

John B

**Press Pack
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e. jb@john-b.com

t. +44 (0) 1628 628 874

f. +44 (0) 1628 580 458

www.john-b.com

www.intransit-johnb.com

www.beta-store.com

www.beta-recordings.com



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 trancey 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 Oakey's 'Great Wall' CD. It's a CD commemorating Oakey'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. Oooh! 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

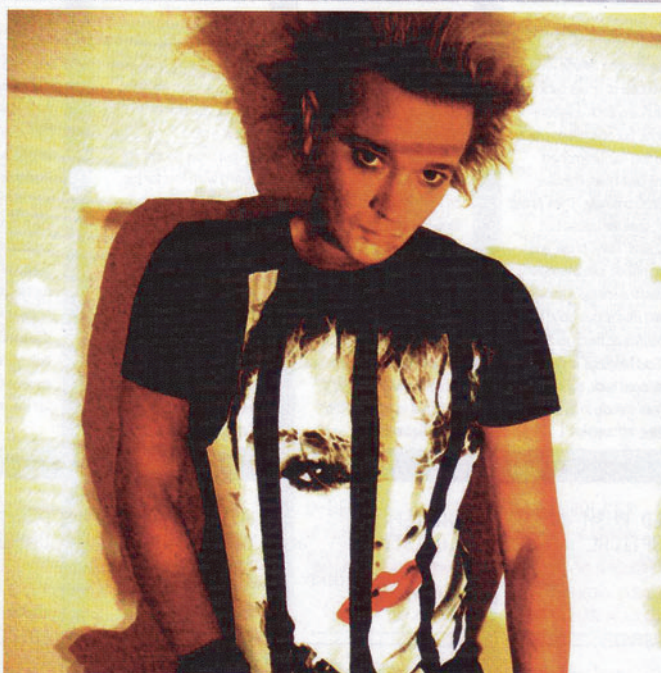


down the **IDC** CD - **'Top 20'** where every bootie is a killer. I guess it had to happen; not content with doing covers of **'Hey Mickey'**, **'Sex Dwarf'** and **'Memorabilia'**, electro drum 'n' bass star **John B** has done a version of **'Tainted Love'**. We are moist with anticipation! Well anyway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

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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

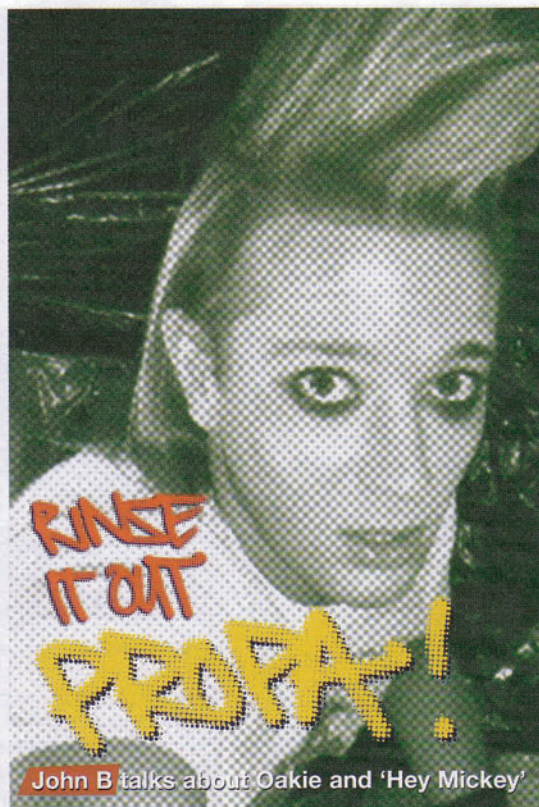


JOHN B

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 lipply 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

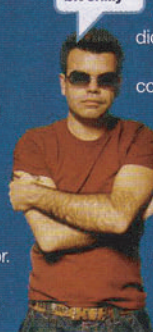
remixing people like Howard Jones and Heaven 17 is pretty neat. I'm glad I stuck my neck out, even if the d'n'b illuminati didn't support it."

