



because one size does not fit all

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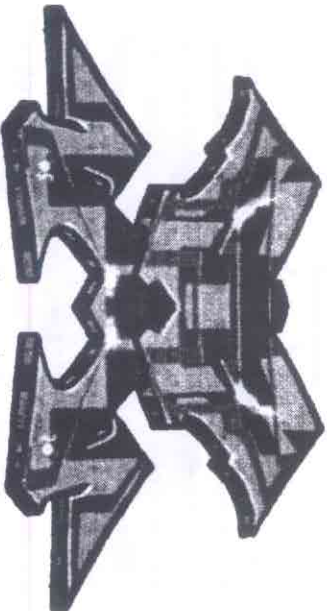
it's a definition

when our first issue hit the parties & clubs last year, we posed many questions to the u.s. micro. it's become very apparent that we've thought about those questions and seem to have answered them for ourselves. as a result, we've not only found out where we don't stand, but also where we do stand. we have gained a better understanding of where and who we are as a movement. we have begun to define what it is that we've created.

we've discovered that it's not fashion that keeps us coming together. when we start believing that there is a certain drum & bass fashion, we open to door to instant drum & bass heads. anyone would be able to drop \$100 at a 'hip' clothing store and become an instant drum & bass head.

we see that it's not socio-economic backgrounds that brings us together. the drum & bass scene is probably the least homogenized scene around.

so, what is it that brings us together to hear the music? what is it that allows each of us to relate to the music in our own way? there is an experience that we all have in common. the experience is urban, the experience is primitive.



what happened?!

so what happened in the drum & bass over the past year? well, we're not going to waste anyone's time by giving a play by play account of the happenings. and why should we? we are all experiencing the results, right now..

it's always been about now and the future, anyway. let those who don't understand us look at our past in hopes of comprehending. we all know where we've been together, and where we've taken this thing. we're deciding, right now, where to take it next.

as long as the drums are rollin' to the rhythm of reality.

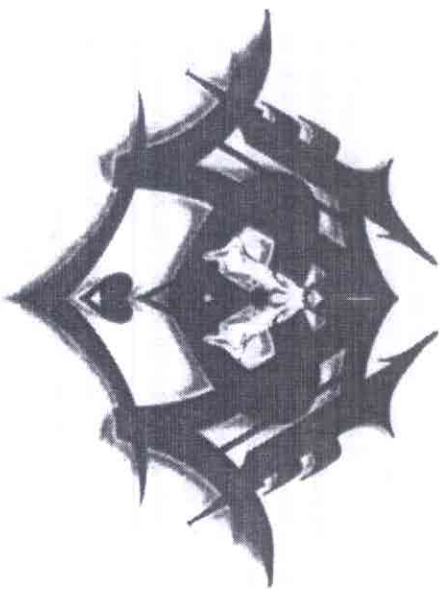
micro respect

the u.s. micro seems to be popping up all over the united states. it seems that many people living in the u.s. are reacting to the lack of respect that the united states is getting from both the greater world-wide drum & bass community and at home. these same people have realized that respect begins at home and have started qualifying themselves and the u.s. drum & bass scene as the 'u.s. micro', and why shouldn't they? many people in the united states still see our scene as the little sister of the U.K. drum & bass scene. the united states will never get the respect it deserves until we see ourselves as a self-sufficient unit, apart from the U.K..

the u.s. micro isn't a promotional group. it's not a dj crew. it's not a production company, and no one owns the name. the u.s. micro are people who have decided that it was time to give the u.s. scene the respect it deserves. there is no hierarchy in the u.s. micro. all of them are vital parts in making the drum & bass thing happen here in the united states, they just have different roles. from the kid dancing in front of the speakers, to the dj behind the tables. from the people in the studios, to the guys selling the rekkids. from the people that organize nights, to the people that show up.

the u.s. micro and what they are doing for the scene here is beginning to make quite a difference.

mini-props & micro respect to the u.s. micro



where will you be?

who's gonna be around when this whole thing gets massive anyway. when they start to market the music to the moral majority. we've all seen scenes get so massive that the essence that gave the particular scene substance in the first place, becomes so diluted that you find yourself where you least want to be. amongst the sheep. you'll find the path less travelled has become a hand wagon, with more people jumping on it everyday.

support the real

all over the u.s., drum & bass heads are refusing to support club nights and parties that feature only a pair or one drum & bass dj. club and party promoters are beginning to realize that in order to gain the support of the rapidly growing drum & bass scene, they must consistently feature a full line-up or a separate room of drum & bass djs. they are learning that they can't take the drum & bass scene for fools who will pay full price for 2 hours of drum & bass.

it should be obvious to everyone that the d & b scene is no ship of fools. d & b heads know what's real, and support it.



urban primitivism:

drum & bass is the musical expression of the urban, yet primitive, lives that we all live. urban in the sound and technologically advanced tools used to compose it, while at the same time primitive in expression and scenarios depicted.

but urban primitivism expands much further than the ever expanding boundaries of drum & bass. it's not something that we seek, it's something that we see, hear, touch, and live everyday.

the urban primitivist (u.p.) lives in a landscape in which, however advanced it may seem, the u.p. must fight everyday for his survival. everyday, the u.p. has experiences that are primitive in nature, yet are juxtaposed against the urban backdrop in which he lives.

the u.p. knows that it's not his surroundings that determine who he is, it's how he reacts to his surroundings that determines who he is. it's how he reacts with his environment that determines his survival.

surviving the city is a key element of urban primitivism. everyday, we draw from a well of inherent instincts and learned knowledge. everyday, each of us are in our own way surviving the city.

(this is not a rave.)

U R B A N



EXPERIENCE

saturday
july 26 th , 1997

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