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BT "re album

AS TO ITS WHEREABOUTS WITH YOUR NEWSAGENT

ReactivateEnergize MixedByNickSentience &SteveBlake

WooferBlowingHardEnergy! FeaturingTracksFromNickSentience, SteveBlake,PhilReynolds,PaulGlazby, K90,JonDoe,JFK,LegendB,Nüwldol, TheCaptain&SteveThomas,OwenB& PaulVanDvk.25.02.02.













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Cover Photography Steve Double

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Where there used to be some shops is where the Human League's Phil Oakey sometimes hides. We paid him a visit



Subscriptions - Turn to page 126 to get your copies of Muzik delivered at a whopping discount





reviews

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Editor's Letter



IT'S THE DREAM of every bedroom producer: swap your ageing equipment, dusty carpet and the adoring compliments of your mum ("that's got a good beat, dear...") for the super high-spec soundtrack recording studios and endless sunshine of Hollywood.

For most of us it's only ever going to be a fantasy, but acid house pioneer David Holmes has achieved all this

and more. He might have started out putting on the very earliest raves in Belfast but now he's writing the music for some of the world's biggest films and his name is being bandied around Tinsel Town. David Holmes has done what most of us would love to.

Until that big-shot Hollywood producer calls, keep sending your tapes and CDs into Bedroom Bedlam for us to listen to. The high standard never ceases to amaze us and if we really like it we'll do everything we can to give you a leg up in the industry. This month, rising Bedroom Bedlam star James Zabiela gets his own column in Bedroom Bedlam, while Yousef moves to the front of the mag. Who knows, Yousef might end up doing Hollywood soundtracks, and maybe you could be next...

Finally, we have very big news: next month sees a new, improved version of Muzik unveiled. We've been working for months to refresh the magazine and cram in more features, more reviews, more gear, more club previews and loads of other tweaks and improvements. We think the results look great and we're sure you will too. So don't forget to get your copy of the new Muzik fresh when it hits the newsstands on March 13th!

Conor MEN.

Conor McNicholas Editor

The Muzik office stereo is made up of separates from Denon (DCD-485 CD player, TU260 LII tuner and PMA 100M amplifier) and a pair of Minipod speakers and Bass-Station from Blue Room. www.denon.com www.minipod.com



OGEAN'S ELEVE

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67 Reviews



FABRICLIVE. 02 Ali B

Released 4th February 2002 Available on compact disc from all good stores or mail order via the **#**fabric website:

www.fabriclondon.com



WHAT IS THIS TRACK FOR?

Apparently "the sport of the future". It will involve eight teams each racing two hovering, or "gravity-defying", ships, travelling at speeds of up to **1000 miles an hour**. Horrifically, information we have uncovered reveals that these vehicles will be armed so that the "pilots", claimed to be "the sixteen superstars of the future", can shoot each other down or totally off the track. Hence the name given to the sport, "Wipeout Fusion". To quote the body behind it, "It's all part of the sport." It must be stopped.



Horrific plans for London at night.

HOW WILL IT AFFECT LONDON?

London is the proposed venue for the development of a **multi billion pound** Anti-Gravity Racing circuit. The body behind it believes that to maximise the sport's potential tracks should be built over the worlds major cities, creating "A spectacular venue accessible to millions, the likes of which would be impossible to create in any existing spectator sport". **But at what cost to London?** When questioned, the developers declined to comment, but we know for a fact that the cost will be huge. Apart from **destroying the skyline** of one of the world's most beautiful cities, proposals include the impairment of St Paul's cathedral, the **demolition of Buckingham Palace** and the permanent closure of the River Thames as a passage for shipping to accommodate the track. Not to mention plummeting house prices and the **devastating affect** on the lives of millions of residents and workers.





ENVIRONMENT AND NOISE POLLUTION



Environment?

The environmental and health implications are catastrophic. In a densely populated area the need for space and cleaner air are utmost, this proposal does the exact opposite. Actual details about the fuel these vehicles use are proving illusive, but it's undoubtable that to Anti Gravity or Anti power such a vehicle it would have to be extremely volatile, or worse still, nuclear

based. What does 1000 mph sound like? No one could ever know until it's too late. The best we could expect is that it would be like having Heathrow airport in the middle of a city. Do you want your children to grow up in such an environment?

SAFETY

There is no way that vehicles travelling at speeds of over 1000mph through the heart of a city can be safe, let alone with the danger of "proton cannons" or deadly rockets being used during races. Imagine the devastation involved in an accident over a busy area such as Oxford Circus. Who's going to foot the medical bills, the taxpayer? Contrary to their claims, these people obviously have no regard whatsoever for public safety - your safety.

YOU CAN HELP

The only people to benefit from these developers succeeding in their outrageous proposals are themselves. With your support we are in a position to stop this happening. To find out more visit www.stopthetrack.co.uk



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PlayStation.2

boards of canada geogaddi

new album - 18.02.02



Your in-depth guide to the most upfront mix in Muzik history

PROBABLY the most on-form mix to ever grace the cover of Muzik – and certainly hailing from the most distant shores – DJ Aldrin's CD is the perfect introduction to the beats that pound from Zouk, the finest house club in Singapore. Carl Cox, Darren Emerson and Yousef have all flown over in the last 12 months, and it's not hard to hear why.

01. Stardub

Realisations

"Something that I came across about a week before I did the mix. A friend of mine had played this for me and it immediately caught my attention. I have always been into dubby house and minimal techno – like Maurizio and the artists on Force Inc and Deep Chords – and this is in that vein. I love that sultry male vocal over such a deep track."

02. Jeff Bennett Detonation

"Another artist whose works I've been following very closely. He's got a barrage of tracks out on various labels like Treibstoff and Kung Fu Dub. Deep, minimal, dubby – just the way I like to kick off my four-hour sets at Zouk."

03. Aldrin

Introductions (Unreleased)

"Something that I've been twiddling away with in my very basic set-up at home. I started on this track after listening to Richie Hawtin's 'DE9' mix CD, but it ended up somewhat different. I wanted to create a deep, slow groove with a bit of a tribally feel to it."

04. Poker I'm Moving On (Audio Soul Project Remix)

*Eukahouse has been a consistent label and Mazi's remix has definitely been doing the job for me. The bassline is 51 Days' classic 'Paper Moon', but I like the new elements and the nice little drop in the middle where it comes back with a strong, percussive, driven return. Gets people going every time!"

05. Pimp The Light (DJ Vibe Mix)

I received a sampler from Future Groove just a day before I did the mix. The DJ Vibe mix is definitely a sound I can identify with – I was a big fan of early Tribal/Twisted. Back then I was very impressed with the stuff coming out of Portugal, and artists from that country are still going strong now."

06. Circus Night Amazonia

(Chus & Ceballos Iberican Mix)

"I've been impressed with DJ Chus's productions. He does percussive, driven tracks, sometimes very dark, sometimes more funky and uplifting, and his productions are making waves in both the tribal house field and in the US West Coast progressive scene."

07. Peace Division On The Bandwagon

"I've been playing loads of Low Pressings stuff lately. This is a track off Peace Division's latest EP, which I have been using to either bring things down to a nice hypnotic ride or a build up to some heavier tribal outings."

08. Jay Tripwire Caught With My Pants Down

"There's loads of good music coming out of Canada and I've been getting into Vancouver's Jay Tripwire's productions of late. I like the way he fuses the percussive elements with dubby effects. A great track." "After compiling and recording the mix," says Aldrin, "I realised that it's a reflection of my nights at Zouk. During my four-hour sets in the main room, I tend to move from dubby house and minimal techno to dark tribal territory and percussive tech-house. This is like one of my sets compressed into 60 minutes."

09. Rulers Of The Deep One Track (Bonus Beats)

"I love to incorporate beats from various tracks into my sets – deep house, garage or techno loops. I like to experiment and create tracks out of them. To get people grooving and building to a climax just with a drum program is an achievement for me."

10. Khaimar

Beats For The People

"This 12-inch hasn't left my box since I picked it up in a record store in Vancouver last year. It's percussive, tribally and uplifting. I dropped this as the last track before midnight on New Year's Eve, getting the crowd into a frenzy before handing over to Carl Cox with John Lennon's 'Imagine'. A memorable moment."

11. C&M Productions The Vision (Vision Vibe Dub)

I had the original version for a while, then I heard C&M was doing a dub to it. I heard a sample on mp3 when the remix was just completed and was prepared to use the mp3 on this mix if they didn't get the track out to me on time!"

12. Aldrin Moove

"Another simple and basic piece that I'd been fooling around with in the studio. Someone told me that my productions were a little dark and moody, so I decided to do something that could get people moving when they heard it. It's been getting quite a good response."

13. Valentino

House Soul (Audio Soul Project Mix)

"I've been playing the beats of the original 12-inch, which has a strong percussive element. It was a pleasant surprised to see such a housey release from both Valentino and In-tec! Again, Mazi does the remix honours, proving how flexible he is in the studio."

14. Inner City Big Fun (D Wynn Mix)

"Kevin Saunderson graced the Zouk decks in December last year and he came armed with these new remixes of 'Big Fun'. I opted for the D Wynn mix and kept an overall house feel to the mix. What a record!"







Letter Of The Month



Jazzy M: The perfect end to a night of misery

Dome is where the (old) fart is Dear Muzik

I'm a poor student in London who's become a regular at Ministry Of Sound's funky house shindig Rulin'. So what better than to see Jazzy M, Bobby & Steve, Paul Jackson and Gareth Cooke among others at the Dome on New Year's Eve? After the success of last year's event (one of the best NYE events I've been to) I decided to give Ministry my hard-earned again this year.

But, predictably, they managed to fuck it all up.

First I had my bottle of Issey Miyake (a present earlier that evening) taken from me and chucked in the bin. Next we had to queue for 40 minutes for drinks vouchers and then another 15 for overflowing toilets reminiscent of the skankiest festival imaginable. Then to top it all off there was a Hillsborough-style crushing trying to get into the sectioned-off Rulin' arena. Anyway, moaning aside, when I did get to see Jazzy M in the Rulin' arena he was fucking brilliant and made the rest of a shit night bearable. Jazzy M, we salute you! Dan Alexis, London

Well, we have to admire someone who will endure slogging to Greenwich, dodgy lavvys, moody bouncers and potential death, as long as there's a set by Jazzy M at the end of it. Never mind, Dan, you can now console yourself with a VERY lovely Dilated Peoples skateboard.

MouthOff

Write to Mouth Off at Muzik, IPC Media, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipcmedia.com. Please include your name and address. IPC Media reserves the right to re-use any submissions sent to the letters column of Muzik in any format or medium

Progression recession procession Dear Muzik

I was intrigued and amused to see your '+4' campaign (February 2002). Now correct me if I'm wrong, but surely Muzik magazine and Bedroom Boredom [He means Bedroom Bedlam – Ed.] have been instrumental in turning what was once a happy, positive scene into the shit-fest we've got now?

For the past 15 or so months the Bedroom Boredom judges have systematically found winners who have playlists that bore you just reading them, using terms such as "dark with funk undertones" and "progressive techhouse vibe" every month to confuse the less well-educated readers into thinking "Wow! This guy must be great!".

I saw Bedroom Boredom's latest starlet James 'he's very strange' Zabiela play out recently, and that young man really does know how to dry paint. He was the very definition of 'progressive' DJing (beat-matching painfully long and boring records, hopefully numbing the crowd into thinking how wonderful they are, never playing any enjoyable or well-known tracks). In fact, the only highlight of my evening was wondering if he modelled his hair on Quentin Crisp's Fifties bouffant 'do'.

So scrap your +4 campaign because you've only got yourselves to blame! Yours sincerely **Stirling Bell, Bingley,**

West Yorkshire

PS: Norris McSquirter from the Record Breakers TV show sends his regards and this certificate for your tireless efforts.

Thanks Stirling. The fact that you've contrived to spell 'Britain's' and 'daftest' wrong and misused a semicolon on said certificate by no means lessens the power of your satire.



Dear Muzik

Re the '+4' campaign to encourage progressive DJs to play faster tunes. The point is that if someone like Digweed plays a six-hour set, the first part of the set is obviously going to be slower so as not to knacker out the people who stay to hear the whole thing. Believe me, come 7am, the music is flying along, but that's something that the funny wigs brigade rarely hears because by four in the morning they're all at home with a face full of crank, talking bollocks and inventing things like the '+4' campaign. Regards

Dave Cook, London SW17

Does Dave Pearce have the shits?

Love the photo of Dave Pearce obviously hanging around public toilets on page 67 of your February issue. Dangerous Dave? Darn-right-dodgy Dave, more like. Or maybe he has to lurk round loos because he's Diarrhoeic Dave Pearce or Dank Dave Pearce? Who knows? Andy Fenn, London

Naughty. Dave was, of course, keeping his eagle eye out for young talent, Andy.



Undesirable entry Dear Muzik

Stephen Mallinder of Cabaret Voltaire is doing his Max Headroom impersonation (Mouth Off, February). I am now eagerly awaiting the "special prize" you offered. Word is bond. **Morris C, Cardiff**

WRONG, Morris, and the three other people who wrote in with the same answer. Stephen Mallinder was replying in his inimitable 'singing' style, ie like a man jogging up a hill while being periodically poked in the back of the neck with a pointy stick.

Casual but not so smart Dear Muzik

I note from your listings that Pacha erroneously believe they operate a 'casual' dress code. I don't quite know what they call 'casual', but when I went there, I was turned away for wearing trainers. That's not in a very Ibizan spirit, is it? Please amend their listings in future. James, London

Apologies – gremlins meant Pacha was listed as having a casual dresscode, which it doesn't.



Two clubbers demonstrate the correct way to dress when attending Pacha, London, Possibly

I wanna be your Megadog Dear Muzik

So you're a dance music magazine, eh? After nearly 10 years the world's most widespread style of dance music, which has possibly THE largest underground following, is still going strong. Yet the only reference your magazine makes to this music is to slate the odd new album in your reviews section and to take the piss out of its followers as being hippies (which, granted, most of them are). I'd state the obvious and say what this music is but most of your readers would probably think I was on about Ferry Corsten et al due to its lack of coverage. Andy, by e-mail

But when we do cover psy-trance, everybody involved with the scene gets the hump because we're making it less underground. Still, fear not, we will be delving into the world of transcendental whatnots very soon. Promise.

Goldfrappiness – the greatest gift that we possess Dear Muzik,

Re Alison Goldfrapp and the negative response to her singles reviews (Mouth Off, February). Blimey, the woman's entitled to her opinion. I remember when the dance scene was fun, not up its own po-faced arse. She's absolutely right - the dance scene CAN be puritan and conservative, and your correspondents lain "most were not exactly classics" Hanlon and Mark Dennis certainly proved that point. Lighten up for fuck's sake! John McCabe, Brighton

This correspondence is now very, very closed.

A nice letter, for a change Bueno y hola

This is just a message from a normally silent reader, to reply to the criticisms that seem to be befalling your premier pages. Here I am in Spain, and every month arrives on my doorstep your magazine to give me an excuse to go and sit, contemplate and generally do sweet Fanny Adams for the simple reason that it's educational material and goddamitigottaknow! So in defence of Muzik against the Dave Joyces of the world (Mouth Off, January) - arses to you all, for these pages are damn funny. Yes, even the pages adorned with Señor Slim lighten the day - it's almost a musical EastEnders.

As for the supposed state of music... well, kids, I don't know what's going on with that. I'm living in a country not known for its impeccable, delectable house, yet the people here love it, then love it some more, while there in the country of musical bliss [He means the UK – Ed.], I read so many complaints. . .? You can lead a horse to water but you can't make it drink. Roll on caballeros, por su revista es la puta madre! And incidentally to the genius that is writing the captions, you win. Gracias, the next hour will be the better one. **Dave Kalucy, Barcelona, Spain**

Thanks Dave. We have no idea what you're going on about, but it all sounds very positive.

So Solid Poo?

Hi there boys & girls at Muzik My point is that So Solid Crew are absolutely and totally shit! I despise their 'music' with a passion. The UK garage bassline is the only credible part but the lyrics such as "You wanna be just like me/ You wanna wear my gold/ You wanna know how I flow so good, etc" - FUCK OFF YOU PLEBSI Their new single consists of one bleep bleep bleep chord as usual, and fucking terrible lyrics about, oh yes, "You wanna be just like me". Oxide & Neutrino are just as bad. I'm waiting for their Emmerdale or Neighbours theme tune remix [O&N's debut single sampled the Casualty theme-Ed.]. Oxide & Neutrino are sponsored by TALENTLESS WANKERS R US [Very, very clever indeed -Ed.]. Come back Craig David,

Artful Dodger & Misteeq! Gary Lee, Somerset

So, let's get this straight – you don't like them, right? Could it be because you are a 'hater' and want to be like them? No? Oh, okay.



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Printed by BPC Magazines Ltd Repro by FE Burman Ltd

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Enquiries and overseas orders: IPC Media Ltd, Oakfield House, 35 Perrymount Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-475-675. Fax: 01444-445-599. Back Issues of Muzik cost £3.50 in the UK/£4.50 overseas, including postage and are available from John Denton Services, Box 666, London E15 1DN. Tel: 020-8503-0588.

Muzik, IPC Media Ltd, King's Reach Tower, Stamford Street, London SE1 9LS Tel: 020-7261-5000 Web site: http://www.ipcmedia.com © 2002 IPC Media Ltd ISSN 1358-541X







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goldel12

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02 MARCH

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MIAMI WINTER MUSIC CONFERENCE 2002

Your insider's guide to the biggest event in the dance music calendar

THE 17th Annual Winter Music Conference, (Saturday March 23rd to Wednesday 27th) will, once again, transform a relatively sedate resort into a packed dance music industry mosh. Ambassadors from every major dance label across Europe and America will attempt to visit at least 20 of the 250 parties on offer, clutching a strawberry daiquiri in one hand and a batch of white labels in the other. All with the goal of 'talking up new product' and bagging this summer's 'Groovejet' before the competition.



Bienvenida a Miami! But what's next?

When should I arrive? The real action kicks off Saturday night, when all of Miami descends on the Delano for an evening of cocktails and tribal blathering. Last year, Muzik spotted everyone from tennis bloke Greg Rusedski to goateed bloke Armand Van Helden. Do I have to I register for the Conference itself? No. But if you register before January 9th (doh!) the cost is \$235. Register by March 6th and it's \$345. To bag a seat at the Miami Beach Convention Center, call 001-954-563-444 or

The Convention Center offers seminars such as 'Meet The Producer' and workshops on 'Demo Listening', but the real deals take place by the pools and in the lobbies of hotels like the National and the Delano. Then there's the parties. Here you will see the biggest concentration of big name DJs in one place, ever. These are some of the best and wildest dance-ups in the world. Everyone wants to show off their vinyl and it's all for your benefit. And Radio 1 is now covering the event live. What are you waiting for?

> fax 001-954-563-1599. www.wintermusicconference.com has more info.

Will registering get me into the best parties?

Not necessarily, so either make a new best friend that works for the company holding the party or bury yourself up the crack of someone who might have a VIP pass over a drinkie by the pool. Get ligging, basically. How important is the actual Conference? It's as important as you want it to be. Last year the prestigious International Dance Music Awards featured Byron Stingily, Peter Rauhofer, Boy George and yes! - Ricky Martin. But bear in mind that staking your towel space on the beach

ahead of the Germans will depend on how hammered you were the night before. When should I leave? Try to escape by Wednesday. But the more adventurous usually jet to another part of America to recover. Insiders say Bermuda's the best.



The tunes that'll go off

X-Press 2 'Lazy' (Skint) With a vocal courtesy of ex-Talking Head David Byrne, this elegant pop hook-up is out at the end of March. "It's the best record we've ever put out on Skint!" says label boss Damian Harris. "We're incredibly proud of it."

Vitamin D 'That Latin Track' (Loaded) Picked up from the fast-

rising International House imprint, a Loaded spokesperson says this "could be our biggest release to date." – and that's saying something!

Sasha '????' (DeConstruction)

After a perforated eardrum kept Sasha away last year, his return in 2002 will be greeted with extra interest. "Sasha's kept the track he'll drop a secret," said a close source, "But he has a whole album to choose from."

Layo & Bushwacka! 'Love Song' (XL)

The biggest underground tune of Ibiza 2000, 'untitled' has been given a different title by The End's tech-house heroes. Now signed to a major label (the home of Basement Jaxx), this looks set to go far.

Cosmos 'Take Me With You' (Universal)

Tom Middleton's finest moment, this is an 'Xpander' for 2002. Sasha, Tong and Zabiela all dig this melodic, bleep-heavy instrumental, which, we reckon, could dominate Miami this year.



The Top 5 Miami schmoozathons

Delta Heavy

Miami Arena, Saturday 23rd

Hoping to match the co-headlining nirvana they attained at Twilo, Sasha and John Digweed will spin alongside Jimmy Van M. Long, tripped-out sets from the three prog amigos are a cert. Network Rating: 4/5

Danny Tenaglia's party

Space, Monday 25th

The undisputed, unmissable Miami champion. Last year saw Digweed, Emerson, Deep Dish and Fatboy Slim frugging for the full 17 hours. This year it promotes the '10 Years Of Back To Basics' album.

Network Rating: 5/5

Subliminal Sessions And Underwater The Crobar, Monday 25th

Also on the Monday, this year's line-up includes X-Press 2, Harry 'Choo Choo' Romero, Erick Morillo, Darren Emerson, Norman Cook and Yousef. You'd best get some shut-eye during the day. Network Rating: 4/5

Masters At Work

Amnesia, Monday 25th

Calling their barbecue 'The Beat Of The World' gives them a lot to live up to, but if there's even a smidgeon of Peterson in you, the Masters are a must. 'Little' Louie V and Kenny 'Dope' G are joined by a cracking support crew, including DJ Jazzy Jeff. The party starts at noon. Network Rating: 4/5

Release

Venue and date TBC

Last year San Fran's super sexy Release pool party featured a plethora of deep house and jazzual artists, including Miguel Migs, Jazzanova and Kruder & Dorfmeister, that drew in way cool jazz-bods from around the globe. Network Rating: 3/5

catch a glimpse of Layo Paskin



Welcome To Miami:

Virgin, BA, Am Air, Continental and Air France all fly to Miami, but you may have to fly via another destination. Try allcheaphotels.com (001-800-574-5804) ASAP and save money by getting all the basics from supermarkets (you won't need dosh for drugs: they're nigh on impossible to score). Log on to the official site: www.wintermusicconference.com for more details or call the Miami Convention & Visitors' Bureau on 001-305-539-3000.

'DJ' domain names for sale So now you can have the likes of

www.sasha.dj - handy!

Jackass TV

MTV gives the show in which people do really gross things to themselves for our entertainment another series!

www.ingredient45.com

Buy an ecstasy testing kit now and confirm what you've always suspected about the amount of MDMA in pills these days.

Graw

The only clothing label (and food, come to that) you need this season.

Northern Soul nights

Dig out your Farahs and go even older skool.

Poppers

Time for a revival for the tinybottled elixir of joy (and severe headaches), perhaps?

MACK

WACK

Male Vertical Volume Drinker

Or 'MVVD'. This type of bloke drinks bottles (not pints), likes standing (not sitting) and moves from bar to bar getting so shitfaced he'll piss in the street then fight you. Couldn't they just drop the 'Vertical Volume' bit?

Decca Aitkenhead

And her book, In Search Of the Perfect E. Drug Bore alert!

The Hoxton Fin

The haircut with 'twat' written all over it. Now more widespread than ever

Pretzels

America is preparing to bomb all known factories making this terrorist weapon into (salty, wheatbased) dust as we speak.

The Hoxton Twat

A twat with 'haircut' written all over it. No, sorry, that doesn't quite work, does it?



Decade Raid March 2002

Praga Khan 'Injected With A Poison' (Profile)

GETTING on a none-more-retro tip this month, we delve into the murky, rubber underpants-wearing world of Belgian new beat. A blip in dance music history, Belgian new beat, as its name suggests, came from Belgium and was new and beaty. Essentially a dancier, sexier (in a frumpy dominatrix sort of way) version of the remorselessly militant 'electronic body music' of the likes of Front 242, a;GRUMH and Black Metal Jesus [Who? - Ed.], Belgian new beat's leading practitioners included The Erotic Dissidents, Jade 4U, and Lords Of Acid, who made the classic 'I Sit On Acid'. And no, we're not making these names up - honest.

Unfortunately, despite, or perhaps as a result of, being hailed as the next big thing by The Face, NME and Trade's Laurence Malice, the genre turned out to have as much long-term appeal as an Armand Van Helden album, dying on its arse as soon as people realised it was, in fact, crap. It did, however, inform European hardcore techno of the Human Resource/ 'Mentasm'-tastic



hoover variety, and, by extension, hard house and its derivatives. 'Injected With A Poison' was new beat's last hoorah.

The legendary (in the sense that nobody knows who he is) Praga Khan took new beat scenester Jade 4U's 'Free Your Body' (or "furrr-eeeee your bod-ay", as Ms 4U put it) and simplified, technofied and hooverified the backing. He also added a stentorian male voice with a deadly message. "Injected with a poison!" it boomed, bafflingly. "We don't need that any more!" it added for good measure, sounding like a horror movie dubbed badly from the original Latvian.

The result was a huge club hit AND a huge chart hit, scaling the heady heights of the UK Top, er, 16. It was re-released last year with hard house remixes and did a bit less well, but who knows – with hard house's popularity waning, perhaps that Belgian new beat revival is imminent. Then again, perhaps it isn't.

Also this month in 1992. . .



Opus III become famous for five minutes when 'It's A Fine Day' hits the Top 10. FYI: singer Kirsty Hawkshaw's dad composed the themes to Countdown (Duh-duh! Duh-duh! Duh-duhduh! Peeoow!) and Grange Hill. Skill!

Epic Hollywood chiller **'Silence of the Lambs'** scoops five Oscars, one of them presumably being for Least Likely Escape From What Appears To Be A High Security Library. Phfff-phfff-phfff-phfff-phfffBT's album stolen, studio ransacked

PRODUCER Brian 'BT' Transeau had his studio in LA burgled while he was away working in the West Country. The master tapes of most of his new LP were stolen, plus £100,000 worth of studio equipment, leaving the 30 yearold producer absolutely devastated. According to Brian's web site, the crime may have had a personal motive. "This malicious action was done solely in order to hurt Brian," was the official comment. "Someone didn't like that he had more than they ever will."

Snapped here outside a Bristol studio days before the burglary, the at-the-time thrilled producer gave Muzik a world exclusive on his collaboration with Way Out West's Jody Wisternoff. "The track we've just done really is amazing – I'm very proud of it," Transeau said. "It's the only thing keeping me from a warm bath and Joy Division."

With vocals based on a poem by 1940's Chilean Marxist diplomat and poet Pablo Neruda (the subject of Michael Radford's 1994 film II Postino, fact fans), the track "sounds like a cross between dub and a deep Blackwatch-style progressive number." And who did the vocal? "Yours truly!"

BT's fourth album is pencilled in for a summer release via Ministry – if the masters are recovered, that is. Bizarrely, this crime was mirrored a month later by the theft of Hybrid's latest creation from their home studio in Wales. Fortunately they had back-up copies.

Anyone with information on the whereabouts of Brian's album masters should contact btrobbery@bt-network.org



Snapshots

While completing the follow up to the 10 million-selling LP 'Play', due out this year, **Moby** has found time to write a track for the Winter Olympics in Salt Lake City. On February 24th, the original tune (possibly titled 'Why Do My Toes Feel So Cold') will play as the flame is extinguished. Moby will then open the athletes' party.

Check MTV Base on February 17th for a **Michael Jackson**based treat – the rarely screened cult short 'Ghosts' (1997). Co-written by dodgylooking horror author Stephen King, the movie was released around the same time as



not very scary story involving a gothic mansion, a freaky recluse (yes, played by Jackson), some wicked FX and a lot of

Blood On The

Dancefloor' and is a

choreography. Set your VCRI. . . Enjoy drugs? If you're over 25

and a 'non-problematic' drug user (ie you incorporate drug use into your everyday life but you're not dependent), then Caitlin Thoday of the University Of East Anglia would like to use you in her research. For further information, please e-mail her on c.thoday@uea.ac.uk or phone 01603-593-632 (office hours)...



april 2002 SOLD OUT MIDDLESBROUGH Town Hall 18 CARLISLE Sands Centre 01226 625 222 19 NORTHAMPTON Derngate 0071 220 0260 Thu Fri 21 YORK Barbican Sun Mon 22 EDINBURGH Queens Hall 0141 339 8383 SOLD OUT WARRINGTON Parr Hall Thu 25 IPSWICH Regent SOLD OUT NORWICH UEA SOLD OUT FOLKESTONE Leas Cliff Hall Mon 29 BASINGSTOKE Anvil 01256 844 244 Tue 30 LEICESTER University 0671 2200 260 may 2002 Wed 01 BRISTOL Colston Hall 0117 922 3686 Fri 03 LONDON Shepherds Bush Empire 0870 771 2000 / 020 7403 3331 Tickets E15adv / E16adv London (subject to booking fee) 24tr cc hottine 0871 220 0260 or buy online @ www.gigsendtours.com The album' Read My Lips' out now www.sophieelisbextor.com



Tickets £17,50adv (7,30pm - 12aui/£22,50 London (9pm - 3aui) 24br cc hothing 0115 912 9000 or buy online @ www.gigsandtours NEW SINGLE STAR 4UITAR OUT NOW THE BRAND NEW ALBUM 60BE WITH US OUT 28TH JANUARY toward the described by the server was

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April 2002 LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000 / 020 7403 3331 020 7734 8932 / 020 7344 4040 Thu 04 020 7734 8932 / 020 7344 4040 LEICESTER DE MONTFORT UNIVERSITY 0115 912 9192 MANCHESTER UNIVERSITY 0161 832 1111 GLASGOW KING TUTS 0141 339 8383 BELETCU Fri Sat 06 Sun 07 0141 339 8303 Tue D9 BRISTOL ACADEMY 0870 771 2000 Nicknis £10adv / £12 50adv London (subject to backing fee) 24hn cc hotline 0871 2200 260 or buy online & www.gigsandtours.com Debut album 'Resist' out now featuring 'Catch', 'Hide-U', 'Ship' (Suicide) and the new single 'Hungry' www.kosheen.com

24hr cc hotline 0115 912 9000 www.gigsandtours.com: Exclusive live announcements and priority booking

Let's have a heated debate!



<u>upiospeed</u>

Blimey! We knew that our Top 50 Dance Albums Of All Time issue would stir our readers into a lather of lively, determined response, but your letters came thicker and faster than a seaman on shore leave. Here are some of our fave replies. . .

Dear Muzik

I agree DJ Shadow should be up there with FSOL and The Orb, but if you're having Happy Mondays, where are the albums that inspired them? (Derrick May, for instance). And yes, Soul II Soul, but in that case, what about Stevie Wonder's 'Innervisions'? lan 'Opinionated' Wilton

We think you'll find the Mondays were 'inspired' by Bowie, The Pistols and absolutely vast quantities of industrial strength happy pills, lan.

Dear Muzik

I couldn't help writing in about your recent Top 50. I know you have to pay homage to people who spread the seed of dance music among us (Massive Attack, Leftfield, Underworld, Orbital), but you completely forgot about Blue Amazon's album 'Javelin', which helped to shape today's sound of prog, or trance, or whatever it's called now.

Emmanuel Martin

Yes, you're quite right, we did.

Dear Muzik

I think you've done a fantastic job compiling the Top 50 list: it's a tough call, because what actually constitutes dance music? Music you can dance to? Then goodbye 'Chill Out', Suicide and Portishead. Electronic music? Nope. I guess it's more an attitude, a feeling, a widely encompassing genre that excludes Status Quo and Fields Of The Nephilim. . . **Jules McAlpine**

Well, The Neph had their moments, come to think of it. Just kidding.

Dear Muzik

How disappointing! Not one drum & bass entry! Drum & bass is the only style of music to ever be invented, nurtured and exported successfully by Britain. Lee Henaghan, Nottingham

What about UK garage? We weren't sure 'New Forms' or 'Timeless' had quite stood the test of time, but it's a matter of personal taste, innit?

Dear Muzik

That dollop of mid-Nineties kitsch 'Endtroducing' at number one? The correct answer is, of course, 'Risque' by Chic (guitars being back and all)! No, don't thank me. **James McClure**

NORMAN COOK

11 Toe got in a strop because 'You've Come A Long Way Baby' wasn't in there, but then she read the review [of 'Halfway Between The Gutter And The Stars'] and was over the moon. I find DJ Shadow records too slow to dance to, so my vote would've been for The Chems or Underworld, but it's all down to personal taste, isn't it? I thought it was a nice retrospective. I'm just glad to be in there!"





The Pie-chart Of Comment

Those 'Top 50 Dance Albums' reply stats at a glance

44%: Surprise at DJ Shadow topping the chart 26%: Surprise that 'Leftism' was at Number 21, rather than higher

(or, for that matter, lower)

10%: Letters that fed back on every single one of the 50 entries 8%: Outrage at the absence of albums that were, in fact, in the chart

- 7%: Confusion at who Throbbing Gristle are
 - 4%: Letters that simply offered us an alternative list, without any comment whatsoever
- 0.5%: "Religious neighbours tried to exorcise me when I played 'Christianity is Stupid'" (really!)
- 0.5%: People who agreed with the chart in its entirety

It's all good, this chart business, but much

as I rate DJ Shadow's LP, my first choice by

a long way is Massive Attack's 'Blue Lines'.

Well, that's an original thought.

The Top **10** Miss Outs:

1. Various albums by Leftfield, Fatboy Slim, Massive Attack et al

- 2. Goldie 'Timeless' 3. De La Soul 'Three Feel High & Rising'
- 4. Roni Size 'New Forms
- 5. Fingers Inc 'Another Side'
- 6. Deep Dish 'Junk Science'
- 7. Chic 'Risqué' 8. Beastie Boys 'III Communication'
- 9. St Germain 'Boulevard' 10. Human League Reproduction

RICHIE HAWTIN

Dear Muzik

Chris Lawton

ff It's a very British line-up but there are some good artists in there. I'm glad Kraftwerk got into the Top 10, though I think 808 State's '90' should have been in there. Out of my albums, 'Sheet One' marked a certain turning point for my career musically, and it reinvigorated the whole idea of acid house. It's one place behind 'Nightclubbing'? Well, I was never a big Grace Jones fan but now I'm definitely not!"





POOL SHARK



IDiospeed

The Mile High Club Muzik's doing it for World DJ Day

Next month, Muzik, Credence and Play Music present The Mile High Club – a sponsored parachute jump in association with World DJ Day.

Muzik's Karen 'Mad Dog' Young will be chucking herself out of a plane in the name of charity. Joining her will be a host of DJ stars, including Adam F, Dave Beer, Adam Freeland, Ralph Lawson, Lottie, Steve Mac (Rhythm Masters), MYNC Project, Tim Sheridan and Yousef. The Guinness Book Of Records is even covering the event with a view to filing a new entry ('Most DJs Jumping Out Of A Plane. . . Ever', presumably).

After the jump, the diehard jocks will head to Leeds, each armed with

a box of their favourite tunes, ready to rinse them out and lovely up the dance, big style. Door money will go straight to the World DJ Day charity fund as all these luminaries are playing for nish.

Fancy becoming a Mile High Club member? To win a ticket to the party, simply answer this question: What does the Latin phrase 'Carpe diem' mean? E-mail your answers to worlddjday@credence.co.uk before February

18th and we'll see you at the party. Chocs away (whatever that

means)!



MUZIK

Homelands and Muzik are go!

It's Homelands time again (on June 1st, to be precise) and here at Muzik Towers we're happy to announce that we're the exclusive dance mag partner for 2002's Matterley Bowl mash-up. The usual rash of musical talent will be present, with the Muzik Live Arena playing host to Basement Jaxx, Oxide & Neutrino, Soft Cell, Roger Sanchez, Stanton Warriors and a special guest (to be announced on Pete Tong's Essential Mix Show on February 22nd). In The End Arena Jeff Mills will be playing his debut Homelands set (it's his only UK festival appearance this year). You can also expect Sasha, Digweed, Roots Manuva, Pete Tong, Roni Size, Carl Cox, Erick Morillo, Lottie, Yousef, Gilles Peterson, Zero 7 (live), plus Stuart Patterson tearing up the Bacardi B Bar as usual. Tickets are £49 from Ticket Master and selected outlets. For full line ups and arena details, log on to www.homelands.co.uk. See you there!



X HITS The Spot Meet Microsoft's brand new rival to the PS2: the Xbox...

How good is it? The Xbox is three times as powerful as Sony's PS2, and you pick your own in-game tunes.

How does that work, then? Stick in a music CD and you can copy the tracks to the hard drive's huge memory. You can then replace the nu-metal dirge accompanying the average extreme sports game with something tastier. What else can it do?

The extra power means it should batter PS2 games on both graphics and gameplay. A broadband internet connector also means it can handle on-line multi-player games. And there's Dolby Digital Surround Sound for games, music and – yes! – your DVD movies. Are the games any cop? Hato – an ultra-violent space-based shooter – is king, while the rest (so far) vary from good to iffy. But it's early days. All in all, the Xbox's only weakness is Microsoft. Can geeky hate figure Bill Gates get down with, er, the kids? Only time and the

The Xbox is available from March 14th (console: £299, games around £45). For stockists, call: 0870-601-0100, or log on to www.xbox.com/uk

games produced will tell.

Snapshots

After seven years, February 20th sees the last ever **Space** at London's Bar Rumba. Promoters Luke and Kenny promise to be back as soon as they find the right venue, and **Derrick Carter** (also releasing his first mix album in five years in March) will be the guest of honour for their closing party. . . Hotly-tipped Credence trio **Dirty** Vegas follow 'Days Go By' with the club-only 'The Brazilian' two-tracker this month. Expect their debut album to drop in late summer... Global Underground reckon that Steve Lawler's working on a special project that isn't a Nu-breed or GU album. More info after his preview party at the WMC... Breakbeat crossover kids Beber &



Tamra bring out their long-awaited debut album 'Suite Beat Boy' (Mob) at the end of March. It includes the acclaimed singles 'Travelling On' and 'You Wonder'. . . Zero 7 are back with their mix for the 'Another Late Night' series. Out on March 4th, the tracklisting includes newles like Roots Manuva, oldies like Serge

Tim Sheridan reviews the Vanity 9 DVD



What is it? A high-gloss, hi-tech, girlie jukebox. Basically it's a bunch of lovely girls dancing to a backdrop of house by some of

the scene's biggest (French) names, including Thomas Bangalter, Alan Braxe, Crydamoure's Le Knight Club and Jess & Crabbe. You can pick a different girl for each track, or watch the same one all the way through. Any cop?

Oh yes. The gorgeous, slick production, the women (Bond level hot) and the outfits will make you rock hard with hunger, giddy with pleasure and green with envy, unless you're very prudish.

So what's wrong with it?

If you're only interested in the music you're probably missing the point, but maybe it should play as a CD too – there are a couple of corkers on the soundtrack. Crydamoure's stuff, on the other hand, works as a backing to the dancers, but is too loopily repetitive to stand a home listen. Will you watch it again?

I was disappointed in myself for liking it (and in being compelled to knock one out). But I'm not giving it back. It's going in The Drawer.

Vanity 9 (Virgin) is available now, priced £19.99. For details go to www.vanity9.com For tissues go to Superdrug



Have A Flutter On The Grammies

The most mismatched entries at February 27th's Grammy Awards are, by a mile, the 'Remix Of The Year' riders. From the sublime (Deep Dish) to the ridiculous (most of the others), we at Muzik decided to open a book on those in the running. All bets are on.



MUZIKTOTE

7-4 Faraurite: Deep Dish "Thank you" (Dido)

Easily the best and progglest of the bunch. All and Sharam manage to make even blandroid Dido sound dark on this glorious 10-minute epic.

2-1: Danny Tenaglia 'I Feel Loved' (Depeche Mode)

The taste-maker's favourite, Tenaglia's remix of The Mode reminds us why he's so revered. But will he don that wretched baseball cap on the night?

IO-1: E-Smeave 'Heard It All Before' (Sunshine) This is fresh filter disco at its sizzling best. A cascading piano motif froths into a top crescendo – but it's a tad too polite, unfortunately.

100-1: K-Klass Baby, Come over (This Is Our Night); Klub Mix: (Samantha Mumba)

The rave veterans' klassic Klub Mix makes them arguably the most improbable Grammy nominees ever. Is this really the best we Brits can offer?

200-1: Steve 'silk Hurley 'soul shakedown: Downunder Mix' (Bob Marley)

Hurley offers a three-legged donkey, seemingly in the name of some cash to repaint his studio. Marley continues to whirr in his grave.

Gainsbourg, and Zero 7's own excellent reworking of the Johnny Osbourne classic 'Truth And Rights'. . . Naked Music, the World's Most Collectable Label™, unleash their final reissue, 'Midnight Snack Volume 1', on March 11th, including contributions from Miguel Migs and Atjazz. . , Unbearably glam duo Tiga & Zyntherius drop



their techno-goth 'Sunglasses At Night' single in March on City Rockers. . . And finally, dig out your tent and wellies, as **Glastonbury** has been given the green light! Despite the dire warnings of upside-down faced promoter **Michael Eavis** that it will be the last one ever if people don't behave, we can't WAIT. . .

Front Of The Box



Baz: 'Smile To Shine' (KOT/ Problem Kids Mixes) (One Little Indian)

Like Brother Brown's 'Under The Water' in texture, but better.

Peven Everett: 'Soul Tempura' (Diaspora)

Pure soul power from the man behind 'Gabriel', and more jazzual than Kenny 'Dope' stroking his chin on Jazz Street.

John Creamer & Stephane K: 'Fuck Sonnet' (white label) A fucking brilliant prog swearathon that would make

John Lydon blush.

Christian Smith and John Selway: 'Yess' (Underwater) Something rather like Underworld at their best? Yess indeed!

Jaga Jazzist 'Going Down'

(Smalltown Supersound) Starts off like jazz-rock heroes Tortoise discovering a sense of humour, then heads into an epic 15-minute remix,

Glovebox 'EP' (R-Bennig)

Intelligent, breaks-based funkadelicacy with songs – in Welsh! Probably not the easiest record in the world to find, but worth tracking down.

Back Of The Boot

Tunes to flush

Jakkarta: 'So Lonely' (Rulin') A limp follow-up to the supreme 'American Dream'. Joey Negro furthers his rep as house music's answer to Roger Corman.

Alcazar 'Sexual Guarantee' (Bulldozer)

Samples Chic's 'I Want Your Love' and does the impossible: makes it sound shit.

Matthias Ware 'Hey Little Girl' (Manifesto) Welcome to Cheeseville.

Population: Mr Ware and his guest vocalist Mr Rob Taylor.





IP HOP was never just about the music, as the exhibition One Planet Under A Groove, currently showing at New York's Bronx Museum, testifies.

The show is dedicated to the genre's hugely eclectic cross-media output and creates a world where history began in 1978 and hip hop is the only inspiration.

The Bronx's biggest claim to fame, rap music, was born some 30 years ago in a public park just a few blocks from the museum. One Planet Under A Groove highlights the visual art aspect of its influence, from Keith Haring's old school proto-pop squiggles and Jean-Michel Basquiat's expressionist collages, to the bling bling of Nubian gum wrapper jewellery and a chrome and neon go-kart that blasts booty bouncin' tracks spontaneously from its built-in sound system.

Also on show is the work of Juan Capistran, a 25 year-old conceptual artist who grew up doing graffiti and breakdancing as an escape from gang-heavy South Central Los Angeles. For his piece, The Breaks (2000), the Mexican-American sneaked onto a wooden floor sculpture by minimalist artist Carl Andre at the LA County Museum. Mario Ybarra, Capistran's partner in the Space Invaders 13 art crew, then snapped digital photos of him breaking, while hoping the security guards didn't notice.

"I'd bust a move, like a backspin or something, then we'd stop and see if we'd created any attention," explains Capistran, "then I'd sneak back and try a headspin." A lightning three minutes

later they were out of there. The result, apparently, was a highbrow version of the classic instruction booklet that came with K-Tel's 1984 cult 'Breakdance' compilation. How cool is that?

One Planet Under A Groove: Hip Hop And Contemporary Art is on at The Bronx Museum of the Arts until May 26th. Log on to www.bxma.org for details.

FABRICLIVE.

ACOM 01: JAZZANOVA JAMES LAVELLE STANTON WARRIORS

HOOM D2: PROTOTYPE GROOVERIDER RONI SIZE FABIO BAD COMPANY BRYAN GEE RUFF STUFF MC'S RAGE, FLUX & MOOSE

ROOM 03: KID LOCO ALI B JOE RANSOM

A NIGHT OF TRUE PLAYAZ DJ HYPE ZINC PASCAL GROOVERIDER ANDY C L DOUBLE MC'S GQ, FATS, FLUX & AD

ROOM 02: DISTINCT'IVE BREAKS HYBRID FREQ NASTY KOMA & BONES TAYO

ROOM 63

MR THING JOE RANSOM

ROOM OL: PRINCESS SUPERSTAR (LIVE) JAMES LAVELLE PLUMP DJ'S ASPECTS (LIVE) JOE RANSOM

ROOM 02: FABIO DJ HYPE PESHAY BAD COMPANY TRACE JUMPING JACK FROST PROFILE MC'S MOOSE, MC MC & 2 SHY

ROOM D3: DYNAMO PRODUCTIONS ANDY SMITH SCOTT HENDY GEOFF BARROW (PORTISHEAD)

FULL CYCLE PRESENTS

ROOM D1: RONI SIZE KRUST DJ DIE DJ SUV JUMPING JACK FROST D PRODUCT SURGE MC'S DYNAMITE & TALI

ROOM 02: UNKLE RICHARD FEARLESS STANTON WARRIORS ALL B -

BOOM 03: GILES PETERSON HEFNER EAT THE BEAT THIRD FACE

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Videos





Al: Artificial Intelligence Director: Steven Spielberg (Retail DVD/VHS)

This sci-fi spin on the Pinnochio story sees humanoid Haley Joel Osment (the male Shirley Temple out of the Sixth Sense) dreaming of being a real boy - just like Michael Jackson! The dazzling FX, a sweaty, plasticine Jude Law and a talking bear all make Spielberg's film just about tolerable, though you will ultimately want to punch Osment repeatedly in the throat.

"Mon Dieu!"

Moulin Rouge Director: Baz Luhrmann (Retail DVD/VHS)

Baz 'Romeo & Juliet' Luhrmann's snappy musical sees Ewan McGregor and Nicole Kidman sing each other into bed, to an audience of courtesans, prostitutes and an annoving dwarf. Though the songs are a touch too camp and the ending puke-makingly saccharine, you need to watch it for Jim Broadbent's extraordinary 'interpretation' of 'Like A Virgin'.



Men Of Honour Director: George Tillman Jr (Retail DVD/VHS)

Planet Of The Apes

Director: Tim Burton (Retail DVD/VHS)

simians beat the living crap out of each other.

Burton's stylish re-imagining of the 1968 cult original sees Mark Wahlberg transported to a world where monkeys rule and humans

primate (Helena Bonham Carter - almost entirely without makeup, ho ho), Wahlberg tries to escape Monkey World and return to planet Earth. Tim Roth puts in his usual scenery-munching performance as nasty ape Thades, Charlton Heston turns up in a cameo role, having been in the original version, and Estella Warren gets in some absolutely marvellous breast work. Burton's bogus conclusion aside, you'll enjoy nothing more than sitting back and shouting encouragement as the

> Cuba Gooding Jr plays an ambitious navy diver who is determined to succeed despite constant bigotry, intolerance and RRRRACial intolerance (© Gary Clail). Bob De Niro shines as his brutal training officer, but only because the rest of the film is so dull. Predictable from start to finish, this sets out to inspire but instead ends up drowning in a sea of platitudes and cliché.



Futurama Season One (Retail DVD/VHS)

Okay, we're all agreed that Matt Groening's second baby is not as good as The Simpsons, but it's still pretty damn good nonetheless. Hubert, Leila and Bender match the comic genius of their yellow cousins, and we also like the way that all the spaceship doors open with a Star Trek 'whoosh'. It's one of those things you need to stick with to get the full benefit. Like tantric sex, we imagine.



Maxlimo: Ghosts To Glory PlayStation 2

It wasn't just acid house we were playing back in the summer of 1990. Ghouls 'N Ghosts on Super NES was very popular too, for its side-scrolling platform action with a knight battling the undead to save a princess. They don't make 'em like they used to. . . except they do, but now it's 3D. It's the same great formula, though, down to the hero's armour popping off and leaving him in his jockeys when he gets hit. A must.



Parappa the Rapper 2 PlayStation 2

He's been laying low for a while (though he swears it has nothing to do with Suge Knight's release from prison), but the godfather of music games is back, rapping the same Simon Says formula over excellent chilled out hip hop. Short, but great while it lasts, with a plot that involves a gang turning all food into noodles - wooah, trippy, man.



Metal Gear Solid 2 PlayStation 2

The longest awaited and most stupidly named game ever, Metal Gear Solid is all about sneaking up quietly behind the opposition and cunningly blowing their brains out. There's a cool hero, loads of hardcore weaponry and a twisty plot, but bizzarely enough, you'll find the best bit is tip-toeing around with a cardboard box on your head. A winner.



State Of Emergency PlayStation 2

Street crime is on the up - in video games anyway. This year's Xmas chart topper was the carjacking, gang-banging Grand Theft Auto, and now, from the same sick minds, comes all-out street war. Trash shops, torch vehicles, beat up cops, and kill innocent bystanders by the hundreds, using anything from a brick to an AK-47. Sure to be a big hit with Daily Mail readers then.



Sonic The Hedgehog Advance

Game Boy Advance

Unlike the blue spiny thing's recent 3D outings, this goes back to his old school 2D roots, making it faster and better. Four-player link-up battles are on offer and you'll be able to link it to the upcoming Sonic Adventure 2 on Nintendo Gamecube for an extra 'egg-breeding mode'. Don't ask us.

MARK

CLIFFORD

Web sites



For: Many, many things. . .

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words KATE HODGES

Snowbombing

Like Ibiza but with more white powder [Very droll – Ed.], Snowbombing takes place in Switzetand in April. By day, 'spunky' snowboarders 'eat lovely air' (in their parlance), while partying hard fills the nights, thanks to the likes of Bugged Outl and Grand Central, Book your holiday package from just £171 here. www.snowbombing.com

Sample Station

Impressive, cross-referenced database of sample sources, searchable by artist or title, The MP3s that used to pepper the site have gone and it's definitely 'no frills', but it's endlessly browsable nonetheless. www.members.accessus.n et/~xombi/intro.html

Skrufff

Visit the site and subscribe to their informative and opinionated weekly e-mail. Recommendations come from the likes of Adam Freeland and it's edited by excellently named former Muzik scribe Jonty Adderley, which is a recommendation in itself. www.skrufff.com

Fan2Fan

On-the-ball news and views from music fans around the globe. You'll have to skim over lots about N Sync to get to the bits you want, but rest assured, they'll be bang up to date, and with plenty of lively comment to pick through after reading the facts. **music.fan2fan.com**

Beta Lounge

Exclusive DJ sets and news all packaged up in a gorgeously crafted site. Purely and simply a joy to wander around. www.betalounge.com

Quannum

DJ Shadow and friends hole up at a not-so-secret location on the interpipe. Incredible to look at, with a crateful of news of the collective's activities. Beautifully designed, this is very easy on the mouse. www.quannum.com





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MZK 25

Yousef Monthly diversions from the king of Scouse house



THE BOXING DAY bash at Cream is always packed, and this year (my second as a resident, my third as a DJ) was no exception. To be honest I was feeling a touch partied out and left straight

after my set, but it was a great night as usual, and packed to the rafters with sweaty punters.

Next up was Pressure at The Arches in Glasgow. As ever, it was fantastic getting involved with the Slam boys. I also had the pleasure of meeting veteran Chicago DJ Gene Farris, who's not only a great guy but an amazing performer - he did some proper old school jacking!

Over in Amsterdam, I attended the Inner City Festival. Imagine Creamfields indoors (around 50,000 people in an immense arena). Junior Sanchez and Smokin' Jo played alongside me in the house section, while X-Press 2 did their thing on six decks in the main room.