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 SERVED-UP DRUM-BASS NOODLES FROM LONDON BURNING UP NEUTRONS / JOHN B / LANCOSIE DANNY BYRD-ADROCK / MC FOXY / CYANTRICK / LOGISTICS SKC-BRATWA / DEC-ANAR / MONSIE / STYCOPEX MAZODIC / GS-MAXI / JPL

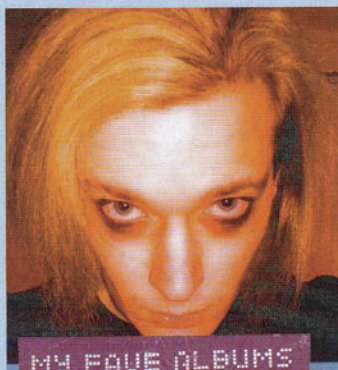
WEAPONS OF MASS CREATION

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 an 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."

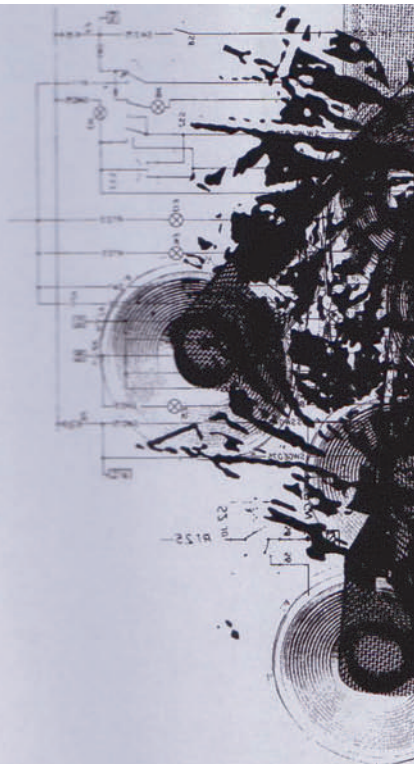
That's John's advice to the thousands of bedroom wannabes trying to get their break in d&b at the moment. "I get sent so much stuff that is totally nondescript," John says, raising his voice slightly. "You know, like it'll have a sparse intro, then four bars of Reese, then another four bars of, well,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

