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ALBUM!**

Exclusive preview of  
a music monster

# 20

**KILLER TRACKS  
YOU MUST OWN p28**

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REUNITED**

"I'm an undercover  
policeman now"

**DANNY TENAGLIA**

**TIMO MAAS**

**THE STREETS**

**DJ TIESTO**

**BUSTA RHYMES**

**CLUBS, BARS, GIGS**

**WORLD'S BEST  
DANCE MUSIC  
REVIEWS p93**



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BASSBIN BLOW-OUT!**

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PARTY PEOPLE**

What New Order  
really think

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MATEY!**

Acid house  
collectors'  
album guide



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for people of all  
persuasions



# TRIBALISM

**March 09.03.02**

Room One

**Tedd Patterson**  
**Yousef**  
**Pete Gooding**  
(Renaissance)

Room Two

**Smokin' Jo**  
**Mark Wilkinson**  
Marc Hughes  
Gareth Cooke

Room Three

**Face The Music**

**April 13.04.02**

Room One

**Robbie Rivera**  
**Miguel Pellitero**  
(DTPM)  
**Marc Hughes**  
(Tribalism Resident)

Room Two

**Ziad (Trade)**  
**Tula**  
Gareth Cooke  
Essence

Room Three

**Therapy**  
**Justin Drake**  
(Peace Division)  
**Nick Dare**

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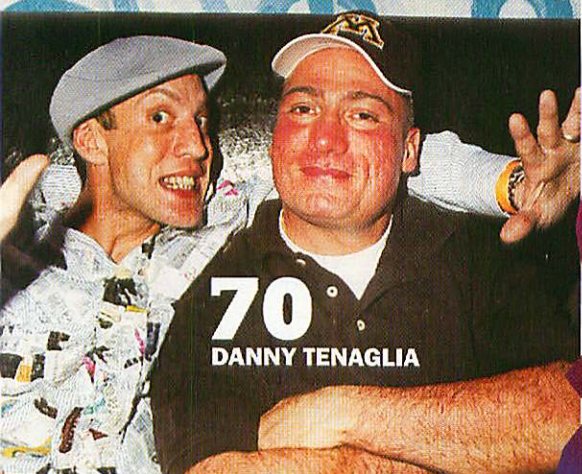
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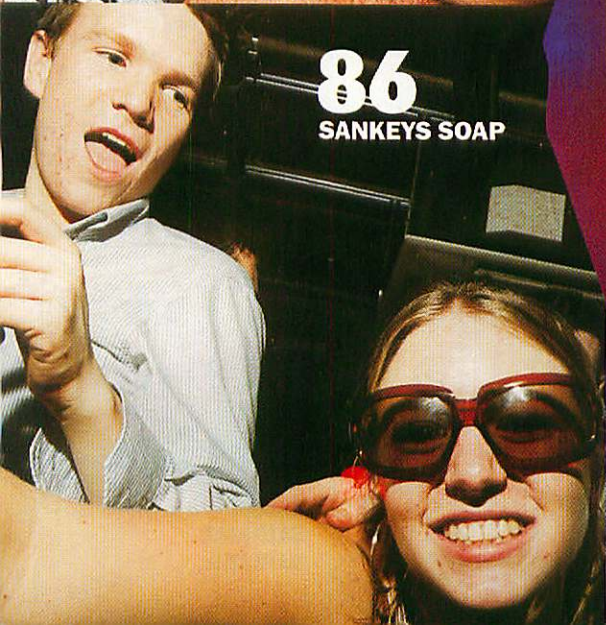
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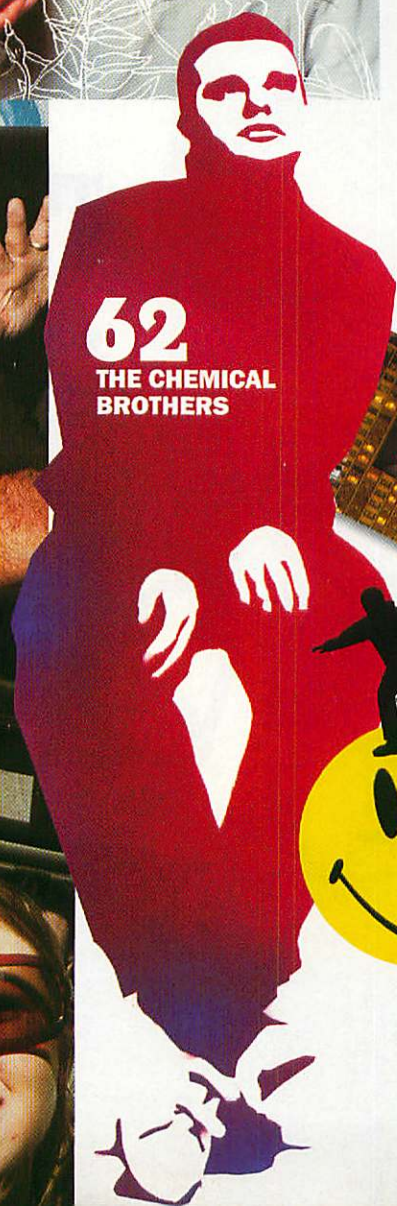
**80**  
TIMO MAAS



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DANNY TENAGLIA



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SANKEYS SOAP



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THE CHEMICAL BROTHERS

# MUZIK™

This month...

NO. 83 APRIL 2002

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The boys are back in town! Tom and Ed on Dave Lee Roth, Eric Cantona and Zoe & Norman. Plus: Beth Orton's love of chicken

## 70 DANNY TENAGLIA

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## 76 RAVERS REUNITED

Five back-in-the-dayers meet again a decade on to discuss Sterns in Worthing, Slipmatt, Vicks Vaporub and - ahem! - 'strawberries'

## 80 TIMO MAAS

Mr Maas gives us a guided tour of his rural German home town, and introduces Muzik to such Lynchian characters as 'the fireman'

## 86 SANKEYS SOAP

How the Mancunian clubbing institution rose from the ashes of post-Hacienda gloom



Cover

PORTRAITS JASON BELL

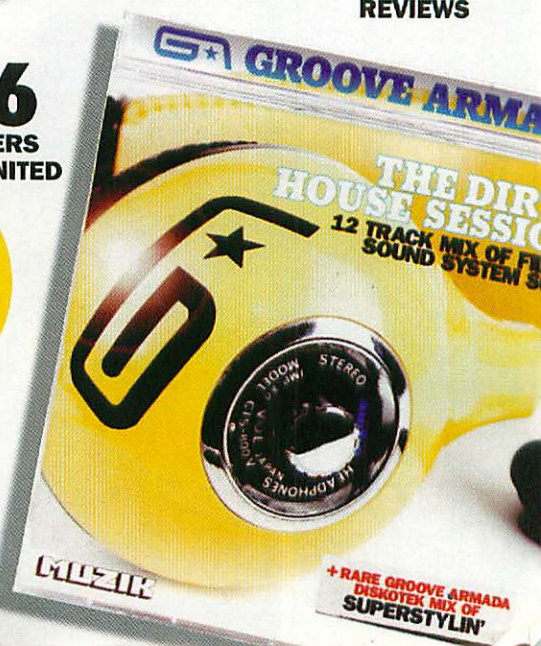


**93**  
REVIEWS



**76**  
RAVERS REUNITED

**6**  
YOUR  
COVER CD



+ RARE GROOVE ARMADA  
DISKOTEK MIX OF  
SUPERSTYLIN'

# MUZIK

Every month...

## The Message

**12 Exclusive: Moby's new album revealed,** Exclusive: New Order on 24 Hour Party People, **Busta Rhymes faces Q&A**, Coxy's new album, **record company logos visit the shrink**, Freq Nasty does us a tape, **Yousef says what's up**, Tiesto reveals what's on his stereo, **and much more!**

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Raw sex with **Tiga & Zyntherius** and **Thick Dick**, techno giant **Umek** and **Killa Kela**, the acceptable face of human beatboxing

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The Streets, Tiesto, Cass & Slide and of course Replicant Rumba Rockers. You need to know the verdict. It's all right here

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The world's most authoritative and up-front dance music reviews section. No contest

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The best events across the country, including Fatboy Slim playing with Timo, and Chems live

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Rare acid house compilations. Top one! Nice one!

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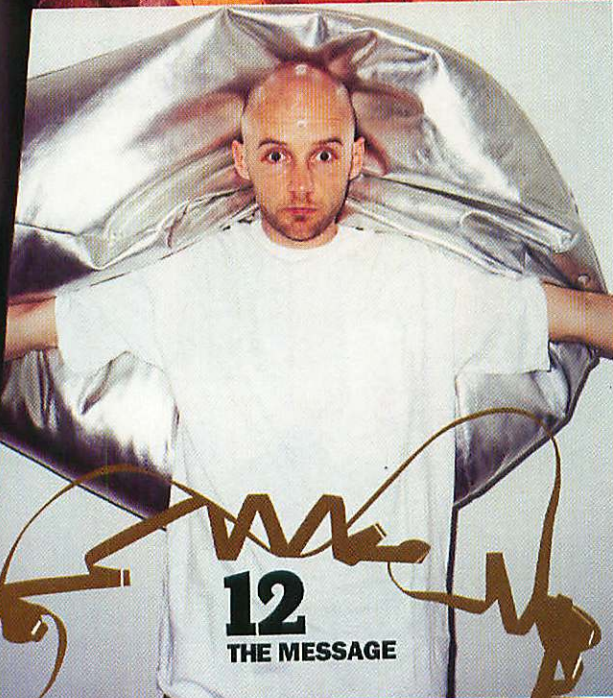


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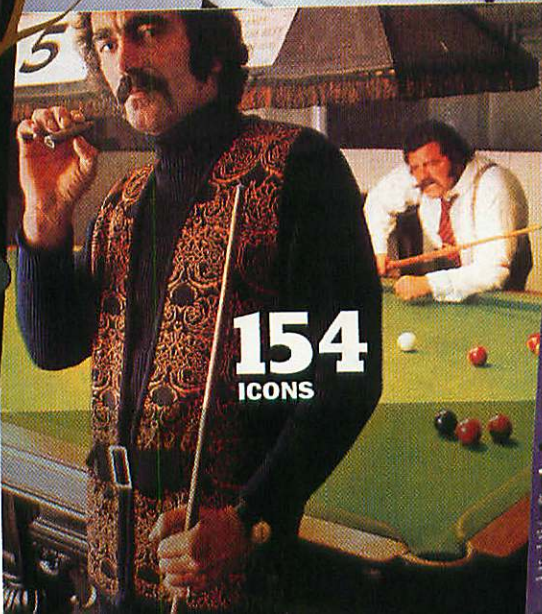


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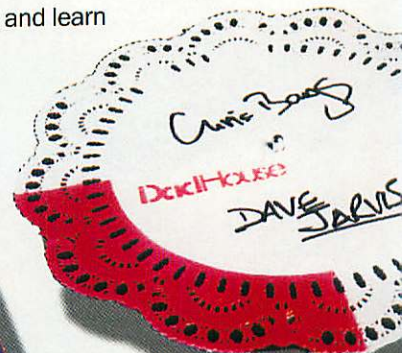
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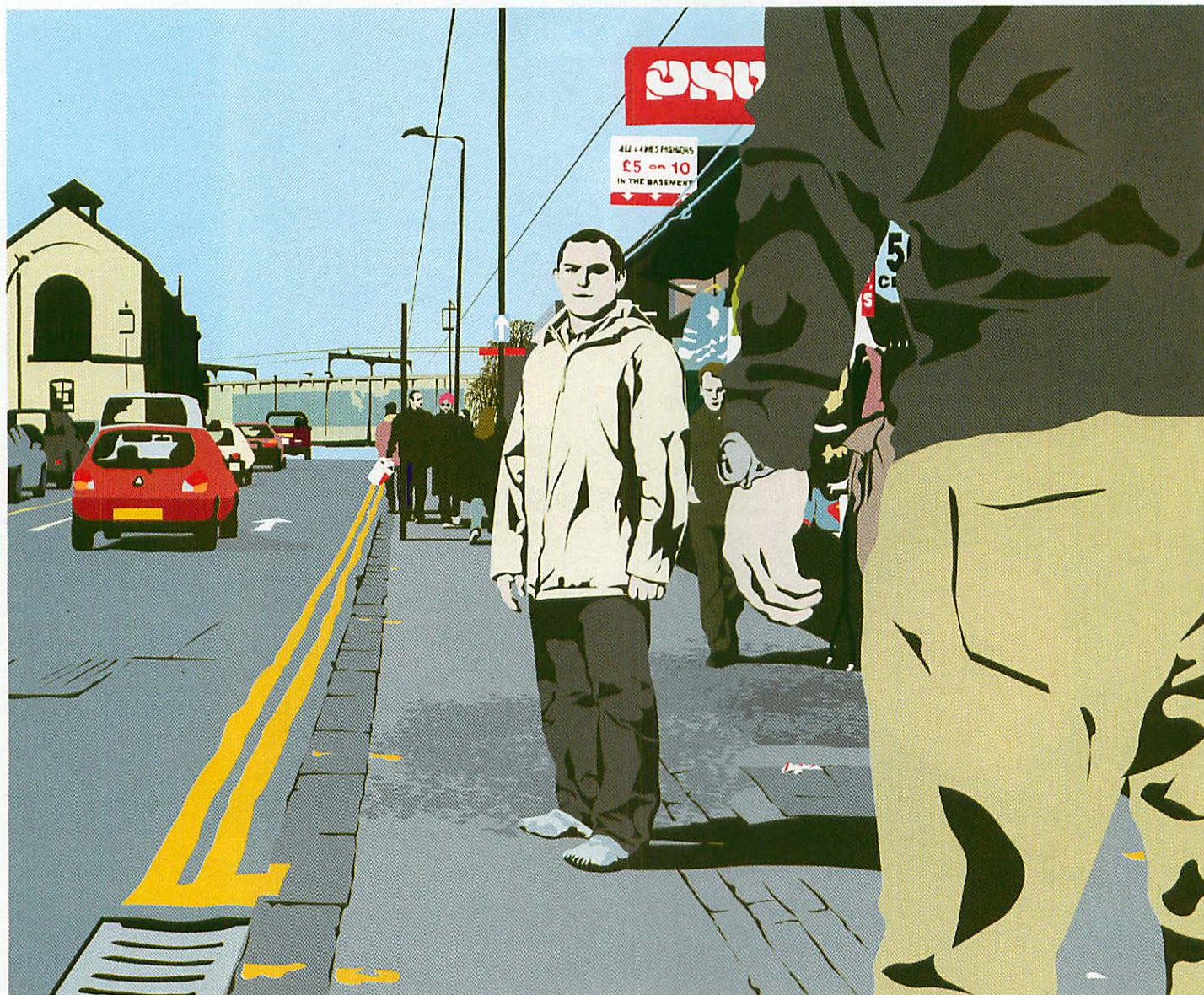


**138**  
DJ GEAR



**16**  
SLIPMAT  
DOILIES

Anthony Pappa  
Resolution



Double CD / Triple vinyl

23rd March 2002

©REACT.

Worldwide Launch

March

- 14 Kuala Lumpur
- 15 Taipei
- 16 Hong Kong, Fierce
- 20 Washington DC, Buzz
- 22 Miami, WMC
- 28 Adelaide
- 29 Sydney
- 30 Melbourne
- 31 Perth

April

- 05 Newcastle, Promise
- 13 Glasgow, Colours
- 20 Portrush, Lush
- 29 Amsterdam, Kremlin
- 29 The Hague, Everybody

May

- 04 London, Prologue
- 11 Glasgow, Colours

# Your Cover CD

Artist: **Groove Armada**

Name: **'The Dirty House Session'**

Recorded on: **January 6th 2002**

Recorded at: **Tom Findlay's house,  
Stoke Newington**



Tom & Andy photographed at  
Terminal Studios, London, during  
rehearsals for their world tour

# “We did the whole thing live with two decks and a Korg Kaoss pad”

GROOVE ARMADA DON'T MIND GETTING THEIR HANDS - OR THEIR HOUSE - DIRTY

**F**orget Pro-Tools and the plethora of other high-tech gizmos used to mix almost all compilations these days - this is the real deal. The 'Dirty House Session' CD from Tom Finlay and Andy Cato of Groove Armada was recorded in one take at Tom's house one Sunday afternoon.

This CD confirms that 'the' Armada can't be pigeonholed as tailors of bespoke chill out for the chattering classes. When they fancy it, they can also turn out some serious house music. On 'The Dirty House Session', the duo mix deep, tribal pounders from hip labels such as Loaded and Airtight with the odd peak-time house cut from Groove Armada's own catalogue, including the West Coast-styled 'Diskotek' mix of 'Superstylin'.

"I don't know what people expect us to play sometimes," says Andy, aware that the band are best known for their chill classic 'At The River'. "It's weird, but you know, I played at Renaissance a couple of weeks ago!"

Starting with a 30 track wish-list for

the mix back in early December, Tom and Andy whittled it down, Pop Idol style, to 15 over the following weeks. On January 6th they locked themselves in Tom's home studio with their final 12 cuts.

The mix opens with 'Be Careful' by Duji, on Ragbull, a new label from Nuphonic boy Jools Butterfield. "Ragbull is a new up-and-coming imprint for Afro-percussive grooves," says Butterfield, and it's a mindset reflected on many of the records here.

From there, Harvey's remix of Planet Funk picks up the pace with some Duran Duran synth stylings, before the insistent bassline of Essa's 'Africans In Space' sends a shiver down your spine. Groove Armada show a patriotic love of fine British house labels, including cuts from Tummy Touch, Paper Recordings and DIY - and because many of these records have now been deleted, this mix is the only way you'll get hold of them. The icing on the cake is the boys' own mix of 'Superstylin', which storms in and confirms its rep as a classic party tune.

'The Dirty House Session': 60 minutes of the sound of now.



## GROOVE ARMADA'S TRACK BY TRACK PREVIEW

### 1) Duji 'Be Careful What You Say'

"Dubby, Afro-influenced grooves. Still rolling but in a different way."

### 2) Planet Funk 'Inside All The People' (Harvey's Sleepy Ibiza Mix)

"Classic, blissed-out Balearic stuff, a genuinely lovely record."

### 3) Faze Action 'Turn The Point' (beats)

"When Groove Armada are in house music mode we try to keep the funk in there. This certainly helps."

### 4) Cousin Grizzly 'Centre Fold'

"This one takes a while to get going, so you've got to let it build up."

### 5) Essa 'Africans In Space'

"On a big system this is a real rib-shaker. A great b-line and crusty percussion will always keep the Armada happy."

### 6) Digs, Woosh & Mr Ski 'Rumpfunk'

"If you're in the middle of a pumping club, everyone is going to get into a frenzy over this. The bassline goes on and on..."

### 7) Whiplash 'Cryin'

"Just filthy. Sounds like it's been murdered in the reds on 11 [ie pushed really loud - Spinal Tap Ed.]. It's got sound system soul."

### 8) Defenders Of The Faith 'Space Baby'

"Very loose but really powerful. A guaranteed whistleblower."

### 9) Groove Armada 'Pillar 13'

"A really mellow thing from our first album and it really sums up that time for us. The samples are from an AM radio."

### 10) Groove Armada 'Superstylin' (Groove Armada's Diskotek Mix)

"At the time we preferred this mix to the original. It's in that West Coast house music style that we're very fond of. When we played it in Australia 30,000 people were pogo-ing along - very memorable!"

### 11) Dee Zee 'I Have A Feeling' (Soul Purpose Remix)

"Airtight always release immaculate records. This is just on the right side of trippy - an excellent slab of funky techno."

### 12) Motorfunk 'Champagne'

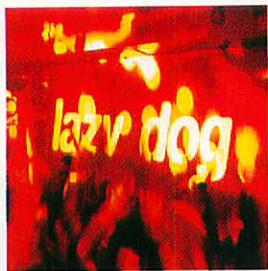
"It's got one of those grooves that never ends. A lot of its funk comes from the fact that there are no hi-hats in there. It's all about space - it's what they didn't put in that works. It's all about mastery of the gaps."