Back in England, I was getting really excited about playing Cream's main room on New Year's Eve. I'd been deliberating for weeks over what to drop at midnight, and eventually went with something suggested by my old mate John Cross. The track in question -Queen's 'Don't Stop Me Now' - got the maddest, most intense reaction I've ever seen anywhere. People were jumping on each other's shoulders, and me and all my mates were leaping around together. Amazing.

After all that I had a few weeks off, just time enough to work my way through the bulging sack of replies to Muzik's 'Win Yousef's Decks' competition. The entrants had to explain why they thought they should win, and there were loads of inventive responses, a few lame ones, and one or two distinctly odd ones (like the guy from Belfast who sprayed the envelope with cheap aftershave to show how hard up he was!). After much deliberation I settled on a deserving winner (to be anounced next issue). I might even invite them to Liverpool for a night out - see if they can take the pace.

One more thing. Lots of people have been coming up to me asking about my appearance in Morel magazine [A girls' mag containing lots of fit blokes' arses - Ed]. I'd just like to say I know nothing about this whatsoever, but would appreciate it if anyone could shed any light on the matter. . .



Big With Yousef!

This month I committed to getting trim. I've been putting in the hours down at the gym trying to shed a few pounds for the long year ahead. It bores me to death, but maybe one of these days I'll meet a nice young lady!

Yousef's Top 10

1. DJ Sneak Featuring Blakkat Latin Stroll (CD-R)

An amazing vocal cut that Mark Bell (Blakkat - and, of course, formerly one half of LFO) gave me a week ago. 2. Phil Weeks Fire In The Wood (Main & Adil Dub) (Brique Rouge) acid dub on the flip. Love it! 3. 10,000 BC Whatever (white label) Me and Paul Woolford under our BC guise. Jackin', slow, yet powerful. 4. Onionz & Master D What You Don't Know (white label) A pumping percussive monster by my man Onionz. Wicked.

5. Crispin J Glover Peacemaker Blues (OLI)

It's hard to describe, and that's why I like it. A strong, spooked vocal hook that's really catchy. Watch this fly!

6. Bario Bros Flippin' It (Shaboom!) I've hammered this Onionz & Joeski EP for 18 months and it's finally seeing the light of day. As strong as tracks get - think

'Jumping' by Todd Terry and you get the picture. 7. Whiplash Ghetto Tears (Loaded)

"Tear the club up, tear the fuckin' club up". Indeed!

8. DJ Sneak Salsa Elektrika (white label)

Jackin' beats, massive Latin bass, and Sneak telling us how it is through spoken Spanish gospel. The shit.

9. Fries & Bridges We're Gonna Make It Hot (MFF)

Builds and builds, and builds, and builds, and builds. . . Then kicks off. True house music.

10. Kashmir On The Track (Cube) An acetate Junior Sanchez gave me when we met up in Amsterdam. A real pumping, different sounding, peak-time drum track.

Spititout

"People always wanna say 'vo, his new shit don't sound like this, or that'. Mike Tyson might not be knocking niggas out as quick as he used to but he's still Mike Tyson, y'knowhatamsayin'?" Nas defends his recent output with an unfortunate metaphor

"One minute I'm at a fashion editor's house doing coke off a \$10,000 coffee table and the next I'm trying not to get body lice from the floor of a London squat because the record company fucked up our hotel arrangement" Casey Spooner of Fischerspooner: his life is like a box of chocolates

"Fischerspooner. . . We need more of that, don't we? Everyone's so bloody normal" Chris Lowe of The Pet Shop Boys: likes mouthy bisexuals

"FUCK OFF! You don't need more trance at 3am. You had that all night. We played Billie Bushwackal, Goldtrix's 'Tripping' and Funk-A-Tron and they went off. An early victory for the funk-hop genre!"

Brandon Block defends himself against the Millennium Dome NYE trance Hezbollah

"Upfront like Kerouac, poignant like Frost and smooth like Byron, Alex Gold is a DJ that brings mood to the dancefloor" David Ireland, Editor-In-Chief of BPM Culture magazine, spouts utter, utter bollocks

"Hardcore never died. It just went underground, and it will come back"

So says Slipmatt. We refuse to feel threatened

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Dimitri From Paris After The Playboy Mansion

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- Released in 2000 to overwhelming acclaim, Dimitri's A Night At The Playboy Mansion has become one of the most celebrated mix CDs in dance music
- Keeping the Playboy Mansion concept alive in 2002, Dimitri returns with a new double-CD set stuffed full of his trademark retro cool grooves and contemporary house
- The double CD and vinyl set separates the beats into a euphoric, uplifting house set for CD1 and a chilled-out, laid-back mix for CD2



AIR Everybody Hertz

- Having just about invented the chill-out as we know it today Parisian mischief makers Air confound everyone's expectations with this intriguing new mix album
- For the Everybody Hertz project the band asked their favourite artists and producers to remix tracks from 2001's 10,000 Hertz album
- Highlights include Daft Punk's radical reworking of Don't Be Light and dub-maestro Adrian Sherwood's take on How Does It Make You Feel



MIDNIGHT SNACK VOL. ONE Various Artists

- This excellent NakedMusic collection, now available in the UK, further cements the label's reputation for unearthing the best, most tasty grooves on the planet
- Conceived especially for the late night, laid-back music lover it probes the boundaries of exotic, ambient soul music
- Highlights include contributions from Miguel Migs (Petalpusher), Lisa Shaw and Attaboy

WHATEVER TURNS YOU ON



Saints&Sinners

This month's guide to the titans & tits of dance music

The Saints

The Sinners



Guy Manuel de Pompt-de-la-Phwa-Phwa To our surprise, it turns out that the posh half of Daft

Punk can't mix for shit. In fact he got in such a pickle at one gig that his roadie had to come on and help him out. Perhaps he should spend less time dancing for high street beige clothing empires and more time acquiring DJ skills. Right?

UD (• SDEEd

Sniffer Dogs

Here for our own protection: well... hmm. If they're helping to stop people who are intent on trying to kill you by setting fire to their shoes on an aeroplane, that's fair enough. But the indignity of having a wet nose sniffing about your parts when you're innocently trudging round Sainsbury's trying to score a bag of rocket salad isn't.

Paul Harris

Paul 'Dirty Vegas' Harris went to DJ in Poland. He was initially discovered blind drunk at the airport, face down on the floor, like "a big plank". When he eventually played, he blew up the sound system. He was later found on the floor again, this time covered in sick, with a Polish bird sticking one of her tits in his mouth. Classy, huh?

The Brits

The British Phonographic Industry nominated coffee table chanteuse Dido for their Best Newcomer gong, believe it or not. Then some bright spark noticed that the lamely warbling blandstress had actually been nominated before (in the same category last year, no less). Doh! So they had to un-nominate her. What a bunch of Joeys.

Cass 'Flying Rhino' Cutbush

An excellent album, 'Burning The Candle At Both Ends'. We like it a lot. But we take issue with Cass 'Flying Rhino' Cutbush putting Terrence Trent D'Arby's 'Sign Your Name' on his (and Slide's) new album. Actually, we don't mind that much. We just wanted the opportunity to call him Cass 'Flying Rhino' Cutbush in print. And we have. Can you contain your mirth?

Yoko Ono

You might not expect to find the near legendary avantgarde artist, control freak and ex-Mrs Lennon mashing it up on the ones and twos. But now you can. Record label Star 69's manager Peter Rauhofer (responsible for the Pet Shop Boys' version of 'Break 4 Love') is currently remixing and remastering tracks from her new album and Mrs Ono's already DJing in New York clubs.





Roger Sanchez

We have been overly critical of Big Rog in the past – rude, even. We admit it. But we here and now offer him unmitigated respeck, due to his last trip to Golden, where he racked up the most risible DJ drinks' bill in the club's history. . . a mere £4.50, to be precise. Pete 'King Of The Riders' Tong will be having words, for sure.

Robert Owens

The legendary singer gave a live rendition of his classic 'I'll Be Your Friend' at London's AKA at a recent Muzik: Response night, but confessed to us before he stepped up to the mic that he did feel "a bit nervous". This is the man behind some of the finest old school soul vocals in existence! The silly sausage – he totally rocked it.

Judge Jules

Top international DJ Julius O'Riordan lashed out after being taunted up bad by a Gatecrasher punter. The man in question had written 'Jules' above the 'Can't DJ 76' logo on his T-shirt, and kept going up to Jules and pointing this out. The normally Ghandilike Judge eventually snapped, and administered a sound slapping to the dancefloor satirist.

Run DMC

A bout of impromptu MCing broke out at Leeds' Fruit Cupboard recently, when two Yanks bum-rushed the DJ box and commandeered a pair of mics. It was Run DMC. They'd queued up with the punters and paid to get in so no one had noticed their VIP presence. The venue had to stay open late to accommodate their four-hour set.

Jon Carter

Bootlegs are the 'new thing', so we're told by the rock press, anyway. Having endured monstrosities like the 'Faith'/'Freak On' mutant, we were starting to think they were a bit over. So when Jon Carter dropped Janet Jackson's 'When I Think Of You' acappella over Herbie Hancock's 'Rockit' at Fabric, it was a breath of fresh air. Much soulful electric boogalooing ensued.

Cilla Black

Viewers of Blind Date will have noticed that, playing underneath footage of a recent week's pair of losers away on a free holiday, was Sasha & Emerson's classic 'Scorchio'. Good to see that Cilla – currently recovering from the humiliation of adding new meaning to the term 'mutton dressed as lamb' on the Royal Variety Show – has a lorra lore love for the UK's prog scene.

Grass up a misbehaving celeb! We want to know who's been getting it on and who's been screwing it up. You get the satisfaction of seeing virtue rewarded and vice punished, and we'll even give you a credit in the mag, guaranteeing maximum props from all your friends and family. So keep 'em peeled, and get e-mailing to muzik@ipcmedia.com. Justice must be done!

The newly wed New Jersey house hero submits to Muzik's random question generator

The second

HAR

ARRY 'Choo Choo' Romero is Subliminal's secret weapon. The man behind unrivalled Ibiza house anthems like Lottie favourite 'Tania' and the Eighties-style guitar wig-out known as 'Night At The Black', this outspoken New Jersey gent is increasingly making his name as both a DJ and a producer. During a recent visit to the UK, he turned out to be unusually outspoken on most subjects – but he's also a thoughtful family man with a penchant for home cooking, outdoor sports and fishing. . .

Is it true that you go like a train?

"There's no real mystery behind my name. When I was a kid I used to wear a train conductor's hat and it's a nickname that's stuck with me through life. Is there any sexual connotation? There is. Call my wife and ask her!"

Has anyone ever told you that you look like Armand?

"Yes. There's a resemblance I guess, but as people we're totally different. He's got a 'don't give a shit' attitude and he's very successful at it. I know Armand personally so I know what he's about. For those that don't know him and just read magazines, it's different."

We've heard a rumour that you're quite a fan of fishing.

"I love it. Like many kids, my father took me out fishing and I fell in love with it. I do it all the time. We do have lakes in New Jersey, it's not the dirty, smoke-stacked city that everyone thinks it is. I mean, a lot of it is but we have our country parts too."

Is it a relaxing sport?

"It's not relaxing at all! It's stressful because we don't do it like fat-asses! We don't sit on the boat with beer – we're on the hunt. It's a serious hobby. There are times when I go three or four times a week. It all depends on my schedule. Is it my balance? Yeah, man, it's what keeps me sane. Get a little boat, take it out, do some fishing for a few hours, come home and make beats."

Sum up September 11th in your own words.

"Devastating. Life-changing. There's no words to describe the feeling as an American what it's like. In America, you're raised to believe you're above anything like that, so for all Americans it was a shock. I was expecting something to happen... but not as devastating as that. America needed a wake-up call and unfortunately it had to be like that. I'm a little more aware of things, probably because I travel. We have this mentality that because we're Americans nothing bad can happen to us. And that's bullshit. I've always said that."

Where could we enjoy A Night At The Black?

"That's a very good question. I'm not trying to sound like a crazy person but it's a place in my head. It's a basement with low ceilings. It's a club where they actually play good music. . . which is hard to find these days. Everyone's on this dark tribal thing man, I'm so sick of it, bro. I'm doing it but it's just so tired. I'm really over it."

How does your mix album for Subliminal compare to Erick Morillo's?

"Erick's a bells and whistles kind of guy – acappellas over everything – but sometimes the beauty of the track is the beauty of the track, you don't need to add too much to it. So this mix really is a reflection of how I play. You're taking an art form that's done for people on drugs in a club full of smoke and you're trying to bring that to a CD you play in your car. It's like seeing with your ears or hearing with your eyes. Did that make sense?" "I own plenty of guns. I shoot animals. Where do I shoot them? In the heart"



"I couldn't read music to save my life. I don't know how to play a chord or anything – I don't know what one is!" Tell us something about Erick that we don't know. "He's really Jamaican."

Do you think house producers make music as good as 'back in the day'?

"You cannot compare the music we make now to the music they made then. We're sitting here sampling half bar phrases and making records out of them – that's ridiculous.

Preposterous. That's like saying McDonalds is as good as a fine Italian restaurant. It's not. Just listen to the way records sounded back then. Try and get the sound of someone like Earth Wind & Fire now – it ain't gonna happen."

Britney or Christina? "Both."

Bon Jovi: a good thing?

"Hell yeah! They're from Jersey – they grew up 15 minutes from my house. Bon Jovi's a great band, man, hair and all."

What's your favourite sport?

"I would have to say what you guys call football because anyone can play it. Poor kids in Columbia tie up rags and make a soccer ball out of it. Anybody can do it, you don't need special equipment, you just need feet and a ball. It's the only sport that's recognised throughout the world."

Does your wife like your records?

"She hates them! No, she doesn't hate them. . . she's just not shocked or excited about them. The one she does like is 'Tania' – she loves that record. The rest she's. . . whatever. It doesn't make me sad at all. Because I understand. She's like 'it's repeating, it's the same thing'. And I agree with her."

What was your favourite subject at school?

"Art – sculpture – that's what I excelled at. I don't think I'll ever put them up though – you expose yourself too much. I expose myself enough with music so I like to keep that side private."

Can you read music?

"Hell, no. I couldn't read music to save my life! I don't know how to play a chord or anything – I don't know what one is! I play the samples, that's it. My wife can read music: she plays the clarinet. I could tell you the basics of programming drums."

Are you, Erick and the Subliminal crew the last gang in town?

"I don't think so, man. There's always a gang in the making. That's probably the last thing you want. . . that's when it comes around and bites you. How did we meet? We grew up around the same area and had a vision. We were on the same page at the same time."

Do you own a gun?

"Yeah, of course. I own plenty of guns. I shoot animals. Where do I shoot them? [Throws Muzik a steely glare] In the heart. I go shooting in the woods by my house or in the mountains. Another one of my hobbies, man. But I've never shot a person. I think that would be really hard to do."

Finally, what do you make of the food here in England? "It's terrible, man. I come from a place where food tastes like food and it's got life to it. My mother's chicken and rice is amazing and my wife makes good rice and beans. When I'm here I eat a lot of Lebanese and Middle Eastern food because it tastes somewhat Latin and has flavour to it. C'mon, you guys have prawn-flavoured crisps over here!"

'Sessions 2' mixed by Harry 'Choo Choo' Romero is out now on Subliminal

subliminal

MIXED BY HARRY "CHOO CHOO" ROMERO

Subliminal Records, continuing their relentless pursuit of providing the best in dance music, presents Subliminal Sessions Two, the next timeless installment in their mixed compilation series.

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Télépopmusik

Hip hop and soul-influenced electronica from Paris, France

"I DON'T have a car," says Télépopmusik programmer and noise engineer Stephan Haeri, "It's too expensive in Paris. You've got to have your own parking space. You've got traffic jams all the time so we travel by plane." Pause. "No, I'm joking." Pause. "I take the bus!"

Don't be surprised if more luxurious transport becomes affordable for Stephan and his studio accomplices Christophe Hétier and Fabrice Dumont very soon. This former trad-rock trio, friends for 10 years ("it's the only way a band can spend 24 hours together!"), have been heading in the right direction ever since they changed musical tack and wrote 'Sonic 75' for the third 'SourceLab' compilation But it wasn't quite the easy ride they'd expected.

"We had to learn how to use a sampler in two days," winces Stephan. "Did we have a manual? No, so we had to improvise." Their efforts obviously impressed a few folk at EMI. Now signed to Chrysalis after a brief dalliance with Source, Télépopmusik's debut album, the futuristic, bleep-laden 'Genetic World', features a myriad of otherworldly voices, including Brit-hoppers Mau and Juice Aleem and twin avatars of the perverse Chilly Gonzales and Peaches.

"They played in Paris once and Christophe was DJing after their show," Stephan recalls. Christophe – a hardened nightclubber who spins regularly under the name of Antipop – wasted no time in asking them to collaborate. Chilly's reply? "Have you got a tape recorder?" He did. And much to their amazement, the Kitty-Yo pair started improvising in the middle of the bar. And then left. "We never saw them again," sniffs Stephan wistfully.

But in Scots soulstress Angela McCluskey, Télépopmusik have found a perfect and more permanent vocal foil. Her melancholy, ethereal vocals grace cuts like 'Love Can Damage Your Health' and new single 'Breathe'.

Christophe – evidently the group's A&R man – discovered Angela singing with her band The Wild Colonials in a Parisian nightspot. They ended their show with a cover of Billie Holliday and Christophe was hooked. When New York, London, Paris, Munich, everybody talk about Télépopmusik (because they're in the nuddy)

the Télépoppers started looking for vocalists three years later, they remembered the Scots-born, LA-based soulstress.

"We sent her some stuff and she came to Paris," he smiles. "It was as simple as that."

Though you'll have to wait a little while for the album to drop, 'Breathe' is busy making its way into the boxes of nu-jazz bods such as Gilles Peterson. With a busy schedule that will include live shows in the UK later this year, maybe it's time Stefan bought himself a Peugeot after all.

"Maybe one day," he sighs. "If 'Breathe' made it onto a commercial perhaps..."

'Genetik World' is out in mid-March on Chrysalis

Bertrand Burgalat The French Phil Spector is here to save pop

POP MUSIC is in trouble. You can try to cling to the purity of a Brian Wilson-esque vision all you like, but it's difficult not to feel depressed by the Hear'Says and Pop Idols of this world, belting out cover versions and squealing, "I want to be famous" with barely a word for the

4s ANDREW HOLMES photo SAMUEL KIRSZ

and squealing, "I want to be famous" with barely a word for the music they hope will put them there. So to hear French production genius Bertrand Burgalat talk about pop is as refreshing as a shot of nuclear-strength Glade in an army barracks. The man clearly loves pop; he loves it in a completely unironic, Gallic way. More to the point, he understands it and,

people, he's here to save it. "What I do is pop," he says. "Pop, you see, is everything from Robbie Williams to Robert Wyatt and all in between. I really got into pop when I was 20 through listening to The Kinks and Roxy Music. I began to understand that the things they sang that sounded superficial weren't in fact superficial at all. This is what pop music can do."

To prove his point, Bertrand's excellent solo album 'The Sssound Of Mmmusic' touches down later this month, and it's a beguiling mix of Stereolab, Air, Serge Gainsbourg and David Axelrod. Like Axelrod's gear, it's a production-lover's dream, crowding the ears with scalpel-sharp sounds and giving you the initial impression you're listening to next-century lounge music. Not that this would be a particularly advisable notion to suggest to Bertrand.

"I am not making music for internet start-up companies," he attests, testily. "I have nothing against that sort of music, and it could be that if people don't listen carefully to my music they might see me in that way because what you hear is happy and hedonistic. But I feel that would be a misunderstanding, because my approach is less upfront than that. I prefer things not to be expressed directly."

Indeed, 'The Sssound Of Mmmusic' has buried treasure for the return visitor. While it may seem like jolly Gallic frolics on the first listen, it soon becomes apparent there is much more to the Burgalat palate than mere cool choons. The Burgalat solo sound is itself only the tip of the iceberg. One of music's best-kept secrets, the 38-year-old has spent years quietly beavering away in the studio for the likes of Einstürzende Neubauten, Nick Cave and Depeche Mode, while also setting up his own label, Tricatel, and continuing to forge a very personal idea of how music should sound.

The Sssound Of Mmmusic? Clue: it has a French accent.

'The Sssound Of Mmmusic' is out on Tricatel in late February

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rawtalent Lambchop

The unlikely chill out champs return with a heart-rending new album

LAMBCHOP'S lead singer and songwriter, Kurt Wagner: now there's a man who likes a laugh. It's slightly disconcerting when he giggles in response to a question as seemingly serious as, "So, is your new album much more personal than the last?" but there you go. He's an affable cove, it's early morning in Nashville, he's just done the dishes and let's face it, it's probably a cruddy question anyway. It turns out Kurt is just a giggly

It turns out Kurt is just a giggly kind of guy. In fact, the only time he gets serious is when pondering the thorny question of who he'd like to impersonate on Stars In Their Eyes ("Prince doing Johnny Cash," he concludes). Yet his apparent jocularity is surprising when you consider how his band's new album, 'Is A Woman', is an early contender for saddest of the year.

"It's quieter," agrees Wagner, recovering from his fit of the giggles. "It's definitely pretty quiet. It's a whole different mood. It has some of the elements that we've had before, but they're just not as pronounced. I wanted to take what we do and make it much smaller."

After the praise heaped upon their previous long-player 'Nixon' – especially the single 'Up With People' – you could have forgiven Lambchop for knocking out a new release chocka with potential chill out classics, but they haven't. 'Is A Woman' is downtempo alright, but only insofar as it's the sound of a very, very quiet band making even the most sensitive song from 'Nixon' sound like Black Sabbath.

It's not a sudden departure, certainly not if you followed their career pre-1999, but its deliberately low-key sound might still fox some. Where 'Nixon' was an uplifting and occasionally celebratory experience, 'Is A Woman' is an introspective and frequently painful record. For much of its length, Wagner's nearwhispered lyrics are accompanied solely by a simple piano, and hummable melodies are few and far between. In short, it's just not the kind of record you'd expect a band surfing a big popularity wave to make.

"It was never tempting for us to do 'Nixon Part Two'," says Wagne "I guess any success we had with 'Nixon' is hard for us to comprehend. We hang out here in Nashville, where we're kind of insulated from stuff. And chill out? I'm not sure how you even define chill out. If it's how I understand it, like slow songs, then that's what we've always been doing. But this album I think is ultra chill. Mega-chill."

Whatever, Lambchop are the kind of band that cheerily transcend labels, and 'Is A Woman' is a stunning, under-your-skin album that may not always be comfortable but is never short of beautiful. No wonder he's laughing.

No wonder ne slædgring.

'Is A Woman' is out on City Slang on February 18th

Kurt Wagner prepares to take 'it' to the bridge

WATER TO THE AVAN
rawtalent

UK Gold

Dull bloke, top tunes. . .

"I LOVE TECHNO, I could never

stop making it," says Chris McCormack when Muzik asks whether the many styles found on his new UK Gold album, 'Retuned', hint at a change of direction from previous Dave Clarke-endorsed batterings. That's about all he says of any interest. Which, frankly, isn't very interesting at all, is it?

Oh, he also says of clubbing, "It's not a regular part of my life, but it's an important one. When I go clubbing I'm buzzing with ideas for days afterwards, but too much of it would screw with my head and I'd never get anything done. I didn't go to any clubs at all while making the UK Gold album. It was a staying in thing, and apart from the people who came to the house and performed, quite an isolationist experience for me."

So there you have it. Try asking him, "What's the accordion-playing busker beside the avant garde taxi in a desert in ont of giant mushroomstrewn hills doing on the front of your album?" and he replies, "Sorry, don't have a clue". Don't worry though, his album is a mix and mash of dubbysongs, low-slung, trumpet-stained throb, tech-house bumpers and tasty soundscaping. And he lives in Derby.

That's it, folks. Chris McCormack is officially the least entertaining to communicate with top techno-based producer in Britain.

UK Gold's 'Retuned' is out February 22nd on Primevil

rawtalent

Bobby Peru

The dark horse of house proving there's more to Leeds than pissed-up footballers and goths

LEEDS IS ONE WILD CITY. And Bobby Peru is one wild man. A super-smart double-crosser who's Wild At Heart ("say 'Fuck me. . . '"). When he's not making records on a dark, dark garage tip, Bob spins back at Basics - a place that's dear to his black heart - every Saturday night under the pseudonym Paul Woolford .

"I was 16 when I first walked into Basics," he remembers. "I'd hear Carl Craig, Underground Resistance and early Tenaglia. They blew my mind.'

Recently released from 12 months of solitary studio confinement, the fruits of his hard labour on 20:20 Vision are just beginning to emerge. New single 'I Can't Wait' is an insight into Bobby's mind - imagine Thomas Bangalter careering into Murk on Route 66 and you're close. Not that you want to get too close.

Recent visitors to Peru's lair include American fellow spirits Mood II Swing and Derrick Carter, both of of whom he describes as major influences on his latest longplayer, particularly the robodisco rampage of 'Into The Feeling'. But don't be afraid to distract his alter ego at Basics. When he's not busy being Bobby, Paul Woolford's mixing skills are fast becoming legendary. He also collaborates with Dano, Steve Mac ("the track's called 'K-Hole'") and Yousef, who he works with as 10,000 BC. Now, more than ever, it's I time to hit the north.

Bobby Peru's 'Death Of A Player' is out now on 20:20 Vision



A rueful Chris McCormack realises that his car's been nicked from the garage

rawtalent

Papa Washington Trio

A KEEN ear and sound judgement can get you a long way, baby, but they don't always help you make a really great record – just look at Fatboy Slim.

But James Harrigan, selfconfessed technophobe, Sub Club helmsman and one third of the Papa Washington Trio seems to have pulled it off – despite a level of musical involvement that makes Darren Emerson in the early days of Underworld look like Prince.

"On all the records I've worked on, basically all I've ever done is sit about, get stoned, give people ideas and say 'no, not like that, like this'," Harri explains.

The affable Glaswegian should be thankful, then, that he's aided and abetted by Martin Coll and Mathew Drummond of the DC Project – two men who know their way around a G4 and a rusty mixing desk. Evenings spent at the duo's state-of-the-art, purpose built studio-cum-living room were pretty laid back – "we'd have the telly on and be doing crosswords at the same time," recalls Harri – but nevertheless,

Papa Washington Trio:

Hot three-way action

a debut album of timelessly elegant and unpretentiously catchy house was the result.

"I'd love to tell people my tracks were magic, but I never think they are. I just always think they're kind of okay," Harri says humbly.

Modesty's a rare commodity at a time when self-aggrandising histrionics seem almost as essential as a box of records or a nifty right hook for many top spinners and producers. But Harri's modesty is founded on the fact that these three Scotsmen may well have produced the house album of the year. By accident.

The album 'Trio De Janeiro' is released late March through Paper

ESSENTIAL NEW SINGLES



GRANDMASTER FLASH

The Official Adventures Of Grandmaster Flash

- As one of the true pioneers of hip hop, Grandmaster Flash laid the foundations with his turntable wizardry and mixing skills
- The album recreates Flash's heyday when he rocked block parties in the Bronx during the early 70s
- Features classic tracks by Kraftwerk, Marvin Gaye and Yellow Magic Orchestra, plus snippets of original block party tapes and exclusive interview footage with the man himself



rawtalent

Crossover

Electro with personality? Now there's an idea. . .

"DRUM machines and synthesizers are the chariot of our folk tale," says Desmond Young Blackmore The First.

"We are trying not to be dull or typical," adds his partner Verona Woode, perhaps unnecessarily.

Crossover, the utterly lovely, utterly glam New York duo are currently holed up in Arizona, learning to target shoot "with this big array of weapons we have here," and horse ride, respectively. Desmond and Verona are not their real names. They won't reveal their born names over the phone – although this is a tad pointless as they're printed on the sleeve of their debut album, 'Fantasmo'.

Emerging on DJ Hell's International DJ Gigolos label after an abortive release a year ago on a nameless label who "were really nasty with us," it's a literally fantastic record that cold shoulders synth-driven music's obsession with modernity and futurism and beguiles the listener instead with "secrets, clues," and, er, "the journey to Grob." The results sound like electro pioneer Hashim and

The results sound like electro pioneer Hashim and horror auteur Dario Argento's bowel-loosening musical foils Goblin jamming with Bilbo Baggins. Or like a warmer, less posed version of Miss Kittin & The Hacker. But after struggling for a year to get the album out, how does it feel to finally release it into a world gone mad for Eighties synth-pop, or 'synthcore', as style-wankers are calling it? "Electro rock for the new Dark Ages is what we're calling it this week," says Desmond. "As long as we get out there that's all that matters to us – if we ride some wave to do it, that's cool. . ."

'Fantasmo' is out now on International DJ Gigolos



FILA BRAZILIA Jump Leads

- This stunning new work from Fila Brazilia marks their continued evolution – the first album to feature vocals on four cuts – and includes the Jockey Slut Single of the Month, Spill The Beans
- The follow up to last years Anotherlatenight mix album, Jump Leads is filled with renegade beats, avant-garde soul, jazz licks, DJ Kicks and heavy bass
- Jump Leads is already being lauded as a strong contender for one of the best dance albums of 2002



megastores

BedroomBedlam Edited By Ralph Moore

The best way to become tomorrow's superstar DJ today send us your mix

March2002Winner



Rumbah Tribe

Contact: DJ Rice on 07931-798-293

Personal Details: Middlesbroughbased Rayees Rashid – or DJ Rice as he's known locally – has just turned 25 and is the leader of a collective known as Rumbah Tribe. A part-time DJ and full-time prototype engineer ("I make gadgets but I can't disclose what I'm making"), Rice formed the group with his friend Carlo, inspired by James Brown, Parliament and Saint Germain. "I wanted to do something

different locally," he says. "Rumbah refers to our Latin flavour and, well, we're a tribe!"

The group, which also includes Dan Gibson (percussion), John McGough (sax and flute) and Carlo (guitar) have just finished their debut studio production. Called 'The Molecular Soul EP', it is – according to Rice – "a fusion of tribal rhythms, live instrumentation and a Fisher Price keyboard." Now, the Tribe want to take their sound further afield, Rice says. "We've played everywhere we can locally so we'd like to play in London." Favourite DJs? Derrick Carter, Scratch Perverts, Terry Francis, Norman Jay and Sneak. Favourite producers: Ron Trent, Angel Moraes and Francois K. Favourite labels: Guidance, Cajual, Wave and Paper. Favourite clubs? Roxy Blue in Toronto, Body & Soul, NYC, Fabric and Basics.

Winning tracklisting: Intro. . . DJ Oji – Deep In The Vibe (Poji)... Twisted Pair - 'Twisted Horns' (Red Melon)... Club Session - 'Don't Have' (Chez). . . Finlay Quaye -'Spiritualised' (Francois K Remix) (Sony)... MAW - 'Brazilian Beat' (Romatt Dub) (Mr Bongo)... Photek - 'Mine To Give' (Science) ... Annie - 'Greatest Hit' (Freeform 5 Reform) (Loaded). . . Wyndell Long - 'It's A Damn Shame' (Peacefrog). . . Dubtribe Sound System - 'Equitoreal' (Jive Electro) ... Lego - 'El Ritmo De Verdad' (True)... Silicone Soul - 'Right On, Right On' (Soma). . . Outro. . . Muzik says: Though we don't make a habit of letting four-piece bands win Bedroom Bedlam, Rumbah Tribe's sax, guitar, flute and drum interplay is the perfect accompaniment to an hour of house music from DJ Rice. Bursting with fresh live improv energy, Anu Pillai's percussive mix of 'Greatest Hit' ratchets up a level when Rumbah Tribe get their groove around it, as does MAW's 'Brazilian Beat', and 'Right On, Right On' by Silicone Soul makes perfect sense when they weave their furious magic into it. The mixing is seamless, the tracklisting pure house and the vibe is total elation - the best excuse to get on down we've heard in months. They'd sound great playing live at Cargo.

Bedlam News

Derrick Carter and The

Plump DJs will headline Muzik Magazine's tour date in Chicago this April. The two day/night event will involve radio broadcasts and be held at two 1,200 capacity venues in Chicago, finishing with a massive boat party for 600 party people on Lake Michigan on the Saturday night. Roberto Marroni and Jay Cunning will be among the dozen or so UK and US DJs to join the headliners for what promoters are saying will be the biggest party ever held in Chicago.

Shindig resident and Bedroom Bedlam winner **Simon Stuart** will begin a new residency for Prologue at the Cross, in London this month. He will reside over Arch 3, co-hosting with original resident, **Jo Shanks** and will be responsible for taking the arch into new territory during 2002. **Steve Gerrard** and **Roberto Marroni** will also join **Anthony Pappa, Cass, Margaret Dygas**, and some rather big VIPs in Arch 1' over the year for what will prove to be Prologue's biggest year yet.

Steve Gerrard looks set to enter the world of production full time under his Filta guise. Zabiela and Lawler are currently playing out his work and he's just signed a deal with Choo Choo's new breaks label, Akademia. The first release will be out in May.



On a similar prog tip, **Wayne Fountain** has just had confirmation that he'll be playing in Amsterdam on March 2nd. The night is called Soundsjop, the venue is The Pier and the night is being promoted by Maarten Bousie, licence manager of Combined Forces. Stay tuned for further Hague highlights!

Will Saul and Simon Stuart joined Robert Owens and K-Alexi for the Track Bandits and 312 Records launch party at AKA last month. Steve Gerrard plays at Tribal Sessions this month with James Zabiela. Murray Richardson's new release comes out next month on London's ultra cool tech-house label, Creative. The track will be entitled factory and produced by Kitsch Krew. Alison Marks is in the studio with Duty Free Records.

Jay Cunning (Global Beats/Breaks FM/Patchwork)

- 1 Tayo Meets Precision Cuts Uptown Fire Good (Mob)
- 2 Fatliners Lo Life (Kilowatt)
- 3 Blame Music Takes You (BLIM Remix) (white label)
- 4 Vandal Boom Stick/Mam Tor (Plastic Raygun)
- 5 Sirene Love (Remixes) (Sound Of Habib)
- 6 Bizarre Groove Reality (Not For Me) (Circular Orbit)
- 7 MindMuggaz Deadzone/ESI (Botchit & Scarper)
- 8 DJ Phantasy & DJ Gemini Ruff Beats (Easy)
- 9 Mara Desanitize (Terminalhead Remix) (Acetate)
- 10 2 Sinners Mr Jingles (TCR)

Runners-up

1 DJ B ('House Mix' from Singapore)

- 2 Danny Carpenter ('Jus4U Mix' from London)
- 3 Rob Hanlon ('Hard Dance Mix' from Yorkshire)

4 Tony Lar ('Rise To The Music Mix' from Liverpool)



James Zabiela (we feel ya) The monthly travels of the nu kid on the block

"WELL, to say it's been an amazing month would be an understatement. For a start I've got this spanking new column. I'm no journalist - in fact, the last time I typed anything other than an e-mail was probably my English exam at school, so thank God for editorial is all I can say.

December started on a high with a phone call from Radio 1 saying that I had to get my butt down to the Essential Selection studio as Sasha had chosen my Depeche Mode remix as his essential record for the weekend. Awesome, I thought, with only one minor proviso: it was 5pm and I was still in Southampton, giving me two hours to get to Radio 1. Unfortunately we broke down in Basingstoke, lended up crying like a big girl and we arrived an hour and a half late. I stumbled into the studio completely flustered and Mr Tong

looked at me in great amusement and, probably out of pity, cut the Buzz Chart short to play my track. Ace!

Speaking of Sasha, at Christmas, our agency Excession clubbed together to buy me a Fortnum & Mason hamper of goodies including duck paté, brandy butter and the finest marmalade! Now when I make breakfast in the morning my girlfriend Grete insists on having what she calls 'Sasha toast'. Ha ha! During the festive period I dropped

by to see Lee Burridge, who was busy compiling the second Tyrant compilation. I'm currently compiling a CD of my own for Groovetech - it'll be released around April (plug, plug!).

On December 29th I was playing for Cream in Dublin. I knew very little about the gig other than that it was at some place called the Point. So when I turned up you can

imagine my surprise to see 7,000 people going bananas - now that was nerve-wracking! Then, after warming up for Slam at Cream on New Year's Eve, I headed off to Athens before my monthly residency at The Roxy in Prague. Unfortunately it didn't quite go according to plan. Air France lost my records before I'd even got there so I played for three hours in Athens with a bag of records that I managed to take on as hand luggage - I played every record, including B-sides!

Finally, to top off what was probably the most exciting month of the year, I got another call from the Radio 1 team. I've been asked to do an Essential Mix to be aired on March 16th. JAMES (ABIELA

Amazina! Sasha toast anyone?

Bushwacka! 🌑 🔘 C 0 0 0 0 62 0 0

Zabiela's TopTen

- 1 Bushwacka! Chorus (Oblong)
- 2 Still Phil Bey Un Bey (MKL Versus SovSos Cellist Remix)
- 3 Dan Goodall Trippid (acetate)
- 4 Filta Acid Funk (white label)
- 5 Depeche Mode Versus Zabiela Excited (Mute)
- 6 Bobby Peru I Can't Wait (20:20 Vision)
- 7 Pure Science | Get Deep (B Positive)
- 8 Charles Webster Fox Soup (Peacefrog)
- 9 Deephonic Trixie (Tierra)
- 10 Sound Alliance The Hit (white label)

Directory March 2002

PROLOGUE @ The Cross. First Saturday of the

month. 020-7837-0828. Resident lan Ossia is joined by Cass and the hotly-tipped Margaret Dygas in Arch 1. Arch 2 will, of course, be manned by the great Lee Ford and Paul Richards, while Arch 3 heads off in a new direction this year. This month's host is BB's Joe Shanks.

MUZIK: RESPONSE @ AKA.

Wednesday, March 13th@ The End, West Central St, London. 020-8653-0664.

Bi-monthly residents are Margaret Dygas, Roberto Marroni, Will Saul and Dr Rubberfunk and this month's guests are Lee Burridge (tbc), Margaret Dygas and Steve Gerrard.

DIAL @ The Pool Bar. Second Thursday of the month at The Pool Bar, 104 Curtain Road, Shoreditch, 020-8653-0664. Fantastic breaks and beats session with Will Saul, guests and co-founder Roundeye.

LOOSE @ Retox Bar. **Covent Garden Market** Place. 020-8653-0664. Very busy tech-house night with Mike Monday, Roberto Marroni and Nick Hook.

DJ Question

Can I make a career out of being a chill out DJ?

THIS month's DJ Question was e-mailed in by Ben Potts, who wants to know what the market looks like for aspiring downtempo DJs. "I find that there's more demand

abroad," says expert chill-merchant Phil Mison. "Ibiza, of course, and Brazil. I do guite a bit in Scandinavian countries too. I play in an incredible club called Conrad in Copenhagen. It's a flash, expensive restaurant that plays lounge music. And in Paris there's The Buddha Bar. I've never played there but the DJ Ravin has invited me to play this year. Back home, there's Sunday Best in Clapham and there are loads of bars in London like Stoned Asia in Camberwell. You can play a lot of chilled stuff there."



ENTER. Your CD, MiniDisc or tape should be at least 74 minutes long. Include a full tracklisting with artist, track title and label. Also include your daytime telephone number and a passport-sized photograph with your name written on the back. Send all entries to Bedroom Bedlam, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. Muzik cannot return any BB tapes.

HowTo...

WIN. Steer clear of spinning too many obvious anthems, or aping the sets of your favourite DJs. If you send in a

progressive mix, you'll be in direct competition with the other 7,000 prog mixes we get sent each and every month, so make it damn good.

BOOKADJ. Call Paxton at Lily Management on 020-8653-0663 if you want a BB DJ for your gig, club or party. Check www.lilyuk.com for details of on-line bookings, DJ profiles and on-line mixes for promoters and other interested parties. Check www.lilyuk.com for further bookings and management information.

CV

 'Little' Louie Vega Born: The Bronx, June 12th Age: "Do I have to say the year?"

Dous Arapet Mo

Recould have gone to lot with a charming man recould have gone to lot with a charming man recould have gone to lot

First record bought: Booker Tand The MGs - 'Melting Pot' Desert Island tune: Stevie Wonder - 'Songs In The Key Of Life'

 Kenny 'Dope' Gonzales Born: Brooklyn, July 6th Age: 31

First record bought: Jimmy Spicer - 'Super Rhymes' Desert Island tune: Bob James-'Nautilus' Future plans (both): 'Nu Yorican Soul 2' and a MAW electronic album

Masters At Work: Kenny 'Dope' Gonzales (left) and 'Little' Louie Vega



Booker T & The MGs Melting Pot (WEA)

Louie Vega: "My sisters went to clubs back in the Seventies and this was a song they'd play at places like The Loft. But I wasn't old enough to go to the clubs. I was just a young kid listening to the radio! It's an instrumental, and definitely a classic. A signature record for me."

Lamont Dozier

Going Back To My Roots (WEA)

LV: "Records like this made me want to make records. It reminds me of my sisters and the reason why I'm into this music today. They introduced me to the sound that I love and went where all the legends and pioneers of this music played. They would bring it home and I would live it vicariously through them!"

Chic

Pun DMC)

U BARRAT

PIETER M. VAN HATTEN/CPI/KATZ PICTURES (MJ

photos

Good Times (Atlantic)

LV: "I was roller-skating in 1979 when this record had just come out. All I can think about from those days is Frankie Crockett jamming on the radio – he broke that record. That's when WBLS came into play and I didn't listen to commercial stations any more. Chic was important to the dance and r&b scenes."

The Sugar Hill Gang Rapper's Delight (Sugar Hill)

LV: "I grew up with this. I was only 13 years old when it came out. This was the beginning of a whole era, of everything. The rap scene was amazing, it was such fun. 'Rapper's Delight' sounds commercial now but back then it was huge."

Dinosaur L

Go Bang (François K Mix) (Sleeping Bag)

LV: "A Larry Levan garage classic. To this day I can play this record and people understand it. 'Go Bang' was an Arthur Russell production. It's got a fusion thing happening – there's a Latin groove and some jazz, very unusual. I first heard it out in 1982 at a club called Ones, a spot I used to go to during the week."

Unlimited Touch

I Hear Music In The Street (Prelude) LV: "This record is incredible.

LV: "This record is incredible. It's where r&b met with the sound that was playing in the disco. It reminds me of rollerskating – I was really good. I don't really tell anybody but I used to go to the rollerskating rinks after The Roxy. It was a big scene. I wouldn't put them on now but back then I was a dance skater for sure!"

The Smiths

How Soon Is Now? (Rough Trade)

LV: "This was a big record for me in the clubs. I mean, I was playing dance-orientated rock as well as hip hop. This was an era when I was playing Falco's 'Rock Me Amadeus' and a lot of Tears For Fears records. They used to create dances to it in The Devil's Nest, the first club I played at in 1985 in the South Bronx."

Information Society

Running (Tommy Boy)

LV: "This group was a white band from Minneapolis with a very Euro feeling. We brought them up to the South Bronx, where it was predominantly Latin and Afro-American. This record was the beginning of a whole era called freestyle, which was Latin and hip hop combined. It's the first record I ever mixed so it's really special to me."

Mr Fingers Can You Feel It? (Trax)

Lan You Feel It? (Irax)

LV: "A classic of all classics on the house tip. I was playing a lot of freestyle music when this came out, but I was loving house music and that track made me want to make house records. I had already made over 100 freestyle records but Larry Heard and Mr Fingers took me to a whole different place. This one really hit hard."

The Doors

Riders On The Storm (Elektra)

LV: "Riders' created an atmosphere once you played it. You're not going to get everyone jumping up and down dancing, you're just taking everybody to another place – it's very trippy. Jim Morrison was very eccentric and very different. He was a rebel and a pioneer, man. India was a big Doors fan."

NuYorican Soul

Runaway (Talkin' Loud)

LV: "That was a real turning point for us. I really feel that we influenced the scene into realising that it was okay to use live musicians, bringing the whole unity vibe that we've always been into. Who's a fan? Janet Jackson was into 'Runaway' big time. That's all good – knowing people in the pop market listen to our stuff."

Run-DMC

Sucker MCs (Profile)

Kenny Gonzales: "1984 – that's when I started buying records. It was a hot track at the time, like a freestyle record with one verse – that was the happening thing at the time. There were a gang of us who would try and discover where those rock and funk sounds were coming from. This sampled an old funk track called 'Action' by Orange Crush."



The Show (Reality)

KG: "'The Show' was a huge turning point for hip hop. Freestyle was really happening and a lot of stuff was coming through musically. This reminds me of when I started working at a store called WNR Music in Brooklyn. The flipside 'Ladidadi' still makes you bump today."

Biz Markie & Marly Marl

Make The Music (Prism)

KG: "Marly Marl was producing tons of hits that year [1987 – Ed] – Big Daddy Kane, MC Shan and the whole Juice crew. But the thing about 'Make The Music' is it had a sample of 'Ike's Rap' and that was a break we used to cut. I really admired Biz Markie's beats. He's an incredible collector."

A Tribe Called Quest

Scenario (Jive)

KG: "It was just a hot joint. There was a kid named Hood on this record but the kid got killed. People were checking for him – he could have been someone in this business – but he was homeless. Tribe introduced jazz to hip hop and that was definitely something that made our collections – and ears – grow."

Rhythim Is Rhythim

Strings Of Life (Transmat)

KG: "I want to start playing this out again and freak people out – it's such a crazy record. I wish they did more stuff like that. I heard it in the store I worked in on promo and you could tell it was gonna be a big record. The version on the B-side was the one."

'The 25th Anniversary Remix Project' by MAW Versus West End is out now. The MAW album 'Our Time is Coming' will follow on MAW/Tommy Boy later this year

WIN!

There's only one copy of MAW's tape but it could be yours. Just answer the following easy question:

• Which of the following is not a form of Master?

The Master out of Dr Who
 Master Of Ceremonies
 Some salad

Answers on the back of a rare and eclectic slate to Do Us A Tape, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS.



The other two members of Run-DMC try to avoid saying anything rude about Run's hat

The propose

He's mates with George Clooney and he's just soundtracked the coolest movie of the year. Techno veteran David Holmes is now a rising star in Tinseltown

words MARK ROLAND photos STEVE DOUBLE







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DAVID HOLMES



Julia Roberts is going to be in it, and Drew Barrymore plays the hippy chick daughter. . . it's the best script I've ever read."

It's the script for Confessions Of A Dangerous Mind, based on the 'unauthorised autobiography' of one Chuck Barris. Barris was a TV exec of some infamy in LA, who was responsible for The Dating Game and also hosted the anarchic low-rent talent showcase The Gong Show. In his uproarious re-telling of his own life, Barris claims he was also a CIA hit man. Sounds like a winner, particularly since the man who has just pressed this hot Hollywood script on me is also scoring the movie: Mr David Holmes. He's a personal friend of George Clooney, you see.

Holmes obviously did something right when he put together the music for the 1998 Clooney/Lopez thriller Out Of Sight, directed by substantial movie heavyweight Stephen Soderbergh. Not only is he on board Confessions Of A Dangerous Mind, he's also awaiting the release of Buffalo Soldiers, a film about a soldier (Joaquin Phoenix) stationed in Berlin as the Cold War ends, who passes the time dealing pills, coke and guns and shagging his superior officers' wives and daughters.

"I was attracted to Buffalo because the director, Gregor Jordan, wanted lots of good, vintage Eighties hip hop, and I thought that would lend itself to a good score," says Holmes. "There's a lot of twisted electronic funk and heavy hip hop beatage in that film," he grins. But the really big movie with Holmes' name attached is Soderbergh's remake of the 1960 Rat Pack heist-in-Vegas caper, Ocean's Eleven. In America it grossed \$40 million and knocked Harry Potter off the top spot in its first week of release. Its heavyweight cast includes George Clooney, Brad Pitt, Matt Damon, Andy Garcia, Julia Roberts, Carl Reiner and Elliot Gould. While the Buffalo soundtrack was a case of hunting down appropriate hip hop for an Eighties period piece, the majority of the driving, gritty, organic funk on Ocean's Eleven was written and recorded by Holmes himself.

We're in Belfast, at David Holmes' modest bungalow, tucked away at the end of a cul-de-sac in a quiet suburb. It's 11am, Holmes has just tumbled out of bed, his bleached blond hair a mop of confusion.

"We were finishing up a mix album last night," he says, the 'we' referring to his much-in demand programming whizz/musical partner Stephen Hilton. "We were up very late, and we smoked so many cigarettes. If something good happened, we'd smoke a cigarette. If something shit happened, we smoked a cigarette. . . I bought 400 back with me from New York last week and we've smoked them all. Can I smoke yours?"

He makes us a cup of coffee, hacking and wheezing and shouting from the kitchen about how the internet has drained the thrill factor out of hunting down rare music. The only concession to the well-paid aspect of his work I can spot is a shiny new VW Beetle in the drive.

"Oh no, that's not mine," he says. "I can't drive. It's my girlfriend's."

Despite his rising fortunes, David's Belfast upbringing keeps his feet firmly planted on the ground. The most lavish toys he has splashed out on for himself lately are a couple of vintage keyboards and an amp for the small studio in the spare bedroom. Oh, and "lots of records that cost too much money." He happily eschews the giddy celeb Prada lifestyle that could be his.



DAVID HOLMES

"I was shown some Prada in a shop," he chuckles, "and quite frankly, when I think of Prada, I see David Beckham, Jamie Redknapp, the black shirt with the matching black tie, the shaved heads. Beautifully cut clothes, but I'm sorry, footballers have ruined it for me..."

He's turned down plenty of soundtrack offers, too.

"I've had silly amounts offered to me for projects that don't appeal to me," he says. "Soundtracks can be very profitable. I could easily be a multi-millionaire if I took them on. But what matters is doing projects that you're passionate about."

For David Holmes, it really is about the music. He's ambivalent, to say the least, about Hollywood.

"I hated the people. There are so many out there who are full of shit and wind you up. The irony is that the likes of George Clooney and Stephen Soderbergh are gentlemen. They listen to you when you talk to them. It's the people you meet in bars, the wannabe stars and star fuckers," he spits the words out, "they've all got an agenda, they're only interested in you if you're doing something."

Still, he must have found the glamour seductive?

"Fuck, yeah!" he nods. "The first time I went I was picked up in a limousine, taken to a private airport and then flew in a Lear jet with Danny DeVito [who produced Out Of Sight] and Carla out of Cheers. I was put in a huge suite in the Universal Hilton. I was shitting



David Holmes Discography

This Film's Crap Let's Slash The Seats (Gol Discs, 1995)

Even if you've never heard it before, Holmes' debut album will be eerily familiar from the start, thanks to the opening track, 'No Man's Land', having been used in more than its far share of moody TV programmes.

Let's Get Killed (Go! Discs, 1997)

Put together around Holmes' tapes of New York

street life and featuring the much-lauded tune 'My Mate Paul', which also graces the Playstation's trippy snowboarding title, Psybadek.

Bow Down To The Exit Sign (Gol Beat, 2000)

A further refinement of Holmes' cinematic stylings, influenced by the cult movie Performance, with guest appearances from Bobby Gillespie, Jon Spencer, David Amold and regular Tricky vocalist Martina Toppley-Bird. myself. I knew it was a huge opportunity. The hardest thing about getting into this is having the director trust you with his work."

He won that trust, and when he read that Soderbergh was due to remake Ocean's Eleven, he called the man at home. He needn't have bothered. Soderbergh was about to call and offer him the gig anyway.

As a dance producer who has been invited over to contribute to the Dream Factory's output, he's not alone. Hollywood, it seems, has developed a taste for DJs soundtracking movies. BT, Paul Oakenfold, Sasha, Paul Van Dyk, Way Out West, they're all at it. It's tempting to imagine them meeting up and discussing their latest projects over a cocktail in some lavish and exclusive club peopled by movie folk, a kind of DJ rat pack for the 21st century. Is this what happens?

"No, I didn't even know they were doing that," David says flatly. "Well, I knew BT was, but BT making soundtracks has as much in common with what I'm doing as John Williams [Hollywood's predictably tedious first port of call for unadventurous studios in search of a crowd-pleasing, trad orchestral scores]. Which is nothing, by the way. You know what I'm saying?"

