

## FUTURE SOUND OF LONDON REMIX RESULTS

*As judged by Future Music Magazine*

It's taken a while, but here are our opinions on all the entries to our FSOL remix competition from FM129, with the Top 8 [on p109]...

### Our Thoughts

The Future Sound of London samples we gave you to remix way back in our 10th anniversary (FM129) were possibly the most interesting we've ever supplied, and they've resulted in some of the most inspired remixes we've ever had.

The entrants came up with a huge range of styles: anything from harsh ambience to full on drum n punk! Now this is what we want to hear although, as ever, there is still room for improvement.

We still had a few entries (although far less than ever before, thank-fully) who simply rearranged the supplied samples into a track that was too similar to the original, adding nothing new. If you are going to remix someone else's work, don't be afraid of adding your own sound, otherwise what is the point? Most successful remixers are asked to do work based on what they can bring to the tune, so bring something to the party, don't just sup off the can of Party 7 when you get there!

In this case we also had quite a few FSOL fans entering which was great, but many of them tried to sneak other FSOL samples into the song. In some cases this worked but in others it was too obvious and we weren't sure whether we were actually listening to a remix of *Elysian [Feels]* or *Papua New Guinea*.

Also, and this was surprising, the samples appear to have over inspired some of you, to the point where too many different ideas and styles were being crammed in to one remix. Several started off in one style and skipped through half a dozen new ones before the track was completed! While ideas are obviously great, you need to style on one area if you want to be asked back for more. Rein your ideas in; sometimes less is more. But overall, the competition was very tough so well done to everyone who entered and a special well done to the finalists. We've passed these finalists' tracks over to FSOL to judge the winner and will announce the winner in the coming months.

### **Key**

The best eight entries are listed in the top 8 section. Those entries highlighted in the main text with a \* and in **bold** were good enough to get through to our second round, but didn't quite make it into the top 8.

### *@mospherixz, UK*

Despite seeming to lack the requisite attitude for a nu-skool breaks remix, this attempt has nice breakdowns and atmospheres but these are just not enough to make it stand out.

### *Adam Evil, Kentucky, USA*

Yet more mix n match FSOL samples in a track that seems to veer wildly from idea to idea. It's not bad but in terms of the track you need to settle upon one idea to keep the listener.

### *Adam Leuartousky, Poland*

An interesting entry in that it's a strange clicks n kuts take on the track, but the reference

to the original track is quite hard to find. Good ideas that would probably work better as an original track.

*Alfetta Lounge, UK*

Lots of good clean and airy ideas that seem to be cluttered into the corners. The piano riff works well if slightly out of tune with the other sounds. Also, the second section needs additional ideas.

*Alun Palmer, UK*

Initially dark, distorted and disturbing but it doesn't really do anything other than plod along. We track on more intrigue and less menace needed.

*Andrzej Sieczkowski, Poland*

This is Adam's cousin (see entry above) and his take on the track is surprisingly different but equally as strange. Some good ideas that do not necessarily translate well into a remix.

*Anthony Argiros, Australia*

Some nice ideas in here but it seems to lack some of the attitude of the original due to its slightly over-softness. Good stuff, but just needs to be slightly more raw in places.

**\*Bacalao, Switzerland**

**Great beat programming with lots of intricate detail but some of the sounds seem to be a little too present and impede the development of the track. Great detail and effort, though.**

*Balducci Massimo, Italy*

A slow building number that has some imbalances in the mix with the drums in particular getting lost in the mix. Some nice ideas but they don't quite hit the spot.

**\*Bartek Chacinsky, Poland**

**Combining ambient textures and fast paced punk breaks, this remix has a little of everything to offer.**

*Biological, UK*

Breakbeat and plenty of synth lines take this mix in a slightly different direction but the samples that are used really just don't seem to fit together as tightly as the rest of the track.

*Brian J Bennett, UK*

Despite an overly long intro, once the track gets going there are some clever twists to be found. Good ideas that really just need honing down much tighter.

*Carlos Rodela, Seattle, USA*

A little too rambling with some really nice Pixies-esque rock moments but as soon as you get into it, it changes. However, more consistency of ideas is required.