Groove Armada's 'Another Late Night' compilation is out on Azuli later this summer



The case of sex toys and list of advanced positions kept the tour lively

# THIS MONTH'S ESSENTIAL PURCHASES



## LAZY DOG 2

Various Artists

- This month sees the release of the second installment from the Lazy Dog series, a double CD mixed by Ben Watt and Jay Hannan
- Filled with deep, soulful, uplifting tunes including Kim English's Been So Long and Deep Swing's In The Music
- Also featuring the much sought after Ben Watt Lazy Dog Mixes of Sunshine Anderson's Heard It All Before and Sade's By Your Side



## MIGUEL MIGS

Nude Tempo One

- Nude Tempo 001 is the debut and long awaited mix CD from San Francisco's premier deep house DJ and Core Naked music artist, Miguel Migs
- Following a series of sought after singles and remixes under his Petalpusher alias, Miguel Migs kicks off this DJ set featuring rare mixes and current tracks
- Includes tracks from emerging talents including Blue Six and Andy Caldwell



## THE HERBALISER

Something Wicked This Way Comes

- Formed in the early 90s, The Herbaliser are still one of the premier down tempo and hip-hop acts on Ninja Tune's roster
- A wicked blend of funk, symphonic soul and old school hip hop featuring Blade, Rakaa Iriscience (Dilated Peoples) and Wildflower (Skitz)
- "This is not only their best album, but one of the best the Brit beats scene has yet produced" (Muzik)



## AIM

Hinterland

- Grand Central release the follow up to Aim's debut Cold Water Music
- Features guest collaborations with Kate Rogers, Stephen Jones, Diamond D and Souls Of Mischief
- Album of the Month in Jockey Slut, Album of the Week in Seven and described by Mixmag as "soulful hip-hop at it's finest"

WHATEVER TURNS YOU ON

Virgin

megastores

# Editor's Letter



**T**his is what you've been waiting for: the new Muzik. The magazine you're holding is the product of eight months of passion, dedication, late nights and a skip-full of alcohol.

Here are some of the highlights. First up, The Message, our news section. With an emphasis on breaking the biggest stories in dance music, The Message delivers unique information and loads more besides.

Breaking the mould is ClubsBarsGigs, a section that dumps the endless useless listings of other clubbing magazines for streamlined reviews of top dance music events across the country.

Our features section is now bigger than ever, enabling us to cover more artists in more depth. Look out for more definitive profiles and new talent introductions in the future.

Muzik's reviews sections, The Tunes and Trainspotting, are also bigger than ever and have been redesigned so you get more out of the world's most respected reviewers.

The DJ Manual at the back of the magazine delivers everything the aspiring big name DJ needs, from a chance to win Bedroom Bedlam and get a first foot on the ladder to stardom, to all the tips on the latest gear to tweak your set-up into the awesome audio machine you demand.

It's all here - everything the dedicated dance fan could need. This is the new Muzik - the best dance music magazine in the world, bar none. Dive in and enjoy. Just remember to keep coming up for air.

*Conor McN.*

Conor McNicholas **Editor**

## THE MUZIK OFFICE SET-UP



Pair of Technics SL-1210M3D decks • Pair of Stanton 890SA cartridges  
Pioneer DJM-600 mixer • Denon PMA 100M amp • Denon DCD-485  
CD player • Denon TU 260 LII tuner • Pair of Elac 207 speakers

**DENON Technics STANTON Pioneer ELAC**

# MUZIK

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# FABRICLIVE.



## FRIDAY 15TH MARCH WALL OF SOUND PRESENT (sic.)

ROOM 01:  
THE PROPELLERHEADS  
BLAK TWANG (LIVE)  
DJ SPINBAD (NICE NICE)  
CHICKEN LIPS  
DJ GREENPEACE

ROOM 02:  
DIESELBOY  
JUMPING JACK FROST  
ED RUSH  
OPTICAL  
J MAJIK  
FRENZIC  
MC'S GQ, RYME TYME & 2SHY

ROOM 03:  
THE SYSTEM  
TIGA & ZYNTHERIUS  
JON PLEASED  
MARK MOORE

## FRIDAY 22ND MARCH

ROOM 01:  
MARINE PARADE  
ADAM FREELAND  
ILS  
JAMES LAVELLE  
INFUSION (LIVE)  
EVIL 9 (DEX, SAMPLERS & FX)

ROOM 02:  
GROOVERIDER  
FABIO  
BAD COMPANY  
ADAM F  
SHY FX  
BRYAN GEE  
MECHANIZM  
MC'S BASIM, RAGE & 2SHY

ROOM 03:  
THE HERBALISER (DJ SET)  
ALI B  
JOE RANSOM

## FRIDAY 29TH MARCH TRUE PLAYAZ

ROOM 01:  
DJ HYPE  
ZINC  
PASCAL  
FABIO  
ANDY C  
PHANTASY  
CAUSE 4 CONCERN  
MC'S GQ, FATS, RAGE & AD

ROOM 02:  
BROCKIE  
KENNY KEN  
NICKY BLACKMARKET  
ZINC  
DARREN JAY  
ASH  
MC'S FLUX, DET & IC3

ROOM 03:  
FORWARD  
ZED BIAS  
HATCHA  
ORIS JAY  
SLAUGHTA MOB  
LANDSLIDE  
YOUNGSTA

## FRIDAY 5TH APRIL WORDPLAY

ROOM 01:  
DAN THE AUTOMATOR  
DJ NOIZE  
BLOWFELT FEAT. SLARTA JOHN  
FALLACY & FUSION (LIVE P.A.)  
JAMES LAVELLE

ROOM 02:  
FABIO  
ADAM F  
DJ DIE  
PATIFE  
J MAJIK  
PROFILE  
MC'S GQ, MC MC & STAMINA

ROOM 03:  
DYNAMO PRODUCTIONS  
ANDY SMITH  
GEOFF BARROW (PORTISHEAD)  
SCOTT HENDY

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FABRICLIVE CD SERIES: 03 DJ HYPE  
RELEASED 1ST APRIL

ART DIRECTION & ILLUSTRATION: LOVE.



# Vocal Track

## Letters:

The Editor, Muzik, IPC Media, King's Reach Tower, Stamford Street, London SE1 9LS

E-mail: muzik@ipcmedia.com

Please include your name and address



## ✉ SECOND OPINION

Doctor Dave here again – comin' atcha! Pills just aren't what they used to be, are they? I've started experimenting with caffeine instead. Me and the boys now sit in of a Friday night and cane pot after pot of tea. I scored some of those new pyramid bags recently and they absolutely kicked my arse into the middle of next week. Be careful though, once you start on 'the leaves' it can lead to harder stuff. My mate Jim 'Double O' Ave-it dropped thirty Pro-Plus and ended up with lock-jaw so bad the doctors needed a monkey wrench to prise his mouth open.

Anyway, thanks for making my previous missive your Letter Of The Month – although I notice my promised 'goody bag'

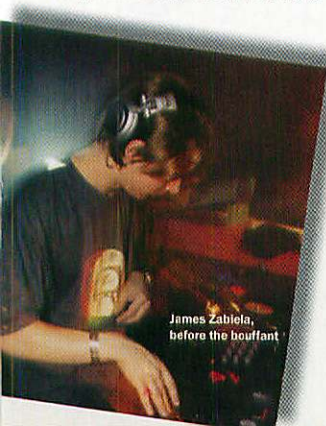
hasn't arrived yet.

Yours,

Doctor Dave

PS As much as I enjoy reading your mag, I think I might miss the next few issues while I'm revising for my GCSE English re-sit (fifth time lucky!). My teacher Miss Cooper bollocked me for reading Muzik in class the other day, and after flicking through it she said it's probably the reason my spelling's so bad.

Apparently I have to turn over a nu leaf or she's going to have to get tuff with me. Phat cow.



James Zabiela, before the bouffant

## LETTER OF THE MONTH

I'm writing to apologise to Omid '16B' Nourizadeh. I have wronged him, and I would like to make amends. On the recent covermount CD I did for Muzik, I copied a riff from his track 'It Doesn't Have To End' and used it in my unreleased track 'Introductions'. Due to my ignorance, inexperience and negligence, I'd failed to seek Omid's prior approval, and also did not state it clearly on the CD or in the magazine. I truly deserve a kick in the butt.

It is Omid's music and talent that has inspired me over the years, and I have always used his work as a benchmark for quality in music production. For those who have not heard his work, please check out his album 'Sound From Another Room' to understand why I'd chosen that riff, and why I have the utmost admiration for his work.

Sincere apologies and maximum respect, Omid. Peace. Aldrin, Singapore

**Omid 16B replies:** "When I first heard that Aldrin's track on the CD (March issue) had copied my riff and made no mention of it, I was pissed off to say the least. Since then, I've read Aldrin's sincere letter of apology and I accept it – I'm glad Muzik have made it possible to resolve this! As for Aldrin... He's already had my music. When I see him, it's time for me to give him some beats!"



Omid 16B

## ✉ ZABIELA: HAIR TODAY, GONE TOMORROW?

I'm sure he's a very good DJ, but can your James Zabiela get his hair cut? He looks like a girl with that blonde bouffant thing on his head. He should go for the burn, get a number two all over and loose the the tag of wimpy prog DJ. Paul Kitson, Sunderland

**Go for it James – you have nothing to lose but a disturbing likeness to an acid house Einstein.**

## ✉ VINYL CONFLICT

While in Nottingham recently, I felt the urge to feed my vinyl hunger. Having spent fruitful time in Funky Monkey, I moved on to another of the city's record shops. Sadly the staff I encountered here could only be described as pretentious, obnoxious, arrogant dicks. Why is a culture of rudeness

accepted in such boutiques? Most of these dicks are simply failed DJs who reminisce about the 'good old days' when E disguised the fact that they were miserable losers. Fuck all you moody record shop punks. Keep it funky and be nice, Ian Cholerton, by e-mail

**Ta Ian. We showed your letter to a record shop employee, but he just said "Cuh – yeah, right. Never heard of it mate. Come back next week, alright?" before going back to talking to his mate about Naked Music B-sides.**

## ✉ NEGATIVLAND SPEAK!

Thanks for including our record 'Escape From Noise' in your 50 best dance records of all time list. We thought we ought to tell you that you used the wrong cover art though. More importantly,

the lead 'vocalist' sampled for our 'Christianity Is Stupid' track is not, as you stated, Ivan Strang of the Church Of The SubGenius, but is instead a REAL honest-to-God Christian reverend named Estus W Pirkle from Louisiana.

We found Rev Pirkle's amazing utterances on an early Seventies recording he made called 'If Footmen Tire You, What Will Horses Do?'. He was describing how millions of Americans would soon be thrown into prison camps by invading Communists and be brainwashed by a loudspeaker broadcasting 17 hours a day "Christianity is stupid! Communism is good! Give up!"

We then took Rev Pirkle out of context and voila! A dance hit smasheroo for all you fine young electronic Brits to shake your techno bums to... Ta ta,

Mark, Negativland

**Negativland's music, including 'Escape From Noise' can be purchased via [www.negativland.com](http://www.negativland.com) – we'd go and have a look, if we were you.**

## ✉ HRRRRNNNNFFF!

The picture of Ministry's new booth (February issue) is amazing. I have put it up in the bathroom of my store Love Music (lovemusic.com) so all my DJ customers can whack off to it.

Thank you, Mario, by e-mail

**Thanks Mario. Although your 'letter' is a blatant plug for your record shop, the mental image of DJs spraying our hallowed pages with their 'love yoghurt' was so arousing, we just had to print it.**

## ATTENTION:

Muzik would like to correct an error made in our February 2002 issue, on page 72 (House reviews). The artist responsible for the 'House Traitor EP' (Moody) is G Flame (Cisco Ferreira) and not Mr G. We hope this clears up any confusion for admirers of G Flame and this particular record.

## TEXT MUZIK



Send your thumb scribbles to: **07732-169-179**

**AV YOU GOT A NUMBER FOR THE GIRL ON PAGE 123 OF THE MARCH ISSUE? – Si.**

**NEXT TIME YOU'RE IN NEWCASTLE I'LL TAKE YOU ALL OUT FOR BEERS. YOU UP FOR IT?**

**HOW DO YOU ARRANGE YOUR RECORDS? I DO MINE BY GENRE THEN DATE. GIRLFRIEND DOES HER CDS BY COLOUR! – A**

**MY CAT IS ON THE DECKS AND TRYING TO MIX. GOOD KITTY. FEEL THE RUSH.**

**AM AT PRECINCT, CARDIFF. ROCKIN. YOU SHOULD GET DOWN HERE. – SAL AND TONY**

**U'ED AV TO BE VERY SAD TO WANT TO COLLECT GOLDIE RECORDZ. RIGHT? [p104, March issue] – MATT**

**I STILL THINK SOUL II SOUL SHOULD HAVE BEEN NUMBER 1 IN YOUR TOP 50 DANCE ALBUMS. WORK OF GENIUS AND NO MISTAKE – K.**

**I THINK THE CAT JUST GOT A STATIC SHOK. SHE DON'T LOOK HAPPY.**

**DOES THIS THING WORK? – T**

Note the number, stick it in your phone, drop us a line when the mood takes you.

Thanks to BT Cellnet for the phone. [www.btcellnet.com](http://www.btcellnet.com)

**BT cellnet**

# The Message

TWISTING THE FILTER FOR OPTIMUM OUTPUT

REVEALED!

## NEW MOBY ALBUM

How do you follow the biggest-selling dance album of all time? Like this. . .

In a year that promises big albums from many big dance music names, Moby's follow-up to 'Play' is, by a long way, the most eagerly awaited album of 2002.

Called '18' – ostensibly due to the number of tracks on the record, although Moby has hinted that there are also other reasons – the album has the unenviable task of following in the footsteps of its zeitgeist-capturing, 10 million selling predecessor. Famously, every track from 'Play' was licensed for use on a film and/or commercial.

'18' employs the full range of Moby's styles. Occasionally, the Deep South blues samples that characterised 'Play' reappear, as well as the electro-gothic sound of 'Porcelain' and the housier flavour of the music that originally made his name.

But the most notable and contentious aspect of the album is a seam of material referring to the events of September 11th last year – a date which also happens to be Moby's birthday.

Much of the album was completed before September

11th and Mute claim that some apparent references to the New York attacks are nothing more than spooky foresight, but other tracks clearly refer to the terrorist attack and must have been completed afterwards.

Moby wrote, produced and played all the instruments on the album, which he completed in his home studio in New York. There are a number of guest vocalists, including Sinéad O'Connor, MC Lyte, Angie Stone and Azure Ray, a duo from Athens, Georgia.

Mute are quietly confident about '18' and they've already begun raising Moby's profile again by having him perform the title track from the album as the Olympic flame was extinguished at this year's Salt Lake City Winter Olympics.

'18' will be released in May and the order of the tracks previewed here may change by the time of release. The album will be preceded by the single 'We Are Made Of Stars', sometime in late April. Muzik has heard the radio edit of the track, and we don't like it as much as the album version, but hey, we'll get over it.

### MOBY: '18'

The track by track preview

#### 1. WE ARE MADE OF STARS

An electro-pop song featuring the line "No one can stop us now/Cos we are all made of stars", which may be a post-9/11 reference to the American flag.

#### 2. IN THIS WORLD

Very 'Play'. A treated blues/soul vocal swings over a breakbeat with the refrain, "Lordy, don't leave me all by myself". Very catchy, and a possible future single.

#### 3. IN MY HEART

A muffled vocal again appeals to the Almighty, carried along on a forlorn string sweep and cascading piano reminiscent of Sabres Of Paradise's 'Smokebelch'.

#### 4. GREAT ESCAPE

A cello and a violin provide melancholy accompaniment to Azure Ray's vocals. It's in stark contrast to the previous two numbers, and sounds not dissimilar to U2's 'Cruel'.

#### 10. JAM FOR THE LADIES

A bass-heavy breaker replete with Angie Stone's vocals and some tasty rapping from MC Lyte. Vocal hook: "It's a jam for the ladies and a superstar".

#### 11. THE DAY BEFORE MY BIRTHDAY

"Sunday was a bright day yesterday/Dark cloud is come into the way". Moby's birthday is on September 11th. Builds to a piano and vocal crescendo.

#### 12. 18

Performed at the close of February's Winter Olympics, this is a grandiose, cinematic number with a mild classical bent and keyboard sounds that fall like raindrops.

#### 13. SLEEP ALONE

A eulogy for the lost and for the loneliness of those left behind after the Twin Towers attack. Closes on the chilling line "At least we were together holding hands/flying through the air".

photo ANDREW G. HOBBS © JUSTICE

TOP 5...  
THINGS TO  
DO THIS  
MONTH

1

LOG ON TO [WWW.COOLJUNKIE.COM](http://WWW.COOLJUNKIE.COM)

THE guide to Miami nightlife. Whether you've blagged a ride to the Winter Music Conference (March 23rd-27th) or not, this site will give you the inside story on all the best pool parties.



BUY STENCIL GRAFFITI

by Tristan Manco (Thames & Hudson). Visually stunning showcase of hyper-cool stencil artwork from dozens of artists. Will have you spraying in no time.



## 5. SIGNS OF LOVE

Lush orchestration and a low, talkative voice (Moby's?) are joined halfway through by fuzz guitar, leading the song to a conclusion that's reminiscent of Spiritualized.

## 14. AT LEAST WE TRIED

A tender love song played out over a clicky Eighties-style drum track and smoochy organ, until Gary Numan-style synths cut in with a haunting melody.

## 6. ONE OF THESE MORNINGS

The rainy day soul tones of a female vocal are backed by a banquet of warm 'Twin Peaks'-style keyboard, Hammond and strings. Another possible single.

## 15. HARBOUR

Sinead O'Connor sings on this low-key number, while synths create a heavy atmosphere in the background.

## 7. ANOTHER WOMAN

Intriguing. Backwards percussion gives way to vocals, voodoo bongos and a slouching 4/4 beat. We look forward to the deep house remixes.

## 16. LOOK BACK IN

An epic, sweeping, string-led number in the generic Moby style. It's another of his cinematic bridges that conjures up visions of slow-motion imagery.

## 8. FIREWORKS

A spacey piano doodle which works more as a pause between tracks than a standalone song.

## 17. THE RAFTERS

A track that revolves around some simple blues humming, recalling the 'Play' sound. There's also a bit of old skool rave piano thrown in, a nod to Moby's more distant past.

## 9. EXTREME WAYS

An ode to those lost late night moments. Screechy 'Psycho' strings and emotive orchestration compete for your attention, with Moby's drawled vocals over the top.

## 18. I'M NOT WORRIED AT ALL

A peaceable, life-affirming closer that features a croaky old bluesman repeating the title phrase, backed by lilting, waltz-time rhythms.

## GOOD SHIT

### MIAMI WINTER MUSIC CONFERENCE

There might even be some decent records this year!

### PET SHOP BOYS' 'THE NIGHT I FELL IN LOVE'

A male Eminem fan goes backstage and shags him. Funny!

### BLEEPY PSYCHEDELIA

As on Cosmos' 'Take Me With You'. Makes us want to take a drug that we call acilileeeed

### 'IT'S TIME TO GET LOVELY'

The slogan for Dark & Lovely hair products, and a manifesto for us all

### FOOTBALLER'S WIVES

Women called Chardonnay, men who look like Dave Gahan and Caffy from EastEnders - wick!

## BAD SHIT

### CRACKLY PIRATE RADIO

We like the tunes, but can't you get a bigger mast, mate? As the actress said to the sailor

### MUSICAL RINGTONES

Unless you wrote the music yourself

### RECORD BAG BURN

Hefty vinyl causes nasty chafing, leading to a slow hardening of the shoulder over the years

### THE ESTATE AGENTS

Is C4's Young Ones rip-off (only 15 years late, lads) the shittiest comedy ever? (clue: the answer is the opposite of 'no')

### RACHEL S CLUB

She's getting married. We're bereft. Those of us who know who she is, anyway



pitch a

3

**TAPE EASTENDERS.** No really. Sankey's Soap is to appear on Britain's favourite soap. Expect cameos from Sankey's staff as Rickaay 'n' Biancaah return to bicker in the foreground. Transmission date tbc.