If sitting in a Lear jet with Danny DeVito was one of those 'am I dreaming?' moments for Holmes, he really had to pinch himself the day he first assembled the musicians together at LA's Sunset Marquis studio to record the funky grooves which punctuate the Ocean's Eleven soundtrack. He had Sly Stone's old sax player Steve Tavaglione ("He told me about one day when he was playing with Sly," David recounts gleefully. "He was at home and the phone rang. It was Elvis wanting him to lead the horn section in his band unbelievable!"), world-renowned jazz drummer Zachs Danziger, and several more legendary players in the same room, like a musical train set for him to play with.

"I knew that between us, we could do anything," he smiles. "We talked about the feel, the tempo, the atmosphere and mood, and because these musicians were so good, the first thing they played was fucking great! Back in the Sixties and Seventies, they'd be playing on these amazing funk and soul records which they'd have recorded in a few days, between gigs. They've been there, worn the T-shirt, starred in the fucking film." *Fabric Saturdays

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DAVID HOLMES

As well as the blinding grooves put together by his dream team of old pros, Holmes also sourced the other music for the film. He chose Handsome Boy Modelling School featuring De La Soul's Trugoy, a bit of Perry Como, Quincy Jones, Percy Faith and an obscure Elvis Presley cut, 'A Little Less Conversation'.

"It's a killer!" enthuses Holmes. "The drums are so fat, the guitar sounds like a loop, the bassline is phenomenal, and then The King appears! Wow!"

It's this voracious, passionate enthusiasm for such a diverse range of music which makes David Holmes a far more thrilling proposition than your average crowd-pleasing DJ/ knob twiddler with ambitions that don't stretch beyond pop adulation and a fat bank account. David Holmes the DJ, Belfast's acid house lightning rod, responsible for Northern Ireland's introduction to dance music, seems so distant now. He doesn't really want to talk about the fact that, in Jane Bussmann's travelogue of the dance revolution, Once In A Lifetime, he is credited with introducing ecstasy to Northern Ireland.

"Oh no, not at all," he says with genuine alarm in his voice. "Although most of the troubles are over, drug dealers get shot on a daily basis here, it's a scary situation. I don't talk about that any more, you know?"

But when discussing the impact acid house made on his life, and on Northern Ireland, he's animated, excited, almost dreamlike.

"We were listening to all these great

DJs In The Movies

BT

BT provided the music for Doug 'Swingers' Liman's wellreceived 1999 movie, Go, in which young

Californians try to get a large amount of cash via a drug deal and get laid in Las Vegas. Full of gags and Pulp Fiction perspective shifting, it includes an unlikely scene at a rave. He has also scored films called Driven, about a racing driver who falls apart in the middle of a championship season (which sounds like a cut-rate Days Of Thunder), Under Suspicion (not the Liam Neeson vehicle set in Brighton in 1960) and The Fast And The Furious, about a street gang nicking expensive electronic gear. Hmm,

John Digweed

Digweed supplied music for, and made his acting debut with, the movie Groove,



which resembled Flowered Up's 'Weekender' video relocated to San Francisco. The soundtrack featured his Bedrock project's tune 'Heaven Scent' during the film's emotional denouement, after a weekend's solid rave action.



The DJ from the wrong side of the Berlin Wall made his Hollywood mark with a remix of U2's 'Elevation' for last year's movie-length

PlayStation advert, Tomb Raider.

Paul Oakenfold

After some high profile TV work, most famously Big Brother, Oakey was approached by Joel Silver to score his movie Swordfish.

"I knew the movie was going to be dark and cutting edge," Oakey said at the time, "and I wanted the music to reflect that." So he relocated to LA and worked with a composer who helped him put strings over his tunes. While he was there, he also knocked out the title music for Tim Burton's Planet Of The Apes.



Oakey: Did theme tune for Planet Of The Apes, demonstrating hitherto unsuspected sense of irony

records from Detroit and Chicago," he remembers, "and there was nothing else like it around. That period was the defining moment of my life. I was doing this club in Belfast, when there was only two clubs on, and it was amazing. I don't think the drug squad knew what E was."

The music world is currently obsessed with nostalgia, as the glut of old school compilations attests. But David is more a student of electronic and dance music history than a nostalgist. He's currently stitching together a compilation of experimental music that's "30 years old or more," mixing in original material recorded with programmer Stephen Hilton under the alluring name Pricks. The result is a mutant hybrid somewhere between a mix album, a kosher artist album of fresh material and a lesson in sound from obscure German avantgardists who were making electronics sound groovy in the Fifties.

"The last thing I want to do is make music that sounds purely retro," he explains. "Everyone is making mix albums, and I had to find a way to re-invent them for me to be happy. I had to do something that challenged me, which is good quality and value for money. Even if you've already got all the rare stuff on there, there's nine tracks you won't have heard. That makes it really good."

This love for electronic obscurities is the latest in a long list of musical passions for David Holmes. Already steeped in soul, gritty Sixties black r&b, disco and punk, it was acid house which poured gasoline on the already burning enthusiasm for music. "Through acid house I met so many

other people, like Andy Weatherall and Ashley Beedle, who inspired me and got me into all kinds of different music," he says. "It was all about gaining knowledge, and still is. Going into a record shop and finding stuff that's going to blow my head clear off. I tend to go and buy six albums and find myself two or three hundred quid down, it's that kind of thing."

Do you not listen to modern music any more then?

"I do, yeah. I was a massive fan of the White Stripes before all the hype started. It's always good when you're into things before the hype. I like The Hives a lot, and a band from New York called The Rapture - they're kind of Gang Of Four meets Talking Heads with Arthur Baker drums. There's a lot of great hip hop around, you could talk about that all day. . . To be honest, I've made a point of staying away from what's trendy. I'm doing my own thing and I try not to get caught up in it. I get sent so many records and most of them I just don't like. It's not that they're badly made, they're just not for me."

And with that, David Holmes, intent on returning to his exploration of musical landscapes beyond the demands of the dancefloor, the charts and the zeitgeist, declares the interview over.

"I don't give a fuck," he says, in the nicest possible way, as he lights another cigarette and hunkers down in the studio to finish his mix album. Watch that space.



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Pay As You Go Cartel, challengers to So Solid's urban two-step breaks garage crown, bum-rush the local greasy spoon to enlighten us on a few points HAMPAGNE, Armani and gold: the glamorous media face of UK garage. But there is another side to the story. A world more about scuffed Nikes than Gucci loafers, where large capacity events in the Home Counties have more resonance than exclusive parties in London's West End. A scene that the young MCs and producers of Pay As You Go Cartel have marked out as their territory.

words VINCENT JACKSON photos GEMMA BOOTH



It's a wet late afternoon in London, and we're gathered in the Hatfield Cafe, a good oldfashioned British greasy spoon. There are mutterings from the crew that it's a bit tatty, but we reckon it's a backdrop that fits perfectly into the unpretentious mini-universe they inhabit. The owner has kept the premises open after hours, and it's just as well. With seven of the nine Pay As You Go members in attendance, there's barely room to swing a pair of Reebok Classics.

The boys are sprawled all over the room, a few huddled together talking, a couple chatting on their mobies. Their sports-casual urbanwear dress code and street lingo make them indistinguishable from the crowd that follows them. In stark contrast to r&b, where stars like Usher and Mariah Carey are untouchable to their fans, Pay As You Go Cartel ARE their audience. Their ages range from 18 to 23, and they're loud, highly opinionated and eager to have their say. So much so that they often talk over each other as they battle to get their points across, debating among themselves every time a question is put to them.

Ask them, for example, why garage has more commercial mileage than drum & bass and you get seven different voices stressing seven different perspectives.

"Garage is more MC-

compatible," says Geeneus. "Garage has got more of a face to it," offers Target.

"The girls left drum & bass and went to garage," reasons Maxwell.

"It's a more accessible tempo which is more suited to a traditional song structure," chips

in manager Cage. "Yeah, but I don't think our music

is garage," adds Flava Dan. The assertion that the Cartel's music is not garage is one that pops up at regular intervals during the interview but then gets lost as the dialogue darts backwards and forwards across the room at breakneck pace. Pay As You Go Cartel's rise through the ranks has been just as swift. After striking a bond during their days at pirate station Rinse FM in 1995, the Cartel – which consists of three DJs (Target, Slimzee and Geeneus) and six MCs (Wiley,

Maxwell D, Major Ace, Plague, God's Gift and Flava Dan) – slowly migrated away from drum & bass to UK garage.

After plying their trade at various clubs and one-offs, the Cartel tried their hands behind the production boards (Target, Geeneus, Wiley and Maxwell D all know their way around a studio), resulting most notably in 1999's humungous underground garage anthem, 'Know We'. That tune helped to make them regular headline fixtures at many of the biggest raves across the country, including Sidewinder, Cosa Nostra, Sun City and Garage Nation.







Last year, however, saw their profile really rise. Maxwell D's solo debut 'Serious' was one of the summer's faves in the Cypriot resort-cum-garage enclave Ayia Napa, and sneaked into the charts at number 39. They found themselves taking their sound overseas, performing in Miami at the Winter Music Conference, in Sweden, France and, of course, Napa. They even pricked the ears of Loud Records in the States, who have asked Pay As You Go to remix some Wu Tang Clan joints in the near future.

Their much-touted new single, 'Champagne Dance', signed to Sony in the UK, is typical of their style. As you would expect, the sparse, raw, two-step beats are present and correct, but it's the rapid-fire cockney/patois chat and gritty urban narratives that are setting them apart from all of their peers. All, that is, except So Solid Crew, of course.

So Solid Crew cleaned up in 2001. A number one single in '21 Seconds' and Top 10 chart places for the single 'Oh No (Sentimental Things)' and the LP 'They Don't Know', made them the benchmark for UK garage. Naturally, the Pay As You Go/ So Solid comparisons have already been made, but anyone looking for any open rivalry between the two camps will be sadly disappointed.

"They've opened the market for kids to actually do something with their lives and you gotta respect them for that," says Maxwell D. "Kids can look up to So Solid and go 'rah, I can be like them'." They've proved that it can be done. In a way they made our job a bit easier."

Any mention of So Solid Crew, indeed any mention of the words 'UK garage' at the moment, and it's difficult for the conversation not to swing towards its violent rep. Everyone knows that many venues pulled out of So Solid's national tour after a shooting at one of their gigs at London's Astoria. It's a topic that gets the Pay As You Go Cartel even more animated than usual. They all agree that it's been exaggerated by the media and is society's rather than garage's problem.

They're also baffled why the garage artists themselves are taking the flak. Cage insists that if someone was shot at a Travis gig, the band wouldn't take the blame. Target cites the press not batting an eyelid when Marilyn Manson bites off chicken heads on stage [that would be because he doesn't – Heavy Metal Ed.]. "Our music's not garage, it's not hip hop, it's something new"

Geeneus, meanwhile, asks why no one blames football teams when their hooligans go on the rampage. There's a feeling, too, that certain promoters aren't doing enough to guarantee a peaceful environment. "If someone can get into a rave with a gun, that's wrong," says Target. "But that's not the fault of the crew who's playing, is it?"

"A lot of the promoters we play for are decent," says Geeneus. "But some promoters are getting greedy. They just want people in the venue and they don't care about anything else."

We're running over time and the cafe owner wants to get home. But we still haven't got to the bottom of the 'our-music-is-notgarage' theory. If it's not garage, what is it?

"It's a spin-off from garage," says Target.

"It's not English r&b or English rap, it's English MUSIC, full stop," reckons Flava Dan.

"It's not garage, it's not hip hop, it's something new, but no one's named it yet. Quick," Geeneus enthuses to the rest of the crew, "what can we name it?"

Nobody's quite sure. But whatever it is, the Pay As You Go Cartel are well on the way to becoming its new heroes.

'Champagne Dance' by Pay As You Go Cartel is out on March 25th on So Urban/Sony

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I'll go my way, you go Norway

10 compelling reasons why the second most northerly country in Scandinavia kicks arse



Scandinavia – it's the new France. . . except it's five countries instead of one (Norway, Sweden, Finland, Denmark AND, our atlas tells us, Iceland) and it's not responsible for a hideous international glut of filter disco. And king of the Scandy pile at the moment is Norway (with Finland, home of Op:I Bastards, Jimi Tenor and Kimmo Pohjonen Kluster a worthy second). Once known only for reindeer, whale-meat, A-Ha and the Levi's ad-soundtracking Nineties R&S act Biosphere, Norway is now a hotbed of dancin' electronics, led by the perma-fun cheer-beat of Röyksopp. In recognition of this, we've investigated on your behalf what else the Nordic wonderland has going for it. Skåll

1 Tellé

Mikal Tellé's Bergen-based label, founded in 1998 as part of his epic Mitell umbrella operation, is Norway's main source of good shit. They've put out everything from Annie's 'Greatest Hit' to DJ Teebee, Kings Of Convenience to Bjorn Torske (and, of course, Röyksopp). Starting out as a home for jaunty seven-inches, they're now hosting

their own mini-festival on March 1st-2nd. Our top Tellé tip for 2002, despite the mouthful of a name, is Ralph Myerz & The Jack Herren Band.



Recommended buy (and Muzik Compilation Of The Year 2001): 'Tellé' (Wall Of Sound) features all the aforementioned and more



No, not some obscure sexual reference, but Norway's main folk legend obsession. They're kind of like a shoal of Loch Ness monsters, with reported sightings running into the hundreds (due to the large quantities of reindeer piss imbibed, presumably). If you see one and then kill it with a spiked club, you'll be in with the locals for life.

Recommended buy: A harpoon

2 DJ TeeBee

Teebee (Torgeir Byrnes), along with studio associate K

(Kjetil Dale Sagstad to his mum) are Norway's drum & bass dons. The rep for earscouring beats they forged on a series of twelves was consolidated on the 2001's blistering 'Through The Eyes Of A Scorpion' album.



Recommended buy: 'Through The

4 Aurora Borealis

Arguably the most dazzling natural phenomenon in the world, the Aurora Borealis, or Northern Lights, are a gorgeous panoply of dancing greenish lights. visible from October to March. Norway also enjoys sunshine at

midniaht, from May 20th to July 22nd.



Recommended buy: A big, fuck off telescope



26 year-old Kolbjorn Lyslo was born in Trondheim, but he wasn't long into adult life when he was drawn to Tromsö and became involved with early Biosphere productions. With his Soda club

in Oslo he helped push Norway's scene into housier, more soulful areas. His own productions as Doc L Jnr appear on Luke Solomon and Derrick Carter's Classic/MFF imprint.



Recommended buy: The 'How Ya Doin'?' EP (Music For Freaks)

8 Those Norwegians

An underground 'supergroup' consisting of Torbjorn Bruntland of Röyksopp, Rune Lindback (who released an album last year on Repap) and Ole Mios. Having recorded as Open Skies on

Reinforced and Volcano on DeConstruction, Those Norwegians eventually turned to their first love - deep house. A second long-player is expected later in the year.



Recommended buy (if you can find a copy): 'Kaminsky Park' (Paper)

Bergen

9 Jazzland Records

Oslo

Founded by Oslo pianist Bugge Wesseltoft in 1995 to release his own 'New Conception Of Jazz' LP, which went on to shift 40,000 copies. Jazzland's genius has been to weld underground avant-garde jazz to DJ culture. As well as two more Wesseltoft albums and other artist LPs. Jazzland

commissioned remixes which have been caned by the hep and groovy likes of Gilles Peterson.

Recommended buy: 'The Future Sound Of Norway' (Universal Jazz), featuring Bugge Wesseltoft, Kornstad Trio, Beady Belle, Wibutee, Atomic and other Nordic jazzniks



5 Beatservice Records

Tromsö, in the far north of Norway, spends much of the year in darkness, and is thus home to all manner of doomy techno and glacial ambience (see Biosphere). Beatservice began as a Tromsö radio show hosted by Vidar Hanssen and in October 1994 he put together Beatservice's first compilation.

the 'Tromsö Techno' CD. Since then there have been singles and artist albums as well as the lovely 'Arctic Circles' collections,

Recommended buy: 'Arctic Circles 3', which features Mind Over Midi, Monlope, Xploding Plastix and more



7 Illumination

Per Martinsen's partnership with Londoner Nicholas Silletoe catered to technoheads on Belgium's Music Man Records, but more lately the duo's 'Chilluminati Remix' of Bugge Wesseltoft's 'Existence' and a smoky cover

of Julie London's 'Crv Me A River' saw their scope elegantly expand and deepen.

Recommended

buy (on import):

(BMG Norway)

'This Is Illumination'



10 Drinking Reindeer Urine

What's red, white and twats you squarely through the doors of perception into the middle of next

week? The hallucinogenic Fly Agaric mushroom, of course, also a favourite of the local reindeer. Drink their urine while they're still under the influence and enjoy your own secondary buzz.



Recommended buy: Unicom Hoop Bajaland fruit forest





Crash! Aah-aaah! reachinganson

Saviour of the house universe! From Danny Tenaglia playing to three people to sweaty tribal

mania in just, er, eight short years

words Duncan Bell photos Jason Manning

used to be straight," ponders DJ Antoine 909 on the balcony of Crash, in London's Vauxhall. "But that was a long time ago." Beneath us on the dancefloor, the seething mass of men who appear to live in a gym, shirtless, focussed only on pumping their oversized biceps, triceps and, for all we know, forceps, to monthly visitor Tom Stephan, would seem to be in agreement. Crash is very gay, very dark and funky, VERY exciting, and entirely by accident - the sound of now.

It's not exclusively a haven for muscle Marys, of course. Like Trade, Troll and Popstarz before it, there's a smattering of in-the-know straights. There are fruit-flies and fag-hags and there are people from big PR companies checking out the DJ talent, or savouring the flavour of the current coolest entry on their roster, along with various hacks from certain low-rent rival dance magazines and style rags.

DJ Princess Julia, who once starred in Visage's 'Fade To Grey' video and tonight sports a combination of an ornate hat and rotating saucer-eyes that make her look like she's just come from the acid house wedding reception from hell, is spinning vocal house and garage in the back room. The music in the main room, meanwhile, is banging, tribal house - think Twisted/Tribal, the New York record labels whispered about by house headz. Think twisted/tribal, the handy terms hacks use to



describe that druggy, chugging, a bitprogressive, a bit-house sound. Think 'high octane', if you like. That is "the sound sweeping London", after all. . .

Okay, actually, we made that bit up. Or more specifically scene pin-up Tom Stephan and his PR man did.

"I kind of regret saying that now," Stephan 'fesses up. "because I wasn't trying to invent a new sub-genre, it was just a way to differentiate what I do from progressive."

High octane house is important though, and for reasons beyond being a handy bit of phraseology. It's totally dancefloor-orientated music that's also intelligent, and which hasn't yet attracted either a coterie of told-you-so, seen-itall-before smug bores or a herd of what Alison Goldfrapp memorably described as "fucking drunk, sweaty cunts with jaws munching and

nylon miniskirts." In a nutshell, it's progressive without the boring bits. And Antoine 909, who's like a less intense, less moody version of Tom Stephan, has hit on a possible reason for the genre's existence.

"In gay clubs, the crowd is always wanting to wonder off and look at some nice boy, or snort some K," the Lille-born sex-god moans.

Many gay men do indeed - notoriously - have the attention span of a goldfish with ADD, and are most unlikely to sit through a 12-minute tune based around one riff, where the beats keep breaking down. What's great about Crash is that is that it's managed to lure London's gay clubbing stalwarts away from not only "nice boys and K" for five minutes, but also away from hard house and pop, and got them into house music all over again.



High octane house is the convenient buzz-phrase for the Crash sound this week, but here at Muzik, the only thing we love more than being sent free records is making up silly names for the contents of said records. So what will we be calling it next month? Here are our top six suggestions:

- Gay progressive Nu-skool try-ball Ketamine house Donald Sinden's lovely chimes Super boom-bang-a-bang-o-sound 37
- 6. House music



It's not been an overnight process - Crash has been running for about three years, and the last time Muzik went, back in the early days, the bar staff outnumbered the crowd. Tonight, the club's people keep saving to us "sorry, it's so quiet tonight, it's usually much busier," but as far as we can make out, the dancefloor is a permagyrating pat of man-flesh, and the surrounding walkways are impressively packed (and sixpacked). Admittedly the bars are deserted, but Muzik's not going to complain on that score, believe me. Perhaps it's not quite as mad as the night when a guest DJ got so pissed that he ended up playing the

"We'd play stuff on Twisted and people would say 'what is this?' We'd say 'it's house music!"



slipmats. Or when a breathless Christopher Ciccone and Jean Paul Gaultier turned up at the bar, having come from Madonna's wedding, trilling that they "couldn't WAIT to get away" - now that's fabulousness. But with many of the punters being about five foot across, the effect is of a club that's fucking busy, and probably soon to be busy fucking.

"It's good you came down when you did." Shoom T-shirt-wearing promoter Wayne Shires reiterates when Muzik chats to him the following week, him having just returned from Cuba. "It can get a bit nipple-to-nipple down there, know what I mean?'

Wayne's a man who's seen quite a few nipples in his (approximately) 35 years. Promoter of the notorious Substation venues in London's Soho and Brixton, he's a man who straddles genres as easily as many of his regular punters will straddle anything in trousers.

Crash

He's worked with Ministry Of Sound, ran Sex at the Café De Paris and has given a home to Patrick Lilley's seminal Queer Nation garage/ UK garage night (which played host to the Dreem Teem pre-Radio 1, and where Matt 'Jam' Lamont once endured the ignominy of being gyrated against by a rude 'banji boy' - only to find that his mates had put the bloke up to it). He also gave Tom Stephan and Antoine 909 their first, ultra-cool residency at Substation Dean Street (Soho), where the seething, underground concrete bunker developed its own eco-structure and, as Tom Stephan puts it, "rain would fall from the ceiling."

Along the way, he's always championed a US house alternative to the pop music and hard house that has dominated the London gay scene. AND he takes tea with New York house royalty Danny Tenaglia and Rob Di Stefano.

"Well, Phil Perry knew them, and brought them over," Wayne says. "He said 'They're gay - do you know them?' Cos of course I ought to know all gay people. We got on like a house on fire, anyway, so I decided to try and convince Ministry to let me put him on - I had to fight tooth and nail!"

And so Wayne became the first promoter in Britain to book 'the DJ's DJ' for a major event.

"It was for a post-Gay Pride party called Bump, in 1994," Wayne recalls gleefully. "There were about three people on the dancefloor! It was a bit self-indulgent of me to put him on, but there you go - you've got to enjoy yourself, haven't you?"

That kind of mystified response was not unusual at the time, mind you. . .

"Yeah, the scene had kind of lost its way. We'd play stuff on Twisted and anything Danny did at Substation and people would be saying 'what the fuck is this?' and we'd say 'It's house music!'. People never got the opportunity to hear that kind of thing anywhere else.'

Now, though, things may be changing. In fact, self-appointed taste-makers are saying that 2002 is the year for 'proper house'. If you want to know why, or you need a reminder of why house mattered in the first place, right now, Crash is the place to start.

Crash is at Arch 66, 66 Goding Street, Vauxhall, London, 'Crash - The Original Underground Sound Of London' double CD mixed by Antoine 909 & Princess Julia is released on April 1st on Southeast Recordings

Fuel Mental Racket!

What is high octane house? For a quick and easy guide, here's what Antoine 909's playing right now. 'Dance' by Nipple, anyone. .?

Funky Green Dogs U Got Me Burning Up (Robbie Rivera's Juicy Dark Dub) (MCA)

Twisted Playboys Angel Dust (Avant)

Journey (XVX)

Autoporno (Dino Ramirez Mix) (Choo Choo)

Rui Da Silva Stoned/Matrix (Kismet)

Peace Division Droppin' Deep EP (Low Pressings)

Fingerfest Inc

Nipple Dance (Anodyne) Asambai & Gordon Edge

Rhythm Masters Ghetto (Oscar G Space Dub) (white label)

Mooncat Strong (Superchumbo Mix) (Low Pressings)

Evolved This Is Your Life (Sondos)







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Reviews

ALBUMSSINGLESCOMPILATIONS: THE DEFINITIVE 30-PAGE GUIDE TO THIS MONTH'S ESSENTIAL MUSIC

Timo Maas

Loud (Perfecto)

Timo finally drops his long-awaited debut. Kelis and Finley Quaye are both on board – but don't worry, it's still great



So, finally, it's come to this. Three years after an obscure German producer came to light through the 'Dooms

Night' remix he did as a joke, nine months after the remix album 'Connected', and four months after the 'Music For The Maases' retrospective was released to cash in on his new fame, finally, we have The First Proper Timo Album.

Timo's got this far by producing consistently good remixes packed with personality, DJing bastard-hard everywhere he can and playing the press game as a photo-friendly, quotable, gurning ball of fun who doesn't take himself too seriously. But now pretty much everything rests on this album. This is where Timo either takes off or gets glued to the B-list.

The first clue to the outcome is the album's titlle: it's not so much a description of the contents, as instructions for use. Please, when you listen to this CD: Crank. It. Up. Because if you don't, you won't get the full benefit of the truly weird production. Eerie noises scuttle around in the background darkness. Swoops and whooshes surprise you from all angles and intricate rhythms chatter and bounce while the bass growls at your feet like a German Shepherd with your finger up its arse.

There is something fundamentally organic about the music that Timo and his production partner Martin Buttrich create. It wriggles and slithers. It spits, belches, slaps, squelches and humphs. And sometimes it just sits there like some amorphous green alien Doctor Who blob, and farts. But above and beyond that, the album is characterised by two things: it kicks like Underworld at their best, and it's got, like, songs. With singers and lyrics and everything. And they're good.

Star of the show is Kelis, on the frankly gothic opening track 'Help Me' (which would do her stalled career the power of good if it was released as a single). 'To Get Down' stomps around a fat guitar lick, shouting and sounding very like the underrated Rhythm Masters.

Excellent previous single 'Übik' straps you to a motorcycle and speeds through the city at night. Dodgy hippy tramp Finley Quaye pops up on 'Caravan', doing his half-mumbling, everyone-should-love-



each-other thing and MC Chickaboo delivers a great dreamy rap over 'Shifter'.

Rocking guitar riffs? Vocals? Big beats and techno squelches? If all this is reminding you of The Chemical Brothers, there's a good reason for that. But whereas the Brothers' last opus 'Come With Us' re-trod old ground, Timo's 'Loud' feels fresh and different, breaking new earth like time-lapse footage of seeds springing into bright green life through dark soil. Timo makes music totally without reference to genre pigeonholes and that's what helps make him great. He's the man of the moment, but 'Loud' confirms his moment will last. And while it still falls just slightly shy of classic, it also hints at mind-blowing work to come.

'Loud' is funky, chunky, big and bouncy but Timo has described his music best himself: this is wet and it is hard. And you finish listening to the album feeling like you've been well and truly fucked. Phew. Fancy a cigarette? Conor McNicholas



Trabant

Moment Of Truth (TMT Entertainment/Thule) Some blazing musical sunshine from up near the Arctic Circle



WHEN Syd Barrett's Pink Floyd appeared on a swinging UK music scene in 1967, no one knew quite what to make of their catchy blend of hummable nursery rhyme tunes, LSD and the latest gimmicky studio technology. All

everyone knew was that 'Piper At The Gates Of Dawn' knocked the socks off gleeful punters from London to Land's End. Yet 'Moment Of Truth', a comparably adventurous-but-pop-sensible outing created by Iceland's Vidar Hakon Gislason and Thorvaldur Grondal will, unless picked up by trendy TV advertising folk, do nish. Which is a shame, as it contains material that could go head-to-head with Moby, Leftfield, Zero 7 and all the other crossover sorts, and is as cheekily far ahead of its time as 'Piper At The Gates Of Dawn was during its own era.

The 15 tracks on offer dip into film themery of the best kind, but also tunes for milkmen. Trabant are as happy succeeding at angular funk in the style of long lost surrealist trio Stump ('Pre-Pop Loop') as melodically mournful keyboard dirges and Chemical-Brothers-on-magic-mushrooms oompah-breakbeat action. There are grinding experimental moments here and there but they're always tempered with material such as 'Moment Of Truth', an electronic epic which comes on like a tribute to the incidental music from ancient TV series 'Maigret'

If this is their 'Piper At The Gates Of Dawn' we can't wait for Trabant's 'Dark Side Of The Moon'. Thomas H Green

Télépopmuzik

Genetic World (EMI:Chrysalis) Quirky Euro-electro pop a-go-go



first appeared a few years back on one of those cool 'SourceLab' compilations that heralded the new wave of French dance music. Since then they've been fairly quiet, surfacing recently with a storming

Jori Hulkonnen mix of new single 'Breathe', but the club isn't really their preferred environment. Instead, their post-modern pop moves work better when the subtle touches can be appreciated, as on the standout track 'Love Can Damage Your Health' with its lo-fi crackles, syrupy strings and one great line: "She's too nice to you, and yet too nice to fuck". Quite. If kooky Eurodisco with dark edges is your thing, check it out. Cal Gibson

Metamatics

Death To Passwords Where You're A Paper Aeroplane (Hydrogen)

Bemusingly-titled electronica puts tanks on Aphex's lawn



after a 'seminal' John Foxx album, fact fans!) takes a promising turn toward accessibility, despite the continuing impenetrability of his titles. Ditching the skewed glitch 'n' cuts of yore in favour of a warmly melancholic ambience proves to be a good idea, and in the haunting melodies of 'Byeway' and the cool reflective atmospheres of 'Giant Sunflowers Swaying in the Wind' he creates his best work to date. Maybe he'll even finally be elevated to electronica's inner circle. Just say no to 'Drukqs' and buy this instead. Neil Gardner

Tosca

Different Tastes Of Honey (G-Stone)

Viennese beat science gets cross-pollinated



FOR TOSCA'S workshy fops Richard Dorfmeister and Rupert Huber, the

arduous task of releasing an album comes down to picking a track off your last record and getting a load of mates to remix it. Still, damn their eyes if it doesn't work a treat. True, you may get sick of hearing the same bassline and "I want my honey" vocal sample for around an hour, but there are some top bods on desk duties, including Faze Action, Freedom Satellites and Tummy Touch's Andy Spence, while clever sequencing ensures that even if you're not totally stoned, you never get bored enough to switch CDs. Andrew Holmes

Fog

Fog (Ninia Tune) The turntablist/complaint rock crossover continues apace

Ninja Tune asylum



by Doseone of odd hoppers Clouddead, Andrew Broder's debut longplayer of angsty mumbling crossed with hip hop just avoids stumbling into the hole marked 'middle class type releases an hour of self-indulgent, unfocused complaining on unaccountably sympathetic record label'. If you're not dangerously allergic to his voice, you'll find much to savour in his urgent, often mind-boggling scratching, and the way he twists samples out of any conventional comprehensibility and into a new musical language. Ninja Tune may just have found another rare talent. Carl Stroud

Swirl People

Hi Mom, Let's Dance (Sole Music)

Soulful, jazzual house, courtesy of Dimitri Deweer and Raoul Belmans



make house music with a sure-footed cunning that's comparable to the

Drop boys or Deep Sensation. Nothing's forced into tracks for the sake of it, instead a melting pot of influences is gently stirred to create something new: witness 'Another Woman"s pilfering of Ray Barretto's 'Pastime Paradise' piano riff, in tandem with the old soul vocal of the title. But it's not all samplemangling, as the second half of the album brings the singers and players into the equation and tracks like future single 'Say Ooh' go for a more organic feel that suits the vibe perfectly. Subtle but funky with it. Cal Gibson

Lee Tong

The Poor Brother Of Pete (Surprise) Alluring sci-fi sounds from Italy



MEMBER of Aleister Crowley's OTO coven, star DJ all over Europe and very definitely not Pete's brother, mysterious Italian DJ Leo

Young's album on Tummy Touch was an undiscovered gem from late last year. This side project on Belgian label Surprise is a rather good blend of new beat, arid funk, crime film soundtracks, sci-fi and wild techno, delving into a lot of unsavoury areas and hinting at darker obsessions. Too edgy to chill out to, you wonder who it will appeal to. Would you trust a man who thanks Italian porn star Rocco Siffredi for 'continuous inspiration'? Neil Gardner

Crossover

Fantasmo (International DJ Gigolos)

Quite possibly the best fantasy-obsessed synth-pop/gibberish record of 2002



'FANTASMO' was originally sent to Muzik's Art Editor (and no one else – now THAT'S panache)

over a year ago. Now the leggy duo of Desmond Young Blackmore The First and Verona Woode have resurfaced on Hell's IDG label just in time to surf the synths 'n' singers wave that's carrying Ladytron, Miss Kittin, Fischerspooner and a horde of other supercool monotone freaks to gloy. Hopefully it won't get lost in the scrum, because it's one of the best of the bunch. On the likes of 'Phostographt' and 'Extensive Care', the duo mine a rich seam of the kind of reference points, like Devo, The Normal, Malaria, Fad Gadget and Chicks On Speed,



that should see them crop up in mags read by people who live in warehouses. What makes them special, however, is that they also have choons, 'tude and dancefloor sexmagick to go, along with very queer ruminations on "lady dragon slayers" and "journeying to Grob", and a track called 'Flying Terrible Walrus' that goes "hingy-ningy-nagy-nooorup" (approximately). Beats banging on about computers and urban alienation, doesn't it? **Duncan Bell**

Bis

-

Return To Central (Artful) Wacky indie kids suffer growing pains



BIS FELL off Muzik's radar some time ago, and we couldn't pretend to have felt bereft about that, although

we do, of course, like their theme tune for The Power Puff Girls, Now, somewhat gloomier than the spangly, indiepop kids they once were, they're essaying a comeback with an album that is, we're sad to say, a real stinker. Like a teenager with a bumfluff moustache, they've 'grown up' and turned into a syntheop group. But while their musical invention hasn't blossomed noticeably from their lo-fi, three-chord early days, their tunes are now suddenly all four, five, six minutes long, padded out with interminable repetition of sub-Chumbawumba choruses. To add stylistic insult to duration-related injury, the production recalls such mid-Nineties horrors as Garbage and official Worst Band Of All Time, Republica, while whoever told the male vocalist in the group that it was a good idea to add his straining, sub-Jim Kerr tones to Manda's yelps and ethereal burbles is a very foolish person indeed. Duncan Bell



Air

Everybody Hertz (Virgin) Rather lame botch-together of Parisian chill out rejigs



'10,000 Hz Legend' didn't sell like its high street-friendly predecessor, 'Moon Safari'. A great shame, as it was

one of the best albums of last year. Even worse, its relative failure has prompted Virgin to release this dodgy remix album.

They've not chosen a random selection of current big name production monkeys, but the results are still rather flaccid. 'Don't Be Light' appears five times with The Hacker and Mr Oizo turning it into 'Blue Monday' and Sweet Exorcist's 'Testone' respectively, while The Neptunes deliver their usual silky liquid funk thing. Elsewhere, 'How Does It Make You Feel?' becomes reggae slop in Adrian Sherwood's usually reliable hands and Modjo tum 'People In The City' into effervescent jazz-funk. But this leaves the sweet closing number, 'The Way You Look Tonight', an Air original, as the only pressing reason to buy this album, which is a bit feeble really, n'est-ce pas? Thomas H Green



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Albums



The Herbalizer

Something Wicked This Way Comes (Ninja Tune) Irresistible fourth album from trip hop survivors



ALTHOUGH full-on rap albums that can be described as both 'good' and 'from the UK' are as rare as panda spunk, the mixed-bag approach of the likes of Aim and Rae & Christian has been

yielding innovative results. The idea is this: cook up some cool beats - preferably ones that could be described as horizontal - rope in class A rappers for some tracks and breathy chanteuses for others, release it and wait for it to be overlooked in favour of the next Tim Westwood compilation. See? It's easy.

The Herbaliser's Jake Wherry and Ollie Teeba are old hands at

this game, and 'Something Wicked This Way Comes' is not only their best album, but one of the best the Brit beats scene has yet produced. Here, they have the gumption to sit street corner hip hop next to widescreen paeans to Roy Budd and Lalo Schifrin and go tonto with Stax horns to produce some of the most gloriously over-the-top productions since Isaac Hayes' 'Hot Buttered Soul'. And it all hangs together beautifully.

Admire, for example, the manner in which the gloriously titled 'Mr Holmes' turns up his collar, sparks up a Gitane and stares mournfully over the Seine, before segueing into 'Good Girl Gone Bad', which features UK fem-rapper Wildflower name-checking both Penelope Pitstop and Marmalade Atkins and rhyming "so solid" with "so horrid". It is, as the artist in 'Black Adder II' once observed, 'jay-neyuss'. Andrew Holmes

No Doubt

Rocksteady (Polydor)

Former ska quartet spew forth their fifth LP. Yum



GWEN STEFANI oozes Hollywood chic. She's got the platinum locks, she's snagged the rock star boyfriend – albeit a slightly effete one – and she made Ruff Ryders everywhere spin 180 degrees when she duetted with Eve on the stunning 'Let Me Blow Your Mind'. Then there's her band, No Doubt. The ska revivalists who scored a worldwide smash with 'Don't Speak', the

video for which features the bass player pulling one of the silliest gurns in history. Desperate to pull their career out of the tailspin it subsequently entered, they've now turned to megabucks producers William Orbit and The Neptunes.

The resultant album can't decide whether it wants to be funk, ska or cool digital pop. On the current single 'Hey Baby' they convincingly fuse all three, but elsewhere it's a major dancehall disappointment. Even Prince can't entertain us with his backing vocals on 'Waiting Room', although that may not come as a surprise any more. Stefani should ditch this sorry bunch at once and get a successful solo career working with Jay-Z and Ja Rule. Ralph Moore

Deckwrecka

A Better Tomorrow? (Ronin) Mildly disappointing follow-up to V For Vengeance'



INFURIATINGLY inconsistent, the second album from one of UK hip hop's brightest hopes

mixes moments that are like nothing you've heard before with moments you won't want to hear again. The single 'Vibekiller' is a dizzyingly inventive production, marrying brutal beats to sci-fi stabs, while MC Scare Electric's gruff flow is used as a bulldozing backing texture rather than a lead instrument. The atmospheric, slide guitar-led instrumental 'Charras Wrexus', meanwhile, is like an edgy hip hop lullaby. But too often, Agzi's crunching beats, virtuoso scratching and deceptively subtle deployment of samples are undermined by MCs who just want to bang on about who they are and how misunderstood and/or hard they are, or indulge in ill-advised sci-fi amateur dramatics. There's no doubt Deckwrecka will produce a perfect UK hip hop album one day soon - this isn't it though. Duncan Bell

"There are moments that are like nothing you've heard before"

Deckwrecka's patchy opus 'A Better Tomorrow?'

Beverley Knight

Who Am I? (Parlaphone) An r&b temptress or a diva for the Smash Hits generation? Or both?



WE'D love to love Beverley Knight. She's got the voice, the south London style and

on occasion - the amyl-pop rush of recent single 'Get Up!' for instance an ability to hit the heights. But spread over an entire album of semi-acoustic, reflective material, she struggles to muster the same enthusiasm. New single 'Shoulda Woulda Coulda' should get the soulboys nodding approvingly, but she lacks the bite that makes modern US megastars like Destiny's Child so enticing. Who Am (?' You are the new Mica Paris or Caron Wheeler – a perennially almost-achieving British diva. Must try harder. Ralph Moore



Lambchop

Is A Woman (City Slang)

The alt.country moodsters prove quiet is the new rock. Or something



LAMBCHOP? In Muzik? After Jim O'Rourke two months ago? Are we turning into Mojo, you ask? Well, no. But frankly, there's only so much tech-house a man can take before he needs a dose of elegant alt.country

grammar, and now that anything that's quiet counts as 'chill out', ostensibly rockist acts drift through Muzik's encampment without being shot. And as lead 'Chop Kurt Wagner's given up his floorsanding day job, there's even a little bit of glamour involved.

The lachrymose troubadour sounds more magisterial than ever on 'Is A Woman', while the sound around him has barely changed. The most startling development is the addition of pianist Tony Crow, who adds a new shade of melancholy to Lambchop's palette.

new snade of melancholy to Lamocholy s parette. So despite sporting a slightly bruised soul, this is a thoroughly lovely album that will soon edge its way into the same headspace as Minotaur Shock and Gemma Hayes. It barely matters that the subject matter speaks of cobwebs, caterpillars and vicars. When you live as far away from Nashville as we do here at Muzik Towers, it's the perfect antidote to a night out at Elements. So why not exhibit your taste for Lambchop right now? Because this 'Woman' is a fresh breath of alt-country air. **Ralph Moore**

Luther Vandross

The Essential Luther (Epic) Over two hours of Eighties production featuring loads of 'lurve'



THE UNSOULFUL may say that this ballad-laden compilation is a half-hearted

attempt to resuscitate the career of the former Eighties love god. Even if there were a shred of truth in these cynical accusations, who would care when his soulful delights still sound so enchanting? 'The Essential Luther' sees his sensual sounds spread lovingly across two CDs, encapsulating 20 years of hits, including all the booty shaking favourites like 'Sugar And Spice' and 'I Gave It Up (When I Fell In Love)' and the fresher sounds of 'Secret Love' and 'Ain't No Stopping Us Now'. Whether you're a die-hard Luther fan or just one who can appreciate a man who can talk openly about love and 'missing his baby' you'll appreciate what this collection's got to offer. And for a certain section of our readership those dribbly 'erection section' slow dances will be recreated in all their adolescent finery. Funke Kugbola

"Sensual sounds spread across two CDs"

The soulful goodness of Luther Vandross

Oliver Ho

Universal (Meta) Truly techno techno for truly techno people only



ACOUPLE years back, loop techno was well and truly on its

bankrupt, diminishing in sales, critically dismissed. And even though 'Universal' won't reverse the trend completely, it's certainly a step in the right direction. Repetition still plays a major role of course, but the loops are much funkier, the sounds more varied and the delivery much smoother, Vocal hooks, tribal chants and organic instruments all feature heavily and some of the rhythms have an almost housey vibe. The biggest step forward though is the accessibility. You get the impression that Ho has grown tired of just wanting to impress his peers and is casting his net rather further. Dave Mothersole

Lo Fidelity Allstars

Don't Be Afraid Of Love (Skint) Brighton's answer to the

Average White Band turn out to be a VERY average white band



It's called Whiteboy Funkitus and the band are now so far gone that this album is like one big tumour of fat Hammond, distorted vocals and disappointing collaborations that grab a bit of someone else's funky cool (Bootsy Collins and grunge soul god Greg Dulli, in this case).



Here, not one but two tracks repeatedly suggest that you "shake your ass". There are clichéd clips of speech from obscure movies and bits of 'cool' scratching. There's even a desperate track called 'Lo-Fi's In Ibiza' with a meaningless "let's all be together" lyric and a vocoder (only Daft Punk can get away with that now).

'Sleeping Faster' is by far the best track-fun, funky and with an effortless baggy swagger, and last track 'Dark Is Easy' is, ironically, the best black music

pastiche on the album. The Lo-Fi's are consistently less than the sum of their parts. There's obviously talent in there - but please stop working together. Conor McNicholas
" A FRESH, BEGUILING SOUND THAT FALLS BETWEEN APHEX, BOARDS OF CANADA AND TO ROCOCO ROT." 4/5 - MUZIK

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Albums

Bertrand Burgalat

The Sssound Of Mmmusic (Tricatel)

French 'genius' dabbles in pop once again



Bertrand Burgalat' not so long ago, a keyboard-swathed exercise in kitsch cinematic pop with a malevolent wit and a twinkle its eye. 'The Sssound Of Mmmusic' is a broader inspection of the 38 year old Frenchman's oeuvre and combines glitchy experimentation with his ear for a tune on the bleepy 'lle De Beton' or grubby 'Attention Amiente' and adds a soupçon of melancholy Gallic balladry. The LP gets better as it goes along, heading into the cheeky hum-along Nonza', the lovely, Air-ish 'OK Skorpios', and the melancholy, soothing 'Gris Metal'. Not at all bad for a man who uses a pudding bowl to achieve his haircut. Thomas H Green

Baby Ford & The Ifach Collective

heby ford and the ifech of

.

Sacred Machine (Klang Elektronik) Pure, pulsing techno from underrated acid house veteran

of stock phrases accurately describes the music Peter 'Baby'

Ford and his collaborators have made on this album. 'Deep'? Well, yeah, but that's tacked onto

everything from MAW's wailing divas

to the latest prog-trance dirge.

could bang on about synthetic

beauty, Chicago and Detroit and

ghosts in the machine, but you've heard all that a million times before.

its best - no explanation necessary.

Tom Mugridge

Sacred Machine' is simply techno at

'Soulful'? Certainly, but then so is

Craig David, apparently, "Minimal?" Maybe, but that could equally apply to Coil's sine-wave symphonies or Jeff Mills-style floor-scorchers. We



hack's trusty book

BIG PROPS are due to the Papa Washington Trio, for not only having a splendid name and a

Papa Washington Trio

... And a trio of marks to complete

Trio De Janeiro (Paper)

the set

witty album title, but also for appropriating a Thomas Bangalter disco sensibility, filtering it through Glaswegian dancefloors and tying the whole thing up in a deep house bow. Thus, 'Trio De Janeiro' hosts the excellent single 'Chocolate Finger', as well as eight more slabs of DJ food heroically refusing to bow down to nasty for-the-sake-of-it vocals or obvious hooks. Okay, so that means the tracks are better suited to dancefloors than your Walkman and they occasionally outstay their welcome, but then this is house, not an evening with The Ramones - what do

you expect? Andrew Holmes

Bobby Peru

Death Of A Player (20:20 Vision)

Back 2 Basics' Paul Woolford puts the sound of the club on an album

Top 50 Dance



Time last month, hardly any straight-up house albums were included: Daft Punk, Basement Jaxx and Underworld (at a push), and that's yer lot. Reason being that house music rarely translates well to longplayer status unless you flip the script and play around with different moods, genres and feelings. Paul Woolford's opted for a more traditional collection of club bangers, no doubt tried and tested in front of Leeds' finest, as the likes of 'Chicago Hope' and 'Duel' stomp along, all bass growls and booming kicks. Great at 2am in the communal insanity of Basics, but not quite so successful elsewhere. Cal Gibson

The Bongolian

Bongolian (Blow Up) Hammond-crazed grin music from north London



CERTAIN types of music are complex, challengingly innovative,

difficult even. But, should you be willing to clear your head and make the effort, intellectual rewards can be mined from their core. The Bongolian does not make this type of music. In his Willesden home, with his mate Nick Terry, Nasser Bousida has concocted a merrily tuneful kitsch jam which sounds like the James Taylor Quarter scoffing Prozac as if there were no tomorrow. The percussion is mental, the keyboards relentless, and check out the surf guitars on 'Bongohead' - the overall cheeriness overwhelms. Not taxing then, with even the church organ blues of '16 Valve New Reel' coming over all smiley, this is an amiable unpretentious tonic to kick off the, '02. Thomas H Green

		6	Intergroove 2002 T ++44 [0]20 8838 2000 F ++44 [0]20 8838 2003	www.intergroove.co.uk sales@intergroove.co.uk Available at all cool record stores	
A COMPANY OF A COM	K	Sven Vath In the Mix Night and Day	Germany's legendary DJ SVEN VATH returns with his second mix CD on his own Coccon impinit. This excursion is a double CD billed as 'Night & Coy' encepsulating Sven's bilatering techno set from AMNESIA in IBIZA (Night) and his chiled out, attenhour set from CALLA LLONGA in IBIZA (Day): Clief No. CORMIX003	Featuring tracks or remises from some of the most cutting edge names in the world of electronic music, Surgeon, Sceret Ginema, Speedy J, Funk D'Void, Marco Carola. Dj Rush, Apher Twin, Two Lone Swordsman, Steve Bug and Sven himself bring back the summer!	€↓ 01.02
artantan an ang sa tito a sa s	*	Parks & Wilson Painting on Silence	It's sale to say that Mick Parks and Mick Wilson are responsible for a large churk of the best progressive house tunes released in the last five years. Whether it be their work as Tit, or more recently their own production and remix work, there's no doubt that their reputation is rarely matched across the entire progressive house scene. Whatever guise of the Orn No: 088 471 012-2	moment Parka & Wilson maybe under "Parning on Stience" sets in stone their unique style and sound for the masses. "Artista paint on canvas, and musicians paint on sience. We're painting a picture. We want you to see the tracks and the sounds." Mick Wilson "Cable!. Bliss Productions / CD	€ ↓ 02.02
	K	Whoop! Progressive Development Mixed by Nigel Dawson	Whoopi Records have been planeers of the Progressive Hoase extend for many years, with Whoopi attrists hopping lefece the record, many selectic, Progressive sound. Progressive Development ¹ clow-classe some of the labels, highlights from the past two years. Starting with Car No. WHOCDOS	Way Out West's exclusive remix of Tamentella – "Karma", Remainsance resident Nige Derwoon exembleally blands make and remixes by some of the most respected names in Progressive House including Mike Miniday, Redarko, Skynet UK, King of Spin, Pussy 2000 and many more. Label: Wheop! / CD	●↓ 03.02
	~	Eukahouse vs Eukatech Mixed by Nils Hess	The award winning Euka team have come up with a double CD to really kick start 2002. With one CD dodcated to each label featuring previously unreleased tracks and classics from the catalogue, Tech House takes on Techno, All mixed up in true euka style by label bass and DJ extrondinaire Nils Cat No. Eukacd012	Hess, Artists include: Get Fucked, Red Moon, Asad Ravi, Poker, Sound Associates, Tony Thomas, Marco Lenzi, Tobias Von Hofsten anongst many others A truly underground classic for your collection. For a live version of thesame, check out the launch party at The End in London 02.02.02.	

Albums



"Sounds like he's trying to sing with **Missy Elliott** sitting on his throat"

Mystikal - a bit flat

Mystikal

Tarantula (Jive) Gruff hip hop fella returns with



The Neptunes and Rockwilder on production duties



he's trying to sing with Missy Elliott sitting on his throat, this New Orleans rapper growls his way through a fifth – yes, fifthl – album. After the multi-platinum 'Let's Get Ready', Mystikal has a lot to prove and sadly, the only thing he does prove is that he likes cannabis, truck drivers and ladies smelling like red lobster. The funky drum loops and slick brass arrangements on 'Bouncin' Back' and 'Go Head' - the two tracks produced by The Neptunes - do go some way to justifying the 'James Brown of rap' tag, but too often he just sounds like a sub-standard Busta Rhymes with a better production team on board. Mark Pickering



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Compilations

New York House DJ Reviews by THOMAS 'SOYLENT' GREEN, CAL 'JAZZUAL' GIBSON, TOM 'MALCOLM' MUGRIDGE NEIL 'BRUTAL' GARDNER, DUNCAN 'NO NICKNAME' BELL, CARL 'SAY IT LOUD' STROUD, RALPH 'GIVE ME' MOORE. VINCENT 'CAROL' JACKSON, ANDREW 'IDEAL' HOLMES AND DAVE 'SOUL MUTHA' MOTHERSOLE



COMPILATION **OF THE MONTH 1** Subliminal Sessions Volume 2 -Harry 'Choo Choo' Romero

What's on it? On the first disc Choo Choo goes for a fractious but infectious mixture of Rob Hood, Party One and his own paean to profanity, the excitingly tilled 'Beats Volume 2'. On the second, he turns the funk factor up to 11. You can smell the pheromones pouring Any cop then? Spectacularly diverse in places, with a mountain of peak-time, trouser-troubling tunes, this is even better than label boss Erick Morillo's 'Sessions Volume 1', Chug to the shops and buy it. (CS)

What's it all about? The alarmingly bearded Mr Choo Choo takes us on a trip through his startlingly seductive Subliminal Sessions.

out of the speakers with the disco-porn of Cerrone's 'Timeless' gyrating filthily next to Chris Cowie's fabulous 'Da Loop'.



The Funky 16 Corners (Stone's Throw)

What's it all about? Peanut Butter Wolf's ace Stone's Throw label goes back to the source and uncovers shitloads of funk that's as rare as hen's teeth.

What's on it? Lots of cool cats from way back that you'll never have heard of. Cats like Spider Harrison (wasn't he in Spinal Tap?), Bubba Thomas and The Lightmen Plus One (catchy), Kashmere Stage Band and the delightfully monickered Slim & The Soulful Saints.

