

= Endtroducing ..... =

Endtroducing ..... is the debut studio album by American music producer DJ Shadow , released on November 19 , 1996 by Mo ' Wax Recordings and A & M Records . The album is known for being composed almost entirely of sampled content , most of which originated from various vinyl records obtained by DJ Shadow during trips to record shops . This is further reflected on the album sleeve . Endtroducing ..... was produced by Shadow in the span of two years using minimal amounts of equipment , most notably the Akai MPC60 sampler . In creating the album 's overall atmosphere , he strived to capture the downbeat nature of his previous releases for the Mo ' Wax label . The album 's content features both moody , slow @-@ paced tracks and upbeat jams reminiscent of DJ Shadow 's early hip hop influences .

Endtroducing ..... received universal acclaim from critics , who praised DJ Shadow 's approach to sampling and the beats he created from samples . It ranked highly on various year @-@ end lists of the best albums of 1996 . The album is considered to be a landmark work in the instrumental hip hop movement , with DJ Shadow 's innovative sampling techniques and arrangements influencing other producers to create similar sample @-@ based works . Endtroducing ..... has since appeared in several publications ' lists of the decade 's greatest albums . The album was released to positive reception in the United Kingdom , where DJ Shadow had already established himself as a rising act . It reached the top twenty of the UK Albums Chart and was later certified gold by the British Phonographic Industry ( BPI ) . Mo ' Wax issued four singles to promote the album , including the chart hits " Midnight in a Perfect World " and " Stem " . However , it would take considerably longer for Endtroducing ..... to find success in the United States . Upon completing promotion of the album and returning to his hometown of Davis , California , DJ Shadow devoted his time to creating new music . Endtroducing ..... later peaked at number 37 on the American Billboard Top Heatseekers albums chart .

= = Background = =

DJ Shadow began his music career in 1989 as a disc jockey for the University of California , Davis campus radio station KDVS . He had previously experimented with a four @-@ track recorder in his high school years to create music utilizing samples , having been inspired by other sample @-@ based music such as It Takes a Nation of Millions to Hold Us Back ( 1988 ) by American hip hop group Public Enemy . His KDVS work impressed A & R representative Dave " Funken " Klein , leading him to sign DJ Shadow to the Hollywood BASIC label to produce music and remixes . DJ Shadow 's output during this period ? including the 17 @-@ minute long " Entropy " and his work with the Solesides crew ? brought him to the attention of British musician James Lavelle , who then signed DJ Shadow to his Mo ' Wax label .

DJ Shadow 's singles for Mo ' Wax ? including " In / Flux " and " Lost and Found ( S.F.L. ) " ? were , as Sean Cooper of AllMusic wrote , hailed as " genre @-@ bending works of art that merged elements of funk , rock , hip hop , ambient , jazz , soul , and used @-@ bin found records . " Andy Pemberton , a music journalist writing for Mixmag , coined the term " trip hop " in June 1994 to describe " In / Flux " and similar tracks being spun in London clubs at the time . DJ Shadow 's follow @-@ up single " What Does Your Soul Look Like " topped the British independent music charts . Following this period , he began work on his debut album , intent on capturing the downbeat mood that characterized his aforementioned three singles . The album was aptly titled Endtroducing ..... , as according to DJ Shadow , " it signified the fourth and final chapter in a series of pieces that I was doing for Mo ' Wax with a certain sound , a certain tone , a certain atmosphere . "

= = Production = =

DJ Shadow started production of the album in 1994 , assembling initial work in his California apartment and later using The Glue Factory ? the home studio of music producer and colleague Dan the Automator ? as his work station . In making Endtroducing ..... , DJ Shadow strived to create

an " entirely 100 % sample @-@ based album . " His studio set @-@ up was minimal , with only three primary pieces of equipment being utilized in making the album : an Akai MPC60 sampler , a Technics SL @-@ 1200 turntable and an Alesis ADAT tape recorder . The Akai MPC60 was particularly instrumental in the production of Endtroducing ..... , with the sampler being used for almost all composition . DJ Shadow has referred to the device as " the instrument I took seriously in terms of becoming the best at it , or one of the best . " He sampled from various vinyl albums and singles accumulated from his trips to Rare Records , a record shop located in his native Sacramento , where he would spend several hours each day searching for music . His routine is depicted in the documentary film Scratch ( 2001 ) , directed by Doug Pray .