## SCORE SALVIA DIVINORUM.

Psychoactive plant beloved of the Mazatec indians in Mexico, and available cheap on the internet. [www.gnosticgarden.com](http://www.gnosticgarden.com)

5

## SIGN THE GREENPEACE 'SAVE OR DELETE' PETITION.

Join Kinobe, Mr Scruff, Tom Middleton, Wall Of Sound, Turnmills, Fabric and The End in doing something about the rain forest crisis. [www.saveordelete.com](http://www.saveordelete.com)



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EXCLUSIVE NEW INFO

# BIG NEW ALBUMS FOR 2002

New details on albums from Prodigy, Underworld and DJ Shadow

**T**hree of the biggest names in dance music will all have completed new artist albums by Christmas, Muzik can confirm. Here's the latest from The Prodigy (now minus Leeroy Thornhill), Underworld (minus Darren Emerson) and DJ Shadow.

## The Prodigy:

Fourth LP (working title: 'Always Outnumbered, Never Outgunned') is well under way. One track Muzik has heard, provisionally dubbed 'No Souvenirs', has



Massive Attack-style vocals with crunchy Chemical beats, while a possible single (probably called 'Baby's Got A Temper') features grungey guitars and Keith Flint in full Rottweiler mode: "You see me coming from a mile off! This baby's got a temper!"

**Underworld:** Karl Hyde and Rick Smith are to return with a self-

produced follow-up to their 1999 third album, 'Beaucoup Fish'. "The new album is really varied," a V2 spokesperson revealed, "with one track very like '8 Ball' [a slow, dubby number from The Beach soundtrack]. A possible first single is this really layered, 12-minute long track that just keeps building." None of the tracks have been named, but the LP will be released in the autumn, around a number of UK tour dates.

**DJ Shadow:** 'The Private Press', the follow-up to 1997's gold-selling debut 'Endtroducing' has been completed. The title alludes to a vinyl pressing service that existed in the Fifties. The 14-track album features MC Lateef from Qunnum, and is out May 20th through Island, with UK live shows promised that week.



words RALPH MOORE

## TheMessage

### LATEST NEWS

**S**aturday June 1st is fast approaching and things are hotting up for Homelands 2002. The latest news is that Layo & Bushwacka! will play their first ever live set in the Space Arena, in support of their forthcoming second artist album. The duo told us, "It was a big decision to play our debut live performance, and where better than at Homelands 2002?"

Our Muzik Live Arena line-up, meanwhile, is like a dance



music Who's Who: Basement Jaxx, Soft Cell, So Solid Crew, Oxide & Neutrino and the Beta Band are to be joined by Roger Sanchez and Stanton Warriors.

Homelands is at The Bowl, Matterley Estate, near Winchester, Hampshire. See [www.homelands.co.uk](http://www.homelands.co.uk) for more details. For tickets (£49), go to the web site or call 020-8963-0940 (Mon-Fri, 10am-6pm).

### WHO'S SHOPPING AT...

## KLIK KLIK WHIRLY BEEP BEEP, BRIGHTON

Specialise in hard house, techno and trance, will change their name shortly to Banging Tunes, and run online shop, [www.bangingtunes.com](http://www.bangingtunes.com) Tel: 01273-571-605 (shop) or 01273-622-940 (mail order).

Address: 91 Trafalgar Street, Brighton, Sussex BN1 4ER.



### Pete:

**OD404 'Robot Jam' (Kaktai)** "It's a good trancey hard house record, nice production. I've been DJing for about four years and I'm trying to change direction now, to get away from that cheap hard house sound."



### Stuart:

**'Filterworks EP' (Battle Trax)** "Filter hard house is the future! This has interesting effects for a hard house record: so much nowadays is all about how hard and fast you can go. There was a lot more soul originally."



### Jamie:

**Tom Wax 'And Then It Hit Me...' (Phuturewax)** "Phuturewax gave up for a while but they're back now, which is cool. Techno can be limited but this goes deeper and tells more of a story."

### NEWS IN BRIEF

## Technics

Hurry! It's your last chance to

enter our competition to win a pair of **Technics MK3 1210s** (a celebration of their 30th anniversary). Go to [www.technics1210.com/muzik](http://www.technics1210.com/muzik)

and create your own 'soundbite'. Upload it before March 31st and our panel of celebrity judges will pick a winner. Results will be published in Muzik's June issue. Good luck!... The **Tresor** collection 'True Spirit' is out at the end of March. Covering a

decade of Tresor, this is the definitive guide to the Berlin techno vibe. The digibox includes a 48-page booklet on the club and label's history, and the three CDs include everyone from Jeff Mills to The Advent, with many exclusive and rare tracks...

Is this the future  
of turntablism?

photo JAY BROOKS



# SLIPMAT DOILIES

**SHOCK** new discovery casts doubt  
on everything DJs thought they knew

**D**oilies work better as  
slipmats than  
professional products  
costing up to 110 times as  
much. That's the amazing  
claim of Dadhouse Records'  
heads Dave Jarvis and Chris  
Bangs, exponents of 'deep,  
soulful, funky house'. The pair

first thought of using the cake-  
related fancy papers three  
months ago, after going for tea  
at Dave's nan's. "She'd baked  
a Dundee cake," explains  
Dave, "and it had a 12-inch  
doily under it, so I nicked a  
pair out of her kitchen."  
Shortly afterwards, the duo

successfully tried out the 'mats'  
at their Rendezvous night. Now  
they won't use anything else.  
"They're thinner, and the  
pattern looks really funky,"  
says Dave. "We don't know  
why, but the records seem to  
sound better when we use  
them too. For scratching they

give just the right purchase."  
To try a pair of Dadhouse doily  
slipmats for yourself, send a  
cheque for £4.99 (including p&p)  
to: Dadhouse Records, Taggs  
Boatyard, 44 Summer Road,  
Thames Ditton, Surrey KT7 0QQ.  
Log on to [www.dadhouse.com](http://www.dadhouse.com)  
for more label info.

## BOOK REVIEW



## COCAINE REVIEWED BY DAMIAN HARRIS

By Dominic Streetfeild  
(Virgin) £9.99



Damian enjoys a few  
quick lines of Cocaine

**“** A fascinating look  
at the history of  
guk, from the  
coca leaf-chewing Incas to  
the western world's 'miracle  
cure' (endorsed by Queen  
Victoria!) to the present day.  
The book also explores the  
political, economic and  
social implications of the  
South American coca crop.  
This bit feels like 'guns,

drugs and sun' fantasy  
fulfilment, but it does help  
you realise the absurdity of  
America's war on drugs.  
Whether you indulge in the  
stuff or not, it's a good read,  
and, should you suffer a rare  
lull in conversation while  
doing some, there's lots of  
great cocaine-  
related trivia for  
you to pass on. **”**



## IMPROVE YOURSELF WITH TIM SHERIDAN

Filling your intellectual  
quiver with the arrowheads  
of debate. **This month:**

## MORPHIC RESONANCE

**Y**et another example  
of new age  
balderdash  
masquerading as science,  
due to the theory's  
originator having  
qualifications instead of  
merely a kaftan and a  
sincere face. Do not be  
deceived, children.

Morphic Resonance (aka  
the '100th Monkey' theory)  
works thus: a group of  
potato-eating monkeys live  
on a deserted island. One  
day, one monkey washes  
his usually unpalatably  
sandy fodder in the sea.  
His monkey mates all  
cotton on, and soon the  
entire simian colony is  
munching shiny spuds.

Soon after, on a totally  
unconnected island,  
another monkey group  
miraculously start spud-  
scrubbing too. By Jingo! An  
act of genetic telepathy!

Applied to humans, it  
follows that if enough  
people want world peace,  
the rest will follow. Nice  
idea, but the whole thing  
smells horribly Californian,  
what?

**Word Of  
The Month:**  
**CLEARLY**  
eg: "Clearly,  
I am as  
twatted as  
two cats in  
a bottle."



## TOP 5... HOOVER TUNES

- 1) **Stimulant DJs** 'Hoover Time' (Tidy Trax)
- 2) **Human Resource** 'Dominator' (Frank De Wulf Remix) (R&S)
- 3) **Ace The Space** '9 Is A Classic' (Tripoli Trax)
- 4) **Second Phase** 'Mentasm' (R&S)
- 5) **Messiah** 'There Is No Law' (Kickin')

## TOP 5... CHILL-OUT TUNES IT'S STILL OKAY TO DIG

- 1) **The Orb** 'Little Fluffy Clouds' (Island)
- 2) **Aphex Twin** 'Analogue Bubblebath 1' (R&S)
- 3) **Air** 'Casanova 70' (Source 360)

- 4) **Alice Coltrane** 'Journey In Satchidananda' (Impulse)
- 5) **Brian Eno** 'Thursday Afternoon' (EG)

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golden girls 'kinectic' (2002)

members of may day 'sonic empire'

rising star 'clear blue moon' / mathias ware 'hey little girl'

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**EXCLUSIVE!**



# 24 HOUR PARTY PEOPLE: WHAT NEW ORDER REALLY THINK

**S**et for release this April, *24 Hour Party People* is the long-awaited film chronicling the eccentric career of quintessential Eighties indie label Factory Records. Michael Winterbottom's entirely DV-filmed movie follows the label through the eyes of its founder, bouffant-haired TV presenter Tony

Wilson (Steve Coogan), from The Sex Pistols' galvanising appearance at Manchester's Free Trade Hall in 1976, through the launch of the Factory Club and its label namesake, to Factory's eventual ignominious demise amid bankruptcy, violence and extreme drug-related foolishness 16 years later.

Because it tries to cram 16 years of history into two hours,

the film rattles along so fast that more than one viewing is almost obligatory. Events and people from the era are missed out (seminal figures like The Stone Roses and Crispy Ambulance are barely mentioned) while other aspects of the plot are, in classic Factory style, blatantly exaggerated and/or made up.

Despite this, great performances from Coogan,

Andy Serkis (as Factory's abrasive in-house production visionary Martin Hannett), Paddy Considine (as Joy Division/New Order manager Rob Gretton) and Sean Harris (as Joy Division's iconic singer Ian Curtis) mean it's a very watchable re-writing of history.

It's also blessed with a host of almost too cool cameos by Manc luminaries like Howard Devoto of The Buzzcocks and

Magazine, The Fall's Mark E Smith and the Happy Mondays' Paul Ryder.

What makes the film for us, though, as well as the inspiring message that vision (plus luck) can triumph over lack of cash and hostile prevailing business and artistic conditions, is the brilliant music of Factory stars Joy Division, New Order and Happy Mondays, and the uncanny recreation of Factory's

**A STUPIDLY BRIEF GUIDE TO FACTORY**

**1978**

Granada TV presenter Tony Wilson and friend Alan Erasmus open The Factory Club at the Russell Club, Manchester. Designer Peter Saville does the flyers and becomes a partner in the new Factory organisation.

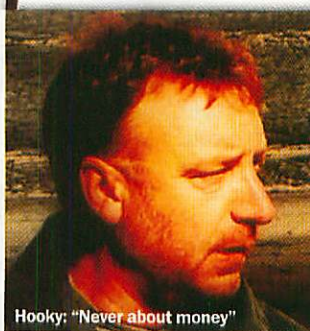
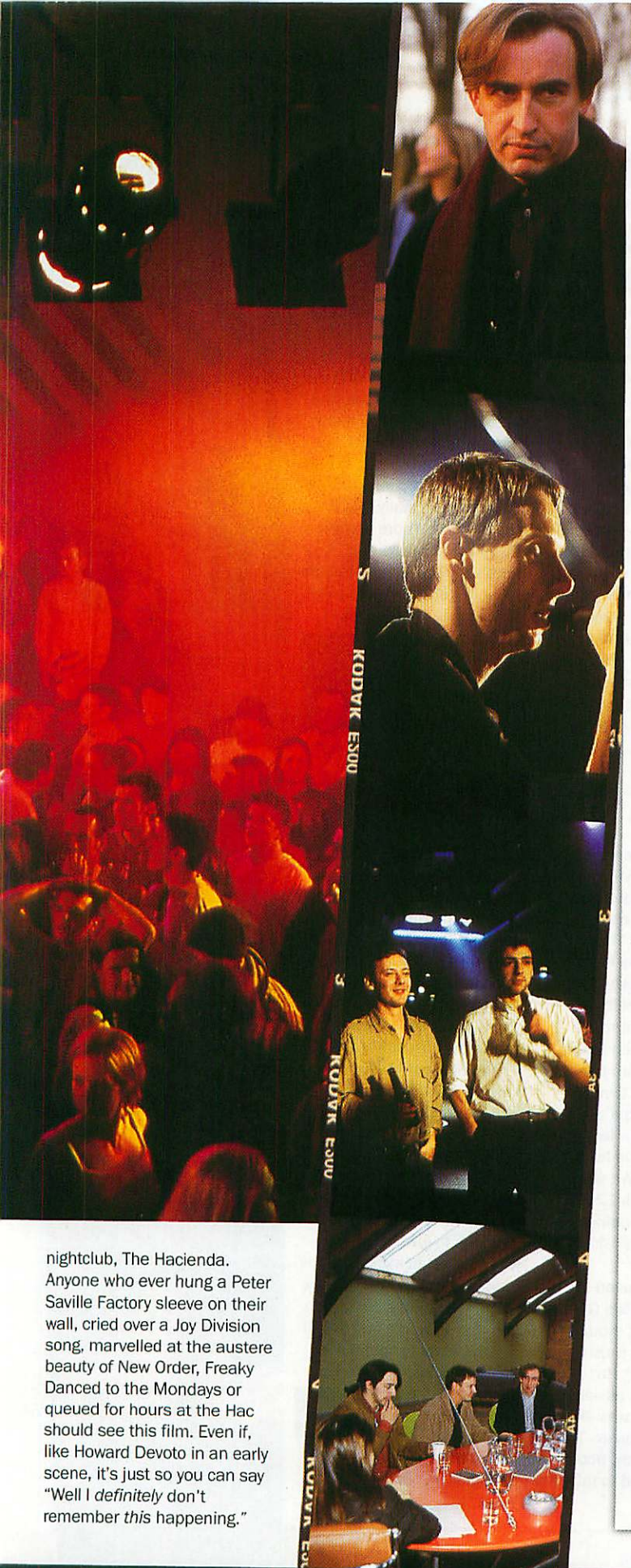
**1979**

Factory Records is born and releases Joy Division's debut album, 'Unknown Pleasures'.

**1980**

Joy Division singer Ian Curtis hangs himself. Remaining members recruit Gillian Gilbert to play keyboards and become New Order.

**RECOMMENDED LISTENING:** Joy Division: 'Heart & Soul' box set New Order: 'Substance', 'Power, Corruption And Lies', 'Technique'.



Hooky: "Never about money"

## PETER HOOK

New Order and Joy Division bass player, played by Ralph 'Royle Family' Little in the film

“For me, the film sort of swings from being funny one minute to immensely frustrating the next – the loss and the failure of it all. They used a lot of artistic licence too, which is... interesting. It doesn't really matter though – I was talking to Tony Wilson last week and the thing that I have to understand, *apparently*, is that 'the myth is more important than the reality'.”

“Returning to the Hacienda was amazing. Considering I'd started the bulldozer to knock the original Hacienda down, it was a very typical Factory/New Order moment to find fucking *somebody* building it again. But then my life swings from one bizarre moment to the next, so it fitted in quite well. To re-open it and get everybody down was the funniest thing, because we never had a proper closing party.

The greatest artistic liberty in the film is the bit where they come to shut it down and Tony's telling everyone to loot the place and all that shit – it wasn't like that. It was a lot harder. Anyone who's been through bankruptcy will know the agony and stress involved. It always goes out with a whimper, not a bang. So maybe it's nice that the film lets us go out with a bang.

“It was a solidly built, bricks and mortar set too – it actually cost more than the original Hacienda! The weird thing was,

the bits they got wrong, like the corners and the ceiling, made it appear dream-like. Cos when you have a dream it's never quite right. So I was looking at it, thinking 'it's not accurate... but it's *right*.' That's kind of like the film as a whole, really.

“The Hacienda was never about money, it was about survival, and it was very special. It was run by people who weren't businessmen, and who just wanted to have a good time. It's left something behind that Ministry will never leave behind. Ministry's just a money-making machine, whereas the Hacienda was about the people of Manchester.

“I must admit, having heard how trepidatious Ralph Little was about portraying me – I don't know if he'd been hearing things about me or what – I couldn't understand it, cos I thought he was alright in the film. To be honest, I didn't think John Simms looked any more like, or acted any more like bleeding Barney than Ralph did like me. Of the other actors, I think maybe a bit too much Alan Partridge did creep into Steve Coogan's performance, but I thought the actors who played Rob Gretton, Ian Curtis and Martin Hannett were fantastic. Them three got them to a tee – spectacular. And Bez – he was fucking brilliant, and the Ryder brothers. Maybe it's a compliment that they couldn't get me and Barney right. I've met John Simms many times and he's a really lovely guy, so maybe he's just too nice – he hasn't got that bastard streak in him you need to play Barney.

Although it might appear like it, I don't feel it closes a chapter in my life. If anything, doing the track with the Chemical Brothers has opened the next chapter for New Order, which is a great thing. It couldn't have been timed better if we'd done it ourselves. But then, come to think of it, if we'd done it ourselves, we'd probably be bankrupt by now.

”

nightclub, The Hacienda. Anyone who ever hung a Peter Saville Factory sleeve on their wall, cried over a Joy Division song, marvelled at the austere beauty of New Order, Freaky Danced to the Mondays or queued for hours at the Hac should see this film. Even if, like Howard Devoto in an early scene, it's just so you can say “Well I *definitely* don't remember *this* happening.”

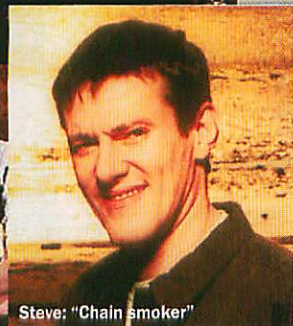
**1982** Factory open their nightclub, The Hacienda. Nobody goes there.

**Happy Mondays:** 'Squirrel & G-Man, etc, etc...', 'Bummed', 'Pills & Thrills 'N' Bellyaches', the various 'Madchester Rave On' and 'WFL' twelves

**1983** 'Blue Monday' and 'Confusion' signal a move by New Order towards dancier sounds.

**1986** Mike Pickering starts his night Nude at the Hac. It becomes Britain's first house club and finally starts bringing punters into the previously moribund venue.

**1987** Happy Mondays, Factory's third truly great group, release their debut album, which has a very long title.



Steve: "Chain smoker"

## STEVEN MORRIS

New Order and Joy Division drummer, played by Tim Horrocks in the film

“The film would make a great mini-series, but then you’ve got to take a few liberties to get 16 years into two hours. The fact that it’s basically about Tony – Tony as Alan

Partridge, anyway – simplifies things a bit, which helps.

“The portrayal of me, such as it was, was quite accurate. I mean, Martin Hannett never actually made me play the drums on the roof of Strawberry Studios, but that did get across how Martin would work. Martin was like Dr Who – he was in a world of his own. He’d make me hit the drum on two and four for five or six hours and you’d just get to the end of the take thinking ‘thank God’ and he’d just say ‘er, yeah, do it again, but make it more, err, cocktail party,’ and I’d be like ‘oh yeah right, I know exactly what you mean Martin’.

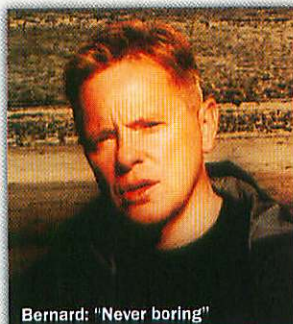
“The thing about Factory that isn’t quite reflected in the film is just how chaotic it was. When it started out it was all about anarchy, and when it was just a couple of blokes in a flat in Palatine Road with

not much at stake, it was a good kind of anarchy – you think ‘oh, look at what we’ve got away with!’ But when you start making money, moving into multi-thousand pound offices and pretending you’re some sort of corporate fella, it just doesn’t work. The anarchy becomes more scary – ‘oh, [nervous laugh] we’ve only lost *quarter* of a million!’

