たっぷりにレコードに添付されるプロフィール・シートを指す場面も。「一番大切なことは?」の問いに、すかさず「健康」と言うジョンBはさしずめバイオ・テクノロジー・ミュージシャンとでも言おうが。明るさ、強さ、賢さを武器にかたくなになりがちなシーンに於いて、彼は風通し役だ。ポップ・バンドのアイディアもあり、バンマスとしてステージ上でキーボードを弾く日もそう遠くはなさそうだ。

Big up your chest & hair, JOHN!



JOHN B (UK)

- | | |
|--|----------------------|
| 1. HIGH CONTRAST/ Passion | [HOSPITAL] |
| 2. JOHN B/ Future Reference (LP) | [BETA] |
| 3. CALIBRE/ Vice | [CREATIVE SOURCE] |
| 4. EXICE/ Regulator | [BETA] |
| 5. MARKY+PATIFE/ Theme | [] |
| 6. CARLITO+ADDITION/ That Tainted Love | [] |
| 7. JOHNNY L/ Synchronize | [] |
| 8. JOHN B/ Up All Night | [METALHEADZ (PROMO)] |
| 9. NU TONE/ Grand Sentral | [BETA (PROMO)] |
| 10. JUJU/ Summer | [RENEGADE (TP)] |

JUNGLE/ DRUM'N'BASS





Sunday June 8th : Sleazy 80's night
ghetto tech vs. drum & bass w/ a twist of 80's



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JOHN B
(Beta, Tangent, Nu Electro, Chinuaqua, London, UK)

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- June 1st : LINKD ROOTS SESSIONS hosted by DJ IVRY
- June 8th : Compression Sleazy 80's night (SEE LEFT)
- June 15th : BABIES DADDY NIGHT (fathers day fun)
BILLY LANE . DJ HAVOC . DJ NESTA
- June 22nd : HISTORY OF DRUM & BASS NIGHT w/
METHOD ONE and STAREYES
- June 29th : Compression & Groundscore BOAT PARTY
The VIRUS TOUR vs. the SOUL:R TOUR
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After party: Location TBA

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10pm - 2am . only 5 bones . free b4 10pm . 21up
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beta recordings FUTURE RELEASES

beta recordings schedule // www.beta-recordings.com

BETA 014 John B : One Way // Amnesia (May 2004) - [In:transit Album Sampler]

BETA 015 Vector Burn : Oxygen Freeze // Lightcycle (June 2004)

BETA 015 John B v Exile : Broken Language Remixed (June 2004)

BETA 016 Exile : Multistep Dream! Multistep Adaptor EP (July 2004)

BETA CD/EP 004 John B : in:transit ALBUM (17 May 2004)

tangent recordings schedule // www.tangent-recordings.com

TGN 012 Greg Packer : Keep On Taking me Higher // Simply Red (July 2004)

chihuahua recordings schedule // www.chihuahua-recordings.com

DOG 004 Greg Packer : Boss Novo // Letino El Punamo (July 2004)

nu electro schedule // www.nu-electro.com

ETC 003 : Contor : Emily // Le Metro (July 2004)

ETC 004 : Exile : Default Loner // Cut By Plastic (July 2004)

ETC 005 : Genetic Sequences : Photogenic // Time (Aug 2004)

ETC 006 : John B : Hey Mickey (feat. THAT Girl) // Celebrity 2004 (Aug 2004)

ETC LP/CD 001 : ROBO BEE Album TBA (Nov 2004)

JOHN B DJ tour dates Feb-April 2004 // www.johnb.com

21.2.04 Budapest, Hungary

27.2.04 Dallas, TX USA

06.03.04 Stonelide Pressure @ Jade, Miami FL, USA

07.03.04 VIP boat party, Miami FL, USA

08.03.04 World of DnB pt. IV, Miami FL, USA

09.03.04 DJ Series: Wet Edition @ The Shebourne, Miami FL, USA

09.03.04 Tremors/Skynet @ Club Mirage, Miami FL, USA

14.03.04 DnB set @ Sonar, Baltimore MD, USA

15.03.04 electro/80s set @ Sonar, Baltimore MD, USA

19.03.04 CoCoShore @ Opera House, Bournemouth, UK

02.04.04 Hospitality @ Herbol, London, UK

03.04.04 De Boerderij Zoetermeer, Holland

> in:transit USA TOUR - BOOKING NOW - 9 April >> 3 May 2004

09.04.04 Los Angeles, CA

10.04.04 Houston, TX (TBC)

17.04.04 San Francisco, CA

23.04.04 Toronto CANADA (TBC)

29.04.04 Chicago, IL

30.04.04 Philadelphia, PA

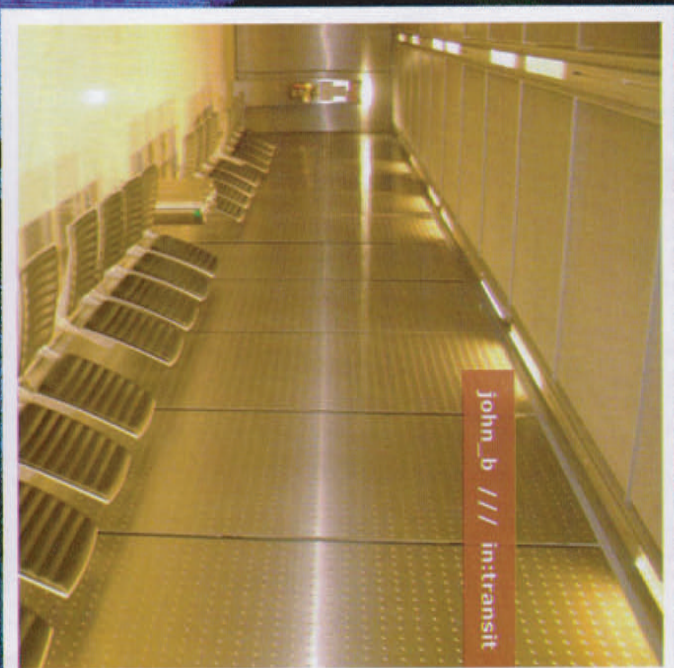
> More dates to follow...

All enquiries (including DJ bookings) to:

office@beta-recordings.com // tel : +44 (0)1628 628 874 // fax : +44 (0) 1628 580 458

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johnb

Mark O'Donnell

johnb

When the nutty professor of drum and bass John B chose to dedicate his life to making music, it was science's loss, music's gain. Let's face it the decision can't have given him too many sleepless nights: either a life observing cells and organisms through a microscope in a laboratory or one entertaining the masses on the cutting-edge of UK drum and bass - DJ / producer / international man of nights on the tiles.

While still studying at Durham University, he combined those exhaustive hours (!) grinding away at a degree with concocting home-made drum and bass. Given a big break by Formation, the prodigy made waves with his debut 'Visions' LP from which he came to the attention of people like Renegade Hardware, Groove, Fabio and Goldie. Suddenly the World was his oyster and being in total control of all aspects of his music became an increasingly attractive option.

After he graduated (check the snazzy snap on his new LP sleeve!), followed the epic three-part 'Catalyst' LP and he has since devised his own labels, with Beta publishing his latest LP. He can identify a clear development from LP 1 & 2 through to Future Reference (3) "the first two LPs were like more collections of tracks that stuck together OK as LPs. I was aware people thought Catalyst was too long but with this LP I approached it as a project (in its own right). With the other LPs I found I had enough tracks to do an LP and did. This one has much more of an identity to it.

"The idea behind this album was to go for a certain sound. You know really good albums like Depeche Mode's you can differentiate what phase they were in, if you listen to the tracks, I am trying to go for that now, from now on my albums are targeting certain areas. At the moment I am into working with vocals and more melodic stuff, tuneful stuff (having) got a bit tired with the really extreme stuff. It's more musical, more melodic." The final product being accessible, ultra clean vocal based cuts complete with 'no noise' as a recent Beta advert advocates.

Now all you purists out there might be thinking 'hang on a minute, wheel that back a bit, what was that? Depeche Mode? But John is well in touch with his synthesiser heritage and while a lot of drum and bass headz would find 1980's synth-pop an abomination to the nation John is not arsed at all. "I really love 1980's stuff at the moment" he enthuses, "stuff like Human League. But this LP doesn't really sound

like that because I am not going start making 80's drum and bass." Phew! Thankfully there are no planned studio hook ups with the likes of Martin Kemp or Phil Oakley for this sonic scientist.

After Catalyst John switched from using his ancient Atari ST to a Mac. A step forward you can hear in the fabric of his music: "It's helped me deal with vocals more professionally with lots of multi-tracking. I can deal with multiple vocals like full stereo stuff and not just a vocal sample. As a result there are a lot of things overlapping and things bouncing across the stereo space."

Included on the evolutionary LP is 'Forever' presented in two different forms: one, a heavy dancefloor mix on a similar tip to his "Up All Night" anthem on Metalheadz; two, a smooth trancey 'pop' piece complete with his sister Hannah's haunting vocals. There is a lot of variety contained on the rest of the LP including the filtered disco fever of "Show Me The Way" the staccato bass pace of "Run Out Of Time" a bit slower and laid back at 155bpm." Nathan Prime's vocals feature on "What's On Your Mind". Also you have the Latin spirit of the salsa with "Tequila Slammer" and "Aye Carumba".

"The main theme is the style of the production and the fact that there are a lot of vocals," says John. "All tracks feature vocals with some using song structures more than others. There's a couple of Latin tracks, some more Bukem's style, some more suited to Fabio, a couple of tracks Jumping Jack Frost and Hype have been playing. It crosses a few sub-genres I guess."

Following the LP, Beta will be firmly in the public eye and JB will "hopefully get Calibre & London Electricity to do a remix," with re-designs of his own for the 2 Latin tracks.

His other younger baby is Tangent, which is just finding it's feet after its first release. "I am against doing loads of pseudonyms, I want to develop the John B name. I can do this by separating stuff onto different labels and keeping the releases consistent. Beta is dancefloor, more underground; Tangent is more musical like 'going off on a tangent'. As a lot of people feel very strongly about the style of music they like. It makes it easier for people to buy the sort of John B stuff they like." Helping him with material for the labels are "old friends Nu-Tone & Exile."

A bit more adventurous by name and by its very nature is the third jewel in John's crown: Chihuahua Records. "It comes down to separating things onto separate labels again so I can build on it. I love Latin stuff; I did Salsa a couple of years ago and there's the two tracks on the LP". Party vibes for party people? "Latin drum and bass is a really good avenue that no one has really developed yet. Its good fun. It's a good way to break people into drum and bass and it's a new style linked with Marky, though their stuff is a bit more subtle."

Embracing experimentation fuelled by tequila, sunny vibes and fun times, John B is championing the sound of drum and 'bassanova'. And there is common ground in the fusion as he readily admits. "Bossanova is at half the speed of drum and bass - pretty much. The rhythms translate - Latin music is built around percussion, rhythm and partying and that is what drum and bass is about."

We chat 'bout him doing more stuff for Rawkuts (NYC). His desire to experiment with a bigger trance sound to capture some sort of balance between that and underground drum and bass and a recent trip to Swerve provides amusement because he sported an AC-DC T-shirt with some William Shatner (Chips) style shades. Also he wants to get the 12in's flowing. "I am gonna go back and do some underground stuff. I have been holding back on dubplates a lot recently I want to churn out some stuff and blow it up."

Finally, the question I have been holding back for the duration slips out. So John I have seen you in your Hawaii shirts with your hair in its wild style and it sprung to mind that you kind of resemble the porn star look, what do you reckon about that? "Where did you hear that!" John replies incredulously. I mumble something about some crew and me being at a jam where he was (admirably) exuding the pornstar vibe. John laughs, sees the funny side of my comment and says, "I may have a few outfits that make me look like one. Now people know my character a bit more, I can do crazier things and have a laugh." Drum and bass needs thought-provoking characters like John B just like comedy needs Brass Eyes' Chris Morris. Aficionados of 'more music, more melody, more vocals less noise, this is your bible.



John B
Future Reference
John B's version of drum & bass stands out
because of its production, while some drum & bass
producers use dirty beats and dirty samples,
John B's cuts have a meticulously clean feel to them.



His cuts are always crisp, and nothing seems left to chance. Every sound - from the chimers, to the whistles, scophones and, of course, the bass and the drums - seem arranged by a tireless perfectionist. "Future Reference", his new vocal album proves that John can create a lot more than clean beats, but also soulful, sexy, and satisfying music.

John's idea to be the king of the trap & bass has been well demonstrated. DJ US gave him a shout out on his first album, "Future Reference". John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

People might get a sense that John's a bit of a studio geek because of his high concept second album, but John's a normal guy really who loves to hit the beach, and big, loud parties. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

For example, whatever the fact of the moment in dub seems to be John will always offer up a well thought out and timely comment on vinyl. Take "Up At Night", the take on the old school reggae track "Up At Night" by the Roots. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

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"Future Reference" builds on another current theme in drum & bass production, making tracks that have more traditional song structures and pretty vocal arrangements. Something that had been out of vogue. While drum & bass never completely stopped making vocal tunes, the kind of vocal tracks produced by the likes of Future Reference were more as a bonus. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

John witnessed these events unfolding in London first hand on the dancefloors. England was awash in vocal fever, and feeling the times echoing he jumped into the studio to make some vocal tracks that eventually led to his upcoming album, "Future Reference". John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

John doesn't think that songs with vocals are going to save drum & bass, but he does hope to put out some vocal music that puts out a more positive and uplifting vibe. "I want to make the music more light-hearted and less sad, but just because there is a vocal in a track doesn't make it a good one. A lot of vocal tracks are weak."

