

disco LP by BT Express, "Do It Till You're Satisfied." The record shop is now long gone – about three years ago – but I will always remember that was where it all began.

AS: As a kid (not that long ago!) I loved the Jackson 5 and early Michael Jackson; in fact I still do! First record I bought was the Commodores' "Machine Gun" album. Still one of my faves!

Martin, your bio says that at 17, you made it to the finals of a DJ competition, despite never having DJ'd before. Had you never ever DJ'd before? Or had you been a bedroom DJ?

KK: The actual truth behind this is I had never used Technics decks and was desperate to see why everyone used these decks. I didn't have my own setup at home, but had a few mates who had belt-drive turntables and was starting to get the buzz for DJing. I entered this competition and got to the final, where I was beaten by one of my best mates who had decks for a few years already. It was a great experience and I have never looked back.

Adam, tell us a bit about how you started as a drummer in the rock band Sabio.

AS: Well, my brother played guitar and we

used to play in bands together from our early teens. We got signed [in Sabio] and were touring around Europe for a few years until I started getting into producing and DJing. Eventually that took over and I had to quit the band. I miss it sometimes, but we're planning on taking our show to a live level soon where I'll be back on drums!

What DJs and producers have influenced you? Which of your DJ/producer contemporaries do you most admire?

KK: DJs such as Cashmoney, Jazzy Jeff, Q-Bert and Fatboy Slim, who is such a great entertainer on stage. Producers – well, so many: Dr. Dre, Timbaland, the Neptunes, DJ Premier, Plump DJs, Stanton Warriors. I admire anyone in their field who puts together a great tune.

How did you meet and come to work with one another, after having had successful careers on your own? Are you still making

music independently as well as together?

KK: We met in my record store five years ago. Adam played me some stuff he was working on and I thought, wow, this guy is into exactly the style that I was digging at the time. We got together some time after that and created "Tricka Technology." We are both still continuing with our own musical careers, but we plan to do another LP early next year.

What equipment do you use to produce your music? There are musician credits on the album for guitar, bass, Moog and Rhodes; what's the overall balance among samples, independently-generated sounds, and the work of live musicians?

AS: Everything is recorded edited and mixed in Pro Tools on a Mac. There are actually hardly any samples on the album; we replayed a lot of things to avoid copyright issues. The tracks normally ended up sounding nothing like they originally did, which was sometimes good and sometimes bad. "Peaches" [the album's only track with a sample credit] is based on a Detroit Emeralds sample; the whole flavor of the track relied on the vibe of that sample so we didn't want to risk losing it.

Wasn't there a James Brown sample in the 12-inch version of "Tricka Technology"? It's not on the album version.

AS: That was just an old version; we re-created the new one as we knew it would be expensive to use the sample.

I remember that in Miami, you were given an introduction to the new, very sophisticated Technics SL-DZ1200 CD turntable about half an hour before performing on it! What were your thoughts on this new piece of equipment, which closely mimics the capabilities and feeling of a vinyl turntable?

KK: We usually use the Pioneer CDJ-1000s and have been playing around with them for about a year now; they really are a great CD player. It was quite hard to get to grips with the new Technics. After a while they were pretty easy to understand, but there is so much depth to these CD players it is unbelievable. To take it to the next level would take some considerable time to get to know your way around them, but they have some amazing features; it is ridiculous. Hopefully will get one in the post soon!

Any plans to do a tour of the U.S.?

KK: This is high on our agenda and something we can't wait [for] to happen, but it will involve some serious organization to make

sure it is perfect. We feel it's very important to break the U.S. market and we believe our style is exciting to the Americans from previous experiences.

Of all the gigs you've done, what have been your favorites?

KK: I have been lucky to have had some incredible gigs around the world. Some highlights are New Year's Day in Sydney in 2002, 2003, and 2004; New Year's Day in Melbourne in 2004; the Sony E3 party in Los Angeles in 2002; and Glastonbury 2003, to name a few!

AS: Closing Field Day in Sydney on New Year's Day 2004 for 25,000 people was the ultimate buzz for me. Glastonbury 2003 was the bomb!

The "Tricka Technology"/"Peaches" and "Gimme the Breaks" singles came out in advance of the full-length. Are there plans for further singles from the album?

KK: Yes, the next single is "Simple Things" with a rather interesting remix package. Not sure if there will be any more tracks to come of the LP, but "Give You That" is a possibility. **What other upcoming releases, remixes and events should we look out for?**

KK: Well we have a few things in the pipeline. I am working on a new LP for my own label Against the Grain and a few remixes with A. Skillz. I just finished a remix for [Toronto breaks DJ] D-Monic's Pure Phunk label.

AS: There are so many things to be getting our teeth into. The next year is another exciting time for both of us, with tours around the world. We are going to be extremely busy!

For more on A. Skillz and Krafty Kuts, see the website for the Finger Lickin' label at www.fingerlickin.co.uk.