The sampled content on Endtroducing ..... originates from various sources , including music of genres ranging from hip hop , jazz , funk , psychedelia , and heavy metal as well as films and interviews . DJ Shadow layered , programmed , and cut samples into smaller fragments to create new tracks . He opted to sample from more obscure selections , making it a personal rule of his to lean away from using more popular material , saying : " I 've always pushed myself to use obscure things , and if I use something obvious , it 's usually only to break my own rules . " Samples of more prominent artists such as Björk and Metallica are , however , present throughout the record . Minor vocal contributions were provided by American rappers Lyrics Born and Gift of Gab , both personal friends of DJ Shadow .

= = Composition = =

DJ Shadow has said that his albums " have always been really varied . " Speaking of the variation on Endtroducing ..... , he explained : " Even on an album like Endtroducing [ ... ] I feel like ' Organ Donor ' sounds nothing like ' The Number Song ' which sounds nothing like ' Midnight ' and on and on . " DJ Shadow has also said that he was " in despair " and often depressed during the production of the album and that " [ his ] feelings of self @-@ doubt and self @-@ esteem come through in the music . "

Endtroducing ..... is opened by " Best Foot Forward " , a brief 48 @-@ second collage of various hip hop vocal samples , along with instances of scratching . " Building Steam with a Grain of Salt " is built around a looped piano melody , with various other musical elements entering throughout the song 's duration : interview samples , a women 's choir , bass fills , electronically altered drum kicks , and a funk guitar . " The Number Song " is characterized by its usage of various breakbeats and vocal samples of count @-@ offs . " Changeling " is reminiscent of new @-@ age music and differs from the fast @-@ paced nature of the album 's previous tracks , slowly building up as more samples are mixed in before finally ending with a " sublimely spacey " coda . It segues into the first of three " transmissions " placed throughout the album , each featuring a recurring sample from the film Prince of Darkness ( 1987 ) . " What Does Your Soul Look Like ( Part 4 ) " evokes " uneasy futurism and techno @-@ anxiety " and fuses a " rolling bass groan " with wordless , robotic chants . Track six is an untitled interlude featuring a man reciting a monologue about " Maureen and her five sisters " over a funk sample .

The album 's second half is opened by the two @-@ part " Stem / Long Stem " , which recalls genres such as ambient and jungle . DJ Shadow 's trademark drum chopping is juxtaposed with several other diverse sampled parts , including string movements , comedy routines , film soundtracks , and blues music . Andy Kellman of AllMusic describes it as a " suite of often melancholy music , a piece that consistently refuses to be pigeonholed into any musical style . " " Transmission 2 " plays before the album proceeds with " Mutual Slump " , a " sedate funk " track featuring female spoken narration and prominent samples of Björk 's " Possibly Maybe " . " Organ Donor " is structured around a chopped @-@ up organ solo from Giorgio Moroder 's " Tears " , backed by a funk breakbeat . " Why Hip @-@ Hop Sucks in ' 96 " ? DJ Shadow 's commentary on the state of hip hop music at the time ? is a brief interlude featuring a looping G @-@ funk @-@ esque beat and a lone voice proclaiming : " It 's the money ! "

" Midnight in a Perfect World " layers a soulful vocal line and a slow drum beat . It is based around mournful piano sampled from David Axelrod 's 1969 song " The Human Abstract " . " Napalm Brain /

Scatter Brain " builds slowly , starting with a bassline and a looped drum break before its tempo speeds and additional instrumentation enters ; the track eventually reaches its climax and deconstructs itself , leaving a single string sample playing by its conclusion . Endtroducing ..... concludes on a somber note with " What Does Your Soul Look Like ( Part 1 ? Blue Sky Revisit ) " , a wistful track that blends a warm saxophone hook with a keyboard refrain . The track eventually transitions into a third and final " transmission " , which closes the album with the words " It is happening again . " being spoken by an " enigmatic " voice , that of The Giant from the television series Twin Peaks .