John B's critics charge him with producing music that is a bit too much on the light side, and not rough enough for something to be drum & bass. But John still makes hardcore dancefloor ready dub, and no one should lose sight of that just because some of his dubbier tunes are more on the experimental side. To appease the non-sayers who like their drum & bass straight up, no less, he has created different beats so that he can release tracks under his own name on labels with different styles. Beta Recordings is his go-to label for his more experimental work, while his more mainstream work goes to his own label, John B's. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

His second label is the Target imprint which has just put out its first release, "No One Like You / It's So Real". Target encompasses the non-classical dancefloor tracks. John says sound more melodic, jazz, musical, soulful, and less predictably like drum & bass.

John's label is, Chihuahua, simply for John's inner dub. "It's going to be really fun, I am looking forward to doing it," says John. "A lot of people take the piss, but John's drum & bass hasn't been done before properly. I did my first dub tracks about three years ago with 'Saxa', but I've walked to put out more dub tracks until I feel people were ready for it. Now there is more of a dub-friendly environment with the success of people like Marvy and B's Brawl EP."

John's commitment to pushing the genre in a new direction seems to continue at a rapid pace. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time. John B's first album, "Future Reference", was a massive success. John B quickly became one of the most respected producers on the scene at the time.

JOHN B TAKES US THROUGH HIS MIX

1. OH NO!

THIS ONE HAS JUST COME OUT AS A 12" ON RAWKULS, THE D&B SISTER LABEL OF RAWKUS. I'VE BEEN PLAYING OUT IN NEW YORK A FEW TIMES OVER THE LAST YEAR AND I'VE GOT TO KNOW DU SEN AND THE GUYS OVER THERE REALLY WELL. I'M ALWAYS TRYING TO DO DIFFERENT THINGS WITH D&B AND FIGURED THE LINK UP WITH RAWKULS WAS A GOOD IDEA. I'VE BEEN PLAYING OUT IN NEW YORK A FEW TIMES OVER THE LAST YEAR AND I'VE GOT TO KNOW DU SEN AND THE GUYS OVER THERE REALLY WELL. I'M ALWAYS TRYING TO DO DIFFERENT THINGS WITH D&B AND FIGURED THE LINK UP WITH RAWKULS WAS A GOOD IDEA. I'VE BEEN PLAYING OUT IN NEW YORK A FEW TIMES OVER THE LAST YEAR AND I'VE GOT TO KNOW DU SEN AND THE GUYS OVER THERE REALLY WELL. I'M ALWAYS TRYING TO DO DIFFERENT THINGS WITH D&B AND FIGURED THE LINK UP WITH RAWKULS WAS A GOOD IDEA.

2. FOREVER

I'VE LOVED THIS TRACK EVER SINCE MARCO AND GACIN PLAYED IT TO ME IN THEIR HOUSE IN MIAMI. I GOT OVER THERE A WEEK BEFORE THE WMC THIS YEAR AND HUNG OUT WITH THEM FOR A WHILE. I KEPT ON GOING OVER IN MY HEAD FOR THE NEXT FEW DAYS AND I WAS LIKE, "I WANT TO DO THIS." I GOT OVER THERE A WEEK BEFORE THE WMC THIS YEAR AND HUNG OUT WITH THEM FOR A WHILE. I KEPT ON GOING OVER IN MY HEAD FOR THE NEXT FEW DAYS AND I WAS LIKE, "I WANT TO DO THIS." I GOT OVER THERE A WEEK BEFORE THE WMC THIS YEAR AND HUNG OUT WITH THEM FOR A WHILE. I KEPT ON GOING OVER IN MY HEAD FOR THE NEXT FEW DAYS AND I WAS LIKE, "I WANT TO DO THIS."

3. PERFECT COMBINATION

I'M REALLY INTO WHAT CARLIE & ADDICION ARE DOING AT THE MOMENT. I THINK PEOPLE ARE FINALLY STARTING TO PAY SOME ATTENTION TO. I SEEM TO END UP PLAYING TWO OR THREE OF THEIR CURRENT TRACKS EVERYWHERE I GO - I REALLY ADMIRE THE BALANCE THEY GET BETWEEN THE DUB-BOY VOCALS AND MUSICAL SOLO, BUT I CAN KEEP LISTENING TO THEM AND NOT GET TIRED ENOUGH TO WORK IT INTO A CLUB. IT'S HARD TO MASTER.

4. SPREAD LOVE

I WAS PLAYING IN TORONTO A COUPLE OF WEEKS AGO - CARL COINS FROM HARTFORD'S HAS BEEN COMING TO MY SETS FOR A WHILE. ONE OF MY FAVORITE TRACKS, JAY HAS DONE FOR A WHILE. AGAIN THERE'S A GOOD BALANCE BETWEEN THE MUSICAL SIDE OF THINGS, BUT WITH A BOUNCY, DRIVING BEAT ROLLING ALONG. I LOVE THE 80s-STYLE BEGGY GREGGIES AFTER ON, REMINDS ME OF SHONONN A BIT. MAMMAM.

5. THE SUMMER

LOVELY FILLS ON THIS ONE. I LOVE IT WHEN TUNES LIKE THIS COME THROUGH THE LETTERBOX. I MET JULIA FOR THE FIRST TIME IN MARCH OVER IN MIAMI - I HOPE THE SAN FRANCISCO BOYS SEND ME MORE OF THIS SHIT. IT'S COOL! APPARENTLY HENRIEGUE AND GREGG ARE GOING TO BE DOING SOMETHING WITH THE LETTERBOX ABOUT SOMETIME IN THE AUTUMN - I'M ABOUT TO GO IN THE STUDIO THIS AFTERNOON TO FINISH OFF MY CONTRIBUTION...

6. PASSION

HIGH CONTRAST IS A NEW GUY WHO'S JUST SIGNED UP WITH HOSPITAL AND HAS GOT TONS OF GREAT TRACKS. I'VE BEEN PLAYING OUT AT MY HAD DISK. I'M PLANNING ON DOING A REMIX FOR RELEASE SOMETIME IN THE AUTUMN.

7. ESPRESSO

THIS ONE'S ON MY NEW ALBUM, SO YOU CAN HAVE IT FIRST. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE.

8. LOOPHOLE

I WENT OUT FOR A FEW DATES IN AMERICA AGAIN THROUGH APRIL AND PICKED UP THIS PROMO IN A SHOP IN GAINESVILLE, FLORIDA - I LOVE IT! APPARENTLY THE GUYS THAT MADE IT ARE FROM SWEDEN. I LOVE THE WAY IT'S SO FLUID AND MUSICAL, IT'S DIFFERENT FROM SO MUCH OTHER STUFF IN THE WAY IT'S NOT RECOGNIZABLE BUT AROUND ANY TOPS - IT SEEMS TO BE A NEW RELEASE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE.

9. WHAT'S ON YOUR MIND?

THIS ONE'S ON MY NEW ALBUM, SO YOU CAN HAVE IT FIRST. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE.

10. RUN OUT OF TIME

THIS IS ANOTHER ONE OFF THE ALBUM AND IT'S GOING TO BE ON THE PREVIOUS ONE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE. HE RECORDED AT THE GUITAR AND PERCUSSION LIVE, I REALLY LIKE THE LOUNGY VIBE HE'S GOT GOING ON HERE, IT'S A FUN TUNE, NICE AND LUNGY FOR THE SUMMER. IT'S GOING TO BE THE SECOND RELEASE ON MY NEW CHIHUAHUA LABEL - NO ONE'S GOT THESE TRACKS YET, I'VE BEEN WAITING FOR THEM FOR A WHILE. I'VE BEEN PLAYING IT EVERYWHERE I GO EVER SINCE.

11. THE GATE

THIS ONE'S THE LAST SINGLE OF MINE TO COME OUT ON BETA (IN THE SHOPS NOW). I THOUGHT IT WAS TIME TO DO

John B

diverse drum'n'bass

John B is a 24 year old graduate of Cell Biology from Durham University, UK, and a classically trained musician, pianist and drummer to boot, who fast found that computers, synthesizers and samplers enabled him to experiment with a wide variety of musical styles and taking his technical skills to new frontiers. Now the tracks coming out of his studio range from totally live jazz grooves to migraine inducing analogue tweaking drum'n'bass tearful dancefloor crushers gaining acclaim the world over. And guess who headlines the fast approaching Adrenalin party? Onion spoke to John...



It's only when you hear a sumptuous Miles Davies-like phrase drop into abrasive hard-hitting beats that you realise John B is the standard bearer for a fusion of technology, jazz and dancefloor energy.

John first picked up on D&B through hearing Fabio and Grooverider on London's Kiss FM, and hasn't been able to leave it alone since. His first demo tape attracted the interest of DJ SS and an encouraging phone call from Goldie. SS was setting up New Identity Recordings at the time and wanted similar material for it.

A few months later and John had produced the sinister epic *Sight Beyond*. The melodic live flute treat of *Ferret's Theorem* took the sound to the other extreme, and *Jazz Session 1* for the New Identity *Jazz & Bass* compilation started the whole, now heavily duplicated live jazz-club sound. John then went on to record *Secrets* for Grooverider's *Prototype Years* Compilation, and other projects for Renegade Hardware and Formation Records.

Right from the outset John has explored all sorts of varied styles of D&B using all sorts of pseudonyms (Juan B for a laugh on the Latin tip), maximising the scope for experimentation. In 98 John released the critically acclaimed album *Visions*, "an all-time classic LP" (UK Wax Magazine) combining an organic jazz influenced live-fet set, with a synthetic collection of more dancefloor oriented, electronic tunes, and he hasn't looked back.

John has started his own label, Beta Recordings, on which his *Catalyst* album is a massively diverse collection of modern breakbeat and D&B which reflects his many influences and musical interests.

In his jazz oriented music John utilises live sax, trumpet and flute sounds, but it's only when you hear a sumptuous Miles Davies-like phrase drop into abrasive hard-hitting beats that you realise John B is the standard bearer for this new brand, a fusion of technology, jazz and dancefloor energy.

"I've always been into experimenting and now I've got my own label I can get that out the way I want," says John who was last in Adelaide to play the millennium. "So I'm trying to become more of an album artist, although I still release on plenty of other compilations. I'm into getting more tunes and musicality into my sounds than the standard beats and basslines. But I love it all... drum'n'bass baby! I still love doing good ol' fashioned mash-up singles. Having a really big single like *Up All Night* out there is great!"

While still at University, John B, and some friends started putting on free parties in the Durham colleges and building up a D&B scene. Now, as Blue Barracuda Promotions, they run a fortnightly D&B club night called Substance. "Because I knew most of the DJs we've had Goldie, Fabio & Grooverider, Hype & Frost, Bryan G, DJ SS, Ed Rush, Shy FX, Kenny Ken, Bailey, Doc Scott. Everybody came basically, even though it's a small, rubbish city [laughs]."

What of the new album? "It's out now, called *Future Reference*, as three vinyls or double CD, and it's charting really well over here, higher than the J Majik and Andy C releases!"

Do you like the diversity within drum'n'bass? "Yeah, that sealed it for me. It can be in so many different styles. You can make a good D&B record that will work in clubs even with loads of jazz samples in there and live trumpet. You can play that next to something with mad reggae samples. It's a level playing field with less major rules about it in terms of the sounds you can put in."

What will Adelaide be treated to? "Lots of great tunes. I'll be cutting a lot of new plates before coming over. I'm basically in the studio until I leave. I'm remixing an old classic by Blame called *Music Takes You*, I've got a new track for Renegade, a remix of *Up All Night*, new Latin tracks, stuff from Calibre, from London Electricity, Delta & Forma and loads more... I'll be getting dubs off everybody!"

***John B (UK) headlines Adrenalin 2 at St Pauls on long weekend Sun Sep 30 as Kevin NRG, K-live, Viper, Honeysmack and Rudeboy join a host of locals in a raving frenzy. Tix on sale now.**

ONION (Australia)
Sept 2001 - Feature

beta recordings

drum&bass

www.beta-recordings.co.uk

john b

Die Nomenklatur von *Bad Company* hat den Shitheads auf ihren ersten Album "inside The Machine" hinsichtlich jenes Produzenten trifft nach meiner Ansicht den Nagel auf den Kopf: "The Nutty Professor". Diese Bezeichnung verdient Mister John B. Williams nicht nur auf Grund der Tatsache, dass er über einen Universitätsabschluss verfügt, sondern, weil er in jener Produzentengarde zu klassifizieren ist, welche akribisch an neuen produktionstechnischen, technologischen und musikalischen Errungenschaften doktern. Kaum ein vergleichbarer Produzent hat derart zahlreiche grenzübergreifende Elemente mit Drum & Bass vermischt und somit ein neues bzw. andersartiges Hörerlebnis kreiert.

Das Spektrum seiner musikalischen Einflüsse, welche er in seinen Produktionen verarbeitet, reicht von der Klassik bis zum Jazz, von Dephche Mode über Trance, von HipHop bis zu lateinamerikanischen Klängen. Im Prinzip ist eine hinreichende Auflistung all seiner Einflüsse kaum realisierbar. Ein renommiertes Magazin schrieb einmal zu seinem letzten Album "Catalyst": "Wenn man all die verschiedenen Stile von Drum & Bass sammeln möchte, so ist dieses Album als Grundlage prädestiniert". Dennoch ist es kein Wunder, dass ein renommiertes Magazin aus England John B erst kürzlich "als einen der momentan essentiellsten Produzenten" bezeichnet hat. Diese Feststellung ist keineswegs zu hoch gegriffen, sondern beschreibt lediglich die Realität, denn er gehört unbestritten zu den "innovativsten" und "kreativsten" Aktivisten des Drum & Bass Orbits.