Any cop then? Yes sirree Bob. Tha funk doesn't just flow from these obscure gems - it positively floods. If you thought you'd never buy an old funk compilation again, then think twice. (CG)



(Subli

Fenetik Vol 2 – The Sounds Of Music (Soma)

What's it all about? Soma's sister label with the best bits from their recent back catalogue, alongside a few new exclusives

What's on it? Jazz, baby. Well, not quite, but it's clear that a lot of the producers here have spent an awful lot of time studying obscure jazz-funk albums. One of the best tracks even sounds like iceland's long forgotten Blue Feathers. Any cop then? Yeah. It's all very loungey, of course, but even though it's littered with the scary ghosts of the early Eighties, you don't have to be a jazz-funk obsessive to get off on the vibe. (DM)



Arctic Circles 3 (Beatservice)

What's it all about? Norway is now of course the new brown. Which was previously France. And downtempo electronica is the new ironic mullet. Right? What's on it? A delightful survey of the aural oddities emanating from the Nordic Beatservice label, featuring the admirably monickered likes of Slavastog with their pastiches of Autechre, Xploding Plastix with their smoky jazz, Mind Over Midi's icily implacable downtempo and Monlope's nearperfect pom soundtrack music Any cop then? It could have done with tighter quality control (Elektronische Geist's ambient fug is unforgivable). But it's still a rewarding trawl through the extremities of electronica. (CS)



Raja Ram's Stash Bag (TipWorld)

What's it all about? Raja Ram, the globe-trotting Antipodean psy-trance mentalist, TipWorld top dog and ex-member of Seventies prog band Quintessence, loads us up with a dose of squidgy 4/4 madness. What's on it? Goa, darling. Is it time for the psychedelic trance revival? We used to diss the stuff when it was ubiquitous, but now every other fucker's doing it and calling it 'progressive'. In other words, tunes like 'Binary Neuronaut' by Infinity Project. Any cop then? Nostalgia for some. For the rest, it's a cue to get some bongos out, ditch that charlie, eat some 'shrooms and become transcendentally fruity. (THG)



Ocean's 11 OST (WEA)

What's it all about? Muzik cover star David Holmes shooting from the hip, with another salvo of dark, Hammond-driven instrumentals and a selection of up-and-coming quest stars

What's on it? Holmes chucks in some of his back catalogue, as well as some cool new moves. And those new hopefuls? Aspiring producer Quincy Jones, promising soulster Perry Como and a hillbilly hearthrob wannabe called Elvis Presley. He could go far. Any cop then? That 'Out Of

Sight' soundtrack aside, this is the smartest Hollywood soundtrack since 'Bullitt' exploded back in 1969. Okay, we're exaggerating a bit but you get the point. (RM)



Fatboy Slim Live On Brighton Beach (Southern Fried)

What's it all about? The church of



Lo & Behold

(Lo Recordings) What's it all about? Scatter-shot leftfield loveliness from one of the most consistently entertaining abels in Britain.

What's on it? Put it this way while most dance compilations are like battery farms, cramming together flavouriess, corpse-like beasts pining for a quick death, at the Lo Organic Farm the free jazz lamb (Tom Jenkinson and chums) lies down with the linn of Autechrelike electronica (EU) while the oxen of Io-fi eclectro (Cursor Miner) gambol about with the meercat of two-step gone very, very wrong (Si Begg Versus Hairy Butter). Any cop then? It'll make you laugh, it'll make you cry, it'll make you realise that Shaniqua is indeed a lovely name". Skill. (DB)



Clubbed 2002 Mixed By Judge Jules

(Serious)

What's it all about? Julesy-a DJ who puts up with a lot of shit, and only rarely turns nasty - continues to bait Craig Richards by putting out mix CDs with neon on the cover. What's on it? Some great stuff, like Goldtrix's 'It's Love', Max Linen's thrillingly dark and pumping 'The Soulshaker' and Umek, of all people. But the zen-like Judge knows that for every yin, there must be a yang and so maintains cosmic balance by mixing in some utter shite as well.

Any cop then? Some of it's popdancefuntastic, and some of it might introduce some of Jules' scarv fans to some rather cool new dance music avenues. So yes. (DB)



Straight Out Of The Cat Litter 3 (Catskills)

What's it all about? Third outing for Catskills' eclectic round-up of beatz & breakz 'n' ting. Ting being almost any other genre you can think of and then some you can't. What's on it? Following his coolly abstracted hip hop longplayer, Nobody's 'Shades Of Orange' gets a tasty Mex remix, Capsule do the space-jazz thang on 'Invitation Au Voyage A L'Interieur', the Runaways live up to their rep with the bouncy 'Pure Funk' and Bonobo rerubs Bushy's 'Never'. Any cop then? Being wilfully diverse does have its drawbacks -Pepe Deluxe's 'Helsinki Rock City' is a bit of a pisstake , but you can only admire their determination to dare to be different. (CG)



Showgirls & Sugardaddies

(Club Montepulciano) What's it all about? A big bonkers beanfeast of lounge lunacy courtesy of London's Club M. It's 'essential listening for all hep cats, sex kittens and glamour pussies', in other words. What's on it? Names is for tombstones, baby! Oh go on, then. You've got old-style lounge lizardry courtesy of easycore pioneer Espuivel (as reinvented by Skewiff) right up to the present day japes and hi-jinx of Jack Knife Lee and Kerphunk.

Any cop then? Only the grinchiest Scrooge this side of Victor Meldrew could truly hate this choice of cool cuts, so brazenly does it thrust its tongue in its cheek and dance. (AH)



Quentin has an outdoor meeting, in which the Rev Norman invites a select few to the beach. And Johnny Ball explains the science of it all in an easy-to-grasp way. What's on it? Style-skating all over the place, public safety announcements and much awhooping and a-hollering from the congregation. All interspersed with outbreaks of brain-mangling house like Basement Jaxx's 'Where's Your Head At' and Kid Creme's 'Austin's Groove', and a hefty arsenal of cheeky electronic battle weapons. Any cop then? It's not conna cause any road to Damascus conversions, but the faithful will praise its name. Hallelujah! (CS)



Eukahouse Versus Eukatech Mixed By Nils Hess (Eukahouse)

What's it all about? Mixed by Nils 'Get Fucked' Hess, this glorious mesh of hypnotic beats and bass favours house on the first half and techno on the second.

What's on it? The first six tracks offer the most irresistible invitation to jack we've had since 1987. Opening with 'Early Learning', an ace cut from The Mook (no, us neither), the lessons continue with Poker's 'I'm Moving On' before Armand and Smart Alex argue in the playground. On the other side, Nils, Reck, Marco Lenzi and Tony Thomas go deeper underground. Any cop then? A must for anyone with an interest in the increasingly alluring world of tech-house. (RM)



When Shapes Join Together 2 (Tru Thoughts)

What's it all about? Brighton-

based beats label does some

casing of the show variety.

combining name artists like

Bonobo - fresh from being

compo in the land - to less

for two very welcome visits,

excellent 'Spiral Motion', Jon

established acts

and loads more.

lack of variety. (AH)

licensed to every single chill out

What's on it? Bonobo, popping in

Quantic for another two, Chroma's

Kennedy's 'Smith Versus Smith',

Any cop then? Halfway between

downtempo and instrumental hip hop, this is basically a damn fine

Sunday morning album. If there's

a criticism, it's that there's a slight

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Compilations



COMPILATION **OF THE MONTH 2** Peacefrog Presents 10.100.02

(Peacefrog) What's it all about? 20 photore phonk outings courtesy of one of the What's on it? A truly impressive round-up of the great and the good

This includes the monochrome textures of Theo Parish's Sky Walking', Moodymann's recent low-key killer 'Telephone Blue', Luke Slater, Roy Daws' typically uplifting 'Someday' and the proper techno of Dan Curtin's 'It Tastes Like'. It's all as deep as you like, but stays admirably clear of the head-nod noodle-jam zone. Any cop then? Well you could always go and buy The Ministry Of

Tha Frog. (CG)



The Future Sound Of Norway

(Universal Jazz) What's it all about? The fresh'n'kerrayzee sounds of Bugge Wesseltoft's ground breaking Jazzland label. Sounds like an antidote to insomnia, you say? You're so, SO wrong. What's on it? Household names are few. But check out Beady Belle's soul-sung 'Moderation', Atomic's kids' TV-flavoured jam, Wibutee's saxophone house stomp, Mari Boine's Hindi flavours. and the Kornstad Trio's cool mellow version of 'Send In The Clowns' and you'll be a convert. Any cop then? Despite the odd bit of old skool xylophone flatulence, in the main, Jazzland's stars drag jazz kicking and screaming into the 21st century. (THG)



Long Time Dead OST

(Talkin' Loud/Mercury) What's it all about? Soundtrack to a distinctly average UKclubbers-in-peril horror film of which the most terrifying aspect is the gargoyle-like visage of ex-EastEnder Joe Absolom. What's on it? See young innocents get it in the neck to rather good moody instrumentais by Leftfield's Neil Barnes, Layo & Bushwackal, Colonel Red's cracking title song, a touch of chill out and an unfeasibly long cover of David Bowie's 'Cat People courtesy of Krust. Any cop then? Not a bad selection but sorely lacking in shocks. Jeremy Healey's 'Bleachin" soundtrack was way more scary. (NG)



Trip Do Brasil 2 (Rhythmix)

What's it all about? Deep house people delving into the land of samba, football and death-squads. What's on it? The tracks by Russ Gabriel, Isolée and Dr Rockit, make good the cover's promise of 'un nouveau voyage musical' ('proper gear'). They and their ilk are the heirs to the likes of Miles Davis, Herbie Hancock and Kraftwerk-ground-breaking artists making works of complexity and technical innovation that also have the power to move minds AND booties. But much of the rest sounds like something you'd hear in a Spanish-themed sandwich bar in Neath, so it's not ALL good. Any cop then? Gotta be worth a listen, but not quite the mindbomb that it should have been. (DB)



Fabric 02: Terry Francis (Fabric)

What's it all about? The latest instalment in Fabric's endless array of good taste, with more to come next month. This time the increasingly Phil Jupitus-esque don't-call-it-tech-house don Tezza Francis is at the helm. What's on it? Tech-house-no. no, that's not right. Erm, gentle 4/4 music with a side order of glacial electronic spacing, all rather underground with the likes of Norken, Floppy Sounds, Eddie Richards and Gideon Jackson. Any cop then? Late night shuffling grooves for goatee stroking urbanites to check their Palm Pilots to. Not very redblooded, but nice in a very hip London kinda way. (THG)



Urban Street Anthems Volume One (Music With Attitude)

What's it all about? The latest brainchild of Morgan Khan (he of the Eighties 'Streetsounds' comps), MWA deliver a bag of new US r&b cuts that have never seen the light of day here. What's on it? A strict no big name artists/big name hits policy means you probably won't have a clue who most of the artistes are, but unfamiliar names such as Derrick Dixon ('Slow It Down'), Ms Cre ('Secrets'), and the brilliant Metropolis ('Dance All Night') make very credible underground soul. Any cop then? This will have ears twitching in A&R and purist soul circles. Anyone else might find it a bit of a yawn. (VJ)



Heavyweight Rib Ticklers (Unfold)

Wha'g'wan? Reggae, dub and their various electronic descendants, compiled by Mrs Cruff in what seems to be an attempt to cram 30 years of Jamaican music into one CD. Aaall rude bwoy dem dere? Yes indeed, including The Wallers in original and version form, jolly gaybashers Ninjaman and Reggie Steppa, Norwegian herbsman Bjorn Torske and - in true dub compostylee - lots of people you've never heard of in your entire life. Iration tings? There's hardly a worldwide shortage of dub/ reggae compilations, but Mr Scruff avoids the condition known as 'dub rut' by his deft mixing of styles old and new. Lovely up yourself! (DB)



The General S'Election (Distinctive)

What's it all about? The perfect lowest common denominator dance music marketing concept. Ask Galaxy FM listeners, MTV viewers and ministryofsound.com surfers to vote for their favourite choons, credit 5,000 of them as executive producers on the CD sleeve and hey presto, ker-ching. What's on it? Roger Sanchez, Leftfield's 'Not Forgotten', Faithless, Azzido Da Bass, Kings Of Tomorrow, and many more in a not-at-all-surprising vein. Any cop then? If Distinctive are lucky, a shamefully unambitious cash-creating device. If not, another yawnsome addition to the European compilation CD mountain. (THG)



Another Late Night Mixed by Zero 7 (Azuli/Treacle)

What's it all about? The fourth 'Another Late Night' instalment, compiled by Muzik Award winners Zero 7, and the most wide-reaching selection of the series. What's on it? Unlikely bedfellows Roots Manuva, Slum Village, Cinematic Orchestra, Jim O'Rourke, Serge Gainsbourg and The Stylistics all nuzzle comfortably under the same warm duvet while Zero 7 contribute a cover of 'Truth And Rights' as the light goes out. And very snug it is too. Any cop then? As cosy as that stripy scarf you wore when you were seven, this album perfectly

encapsulates everything that makes Zero 7 so charming. The best 'Late Night' so far. (RM)



Trade: Retrospek (Beechwood)

What's it all about? Two CDs of pumping, boshing (etc) gear from the London home for enormously muscular Marys (sorry, 'gay clubbing institution'). What's on it? Pumping, boshing, (etc) gear from the likes of Gonzalo Versus F1, EJ Doubell and Malcoim Duffy. CD 1 edges towards the newer, more chuggy Trade sound. But we prefer the amyl rush of the, it you will, 'deep hard house' on CD 2. Any cop then? Pure dance music, this is as hard as nails, as camp as the boys on Pop Idols, and really does capture the pounding mania of Trade's Sunday morning sessions. Quite why you would wish to recreate that experience in your flat in Catford is beyond us, mind you. (DB)



John Selway – Lightwave

(Journeys By DJ) What's it all about? A mix compilation with a difference. Instead of picking a load of nearidentical tunes to make life easy and us bored, Selway shows that moving between styles is possible too. What's on it? Everything from Dolphin Wave Effect's missed electro-soul classic to Jay Tripwire's deep, tribal grooves via some ambient electronica, a splash of Detroit, and loads of fat, funky, futuristic house and techno. Any cop then? Well, it's definitely the most fun this writer has had reviewing a compilation in a while. The mixing is wicked, the tunes are great and there's a real sense that Selway is actually trying to say something. (DM)



Crydamoure Presents Waves

What's it all about? Guy Manuel De Homem-Christo - the quiet Daft one - compiles his first album of Knight Club and Crydamoure material. Still hazy? Well, when 'Santa Claus' dropped back in 1997, Guy helped write the rulebook of modern house music. What's on it? 22 tracks and no filler. The highlights include 'Intergalactik Disko' by DJ Sneak Versus Le Knight Club, 'Wrath Of Zeus' by The Eternals, 'White Winds' and 'TITTS' by The Buffalo Bunch. Zutalors! Any cop then? More Gallic than a French stick from Grenoble, this is a reminder that Crydamoure still

operate at the smart end of Sneak-style house. (RM)



The Orb Remixes – Auntie Aubrey's Excursions Beyond The Call Of Duty Pt2 (Deviant)

What's it all about? The Orb's Dr Alex Paterson reminds us of a time when 'chill out' wasn't just a way to shift bog-standard back catalogue to harrassed housewives. How? By flogging a load of bog-standard back catalogue of his own! Clever. What's on it? Turd-polishing remixes of Robbie Williams (why?) and the Cranberries alongside classic back-in-the-davness for Primal Scream, KLF and The Grid. Plus the odd bit of turd-polishing in reverse (Can, Meat Beat Manifesto). Any cop then? Nice in small doses. but over two long CDs, this is like the smelly stranger who comes to your party and refuses to fuck off. (TM)



Six Of The Best



12" 11_02_02

DSP is back with yet another floor filling hard groover, this time with three pump action tracks.

Deflector' is a progressive edged bouncing ball. 'Fat Bass' is quality pumping house in true DSP style and 'Show Me What You Got', an uplifting, furious, twisting techy tune made for big DJs and big clubs! To be featured on the forthcoming Thumpers II album.



CA-LO WHAT'S WRONG?

> 12" 18_02_02

Having gained the support of Tong, Fergie and Tall Paul amongst others for their last two releases, tribal housers Ca-Lo return with their finest release yet! Hypnotic drums fight with dark riffage to create an awesome assault that's up there with the best and a firm feature on the dance floors of both Bedrock and God's Kitchen. With Diamond and Pannell turning in previous productions on Fluid and Easy Access and well-received remixes for Binary Finary and Praga Khan the only way is up for this sterling project!



PLASTIC GANGSTERS THE YIN, THE YANG...THE YOUNG

12" 11_02_02

Trade and Kiss FM legend Pete Wardman delivers a storming hard dance anthem that fuses the best of hard house and trance in his own unique style. As tune of the month in Mixmag and supported by the UK's finest. 'The Yin, The Yang..' heralds a return to variety on the hardfloor and cheers all round. The sound of the future.



BEDROCK

LEMON 8 LOSE CONTROL

12" 25 02 02

First release on Bedrock Records for Dutch DJ/producer, Harry Lemon, under the guise of Lemon 8. 'Lose Control' is one man's vision of a track that embodies a specific and memorable moment in a club. In 'Lose Control' that moment is the top-of-the-night, floor-packed point where things go off! This is what a house track should sound like: tension and release.



FLUID VARIOUS FLUID

cd 18_02_02

Topping off their best year to date, Fluid Recordings UK release their first ever album, 'FLUID', mixed by Lucien Foort and Evolution. With in-demand classics such as Andy Ling's 'Fixation' and Jimmy Van M's 'E.C.I. - P.S' nestling alongside hot, new cutting-edge tunes such as JB's 'Unknown Origin' and unreleased mixes of Evolution's 'Phoenix' and 'Blaster', this double CD catches the moment for Fluid.



D-FACTOR

THE WRONG SHAKE

12" 25_02_02

Spot On are proud to present D-Factor with 'The Wrong Shake': an awesome cut placed firmly on the progressive / trance boundary. On the flip, Jamie Anderson has created a murderous revamp for drum fanatics everywhere! Already gaining major support on limited TPs from Seb on Radio 1, Graham Gold, Tim Lennox, Guy Ornadel and the usual suspects. www.spotonrecords.com

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Singles reviewed by Tom Stephan

ST TETI (:TI)

Talking platters with the deejay du jour and pioneer of high-octane house

Tru thoughts

BK & Nick Sentience

Flash (Nukleuz)

-Signar

Flash' was originally the follow-up to BBE's chart-hogging 1986 trance classic 'Seven Days And One Week'. BK &Nick Sentience, two lads who should know better, now deliver a by-numbers hard house version. Let's vew it as a relapse from a duo who are actually heading somewhere these days.

Tom Stephan: "I was impressed with the production on it. In the beginning it sounded like I might be able to live through it, but it doesn't sound very new -- it's like asking me what I feel about a country & western record or something. I don't know, there's no goalposts for me but this just isn't right.*

Teaser

When Love Breaks Down (Eternal) Reviewers in the Eighties always banged on about angsty houbadours Prefiab Sprout being purveyors of "perfect pop", despite the fact that pop implies popularity, which the Sprout could never quite muster. They despite better than this though. Teaser stompali over their big weeple, turning it into drooling, dead-eyed, fake house cheenness.

Tom Stephan: "I didn't like it at all. I thought it sounded like a Judge Jules giant arena hands-in-the-air anthem and just didn't sound at all original. Nothing new at all."

H-Foundation

ABERCRONDIE

Passage Of Time (Soma) It seems there's an unwritten law which states that every Bedroom Bedram entry must have something by San Francisco's H-Foundation on it. And why not, as Bazza Norman used to say. Their EP for Soma perfectly demonstrates their less-is-more philosophy, combining dub reggae with a masterclass in tribal techno.

Se Share Shak

MANN Singles

Tom Stephan: "I like the way it doesn't do a lot. I played with Lee Burridge and that was his first record. As soon as he played I I was like, 'Wow, what's this?'. I like the way the bass drum kicks in halfway through the record. I couldn't wait for it, I just had to skip ahead, which is good, cos it really builds the tension."

MHMVSingles

Andrea Parker Featuring DJ Godfather & DJ Assault

Freaky Bitches (Touchin' Bass)

Definitely a post-feminist woman, Ms Parker brings an unlikely, stripped-down class to Godfather & Assault's rude, bottom-obsessed 'ghetto-tek' (electro-meets-Miami-bass-with-a-smidgeon-of-techno) taking it from its hip hop roots and handing it to a Weatherall & Tenniswood night in a dingy warehouse somewhere in

Tom Stephan: "I think my favourite is 'Bounce That Ass' [cue large snigger]. Certainly not the kind of thing I'd ever play, but I was enjoying listening to it. It's pretty cool. 'Freaky Bitches' and 'Bounce That Ass' are great names and Hike the idea of ghetto-tek."

Marianne Faithfull

Sex With Strangers (Hut)

Likened by one of our ruder staff to someone's mum being unnecessarily flictatious with men half her age At a wake. Respect to Faithfull as an icon of hardcore good times, from the Stones' Sixties to punk rock and beyond, but this collaboration with Beck and Sly & Robbie is a lot less intriguing than you would expect

Tom Stephan: "Too bad they didn't do house mixes. I like the production, the funny crunchy little drum sounds and noises and stuff. The original mix is a really interesting place between house and rock. I don't understand where records like this go, though, and I don't know what it would mean to anyone,

Various Artists

Eukatech 50 (Eukatech) A juicy half century package from the Muzik Award-winning labet. By no means hummable, it

is nevertheless a solid double pack of stern floor burners. Tobias Von Hofsten, Nils Hess and Daz Saund receive the remx treatment from Thomas Krome, Chris Liebing and Reck, all on a crunching 4/4 techno tip, while Zupazonik's 'Horrarlosses' is pure cyber-breaks vitriol.

Tom Stephan: "I like a lot of the Eukatech stuff and the producers they have. Thomas Krome's really good. I liked Reck, but I never heard of him before."

Blame

Music Takes You (Remixes) (Moving Shadow)

Blame may be better known for his azz-cool outings on Good Looking these days, but both he and one-time partner Justice originally emerged from the scalding melting pot of early Nineties hardcore, with tunes like this. Top euphonic gear in its original form remixed effectively for the junglist and breaks scenes by John B and BLIM. Sorted.

Tom Stephan: "I could pull out a stack of records that are all used in this Kaotic Chemistry mix. BLIM's mix didn't sound like it was doing anything new. There's a lot of that retro stuff happening at the moment. It's funny that it's back, but I think that's what it should be, something to chuckle about."

Subway

Subway Tracks EP (Nuphonic)

Nuphonic, eh? Cooler and more Hoxton than being encased in ice at the Truman Brewery Sometimes they get it absolutely bang on, hipper than hip, and other times it's teeth-clickingly jazzual, rather like this. Subway's techy edge leads us to believe might make a rather groovy album one day, though.

Tom Stephan: "It's not normally the kind of thing I'd play out, but this and a lot of stuff we've listened to I'd like on a mix CD to listen to at home. 'Margarita' I would play though.'

Ken Ishii

Iceblink (Exceptional)

Ishiralways seems to miss out. Japan's most inventive techno dude doesn't stick to the 'let's-all-be-Jeff-Milis' minimalist blueprint of his fellow countrymen and instead jams all kinds of abstract funk and fun into his work. His 'Flatspin' album, from whence this comes, is no exception and 'Iceblink' is enthusiastic organic

Tom Stephan: "That wasn't what I expected at all. It sounds odd, something seems weird about it. I got rules, man, and this breaks my 'dum, dum, dum, dum' disco bassline rule.'

Whiplash

Ghetto Tears (Loaded)

A thumping house monster with added sex-bass comph. If yer average disco-bouncer is fish and chips, this is salmon and sauteed potatoes. Riding along on more sonic cojones than Pancho Villa, it's a simple sonic dynamo that bears favourable comparison to Silicone Sou's original 'Right On Right On'

Tom Stephan: "Thumbs up! I really like the "tear the fucking club up" vocal - vulgarity in house records makes me laugh and lightens the whole thing up. I totally approve. Loaded is a genius label, one of the biggest of last year for me."

Red Alien Featuring Afrika Islam

Red Alien (Nebula)

Bambaataa's boy likes teaming up with techno Teutons and the results are often welcome (see Steve Mason's The White Knight' and various Westbarn ventures). This time he and playmate Red Alien offer up two trancey electro workouts (original and Evolution mixes). one awful, tinny kiddy-cheese offort (Klubdoctorz), and a feisty hammerer from Nick Sentience & BK.

Tom Stephan: "I liked the BK remix a lot more than the BK single. It was less upsetting to me. It's the best mix out of the bunch but at the same time, it's not very me. Treally didn't like it. The Klubdoctorz mix is awful."

Beber & Tamra

You Wonder (Mob)

Clambering out of the gully where short-lived breakbeat producers dwell, Beber & Tamra came up with the novel idea of building songs around Freq Nasty-type riffage. And a Slarecase mix and you have something rather churky and contaglous.

ephan: "I was trying to come up with a name for it, like, maybe 'vocal prance-beat' - progressive trance breakbeat. I don't know what I think of it. The production sounds new, but the song is much like that Teaser track with a hipper backing track."

Kid P Featuring Phoebe One

Special Request (Aim)

Great British female rap hope Phoebe One managed to ruin Freq Nasty's awesome opening shot, 'Boomin Back Atcha', but here adds dry-larynxed ragga drive to a dark nu-hardcore thing, Sounds like John leading the US cavalry to save a Peckham estate

Tom Stephan: "I don't think it's that dark - I thought this was gonna be really spooky. It was alright for a while, but Host interest in it."

Dub Pistols

Official Chemical (Geffen)

Barry Ashworth has to be one of the liggers supreme of the last five years. But instead of reappearing with a dusty old big beat nasty, as expected, this is low-key rap over cruising speed disco-house. Steve Lawler and Eric Kupper are on hand with remix support.

Tom Stephan: "I like the original mix to listen to at home. Steve Lawler's one doesn't seem very inspired. Treally like Eric Kupper's mix and that's mix I've been playing."

Su-Paka-Pooh

Theme De Yo-Yo (Disorient) Shrieky and slightly worrying Japanese jazz, Apparently - although we have to admit we only know this from the press release – a cover of an Art Ensemble Of Chicago 'classic'. There's a slightly table 'Little Big Bee' 4/4 mixon the flip.

Tom Stephan: "I like the 'Little Big Bee Mix' although I don't know if I'd ever get a chance to play it. Even the other side, erm, it was pretty mad – I can really imagine it working at Body & Soul."

Various Artists

The Harder They Come EP1 (Renegade Hardware)

"Why do people like this?" asks Muzik's Karen Young. "It's just noise." But Renegade Hardware are hardly 'giti-friendly'. Mean and moody is what they do best, and here they do it over six sides, featuring all their I alien beat-breakers plus Digital. Evil.

ephan: "It reminds me of when I first moved over here in 1991 and started going to raves. I was really into this kind of thing. I don't really know what its relevance is in 2002, though. I don't think I could dance to it any more."

Dave Begg

Structured (Hook)

Not much to say about this except that it's rather good. Which isn't much heip, is it? He's from Scotland, a DU at Area 51, and he's knocked out two broody sides of e tech-house. Which are rather good.

Stephan: "I kinda like it, although it's a little too far away from house. I really like some other

MUZIK'S SINGLE OF THE MONTH Todd Terry adds one of those

ntunatingly, he always seems

gold dust remixes which,

Shaun Escofferv Into The Blue

(Oyster Music) Escoffery eschews current r&b/UK garage lore, in which jerky 'emoting' adds up to urban sculfulness", in favour of melodies that creep under your

skin. He does sound a bit too much like Seal, though, But

to do just when you've written him off fore Tom Stephan: "The vocal

kinda reminds me of Seal. (Screws face up in total incomprehension when informed this is Muzik's

single of the month, and laughs, hard]. The mix I liked most was 'T's Dub' which didn't have a lot of the vocal in it. I'm not mad on it. I wouldn't have known Todd Terry was on the mix. I was excited to hear it, but I can't say I was too excited by what I heard."



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WHATEVER TURNS YOU ON

megastores

MARK Singles

stuff on this label, like Chris Cowie. A really late night thing for me, it's kinda out there and doesn't necessarily go anywhere too fast."

DB Boulevard

Point Of View (Illustrious)

With ex-Positiva head Kevin Robinson behind this new label, 'Point Of View' will receive all the support it'll need. If won't need much because it's a hook-laden, slightly post-party, female-fronted pop song which feels like an old friend from the first time you hear it.

Tom Stephan: "I thought this was a joke but in fact it's not a joke, as I heard Pete Tong play it. I don't get it at all, I really don't. They're Italian or something, and have obviously written their lyrics in another language. It's not very nice."

Dina Vass

The Love I Have For You (Go! Beat) If you can imagine Enya crossed with something from

Eurotrash and then given added dance 'cred' by Rolio you'll be halfway there. Using Middle Eastern-sounding harmonies, Vass vocalises her way to Torremolinos, a er odd thing to be doing at this time of year.

Tom Stephan: "To me this is in the same vocal disco-y category as that DB Boulevard record, but it's much better musically. Luckily I can't hear the lyrics so I'm not offended. Not a 'me' record, but it is very good."

Bang The Party

Bang Bang You're Mine (Classic)

Compared to what dance music has become under the auspices of mass-marketeers and dollar-eyed company hogs, this re-released silver of acid house sounds positively eccentric and avant-garde. Kid Bachelor makes lewd sexual claims over jagged electro-house that bleeps petulantly. A classic, basically

Tom Stephan: "I give this a five, man. I love this record. This is my prediction for the future: that house music is gonna slow down. When you listen to a slow record like this it all seems quite exciting. I started playing this when it came out on Danny Tenaglia's 'Back To Mine'."

Brancaccio & Aisher

It's Gonna Be A Lovely Day (Credence) Top of all the buzz'n 'hype charts when it initially fell into the hands of DJs late last year, and deservedly so, this is an intelligent reconstruction of C & C Music Factory's Soul System'. The mixes thump too, from Bini & Martini's tuff funk through Jay-J & Chris Lum's base-buster to Bedrock's keenly paced roller.

Tom Stephan: "The original Brancaccio And Aisher mix is brilliant - I wish they'd put out a double pack of variations on that mix. The Bedrock mix is too wishy-washy and far out in space for me. I'm also kinda confused cos I didn't hear any vocals on the vocal mix."

The Captain & Steve Thomas

New York, London, Amsterdam/ The Clown (Tinrib)

Tinrib's regular night FISHI is properly mental with euphoria sweating from the walls. This vinyl, however, doesn't really serve as a very good advert for it. 'New York...' boshes away athigh speed and 'The Clown' sounds like Robert Armani's 'Circus Bells' on a gram of sulph but it lacks the charm of many previous Tinrib-ticklers.

Tom Stephan: "Do I have to listen to it at the right pitch? Even if I slow it down, it's too fast. No, even at minus 8 it was way too fast for me. It reminds me of Trade a long time ago, but I'm too old for that now.

Treva Whateva

Singalong (Tru Thoughts) Delving for samples where others daren't, Mr Whateva increases our fascination with the Brighton label dedicated to unearthing bedroom producers doing something a bit different. In Whateva's case that something is Moby-esque sample-jazz blues, without the hestral pretensions. Nicel

Tom Stephan: "Totally irrelevant to me-doesn't mean a thing No, no it sounds to me like some Norman Cook remix, but I've never actually heard him play so I don't know. It's not that it's a bad thing, it's just, like, erm, not a 'me' thing. Would this still be called big beat?"

Dreamcatcher

I Don't Wanna Lose My Way (Positiva) Rampaging floor-dust that will set

giant clubbing emponums afire from St lves to Sunderland, Entirely notgroundbreaking, it is, nevertheless,

perfectly palatable to leap crazily to (at least on the Tomcraft remix). The Magik Muzik (no relation) and Niels Van Gogh remixes are a tad 'Crasher, 1999.

Tom Stephan: "It sounds like Grace's 'Not Over Yet', but that was a great record and, you know, this isn't. Yeuch! Hike the Tomcraft mix the most as I made it halfway through the track before I realised where it was going. It's not the kind of thing that makes me wanna dance in any direction except towards the door."

Weekend Players

Into The Sun (Multiply)

Weekend Players is Andy Cato of Groove Armada accompanied by Nottingham/DiY vocalist Rache Foster. The Riva mix is a bit over-the-top upbeat, a bit forced, but Chab's effort is spartan, echoing.

Tom Stephan: "I expected I was gonna like the Chab mix, but I'm not really mad about the vocals. It's kind of a summer sunset record and I'm not really about sunset records."

TOM STEPHAN'S SINGLE OF THE MONTH

Kelli Ali

Kids (One Little Indian)

We were beginning to think the quality threshold had suddenly shot up for 2002, but here's the ex-Sneaker Pimps chanteuse with an awful dirge turned into sonic Mogadon by Rui Da Silva. The title of Armand's 'Rockish Mix' speaks for itself, but not as much as if it were called the 'Crappish Mix'

Tom Stephan: "Right, we'll give Armand Van Helden zero cos that's what he'd do to me. I don't like rock house - I like house because it's NOT rock. Rui's mix, on the other hand, is genius. He gave me a CD of it a couple of months back and I've been playing it ever since. It's at the deeper end of what I play." for Rul



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Vital Release



Télépopmusik

Breathe (Chrysalis) Télépopmusik are the latest talent to appear from France, but props are due to Germany here, because Markus Nikolai remixes their unusual but not outstanding collage of spocky sounds, edgy beats and haunting vocals into a delightfully mesmerising cut that pushes pleasure buttons throughout its seven minutes and two seconds. Mixing clicky beats, a bubbling acid bass and what sounds like the intro to Knuckles' 'Your Love' filtered to bits, this is a glorious piece of electronic soul, sure to be lining boxes for a long time to come. (KM)

Vital Vinvl

1) Ad Finem If You Fall (MAS Collective Mix) (Azuli) 2) Labrats Take Me In Your Arms Tonite (white label) 3) Big Bang Theory Godschild (Defected) 4) Prophets Of Sound New Dawn (Jon Cutler Mix) (Ink) 5) Stylus Trouble Future Child (Junior) 6) Richard Grey Me And My Funk (G-High) 7) Shaun Escoffery Into The Blue (Oyster) 8) DB Boulevard Point Of View (Audio Drive Mix) (Illustrious) 9) Brancaccio & Aisher It's Gonna Be (A Lovely Day) (Credence) 10) Chris Harris Heeby Jeeby (Tronicsole)

Chart compiled by Mick and Jim at Urban Records, 24 Gardner Street, Brighton BN1 1UP. Tel: 01273-620-567.

So Who The Hell Are. . .

Freeform Five

The west London outfit's Anu Pillai on remixing and racing agricultural vehicles

So how does it feel to be the Masters At Work of west London? "I guess it's flattering but I don't think it's

accurate. While they're undoubtedly an influence I think there's something quintessentially British about what we do." We sense you have some classical training? "You guess correct! It's in the pianoforte and violin/cello."

Singles

Iz & Diz

Phil Weeks

Fire In The Woods

(Brique Rouge, France)

Mouth (Remixes) (Classic)

The Chi-Town duo's house cut made

entirely from the sanic products of the

Green Keepers and Pepe Braddock.

human gob gets the once over from The

The Keepers turn in two energy-packed

floors happy, but the real star is Braddock.

workouts that will keep Chicago-style

His 'Remix For Friends' is a beautifully

hypnotic groove taking Iz & Diz's ochs.

pops and ahhs to another level with some

analogue solo line. Don't miss out. (KM)

Phil Weeks has distilled the original spirit

of acid house for this latest outing on

If you are fan of Sandy Rivera's rhythm

workouts and are looking for some more

further than the latest release on Mantis.

drumscape on offer here and dancefloor

Hakan Libdo is the architect of the

mayhem is the likely result. (KM)

Ladyvipb Featuring

Communication (Nuphonic)

If you took all of Maurice Fulton's genius

moments in a year and worked them into

a long-player, you would have an album

to compete with the likes of Röyksopp or

providing the hocky vocals while Maurice

the Avalanches. On this latest twelve,

Fulton once again scores high on the

'tune' scale, with Elizabeth Wilson

lays down the perfect electric disco

Elizabeth Wilson

high-octane fuel for your turntable, look no

heart-melting chords and a wigged-out

Which has been your best remix to date? "Each mix for me is about telling the story of the song from a different viewpoint. I'm proud of the Dido and Destiny's Child mixes because I think neither of the songs were great in their original form. I'm not saying I made them great, but I managed to bring something to those records that I personally felt was lacking to start off with. I like a challenge that I need to work hard at. It's my Indian immigrant work ethic."

Where and what do you want to be doing in five years' time? "I'm waiting for my friend

Sophie to teach me how to race tractors, so I can leave the dog-eat-dog world of the music business for the glamour of the international farm machinery racing circuit."

Freeform Five's next single 'Perspex Sex' is out on Classic in the spring

accompaniment. Class. (KM)



Chez Damier & James Carter (DJ Ali Remixes) Ghetto Gospel Man (Village, US)

I haven't heard the original but, on this debut twelve for Village, DJ Ali delivers three killer remixes. His 'Ghetto Style Dub' is a tough, dubby rhythm journey that many have tried but few have really mastered since the West Coast explosion. As if that wasn't enough he throws in a 'Ghetto Vocal Mix' that is up there with the recent work of Migs or Jay-J. (KM)

TD Project Spiritual (Dad House)

Gentle Beings D'You Know What

(Dad House)

More honest to goshes soulful stuff from the house of OI' Sad, TD Project is Bangsy and jazz bod Beadle (Kevin not Ashley). It's sort of deep and tribally and er. . . spiritual. Gentle Beings are actually a real band and provide a real jazz-cum-Balearic joint that reminds of Izit (Balearic legends) and is already a biggie for Patrick Forge, Phil Asher and Dave Pearce (possibly). (TF)

Alexander East

Blow Your Mind

There has been a real lack of good male vocal house records recently and that makes this release from Alexander East stand out all the more. Jam-packed with hooks, East delivers a cool song, combined with a backing that sounds like one of DJ Pierre's early Strictly Rhythm adventures. Aroma have quite a release on their hands. (KM)

Derrick L Carter Where Ya At? (Classic)

Easily my biggest record over the Christmas period, this hard slice of jump-up Chicago is Derrick at his best - a mad fusion of house, funk and black punk colliding with Carter's (George) Clintonesque view of the future. To those looking for the future of house, it's here and once again it's from Chicago. (TF)

Joeski Featuring Omar Alexander

Be There For Me (Mava) A really good combination of old school black male vocals and the new school of beats that Joeski is so much part of. It's got a really cool warehouse vibe, good, moody keys and sounds soulful yet totally underground, with a great drop that oozes soul. A welcome step up from one of the scene's better producers. (TF)

Peppermint Candy

Chocolate Girl (Silent)

Head straight to Julien Jabre's funky-ass mix on this one. The beats are as good as you would expect, there's some great analogue squelches and a deep, throbbing bassline - and to be honest, that's about it. But for those of us who played or danced to this man's near-perfect music in 2001, that's all we need. One of this year's major players in house music. (TF)

Kerri Chandler & E-Man Brooklyn (Sfere)

Similar in vibe to the Roy Ayers classic 'We Come From Brooklyn Baby', this sees E-Man on a journey around the borough of Brooklyn, namechecking the headz and faces, produced by the man that is Kerri Chandler. This is perfect winter music - lights down. small club, intimate vibe. Deep and soulful. We love it. (TF)

Mafikizolo Loot (MAW)

Apparently out of South Africa, this is pure Masters At Work/Body & Soul-style house, with great vocals and a brilliant Afro-house rhythm that may or may not come courtesy of Mr Kenneth Dope. The sort of tune that if given enough support could carry on through to Miami and the terraces of Ibiza. Total quality. (TF)

Nathan Haines

Believe (Chilli Funk)

Speaking of Kenny Dope, Nathan Haines' follow-up to last year's anthem gets a re-rub courtesy of Mr Gonzales. A simple yet effective rhythm sits perfectly under the jazz flavours and soulful stirrings of Ms Shelly Nelson. Lovely. (TF)

Mitchell Sphynx

Sweatbox/Past Times (Bear Trax)

Glaswegian glitterati member Mitchell Voss delivers a twelve for Milton Jackson's new label that's surprisingly good considering that he hangs out in the kind of celeb-spotting dens that haven't heard a decent house record since the early Nineties, 'Past Times' is the kind of Saturday night house that would get both Danny Rampling and Derrick Carter hot under the collar, while 'Sweatbox' is the sort of undiluted cool groove that Deep Dish used to produce. Cool. (KM)

David Duriez's cult Parisian imprint. 'Fire In The Woods' features tough yet quirky beats, a wonky 303 line and a pitched down male vocal talking about god knows what. Turn off the lights. . . (KM)

Miss Bombay 1974 Mahatmatronic (Mantis)

(Aroma, Belgium)

Vital Release



Loose Joints Is It All Over My Face Remix (West End, USA) West End have a compliation mixed by MAW forthcoming to celebrate their 25th anniversary, and this single features a MAW Remix & Joint Dub. There's also a bonus track called 'All Night (I Can Do It Right)' which uses the vocal line from Peach Boys' 'Don't Make Me Wait' over Loose Joints' 'Pop Your Funk'. The upshot of all this is that this promo-only single is essential for all garage collectors. Get searching!

Singles

Viola

Little Girl Remix (Nervous, USA) Masters At Work have stepped in to remix this candy-coated vocal cut that reminds me of Kim English back in the day - and that's no bad thing. I much prefer these new mixes to the original and MAW have also provided a dub that uses the "put your clothes back on" line to good effect. One for the more discerning dancefloors around!

Kings Of Tomorrow

Young Hearts (Defected) You may have noticed this being used on a certain TV advert lately. If not then you should know that it's lifted from the KOT album previously released on Distance. It sounds very much like the stuff they were doing when they first surfaced back in the mid-Nineties. It's inspired by the Candi Staton classic of course, but designed for dark, smoky dancefloors.

Knee Deep

Nassau Rules (Records Of Interest, Germany)

Yes, you guessed it. It's the German duo having fun with The Beginning Of The End funk classic which some of us having been spinning on CD-R for a while now. It's basically a cut and paste job but it sounds different enough to those who don't know the original and it works well.

Me'shell Ndegeocello Earth (Maverick, USA)

After remixing Sade, Sunshine Anderson and Maxwell, Ben Watt now does his Lazy Dog thang with Me'shell, turning the downtempo number into dancefloor-friendly fodder which really does work a treat. Me'shell always writes highly original songs but only the real connoisseurs buy her stuff. Ben's remix should hopefully take her to a different market. Investigate!

Jamiroquai

Love Foolosophy Re-edit (Sony)

Knee Deep were obviously inspired by Jazz 'N' Groove's unreleased re-edit of 'Canned Heat' and have given Jay Kay's latest single a little tweaking (it also sounds as if Jamiroquai were influenced by Candido's 'Thousand Finger Man' on the chorus riff). Anyway, this was recently on bootleg and now sees the light of day officially. Hoorah!

Vital Vinyl

1) Miguel Migs

Satisfied (NRK) 2) Laughing Boy What You Doin' To Me (Swing City) 3) Studio 76 Satisfaction (Smokin' Beats) 4) Louis Benedetti Flaked (Soulshine) 5) Blaze Featuring Sybille When I Fall In Love (Kickin') 6) Terry Hunter & Milton Jackson Do What U Wanna (Solemusic) 7) Jay-J When You Leave (Setanta) 9) Copyright Presents One

(Soulfuric) 10) Firefly Featuring (Remixes) (Slip 'N' Slide)

Compiled by Melanie and Richie at Catapult, 22 High Street, Cardiff



The Amercian diva helps Muzik become even more happy and uplifted than usual

If you could do a luurve duet with anyone, who would you cast as your leading man?

an old soul, he feels what Men - they're very soulful. I feel so at home with them, music-wise." Tell us more about 'Love Is Not A Game', your drum & bass collaboration with J Majik. . .

*Funny you should say that, I'm with J Majik right now. Jamie took one of my vocals and just worked his magic all over open to different styles of music because you never know what delights await you next."

We hear an album is in the pipeline. What can we expect?

"Well, it will be out soon. It's still kind of hush-hush Simon Law on it. You're gonna have house. You're Did you make any New Year's resolutions? "Definitely. I'm starting all over again in 2002. I'm being strong and things and reaching for the stars." (FK)

Kathy's latest single 'Don't Give In', featuring Simon Law, is out now on Defected

> positive things" in the middle distance



B.MUZIK

Vital Release

D Lorenz Featuring MC Sydwinder

Moet In London/

(PDC Recordings)

catchy little number which

garage scene. Its wickedly

infectious chorus and sweet

vocals make it a surefire.

dancefloor filler, and it's

already stuck in my head.

The B-side 'My Heart' is

jazzy, it's funky, and it's even

got a piccolo - or something

very similar - in it. It's got

is definitely one to sing

along to. It's hard to

Singles

Ladies First

I Can't Wait (Polydor)

choose between them

that slightly off-key feel and

Too Wize Featuring Ame & MC Skully

All Night Long (Red Spot)

from strength to strength with this

heads yet also commercially viable.

The old school classic gets the UKG,

significantly different from the original,

Fatale. The vocal's good - and it's great

to hear it again, but as my mum used to

but the remix package is slamming

treatment from the first ladies of

bassline, the 'Radio Mix' is not

overall, with good re-rubs from

El-Tuff, Platinum 45 and Femme

say, "if it ain't broke, don't fix it".

Sounds Of Eden (Attitude)

Everyone will instantly recognise this as

a carefully executed cover of the old

containing something for everyone, I

can see this appealing to a much wider

classic. A good remix package

audience than the garage crew.

Deep Cover

garage. Apart from the funked-up

infectious MC-based track, signed to

Timmi Magic's new and flourishing Red

Spot label. Tough enough for the garage

Production outfit Too Wize continue to go

'Moet in London' is a

has already made a big

impression on the UK

My Heart

UK Garage

Reviews by SPOONY

Nine Lives Featuring Memzee

One More Chance (Attitude)

Long time garage vocalist Memzee makes a comeback with this refreshing song-based track. My personal favourite mix is the Ramsey & Fen vocal, but the Young Offendaz rub works a treat too. Nice to see that songs aren't dead yet!

HMP

Reelin' (Independiente)

A classy, soulful number which deserves to be all over the radio in the coming months. Not sure if it will smash the dancefloors as it's not that sort of vibe, but one to chill to. Until the dub mix kicks in that is! One word sums this up: smooth.

Moezar Featuring Morpheus

Ordinary Life (M3 Music)

This makes a nice change from the usual love songs! Fresh lyrics, good vocal, great four-to-the-floor beats (roll on the revival!), although maybe a little plain. Overall, it's a wicked track, but with a bit more spice in the production it could have been even better.

Vital Vinyl

1) DJ Bigga G Mind, Body And Soul (Ruff & Ready) 2) The B-15 Project **Featuring Michael** Montan Games (Kwame Remix) (Relentless) 3) Paul Da Kutt & Good Guy Be My Baby (Total Fusion) 4) Brown & Brown Good Life (2 Tuff 4 U) 5) Jameson True (white label) 6) Faith Evans You Gets No Love (white label) 7) MJ & Rob D That's How We Love It (Deviate) 8) K Warren & Leo U Stress Me (PDC) 9) Dirt On The Floor Volume One (white label) 10) DJ Spark-E Something In Your Eyes (Locked On)

Compiled by Rick and Matt at Catapult, 22 High Street, Cardiff CE1 1BB Tel: 0292-0228-990.



8) Kings Of Tomorrow Young Hearts (Defected) Track Mind Good For You

Ursula Rucker Supernatural

CF1 1BB Tel: 0292-0228-990. a all hashest

Vital Release

Rebus Tape Extra Bold EP (Reel Music)

Mad, strange, uncompromising and ludicrously funkly, this is without question one of the most adventurous techno records in ages. A brilliant mish-mash of jacking beats, electro grooves and insane sounds, it's as familiar as it is alien. What really makes this stand out, though, is the almost absurd level of intensity with which Shiro Nakajima, aka Rebus Tape, has managed to infuse his grooves. A mustcheck for anyone with their eye on the future. (DM)

Vital Vinyl

1) Rino Cerrone Exact Moment EP (Phont Music) 2) Claude Young Scarred EP (Surface 05) 3) Tony Thomas Where's Me Pipe Part One (Red Frame) 4) Alenia Tendency EP (Definition) 5) Various Artists Volume 1 (D3) 6) Joel Mull Episodes Of Intense Meaning (Inside) 7) Curse Bold Belief EP (Physical Soul) 8) Cari Lekebusch Enter The Dragon EP (H Productions) 9) Mark Antonio The Beginning (Analytic Trail) 10) Oscar Mulero Bad Company (Theory)

Compiled by AJ Letty at Eukatech, 49 Endell Street, London WC2H 9AJ. Tel: 020-7240-8060.

Singles

Quartz

Plastic Heat (Ascend, Canada) Dancefloor-wise this is sure to do well. Juxtaposing tough, mechanical grooves with ethereal sweeps and pads, this is one of those tracks where timing is everything and they've done an exceptional job at getting the builds and drops just right. It's all in those breakdowns. (DM)

Minimal Man

Treatment Feel Remixes (Vinyl Classics)

Like Pete Tong, Timo Maas has "got power". He sampled this 1994 fave recently and now, only a few weeks later, it's out again. Not that we're complaining, especially as Baby Ford and Eon have done an even better job this time round. Top-notch deep prog on one side, wicked hypno house on the other. **(DM)**

Hutton Drive OSB (Seventh Sign)

According to the press release, Garnier, Lawson, Dale, Harri and Mr C are all right behind this. And for once we actually

Various Artists

Sampler 3 (Emoticon) The brainchild of Headspace house heroes Tom Churchil and Raeph Powell, Emoticon make gorgeous, 'Artificial Inteligence'-style electronica, and this third and final sampler relights the Black Dog fires once again. From Connective Zone's deep and spacious downbeats to Jeff Samuel's introspective melocica and Scape One's masterful breaks opus 'Milieu', you'll need oven gloves to handle this delivery' – because it's so hot! (JS)

Spy-Tek

Transmission Origin Unknown (Outside, USA)

North Carolina's Outside may not be the best known electro-techno label in the world but they are fast becoming one the most interesting. Here we get a typically strong Silcon Scaly mix alongside Pyramid Transmissions' deeply mournful electronic stylings and a more abstract mix by Maladies Of Man. (DM)

Titonton Duvante

Never Letting Go Remixes (Residual, USA) While the Alpha Omega mix of this song

While the Alpha Omega mix of this song is sure to do well with the breakbeat boys, it's the brilliant Dan Curtin mix that could



believe the PR, because all of those guys have a love and understanding of old school Detroit that's only rivaled by that of Domenic Caopello (Hutton Drive) himself. A great record that gets better with each listen. (DM)

Soul Designer

Another record that harks back to the sounds of olde Detroit, this is so authentic you'd be forgiven for thinking it actually hailed from the 'D' and not, as is actually the case, Belgum. The only give away is Fabrice Lig's squeaky clean, digital production style. Like listening to UR on a state of the art CD player. (DM) become an anthem. Using the vocals and Spanish guitar licks from the original, combined with his own fat burnpy grooves, Curtin may just have a Balearic techno hit on his hands. (DM)

The Monolith

The Music On My Mind (Digital Soul)

In common with labels like Delsin, Outside and Trident, Digital Soul is an imprint that believes techno has more to offer than functional party music. Combining the influences of late Eighties Detroit with those of UK acts like B12 and Black Dog this is another great techno-soul outing from a label to watch. (DM)

Producer Profile

Derek Carr

The producer being hailed as Ireland's answer to Aril Brikha

How would you describe your sound? "Melodic Detroit techno." What are your influences? "In my early teens I would have to say that Depeche Mode were a huge influence. Reading interviews with them led me to investigate Kraftwerk, early OMD and Human League. Then in the late Eighties and early Nineties Derrick May Kenny Larkin, early Warp and Network were my main influences and they continue to be so today. What's influencing you at the moment? "I still listen to a lot of early Nineties techno. I see it as a sort of golden age for this music. Producers like Dave Angel, Kenny Larkin and Derrick May all produced their best work back then.' Who would you most like to work with? "Steve Jansen from Japan. The man is a genius drummer. Japan and David Sylvian were also a huge influence. What have you got coming up? "I have a track on the new 'Psychonavigation' compilation coming out in March. I am working with a couple of labels at the moment with a view to getting something out in early summer and I also hope to have an album out in the spring on Trident."

