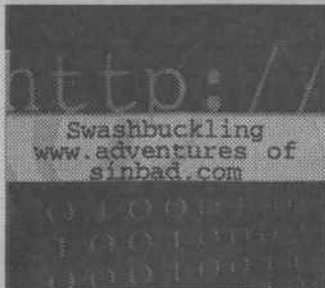


SITE OF THE DAY



ETC.

“
The Offspring were just the first Epitaph band to really break into that 'let's spend our entire life at the mall, dude' demographic.
”

David Bishop
Staff Writer

Wednesday, March 5, 1997

The Gamecock

Page 5

Music and more music...

DJ Mark Farina mixes new with old on 'Mushroom Jazz'

SOUND ADVICE

JASON PADDOCK Staff Writer

MUSHROOM JAZZ DJ Mark Farina

The genre of music known as "electronic" is filled with the likes of sampling and borrowing in order to make a new sound or to make something danceable.

Obviously, there are disgruntled purists who believe music artists are not really artists if they do not make their own music. However, with increasing limitations on creativity in original modes of music, new interest has developed in the remixing of classic grooves.

And the new instrument is a turntable.

The players are DJs, and like any other forms of music, the masters create their own vibe.

Mark Farina, while not receiving the glamorous hype of Carl Cox or DJ Shadow, has been a solid block in the San Francisco low-end scene for years now.

While traditional roles of hip-hop and house have dominated the American club scene, Farina mixes a hype new vision of rare groove, soul and hip-hop to produce a whole new sound: Mushroom Jazz.

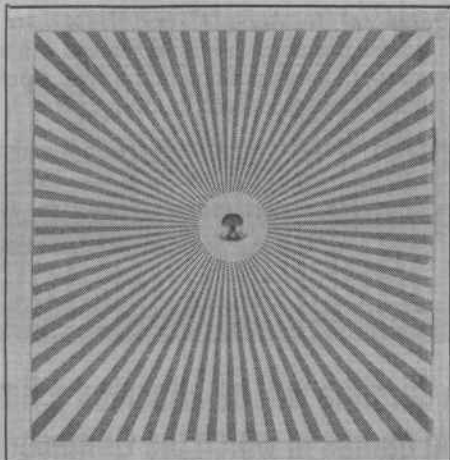
In his latest offering, Farina mixes the likes of Mr. Electric Triangle, Blue Boy, and Groove Nation flawlessly in a double disk offering simply entitled *Mushroom Jazz*.

This OM label release is a perfect example of the pioneering spirit which occurs every time an

experienced DJ starts to spin. Beats and loops are bent and twisted, faded and distorted to create a non-stop journey which the listener will surely groove to.

The first disk in the package is strictly a music disk displaying Farina's mesmerizing skills.

The second disk, a multimedia disk for the cd-rom, serves as a beginners guide to the art of DJ-ing, complete with remixer and web-



link information. While much fun can be had with the remixer and the information provided on the multimedia disk, the true strength of the release comes in the listening of Farina's set.

He starts out with the Julius Papp track "Warm Chill", a jazzy hip-hop song which beautifully sets the tone.

Farina then rolls through his selections with such smoothness that only the most aurally gifted of listeners will realize the song has

changed. But that's the beauty of it.

While the heads are bobbin' to one groovy loop, another silky jazz loop hits the senses. Infectious seems like an overused word in music reviews today, but no word better describes the flow that Farina creates.

When Farina goes from Blue Boy to Apollo Grooves one can hardly hear the break. Just a sample of the chimes "Gibby Music" give attention to the coming of the new track.

And don't be fooled into thinking that all the tracks sound alike.

While a hip-hop beat is the back-bone for the music, the genres of music vary from straight-forward rap to chilled-out trip-hop to modern acid jazz. Yet the unity of the record is amazing, almost to the point of the Farina's dismay.

Some may find this a rather mono-melodic episode of a man doing what he knows best. But the listener who allows himself to journey into the ride, sitting back and kickin' to the beats knows that a dope-dish platter is being served up, and it's covered with *Mushroom Jazz*.

For all the headz, b-boys, wannabe pimps, soul kids, and wise-guys out there, this is definitely a sound backing for your Super Fly nights out on the town, or just steady maxin' at home.