“The Hacienda was an example of that. The recreation of the Hacienda for the film was apparently brilliant but I just couldn’t bring myself to go see it, it was too painful. Every time I went to the Haç, I couldn’t have a good time, cos you could always see money seeping out of the place. Even in the toilets. It was severely under-toileted, the Haç, and part of it was actually below water level, cos we were next to a canal and it had a big

flooding problem. You’d go down and look at the rubber floor which was really nice, expensive flooring, and it would all be coming up and you’d think ‘oh bloody hell – we’ll have to replace that’.

“There was one thing I thought the film got seriously wrong, and it’s just a niggling little thing, but I’m the only person in Joy Division who smoked apart from Ian, and throughout the film you see Bernard and Hooky smoking and I never have a fag in me mouth. I was a chain smoker! It’s quite nice really, cos I come over as more healthy than I actually was. But there’s that bit where Hooky’s trying to get Ian’s fags while Ian’s having an epileptic fit. That actually happened – but it was me trying to get his fags!”



Bernard: "Never boring"

## BERNARD SUMNER

New Order and Joy Division singer/guitarist, played by John ‘in everything’ Simm in the film

“I’m not a big one for nostalgia – Hooky’s more into that, cos he can remember everything. What have they left out? Oh loads, but you have to, don’t you? What would I have put in that they left out? Er, I might have to get back to you on that one.

“Hang on, I’ve remembered one: We were playing one of our first ever London gigs as Joy Division, in some poncey London Bar – not The Wag, but something like it. Ian Curtis sort of vanished for 20 minutes and came back, looking really excited. He goes, ‘I’ve just been talking to some bloke from Island Records. He says Grace Jones wants to do a cover of one of our songs – look, he’s given me a cheque for 12 quid!’ Ha ha ha! We were going ‘Bloody hell, 12 quid – shall we fuck off before he changes his mind?’ 12 quid! Ha ha ha ha!

“Factory never used to do any advertising. Rob Gretton our manager just thought ‘if you put out good music, people will buy it’. He wouldn’t even let us sell T-shirts, cos that was like advertising the music. There used to be this guy, Scottish Tommy, who used to follow

us around on tour, selling T-shirts outside the gigs, and he sold thousands of them. One day, he turned up in the dressing room, and he said ‘I feel really guilty about making all this money off you, here’s a cheque for five grand.’ Rob went ‘fuck off!’ and threw him out! Ha ha ha – me and Hooky were running after him going, ‘no, wait, come back!’, trying to get the cheque off him.

“That was so fucking naive or stupid, or whatever, but that was what Factory was like. It was about chaos, although to give it a sheen, we call it ‘anarchy’. Once New Order started earning money, Factory got a bit bloated with that and started trying to find creative ways to spend our money which quite often rubbed the group up the wrong way ... but it was never boring.”



▶ **1989** New Order’s ‘Technique’ and Happy Mondays’ ‘Bummed’ LP and ‘Wrote For Luck’ twelves marry the previously aloof worlds of house and indie-rock to delirious effect. The slightly dubious concept of ‘Madchester’ is born.

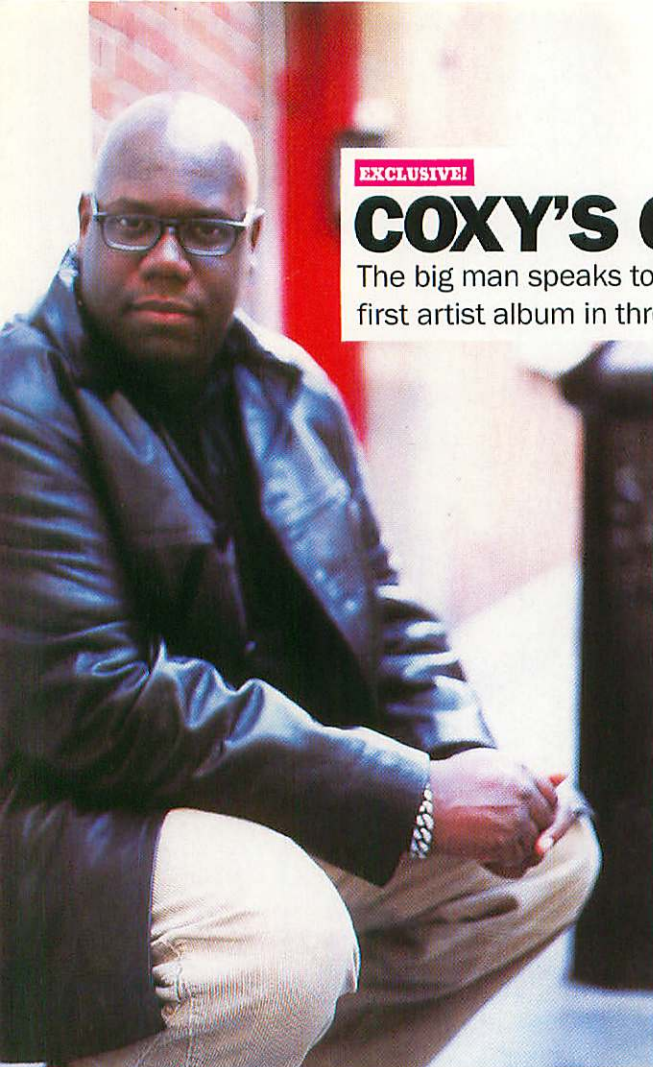
**RECOMMENDED READING:** Jon Savage’s *The Hacienda Must Be Built*, Debbie Curtis & Jon Savage’s *Touching From A Distance*.

**1991-92**

In a severe ‘going Pete Tong’ scenario, the Haç is closed due to an excess of guns, the Mondays spend all Factory’s cash on crack in Barbados, and then it transpires that no money can be made by flogging Joy Division/New Order’s back catalogue because the artists own all the rights to it. Factory closes.



naturist



EXCLUSIVE!

## COXY'S COMING!

The big man speaks to Muzik first about his first artist album in three years

Carl Cox has nearly completed his third artist album. 'The Second Sign' (a working title) is more eclectic than his first two, and features an amazing array of dance music talent.

"I refuse to accept the claim that DJs can't make music," Carl told us emphatically. "I'm very proud of the music I've made so far."

Carl is hoping to finish the album in May with a release date pencilled in for October.

The story behind the album's current moniker is a simple one.

"I was on a boat in Thailand with a girl who wanted to know my star sign," Cox explains. "I told her I'm a Leo, but she told me my second sign is 'Simha', the sign of the sun. Everyone has a second sign, apparently."

NEW CARL COX ALBUM:  
TRACK BY TRACK

### CARL COX & KEVIN SAUNDERSON

The Vibe Of Energy

"A cross between Richie Hawtin and Dave Clarke with E-Dancer basslines."

### COXY & JOSH WINK

The Machine

"We made this one a year ago. Josh is brilliant at build-ups. It's got Latin overtones."

### COXY & NORMAN COOK

And That's The Bass

"A happy-go-lucky breakbeat vibe with 'Carl Cox' energy. It makes you smile."

### COXY & RONI SIZE/DJ KRUST

Open Book

"Very spatial, a film score vibe and a techno edge."

### COXY & NENEH CHERRY

Title tbc

"Breakbeats a Latin piano and a rap from Neneh."

### COXY & ERICK MORILLO

Title tbc

"The guy who taught Nick Cage to play mandolin for his part as Captain Corelli played guitar on this."

### COXY & CHRISTIAN SMITH

Dirty Bass

"Tenaglia played this at 6.30am in Miami. The place went right off."

### COXY & TOMMY D

Right For Me

"Tommy's been working with Kylie lately. This is a 132bpm house track."

### COXY & LENNIE WILLIAMS

Choosing You

"A big house record that will sound amazing at Space."

### COXY & HIS HOME COMPUTER

Ain't It Funky Now

"This one's just me!"

www.muzik.co.uk - Microsoft Internet Explorer

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EXCLUSIVE

## NEW MUZIK WEBSITE

www.muzik.co.uk is up and running - now!

As well as a new-look magazine, Muzik now has its own website, ready and waiting for you to log on. Found at www.muzik.co.uk, the site features loads of bits and pieces to help you get the inside track on dance music. Star attraction is the Muzik

Message Board, where you'll find the Muzik mag crew arguing the finer points of obscure tune-related trivia instead of working. We'll be updating the site regularly and big name DJs and artists will be popping in for exclusive web chats. Log on now and this is what you'll get...

WHATS ON  
www.muzik.co.uk

#### • Muzik message board

Meet, chat and hurl abuse at each other in the name of dance music trivia. Just like marriage, but cheaper.

• **E cards** Images you can send to your mates. Anything from invites to big events to pics of DJs' arses.

• **Voting** Regular polls on the big dance music issues of the day, from 'is electro really coming back or is it London-centric wank?' to 'should Danny Tenaglia grow back his lovely moustache?'.

• **Links and downloads**

Sites you should visit, useful things

**MUZIK**

**THE NME SHOP**

**CLICK HERE**

This is the new Muzik. It's been many months in the making but our April edition shows off a completely re-worked magazine, from a new logo right down to cramming in loads more reviews, in-depth features, DJ gear news and club previews. All this and in a sexy new re-design too.

This issue features an in-depth feature with The Chemical Brothers on the eve of their UK tour, the most revealing interview ever with Danny Tenaglia and a trip home with Mr. Tenaglia.

We've also got the inside story on the re-birth of Sade's 'Lovers Rock' in Manchester after years of gangsters and gloom and 'Riverside' - what happens when you bring five back-in-the-day raver friends together ten years later?

We've got the verdict on The Streets album (hey, did that split the office?) and new extended album and compilation reviews. Alongside these are our 'Transmuting' pages - the most authoritative and up-to-date dance music reviews in the world - no competition. Two new sections have been introduced: The DJ Manual combines bedroom beats and CD into the ultimate tool to turn you into a superstar DJ and Club Bars Guide is a unique preview guide to the very best recommended nights across the UK. All this, the up-to-date news on the new Wiley Underworld albums and loads, loads more.

to load onto your computer, and an archive of generally cool shit.

#### • Muzikweekly sign-up

Get our weekly e-mail with the very latest news, gossip and tips.

#### • Hot subscription deals

Get the world's greatest dance mag delivered every month at a knockdown price with our website's exclusive deals.

NEWS  
IN BRIEF

**The Black Dog** have launched a website to go with their new album release, 'Unsavory Products' (on Hydrogen

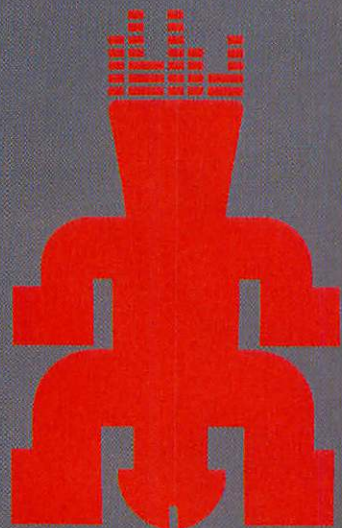
MUZIK 22

Dukebox, out late April). Go to www.unsavoryproducts.com and revel... Anyone looking to make it in the dance music industry should have a copy of

the **Music Industry Manual**. It's choc-full of handy contacts, from independent labels to DJ agents to international venues to useful



hire companies. It's a hefty £45 but hey - think of it as an investment. To order, call 07000-258-266 or check www.musicindustrymanual.com



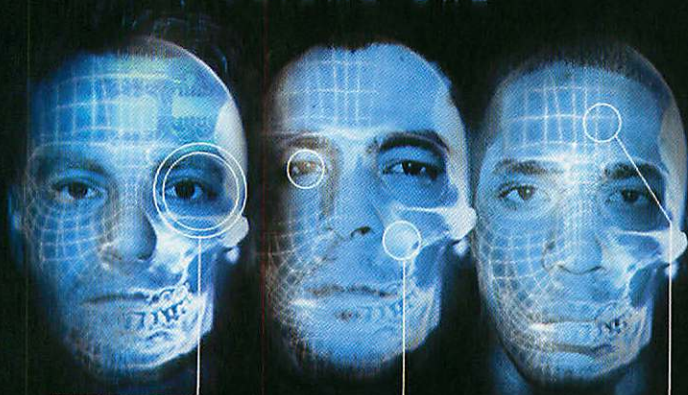
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Ministers de la Funk feat. Jocelyn Brown "BELIEVE",  
Da Mob feat. Jocelyn Brown "IT'S ALL GOOD",  
Pete Heller "BIG LOVE" and MANY MORE!!

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# SAINTS & SINNERS

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

## SAINTS



### ALI G

February 18th 2002 will live in infamy at Radio 1, but was business as usual for Ali G. 'Weed', 'batty', 'knob' and 'muthafucka' were just a few of the terms used, alongside witty epithets such as "I'm losing me stiffie", all in the cause of promoting new single 'Julie' on the Breakfast Show. Puerile? Yep. Firin' radiophonic entertainment? Absolutely.



### PAUL WOOLFORD

Or Bobby Peru, as we must learn to call him. The stalwart fellow made the AKA feel like a gorgeous sunny day in Miami in spite of circumstances actually being a wet and windy Thursday night in London. As a result, Yousef and Dave Beer were seen swinging from the balcony and a number of reprobates were parting gamely till the following evening.



### SARA COX

Jon Carter's missus again! We're on your side, girl. Here at Muzik Towers we like the ones who don't take it all too seriously. "Great news for people who live in Liverpool! Outkast are in Liverpool tonight", announces the other Coxy. Then plays a record. Then tells her listeners, "Oh, no, sorry - that reads 'overcast in Liverpool tonight'." Top one.



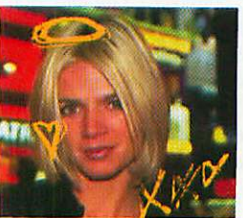
### LIAM HOWLETT AND NATALIE APPLETON

Liam Howlett and Natalie Appleton are to tie the knot in August. Rumours that 'Firestarter' is to be played as they walk down the aisle are unconfirmed. Rumours that Liam has scrapped 18 months of work on the new Prodigy album in favour of completing it in two weeks may have more substance.



### JUDGE G THOMAS PORTEUS

Not heard of him? He's a US district judge, and thanks to him and the American Civil Liberties Union, those ker-ay-zee Stateside ravers won't be prosecuted for carrying dummies, vapour rub, glowsticks and masks. Dubya's been trying to ban 'em, see, because they're 'drug paraphernalia'. What a dopey fucking twat he is.



### ZOE BALL

The Brits presenter DJed for the first time ever at the Escape Club in Brighton last month. Sporting a T-shirt with the words 'DJ Gold Digger' emblazoned across her chest, Ball spun her favourite pop tracks for 30 heady minutes. Also on the bill? The Fast Show's Mark 'You Ain't Seen Me, Right?' Williams. What a line-up!

## SINNERS



### DIMITRI FROM PARIS

If you felt devilishly horny on Valentine's Day, you should've been hanging with naughty Dimitri From Paris. To celebrate the launch of his 'After The Playboy Mansion' compilation, Missdemeanours with Respect Is Burning let loose a warren of bunny girls and a spray of erotic disco singles. Dimitri was even spotted smiling at one point. Sacre bleu!



### BUBBA SPARXXX

Barely had he said 'Howdy' at his Astoria gig than he bumbled off-stage to "take a shit", disappearing for a full 15 minutes. Then, on playing his fifth - and final! - track of the night, he removed his shirt, and though no fans were harmed, it was clearly a grossly irresponsible act. Fortunately, support act Dilated Peoples made up for the lardy shower.



### RICHARD D JAMES

Has the Aphex Twin finally gone too far? While the ears of his fans may have adjusted to his studiously deranged racket, even going so far as to embrace the maestro spinning a piece of sandpaper amongst his platters during one notorious DJ set, at his recent Astoria gig he went a stage further. The theme from Blankety Blank, anyone?



### DON LETTS

The Ocean Rooms, Brighton. A rare DJ set by Don Letts is promised, celebrating the release of his 'Dread Meets Punk Rockers Uptown' compilation. Mr Letts duly turns up... but doesn't put his hands to a single record, letting old Big Audio Dynamite/Dreadzone buddy Dan Donovan do all the work. Did he employ similar techniques in his legendary 100 Club days?



### CJ MACKINTOSH

Oh, how we hurt. Having danced our way through an entirely excellent CJ set for City Loud at Turnmills, Le Mac ended his set with a cover of Elvis Presley's 'Suspicious Minds' by Hawaiian house hedonist Stitch. Worse still, legendary soul diva Jocelyn Brown had put her tonsils to it. The crowd moaned in aural agony. So, so wrong.



### ELTON JOHN

Elton, we're told, just loved Groove Armada. Cynics might say he was hoping for cred by association, but the jury's still out, as he's now 'bigging up' GA's fellow horizontal heroes and dance act *du jour*, Zero 7. The syrup-wearing ivory tinkler is rumoured to be sending 'Simple Things' to his friends on a daily basis. It'll be platinum by Easter then...

## SPIT IT OUT!

It's better than selling crack, but you do begin to feel like a fucking human jukebox  
Fog: few regrets on not being a 'thousand-selling hip hop artist'

Brighton: a place that looks like it's helping the police with its enquiries  
John Cooper Clark, Poet

You're cool in your 20s, then you hit 30 and you're an old bastard, but once you're into your 40s you're cool again  
Dr Bob Jones: coming full circle with soulful goodness

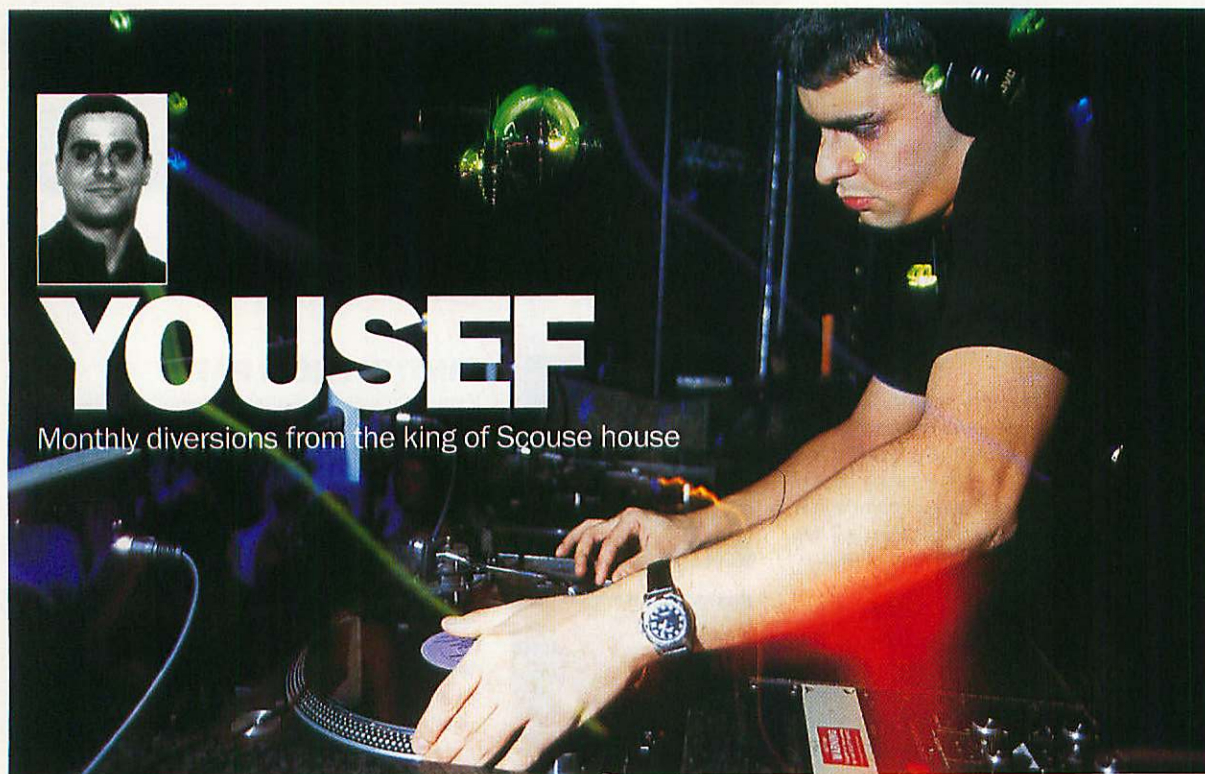
I had to let him drive again; it was the only reason he ever pulled. He could get birds into clubs free  
Fergie's driver Craig: room for one more on top

When you hate yourself you draw people to you who hate you too. I got out of there in a hurry; stopped the cocaine and I stopped drinking too  
Mary J Blige bins off the gak



# YUSEF

Monthly diversions from the king of Scouse house



**“** I've finally decided on who gets my old pair of decks. As you may remember, in last December's Muzik we asked you to 'Tell us in fewer than 40 words why you deserve Yousef's decks'.

been a legend since 10,000BC, I think it is only pharaoh to save his decks for others to enjoy.' Made me laugh, anyway. Hopefully he'll be heading over to Liverpool soon to get a taste of the fun-but-tough life of a DJ.