= = Release = =

DJ Shadow promoted the album during various interviews and press appearances . The album performed well in the United Kingdom , spending three weeks on the UK Albums Chart and peaking at # 17 . It also managed to chart in the Netherlands , where it peaked at # 75 . " Midnight in a Perfect World " had previously been released as the album 's first single in September , and released to American college and modern rock stations in January 1997 . The single 's music video , directed by B Plus , received prominent airtime on the MTV program Amp ; the single itself peaked at number 54 on the UK Singles Chart . " Stem " was released as the album 's second single on October 28 , 1996 , peaking at number 74 in the United Kingdom and at number 14 in Ireland ? DJ Shadow 's first top twenty hit on a singles chart . A remix single of " What Does Your Soul Look Like ( Part 1 ? Blue Sky Revisit ) " followed in 1997 , reaching a peak position of 54 in the UK . A fourth and final single ? a double A @-@ side release featuring American music producer Cut Chemist 's remix of " The Number Song " and DJ Shadow 's own remix of English electronic music band Depeche Mode 's " Painkiller " ? was issued on February 23 , 1998 .

Describing the time spent promoting the album as " some weird roller coaster ride " , DJ Shadow was dismayed by the lack of reaction he received upon returning to his hometown of Davis , compared to the thriving attention he had received within the British music scene . He felt that he had been manipulated by the press and his record label and " went from being angry to being depressed about the perceived lack of control [ he ] had in [ his ] life . " DJ Shadow found himself compelled to produce new tracks such as " High Noon " as a way of expressing his feelings at the time . It was following this period that an interest in DJ Shadow 's work began to generate in the United States , with newspapers running stories on Endtroducing ..... and DJ Shadow receiving several phone calls a day , enough to convince him to hire his own manager . The album later debuted on the Billboard Top Heatseekers chart , where it eventually peaked at number 37 . A deluxe edition of Endtroducing ..... was released on June 7 , 2005 . The re @-@ issue includes a second disc of B @-@ sides , remixes , and demo material entitled Excessive Ephemera as well as liner notes by DJ Shadow discussing the album 's making .

= = Critical reception = =

Endtroducing ..... received widespread acclaim from critics when it was first released . Alternative Press called it " an undeniable hip @-@ hop masterpiece " showing " DJ Shadow remembers that sampling is an art form " , while David Bennun from The Guardian said the record was " not only one of the most daring and original albums of recent times , but also one of the loveliest . " In Playboy , Robert Christgau claimed that while listeners unfamiliar with its style of music would not find the tracks as powerful , " they are so rich and eclectic , and spun out with such a sense of flow , that this album establishes the kind of convincing aural reality other British techno experimenters only fantasize about . " Tom Wilkes of Melody Maker wrote : " The album flips hip hop inside out all over again like a reversible glove , and again , and again , and each time it 's sudden and new . I am , I confess , totally confounded by it . I hear a lot of good records , but very few impossible ones ... You need this record . You are incomplete without it . " Author and rock critic Greil Marcus published a glowing review of the album in his " Real Life Rock Top Ten " column for Interview , where he called it " absolutely modern ? which is to say ambient @-@ dreamy and techno @-@ abstract " and "

quite brilliant throughout " .