*Cherner Anatolij, Israel*

Some great ideas here that are unfortunately overshadowed by the final mix. As you rightly stated, the monitoring is the issue and a little more power could be pulled out of

the track with some subtle work with dynamics.

*Chimaera, Holland*

This certainly seems to have achieved the aim and captured the spirit of the original track and the later part of the track pushes along nicely, but ultimately it doesn't seem to cut the mustard.

*Chris Deligiannis, Greece*

You try a little too hard to begin with and end up throwing everything *and* the kitchen sink in. This gets better later in the track as you ease back and give everything much more space.

*Chris Loetze & Peter Schraufst, Germany*

This comes across very much like a showreel of all the styles that you can manage and judging by your background we can see why, too much changes and not enough of a consistent theme through out the track.

*Christian Holt, UK*

This is a tight track that seems to be full of sounds and ideas but the problem is that the rhythm is a little too consistent, almost repetitive.

*Christopher Tate, UK*

Plenty of broken beat action going on here but it doesn't go enough to hold the listener's interest. There are some nice elements but ultimately just not enough.

**\*Curley Le Mura, New York, USA**

**A really nice laidback groove very much in keeping with the original with nice layered guitars in the Steve Hillage vein. A proper development of an idea.**

*Damian Ashcroft, UK*

Abstract electronica is the name of the game here skippy electro rhythms, stretched beats and drifting samples. It's all very early games console style. The mix could do with far more punch and dynamic range, though.

**\*Dan Gibson, UK**

**Some really nice touches in this attempt with the clever use of the time signatures and introducing your own structure and melody. The nice atmospheric and textural sounds help bind it together. If you could have brought the track back to the original tempo, that would have finished it off a treat. Well done.**

*Dan McKeown, UK*

Ambient beginning that was full of promise and moodiness but failed to deliver any real sense of attitude and when it does come, it's just too late.

*Darrell Leonard, UK*

You have taken the main organ line and taken it on a bit of a tour of your gear. Some nice moments but also a few that almost undo all the work that you have managed to achieve.

*Dave Trigg, UK*

We like the idea behind the track with the stop-strat edge, but that was sometimes too much. Some nice sounds blended into the track as well.

*David Adkins, UK*

Too many samples used in this four/four take of the track. The problem is that this kind of mix really wants to be more minimal. We'd suggest that recreating the melodies so that you can filter and stuff would help loads.

*David Grocock, UK*

We initially liked the stretchless mix but then realised that we actually preferred the beatless mix as they just really didn't do enough. Sorry.

**\*David Sutton, UK**

**High quality drum n bass break-led mix that David interestingly labels as 'ambient'. Well, it is in places and overall you have managed to do all the things that no one else has, but it needs just one more obvious hook to carry it through.**

*Diamandis Kazouris, Greece*

Nice laidback version although the samples occasionally sound a little forced and the track tends to plod along in places. But a strong effort.

**\*Elijah Hoskins, Philadelphia, USA**

**Some really creative use of the samples in this nu jazz version. Unfortunately it does sound distorted in places but on the whole this is outweighed by the creativity.**

**\*Emperor Jones, UK**

**A really enthusiastically put together track and you have taken the time to tell us exactly how you did it. In terms of pace and energy it just needs a little bit more.**

*Errol Costin, UK*

This track has fallen into a common trap: trying to mix 4/4 beats with guitar-orientated jazzy music and it really never works well. One or the other would have been just fine; the shuffle beat was great. Just be careful when mixing your genres.

*Gamma Zhiza, Cyprus*

You've done great job of putting your local sound on to the track and blending them well, but in places there is a sense of loss of control over the effects.

*Gary Swift, UK*

It's a shame that you've not put more of your own character into this. You have done a good job of recreating the track but there needs to be a little more included.

**\*Geoff Hil, Australia**

**Opening with a great ambient feel, this progresses on the rhythmical edge with great use of other sound sources. A good use of the original samples that manages to go somewhere else. The levels on the track could do with a bit more balancing, though.**

*Glen Fitzjerrell, Illinois, USA*

Unfortunately just changing the tempo of a track does not make a remix. There needs to be more original character introduced into the mix.

