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Karl Hyde exclusive:
"I am an alcoholic"

the return of
Underworld
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My Name's Karl. And I'm An Alcoholic

words Darren Ressler pics Kevin Westenberg

Underworld are back after three years with their third album. And with a lead singer and songwriter battling a drink problem, the surprise is that Britain's best band are better than ever >>





"Dance music

>> IT'S the end of the world as we know it. The weatherman says it's winter, but in New York City today it feels more like spring. T-shirts and shorts have replaced thick woolly jumpers because the mercury has rocketed to an unheard of 70 degrees. What should be the Frozen Apple is now the Baked Apple.

Inside a spacious, two-level photographer's loft down by the South Street sea port, perched on the tip of the island of Manhattan where an uncomfortable stench of fresh fish fills the late morning air, Karl Hyde, Rick Smith and Darren Emerson are busy mugging for the camera. Underworld are in America to promote their forthcoming third album, "Beaucoup Fish". The boys are in great spirits. They're laughing and carrying on. The photographer's assistant is moonlighting as DJ, mixing on the 1200s nestled over against the wall.

Click. Click. Click.

"That's good... Darren, look at me. Karl, chin up. Great, guys. Okay, just give me a moment."

Fact: photographers' studios are fucking boring. You stand around like a lemon for hours, posing and feeling like a git. So while lenses are changed and lights are adjusted, Karl looks down at his turn-ups. He stares at his seams and starts pinching the side of his legs. Karl does a 360 and shows off his scrawny bum.

"Which do you prefer, Mr Photographer? Would you like a whole arse or half an arse?" Karl Hyde is playing the clown, putting on a show. Everyone else cracks up.

A bit later on Rick is over at the mixer toying with the EQ as an Orbital track spins. (Darren, whizz kid DJ that he is, thought it was Kruder & Dorfmeister. Doh!)

Meanwhile, Karl is in the other room checking out digital images of their last sold out New York show, which took place a few days before on Thanksgiving Eve at Irving Plaza. Their first New York appearance for over two years, it was an apocalyptic barrage of sound and vision. Every mumbled vocal was perfect. New Yawkers were chanting "lager, lager, lager!" so loudly that you thought Mayor Giuliani was going to be woken up by the noise up at City Hall.

It's three years since "Second Toughest In The Infants" rewrote the book of British dance with its mangled mix of drum & bass, techno and free associating word play. Two and a half since "Trainspotting" turned the "lager lager lager" chant from "Born Slippy" into a tubthumping anthem for Britain's boozed-up youth. And when you remember Underworld's genre-blasting dance debut "Dubnobasswithmyheadman", that's some pretty big shoes for "Fish" to fill.

"Did we feel like we had to do a really big album?" shrugs Darren. "Nah, we just carry on doing what we always do and that's writing music for ourselves. We were pressured when 'Born Slippy' got to number two, but then we chilled out and didn't do anything for ages. There's always a bit of pressure when you're writing an album, but we weren't cracking up over it. We just followed our noses like we always do."

"Look at The Prodigy. They just made their records - they didn't intend for them to go to number one, but that's what happens. Dance



Karl Hyde hears of Romford Raiders' latest defeat

The Underworld Factbook

- ❑ Karl is a mad ice hockey fan and supports the Romford Raiders
- ❑ Freur's name was originally just a squiggle, but nobody could pronounce it so they called themselves "Freur" by default. Still, they did beat Prince to that squiggle-name malarkey by years
- ❑ Karl once toured with Blondie *femme* Debbie Harry's backing band
- ❑ Rick's dad is a minister. Of the church, not the government
- ❑ Underworld are the musical part of Tomato, a creative art/visual/multimedia creative team who've made adverts for a huge range of products, including TSB, Levi's, Orange phones, "The Times", Pepsi, Sony PlayStation and Lil-Lets
- ❑ "Second Toughest In The Infants" came from a quote from Rick's nephew in a home video
- ❑ The first time Darren heard Underworld, he told them they were shit
- ❑ "Born Slippy", "Sappy's Curry" and "Pearl's Girl" are all greyhounds. The names were lifted from a form book the boys had
- ❑ Rick's cousin Stuart played rugby for Wales
- ❑ Darren once blew out a meeting with R&S (at which they were rumoured to be about to offer Underworld many pots of gold) to spend the weekend shacked up in Paris with his belle at the time
- ❑ Rick and Karl first hooked up in 1981. Their name? The Screen Gems
- ❑ When they supported The Eurythmics in 1990, playing to 96,000 people at Toronto's Skydome, they had to use a golf buggy to get to the stage
- ❑ Francois Kevorkian (yes, the same one) remixed Freur's 1983 single "Riders In The Night". If you've got one and want to sell it, contact our Frank Tope
- ❑ When in Freur, they blew their advance from CBS on a Chevrolet Blazer with an enormous PA. Which broke down when they forgot to put any oil in it

music is overground. Full stop. No matter where you go - America, Australia, Japan. You go everywhere around the world and it's a really big thing."

