

mixer

The Future Sound of America

DARWIN CHAMBER

THE GHETTO ELECTRO CHRONICLES (NITON BIVY)

USUALLY when you read about an album that is described as a "journey" you end up feeling that it's just an esoteric mound of moody beats and pretentious samples. Most likely those albums became an ideal cure for insomnia. However, Darwin Chamber's first full-length album is a journey that not only representative of a possible collective consciousness in the California breakbeat/techno genres, but also a metaphoric experience without any limits. Chamber has compiled some of his early vinyl releases along with new tracks to produce a conceptual odyssey into an intelligent and critical realm of sound technology and self-realization. *The Ghetto Electro Chronicles* champions the idea of a creating a metaphysical journey. It will maintain a timeless classification in your music collection.

- Erik Crouthamel



AAP

ALTERNATIVE PRESS

TECHNOLOGY *WORKS*

[*vistas of new media*]



LOADED CHAMBER

Released as an audio CD,
**The Ghetto Electro
Chronicles**—by San
Francisco techno artist Darwin
Chamber—comes complete
with Mixman remix software.
Simple to use with a Pentium

computer, Mixman allows you to remix certain tracks from Chamber's
weird, sound-effects-rich, ambient trip-hop album. Moonshine is also
sponsoring a remix contest tie-in, in which the listener who creates the
best Mixman remix from *The Ghetto Electro Chronicles* will win \$1000.
(Moonshine Music/Bottom Heavy Recordings, Win95, feed-
back@moonshine.com, www.moonshine.com)

122 SEP 96 Y USA \$3.95 Y CAN \$4.50



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DISPLAY UNTIL SEPTEMBER 3

A Total Mind Trap

Mark Greenfield is
the *Barvin Chamber*
Interview
by Jason Black
photography
by Tom Stratton

The past

Quelle! How did you first get involved in dance music?

Dance Chamber: When I was sixteen I got an Amiga and just started playing around with it. Then I got my first keyboard I was learned how to read music, so I had to remember where all the notes were. At the time I was totally into Sade, Prince, Newt, etc. and some of the other big industrial bands of the time. It kind of took me up my first year at HMC or so. It was a game, up in fact. I remember called Tom Green I was completely blown away by the music. I started buying records, books and tried to connect that sound with my keyboard. I can grow from there. I got another keyboard, a Phoenix. I got used to reading and learning, and then I ran.

Q: What people were you most inspired that way? They had one thing and they didn't just copy. They had their thing.

DC: Yeah, it was a big influence with keyboards, but the equipment that was used in that area would go a little better.

Q: Did you have musical influences when you were younger inside of it?

DC: Yeah, I had things.

Q: What about to dance that?

DC: No way. When I was 17 was also this early modern rock like English Beat and Sparks. Then a friend got me into indie rock music in the early 80s. I got into bands like Sunny Day Real Estate, etc. Mostly all these bands influenced me when I started writing keyboard music.

The Project

Q: What is Dance Chamber?

DC: Actually it was the first project I started. Sometimes you get confused in the mix, and it's like, it's just a hard name, but there's no band. It's more about what you produce. So Dance Chamber has always been my main focus.

Q: Do you feel as if there are connections between the contents of the projects with a project?

DC: They just always do the same thing. I would get records out under the name Mark G. But dancing, a whole new name was through dance releases. Then I'd get their name as a label. But the way a DJ's music starts before have to give a connection. I figured it was more of a hard name, but I could use with more of a hard name.

Q: Why there some specific thought process in the past work?

DC: Well, it's basically a project. I was against the overhead religious belief of some figure. When I was 16, I was into some of the group in the 80s. But I was only caught as one of the things about things and wasn't allowed to have an opinion. But the big question was about the Dance Chamber because I was learning about it without and the same like "This year's getting into music. You're going to get." So I was and responded in an way that was the necessary feeling in the story. I'd be there, and I'd be up in a real light like a chamber. If you tell, I don't know if you go with the name. I don't have a problem with. I'm in general. I just don't appreciate anyone make themselves just others religious or someone.

The Music

Q: How would you describe your music?

DC: It's been categorized as a lot of things. But I guess all at the end. It's the progress and music.

Q: How was the live show? It's a lot of things.

DC: Yeah there was some dance beats in the middle of the live show. For the most part that record was a total mess.

resonance

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DARWIN CHAMBER

The Ghetto Electro Chronicles (Glorious
Haven)

After thinking that Cali was born of quality
electronic music for so long, I'm beginning



to reassess my bias. San Francisco has always shown promise: the rare grooves of Lu'n Hight, the solid downtempo gear of Ubiquity and the funky house of the Wicked crew. But L.A.'s another story. Until a couple of years ago I could count the number of interesting artists on half a hand. Last year's Ghetto Electro EP by Darwin Chamber got me thinking though. His debut album, *The Ghetto Electro Chronicles* — a continuation into sunny feel good electro — confirms my suspicion, that West Coast vibe certainly permeates, leaving you with a warm sensation in your stomach afterwards. You can hear the seagulls and water breaking on the beach as the subdued acid lines me from the ocean on "Footprints." Even though Darwin Chamber employs breakbeats almost exclusively, he manages to stray from the typically stiff rhythms that afflict his contemporaries. "Interstate 5" cruises on a chassis of acoustic styled drum programming, low pH acid and retund squelches straight out of a John Candy film. The closest we ever get to bona fide electro comes on "Hollywood" as we roll slow-mo down Sunset Strip: shores hissing like a rattlesnake, vocal samples melting backwards and a clipped kick drum toting of our underwear. (Kurt Kondra)

Darwin Chamber

The Ghetto Electro Chronicles • Moonshine

This album is a revolutionary experience for all of your senses. Your eyes will love the visuals on the interactive CD-ROM (courtesy of Mixman), your ears will be entranced by the sounds coming from the album by Marin's own eclectic master soundsmith, and your nose will...well, you get the picture. This disc,



with its storytelling nature, takes two of Chamber's E.P.'s "The California EP" and "The Bay Area Mud EP", along with four new tracks, and introduces the listener to Chamber's unique sound. In a self-described "freestyle Ambient Trip-Hop" Chamber uses such sounds as helicopters, sirens, drum sets, and sounds of the sea to take you on a journey ending in his native bay area. Come along you'll enjoy the ride and won't even have to leave the comforts of home. (Lucas Mast)

URB



Mixman Studio

The Most Fun You Can Have In Your Bedroom

Heads down, no questions asked — Mixman Studio CD-ROM is fun stuff. It's perfect around with your favorite CDs and mixing them up like a pro! You can just see the vintage Master packaging and the whole family gathered around the warm glow of the PC.

You can do this a lot with this pre-packaged set of digital samples — record your best mixes, download clips from the Internet, pull samples off all the special "enhanced" software that will be coming with Master-affiliated



artists. CDs/Garmin/Quadrant is now about as Moonshine is the most recent, or his name. Mixman sample CDs stack full of profit funk. This product allows anyone with half a brain to make anything from fully valid remixes (because copyright can be complicated) of licensed audio files for their amazing machines with 10 or



more digital tracks, pitch, timing and volume control. Just because you were warned about keeping one, it synchronizes all the tracks for actual recording, plus it'll instantly take it figure out.

Like any new technology that takes previously

unaffordable or highly complicated ideas to more accessible formats, the really interesting thing to watch as Master's profits soar will be how this digital blend of marketing is subverted and abused by the same formats who will grow up playing around with it after that initial it is Business Week. Before you can connect away through, he means that Mixman Studio really for around \$10, and needs the following system requirements (sorry like details). Mixman only speaks 100 for now at least: 10 MB RAM, 1 MB hard disk, CD-ROM and a 16-bit (or 32-bit) compatible soundcard.

// Daniel Chamberlin

XLR8R

DEFINING AMERICA'S ELECTRONIC MUSIC UNDERGROUND

ARWIN CHAMBER

MARK G., A LONG-TIME PRODUCER OF ELECTRONIC MUSIC OF ALL TYPES, HAS JUST RELEASED A FULL-LENGTH ON MOONSHINE'S BOTTOM HEAVY IMPRINT, A COMBINATION OF TRAVEL-INSPIRED COOLS ACCOMPANIED BY AN INFORMATIONAL WEBSITE (WWW.DUBMARINE.COM), THE GHETTOELECTRO CHRONICLES, A 353/BREAKBEAT ODYSSEY TO SAY THE LEAST. ALSO COMES FULLY EQUIPPED WITH A MIXMAN INTERFACE (FOR YOUR WINDOWS-BASED PC) TO FULLY REMIX THE TRACKS ON BOARD.