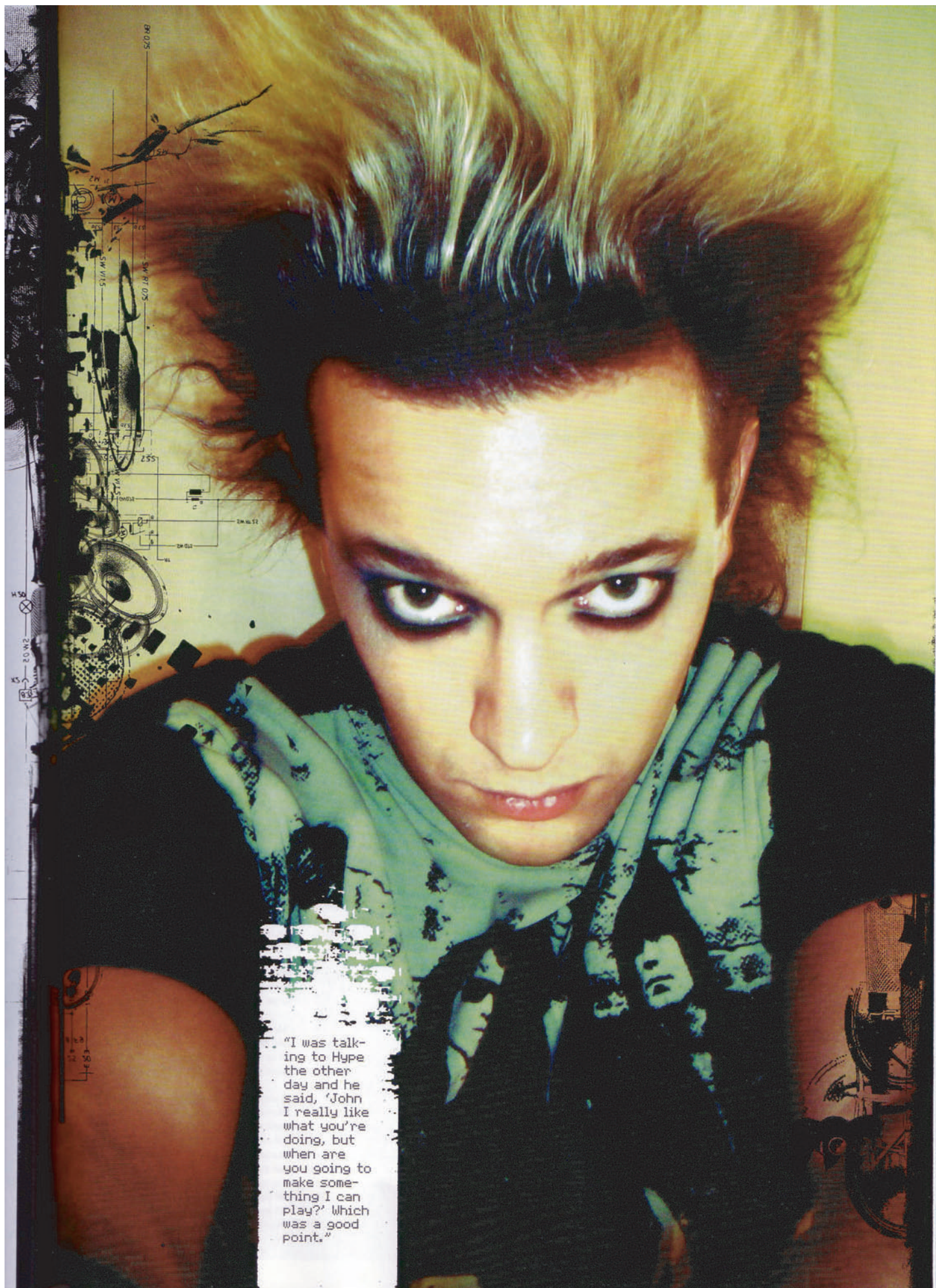
Ah yes, 'Blandwagon Poos'. John B's cheeky retort to Twisted Individual and Distorted Minds' little bassline copyright disagreement. The tune that started out as a joke, then became John's biggest hit. "I'm not sure if it out-sold 'Up All Night'," John says, frowning, "but it certainly got me the most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

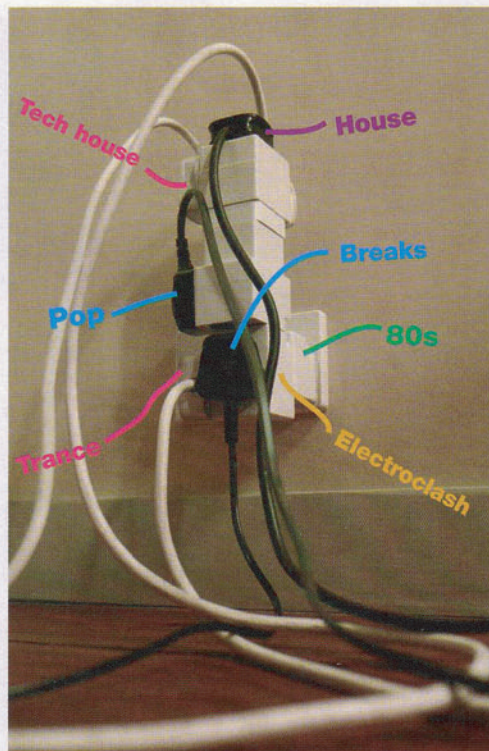
Felix Da Housecat was the first househead to make the leap across the electro divide, and his album 'Kittenz And Thee Glitz' moulded electro's return. Then tech-house lovelies FC Kahuna toughened up house to turn 'Glitterball' into the big tune on their electro-charged album, 'Machine Say Yes'. Now electro 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 atmospheric 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 rmx) - 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 atmospheric and euphoric strings on top.