In den letzten zwölf Monaten ist John B zu einem vielschichtigen Touristen mutiert, denn die Nachfrage nach seinen DJ-Fähigkeiten ist kontinuierlich gestiegen, so dass er durch Länder wie Australien, Schweden, Thailand, Deutschland, Singapur, Dänemark, Schweiz, Island und die USA tourte. Während dieser Zeit hat er sein Publikum mit zahl-reichen Dubplates aus seinem Repertoire beglückt. Zu den Tonträgern, die sicherlich nicht nur einmal in den Genuss eines Rewinds gekommen sind, gehören Tracks wie "Up All Night", "Ay Caramba", "When I'm Close 2 U" und viele mehr. Gerade der erstgenannte Tune, der auf Goldies Label Metalheadz erschienen ist, hat einen Sturm der

Begierdung ausgelöst. In der englischen Presse hat er exzellente Kritiken geerntet. Zahlreiche Titel wie "Single des Monats" bzw. das Erreichen der Höchstnote sind die Konsequenz gewesen. Diese Resonanz auf Metalheadz Nummer 41 ist nicht verwunderlich, denn die eingesetzten Elemente von Old School/Hardcore Sounds bis zu erbarungslosen Basslines, welche mit einem treibenden Beat und einem hochgepitchten Vocalsample, das den Endorphinausstoß im Gehirn um ein vielfaches intensiviert, versehen sind, bringen jegliche Partygänger und Raver in Ekstase. Bereits vor dem offiziellen Veröffentlichungstermin hat "Up All Night" zu den relevantesten Tracks eines jeden renommierten DJ's gehört und ist zu einem Klassiker avanciert. Auch für andere benannte und bekannte Labels wie Fabio's Creative Source, Renegade Hardware, Moving Shadow, Hospital 23, hat er seine unschätzblichen Können und Talent ein-drucksvoll unter Beweis gestellt.

Seine weltweite Reputation hat es ihm sogar ermöglicht, prestigevolle Remixaufträge an Land zu ziehen. Bspelsweise hat er den Track "Fobion" der US Rock Band Orgy durch einen Remix neu interpretiert und er hat der ersten veröffentlichten Single "Oh No" von der Compilation "Lyricist Lounge 2" auf Rawkus von Mos Def, Pharoshe Manoh und Nate Dogg einen Drum & Bass Touch verliehen.

Seit im Jahre 1999 gegründetes Label Beta Recordings steht für John B ein Podium dar, auf welchem er sich nach Belieben seinen musikalischen Visionen widmen kann. Im selben Jahr hat er sein zweites Album "Catalyst" veröffentlicht und hat somit seine musikalischen Interessen und Einflüsse reflektiert. Auch hier haben sich die Kritiker und Rezensenten mit positiver Resonanz regelrecht überschlagen. Anschließend ist Album Nummer drei gefolgt, bei welchem John B die größten Hits seines Vorgängeralbums neu konstruiert hat. In diesem Sommer veröffentlicht er sein aktuelles und viertes Album, "Future Reference". Dieses Opus etozet auf 30 var. unterschiedlichen und mannigfaltigen Flavours... Von lateinamerikanischen Einflüssen bis zu Happy Hardcore Klangflächen und einer gelungenen Portion Soul, einer frische Funk und einer Beigabe von Jazz ist auf dem Meisterwerk alles zu

finden bzw. zu hören. Bei seiner Auflistung der Künstler, die ihn in seiner Arbeit inspirieren und zur Beschreitung neuer Wege an-motivieren, ist die vielfältige Verwendung all jener... Musikelemente... "Wunder: Beethoven, Herbie Hancock, Nirvana, Tito Puente, Depêche Mode, Kraftwerk, the Cure u.v.a."

Zudem hat er zwei neue Sublabels formiert, auf der einen Seite langert Recordings, um die musikalische Seite von Drum & Bass zu präsentieren, und Chibubba, um die lateinamerikanischen Einflüsse in größerem Umfang zur Geltung zu bringen. Hier zeigt sich, dass eines von John's Talenten der unbändige Drang nach Innovationen ist. Er fusioniert nicht nur unterschiedliche Musikstile mit Drum & Bass, was für seine Kreativität spricht, sondern forscht konse-quently nach Möglichkeiten, seine Werke von qualitativ auf ein höheres Niveau zu heben. Permanent sucht er nach neuen Wegen, um die Qualität seiner Produktionen zu erhöhen. Momentan arbeitet er an der Dolby Surround Technologie, um seine Werke in ungeahnte Sphären zu katapultieren.

John B ist mit vielseitigen Talenten gesegnet worden, die er nach meiner Ansicht noch nicht voll ausgeschöpft hat, denn sein Reifeprozess ist noch lange nicht abgeschlossen. Bemerkbar macht es sich insbesondere bei der Tatsache, dass er bei einigen seiner Produktionen hinsichtlich der Drumssets nicht sehr flexibel und variabel ist. Ab und zu erträgt man sich beim Zuhören, dass die einen oder anderen Drums und auch Sounds irgendwo schon mal bei ihm zu hören waren. Trotz allem will ich seine Musikalität in keiner Weise schmälern. Ganz im Gegenteil, ich habe in den vorigen Zeilen explizit auf seine musikalischen Finessen und Vorzüge hingewiesen.

John B, ein Produzent für alle Musikrichtungen. Ich kann mir kaum vorstellen, dass es den einen oder anderen gibt, der nicht Gefallen an seiner Musik findet. Mit seinen bisherigen Werken hat er viele Nischen besetzt und eindrucksvoll unter Beweis gestellt, dass seine Musik über ein riesiges Repertoire und Spektrum verfügt. In diesem Sinne hoffen wir, dass Mister Juan Tequila B. uns weiterhin mit musikalischen Highlights versorgt! Hasta luego!

BREAKBEAT (Germany) - July 2001 - Full page Feature

METALHEADZ

The Metalheadz crew have been finding it hard to find a venue to meet the needs of their legendary 'Sunday Sessions'. The Limelight proved unsuitable, they moved to Propaganda, and after only a couple of weeks it has seen it's demise due to unforeseen circumstances, we will keep you informed as to their club night goings-on. As far as the label goes, the next releases come from the Invaderz (Wintersun/Controls my Mind), Klute (Curly Wurly/Splendour) and long time residents Loxy & Ink are also scheduled to have an as yet unnamed release. You'll also be seeing more of Goldikus in Eastenders... apparently he proved very popular with viewers - the mind boggles. To ease the blow of losing the London regular, Metalheadz have set up a Friday night monthly alongside the scottish D&B instigator DJ Kid, in Edinburgh. This is to be staged at The Honeycomb on Niddry St and the launch is Friday 26th October with Bailey, Flight, Clarky and MC Flux with reggae dancehall and hip hop in the second room. The second night see's **John B**, Marley Marl, DJ Kid and MC Fats with electro and breaks in the second room. This night runs from 10.30-3am and costs a mere £8. Call 07973 142 195 / 07813 836325 for further info on this.



ATM - October 2001 - News Article



A sublime slice of rolling, melodic intrigue, popular on both the drum & bass and UK garage scenes, it's featured on the recently released 'Playaz 4 Real' album, which is



LONDON
JOHN B

化学から健康へ……思き才人、シゴノ目インタビュー

[illegible]

"Just last night I had a dream with Geri Halliwell in it." (Laughter) "No, not a sexual kind of dream at all, really. She was sitting on the end of my couch and she said 'John, it's all about the yoga,'" admits John B, amid laughter and a brief respite from the demanding life surrounding his musical career.

The thing is though, that John B has no demands he does not place on himself. His productions are at the forefront of modern-day drum and bass, continually pushing the envelope to carry the music to the furthest reaches of its undiscovered potential. With unique style and a care-free regard to contemporary music fads, his music has earned him a knight ship among the royalty of drum and bass. And has consequently married him to an extremely busy schedule.

radio show," John explains, "so he knows quite a lot about the music. He actually knows better than I do sometimes. He'll say, 'Ya heard the new track by Total Science?' and I'll be like, 'No, I haven't.' He's always been into music and stuff and he's a good second opinion when it comes to it. He's very well known, as well. At Metalheadz, Grooverider will come up and shake his hand, Grooverider's also given him shouts out on the radio."

When relaxing, John takes pleasure in what he calls his 'new baby' - the chocolate martini. "It's got to have Bailey's in it," he proclaims. "Some people try to give you vodka with a twist, but it's got to have the Bailey's in it. I had the best one ever not too long ago in Gainesville [Florida] and it had plenty of Bailey's in it, mmh."

I was able to catch up with John for a phone

record is more polarized toward the vocal stuff, there is some harder stuff on there, a Latin thing, but the entire album has an identity rather than it going all over the place like 'Catalysa' did. A lot of material that is on the new album still has hard beats, there's a lot of party dance-floor beats with a bit more of a thoughtful structure, you know.

How has the response been so far?

I haven't really given the tracks out to anybody because I want the tracks to be very fresh when the album is new. Apart from J.J. Frost, Andy C and Bailey, no one really has dubs from the album yet. I'm very conscious of people's reaction when the tracks come out. If it hasn't been heard before, DJs still want to play the record after it's been released. Most releases have really lost their impact after they've been played around for a while on dub plate, the release is not really felt. I feel that with "Up All Night" and the "Oh No" remix, there's enough out there already.

How about the new label, Tangent Records?

Sister label to Beta designed to be a channel for the more jazzier stuff, which is what I love and want to release, but I don't want people to be confused with Beta Recordings. I don't want to start in with different pseudonyms, I'd rather keep my identity with a new label.

What's up with the new mix CD?

Just finished the mix for the Knowledge Magazine cover, I've got a lot of new stuff from other people

and I feel like it's the best mix I've ever done. A lot of DJs tend to focus on their own music for the cover, but I really didn't want to. I mixed it off the Pioneer CD players, because I haven't even had a chance to cut dub plates of all the new stuff I have, so I just played it off the CD mixer.

You mean you'd rather mix CDs than dub plates?

The dub plate thing really isn't that important to me, they're such shit quality. I'm interested in music and production and improving drum and bass and it's production. I don't get caught up in that sort of thing, you know.

Tell me what instruments you record live for your samples.

No, if there's a break that originated from a live sample, I tend to layer them up a lot. Phobos was the first person to record live drums with the "Hidden Camera" EP. If I had a drum kit, I think I'd do it, but there's not enough space around here. I could see you taking samples of each hit, you know. A light snare, medium snare and heavy snare, for example, and just layer them up a bit.

Do you record live drum sounds?

No. If there's a break that originated from a live sample, I tend to layer them up a lot. Phobos was the first person to record live drums with the "Hidden Camera" EP. If I had a drum kit, I think I'd do it, but there's not enough space around here. I could see you taking samples of each hit, you know. A light snare, medium snare and heavy snare, for example, and just layer them up a bit.



Recently, John B has completed a new album, served releases on several different labels, mixed a CD for the cover of Knowledge magazine and conceptualized a DVD surround-sound album project.

All of this on top of DJing around Europe and America. Consider that he's played out of town so many times that he's pioneered a method of working out with a record box. "When you're traveling around quite a bit, there's not a lot of energy going around," John explains, "You need to deal with about a week without sleep. Now I've started to develop a few exercises that I can do with a record box in my hotel room, crunches and that sort of thing."

When at home in Maidenhead, England, John receives a lot of help keeping up with musical trends from his father. "He's responsible for recording Fabio and Grooverider's Sunday night

interview from his Maidenhead studio. Having finished a new mix CD just 20 minutes before my call, he seemed rather jovial, citing it as "the best mix I've ever done." While the feeling of enjoyment echoed his recent accomplishments, we covered a lot of ground involving both up coming releases and studio technique.

Tell me about the new album, "Future Reference."

I'll give you the structure of it. There will be a double pack sampler available on limited edition vinyl, then the album will feature a triple pack vinyl, followed by remixes from Black Caliber and London Electricity, which will be on a double pack. "Future Reference" will be released on July 23rd and is all drum and bass, no down-tempo tracks will be on the album. All 12 tracks are very structured and they all have female vocals. The



FREEBASS (USA) - July 2001 - Feature - 2 Page Spread



Guest Reviewer:

JOHN B

Proprietor of the Beta and Tangent labels, Maidenhead, England's John B is known as much for developing other artists as he is for his own DJing and original productions. A scene veteran at 24 years old, he has been incredibly prolific and acclaimed by DJs and listeners alike. Check for the blistering pressure of "Up All Night" on Metalheadz as well as his new album for Beta, *Future Reference*. Keep up with John B's current projects through www.beta-recordings.com.

CARLITO & ADDICTION JUST WANNA BE

(Creative Source/UK) I've been playing this in just about every set since I cut it a few months ago. It's a great example of a hard-hitting track for the dance floor but still has enough cohesive melody and vocal parts that make musical sense. When they first did this one we used to call it "That Tainted Love One, Ya Knowwww?"; there's a subtle nod to old Mr. Marc Almond and the Soft Cell '80s sound in there. I think it's coming out on Creative Source sometime in the autumn.

HIGH CONTRAST MERMAID SCARS

(Hospital/UK) I've been playing a bunch of High Contrast's tunes over the last few months. I'm really into his style, a great balance between filtered disco-house-y string cut-ups, but with fat beats and bouncy basslines. This one's quite a bit more atmospheric and harder than normal; more of a Metalheadz-style tune. There are nice hints of vocals and crunchy, heavy beats.

CALIBRE I GOT WHAT YOU WANT

(Creative Source/UK) Dominick (aka Calibre) has been putting together

some fantastic music over the last 18 months, and I think this is probably his best track yet. It's got a really tasty, understated deep house-y kind of groove, lovely, crisp mix-down and some very simple elements. It's beautifully put together, with a male vocalist singing the phrase of the title. I love it.