Derek Carr's 'The Copper Beech EP' is out now on Trident

Eddie Richards

Dream 2 (Dynamix) Richards has been well and truly havin' it in the studio lately. Every couple of weeks he puts out another killer record and this is yet another. Once again it's all about deep driving grooves with catchy hooks, funky percussive touches and fat bass licks. Proper sound system music for DJs who like to get in there. (DM)

Jay Tripwire

Ogopogo EP (Deepen Discs, Canada)

Vancouver's Jay Tripwire has been making a bit of a name for himself lately – and quite rightly so. His sound is funky, driving and percussive without being too hard or over the top. Think Wiggle hosting a party on the West Coast, or Siesta. Minus the big drops, of course. (DM)

Len Lewis

Paradise People (Poodle)

The first we've heard from Len Lewis for some time and it's a good effort. For best results though, go straight to the Asad Rizir mix on the flip. Deep, tight and rolling, it's Rizir at his minimal best. Watch out for his forthcoming album as part of Reverberations on The End. (DM)

Tommy Gillard

Blessing In Disguise (Rogue Beat)

Peeling off into a deeper and more hypnotic realm than on his Continual output, Gillard blesses us with subtle and shifting house, mulant discoid funk and the icing on the cake: beautiful Detroitan grooves with a touch of Galaxy 2 Galaxy-style melodic soul. Has the 'end-of-night anthem' seal stamped all over it. **US**)

Like A Tim

Slector (Djax)

No one makes records I ke Tim van Leijden. As odd as they are unmistakable, there's always something quite charming about the naive playfulness that he infuses into his random noise cacophony. Halfway between the Teletubbies, Aphex Twin and Les Dawson, his cover of 'I Want A Hit In America' (tra la la la – America...) just about straddles the 'I'm mad me' zone with a knowing touch of genius. (JS)

Sun People

Check Your Buddha (Sven Vath Remix) (Trelik)

Originally shining through in 1998, Baby Ford and Thomas Melchior's shimmering, minimalst groove resurfaces in the hands of the blondest man in techno. With Alter Ego's dynamic duo, Vath rumbles the bassline up to 11, drops a few breaks, wobbles a vocal and adds a bit of muscle for a subtle re-work, while the originators throw in a more jacked up version for good measure. File under 'boring but good'. (JS)

DEREK CARR - COPPER BEECH E P



Released 25.02.02

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GUIDANCE

Hard House Reviews by MARK KAVANAGH

Vital Release



Grinder

Runaway (Y2K Limited) An exquisite production that's tough enough for us but not too tough to cross over, 'Runaway' revolves around the hock from Bronski Beat's camp anthem 'Smaltown Boy' without a hint of the cringe factor such a notion might conjure up. A limited release right now, this wonderful debut from Grinder has the potential to become one of the biggest tunes of the year.

Vital Vinyl

1 Stimulant DJs Stop The Groove (Stimulant) 2 Signum What You Got 4 Me? (Remixes) (Tidy Trax) 3 Kylie Tripoli Trax Remixes (Tripoli Trax) **4** Narcomaniacs Narcomania (DIP) 5 Andy Farley & Paul Janes I Can Feel It (Vicious Circle) 6 Blubba Boy Versus E-Traxx Allstars 50,000 Watts (E-Traxx) 7 M Ramone & Paul Clarke Speakers Burn (Hotwax Trax) 8 Red Alien Featuring Afrika Islam Red Alien (BK & Nick Sentience Remix) (Nebula) 9 DJ Qhey Re-Boot Remixes (Moon Age) **10 Meteor Seven** Universal Music Remixes (Bullet Proof)

Compiled by Tony Heron at Massive Records, 95 Gloucester Green, Oxford OX1 2BU. Tel: 01865-250-476.

So Who The Hell Is. . .

Lee Haslam

One of the most powerful men in hard house, that's who

YOU might not have heard of him now, but by the end of this year you'll know all about Lee Haslam. He's the highly influential label manager at Tidy Trax, and he's just about to unleash his debut single.

This 26 year-old got into DJing in 1997, influenced by his hero Tony De Vit, who he went to see at Sundissential every other week. Lee "had gone into hospital for an operation and wasn't allowed to leave the house for a month. So I decided to buy some decks and I got hooked."

He got involved with Tidy Trax when his friend Steve Longley, who was working at Music Factory (the company that owns Tidy Trax), told him there was a job going.

"I went in and had an interview with Andy Pickles, and after a bit of persuasion and him seeing me DJ, I got a job. I started off doing commercial DJ mixes, and even the odd Jive Bunny Mix – if it's good enough for Pickles it's good enough for me! - and then moved up the ladder doing club promotions. Two years ago I was made label manager, which is where I am today."

Lee's plans for 2002 are "to get my name well known, and to push the label forward. We have so many big things on the horizon, I'm really excited by it all."

Lee Haslam's 'Here Comes The Pain' is out now on Tidy Trax



Lee Haslam: Got power

Singles

Succargo

Once Again (Tidy Trax)

Licensed from Dutch label Startrax, Succargo's 'Once Again' is an infectious groover propelled by an incessant stab and topped with a familiar voca.' (Get II Higher' on the flip is just as simple and effective, with all manner of odd noises dropped atop the relentless rhythms.

BK & Anne Savage Instantly (Nukleuz)

Two giants of the scene team up for a gargantuan anthem. Kicking off with nu-techno beats in typical BK style, a big riff raises the momentum, before scaring strings take it higher and even more rifferama lifts the roof off. Its experimental companion, 'Junglze', will have its fans too.

llogik

Rock The Show (llogikal Breaks) Check This Out (Elasticman) The 'Original Mix' of 'Rock The Show' (the fourth from Elasticman's sister label) is, like many llogik outings, both classy and offbeat. Even better, 'Check This Out' is an exciting and exuberant bounder with a mesmensing main riff that reminds me of Glazby's classic 'Beautiful'. Two big releases from one talented man!

artist unknown

Insomnia (white label)

Mentioned in passing last month, this sought after medley of 'Access' and 'Insomnia' is the unmistakable sound of a well known producer that works wonders every time. The same camp will soon offer equally sneaky under-thecounter versions of cult classics 'Lcops & Tings' and 'Save The Day', so keep the boys at your local vinyl emporium sweet y'all. Billy 'Daniel' Bunter & Jon Doe

Tear It Up (Right Now) (UK Hard) Proudly boasting that it uses no samples whatsoever, Bunter and Doe's latest UK Hard effort throws acidic sweens and analogue tomfoolery over a monster b-line. Flipside 'We Control The Future has the sort of euphoria-inducing breakdown you'd expect from these two but it doesn't sit well among the didgeridoo sounds, wobbly bass and techno beats.

M Ramone & Paul Clarke Speakers Burn (Hotwax)

Beenkers BUTH (HOtwax) Hot on the heels of their awesome 'Get-In-Funky' on Frantic, and their even bigger Andy Farley remix, the boys who first grabbed my attention on Elasticman kick off 2002 as they finished its predecessor, with a pile-driving anthem that's got a riff so big a stactium-sized club couldn't contain it. In two similar mixes, with the 'Trance Line' version just edging it.

Neutron Tom

Feel The Magic (Vacuum) Ingo slips on his Neutron Tom coat and takes a walk down fusion street. Hard beats and a bass played arpeggo style lure you in before floaty trance riffs and a cheesy vocal stop you in your tracks. Rachel Auburn does the same trick in a different way – her subtle, offbeat workout saves the floaty riff until the breakdown and utilises it superbly.

Harry Diamond, Little Jon & Chris Hampshire Crackin' Up (Interflow)

The Little Diamond Original Mix rides the line between hard house and techno in a manner that has appealed to the likes of Fergie and Jules, with the Chris Hampshire Mix treading a dirtite racidic path to good effect. The new Hampshire & Damond Mix is a little too proggy for my tastes, but it has got those dark and deep vibes that many others find appealing.

OD404

Rock The Spot (Kaktai) It's Dom Sweeten again, this time on form With long-time partner-in-crime Superfast Oz. 'Rock The Spot' is a hissing, twittering, chiming, rap-prodded, silihering, hoovertastic groovathon, white 'Crash Guard' is deep and funky with some razor-sharp synth action.

Shark Boy

Chocolate Rush (Fat) More bootie business, from an up and coming producer whose original material has also impressed – your best bet when hunting this down is to ask for 'Fat 6'. This fun-loving fusion of hard house and trance would do the trick even without the roof-raising Delrium vocal sample, a vocal I must admit to haling – although I do seem to be in the minority on that front!

Red Alien Featuring Afrika Islam

Red Alien (Nebula)

Trance dude Ugly Kid Jay and Zulu Nation bod Afrika's murky as fuck mix of electro, trance and darkness works best in tis 'Zulu Beats Mix' on this track licensed from German label Overdose. The BK& Nick Sentience Remix is as techno as their recent DJ sets would make you expect, while the quirky Klubdoctorz Remix might be too quirky for its own good.

Meteor 7

Universal Music (Bulletproof) Licensed from top German stamp EDM, 'UM' has been massive on import for over a year thanks to the remixes from Jam X & DeLeon (of Dumonde fame) and DJ Scot Project. The former do their pounding German trance thang, the latter inject a spine-lingling breakdown. The new UK mixes will come from Paul

Janes and Jay B.

Label 23

Sorry About That (BMG, Finland)

On this possible future UK release (on NuLife), Marko Kumpula and Mikki Kivari deliver a 'Soundireak Mix' that the Prooto heads should lap up – all drums and darkness as it is. More interesting to me is the 'Club Edit', a definite grower that's also got lots of drums, but an uplitting riff and emotive strings take it to a much more pleasant place.

DJ Lick

Diss-troy (white label)

From behind the Muzik award-winning counter of Pure Groove Records steps DJ Lick, with a tune as wacky as the man himselfi. 'Diss-troy' galops along nicely with weird vocal FX and disco stabs, but it's the old school breakdown, overlaid with a delitiously happy melody that makes it stand out. 'Superbad', meanwhile, is phat, dark and moody.

D.S.P.

Show Me What Ya Got (12-inch Thumpers)

Dom Sweeten's second Thumpers release is as tough as they come, with a phat, rasping bass underpinning 'Omen' stabs and deliciously funky percussion. 'Fat Bass' is, oddly enough, a bassdriven demon with quirky stabs, while 'Deflector' is for those of you suffering from hoover withdrawal symptoms.

Trance/Progressive

Reviews by LEE FOSTER & PEZZ

Vital Release



Leama

Meloctica (Platipus) 'Melocica' has all the halimarks of a future classic. Beautifully crafted around a wonderful soft female vocal, melodies intertwine with ambience and an eerie space. Northface remix with their usual dark vigour and the seemingly infallible Humate provide one of their best mixes for some time. An avesome releasel (P)

Vital Vinyl

1) The Piranha Club Good Morning Good Night (white label) 2) Leama Melodica (Platipus) 3) Tilt Headstrong (Baroque) 4) Pappa & Gilbey Validate (Regress) 5) Pound System Never Come Down (DMC Australia) 6) Lemon 8 Lose Control (Bedrock) 7) Luke Chable Sealers Cove (white label) 8) Deep Amok Darkness (Black) 9) Futurecast The Future (Is Now) (POD) 10) Greed Love (SOG)

Compiled by Pezz at 3 Beat Records, 58 Wood Street, Liverpool, L1 4AQ. Tel: 0151-709-3355. www.3beat.co.uk

Singles

Deep Amok Darkness (Black)

What do you do when you-are John Digweed, the world's number one DJ? When you already run a highly successful label and you have too many records coming your way that you wish to release? Simple – start a new label. Hence Black. 'Darkness' is, of course, on the darker side of progressive. Solid? Check. Driving? Check. Groundbreaking? Well, no. . . but boy does it rock! (P)

Pappa & Gilbey Validate (Regress)

First off, this is no 'Skindeep'. It doesn't try to be or want to be for that matter. It does, however, have some distinct musical and production similarities. It's interesting, different and refreshing during the early build, moving on to a massive synth-layered melody that cozes armsaloft appeal. (P)

Gizeh

Wonclerful (ATCR) Grab those hard hats, find an open space and start violently convulsing to this muscle-contorting trance anthem, licensed from Holland's Liquid label. Still in one piece? 'Wonderful' seems to be relentless, smashing through your body with a frenzy of evil acid samples, coupled with a remarkably cheese-free breakdown. The kick drum alone is sure to cause brain damage in most clubbers. Hmm. Perhaps I should see a doctor very soon. (LF)

Rui Da Silva Stoned (Kismet)

Following an anthem like 'Touch Me' is a nigh on impossible task. So why try to compete with yourself? Take a different approach and go back to the sound of your earlier years. 'Stoned' has that house sound that so many progressive producers try to emulate but cannot – but it still has enough of a prog vibe to carry it perfectly into a proper progressive set. (P)



Prototype

La Caldera (Tune Inn)

Ahhh, it rolls off the tongue like an exotic Spanish delight. Mystery and excitement spring to mind, sending the pulse racing. Well, settle down readers, 'La Caldera' translates as 'The Boiler'. Hmmm, lovely. Thomas Penton, one of Florida's fastest rising crocodile wrestlers, superbly remixes the original into a churning, tribalesque, progressive work of art. Set your thermostats to high – it's going to get very hot. **(LF)**

Pound System

Never Come Down (DMC Australia)

There is something going on Down Under at the moment. They have caught the progressive bug and are now giving the UK a run for its money. Dark Alley provide the remix and the best of the two mixes. Dark and gritty with a fantastically simple groove, this is one that will creep up and grab you on the dancefloor. Watch cutt (**P**)

Decepticons

Deep Underground (Baroque) One of two releases from Baroque this month, this one is from the other side of the street. Tribal rhythms, deep pads and swirling synth washes glide along in a rather cool and subtle way for the original mix. Jade, however, remix in a more tuff and full-on manner, giving the record something for everyone. (P)

Intexor Versus Sinesweeper Physical (Spot On)

I once mumbled to myself that I'd rather sandpaper my own member than play a funky progressive track. Oh, how that sandpaper burns! Winging its way from the Netherlands, Ike a huge winged thing, a new style of progressive house is touching down in the UK: funk progressive. Damn those producers that could make this bloody track so damn catchy – you just can't resist the thick, funky, yet glaringly progressive vibe. Mike Monday's remix is off the map. **(LF)**

State Of The Artist

Steve Helstrip

The Thrillseekers man spills the beans, and anything else he can lay his hands on

How did you end up as a producer? "I suppose it all started when my parents bought me a keyboard one Christmas. Before long I'd traded up to a Casio synth, got hold of an Atari ST and borrowed a drum machine from school. I made sense of it all by copying Vince Clarke's productions and later went on to music college. I then joined a band that was offered a deal with ZTT, which was my first real break. It was vears before I could make a living from production though, so I've had my fair share of shit jobs along the way.'

What are your favourite bits of equipment? "I'm a real gear junkie, but if I had to choose my favourite bits of kit they would be the Nord Lead 2, Access Virus and Cubase. Any projects underway at the moment? "I've just finished a new Rapid Eve track with Tim 'Where Ya Been' Stark, and I'm continuing work on a Thrillseekers album. I hope to have it completed for summer." What do you hope to achieve in 2002? "Apart from the album, I'd like to get out DJing more, and perhaps look for a residency." (LF)

The new Rapid Eye single 'Circa Forever' is out on Transcommunication in March. The Thrillseekers album will be released in July

Smith & Lavelle

Escape (Pod)

The first Pod of the New Year has split open, revealing a rather dark offering from fresh signings Steven Smith and Peter Lavelle. 'Escape' can best be described as a throbbing mix of deep progressive techno-influenced electronic noise, with a dash of breaks for good measure. Now if that didn't faze you, nothing will Two sides of sonic wizardry will have you in the padded cell for sure. (LF)

Ramirez

Hablando (Bonzai)

In the early Nineties, the Italian DFC boys were kings. Ramirez, Moratto, Ricky Persi and DJ Ricci pioneered innovative productions; trance and techno merged. From this period, timeless classics like 'Bomba', 'Orgasmico' and 'Hablando' emerged. The fact that the latter tune can be played almost 10 years later speaks volumes. Here, Push supplies an updated trance version, while Elektrochemie LK pitches a darker interpretation. Cracking stuff. (LF)

Grayson Shipley

The Mighty Shari (USR) At last, Renaissance – or the Underground

At last, trenaissance – of the Underground Sound of Renaissance – releases a track that you can really get your teeth into. The vast majority of progressive music around at the moment is superb for elevators and restaurants, so it's heartening to see a label perceived as 'cool' actually releasing a track with some balls. Play it loud – unless your mum disagrees. (LF)

Tilt Featuring Maria Nayler Headstrong (Baroque)

After two years' absence – and we have been very patient in the meantime – the mighty Tilt return to dominate sound systems everywhere. Maria chips in her ethereal vocals while Parks & Wilson, Rowan Blades and Naughty G play about with the original. The effects units have been on overtime for this one, people! The first must-have track of 2002. (LF)

Luke Chable

Sealers Cove (Zero Tolerance) Every so often a release comes along that simply ignites. 'Sealers Cove' will launch both Luke and Oz's Zero Tolerance into the progressive hall of fame, as it fils in with current trends, but has that all important X factor. Phat 'n' chunky house with a special class all of its own. (P)

Futurecast

The Future (Is Now) (Pod)

Pod stick to their infectious style with great results. 'The Future...' gains momentum with hypotic bleeping rhythms surrounded by gracious heady washes. The standard spoken vocal adds some depth during the break before romping off into the distance with some fantastic growing BT-style acid. Nicel (P)

Breaks & Beats

Reviews by TAYO

Vital Release



Precision Cuts & Rickee Whoop Whoop

Let This World Be (Stratosphere) We love the Precision Cuts on this page, and we keep saying they're a name to watch. Funk-fuelled enough for the Startons with a tech-edge to appeal to the Plumps on recent evidence. Wicked vocal effects from Rickee make this a deceptive dancefloor filer.

Vital Vinyl

1) Dark Globe & Boy George Auto Erotic (W9Y) 2) Ills Next Level (Marine Parade) 3) Various Artists Bedrock Breaks sampler (Bedrock) 4) Blame Music Takes You (Moving Shadow) 5) Beber & Tamra You Wonder (Starecase Remix) (Mob) 6) Freq Nasty Fresh/One More Time (Skint)

7) Headcase Versus Arthur Baker

Changing (Koma & Bones Mix) (white label) 8) EK Valium (Sound Not Scene) 9) Jive Jones Me, Myself And I (Jive) 10) Echoic & Ransom Seven Of Nine (Supercharged)

Compiled by Matt at Carbon. London store: 36 Kensington High Street, London W8 4PF. Tel: 020-7376-9911. Dublin store: Tel: 00-353-(0)-1-677-6666.

Singles

Soul Of Man

Dirty Waltzer (Finger Lickin') Having mastermind

ed the rise and rise of the artists on their label, Jem Panufik and Justin Rushmore get back to the studio – and how. Influenced by the Plumps on 'Get It Grits' and drawing a housey break schwing à la Coombs on 'Dirty Waitzer', Soul Of Man remind us they're more than just pen-

remind us they're more than just penpushing, cat-stroking masterminds in the shadows.

Blame

Music Takes You (Moving Shadow)

Yet another classic updated, we hear you cry. True, but as part of a label which really did help kick things off, remixes have been given to those who can do it with care. Step forward BLIM in that Chemical-breaks style of his, showing us what we're missing while we wait for more solo material.

Sneaker Pimps

Bloodsport (Dylan Rhymes Remix) (Carbon) Apart from their name, the Sneaker Pimps have never really floated this reviewer's



boat. We'l done Carbon, then, for coaking an elastic tech-funk swoon from Dylan Rhymes so we can all climb abcard the house/breaks express to oblivion. The best B2 track you'll hear this month.

The Crystal Method

You Know It's Hard (Koma & Bones Remix) (Outpost) The much-fancied American Prodigy throw themselves at the remix mercy of Lancaster's finest, who do a great job of making their own track before contractual obligations make it necessary to throw in some of the not-clever vocal and rock guitar strum. And they were doing so well. Festivals will like this more than we do.

Kosheen

Beat Dis!

and the last tools of

Jef Dam

194 (Fat!)

2001 EP (Reflex)

Southern Spain loves breaks and electro

like they love food and DJ Kultur is the

taken from his mix album of the same

prime exponent of that sound. This EP is

name. The three tracks of trancey electro

by the likes of Anushca and Jan B highlight

their euphoric sound, though their love of

the breakdown might not be to every taste.

Repetitive breakbeats ahoyl '194'

is a deep and dubby heads down

groove, as indeed is the flipside 'Does

It Really Matter?', although it shows

more drum & bass leg. This is Paul

'Trouble' Arnold's third foray into the

Shuroyeken (Eukabreaks)

Eukabreaks seem to have made more

tracks than some labels have 23 records down the line. Fans of the deep

percussive thud will love 'Cannonball Kid'

and wet themselves over 'Shuroyeken',

What a sound. And what a label this is

of an impression with their first three

nights regularly inhabit.

Spin Cycle

proving to be.

.

breakbeat hinterland his Chew The Fat

Hide U (Koma & Bones Remix) (TCR)

This bootleg breaks mix is finally seeing the light of day, due to the persistence of TCR. Koma & Bornes' re-rub works like a VIP mix, emphasising the original rather than changing things completely.

Stir-Fry

Breakin' On The Streets (Bedrock Breaks)

Taken from the forthcoming album mixed by DJ Hyper, and this is the standout track. One member of the PFN duo sounds very fresh on this energetic and drum-heavy cut. The second release will be released by DJ Hyper's very own Kilowatt Recordings.





In The Bag

Paul Arnold

Muzik delves into the swag bag of Certificate 18's Paul Arnold

Raw Deal - 'Dark Horse' (Talkin' Loud) firing freestyle fusion. Surya - 'Jamaican Alien 2002' (Moving Target) lls - 'Next Level' (Marine Parade) year. The awesome Orange just had to have." Jef Dam – 'Does It Really Matter?' (Fat) "The future of breakbeat **Tayo Meets Precision** Cuts Downtown - 'Fire Good' (Mob) "Trademark reggae vocal licks with Freak Dat Funk (10 Kilo) "Fat breaks DJ Pulse - 'Control The Night' (white label) "DJ Pulse slows down Override - 'Machines Do Tha Work' (Precision Cuts Mix) (white label)

Jef Dam's 'Does It Really Matter?' is out at the end of this month on Fat and is available on www.fatclub.com

Digital Kidz

Menace (En:Vision)

R Kidz and Digital Pimp rein each other in to create a tense, tight new weapon in their armoury – one that's fierce yet funky at the same time. Future Funk Squad on form is something to be reckoned with.

Psychotropic

Hypnosis (Lee Coombs Remix) (Fat)

Lee Coombs gets to work on ye olde breaks of 'White Lines'. Yep, that 'White Lines', pushed up to 130 and unashamedy becoming one for the party people. The beats are fat and the source material is rather a good base to work from.

Player One

Ha Ha (Airdog)

The faceless wonder responsible for 'Into The Darkness' returns with all his party tricks in tow and a drum & bass-inspired cut as subtle as an elephant on tiptoes. And that's a good thing.

Bass Kleph

Dance With Me (white label) Something we came across on a jaunt to Oz. Sydney breaks-head Bass Kleph keeps the failh and the funk with three tracks that help prove Australia is a hotbed for the broken beat sound, with its own set of stars on the way through.

Doug Lazy

Let It Roll (Dee Kline Remix) (white label)

Either a remix or a Dee-Kline original unwittngly featuring the first – and lamentably last – of the hip housers. Dee-Kline gets the basslines and hesh on this energetic, drum-heavy cut. The second release to come out on Hyper's own Klowatt Recordings.

Albums

Various Artists

Tribalizm Mixed By Rennie Pilgrem (TCR)

Ignoring Peter Tosh's warning not to deal in izms and schizms, Rennie Pilgrem follows BLIM's 'Modernizm' aloum with a tribal mix of his own. Folowing the flavour of his own recent productions, Pilgrem enlists Chris Carter, Vigi & Zero and Koma & Bones and twists them into the freshest take on the breakbeat sound to date.

Various Artists

Long Time Dead (Talkin' Loud) Absolute killers, with a stunning cast including Neil 'Leftfield' Barnes, Ed Case and DJ Krust. DBX throws up exprciststyle chiller two-step but the long-lost Raw Deal demonstrates what a talent he is with the awesome Harold Budd-meets-IIs sound of 'Dark Horse'. Reviews by NED DENNY

BMUZIK Vital Release



Sappo/ Influx Datum Decade Of Breaks Part 4 (Formation)

Tightly constructed drum & bass with an evil glint in its eye, Sappo's 'Temptation' is his best showing for a long while. It still retains the odd dark touch, but the track as a whole leans towards the hypnotic funk of Calibre and the Swerve crew, This is where it's at in 2002. Influx Datum's 'MUSIC' seems to have more in common with Larry Heard than Bad Company, but just listen to the relentless bongo-flicker of the break. A fine pair - and the series' best yet.

Vital Vinyl

1 John B Up All Night (Remix) (Metalheadz) 2 Dillinja Grimey (Chronic) 3 Shy FX Shake UR Body (Ebony) **4 Total Science** Squash (Advance) 5) Mistical Mistical Dub (SOUR) 6) Roni Size Snapshot (Remix) (Full Circle) 7) Accidental Heroes Our Destination (Beta) 8) John B Future Reference Remix (Beta) 9) Digital Dubzilla (Function) 10) Various Artists Classic Remixes Part Two (Back 2 Basics)

Compiled by Chris at Groovetech Limited, 10 Latimer Industrial Estate, Latimer Road, London W10 6RQ. Tel: 020-8962-3361. www.groovetech.com chris@aroovetech.com

The cover of Dom & Roland's 'The Storm' clever visual allusion, huh?

Singles

DJ Zinc

Present Tense EP (True Playaz) Not so much a remix as a reprise of the mighty original, Zinc's 'Casino Royale' remix dusts off that spellbinding bass melody for one more outing. If anything, it's louder and more laid back than the first version, a light-hearted coda to a work of utter brilliance. Move swiftly on to 'Attitude Sickness' - the less said about 'Ska' the better! - a nimble little roller with something of the strange allure of 'Casino'. Last up, 'Invisible Ink' delves deeper into occult territory with a relentless, mesmeric break and some weird electronic pulses. Or is that birdsong?

Danny Byrd Changes (Calibre Remix) (Hospital)

I'm not a big Danny Byrd fan, but just check what Calibre does to the so-so schmoozer that was 'Changes'. It's like viewing the original through a refracting crystal, Byrd's sounds and vocals being relocated to unexpected (and far more interesting) places. Typically for Calibre, a stripped-down approach builds to hypnotic effect. On the other side, Xploding Plastix's 'Treat Me Mean, I Need The Reputation' is hyperkinetic Latin jazz from, erm, Norway. Roll on 'Plastic Surgery 3'.

Brockie & Ed Solo Mars (True Playaz)

Brockie's True Playaz debut is driven by a simplistic, spartan break reminiscent of Matrix or Ram releases. It blends with theatrical horns, carnivorous bass-tones and the occasional bongo-flicker to build a sense of depth and menace. Perfectly done. Flip to 'Echo Box' for some Digital-esque darkcore (heavy on the 'Deadline' stylings) riddled with the eponymous dubwise effects. Excellent.

DJ Devize & 3d Lookout (3dmode)

Another example of that slightly silly new sub-genre, kicked off by 'Bodyrock', that we'd call kidcore if we were being anal. Rhythmically simple to the point of delinquency, 'Lookout' is nevertheless quite majestic in its bouncy-bass dumbness. Fans of Flat Eric should snap it up immediately. 'Dowotulike', on the other hand, is unlistenable.

Pacific

Play It Cool (Global Thang) Two simple, odd and likeable roll-cuts from Hype's pet imprint. Both combine classic Hype-style breaks with electronic undertones, the title track infusing the latter with a sub-bacterial glee. Flipside 'Pick One' is the better of the two, though, a strong but casual sounding break underpinning a lonely trumpet lick reminiscent of 'Pulp Fiction'. Ace.

Pieter K Somna (Metaformal)

As highly strung as a paranoiac on strong amphetamines, 'Somna' announces its presence with a bleep riff that continues throughout. The delicate, skeletal breaks suggest that it couldn't stand up very well to the predators it seems so warv of. The similarly nervous 'Stop On A Dime' is threaded through by bleeps that ripple like sunlight on Martian water. Blurble.

Stress Relief

Bring Love (Dispatch)

Despite having a slight by-numbers feel to it, 'Bring Love' is rather gorgeous. A tough, shrink-wrapped break, sighing strings, scuttling bongos and a voluminous bassline make for a competent piece of Swerve-style funk. The pastoral 'Backtrack' shows more of the same tight percussion and recalls the stripped-down production methods of Calibre. Unshowy but beautifully done.

Buried Treasure

Dom & Roland

'The Storm' (Moving Shadow)

ONE OF jungle's unsung geniuses, Dominic Angus (Roland is his keyboard) has the knack of creating beats that are like a force of nature. This was never more evident than in the mid-Nineties, when he hijacked the icy minimalism of Aphex Twin's 'Ambient Works Volume 2' and armed it with breaks of aweinspiring intensity. Paramount among the tracks of this period was 'The Storm'.

The photo on the sleeve gave a fairly good idea of the furies contained within. Way down at the bottom right hand corner was a pale clapperboard house. The rest of the picture was entirely taken up by an immense black stormcloud, poised to crush the life out of it.

Things began with an uneasy peace, before a sample of Gary Oldman in Leon - "I like these calm little moments before the storm" ushered in Hell itself. A clipped stepper's beat was punctuated by incandescent drumbursts, as intermittent electronic pulses and sighing sub-tones added to the sense that a blade-bristling god of war was bearing mercilessly down on us. Unaccountably, Capital Radio never playlisted it.

Ned Denny is unwell

Exile

Don't Forget X EP (Moving Shadow) Just don't listen to the title track, because it's horrible - like having your frontal lobes fucked by a Magimix. 'Silver Spirit' is altogether better, a drone-driven hardstepper with an elegant sense of propulsion and a distinct Dr Who vibe. 'Crise De Funke' is good too, a clipped piece of sheeny future-funk, but then '108 Down' leads us back into the dark heart of Braun kitchen appliances. Help!

Juju & Calibre

Koka (Phuturo, USA) Not having heard the original I can't comment on the quality of the remix, but Calibre's version of 'Koka' isn't as instantly bewitching as most of his stuff. All the right ingredients are there, but it seems a little bit cold and two-dimensional. Over on the other side, Juju's 'Musica' steals the show with nimble, flickering rhythms and a vibe that recalls High Contrast's powered up disco.

DJ Abstract

Vertigo (Orgone, USA) Vertigo starts well but is quickly infected by some head-hammering discordance that pounds all the life out of the track. Turn instead to the bass-laden excellence of 'Alphamail', whose clipped breaks seem to be falling over themselves to get out of the speakers. Deft percussive interjections come and go, unearthly sounds drift through the air and suddenly you're hearing the track Total Science dream of making. Lethal.

Shadowman Featuring DJ Damage

Wardance (Invader)

'Wardance' is, well, pretty much what you'd expect: heavy on the drums and terror-noise and generally somewhat overblown, despite a nicely judged opening. Ray Keith will love it. The altogether subtler 'Knowledge Is Power' is preferable, a sombre roll-out that re-enlists the stuttering 'Apache' break. All the darkside signature sounds are there, but transformed into something reflective rather than aggressive. Beautiful too.

Bad Company

Spacehopper (Ram) A surprise guest appearance on Ram, and Bad Company's best release for a while. 'Spacehopper' reprises the vaguely infantile aesthetic of Shimon & Andy C's 'Bodyrock', the deranged rhythms casting those familiar terror-tones in a new light. Fans of 'Deadline' - again should check. Turn to the nervy, metallic breaks of 'Tonight', where the prevailing mood of stadium-rock frenzy is balanced by some glacial undertones.

Vital Release



Batidos

Olajope (Six Degrees) Ron Trent and Jay Rodriguez blend many cultures both spiritually and musically to create the deep souful happening they call Batidos. They've taken the sound of the streets and what lies beneath to form this stunning masterpiece. Be prepared for your spirit to be free and your soul completely satisfied.

Vital Vinyl

1) Em-Cee Better Days (white label) 2) Tony Styles If Why (white label) 3) Chanel My Life (MWA promo) 4) Jill Scott One Time (Epic) 5) Duane Fowlkes Thing You Do (MWA promo) 6) DFA & Darryl James It's Over (Deminted) 7) Dee C Lee La Dee Dah (Dome) 8) Joe Let's Stay Home Tonight (Jive) 9) Syleena Johnson Three Track EP (Jive) 10) Richard Burton

Compiled by Ronnie Herel at Uptown Records, 3 D'Arblay Street, London W1V 3FD. Tel: 020-7434-3639.

Party At The Bar (MCA)

Singles

Failure in Popstars means Warren

is reduced to wearing clothes

made of papier maché

DJ Nori

Nori's EP (Flower) It's just a matter of time before the

masses give big love to this deep and soulful label from Tokyo. They really are producing quality black music that occes warm feeling and emotions, and the production could teach the rest of us a thing or two. Be totally aware, my friends, as their time is just around the corner.

Nathan Haines

Believe (Kenny Dope Mixes) (Chilli Funk)

One of the most requested songs from 'Sound Travels' gets a complete beat overhaul from ace rhythm master Kenny 'Dope' Gonzales. This will please the purist and also delight the masses, and could easily cross over in a big way. A modern soul dance classic and more... no problem at all.

Luther Vandross

Take You Out Tonight (J)

Not sure who's rewashed this as there's very little info on the label but there are rumours that it's out of the Big Apple. It really doesn't matter who's been fidding with the desk: the big man hasn't sounded this good in years. Superior black dance music that cozes quality.

Antonio Ocasio

Cosinando (Tribal Winds) The master of all things spiritual, deep and meaningful is certainly pushing some attractive music our way and his latest single is a strong contender for Vital Release. Obviously he feels the vibe and so do we with this slice of pure gold.

-

Sumo

Mango Madness (Seasons) A percussive dancer with a very subtle hint of jaz – laid bare, extremely minimal but then again the more eclectic dancefloors seem to appreciate that. This label is gaining a real rep for releasing pure quality. Better keep your eyes and ears on this lot as the best is yet to come.

UBP Featuring Bobby Pruit

We Are One (Soulfuric) Vintage US soulster Bobby Pruit gets the US garage treatment from the Urban Blues Crew and turns out a most inspiring and righteous performance. It's like Sunday morning all over again. This joins the dots between the real deal and modern dance and is an incredibly infectious song.

Gerardo Frisina Saeta (Schema)

These Italians know how to warm us up and rack up the feelgood factor in these cold and troubled times. Ful to the brim of Latino madness, 'Saeta' pulls you on the dancefloor and gives you satisfaction like a smooth Peroni, and it makes you smile. . . naturally! Unbelievably addictive, so be warned.

Albums

Various Artists

Make Music (Harmless) Another must-have selection from the most eclectic motif on the planet, but this time the entire album is made up of vocals – no funk here, no sir. It's full of choice joints that have influenced some of today's credble performers such as Teny Callier, Zero 7, Air and Beth Orton. These cuts may be 25 years old, but they still stand the test of time.

Jill Scott Experience

(Epic/ Hidden Beach) So the lady returns with a double

header, one side 'live', the other filled with new material. As with her debut 'Who Is. .?' alburn, this excels every which way. Ms Scott can do no wrong: her vocals are unreal, the songs fresh and to the point, and the arrangements are superb. In short, you need this, big time.



So Who The Hell Is. .

Warren Stacey

The man who was too soulful for Hear'Say

"THERE are certainly cynics out there who give me a hard time for having been on Popstars," says 22 yearold east Londoner Warren Stacey. "Most people who competed on there just wanted to be famous at any cost. With me, it was always about my music."

Luckily for Warren, he had the good sense to be ejected from the competition at an early stage, and he's now signed to the Def Soul offshoot of Def Jam. That came after an impromptu performance in the offices of the UK Vice President, who signed him without even being aware of his background. Straight away, Warren went off to LA for a couple of months to work on his debut album with the likes of Warryn Campbell, Wade Robeson and Redzone, as well as D-Influence back in London. The first single 'My Girl, My Girl' is already out, with a street mix courtesy of Ignorants.

"Right from the start, my label and I knew what we wanted to do for this album," Warren observes. "It wasn't about doing something that wasn't me – all bitches and ho's. It was about getting some of that US sound, some of that UK flavour and running with it." (MD)

The debut single, 'My Girl, My Girl' is out now on Def Soul. The as-yet untitled album will follow in May

Leroy Burgess

Anthology – The Voice (Soul Brother)

Another giant of a man, whose production influenced the early house heads in Chicago and New York. Electric and attractive, he deserves to be heard this time around. Classic, timeless dance music at its roots. Yes indeed.

New Jersey Kings

Uzi Lover (JTI)

With the classic rhythm section of bass, drums, guitar, sax and that mighty Hammond, you know the beats are gonna kick on the get up and get down side of the tracks. This is basically JTO under a modem guise, but the end result is funkier than before – traditional rhythm and blues laid down 2002 style. Mmmm, nice!

Universal Funk

Universal Funk (April Music) This outfit are causing a stir among those in the know with their deep, jazz-tinged music, which fits perfectly into the vibe of the alternative room. File under cool, sophisticated dance.

Various Artists

Urban Flavas Mix (East West) A very neat and tidy compilation aimed purely at the head-nodders in the house, full of ruff rhymes and riddims and a sneak preview of East West's forthcoming winter street catalogue. Yeah booccoy! Give it up and make some noise – maximum r&b and ting. You know what I'm sayin'? [No – Ed.]

Johann Asmundsson So Low (Passion Jazz)

Iceland has never been known for black

Iceiand has never been known for black music as much as it has for hot springs, Bjork and plenty of ice. But the amount of quality soul that emits from that frozen wasteland has now risen from none to, er, some. Pure jaz-funk musicianship of the highest order and certainly worth more than two seals and a penguin!

Various Artists

Hammond Street (Acid Jazz) A respected and well overdue tribute to the mighty Hammond B3 electric organ, full of the stuff that got acid jazzers showing off their fancy footwork across the floors back in the day. Expect Jimmy McGriff, James Taylor, Reuban Wilson and more slamming the ivories. Strictly for the hoofers in the house.

Side Effect

Effective (Soul Brother) Back in the mid to late Seventies, this crew were an awesome jazz-based dance band who had crossover hits with 'Always There' and 'Keep That Same Od Feeling'. This was their first album, put away in 1973 and until now it's never seen a turntable. Welcome to the year 2002, guys!

Vital Release



Angie Stone I Wish I Didn't Miss You (J) The standout cut from Stone's second album is as deep and soulful as you'd imagine. The classic O'Jays cut 'Backstabbers' provides the loop over which Angie provides a brooding vocal. Fast enough to play out for a discerning crowd or enjoy at home. Brooding stuff.

Vital Vinyl

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Chart compiled by Ronnie at Major Flavas, 28 Denmark Street, London WC2. Tel: 07855-561-822,

Singles

Michael Jackson Featuring Eve Butterflies (Mastermix) (Sony)

Contrary to popular belief, there were actually some good tracks on the recent MJ album and this is definitely one of them. A midtempo soul groover with the touch of Teddy Riley all over it, this remix sees the introduction of an Isaac Hayes loop and guest rap from Eve, who has previously guested on a record with that other Eighties icon, Prince. The song is excellent and Michael sings Ike an angel. Sumptuous stuff. partnership with Rodney Jerkins, this noisy stop-start cut with buzzy synths desperately lacks the magic of their previous work together.

Mis-teeq

What I Want (Telstar) The producer of this latest single from the queens of UK r&b obviously swalowed a copy of the Ruff Ryder's "What Ya Want' before he got to the studio – to say there's a similarity between the two tracks would be something of an understatement! That aside, this bright Latin-esque tune may be one of the girls' best efforts yet and will be biaring from the speakers of a Top Shop near you pretty soon.



Firin' Squad, pictured seconds after receiving their fee for mixing 'Pure R&B 5'

Jay-Z

Super Ugly/People Are Talking (white label)

The ongoing Jay-Z versus Nas beef got taken up a few notches over the new year thanks mainly to 'Super Ugiy', in which Jay Z replies to Nas' 'Got Ur Self'. Any thoughts that this was some record company manufactured rivalry are quickly dispelled by the vicious freestyle Jay Z delivers over Dre's 'Bad Intention', detailing exactly what he got up to with the mother of Nas' child behind the Queens rapper's back. It's all in such bad taste that Jay Z's own mum called him to complain. Much more interesting is the unreleased cut 'People Are Talking' which is also included and is slamming.

Brandy

What About Us (East West) Maybe Brandy's lack/ustre offering on the 'Osmosis Jones' soundtrack last year should have set the alarm bells ringing and readied us for this truly disappointing debut release from the singer/actress' forthcoming third LP. Carrying on her

Beanie Seigel & Freeway

Roc The Mic (Roc-A-Fella) The first release from the 'State Property' soundtrack abum on Roc-A-Fella, who never relent on the release schedule. Label veteran Beanie Seigel heads things off on this hardcore cut which features newcomer Freeway more than holding his own. A solid if not mind-blowing track.

Mobb Deep Featuring 112

Hey Luv (Anything) (Loud) As part of his general anti-Queens campaign, Jay Z unearthed a childhood picture of one of Mobb Deep in a ballet outfit, and it's definitely the more sensitive side of the self-proclaimed official Queensbridge murderers that's on display for this collaboration with Bad Boy's 112. The Mobb Deep boys tell us how much they love their girs as 112 croon away on this chugging track from a strong album.

So Who The Hell Are. .

The Firin' Squad

Shooting questions at the London-based urban production and DJing crew comprising Chris Vee, Mista Grill and Sean Slim

Have any of you guys ever seen a proper firing squad in action? MG: "Yes, in 'The Good, The Bad and The Ugly' Come to think of it, have you seen any type of public execution before? SS: "Only that time me and Chris went head to head and battled each other on the decks!" Name three artists you would like to produce or remix. . .

SS: "It's got to be Michael Jackson, I've been a fan of his since the 'Off The Wall' era." MG: "Prince, Whatever he does, whether it's pop, r&b or rock, he's wicked. He's an allround entertainer. CV: "Jodeci. I'd love to be the one to drag their butts into a studio and come out with an album. I doubt it will ever happen though!" We're expecting big things from you guys this year - are you going to deliver? "Of course. We're gigging across the UK at the moment. The big one to watch out for is 'Pure R&B 5' which is out in the spring."

The Firin' Squad can be heard every week on their show 'Smoove Grooves' on Kiss 100FM from 10-12pm every Monday. 'Pure R&B 4' is out now on Telstar

Alicia Keys Girlfriend (J)

Following the formula used on 'Fallin', Alicia Keys' radio-friendly album track 'Girlfriend' is given a lick of hip hop paint for release as a club single. This time Jermaine Dupre is on hand with some old skool breaks to liven things up. I'm still not a big fan of Ms Keys... but her millions of sales would seem to put me in a minority.

Chanel

My Life (MWA)

A female vocal with an uptempo, jiggy beat, this is a a UK tune that's bubbling on Streetsounds founder Morgan Khan's latest label venture Music With Attitude at the moment. The best version is the remix found on the current MWA compilation.

Black Rob, P Diddy & G Dep

That's Crazy (Bad Boy)

Basically a sequel to Black Rob's debut smash 'Whoal', this feelgood track has Rob, Diddy and G Dep swapping tales about misbehaving females. On the flip is Cheri Dennis and P Diddy's r&b cut 'So Complete', which, like 'That's Crazy', is lifted from the 'P Diddy And The Bad Boy Family' album.

Jadakiss & Bubba Sparxxx

They Ain't Ready (Ruff Ryders)

Taken from the third Ruff Ryders compilation, this Timbaland-produced single brings together two of the hottest talents of last year. It's when Jadakiss kicks in with his first verse that things really take off, while Bubba Sparxxx also manages to show he's not just a novelty MC. Another fine release from a strong label.

De La Soul

Simply Havin' (Tommy Boy) Who else but De La Soul could take Paul McCartney & Wings' 'Simply Having A Wonderful Christmas Time' and imbue it with any credibility whatsoever? The veteran trio do exactly that with this club friendly and obvious single choice from their slightly underwhelming 'AOI:Bionix' album.

Ghostface Killah

Ghost Showers (Loud)

A couple of years ago the Wu Tang man adapted Dr Savannah & The Buzzard Band's Seventies classic 'Cherchez La Femme' for his hit 'Cherchez La Ghost'. Sticking with the same formula, another Dr Savannah song, 'Sunshower', is now being used by Ghostface for this sweet and sour mix of gruff hip hop and female vocals. Pretty irresistible.

Hip Hop Reviews by WILL ASHON

Vital Release



Various Artists We Came From Beyond (Razor & Tie, USA) For 13 years Mike Nardone has broadcast his weekly We Came From Beyond radio show in LA and has a right to claim a role as a father of underground hip hop. Now, Nardone has put a solid blast of a compilation together to celebrate the show's history. There's nothing weak here, from classics by Freestyle Fellowship and Nardone's own mix of the Beasties, to newer material from the likes of Atmosphere and Count Bass D. But it's the biggest, most perfect posse cut (produced by the always-hot Omid) - a tribute to LA legend Rob One - which takes this into the realms of all-time classic. Find, buy, enjoy. .

Vital Vinyl

1) De La Soul Turn It Out (Atlantic) 2) Quasimoto Astronaut (Antidote) 3) Rapper Ness Emancipation (Fat Beats) 4) DJ Serious Dim Sum (Audio Research) 5) Tweet Oops (Elektra) 6) De La Soul Watch Out (Tommy Boy) 7) Madrid De Los Austrias Ole... The Brooklyn Way (Sunshine) 8) The Open Door What's Behind (Soulmusic) 9) Jill Scott Gimme (Epic) 10) Nas You're The Man (Columbia)

Compiled by Martin at Eat City Records, 20 Oldham Street, Manchester M11 1JN. Tel: 0161-237-1181.

In the bag

Mike Nardone

The man behind LA's legendary radio show We Came From Beyond talks us through what's on his turntable

Blackalicious Featuring

Raaka & DJ Babu Passion' (MCA) They just keep getting better. Gab continues to impress, Xcel taking things to a new level. J-Zone 'Q&A' (Old Maid) "Straight humour, reminds me of the Time's 'The Interview' B-side of '777-9311'. A real talent.' Dilated Peoples Featuring J-Rocc, Melo D. & Rhettmatic 'Dilated Junkies' (Capitol) "Paying homage to the DJ. One of the best DJ records ever. Sach 'LIFE Gives'

(Mary Joy) "Omid and Sach have made an incredible song. What hip hop will sound like 10 years from now," Motion Man Featuring Kool Keith & LC 'We Work Styles' (Threshold) "Hot beat plus hot MCs equals dope song. Finally a Motion Man LP. AWOL One 'People' (Remix) (white label) "I remixed it. I've been playing it. I hope it comes out." Smooth Da Hustler Featuring Trigga 'Broken Language' (Profile) "I still get crazy hyped

whenever I hear this record. Who says you need a chorus?"

'We Came From Beyond' is out now on Razor & Tie

Mike Nardone takes his sound in a more chilled direction

Singles

Stone Age Man

Six Years Of Nothing (Aerosolik) A brand new seven-inch from the Aerosolik camp, featuring Troglodyte on vocals, coming through with a UK style all his own - understated, almost conversational, with an off-centre but precise flow and some very funny lines. Utterly fresh, cold funk and a must for anyone who is serious about seeing what directions the UK scene can move in.

Busta Rhymes

Break Ya Neck (J/BMG) Busta launches his career on a new label with a Dre production, so no chances taken there. As for the good Doctor, it seems he's getting increasingly interested in skipping beats that beg for people to double time on (which is another way of saying that Timbaland is the new Dre). While it's no '... Freak On', it has a certain charm and Busta continues to spit his lyrics with verve.

Big P

London Kings/Sterling Forever (Titan Sounds)

Big P came to most people's attention on the 'Swords In The Dirt' posse cut on Roots Manuva's album and he shows how well-connected he is here by turning up on Skitz's label with Fallacy and Skeme as guests. The Mayor of Peckham shows he has the skills to match, particularly on Mickle's 'Sterling Forever', a fantastic beat which brings out the very best in this MC proudly in the London Posse tradition. Hard.

Commonwealth

Anthem (Blacklist/Edel) 'Anthem' is nice enough - an orchestral, pianistic beat that sounds properly large with some nice UK verbals over the top. But the real highlight is 'Wha Gwaan?', complete with two-step b-line, manic break and straight hip hop talk. Part of an explosion of UK hip hop artists drawing on everything around them and making essential black British music.

Delegates Of Culture

Resented EP (Mofu) Cambridge's veteran Delegates return with four fine tracks (and an instrumental) which establish a woozy, menacing mood over which the varied voices of the group and their guests have room to flex everything from fairly straight UK streetspeak to spoken word and all that's in between. Very good.

Redcloud

The Pugilist (Scenario)

Redcloud returns with beats from Scenario's production duos, the Nextmen and Unsung Heroes. It's just what you'd expect from that kind of line-up - sharp beats and funked up samples, all put together as nicely as you like, plus Redcloud's tight flow. As good as anything Rawkus have put out in the last year.

Five Deez

Latitude (Counterflow, USA)

More beautifully produced material from Fat Jon's crew. While there are some lovely, subtle touches in the music, some of the lyrics are less inspired (without ever actually being bad). It's all good, but Fat Jon is capable of stretching himself a little further when he wants to.

LoDeck

Bash It EP (Embedded, USA) Somewhere between Aesop Rock and ODB you will find LoDeck. To put it another way, he is a very disturbed (and often very funny) young man. Over a series of clown-car beats, LoDeck spits pure stinkiness with enough cleverness to make it special. "This was a perfect today/ I found all types of perverted new shit to say". Believe.

Supersoul

Sound Clash (Champions) (Metatronix, USA)

An interesting EP from the Miami-based Supersoul, not least for the heavily d&b-inflected remix from Fat Jon. The original perhaps doesn't show as much of Supersoul's Jamaican roots as his label seems to think, but it's an original piece of music with good MCing and fine cutting. It's something a little different, and it works.

Albums

Various Artists Def Jux Presents II (Def Jux, USA)

Def Jukie continues its loveably unloveable journey to the outer limits of hip hop. EI-P and CanOx have taken more of a back seat role here, leaving the likes of RJD2 and Rob Smith (of Sonic Sum) to hold centre stage. Considering that, the sound of the record is remarkably distinctive. Taking off from where CoFlow left off, Def Jux specialise in the off-centre, psyched out end of hip hop, but with real viciousness in the attack. And it's working. . . Having said that, El-P's 'Stepfather Factory' is easily the best thing about the collection.

Bas One

Theory Of A Throw Up (Heratik, USA)

Sometime writer and now label owner and record distributor Mike Lewis obviously has an ear for hip hop purists who still manage to make it sound fresh. First there was Edan, now Bas One, who is lucky enough to have Fanatik, the constantly improving former protege of PB Wolf, on the beats. His huge (coloured) triple vinyl album is a treat from start to finish - lovely beats, lovely cuts and some great lyrics delivered with real relish. Truly excellent graf/ b-boy theoreticals.

Erick Sermon Music (J/BMG)

Sermon returns, riding high off his Marvinsampling 'Music'. Nothing much has changed here - big, squelchy basslines, guest spots from the likes of Keith Murray and Redman, tight, simple beats. But it all still works, so maybe there's no point messing with the formula. Large.

Outkast

Greatest Hits (LaFace/Arista) Even if you happen to have been following Outkast's career since day one, those clever bastards have made it a must for you to get the Hits by adding in three brand new tracks. Two of them are okay, but 'Whole World' is essential - a P-Funk chorus, off-centre hi-hat pattern and general niceness elevated yet again by a couple more classic, free-associative verses from the godlike Andre 3000. No, I'm sorry, it's true.

Masterminds

Stone Soup (Third Earth, USA) The New York duo make a giant leap on this album - there are some scintillating moments and a real sense of soul. Check the d&b-style September In New York', the excellent 'Planet Rock' rework 'Stone Planet' or the psychedelic 'Subliminal' and you'll find you're onto something special. Not a perfect record in every respect, but another fine, original and heartfelt offering in a very strong month.