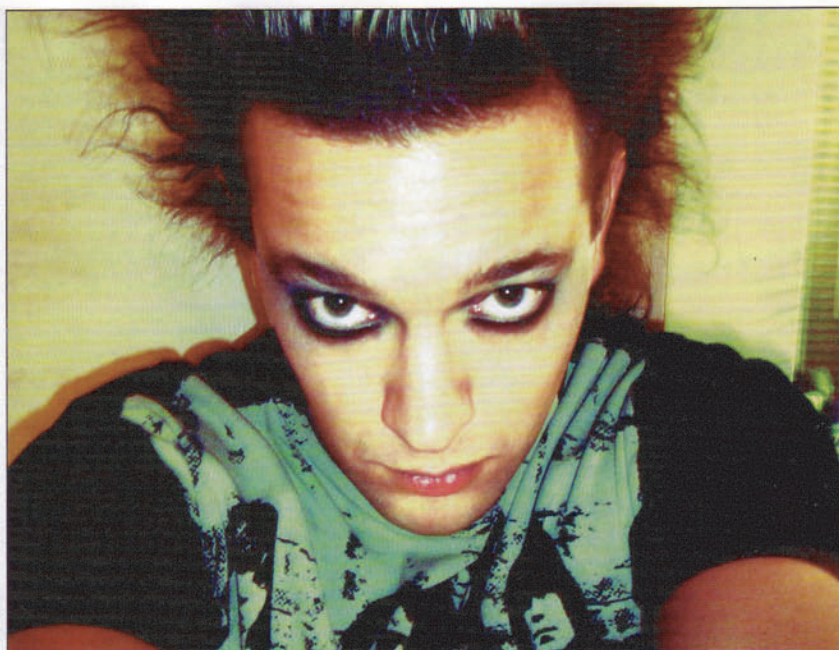


JOHN B IN TRANSIT

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

1392 w.6th
216.566.8840

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:

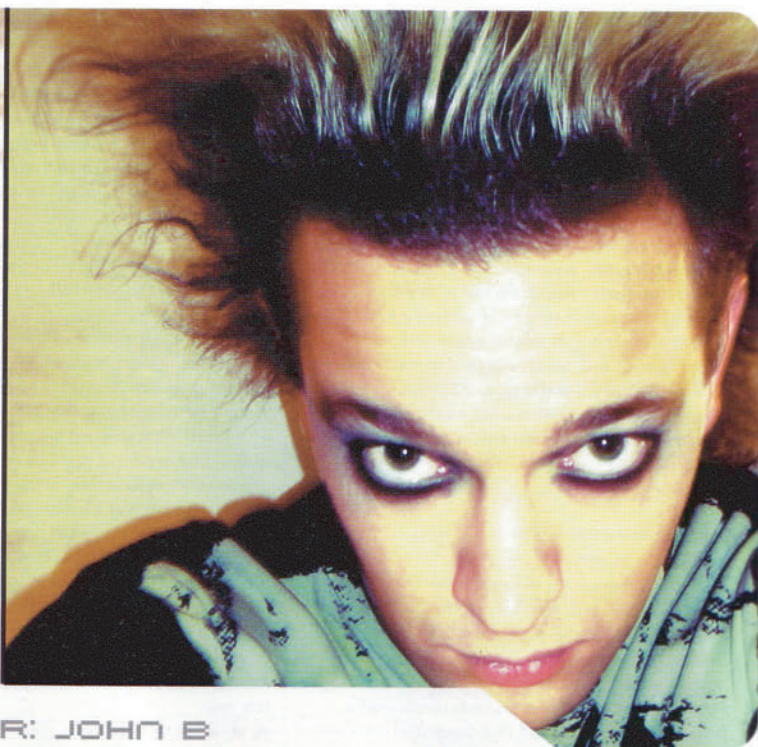
john b

UK D&B artist

substitution productions,
beta recordings,
chihuahua

MERCURY

1392 w.6th
216.566.8840



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

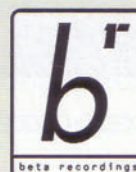
the drop. I'm sure it'll do horrifically well! I've done electro and epic trance remixes of this too: not sure when they're coming out yet, but have been doing really well in their respective circuits...

★★★★★

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.

★★★★★

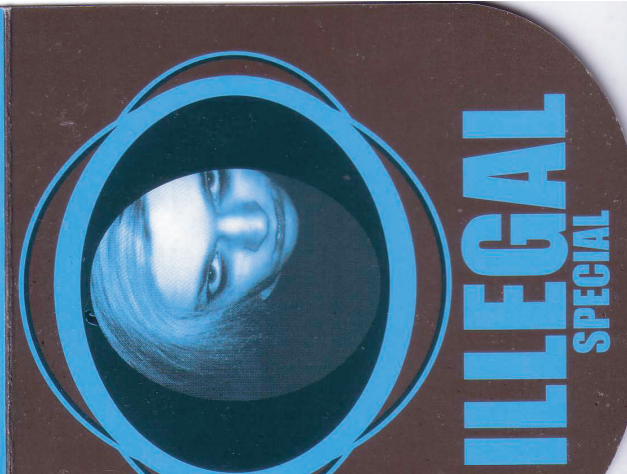


www.illegalkru.com

Po uspešnem štartu sezone 03 / 04 z gostovanjem Rawtula, se Illegal Bass zabave v tej sezoni nadaljevalo 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 neopogrešljivih 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 poslušal 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 vrstili Grooverider, Leta zatem, 1998, je prvenec Visions izšel na organe na stedi poznajo ljubci do lahn drum and bassa UK i obiljavla kot Juan B. Synthetec pa kot razstovanje takratnih m porivanje z darstvom in trancom

Pozneje je izjavil, da je ota prva albuma naredil bolj kot piščici, 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 vuz je bila deseta zaporedna skednja. Up ali night, števila 1 na vsi plesnih lestvicah. S presenečenjem trendov časa ali žanrov je posta ena poslušal brc upošani enotični glasbeni pojavi, ki se je tiste d svojdan meja. Komad When The Close 2 u pa je na albumu The i u mašal 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



JOHN B (UK)

(Beta, J. B. - in:transit - Metalheadz, U. in:transit - Nu e

Illegal

drum'n'bass special

18. Oktobar, club SUB-3

18. Okt. @ club SUB-3

JOHN B

Start: 23:00

Vstopnina 2300SIT/2000SIT predpolnočje

JOHN B (UK) (Beta, J. B. - in:transit - Metalheadz, U. in:transit - Nu e

LEKKE (Gruvbing, SoulRazniz, Liquid Groo

MARKOMAN

PLANKTON

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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dub

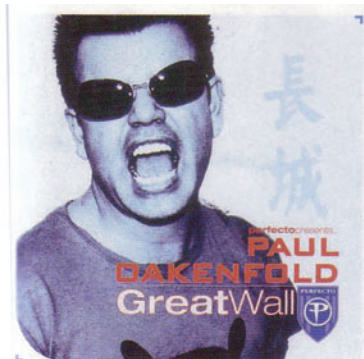
⌕ v/a - weapons of mass creation hospital records

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. Gamlar 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 kynnir sjálfa sig til sögunnar sem sólólistamann. Síðast en ekki síst verður Eberg þarna, listamannsnafn Einaris 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