TELL ME A BIT ABOUT YOUR HISTORY AS A PRODUCER? I've been producing now for

close to 10 years (7 of those professionally). I started out with an industrial edge, but then the straight power of RAVE took control and my influences changed drastically. For the most part I have produced electronic music under the name Darwin Chamber, but along the way, I have been able to produce tracks for and remixes for Motown, BRAG, Sony, Tommy Boy, etc. . . . Recently I have been able to do Sound FX/Design for some movies and TV shows, such as the pilot of the cartoon South Park, which was a blast.

HOW WOULD YOU DESCRIBE YOUR SOUND AND HOW IT IS DIFFERENT/ITS IN WITH THAT WEST COAST THING?

I don't really know what the West Coast thing is, I try to make my sound more for a listener's standpoint and not so much for a DJ to spin. I mostly use acoustic breaks with TR-808 bass booms lightly underlying the score. Then I add some fluffy pads with some heavy resonance thing, like a TB-303. The only way I guess it fits in with a West Coast vibe is that all the talented West Coast producers have their own unique style and build off of that instead of trying to be "The West Coast Sound".

HOW DO COMPUTERS AND TECHNOLOGY PLAY A PART IN YOUR MUSIC?

I use a Macintosh 9600/250 with Protools 4 and a Kurzweil x25000S, (along with many analog synths). So having this gear plays an extremely important role in my music. I use it everyday for about 10 hours a day. Whether I'm writing a track for Moonshine, doing a TV show or Movie, or making cool samples for a Mixman CD ROM.

WHAT INSPIRED THE LINK BETWEEN THE ALBUM AND THE 'DUBMARINE' WEBSITE, AND ALSO THE DECISION TO WORK WITH MIXMAN?

As for the website, I felt that CDs in general don't have the feel and look of a new vinyl record. All my old records have a big picture on the back and front, lyric sheets on the record sleeve, and maybe even colored vinyl. For my CD, I wanted to create a modern aged vinyl record sleeve, but through technology. So I put all the fun stuff on a

website called

www.dubmarine.com

as an extension of the

album. As for Mixman,

I saw a demonstration

of their PC remixing

software at a party and

I was totally blown

away. The \$49 program

did a lot of what

my \$10,000 Protools

setup could do, so I

added it to my album.

XLR8R32.27 mixtms



LOS ANGELES TIMES / CALENDAR

SUNDAY, APRIL 26, 1998



ALL MIXED UP: With most records, the only control you have at home over the sound is with volume and tone settings. But "The Ghetto Electro Chronicles," a new album from Bay Area techno artist Darwin Chamber being released through L.A.-based Moonshine Music's Bottom Heavy label, allows you to completely remix tracks, changing the pitch and tempo of instruments and even adding your

The disc is the first to feature a new software program from San Francisco technology company Mixman. Jason Beaver, who helped design the program says that it works via a CD-ROM drive on any computer with a Pentium 90 or faster chip, at least 16 megabytes of RAM and a sound card.

Beaver says that he has taught grade-schoolers with no musical training how to work it in less than five minutes. Discussions are underway with other artists, including Peter Gabriel, for releases that would allow the interactive participation at home. —S.H.

THOUSAND WORLDS



Darwin Chamber

Worth noting on the electro tip is the momentum that **Moonshine's Bottom Heavy** imprint has been gaining as of late. After laying the groundwork with their first couple releases, **Darwin Chamber** and gang have started to hit their stride, with the enhanced CD *Ghetto-Electro Chronicles* and single releases from break-happy acts like **Control-X** and **DJ Snow** leading the way. A new imprint from the lunar crew has also been introduced with the *Classic Rave* compilation, **Moonshine E-M-C**. Check out some of the tracks: **Moby's** "Go," **Human Resource's** "Dominator," stuff from **Rhythm is Rhythm**, **Channel X**, **Cubic 22** and much more. Can't go wrong there. They've also announced that new music from **Cirrus** is coming soon (they sent a three track sampler that suggests some exciting new directions for the duo). Also, a **Keoki** remix album is in the works and the next Moonshine Over America tour is in the planning stages. Can't wait to go to that again.

KEYBOARD

BY DAVID J. PHILLIPS

NEWS



SPIN THIS

Open your ears for Add N To X's *On The Move*. Of Our James (Mud), the cover of

which depicts the graphic Creation both of a bouncing baby Moog. Inspired by Edgar Varese, Kraftwerk, Bruce Haack, Wendy Carlos, Grandmaster Flash, Leon Thomas, and ELP, Add N To X mashes noise and edge-angst textures into a style they call "swave hard" (swave terrorist types won't want to miss this one).

... Speaking of CD packaging, we salute the folks at Mutual Sound System this month for the groovy in box that houses Massive Attack's, a jingly collection of tracks from Andy C, Marvellous Cam, Third Party, Da Index, System X, the House Crew, and others. ... For something completely different (and more relaxing),

Windham Hill is celebrating 25 years of music from pianist George Winston with the release of all the Seasons of George Winston, Piano Solos. ...

The long-awaited *X-Files* movie should be hitting the big screen by the time you read this, featuring the soundtrack wizardry of Mark Snow. Catch the companion soundtrack CD (*Flocking*) featuring tracks from Björk, Foo Fighters, Sarah McLachlan, Cardigans, Noel Gallagher, Dusted Brothers, Sting, Filter, X, Soul Coupling, Ween, Tenic, Better Than Ezra, and the Cure.

Meanwhile Muse is leading the charge of The Chorus: Electric Chemistry by Darwin Chamber. More than just an electronic dance disc, the CD also contains Musical Interpretation, TEN Live and a software version of the PC program, allowing you to view several of the Chamber's tracks. Look for a load of similarly formatted CDs on the way from Musehouse and other labels.

TRIBE

An Interview With Darwin Chamber

Interview by Alex D.

I don't know what the scene is like in Cali, if the DJs are catty at all, but do you ever get into conflicts with DJ/Producers because you come from a non-dj background and yet you still put together groovy tracks?

The scene is awesome, San Francisco knows how to relax and enjoy themselves at a party. As far as conflicts between being a producer and not wanting to be a DJ, I don't have any. I'd just rather spend my time creating a track instead of spinning someone else's. I really do feel that spinning is its own art form, but it's not the type of artistic expression I enjoy.

What is the scene like in (LA or San Fran or wherever you are based) anyway? Is there a big rave scene? house scene? party scene?

To tell you the truth I don't really go out much to parties any more. I usually have a television show or CD Rom to add music or sound FX to. Doing this does not leave me much extra play time to go out, but it's so fun to do, that I don't mind missing out on some of the cool parties. When I do go out, it's usually to go to a daytime party called Sunset. It's a free party on the beach every Sunday. All the Post-Ravers usually attend and sit down on blankets, listen to cool tunes, talk with friends, and have a beer.

For our readers who are thinking about doing their own stuff, or who are doing it already.....What kind of gear did you use to put together these tracks? Do you have your own studio? How did you get Moonshine to do the CD?

My favorite gear is my Kurzweil K2500RS, Midi retrofitted TB303, 808, & 909, I also like to use my Korg Prohecy, Yamaha AN1x, And my Digidesign Protocols 3. I own my music studio, which is also a movie & TV editing studio as well. I don't have limited access to creation because I own my studio. As far as Moonshine doing the CD, they liked the vinyl I was doing for them and thought I had enough cool tracks for a CD.

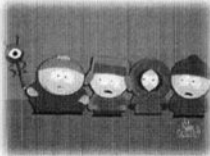


We understand there is some relationship between you and the TV show South Park?

I did the sound FX and Dialogue Placement for the first episode (Cartman gets an Anal Probe). It was really fun to work with Matt Stone and Trey Parker too, as they are so creative. I had no idea it would explode the way it did though when it finally aired on TV. I just feel lucky to have had the experience to add my sounds to it.

Have you been to Canada? Are you going to come to Canada to gig any time soon?

I've been to Vancouver a bunch. I stopped doing shows in late '95 because TV and film was so much more exciting and I couldn't do both. I've done maybe like 4 shows since then. I am going to do more shows this summer and maybe later on this year now that the TV season is over. Toronto is the one place that I really want to play that I haven't yet. I love the Canadian vibe so much. Everyone is so nice and I'd love to come out again soon. I am only doing bookings for shows on my website, www.dubmarine.com.



CMJ New Music Report

MAY 25, 1998 | ISSUE 571 | VOL. 54 NO. 8

WWW.CMJ.COM

DARWIN CHAMER

The Ghetto Electro Chronicles
(Bottom Heavy-Moonshine)

California's Darwin Chamber calls it "ghetto electro," but most will recognize his sound as tweaked out, acid-drenched, funky break insanity. The 303 used to make these tracks was pushed to its limits, but the sound is still smooth as silk, flowing from serene acid melodies to full-on warehouse scorchers. Don't miss the disc's interactive CD-Rom as well, which allows you to remix tracks as your feet see fit.

