

# music

compiled by Simon McGregor

## Young Lawyers Rating Scale:

- ◆ Struck Out
- ◆◆ Bear own costs
- ◆◆◆ Part/Party Costs
- ◆◆◆◆ Solicitor/Client Costs
- ◆◆◆◆◆ Wrote the judgment myself

*Plug: Simon McGregor is a Barrister on Foley's List.*



## “nu-fi sounds” various artists

(V2)

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There are loads of fresh sounds in this innovative collection of beats and pieces. Crisp production throughout highlights contrasting sounds and tempos. Q-Burn's eclectic 'Talking Box' is typical. It has a rolling medium tempo bass, a weird electro vocal and enough appropriate sonic oddities to make the massive nine minute track length fly by. My favourite was 'Some Place Funky' by Rennie Pilgrim. This break beat freak-out was a UK underground hit that never did much out here, but the funky Hammond keys and disco vocal are a surprisingly good match. Keep your sneakers on for 'Bassline' by Semi-Detached, because the driving bass and kick arse vocal samples will have you partying on the mothership. For variation, try the break beat chill out of 'Rhythm is Everything' by 9 Nickle, before finishing with the block rockin' old skool jam in Semi-Detached's 'Funky Plucker'. Def with the record.

## “Faze action: moving cities”

(Warners)

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The higher budget and slicker production of this duo's second release seem to have mired their sound rather than setting it free. There are similar elements to the

excellent debut album, 'Plans and Designs', with the spacious house beats and arrangements, pensive strings and smooth keyboard lines such as 'Space Disco' and 'Heartbeat'. However, the album's new touches of Latin rhythms and disco guitars disappoint, such as on 'Got To Find A Way' and 'Kariba' where my honky white boy ears detected a good conga line and driving bass being let down by a cheesy Spanish vocal. Good to see they threw in a version of their first album classic "In The Trees", which is so good it renders the rest of the release worthwhile.

## Death in Vegas, "The Contino Sessions"

(BMG)

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Although there are no smash hit singles here, this is a quality album with strong songs and clear elements. Vegas have toned down their programming for a less artificial sound, like the Velvet Underground style lo-fi sound of 'Neptune City' or the tough but catchy bass and drum beat hook of 'Soul Auctioneer'. Top track was 'Aisha' where a sixties style psychedelic keyboard and a rocking guitar lick far outshone guest vocalist Iggy Pop as he attempted to do some spoken word stuff. I can imagine the sound engineer turning Iggy's mike down to zero for the live gigs and just shrugging his shoulders like there was another mysterious technical error. Finally, Vegas show their range with the nifty lounge room keyboards and gospel choir in 'Aladin's Story'.

## The Chemical Brothers (Live in concert – Feb 2000)

The Chemical Brothers performed a sell-out show at The Metro in February – it rocked!. The Chemical Brothers are Ed Simons and Tom Rowlands from Manchester, UK. They are one of the biggest and best-known talents in electronic music. Sonic Animation supported, playing to a 3000-plus crowd. Everyone enjoyed their set, especially the familiar 'Theophilus Thistler' and 'I Feel Ecstasy'. There was a real atmosphere of excitement and anticipation – and everyone was waiting for the main event.

Like typical rock stars, The Chemical Brothers left us waiting about an hour before their big opening number 'Hey Boy, Hey Girl' then moved straight into their smash hit, the catchy 'Block Rockin' Beats'. The dance floor was packed with bare-chested boys – like an high energy electronic mosh-pit, minus the crowd-surfing.

Their concert covered all three albums: 'Exit Planet Dust'; 'Dig Your Own Hole' and last year's 'Surrender'. There were hard tracks like 'Under the Influence' interspersed with more mellow ones like 'Sunshine Underground' and they teased the crowd, building crescendos in innovative and amusing ways rather than the predictable thumping climaxes of less skilled DJs. Fortunately, 'Let Forever Be' was omitted. Unfortunately, the rumoured guest appearance of Primal Scream didn't happen.

There were constantly changing visuals, many of which were fantastic, the sound was incredible, the equipment covered the entire breadth of the stage and the 'Brothers' impressed us with plenty of original and live mixing. It was a quality show without a flat minute – proving that the Chemical Brothers might be slightly dorky but they're incredibly good at what they do.