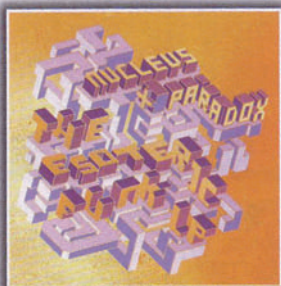
John B

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

available at HMV

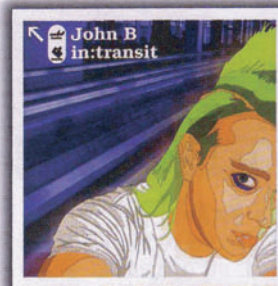


CD
£9.99

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
£9.99

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

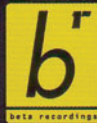
"Album of the Month" - M8 Magazine

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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

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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

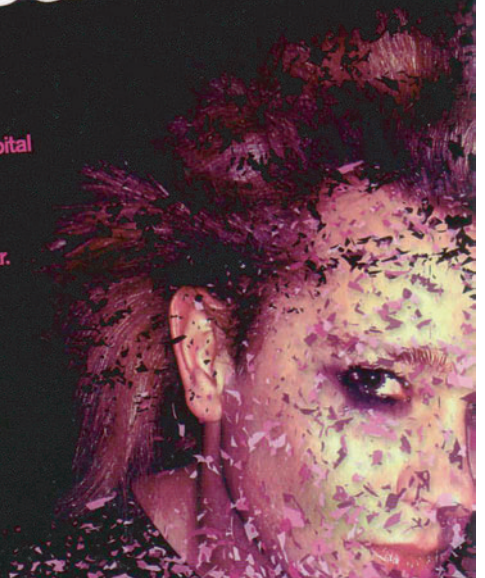
21:00 - 01:00
Aðgangseyrir: 1000,- kr.

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, it's 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

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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

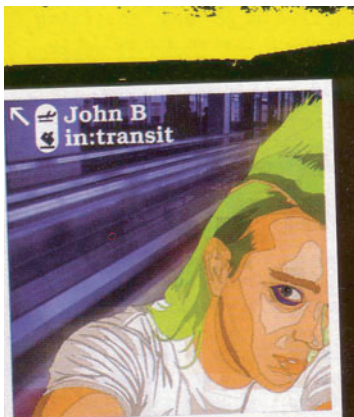
JOHN B

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...

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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