Unlike The Prodigy, Underworld are hardly sculpted out of your stereotypical rock star material. No piercings, tattoos or Satanic alliances for these lads. From day one, Underworld have always channelled their energy and creativity into song rather than image. Perhaps that's why, whether you listen to an Underworld record in Manchester or Miami, it's as if your best mates are standing onstage, heads down, lights at their backs, making music that can change the world. Because they could be your mates. They look like us, talk like us, and their music sounds like a fusion of everything you ever dreamed possible.

UNLIKE their previous two albums, Underworld took their time making "Beaucoup Fish". Tracks were made, re-made, modified and then put right back through the old mashing machine just because they were in no great hurry to release it. Not until it was perfect. The lovely departure tune "Bruce Lee", for example, was born in February 1997, was ceremoniously shelved and then later revitalised once the band had narrowed down the potential track listing to 20 works-in-progress.

"[Opening track] 'Cups' was sitting there and it sounded pretty good," says Darren. "We played V98 and bumped it up quite a bit - and it sounded pretty good. After we had done the live stuff, we went back and redid a few tracks. 'Jumbo' for one went on for ages. It helped us and helped the album progress."

Of all the new material, "King of Snake" is the one which picked up the attention during live shows and through the Underworld "Dirty List". Like every other song they've worked on for this album, it's taken on a life of its own. It's a classic Underworld stunner linking Giorgio Moroder with Todd Terry, and currently tearing up clubs nationwide.

When you listen to "Beaucoup Fish", you'll hear an unprecedented pristine precision in the dusty grooves. The engineering is so neat and crisp that you want to strip your clothes off and dive headfirst into it. Like a magnificent sculpture, it's been slowly kneaded and tweaked to eternal perfection. In this fast-food world of slice and dice bedroom MIDI ninjas, "Beaucoup Fish" is the heavyweight champion of the world. It's an album that's gonna knock you out.

"There's definitely different moods here," Darren elucidates. "It's nice to do albums that change up a bit and have tracks that are a bit of a departure. I think that this album will take you on a journey."

And this time it's a journey financed by Richard Branson. Their renowned label Junior Boys Own has been bought out by the bearded balloonist's V2 stable. The primary reason for the deal seems crystal clear: getting their hands on Underworld. So this is the big time. Time for the band who have never been bothered about fame to pull their fingers out. So Underworld, a group known for everything except allowing their tracks to be