CAUSE 4 CONCERN SOUL

(C4C/UK) These guys' production has always impressed me. They really go deep into the technical side of things and you can tell that a lot of care and effort have gone into their tunes. Cyborg snappy beats and scary devil-doll Daryl Hannah in *Blade Runner* squealies. [Huh? — Ed.]

JOHN B FUTURE REFERENCE LP

(Beta Recordings/UK) Gotta mention this I guess — I'm a slag. This is my new album, which came out in the UK at the end of July. It's all vocal drum & bass, concentrating more on the musical side of things. There's a couple of new Latin tracks with crazy Spanish vocals, some mad, hard old-school-style tracks and some garage- and R&B-influenced tracks, too.

URB (USA) - Oct 2001 - Feature - 1/2 Page

RENEGADES OF FUNK> Various Artists (Renegade Recordings)

This is a label that has always encouraged versatility from the artists that have crossed their paths, there's real quality on this 3-piece offering. John B's 'I like to get it on' has been a favourite of Fabio's for a while, Marcus & ST Files get down with 'Revolution', Dylan & Ink's 'I can't wait' and a cracking track from Sonic called 'Heat wave' definitely caught my attention. Not only has the label bought together some of the most prolific artists to date but they've also enlisted new talents such as Juju & Hive (from the USA) with the silky smooth 'Penthouse' and Tronik 100's 'Deep love'. On the CD version of the album you get 2 bonus tracks from Total science and X-plorer & Dee Pulse. Definitely one to look out for. (Dubs) 8/10

Breaking Point (UK)
December 2001

REVIEWS: DRUM & BASS



Now we can make fun of his hair and his A-Ha CDs: John B
Photo by Lindsay Siegel

DRUM & BASS FEATURE: JOHN B ON THE '80s

DJ/producer John B (new album *Future Reference* out July 23) is on a mission to rediscover forgotten '80s bands, one album at a time. Armed with the zeal of a Jedi Knight and a booming stereo in his Renault Clio, the big-haired Brit delves through his CD collection for divine inspiration.

"Before I even got into dance music, I liked all the synthesizer pop. In the last two years, I started getting back into that stuff. I'm so into Flock of Seagulls that I listened to the greatest hits album four times in a row on the flight home from Singapore. And I always listen to A-Ha when I'm sunbathing. I listen to so much '80s because it's so different from day-to-day drum 'n' bass. But I don't really think it influences my drum & bass that much aside from the clean production. Maybe some of the synth lines rub off a little bit. If anyone looked over my shoulder at what I was playing, I think I'd get embarrassed. I like pretending I'm cool, but if they saw my A-Ha CD they'd think I'm some sad web designer man who listens to '80s music and has no friends." Vivian Host

XLR8R (USA) - June 2001

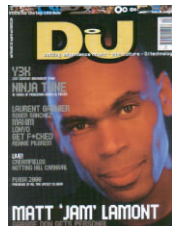
JOHN B. "UP ALL NIGHT" (METALHEADZ 41)

Bei „Up all night“ hat John B. tief im Jungle- und Hardcorearchiv gegraben und sich die zweifellos coolsten Sounds der frühen neunziger Jahre herausgesucht. Auch die Stilmittel erinnern durchaus an frühere Zeiten: dissonante Keyboard-Stabs, und der Verzicht auf Timestretching (sprich: gepitchte Frauen-Vocals, rasende Breakbeats) wurden gepaart mit den aktuellen produktionstechnischen Ansprüchen. Die B-Seite „Take Control“ klingt dann so gar nicht nach Metalheadz, sondern passt eher auf Creative Source und zeigt die musikalische Seite John Bs. Nette female Vocals treffen auf Akustikgitarren, treffen auf ein sophisticated Saxophonsolo, treffen auf sicherlich volle Tanzflächen. Für abwechslungsreiche DJs DAS MUSS des Jahres! jn

in the box!

John B Up All Night/Take Control Metalheadz

Cor, all the tunes this issue are pumping out the extremes and I'm reacting by either smiling like a fool or looking like a psychol John B instantly brings the sweet tingles to the top of your back and forearms with a saccharine, slightly pitched-up classic rave style vocal to nutty early 90s reminiscent hardcore stabs. All brought up to date with a looming low, modern raw synth grind bass. Will. Take. Control. Of. Any. Crowd. This 'full cycle' sound exploring the music's roots can do no wrong whatsoever in my book - a searing rush of joy and adrenalin injection of unadulterated energy. Just like it used to be. Cheers for that mate, a record I will savour for the rest of my dayz. ●●●●●



DJ Mag - May 2001



VA. "PLATINUM BREAKZ 3" (METALHEADZ)

Endlich erscheint die dritte Ausgabe der bis dato sehr erfolgreichen Platinum Breakz Serie. Ich gehöre garantiert nicht zu den wenigen D&B Anhängern, die die Labelpolitik von Metalheadz kontraproduktiv für die Bewegung halten, aber das ewige Warten wird belohnt. Digital & Spirit, John B, Total Science, Doc Scott, Goldie himself u.v.a. beweisen eindrucksvoll in welchen Gefilden sich D&B heute bewegt. Es ist wie eine Reise durch die Welt des Breakbeats, die uns von smoothen Melodien zu wilden und experimentellen Beats und Breaks bis hin zu extrem basslastigen Werken entführt. Herausragend sind 'Solitaire' von Spirit, Goldies atmosphärischem 'Beachdrita' und John B's wunderschönem 'Diversity', aber auch die restlichen Tracks verpflichten definitiv zum Kauf. gtn

VA. "COOKIN' INGREDIENTS - STEP 3" (COOKIN RECORDS)

Auf zwei Samplern wurden die letzten drei Jahre von LT Bukems Good Looking Tochterlabel Cookin

JOHN B "FUTURE REFERENCE LP" (BETA REC)

Dieses Werk gehört unwiderprüflich zu den besten Alben des Jahres. John B veröffentlicht mit "Future Reference" sein viertes Album, welches durch die unterschiedlichsten Flavors nur so strotzt. Auf der einen Seite setzt er mit "Ay Caramba" und "Tequila Slammer" für Latino Drum & Bass neue Maßstäbe, die insbesondere durch die Musikalität einen Hochgenuss darstellen. Dagegen zielen Tracks wie "When I'm Close 2 U" oder die Danceversion von "Forever" ganz klar auf den Dancefloor. Aber das ist noch nicht alles. Die weiteren Tunes gehören in die Kategorie: zum Relaxen prädestiniert. Dabei handelt es sich um wunderschöne Vocalstücke. Eindrucksvoll stellt John B sein Repertoire unter Beweis und mit seinem abendfüllenden Opus weiß er zu überzeugen. Ich kann das Album Nr. 4 nur als einen Pflichtkauf deklarieren! gtn

J.MAJIK "INFRASTRUCTURE LP" (INFERAD)

Nach J.Majiks letzter LP "Nightvision" war es eine zeitlang ruhig um seine Person. Umso eindrucksvoller

Breakbeat Magazine (Germany) - June 2001



JOHN B
IT'S SO REAL / NO-ONE LIKE YOU
TANGENT

It's John B himself who takes the first release on this, his new label dedicated to the more melodic and vocal styles of drum & bass. 'It's So Real' opens the account and drops something of a garage flava: rolling out sparse skippy beats, a clean staccato bass to make you bubble plus, of course, a wicked vocal blend. 'No-One Like You' then steps out on more fluid, rolling tip. A delicate fusion of keys, sax and guitar, together with deep, driving bass provide the backbone, as an enchanting combination of male and female vocal melts all over this delightfully sumptuous track. A quite brilliant introduction to the new label. Check it. **L**

Knowledge - June 01



JOHN B
FUTURE REFERENCE LP SAMPLER
BETA

Unavailable on the vinyl version of the 'Future Reference' album, this four track EP from John B is essential if you're a fan of his broad-ranging vocal styles. 'Forever' is a monster futuristic cut, with ethereal vocals, dirty Reese and Amen pressure dominating the soundscape on the 'Hard 12" mix'; while more trancey vibes offer a lightly stepping alternative on the 'Extended mix'. The techno-soul of 'Run Out Of Time' is a golden, staccato bassline moment, bringing male vocals into the equation with a style of production that mirrors the 2 step influence of his first release on Tangent. While completing the EP is the lively bongo-funk of 'Show Me The Way', a celebratory vocal tune that brings the disco to drum & bass. Awesome. **L**

Knowledge - June 2001

JOHN B

'It's So Real'
(Tangent)

After an elongated period of DJing, John B finally finds the time to launch the more 'musical' offshoot to his Beta label. Quite unlike his forthcoming rave excursions for Headz, this debut release follows the pattern laid out in the made for Fabio vibes of last years 'Hold It Down' for Creative Source, using vocal samples to gel warm organic instrumentation together. Watch for something from new signings Al Fresco in May. **KM • 7**

WAX - June 2001

John B

It's So Real (Tangent)

The first pair of tracks on Tangent – a new sister label to John B's Beta Recordings – may not be especially innovative but they certainly caress the ears. 'It's So Real' is a pleasant sounding piece of wistful future disco that's also not a million miles from the cute flow of two-step. The fusion raptures are continued on 'No One Like You', a sax-driven stepper reminiscent of 'Colours'-era Adam F.



MUZIK - July 2001

JOHN B

THE GATE / MUSIC FOR LOST CITIES
BETA

The beta himself steps forward with a release on his own label; here coming with a pair of tracks that fall in on the more rugged, techno side of the fence, though those melodic edges do shine through courtesy of Mr Versatile. 'The Gate' is an epic number with ethereal vocals, nagging clunk hooks, a blend of supa-rolling beats and some stepping kick-snare bizniz all thrown into the melting pot. The rolling vibe flows onto the flip, where mysterious keys bring the necessary flava amidst a jumping bass and mid range melee. Infectious. **L**

Knowledge - April 2001



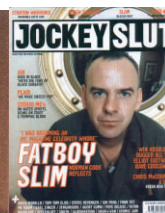
HIT!

JOHN B

UP ALL NIGHT/TAKE CONTROL (Metalheadz)

John B has, against the odds, become one of the essential producers of the moment. Gone is the ridiculous, pseudo-scientific nonsense and the comedy jazz, and in its place is a take on the old school. Like Total Science, inspiration is drawn from drum'n'bass' past (in this case, sampling Outlander's 'The Vamp' on 'Up All Night'), but the results are very different. Both tracks sound like rave ripped on steroids rather than the proto-jungle update preferred by the Totals. And they're very good indeed. Reach for the laser. **CB**

JOCKEY SLUT - July 2001



JOHN B

Hold It Down (Creative Source)

Two glowing cuts from the ever-versatile John B. 'Hold It Down' is a perfectly-judged piece of soulful drum & bass, utilising a clutch of vocal snippets vying for attention over warm beats and the sweetest of melodic glimmers. 'The Way I Feel' is slighter but no less enchanting, a lazy elegy for departed summer days.



MUZIK - November 2000

6 John B - It's So Real - Tangent

John B comes with the first offering on his new label, Tangent. John has set it up to deliver more mature, vocal and musical styles of D&B. 'It's so real' is a slightly Intalex-esque roller with nice female vox and cool percussion. The bassline is kept low key and is a little bouncy, funky FX adds a little flava. Check the flip for something similar with some cool sax.

ATM - August 2001

JOHN B

'Future Reference LP' (Beta)

Nothing if not prolific, John B turns out his third album for his own label and his fifth in total. Having expressed that he this is his most personally satisfactory within this latest full length, as ever it



makes for a disparate listen. Although occasionally bowing to the powers that scene – most notably in the crazed rave of 'Up All Night' and Altern-8 rave stabs of 'When I'm Close To You' – John has forged a rep on doing his own thing, with this album at its strongest in the knees up Basilica of 'Ay Caramba' and 'Tequila Slammer' or the stunning emotive soul fusion of 'Run Out Of Time' which closes the CD. Let the good times roll. **KM • 7**

M8 - June 2001

JOHN B

Future Reference (Beta)

The Beethoven-alike junglist fulfills his promise

JOHN B is one of those annoyingly precocious people, having graduated with a degree in Molecular Biology, started his own label (Beta Recordings) and produced his fourth album by the age of only 22. And as drum & bass goes through a state of flux, the explosive 'Future Reference' marks him out as a someone who's

going to take the high ground.

Opener 'When I'm Close 2U' harks back to the happy days of '91 hardcore over a slamming beat, while the best tracks ('Forever', 'Emotion') featuring the angelic vocals of John's sister Hannah have tunes to kill for. There's a couple of false starts: the Latino breaks of 'Ay Caramba' and 'Tequila Slammer' are more Ricky Martin than Senor Coconut, and occasionally he mistakes slickness for substance, but this is still an album that should catapult John B into the stratosphere.

Neil Gardner



MUZIK - September 2001



Ffrr ★★★★★

Platinum Breakz 3

Metalheadz back in session
Having decided to drop Goldie as an artist, Ffrr are still content to pick over the best of his label, Metalheadz and showcase the results in this third instalment of the popular *Platinum Breakz* series. First half engages with the raging sound system funk of Spirit [Solitare], through the crisp beats of Digital [Pull Up, B-Boysism], to a vocal-led gem from John B [Diversify]. The second half embraces the chilled soul of Hidden Agenda [The Life, Kramberry Juice] with the minimalist beauty of Special Forces's Freeway. A package as wide-ranging as it is fine. **NMC**
Top Tracks: John B Diversify, Digital B-Boysism, Special Forces Freeway

MINISTRY - May 2001

JOHN B Future Reference LP
Beta/Inertia
Music: ●●●○○○
Production: ●●●●●
Reviewed by: Vinyl-Net

Nothing if not prolific, John B turns out his third album for his own label and fifth in total. Although, occasionally bowing to the powers that scene, most notably in the crazed rave of 'Up all night' and Altern-8 stabs of 'When I'm Close To You' - John has forged a rep on doing his own thing, with this album at its strongest in the knees up Brasilica of 'Ay Caramba' and 'Tequila Slammer' or the stunning emotive soul fusion of 'Run Out Of Time' which closes the CD. Let the good times roll.