My most interesting gig this month was Scream in Bristol. I'd always thought of it as a hard house club, but it turns out the promoters are changing the music policy - hence my appearance, I s'pose. Even though the kids were expecting a far more banging sound, I managed to get them right into my vibe. It was nice, too, to get back to Bristol.

I've been in the studio for much of the rest of the month, and I'm now expanding into being a record label boss. Me, Erick Morillo and Dave Beer have put a label together. It's called What Goes Around. My production partner Paul Woolford (Bobby Peru) is our

A&R man, and all demos will be gratefully received! Please send your tracks to 5a Crossbellgrave Street, Leeds LS2 8JP.

Finally, I did my first ever Essential Mix this month, something I've wanted to do ever since those days when I used to come back from clubbing and catch the last

hour. Someone on the Radio 1 website thought my mix was done using samplers and other toys, so I want to make it clear that I just used records, and the odd CD! I'm looking forward to my next one.

*Yousef*

## YUSEF'S TOP 10

**1) Jay J & Chris Lum** Freaks (Multitracked)

"The boys from Moulton show their new, maybe true, colours."

**2) Angry Mexican DJs** Rock Dior (10,000 BC's Fierce/Funk Mixes) (Palm Pictures)

"Me and Paul Woolford remixing a good-time track."

**3) Rhythm Pimps** Electric (Johnny Fiasco Mix) (white label)

"Vibrant drums and wild bass from the man Fiasco. Fierce."

**4) 10,000 BC** Whatever (Junior)

"It's got a bit of everything."

**5) Aly-us** Follow Me (Strictly Rhythm)

"These new mixes put new life back in the old dog."

**6) Watkins** Black AM (Sneak Mixes) (Shaboom)

"Sneak turns out a dubbed out rework for the 'floors.'"

**7) Random Factor** Without You (Inland Knights Mix) (20:20)

"Just drums, bass and vocals from the Knights. Great track."

**8) Ian Pooley** unknown (new EPs) (NRK)

"Good to see Ian back on the dancefloor."

**9) David Penn & Jabato** unknown (Joeski Mix) (Maya)

"I'm really into Joeski's druggier mixes at the moment. A track that's genuinely workin' it."

**10) Supermen Lovers** Higher (BMG)

"Quality disco. It's nice to have fun sometimes."



Dave Beer and Yousef, seconds after meeting an over-excited male fan

There were loads of brilliant entries, but Stuart Collins from Belfast is the lucky winner. He said: 'I represent the Legendary International Egyptians Society (LIES), and we preserve precious mementoes from the world of entertainment. As Yousef has

## AROUND THE WORLD

# THE BAR WITH NO STAFF

Germany goes über-techno. Again

**S**ick of spending all night trying to catch the eye of the barmaid? No problem, if you're in Berlin. The Automaten bar is part of a new craze: boozers that don't have any staff. Simply swipe your membership card to enter the joint, then pick your tittle from a revolving platform, enter the drink's code, swipe your credit card and grab your bottle from a dispenser tray. When you've finished, the empty bottle is whisked away on a conveyor



belt - to the robobins out the back, we assume. All of which means no bouncers, no glass collectors, no bar staff, and no DJ.

So what of the tunes? New and old techno and electronica, of course, loaded onto a jukebox - or, as co-founder Gereon Schmitz qualifies, "a converted coffee machine that's been modified with a monitor and easy selection buttons". Just don't get pissed and chat up the drinks dispenser.

The Automaten Bar is in Münzstrasse, Berlin

words DAVID JUPP



## SPIT IT OUT!

**OH MY GOD**, I get so wet when I play Scrabble! But yo, if you really wanna turn me on, it's all about Boggle. Princess Superstar. Triple (X-rated) word score

**SHE HAD** a cold and was drinking pure chilli sauce with ginger. Timo Maas on the day Kells recorded the appropriately titled 'Help Me'

**I STILL** make music. I get up 4.30am, go to the gym, go to the studio, get back home for around 2pm for my kids. Kevin Saunderson: millionaire yet still a family man. Respect

**I'M MORE** of a Razzle than a Mayfair man. The girls in Mayfair look like dolls. I like proper birds: birds in Cortinas, with mini skirts. Mike 'The Streets' Skinner: all class

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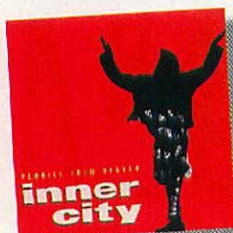
## 20 KILLER TRACKS YOU MUST OWN!

**Stuck in a tight DJ spot?** Arm yourself with some vinyl weaponry. From house parties to playing Space, one of these tunes will guarantee you a full dancefloor



### LAURENT GARNIER The Man With The Red Face (PIAS)

**For:** A dancefloor full of cynical dance industry types. No matter how sneery they are, this will whisk them back to the terrace at Space.



### INNER CITY Pennies From Heaven (Ten)

**For:** When you think you can't take the crowd any higher - this house anthem will push them over the edge. Uplifting like a Wonderbra.



### PET SHOP BOYS Rent (EMI)

**For:** Nostalgia factor overload, especially with a gay crowd. Spin this and knowing glances will fill the room. You can take the mix where you like now - you're home and dry.



### FREQ NASTY Booming Back Atcha (Botchit & Scarper)

**For:** When they think they can't dance any more. Get this on and you'll keep the crowd on its feet even when the speed's worn off.



### FRONT 242 Religion (The Prodigy Remix) (PIAS)

**For:** When your bashing crowd needs a Prodigy track they haven't heard before. This is their first post-rave tune, and probably their hardest ever.



### LIONROCK Packet Of Peace (Chemical Brothers Remix) (Deconstruction)

**For:** Rooms full of boys who want a rattling, siren-wailing tune to throw moody shapes to and impress their girlfriends.



### THE BUCKETHEADS The Bomb (Positiva)

**For:** That turning-ugly wedding crowd, when your progressive set isn't going down well but you don't want to go popstastic. This will get everyone from Uncle Sid to the bride dancing.



### THE GRID Flotation (East West)

**For:** Connoisseurs of original chill out. Soft Cell's Dave Ball and ex-NME scribe Richard Norris kick off post-party ambience in 1990. Smooth as butter for the horizon crew.



### WEIRDO Curva Peligrosa (Tinrib)

**For:** Determined chemical dustbuns about to wig out. A not too obvious hard house classic that will have your crowd orgasming at the breakdown - guaranteed.



### PHOENIX If I Ever Feel Better (Buffalo Bunch Mix) (Virgin)

**For:** Stragglers who need coaxing back from the bar. This is the ultimate "Oh, it's this fucking tune!" tune.



### THE SCIENTIST The Bee (Remix) (Kickin')

**For:** Instant hardcore cred. Back-in-the-day breaks and James Brown gasps are present and correct, but it's super-melodic too, and the buzzing noise is a top buzz.



### DR OCTAGON Blue Flowers (Mo' Wax)

**For:** Back room mong nirvana. Fucked up, funky and with words that "prescribe a certain tranquilliser" - it shouldn't work but it does. Hip hop for playas and playa haters alike.



### EN VOGUE My Lovin' (East West)

**For:** 1) Those who just can't get The Groove. 2) Any crowd that's mainly girls. The former will be unable to resist the deep r&b and will be off shagging in the toilets in no time. The latter will look knowingly at each other.



### SUNSCREEN Perfect Motion (S2)

**For:** A crowd not convinced of your credentials. Drop this and they'll know you know your stuff, especially if you go for the Farley & Heller mix. A bouncy bassline, a husky vocal and rave piano licks as well.



### JAYDEE Plastic Dreams (R&S)

**For:** The moment you need a piss. Robin 'Jaydee' Albers' organ grinder rides a chugging break for 10 gorgeous minutes. The track that'll save your bladder, while keeping the floor heaving.



### BASEMENT JAXX My Name Is Start (XL)

**For:** Super-cool types wanting to look sharp. Drop this 4/4 beast, which samples Eminem and The Jam, and make all fashion-conscious trainspotters go smugly mental [Is this a good thing? - Ed.].



### APHEX TWIN Digeridoo (R&S)

**For:** The crusty techno crowd from hell. Aphex's most danceable record ever, this may have prog/tribal-style overtones, but pure evil lurks in its grooves. Come on you cunts - let's have some Aphex acid!



### RHYTHM IS RHYTHM Kao-Tic Harmony (Relic Of Relics) (Transmat)

**For:** The last track of the night. This epic, elegiac May/Craig production will have back-in-the-day Detroitphiles blubbing into their Evian before you can say "How are we getting home?"

## 5 TRACKS YOU MUST BIN!

### EDDY GRANT 'Electric Avenue' (Remixes)

A few pissed industry types liked this in Miami. Including us.

THE NATURISTS 'Naked In The

### Rain' (Interactive)

A shouty cover of a basic-but-effective Blue Pearl song. Why? ATB 'Killer' (Kontor) (2000) Adamski's original gets killed.

### DJ OTZI 'Hey Baby' (EMI)

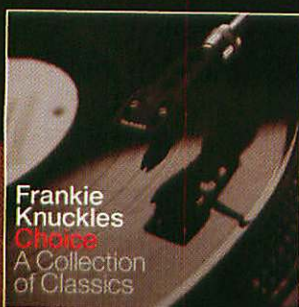
If you're dancing to this, you're just too pissed. Go home. LIGHTHOUSE FAMILY 'I Wish I Knew How It Would Feel To Be

### Free' (Brother Brown Main Mix) (Wild Card)

Lighthouse Family? Put through a cheesy house filter? With a U2 sample? Oh dear, oh dear, oh dear.

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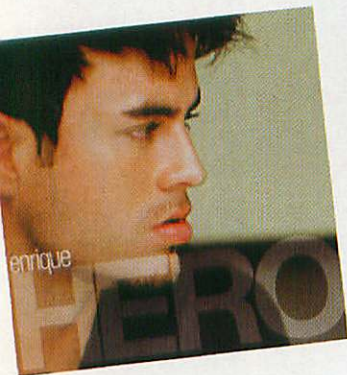
# TheMessage

## What's on your home stereo?

"The new single from Moby, which I'm remixing. And I've just bought the new album from Muse."

## Your most valuable record?

"I'm not sure, but I have a Yellow track called 'On Track'. Most of Yellow's vinyl is limited edition and hard to get your hands on, so to me it's very valuable."



## Best record ever?

"If I had to pick one, I'd go for New Order's 'Blue Monday'."

## Current fave DJ tool?

"The Stanton VRM10 mixer. It's absolutely wicked. It's all silver, very shiny... it's a cute mixer."

## What's big in your box?

"'Massive' by Ralphie B. It was on my label, Black Hole Recordings, and has

STEREO LAB

# DJ Tiesto

What are you listening to?

just been signed to Ministry. There's a big buzz around it in the UK and Europe."

## Best remix ever?

"I think I would say 'Lemon' by U2, remixed by Paul Oakenfold."

## Seduction number?

"It depends what kind of sex you are having, yeah? I mean if I want it hard, I would play techno, and if I was in a romantic mood I would like something a bit more chilled."

## The last seven-inch you played?

"Actually it was last week: a remix of the Dave Matthews Band's 'The Space Between'. It's very big in the States."

## Turn offs?

"'Hero' by Enrique Iglesias. I can't stand this song."

## Best recent set?

"Last week, in Amsterdam at the Heineken Music Hall. I did a nine hour set to 6,000 people. It was just me playing. I loved it."

## Your new album?

"I wanted to show people what I'm capable of. I don't want to be pigeonholed. When I make tracks I don't think to myself, 'I'll make it sound like this or that', I make tracks that I like, and when they're finished they might be techno or trance."

DJ Tiesto's single 'Lethal Industry' is out March 25th. Album 'In My Memory' is out early May, on Nebula/VC

words DAVID JUPP

## SIX OF THE BEST...

# PRINTED T-SHIRTS

### Stüssy: £40

Green Stüssy engine print on white

### Gravy: £42

Pink and striped

### Red Dot: £34.99

Beige, with red, painted-on boxing gloves

### Seal Kay: £40

Medieval standard outline in red on dark blue (back)

### Rude: £35

White dog (and his bollocks) on grass green

### Gravy: £42

Meat head, pink on dark navy

Seal Kay: 020-7907-7130 Red Dot: 020-7243-5262, reddoclobber@hotmail.com Gravy: 020-7734-6020 Stüssy: 020-7836-9418, www.stussystore.co.uk Gravy: 020-7734-6020 Rude: 020-7247-3000, www.thisisrude.com

fashion compiled by HELEN JENNINGS

## NEWS IN BRIEF

**Jon Carter** has given up a number of DJ dates to support The Chemical Brothers at their Brixton Academy gigs on March 22nd and 23rd. He

capitulated after a number of begging calls from the Chems themselves. . . If you spotted our big up of 'dj' domain names last month and you fancy scoring one,

go to [www.4clubbers.net](http://www.4clubbers.net). 4clubbers are also kings of the message board, so you might even get a shag out of it. . . Legendary US producer **Jellybean Benítez**



Agent Sumo

has come out of a 10 year remix retirement to add Tenaglia-style beats to Agent Sumo's newie, 'Why' (Virgin) to create a tribal monster. It's out now. . .

# Six Of The Best

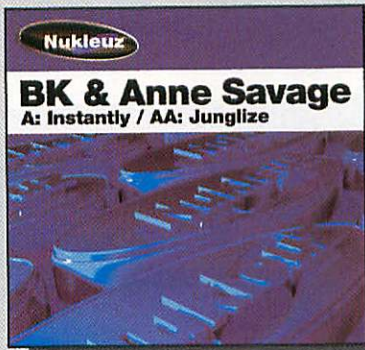


**KAKTAI**

**OD404  
ROBOT JAM**

**12"**  
11\_03\_02

OD404 return with another underground dancefloor smash. This time the remix duties fall to BK, who backs up the excellent, tough, original mix with a different, trance influenced mix. With DJ support from the likes of Andy Farley, BK, Paul Glazby and Superfast Oz to name but a few, this release is a must for any discerning music lover.



**NUKLEUZ**

**BK & ANNE SAVAGE  
INSTANTLY / JUNGLIZE**

**12"**  
18\_03\_02

Combining their experience in front of the biggest dancefloors on the planet, BK & Anne Savage turn in two superb tracks which have gained support from the underground and overground with airplay from Judge Jules and club spins from the who's who of hard house. 'Instantly' kicks it with monster stabs and big room riffs whilst 'Junglize' is a deeper alternative with techno loops and a funky bassline for all those ass-shakers! This is just the beginning.



**SAW RECORDINGS**

**LEXICON AVENUE  
WHY R U HERE**

**12"**  
25\_02\_02

SAW Recordings keep chugging away with another gem. This time around Lexicon Avenue lend a hand to the stateside label with 'Why R U Here'. Aside from being flawlessly produced, it's incredibly unique. It's got deep, tribal-like qualities that take you away, energy to make dance floors go mad, funky elements that arouse grins and a one-of-a-kind groove. Already featured on Anthony Pappa's upcoming 'Resolution' React Compilation. A must have, if you're a Lexicon Avenue fan.

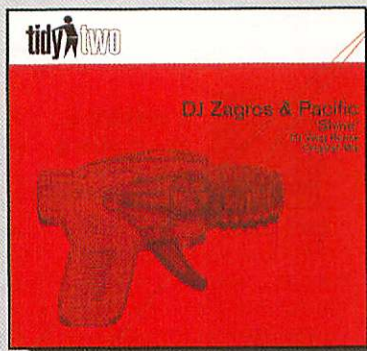


**12" THUMPERS**

**12" THUMPERS  
THE BOUNCER**

**12"**  
18\_03\_02

'The Melbourne Shuffle' is a tribute to the up-for-it crowds in Oz. It's a track that you lose yourself to, after getting the maximum benefit from its mind-twisting sirens and horns. The breakdown is dark and submissive but equally euphoric, and the bass is frighteningly addictive. 'The Bouncer's' bassline throbs and tickles with depth and power over some turbine beats and stabs, until a fully loaded vocal pounces in and out, bringing you to a hectic, storming breakdown.



**TIDY TRAX**

**DJ ZAGROS & PACIFIC  
SHINE**

**12" / cd**  
25\_03\_02

Welcome to the first ever release on Tidy's new label Tidytwo, the label set up to cater for the more crossover anthems! Shine was originally released on Combined Forces from Holland earlier in 2001 and was wisely snapped up to make a debut release for the offshoot label. Shine made its first compilation appearance on the Tidy Boys' Euphoria 2 mix and on its UK outing Tidy deliver a stunning remix from German Overdose legend DJ Wag.



**SURROUND SOUNDS**

**VARIOUS  
SURROUNDED 2**

**cd**  
25\_03\_02

Instalment Number 2 is mixed by Junk. Deep, tribal, techy and very druggy, this album is a collection of Class As!! It starts off with a couple of killer tech-house cuts from 10 Kilo before Junk take the mix low down, deep and dirty. It is lifted by the funk of Red Moon's 'Basis' and the distorted, phat electronica of Alpha Resource. There's a re-edit of PFN's 'Philter', plus new singles from Kodiak and Junk, before finishing with the enormous, "Bitter Little Pill" by Starecase. Hope the come down isn't too bad.

available from all discerning record stores

## Amato Distribution

All these releases can be heard online at [www.amatodistribution.co.uk](http://www.amatodistribution.co.uk)

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sales\_020 8838 8333  
export sales\_020 8838 8334  
fax\_020 8838 8331

# THE SINGLES

What's about to hit the charts, and whether they're worth your money



**HIT**

## MINIMALISTIX

Close Cover (Data)

A big, bumpy, trancey, gratuitously hummable throbber. "We originally promoted 'Close Cover' to loads of Belgian trance DJs but they all said it would never be a hit," explains DJ Poison IV of the bangin' Low Countries foursome. "We mailed whites to Julesey, Pearcey and Grahamy Goldy. They all said they loved it, and now, surprise, surprise, all Belgian DJs love it too!" Can't argue with that.

★★ Chart prediction: No. 18



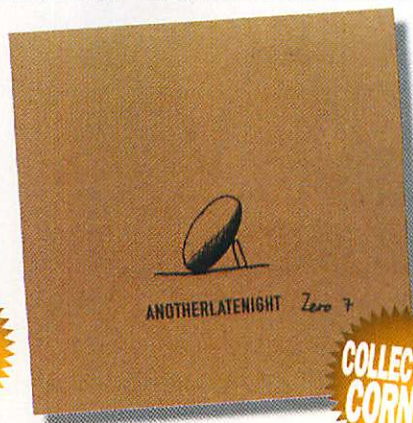
**HIP HIT**

## SHY FX, T-POWER & DIANE

Shake Ur Body (Positiva)

"For God's sake," fumes Marc Royal, aka T-Power, when it's suggested the opening of 'Shake Ur Body' sounds like the music to Sex And The City. "It's not at all, it's the whole Latin vibe, keepin' it party." Now signed to Positiva, 'Shake Ur Body' takes its cue from the carnival flavours that have been seasoning Movement lately, adding a soulful vocal and remixes by Future Cut and Digital & Spirit.