*Graham George, UK*

Metallic fractured beats cut with random moments that all cuts together in a very fractured way. Nice sounds that just does not develop beyond into the next level.

*Hannon Walter, Belgium*

We can see what you're trying to do but it seems that some of the samples really do not fit into the rhythm that you have created. Good ideas that just don't quite work.

*Henning Ardraa, Norway*

This has a real summer Ibiza, chilled vibe to it. Some great ideas here but unfortunately they just don't develop far enough. Good attempt, though.

***\*Ivan Vukovic, New Zealand***

**A nice ambient take on the track managing to only use a limited number of the original samples. The theme is there and we could see this being released as a B-side ambient mix quite easily.**

***\*Jan Leursen, Norway***

**Unusual abstract ambient mix using all the original samples. This definitely stands out but the question is whether it's for better or worse.**

*Jeevan Anandasivam, UK*

Laidback breaky and chilled mix that doesn't go anywhere fast. Good use of the flute sample but overall a bit too metallic a mix.

***\*Joe Martin, Ireland***

**A great idea for the effect at the beginning, but the filter clips slightly as it opens, so go easy on the resonance. A nice minimal breakbeat effort.**

*Joey Hannah, New York, USA*

Despite the track getting quieter as it goes further into it, this is a little too prog for its own good. Our attention could not last long enough.

*Jon & Russell Armstrong, US*

This is a good arrangement with some mental samples thrown in but ultimately it is let down by the mix. It just doesn't do the idea justice.

*Jon Curtis, UK*

This starts off well and builds up to a point that is just ripe for the big drop into the break, but it just doesn't happen. A nice job of editing the samples to use them in a creative way. So close yet so far!

*Jon Nibord Speier, New York, USA*

Lo-fi and frantic, packed with extra levels of energy but ultimately not that different from the original. When it does try to do it, it really just sounds weird.

*Jonathan Turner, UK*

Some outstanding moments here that are unfortunately only let down by the overall mix of the track. Great inclusion of brass and different arrangement ideas but it got quite difficult to work out what was going on in places.

*Josh Roulston, UK*

Mixing rock and electronica in what can be only described a cluttered and undirected mix. Too much going on at once with no chance for the listener to figure it out.

**\*K Ishibashi, New York, USA**

**This is a tough one. It's a tracking track in hop hop style and is well made with good vocals and production, but it's not really a remix. Send us in a demo f your music... we really want to hear it!**

*Keith Norman, UK*

You've described it as 'downbeat' but perhaps 'no-beat' might be more appropriate. A pleasant enough ambient workout that doesn't stand out.

*Kelvin Smith, UK*

Doesn't add any original character to the original and takes far too long to develop. That has been the case for many of the remixes. Make your mark on the track.

*Kjetil Ardaa, Norway*

There are some nice dynamics in this track with good highs and lows but some cheeky filtering in places would help loads. A tune of different halves that doesn't quite fit together.

*Kotaro, Japan*

High energy version that uses most of the samples, but the mix needs attention as there is possibly too much compression with some very odd pumping and phasing going on.

*Kresimir Hovat, Croatia*

You've achieved some nice subtle variations on the bassline and some good other sounds but for the kind of breakbeat/big beat style you're trying to nail, it really needs more impact and attitude.

*Lila Soundlab, California, USA*

Minimalist but ultimately a slightly directionless mix. The stripped-down nature of it is great but it never seems to really get into a groove.

*Limb-Bow, Ireland*

This has a real US garage rock feel to it with loads of rawness and energy but it doesn't show clearly the development going on in the arrangement. Good ideas that don't quite realise their potential.

*Lorin Roser, New York, USA*

We are all for off-the-wall remixes and cutting-edge styles but there is a fine line between ground breaking and complete madness and unfortunately this crosses the line by quite some way. Although we suspect that's what you intended.

*Marc Luczak, Poland*

A really nice twist with the beat on this one. You've got the elements of the original with a more contemporary rhythm attached. The mix of the track is really imbalanced, though, and you should look hard at this area.

*Mitja Skuver, Croatia*

There are some neat ideas going on here but unfortunately it is tempered by the fact that the overall mix needs serious work. Perhaps a little more development away from all the samples would help as well.