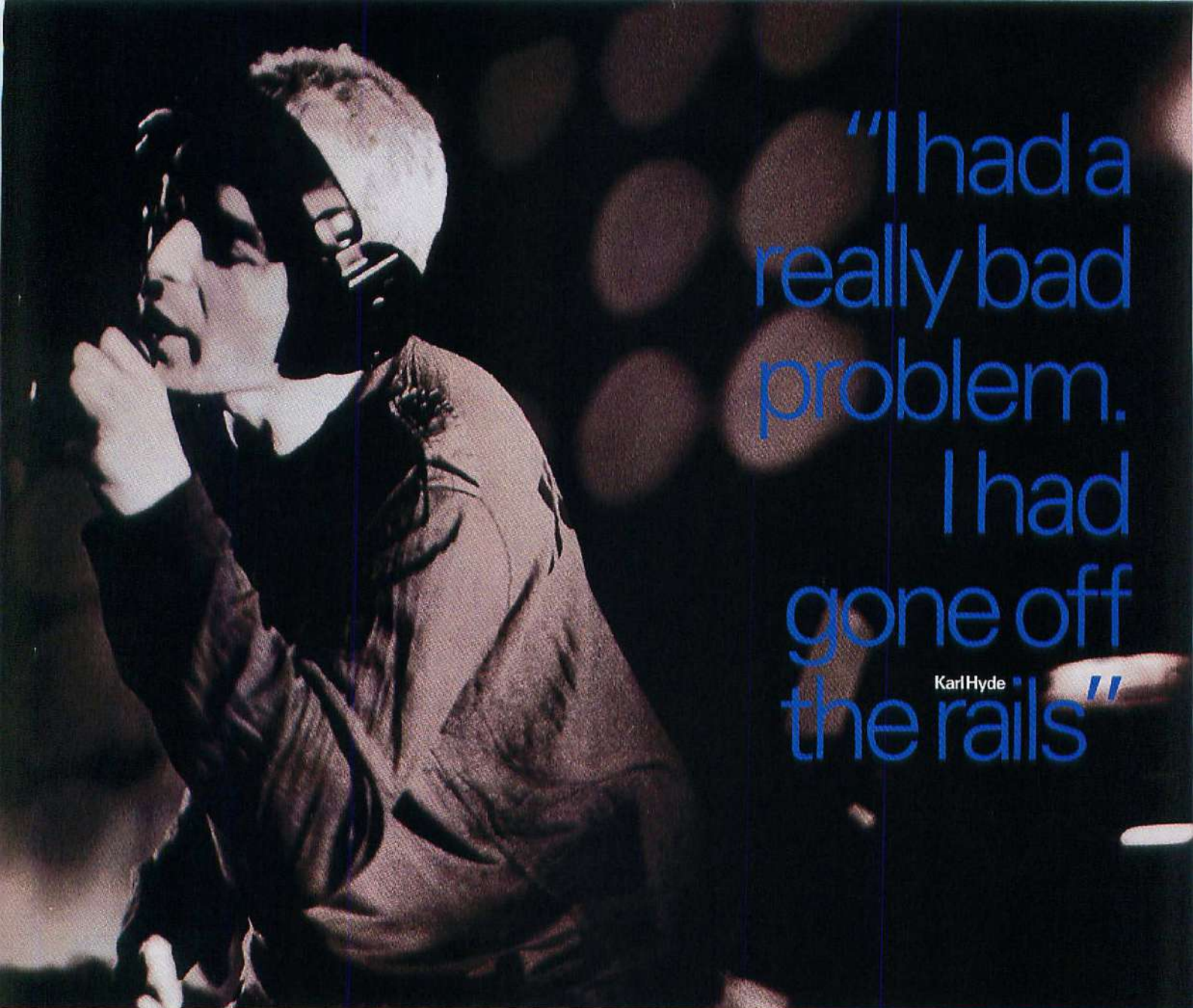
>>>

is overground. Full stop"

Darren Emerson



Dubnobasswithmyheadphonesmen: (l to r) Darren Emerson and Rick Smith



"I had a
really bad
problem.
I had
gone off
the rails"

Karl Hyde

>> remixed, have for the first time commissioned remixes from Dave Clarke and Dave Angel for "King Of Snake". Stranger still, "Push Upstairs", the likely first single proper, will feature a full-on house interpretation by Roger S. "All of these people are the first people to do mixes for us, except for Alex Reece and Darren Price, who is part of the family," explains Darren.

"Because we were independent, we couldn't really afford to take [the remix fee] out of our money. We enjoyed doing four mixes anyway. It was also a bit of control on our part. Now it's getting quite exciting for us with this new V2 deal."

KARL Hyde has been bouncing off the walls for nearly an hour, so I ask him how he gets his energy. Karl has said for years that he's never taken a pill in his life. It's all true. "And I've given up alcohol, too," he confesses, lowering his eyes and smiling. "It was going to be the end of me if I didn't. There was nowhere to run anymore, so I had to deal with things. I'm clearer and conscious of making my own decisions."

Some people would argue that consciousness is overrated. "I'll tell you what. Consciousness is so new to me that I'll have to come back in 10 years to give my opinion."

"I had a really bad problem. I was, I mean I *am*, an alcoholic. Certified. It was a conscious decision 10 years ago to write. The little voice kind of says, 'No, don't go down there'. Don't hang out in those weird places because there's more interesting stories there than in the safe places I was raised to be sensible and stick to. I felt that the only way to get the stories that I wanted to bring to Underworld was to lose enough inhibitions to lose my common sense. Just wander through the streets sniffing at the wind. A dog in heat and all of that."

The "*lager, lager, lager*" refrain starts to sound less the celebration and more like the lament it was always supposed to.

Has his sobriety affected the new album? "Not at all. It's a personal thing and it took me a year to learn how to write again coming off it and to be satisfied, not just some drivel," Karl affirms. "The things that I was celebrating were no longer the beauty and the shit of the cities. When it was starting to get too dark, I knew I had to move away from that."

"I felt that I had gone off the rails," he confides. "I was going to screw up my friends' careers, family, all of these things. I mean, this all started up as an experiment and I had to appreciate it. I could've walked into a lot of trouble, but for some reason I didn't. I thought, 'Great, now it's time to cut your losses.'"

Factor in the success of "Born Slippy" and you can understand Karl's state. "We had all of this natural growth that we were happy with and suddenly we were everywhere," Karl says. "It didn't feel like us. It felt like the very thing that Rick and I had broken away from in the Eighties. Back then, we wanted fame and all of that, but not for Underworld. That wasn't our aim and there was a need to step back and make books or art installations. Rick worked on text without me and we had to do small little things for ourselves. That was part of the healing process and we realised that some success wasn't so bad at all."

As Karl struggled to rekindle his songwriting magic clean and sober, every record label in the solar system came knocking on Underworld's door brandishing their cheque books. An entirely self-contained cottage industry, right down to their Tomato graphic design studio, the majors couldn't simply buy Underworld's services. "We wanted to get into serious business with someone where we both -

and underline both! – could benefit. You and us where we all work together. That freaked a lot of people out straight away because we weren't afraid to bring along Tomato, Junior Boys Own, our management, and the whole network which is essential to us. It all had to be brought along."

Now Karl's finally happy with where Underworld are at and where he is as a person. Before, it was all getting just a bit too boring. Even recording and his part time photographic pursuits became dull and routine. And waking up face down in alleys wasn't fun any more either. Before he could be Karl Hyde from Underworld, he had to re-learn how to be Karl Hyde, the person. Accept that he's a human being who's as perfect and as flawed as everyone else on this planet. Now he's fully here in mind, body, and soul and he's fascinated again by his music.