For Fans Of: Acid breakbeat/techno, Wink, Hardfloor

Recommended Tracks: "Hollywood," "San Francisco," "Equator 1 & 2"

Contact: Sheri Kaplan

Phone: 310.652.8145 **Fax:** 310.652.8146

Email: sheri@moonshine.com

Release Date: May 12

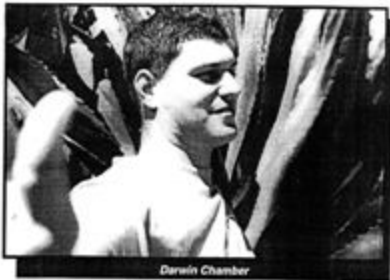
Add Date: May 12

Marketing Data: \$1000 prize for best Darwin Chamber remix. Contact Sheri @ Moonshine for further info.

COMPLIMENTARY

GoodTimes

Issue No. 735 • June 30 - July 13, 1998



Darwin Chamber

Darwin Chamber
The Ghetto Electro Chronicles
Bottom Heavy Recordings

"Freestyle ambient hip-hop" is how Darwin Chamber describes his music, and his new disc is a definite trip into the uncharted territories of endless isolation and the depths of techno-sounds. "New submarine jam," the song (not a website) is already being played on MTV's "Jing" and the subtle grooves and loops create a serene ocean of sounds, the constant "bip" of a radar letting you know where it's at. Samples and sound-bites of "ghetto" noises permeate the opening track, "Ghetto," and the starting of a car engine transforms the song into a new beat. Every song takes a new direction and leaves your mind in a disturbingly different place as tracks segue into each other. The beats are inventive and sparse, and the clarity and precision is an all-out antithesis of what most would consider techno; the bpm's are concise and don't make you feel like you're on a speed-induced heat-out. Check this one out!

—Joseph Cerbo ■

For the past couple of years, California's Bottom Heavy Records has been popping up out of nowhere with interesting 12 inches and then disappearing just as quickly as they appeared. Now, the people behind Bottom Heavy believe that it's time for the general public to experience their sound. You may be surprised to know that the man behind the controls of Bottom Heavy is Moonshine Music's top dog, Steve Levy. Levy created Bottom Heavy to provide an outlet for domestic artists with a more "leftfield", breakbeat type of sound that didn't quite fit on the Moonshine roster. What he ended up with is one of the most unique-sounding record labels in the country, sporting a talented line-up of artists including Stepdisk (a side project of Electric Skychurch), Danny Saber (whose producer and remix credits include Garbage and The Rolling Stones) and Miami's own Supersoul. Bottom Heavy decided that their first, full length artist release would be that of San Francisco's own Darwin Chamber. After listening to the CD, I think they made a wise decision. I got a chance to pick the brain of Darwin Chamber (aka Mark Greenfield) and here's what he had to say.

Merlyn: When did you decide that making music was what you wanted to do?

DC: Probably around 13 or 14 when I found myself lip-singing into my hairbrush in front of the mirror. (laughs)

M: Who were your early influences?

DC: Depeche Mode, English Beat, Kraftwerk, and Yazzy to name a few.

M: What was your first release?

DC: "Mesmerleba" on Twitch Recordings. Jim Hopkins (Electroliners) remixed it.

M: Your album is the *Ghetto Electro Chronicles*. In your words, describe it.

DC: An electronic music journey.

M: Which song on the album is your favorite and why?

DC: San Francisco because it's about my town and what has shaped me.

M: I've read you've done over 100 shows. Which one was your favorite and why?

DC: Opening for KLF on New Year's Eve. At the end of my show, I got to count down the New Year for 25,000 people.

M: When you're not doing anything career related, what occupies your time?

DC: I create sounds for the computer program "Mixman." I sample artist's from their original master tapes and put them in digital form for the public to use.

M: Where do you see yourself in 10 years?

DC: Hopefully retired, on an island with my woman and my 2 cats. (laughs)



Darwin Chamber

BOTTOM HEAVY

By Casey "Merlyn" Stevens

BLOWING UP

FLORIDA'S EXTREME TECH MUSIC FASHION NI

FOR THE TOP

DIVOX

decontrol magazine

urban music culture; boston

Issue 4 > Free

Ghetto Electric

In the eighteenth century it took a small army of people, with a symphony of instruments, to fill a room with sound. In the late nineteenth fifties, we narrowed it down to four. A couple of guitars, a drum set, maybe a keyboard was all that was needed. In the last fifty years we've managed to narrow it down to one. One capable person with a respectable amount of electronic gear is now all that is needed to create sounds as deep and as wide as any symphony orchestra. But for those who simply lack the means by which to acquire all of this high-priced studio equipment, there is a new alternative. The Ghetto Electro Chronicles, a new CD that is wrought with

electronic music is all about adding your own influence to sounds which have already been created and Mixman just makes it really easy to accomplish that." Darwin's experience with the manipulation of sound exceeds the music of Ghetto Electro Chronicles and even his two previous releases, "The California EP" and "The Bay Area M.U.D. EP". He has also rendered significant imprints as a Hollywood sound effects engineer. "One of my jobs," he tells me, "was the first South Park episode, Catman Gets his Anal Probe." We did all the sound effects: the UFO, Kenny getting killed. We did the dialogue placement. It was really fun but I had to watch it like, 300 times." Sound effects play a significant role in painting the musical pictures of The Ghetto Electro Chronicles. Placated with wide-open spaces, searing ambience and mid-tempo Techno beats, tracks like "Interstate 5" and "Mendocino" are also inundated with helicopter fly-bys and seagull songs, which makes this disc all the more fun to play with when using the Mixman Software. The studio works like any other however, instead of compiling and composing every sound before production, those sounds are provided via the CD. "I put each individual sound and track on the software," Darwin says "So basically, you can remix or make entirely new tracks from the information that's given. Slow it down, Speed it up, it's really up to you." And once again, the baton has been passed.

Alex

Darwin Chambers debut LP is out now on Bottom Darwin Chamber www.dubname.com



ambient cyber-funk and minimalist Techno tracks from producer Darwin Chamber, is also coupled with Mixman Studio software. Mixman, which has also released similar products in conjunction with Funk-God, George Clinton and Industrial champions Skinny Puppy, allows the listener to either remix existing tracks on their home computer or create entirely new ones from the pre-recorded sounds which already exist on the CD. "All songs should be open to interpretation," Darwin explains, "Making

Fixe

Darwin Chamber The Ghetto Electro Chronicles Bottom Heavy

Including several of his recent singles, Bay Area's Darwin Chamber races all over the board with midpaced electro ringing in high hats and sub bass. As a chronicle it documents the drive from lush Northern California to suburban sprawling Southern Cal stopping off at his website before moving to the southern hemisphere for two versions of a tropical soundscape. Production here differs greatly from some of Darwin Chamber's early singles on other labels, most of which were actually quite good and more techno oriented than the West Coast break sound achieved here. The history on this outfit is nebulous with rumors galore. Everyone has their own version of the history of Darwin Chamber, but this album probably tells the tale the very best.

-Peter Sollice

MORE *TOP STORIES* - Darwin Chamber, Grant Lee Buffalo, Oasis, Wank

Darwin Chamber Says... Let's Make Music Together

Darwin Chamber has a new album called "Ghetto Electric Chronicles" hitting stores June 9th, and he's added a little something extra to it. Anyone who buys a copy of the CD can pop it into their computer CD-ROM drive and completely remix the tunes. That's right, kids - you can pull the elements from different tracks and produce your own music. The best part about it is that you don't need to buy any extra software to do it either. Just pop the CD in, and surf over to www.dubmarine.com and download all the software you need (thanks to MixMan) to turn your own computer into a mixing console. And you can also win \$1,000 for your efforts. Once you finish your own mix of a song, put it on a cassette and send it into Moonshine Music (the address is listed in the album sleeve). Entries need to be in by October 31st, and Darwin Chamber will notify the winner by the end of the year. And hey, check out Darwin Chamber's music for yourself tonight, when the video for "Dubmarine" airs on MTV's *Amp* show.



**WESTWOOD ONE
ENTERTAINMENT.**

OUTBURN

STRUCTURE

by Chris Jagarits

In a time when mixing female vocals and trip-hop is the thing, groups such as **PEACH UNION** can't be overlooked. St. Etienne made quite an impact on electronic dance with the lovely Sarah Cracknell and its disco-symphonic techno. It is a surprise that Peach Union could make an equally powerful mark with just their debut **Audio Peach** (Epic). Cues are taken from house and techno, but there's much more depth to what seem like basic pop songs. The compliment of strings and soulful backing singers to the gorgeous tones of Lisa Lamb create lush melodies and sweet feelings, the same showmanship that drew irresistibility around Abba, Olivia Newton-John (Greatest), and of course, St. Etienne.

