

New releases

courtesy of Papa Jazz Record Shoppe

March 14

- Beach Boys** – Soundtrack: Endless Summer (Rock/Pop)
- Barroa, Bill** – Modern Window Suite (Jazz/Big Band)
- Bryan, Mark** – 30 on the Rail (Rock/Pop)
- Byrd, Charlie** – For Lewis Armstrong (Jazz/Big Band)
- Connor, Chris** – Chris (Jazz/Big Band)
- Cupcakes** – Cupcakes (Rock/Pop)
- Eels** – Daisies of the Galaxy (Rock/Pop)
- Eno, Brian** – Desert Island Selection (Rock/Pop)
- Enon** – Believe! (Rock/Pop)
- James, Elmore** – Blues Masters: Very Best of (Blues)
- Mars Electric** – Beautiful Something (Rock/Pop)
- Mingus, Charles** – East Coasting (Jazz/Big Band)
- Paul, Ellis** – Live (Rock/Pop)
- Perry, Lee Scratch** – Meets the Mad Professor (Reggae/Dance)
- Posies** – Alive Before the Iceberg (Rock/Pop)
- Rouse, Josh** – Home (Rock/Pop)
- Satriani, Joe** – Engines of Creation (Rock/Pop)
- Scofield, John** – Bump (Jazz/Big Band)
- Smoking Popes** – Live at Metro, Chicago 99 (Rock/Pop)
- South Pacific** – Constance (Rock/Pop)
- Space Ghost** – Brak Album (Rock/Pop)
- Suicide Machines** – Suicide Machines (Rock/Pop)

March 21

- Bell, Cook and Candle** – Read My Sign (Rock/Pop)
- Fatboy Slim** – Fatboy Slim/Normon Cook Collection (Techno)
- Fishbone** – Psychotic Friends Nuttwerx (Rock/Pop)
- Reverend Horton Heat** – Spend A Night In the Box (Rock/Pop)
- Smith, Patti** – Gung Ho (Rock/Pop)

March 28

- Catatonia** – Equally Cursed and Blessed (Rock/Pop)
- Cracker** – Garage D'or (Greatest Hits) (Rock/Pop)
- Fatboy Slim** – On the Floor at the Boutique (Techno)
- Goldfinger** – Stomping Ground (Rock/Pop)

April 4

- Apples In Stereo** – The Discovery of a World Inside the Moone (Rock/Pop)
- Elf Power** – Vainly Clutching at Phantom Limbs (Rock/Pop)
- Lou Reed** – Ecstasy

John B. forges sub-genres of Drum and Bass

BY JASON PADDOCK
GAMECOCK CRITIC

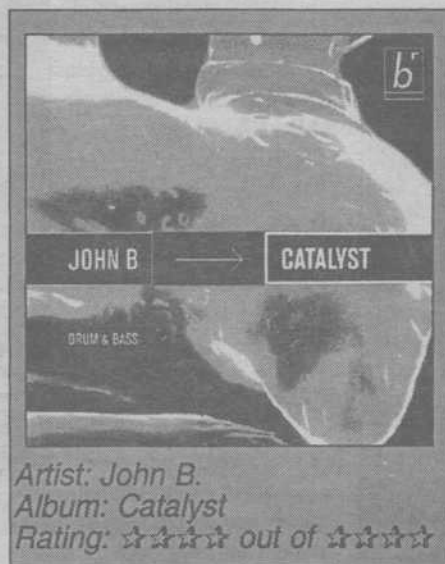
Few producers in drum & bass can effectively transcend the different sub-genres to the extent that John B. manages, and even fewer with such seeming effortlessness. As one of the more versatile DJs in the world of drum & bass, John B. blends jazz, electro, hard-step and funk like the best bartenders blend margaritas. Smooth yet punchy, John B. brings to mind celebration. And that's what John B. seems to represent more than anything: good spirits, soul, funk and energy, working together to make incredible drum & bass tracks.

On his most recent affair, John B. (a.k.a. John B. Williams) takes proven winners in tracks like "We Like the Music," "Pressure," and "Krisptron" and adds a lavish amount of new material to create *Catalyst*, the follow-up LP to 1998's highly acclaimed *Visions*. LP. This time around, John shows more personality in his tracks, particularly sense of humor. With *Catalyst* being released on his own Beta Recordings label (*Visions* saw release on SS's New Identity imprint), one can see an opening up of John B.'s talents to an even grander degree than the usper-sleek *Visions*.