TWO days later, I'm sitting on a wooden bench in Central Park with Rick Smith. The weather is still unseasonably warm, the sun is beating down on us and it feels wonderful. In the past 48 hours, Underworld have completed an interview marathon. Karl's off now with a journalist from Billboard, while Darren's bunking off to do some shopping and Rick is thinking of his flight home to his family in a few hours.

"They asked me on MTV about what my favourite video is. I mean, *this* is what I do 16 hours a day in the studio. We're not engaged in any kind of competition, so I don't need to feel what's relevant. Just a simple question like 'give us three of your favourite videos' can perplex me."

Rick offers a story of an LA journalist who was so enamoured of the band that he couldn't form a sentence properly due to his nerves. He couldn't deal with it. "I was quite badly behaved. He was a fan, but he was so nervous and enthusiastic that I couldn't cope with it. I told him, 'Calm down, will ya? You've got this all wrong if you think that there's some kind of genius going on here that you should be so nervous.' It came out much more aggressive, because I'm not a lover of these situations."

Rick's the quiet one. If Darren Emerson is Underworld's Energizer bunny and Karl Hyde is the funmeister, then Rick Smith would have to be the trio's Rock of Gibraltar. It's not just because he's the oldest, it's because this is his innate role. Where Rick and Karl say they "screwed up" in the Eighties, the Nineties have been a constant affirmation of their art, dreams and musical vision.

"When 'Born Slippy' did really well, we made a lot of money really quickly, far more than we ever thought we would," Rick recalls. "It didn't make us happy. That's not to say that we didn't want it, but it brings with it strange, weird things. I'm not complaining."

Karl reckons that Underworld's strength lies in relying on pure animal instinct. Having great timing didn't hurt, but having their career morph overnight didn't exactly help them as a unit either. "I don't think that we were in danger of breaking up, but we were sick of the sight of each other. We did the right thing, which was to stop for a while. Nothing melodramatic, just 'let's stop for a while'. And it worked."

As Darren kept up his DJ gigs and Karl got his head together, Rick says that their Buddhist manager Jeff Dukes, who he jokes is "never impressed with the group's music", was a quiet force, along with their JBO/Tomato team, in their eventual reformation. In May 1997, Rick got into Tomato design projects and intentionally steered clear of Underworld. He says that he became obsessed with text. "It was a bit freaky because rhythm was always my thing. I worried a little, because I knew that I wanted to get into Underworld, but I was feeling nothing for rhythm at all."

Karl didn't have "that feeling" until February of last year, when drummer friend Trevor Morais came by. During the recording of "Beaucoup Fish" they started rebuilding their studio, which Rick admits wasn't the most sensible thing to do. "The studio had got worse," Rick describes, turning up his nose. "Everything was buzzing and clicking and doing all sorts of strange things. Working with Trevor, who toured with Björk for two or three years and Howard Jones for years, got me interested in rhythm again."

If anything, Morais showed Karl about the magic of the musical gaps, elements which you can't intellectualise or compute. It's something that you just have to wait around to let happen. So you can teach an old dog new tricks, eh? "It reinforced my belief in the humanity involved with making rhythm and the mistakes. I'm not a drummer and my technique is appalling. I've learned to follow my nose and tweak until I get a 'Whoops, what's that?'"

And that's the magic of Underworld. Theirs is an intangible genius so earthy and real that no marketing conglomerate, corporation or consultant can buy, lease or recreate it. You can't see it, touch it or feel it, but it's there in the heart of their tracks. Underworld's aim is as true as it gets and the punters know it. We all know it. So where many bands become more obsessed with perfection as they age, Underworld have learned from their woes to stretch out and chill the funk out. The results are magical – a true document reflecting the angst, joy and pain of our times. But now there's even more hope in their mix and you can't ignore it. Free spirits in the Underworld, don't ever forget that there's sheer beauty in imperfection.

'Beaucoup Fish' is released on JBO on March 1

Bigmouth

the stars on Underworld



Pete Tong

"Underworld have lasted because they've got exceedingly good taste. And they've never over-milked their situation, which leaves people always wanting more. They could easily be even more successful if they wanted to be but they seem quite happy with their lot, which is a really endearing quality. I actually tried to sign them, twice. When they first appeared, and again when they went with V2. But part of the problem with them is that they're not bothered about being successful. They obviously like success and want to be popular, but not at any price. They want to keep hold of a semblance of their normal lives."



Paul Hartnoll

"My first memory of Underworld was 'Skyscraper'. And then bumping into them at the same studio we use. Plus we've done so many festivals and tours together. They've got such a high-energy feeling to them. 'Rez' is one of my all-time favourite dance tunes. We actually always go on about doing something with each other – one day our paths will cross yet again, I'm sure. Why have they lasted so long? Because they enjoy what they do, there's an honesty about them. You can tell, when they play live, just by the looks they give each other."



Carl Cox

"I actually only heard them live for the first time last year. Before that, we'd always been playing at the same festivals, but they'd be in one room and I'd be in another. I'd always hear these screams and shouts from the crowd from wherever they were playing, which obviously made my life a bit harder! They just came on the scene with a totally different sound and they haven't budged. The funny thing is that I loved 'Born Slippy' when it first came out, but the industry couldn't get their heads around it. It was too fast, too hard and those lyrics... Six months later, of course, they had the last laugh."