There isn't a doubt that Belgium's **FRONT 242** influenced a generation, which has now got turned into the likes of Prodigy, The Orb, and Underworld. Combine the past and present, and you have **Murder Midge** (Nevermore), a compilation of songs from Front 242's *Tranny for You, Up 'n' Eat*, and *Off* remixed by the previously mentioned artists plus Front 242. The result is fast-back ambience and dub. The soothing synth progressions and time regressing beats work best within Underworld's mix of "Happiness" & the mixes of "Rhythm of Time" by The Orb. You might have already guessed that the Prodigy mixes of "Religion" break from this mold and emphasize bass and their punk-up attitude.

With current breakbeat compilations flooding the market, the listener is left with the question: where to start?! Familiarity and instant gratification will determine a choice. **Big Dirty Beats** (Moonshine) and **Big Back's Beats** (Wow Train/TXT) are these two companies working together? Devoted to trapping you the sound of the beat—big funk & hip-hop fused by dub and techno—**Glen Rhymes**, **Kashin Twins**, & **Felley Slim** will appear on both CD's; set's the first pressings, also **West Beat Manifesto**, **Just Another**, **St. Ives** (all from *Big Back's Beats*), **Ultrasonic**, **Kooki**, & **Monkey Walk** (all from *Big Dirty Beats*). No need to use the search button on either disc, jumpy hip-hop and hyperactive rhythms are immediate. **White Duck Gargle Dance** (Bottom Heavy/Moonshine) beats with a similar sound, though focused on stinky maneuverability in hip-hop and funk, and some upbeat techno. Tracks here spread themselves out to long psychedelic, progressive lengths, pitch bending synths, manipulated guitar, garage band drum kits, abstract ambience. **Barnes Chamber** is the master of this influence, but the highest compliments go to **Danny Saber** whose songs are top notch in stereophones, electric guitar (with wail), and beat bottom shaken grooves.

Also from Moonshine is **Fan for the Whole Family** by **LORD BUNNINGCLAN**. It is the debut from David de Lasko (ex-Electric Skychurch) that will receive praise for its slick, intelligent electronics (spoken word artist Ken Nordine collaborates on "I Face in the Night" and "Flourby 20") and funky, good spirited lounge music for the next millennium. The sincerity of the music carries through the quirkiness of the swaying "Sweet Little Hats" and "Stinky" with its whirly solo (specially too reminiscent of Andy Griffith's *Mystery*).

The strongest CD release I have heard since Crystal Method comes from **PROPELLERHEADS** with their debut **Beck and Dums and Rock and Roll** (DreamWorks). The roots of old school hip-hop, funk, and rock are dug deeply, more so than modern electronic dance. This duo will make you forget the Chemical Brothers ever existed. "Bang On!" is like Underworld's mix of the Brothers' "Leave Home" on speed—there's no choice but to move to the frantic guitar and low bass lines fattening the sound of an oscillating synth pattern. When concentrating on the groove, the bass guitar and authentic drumming, you begin to realize the aspect

MUSIC OFFER PROVIDES ESCAPE FROM STRESS IN LIFE, WHETHER IT BE RELAXING TO THE SOOTHING MELODIES FROM A SYNTHESIZER OR DANCING TO THE BEAT OF A DRUM MACHINE, IT IS WITHIN THESE TONES ONE RELEASES A HIGHER STATE OF BEING, VOID OF ANY ISOLATIONISM OR SPIRITFUL DIVERSITY. WELCOME TO THE RURAL EXPERIMENTS, MORPHING SOUND SIGNATURES, FLUCTUATING EMOTIONS, & SUGAR SWEET TONES OF AMBIENT ARTIFICIAL INTELLIGENCE, SPACE, HIP HOP, AMBIENT, TRIP HOP, TECHNO.

YOU NAME IT, IT IS ALL A MATTER OF

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The Campus Reader

THURSDAY, JUNE 25, 1998

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PRICE — TAKE ONE!

Darwin Chamber chronicles the electric ghetto

By DAVE GUGLIOTTA
 Arts & Entertainment Editor

The stereotypical image of a techno musician is a no-nonsense, busy with scratching and mixing a collection of vinyl platters. But not Mark Greenfield. People are surprised to find out that he doesn't spin at all. When his music project, Darwin Chamber, makes a live appearance, Greenfield leads up his computer, a couple of keyboards and a DJ to handle the spinning chores.

"We make acetats, which are one-off records ... and we go between the three different elements: the computer, keyboards and DJ and put a lot of live elements into it," he said.

There are many live-sounding elements on Darwin Chamber's first full-length CD, "The Ghetto Electric Chronicles," available on the Basson Heavy/Moonshine Music label. The disc comprises Darwin Chamber's first two EPs ("California" and "Bay Area M.U.D.") as well as four new tracks.

The disc is filled with real-world sound effects in addition to synths and beats. Police sirens and helicopters whir from speaker to speaker on "Ghetto," while an annoyed female moans critically on "Incarate 5."

It was no problem for Greenfield to assemble his collection of sounds, as he worked as an audio effects editor in Hollywood, where he worked on such shows as the "South Park" pilot; a commercial for Motown Records; "High Tides," a Rick Springfield televi-



Mark Greenfield is outstanding in his field. His music project, Darwin Chamber, has its first full-length CD.

sion show that Greenfield described as a rip-off of "Baywatch," and even a talking Barney doll.

"For my job I would have to go through 100 ocean-crashing sounds to pick the best one," he said. "I was able to incorporate most of the effects into my album."

Greenfield describes his music as "acoustic breakbeat trance" because his soundscapes contain elements of those genres. Jungle fans can look elsewhere, however, as Greenfield describes the style as "inspid."

"I think the type of jungle I heard was the stuff that came out initially... I felt that you could fit in so many more things when the tempo is slower, as in trip-hop," he said. "But now there are a lot of different styles of jungle that are spinning off, and I'm beginning to understand and respond to [it] ...

but it is not my cup of tea."

Even the bands that once inspired Greenfield are no longer his cup of tea. When he was in high school, Greenfield landed a job at Burger King and ended up pouring his psychobills into a computer and synthesizers so he could emulate his favorite bands Skinny Puppy and Nitzer Ebb. Now, even though Greenfield lends a nod to such Brit pop bands as The Verve and Oasis, the California resident still likes some of the old electronic groups.

"I saw Kraftwerk yesterday, and they kicked ass," he said. "Everyone was there to see the band, and not just a bunch of DJs. The band played a few songs and stopped, then played a few more before stopping again. The emphasis was on the songs and not a continuous techno groove."

This seems somewhat antithetical to the spirit of techno, in which

the skill to smoothly blend two different tracks together is highly prized. But Greenfield said that it is possible to mix well while still retaining a focus on the individual songs.

"You need to make sure that the main melody or emphasis of the song is in there being played, and not covered up by the next song, but you still need to blend the songs together to make it sound continuous," he said.

People who bring home Darwin Chamber's new CD and have a Pentium-based personal computer will be able to try those techniques out for themselves. Included on each disc is Mixman Studio software that allows the consumer to remix the album according to their own preferences.

"I work for Mixman and it turned out that they had a way to get the software onto an enhanced CD," Greenfield said. "They asked me if I wanted to be the first one to try it out, and I said sure."

The software has several features built into it that will allow users to create their own custom mixes and save them. To help promote the CD, Moonshine is holding a best-mix contest with a grand prize of \$1,000.

"You can remix the album track by track and speed up or slow down the music in real time without changing the tempo," Greenfield said. The mixes will be judged by Moonshine A&R man Steve Levy and a panel of Moonshine artists. For more information on the contest, go to the Web site at www.moonshine.com.

Daily Nexus

UC Santa Barbara

Volume 78, No. 128

Two Sections, 16 Pages

Darwin Chamber / *The Ghetto Electro Chronicles* / Moonshine

Whether or not some of the best things in life are actually free, when the supermarket sample lady hands out those little sausages on toothpicks, people take 'em. And those who reach with an suspicious hand into the Health Center's complementary condom jar also enjoy the benefits of free goods.

Bay Area electronic wizard Darwin Chamber's latest CD, *The Ghetto Electro Chronicles*, is for people who want just a little extra out of life. Along with some quality, spaced-out trip-hop layered with sea gull and helicopter flybys, consumers also get the Mixman CD-ROM, which allows them to screw around by remixing the tracks at home. This option promotes far wider a musical experience and adds to some already trippy tunes.

