

Mp3 21st Sentry - Cut Me Loose



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Huge unstoppable electronic drum rhythms tied with revolving soundscapes, searing lead lines and trouser flapping deep highly original. 9 MP3 Songs ELECTRONIC: Breakbeat/Breaks, ELECTRONIC: Techno Cut Me Unaffixed Songs Details: 21st Sentry Bio ===== Formed in 1993, Michael Devin Kris Kristiansen were haggard to the electronic invasion on the British music scene. Influenced by the domiciliate music scene and artists such as Adamski, N-Joi, Future Sound Of London, Hardfloor and everything else that was happening in the club scene whether it was acid domiciliate, domiciliate, techno, harddomiciliate or hardcore. Their first release, "My Guitar Hertz", on Higher State records was a collaboration with infamous Cream DJ Paul Bleasdale and resulted in a successful Party domiciliate tune, with a more commercial sound suited for the likes of Cream's back room. The trio where then asked to remix "Deliver Me" for the Cotton Club which rode onthe success of the Cotton Clubs previous releases. In 1994, the duo sent a demo tape to Hard Hands, the label created by Leftfield's Paul Daley and Neil Barnes. This led to a Hard Hands release under the name of "Sentinel", a 3-track EP titled "Hurricane". This included the track "Transistor Rhythm" and "Dragbeat" which received heavy airplay by Annie Nightingale on Radio 1. Another collaboration followed in 1995, this time with Andrew Weatherall and Jagz Cooner of "Sabres Of Paradise" (again with Bleasdale), this produced the heavy underground anthem, "Crash" under the guise of "Cymbol" on Concrete Recordings. This caught the attention of DJ's like Justin Robertson, John Peel and Annie Nightingale. In 1996, Kris worked with resident Voodoo DJ Mike Williams to release a string of E.P's on Charlie Halls label MC Projects, this time under the name - Multiplex. Since 1996 and the ever-changing electronic scene, Devin Kristiansen's sound has developed into the heavy electro sound of Electric Voodoo. Released on their own label Fine-As-Wine records, the initial release was the first of many Electric Voodoo tracks produced. As of 2000, the duo released their

first track under name of 21st Sentry. The track "Hitman" became the opening track on the compilation, 'Corrosive Breaks' released on cd by Atomic records. As of 2003, the duo record under the name of 21st Sentry and Electric Voodoo. _____ 21st

SENTRY: 5-Track Demo Review - Centaur Discs

===== "Thirty two minutes of which the opening track, 'Proteus', is simply stunning - this huge chunky, beefy unstoppable drum rhythm around which assorted synth, sample and keyboard motifs revolve, changing shape as they travel, even abandoning the rhythm to fantastic dynamic extent at one point, before it re-enters and the whole thing rolls forward. The only thing to do after you've played this track is to turn the volume higher and play it again - just fantastic. 'Battle' is more of a slow swirler with some wheezing synth lines boinging and swooping, as assorted rhythms eventually emerge with a gorgeous almost string-synth lead horizon flowing overhead, and it has to be said, a superb track once the boinging synth line ceases, building to quite a stormer in many ways, all very solid and strong, still addictive too. 'Girls like too...' features a faster rhythm, almost trancey techno if you'll forgive the juxtaposition, synths and electronic drums plus rising bass synth throbs and sequencer rhythms assembling and building to supremely muscular extent, the whole thing flowing as one giant multi-layered organic unit, the rhythms propelling the track and your head along in their wake, and another utter gem of a composition. 'Broken Piano' starts with abstract synths swirling around before this throbbing bass synth rhythm enters, joined by a beefy crunching electro-percussive beat that then splinters into an assortment of rhythms as the track blends strength with delicacy, and a lead synth melody slowly flies over the hot, beefy beats, all quite mesmerising. Finally 'Hill Valley' is a touch more chaotic, still rhythmic, melodic but here with a decided industrial flavour and way more seemingly happening in the mix as layers, leads and textures assemble in one huge panorama that rolls inexorably forward changing shape as it goes and actually becoming ever more attractive, a real feat for such a busy track and by the end you have warmed to its huge-sounding, crunching charms. Overall, this is one of the finest demos I've come across - not a weak moment on it - and I can't wait to hear an album from this lot - superb and then some".

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