*Matthew Statter, UK*

Opening with a strong ambient edge, this is another remix that utilises other FSOL samples not supplied by us. Ultimately, it lacks bass to pin the rest of the track to.

*Matthew Tanner, UK*

A brave attempt at a song-based remix that ultimately doesn't match up to the original. The vocals, production wise, just don't reach the level of the original samples and this makes the track seem disjointed.

*Mick E, USA*

This is a strong breakbeat version that could be a little more obvious in using the samples as we could only hear them once the rest of the track had stopped. Cheeky but still a good track.

*Mike Beaven, UK*

Another trance-ish take on the mix with some nice sounds and pads. The thing that really stands out is where you have rewritten the Doors-like organ line. More could have been made of this as you could have extended and played with a theme that everyone knows.

***Miser Badman, UK***

**A pure comical insane rambling in an auto biographical way. He uses the samples so I guess it qualifies. Verging on a new Viv Stanshaw/Bonzos style with tightly arranged samples with that ironic twist. Wins the COMEDY ENTRY award, by far!!**

*Neoland, Holland*

Lots of great ideas and sounds in this hard trance version Good choice of sounds with loads of energy but it all gets lost in the muffed mix.

*Nick Meladze, Auckland*

This is probably the first industrial trance remix we have had in. We can see what you're trying to do here and hats off to you. It's not bad but just not enough.

*Oliver Booth, UK*

Some quite nice sounds including that *Papua New Guinea* vocal sample but the drums seem a little clunky and too in your face in the mix.

*Paul Lewis, UK*

This is a great dnb workout with an Apollo 440 feel to it but you missed the obvious opportunity: using all those great themes and hooks that are available.

***Paul Marten, Ireland***

**Good ideas that maintain the 60s vibe. Some of the changes could have happened quicker but when they arrive they're spot on.**

*Paul McGilway, UK*

It's a shame that you chose to put that guitar sample in the first gap as it really doesn't fit and you could have chosen so many others. Otherwise a good strong breakbeat effort. Just think before you place.

*PD Ferrett, UK*

This is probably the only entry we have had that has managed to out-Beatle the original. There's loads of backwardness here but ultimately the samples seem just a little too randomly placed.

*Phenomenon, Poland*

This is nice track that really sounds like an original track with a Pink Floyd sample (don't mix n match - it can be problematic) but we had a lot of trouble relating this back to the original FSOL track.

*Pretty Blue Fox, France*

There are some nice sounds and textures in this track but overall it's far too slow in developing and moving on.

*Precek Jaroslav, Austria*

Promised to be Orient Asian speed dub rock but really there was very little difference between this and the original.

*Ramon Jansen*

Another pleasant track that has developed beyond the original samples. Re-doing the organ line and turning it into a heavy synth bassline was a really nice touch. This has loads of potential but ultimately let down by the quality of the final mix.

*Raymon Bengel, UK*

Moody electronica mix that skips over too many genres and needs to fall headlong into just one of them and stick at it. This would make the track make far more sense.

*Realistic, Ohio, USA*

Loads of ideas that unfortunately ended making it feel a little lost in direction. Some really nice moments but they don't last long enough before the track changes.

*Richard Cranefield, UK*

The initial promise of the track was good with a nice sense of tension that unfortunately doesn't translate into the rest of the track. The drum loop seems slightly underpowered and under placed in the mix.

***Richard Harris, UK***

**You have some great bits going on here with the samples fitting really well and those neat minimal beats really pin the track together.**

*Richard Mayer, Germany*



Minimal and strong beats that could have done with a slightly stronger bass to back them up but some nice atmospheres going on here and strong use of the samples.

*Richard Wharton, UK*

This has a kind of 80s synth pop style dnb feel to it and it really just does not work... we can't be any nicer than that. Drop the synths and start again.

***Ricky El Qasem, UK***

**This has more of FSOL goes Jive Bunny with the cheeky additions of plenty of other FSOL samples (yep we spotted 'em). A good medley idea with some nice tempo changes and you've done a good job, considering the limitations.**

*Rob Gorik, Italy*

The 4/4 edge to this track really does not seem to do justice to the rest of the track... a heavier kick would help so much. We can see what you were after with this one but it doesn't quite cut it.