Revolver (Australia) - May 01

6 John B remix - Oh No - Rawkuts

John B comes with a couple of mixes of hip-hop anthem 'Oh No!' (Mos Def & Pharoehe Monch ft Nate Dogg). One side is the 'Heavyweight' mix which is a full-on amen affair with old skool rave stabs and a deep, pene-

ATM - May 2001



JOHN B FUTURE REFERENCE

UK drum & bass prodigy uses R&B, house and Latin flavors to soothe genre boredom

(Beta/UK) Hungry for a scene that features more "music" and less "noise," John B cranks up the chimes, whistles and saxophones, emerging from the lab with his most ambitious project to date. While there's still the old-school, mad-running dance-floor numbers, the R&B crossovers and Latin/drum & bass hybrids on *Future Reference* are the tunes sure to attract the most attention.

With an inspiring sense of confidence and skill, John B has created an album that's more freestyle than straight drum & bass. Merging a disparate number of influences, John takes the traditional elements of melodic drum & bass (classical orchestration, jazzy vocals, wobbly bass lines) and twists them with hefty amounts of R&B, merengue and salsa to create something not only catchy but relatively unique within the genre.

Laid-back groovers like "Run Out of Time" are destined for the easy-listening end of the FM dial, while party tunes like "Ay Caramba!" and "Tequila Slammer" are sure to be a hit at house parties and massives alike. Although not nearly as satisfying as the rest of the LP, these Latin-tinged experiments (featuring trumpets, pianos — all the stereotypical elements of "Latin" music including the "ay-yay-ay" Speedy Gonzalez-style exclamations) have the potential to be offensive and annoying, yet John manages to pull them off with inimitable style. While there's no telling how the drum & bass purist will take it, the average partygoer may just find *Future Reference* to be the breath of fresh air they're looking for.

■ **Chris Muniz**



URB (USA) - Sept 2001

JOHN B UP ALL NIGHT/ TAKE CONTROL

Metalheadz



Up All Night creeps into action with a nagging vocal, permeated by a piano riff from a thousand hardcore tracks, then roughly gatecrashed by breakbeats and FX from the rave generation. On the flip, it's comedown time — jittery beats, saxophone, chimes and a clipped vocal. Two tunes, both fantastically, radically different. **NMc**

Ministry - July 2001

JOHN B SKY'S THE LIMIT MOVE YOUR BODY (REMIX) SHOEBOX

Returning to Shobox, and with a much stronger release than the previous two, John B lays down a pair of right tasty, techno influenced vocal tracks. 'Sky's The Limit' just rolls and rolls with its intoxicating fusion of dreamy vocals, hypnotic synths, filthy bass surges and tuff drums being hard to resist. On the other side the electro-fied remix of 'Move Your Body' approaches more stealthily, treading a cleaner, trancey path into your subconscious. **L**

Knowledge - June 2001

John B

'Future Reference LP Sampler' (BETA)

While the above-mentioned LP was included in last month's issue, the four exclusive tracks and mixes — courtesy of John himself — have only just been made available... so there! Anyway, as with all excursions from the chap in question, expect the unexpected. The epic, almost Sasha & Digweed-meets drum and bass-like vibes of 'Forever' come in the form of both an extended mix of the album's smooth as a baby's bum version as well as the speaker unfriendly '...Hard 12" Mix' while the rest just gets better. Adding a bossanova drum pattern underneath the Robert Owens-style vocals of Nathan Prime, 'Run Out Of Time' gets saucy before the slick, winkle-picking jazz and funk steps of 'Show Me The Way' round off one very pleasant affair. **M7.5/M8**

M8 - September 2001

Vital Vinyl	
1) John B	Up All Night (Metalheadz)
2) Digital	Ras 78 (Function)
3) Various Artists	Clockwork LP (Underfire)
4) artist unknown	Negative 2 (Negative)
5) Swae & Danger	Dangerous (Lockdown)
6) Pharoahe Monch, Mos Def & Nate Dogg	Oh No (John B Smooth Remix) (Rawkus)
7) Reprazent	Lucky Pressure (Suv Remix) (Talkin' Loud)
8) Alex Reese & Utah Jazz	Midas Touch (Fallen Angels)
9) Digital & Spirit	Gateman (Phantom Audio)
10) Q Project	40 Below (Function)
Compiled by Chris at Eastern Bloc, 5/6 Central Buildings, Oldham Street, Manchester, M1 1JT. Tel: 0161-228-6432.	

MUZIK - June 2001

top ten of 2001	
1. Dillinja	Cybotron LP <i>Ffrr</i>
2. Andy C & Shimon	Bodyrock <i>Ram</i>
3. John B	Up All Night <i>Metalheadz</i>
4. Capone	Take It Down Low <i>Hard Leaders</i>
5. Tekken	Hardcore <i>Incident</i>
6. Future Cut	Ghetto Style <i>Renegade Hardware</i>
7. Shy FX	Shake UR Body <i>Ebony</i>
8. Ed Rush & Optical	Mind Creeper <i>Virus</i>
9. High Contrast	Make It Tonight <i>Hospital</i>
10. Aphrodite	Come Down Dubbing <i>Aphrodite</i>

DJ Magazine - Records of the Year 2001

7
magazine

sales charts

EASTERN BLOC • MANCHESTER • GENERAL • 0161 022806432

1	HALO	'Dirty Soul EP'	(Bluem)
2	FOTER	'Dubwise'	(Earrisistible)
3	JON CUTLER	'Its Yours'	(Chez)
4	THOMAS KROME	'Shokabu 2'	(Corb)
5	JAY J	'Smoke It Up'	(Afterhours)
6	MR. C & TOM PARRIS	'Nice N Nasty'	(Plinkplonk)
7	JOHN B	'Up All Night'	(Metalheadz)
8	PLAYER	'Six'	(Player)
9	JEFF MILLS	'UFO'	(Axis)
10	DJ SNEAK	'Magnetic Illusions'	(Magnetic)

7 Mag - Sales Chart June 2001

Vital Vinyl 2001	
1) Rufige Kru	Stormtrooper VIP (Metalheadz)
2) DJ Zinc	Casino Royale (True Playaz)
3) Nico & Rukkus	Defender (No U-Turn)
4) Teebee Versus Brandy	You Don't Know (white label)
5) Digital	Gateman (Phantom Audio)
6) Stormtroopers	The Mirage EP (Penny Black)
7) Teebee & Future Prophecies	Dimensional Entity (Subtitles)
8) Various Artists	The Brazil EP (V)
9) John B	Take Control/ Up Night (Metalheadz)
10) Blue Sonix	Got Me In Its Spell (Aquasonic)
Chart compiled, "in no order" by Ned Denny Denny, oh with his eyes so blue	

MUZIK
Records of
the Year 2001

Records of the year

Just in time for Christmas, our critics choose their top 10 CDs released in 2001

POP

Mark Edwards

EELS
EELSOULJACKER
Souljacker
Dreamworks



Souljacker followed a stay 'by Eels' singer E, below, at a Californian Zen retreat. The result is a freak show of vicious parents, serial killers and a dog-faced boy, balanced by gorgeous string-laden ballads and musings on the human soul. Spiritual inspiration rarely comes with such atomic guitar riffs.

2 SUPER FURRY ANIMALS

Rings Around the World (Sony)
While there are many bands out there who try to sound like the Beach



Boys, the wonderful melodic pop of Rings Around the World proves that the Super Furrys (who don't actually sound much like the Beach Boys at all) are Brian Wilson's true heirs.

3 STINA NORDENSTAM

This Is Stina Nordenstam (Independentie)

The cult Swedish artist spent much of the past decade mired in depression. Here, she lightens up, applying her whispered vocals (and those of guest Brett Anderson) to happier songs, behind which Nordenstam and the co-producer, Mitchell Froom, conjure some impossibly pretty moments.

4 JIM WHITE

No Such Place (Luaka Bop)

In which the king of Southern gothic alt-country is produced by the trip-hopers Morcheeba — and it works. Let's just say that songs like 10 Miles to Go on a 9 Mile Road and Handcuffed to a Fence in Mississippi are as irresistible as their titles.

5 INDIA ARIE

Acoustic Soul (Motown)

Acoustic Soul begins with a tribute to "all who came before", and the influence of classic soul shines through this hugely impressive debut, from the inspirational Strength Courage and Wisdom, through the stripped-down funk of Back to the Middle, to the sexy Brown Skin.

6 THE REINDEER SECTION

Y'all Get Scared Now, Ya Hear! (Bright Star)

Gary Lightbody pulled together the cream of Scottish indie rock (including members of Mogwai, Arab Strap and Cosmic Rough Riders) to play his low-key, lo-fi songs, full of just-right melodies and blissful harmonies.

7 NATALIE MERCHANT

Motherland (Elektra)

With a subtle, sympathetic production by T-Bone Burnett, and soulful backing vocals from Mavis Staples, Merchant delivers her best solo set to date, fired with biblical imagery and delivered in her impossibly rich voice.

8 THE HOLMES BROTHERS

Speaking in Tongues (Alligator)

A passionate mix of gospel and R&B, played with the instinctive feel of a band who've been together for 30 years. Their slowed-down version of Love Train should not be missed.

9 DAFT PUNK

Discovery (Virgin)

Once again, the French prove that anything we can do (in dance music), they can do with more groove, wit, invention and heavy-metal guitar solos. Exhilarating stuff.



4 BEN CHRISTOPHERS

Spoonface (V2)
An album of soaring beauty and searing honesty, Spoonface confirmed this Wolverhampton singer's promise. Self-absorbed, confessional, uncompromising, this is as intimate and devastating as songwriting can get.

5 CHRIS T-T

The 253 (Snowstorm)
A postcard from a bucolic outpost that sets this English eccentric's preoccupations — bear, doomed relationships, the state of London transport — to a shambolic musical backdrop. The finest (and maddest) British pop album of the year.

6 KINGS OF CONVENIENCE

Quiet Is the New Loud (Source)

This Norwegian duo melded subzero North Sea melancholy with sunny American pop to produce 2001's most durable example of deceptively light music packing a thumping great emotional punch.

7 SIMIAN

Chemistry Is What We Are (Source)

Their promotional activity — ceremonial-style gigs, artwork out of a taxidermist's nightmare — nearly obscured the fact that this British four-piece's debut is a work of pop genius: psychedelic, dreamlike, harmony-drenched, like a night at the circus orchestrated by a particularly twisted ringmaster.

8 THE CHARLATANS

Wonderland (Universal)

Tim Burgess relocated to California and discovered his falsetto and 1970s soul-funk at the same time. The result is this never-say-die band's most exhilarating album for years, with at least one song, A Man Needs to Be Told, already a bona fide classic.

9 BEACHWOOD SPARKS

Once We Were Trees (Frough Trade)

In a crowded market, this Californian band edged ahead to make the year's best update of drowsy, dreamy West Coast pop, including an audacious reading of Sade's By Your Side.

10 JOHN B

Future Reference (Beta)

Appropriately, for a cellular-biology graduate, this drum'n'bass maverick spots a mad-professor hairstyle. For his latest experiment, John B heats slithering beats, salsa and house over the Bunsen burner, with explosive results. Brilliant.

Dan Cairns

ROOTS MANUVA
Run Come Save Me
Big Dada

The Stockwell scam didn't so much push the Brit hip-hop envelope as rip it up and reassemble the pieces as crazy paving. The result is musically anarchic and lyrically unique: can you name another hip-hop album that namechecks pints of bitter and cheese on toast? The son of a preacher, Rodney Smith, above, is writing his own urban sermon, and the congregation can't get enough.

LINA

Stranger on Earth (Atlantic)

This American chanteuse dug deep into the archives to produce an intoxicating mix of Cotton Club jazz, slick R&B grooves and assertive lyrics that blew every other soul diva clean out of the water. Speakeasy listening with a modern twist, and a stunning debut.

LOW

Things We Lost in the Fire (Tugboat)

Containing the most angelic and ghostly vocal harmonies of the year, the Minnesotan trio's latest album finessed their hushed, barely breathing guitar music to the point where it became impossible to imagine slow-fi getting any more beautiful or haunting.



JOHN B

"People say I'm new romantic, but I am just electronic" – one of many standout lines from **John B's** first release on his forthcoming 'Nu Electro' imprint. The track in question has caused quite a stir recently due to it's 1980 electro feel and particularly because of John's own vocal input – this track simply has to be heard to be believed! Whether this '80's electro thing will seriously catch on is unsure, but for now, it's a decent bit of fun. John has also been working with top trance producer DBA to further his D&B/trance crossover stuff – many have hailed this an incredible new form of dance music! John will be compiling and mixing a CD for the front cover of the November issue of Mixmag, so you can check this new sound out then. John is also working on a full on electroclash LP with Robbie from DBA – they hope to collaborate with the likes of the Thompson Twins, A-Ha, Midge Ure (Ultravox), Heaven 17 and the Human League. Mr. B is currently moving studios. His new studio will enable him to work in 96kHz – essentially this will enable him to work with the exciting new SACD and DVD-A formats. He is also going to be recording selected tracks from the forthcoming John B LP in Dolby 5.1 digital surround sound. John comments "I'm still running 20 miles a week, I haven't cut my hair for over a year and I've taken up Yoga in order to help deal with the stress". Check the reviews section for complete info on forthcoming releases from his many labels.