Released as a two or three-disk set (depending on the packaging), *Catalyst* offers a trio of sounds that John sums up with "Liquid" (disk 1), "Solid" (disk 2) and "Vapour" (optional 3rd disk), with each disk driven by a particular sound. On "Liquid," the foundation is huge-sounding jazz tracks with obvious dance-floor appeal. Take "Viva" and "Progress," both jazz terrors with relentless drums and huge-sounding bass lines. And as the liner notes point out, "Rather than purely basing tracks around lo-fi, over-used eighth generation samples off

scratched old vinyl he creates new sounds and composes melodies originally, and records them with live instruments."

John enlists several live horn players to add a more organic and original quality to his pristine production. The combination sounds particularly effective on tracks like the heavily played "We Like the Music" (released as an early 12") and



Artist: John B.
Album: Catalyst
Rating: ☆☆☆☆ out of ☆☆☆☆

"Vanishing Point." Along with his tracks on the jazz-focused formation compilations "Jazz and Bass Sessions," this release just further showcases the capabilities of John B. to use cutting-edge technology and classical training to generate the next progression in music. But there's a lot more on *Catalyst* than just mutant jazz music.

On the second disk, "Solid," John B. demonstrates not only the production of dance-floor killer

after dance-floor killer, but how to mix them flawlessly, as well. Tracks like "Prowler," "No Answer" and "Gollum" just smash the floor, while sleeker tracks like "Krisptron" and "Droogs" polish off the mess. In a time when harder drum & bass releases can usually be easily compared to Ed Rush & Optical, Bad Company or the Ram Crew, John B. stays close to the typical dance-floor aesthetic, but promotes a sound that can be easily distinguished as his own. Even when things get nasty in his tracks, with bass lines that just sound like some subterranean onslaught, a certain sense of articulation and nuance keeps the tracks dynamic and progressive. These kinds of tracks are dance-floor rollers for the musically minded. Throw in the third CD, a digitally mixed collection of downright vicious tracks, and you've got hours of tunes for late night mind bending.

John B. drops slammin' tracks with the scientific efficiency one would expect from a cell biology graduate. But where the hell did all that funk come from? When you listen to John's work, it's hard to believe he is still such a young member of the drum & bass community. With all so much of his talent already laid down on wax, it's hard to imagine where he's going to go. But, alas, with a new label and everyone and his mum trying to get John to lay down a track for them, there will certainly be much more ahead in this bright young man's career. We'd also like to add that even though John B. is living the life of a hot, young, globe-trotting drum & bass DJ and producer, his college education still serves him well. After all, man, he's still droppin' science. Mad science. Make sure you hear the lesson: *Catalyst* by John B. on Beta Recordings.

90.5 WUSC-FM Concert Calendar

Updated March 14

Wednesday, March 15

- Music Farm** — Genitorturers (\$8)
- Tremont** — Gov't Mule
- New Brookland** — The Speakeasies with The Dave Edgington Trio

Thursday, March 16

- Elbow** — Hobex

Friday, March 17

- Ground Zero** — Mindset, Threadthreat, Aesop's Fools

Saturday, March 18

- Pavlov's** — Five Way Friday
- Ground Zero** — Gov't Mule
- Fat City** (Charlotte) — Throtlerod
- Fubar** — Enable Kain, 50 Caliber Stepchild

Sunday, March 19

WUSC FM and Gallery 701 present Sex Mob with special guest Elliott Sharp at Gallery 701 at 701 Whaley Street. (8p.m. ... \$6 for students and members, \$7 for the general public.) Call 254-3585 for more information, or e-mail Jonathan Garrick at wuscmd@hotmail.com.

Thursday, March 23

- New Brookland** — Alabama Thunderpussy, Throtlerod

Saturday, March 25

Colossal Music Crawl in Five Points — Wristbands are \$5, which includes admission to see 40 bands at seven venues. Just to name a few, The Betty Ford Experience, Hick'ry Hawkins, Mass Connection, Motherload, Throtlerod and The Verna Cannon. Wristbands are on sale at Manifest, Papa Jazz and all Music Crawl venues: Delaney's, El-

bow, Flipside, Monterrey Jack's, New Brookland Tavern, Pavlov's and Sharkey's.

Tuesday, April 4

- New Brookland** — Boetz

April 7, 8, 9

The 3 Rivers Music Festival will showcase more than 100 local and national music acts on 7 stages. There will be music for every taste, R&B to gospel, from country, jazz, alternative rock and classical, with a little bit of Cajun and bluegrass thrown in. The festival will be in the beautiful Vista. For more information, check out the 3 Rivers Festival Web site at www.3riversmusicfestival.org.

- New Brookland Tavern** — Boetz
- Tremont** — Cowboy Mouth, Paul Sanchez, Mulebone

Want to review the Oscars? Loved it? Hated it? Send them to us! gamecockcore@hotmail.com