Mark Farina's *Mushroom Jazz* on OM records: the new millennium ear candy for all those who just want to chill.

Atari Teenage Riot breathe new life into stagnant scene, fuse hardcore with dance

SOUND ADVICE

BRYAN ALEXANDER Staff Writer

NOT YOUR BUSINESS Atari Teenage Riot

To be frank with you, there is not much to say about the music of Atari Teenage Riot.

Simply put it is the most intense, mind-numbing, dance music in the world today.

The music is raw and filled with power and just plain amazing.

Self-described as "hard acid and deafening punk samples crashed into massive jungle beats," ATR pushes the bounds of dance music by moving it in a direction it has never gone before.

When I first heard ATR, I was literally left speechless.

They process samples and beats in a way that has not been heard before.

There is really no concrete genre to put them in other than hardcore dance.

Recently Grand Royal, home of the Beastie Boys, received the rights to release ATR material in the US, bringing the U.S. into contact with these pioneers for the first time.

ATR was formed when individuals Alec Empire, Hanin Elias, and Carl Crack said they no longer identify with the

techno/rave/hip-hop/jungle sound of the German Youth Culture.

This culture was stagnant musically and was becoming infected with neo-nazi ideas.

The music was being characterized by ideas like blacks have hip-hop and whites have techno, and divisions like this were being considered reasonable and appropriate in the rave scene.

So ATR, composed of Empire, who hails from Berlin, Elias, a native of Damascus, and Crack, a DJ originally from Swaziland, set out to break through these barriers.

Their first release in the Autumn 1992, *Hunt down the Nazis*, was boycotted by many record shops even though the press hailed the release.

After bolting from the English label Phonogram in late 1993 because of the label's attempts to tout them as a punk/techno, Alec Empire started Digital Hardcore Records.

His intent was to create a bastion for acts sharing the same boundary pushing philosophy.

ATR's first release of DHR was the single "Raverbashing," which signified their break with any form of techno. From that point, they have only played with live bands

like Dinosaur Jr. and Disposable Heroes of Hypocrisy.

In 1995, ATR gained so much critical acclaim that they were invited to record a Peel session on the BBC. And for the record, radio legend John Peel is known to many, especially in England, as a yardstick to measure good taste in music.

This year Atari Teenage Riot was asked to open selected shows for John Spencer's Blues Explosion, and is currently opening for Beck, who just happened to list ATR's *Not Your Business* EPs one of his top 10 record releases of 1996.

ATR will be at two Beck/Cardigans shows that are a reasonable distance from Columbia. They will be playing in Athens on March 22 and in Raleigh on March 25.

But if you decide to go, come with your shoes tied, leave your glasses at home and be ready to be bloodied and bruised.

I wouldn't advise coming to the ATR show if you want to act like some frat boy trying to protect his girlfriend because you wanted to be up close when the Cardigans play.

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LOTTERY MARCH 20
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Russell House
Reservations Office
Room 218

9 a.m. - 1st Ballroom Date
10 a.m. - 2nd Ballroom Date

For more information, contact the Reservations Office at 777-7127 or stop by RH 218.

Russell House University Union Priority Reservations for August thru December 1997

PRIORITY I: University Wide Event.....March 5, 1997
(See Definition on page 40 in the Carolina Community)

PRIORITY II: Carolina Productions.....March 7, 1997
(See Definition on page 41 in the Carolina Community)

PRIORITY III: Registered Student Organizations.....March 20, 1997
(See Information below for times for the Lottery on Oct. 10)

PRIORITY IV: Other.....March 24, 1997
(Academic Departments or Administrative Units or other student organizations as designated in the Carolina Community, page 41)

NOTE: Academic Space will not be reserved until August 29, 1997 (See Definition on page 39 in the Carolina Community)

Because of the high demand for room usage in the Russell House a "lottery system is used to ensure equitable distribution of space to registered student organizations. The highest level of demand is for Ballroom Reservations, however, the lottery system will apply to all reservable rooms in the Russell House.

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God Talk

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Monday, March 10
5:30 p.m.
Room 225
Trinity Cathedral

1100 Sumter Street (across from the State House)
For information call 771-7300

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