ATM Australia - Sept 02



JOHN B

'Brainstorm' is a 70 minute mix CD from John B coming out in the USA in November, and is said to be 'Futuristic Electro & Trance-influenced Drum & Bass'. Aimed at both dancefloor and home listening, 'Brainstorm' takes a new direction for Drum & Bass taking influence from 1980s Electro & Synthpop, Progressive Trance, Breakbeat and Drum & Bass. Also forthcoming on Beta and sister labels Tangent and Chihuahua are an album from Greg Packer, and more heavy releases from NuTone, John B, Exile, Mars, Cyde FX, and others. Additional info about Beta and John B can be found at: www.beta-recordings.com

Breakin Point - Dec 02

10 OF THE BEST JOHN B

He's got hair like Andy Warhol, has apples on his rider and wears earplugs to hear better



1) SUNBATHING WHILE LISTENING TO A-HA "Always absolute bliss. 'Hunting High And Low' – bo!"
2) EIGHT MILE RUNS "I've been staying fit so I can deal with the crazy hours and long-haul flights."
3) AMERICAN GIRLS "Very cute."
4) THE HOUSE RED AT SWERVE "The bottles of Baron D'Aginac have become legendary among my Swerve-going mates."

5) THE EIGHTIES "I love everything about the Eighties. I've watched Teen Wolf at least 20 times."
6) APPLES "Essential touring food. I always make sure the promoters get me some nice Golden Delicious action when I'm abroad."
7) STAINLESS STEEL FRIDGES "I'm moving house, so I've ordered a massive German stainless steel thing. I just think they're ace."

8) APPLE MACS "They're fantastic."
9) ELACIN ER25 EARPLUGS "You can hear people talking to you better, and the music comes through so much more clearly."
10) SUSHI "I had a jet-lagged Home Simpson dream recently where I was guzzling sushi like Duff beer."

John B's 'Future Reference Remixed' is out now on Beta

Muzik Oct 02



The DJ

Mad scientist

Young Einstein John B is out to change the laws of d 'n' b physics

Like his music, John B's a bit different from most other drum 'n' bass DJs. John B runs four miles three times a week, looks like Einstein's kid brother and is considering wearing eyeliner (he's into electroclash as well, you see).

"My mission is to introduce new things to drum 'n' bass," he tells Mixmag from his studio in Maidenhead. "When you say 'trance' to drum 'n' bass-heads they think pill-up, spotty cyber kids. But they don't realise that the production that goes into it is more difficult than it sounds."

So far there are no clubs playing his sound. But the trance 'n' bass gospel that John's been spreading is gaining him fans all over the shop. He's a minor deity to drum 'n' bass fans in the US and Canada. And it's a good thing too. "My favourite way to relax is flopping on a beach in Miami with an iPod full of 80s tunes to listen to," he says ruefully. "Americans love the trance sound. Drum 'n' bass has always been suited to small sweaty clubs, but at the huge raves they have in the US, trancey stuff rocks."

And John B's not stopping at trance 'n' bass. Next up from the genre-bending maverick is an electroclash drum 'n' bass CD. Does this mean Tru Playaz will be full of posers in fishnet tights? And will Gatecrasher start booking drum 'n' bass DJs?

The tracks

John B & Libby Picken 'Electrofreak' (John B's Epic Mix) (Beta Recordings)

Get your spot on the dancefloor and make sure you've got some water, 'cos this is shimmering vocal trance 'n' bass to get things jumping. It's also an exclusive. Epic? It's apocalyptic.

Like this? Try: John B 'Five Times In One Night' (Beta Recordings)

John B 'Blue Eyeshadow' (Nu-Electro Recordings)

The first taster of John B's fascination with all things 80s, with its 'Blue Monday'-like beats. If the rest of John's electro stuff is this good, DJ Hell had better get on the blower to him.

Like this? Try: John B's forthcoming electro CD (Nu Electro)

Concord Dawn 'Morning Light' (Timeless Recordings)

The New Zealand pair may be fairly fresh to the scene in the UK, but they're used to it grimed-up and meaty down under. This is getting banged all over town.

Like this? Try: Concord Dawn 'Check This Sound' (Timeless)

Teebee 'Severed Dreams' (Certificate 18 Records)

This is the sound of your head on naughties getting flushed down the Fabric toilets by a fit bird. Teebee is the Norwegian behind the cheeky Sasha-sampling, 'Expander'-sounding trance 'n' bass instant classic 'Guilty'.

Like this? Try: Teebee 'Guilty' (Subtitles Music)

Cause4Concern 'Moongerm' (Cause4Concern Recordings)

Guildford-based Cause4Concern have been rocking it in 2002. Their remix of 'Helicopter' is blowing up and this is sublime dancefloor destruction. Mind your ears.

Like this? Try: Davide Carbone 'Innocence' (Cause4Concern remix) (Industry)

Concord Dawn 'Aurora' (Renegade Recordings)

Another razor-wire piece of ethereal production. This one goes off live, we're told, and if you get the chance to see them, take it. They're NZ's answer to The Prodigy so expect fireworks.

Like this? Try: Concord Dawn 'Morning Light' (Timeless)

Raiden 'Fallin' (Renegade Hardware)

Renegade Hardware's latest signing

has been getting props from everyone. This combines Middle Eastern bird-wailing with nasty beats and basslines and trancey melodies.

Like this? Try: Various Artists 'The Earth EP' (Renegade Hardware)

Concord Dawn feat Scopic 'Take Me Away' (Commercial Suicide)

"Take me away," sings a voice as the buzz of a cloud of mutant killer wasps closes in with the filthiest bassline to batter your speakers in time. Tune.

Like this? Try: Red One 'Believe In You' (Liftin' Spirit)

Technical Itch & Kemal 'The Calling' (Moving Shadow)

Brummie Marco Caro (aka Technical Itch) has been making drum 'n' bass beasts since 1991. Kemal's responsible for the classic 'Messiah' (Renegade Hardware). Put 'em together and you get this synth-heavy carnage.

Like this? Try: Paul Reset 'Crisis' (Kemal Remix) (Nerve)

Plex 'Speedfreak' (720 Degrees)

720 Degrees, responsible for tripped-out leftfield d 'n' b, used to be an offshoot of Good Lookin' Records until the legendary Blame took it over. 'Speedfreak' is more of the same.

Like this? Try: Seba 'Unrevealed Stories EP' (720 Degrees)

John B & Natalie Warren 'Mirror of Thought' (Tangent Recordings)

The kind of tune that might get even the most diehard of junglists reaching for the glowsticks. Vocal trance 'n' bass for beat freaks and cyber geeks.

Like this? Try: John B 'Dream On' (Beta Records)

D-Kay & Rawfull 'Be There 4 U' (Freak Recordings)

Drum 'n' bass used to be just about loops and breaks. In 2002, vocal tracks like this scream for wider exposure. D-Kay & Rawfull are new to the scene but expect big things from them soon.

Like this? Try: Klute 'Part Of Me' (Hospital)

Klute 'Tranceformat' (Commercial Suicide)

Klute, aka Tom Withers, has been around since time began. He used to make skate punk, but thankfully he's turned to the dark side. This is one of the earliest examples of trancey d 'n' b.

Like this? Try: Klute 'Leo 9' (Certificate 18)

Why even tranceheads and junglists are going electro

While electroclash may not have turned into the cash cow that many hoped it might – take Ministry of Sound's lavish £1million-pound outlay on Fischerspooner (see below) – its effect on music is everywhere.

Felix Da Housecat was the first househead to make the leap across the electro divide, and his album 'Kittenz And Thee Glitz' moulded electro's return. Then tech-house lovelies FC Kahuna toughened up house to turn 'Glitterball' into the big tune on their electro-charged album, 'Machine Say Yes'. Now electro house is everywhere. Tracks such as Moguai's 'U Know Y' and Who Da Funk's 'Shiny Disco Balls' and 'Sting Me Red' all boast the spiky influence of electro.

And it's not just house. Trance artists such as Joy Kitikonti have been borrowing minimal basslines and electro sounds. Consider Joy's own 'Joydon'tstop', Ferry Corsten's 'Punk' and Soulkeeper's 'Deeper'

as electro-trance anthems. Elsewhere, breaks producers the Plump DJs have remixed Mr Velcro Fastener's 'Electric Appliances', which features electro vocals ('I'll be your computer') and even drum 'n' bass producers such as John B are going electro. His 'American Girls' (one of the Top 5 Tunes, below) became an internet classic with 60,000 people going to www.american-girls.co.uk to get hold of it in just three weeks.

"My first love was 80s pop music," John says of his electro leanings. "I really admire the crisp production of electro and just figured it would work well in drum 'n' bass. It's only now that I've really had the guts to stick my neck out and get on the case."

And it's not just music that's electro. Fashionistas have taken electro-influenced clothes as their template. Mulletts, fishnets, leggings and bokes with make-up are all de rigueur for electro trends. This is one trend that's set to keep rolling.

TOP 5 TUNES



1 John B 'American Girls' (Nu Electro)

It's so simple. Take the thrust and energy of drum 'n' bass, the clean sharpness of electro and a deadpan Brit bloke talking to a cheerleader. Mix well, and you've got one of the funniest, most tongue-in-cheek tunes we've had the pleasure of encountering for some time. Already an internet hit; follow where the mouse clicks – www.american-girls.co.uk – for a taster.

2 Various 'Electric Pop Exclusives' (Mofa Schallplatten)

An EP from the shadow side, this features three tracks from a forthcoming Mofa compilation. Despite the faintly Shoreditch-like names involved here, there are no art pretensions, just heavy bass evil. Kitbuilders' 'Bodies' hints at the dark end of sex, but the real twisted joy is Ural 13 Diktators' 'Laser', with a thwomping bass and vocals like the Furbies going goth after midnight.

3 Rub 'Mu For Luna (Music f)

This is borderline in a whole load of post-jostling vocodered anchored to a bass that put the bomp-rama-lama-ding-dong... 'Lunatics' starts c but soon picks up a swinging pace, con with a distorted m holding it all in plac might be the voice head, but believe t when they sound t good, who needs t in white coats?

Mixmag - Dec 02

WHAT'S ON THIS MONTH'S CD?



Friday night in the main room at Fabric and its going off. You've already had a taste of Marky and Patife's sweet Brazilian beats, your ears have quivered to the filtered deep house sound of J-Majik and Intercom Records, Ed Rush & Optical's fierce techno breaks have pummelled you senseless, and your time signatures have been messed about with, thanks to Andy C & Shimon and Twisted Individual.

Drum 'n' bass in the 21st century has come to mean one thing. Anything goes. The scene is in such a healthy state, that in the last two years producers have been experimenting with a whole burberry cap-load of new styles and ideas. And trancey drum 'n' bass is the next experiment. This CD mashes together the best bits from each genre. Grabbing the most spine-tingling buildups and soaring trance strings, it ditches the cheese factor along the way and replaces it with lashings of heavyweight basslines and tear-out breaks.

Trance 'n' bass: Yet another successful string in the drum 'n' bass bow. Bol

Mixmag Nov 02 - With John B Cover CD

JOHN B - BETA RECORDS

Forthcoming releases from the camp come in the shape of works from Greg Packer, Mars, Kubiks and Nu Tone on Tangent. John B & Libby Lickin, and Exile on Beta. Greg Packer on Chihuahua, incidentally, Greg will also be dropping an album for the camp around March. **John B** has also been putting the finishing touches to a few new singles for release on Beta and related labels. There'll be a double pack coming on Beta in the summer featuring 'This Ain't No Disco', 'Bad Dreams (Sleepwalk)', 'Mercury Skies' and a vocal collaboration with Jennifer Loren entitled 'Pathway'. All heavy rokkin D&B Monsters from the old John B you know and Love. Also due for release in the summer is 'The Chihuahua Theme' and 'The Cerveza Song' by John B's Cuban Compadre Señor Juan B. Featuring the supersexy vocals of Miss Lopez, and Merly B from Miami.



ATM - Mar 03

Exile

DON'T FORGET X EP MOVING SHADOW

Big things afoot at the Shadow camp this year, and before we get underway with the Exile EP, there must be a mention for the 'Music Takes You' remix package that surfaced on 'Shadow White' just before Christmas. The mix the drum & bass heads will want to check for is the tumultuous re-lick from John B, although, with there being such high demand, if you haven't got it yet, you may well have to wait for the full release. Soon come, no doubt. Anyway, to Exile, who has released on John B's labels before now, and here he returns to Shadow for his second EP release. Again it's a diverse affair, with cuts to suit every DJ. The title track is a real bustler, building all the time with its frantic lead line bounce that's sure to get 'em shaking. Things go a lot deeper on 'Silver Spirit', where its doomy bassline, dramatic speech and obscure sounds generate a quite hypnotic groove, and that's the kind of effect you get on the quirky, melodic step of 'Crisé De Funke'. Which leaves the most terrifying tune to close the EP, in the shape of the brutal and firing '108 Down', and while no one tune is a stand-out here, it's all solid 'floor material. L

Knowlwdge Mar 02

Vital Vinyl

- 1 **John B** Up All Night (Remix) (Metalheadz)
- 2 **Dillinja** Grimey (Chronic)
- 3 **Shy FX** Shake UR Body (Ebony)
- 4 **Total Science** Squash (Advance)
- 5 **Mistical** Mistical Dub (SOUR)
- 6 **Roni Size** Snapshot (Remix) (Full Circle)
- 7 **Accidental Heroes** Our Destination (Beta)
- 8 **John B** Future Reference Remix (Beta)
- 9 **Digital** Dubzilla (Function)
- 10 **Various Artists** Classic Remixes Part Two (Back 2 Basics)

Muzik - Mar 02

DJ SS

Black (John B VIP Mix) (VIP)

The first release from a new label dedicated to the big remix homes in on DJ SS. John B's take on his classic, Whitney-sampling 'Black' brings the pain with an outta-the-depths bass growl and razor sharp, Spirit-like breaks. Some lovely little old school interludes ease the pressure somewhat. On a similar tip, Ray Keith's remix of the timeless horn anthem 'MA2' bolsters the insanely funky original with evil drum bursts straight out of 'Phantom Force'. Now hear this!