Of course, much of this stems from Chamber's experience with sound effects: He worked on encoding the electronic Barney doll. Fortunately, the lyrics *I love you/You love me* don't fit well over funky beats.

— Tony Bogdanovski



B.P.M.

CULTURE

VOL. 1 ISSUE 3

Darwin Chamber presents Ghettoelectro - California ep Bottom Heavy

'Hollywood' is not only the a-side opener for this plate, it is also the new home of ex-San Franciscan Darwin Chamber, the eclectic acid outfit responsible for some of the finest so-cal cuts in past years (i.e., w/ DJ Trance, etc.). This minimal down-tempo acid funkier is electric, fun to groove to and not so demanding that you'll lose the crowd on the first listen. The overside is a little more upbeat with 'IS', the link between old home and new. This is the 'Live Drummer with Acid Bits mix' and it's fun for the floor because the rhythms aren't the same isometrically quantized (sic) breaks that many of us have grown used to. The acid lines and samples aren't too challenging—the familiar gasping female works nicely. And of course, back to their roots with 'San Francisco' this cut lacks a little of the depth that I associate with that fair city (and my home town) but it is a fun track nonetheless and does stay within the production standard of more minimal Darwin Chamber. Fans will miss some of their more experimental tones, but the fills and rolls, the sitar samples and steam engine acid, and bouncy bassline, just might take the homesick back briefly. (MacEwen Patterson)

T THOUSAND WORDS

Bottom Heavy, the label recently "outed" for its ties to Moonshine, has taken the ho hum out of standard at-home CD listening. Last month Bottom Heavy released "The Ghetto Electro Chronicles," Darwin Chamber's excellent ambient/breakbeat gem, which comes complete with interactive capabilities that allow its listener to re-mix all tracks on the CD. Following the DIY sensibilities of original Prohibition-era moonshine brewers, music fans can now take a crack at their own home dj brew. Now go get sloshed!



XLR 8R 3/98



GHETTOELECTRO

THE BAY AREA M.U.D. EP

Bottom Heavy/US/12

A strange and rather interesting break-beat EP from Darwin Chamber. The long A-side track can be played at either 33 or 45rpm and is a swirling textured track with a swinging break, curling synth lines and some booming bass. The flip has two tracks of acidic flavor, which are rather more tasty than stuff of this type usually is. Darwin's sense of structure and space allows the tracks to breathe instead of pounding you over the head with the 303s and smashing you in the face with the 'drummer getting wicked.' Nice. *Andrew Rawnsley*

DARWIN CHAMBER STAR CLIMBER

27. FINAL Advanced Reasarch

Yet another fine release from a member of the San Francisco community. Darwin Chamber is Mark G!, he introduces himself to the techno world with a cd of spacey electronics and subtle break beats. Moving easily from deep ambience to more dance inspired material. Utilizing clever samples (I especially like the sample of "Don't You Want My Loving") and filling astral sound gaps with familiar trip-hop beats, *Star Climber 27. Final* takes it's place along side the HARDKISS bros., SPACETIME CONTINUUM, and DUBTRIBE. This is future psychedelia, for the body and mind.
LG

retina

SETI is Taylor 808 of HUMAN MESH DANCE and Savvas Ysatis of OMICRON. Pharos is their second full length SETI release. SETI stands for Search for ExtraTerrestrial Intelligence, it is a name actually used by a NASA project aimed at finding alien life through the scanning of radio frequencies. A NASA project that has been ongoing since 1969, it lost Congressional funding in 1993 and is privately funded today. As a sound project, Taylor and Savvas capture the dual nature of both curiosity and fear. They accurately recreate astral frequencies and cosmic vibrations, while adding vocal passages and electronic modulation. The result is a recording that, like their debut release, is captivating yet chilling.... dark and mysterious. They are bringing new

celebration, a wonderful collection of songs from the Emerald Isle. Built around traditional Irish folk music, the music on this collection is done by some of Ireland's finest contemporary artists. The most familiar name you'll find is that of the legendary CLANNAD, but all the artists on this collection offer music that is heartfelt and rich in tradition. From love lorn ballads to uplifting instrumental jigs, here is the sound that has moved generations of Celts. I know BILL WHELAN's "Caracena" will have me dancing the streets on my saint's day. So raise a pint of ale and paint yer arse green, this Saint Patrick's Day is sure to one filled with great music and great fun. LG

ARTIST PROFILE JUST SOME HYPE ON THE CREW

FILE#2

SUBJECT: DARWIN CHAMBER

ALIAS: MARK G

DOCUMENTED CRIMES:

1. DARWIN CRAMBER e.p.
2. PHOBIA e.p. pt1
3. PHOBIA e.p. pt2
4. GROOVE HARD e.p./YOU JUST TALK
5. AGOTHERIUM/THE CASPER e.p.
6. M TO THE THIRD POWER/THE SLINKY e.p.
7. BASS FROM THE THIRD FLOOR
8. AGOTHERIUM/FEELIN' GOOD e.p.

CASE HISTORY:

we see from context dropped a size 11 shoe into pocket on my desk. (shoe was chosen full of clay)
sized into on subject's DANNIS CHAMBER alias MARK G. MARK is responsible for a lot of the sex
free tracks/album work, with subtagging tracks most for hits such as, I AM FEAR IS THE NEW
ELEGIA, NANA YOUNG CHRISTOPHER-PUTTER, IN HEART-SIMONY, DANNIS CHAMBER's audio track
like change has been caught on several compilations, THE NIGHT-NIGHTS, MAMA/KISS-
GALASSIUM, THE MATE, GALASSIUM-GONE OF THE MOTHERS. He has appeared on B.J. stop 10
hits world over and is considered a utility changing when caught live. DANNIS CHAMBER has per-
formed at some of the largest events in CALIF, such as CALIF where their record was used as the
flyer, FUGAZO FIE, HANA DE DE, COOL MESS (in which there e.p. PHOBIA sold out the next day at
ONE RECORD), leaving audience in shock. If known in public, call the PHOBIA executives. DANNIS
CHAMBER is considered dangerous to the public mental health and should be listened to at all
times. DANNIS CHAMBER was last known on tour with CHAMBER WYLAND RECORDS.

THIS SATURDAY
APRIL 3RD 3:45 PM
MARK.G!
Live In Store
at
autobahn
4911 LEMMON
AVE - STEVENS
DALCASI
RECORDS & COMPACT DISCS
DIRECT FROM
SAN FRANCISCO

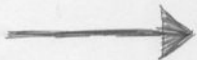


The past few months in the rose city have looked very promising compared to the summer's overload of parties. Events are spread out instead of every weekend resulting in bigger crowds and a better vibe.

JEFF BRIDGEMAN / THE NEW FACE OF THE LOCAL SCENE



PORTLAND



who put on a three hour live set with his DJ side kick Le'Le' also from LA. The crowd went nuts and showed glimpses of joy to the slowly growing sound of trance in the Northwest. The party also introduced fresh local talent from Oishii and a live performance by Red Phraug Modern Medium recording artist A.S.R.

Considering the cops showed up three times telling the promoters to turn it down it was a good success.

At the end of the same month 22 Ebliden brought up Goshy Emmerth on the 22nd as a promotional event

Starting in November
Interstellar Jive, Eclipse
and Happy Star
Collective joined
forces to bring us
Emerald Forest
on the 9th
Jungle god Trace
from the UK who
recently relocat-
ed to
Philadelphia, the
East Coast sound
of Special K pro-
ductions (Sean
Thomas, O'Keef
Rob Paine) and
611 Records
Mike Panik all
made their first
appearances in
PDX. The main
feature was

Moonshine record-
ing artist Darwin Chamber

A LITTLE BIT OF EVERYTHING

XL R 8R

DEFOR

SCENE CLIPS

New Year's
Eve... The phone rang with
someone in Oakland wonder-
ing where to go after
the party they went to got
busted. And then another
call, same thing, different
party. And another, and another. Soon enough the
whole right side of the pond was shut down for
the evening and many went home tripping, sad
and wet. However, down south of Market in SF,
there was a trance party put on by CCC and
Hunab Ku. The line-up was Douglas, Adam, Anna
and Peter, with a live P.A. from Ceiba/Kode IV.
Both the trance and ambient rooms had strong
gatherings, good sounds, and most everyone
appeared to be enjoying themselves thoroughly.