Spot the lyric

Think you know yer Underworld? Think you could do a karaoke 'Banstyle'? Test your knowledge by spotting which tracks these lyrics come from. But watch out. Two of the them are made up. Which ones?

1. "She said good year rubber man"
2. "Porn dogs sniffing the wind"
3. "Fishman/Nike man/Red Stripe/Blue Mercedes/Big dog/Salty man"
4. "She said fish fry light black/Riding on the saddle sack"
5. "Bootleg babies call to you and lie among the mosquitoes"
6. "A face like peeled onion/Sheep in drag"
7. "Licking Colonel Sanders' fingers/The naming of killer boy"
8. "Old man Einstein crazy in his attic"
9. "Happy shopper bouncing ball telephone dial setting sun"
10. "I'm just a waitress she said"
11. "FBI fronted yellow sunshine heading west again"
12. "I am all that surrounds you/The earth and the sky"

Everything you wanted to know about Underworld

From new romantics to the new album, your complete guide to the world of Karl,

1981 Rick Smith and Karl Hyde meet for the first time at Rick's house party in Cardiff. Rick is studying electronics at Cardiff University. Karl is playing in local new wave band The Screen Gems. At the party, Rick is slumped in an unfilled bath clutching a bottle of champagne. Karl is attempting to use the loo. They hook up, calling their band Freur. CBS sign them.

1983 Freur have a hit single with "Doot Doot". They are also apparently massive in Israel and Italy. Commenting on Freur, Karl reflects that "if the dance market had existed then, between 1984 and 1987, we'd probably have gravitated towards it... but we wanted a record deal, we had to appeal to somebody to give us that deal, so we had to do pop. That was the way you thought in those times."

1984 Debut Freur album "Doot Doot" released.

1985 Second Freur album, "Get Us Out Of Here" released. To massive indifference. They split shortly afterwards.

1987 First incarnation of Underworld release debut single, "Underneath The Radar", followed by album of same name. Sample lyric: "Blackbird sittin' at the kitchen door/Don't give him bread, he'll come back for more/Point to the bush where the berry grows/Rub your belly and touch your toes". They look like A Flock Of Seagulls after an explosion in a Max Factor factory.

1988 Underworld release "Change The Weather" album. It sounds like a sub-Prince quasi-Eurythmics avant-Yello take on white boy funk. You really wouldn't like it. Trust us. We asked Music & Video Exchange to look out a copy for us, but they'd thrown them all out because they couldn't shift them.

1989 Tour America supporting The Eurythmics. Split shortly afterwards. Rick returns to UK on his own. Karl stays in America to work with Terri Nunn (ex-singer of Berlin. Remember "Take My Breath Away"?) at Paisley Park. He eventually returns to the UK and works as a file organiser for Cooper's & Lybrand, a firm of accountants, even thinking about quitting music full time. "I just thought 'this is wicked, I'm getting paid properly.' I didn't have to worry about tax and got paid for overtime and everything."

1990 Darren Emerson, 17, is working as a runner in the Stock Exchange by day and a techno DJ by night. A friend says his musician brother-in-law needs a DJ to work with. The brother-in-law is Rick Smith. Karl is persuaded to rejoin. The new Underworld are born.

1991 They press up 500 copies of "Hump"/"Mother Earth" and sell them from the back of Rick's car. Interestingly enough, the run-out groove of "The Hump" declares "Dogman go woof". Sound familiar? Rick: "I remember when Tag took two boxes of 'The Hump' and it was the best feeling. Fuck Number One in Italy, this was amazing."

1992 Underworld set up The Experimental Sound Field in Glastonbury and astound all who were there with a 14-hour DJ/band interface jam. One person who was there was music business lawyer Richard Gates: "They had two whole sides of the field fenced off with screens to project on, with brilliant lights and slides and strobes. The music went through all these permutations, from Parliament to Andronicus, and in the middle of it all was this scaffold tower with DJs and musicians. It was magical, almost spiritual." Karl remembers: "Being in the middle of the field meant we were in the middle of the vibe. We were feeling and reacting to the surges of energy from the crowd. It was amazing, like going out there and dancing with them." They also soundtrack their first advert through the Tomato creative/multi-media group they've helped set up - for Adidas.

1993 The first single proper, "Dirty"/"Minneapolis" is released under the Lemon Interrupt alias on Junior Boys Own, after Darren introduces the band to label owner, Steve Hall. "Eclipse"/"Big Mouth" (the latter featuring a crazy harmonica riff) under the same name follows soon after. "Big Mouth" becomes a progressive house anthem. Later this year, first single proper as Underworld, "Mmm... Skyscraper I Love You" released, a towering slab of techno-meets-spiralling-outta-control-space-rawk with its "30,000 feet above the earth/And it's a beautiful thing" refrain. It's like nothing the world has ever heard before. The lines come from a plane journey over New York. Underworld have arrived.