★★★★

Muzik - Dec 02

GREG PACKER

Be-Bop (Chihuahua)

If Sao Paulo's DJ Patife and SambaLoca Records are the real Latin American deal, then stuff like this (released on John B's Latin-loving sub-label) is like Phileas Fogg tortilla chips. Fun, but hardly authentic. 'Be-Bop' sees those obligatory guitars hitched to lithe bongo flashes and drums of Dillinja-esque hurtfulness, while 'Fiesta Latina' goes for the arriibbaa!-and-horns approach. Good, clean, cartoon-Mexican fun.

★★★★

Muzik - Dec 02

SUREPLAYER

John B

American Girls EP Nu-Electro

Absolutely loopy. You must hear this! An 80s Depeche Mode/New Order/Sparks-style drum & bass ditty has the most outrageous lyrics and comical vibes that you wouldn't believe! Crazy! A convulsing bodypop electro style here is made absolutely hilarious as well as totally danceable with American girlies going "Ooh!" "Hi there Johnny" and "Can I touch your hair" in a US porno-type way. Then to top it all John adds his own cheesy Kraftwerk-style speech/rap about him loving American cuties and what he gets up to with them. Totally out on a limb, might be a bit hard to slot into a set but you must hear this. Respect John, this could even go big time. ■■■■■■

DJ- Dec 02

LIKE IT FUNKY?

"You Wanna Know" is Shy FX & T-Power's (left) follow up to the all-conquering "Shake Ur Body". Di and Skibidi, Drum 'n' Bass Arena's MC of the year, are on vocal duty, and it comes with swanky video and shed-loads of pop mag press. We're all for chart-friendly drum 'n' bass but this unfortunately just tries too hard. Fresh from co-producing Peshay's recent "Fuzion" LP, Flytronix's solo album "Cohesion" (Far Out Recordings) hits the shops in November. It covers hip hop, downtempo breaks and house along the way, and the three jazzy d'n'b cuts on there are worth investigating. And Durham-based Exile drops a wicked new EP on John B's Tangent label this month.

Mixmag - Dec 02

JOHN B FEAT. NATALIE WARREN "MIRROR OF THOUGHT" (EPIC/ORGANIC MIX) TANGENT 004

Ich habe mir letztes das 1. Album von Johnny Boy angehört und bin zu dem Schluss gekommen, dass er sich in seinem Sound kaum verändert hat. Seine Vorliebe für Electro und Trance war seither vorhanden. Bei seiner aktuellen Single kommt sein Hang zum Trance in deutlicher Manier zum Vorschein. Beim Epic Mix zieht er alle Register. Seine neue Entdeckung Natalie Warren aus Brighton ist eine angenehme Erscheinung. Ihre Intonation ist für D & B Verhältnisse ungewöhnlich, aber es übt einen gewissen Reiz aus. Der Rest ist typisch für ihn und deshalb fällt mein Resümee negativ aus. Alles schon mal gehört und es stellt sich die Frage, ob er Drum & Bass aus den Augen verliert. Er konnte es mal besser, aber langsam verliere ich die Hoffnung, dass er den Turnaround schafft.

VARIOUS ARTISTS "ANYTHING & EVERYTHING" TANGENT 005

JOHN B "UP ALL NIGHT/DIVERSIFY" REMIXES" METALHEADZ 044R

Hat John B seinen Zenit erreicht? Das ist eine berechtigte Frage, denn in den letzten Monaten war vom "Nutty Professor" nicht viel zu hören und wenn, dann war es nicht gerade weltbewegend. Vielleicht ist ihm der schnelle Ruhm seines bis dato erfolgreichsten Track zu schnell zu Kopf gestiegen, der nun geremixt wurde. Das Stück hat an Dimension gewonnen. Der Track ist länger geworden, spricht epischer. Mit breiten Klangflächen überzieht er das Intro, welches an die 3 Minuten reicht. Seine Exkursionen ins Elektrogefilde dürfen nicht fehlen und insgesamt bin ich enttäuscht über den Remix. Als gelungen kann er nicht angesehen werden, da er nicht gerade kreativ gewesen ist. Die Flip dagegen ist solide Handwerksarbeit von "Mr. Boh". Warten wir auf seine nächsten Releases und hoffen auf Besserung.

Level 47 - Oct 02

NIGHTLIFE



Electromash it up



Damian Bennett meets John B on the cutting edge of drum 'n' bass 'n' electro 'n' trance.

"They took a swab for everything; hash, heroin... and then they found traces of MDMA on my laptop, and I suddenly realised that I'd loaned it to a certain DJ. And there I am pleading: 'But I've got a degree in cell biology! I don't take drugs... I could never do that to myself!'"

John B, drum 'n' bass DJ and producer, resplendent in Duran Duran T-shirt, signature A-Ha sweatbands and quite astonishing blonde Robert Smith thatch is explaining his ordeal when attempting to enter Australia, where his DJ status aroused suspicion. 'I was fine... Unlike Grooverider, who was strip-searched' (he was similarly clean).

John B has just returned from the States, where his recent electroclash-tintured D&B has been wreaking havoc. They are nuts for tracks like 'Electrofreek' and the cheeky 'American Girls' with its deadpan call and saccharine response. This from an artist who has already infiltrated Radio 1's iron-clad daytime playlist with the low-end Metalheadz leveller, 'Up All Night', a fave of Jo Whiley; who has remixed Deee-Lite's Towa Tei; who has worked with trance artists DBA...

So, who else from within D&B

has touched electro? 'I'm the only one to have stuck my neck out and actually done a label for it, Nu Electro. I've always admired The Human League, Depeche Mode, Howard Jones, Fad Gadget. It's so crisp, so simple, so clean, so melodically strong – this sound just translates so well to a big, fat club PA. I know it works; I play it in clubs all over the world. Not whole sets of electro, but electro subsets'.

This sound (electrobass? electrojungle? synth 'n' bass?) works as a sharp, pleasant jolt of oxygen, mid-set. 'Drum 'n' bass can accommodate any form you want to impose on it,' he enthuses, 'from jazz, trance (witness John's recent 'Trance 'n' Bass' cover-mount CD for *Mixmag*) to electro.'

If you know 'American Girls', having perhaps visited the Flash-generated marvel at www.beta-recordings.co.uk/americangirls/ with the other 80,000 visitors, you'll recall that it's peppered with a sugary, Cali-style female vocal. Who she? 'That's Victoria, a girl I know from Canada. I was doing the track in the studio, went online, and contacted her. I said "do you have a microphone?"' She then added her vocal contributions via a relatively low-quality connection and sent them via Instant Messenger. You can hear they're low quality if you listen! 'This works? 'Oh yeah! I have broadband, and get sent a lot of demos by producers who encode them as high quality MP3s.' So, is

the temptation then to record straight to CD and bypass the dubplate stage to play out? (We are talking major D&B subversion here, never mind the A-Ha sweatbands).

'People don't really care what you're doing if it sounds good – Concord Dawn from New Zealand send me their tracks via Instant Messenger. I burn the CD and play it in a club same day. I do prefer playing vinyl, it's more fun, but by the time it's on vinyl I feel as if I shouldn't be playing it, as my job's to show people the new stuff.'

Since graduating, John B has not relented; his role as DJ and producer augmented by the

'D&B gives you a head

rush in a different way,

but trance, what with its

choirs and the epic

synthesised chords...'

everyday realities of running a label (does he ever sleep?) Actually, make that *four* labels, each a forum for his own fevered output and that of his constantly evolving roster. 'Each of my labels reflect a different style: Beta for my hard generic dancefloor stuff; Tangent which is Swerve-friendly; Chihuahua which is Latin-influenced, and Nu-Electro, which is the mode I'm in now! I also try to encourage new artists like Greg Packer, Nu:Tone, Exile, Mars, CydeFX, Kubiks and Shapeshifter. By no means have I given up on my liquid funk or harder styles...'

And trance? Where does this fit in? 'There definitely is a sub-genre of trancey D&B around. Nobody plays it as their main style at present, most of the main London DJs are liquid funk, jump-up or harder Andy C style. There are no DJs really championing it, but D&B works so well not just with breaks and basslines but with big synth lines, arpeggios, the things which make trance trance. It's largely seen as very commercial, cheesy, predictable... but I still like it! D&B gives you a headrush in a different way, but trance, what with its choirs [laughs], the epic synthesised chords...'

So, with hands and hair raised skywards, we then float euphorically to Swerve. BO!

John B plays Insane at the 333 club on Friday. 'American Girls' is out now on Nu Electro Recordings. See www.beta-recordings.co.uk for release details.

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John B



Future Reference Remix EP

Artist: John B

Title: When I'm Close 2 U (Remix)

PLAY

Title: 5 Times in One Night

PLAY

Title: Forever (Hard 12" Mix)

PLAY

Title: Run Out of Time (Epic Mix)

PLAY

Release Date: March 11th 2002

The mere utterance of this name stirs several contrasting images in the soup of imagination. One side of John B's schizophrenic music-making personality is epitomised by his legendary 'Salsa' tune; and with it come sketchy outlines of tequila sunrises, prickly cactuses and low-hung sombreros. Other images that simmer to mind emanate from his all-time classic 'Up All Night', which with its apocalyptic-angel synths and demented hunchback organ riffs, boldly outline the character of the darker side of his disposition. The distinct mane of blonde hair that extends from John B's brow is a visual testament to his fiery production skills. Clever, generous and enigmatic; there is much more to the man who brought you some of the most inventive and inspiring production work of last year than merely a sampler and a keyboard.

John B is ahead of his time. He instigated the South American / Drum and Bass style sound several years before the average rave enthusiast had even heard of Dj Marky. The year 2001 opened our eyes and ears to his multifaceted tune producing ability, proving him a jack of all trades. He is a key-ambassador of our culture, and plays a prominent role in the overall scheme of corrupting the global mass media music-markets with the infectious sound of drum and bass. Not bad for an individual who nurtured his production skills coincidentally amidst a full-on university course in cellular biology.

"If drum and bass didn't exist, I'd either be making some other form of music, deep techno or something, or I'd be working in a lab somewhere", he begins. "My getting into drum and bass happened gradually over about a year through a combination of things: hearing Fabio and Grooverider's show on the radio, loving electronic music in general, visiting a local record shop on the way home from school every day, and getting involved with the guys that worked there. They ran a label called 'Shoe Box'. I did my first couple of Drum & Bass tracks with Kelley & Adrian, and then sent out some of my own demos to a few bigger D&B labels. DJ SS was in the process of setting up New Identity, a sister label to Formation, and signed up a bunch of my tracks. DJ SS and the guys at Formation have always been really supportive - and even though I run my own labels now, and am busy doing lots of other stuff, I'll always be giving them material. SS introduced me to Grooverider, who picked up 'Secrets' for his 'Prototype Years' Compilation, which was also a great break for me. I owe an awful lot to SS and Grooverider. They really helped me out in the early days. They still are now, obviously, but I really appreciate the part they played in helping kick things off for me in the beginning."

"I've been pretty lucky in this business so far - and I am so grateful for that. I started producing when I was already occupied being a student so I wasn't as dependent on music working out as a regular job. It was a nice hobby that was developing and I had 3 years at University to let it flourish - by the time I graduated I could see that it was going to be worthwhile carrying on. I decided that I would give myself a year or so to start a label and see how everything goes, and if things didn't take off I could always go and get a job with a big drug company or something. I kind of knew that I didn't want that, so I'm glad that things just keep on improving year on year. Boh!"

John B is a living example of a man who had a date with destiny. Stereotypically, shelf stacking and night shifts are the secondary focus of the budding producer's timetable, let alone fulltime educational commitments; it must have been fate. Let us now analyse John's techniques to crush the system that beckons unpleasantly when one's dedication to the scene simply is not paying off.

"Producing-wise, nowadays I always start off with a definite idea of the track's destiny

before I even start it. In the old days, I used to sit down and just bash something out and hope it worked; but I guess I was just feeling my way around back then, finding a groove I was really into. I know it sounds a bit cynical, but now when I'm there in the studio I already have an idea of what the tune's going to be before I even play a single note: what kind of market it's aimed at, the DJs and clubs I'm designing it for, factors that would dictate how people would incorporate it into their sets, what label I'll give it to and what I'd like it to achieve - every tune you make is another chance to change things and introduce something new into the mix. I'm so busy DJing and running the labels these days that I really have to make my studio time as efficient as possible, and to make every tune as meaningful and inventive as possible. I can't afford to waste my time, or yours, making disposable, homogenous shite tracks that you couldn't differentiate from a hundred other clones. I figure a good test of whether a tune is worthwhile or not is if you could easily describe it to someone who hasn't heard it, how is it different from any other? Try it next time you're at a club... Anyway - after I've got my thoughts together, I spend a day or so getting together all the sounds and samples; that is a key-element. I find that whenever I make a good tune it is always because I put in some good preparation beforehand. Then I spend however long it takes to get the tune done. Sometimes it works, sometimes not.

There had been times when I just sat down, loaded up a bunch of samples from the system, had a bash at something crazy and ended up with a monster - other times I'll have a grand plan for the track mapped out, that I was convinced would work wonders, and hit a dead end and had to pack it in. So, there is no Golden Rule in B-studio-life... Although, if I think something is turning out badly I'll just wipe it and start again from scratch - so nowadays more-or-less everything I do I am pretty pleased with, if it gets to the point where I actually finish a tune then I'm obviously satisfied with it.