Entering 1015 Folsom for Spundae's
New Year party was an effort, and that's once you
were inside. Packed, yes, but once you found your
spot on the dancefloor, there wasn't much reason to
leave it as Laurent Garnier's 4-hour set kept you there
for what seemed like minutes. Despite murmurs later on
that "Taj is going off in the base-
ment" it just wasn't possible to
leave the dancefloor

111 MARCH 1995



THE SCENE

The most talked-about S.F. party of the year? **Casper** took place on Halloween. Casper took an estimated 17,000 people to the rave with a four-hour, 40-hour line to get in. The main attraction was a one-hour live performance by the Darwin Chamber. Mike G of the Darwin Chamber said that "by the time Danny and I got off stage, everyone on the dance floor couldn't even move. It was that packed. But, it was still the best show we have ever done." Other DJs and performers included SPX and Digi on four turntables. Aquethurum, Carlos, Dutch, Jan Bishop, Rick Preston, Scott Hardless, Moon Pup, Jon Williams, La-Pax, Ghost, Bam-Bam, Felix, and every other bay area DJ.

San Francisco's newest club, **Unity**, is now open every Thursday at 114 King St. 21 and over, please. This is the best new club to catch deep and tribal music. DJs include SPX and Digi and special new guests each week.

Upcoming raves include Pilgrims: The November 27th with SPX, Digi, Carlos, Dutch and The Darwin Chamber. **Funky Techno Tribes** the 28th with Ernie, Lou, Josh, Su-Dan, and Robbie Hardless. **Global Rhythm Fest '92** is the biggest of events for December. It takes place on the 19th with live acts including Coco Silver and Love Bomb, Blow, and The Baby Ford Experience. This should be a good one.

Remember: **Stack and UR8 Magazine** present **S.F. On: The Listening Excursion** in a very special location in January. Call 415-281-3377 for details.

2 YEAR ANNIVERSARY DOUBLE ISSUE

FREE

FREE IN CALI
2 DUCKETS
DEC 92/JAN 93

Record Makers:

—by **Rezomer** and a boy just out of the Navy.

The local dance scene is picking up very nicely here. The newest record company, **Collision**, is flooding the market this month with 6 new releases including **Mindart**, **The Darwin Chamber**, **Aquethurum**, into **The Third Power**, **Frattage**, and the **Mark G Project**. **Watts** music will be distributing them soon.

TCK Records will be releasing the **Rave EP**, **Aquethurum**, **The Deep EP**, **LSDU-E**, and the long-awaited remix of "Los Kings Del Marbow" by **Stude X**. **Zoemagic Records** will be releasing the new "Daisy Glow" record this month also.

Overall, San Francisco is going to have an explosion of new material and be put on the map for rave music. Keep your eyes peeled.

comments, or mental clutter

just dial 213/993.0291

WUSB 90.1 FM RPM Top 10 for 1998

- [WUSB 90.1 FM Music]
- [07/13/98] [07/06/98]
- [06/29/98] [06/22/98] [06/15/98] [06/08/98] [06/01/98]
- [05/25/98] [05/11/98] [05/04/98]
- [04/27/98] [04/20/98] [04/13/98] [04/06/98]
- [03/30/98] [03/23/98] [03/16/98] [03/09/98] [03/02/98]
- [02/23/98] [02/16/98] [02/09/98] [02/02/98]
- [01/26/98] [01/19/98] [01/12/98] [01/05/98]

Summer 1998

07/13/98

1. Plastikman: Consumed (Mute)
2. Ben Neill: Goldbug (Antilles)
3. Massive Attack: Mezzanine (Virgin)
4. Cornelius: Fantasma (Matador)
5. Baxter: S/T (Maverick)
6. Astrud: S/T (Sealed Fate)
7. Rx: Bedside Toxicology (Invisible)
8. Darwin Chamber: Ghetto Elektro...(Moonshine)
9. Tricky: Angels With...(Island)
10. Zoviet France: Digilogue (Soleilmoon)

4 out of 6
top 10 hits within
6 weeks

uncle even brings you the first in a serious continuing series:

vinyl comments from kids around the country:

① darwin chamber "bay area m.u.d."

▼ rated from 1 to 5

- 4/5 - "killer minimal electro stuff!" will chart/review
-jason jenkins - Austin, TX - KROX mix show, Empire (club)
- 5/5 - "seriously da' bomb!!! heavy floor pusher..." will chart/review
-dj greg cash - Pittsburgh, PA - Up on the Hill Records
- 4/5 - "very good" will chart/review
-rey arrieta - San Antonio, TX - KSYM mix show
- 5/5 - "damn good downtempo!" will chart/review
-tim ryan - Boston, MA - WFNX mix show, Axis, Avalon (clubs)
- 4/5 - will chart to .."billboard if needed..will be helping to promote"
-scott henry - Washington DC - The Buzz (club)
- 4/5 - "cool e.p."
-joe alfaro - San Antonio, TX - House of Wax records
- 5/5 - "darwin chamber rules - when do we get a full c.d.?" will chart/review
-herbie james - Fort Lauderdale, FL - DJ store #1, Ramrod (club)
- 5/5 - comments "none"
-robby clark - Orlando - Firestone (clubs), URS records
- 5/5 - "a second room or "late" or beginning of set!!" will you review/chart? "hell yes!!
masquerade, various radio and event gigs, and of course the record store!"
-812 - Atlanta, GA - Masquerade (club), Satellite Records
- 10/15 - "evan, this is fucking pphhaaatt...with a video on amp - a sure winner...this is a
great cut to get into a breakbeat set, or come out of a tech house set, believe me!" will
chart/review
-brent gerenda - PA. Metromix -syndicated radio show - Accelerate, Subzero,
Planet baba (clubs)
- 5+5 - "undecided (on favorite track) it goes so well with so much...dub marine rocked at
45 rpm...people said it felt great....it's 4:20 a.m. and the bay area m.u.d. is kickin in!"
-chris surre - Dallas, TX - Tunnelwerks (club)
- 5/5 - "should do well"
-david hilzendagger - Dallas, TX - Oaklawn Records
- 4/5 - "I dug the last ghettoelectro more (and charted it), this will work for my
trippy/spacey/downtempo sets just nicely..."
-Qburns Abstract Message (Michael Donaldson) - Orlando, FL. Phat n' Jazzy,
Funky Carpet, ob1 (clubs) + worldwide one-offs

Exclusive to Billboard Online, Sites & Sounds is a weekly column covering the convergence of new technologies and the music industry.

By Doug Reece / April 24, 1998

SOUND BITES: Recently, the Warner Music Group (WMG) issued a memo to its affiliate labels stating that all streamed music samples must be 30 seconds or less. As to what sparked the edict, sources vary: Some claim that the decision arose after label heads, worried about improved quality streaming technologies, approached WMG with copyright concerns; others claim the order came from higher-ups at WMG. Either way, the decision prompted emergency meetings by flustered multimedia staff at a few labels.

Though limiting streaming content is not uncommon in the music industry, there is much speculation about why Warner would want to curb it on its own sites. One source at a Warner-affiliated label suspects that the decision arose after complaints were logged by WMG's international partners. The source says these labels were upset that fans were being driven to the U.S.-operated sites to hear streamed content before the music was available in their own market.

HOT: When consumers pick up the Squirrel Nut Zippers' new album this summer, they'll find that the band, which takes its name from a peanut-flavored candy treat, has packed some unexpected new ingredients into the mix. That's because the Zippers' label, Mammoth Records, will make all the imprint's forthcoming discs enhanced CDs [ECDs]. The releases will link users to www.mammoth.com, where they can access exclusive contests, limited edition merchandise, and more.

Mammoth has also announced that it will begin using the site, which relaunched April 10, to stream previews of all new singles and videos before they are serviced to traditional programming outlets.

SPIN CONTROL: The interactively inclined can look forward to remixing tracks on electronic artist Darwin Chamber's new CD. In stores June 9, "Ghetto Electro Chronicles" (Bottom Heavy/Moonshine) will include embedded technology from Mixman, which will allow users to rejig nine of the album's cuts to taste.