★★★★ Chart prediction: No. 15



**COLLECTOR'S CORNER**

## ZERO 7

Truth And Rights (Treacle/Azuli)

"It's a classic tune, don't you know it?" enquires Zero 7's Sam Hardacre. "It's by Johnny Osborne on Studio One. Our singer Moez suggested it." Sounding more Air-ish and cheerily spacey than the material on 'Simple Things', 'Truth And Rights' was recorded for the duo's 'Another Late Night' compilation, but there are 1,000 seven-inches out there for fans of whimsical chill to seek.

★★★★ Chart prediction: N/A



## FEMI KUTI

Do Your Best/  
Fight To Win  
(Universal/

Sound Of Barclay)

Fela Kuti's son brings in Mos Def on this, but the main reason to pay the price of entry is the tribal cuddliness of the Faze Action remix of 'Do Your Best'. It's a doublepack, so there's also a fair amount of filler, including a rather unspectacular disco take on 'Fight To Win' by Ernest Saint Laurent.

★★★★

Chart prediction: Club hit



## FERGIE

The Bass EP  
(Duty Free)

22 year-old Fergie's name may intrigue hard house folk into buying this rather lacklustre, ordinary production, but were it to

stand on its own beside the output of Tinrib, Tidy Trax, Tripoli Trax et al, we suspect it would be a round one knock-out. Not exactly offensive but entirely lacking individuality.

★★

Chart prediction: No. 60



## DJ FORMAT

III Culinary  
Behaviour  
(Genuine)

A most civilised slice of British hip hop, very much in the same vein as A Tribe Called Quest's 'I Left My Wallet In El Segundo'. Toronto's MC Abdominal holds forth during a delightful evening of haute cuisine and correct supper manners over Format's lovely low-slung, Hammond-tickled beats.

★★★★

Chart prediction: Not very likely



## X-PRESS 2

FEATURING  
DAVID  
BYRNE

Lazy (Skint)

Riffing on the melody from Alison Limerick's 'Where Love Lives' and sampling a chunk of Vapourspace's 'Gravitational Arch Of Ten', Rocky, Diesel and Beedle top off their lively cocktail with impeccable vocal quirks from the old Talking Heads nutter. Classy avant-pop-dance for Guardian readers.

★★★★★

Chart prediction: No. 15



## SPACE FROG

X-Ray  
(Follow Me)

(Tripoli Trax)

Monstrously large German techno-hard house that'll knock down all before it like wheat before the combine.

The original is the best, intense in all the right chemically added ways, while Pants & Corset, Mr Bishi and Joe Doe & Bunter all add requisite hard house 2002 stylistic flourishes.

★★★★★

Chart prediction: Club hit



## WAY OUT WEST

Mindcircus  
(Distinctive)

How many fucking remixes? This is a quadruple vinyl set that doesn't want to make up its mind who it's for. Fred Numf Versus Etienne Overdijk do naff trance, Tarantella and Phunk Investigation turn in okay prog-house. So it's left to Gabriel & Dresden to remind us how good Way Out West can be at their peak.

★★★★

Chart prediction: No. 42



## DEPECHE MODE

Goodnight  
Lovers (Mute)

The CD single's the one you're after (which we don't often say here at Muzik Towers), because it contains two versions of 'Goodnight Lovers' and one of 'When The Body Speaks', which are distinct - if very gloomy - downtempo improvements on their 'Exciter' album incarnations. There's also a wonderfully gnarly imitation-Suicide take on 'The Dead Of Night' ("We're in the Zombie Room" growls Gahan) by Electronicat. Depeche Mode's choice of remixers continues to redeem some decidedly iffy original material.

★★★★★

Chart prediction: No. 33

See next issue for how accurate (or not) our predictions were.

## NEWS IN BRIEF

Watch out for  
Matt 'D\*Note'

Winn's short film, the drugs 'n' dance 'n' Ibiza-friendly Out Of The Game (C4, April 24th). It

MUZIK 32

features tracks from D\*Note's album 'Fuscia Dog' (Channel 4 Recordings), out April 22nd ... Planet Phat Productions have just set up a new vinyl

pressing plant, boasting "the fastest turnaround times of quality vinyl in the whole of the UK, at reasonable prices". For details log on to:

www.planetphatprod.co.uk. . . Did you know that the original 'So Lonely' master tapes, salvaged by Jakatta, had to be baked in the oven for three

days before they were listenable? We could make a very obvious and rude joke about the final result here, but space doesn't permit. . .

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Paul Murphy  
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DJ Heather  
Attaboy  
Rm. 2 /  
Intec Records:  
Valentino  
C1  
Oxia  
Rm. 3 /  
Happy Families:  
Rob Wood (Jockeyslut)  
Michael 'Miss' Morley  
Severino  
Mark James

6 April

Rm. 1 /  
X-Press 2  
Clive Henry  
Rm. 2 /  
Stacey Pullen  
Terry Francis  
Pure Science (Live)  
Thomas Brinkmann (Live)  
Rm. 3 /  
Return Of The  
Jedi Knights:  
Tom Middleton  
Mark Pritchard



REVEALED!

## "TELL ME ABOUT YOUR LABEL..."



**JUNGIAN ANALYST KAREN STOBART**

Without playing her any music, we asked Karen Stobart, a Jungian analyst from the British Confederation of Psychoanalytic Psychotherapy, the meaning behind some of the more, er, distinctive record label logos.

WHAT are **record label logos** telling you to feel? Are they doing the job?



### THA ROW

(formerly Death Row)

**The label says:** "We're giving opportunities to kids in the inner city who are really living that life and writing those rhymes." (Suge Knight)

**The analyst sees:** "It's a very powerful image, trying to appeal to adolescents and their sense of injustice. It looks anti-establishment, something that would shock parents. That's essential for the adolescent."

**Muzik says:** A down with tha kids message that works.

words DAVID SMYTH

### TOMMY BOY

**The label says:**

"I wanted a name with a nice feel; the right number of syllables. I loved the flow of the word 'Sugarhill'. Tommy Boy was actually the name of a grape company." (Tom Silverman)

**The analyst sees:** "It straightforwardly suggests music to dance to, and perhaps gay music in particular. The figures are all male, and the name Tommy Boy gives no indication of women's involvement at all."

**Muzik says:** Tommy Boy goes unintentionally gay?

### CATSKILLS

**The label says:** "We all

have cats and relate to them: they sleep for 90 per cent of the time but are deadly for the other 10 per cent, much like us." (Jonny Reggae, Amr Mallassi and Khalid Mallassi)

**The analyst sees:** "In dreams, animals often mean something instinctual. There's something sleek and sophisticated about a cat, but there's also that sense of being on your own, going out at night and being on the prowl."

**Muzik says:** A simple 'we're like cats' message. Chilled.

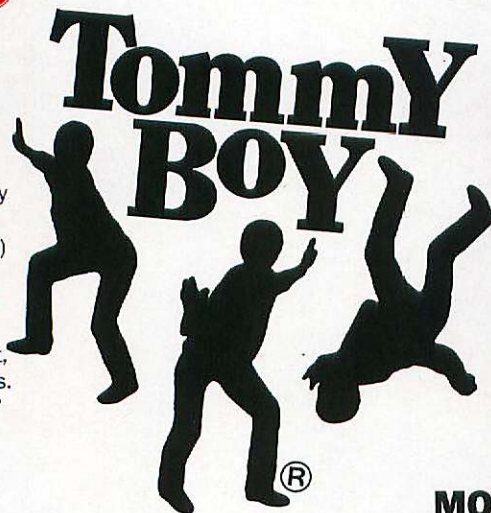


### BABY DOLL

**The label says:** "Baby Doll is the nickname of a good friend, and we decided on a picture of her as a baby. The Baby Doll motto? 'Uplifting tunes for full-on party people'. We party hard." (Mark Kavanagh)

**The analyst sees:** "It implies drugs again: the baby's big eyes, the bright colours of the sleeves. The use of the dummy is an unconscious implication. Drugs are a comfort and an escape, which is exactly what a dummy is for as well."

**Muzik says:** There's more to partying hard than just drugs [Are you sure? - Ed.].



### MOB RECORDS

**The label says:** "We're into US crime fiction so we went for 'Mob' as it was a related subject. The logo's the 'mob boss' and he looks like he'll dish out some serious beats (as opposed to serious beatings)." (Tayo and Tim Binns)

**The analyst sees:** "It looks like it would appeal more to boys, and it suggests music with a heavy beat. It seems to be making an icon of something that looks criminal, and young men in particular are attracted to crime as a means of protest."

**Muzik says:** Gangsters hit the mark.



### HOOJ CHOONS

**The label says:** "The little stick man logo was a cheap, temporary stopgap, but he's still on our sleeves! Our motto? 'Occasional providers of half-decent house'." (Red Jerry)

**The analyst sees:** "There's an implication about drugs: all the round symbols look like pills. I would see the mis-spelling as an adolescent thing too, because the adult probably isn't meant to understand what it means."

**Muzik says:** Adolescent and on drugs? Not bad.

**TOP 5 INTERNATIONAL DEEJAY GIGOLO TUNES**

Miss Kittin and The Hacker 'Frank Sinatra'  
Tiga & Zyntherius 'Sunglasses At Night'  
Fischerspooner 'Emerge'  
Crossover 'Photograph'  
Hell 'Warm Leatherette'

**TOP 5 DANCEFLOORS**



The terrace at Space (gorgeous)  
Fabric (bass responsive)  
The End (sprung)  
Sankeys Soap (sunkn)  
Homelands (grassy)

Disposable Heroes  
make a telling point  
about something or other



DECADE RAID: APRIL 1992

## DISPOSABLE HEROES OF HIPHOPRISY

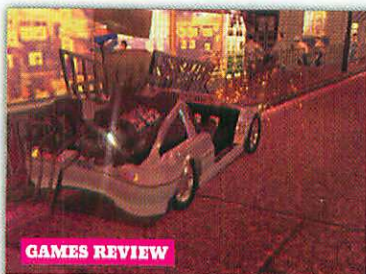
'Television The Drug Of The Nation' (4th & Broadway)

**D**isposable Heroes Of Hiphoprisy were the ultimate example of being worthy-but-dull, throwing words at problematic 'issues' in the hope they would be crushed by sheer weight of verbiage. They were often compared to Public Enemy, but where PE's simplistic-but-effective political soundbites set to violent, perfectly sculpted blasts of funk-noise made the hairs stand up on the back of your neck, DHH frequently sounded like a Guardian editorial set to



a mix of jazz-funk and sub-Gary Clail attempts at 'industrial' beats.

As a result, the only thing anyone need own by the duo is this tune. It contains all their good points (liberal sentiments, clever lyrics, and a bravura vocal from writer/MC Michael Franti) with a minimum of their bad points (excessive duration, hectoring statement of the obvious, jazz-funk noodling). All together now: "We return to our irregularly programmed schedule/ Hidden cleverly between heavy-breasted beer and car commercials. . ."



GAMES REVIEW

### "ARE YOU GOING TO CRASH?"

**WRECKLESS**  
Xbox

The title says it all: the incredible-looking Wreckless is an exercise in wanton vehicle destruction. Playing as either cop or spy, you burn around

the streets of Hong Kong ramming the Yakuza to their death, and the scale of the carnage will leave you slack-jawed. There are better Xbox games (Project Gotham Racing, for instance) but no other game sports a button giving you a choice of lots of visual effects, from a shit old security camera to a burnt out lava lamp. Clearly, that's the way forward. **Does it work as a pre-night buzz-up?:** Crashing through a busy street market? Oh, yes. Bring it on. **Does it work at a post-night come down?:** It's a bit violent, but all the missions are reassuringly similar: not too much noodle power required.

★ ★ ★

### TOP 5 POLITICAL HIP HOP TRACKS

**Public Enemy** 'Party For Your Right To Fight' (Def Jam)

**Grandmaster Flash** 'The Message' (Sugarhill)

**Overlord X** '14 Days In May' (Music Of Life)

**Boogie Down Productions** 'Criminal Minded' (Jive)

**NWA** 'Fuck Tha Police' (4th & Broadway)

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Dobtr  
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Good the  
6 Daby  
Daby  
TDK

'SIMPLE THINGS':  
A YEAR IN THE  
LIFE OF THE  
ZERO 7 ALBUM

2001 FEB 19

Zero 7 complete 'Simple Things', started in their North London studio on August 19th 1999, nailing the title on the same day.

APRIL 23

The album is released and charts at 50 with sales of 5,000 in the first week. The first proper single, 'Destiny', is not released until August 6th.

JULY 26

With interest boosted by their performance on The Priory, Zero 7's first ever headline gig (at Shepherd's Bush Empire) is a complete sell-out.



DO US A TAPE...

# FREQ NASTY

Presents: 'Dr Nasty's Auditory Hallucinations: Dose 1'. Eek!

## ARTIST SLEEVE NOTES

**Name:** Darin McFayden  
**Who:** Illustrious purveyor of breakbeat monsters  
**From:** Auckland, NZ  
**Lives:** South West London  
**Age:** 32  
**First record bought:** Cold Chisel's 'When The War Was Over'  
**Record for the afterlife:** The KLF's 'Chill Out'  
**Where to play Freq's tape:** At Sly Stone's beach house, on Aswad's stereo

## BABY FORD

**Oochy Koochy (Rhythm King)**  
 A havoc-wreaking, proto-house tune, almost bass and bleep. It embodied the UK rave culture for me back in New Zealand. I'd heard that this b-line had smashed up three sound systems in London and thought 'Yeeeah! Fuckin' hell!'

## PUBLIC ENEMY

**Night Of The Living Bassheads (Def Jam)**  
 "This was the other side of cutting edge electronic music, and musically and lyrically it's full on. Hip hop is a black version of punk. This is up there with the all-time most powerful records."

## TOM WAITS

**The Earth Died Screaming (Island)**  
 "He's unmistakable - one of my favourite vocalists. This has that combination of the off-beat music that he makes in his garden shed and those lyrics: dark, twisted, but very sensitive, delivered through his 40-a-day, whisky-soaked voice."

## AC/DC

**Back In Black (Atlantic)**  
 "Angus Young knows how to write a rock riff. I heard this when I first started drumming back home. It was one of the tunes we used to have a good fucking laugh to. 'Back In Black' is rock. 10 out of 10!"

## DONNY HATHAWAY

**Little Ghetto Boy (Live) (Atlantic)**  
 "This is the first record I ever bought in England. I got off the plane and headed to Camden, as you do. I wasn't sure what it was, but it was made in 1972 and the cover was styling, so I bought it. I got home, stuck the needle on and was mesmerised. Beautiful, beautiful soul music."

## T POWER

**Police State (SOUR)**  
 "Made after a few years of T smoking lots of weed, reading conspiracy theory material, getting into big modes of thought and fucking his head up. It's a mix of tear-up drum & bass with huge chunks of [US linguist and political thinker] Noam Chomsky. I call it 'deep thinky drum & bass'."

## WILLIAM BURROUGHS

**Spare Ass Annie (Fourth & Broadway)**  
 "The way he delivers it is so laconic, like he's reading out a shopping list, but the subject is so twisted it makes your skin crawl. It's a fairy tale for the kids about a woman with an asshole that's like a bronze eye on her forehead."

## HERBIE HANCOCK

**Do A Thing (Columbia)**  
 "From the 'Death Wish' soundtrack, this is creepy and futuristic, with wicked little funk beats. It sounds like something Tricky might have written. The ambient element interests me, since he rocks such tough funk and jazz grooves. It's as dark as the heaviest drum & bass."

## ESTHER PHILLIPS

**Disposable Society (Kudu)**  
 "A funky soul record from 1974, by an amazing vocalist. I don't know what she's doing now but she's made quite a few albums. A lot of her stuff was really schmaltzy, but this is so politically aware."

## ASWAD

**Dubfire (Island)**  
 "This came out in 1982 when UK dub was as good as any of the Jamaican stuff. It's a completely different sound. An awesome reggae horn section and a synth bassline that works so well! Really organic."

## TIMEZONE

**World Destruction (Celluloid)**  
 "John Lydon and Afrika Bambaataa. You wouldn't have thought it possible to put such extreme personalities, from such different camps, together. Conceptually incredible."

## CARL CRAIG

**At Les (Planet E)**  
 "Deep, stringy Detroit techno, before any of the 4/4 business. There's a beautiful, almost hypnotic rhythm running through the whole thing which reaches into your chest, grabs your heart and squeezes it. I can put it on again and again and again and it does it every time."

## THE BEATLES

**Rocky Raccoon (Apple)**  
 "From 'The White Album'. It's got a great narrative lyric and is totally insane. Everyone says Lennon was the trippy one, but McCartney was too."

Freq's single 'Fresh' / 'One More Time' is out March 11th on Skint. His 'Y4K' mix album follows on April 15th on Distinctive Breaks



You - yes you - can win the one and only copy of Freq Nasty's tape. Simply put your name and address on a postcard and send it to: Freq Nasty's Done Me A Tape!, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. We'll announce the winner in a future issue.

## TheMessage

HOW TO...

## CHANGE THE PITCH CONTROL ON YOUR DECKS

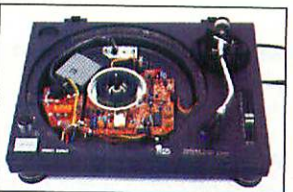
To crank up the pitch to twice the marked setting (ie +8 becomes +16), you'll need a crosshead screwdriver and a steady hand.



1) Unplug your turntable to avoid electrocution. Lift off the top plate using the handy finger holes. Revealed is the lower base and a sticker saying Do Not Remove.



2) Ignore the sticker. Unscrew each of the screws round the edge. Remove the base.



3) Ignore the vast quantities of dust. You are now faced with the circuit board. Look for a round blue button in the top right hand corner. Got it?



4) Turn the blue button just over a quarter-turn clockwise. Replace the base, the screws and the top plate. Plug in. Test. Tweak as required.

Each pitch speed should now be approximately double the control reading. All handwork is carried out at your own risk: if your Technics gets fucked, don't blame us. But it shouldn't do.

## AUG 2

'Simple Things' is nominated for the Mercury Music Prize. On August 6th, the album hits Number 28, selling over 7,000 copies that week.

## NOV 5

'In The Waiting Line' released. Goes in low (Number 47), but generates another surge in album sales. Elton John bigs up the band in US interview.

## 2002 FEB 20

Zero 7 lose out to Blue in the race for the Brit Awards Best Newcomers gong. 'Simple Things' has sold over 200,000 copies in the UK.

## MARCH 18

Zero 7's latest single, 'Distractions', is released. Remixes come courtesy of DJ Spinna, Madlib, Idjut Boys, Bugz In The Attic and Block 16.

THE MUZIK RANDOM QUESTION GENERATOR

# Q&A: BUSTA RHYMES

You e-mailed, postcarded and texted us your questions, we added some of our own and then put them all to the big party person himself. That's the way it works. Good huh?

## Which of your lyrics are you most pleased with?

(Ross J Jarvis, West London)

"I guess I'd have to say my cameo verse on A Tribe Called Quest's 'Scenario': 'Chikity Chaco, the chocolate chicken' – just cos that's when I stepped out from The Leaders and the solo shit started happening for me. People embraced me for it and I was glad, cos at one point I was real insecure in terms of what I was going to do, what I was going to be, and whether people would love it. I was a little shook up for a minute there. Once I overcame that fear it was like, this shit is a wrap: I could do this forever."

## What was the last piece of vinyl you paid money for?

"Nas' 'Stillmatic'."