Although John has been producing for many years and is responsible for a wholesome range of different styles, it was his 'Up All Night' anthem that truly grabbed anyone who heard it by the neck and exploded in their faces with flaming originality. It screamed out to the masses by breathing life into a tired and over glamorised hardcore / drum and bass sub-genre. It was one of those tunes that, when played at a rave, transcended the whole tangibility of your surroundings, and created an atmosphere and tension that made you forget that the essence of the moment was solely accountable to a deck and a needle. It was fused with unspeakable emotion and feeling; it called out to you and made you close your eyes and think. When 'Up All Night' was aired in a club, it made you forget where you were and how you got there, and simply left you dwelling in totality on the music.

It is attested that all the greatest ideas come about by accident. For example, the creation of J-Majik's 'Space Invader'. J-Majik unintentionally placed the original house-style version of this tune on the deck and played it too fast; on 45 instead of 33, thus a legend was born. However, in light of John B's work ethic regarding good preparation, it comes as no surprise that his magnum opus came about through careful foresight and planning, rather than good fortune.

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John B

"I wrote Up All Night about a year before it came out, and it was around then that there'd been a sudden resurgence of people sampling old hardcore records & rehashing them - but not really adding anything fresh to it. It annoyed me how tracks were being churned out (and doing well), just off the back of people recognising all the ripped-off riffs and uncleared samples, from tracks that the producer had nothing to do with the first time round. Obviously there were exceptions, but it did seem that there were heaps of wack tunes with no thought or originality out there, benefiting from past glory, and it was bugging me. I thought 'I am not entirely into this movement, but; it could work if I try to do something more modern with it. How about I make a modern day hardcore record with the same principles as they used back in '91 or whatever, but with all original elements you'd find in D&B nowadays?' The way you put records together, arrangements, and factors that trigger crowd reaction have changed a fair bit since then, so it would be good you fuse it all together in a big anthemic warehouse D&B type of style that would be more relevant to today. I got original, new vocals and pitched them up so they sounded more 'hardcore' - sampled a couple of old rave stab sounds, and played completely new riffs with them. First, I got a really heavy bass-line. Then I spent about two or three days going through a bunch of old Hardcore records I borrowed off my mate Kelley. Bear in mind that I was only 13 in 1991, and hardcore was a bit before my time; that's why I didn't have any myself. In the same two or three days I was sampling all the oldskool breaks, and then re-processing them on my Mac using lots of plug-ins and effects; beefing everything up. I also got some bleeps out to use in the intro - all the stereotypical noises you would associate with that era, and an arrangement with all the necessary triggers to get a big build up and crowd reaction and reeeewind action when it drops. I probably spent an evening getting rough ideas and grooves together, and realised that it was going to shape up pretty nicely. I think from conception to finish it took around five days. I was really into it, so I was spending a lot of time in the studio just getting it on - no breaks, no swerve, no jogging. Surprisingly, I didn't even have to mix it down more than once - it was fine first time. I tend to spend a couple of days now just checking that the mixdown is good and clean - it's something I didn't really used to be as concerned about that sort of thing - now, each time I burn a CD and check it out in my car, different Hi-fis, play it out a few times, sleep on it, just to see if all the sound balances are right or if there's anything I feel needs changing. However, 'Up All Night' made it first pass, no changes necessary. It is weird, some of my best tunes I just, sort-of; do; and then they take off. But then there are some tunes that I expect to do really well and I put a lot more effort into, that I think are perhaps more valid in terms of 'groundbreakingness', but don't do so well. So, you never know."

One would assume that the carefully ironed out, smooth examples of sub-bass that adorn his work could be solely attributed to a weighty and spacious studio set-up. This is not the case.

"Don't get carried away with technology", he says earnestly. "It is there to help you make the music that you want to make but you have to have the ideas in the first place. Everything has all changed a lot lately, to the extent that you can make whole records inside a computer now. As long as your system is stable and your computer is powerful enough then you can do it. High Contrast [a new wave producer of epic proportions] is supposed to make all of his tunes in a computer with no outboards [external FX devices and hardware] or anything, and his stuff is phat. It's totally possible now, so think about all the alternatives before you go out blowing thousands on big flashy mixing desks and samplers and all that. The only problem now is it's such a steep learning curve for anyone coming straight into music production, the software is so powerful you can have one program that deals with almost everything involved in music production. I started dabbling with MIDI, an Atari ST computer with 512Kb of RAM, and keyboards and the like when I was eleven. I have been learning the basic principles since then so it seems easy to me now because I've been brought into things gradually as it was all developing. However, I could imagine if I had only started doing all this recently, bought a fat PC with Logic or Cubase or something and expected it all to work; I'd end up pulling all my hair out, and that would be messy. I sympathise with all the frustrated technical massive! There's so much to learn for aspiring producers these days, its not just learning how to use synthesizers and drum machines, you've got to be a bit of a computer nut too!"



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John B

2001 was arguably John B's most rewarding and successful year. Not only did he satisfy the hardcore dance-floor addict's seemingly insatiable, bass-hungry appetite with a small but potent armoury of ironclad dark-side classics, but he delved back to the future to resurrect an updated array of Latin Style drum and bass numbers. Not to mention an album release [Future Reference LP] sitting comfortably on the moody but mellow side of the production wall. When confronted about his achievements and plans for this year he seems taken back, not expecting to be quizzed about his successes as if they were not the focal point of the interview. I prized it out of him.

"Oh...erm" he exclaimed; surprised, "I'm happy with the way the label's been going and how the album 'Future Reference' was received. I guess one of the things that caught me by surprise the most was getting awarded one of the albums of the year in the Sunday-Times [Big UK Newspaper]. One of my friends phoned me up and told me to look at page five of the Sunday times, and that I had received one of the top ten records of the year! I was well chuffed, totally unexpected it and it was just great to get some recognition from the more mainstream press. DJing has really picked up this year too, I must have been around the world technically a few times this year. Cumulatively I've probably spent a couple of months touring America in 2001, I've hit Australia, Iceland, Sweden, Finland, France, Germany, Italy, Belgium, New Zealand etc. The last 6 months of 2001 have been really hectic, so much so that I rescheduled all my January gigs to later in the year just so I could rest a bit and get some time in the studio. Now that we've hit February I'm totally back on the go, I've just had a pretty hectic weekend and then it's Switzerland & Reading next weekend, then a few more UK gigs, then off to Russia, then Austria I think, and then Miami. Arghh! I love it though, and am really looking forward to smashing up more and more clubs again this year. It's great that there's such a fantastic Global scene for D&B."

" My plans for 2002 are very straightforward really, I'm going to be DJing more, making more music, taking on more artists for the label and I'm moving house at the moment as well! I have a whole string of singles lined up for Beta Recordings, and Tangent, its sister label which is for more jazzy, vocal material. My 'Future Reference' remix EP is coming out on March 11th on Beta, which has a heavy, dance-floor orientated style to it, with lots of epic trance elements too. I also have some pieces from Exile, and myself, which are planned for future release on Beta. I have done a couple of tracks with two brand new vocalists; Natalie Warren who I met while I was at Durham University; and Libby Picken from Washington DC. Libby recorded the vocals in a studio in Washington and sent me them on CD - I've been working on them on my laptop recently, on aeroplanes in between the UK, Australia and America, and then plopped them into the studio and did the track a couple of weeks ago. I think it should do really well, the original version could fit quite well in the mainstream market, so I'll have to see how it goes. The track is called 'Freek' -I'm working on a heavy D&B dance-floor mix this week. It won't be coming out until April or May, and no-one's got CDs yet, so don't expect to hear it out there just yet. The track I did with Natalie is almost ready to go, I'm due to get a Radio mix done next week, there's a lot of the elements that's made trance so successful lately in there, I really went to town with all my old synthesizer gear. The track is called 'Mirror of thought' and again, is due later this year, May time I should expect. Before all that will be 'Wake Up / You're the One' on Tangent 002 by Greg Packer from Perth in Australia, although he is originally from Northampton in the UK - that is going to be at the end of March. In addition, 'Chihuahua' Recordings is starting up this year for all my Latin stuff. The first release is by Nu Tone: 'Espresso / Chupa Meus Samples' [this means suck my samples in Portuguese] and comes out the week after Greg's release. Those are the immediate ones then there's a single by a new artist called 'Mars', a new guy who's just 18, he sent me a demo and I was really into it. This one's a good example of nice, rolling liquid funk, baybee! He is doing some really good material and I think he'll do really well. The 'Up All Night' remix is coming out in March too; for sure", he says decisively, "With the Diversify remix of the other side, that is on Metalheadz. Lastly, I've done a remix of High Contrast's 'Return to Forever' they'll probably be using somewhere, a remix of Adam F's 'Karma' on his 'Kaos' label, and a track on the forthcoming Defunked album called 'Half Now / Half Later.'"

"I am starting work on a new album which is going to be a much bigger project than the last two. I am just planning it and getting ideas down currently. I've had a bunch of

other tune-making commitments to deal with first, but I'm really looking forward to getting to grips with another album. It will be targeted at one particular subgenre of drum and bass. The first couple of albums I did were very broad ranging. However, 'Future Reference' was more targeted towards mellow stuff, jazzier, vocal tracks - it was a shorter than the others, but a lot was more direct. The next one will follow its example to some extent, but off in another direction - I think it's time for something really heavy and technical..."

Many of the producers and DJs on the circuit currently all have a set repertoire of favourite dub-plates and slates. John's philosophy is a little different.

"Whenever an interviewer asks me what tunes or producers I currently rate - I guess I could just churn out the same list everyone else does. I mean; I probably agree with them for the most part anyway - it's obvious what tracks are doing, or are going to do well, and it's taken as given that I'm into most of them, and the guys that are making them: I love drum & bass! However, the most important thing for me is more about supporting the music, producers and DJs, that are doing something good for drum and bass in general, bringing something new to the table, pushing things forward and promoting the music's development. That's the name of the game for me and is why I got into drum and bass in the first place, there's so much scope for change, and different places to take this thing, that's what's most important to me. I'm not gonna reel off a list of names or whatever to look cool by association - you can hear what I like when I play out, that's the best way to get an idea. I try to work with the people I admire the most and make sure they get my stuff, so I guess you can find out that way too.

John B is an individual who thrives on originality. He desires what is best for the scene and our culture. His recent work is a successful attempt to add a new twist to the seemingly spaghetti-like network of new and fresh sub-genres within our music. His fluency in reading music and playing the piano gives his work a distinct melodious trademark, which can also appeal to those who are not populists of the drum and bass hemisphere. This helps to stretch the sound of the underground further; across boundaries, and provides people who delve in other musical realms to stand up and take notice. Whether it is Latin, dance-floor, vocal or oldskool, his sound is typically vibrant and accessible, and helps to ensnare the attention of the next potential closet-junglist with which to help populate our flourishing scene.

In conclusion, this intent and vision can be summed up through John's admittance of his ultimate goal,

"To try and keep making music that pushes this scene forward, to help increase Drum & Bass' popularity and diversity, and ultimately turn as many people on to it as possible. I guess that's my ultimate statement I swear by. Any artists that feel the same I will do my utmost to help them, and to get on with spreading the word ."

Beta Recordings - <http://www.beta-recordings.co.uk>

Future Reference - <http://www.futurereference.net>

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Interviewer: John Murray-Hill (john@breakbeat.co.uk)

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The crazy originality in John's work derives from some very obscure influences; there is method to the madness though.

"If I was stuck on a desert island and could only take three tunes with me? The first one's easy, 'Aha' - 'Hunting Hi and Low' [two lads from Oslo who sold over 7,800,000 copies of this release] - their best album." John B rolls his eyes, chuckles and admits, "I do listen to Nick Kershaw's greatest hits a lot at the moment. [Who sang the epochal 'I won't let the sun go down on me' in 1991]" Then he pauses; seemingly at a loss, before finally revealing, "I guess I'd take Beethoven's ninth symphony or something too, just because it is really complex, you can hear tonnes of different levels each time and it never gets boring."

"I listen to everything and I like all music, except maybe show music, all that 42nd street biznizz, don't go taking me to see 'Cats' or I'll puke", he says sarcastically. "I listen to 80's an awful lot. I like ambient stuff, 70's sort of psychedelic tangerine dream things too. I buy a lot of CDs, keeps me fresh; anything synthesizery and electronic I've always loved, that's what led me to dance music in the first place. I like classical music and jazz as well. I started listening to more deep house and techno and mainstream trance over Christmas, just buying compilations and things so I am not really that knowledgeable, but there's a lot we can learn from other genres. A bit of everything baby! I just try to keep myself open-minded and up to speed on what's going on musically outside D&B."

John B's passion for his work is unavoidable. He recalls the feeling that one experiences in hearing their own production work in a club and watching the crowd's reactions,

"Oh, it's wicked. It is really, really cool!" He exclaims with genuine enthusiasm. "Some of the time you get a bit numbed to it, though, just because you're constantly hearing your own stuff in the studio, over and over when you're making it. Nevertheless, I remember one of the first times I went to Metalheadz when I was 19, after I had made 'Sight Beyond', 'Secrets' and 'Jazz Session' and they were all out there on plate, but hadn't been released yet. They were kind of at their peak of being played-out. At that time, I was really fresh to club-going, and there were all these big DJs I hadn't met yet, playing tunes I'd made in my little studio out in Maidenhead. It was all very surreal. I was like 'Oh my god! Grooverider just played three of my tunes! And he started with one, and rewound another one and," John tails off and retains his previous stance. He calmly continues, "You know, its brilliant. When anyone plays your tune in a club; it is great. When you play your own tune at a rave; it may be even better! It is kind of obvious to say, but of course it's great to get the recognition and great to see people enjoying the music you have made. If you lose the buzz of performing and creating it's time to get a new job."

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