TODAY'S NEWS

DAILY MUSIC UPDATE
THIS DAY IN MUSIC

FEATURES

ALBUM REVIEWS
CONCERT REVIEWS
SNEAK PEEK
HOT PRODUCT
ASK BILLBOARD
RIAA CERTIFICATIONS
WEB WAVES

CHARTS

BILLBOARD CHARTS
CHART BEAT
THE CHALLENGE:

RESOURCES

NEW RELEASES
TOUR SEARCH
INDUSTRY EVENTS
BILLBOARD STORE
ABOUT BILLBOARD



CMJ Online

[Main Chart Page](#)

CMJ RPM Top 10: Issue #575 -- June 22, 1998

TW	LW	PK	WK	Artist	Title	Label
1	1	1	5	MASSIVE ATTACK	Mezzanine	Circa-Virgin
2	7	2	5	μ -ZIQ	Brace Yourself	Astralwerks-Caroline
3	13	3	5	DARWIN CHAMBER	The Ghetto Electro Chronicles	Bottom Heavy-Moonshine
4	3	3	2	PLASTIKMAN	Consumed	M_nus/Novamute-Mute
5	6	1	11	DJ? ACUCRACK	Mutants Of Sound	Lost In Bass-Slipdisc
6	2	2	8	VARIOUS ARTISTS	Metalheadz Presents Platinum Breaks II	ffrr-London
7	--	7	1	TRICKY	Angels With Dirty Faces	Island
8	26	8	3	ADD N TO X	On The Wires Of Our Nerves	Satellite-Mute
9	5	5	6	CUBANATE	Interference	Wax Trax!-TVT
10	33	10	3	JHNO	Kwno	Delicate Ear

CMJ
HOME

No.2 July 1998**DARWIN CHAMBER*****The Ghetto Electro Chronicles*
BOTTOM HEAVY/MOONSHINE
MUSIC**

Ever wanted to be a DJ? As long as you've got a computer with a Pentium 90 or faster chip, minimum 16 megabytes, a sound card, and a CD-ROM, 'The Ghetto Electro Chronicles' can put you on your way to becoming a full-fledged DJ without having to buy loads of equipment. 'Chronicles' is the first CD to use new software that lets you completely remix and alter the tracks. The CD's label, Bottom Heavy, was created to explore the furthest reaches of dance music.

Even if you're not looking to test your skills and limits as a DJ, 'Chronicles' is worth your time. Unlike some other dance CDs, where tracks seem to meld into one long song, Chambers' clever use of space lets you enjoy the continuity of the album and each individual track. All of the songs have a consistent laid-back, atmospheric, and ambient vibe.

Chamber's music draws on early 80's beats and synth lines-urban/man-made noises- as well as a lot of bird calls and tweets. Sonar blips add dimension to the funky 'www.submarine.com.' and sound bites punctuate 'Isolation', the only song with lyrics on the album. 'M.U.D.' in particular has the clear fluid pace and melody of pioneer Kraftwerk's 'Tour de France.'

My only complaint with this CD is that my computer doesn't have enough power to let me work my remix magic.

Rochel Sater ■

babysue

Grassy Little June 1998 Reviews

LMNOP

DARWIN CHAMBER - *The Ghetto Electro Chronicles* (CD, Moonshine, Techno/dance)

One of the biggest problems with the world is that people take themselves and what they do way too seriously. Possibly the second biggest problem is that everyone wants to fit into one specific style or scene. Given these unfortunate truths, it is refreshing to come across an artist like **Darwin Chamber**. The world of techno and dance is unfortunately overrun with people more concerned with their hair and clothing than their music, and most of them overproduce their music to oblivion. Mr. Chamber's dance music is simple, clean, and upbeat. And for all intensive purposes, the man looks like Mr. Normal. These light, airy dance tracks flow by very nicely indeed. This disc consists of previous EPs from Darwin as well as some killer new tracks. This is a very cool CD. (Rating: 5)



SPINLOLLY'S

Happy Gabber Music Reviews

Reviews Last Updated 8/4/98

Keoki "Altered Ego-Trip" A good remix is probably the highest praise one electronic artist can give to another. "Altered Ego-Trip" is a compilation of remixes of your favorite original Keoki tracks. Some of the remix artists featured are The Crystal Method, AK1200, Rabbit in the Moon, Uberzone, Cirrus, and Taylor. Do not miss track 5 - Majick (Uberzone remix) and track 7 - Ego-Trip (Cirrus Mix). Hard edged techno with incredible energy. Out of five happy-gabbers, Keoki gets four.



Cirrus "Back on a Mission" Cirrus first full-length CD is all over the electronic board. It is a combination of **IN YOUR FACE** rave rock - *Back on a Mission*, *Times Running Out*, dub-groove with vocals - *No Pressure*, and psychedelic trance *Captain Cocktail*. Somewhat surprising since we've heard so many incredibly inspirational break-beat re-mixes on compilation CD's. Too rock-influenced with a few too many vocals for us. It is, however, worth buying this CD just for track 6 - *Captain Cocktail*. Out of five happy-gabbers, Cirrus gets three.



Classic Rave "Classic Rave" We thought Rave Culture is all about new sounds and new music - **not** nostalgia. "Classic Rave" is therefore an oxymoron. This compilation claims to contain the classic early rave anthems. Although we do not deny that this pre-trance techno was not and is not good, (it will get you groovin'), we feel that it's just a bit too early to re-release songs like *Dominator* and *On a Ragga Trip*. With technology influencing music at warp speed, there is no time to reminisce with sing-along tracks. Out of five happy-gabbers, Classic Rave gets two.



Darwin Chamber "Ghetto Electro Chronicles" Darwin Chamber's roots shine through in this incredible collection of original ambient trance. If you shared his journey (like we did) from British techno pop to industrial to uplifting techno and trance, you will definitely groove on this record. Space-bounce at it's best. Moonshine Music has also included re-mix software built into this CD and offers \$1,000 for the best re-mix. Out of five happy-gabbers, Darwin Chamber gets five.





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- 1 Darwin Chamber/Footprints
- 2 Massive Attack/Teardrop
- 3 The Crystal Method/Busy Child
- 4 Air/Sexy Boy
- 5 Fatboy Slim/Rockafeller Skank
- 6 Tricky/Broken Homes
- 7 Junkie XL/Saturday Teenage Kick
- 8 Propellerheads/History Repeating
- 9 Goldie/Digital
- 1u-Ziq/Summer Living 2

- 1 DJ Keoki/IMOKUROK
- 1 AK1200/The Inner Light
- 1 Esthero/Breath From Another
- 1 Lionrock/Wet Roads Glisten
- 1 Adam F/Circles (Roni size Mix)
- 1 Chuck D vs. Ticc-Tacc/War
- 1 System 7/On The Seventh Night
- 1 Dimitri From Paris/Sacre Francais
- 1 Q Burns Abstract Message/Flava Lamp
- 2 Wink/Back In Tha' Day

CMJ CHARTS

WUPX TOP 30 as reported to CMJ

For the week of 5-12-98

Compiled by Aaron Seagraves

Top Adds

Rank Artist Name..Recording Name..Label Name

- 1 Massive Attack..Mezzanine..Virgin
- 2 Caustic Resin..The Medicine Is All Gone..Alias
- 3 Hayden..The Closer I Get..Outpost
- 4 Aceyalone..A Book of Human Language..Project Blowed
- 5 Darwin Chamber..The Ghetto Electro Chronicles..Moonshine

Top 30

Rank Artist Name..Recording Name..Label Name

- 1 Public Enemy..He Got Game..Def Jam
- 2 Calvin Krime..You're Feeling So Attractive..Amphetamine Reptile
- 3 Sonic Youth..A Thousand Leaves..DGC
- 4 Versus..Two Cents Plus Tax..Caroline
- 5 Quasi..Featuring "Birds"..Up Records
- 6 Jesus Lizard..Blue..Capitol
- 7 Tori Amos..From the Choirgirl Hotel..Atlantic
- 8 Shantel..Higher Than The Funk..IK7
- 9 Bad Religion..No Substance..Atlantic
- 10 Vitreous Humor..Posthumous..Crank!
- 11 Poem Rocket..Infinite Retry On Parallel Time Out..Pcp
- 12 Spoon..A Series of Sneaks..Elektra
- 13 Bangs..Tiger Beat..Kill Rock Stars

S.I.N.® TOP TECHNO/RAVE

B Logic
 Ipha Team
 .Rem 8
 Izarre Inc.
 Church Of Extacy
 -Shake
 -Miss Cusa
 ominatrix U.K.
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 equential
 marte's
 onz Of A Loop Da Loop
 ace Master
 unscream
 e Movement
 ansformer 2
 traviolet
 eatbam

Get Up (Move Boy Move)
 Go Speed Go
 Brutal-8-E
 I'm Gonna Get You
 Devil Beats
 Nite And Day
 Pissed Apache
 Possession
 The Lone Raver
 Gold
 How Does It Feel
 What Is Music/Spice (rmx)
 Mind Odyssey
 Alles Naar De Klute
 Love Is Everywhere
 LSD Ep
 Rage Of Rave
 James, I'm Raving
 Excuse Me
 Next Is The E
 I Want Your Body
 Halcyon
 Dueling Techno
 Out Of Space
 Good Times/Hard Time
 Are You Ready To Fly?
 Turn Me Around
 The Habit
 Loo's Control
 Peace & Loveism
 I Need You
 Perfect Motion
 Bingo
 Fruits Of Love
 Ultraviolet Catastrophe
 Mayday Anthem