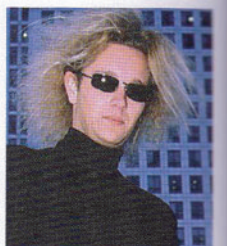


global dj charts

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

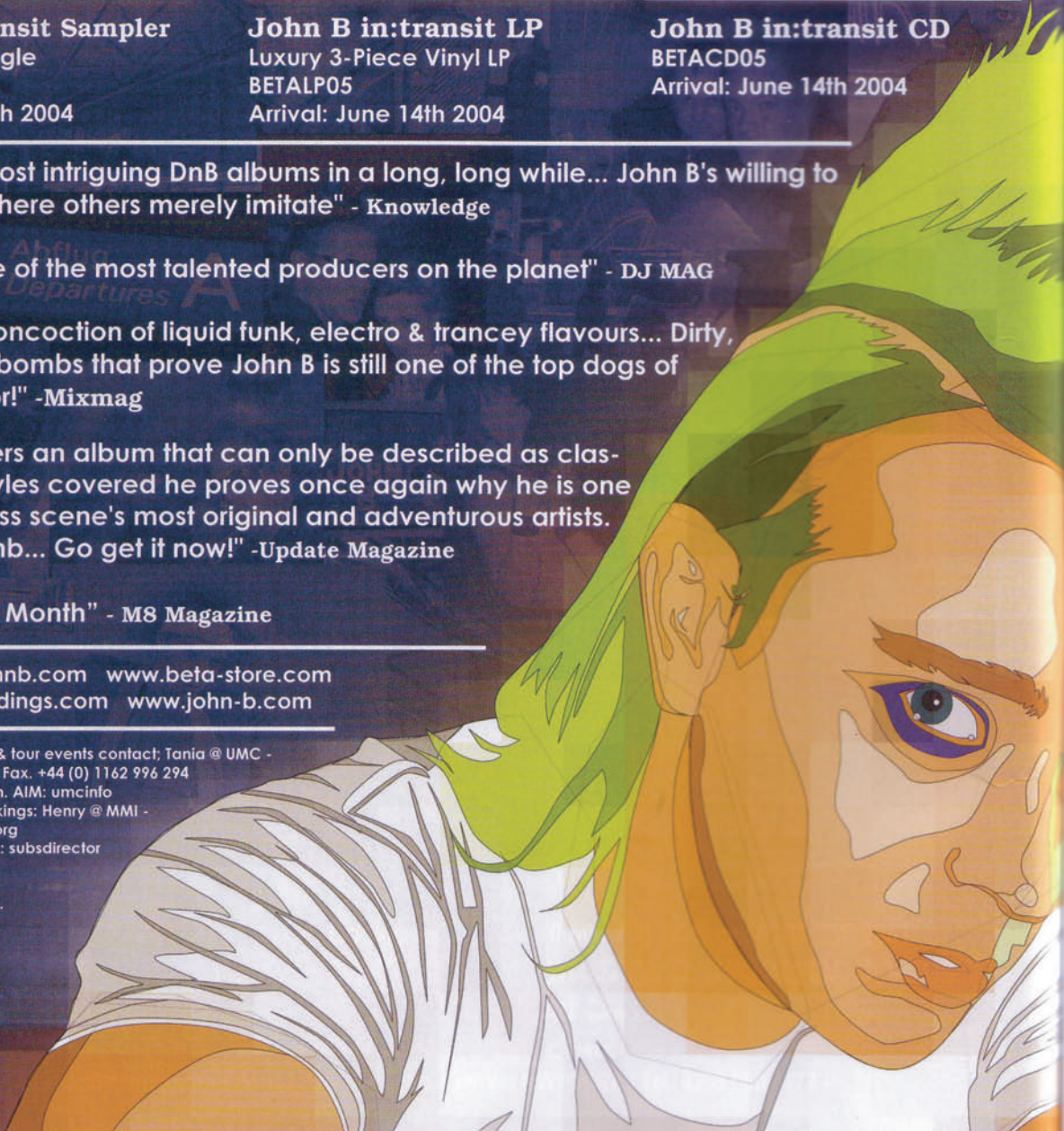
"John B delivers an album that can only be described as classic. With all styles covered he proves once again why he is one of the drum'n'bass scene's most original and adventurous artists. This is the bomb... Go get it now!" - Update Magazine

"Album of the Month" - M8 Magazine

www.intransit-johnb.com www.beta-store.com
www.beta-recordings.com www.john-b.com

For John B DJ bookings & tour events contact: 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@mmilc.org
Tel. +1 267.974.8308 AIM: subdirector

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Tel. +44 (0) 208 802 3000.



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、パ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





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(Beta, Tangent, Nu Electro, Chinuaqua, London, UK)

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- 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
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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 // Letinto El Puma (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

Beta Recordings and affiliated labels are Distributed by SMD +44 (0)208 802 3000

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john_b /// in:transit

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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