1993 "I'm invisible, I'm invisible, I'm invisible/An eraser of love". "Cowgirl" arrives, a kind of vocal version of the "Rez" single which builds to impossible peaks and establishes Underworld as true contenders for kings of the new dance. The build-up to the album continues with the release of "Spikkee"/"Dogman Go Woof".

Freur: Foppish in frills



Underworld Mk 1: Lush in leather



Darren Emerson: "Leave it out, Bianca" etc



Underworld Mk 2



Live at Megadog

but couldn't be bothered to ask

Rick and Darren. After this you need never read another Underworld article again

1994

January – "Dubnobasswithmyheadman" released to tumultuous acclaim. "Melody Maker" calls it "the most important album since 'The Stone Roses' and the best since 'Screamadelica'", adding, "this breathtaking hybrid marks the moment that club culture finally comes of age and beckons to everyone." "NME" says it's "a reminder of how an overly active imagination can be an asset when applied to music... a debut album to cherish." It's like the pinnacle of 30 years of music, with strands of everything from Jamaican dub to folksy blues to power-techno coursing through it. It's awesome. And goes on to sell a quarter of a million copies worldwide.

February – "NME" check them out live at Brighton's Zap Club. Karl smashes his guitar on stage, then proceeds to pick up a miniature keyboard, places it on the floor and dances a jig around it. The paper concludes: "Whatever kind of strange inspiration fires him (and Underworld) to the creative heights they scale when they pace the stage, it should be carefully nurtured. Unlike the guitar, it's irreplaceable."

June – "Dark & Long" released as a single. A brooding, ebbing, flowing Detroit-style epic, it's like having all the weather patterns of the world converge in your front room and unleash their devastating power while you dance naked under their lashings. Honest. It becomes an anthem in Oakenfold's room at Cream when he takes over there in 1996, two years later, when he plays it every week at exactly the same point in his set.

July – They hit the road with the Midi Circus tour, a travelling ensemble highlighting dance music's live capabilities, with System 7 and Orbital.

1995 First release of "Born Slippy" with the infamous "Nuxx" mix tucked away on the B-side.

1996

March – "Second Toughest In The Infants" released. It's a triumph. From the swamp-blues chill out of the gorgeous "Bluski" to the unhinged quasi-jungle of "Banstyle", this is Underworld at their stratospheric best once again. Muzik make it Album Of The Month, saying, "with Underworld, there are no limitations... 'Second Toughest' is an album of twisted, euphoric, hi-rise epics." In an interview, Karl tells us, "I never do drugs. If you were like me, would you waste your money on drugs? My ambition is to get to normality, to understand three dimensions. Just the three." Darren explains the attraction of Underworld thus: "We'll take you up to the top with one song, then tip you over the edge and send you shooting downwards with the next, only to bring you back up again. It's a ride from start to finish."

May – "Trainspotting" released, with "Born Slippy (Nuxx)" opening the credits. Junior Boys Own refuse to bow to pressure, and instead release "Pearl's Girl" as a single.

June – The clamour for the re-release of "Born Slippy (Nuxx)" begins in earnest as it becomes an anthem at Tribal Gathering, played in every tent several times over the night. Pete Tong says he'll play it every week on his show until it's released.

July – "Born Slippy (Nuxx)" finally re-released, and enters the charts at Number Two, with a video directed by "Trainspotting" director, Danny Boyle. Muzik features them on the cover, as icons on a beer bottle label, naturally. Karl talks about the origins of "Born Slippy": "It's about feeling like a slab of meat, a shit-faced piece of crap coming out of The Ship in Wardour Street, an old haunt of ours. The track is highly ironic... I'm not praising lager at all." It turns out that the "mega mega white thing" is in fact not a pill, but a reference to Karl himself. Darren meanwhile reveals his own fondness for the amber nectar: "It's my drug of choice... though it can make me a bit leery at times. I have been known to take my clothes off or put bananas down my trousers."

September – They headline Universe's Big Love festival – a real climax to an incredible year.

October – "Pearl's Girl" re-released. Karl moves from Romford to Soho.

1997 First new single since "Second Toughest" released – "Moaner" is taken from the soundtrack to the new "Batman" movie. Apart from a few gigs, a quiet year for Underworld. Their label, Junior Boys Own, sign a deal with V2. They spend most of the year recording their new album, provisionally titled "Tonight Matthew I'm Going To Be Underworld".