Interscope/AG
 Strictly Hype
 Virgin
 Vinyl Solution/Columbia
 Sonic
 Sonic
 Hooj Choon-UK
 Instinct
 Adrenalin
 Import-UK
 frrr/London
 Vinyl Solution/Columbia
 Sonic
 Rotterdam-Holland
 NovaMute
 Moving Shadow-UK
 Sunshine
 ZYX-Import
 TCX Records
 Instinct
 XX Records
 frrr/London
 Zoo
 XL-UK
 Essential
 Epic
 Radical
 Who's That Beat-Belgium
 Suburban Base/Pyrotech/AG
 Suburban Base/Pyrotech/AG
 ZYX
 Sony-UK
 Sunshine/Arista
 Sonic
 Twitch
 Radikal



TECHNO/RAVE TIPS

by Questions
 ition
 ital Orgasm
 992
 lander
 Living On A Fantasy
 Expression 2
 Guilty
 Funky Guitar
 EP

Rough Mix-Gem.
 Kickin'Gem.
 Anter-Subway
 Union City-UK
 R&S-Belgium

Derwin Chamber
 Force Mass Motion
 Auna Bora
 The Orb
 Only For The Headstrong 2 LP

Casper EP
 Escape EP
 Ex4 Ex5
 Assassin Remixes

Collision
 Rabbit City-UK
 Northcott
 Big Life-UK
 frrr/London

ed in alphabetical order are the top techno and rave records being played by S.I.N.® club and radio mix show programmers across the
 ed States. The S.I.N.® Techno/Rave Tips are up-and-coming techno and rave records that are buzzing with key radio music and
 gram directors, club and mix show DJs, and retail outlets.



Miami

Power 102 FM

El Paso

Kiss 102

Charlotte

PHIL JONES

(Florida Record Pool)

KRIS KRON "I Missed..." (R&B/COL)
 SMART E'S "Sesame..." (P. TECH/AG)
 STEVIE B "Pump That Body" (ERIC)
 DEGREES OF MOTION "Soul..." (EQU)
 DJAMIN "Give You" (ST. RHYTHM)
 LAMOREZ "Running" (ATLANTA)
 VOYCE "Here We Are" (ATLANTA)
 HOUSE OF PAIN "Guest..." (TR)
 ARRESTED DEV. "People..." (CORY/ERIC)
 SNAP "Rhythm Is A Dancer" (ARISTA)
 AB LOGIC "The Hitman" (INTER/AG)
 GEORGE LAMOND "Where..." (COL)

EN VOGLÉ "Free Your Mind" (EW/AG)
 GIGGLES "He Said She..." (CUTTING)
 THE SHAMEN "L.S.L. Love..." (ERIC)
 CATHY DENNIS "You Lied..." (PICK/PLG)
 INFORMATION SOCIETY "Pass..." (TR/R)
 A LIGHTER SHADE... "Spill..." (P/W/QUANT)
 THE MOVEMENT "Bugs" (SUN/ARISTA)
 K-YZE "Shout It Out" (W)
 SOFIA SHINAS "The Message" (W)
 EPMD "Crossover" (R&L/CROSS)
 LUIS DAMON "I Should Have..." (RIVELL)
 SMART E'S "Sesame..." (P. TECH/AG)

PAUL YATES

RONNIE MATTHEWS

(Star Fleet Record Pool)

BOBBY BROWN "Humpin'..." (MC)
 STEVIE B "Pump That Body" (ERIC)
 AFTER 7 "Kickin' It" (VIRGIN)
 CATHY DENNIS "You Lied..." (PICK/PLG)
 CHILL DEAL BOYZ "Rock..." (QUANT)
 ARRESTED DEV. "People..." (CORY/ERIC)
 EN VOGLÉ "Free Your Mind" (EW/AG)
 FULL FORCE "Quickie" (CAPTROL)
 CHUBB ROCK "Lost In..." (SIL/ELEK)
 SNAP "Rhythm Is A Dancer" (ARISTA)
 PRINCE MARKIE D "Trippin'..." (COL)
 JOE PUBLIC "I've Been..." (COLLMBIA)



Minneapolis



Detroit



Akron

MIKE HINKS

(Final Vinyl)

SNAP "Rhythm Is A Dancer" (ARISTA)
 HOUSE OF PAIN "Jump..." (TR)
 AB LOGIC "The Hitman" (INTER/AG)
 EN VOGLÉ "Free Your Mind" (EW/AG)
 CATHY DENNIS "You Lied..." (PICK/PLG)
 STEVIE B "Pump That Body" (ERIC)
 BOBBY BROWN "Humpin'..." (MC)
 REESE PROJECT "The Colour..." (GUNT)
 SOFIA SHINAS "The Message" (W)
 C&C MUSIC... "Keep It Comin'" (COL)
 URBAN SAINTS "Something..." (FRK/LO/PL)
 WAILING SOULS "All Over..." (ORION)

DJ DICK

(Mid-Western Dance Assoc.)

MC SERCH "Here It..." (DET J&W/CROSS)
 HOME TEAM "Pick It Up" (L&K/AG)
 GEORGE LAMOND "Where..." (COL)
 STEVIE B "Pump That Body" (ERIC)
 SMART E'S "Sesame..." (P. TECH/AG)
 INFORMATION SOCIETY "Pass..." (TR/R)
 URBAN SAINTS "Something..." (FRK/LO/PL)
 TRILOGY "Good Time" (ATLANTA)
 MC A.D.E. "Da Train" (FORESHORT)
 HARD HEADED "Slang..." (FORESHORT)
 EPMD "Crossover" (R&L/CROSS)
 EN VOGLÉ "Free Your Mind" (EW/AG)

SUE O'NEIL w/BOBBY G.

BOBBY BROWN "Humpin'..." (MC)
 GEORGE LAMOND "Where..." (COL)
 ARRESTED DEV. "People..." (CORY/ERIC)
 BABYFACE... "Give..." (L&F&C/ARISTA)
 STEVIE B "Pump That Body" (ERIC)
 CLUBHOUSE "I'm Falling Too" (ATL)
 EVELYN CHAMPAGNE "Share It" (R&L)
 NONA GAYE "I'm Overjoyed" (E. STONE/AG)
 CATHY DENNIS "You Lied..." (PICK/PLG)
 EN VOGLÉ "Free Your Mind" (EW/AG)
 INNER CITY "Follow Your..." (VIRGIN)
 AFTER 7 "Kickin' It" (VIRGIN)

KUBE 93 JAMS

Seattle

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Riverside



San Francisco

NASTY-NES

MARY J. BLIGE "Real..." (CROWN/MCA)
 RODNEY-O... "U Don't..." (PSYCHOTIC)
 MARKY MARK... "You Gotta..." (INTER/AG)
 PRINCE... "My Name..." (P. PARK/WB)
 EPMD "Crossover" (R&L/CROSS)
 NENEH CHERRY "Money..." (VIRGIN)
 THE SHAMEN "L.S.L. Love..." (ERIC)
 VIVISSA WILLIAMS "Work..." (W&S/MCA)
 TRILOGY "Good Time" (ATLANTA)
 MEN AT LARGE "You Me" (EW/AG)
 KID SENSATION "Back..." (N&S/TWINS)
 2 TOO MANY "My Imagination" (JIVE)

PICAZZO BOY

(Inland Empire Music Pool)

HOUSE OF PAIN "Jump..." (TR)
 THE MOVEMENT "Jump..." (SUN/ARISTA)
 EPMD "Crossover" (R&L/CROSS)
 NZDEEP "Back To The..." (P/P/RELL)
 GEORGE LAMOND "Where..." (COL)
 SMART E'S "Sesame..." (P. TECH/AG)
 ROZALLA "Everybody..." (ERIC)
 A LIGHTER SHADE... "Spill..." (P/W/QUANT)
 STEVIE B "Pump That Body" (ERIC)
 ROZALLA "Are You Ready..." (ERIC)
 SNAP "Rhythm Is A Dancer" (ARISTA)
 INFORMATION SOCIETY "Pass..." (TR/R)

DJ EFX

LIL' LOUIS... "Saved My Life" (ERIC)
 REEL 2 REEL "Funky..." (ST. RHYTHM)
 INFORMATION SOCIETY "Pass..." (TR/R)
 K.C. FLIGHT "Visions (Rmx)" (M&V)
 AURRA "A Little Love" (S&S/RELL)
 DAVEENE "Around The World" (F&Z 2)
 NATURE BOY "The Ruff..." (TOMATO)
 C.M. TONI "Hustle On..." (PARTNER INC.)
 J VISION "Seduction" (NIGHT CLUB)
 DARWIN CHAMBER "Darwin..." (COLLMBIA)
 NIGHTMARES ON... "Set Me..." (W&R)
 DJ PHANTASY... "Sorry..." (S. TOWN)

HITMAKERS

SOUTH
MIDWEST
WEST