Downtempo

Reviews by CHRIS COCO & PHIL MISON

Vital Release



Custom Blue

(Universal Island) The makers of the amazing 'Hazel's Groove' are back with this taster for their LP, due in March. It's more avant garde than their previous work, mixing their mellow rock sounds with trippy electronica and dub effects. They even bring in Global Communications Mark Pritchard to produce lead track 'One More Time' Sometimes the desire to be contemporary with the production takes away from the flow of the songs, but there's still plenty of great atmosphere and 'In A Rut' is a particularly beautiful moment. The EP has done its job - we can't wait for the album. (CC)

Vital Vinyl

1 Neil Halstead See You On The Rooftop (Broadway Project Remix) (4AD) 2 Borko Trees And Limbo EP (Resonant) **3** Bathysphere Where's Vickie (Quantic Remix) (Deep Water) **4 Various Artists** Ambient Soho Volume 3 (Millennium) 5 Notwist Pilot (City Slang) 6 Razz Ohara Very Political (Ware) 7 Phonem Ilusu (Morr Music) 8 Pate Mo Psycho (Sur La Plage) 9 Kost Effective The Soapland EP (Economy DJ) 10 Farid Dealers Choice (18th Street Lounge)

Chart compiled by Colin at Edgeworld, 6 Kensington Gardens, Brighton BN1 4AL. Tel: 01273-628-262.

Singles

Buscemi

Midnight Session (Downsall Plastics)

Take your pick from deep, spiritual but modern Latino house ('Feliz Viaje') or dubby loungecore ('Midnight Session') on this gloriously bright, breezy, summery sounding 12-inch from Belgum. Unusually, it works just as well in a club back room situation as it does at home. It's groovy, sensual and very sexy. The perfect percussive winter warmer. (CC)

East Of The River Ganges

Cleaning Fluid (Liquid Sound Design)

Three remixes of a tune which originally appeared on producer Youth's 'East Of The River Garges' album. Slip swiftly past the heavy, hippy dub of the extended version and slide into Groove Corporation's midtempo lounge/ dub crossover mix, which features the top toasting of Brother Culture over a great furky backbeat. On the same side is an equally impressive deep house version from Laurent Collat aka The Kick Inside aka Elegia. (CC)

Surreal Madrid Maybe (Bolshi Blue)

A big fat size of folk, dub, country hip hop featuring Mr Madrid's mum on vocals in the chorus. It sounds a bit silly at first but actually works pretty well. There's also the added bonus of an instrumental and a more uptempo cut called 'Party People' on the flip. Could maybe do with a more DJ friendly remix of the A-side. (CC)

Bliss/Grasskirt

Music For Dreams Sampler 3 (Music For Dreams) More beautiful chill from this great Danish label. The A-side features a spacey, atmospheric cut from the Bliss album 'Afterlife', due in the UK later in the year; the B is a very mellow accustic tango from Grasskirt called 'On My Own'. Both are quite simply excellent and essential. (CC)

Mr Scruff, in front of Luckie, and looking a bit duckie

Black & Brown

Song For V (Irma On Canvas) Two mixes of an instrumental that reflects the merger of hippy chill out with more sophisticated urban lounge sounds. The 'Cybophonia Chillounge Mix' does just what it suggests, mixing a deliciously jazzy guitar line with floating female vocals. The 'Unity Remix' is more of an early evening club groove. Is this what Radio 2 would sound like if it were made in Ibiza? (CC)

Moss

Wish (Pork Recordings) While the A-side 'Wish' flounders somewhere between new age noodles and a downtempo club feel, the flip, 'Gush Of Boasts', is much more satisfying. A neat Isaac Hayes-style guitar riff grooves on the bongos and the whole track floats along like a Thievery Corporation dub. Good warm up stuff. (CC)

S-Tone Inc

Arejar (Schema) This one is a light, Latin-influenced groove with a sweet melody that sounds a little bit Siddes, especially when the gifle vocals join in with the Hammond organ. Cute lounge music for swinging cats. (CC)

Section Two

Fragment Orchestra EP (Schema)

The second release from Fragment Orchestra, and one of the finest chill out records of the past couple of months. Starting with mellow, spacey pads, 'Samhtia' builds with laid back bossa beats, percussion and drifting pianos. Expect to hear a lot of this over the coming summer. (PM)

Ben Christophers

Leaving My Sorrow Behind (V2) 'Difficult' singer/ songwriter Ben Christophers gets funked up by downtempo maestros Fila Brazilia. At first his distinctive voice may grate, but give this a few plays and the quality shines through. Of course, here's a dub for those less adventurous

souls who can't get with the voice. (CC)



State Of The Artist

Ashley Slater

The smooth-pated muso invites us into his Big Lounge

ASHLEY SLATER has played many parts. He's played trombone with some of the biggest names in jazz, but he was also the show-off lead singer of Freak Power. Now, at last, he's found something that is really him. 'Ashley Slater's Big Lounge' is an album of mellow, boozy, smoky, personal, passionate songs. Its musical mix of alectopica and lounce-

electronica and loungecore jazz is one of the ways forward for the chill out scene this year.

"My problem is I like singing and writing songs and that's unfashionable," says Ashley, taking a break from recording a session of live double bass. "I wanted to make a record with melodies and lyrical cleverness, like Cole Porter and people of that ilk."

So how does Ashley describe his brave new direction?

"Um, some French geezer called it 'digital soul'. I just think of it as typically unclassifiable." Planned live shows should see Ashley and his sharp-suited band continuing the retromeets-modern theme. Double bass and electronic drums will both feature.

Ashley plays live at Pizza Express, Dean Street, London on February 21st, 22nd and 23rd. 'Ashley Slater's Big Lounge' is out on February 25th, the single 'Private Sunshine' a week earlier, both on Patsy/Plush

Albums

Various Artists

Straight Out Of The Cat Litter: Scoop 3 (Catskills)

This compilation is a mix of downtempo beats, light lounge grooves, indie chill and hip hop. Highlights include Capsule's guitar-driven 'L'Invitation' and the cute vocal of Mex's 'In A Way'. There are bigger names too, with cuts from Pepe Deluxe and The Runaways, both up to their usual high standards. (CC)

Komeit

This Is Zart Core (Monika)

Another one of those sweet indie/ electronica crossover experiments with nice vocals about love and loss, little guitar melodies and plenty of bleeps, clicks and sub-bass. The whole affair works surprisingly well as a laid back listening experience. (CC)

Various Artists

Barramundi (Follow Up/PIAS) The third in a series of double CDs that reflect the music played in, guess what, yet another Parisian restaurant. Where Claude Challe and the Buddha Bar posse get a little too heavy on the world music, Frédéric Lequin, who put this collection together, sticks to the right side of the electronic/ acoustic divide for UK tastes. Few surprises, but a neat, listenable collection. (CC)

Various Artists

Sounds From The Verve Hi-Fi (Verve)

A selection of tracks from the Verve label compiled by The Thievery Corporation. Featuring such artists as Stan Getz, Sergio Mendes, Cal Tjader and Richie Havens, this collection ranges from jazz to bossa nova, States folk to dub, reflecting the massive influence Verve has had on the Corporation's own music. Nice. (PM)

Various Artists

Heavyweight Rib Ticklers (Tru Thoughts)

Mr Scruff's reggae and dub favourites, featuring an early track from The Waiters, Norman and Joey Jay's Truth Project and Ninjaman and Flourgon's classic 'Z'g It Up'. Tucked away at the end is 'Night Flight' by Dry & Heavy, a lovely bit of mellow dub featuring Rhodes, guitars and laid back homs. Very cool. (**PM**)

Various Artists

Amnesty International/ Buddha Bar (George V) Buddha Bar have teamed up with

Amnesty International to release this fine collection of world-influenced ambient tracks. Mixed by DJ Ravin, the tracklisting ranges from the downtempo African groove of Muhamadou Suso to the nu-Med flamenco spaciness of Eric Fernandez's 'Adios Andalucia.' (PM)

Leftfield

Reviews by TOM MUGRIDGE & DUNCAN BELL





Rhythm & Sound

Rhythm & Sound (Rhythm & Sound) You may be familiar with a few of the tracks here from their sporadic EP releases, but even the staunchest devotee of 'deep' might get a severe case of the bends after the full 80 minutes of cavemous, claustrophobic Rhythm & Sound. Mark Ernestus and Moritz Van Oswald (best known in their former Basic Channel guise) have rubbed out the spectral dub outline they sketched on 1998's 'Showcase album (with Jamaican vocalist Tikiman) and sculpted their own dark, gritty, hermetically sealed universe in its place. Essential.

Vital Vinyl

1) Bola Fyuti (Skam) 2) Fennesz Endless Summer (Mego) 3) Jim O'Rourke I'm Happy, And I'm Singing, And A 1,2,3,4 (Mego) 4) Mighty Flashlight Mighty Flashlight (Jade Tree) 5) Gold Chains Gold Chains (Orthlorng Musork) 6) Automan EP (Whitehorse) 7) DJ Pikapika Mix CD (Japanese white label) 8) Headman Headman (Gomma) 9) Stupid Monkey title unknown (white label)

10) Chicks On Speed/ Kreidler The Chicks On Speed/ Kreidler Session (Chicks On Speed)

Compiled by Rough Trade, 16 Neal's Yard, London WC2H 9DP. Tel: 020-7240-0105. Fax: 020-7836-3924. www.roughtrade.com

Jaga Jazzist

Going Down (Smalltown Supersound)

You've got to have some front to call vourself something as preposterous as Jaga Jazzist, especially if you're a 10-piece Norwegian supergroup attempting to straddle the notoriously dicey jazz/ electronica divide with vibes, woodwind and 15-minute remixes. But try and forget all those turgid Tortoise spin-offs, because this excellent EP fizzes with joy and crackles with invention. "De har den modige fuck you-attityden som rocken en gang hadde," as critics say in Norway. (TM) **----**

Abraham

What Gives With You? (V2)

Cornelius Drop (Matador)

Mathew Herbert might be the new Autechre, in leftfield hero-worship terms - already, a legion of his acolytes are massing their forces somewhere near Penge. Clearly nobody's fool, the original and best clicky nu-house person is currently remixing anything that moves. Unfortunately his remix of Cornelius is pretty awful, so go for the sploshy noises and warm backrub production of the original and the underlably charming Kings Of Convenience remix instead. His remixes of Abraham's rubbish indie-folk, on the other hand, are sublime, jerking towards you with idiot savant intelligence and eyes ablaze. So is he the Messiah? Or just a very naughty boy? (DB)

Boards Of Canada

title unknown (Warp)

Bola Fvuti (Skam)

A hush-hush (yeah, right) one-sided taster for the new Boards album, and very nice. it is too. We sold ours on ebay and are going to Jamaica on the proceeds to buy ragga records and crack. Bola's impeccably produced album is occasionally over-reliant on those familiar lush chords, while the addition of some husky-voiced stoner philosophy on 'Pae Pace' makes it horribly reminiscent of Faithless (sony). Things improve considerably towards the end though, particularly with the brooding ambience and sinister fairground melodies of 'O.Chuma'. (TM)

Various Artists

Very Introspective, Actually (Dancing Ferret)

American goths must love the Petties. because this is a tribute album to the Noel Coward/anonymous happy hardcore DJ-styled duo, done by a load of industrial/goth/heroic-folk types, Unfathomably, they've opted in the main for respectful retreads, leaving the original arrangements almost intact, but with cheaper production and - amazingly, given Neil Tennant's famously reedy tones worse vocals. Not quite a "sin", but it might leave the PSBs wondering what they've "done to deserve" it, as they pay their "rent" in the "west end", having been "left to" their "own devices". "Can" they "forgive" them? Aha-ha-ha-ha-ha! (DB)



In The Bag

The Bug Versus The Rootsman

Nicing up the dance

The Bug's Top 3: 1) Capleton 'Final Assassin' (Greensleeves) "The riddim that converted me to dancehall's bionic swagger. Steely & Clevie pit a military drummer against Wu-style arrangements, while Capleton chats up a storm in Babylon." 2) Future Troubles 'Jedi' (Fat Eyes) "A demented ode to Star Wars, fusing Jamaica's body bang with the Neptunes' headnod twang." 3) Elephant Man Badman Nuh Tek No Talk' (Peer Pressure) "An amphetamine-spiked roller with motormouth MC Elephant Man declaring war on all comers." The Rootsman's Top 3: 1) Babycham 'The Return' (Madhouse) "Dave Kelly's stunning dancehall anthem. flavoured with cranky Arabian violin. 2002's most controversial riddim." 2) Bounty Killer 'Petty Thief' (Pot Of Gold) "The 'Poor People's Governor' rails against small-time ghetto criminals. The riddim is a crisp do-over of Harry Mudie's 1969 opus 'The Drifter'. 5) The Bug Versus The **Rootsman Featuring** Mexican 'WWW' (Razor X dub plate) 'This is the hardest and sickest dancehall tune ever. The beat's a hybrid of Steely & Clevie, Rage Against The Machine and Throbbing Gristle!"

'Killer' by The Bug Versus The Rootsman Featuring He-Man is out on March 4th on Razor X. Buy it, you pum-pums!

Kings Have Long Arms

Rock & Roll Is Dead/ Prince Shops At Bardwells (Twins Of Evil)

On this double-A side from the Ali Seeing I's label, we don't agree with the sentiments of one side's title and don't feel qualified to comment on the veracity of the other. However, we can confirm that 'Prince Shops At Bardwell' is the ultimate Fat Truckers/The Fall-go-'synthcore'-after-hearing-a-load-of-David-Bowierecords record ever, and everyone else seeking the end of this particular microtrend rainbow can give up and go home. "Machines rock, machines roll/Machines blow my soul", it says. We agree. (DB)

Ultra-Red/Anna Planeta Split (Fat Cat)

Another mind bomb from Fat Cat's exemplary Split 12-inch series. Ultra-Red contribute two house tracks constructed from recordings of the 2000 IMF/World Bank demonstrations in Washington, raising difficult and unfashionable questions about the use of public space and whether music can be a force for social change. Anna Planeta have produced some unnerving musique concrete from the sounds of a deserted schoolhouse now frequented by local glue-sniffing urchins. (TM)

Jim O'Rourke

I'm Happy, And I'm Singing, And A 1,2,3,4 (Mego)

A recent, little-known UN resolution dictates that unless Jim O'Rourke makes at least 400 albums this year, Mariah Carey gets a new record deal. With Mille Plateaux. Luckily he's on good form at the moment, with a rather fine country rock album ('Insignificance') already out and now this, a laptop/processing record full of undulating warmth and humanity. Now get on with it, Jim, you've only got nine months to save the world. . . (TM)

Domotic

Bye-Bye (Active Suspension) On first hearing, this had an incongruous, muffled element which I rather liked. Sadly, it turned out to be the portly evangelist sitting opposite me on the bus, mumbling hymns to herself. But even without divine intervention, Stephan Laporte's quaint, humourous analogue lullables seem endearingly at odds with their surroundings. (TM)

Capitol K

Pillow (XL)

Leftfield Idol - how about it, ITV? We would like to present the likes of Darius, Speech Impediment, Huge Gob, Mad Hair Lady and The Fat One with a knackered guitar, a cheap sampler and some bongos and watch these oh-so-talented gimps try to come up with a three-minute opus as hummable and infectious as Capitol K has done with roughly the same set-up. Even if his singing voice is a bit, erm, 'unconventional'. Good Leafcutter John remix, too. (TM)

Murcof

Monotónu EP (Context) The best of the current wave of moody Mexican electronica, this is spartan yet panoramic in a way that eludes most twitchy click-housers, mixing clipped mechanoid beats with pizzicato strings and portent-laden orchestral stabs. One track's named after Mir, the doomed Russian space station, which would be the perfect place to hear it. (TM)

The A5

CyberGoth (R-Bennig) Featuring someone playing a light-activated theremin "in real time", this sounds like a music box being worked by a drunk, while another drunk tries to decide whether he wants to play Salie, Aphex Twin or Throbbing Gristle on the cheap record player in the next room. Then they get four mates and a Welsh colliery choir round to help remix it, because the original isn't odd enough. The results can only be described as 'tidy'. And essential. (DB)

Bobby Digital

Flag Flown High (Maximum Pressure)

Various Artists

Nu Shoots Inna Roots (Free Radical Sound Recordings)

Sandoz

In Dub - Chant To Jah (Soul Jazz)

We at Leftfield Towers love to fight the isms and schisms of Babylon through righteous dubplate business. So wha' g'wan with in the world of the smiting of the unholy, riddim-wise, this month? Bobby Digital demonstrates that ragga isn't all "pumpum" this and "lick shot a head of mama man" that on Maximum Pressure's superb retrospective of his early Nineties work. Shabba Ranks, Capleton, Sizzla et al have never sounded more conscious, and those old Casiotone ragga keys lovely up the dancehall as perfectly as ever. 'Nu Shoots Inna Roots' compiles records in the roots tradition made in the last year or so and is pure positive tings - juddering basslines and ominous chord sequences topped with the sweetest of vocalists, including the property legendary Junior Murvin. But it's a honky who is the don gorgon this month. Richard Kirk's Sandoz project mines a seam of dark, dark dub with the edgy, taut precision you'd expect of a man who once wrote a tune called 'Why Kill Time (When You can Kill Yourself)'. Dread in every sense. All two of them. (DB)

Donna Regina

Northern Classic (Karaoke Kalk) Heartfelt lyrics and proper songs with no ironic/referential baggage are so rare in electronic music at the moment that Donna Regina's breathy ruminations on everyday life, love and loss sound almost anachronistic, like Portishead minus the amateur dramatics. Too sugary for some tastes, perhaps, this is nevertheless the perfect antidote to the glib, self-conscious style-wankery of Miss Kittin et al. (TM)

first for singles



Chartsthe Muziksweep The 20 biggest tunes on Britain's dancefloors this month



T code 400 Code 400 T code 4003 T code 400-1 code 400 T code 4004 T code 400 0 code 4008 T code 4008 T code 4010 T code 401 T code 4013 T code 4013 6 code 401 T code 4018 T code 4016 0 ode 4017 0 ode 4018 T ode 4019 1 code 4020

7	1 Kings Of Tomorrow Young Hearts (Defected)
01	The long-awaited follow up to 'Finally' follows the same soulful route
	2 Tillmann Uhrmacher On The Run (Direction)
2	Now set for the big time with mixes from PPK and Minimalistix
٦	3 DB Boulevard Points Of View (Illustrious)
3	French outfit hit a home run with a catchy disco song and Audio Drive mixes
7	4 Timo Maas To Get Down (Perfecto)
)4	The German with the big smile rocks out
٦	5 Way Out West Mindcircus (Distinctive)
05	Proggier than Keith Emerson and Camel. Gabriel & Dresden go deep
	6 Felix Da Housecat What Does It Feel Like? (City Rockers)
6	Royksopp provide a deep house treatment on this searing album track
٦	7 Roger Goode In The Beginning (Tsunami/ffrr)
07	Big vocal trance tune with the king of such things, with Ferry Corsten on the mix
	8 Annie Greatest Dubs (Loaded)
8	Timeless Norwegian disco-house tune returns with a new mix from Soul Mekanik
	9 Télépopmuzik Breathe (Chrysalis)
9	Elegant French electronica with mixes from Jori Hulkonnen and Markus Nikolai
	10 Shaun Escoffery Into The Blue (Oyster)
0	Todd Terry proves he can still rock it on this former Muzik Single Of The Month
	11 Kylie In Your Eyes (Parlophone)
1	The pop queen gets a proper makeover from Sanchez, Saeed & Palash and Tripoli Trax
	12 Junior Jack Thrill Me (VC)
2	Still awaiting a proper release, this is the biggest house tune in Britain's cooler discotheques
	13 Brancaccio & Aisher Lovely Day (Credence)
3	Bedrock's remix rocks but the original is a big room must. Lah-ver-ley indeed
	14 lls Next Level (Marine Parade)
4	So big even mobile phone ads adore it. The biggest breakbeat record ever?
	15 Rhythm Masters Ghetto (Black & Blue)
5	Joe Watson provides the vocal, Phunk Investigation and Soul Glow provide the remixes
	16 DJ Touché Good Looking (Subliminal)
6	Former Wiseguy goes for the jugular on this storming peak-time house cut
	17 Baz Smile To Shine (One Little Indian)
7	KOT and The Problem Kids provide a remix package to die for on the second single from Baz
	18 Smokin' Jo Psycho Bitch EP (Defected)
8	Dark disco from the delectable Miss Jo. 'Want Me' is our favourite
	19 Signum What Ya Got For Me? (Tidy Trax)
9	Kumara take an already bangin' tune right into the frantic zone
	20 Akabu Ride The Storm (Rob Rives Mixes) (NRK)
0	Back with hot new mixes from Tenaglia engineer Rob Rives. Deeply trippy

THE **MUZIK** HOTLINE 0906-862-6818

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Kings Of Tomorroy

The Muzik Sweep is broadcast exclusively on Dave Pearce's Dance Anthems Show on the Sunday four days before Muzik hits the streets. Dance Anthems can be found on



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Play Music

1 MAW Versus West End 25th Anniversary Remix Project (West End)

2 Daniel Paul Outta Space (Meitz Remix) (Groove Attack) 3 DJ Buck Release The Tension / Take The Weight (Blue:M) 4 Josh One Contemplation (King Britt Funk Mix) (Immergent) 5 Brancaccio & Aisher It's Gonna Be (Moulton Studios Chumpchange)

6 Derrick Carter album sampler (Classic)

7 Jon Cutler Featuring E-Man It's Yours (Feliciano Mixes) (Chez) 8 Mondo Grosso Star Suite (Blaze Remix) (King Street) 9 Inner City Versus Thomas Schumacher Good Life (white label) 10 Soldiers Of Twilight Believe (20:20 Vision)

Resident buyer, viber and selectah, Tristan Da Cunha:

"The popularity of tech-house is rapidly on the increase, and the sound of NYC still rocks with MAW, 6400 Crew and Jon Cutler consistently dropping bombs. Pound Boys are the new Basement Boys and Doubledown are the house label of 2002."

Play Music, Unit P3, The Piazza, The Corn Exchange, Leeds LS1 7BR. Tel: 0113-243-2777

Tune Inn Records

1 Weekend Players Into The Sun (Riva & Chab Mixes) (Multiply) 2 Drive Red 5 Yours Sincerely Llonel (Distinctive) 3 SOLIS Dolphins (Umek Remix) (Additive) 4 Yves Deruyter Music Non Stop (Superstar) 5 Paul Nord Hedgehog (Plasmatics Remix) (Maelstrom) 6 Lasgo Something (WOSP Remix) (Positiva) 7 Paul Walker Earmoth (Purpose) 8 Blue Noise Perpetual (Mixmaster) 9 Triple X Time Crash (Kamaflage) 10 Deep Orange & DJ Access Destroyed Reality EP (Rtech)

Chart compiler Pete Gawtry:

"The deep progressive scene seems to have had its day. The big clubs have tried the deeper stuff on the dancefloor and have returned to what clubbers really want - the tougher sound. Watch for Fred Numf (with his tough Dutch blend) and Marc O'Tool."

Tune Inn, 2 Wren Lane, Selby North Yorkshire Y08 4PH Tel: 01757-212-592

Pure Groove

1 DJ Spark E Something In Your Eyes (Locked On) 2 Pay As You Go Champagne Dance (Sony) 3 Aaliyah More Than A Woman (Virgin) 4 Hardcore Flavas Crowd Say (white label) 5 Mad Scientist Jupiter (white label) 6 Dub Child Time To Bump (HP) 7 Monsta Boy Spicey (white label) 8 Soozy-Q & MC RB Slip And Slide (Too Wize) 9 S.O.S Top Rankin (white label) 10 Double Take Love Come Down (W10)

Paul Christian, chart compiler:

"There are three things going on at the moment. All the four-tothe-floor is coming back, remisincent of Tuff Jam's 'Feel My Love' five years ago. Then you've got nice two-step like Bump & Flex's mix of Aaliyah. And thirdly, there are the slower, harder-edged jungle breaks that people like Zinc are making. That sound is really kicking off."

Pure Groove, 670 Holloway Road, London N195SE Tel: 020-7281-4877



1 Pri 2 Jac

1 Prince	Sexy Dancer (Black Wax)
2 Jackass & Mule	a 1-2-3 Miami (Selway Mix) (Xylophone Jones)
3 Felix Da House	cat Silver Screen (Phunk Remix) (MPL)
4 Paul Johnson	Precious Lord (Do Do Wop Mix) (Dust Traxxx)
5 Japanese Tele	com Pagoda Of Sin (Gigolo)
6 Daniel Diamon	d Champu (City Rockers)
7 Chauffeur	I Had Too Much To Dream Last Night (white label)
8 Zoot Woman	It's Automatic (Paper Faces Mix) (Wall Of Sound)
9 Kiko	Magnetized (GoodLife)
10 Bolz Bolz	Take A Walk (Youngsters Bass Remix) (white label)

Skitz (UK Bubblers) London, UK

1Plastic Pervert	Pull The Choke (Eukabreaks
2 Stereo 8	Get Above Yourself (Hindsight
3 Blue Mar Ten	King Fisher King (Lime Ltd
4 Skina Lub	Boom Lub (A&H
5 Plump DJs	title unknown (Finger Lickin'
6 The Gonzo	Lost (white label
7 Fatboy Slim	Retox (Freq Nasty Remix) (Skint
8 artist unknown	title unknown (Whole 9 Yards)
9 Hyper & Rhymes	Totally Addicted To Bass (Dub) (white label)
10 Risto Benjy	Wickedest DJ (VP Recordings)



1 Forme	Kick A Hole I	n The Speaker (Marine Parade)	
2 Leftfield		6/8 War (white label)	
3lls		Muzik (Marine Parade	
4 Freq Nasty	& Blim	Desert Muzik (white label)	
5 Neil Barne	s	Playing With Fire (Talkin' Loud)	
6 Hyper		Reach & Spin (white label)	
7 Tayo Meet	s Precision Cuts Uptown	Fire Good (Mob)	
8 Apex		Totum Soul (Marine Parade)	
9 Fluke	Absurd (Adam Freelan	d & Ils Remix) (Marine Pararde)	
10 Infusion		Starwater (Marine Parade)	

Jo Mills (Pacha/Various) London, UK

1 Foremost Poets	Moonraker (Junior)
2 H-Foundation	Passage Of Time (Soma)
3 Freelance Science 3	Fellow Scientists (Freelance Science)
4 DKS	Deeper Down (Hill Sixty Remix) (Underwater)
5 Brancaccio & Aisher	It's Gonna Be A Lovely Day (Credence)
6 Richard F	Cookie Dough Dynamo (Sondos)
7 Overdrive EP	Vol 2 Mindgames (Reform)
8 Chonga	The Longest Sillest EP (Plastic Fantastic)
9 BBT	God's Child (X-Press 2 Remix) (white label)
10 Ghetto Tears	Whiplash (Loaded)

Terry Lee Brown Jr Berlin, Germany

1 Terry Lee Brown Jr	From Dub Till Dawn Remixes Part 1 (Plastic City)
	ody And Soul / Ourhousemusic (Low Pressings)
3 Dualists	Wonderful Day (Plastic City)
4 Bad Meets Evil Scar	y Movies (Nils Hess & Haris Remixes) (Mole UK)
5 DJ Gangsta	OK! Alright! (kidazz.fm Berlin)
6 Jamie Anderson Fil	ter Funk (Jerome 003 Remix) (Phono Elements)
7 Eastern Strategy	Breathing Harmony (Suburbia)
8 Macho Movers	Shakin' (TLB Jr Remix)/Night Dimension EP
(Komfort Musik)	
9 Da Kine	Samoa (Driftwood)
10 Glance Featuring	Marlene Johnson Everyday (Stir 15 Recordings)

D'Julz Paris, France

1 Common Factor	Over You (Tactile Music)
2 Femi Kuti Flight To V	Vin (Ernest St Laurent Remix) (Sound Of Barclay)
3 Funky Transport	Down With Love (D'Julz Remix) (20/20 Vision)
4 Rob Mello	Fantasize (Classic)
5 D'Julz	Acid Tricks (Ovum)
6 Lo-Motion	Do You (Yoga)
7 H-Foundation	Passage Of Time (Soma)
8 Flying Disc	Federation (Joshua Remix) (WGW)
9 Primary Sequence	Strange Things Happening (Visitor)
10 Ghenacia & Durie:	z So Mobile EP (Brique Rouge)

C1 (In-Tec) London, UK

1 Oxia	Troisieme (In-Tec)
2 Maybe & Her Boneless Sisters Dir	
3 Splinterfaction	Ultraism (Digital Soul)
4 Francois Dubois	No Witnesses (Prolekult)
5 Firefly Featuring Ursula Rucker	Supernatural (Derrick Carter
Remix) (Slip 'N' Slide)	
6 Deetron	Outerworld EP (Music Man)
7 Bobby Peru	I Can't Wait (20:20 Vision)
8 Oliver Ho	Universal (Meta)
9 Long Weekend	Broken Up (Drop Music)
10 Andrew Richley & Ryan Rivera	Nano Machines (Rotation)

Different Gear London, UK

1 FC Kahuna	Glitterball (City Rockers)
2 Peace Division	Droppin' Deep EP (white label)
3 Different Gear	A Little Bit Paranoid (white label)
4 Mendo	Tell Me (Wally Lopez Mix) (Audio Recordings)
5 Drug Punks	Drugz (City Rockers)
6 Orbital	Illuminate (Medicine Mix) (white label)
7 Felix Da Housecat W	nat Does It Feel Like (Royksopp Mix) (City Rockers)
8 The Psychedelic Wa	
9 Medicine	Ape Don't Kill Ape (white label)
10 Octave One	Blackwater (430 West)

Charts The Global DJ Survey



DJ Hell (International DJ Gigolos) Munich, Germany

Sharivari (Ectomorph Remix) (white label) **1 A Number Of Names** 2 AFA Being Boiled (white label) **3** Plastique De Reve Buffalo Girls (white label) 4 Scott Ferguson Dump Days (white label) **5** Various Artists American Gigolo (Mixed by Tiga) (IDG) 6 Romanthony Nightvision/Never Fuck (Virgin) 7 Télépopmusik Breathe (Scratch Massive Remix) (Catalogue) 8 Air Don't Be Light (Hacker Remix) (Virgin) 9 Orlando Voorn Presents Fix Flash (Remixes) (white label) 10 Matti Oiling Cyclops Dance (white label)

Tommie Sunshine Chicago, USA

1 Fengari	True Love (Spielwiese)			
2 Tommie Sunshine				
3 The Monotones		Sho	rt Ski	rts To Make You Horny (CDR)
4 Sylvie Marks	Glitzer	gürtel (Tom	mie Sunshine Remix) (Gigólo)
5 Cube & Sphere				Convertible LP (Disko B)
6 Binge & Purge			He	ad 2 Toe In Drag (white label)
7 Ellen Allien				Kuss (Bpitch Control)
8 Linda Lamb				Walk Over (white label)
9 Gabe Cantanzaro				Memories (Mental Groove)
10 Northern Lite			Т	reat Me Better (City Rockers)

Double Take Crew London, UK

1 More Fire Crew	Oi (Platinum 45)	
2 Dom Perigion	Got Myself Together (DND Presents)	
3 Pay As U Go Cartel	Champagne Dance (white label)	
4 4th Gear	Jump Up/What Time Is It? (Deviate)	
5 DJ Zinc	Treats (Running)	
6 Soulo & Steve Feelgood	True (white label)	
7 Jameson	Urban Hero (LifeStyle)	
8 Jay-Z	HOVA (Arista)	
9 MJ & Rob D	Fire (white label)	
10 Wesley Jay & Shimano	Kocl Runninz (Solid City)	

Angel Alanis Los Angeles, USA

1 Werks Versus Tomaz Filterheadz 2 Andrew Richley & Ryan Rivera 3 UK Gold 4 Steven Mestre & Wilson Santos Judgements & Misconceptions (Fluential) 5 Laid Back Luke 6 G Flame 7 After Sun 8 Trevor Rockcliffe 9 DJ Vitamin D 10 The Drum Bums EP

Latin Loop (Session) The Fiction EP (Primate) Turn Around (Primevil)

Alstar Atlantic (United) House Traitors EP (Moody) Lovers (Filterheadz Mix) (Infrared) I Need You (Mentor) The NSD Project (Jump) Darkness Dis (Funktional)

Daniel Soto (God's Kitchen) Birmingham, UK

1 Oceanlab 2 BK & Nick Sentience **3**T-Factory 4 Jam & Spoon **5 Lost Witness** 6 Jakatta 7 Peran 8 Solaris 9 Cosmic Gate 10 Octave One

Clear Blue Water (East West) Flash (Nukluez) Message In A Bottle (Inferno) Be Angeled (Nulife) Did I Dream (Data) Ever So Lonely (Rulin') Good Time (Spinnin') Shout (white label) Exploration Of Space (Data) Blackwater (Concept)

Martin Morales (Pacha/Various) London, UK

		(Remixes) (Stereo Deluxe)
2 Afrodisia Prese	nta Spanish Afrodis	ia Grooves (NuevosMedios)
3 Afrika Un		erground LP (Counterpoint)
4 Nicodemus & O	siris	Mariposa (Giant Steps)
5 And If Featuring Yukari Yamashita		Zutto Kono Mamamde
(Invincis)		
6 Magyar Ugar		LP(UCMG Hungary)
7 Private		Dubshine (Afroart)
8 Von Bondies	Lack of Communicatio	n (Sympathy for the Record
Industry)		
9 Gazzara	The Spirit of Summ	er (Jon Cutler Remix) (Irma)
10 Baaba Maal	Djama Djer	gue (J-Walk Remix) (Palm)

Oliver Klein Dusseldorf, Germany

1 Valkan	Doornrossje (Primevil)
2 Ben Pound	Turned (Ease Access)
3 Vitalic	Pony Part One (Gigolo)
4 Paul Nord Hec	gehog (Plasmatic Remix) (Maelstrom/Mutekki)
5 Macy Gray	Sexual Revolution (Subliminal)
6 Fatboy Slim	Retrox (Dave Clarke Remix) (Skint)
7 BPT Feat. DM	Binxter Moody (Futureshock Remix) (Junior)
8 Andrea Brown	Trippin' (white label)
9 Paranoid Jack S	ave Driver (Jamie Anderson Remix) (Stickman)
10 Dirty Vegas	Brazillian (Credence)

MY HOME LISTENING CHART Shazz

1 Mr Fingers Introduction (MCA) "One of my principal inspirations - jazzy and deep!" 2 Lil' Louis & The World Journey With The Lonely (Epic) "The perfect record." 3 Massive Attack Blue Lines (Virgin) "I cried when I listened to 'Unfinished Sympathy' for the first time." 4 Radiohead OK Computer (Parlophone) "The songs are just beautiful." 5 Craig Armstrong The Space Between Us (Melankolic) "Strings, strings and strings!" 6 Maxwell Urban Hang Suite (Columbia) "His first and best LP. He's got such an amazing voice." 7 Erykah Badu Baduizm (Motown)

"One of the best new soul productions.

8 Ryuichi Sakamoto The Sheltering Sky (Virgin) "I'm a big fan of Sakamoto. When you listen to this soundtrack, you will understand why."

9 Kraftwerk Computer World (Elektra)

"The basis of electronic music. I could put any of their productions." 10 Depeche Mode Songs Of Faith And Devotion (Mute) "Dark and depressive. My favourite."

The new Shazz album 'In The Light' is out now on Epic

1 Osymyso Int	trospection (white label)
2 Charles Web	ster Bom On The 24t	h Of July CD (Peacefrog)
3 Cosmos Tak	e Me With You (white la	abel)
4 IIs Soul Trade	r (Marine Parade)	
5 Solid Groove	Soul Provided (Slip &	Slide)
6 Unisex This I	s Barry White (white lat	pel)
7 Schmoove \	While U Wait (DIY Disc:	5)
8 Fabrice Lig F	Please Try Again (Morg	an Geist Mix) (Starbaby)
9 Jimpster De	ep Groove (Kudos / Fre	eerange)
10 Harmonic 3	33 The Rainsong/Ever	yday People (Alphabet Zoo)
Tom 'The Jedi'	Middleton is on Kiss	100 Saturdays 2-4am and
Monthly Tueso	ays on GT London, v	www.groovetech.com, 1-4pr

TEST PRESS CHART

1 CZR & Ito Soirée (Sondos)

2 Soldiers Of Twilight Believe (20:20 Vision Remix) (20:20 Vision)

3 Cevin Fisher Work It Out (Subversive)

4 Weekend Players Into The Sun (Tiefschwarz Remix) (Multiply) 5 Shy FX Shake Your Body (Positiva)

6 Sifter Pucker Up (Honchos)

7 Drug Punks Drugz/Punk (Morillo's Dub) (Sondos)

8 Akabu Featuring Linda Clifford Ride The Storm (Rob Rives Vocal Mix) (NRK)

9 Daft Punk Harder Better Faster Stronger (DJ Sneak Remix) (Virgin) 10 Static Revenger Long Time (Leftwing)

Compiled by Tommy Scott at Amato Distribution

Winner, Best Shopping Website: 2002 MidemNet Awards

Winner, Best Retailer Online: 2001 Online Music Awards

The best place for dance music.

(or so we've been told.)



GROOVETECH.COM online record shop | live internet radio

Desert Island Disco the inside track on hunting rare vinyl



ERTAINLY the highest profile drum & bass producer of the past decade, Goldie's career – from Eighties b-boy, jeweller and graffiti artist through to his late Nineties role as a celebrity and bit-part actor in James Bond and EastEnders – has been as fascinating as the groundbreaking music he's made in between. Arriving back in London in 1990 after a fouryear sojourn in America, Goldie was instantly sucked in by the energy and hedonism of the burgeoning rave and breakbeat scene. The following year he put out a highly sought-after white label called 'Mach 111' as the Ajax Project. He was soon working for Reinforced on sleeve design and A&R, and in early 1992 he released 'Killer Muffin'/ 'Krisp Biscuit', his first record for them as Rufige Cru. His next release (as Metalheads) was 'The Terminator EP' on Synthetic Hardcore. With its pitchshifting drums and spookily mutating breakbeats, the title track was a pivotal moment in the darkcore movement.

Continuing as Rufige Kru in 1993, there was 'Rollin' Like Scottie' and 'Kemistry' on Reinforced's 'Enforcers 3' picture disc EP and the collaboration with 4 Hero and Manix (the 'Internal Affairs EP') both on the same label. Another Metalheadz 12-inch appeared on Synthetic Hardcore in the shape of the fast-and-furious 'Angel'. In 1994 he released the final track on Reinforced with 'Manslaughter' as Rufige Kru on the 'Enforcers 5' EP. It was also the year he became the first drum & bass artist to be signed to a major label – London/ ffrr. His first release for them was the awesome 'Inner City Life' 12-inch as Goldie. 'Timeless', his infamous debut LP, was released the following year. Bursting with ideas, the album was a critical and commercial smash and turned Goldie into an international superstar.

1995 saw the launch of the Metalheadz label with the 'Unreleased Metal' 12-inch and Goldie's own 'VIP Riders Ghost'. Since then he has released 'T3'/'Dark Metal' and 'Ark Angel 99' as Rufige Kru on the label with 'Stormtrooper VIP'/'The Beach' forthcoming under the same name. There was a Metalheadz offshoot called Razor's Edge on which he released remixes of the tracks 'Still Life', 'Jah' and 'This Is A Baad' under his own name. Goldie's second album on ffrr-'Saturnz Return'-included collaborations with Bowie and Noel Gallagher, though it lacked the spice and imagination of his debut and was poorly received by the press.

Those of you wishing to check out Goldie's mixing skills should track down 'INCredible Sound Of Drum & Bass' (INCredible, 1999) and 'Goldie.co.uk' (Trust The DJ, 2001) which are both available as double CDs. Incidentally, don't give up on the dark lord of drum & bass just yet – despite those ill-advised appearances on EastEnders, he's more than capable of confounding us again.

<u>《公司和国家</u>》

a collection of classic mutance

Buried Treasure

'Hybrid Kids - A Collection Of Classic Mutants' (Cherry Red, 1979)

RELAXING one balmy evening in Pipe Studios, his elegant London home, the fulsomely moustachioed Morgan Fisher decided he rather liked the Sex Pistols' 'God Save The Queen'. But, he mused, it could perhaps be improved by making it into a medley (with 'Pretty Vacant'), and re-recording it under the guise of Punky & Porky, two cartoon pigs with a penchant for Vivienne Westwood T-shirts. And why stop there? Enter Jah Wurzel, a west country dub wizard with a frankly disturbing take on Kate Bush's 'Wuthering Heights'; Rod Stewart's nonce anthem 'D'Ya Think I'm Sexy' performed by industrial synthcore outfit British Standard Unit, and many more of your favourite chart hits as you'd never heard them before (and would probably never want to again). Fisher, a former member of Queen (yes, Queen) went on to record a pioneering ambient album called 'Slow Music', collaborated with everyone from the Dead Kennedys to Yoko Ono, and now makes music for adverts. 'Intel Inside' in the style of 'Kwik Fit Fitter' is our favourite. **(TM)**

DESERT ISLAND DISCO EDITED BY RALPH MOORE WORDS PAUL KIRWAN

10 Goldie Greats

GHOSTS

TERMINATOR

OF MY

THE

ANGUNER



£50

£40

£40

£40

£30

Ajax Project

Mach 111 EP (white label 12-inch, 1991) Hard-to-find four track EP of manic hardcore breakbeats, oh-so-cheesy piano riffs, helium vocals, and a cheeky Phil Collins sample to top it all off. Don't say you weren't warned!

Rufige Cru

Killa Muffin (Reinforced 12-inch, 1992) Goldie's debut on Reinforced, while not as full-on and frantic as the previous offering, is still packed full of mayhem, as is the B-side, 'Krisp Biscuit'.

Metalheadz Terminator (Synthetic Hardcore

12-inch, 1993) The hoover-driven title track has often been hailed as the ultimate darkcore track. Also includes 'Kemistry', 'Knowledge' and 'Sinister'.

Various Artists

Terminator 2 (Reinforced12-inch, 1993) A reworking of 'Terminator' plus the beatless claustrophobia of Fabio's 'Ghost', the haunting 'High Rollerz' and the classic 'Ghosts Of My Life'.

Various Artists

Enforcers 3 (Reinforced EP, 1993) Classic six-track EP which includes the two Rufige Kru tracks 'Rollin' Like Scottie' and 'Kemistry' – which is also credited to The Metal Heads.



Metalheads Angel (Synthetic H

Angel (Synthetic Hardcore 12-inch, 1993) Limited edition picture disc of another blistering breakbeat track, which was softened by the vocal of Diane Charlemagne and shifted the direction of the hardcore scene.

Goldie

Timeless (ffrr double vinyl LP, 1995) Was it really all downhill after this? This stormed the charts and brought drum & bass out from the underground.

Goldie

Angel (ffrr 12-inch, 1995) The original version was not included on the vinyl pressing of 'Timeless' for some strange reason. This 12-inch also has the added bonus of a Peshay remix.

Goldie

Inner City Life (US ffrr 12-inch, 1996) The 'Unreleased Mixes', which were aimed at the American market with a more downtempo hip hop flavour. The Bad Boys mixes came courtesy of Goldie and Photek.

Goldie Versus Rabbit In The Moon

Inner City Life (US ffrr 12-inch, 1996) Three tripped-out breakbeat house variations from the West Coast beatmeisters, with the 'Escape From Vocalic City Mix' being the pick.

Record Shop Of The Month Revolution, Hastings

Where are you? 16 George Street, Hastings TN34 3EG Contact: 01424-446413 Who works there? "Steve Roberts, Dave Farrall and Ben, our part-timer."

What do you sell? "Although we sell drum & bass, breakbeat and nu-jazz, we specialise in all forms of house, including progressive and tech-house."

What's selling well?

"'Condition' by The Narcotic (Zero Tolerance), Lee Burridge's 'Lost & Found EP' (Fire) and 'Cookie Dough Dynamo' by Richard F on Sondos. The only things we don't sell are garage and hip hop." **Any celebrity jocks prop up the bar?** "We've only been open since July, but Danny Howells has popped in a few times."



They say: "You have to specialise when you're a small shop in a small town – you can't stock too many genres or you don't sell enough! We like to introduce customers to new labels but we like to learn too. We offer a friendly, relaxed atmosphere, too."

	In Demand the most sought-after classic tracks at Vinyl Exchange, Manchester
2 2 2	1 Leftfield NotForgotten (Hard Hands Mix 2 DJ Shadow In Flux (Mo' Wax) 3 Depeche Mode It's No Good (Club 69 M 4 Brand New Heavies Back To Love (Parky
specialise o in a ock too 't sell	5 The Pharcyde Passin' Me By (Delicious 6 Deep Blue Helicopter Tune (Moving Sha 7 Demis Roussos Love Got A Hold On Me 8 BT & Paul Van Dyk Namastai (Pioneer pr 9 Mr Scruff Chicken In A Box (Frolic)

10 Organized Konfusion Scundtrack (Debut) Vinyl Exchange, 18 Oldham Street, Manchester M1 2JM Tel: 0161-228-1122/ www.vinylexchange.co.uk £

£25 £40

£50

£20

\$25

£18

£13

£15

£10

£25

(Columbia)

lix) (Mute)

Mix) (ffrr)

(Loft classic)

Vinyl)

dow)

omo)





Can't sleep, won't sleep. Your essential clubbing guide

Inside Insomnia

Floorfillers

108	I Have A Dream, NYC
110	Adam F
112	Audio Deluxe
114	Muzik: Response
114	Jamiroquai

Club Listings 116 Midlands 118 London 120 North 122 Scotland 123 Ireland 124 Wales & West 125 South & East

Premier League

The best nights out this month

1 THE MILE HIGH CLUB FOR WORLD DJ DAY Tuesday March 5th at Stylus, Leeds. Muzik, Credence and Play Music hurl themselves out of a plane for charity, with Yousef, Lottie, MYNC Project and friends DJing at the after-party.

2 GOLDEN'S 10TH BIRTHDAY Saturday March 2nd at Trentham Gardens, Stoke-On-Trent. With John Digweed, Darren Emerson, Fergie, and more.

3 BIG BOX WORLD DJ DAY Tuesday March 5th at Cargo, London. With Andy Weatherall, FC Kahuna, Lottie, Jon Marsh and a special live act.

4 DEDBEAT WEEKENDER

February 22nd-24th at Vauxhall Holiday Park, Great Yarmouth, With DJ Craze, Souls Of Mischief, The Herbaliser and Anthony Rother live.

5 SPACE Wednesday February 20th at Bar Rumba, London. It's the last night of Space, with Derrick Carter as guest. 6 GOD'S KITCHEN WORLD DJ DAY Saturday March 9th at Telewest Arena, Newcastle. Carnival-themed night with Judge Jules, Tall Paul, John Kelly and Anne Savage.

7 WORLD DJ DAY IN

IRELAND Friday March 8th at Redbox, Dublin and The Dome, County Donegal, With John Power, Mr Spring, Mark Kavanagh and more at Redbox and Jay Pidgeon, Pascal and LED at The Dome.

8 THE RHUMBA CLUB

Friday March 8th at The Rhumba Club, Perth. 11th birthday bash with special guest John Digweed.

9 LUSH! March 15th-16th at Kelly's, Portrush. With Fatboy, Tongy, Maas and those pesky Cuban Brothers.

10 'THE WORLD'S MOST

EXPENSIVE DJ SET' March 4th at a secret location, London. Confirmed line-up includes New Order, Arthur Baker, Boy George, Bez, Stereo MCs, and Mutiny. Crikey!

Feb 13th – March 12th



THREE years down the line and I've got permanent eye-bags induced by Insomnia, my liver's in a state of crisis, and the serotonin percentage in my brain has diminished to a frightening low. Quite frankly, I am exhausted. Gallivanting

around the country and all around the world (I know, life's a bitch), with the intention of providing our loyal readers with a bit of humour, a touch of class and – oh yeah – clubbing correspondence. And while it's been fun and a fantastic experience, it's time for a change.

As of next month Muzik will be providing you with an in-depth guide to the best things to see and do each month and previews of recommended bars, clubs and gigs, rather than just listings and small recommendations. We all know what every big club that matters does these days, it's now up to Muzik to show you what else is going on, and what's new and exciting. You won't have to see my mug any more nor read any more of the drivel that I've been subjecting you to. All in all, I think you've got a good deal.

So this month I'm signing off with a big thank you to all the clubs and dancefloors that I've had the pleasure of gracing. And cheers to the bars which I've stumbled into and crawled out of in an inebriated state (Missdemeanours – bad, bad girls).

A big kiss to the promoters that I've had a laugh with, abused or shamed (they know who they are), to all the DJs who I've had the pleasure of knowing (none intimately, of course), and then there's Muzik, which has been my life. If there's one thing I've learned here then it's never to leave ANY alcoholic beverages in the office fridge. Thieving bastards. Muzik was my life. Now it's time for a new one... Watch this space.

Big love.

Karen Young Clubs Editor

TO GET YOUR CLUB LISTED IN INSOMNIA please fax to 020-7261-7100 or e-mail: muziklistings@ipcmedia.com. Listings are included at the Editor's discretion.



Those Who Rocked It!

King Unique at Tribal Sessions, Manchester Roger Sanchez at Golden, Stoke-On-Trent The bouncers at Pendragon NYE, London Sharen Norden at Melonphunk, London Danny Howells at Vinyl, New York Robert Owens at Muzik: Response, London Danny Tenaglia at Release, San Francisco Mark Wilkinson at Basics, Leeds

Those Who Failed to Show Mutiny & MYNC Project on New Year's Day The Vibe at Oslo, Leeds. Okay, it was New Year's Day. . . we'll let you off

Those Who Lost It Lee Scratch Perry at Concorde 2, Brighton. Singing nursery rhymes? Erm. . . hello?!

Club celeb spotting: Darius out of Pop Stars/Pop Idol "feels the love in the room". Possibly

Howells: Rocked Vinyl







M

ew York City's club scene has been on the skids for years, thanks to the anti-fun attitude of our recently departed Mayor Giuliani (good riddance, Rudy!). So the fact that the line-up of the fourth annual I Have A Dream mega dance event was studded with stars like Green Velvet, Felix Da Housecat, Ed Rush & Optical, H Foundation, Faust & Shortee, alongside the recent inauguration of new Mayor Michael Bloomberg, held the promise of ushering in a new era of Gotham glory. But as LL Cool J once famously warned: don't call it a

comeback. LL, of course, was implying that he had never left, but his message was particularly, even painfully, apt in a more Saturday 19th January, 2002 at Hammerstein Ballroom, New York City

I Have A Dream 4

literal way at I Have A Dream 4, which was really more like something of a nightmare.

The inspiring vision of harmony and togetherness espoused in Martin Luther King's legendary speech seemed incongruous to say the least at an event where the high-speed pursuit of cash seemed the main goal. In fact, the party's only relevance to Martin Luther King Jr's birthday was the high school holiday that gave attendees an extra day to recover on the Monday afterwards.

After a 40-minute queue in the city's first snowstorm of the season, the throng of mini-ravers were subjected to the most rigorous frisking by security ever witnessed on the isle of Manhattan. Rizlas? In the bin. Toothpick? Bin it. And this shivering yet intrepid reporter's pen? Bin, although I did eventually strike a deal with one sympathetic brute and was able to retrieve the potentially lethal weapon.

Inside, wherever you turned, rotund and alternately shom or mulletted guards were chasing long-haired youths in awe-inspiringly baggy garb, probably hiding dangerous writing


implements, intent on packing them off to the paddy wagon parked outside. Sadly, this made for far more interesting watching than anything on the venue's three dancefloors.

Downstairs in the basement, a smattering of dancers basked in the glow of a Radio Shack spinning coloured light ball, one of the event's more inspired decorations, as they bounced to an intriguing blend of breaks and trance. Storm and Ed Rush & Optical turned in typically tight, rousing sets of darkside drum & bass upstairs, but the NYC massive failed to warm to their

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turntable talents.

To avoid sounding like a cynical New York bastard, I should point out that a few things did go right at I Have A Dream 4. The sound system on the main floor was cranked heart-palpitatingly loud (in a good way). The ornate seventh floor ballroom that housed the drum & bass area appeared to be perfectly suited for backspins and other breakdancing moves. In addition, the lift ride up provided insightful, fluorescent-lit glimpses of the fine state of American youth - the kids are all on crack.