*Rob Pearson-Wright, UK*

Quite a cluttered mix that doesn't really allow you to hear everything clearly. It's not really that dissimilar to the original, so disappointing in that sense.

*Ron Crowcroft, USA*

This ambient track certainly seems to have taken control of itself a bit, to the point that it's not really got enough direction. You were right to stop when you did and perhaps next time do it even sooner. Some nice sounds and ideas in here though.

*Ross Baker, UK*

Another mix from the dark side with this illbient version. Nice use of the samples, but a little slow to develop.

*Setvice, Australia*

The drum programming in this is great, showing a lot of care and attention, but the track as a whole feels like it's missing something. We're not sure what that is but it's certainly not there.

*Sheloves G, San Francisco, USA*

The 4/4 beat once again rears its unnecessary head in an otherwise great track that has good elements to it.

*Simon Cantrill, UK*

The promising start unfortunately didn't manage to deliver as the track ended up being just too meandering and lacking definition and direction.

*Simon Wilkinson, UK*

A very short orchestral version that sounded very nice but did confuse us because it's more a re-imagining than a remix of the original.

*Stephan Dennis, UK*

This moves very much in the world of Shadow and Krush but it doesn't develop beyond that initial statement. A few more samples and changes would make this really work

well.

*Stuart Cameron, UK*

This comes across as a smoking trippy mix that could do with a little more feeling to the whole thing.

***Sukerpunch, Finland***

**This really is one of the stronger 4/4 tracks we have been sent, particularly in terms of production. This is strong and seems to know where it's going.**

*Tengental, UK*

Nice atmosphere, even the vocal had a nice touch to it, but the speeded-up 4/4 loop really did nothing for the track. Even the original loop would have worked better!

*Terry Andrade, Canada*

Showcasing what Toronto progressive is about, apparently, but let's just hope that the mix is not a reflection of the style as this track is all over the place level wise, it has to be said. This ultimately detracts from what seemingly could have been quite an interesting arrangement.

*Tim Broomfield, UK*

Unfortunately your MiniDisc got completely mangled in the post but we're sure it was a good effort.

***Tim Dwyer, USA***

**Extreme ambient version that takes the samples and pushes them beyond recognition revealing hidden depths to the track. The more you listen, the more you hear.**

*Tim Cossing, Spain*

Described by Tim as 'world music' but we wouldn't say that was quite accurate. A nice combination of sounds that has developed from the original quite a long way but is a little on the confusing side.

*UKDragon, UK*

This has a nice extra organ sound that helps tie this together, but more development and a better final mix would have helped loads. Considering the equipment, though, a good result.

*Ultima C*

Interesting ideas, quite unusual but one of the beats was slightly out and that seemed to throw it and make it hard to listen to. FM

### The Top 8 Tracks

Some great entries this month, from which we've managed to pick the eight best. They'll be sent off to FSOL who will then pick the winning track (to be announced in our *News* pagess in the next couple of months).

*Corin Foster, UK*

This is a more ambient take on the track with some great vibe sounds that give it a strong sound. Once the track drops in due to its tempo is very reminiscent of earlier FSOL.

*Giovanni Tambrelli, Italy*

Strong big beat version with clever twists. A good level of progression in the arrangement and it maintains the energy throughout with great stops and starts. All the samples are present and used in an intelligent way.

*Jack Harrs, UK*

Strong atmospheric soundtrack style. Although not obviously FSOL the sounds are there buried in a multi-layered mix until they rise to the surface. Very evocative.

*Justin Crosby, New York, USA*

More of the big beat development this time, taking the Amen break and developing it further. *Very Tomorrow Never Knows!*

*Jonas the Plug Expert, Holland*

Jonas is back with his usual plug-in riddled high rate sample edited mash-up. This has got some proper attitude!

*Miikael Tamm, Estonia*

This started off well with definition and determination but the change into the second section made the track go too flat.

*Peter Godfrey, UK*

Another heavily laden ambient number with lots of atmospherics and an epic spacious intro. Very much in the *ISDN* vein.

*Tashi, Belgium*

Strong production and arrangement opening with percussion and strings over a nice break, using the samples in quite a standard but tight nature.