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 & 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

drum&bass

www.beta-recordings.co.uk

john b

Die Nomenklatur von *Bad Company* hat den Shitouts 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 Depêche 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 zahlreichen 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 Endorphinstoß ins 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 berühmte und bekannte Labels wie Fabio's Creative Source, Renegade Hardware, Moving Shadow, Hospital 23, hat er seine unschätzblichen Können und Talent einbringsvoll 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 überschwänglich, angelehnt. Ist Album Nummer drei gefällig, 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 etoizt auf so viele unterschiedlichen und mannigfaltigen Flavors... Von lateinamerikanischen Einflüssen bis zu Happy Hardcore Klangflächen und einer gelungenen Portion Soul, einer Prise 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 Beschreibung neuer Wege anregen, ist die vielfältige Verwendung all jener Musikelemente - Herbie, 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 tangent 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 unendliche Drang nach Innovationen ist. Er fusioniert nicht nur unterschiedliche Musikstile mit Drum & Bass, was für seine Kreativität spricht, sondern forscht konsequent 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 ausgestattet 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 Limeridge 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 Loxly & 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 also home to the exquisite vocal styles of Fellowship's 'Dark Flower Remedy'



LONDON
JOHN B

化学から健康へ……想き才人、シゴン目インタビュ

[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, then 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

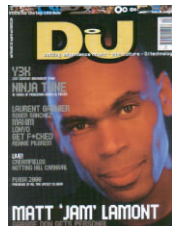
JOHN B. "UP ALL NIGHT" (METALHEADZ 41)

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 supra-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



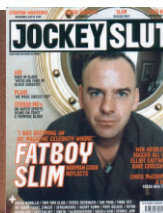
HIT!

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**

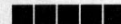
JOCKEY SLUT - July 2001



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-Boyism], 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-Boyism, 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 & Pharoahe 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

sales charts	
EASTERN BLOC • MANCHESTER • GENERAL • 0161 022806432	
1	HALO 'Dirty Soul EP' <i>(Bluem)</i>
2	FOTER 'Dubwise' <i>(Earrisistible)</i>
3	JON CUTLER 'Its Yours' <i>(Chez)</i>
4	THOMAS KROME 'Shokabu 2' <i>(Corb)</i>
5	JAY J 'Smoke It Up' <i>(Afterhours)</i>
6	MR. C & TOM PARRIS 'Nice N Nasty' <i>(Plinkplonk)</i>
7	JOHN B 'Up All Night' <i>(Metalheadz)</i>
8	PLAYER 'Six' <i>(Player)</i>
9	JEFF MILLS 'UFO' <i>(Axis)</i>
10	DJ SNEAK 'Magnetic Illusions' <i>(Magnetic)</i>

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-hoppers 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 scamp 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

2 Stranger on Earth

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

3 Things We Lost in the Fire

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 trendsies. 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)

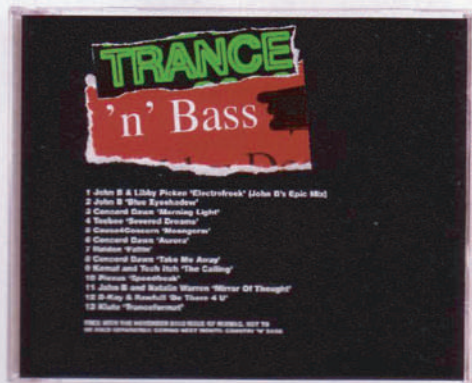
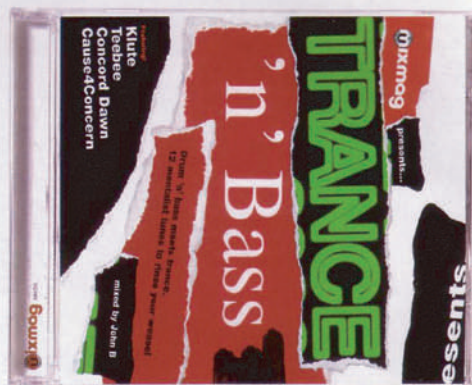
An EP from the shadow side, this features three tracks from a forthcoming Mofa compilation. Despite the faintly Shoreditch-like names involved here, there are no art pretensions, just heavy bass evil. Kitbuilders' 'Bodies' hints at the dark end of sex, but the real twisted joy is Ural 13 Diktators' 'Laser', 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-dc '...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 tl when they sound t good, who needs tl 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 Senor 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 'Crisis 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 reeewind 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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