Then, of course, there was the matter of Green Velvet. His smash single 'La La Land' has recently become a bona fide hit in New York, sneaking into the mainstream dance radio stations' 'Hot "Green Velvet

danced like

the Energizer

Eight At Eight' nightly countdown in between Britney Spears and Pink.

Joined on stage by his band The Rejects (Spaceboy on synth-on-astrap and TK on programming duties), Curtis A Jones' look was as camp and as cool as his music. He kicked off the set sheathed in dark leather pants, steel bracelets and a black sports coat, with his shaven scalp adorned with its customary feather of day-glo lime.

As the trio romped and stomped through cuts new ('Stranj' from 'Whatever'), and classic ('Abduction', a livid 'Answering Machine' and 'Percolator'), Monsieur Velvet ducked behind the bank of synths to change outfits, progressing through a Shaft leisure suit (sans shirt, showing off impressive disco tits) with newsprint pants and John

Lennon shades, and then a cartoon-face T-shirt with the words 'Fido Dido' on it. This may have been a some kind of statement about bunny on Acid" his perception of Dido as unattractive, but probably not. During 'Flash' he did a robot dance in the strobe that resembled the Energizer bunny on acid, before heading off to 'La La Land', the "little pills" chorus of which sounded as

accurate as ever on this night. I'd love to tell you what happened after that, but a security guard swiped my pen mid-sentence and galloped away with it, churlishly ignoring my desperate protests.

Other highlights included Chicago cohort Felix Da Housecat doing what he later modestly called a "milliondollar set". This began at 10:30pm and featured a brilliant mix of Prince's 'Controversy'. The tune's chorus "Life is just a game/ We're all just the same'" seemed strangely apposite at this celebration of Dr King, although few in the still sparse crowd seemed to notice.

Only two songs from Felix's brilliant 'Kittenz And Thee Glitz' album made it into the set: 'Silver Screen Shower Scene' and 'Control Freaq', and they perfectly summed up the nu-electro/ house/rock theme of his very enjoyable hour on the decks.

It couldn't really make up for much of what preceded it though. Over the last few months, post-traumatic stress has quelled New Yorkers' collective passion for reckless abandon, and it would be convenient to chalk up this Dream nightmare to just that. The city's getting back on its feet now, and in the new, kinder, more conscious New York that's emerging, exploitative raves like this really should be relegated to the dustbin of history. Here's hoping.

HIGHN







Adam F Friday January 11th at Minimelt, The Ocean Rooms, Brighton

IT'S ONLY the second week of 2002 and most hardened clubbers and musos are hibernating indoors, nursing Swiss-cheesed brains caused by NYE over-indulgence. But we at Muzik are made of sterner stuff and begin the year as we mean to go on, taking the new year by both its balls and yanking it into Brighton's Ocean Rooms for a head-cleaning burst of hip hop and drum & bass.

There's a lot of hype surrounding Adam F. His second album, the epic 'Kaos', is a brilliantly overblown album that boasts some of hip hop's biggest playas, including LL Cool J, Redman, De La Soul and MOP, backed by a 70-piece orchestra and a 60-strong choir singing the biggest shoutouts of all time. Those with long memories will also recall Mr F's MOBO Awardwinning first album of sensual, dirty drum & bass, and he's currently scoring the new Ali G film (okay, we'll draw a veil over that bit). The smooth and statuesque producer has the world at his fingertips.

Tonight, Minimelt gets a visit. The queue's full of skinny art students and drum & bass kids, waiting to fill the club's three levels. The Red Room features plush rouge sofas, four double beds, lots of that drink called Red (see a theme developing here?) and a music policy of early house and breaks to techy tribal, funked-up shit. The middle level White Room sports a seating area and a large plasma screen linked to the basement, which means you can watch what's happening on its seething dancefloor without actually going down there.

MARYON

ALEXIS

"I really like playing here," says Adam. "For want of a better phrase, the crowd are really up for it and energetic. I like playing in an intimate environment where it's tight and compact - with people leaning in over the decks and literally in your face.'

He isn't kidding. Adam's trademark fusion of hip hop, drum & bass and personalised jingles and intros turns an already excited crowd into a flurry of ecstatic, sweat-drenched lunatics, as the imaginatively-named MC MC seamlessly freestyles over the top. The hip hop geezers love it. Even some of the laydeez love it, too. What's Adam's secret?

"You've got to be passionate about what you do. I think that's the most important thing. And I think if people see you're passionate about something, whatever it is, they recognise it and come to respect that."

Adam F Featuring Lil' Mo's 'Where's My. . .' (EMI/Chrysalis) is out March 6th. 'KAOS: Drum & Bass Warfare' follows later this year





ONE HOT ROD OF A NIGHT!

Friday 15th February

EAT YOUR WORDS WITH CAPTAIN TINRIB (LIVE)

Friday 22nd February

LAB 4(LIVE) . MARK EG

Friday 1st March

STEVE THOMAS NICK LUNN

Friday 8th March

PANTS + CORSET PAUL KERSHAW

Friday 15th March

EAT YOUR WORDS WITH LISA PIN-UP

Friday 23rd March

ANNE SAVAGE NICK RAFFERTY

Residents

SCOTT FISHER . EUPHORIA PEZ . DAZ FLATMAN

Room Two

FUNKY HOUSE

Doors Open: 9pm-3am · Over 18's only, please bring ID Admission: £4 before 10pm, £6 before 11pm, £7 after Dress Code: Morse · Fully Charged Info: 07787 120267 deja vu presents

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SEXY, STYLISH & SERIOUSLY FUNKY

Saturday 16th February

ANGEL MORAES (NEW YORK)

Saturday 23rd February

DANNY RAMPLING (RADIO 1)

Saturday 2nd March

LOTTIE (RADIO 1)

Saturday 9th March

NORMAN JAY ALLISTER WHITEHEAD

Saturday 16th March

JON CUTLER (NEW YORK) TOM WAINWRIGHT

Saturday 23rd March

CJ MACKINTOSH

Residents

TERRY DEJA VU RICH HARDY DANNY HIRD (D-TENTION RECORDS)

Room Two

R'N'B WITH FLUID & TOOTS

www.faith-hull.com

Doors Open: 9pm-3am · Pre Club Bar in Po Na Na with discount before 10pm Admission: 10pm-11pm £7, £8 thereafter, Supplement on Gala Nights Dress Code: Glamorous and Sexy

The Fez Club . 16 Anne St . Hull . City Centre info :01482 212 507 . FezClub@hullcity.fsbusiness.co.uk . www.ponana.co.uk The 1400 capacity Fez is quite simply one of the country's most stunning venues. See for yourself. Muzik's policy of employing very short photographers continues to pay dividends



THE RESIDENCY is dance music's highest state of being. Think Sasha at Shelly's, Park at the Hacienda, Tenaglia and Vasquez scratching each other's eyes out at Twilo and Oakey reducing the Cream courtyard to euphoric slush. All doing the business, week in, week out. Now, after a brief dalliance with A-list gypsy DJs, Edinburgh's premier venue has taken the bold step of dispensing with the touring turntablists, replacing their old roster of clubs with a sole night, Audio Deluxe. A night returning to traditional club values where the resident is the key.

Inspired by the – if you will – danceumentry Pump Up The Volume, Honeycomb owner and Audio Deluxe promoter Warren Deighan felt the time was right for getting back to basics.

"DJs like Larry Levan or Lil' Louie Vega could tease different reactions from pockets of their regular crowd. DJs don't have the opportunity to build a rapport like that any more and that's what we want to encourage," explains Deighan.

Local hero Craig Smith is the man charged with establishing a magical synergy between

An equally publicity-shy Duncan Goodhew also showed up (unconfirmed)

The back room could do with being a bit bigger, frankly

Audio Deluxe

Och aye the noo!

Weekly Saturdays at the Honeycomb, Edinburgh. 07779-004-842. 10.30-3am. £8

crowd and club. And though January is a tough month to launch a night, the Edinburgh faithful have turned out in respectable numbers for Smith's debut five-hour set.

Seconds after the doors open, Smith carefully places the needle on Jazzanova's 'That Night' and Audio Deluxe is born. The Hush Hush Records head honcho has a reputation for favouring the soulful end of the dance spectrum, earned at clubs like the Loft and Garage City, and he wastes no time getting the incoming crowd moving to sexy, sophisticated sounds.

From such sedate beginnings, the musical tempo of a night is usually fixed on an upward trajectory of snowballing BPMs, rising to a frenzied finale. But this is not the way of Audio Deluxe. Smith cunningly changes pace throughout the night, teasingly upping the tempo before dropping it back down, all the while slapping in plenty of bongo action and overlaying delicious diva vocals.

In the back room, Edinburgh's palest black man Yogi Haughton is punching out classic soul and rare groove. He drops crackly seven-inch singles, causing confusion among some of the room's younger, digital generation punters. Perhaps they think that scientists have mated a CD and a 12-inch to create dwarf vinyl.

Meanwhile, back in the main room, Smith's set is creeping into the Latin quarter, and some ill-advised Lambada-ing breaks out.

Then, after five hours, two toilet breaks, 76 records and a week's worth of alcohol units in one go, Smith arrives at the Masters At Work remix of 'When U Touch Me'. As the lights come up at the end of this musical odyssey, all that's left to do is get into the scrum for a free CD being dispensed from the DJ booth. A night that's about substance not substances, Audio Deluxe deserves to run and run.

Medicine Bar Presents ...

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Thurs 14 Jon Carter (Private Party)

- Fri 15 David Holmes · Sean Rowley (Private Party)
- Sat 16 Subway Trax (Nuphonic) · Done & Dusted
 - Fri 22 Norman Cook · Crispin Dior (Straight no Chaser)
- Sat 23 Robert Owens (cricargo) · Big Danny Kane · Michael Dacosta (Hotsuma)

march

- Fri I Eclectic Breaks (Headrillas 4-Deck Special)
- Sat 2 Terry Farley (Faith) & Stuart Patterson (SoulSonic)
 - Andy Harland Keith Wigrove Grant Hutchinson
- Fri 8 The Weird Beat Collective with Stuart Noble & Matt Silver (plus guests) • Found Sounds
- Sat 9 Beano with Subway Trax (Nuphonic) · Kevin Day
- Fri 15 Andrew Weatherall (Deep House Set) · Done & Dusted
- Sat 16 Jeremy Newall (Paradise Garage) The Hop with Dom B (Stanton Warriors) Danny Clarke Pada Lordon • Frank Dope' Tope Rooty • Matt Caseli (Pada Ibiza)
- Fri 22 away TEAM · Robin and Su present Funk Shoppe
- Sat 23 Ideal with Trevor Jackson (Playgroup)
- Ewan Pearson Nick Ideal (Dr Wicked) Nathan Gregory
- Fri 29 Richard Fearless · Richard Malvellio & Rob Harris

Sat 30 Andy Smith (Portishead)

Opening Hours Mon. - Tue: 4.00pm - 12 midnight · Wed. - Thur.: 4.00pm - 1.00am · Friday - Saturday: 4.00pm - 2.00am (Friday & Saturday: Free entry before 10.00pm after 10.00pm ... members: E3 non-members: E5)

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RALPH MOORE photo JASON MANNING

vords

eed a swift Response? Try Muzik's shamelessly upfront night of the same name. It's smart enough to tempt even the most weary bunnies out of their warrens on a cold and wintry Wednesday night. The first few bashes have already seen unforgettable performances from former Bedroom Bedlam winners Simon Stuart, Roberto Marroni and Will Saul. Future guests include James Zabiela, Steve Gerrard, Dr Rubberfunk, Margaret Dygas and Lee Burridge, who will spin at a night in honour of Muzik's relaunch on March 13th.

In a venue big enough to inspire a healthy frug but intimate enough to feel like your front room at four in the morning, it's the kind of night that inspires memorable performances, Just ask legendary house and soul vocalist Robert Owens, who got on the mic for an impromptu vocal performance while DJing last month.

Featuring sub-aquatic house and brain-pleasing beats from all over the world, Muzik's own promoter, the

Muzik: Response

Monthly Wednesdays at AKA, West Central Street, London

intrepid Paxton Talbot, is providing a platform for fresh talent.

"The aim of the night is to help develop new DJs around the country and put them in positions they wouldn't normally have access to,"

Paxton says, "and to make people realise there's a wealth of talent out there!"

He's dead right. On a typical night, these lofty aims blur into a glorious mesh of throbbing basslines, quaking

booties and smiling faces. Cutting-edge education? Come on in .

"We introduce ground-breaking music and we don't work within strict genres," says Pax. A bit like Muzik magazine itself, in fact.

Jamiroquai

acks of Home Counties lads are swapping experimental dance moves while downing pints of warm lager. Rather worryingly, it appears to Muzik and other onlookers that these hardcore fans are not just engaging in some pre-concert tomfoolery, but intend to

Jamiroguai at Brixton Academy, Sunday December 9th 2001

execute these poor imitations of Jay 'Out-Of-Jamiroquai' Kay's 'distinctive' dance routines during his concert.



Scanning the audience, it's fair to say that Jay Kay's appeal far surpasses his west London roots. Just have a look at those tour dates - Hong Kong, Melbourne and, blimey, Exhibition Centers, Arenas and Enormodomes around the world. But even though he's without a doubt a global superstar, and proper pop star to boot, the Godson Of Funk is first and foremost a man of the people who knows how to real it up and lovely up the dance. This first becomes apparent when

he whizzes down the stage stairs like a young Michael Jackson on Pro-Plus and screeches in a high-pitched Cockney voice, "Good evening London, it's bloody good to be back."

As the first few bars of 'Little L' blare out we run through the age-old discussion. Where does he get all that boundless energy from? More importantly, can it somehow be made available in local shops for all us slack-jawed spectators to purchase?

Tonight's proceedings are a mix of familiar crowd reactions and new material. Much of the



entertainment comes from Jay Kay and chums' latest masterpiece 'A Funk Odyssey', the highlight being 'Main Vein', which for a few moments takes us all to Motown heaven, thanks to the faultless vocals of Beverly Knight.

Whatever quibbles you might have about this flamboyant, pint-sized, multitalented entertainer, you can't deny his ability to perform, and tonight he is on fire. Catch him on tour before he retires to spend more time with his ego.

Future UK dates

Feb 22nd Glasgow SECC Feb 23rd Newcastle Telewest Arena Feb 25th Birmingham NEC Feb 26th Manchester MEN Arena Feb 28th Cardiff International Arena March 2nd London Wembley Arena March 3rd London Wembley Arena







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Midlands



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Symbols House Garage

Trance

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Hard House

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Hip Hop

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Jungle

Breaks

(1) Urban

C Downtempo

Soul

C

Leftfield

Casual

RENAISSANCE have decided to leave Media, the Nottingham venue which has been their base for the past two years. A shame, really, when the club's aesthetics suited the plush venue so well. As of March you can find Retro there instead, but don't start fretting -Renaissance will still be doing tours. It'll all culminate this summer when they celebrate 10 years of decadance in a truly spectacular stately home. We can't wait!

Essential Nights!

RENAISSANCE

Saturday February 23rd at Media, Nottingham. Expect: The final episode with XPress 2 & Peace Division.

SIMPLY DEVINE Sunday March 3rd at Vice Versa,

Leicester,

Expect: James Holden, MYNC Project, Mavanelli Project and more all for World DJ Day!

DEJA VU & A REVOLUTION IN DANCE

Saturday March 2nd at Denbiegh Liesure Complex, Milton Keynes. Expect: Altern 8, Slipmatt, JJ Frost, DJ Crazie, DJ Marky and shitloads more.

Friday

THE BOMB Weekly at The Bomb, Nottingham. 0115-950-6667. 10pm-4am. £8/£6. DiY's Floppy Disco provides you with deep house from Digs 'N' Woosh, Simon DK, Emma & Osbourne and more (Feb 15th), Insight with Roni Size, DJ Eco and MC Ninety (22nd), Spectrum with 808 State, Scissorkicks, Pete Jordan, The Doc and more (Mar 1st), and Bring Da Noize with Aim, Fingathing live (8th).

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BOSH March 8th at The West Indian Centre, 01253-620-039, 10-3am, £5, Bosh Records are back on the party circuit with Pure Science guesting alongside esidents Toka, Saul and Andrew Wilson. 000

DEVIATE Weekly at The Institute, Coventry. 02476-633-330. 10pm-4am. £7/£5. Join Ratty, Bad Company, Optical, Frenzic and more to be confirmed (Feb 15th). 00

FORBIDDEN Weekly at Club Ice, Leicester, 10-6am, £8-£5. New 600 capacity club playing funky

uplifting house from the residents and Ben Ensor (Feb 15th), Ian Willis (22nd), Dan Goodman (Mar 1st), and SB Sanchez (8th). 0 🔷

FUSION Weekly at Summit, Cambridgeshire. 01945-588-333. www.summit-europe.com. 9pm-4am. £8/£10. Top UK garage and breakbeat vibes with a line-up that features Matt 'Jam' Lamont, Hadleigh, Toby Dwinger, Shades Of Rhythm, Norris 'Da Boss', Smokey B

and more 0 0

GOD'S KITCHEN Weekly at Code, Birmingham, 9pm-4am, £10/£8. Taking to the decks this month are Judge Jules, Corvin Dalek and AJ Gibson (Feb 15th), and an all nighter with Fergie, Dumonde, John '00' Fleming, Scot Project and Daniel Soto (22nd), Tall Paul, Fergie and AJ Gibson (Mar 1st), and Armin Van Buuren, Ferry Corsten and Marvov (8th). 000

PLANET OF THE BREAKS

Fortnightly at Cellars, Shrewsbury. 07773-845-856, 9.30pm-2am, £5. www.planetofthebreaks.com. Breaks and bad-ass beats from Sonny Woods and Doddy alongside guests Scratch Perverts (Feb 15th), DJ Rectangle (USA) (Mar 1st), Touche (Wiseguys) (15th), and Norman Jay (29th).

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SLIDE Monthly at The Zodiac, Oxford. 07779-225-969. 10-2am. £8/£7. Intimate and informal night but very cool

nonetheless. Check out Jamie Anderson, Mike Funk and Tonda (Mar 8th). 0 4

STORM Weekly at Emporium, Coalville. 9pm-3am. £13/£11.

Hard house with Tidy Boys, Nick Sentience, Lee Haslam and Nick Lunn (Feb 15th), Ian M, Phil Reynolds, Sterling Moss and Nick Lunn (22nd), the birthday warm up with Karim, Nick Lunn and Leon Wright (Mar 1st), and it's Storm's 2nd Birthday bash with Andy Farley, LAB4, Tidy Boys, Anne Savage, Ian M back to back with Paul Janes, Rob Tissera, Phil Reynolds, Dave Randall and more (8th). 0000

Saturday

ATOMIC JAM March 16th at The Que Club, Birmingham. 01905-729-993. 9.30-6am. £13.50. With Dave Clarke, Marco Carola, IgnitionTechnician live, Ade Fenton, J Majik DJ SS, Rascal & Klone, Brothers Bud, Rob Lynch and Keef, Tigger and Joe. 00000

BABOOSHKA Weekly at Code, Birmingham. 9.00pm-3.30am. £12/£10. Jason Herd, James Algate and Simon Forestiero are joined by guests Graeme Park (Mar 2nd), Danny Rampling (9th). -0

BUBBLELOVE Weekly at J21, Leicester. 0116-225-1440. www.bubblelove.net 9.30pm-6am. £12/£10. For all you Bubbelovers there's a Valentine's Fancy Dress Party with Lisa Lashes, John Kelly and Neil Appeal (Feb 16th), a Club Classic's Night with Rob Tissera, Sarah G and Neil Appeal (23rd), Tall Paul, Darren Christian and Neil Appeal (Mar 2nd), GoodHotLove Party with Eddie Halliwell, Sarah G and Adam Sheridan (9th). 000

CLUB PERUVIA Weekly at Hidden, Birmingham. 0121-455-9487. 8pm-6am. £10/£12.

Barking, scratching and biting beats for the house cognescenti with an all girl cast including Clara Da Costa, Miss Jules and Clare Jagger (Feb 16th). Craig Burger Queen, Milk 'N' Two Sugars, and Dave Oldershaw hit the decks on Feb 23rd. •

DEJA VU & A REVOLUTION IN DANCE March 2nd at Denbeigh Leisure Complex, Milton Keynes. 01295-721640. 9pm-6am. £19 plus £1.50 booking fee. This retreat compromises two supercharged events. In the Deja Vu arena, acid house and old skool with Altern 8, Slipmatt, Ellis Dee, Phantasy, JJ Frost, Clarkee and MCs for the nite are MC MC, Juiceman and Mann Parris. In the Revolution in Dance arena designer drum & bass with DJ Crazie (USA), Marky (Brazil), Grooverider, Andy C,



Mampi Swift, Mickey Finn, Nicky Blackmarket, Brockie, Shy FX, Zinc, Dolloar, Garry K and the MC's are Skibadee, MC MC, Fearless, Dett, Presha, Juiceman, Fatman D, Stamina and Foxy. ♥ ♥ ♦

DROP THE BOMB Weekly at The Bomb, Nottingham. 0115-950-6667. 10pm-4am. £10/£8.

Residents Kelvin Andrews, Dave Congreve, Timm Sure and Dean Anderson stir up some trouble on the decks with Iz & Diz and Daniel Donnachie (Feb 16th), Heather and Psychonauts (23rd), and a Tyrant night with Craig Richards and Hipp-E (Mar 2nd).

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GOODBYE CRUEL WORLD Weekly at M Coast, Leicester.

10pm-3am. £8/£7.

AJ Gibson, Mark Fuccio and Scott King, Rob Webster and special guests keep the house pumpin' in the main room with Jém Atkins, Miss Frenchie and Darren 9Bar dropping the hip hop in the rather excellently named Yuck Fou Room.

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 $\label{eq:last_linear} \begin{array}{l} \mbox{LAVISH} Weekly at Summit, Wisbech, \\ \mbox{Cambridgeshire.} 01945-588-333. \\ \mbox{ww.lavish-europe.com.} \\ \mbox{Symmetry Symmetry Symmet$

O Ø ♦ MELTDOWN Weekly at Club Ice,

Leicester, 10-6am. £8-£5. New club providing progressive beats and vocal house with residents and guests Jon Doe (Feb16th), Steve K (23rd), Miss Frenchie (Mar 2nd), and Mark Allen (9th).

MISS MONEYPENNY'S Weekly at Liberty's, Birmingham. 0121-693-6960. 10-late. Stbc.

This month the Bitch is Back, and with a vengence. The usual crew of Jim Shaft Ryan and guests will be joining her.

PASSION Weekly at Emporium, Coalville. 9pm-3am. £13/£11. A multi-coloured venue with punters to match, cyberkids sucking dummies and pointing toy pistols at ya. Of course there's always the house room. Join in the fun wherever with Judge Jules (four hours), JFK, Roger Sanchez (4 hours) and MYNC Project (Feb 16th), 7th birthday bash with Mauro Piccotto, Ferry Corsten, Guy Ornadel, Armin Van Buuren, Yousef, Lottie, DJ Falcon, MYNC Project, DJ Canete and more (23rd). 2 ① ① ◆

JOE PLIMME

PILGRIMAGE Weekly at The Edge.

PILGRIMAGE Weekly at The Edge, Nottingham. 0115-555-078. 10-6am £5/£7.

Hard house versus old skool night with Timbo, Jay Collins, Muggi & Cloud, Vinyl Junkie and Furgus.

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PLAYGROUND Monthly at Bullingdon Arms, Oxford. 01865-244-516. 9.30pm-2am. £7/£6.

Let off some steam with Groove Connection and Mike Funk (Mar 9th).

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PROGRESS Weekly at Unity, Derby City Centre. 01332-600-700. 9.30pm-4am. £13/£11.

Progress has moved to an amazing, bigger venue, so check it out with Lisa Lashes and special guest (Feb 16th) and Ron Tissera and special guest (23rd).

RENAISSANCE Weekly at Media, Nottingham. 0115-910-1111. 9pm-4am. £15/£10. Guests include Sander Klienenberg, Phil Docherty (Futureshock) and Jon Cowan (Feb 16th), and ending their reign at this beatuiful venue with a big blow out featuring XPress 2 and Peace Division (23rd).

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RETRO Weekly at Media, Nottingham. 10pm-3am. £10/£8.

At their new Midlands residency, join in the classics with Paul Taylor and Ben Taylor. Starts March 2nd.

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2KINKY Monthly at The View, Frodsham. 9.30pm-6am. £12. Whether you're in the playpen or the porn lounge, it's sure to be a melting pot of hungry house with Paul Taylor, Shiney, the Bin Lids and Big Danny (Mar 30th).

Sunday'

Widlands

SIMPLY DEVINE March 3rd at Vice Versa, Leicester. 2pm-12.30am.

Ω5 in advance, more at the door. This fabulous bash is in aid of World DJ Day – and your best and only chance to finish off the weekend with James Holden, MYNC Project, Mavanelli Project, Marc West, DJ

🖏 Club Directory

THE ACADEMY, Stoney Street, Nottingham. 0115-968-1888.
BAKERS, 162 Broad Street, Birmingham. 0121-633-3833.
BEATROOT, Broadway, 6-3 Broadway, Notlingham. 0115-924-0852.
THE BALLROOM (MARCUS GARVEY), Lenton Boulevard, Notlingham.
BATROOT, Broadway, 6-3 Broadway, Notlingham. 0115-904-0852.
THE BALLROOM (MARCUS GARVEY), Lenton Boulevard, Notlingham.
BATROOT, Broadway, 6-4 Broadway, Notlingham. 0115-904-0852.
BATROOT, Broadway, Notlingham. 0119-590-6687.
BOND'S NIGHTCLUB, Hampton Street, Hockley, Birmingham. 0121-693-8960.
THE CALAS, The Bultermarket. Howard Street, Shrewsburg. 01743-241-465.
CIRCO, 6:8 Holloway Circus, Birmingham. 0121-693-8967.
CIUB CITY, Lee Street, Lee Circle, Leicester, 0116-253-887.
CIUB VISAGE, ST Peter's Square, Northampton. 01906-840-050.
CODE, 49 Heatin Mili Lane. Digbeith, Birmingham. 0115-697-5109.
CHE MPIRE LEISURE CENTRE, HG Child's Way, Central Milton Keynes.
EMPRE LEISURE CENTRE, HG Child's Way, Central Milton Keynes.
EMPORIUM, 67 Belvior Road, Ccalville, Leocestershile. 01530-815-278.
HE CULB, Babbington Lane. Derby.
MAX NIGHTCLUB, Binan Street Hanley, Steke-On-Tient. 01782-279-438.
ISK, Sedfleid Way, Lenton, Nottingham. 0116-262-1429.
ACX NIGHTCLUB, Binan Street Hanley, Steke-On-Tient. 01782-279-438.
ISK, Sedfleid Way, Lenton, Nottingham. 0116-201-0101.
Caron, S. & Nicholas Place: Leicester. 0116-254-9663.
HE OLST WEEKEND, 169-173 Huntington Street, Nottingham. 0116-225-1429.
EACNS, S. & Scholas Place: Leicester. 0116-245-9666.
HE ADA The Else Building. Queen Street, Nottingham. 0115-910-1101.
HE OST, S. Micholas Place: Leicester. 0116-245-9666.
HE ADANCHORE, Ruge Street, Hereford O1162-267-478.
HE ANONDO'S CANAL, Brith Waterway Yati, Broad Street, Wetherharton. 0870-70400.
ROAT, S. Micholas Place: Hereford O1162-267-478.
HE SANGTUARY, High St Digherth, Birmingham. 0121-2

Canete, Nick Lunn, Leon, DJ Weiss and many more!

Thursday

BREAKDOWN Weekly at The Bomb, Nottingham. 10pm-2.30am. £6-£3. A breaks and beats night with the Breakdown crew featuring Tony Global, Goodfella and guests.

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FUNKTEC Weekly at One Way, Mint Street, Lincoln. 01522-520-990. 8pm-2am. Free. A refreshing midweek break from the hi-NRG Midlands mafia with a clued up tech-house workout featuring Eddie Vanderhyden, Scoob, Cuban and Dams.

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 PURE AND SIMPLE Weekly at Vice
Versa, Loughborough. 9pm-2am. Free.

Versa, Lougnoorougn. spin-zam. Free. Run by the Passion crew, ressies Parker and Pasquale drop some funkin' marvellous US vocal house screamers onto the Thursday night massive.



London





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THE seminal Space at Bar Rumba bid farewell to their midweek session after seven years. Space will be sorely missed, so join them for their big birthday bash with special guest Derrick Carter on February 20th. Also, this month sees World DJ Day, and Big Box are putting on a fine party featuring Andrew Weatherall, Tom Middleton, Jon Marsh, FC Kahuna and Lottie on March 5th at Cargo.

Essential Nights!

SPACE

Wednesday February 20th at Bar Rumba.

A birthday bash with Derrick Carter and DJ Heather ending Space's seven year run on a high note.

BIG BOX WORLD DJ DAY Tuesday 5th March at Cargo, Shoreditch.

More charitable shenanigans with Andy Weatherall, FC Kahuna, Lottie, Jon Marsh, Matt Lawes and a whole buncha big hitters all getting out of their big boxes.

Friday

BARRIO Weekly at Cargo.

7pm-3am. £8/£4. Stuart Patterson and guests play deep house with splashings of funk, soul and 'nu jazz'. 0000

BUGGED OUT! MEETS THE BOUTIQUE March 1st at Heaven.

10pm-6am. £15. Those Boutique buggers are back in town with Jon Carter, Timo Mass and plenty more big belters to get you in a heavenly mood. 0000

CHEW THE FAT Weekly at The Bug Bar, Brixton. 8pm-3am. £12/£3/Free. Getting fuelled with the fattest sounds around, DJ Chamelion (Holland) and Paul Arnold (Feb 15th), Danny MacMillian (22nd), Tayo (Mar 1st), and the Plump DJs rocking the party (Mar 15th). () d

THE END Weekly at The End. 11pm-5/6am. £15/£8. Cracking line-up, cracking bunch of people the perfect ingredients for a party. Danny Howells, Markus Wallis (Feb 15th), Steve Lawler plus guests (22nd), Andy C, Randall & MCs (Mar 1st), LTJ Bukem, Fabio & MC Comrad (8th), and X-Press 2 (15th). 0000

FABRIC LIVE Weekly at Fabric. 10pm-5am. £12/£10.

Always bound to be a scorcher. Check out Jazzanova, James Lavelle and Groovrider (Feb 15th), a Tru Playaz night with DJ Hype and Zinc as well as Hybrid and Joe Ransom (22nd), and Beber & Tamra, James Lavelle and Fabio (Mar 1st). 0000

FICTION Weekly at The Cross. 020-7439-9009. 11pm-late. £12/£8. Sexy house with Miguel Pellitero, Malcolm Duffy and Justin Ballard in Room One, Hari, Craig Jenson and Carlos Francisco in Room Two, and Decadence of Dance with Fat Tony, Stuart Who? and Dave Rosen in Room Three. 00

THE GALLERY Weekly at Turnmills. 10pm-7.30am. £10/£8.

Glamorous house night with Sister Bliss, Lisa Loud, Sandra Collins, Emma Doubell, Alison Marks and Shoodbgood (Feb 15th), Jon Pleased Wimmin, Lucien Foort, John Johnson, Steve Lee, Alex Anderson and Soundworx (22nd), Metrogroove presents Paris Calling, Danny Rampling, Dimitri From Paris and DJ Deep (Mar 2nd). 0000

KIDSOUND Weekly at Velvet Room. 10pm-4am. £10. Rock your Fridays with dancefloor pressure

form Full Circle's Phil Perry and Mark Wilkinson (Feb 15th), and Defected Records with Seamus Haji and Johnny Wishbone (22nd).



PACHA Weekly at Pacha. 020-7834-4440. 10pm-5am. £15.

Get glammed up for a Pacha experience, with Jo Mills, Tim Deluxe, Howie B and more (Feb 15th), Sander Klienenberg, Seamus Haji, Qool and Rob Wood (22nd), Jo Mills and Dave Phillips (Mar 15th), Jo Mills, Bill Brewster and Jon Da Silva (22nd),

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SMOOVE Weekly at Ministry Of Sound. 10.30pm-late. £12/£8. Featuring Ramsey & Fen, Norris Da Boss Windross and Karl Brown (Feb 15th), and Francis James, Norris Da Boss Windross and Andy B (22nd).

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THERE Weekly (apart from 1st) at Heaven. 10pm-6am. £tbc. Residents Bobby and Steve supply a party

atmosphere with special guests. 00000

Saturday

CLOCKWORK ORANGE February 23rd at Camden Palace. 0207-387-9905 10pm-7am, £15. A ninth birthday party with Sonique, Tall Paul, Brandon Block & Alex , Dreamcatcher (live) in the main room and Tom Antenccui, Rob Duggan and Ben Grover in Room Two.

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THE CROSS Weekly at The Cross. 10pm-5/6am. £15/£8. With Judge Jules, Dope Smugglaz, Luke Neville and Norman Jay (Feb 16th), an American Renaissance with Trendoid (NYC), Nigel Lawson, Do It Fluid and Graham Park (five-hour set) (23rd), Prologue with Cass, Ian Ossia, and Maragret Dygas (Mar 2nd), and Type with Seb Fontaine, Hybrid, Oliver Klein, Soul Savers and Ali B (9th).

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THE END Weekly at The End. 10pm-7am. £15/£12. Some blinding line-ups, including Derrick Carter and Luke Solomon (Feb 16th), Darren Emerson, Sancho Panza (23rd), Layo & Bushwackal and Peppermint Jam (March 2nd). Claudio Coccoluto continues his awesome residency with Youngsters (16th). 0000

FABRIC Weekly at Fabric. 10pm-7am. £15/£12. Check out Dano, Deep C & Udoh, Craig Richards and Terry Francis (Feb 16th), Doc Martin, Craig Richards and DJ Dan (23rd), Chris Duckenfield, Craig Richards and Si Begg (March 2nd), and the Tyrant 02 album launch (9th). 0000

FRIENDS & FAMILY at The Embassy. 07971-042-323. 8pm-1am. £4. Escape the February shivers with Darren Laws, The Nextman, and Ed Pitt in the basement (Feb 23rd), while March comes in like a lion with Peter Parker (Grand Central

Records) and Riton (Mar 23rd). 00000

PACHA Weekly at Pacha. 020-7834-4440. 10pm-5am. £20. Join Martin Heywood, Pete Heller and Cosmo (Feb 16th), Mickey Richards, Claudio Basile and Harvey (23rd), Clive Henry, Cosmo, Mickey Richards, Martin Heywood and Harvey (Mar 2nd), and Pacha Ibiza with Pippi, Claudio Basile, Matt Caseli and Mickey Richards (9th).

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PASSENGER Weekly at Form. 9pm-3am. £5.

Featuring Plump DJs, Steve Blonde and Joe Ransom (Feb 16th), and Mastomic, Shaun Roberts and Joe Ransom (23rd), Skitz and Joe (Mar 2nd), Ali B and Joe (9th), and Steve Blonde (16th).

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PATCHWORK March 9th at Aquarium. 07951 808 188. 10pm-4.30am. £15/£10 with flyer.

Time to snuggle up and get nostalgic with this patchwork quilt of old skool house and club classics featuring Jay Cunning, Paul Saint, Mark More and Makos.

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RULIN' Weekly at Ministry Of Sound. Midnight-9am. £15/£10. Always a stunning array – look out for the Valentine's special (Feb 16th), and Soul Heaven with Bobby & Steve, Joey Negro and Kenny Carpenter (23rd), George Morel, Jazzy M and Roy The Roach (March 2nd), Tedd Patterson and Marc Hughes (9th) and Ian Pooley and Boris D'Lugosch (tbc) (16th).

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SOULSONIC Weekly at Propaganda 9pm-3am. £10/£5 before 10.30pm. Residents Stuart Patterson and Leo Elstob host this deep, funky house affair with guests Doc Martin (Feb 24th), and Adam Goldstone (Mar 10th).

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333 Weekly at 333. 10pm-3/5am. £10/£5. All Night Schlong night with Paul Trouble Anderson and Crackin' Skullz (Feb 16th), Off Centre night with Jumping Jack Frost taking on Grand Central's Beatphreak Crew, Modaji, and the Batacumba boys (23rd), Revolver night with Stuart Patterson, Groove Armada and 6 Ft Stereo inviting you to bring along your five fave discs to the decks of democracy and spin for that elusive 15 minutes of fame (Mar 2nd).



TURNMILLS Weekly at Turnmills. 10.30pm-5.30am. £12/£10.

City Loud with CJ Mackintosh, Paul Jackson, Full Intention, Jason Herd, Alan Russell, Luke Crowley (23rd), Metrogroove with Danny Rampling, Angel Moraes, Lottie, Guy Williams and Robert Owens (Mar 2nd), and Elements with Red Jerry, 16B, Clive Henry and Audio Soul Project (9th).



Sunday

CONCORDE Weekly at The Club. 020-7493-8516. 6pm-2am. £5/Free before 7pm. Wombat and Life's Sunday sesh with ressies Anthony Bebawi and Lelle plus guests. 00000

DTPM Weekly at Fabric. 020-7439-9009. 10pm-late. £12/£8 members. House, garage and prog to Latino house, soul, jazz-funk, disco, r&b and hip hop from Malcolm Duffy, Miguel Pellitero, Ariel, Craig Jensen and loads more all on rotation. 000

PYROMANIACS Weekly at

Propaganda. 7.30pm-12am. £4. Drum & bass from Mampi Swift, Hype, Kenny Ken, Andy C, Nicky Blackmarket, with MCs Navigator, Skibadee, IC3, Shabba, Fearless. Breaks from Botchit & Scarper, Mechanoise, Atomic Hooligan and Soto. 00

TRADE Weekly at Turnmills. 020-7700-5352, 4am-1pm, £15/£10, This pumping, testosterone-soaked gay night kicks off with the Trade Love Ball (Feb 14th), followed by Trade Gold (Mar 9th).

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TWICE AS NICE Weekly at The Works, Kingston. 020-7263-9199. 9pm-2am. £10/£7. Sexy sounds from Spoony, Masterstepz, Double G, Da Firin' Squad, The Dane Bowers and Omar.

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VERTIGO Fortnightly at The Cross. 020-7837-0828. 11pm-5am. £12/£10. Fabulous Italian house with Mass Collective and Dave Piccioni in the Main Room and Cosmo, Oscar Wilson, Mickey, Claudio Basile and Vertigo in the Lounge. 00

Tuesday

BIG BOX WORLD DJ DAY March 5th at Cargo. 5pm-1am. £tbc. A charity event featuring a very special live

act to be announced. Andrew Weatherall, Tom Middleton, Jon Marsh, FC Kahuna, Lottie, Jamie Anderson and Matt Lawes are giving it up so MISS THIS AT YOUR PERIL. 00 🖉 🗇

SWERVE Weekly at The Velvet Room. 9pm-2.30am, £6/£5. Fabio serves up some tasty drum & bass

flavas alongside some very cool guests. 0 0

Wednesday

SPACE Weekly at Bar Rumba.

020-7287-2715. 10pm-3am. £5/£3 NUS. As this infamous midweek house institution comes to an end, two of the favourites from the past seven years give them a send off no one will forget. Diz (Chicago/ Classic recordings) (Feb 13th), and for the 7th Birthday – which is also Space's closing bash – Derrick Carter (20th), alongside residents Kenny Hawkes and Luke Solomon. 0 4

Thursday

BASE Weekly at The Velvet Rooms 07711-936-345. 10pm-3am. £6/£3. Jim Masters, Brenda Russell, Trevor Rockliffe and their guests drop it deep, hard and raw. 0000

BEDROCK March 7th at Heaven. 020-7930-2020. 9pm-3am. £8/£5. www.bedrock.org.uk. Residents Jon Digweed and Phil Thompson are joined by the prog massive, while the breakbeats break in the other rooms.

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MOVEMENT Weekly at Bar Rumba. 020-7377-9494. 8pm-3am. £6/£3 before 10.30. Residents on rotation include Bryan Gee, Ray Keith, Tonic, Marky, Patife, Ruffstuff and Kalm with Bad Company and Mathematics (Feb 21st), Marky and Hype (28th), Randall (Mar 7th), and Frost (tbc) and Sappo (14th). 00





Club Directory Ø

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333, 333 Old Street, London. 020-7684-0723. 93 FEET EAST, 150 Brick Lane, opp Truman Brewery. 020-7247-3293. AKA, 16a West Central Street, WC1. 020-7419-9199. BAGLEYS FILM STUDIOS, Kings Cross Freight Depot, York Way, N1. 020-7278-2777. BAR RUMBA, 36, Shaftesbury Avenue W1. 020-7287-2715. THE BEDROOM BAR, 62 Rivington Street, EC2. THE BUG BAR, St Matthew's Church, Brixton Hill, SW2. 020-7738-3184. CARGO, 83 Rivington Street, London EC2. 020-7739-3440. THE CHUNNEL CLUB, Vauxhall, SE11. CLUB COLOSSEUM, 1 Nine Elms Lane, Vauxhall. 020-7627-1283. CORE, 150 Old Park Lane, W1. 020-7514-1714. THE CROSS, Kings Cross Goods Yard, York Way. 020-7837-0828, THE DOGSTAR, 389 Coldharbour Lane, SW9. 020-7733-7515. THE DROME, Stainer Street, London SE1. 020-7437-74 ELECTROWERKZ, 7 Torrens Street, EC1. 020-7837-6419. THE EMBASSY, 119 Essex Road, N1. 020-7359-2842. THE END, 16a West Central Street, WC1. 020-7419-9199. THE EVE CLUB, 189 Regent's Street, W1 FABRIC, 77a Charterhouse Street, EC1. 020-7336-8898. FLUID, 40 Charterhouse Street, Farringdon, EC1, 020-7259-3444. FORM, 4/5 Greek Street, Soho, W1, 020-7434-3323. THE FRIDGE, 1 Town Hall Parade, Brixton, SW2, THE GLASSHOUSE, Mermaid Theatre, Puddle dock, Blackfriars 0207 2485444. HEAVEN, Craven Street, Charing Cross, WC2. 020-7930-2020. KABATIC, 89 Great Eastern Street, EC2A. 020-7739-5173. THE LEISURE LOUNGE, 121 Holborn, EC1. 020-7242-1345. MASS, The Brix, St Matthew's Church, Brixton Hill, SW2. 020-7737-1016. MINISTRY OF SOUND, 103 Gaunt St, SE1. 020-7378-6528. MUCKY DUCK, 201 Coldharbour Lane, Brixton. THE NOTTING HILL ARTS CLUB, 21, Notting Hill Gate, W11, 020-7460-4459, OCEAN, 270 Mare Street, Hackney, E8, 020-8533-0111. ONE FOUR FOUR, 144 Charing Cross Road, WC2. PLASTIC PEOPLE, Curtain Road, EC1. 020-7739-6471. THE PLUG, 90 Stockwell Rd, Stockwell. 020-7771-7709 PO NA NA, 230-242 Shepherds Bush Road. 020-8600-2300. PROPAGANDA, 201 Wardour Street, W1. RHYTHM FACTORY, 16-18 Whitechapel Rd, E1. 020-7247-9386. THE SCALA, 275 Pentonville Road, N1. 020-7833-2022. TABERNACLE, Powis Square, W11. TEAROOMS DES ARTISTES, 697 Wandsworth Read, Clapham, SW8: 020-7652-6256. TURNMILLS, 63 Clerkenweil Road, EC1, 020-7250-3409. THE VELVET ROOMS, 143 Charing Cross Road, WC1, 020-7439-4655. THE WORKS, 1 St James Street, Kingston, Surrey. 020-8541-4411.

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ALEXIS MARYON

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THE north is getting into the swing of things with World DJ Day. God's Kitchen take the Telewest for a Rio Carnival party while Play Music & Credence and our good selves will be parachute jumping and then partying in Leeds on March 5th. It's all in the name of charidee schweeety and it's all good hearted fun. And Golden celebrate 10 years of hedonism with Digweed, Emerson and Fergie at Trentham Gardens on March 2nd. Stay Gold(en).

Essential Nights!

THE MILE HIGH CLUB

Tuesday March 5th at Stylus, University of Leeds Union. Expect: Muzik, Play Music & Credence join forces for the Parachute Afterparty. DO NOT MISS THIS.

GOLDEN'S 10TH BIRTHDAY

BIR INDAY Saturday March 2nd at Trentham Gardens, Stoke On Trent. Expect: Diggers, Emerson, Fergie, Tall Paul and more.

SOD'S KITCHEN WORLD

Saturday March 9th at Telewest Arena, Newcastle. Expect: Julesy, Tall Paul, John Kelly and Anne Savage.

Friday

BUGGED OUT! February 22nd at Nation, Liverpool. 10pm-4am. £15/£13 NUS. Top-notch guests and ressies as ever with Darren Emerson, Justin Robertson, Umek & Valentino Kanzyani, Jon Carter, Lottie, Adam Freeland, James Holroyd and Rob Bright.

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DOMAIN Weekly at Po Na Na, Harrogate. 0113-242-1737. 9.30pm-2.30am. £6/£7. Watch the Domain residents Rob Van Geek, James Hebden, Jason and Liz Wigley take on special guests John Kelly (Feb 15th), Daniel Soto (22nd), Andi Durrant and Nick Riley (Mar 1st), and JFK (8th).

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FULLY CHARGED Weekly at The Fez, Hull. 07787-120-267. 9pm-3am. Ω6. Guests this month include Eat Your Words, Captain Tinrib live and Pez, Euphoria and Rocket Ron (Feb 15th), LAB 4 live and Mark

EG (22nd), Ingo Starr, Paul Glazby and Miss Behavin (Mar 1st), and Paul Kershaw, Pants & Corset and Daz Flatman (8th).

HEADCHARGE February 22nd at The Arches, Sheffield. Tickets available in

The Arches, Shettield. Tickets available in advance from Jacks Records/ Reflex/ Airy Fairy Records. Two rooms featuring Nuw Idol, Metatronic L.S.DJ, Big Ron, Dave Atomizer, Papa.A1,

INTERGALACTIC FUNK February

22nd at The Music Box, Manchester. 10pm-4/6am. £8/£6. Marco Carola is making a repeat performance. Thomas Krone will be laying down some techno nu school, while ressies John Berry and Jel Ford will be building the atmosphere in style with spacey house.

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REVERB Weekly at Playrooms, Newcastle. www.reverbclub.com. 10pm-3am. £8/£6. Crashing through techno, drum & bass and electronica bizness, with Antony Daly, Justin

SPIN Fortnightly at Excels, Southport. 07789-458-181. 9-2am. £2! Using local talent, playing underground house and techno, residents Dave Sandford and Lee Trainer give sleepy Southport a big kick up the arse (Feb 22nd & Mar 8th).

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SUPERCONDUCTOR February 22nd at Thinktank, Leeds. 07814-256-589. 10-3am. Ω7. Freestyling electro funk from Detroit legend Claude Young. Miss this at your peril.

TRAVELLER Weekly at Reds, University of Northumbria. 0191-261-5895. 10pm-3am. £8/£6.

TRIBAL SESSIONS Weekly at

Sankeys Soap, Manchester. 0161-661-9668. 9.30-3am. £10/£7. Fantastic techy night featuring Justin Robertson (Feb 15th), Victor Calderone (22nd), Layo & Bushwackal (Mar 1st), and Tyrant's Lee Burridge and Craig Richards with the Stanton Warriors (8th).

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VOODOO Fortnightly at Le Bateau, Liverpool. 10pm-3am. £10/£8. Supernatural high-jinx at this long-running techno night with guests including Andrew Weatherall, Steve Shiels and T-Funkshun (Feb 15th). There's a residents' night (22nd), and Steve Shiels, Lee Groves and T-Funkshun (Mar 15th).



Saturday

BASICS Weekly at The Mint Club, Leeds. 0113-244-8474. www.backtobasics.co.uk. 10-late. £10.

Join the kerr-ayzee residents Ralph Lawson, James Holroyd, Paul Woolford and Tristan Da Cunha with guests Lottie and Lisa Loud (Feb 16th), and Danny Rampling (23rd). Plus more to be confirmed.

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BED Weekly at Bed, Sheffield. 10-4am. $\mathfrak{L}10/\mathfrak{L}12$. No one will be sleeping tonight with Defected on the decks (Feb 16th).

CHIBUKU SHAKE-SHAKE

Monthly at The Lemon Lounge, Liverpool. 07974-195-303. 10pm-3am. £5/£6. It's Chibuku Shake Shake's 2nd birthday warm-up (Mar 2nd) and the special guest is yet to be announced. Their guests include Ralph Lawson, Scratch Perverts, Krafty Kuts, Andy Carroll. Expect loads of surprises! (16th).

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CREAM Weekly at Nation, Liverpool. 10pm-4am. £15/£9 NUS. Featuring Sandra Collins, Guy Ornadel, Paul Bleasdale with live percussion from Mav (Feb 16th), Steve Lawler, Parks & Wilson with a live set with vocalist Marie Naylor, Yousef, Rowan Blades and live percussion from Mav (23rd).

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FRIENDS & FAMILY Weekly at The Roadhouse, Manchester. 0161-237-1181. 10pm-3am. £6.50/£5.50. Joining the Friends & Family Crew this month are Martin Rae (Feb 19th), Ross Allen and Matt Triggs (26th), Ross Allen, Darren Laws and John Very (Mar 2nd), and Martin Brew (9th).

GATECRASHER Weekly at The Republic, Sheffield. 9pm-6am. £15/£10. Guests include Ferry Corsten, Scot Project, Airwave and Nick Riley (Feb 16th), Scott Project, Matt Hardwick and Nick Riley (23rd). ↑ ① ② ◆ ◆

GOD'S KITCHEN WORLD DJ

DAY March 9th at Telewest Arena, Newcastle. 0870-707-8000. 9-6am. £26 + booking fee. Join in the fun with Judge Jules, Tall Paul,

Join in the fun with Judge Jules, fall Paul, John Kelly, Armin Van Buuren, Ferry Corsten, Signum, Lisa Lashes, Tidy Boys, Lisa Pin-Up, Anne Savage and Andy Farley.



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Gig Guide

For tickets call the 24-hour Ticketline on 0870-166-3663. Calls are charged at standard rate.

ALL TOMORROW'S PARTIES Camber Sands Holiday Centre (April 19-21 and 26-28). Acts confirmed include Shellac, Tom Verlaine, The Breeders, Smog, Low, The Fall, Godspeed You Black Emperor!, Cheap Trick and more.

DEADBEAT 2002 Vauxhall Holiday Park, Great Yarmouth (February 22-24). Confirmed line-up includes The Haywire Sessions Tour featuring Andrew Weatherall, Anthony Rother live, Radioactive Man live, Silicone Scally, Aphex Twin, Luke Vibert, Aim, DJ Craze, The Herbaliser, Dillinja & Lemon G and more. Check out www.dedbeat.net

FAITHLESS Wolverhampton Civic Hall (March 13), Glasgow SECC (14), Doncaster Dome (15), Manchester Evening News Arena (16), Plymouth Pavilions (19), Bristol Academy (20), Newport Centre (21), London Wembley Arena (23), Cambridge Corn Exchange (24), Southampton Guildhall (25), London Brixton Academy (April 12 & 13).

GROOVE ARMADA Manchester Apollo (March 8), Glasgow Barrowlands (9), Leeds University (11), Birmingham Academy (12), London Brixton Academy (15).

JAMIROQUAI Glasgow SECC (February 22), Newcastle Telewest Arena (23), Birmingham NEC (25), Manchester Evening News Arena (26), Cardiff International Arena (28), London Wembley Arena (March 2 & 3).

PET SHOP BOYS Bristol Anson Rooms (February 8), Stoke Keele University (9), Norwich UEA (10), Middlesbrough Teeside University (12), Leicester De Montfort University (13), London Charing Cross Road Astoria (14).

JILL SCOTT Glasgow Barrowlands (February 13), Manchester Academy (14), London Brixton Academy (16 & 17), Birmingham Academy (19), Bristol Academy (20).

SPIRITUALIZED Norwich UEA (February 27), Milton Keynes Sanctuary (28), Edinburgh Corn Exchange (March 2), York Barbican Centre (3), Manchester Apollo (4), Wolverhampton Civic Hall (6), Southampton Guildhall (7), London Brixton Academy (8).