1998 Preparations begin in earnest for the release of the new single and album. The band play at Glastonbury, in atrocious conditions, and V98, blowing everyone away and previewing several new tracks, including "King Of Snake". The album's title has now changed to "Beaucoup Fish". At the end of the year, they support a reformed New Order and promos of "King Of Snake" are released with mixes by Dave Angel and Dave Clarke.



pics MARTYN GOODACRE, REX, ROGER SARGENT, ROB WATKINS, STEVE DOUBLE, ED SHIRS, STEFAN DE BATSELIER

Underworld Discography

Underworld (with Darren Emerson) UK Singles

- **Mother Earth/The Hump** (12" 500 copies only, 1991) **£40**
- **Mmm... Skyscraper I Love You/Mmm... Skyscraper** (Telegraph 6.11.92)/Mmm... Skyscraper (Jam Scrapper) (Boys Own 12" B01X13, 1993) **£15**
- **Mmm... Skyscraper I Love You/Mmm... Skyscraper** (Telegraph 6.11.92)/Mmm... Skyscraper (Jam Scrapper) (Boys Own CD B01CD13, 1993) **£8**
- **Dirty Guitar** (12" Promo only white label, Collect001, 1993) **£40**
- **Rez/Why Why Why** (12" Junior Boys Own Pink Vinyl Collect002, 1000 copies only, 1993) **£40**
- **Rez/Cowgirl** (Junior Boys Own 12" JBO13, 1993) **£8**
- **Spikes/Dogman Go Woof** (Junior Boys Own 12" JBO17, 1993) **£6**
- **Spikes/Dogman Go Woof** (Junior Boys Own CD JBO17 CD, 1993) **£4**
- **Dark & Long (Dark Train Mix)/Dark & Long (Burt's Mix)** (Junior Boys Own 12" JBO19, 1994) **£4**
- **Dark & Long (Spoon Deep Mix)/Dark & Long (Thing In A Book Mix)** (Junior Boys Own 12" JBO19X, 1994) **£4**
- **Dark & Long (Halls Mix)/Dark & Long (Dark Train Mix)/Dark & Long (Most 'Ospitable Mix)/Dark & Long (215 Miles Mix)** (Junior Boys Own CD JBO19 CDS, 1994) **£4**
- **Rez/Cowgirl** (Junior Boys Own 12" JBO1001, 1995 Re-issue) **£4**
- **Born Slippy/Born Slippy Nuxx** (Junior Boys Own 12" JBO29, 1995) **£4**
- **Born Slippy (Telematic Mix)/Cowgirl (Winner Mix)** (Junior Boys Own 12" JBO29R, 1995) **£4**
- **Born Slippy/Born Slippy Nuxx/Born Slippy (Telematic Mix)** (Junior Boys Own CD JBO29 CDS, 1995) **£4**
- **Rowla/Deep Pan** (Junior Boys Own 12" UW Promo 1 Promo only 75 copies pressed, 1996) **£20**
- **Pearl's Girl (Carp Dreams... Koi)/Cherry Pie** (Junior Boys Own 12" JBO3, 1996) **£4**
- **Pearl's Girl (Shorts)/Oich Oich/Cherry Pie** (Junior Boys Own CD JBO38 CDS1, 1996) **£4**
- **Pearl's Girl (Carp Dreams... Koi)/Mosaic/Deep Arch** (Junior Boys Own CD JBO38 CDS2, 1996) **£4**
- **Born Slippy Nuxx/Born Slippy Nuxx (Darren Price Mix)/Banstyle (Alex Reece Mix)** (Junior Boys Own 12" JBO44, 1996) **£4**
- **Born Slippy Nuxx/Born Slippy Nuxx (Darren Price Mix)/Born Slippy Nuxx (Darren Price Remix)** (Junior Boys Own CD JBO44 CDS1, 1996) **£4**
- **Born Slippy Nuxx (Short)/Dark & Long (Dark Train Mix)/Banstyle (Alex Reece Mix)** (Junior Boys Own CD JBO44 CDS 2, 1996) **£4**
- **Pearl's Girl/Pearl's Girl (Tin There)** (Junior Boys Own 12" JBO45, 1996) **£4**
- **Pearl's Girl (14996 Version)/Rowla (Extended)** (Junior Boys Own 12" JBO UR1, 1996) **£4**
- **Pearl's Girl (Short)/Oich Oich/Cherry Pie** (same as JBO38 CDS1 but with new picture sleeve) (Junior Boys Own CD JBO45 CDS1, 1996) **£4**
- **Pearl's Girl (Tin There)/Puppies/Born Slippy** (Junior Boys Own CD JBO45 CDS2, 1996) **£4**

Albums

- **Dubnobasswithmyheadman** (Junior Boys Own LP/CD JBO LP1/CD1, 1993) **£12/£14**
- **Second Toughest In The Infants** (Junior Boys Own LP/CD JBO LP4/CD4, 1996) **£12/£14**

Lemon Interrupt

- **Dirty/Minneapolis/Minneapolis Airwaves** (Junior Boys Own 12" JBO7-12, 1992) **£10**
- **Bigmouth/Eclipse** (Junior Boys Own 12" JBO12, 1992) **£10**
- **Bigmouth/Eclipse** (Junior Boys Own CD JBO CD2, 1992) **£6**
- **Bigmouth/Dirty** (Junior Boys Own 12" Re-issue JBO1005, 1995) **£4**