## What's the most expensive/rarest record in your collection?

(R Marsden, South London)

"The import of a song from The Fat Albert Show [a Bill Cosby-penned TV cartoon show about a fat kid called Albert] which I've used as a source of samples on various tracks."

## Is the end of the world nigh?

(Chris Hogg, Bournemouth)

"People think I'm some kind of Nostradamus or something, but I never predicted anything intentionally. I've just always been attracted to a lot of the 'what if?' elements of the world. Just because shit ain't happening over here that's happening in Bosnia, don't think it can't. In a song I made in '96, 'Everything Remains Raw', I said 'There's only five years left'. I didn't know that five years later the shit with the World Trade Centre was going to happen. Sometimes we vibe certain things, and then, after the fact, you

realise that the vibe was right. I don't want to sit here and say I've got these divine powers; I just feel like it's the combination of the Rasta culture and wanting to know and understand things a little deeper than what's put in our face. Though at the same time people need to keep in mind that there's a life we still have to live, and enjoy while we have it. Sitting home waiting to die in your own iniquity ain't gonna solve the shit, so just get up, do what you've got to do, because, ultimately, yesterday ain't coming back."

## What's your favourite record of all time?

(Brock, Brixton)

"'It Takes A Nation Of Millions To Hold Us Back' by Public Enemy. When it was being made, I was 16 or 17 and I knew Public Enemy personally. They were an influence, but one that I had access to. I was able to hear the album in its development process, but to hear it as a finished product was to really see the picture they were trying to paint. The day it came out I bought it on cassette in a local Long Island store and rode around in a truck listening to it religiously. That record, creatively, had a feeling in it that no other music gave me. I was amazed – the way that sound could make people feel and the shit that Chuck D was talking about – I was learning a lot more from his album than I was learning in school."

## Who's the most fun to work with?

(Richard Dedomenici, Dundee)

"I just finished a record with Kardinal Offishall called 'Old Time Killer'. It's probably one of my favourite records to date, because the vibe of an artist brings out different shit in you that's there already, but that you never tap into until you're forced to. There's

nothing better than working with artists who are inspiring, who are gonna bring out that monster in me that I never know is there till I have to pull him out of myself."

## Sum up the Flipmode Squad.

(Paul Wright, Essex)

"Flipmode Squad is a movement. It's always been about flipping any expectations you may have at any time."

## Can you play any instruments?

"No."

## If you could learn one tomorrow, what would it be?

"The drums."

## Can you read music?

"No."

## What's the best car in the world?

(Steve Murg, Lossiemouth)

"The Mercedes Benz G500 G Wagon. I purchased it last year for \$110,000 from a private dealer – they weren't available in the US at the time."

## How many cars you got?

"Five: an orange Lamborghini, a Benz truck, the G Wagon, a CL600 Benz and a S500 Benz."

## What's your most outrageous car accessory?

"My G Wagon has \$45,000 worth of amenities: Flipmode logos embossed on all the headrests, six-inch Icon colour rear-vision mounted video camera which displays on 10-inch flip-down visor screens, a 10-inch Audiovox drop down screen in the headliner, a six disc DVD/CD/Video CD changer that sits under the driver's seat, a VCR under the passenger seat, and a Sony PlayStation 2 under the back seat."

## What movies have you been to see recently?

"I haven't been to a movie for a while now – I've been on the road doing this touring shit for so long. But I recently watched 'State Property' [Record label Roc-A-Fella's as yet unfinished Harlem-based movie that focusses on drug-dealing]. I saw it on DVD and it was very good."

## What do your tattoos mean?

(Michael Chesters, North Wales)

"The most important one to me is on my left upper arm. It's the names of my two sons: Tahiem and T'Ziah. Tahiem died only two hours after being born in 1993. T'Ziah is seven now. I was watching a football game recently, I was up the front taking pictures, waving, yelling, 'Dad's right here, smile for this flick, little man!' I'm so proud of him it can make me cry: in fact he made me cry when he called me his hero at school. He read me a poem and explained why I was his hero. I didn't know he thought that way about me."

## Best brandy in the world?

(Kate Williamson, Manchester)

"Hennessy or Courvoisier. They're both about keeping it party."

## Nike or Adidas?

(Jules Barnbrook, Milton Keynes)

Neither. Bushi, short for Busta's Shit [Slightly unfortunate name, surely? – Ed.], is my own urban clothing line and it's coming along nice – particularly the head-to-toe winter get-ups. I love clothes!"

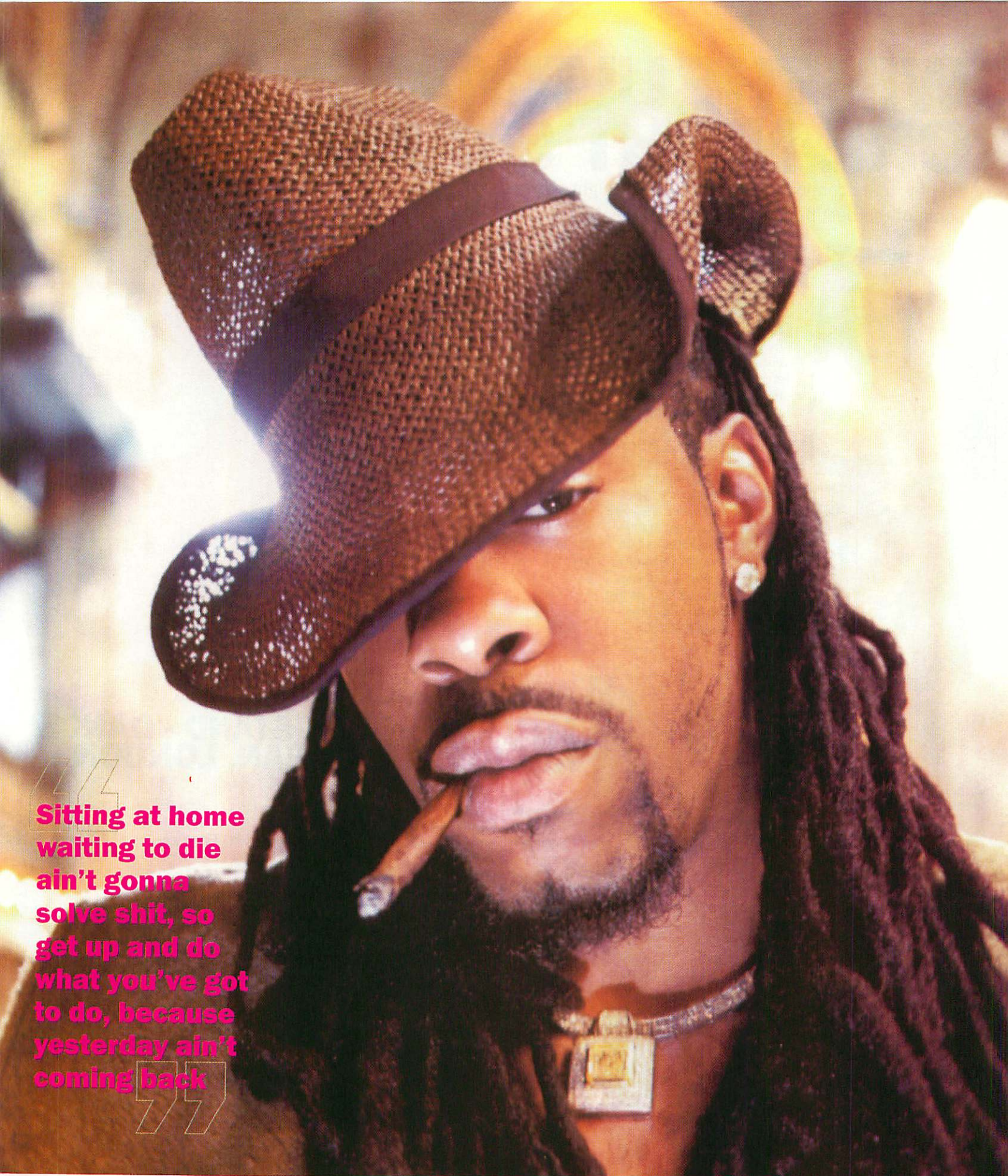
The single 'Break Ya Neck' is out now and the album 'Genesis' is out 18th March, both on J Records. Busta will be touring the UK in April. Go to [www.j-records.com](http://www.j-records.com) for details

GET YOUR  
QUESTIONS  
ON Q&A!

Come on – become a vital cog  
in the great machine known  
as the Muzik Random  
Question Generator.



Do you demand to know what your favourite artists are buying/smoking/having tattooed on themselves each month? Now is your chance to find out – while winning a not insignificant prize into the bargain.



“Sitting at home  
waiting to die  
ain't gonna  
solve shit, so  
get up and do  
what you've got  
to do, because  
yesterday ain't  
coming back”

Send us your questions via e-mail to [muzik@ipcmedia.com](mailto:muzik@ipcmedia.com) or on a postcard to: Muzik Random Question Generator, King's Reach Tower, Stamford Street, London SE1 9LS.

Don't forget to mention who the question is for. All questions answered will be credited, and you'll also receive a special Muzik goodie bag.

**NEXT  
MONTH:**  
Barry  
Ashworth  
(Dub Pistols)



**MONTH  
AFTER:**  
Gonzales



# WIN THE ULTIMATE ONE NIGHT STAND!

10 of you are coming to London for a VIP night out to see some of the best bands in the world!



**H**ow would you like to come to London, be put up in a swish hotel in the coolest part of town and come with the Muzik magazine crew to see some of our all-time favourite acts play a special one-off gig in one of the best venues in the country? Irresistible, huh? Of course it is!

Five Night Stand is MTV's urban festival: five nights of outstanding live music from across the board. This year Five Night Stand celebrates its fifth birthday with one of its best line-ups to date. It's held, as last year, at one of the most technically

advanced venues in the country, Ocean in Hackney.

All the other MTV channels will have their nights during the festival, but this is the first year MTV Dance has had a dedicated night. We're giving away five pairs of tickets for you and a mate to large it in the capital to some amazing tunes and if this line-up doesn't make you go wild, then you're not human.



## MTV FIVE NIGHT STAND - DANCE APRIL 12TH, OCEAN, LONDON

### The line-up:

Royksopp ● Lo Fidelity Allstars  
● Supermen Lovers (exclusive UK debut performance)  
● Jon Carter ● Telepopmusik  
FC Kahuna ● Mutiny

**Fill out this entry form quick and get it to us by Friday March 29th and you could win:**

● A pair of VIP tickets for entry to MTV's Five Night Stand.

● A room at the Holiday Inn Express on Old Street, including hangover breakfast.  
● Executive transport to and from the gig.  
● Beers with the Muzik magazine crew before and after the gig.

The MTV Five Night Stand is in aid of World DJ Day and the Nordoff Robbins Charity. If you aren't lucky enough to win one

of these pairs of tickets you can still see the event by tuning in live to MTV Dance where it will be running from 9pm on Friday April 12th.

### Send your form to:

Muzik - MTV Dance compo  
Sophie Towers  
25th Floor Kings Reach Tower,  
Stamford Street, London. SE1 9LS

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OVER 16'S ONLY

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Middle Initial

Surname

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UK Telephone Number (include STD code) Foreign Telephone Number (ONLY complete if UK Tel No. is not available)

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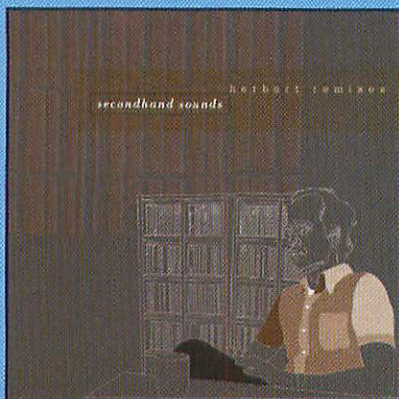
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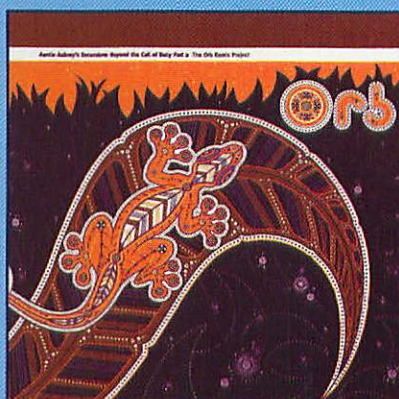
# recommends...



## HERBERT REMIXES SECONDHAND SOUNDS

*Secondhand Sounds* is the first and most comprehensive collection of Matthew Herbert's remix work. Featuring his best, most sought after unreleased mixes of artists such as Moloko, Mono and Bjork. Includes previously unheard versions of his own gems like *The Last Beat*. "Essential Compilation Of The Week." **D**

RELEASED 18TH MARCH



## THE ORB REMIX PROJECT AUNTIE AUBREY'S EXCURSIONS BEYOND THE CALL OF DUTY PART 2

Six years after the original instalment comes Part 2, once again gathering together some of Dr. Alex Paterson's finest remix jaunts on two CD's. Soundclashes include reworkings of The Grid, Art Of Noise, KLF and the legendary reinterpretation of Primal Scream's *Higher Than The Sun* proving their ability to stamp a unique musical vision onto the great and the good.

RELEASED 18TH MARCH



## THE OLD SKOOL MASTERS ROUND 3 VARIOUS

The original Old Skool Masters return for a third encounter with the heavyweight champions Ratpack taking on the new challenger Simon 'Bassline' Smith, two of the original and still highly sought after DJ's from the rave and drum & bass scene. Featuring knockout tracks from 2 Bad Mice, SL2, Peshay, Wax Doctor and Dillinger.

RELEASED 25TH MARCH



## FABRICLIVE. 03 DJ HYPE VARIOUS

The original super sharp shooter is back, showcasing the sort of storming drum & bass set that regularly crams the dancefloor at FabricLive's monthly sold out 'True Playaz' night. In the mix are tracks from Bad Company, Dillinja, Krust and Hype himself.

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# WIN A VIP CLUBBING HOLIDAY IN IBIZA!

You and a friend could be off for a week of hedonism this summer...

**T**hey're the events everyone wants to go to - the Ibiza closing parties. There's nothing like it on Earth and you and a mate could be there on a VIP trip courtesy of Muzik magazine. All you have to do is fill in one form.

By the time we take you to Ibiza, it will have been in full

swing for four months and you'll know all the big tunes, and all the new clubs that have kicked off. We'll be taking you there to revel in it all, and maybe get some sun while you're at it at the beautiful beach outside your apartment. You'll also get free VIP entry to a selection of Ibiza's top clubs and hidden party venues.

## The winner of our VIP Ibiza holiday 2002 will win:

- Flights to and from the UK to Ibiza for two
- 8 night stay for two between September 14th and 22nd
- VIP entry to top clubs
- Accommodation at the Can Calif apartments in stunning Cala Vadella with one of the finest beaches on the island.
- Free car hire for your whole time on the island

Fill out the entry form and send it to:

**Muzik VIP Ibiza Holiday, Sophie Towers, 25th floor King's Reach Tower, Stamford Street, London, SE1 9LS.**

All entries must be received by April 22nd. It couldn't be easier.

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Title (Mr/Mrs/Ms/Miss etc)

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Middle Initial

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# WIN!

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**I**magine having a dance music CD collection that's the envy of the whole world: 50 of the best dance albums of all time! It's yours if you win this, thanks to Virgin Megastores.

All you have to do is collect three vouchers like the one below from the next three issues of Muzik. Fill them in, send them to us and you'll go into the draw for the list of albums we featured in our February issue. One person will get the ultimate CD collection. Get on it!

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Virgin Megastores' Top 50, Sophie Towers, 25th Floor King's Reach Tower, Stamford Street, London, SE1 9LS

\* Okay, YOU try sourcing all 50 albums from the ultimate dance music archive. It's a nightmare. We can't get some of them because they've been deleted, but what we can give you is 47 of them and vouchers for another 3 so you can put your own finishing touch to the list. What was missed out? As long as it's available from Virgin Megastores' extensive archive, it's yours.



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**Soul II Soul  
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**Aphex Twin  
Selected Ambient  
Works 85-92**

# Talent

SO FRESH AND SO CLEAN

## THICK DICK

He's a Chicago sexatron who wants to fuck ladies in the ass

**T**hick Dick has a gung-ho mission statement: "I want people to come home from the club, put in my CD and fuck to it."

It's quite an ambition, but on his album 'Tribal Seductions', recorded for Erick Morillo's new Subliminal offshoot Sondos, he's pulled out all the stops in his bid to achieve it. On 'Orgasm', for example, Dick took matters quite literally into his own hands (and mouth). He invited a stripper lady-friend into the studio, turned on a microphone and went to town.

"I always wanted to put a live sex experience on record," Dick explains. "She agreed that I would perform oral sex on her and I would record it and put it in the track."

From oral to aural. Similarly, 'Mind Fuck' is a recreation of a phone-sex conversation he and a girlfriend had one night, while 'Meat Beater' is "an ode to my teenage years".

Thick Dick is actually an old hand at music. Meet mild-mannered Eric Miller: a 34 year-old Chicago house producer, respectable businessman, devoted husband, follower of God, lover of music. . .

"Everything in my life is music." He grins rakishly. "And if not music, it's orgies."

Miller, under his other alias

E-Smoove, was up for Best Remix Grammy for his major label club mix of Sunshine Anderson's 'Heard It All Before'.

"It's ironic that at the same time as I'm nominated for a Grammy, I'm also makin' a track called 'I Wanna Fuck You In The Ass'," he laughs.

Miller's album is the climax of two decades of hanging out in Chicago sex clubs, but it's also a tribute to the early days of the city's seminal house scene. He was raised in the same neighbourhood as Felix Da Housecat, Farley 'Jackmaster' Funk and Steve 'Silk' Hurley (his mentor, and the man on whose decks he learned to DJ).

After early gigs alongside Frankie Knuckles, his career kicked off, and before long he was remixing Paula Abdul, INXS, Aaliyah and N\*Sync, as well as DJing all over the globe. But after years of working with the biggest names in music, it's Thick Dick that will finally allow Miller to penetrate the dance music market on his own terms.

"This is me saying, 'Let's get back to the essence'," Miller says. "People releasing and experiencing. Everybody has that wild side, that dark side."

The album 'Tribal Seductions' (Sondos) is out April 11th.

Thick Dick plays at The End on Saturday April 13th

### THICK DICK

WHAT'S THE SKINNY?

- He makes downright filthy, seductive house music
- Steve 'Silk' Hurley was his mentor
- He spends far too much time in strip joints

**Favourite record:** 'As' by Stevie Wonder, from 'Songs In The Key Of Life'

**Favourite album:** "Too many to name! Michael Jackson's 'Off The Wall' or Biggie's 'Life After Death'."

**Favourite movie:** Silence Of The Lambs or Scarface



Thick Dick attempts coitus with his mannequin collection

Tiga's audition for the new Mr Muscle ad wasn't going well



Go naked if that's how you feel you should be that day

# TIGA & ZYNTHERIUS

More synth sluts with one eye on the mirror and the other on superstardom

**A**windswept night in the Elysian Fields of Montreal, Canada. Two immortals come together.

Tiga: bastard son of Marc Almond (Eros) and Bryan Adams (Thanatos). A man willing to disrobe at the drop of a Philip Treacey hat and go sky-clad into electronic battle.

Zyntherius: the ancient Roman God of synthesizers, whose acolytes would pay homage by burning a Mini-Moog inside a wicker effigy of Gary Numan.

Their goal: to put the homoerotic but chick-friendly sex-glam magick back into dance music. To defibrillate the stilled electronic pulse of the underground. And – just maybe – to get on Germany's

answer to Top Of The Pops and appear in some really cool magazines – like Muzik!

"I think there's a generation of young people to whom electronic music is totally natural, but who want to inject their personalities back into dance music, which has been by definition a very faceless scene," avers Tiga, a Canadian who could talk the hind legs off AIBO the Sony robot dog. And what's *his* personality like?

"I think you should just do what you feel – wear what you like, go naked if that's how you feel you should be that day, experiment, whatever. . ."