Jon Wiederhorn of Entertainment Weekly likened Endtroducing ..... to " a surreal film soundtrack on which jazz , classical , and jungle fragments are artfully blended with turntable tricks and dialogue snippets " and commended that it " takes hip @-@ hop into the next dimension " , while Simon Williams of NME called DJ Shadow " both slyly knowing and brilliantly naive , fusing the dramatic and the deranged to his own sweet end . " Sia Michel of Spin said that the album " practically folds you into its symphonic fantasia , the coming @-@ of @-@ age story of a 24 @-@ year @-@ old bunk @-@ bed dreamer . " Tony Green of JazzTimes commended DJ Shadow 's " unerring ear for motif and texture " . Jon Wiederhorn of Q magazine also responded favorably , writing : " Shadow 's brief is to develop a totally sample @-@ based idiom , weaving a cinematically broad spectrum so deftly layered that the sampling @-@ is @-@ stealing argument falls flat . "

Endtroducing ..... appeared in numerous critics ' lists of the best albums of 1996 . The album topped the year @-@ end polls of Muzik and OOR , while placing second in Melody Maker 's . It was voted fourth place on The Village Voice 's annual Pazz & Jop critics ' poll for 1996 . In his dean 's list , poll creator Robert Christgau named Endtroducing ..... the best album of the year . The album also ranked in the top ten of year @-@ end lists by the The Face , the Los Angeles Times , Mojo , NME , and Vox .

= = Legacy = =

Endtroducing ..... has been frequently ranked in professional lists of the all @-@ time greatest albums . Various publications , including Q , Rolling Stone , Spin , Pitchfork Media , and Slant Magazine , have placed the album in their respective lists of best albums of the 1990s . Time included Endtroducing ..... in their list of the 100 greatest albums of all @-@ time . " A decade on , " wrote Mojo , " DJ Shadow 's affirmatory essay on record collecting as a creative endeavour has lost none of its grandeur . " Stephen Thomas Erlewine of AllMusic said of the album : " ... it 's innovative , but it builds on a solid historical foundation , giving it a rich , multi @-@ faceted sound . It 's not only a major breakthrough for hip @-@ hop and electronica , but for pop music . " Will Hermes , writing in Spin , called it " trip @-@ hop 's crowning achievement " . The album was also included in the book 1001 Albums You Must Hear Before You Die .

The almost entirely sampled nature of Endtroducing ..... was considered groundbreaking at the time of its release , and Guinness World Records has cited the album as being the first to be created entirely from sampled sources ( although this isn 't quite true , since the album does in fact contain some spoken @-@ word elements recorded in the studio ) . The album was a driving force in the development of instrumental hip hop music , inspiring several other disc jockeys and producers to create sample @-@ based works . Tim Stelloh of PopMatters cited it as the " benchmark " for the genre . Guitarist Jonny Greenwood of English alternative rock band Radiohead has cited Endtroducing ..... as an influence on his band 's critically acclaimed album OK Computer ( 1997 ) , saying : " We liked how he was cutting up beats quite minutely . " Several of the artists sampled on Endtroducing ..... ? including British progressive rock band Nirvana and American musician David Axelrod ? have praised the album . DJ Shadow has expressed his surprise at the album 's influence and high regard amongst other musicians , saying : " After the record , I 'd always bump into these world @-@ class producers who 'd say , ' Yeah , Endtroducing ..... ? what a great piece of production . ' I just did it on one sampler in a tiny little studio . "

Andy Battaglia of The A.V. Club suggested that the influence of Endtroducing ..... may have had a negative effect on the album itself , saying that it " has been partially diluted by the symphonic beat @-@ collage culture it helped spawn . " The album 's acclaim set considerably high standards for future releases by DJ Shadow , and he has expressed his dissatisfaction with being expected to " repeat Endtroducing ..... over and over again " . Despite this , DJ Shadow has made it clear that he views the album in a positive light and denies any pressure that may have come about as a result of the album 's praise : " ... people always seem to suggest that there 's this pressure , and that Endtroducing ..... is some kind of albatross , and I 've just honestly never felt that way . I think that I have a healthy enough respect for the lineage of the music and how rare it is that you can connect

with an audience . If that will always be ' the record ' then so be it , that 's cool . " As of April 26 , 2005 , Endtroducing ..... has sold upwards of 290 @, @ 000 copies in the United States alone .

= = Track listing = =

= = Personnel = =

Credits for Endtroducing ..... adapted from album liner notes .

= = Charts = =

= = Certifications = =