Remixes

- **108 - "Te Quiero"** (Brute Records 12", Brute 5 1992) (2 mixes) **£6**
- **Björk - "Human Behaviour"** (One Little Indian 12" 112TP12, 1993) (1 mix) **£8**
- **Björk - "Human Behaviour"** (One Little Indian 12" 112TPX12, 1993) (2 Mixes) **£10**
- **Björk - "Human Behaviour"** (One Little Indian CD 112TP7CD, 1993) (1 Mix) **£6**
- **Björk - "I Miss You"** (One Little Indian 12"/CD 194TP12/TP7CD, 1997) **£6/£6**
- **Chemical Brothers - "Leave Home"** (Junior Boys Own 12"/CD CHEMSTX1/D1, 1995) (2 mixes) **£4**
- **Depeche Mode - "Barrel Of A Gun"** (Mute Promo 12" P12 Bong 25, 1997) (2 mixes) **£8**
- **Depeche Mode - "Barrel Of A Gun"** (Mute 12"/CD 12/CD Bong 25, 1997) (2 mixes) **£4/£4**
- **Dreadzone - "Zion Youth"** (Virgin 12"/CD VST/ST CDT 1537, 1995) (1 Mix) **£4**
- **Drum Club - "Sound System"** (Butterfly Promo 2x12" DJ Promo 2, 1993) (1 Mix) **£8**
- **Drum Club - "Sound System"** (Eagles Prey 12" 1992 TEP 1) (1 Mix) **£10**
- **Everything But The Girl - "Before Today"** (east west Promo 2 x 12") (2 mixes) **£8**
- **Front 242 - "Happiness"** (Red Rhino Europe 12"/CD RRE 207/CD, 1995) (2 mixes) **£7/5**
- **Gat Decor - "Passion"** (Effective 12" 12 EFFE 1, 1992) (1 mix) **£12**
- **Gat Decor - "Passion"** (Way Of Life 12"/CD WAY T/D6, 1996) (1 mix) **£4/4**
- **Leftfield - "Song Of Life"** (Hard Hands 12" Hand 002R, 1992) (2 mixes) **£10**
- **Massive Attack - "Rising Son"** (Circa Promo 2 x 12" WBRTDJ8, 1997) (1 mix) **£12**
- **Massive Attack - "Rising Son"** (Circa Promo 12" WBRT8, 1997) (1 mix) **£6**
- **Mental Generation - "Cafe Del Mar"** (Effective 12"/CD 12 EFFE 7/CD, 1993) (3 mixes) **£10**
- **Mental Generation - "Cafe Del Mar"** (Effective 12" Reissue 12 EFFE28, 1996) (3 mixes) **£8**
- **Model 500 - "The Flow"** (R&S 12"/CD Promo1100/RS95070, 1995) (2 mixes) **£6/4**
- **Odd Company - "Swing In Trance"** (Logic UK 12" LUK004, 1992) (2 mixes) **£6**
- **One Dove - "Why Don't You Take Me?"** (Boys Own Promo 2x12" B01XDJ16, 1993) (2 mixes) **£12**
- **One Dove - "Why Don't You Take Me?"** (Boys Own 12"/12" Remix B01XR16, 1993) (2 mixes) **£4**
- **William Orbit - "Water From A Vineleaf"** (Virgin 12" VST1465, 1993) (1 mix) **£15**
- **William Orbit - "Water From A Vineleaf"** (Virgin CD VSTCD1465, 1993) (2 mixes) **£6**
- **Orbital - "Lush 3-3"** (Internal 12"/CD UE7/UECD7, 1993) (2 mixes) **£5**
- **Rob & Goldie - "The Shadow"** (Moving Shadow 12" Shadow 1002, 1997) (1 Mix) **£4**
- **Saint Etienne - "Cool Kids Of Death"** (Heavenly 12" Promo only HVN 5012P, 1995) (1 mix) **£8**
- **Saint Etienne - "Cool Kids Of Death"** (Heavenly CD HVN50CDR, 1995) (1 mix) **£6**
- **Saint Etienne - "Like A Motorway"** (Heavenly 12"/CD HVN 4012/CD 1994) (1 mix) **£4**
- **Saint Etienne - "Pale Movie"** (Heavenly CD HVN37CD, 1994) (1 mix) **£4**
- **Shakespeare's Sister - "Black Sky"** (London 12" Promo Only LONXDJ 330, 1992) (1 mix) **£20**
- **Simply Red - "Thrill Me"** (east west 2 x 12" Promo only SAM 1020, 1992) (3 mixes) **£30**
- **Spooky - "Schmoo"** (Guerilla 12" GRRR45, 1992) (2 mixes) **£10**
- **Sven Vath - "Beauty & The Beast"** (UK Eye-Q 12" Promo 1 SAM1450, 1994) (1 mix) **£6**
- **Sven Vath - "Beauty & The Beast"** (UK Eye-Q 12" Promo 2 SAM1749, 1994) (1 mix) **£6**
- **Tata Box Inhibitors - "Protein"** (Touche Records 12", 1996) (1 mix) **£6**

Answers 1. "Confusion The Waitress" 2. "Mmm... Skyscraper" 3. "Banstyle/Sappy's Curry" 4. made up 5. "Juanita" 6. "Spoonman" 7. "Stagger" 8. "Pearl's Girl" 9. "Air Towel" 10. "Dark And Long" 11. made up 12. "M.E."