GOLDEN Weekly at The Void, Stoke-On-Trent. 01782-201-500.

Stoke-On-Trent. 01782-201-500. 9.30pm-4/6am. £13/£11/£9 NUS. Residents Pete Bromley, Dean Wilson, Danny Taurus, Complete Communion and Vasco are joined by Ferry Corsten (Feb 16th), and for the Masterclass check out John Digweed and Phil Thompson (23rd).

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GOLDEN'S 10TH BIRTHDAY March 2nd at Trentham Gardens, Stoke-On-Trent. 01782-201-500. 8pm-6am. \$32.50.

Ten years. . . wow. Celebrate in style with John Digweed, Darren Emerson, Fergie, Tall Paul, Tidy Boys versus Tidy Girls, Allister Whitehead, Graeme Park and many more.

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PHON-ETICS Weekly at Po Na Na, Sheffield. 10pm-3am. £δ/Σ4. Hip hop, drum & bass, two-step and breakbeat from Chris Welch, Riles, Danny Mager, The Peruvian and Mark Jones.

PUMP Weekly at Millennium, 14 Straton Street, Burton Upon Trent. 9pm-3am. £4.50/£3.50. Two rooms of music ranging from sexy, funky house to bouncy and euphoric hard house from Mark Aldrich, Sam-U-L, Grovesie Tommo and Wilf-'E'.

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RED LIGHT Weekly at Sankeys Soap, Manchester. 0161-661-9668. 9.30pm-3am. £10/£12. Residents Miles Hollway, Elliot Eastwick and Ben Davis host with guests XPress 2 (Feb 16th), Allister Whitehead (23rd), the Rhythm Masters, Luke Unabomber and Hideous Kinky (Mar 2nd).

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SHINDIG Weekly at The Foundation, Newcastle. www.shindiguk.com. 0191-245-3760. 10pm-3am. £10/£8 NUS. Ressies are joined by Smokin' Jo, Tom Wainright, Scott Bradford and DJ Spen in the bar (Feb 16th), Rhythm Masters (23rd), Pete Tong, Jason Bye, Norman Jay and Scooby in the bar (Mar 2nd), and Justin Robertson (9th).

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STEREO Weekly at The Space, Leeds. 0113-2421-737. 10pm-4am. £10/£8. Ressies Phil Hooton, Buckley, Everton, Glyn Poole, Liam Frisco, Jason Ahmed and Craig Criston will be joined by Tim Deluxe (Feb 16th) Terry Hunter (23rd), and special guests still to be confirmed (Mar 2nd).

TANGLED Weekly at The Phoenix, Manchester. 10-Late. $\pounds 6/\pounds 8$. House of all genres and breakbeat, depending on guests. This month they include Meat Katie (Feb 16th), while the ressies end the month in style with the Residents' Party (23rd), and Slynus (Mar 9th).

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2KINKY February 23rd at The View, Cheshire. 9.30pm-late. £12. With Mark (S'Express) Moore, Shiney, The Bin Lads and Big Danny laying down some upfront house and US garage. () ♀ ♥ ♥

Tuesday

THE MILE HIGH CLUB - DOING IT FOR WORLD DJ DAY

March 5th at Stylus, Uni of Leeds Union.

Muzik, Play Music and Credence join forces

to bring you a party of pledges in support of

boys will be playing after they've jumped out

DON'T DO THAT Weekly at The BRB,

residents Tristan Da Cuhna, Matt Playford

A pub with demented DJs, featuring

and Alex Wolfenden on rotation.

WDJDay. Yousef, Lottie, and the MYNC

0113-243-2777. 9-2am. £8.

of a plane. Way to go!

Wednesday

Leeds. 8pm-late. Free.

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2 RISQUE Weekly at The Hanger, Manchester. 07971-008-749. 10pm-3am. £12/£10.

Sexy house and garage with Jack Powsey, James Allgate (Babooshka) and Jon Besant (Mar 2nd) and Phil Cheesman, Gareth Cooke (Ministry) and Jason Herd (9th). () () () ()

Sunday

North

THE VIBE Weekly at The Fudge, Leeds. 6pm-12am. Free.

Alex Wolfenden and Tristan Da Cuhna take on guests like Onionz and Yousef (Mar 3rd).

Club Directory

THE ADELPHI, Vicarage Road, Sheffield, 0115-926-8312.
ATLATTC STUDIOS, (Next to Train station), Halifax.
ATOMIC, Houndgate, Darlington. 01325-244-050.
BED, 33-49 London Road, Sheffield. 0114-276-8080.
BERLINS, Grange Road, Darlington. 01325-468-071.
CHARISMA, North Walls, Statiford.
EVOLUTION, Cardigan Fields Leisure Complex, Leeds. 0113-263-2632.
CLUB NON, 18-20 Si George's Square, Huddersfield. 01484-428-800.
THE CORPORATION, Bank Street, Sheffield. 0114-276-0262.
ELLMENTAL, 45-47 Oxford Street, Manchester. 0161-238-7287.
THE EMPIRE, Corporation Road, Middlesbrough. 01642-263-553.
ENIGMA, 23 Witham (over North Bridge), Huli.
THE FAV, Springfield Mount, near Leeds University Campus. 0113-243-1481.
THE F2 CLUB, 40 Charter Square, Sheffield, 01482 212507.
GOUNDATION, 67-59 Melbourne Street, Newcastle. 0191-261-8983.
THE FOUNDATION, Vakefield
THE FOUNDATION, Wakefield Street, Manchester.
HOTON'S BAR, Great Horton Road, Bradford.
JAXX NIGHTCLUB, Hanley, Stoke-On-Trent.
E BATEAU, Duke Street, Liverpool. 0161-709-6508.
THE EMON LOUNGE, above The Brewery, Berry Street, Liverpool.
MAX NIGHTCLUB, Hanley, Stoke-On-Trent.
E MATON, Wolsteindnome Square, Leeds. 0113-243-4937.
THE MINT CLUB, Harrison Street, Leeds. 0113-243-4937.
THE MINT CLUB, Harrison Street, Leeds. 0113-243-4937.
THE MINT CLUB, Harrison Street, Leeds. 0115-1709-1693.
THE AADISE FACTORY. 112-116 Princes Street, Manchester.
MATON, Wolsteindnome Square, Liverpool. 0161-709-1693.
THE PARADISE FACTORY. 112-116 Princes Street, Manchester.
PLANET K, 46-50 Oldhan Street, Manchester. 0161-736-2020.
THE PARADISE FACTORY. 112-116 Princes Street, Manchester.
PLANET K, 46-50 Oldhan Street, Manchester. 0161-736-2028.
PONNE, TOMAN, BO Corporation Road, Middesbrough. 01642-222-2

Ŕ

Scotland

Symbols House Garage Techno 00 Trance Ø Hard House Hip Hop C Jungle Breaks C) Urban C Downtempo O Soul G

Leftfield

Casual

♦

Smart

and braes of fair Caledonia... Misty land of purple heather, snow-capped mountains and tartan mentalists... The weather is especially murderous this month, but that won't deter Scotland's hardy clubbers. Colours take on World DJ Day with Darren Emerson, Anthony Pappa and Tim Deluxe, while The Rhumba Club celebrates 11 years of mayhem. Happy Birthday.

AHHH... Ye bonnie banks

Essential Nights!

THE RHUMBA CLUB

Friday March 8th at The Rhumba Club, Perth.

Expect: Eleventh birthday bash with Diggers.

COLOURS Saturday March 9th at The Arches, Glasgow. Expect: Emerson, Pappa and Tim

Deluxe playing free for World DJ Day!

Friday

GAIN March 8th at Alaska, Glasgow. 0141-221-9446. 10pm-late. £8. Percy X keeps it hard and fast with Keith Tenniswood aka Radioactive Man, Richard Miller & Nick Craig.

00 0

FOOT THERAPY March 1st at Alaska, Glasgow. 0141-221-9446. 11pm-late. \$8. Resident Laurence Hughes is joined by Swag's Chris Duckenfield and special guest Dennis Ferrer.

00 0

KIA-AURA Fortnightly at Eskotheque. 01124-869-879. 9.30pm-3am. \$7/\$6/\$5. Electro disco-funk featuring lone, Dickie, Mikey and Giles Walker (Feb 15th), DJ Fillipo 'Naughty' Moscatello (Mar 1st).

THE RHUMBA CLUB March 8th at The Ice Factory, Perth.

SUBLIME March 1st at the Honeycomb, Edinburgh. 0131-668-3043. 10.30-3/5am. £10-£8. Guest this month include Umek from Plant Rhythm, Audio Missile and Tortured Fame filing in from Slovenia with support from Sublime's Idge. ⑦ ① ② ① ③

Saturday

AUDIO DELUXE Weekly at The Honeycomb, Edinburgh. 07779-004-842. 10.30-3am. £8.

Kicking out big, expensive and overrated superstar DJs, this lot are focussing on the music. Craig Smith resides with friends Yogi Haughton, Mr Todd and Eh? Wun.

000

CITIZEN CANE March 1st at The Subway, Aberdeen. 10-3am. $\pounds7/\pounds6$. Joining resident Matt Bleed this month is Bronx Dogs' Richard Sen.

COLOURS March 9th at The Arches, Glasgow. 01698-276-866. 9-3am. £10-£18.

Supporting World DJ Day and featuring Darren Emerson, Nick Warren, Anthony Pappa, Tim Deluxe and residents Jon Mancini and Iain 'Boney' Clarke. All proceeds got to the charity while DJs will be donating their fee for the night.



COLOURS at The Liquid Room, Edinburgh. 01698-276-866. 10pm-3am. £10/£12. Featuring Way Out West (live) and Nick Warren (Feb 23rd), and Lisa Loud and Jon Pleased (Mar 30th).

00000

DO THIS DO THAT Fortnightly at Mono, Dundee. 01382-227-479. 10pm-2.30am. £7. Featuring Jon Carter (Feb 16th), a special theme party with a very special guest in aid of World DJ Day (Mar 2nd), and Layo & Bushwackal and Yousef (16th). ↑ • •

FREELANCE SCIENCE March 2nd at Alaska, Glasgow. 11pm-3am. £10/\$8. Mr C makes a welcome return to Alaska with Paul Cawley and Sidewinder in the bar. A purist's delight. ⑦ ⑦ ◆

FRUITFLY Monthly at The Arches. 0131-557-4656. 11pm-4am. £8/£10. House and garage groovers Fisher & Price are joined by special guests.

LA BELLE ANGELE Weekly at La Belle Angele, Edinburgh. 0113-226-2933. 10.30pm-3am. £10-£3. Ultragroove with Gareth Somerville, Mikey Stirton, Colin Cook and special guest Onionz (Feb 16th), and Scratch featuring People Under The Stairs (tbc) alongside Lyley, Richie Rufftone and Extra (Mar 9th).

00000

NO STRINGS ATTACHED March 3rd at Heriot-Watt University, Galashiels. 01896-753-513, 9-3am. £10 in advance. Residents Steve Cass and Justin Wilson are joined by techmeister Justin Robertson. () (2)

PROGRESSION Monthly at The Liquid Room, Edinburgh. 07949-106-868. 10pm-4am. $\pounds 10/\pounds 12$. Alan Dobson, Gav Grant and Derek Martin are joined by John Creamer from New York (Feb 16th), and Circulation (Mar 16th). (1) (2) (2) (3) (4)

♥ Club Directory

	ABERDEEN EXHIBITION CENTRE, Aberdeen. 01224-824-824.
2	THE ANGEL EYE, Edinburgh.
	THE ARCHES, Midland Street, Glasgow: 09010-022-0300.
Q	BUDDA CLUB, 142 St Vincent Street, Glasgow. 0141-221-5000.
adama de	CLUB ALASKA, Bath Street, Glasgow.
0	
Scotland	DE NIRO'S, 120 Union Street, Aberdeen.
in	DRUM, Windmill Brae, Aberdeen. 01224-210-174.
U)	EGO, Picardy Place, Edinburgh.
	ESKOTECH, Bridge Street, Aberdeen.
	G1, 33-39 Mitchell Street, Glasgow. 0141-221-9875.
	GLOW NIGHTCLUB, 9 Belmont Street, Aberdeen. 01224-648-000.
	HONEYCOMB, Niddry Street, Edinburgh. 0131-530-5540.
	THE ICE FACTORY, Shore Road, Perth. 01738-630-011.
	THE INDIGO ROOMS, Overhaugh Street, Galashiels. 01896-753-513.
	LA BELLE ANGELE, Hastles Close, Edinburgh.
	LAVA, Belmont St, Aberdeen.
	MAS, Royal Exchange Square, Glasgow.
	MONO, DUSA, Airlie Place, Dundee, 01382-224-767.
	NOA, 3 Queensferry Street Lane, Edinburgh. 0131-467-7215.
	ON AIR EAST, 15 Ward Road, Dundee, 01382-203-226.
	THE PELICAN, Hotel Metro, Market Street, Aberdeen.
	PLANET PEACH, 34 Queen Street, Glasgow. 0141-226-8990.
	QUEEN MARGARET'S UNION, 22 University Gardens, Glasgow. 0141-339-8283.
	THE RIVERSIDE CLUB, Fox Street, Glasgow.
	STUDIO 24, Carlton Road, Edinburgh.
	THE TUNNEL, 84 Mitchell Street, Glasgow. 0141-204-1000.
	THE VENUE, Carlton Road, Edinburgh.
	WILKIE HOUSE, The Cowgate, Edinburgh. 0131-668-3043.

ALEXIS MARYON

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Ireland





THE big World DJ Day fundraiser sees 2FM and The Star team up at Redbox on March 8th. DJs performing for free include Mister Spring, John Power, Alan Pullen, Al Gibbs, Robbie Butler and myself. The big weekend of the month is the St Patrick's Day Bank Holiday (March 15th-17th), and Anne Savage, Baby Doll Records and Judge Jules all spin at Temple Theatre, while Fatboy Slim (reportedly on £100,000 for the weekend) spins at Lush, Redbox and South . It's gonna be messy wherever you are!

Essential Nights!

WORLD DJ DAY

Friday March 8th at Redbox, Dublin. Expect: John Power, Mister Spring and more.

Friday March 8th at The Dome, Co. Donegal.

Expect: Jay Pidgeon, Pascal and L.E.D

LUSH!'S 6TH BIRTHDAY Friday March 15th and Saturday March 16th at Kelly's, Portrush. Expect: Fatboy, Tongy, Maas and The Cuban Brothers!

Friday

BUGGED OUT! February 22nd at The Embassador, Dublin. 9-late. £tbc. info@buggedout.com At their new venue, but with the trusty

'ol DJs like Rob Bright and a very special mystery guest.

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DEVOTION Weekly at Redbox, Dublin. 10.30-3am. £8.

Tech-funk night featuring Francois and guests in this intimate and stylish venue. Don't miss the World DJ Day party with John Power, Mister Spring, Alan Pullen, Mark Kavanagh, Al Gibs and Robbie Butler (Mar 8th).

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ESSENCE Weekly at GPO, Galway. 00-353-91-563-073. 11-late. £6. Quality range of house music from progressive to deep and funky from DJ Ted, Dean King and guests, plus Nick Warren (Feb 15th).

000

FOOD Weekly at Switch, Dublin. foodatswitch@hotmail.com. 10-3.30am. £7/\$8. Breakbeat and tech-house night with some funk and Northern soul upstairs. DJs include 2-Bit, A-Dam, Simon F, Offset, Splyce and Dave Hales.

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HAM Weekly at The Pod/Chocolate Bar, Dublin. 10.30pm-late. Ω8/£6 members. Chic and glossy house from Shay Hannon, Martin McCann and Tonie Walsh for a

polysexual crowd.

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ICED Weekly at Milk Bar Club, Belfast. 10-late. £7/£5. Mark Jackson and Alan Simms play funky

house with guests Jim Shaft Ryan and Dee Mcauley (Feb 22nd), Norman Jay (Mar 1st), a residents night (8th), and K-Klass (15th).

LUSH! 6TH BIRTHDAY PART 1 March 15th at Kelly's Complex, Portrush.

02870-823-539. 9-2am. £10/£9.

9-2an. £10,59. Two rooms of progressive house and hip hop, disco, funk and soul. Fatboy Slim and the mischievous Cuban Brothers.

•

LUST Weekly at Doc's, Limerick. 00353-87-205-7229. 11-3am. £7/£6. Residents Dermot C and Leonie play housey trance with guests Paddy Sheridan (Feb 22nd), and Robbie Butler (Mar 8th). () () () ()

MASSIVE February 15th at Massive, Waterford. 10-late. £tbc. Very special guest Derrick Carter joins residents Will and Warren. TEMPLE THEATRE Weekly at Temple Theatre, Dublin. 9.30-3am. \$8/\$6 with flyer.

WORLD DJ DAY March 8th at The Dome, Co. Donegal. 9-3am. £tbc. Donating their fee for the night are Jay Pidgeon, Pascal, L.E.D, Colin Bass, Marty Mac, Tony Waters, Tommy Conway, Timmy Gibson and DJ JW.

• • •

Saturday

LUSH! Weekly at Kelly's Complex, Portrush. 02870-823-539. 9-2am. £10/£9.

Prog house and hip hop, disco, funk and soul. Guests include Boy George (Feb 16th), Lucien Foort and DJ Remy (23rd), Sander Kleinenberg (Mar 2nd), and Parks & Wilson (9th). Tongy, Timo and The Cubans drop in for the birthday celebrations (16th).

MODERN ART Weekly at The Pcd/Chocolate Bar, Dublin. 10.30pm-late. \$8/\$6 members. Resident Robbie Butler plays house and classics with guests.

Sclub Directory



 PHUNK'DUP
 Weekly at Switch,

 Dublin.
 11-3am. £9/\$£8.

 Phunk'dup house and techno from the residents Dean Sherry and Barry Dempsey.

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RED Weekly at Redbox, Dublin. 11-3am. £8.

Sunday

SUPERLUST 003 February 17th at Doc's, Limerick. 11-late. E20. Cream bring themselves to Doc's with Nick Warren and Timo Maas (tbc) joining Dermot C and Leonie.

Techno 0 Trance Ø Hard Hous Hip Hop 63 Jungle \odot Breaks CO Θ Downtempo O Soul Θ Leftfield an Casual

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Garage

Wales & West



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Essential Nights!

NORTH 5TH BIRTHDAY

Saturday February 23rd, at The Lakota, Bristol. Expect: DJs Scorpio, Dolphin, Loftgroover, Marg EG, Radium (France), Vortex and many more, with MCs in tow!

BLEND HOSTING THE BUGGED OUT! RESIDENTS Friday March 8th, The Blue Mountain Club, Bristol. Expect: Justin Robertson, Jim Crawford, Tom Perot and Motorboy.

Friday

BIONIC March 1st at Emporium Nightclub, Cardiff. 10pm-4am. £10/£9. The very best in hard house, and this month, to entice you, a very exclusive appearance from German maestro Cosmic Gate (first UK set), Lisa Pin-Up, Brian M, Cally & Juice and Galaxy Radio all in the main room, along with the Welsh party crew in room two. Broadcast live.

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FREEDOM SOUND March 1st at Enzo's, Salisbury. 9pm-late. £12/£8. Three rooms of techy trance, drum & bass and chill out featuring Eat Static (DJ set), Shane (UFO club), John Askew, Shy FX, John B, Leggy & N-Deva and Sam Spacey (live).

0000

KOOL WATERS Friday February 15th at The Core, Yeovil. 01935-475-967 9pm-2am. £8/£6. Welcome the new bi-monthly residents. Standing tall, it's Judge Jules, and standing taller, Tall Paul, as well as monthly residents DJ Marc Vedo, Matt Thorne and Marcus all eager to please you!

0000

JOE PLIMMER

KOOL WATERS February 15th at Dellar's Wharf, Taunton. 07721-039-616. 9pm-3am. £8/£6. Featuring Marc Vedo with his guests Judge Jules, Anne Savage, Marcus and Matt Thome while Ben Dobson, Joe Freeze and

Lord Louie host the Subsonic room. 0000

PRECINCT Weekly at Clwb Ifor Bach, Cardiff. 029-2023-2199. 10pm-3am. £8/£6. Full Circle present DJ Die and Dynamite MC (Feb 15th), followed by Luke Vibert (22nd). 0000

SCREAM! Weekly at Bristol Academy, Bristol. 01179-220-703. 10pm-4/6am. £10. Featuring Don Diablo, Joy Kitticonti, Dan Pearce, The Saint and Bob Frisky (Feb 15th), and an all-nighter with Judge Jules, Fergie and Paul Richards (22nd). 0000

TECHNIQUE February 22nd at Blue Mountain Club. 07816-583-306. 10-4am £6/£8 A belting new venue, with two great rooms to draw on the dancefloor qualities, this month, of E Z Rollers (live), Mulder (Urban

Takeover), Andy Simmonds and Nocturnal in Room One, and DJ Derek, with live Graffiti by Omni in Room Two - very arty! 0000

Saturday

COME TOGETHER Weekly at Club Zinc, Rhyl. 01745-360-728. 10pm-2am. £4/£3. Living it large as ever, there's the Valentine's Ball with Howard Donald (Take That) and Jamie Trippier (Feb 16th), Al McKenzie and Jamie Trippier (23rd), Leon Roberts (San Fran) and Jamie Trippier (Mar 2nd), Huw Titchner and Jamie (9th), and then finally our Jamie and Collin Airey (Mar 16th).

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L'AMERICA Fortnightly at Emporium Cardiff. 0292-0300-810. 10pm-4am. £10/£8. Anyone for some dirty house vibes? Residents Steve Boyd, Craig Bartlett, Dave Jones, and DJ Silver take prime spot (Feb 16th). Then, it's the Basement Boys all-nighter with DJ Spen and Teddy Douglas (Mar 2nd), L'America Present Cometogether featuring future stars of the DJ world as well as Terry Dejavu, Tony Walker and Craig Bartlett (16th). You'll like to be in L'America! 0 4

RIPSNORTER Monthly at Depot, Bristol. March 9th. 0117-908-7922. 10pm-5am. £8/£6.

Following a change in music policy in the Penthouse, Ripsnorter now bring you a string of the underground techno scene's finest DJs. Kicking off with Chris Liberator, alongside Glen Miller and Lady Base in the Penthouse, and Ben Chilman, Dan Pearce and Kev

'KGB' Bird in the Bunker. Lovely. 🙆 🛈 🧇

Thursday

CARTEL Monthly at Casbar, Exeter. 9.30pm-2am. £3. Classy house served up by Deep Cartel and Ben Wijay. 0 🔶

Sunday

FULL CYCLE SUNDAY February 24th at Level, Bristol. 9pm-2am. £tbc. Roni Size, Krust, Die, D Product and Surge are just a few of the delights ripping it up at this prime Sunday session, as well as special guest Andy C this month. Check it. 00



one out of Take That is DJing at Come Together in Rhyl!"

Wales

Club Directory

BAR RUMBA, Griffin Street, Newport, South Wales.
THE BRUNEL ROOMS, 1 Havelock Square, Swindon. 01793-531-384.
CAFE BLUE, The Old Fire Station, Silver Street, Bristol. 0117-940-5626.
CANDY STORE, 103 Mayflower Street, Plymouth. 01752-220-077.
CLAIRE'S, 39-41 Torwood Street, Torquay. 01803-211-097.
CLUB EVOLUTION, The Waterfront, Bristol.
CLUB ZINC, Queens Building, West Parade, Rhyl, North Wales. 01745-360-728.
THE COUNTRY CLUB, Warden Hill, Evershot, Dorchester.
CREATION, 13-21 Baldwin Street, Bristol. 0117-922-7177.
THE DANCE ACADEMY, 121-123 Union Street, Plymouth. 01752-220-055.
THE EDGE, St Mary Street, Cardiff.
THE EMPORIUM NIGHTCLUB, High Street, Cardiff. 029-2066-4577.
ENZO'S, The Inn, Highpost, Salisbury, Wiltshire, 01722-782-618.
THE ESCAPE, Northampton Lane, Swansea. 01792-662-854.
EVOLUTION, Atlantic Wharf, Hemingway Road, Cardiff Bay, South Wales.
JESTERS, Stow Hill, Newport.
LAKOTA, 6 Upper York Street, Bristol.
MAZE, Hepburn Street, Off Stokes Croft, Bristol. 0117-907-4231.
MINE, Greyfnars Road, Cardiff.
THE MONASTERY, Torwood Gardens Road, Torquay, Devon, 01803-292-929.
THE QUAY CLUB, 11 The Barbican, Plymouth. 01753-667-271.
REFLECTIONS, West Wilts Trading Estate, Westbury, Wilts.
THE ROCK, Frogmore Street, Bristol. 0117 927 9227.
SANCTUARY, The Pool Sanctuary, Kingsway, Swansea. 01792-366-511.
SLOANES, 2 Church Square, Taunton. 01823-256-161.
THE THEKLA, The Grove, Bristol.
THE TIMEPIECE, Little Castle Street, Exeter. 01392-493-096.
THE VISION, Market Place, Ringwood, Dorset. 01425-478-084.
VISION 2K, 43/45 Queen Street, Cardiff.
VOLTZ, 4-5 Beach Road, Weston-Super-Mare.

South & East



Essential Nights!

PUSSYCAT CLUB

Friday February 15th at The Zap, Brighton Expect: Lots of glitter, free giveaways, free cocktails and Alex P!

DEDBEAT WEEKENDER 22nd-24th February at Vauxhall Holiday Park, Great Yarmouth. Expect: A massive line up including DJ Craze, Souls Of Mischief, The Herbaliser, Anthony Rother (live), plus many tbc.

Friday

BEDROCK March 7th at The Beach, Brighton. 10-3am. £7/£8. Join residents John Digweed, Phil Thompson and guests for seaside fun and frolics on Brighton beach.

ETCH March 1st at Enigma, Brighton. 10pm-2am. £6/£5. Featuring Mr Scruff, as mischevous as ever. It's a good job it's only monthly.

KINKY Weekly at Honey Club, Brighton. 10pm-3.30am. £8.50/£7.50. Get your glad rags on, crack a smile and get ready for Kinky. Farley Jackmaster Funk (Feb 15th), Norman Jay (22nd), Soul Heaven Tour with DJ Spen (Basement Boys) (Mar 1st), Seamus Haji (8th), and rounding up with CJ Mackintosh (15th).

MATRIX Weekly at The Matrix, Reading. 01189-59-0687. 10pm-4am. £10/£8. This gifted bunch kick off the party with Soul Kitchen, DJs tbc (Feb 15th), while the

ALEXIS MARYON

following week sees Bassheads' Tru Players night, with DJ Hype, Zinc, Pascal, Andy C and Timo Maas (21st). Bound to be messyl

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MELTDOWN February 15th at The Beach, Brighton. 01273-608-886. 10pm-2am. £8/£7.

Dark and dirty drum & bass never fails to please the loyal Brighton kids. Bryan Gee and Total Science are part of the mayhem on (Feb 15th), Top Buzz and Ellis Dee (Mar 8th), and Randall and J Majik (15th).

.....

OCEAN ROOMS Weekly at Ocean Rooms, Brighton. 10pm-2am. £10/£6. The switched on Brighton bunch present more weekends of madness. Kicking off with Aim album launch featuring Aim, Ocol DJ Mary and AS-IF (Feb 22nd), then it's Morcheeba DJs, Krafty Kuts and Rennie Pilgrem (Mar 1st), Groove Armada (8th), and the shapely DJ Rectangle (15th).

PUSSYCAT CLUB Weekly at

Zap, Brighton. 01273-821-147. 10pm-4am. £8/£6.

A top line-up to come from these sex kittens in Brighton – the Valentine's Ball (Feb 15th), with Alex P as well as free cocktails and giveaways to get you in the mood! Sister Bliss (22nd), Pete Wardman and Lost Witness (Mar 1st), and Lisa Pin-Up (8th).

SLINKY Weekly at Opera House, Bournemouth. 01202-766-655. 9.30pm-3am. £8/£6. Spring into action at Slinky this weekend for some frantic fun. Lisa Lashes and Pin Up (Feb 15th), Tall Paul and Tim Lyall (22nd), Anne Savage Air Wave and Dave Bailey (Mar 1st), and Signum and Demound (8th). Prepare to get very messy!

STOMPA PHUNK Weekly at Funky

Buddha Lounge, Brighton. 01273-624-343. 10-2am. £4/£3 NUS. Have yourself a funky stomp down at the Buddha lounge, featuring Aubrey Fry (Feb 15th), Scissor Kicks (22nd), Anthony Teasdale (Mar 15th), and fun with the residents (22nd).

Saturday

CLIMAX Weekly at Matrix, Reading. 01189-959-0687. 10pm-4am. £10/£6. Continuing to unfold, check out the fresh energy of this new night at Matrix, with cutting edge US garage, house and trance in the main room, funky house in the Apollo, as well as jazz funk, and acid jazz in room three. Also, special guest Fragma appearing (Mar 9th). PHONIC HOOP Weekly at Enigma, Brighton. 10pm-2am. £6/£5. Just the therapy you need after all those New Year's festivities. Get back into the swing of things with The Zebra Traffic Launch Night and Mark B (Feb 16th), Robert Luis (23rd), Bonobo (Mar 2nd) and Alstylus (9th).

SEVEN SINS Weekly at Honey Club, Brighton. 10pm-4am. £12/£10. Sexy, splendid and spankingly smashing! Willing sinners include Stretch and Vem (Feb 16th), John Kelly (23rd), Plastic Fantastic (Mar 2nd), Brandon Block (9th), and JFK (16th).

Wednesday

PARADISO Weekly at Bartonka, Bournemouth. 01202-317-423. 8pm-2am. $\mathfrak{L}2/\mathfrak{L}1$. With a diverse, anything goes music policy, it's bound to be rocking. $\mathbf{O} \mathbf{O} \mathbf{O} \mathbf{A}$

Sclub Directory

ATLANTIS, Epping Forest Country Club, Abridge Road, Chigwell. 020-8501-0917. ATOMICS, Unit A, Hart Street, Maidstone, Kent. 01622-687-888. THE ATTIC CLUB, St Helen's Street, Ipswich. 07710-357-752 BAR CENTRAL, Lucy Road, Southend-On-Sea, Essex. 01702-338-428. BOURNEMCOUTH INTERNATIONAL CENTRE, Exeter Road, Bournemouth. CLUB M, 109-111 High Street, Newmarket, Suffolk. 01638-667-945. CLUB BLUE, next to Fortunes Of War, Brighton. OCORDE 2, Madeira Drive, Brighton. 01273-207-241. THE CAMBRIDGE CORN EXCHANGE, Wheeler Street (near the Lion Yard Car Park). Cambridge. 01223-357-851. THE EMPIRE, Bognor Regs. 01243-866-344. THE EMPIRE, Bognor Regs. 01243-816-000-01273-625-5541. HONEYCLUB, 214 Kings Road Arches, Brighton. 01273-725-5541. HONEYCLUB, 214 Kings Road Arches, Brighton. 01273-725-5541. HONEYCLUB, 214 Kings Road Arches, Brighton. 01273-690-069. THE OEEAN ROOMS. 1 Moriey Street, Brighton. 01273-690-069. THE OEEAN ROOMS. 1 Moriey Street, Brighton. 01273-690-069. THE OPERA HOUSE, 570 Christchurch Road, Bournemouth. 01202-399-922. PACIFIC EDDE, Market Place, Romford, Essex. 01708-739-382. O CLUB, Station Road, Cambridge. 01223-311-661. THE OPERA HOUSE, 570 Christchurch Road, Bournemouth. 01202-399-922. PACIFIC EDDE, Market Place, Romford, Essex. 01708-743-431-THE SHOWBAR, Bournemouth. 01202-766-655. 30, 46 Lowileld Street, Dartford, Kent. 01322-281-100. TIME & ENVY, 108 South Street, Romford, Essex. 0870-600-8463. TIFFANY'S BALLROOM, Marine Parade, Greet Yamouth. 01493-857-018. URBAN, Firvale Road, Bournemouth. 01202-766-655. 30, 46 Lowileld Street, Dartford, Kent. 01322-281-100. TIME & A ENVY, 108 South Street, Romford, Essex. 0870-600-8463. TIFFANY'S BALLROOM, Marine Parade, Greet Yamouth. 01493-857-018. URBAN, Firvale Road, Bournemouth. 01202-466-300. WIND & ELITE, Romford. 01708-

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Ebony and ivory in virtually perfect harmony

Steinberg's cyber-piano, The Grand

N the never-ending quest for excellence and ease of use, virtual instruments for music sequencers such as Logic Audio and Cubase VST are turning up the pressure. Recently the likes of the Waldorf Synthesizer, the Hammond B4, the FM7, Absynth and the EVP-88 piano module have all rocked the worlds of lucky computer musicians everywhere. Now, the latest addition to the virtual hall of fame, filed across three CDs, and using a lot of memory, is Steinberg's all new, all singing, all dancing, virtual piano, The Grand.

Basically, this is a £170, sampled piano, but it's far more than that. It's a wicked sounding bit of software, with deluxe, lavishly hand-tooled specifications to make a PC or Mac music producer weep with joy. A normal sampled piano may have three sampled notes per keygroup to emulate the different velocities at which you might strike a chord, but The Grand has 11 – count 'em! – velocity layers per note. There are no loops on the notes and no compression and there are clever features galore in the way it works like piano body resonance samples, all adding up to over 4,500 samples for the entire instrument. This translates into more than 9GB of data at 24-bit sound quality. This means the thing sounds absolutely superb, free of ambience and with no effects on the sound to interfere with any effects you might want to add within your sequencer.

Of course, you could add ambience with the Anechoic Chamber if you want. The original sampling of the piano occurred in a completely dry chamber, thus making the sound absolutely pure. The control parameters allow you to adjust the velocity curves to your taste. Four sound characters are available: natural, soft, bright and hard. Natural is cool and jazzy, soft good for ballads, bright is good for lead lines and hard is great for punchy modern music styles. It is, in short, a really 'grand' piano.

Okay, so it's brilliant, but do make sure your set-up meets the system requirements that this memory, speed and power hungry monster needs to work. You will need Cubase Version Five or higher, at least 256 MB of RAM, 1,3MB of free hard disk space, a fast processor (at least 400MHz for PC or 500MHz for a Mac with at least OS9). Since The Grand sounds so good, you might want to invest in a 'weighted' keyboard to have some sense of actually playing a very good and very real piano too. All we need now is a program that makes the piano play all the difficult bits for itself...



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GUEST REVIEW

MIXING COMES OF AGE Patrick Forge bigs up Pioneer's CDJ-1000

Pioneer

ITH a career stretching from the earliest days of rare groove at Reckless Records to radio at Kiss FM to residency at Talkin' Loud & Saying Something, Patrick Forge is anything but a mere flavour of the month. In 1987, he and Gilles Peterson began what was to become a five year jazz odyssey through the childhood of today's dance music, giving birth to Acid Jazz (both label and genre) and bands such as Galliano and the Brand New Heavies on the way. Since then, he's done everything from making an album with his own band (Da Lata) to featuring at London sessions such as The Fez, Respect, Kudu, Talkin' Loud and now Off Centre,

Brazilian Love Affair and Inspiration Information.

This month, besides a new album with Da Lata and DJ gigs worldwide, he's got a new mix album coming out through the Trust The DJ gang,

Working at Reckless **Records with Jonathon** More (before he was in Coldcut - when time began), Patrick lived, breathed and shat vinyl. He ate it for breakfast and lunch (dinner was an E). Vinyl, as for everyone, ruled. But, lately, things have changed a bit. Patrick, like

many top DJs, now regularly specifies in his contract's 'rider' that he must be provided with a CD machine. And not just any CD player either but a Pioneer CDJ machine. Why the change? Well, for one thing, there's the small matter of cash. "Playing new stuff on CD is a hell of a lot cheaper

than cutting acetates all the time. I would be spending hundreds every week if I got every hot new thing cut. And, besides, there are now so many things you can do with CDs that were

impossible until very recently." Patrick has carried a folder of CDs with him to gigs for about two years now and he's adamant that

find the last point overly shocking].

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no make of CD deck other than Pioneer will do. "Pioneer CD decks are the easiest to mix with, for many reasons. Some other decks don't have wheels at all [obviously fatal for a DJ] and they're all more fiddly than Pioneer and some are actually VERTICALLY laid out!" [Apologies to readers who

So, if it has got to be Pioneer, which model? Originally Patrick found the CDJ 500S to be the boss, but a new future revealed itself this week when we supplied him with a CDJ-1000. After only a few minutes on the beast, Patrick rated it the best shit out there. Now let's not forget that essentially, all CD players are the same. There's minimal discernible difference in sound quality between the top and the bottom of the range. So what makes the CDJ-1000 so great, Patrick?

"Unquestionably, the most important thing is the giant wheel."

The CDJ-1000 features a large 206mm diameter 'Jog Dial' (or "giant wheel") which, it is claimed. enables better handling than an analogue turntable. The Jog Dial is roughly the size, shape and weight of a vinyl 12-inch and lends a hitherto undreamed of familiarity to CD mixing.



Pioneer cannily offer two modes of working with their giant jog wheel, 'Vinyl' and 'CD'. In the Vinyl mode, hand movements of the wheel, unlike previous efforts at such a feature, genuinely have an uncanny vinyl feel. You can 'finger-ride' the CD just as with a 12-inch and you can even do a startlingly natural spin back. The possibilities for scratching seem to be as natural and endless as with real vinyl. In the CD mode, a single rotation of the giant wheel can move the tune by anything from a 25th of a second up to two whole seconds depending on how you set it. There's even a Reverse play switch that immediately flips the tune backwards. Although mixing two records backwards is the kind of thing only entrants to the DMC Mixing Championships would attempt (probably while riding a unicycle and juggling), Patrick finds it useful for short, effect-y bits. The crucial thing is to practice at home so as to find. all the personalised settings which suit.

"The best thing about the machine is the Vinyl mode," says Patrick, "because now you can do anything you could do with vinyl. The problem with other CD players is that the wheels on them have got no resistance at all and so they're pretty uncontrollable. With the CDJ-1000, because it's more weighted, even in CD mode, you've got far greater control."

Not only that, but you can decide the level of resistance on the wheel for yourself using the

Touch/Brake and Release/Start controls to make it perfect for you. Apparently, there's enough conformity from unit to unit that a gigging DJ could just show up and instantly set the controls of the club's CDJ-1000 to the settings he's used to.

Other funky special features include a seriously wide-ranging pitch bend, a super-fast search facility to find tracks or bits of tracks, and an impressive digital display showing times, beats, waveforms and frames (if you're into numbers). There's also a Master Tempo control that allows you to change the speed of playback without affecting the pitch - a godsend to speed merchants who usually find themselves mixing everything in very high keys. The now common Loop Memory function is found near the top of the unit and works its magic in a quite user-friendly way. A dab hand can catch all kinds of loops that sound just like nature intended.

Mind you, all this is not to suggest that it's a specialist trickster's box. Patrick, who describes himself as "not a consummate skills type of DJ", still thinks that any type of DJ could, with a bit of practice, "get all over this shit".

"The most important thing about the box really is this giant wheel. It was a revelation for me, cos I thought they'd never be able to do this. The first time I touched the thing, I was like "What the hell's goin' on here, boy?" - in fact, I'm still wondering how it actually works."

Word is getting out about this machine. Apparently, Jazzy Jeff is "all over this shit" now and DJs around the world are realising that the CDJ can make CD mixing easier than vinyl mixing. So is this another nail in vinyl's coffin?

"I'm still gonna be a vinyl person," says Patrick. "Vinyl is a tactile, hands-on thing. In the end, you want to have your hand on the record. And your eye, for that matter. But, having said that, the CDJ-1000 is the first CD machine that has the potential to revolutionise DJing. I mean, if it's making hip hop DJs go 'fuck, why don't we just use this, rather than vinyl?' then something's definitely changing. And, honestly, I can't think of anything that I'd want to do that I couldn't do with these machines - that is, after I've had some proper time on it.

But is using the CDJ-1000's fabulous electronic gizmos cheating?

"It certainly takes it away from the way DJing has traditionally been done. But this kind of cheating is open to everybody. In the old days, no matter what kind of music you played, if you had a certain record there was kudos involved in that. But now we live in an age that's all about easy access, where if you want some particular

tune, you can get a copy of it - from the net, for instance. It's easy to get it or keep it on CD. The down side is that, while vinyl culture meant you sweated to get it, which separated the dedicated ones from those who couldn't really be bothered, nowadays, you might not be able to be bothered but you can still become a great rare groove DJ overnight. But fuck it, I'm not gonna stand in the way of progress.'

Patrick Forge can be heard at East London's Off Centre and at Inspiration Information and Brazilian Love Affair, both at Notting Hill Arts Club. His trustthedi.com mix album is out now and available online at trustthedj.com. The new Da Lata album M is out on Palm Pictures in April

The Product



Contact: Pioneer on 01753-789-500 www.pioneer.co.uk Price: £1,299



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PRICEY SCRATCHING

Rane Scratch Mixer TTM 56

FOR all the minted scratch DJs out there, Rane, who have always been associated with quality products, have just announced the arrival of their Scratch Mixer TTM-56. Containing the new technology of 'proprietary magnetic faders', this little unit can handle loads of smoke, temperature changes and other general abuse.

Rane also reckons its faders are the fastest and most accurate on the planet, and crossfader and channel fader contour controls are continually adjustable, from smooth blend to extremely fast cut. The FlexFX effects loop also allows assigning of post-fader Program 1, post-fader Program 2 or both to the effects loop, which has a Wet/Dry pan control to allow the user total control of how much processed signal is in the mix. A class act.

Contact: Hayden Laboratories on 01753-888-447 www.rane.com Price: £1,000 (Plus VAT)

INFO RUSH

Emagic launch online technical help database

ALONGSIDE telephone and e-mail support, Emagic now offers the new online 'Info Web' to help with your technical problems. Registered customers now have round-the-clock access to a comprehensive database that is filled with first-hand expert information. So, with one click of the mouse, you'll be able to find answers to almost every question about Emagic products.

Contact: Sound Technology on 01462-480-000 www.soundtech.co.uk or www.emagic.de Price: Free to registered users



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Hip hop/r&b CD-ROM for Akai MPC-2000 Samplers

FOLLOWING the success of the MPC sound library of hip hop/r&b sounds, these samples have now been complied on 'Drumz Phatta Than Momma', a CD-ROM for use with Akai MPC2000 and MPC2000 XL samplers. The CD-ROM contains 1,080 kicks, 900 snares and rim shots, plus 900 hi-hats and percussion sounds, all in up-to-date hip hop stylee, and every pad in all four banks is programmed with a different drum sound, resulting in 64 different drum sounds per kit. III shit is sure to result.



Contact: Syntaur Productions on 001-830-627-1531 www.mpcsounds.com Price: \$249.95

MP3 STEPS TO HEAVEN

Traktor DJ Software

HERE'S one for all PC and Macfancying DJs. The twin-deck Traktor DJ software allows your audio CDs, MP3 and WAV files to be played and mixed. It has two interactive displays which illustrate the individual tracks as graphical waveforms, allowing your music to be heard in advance, allowing easy positioning of loops and identification of cue points. The software also incorporates a full range of modern DJing tools such as crossfaders, pitch control, automatic tempo and beat matching, resonant filters, EQs and kill switches. Together with the cue, loop and playlist section, and other DJ functions like beatsynched scratches, it all means

that you can have club-ready computerised sets produced in next to no time. Wick.

Contact: Arbiter on 020-8970-1909 www.traktor-dj.com Price: £29.99



OOPS, SORRY

In January, we claimed that Sound Tech was the main distributor for tha Evolution MK series MIDI controller keyboard. In fact, you need to contact Arbiter Group on 020-8202-1199 if you want to buy one of these sexy silver beasts. Sorry about that.

Roland SH-32: The sound designer's toolbox

ANY aficionado of analogue synths from the electro era will speak fondly of the Roland SH-2 and SH-101, and for many they are still vital studio tools. As much as we love the cheap virtual synths now on the market, many of which try to emulate the various hardware synths Roland have produced and manufactured over the years, they do still have problems with unintuitive operation via the mouse, as well as latency/ CPU load issues that slow you down. To combat this, Roland has developed the SH-32, a

With high-quality sound and large-scale polyphony, the SH-32 user interface promotes experimentation and sound shaping, with a full quota of knobs and sliders to play with.

With up to 32 voices of genuinely rich analogue style power, it also includes waveforms from the original TR-808 and TR-909. The SH-32 looks set to become an invaluable addition to any musician's sonic arsenal.

> Contact: Roland on 01792-515-020 www.roland.co.uk Price: £449



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EQ Competition

Citronic Mixer Competition

The finishing line is in sight in the race to build the world's coolest mixer

The third instalment of the grand Citronic Mixer Competition is here. It's time to check out a few more of the brilliant designs that Muzik readers have sent in as entries in the quest for the perfect DJ mixer.

The winner of the contest will be announced at a party on February 13th at London's AKA bar. Big name DJs are lined up and all party massive and crew are expected to show up for what's going to be a marvellous night. The lucky and talented winner gets his mixer design made a reality by the folks up at

1) Mixing Operations Desk (MOD) (from Graham Dunn)

Designed "with simplicity, smooth mixing and funky design in mind", the MOD comes either in sexy gun metal grey or Citronic's own blue/black. Simplicity is key here, and a very down-to-earth design it is too.

2) Clubmix Pro (from Owen Davies)

Owen's mixer is silver, has intelligent gain, replaceable faders, crossover fader kills, an XLR/jack microphone input and a really great layout on the backside of the mixer





which avoids "the wiring tangle usually associated with the back of mixers". It's all well thought out and electronically sound. An excellent entry.

3) SC Pro 1 (from James Good) Features on this mixer include removable face panel, input fader curve adjustment, bi-colour LED, crossfader reverse and headphone cue select. It's blue with aluminium plates, and it's not too expensive at £349.95. Something about it seems to work – it hangs together as a whole piece.

3

Citronic, which is great news for all of you looking to buy a cutting edge DJ mixer. Runners-up will receive a T-shirt and posters from Citronic and six month subscription to Muzik, which is good news for, er, runners up.

Over the last two months we've reviewed some of the hundreds of fabulous entries we've received, and this month we've got another exciting crop to show you. It's a real drag that we can't print all of the entries as there were so many top class designs. Next month we reveal the winner – see you at the party!

4) CMX AHNP (from Alan Huntley and Nick Pocock)

Alan is a former BSC Product Design student, Nick is a Media Studies student. Their backgrounds definitely helped with the presentation, which was brilliant. Special features include a beat catcher which flashes on each beat, a crossfader blocker which stops the fader going past the centre line during a mix, a crossfader control that stiffens or loosens the fader and a light control to brighten or dim the mixer lights. All really practical things, while the mixer is also funky and cool.





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Prize no.9 3x pairs of VIP passes for MTV's fantastic '5 NIGHT STAND Which will be held in London in April, and promises to be one of the leading events of 2002.

Prize no.10 EMI:Chrysalis have 10x POSITIVA Record Bags up for grabs With various Positiva records and cds, a tee-shirt and two slipmatts each.

Prize no.11 CREDENCE MAILING LIST

This year's hottest label have 5x places on their mailing list free for ONE YEAR, courtesy of Parlophone.

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Terms and conditions: winners must be over 18. Because there may also be strobe lighting at some of the venues listed, not all prizes are suitable for anyone who is epileptic. There will be no cash alternatives. Nordoff-Robbins Music Therapy's decision is final. Winners will need to be responsible for any additional expenses incurred, including travel to and from venues, accommodation where necessary, and travel insurance for prizes of a travel nature.



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Phil Oakey

The Human League leader who sang 1980's biggest selling single, helped invent techno and once sported the best haircut EVER

hat is your tune 'Don't You Want Me' doing in that horrendous advert for Spirito Di Punto cars?

"The truth – and I shouldn't tell you this cos I'll probably end up getting less money – is that the record company got so fed up of us turning them down when they wanted to use Human League tunes in ads that they thought 'fuck 'em', went away, looked at the contract and

worked out a way they could use it without having to ask us. You do have to work quite hard to find a way NOT to be offended by it, but I suppose it's quite

funny in a Reeves & Mortimer way."

The early Human League sound – from records like 'Being Boiled' and the 'Reproduction' album – is suddenly back in vogue. Why do you think it's taken so long?

"I blame ABC! They made a very good record, 'The Lexicon Of Love', but suddenly that took that synth-pop sound off in a white soul direction, which killed a really interesting trend of the time. I mean people like Daniel Miller's The Normal, John Foxx, Cabaret Voltaire – and it's great to see people queuing up to say how great their compilation is – and the likes of Gina X Performance and Giorgio Moroder."

CHECK YOUR HEAD

Do you like Ladytron, Felix Da Housecat, Miss Kittin and so on? "Well, Felix is my favourite, although he sneakily pinched a loop off us for the 'Harlot' single. That has SO clearly got a loop from 'Sound Of The Crowd' on it. We were hoping it would be a huge hit so we could go 'Oi! Where's our money?' I loved the Raven Maize

money?' I loved the Raven Maize single too – I thought that really captured the spirit of those times."

Would it be fair to say the Human League were originally influenced by Kraftwerk?

"Well, yeah. The Walter Carlos soundtrack for A Clockwork Orange was a huge influence too – we were all film buffs, and to go and see a film where we couldn't work out where any of the sounds had come from was fantastic."

Synths were quite frowned upon when you started out – did you get many bad reactions at early gigs? "In Sheffield the punk scene was really

nice, and we were playing largely to people we knew. Then we got on a national tour with Siouxsie And The Banshees and that was a little bit hairy. Especially the spitting - you knew you'd have to clean your coat after every night. In Aylesbury, I remember somebody was chewing the inside of his mouth so he could spit blood at us, and they were trying to set fire to us by throwing lit matches into our turn-ups. Then we got a tour with Iggy Pop and that was REALLY dangerous. At one club in Hanover, people were throwing full cans of lager at our heads, and they were going into the toilet, ripping out any metal they could find, coming back and throwing it at our heads. They burnt a British flag in front of us too, which was **QUITE interesting.** I often think about that, cos I know the guys from Gatecrasher. I really like the spirit of the club, but I was down there one night and Jules had security throw someone out, just because he flipped a coin onto his decks. It was during 'Gouryella' by Gourvella - so in a way it was appropriate -and I thought, 'You think that's abuse?"

Jules recently punched someone for wearing a rude T-shirt.

"Well, that's a bit more like it! You should at least deal with it yourself, not get the bouncers to throw the guy out!"

When you went from the very underground 'Travelogue' album to the very poppy 'Dare', did you get accused of selling out?

"Well I think we sold out SO completely that people who'd liked us before didn't even bother to say anything. People thought we were insane for getting [vocalists] Joanne and Suzanne in the group. In fact I'd say that the most significant thing we ever did wasn't musical, it was to say that we think men and women are equal, and women should be in groups. Before then, it didn't happen in serious groups."

You also did one of the first ever remix albums...

"Our producer Martin Rushent was a real go-getter, and he was going to New York clubs and hearing 'Grandmaster Flash On The Wheels Of Steel'. He was coming back and going [Cockney accent] 'Fackin' 'ell! 'Ave you 'eard this? We can do this!' The Human League did the first really radical pop remixes. Martin did wild, wild things with effects. I think some of what we did then is still in advance of what is done now."

Your look at the time was very glam – it's something that would pass without comment now, but...

"I think you're SO wrong. We took a young guitarist on tour with us last year, 21 years old, and he's a big Bolan fan, wears a bit of make-up, and people just couldn't believe it! The NME had a little jibe about him, saying 'we couldn't tell if it was a boy or a girl'. I thought 'hang on – we got rid of that mentality in 1980!' I think people are more conservative now than they've been since about 1970. Men don't wear make-up, ALL men have short hair, or long dirty dreads – everyone's afraid of being glam."

For many years you had that fabulous long on one side/short on the other 'do'. How did you decide on that?

"I saw this woman on the bus who turned out to be a hair model who had her hair like that, so I went and sat next to her and said 'that looks fantastic, where did you get it done?' I didn't get off with her."

> All I Ever Wanted' (Alter Ego Remix) is out now on Klang Elektronik. 'Being Boiled' is out on Soul Jazz. The album 'Secrets' is available on Papillon. Puntos are available from car shops

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