This, readers, is what a star is like. For all that's dubious about Tiga – DJ gigs for fashion industry whores, only one actual song, bad wigs – he's

got charisma in spades, and the self-belief not to care if he appears ridiculous.

Tiga & Zyntherius' debut single 'Sunglasses At Night' is a case in point. A cover of a hit by power ballad meat puppet Corey Hart, T&Z's electro version, featuring bizarre faux-Eurotrash vocals and a sound like Eighties no-hoper John Foxx trapped in a lift with whatever John Foxx's funk equivalent is, should be a very silly waste of time. But instead, it pumps like a dog, and is totally irresistible.

Having been produced "as a joke," the tune was picked up by International DeeJay Gigolos and scorched the mullets of the underground last year. Now it's re-emerging on the City Rockers label, home to Felix Da Housecat and FC Kahuna,

and is set to be a bona fide UK pop hit. The duo are a bit bemused by this turn of events, but Zyntherius, for one, has no doubt of their potential.

"The only gig we have done so far was on the German Top Of The Pops. I was following the tradition of synth players, standing behind a big bank of

equipment and frowning, but Tiga was amazing. He has such presence. He really is a star."

Maybe he's biased, but we reckon he's right. . .

'Sunglasses At Night' is out on City Rockers on April 8th. Tiga's mix album 'American Gigolo' is out on IDG on March 25th

## TIGA & ZYNTHERIUS

WHAT'S THE SKINNY?

- Another sleazy, Eighties-ish synth-pop duo
- Tiga likes to get naked in photo shoots
- Zyntherius is an alter ego of Finnish deep house bloke Jori Hulkonnen

**Favourite Eighties track:** Tiga: 'Eyes Without A Face' by Billy Idol. Zyntherius: 'Underpass' by John Foxx. Oh dear

**Favourite synth:** Both: The Nord Modular

**Most famous distant relative:** Tiga: "Susan Sontag"

# UMEK

He's 'The Daddy' of Slovenian DJs

**H**ow would you picture a Slovenian techno DJ? A perilously thin, pasty, shaven-headed geek, maybe? Think again. 25 year-old Uros Umek, is a strapping, 6'4" tanned techno god who's as big in his native land as Tople, Oakenphant or The Judgester.

Ask him how his new mix album, 'Torture Chamber Volume 2', on Billy Nasty's Tortured label, will fare in Slovenia, and he is in no doubt:

"It will be first place in the pop charts for maybe two weeks," he states. "All the other DJs call me 'Fotr' - 'The Daddy' - though I'm the youngest. As an artist, I'm one of the few Slovenian products that sells outside the country, so even the politicians say they are proud - even though the police are a little afraid of the dance scene."

Umek first heard "acid house things" through DJ Aldo at Ljubljana's K7 Club. Inspired, he decided to head over the Italian border and snap up some records and tapes.

"Me and my friends bought an Akai S900 sampler," he reminisces. "We had a stupid mixing desk and one broken speaker. We were making really rough-sounding music on really bad equipment. I didn't have a clue what I was doing but I just knew I wanted to make music."

Eventually some of Umek's industrial-strength techno made its way out of the country. Among those who picked up on it was Billy Nasty, who signed him to Tortured under the name Mumps. He also records as Zeta Reticula for Tortured's experimental ElektriX sister label.

These days, Umek's studio kit has vastly improved and the results are much sleeker and funkier. As well as his remixes for Additive, Bugged Out!, Depeche Mode and The End, material is constantly appearing on the Recycled Loops, Earesistable and Consumer Recreation labels he runs with fellow Slovenian prodigy Valentino Kanzyani. He'll also have a "deep, angry, experimental" album out later in the year on Technica, a label run by Slovenia's Wagnerian industrialists Laibach.

**I'm one of the few Slovenian goods that sells outside the country**

Uros Umek is also keen to put Muzik right on one other point. While we had visions of Slovenian techno clubs being badly lit, damp and grungey concrete warehouses, the man who knows says it ain't so.

"All the clubs are really nice!" he says. "If you want people to go to your club in Slovenia it's got to be at least as good as The End."

Put away your preconceptions and go east, my son. . .

**'Torture Chamber Volume 2 Mixed By Umek' is out March 25th on Tortured**



## UMEK

- He makes slick, sleek Slovenian techno
- Politicians in Slovenia love him and DJs call him 'The Daddy'
- Umek's track 'Exutol' features on 'Clubbed 2002' (Serious), mixed by Judge Jules, of all people

**Favourite producer:** Dave Clarke  
**Favourite records:** Joey Beltram 'Caliber EP' (Warp); Dave Clarke 'Red 1' (Bush)



WHAT'S THE SKINNY?



# KILLA KELA

The West Sussex based dynamo who does vocals: all 1,000 of them

## Killa Kela

WHAT'S THE SKINNY?

- Killa? He 'kills it' at every show. Kela? His old graffiti tagging name
- Drinks honey and ginger to keep his voice in shape
- Runs his own multimedia marketing company

**Favourite fashion item:** "Hats. I keep leaving them on trains though."

**Favourite record:** Lionel Richie's 'Can't Slow Down' ("My mum would play it in the car").

**Favourite drink:** "No drink, no smoke, no drugs."

“Don't call me a human beatbox,” warns human beatbox Killa Kela. “I'm a vocal percussionist. I spit for a living!”

At the age of 23, the UK's number one walking orchestra has already toured the globe, been a member of the Scratch Perverts and New York's legendary Rock Steady Crew and is now about to unleash his debut maxi, 'The Permanent

Marker'. Not bad for a man who makes noises into a mic.

Using his throat, mouth, lips and nose, Kela can make three or four noises at once and is constantly discovering new ways of imitating music and machines. “I can do half a dozen different snares, four or five kicks and hi-hats, a whole range of bass sounds, mid-range stuff like trumpets and vocal scratching and I can

sing too. I can do pretty much anything with my mouth.”

Kela discovered his talent as a child, discovered hip hop in his early teens and was discovered by DJ Vadim and Swollen Members in 1999. He went on tour with them straight from finishing his GNVQs, before hooking up with the Scratch Perverts and, after their split, Rock Steady.

Last year he notched up over 250 shows in 17 countries, showcasing his motor-mouthed maelstrom of intense hip hop and drum & bass sounds. He also thrives as part of The Heavies – a six man live d&b crew that includes current DMC title holder Plus One, The Jungle Drummer and Nicky Blackmarket.

“I try and include myself in

“I can do pretty much anything with my mouth”

the mix,” Kela says of his role in The Heavies. “I can be the percussion, I can be an extra turntable, whatever. It's all about expressing myself – and that's also why I'm bringing out this record.”

'The Permanent Marker' mixes beatboxing, layered samples, instrumentation, singing and live takes into an eclectic musical experience.

“Having different types of music is only natural considering what I do as a vocalist is so varied,” Kela says. “That's why I'm trying to get away from that 'human beatbox' tag, because it's way more than that.”

“I'm a very competitive person,” he continues. “I'm non-stop – you can tell by the hormones flying about on the record. I want to have a heart attack by the time I'm 30. That's the plan.”

That leaves us seven years of Kela. Get on the bus.

'Permanent Marker' is out this spring on Jazz Fudge. Check [www.killakela.com](http://www.killakela.com) or [www.spitkingdom.com](http://www.spitkingdom.com) for more information

Privilege   
Presents

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**Join 4,000 like minded clubbers for a full 3 day House, Garage & Old Skool party hosted at the UK's finest holiday centre.**

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Sunday 14th April 2002**

**at Pontins Holiday Centre, Camber, East Sussex**

**For a full information pack check out the website or call the number opposite**

**[www.southcoastweekender.co.uk](http://www.southcoastweekender.co.uk)**



**On Saturday night** the main room will be hosted by the awesome Slinky. They will be bringing their stunning lasers, screens, decor, dancers along with their resident DJ's ...

**Daniel Bailey, Rob Tissera**  
**Dave Lee, Gary White, Tim Lyall**

# ender

**Brandon Block**

**Rat Pack**

**Mr Pink**

**Graham Gold**

**Paul Johnson**

**Matt 'Jam' Lamont**

**DJ Joseph (Portugal)**

**Lisa Lashes**

**Dave Reeves**

**Lisa Pin Up**

**Gareth Cooke**

**Tee Smith**

**Matt Cassar**

**Jean George Jnr**

**Hew Leith**

**Norman Jay**

**Kiddo 2Funky**

**Charlie C**

**Darren Stone**

**Joe D & Lady C**

**Estrelle**

**Slipmatt**

**Cecil Moore**

**Martin Scully**

**Martin Weller**

The price is **only £90 per person** and includes accommodation on the holiday centre.

**For more information or bookings call**

**07050 124000**

lines open 10am - midnight, 7 Days a week

# Clubs **Bars** Gigs

TOP PREVIEWS FOR LIVIN' IT, LARGIN' IT AND LOUNGIN' IT.

IF YOU GO TO ONE THING THIS MONTH...

## FATBOY SLIM & TIMO MAAS!

**THE BOUTIQUE'S SIXTH  
BIRTHDAY BASH  
BRIGHTON, APRIL 13TH**

**MUSIC:** Monster bass and funky beats

**VIBE:** Hands in the air, smile on the face

**VENUE:** The Brighton Dome

**PRICE:** £25 plus booking fee

**TEL:** 01273-323-055

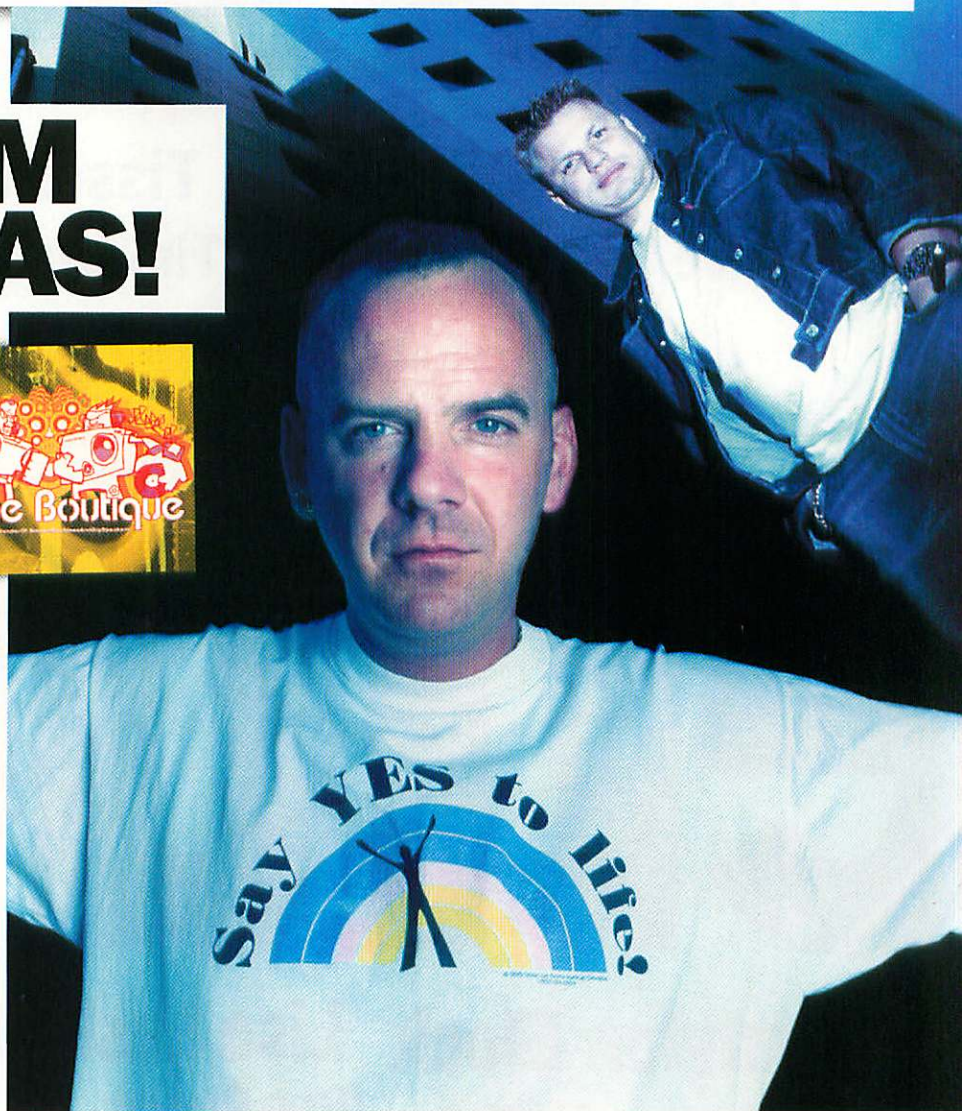
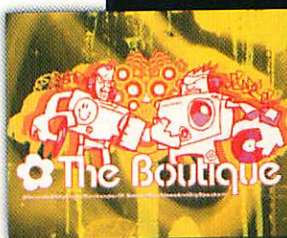
In a hands-across-the-Channel style meeting of minds to gladden the hearts of Europhiles, Fatboy Slim and Germany's Timo Maas are both poised to rock the Brighton Dome. The cause is The Boutique's sixth birthday – yes, sixth! Already! – and the only possible outcome is a night of ball-breaking, basstastic record-spinning.

Longtime resident DJ and Skint boss Damian Harris, aka Midfield General, says: "I never thought that we'd last

six weeks, let alone six years. It's a bit worrying, but we seem to be getting good at it!"

The Boutique boys have pulled out all the stops to make this one even better than the Fatboy Versus Armand Van Helden rumble three years ago. Not only will Fatboy and Timo be going at it hammer and tongs, the Midfield General himself will also be spinning, alongside Playgroup's Trevor Jackson, Norwegian chill out maestros Røysopp, bootleg hero Erol Alkan, Jean-Jacques Smoothie and the Dub Cartel. There will also be a screening of Good Times Sound System: The Film.

The best of British and the, er, most desirable of Deutschland. We can't wait!



## OTHER RECOMMENDATIONS



photos CHRIS BEARDSMORE, JASON MANNING

### UK TOUR

#### THE DOVES

• **APRIL 5TH – MAY 9TH**

**MUSIC:** Ethereal, left of centre

**VIBE:** Lovely

**VENUE:** various

**PRICE:** Depends on venue

**WEB:** [www.doves.net](http://www.doves.net)

Catch ex-Sub Sub boys the Doves at: London Astoria (April 5th), Leeds Metro Uni (30th), Glasgow QMU (May 1st), Manchester Academy (3rd), Wolverhampton (4th), Norwich UEA (5th), Portsmouth (7th),

Bristol Academy (8th), London Kentish Town Forum (9th). Highly recommended.

### BIRMINGHAM

#### ATOMIC JAM

• **16TH MARCH**

**MUSIC:** Techno, breakbeat, drum & bass

**VIBE:** Hot 'n' sweaty – just the way we like it

**VENUE:** The Que Club, Corporation Street

**PRICE:** £13.50

**WEB:** [www.atomic-jam.com](http://www.atomic-jam.com)

The first Atomic Jam of the

year is clearly going to be a corker: Dave Clarke, Marco Carola, DJ SS, J Majik and more provide the tunes.

#### GATECRASHER

• **13TH APRIL**

**MUSIC:** Pull out the stadium fillers...

**VIBE:** ... for a massive stadium vibe

**VENUE:** NEC Arena

**PRICE:** £36.50 plus booking fee

**TEL:** [www.gatecrasher.com](http://www.gatecrasher.com)

Pete Tong, Roger Sanchez, X-Press 2 and Fonty head the Chemical Generation.

## RED LIGHT

### • MANCHESTER • SATURDAYS

**MUSIC:** House music, all night long  
**VIBE:** Buzzing  
**VENUE:** Sankeys Soap, Jersey Street  
**PRICE:** £9-£11  
**TEL:** 0161-661-9668

The reopening of Sankeys has been an out-and-out success, no question, proving the cynics and critics wrong. Manchester's clubland has received a much needed shot of adrenaline, and all are now content.

Continuing to test the new Phazon Sound System will be the Robodisco crowd on March 16th, with Jacques Lu Cont, Miles Hollway and Elliot Eastwick. Then on the 23rd, Planet Sabbatical go head to head with the Angels Of Light. CJ Mackintosh will demand a go on the 30th, and the Subliminal Sessions lads take over on April 6th. All will graciously step aside, though, when the legendary Little Louie Vega takes the system through its paces on April 13th. A roadblock night if ever there was one.

sankeys  
soap

## DROP THE BOMB

### • NOTTINGHAM • SATURDAYS

**MUSIC:** The full spectrum of dancefloor house  
**VIBE:** A great little sweatbox  
**VENUE:** The Bomb, 45 Bridlesmith Gate  
**PRICE:** £10 (£8)  
**TEL:** 0115-950-6667



With their capacity a paltry 400, it's no wonder that Drop The Bomb consistently sells out. A great little Saturday night groover in a sea of (let's be honest) not much, the club shines like a beacon to all around. There's a real feel that the promoters are trying to run diverse line-ups, not just big names, and are genuinely looking for the most interesting and exciting talents, be they from the deep house, tech-house or jacking Chicago schools of thought.

Master Frenchman Laurent Garnier will be making a return on March 23rd, followed the next week by the excellent Fred Everything (Canadian mountie, signed to 20:20 Vision), Andy Caldwell (Naked Music and Om) and Stuart Patterson.

## (SIC).

### • LONDON • MARCH 15TH

**MUSIC:** A drum & bass room, a bass & beats room, and, er, Jon Pleased Wimmin  
**VIBE:** Unquestionably big  
**VENUE:** Fabric, 77a Charterhouse Lane, London  
**PRICE:** £12 (£10 NUS)  
**TEL:** 020-7336-8898

Some might argue it was the siren call of Fabric's bass-responsive dancefloor that attracted Wall Of Sound, others that it was the seriously up for it crowd. Whatever, one of the dance scene's most eclectic labels will be lugging their record crates to Fabric, with the aim of kick-starting a brand, spanning new residency.

And don't it look top? The Propellerheads will be hosting the main room, and this month the mixtape king of the world, DJ Spinbad, master of the microphone Blak Twang (live) and Chicken Lips join the pioneering duo.

Room two sees a double caffeine line-up of drum & bass heroes, including Ed Rush, Jumping Jack Frost, Optical, and GQ. Then in room three, there's Jon Pleased Wimmin and friends. And why not?

(sic).

## BOURNEMOUTH BRIGHTON

### MAISON • SATURDAYS

**MUSIC:** Deep, funky house  
**VIBE:** It consistently sells out: You do the math  
**VENUE:** The Showbar  
**PRICE:** £8  
**WEB:** www.maisonmusic.com  
Paolo Mojo, one of our very own Bedroom Bedlam stars, drops by on March 23rd at this great little mover down south.

### STOMPAPHUNK • APRIL 5TH

**MUSIC:** House, electro, techno and more  
**VIBE:** It's a party on the dancefloor  
**VENUE:** The Funky Buddha Lounge, Kings Road Arches  
**PRICE:** £7 (£6 NUS)  
**TEL:** 01273-624-343  
The very brilliant FC Kahuna (FC stands for fish & chips, donchaknow?) and Damian Lazarus head to the seaside.

## BRISTOL

### CHECKPOINT CHARLIE • 28TH MARCH

**MUSIC:** A veritable technofest  
**VIBE:** Great. That's why we're recommending it  
**VENUE:** The Blue Mountain Club, Stokes Croft  
**PRICE:** A paltry £6  
**TEL:** 0117-942-0341  
Look out, Easter Bunnies: Dave Angel and Billy Nasty join the Bristol residents to get all techno on yo' ass.



## CHIBUKU SHAKE SHAKE

• **LIVERPOOL**  
• **MARCH 16TH**

**MUSIC:** Fresh and funky house

**VIBE:** Just a big house party  
**VENUE:** The Masque, 90 Seel Street, Liverpool

**PRICE:** £10

**TEL:** 07974-195-303

The award for most ingenious club name goes unanimously this month to (da, da, daaa!) Chibuku Shake Shake. While we think that "Shake A Roo" should have been added on the end (say it out loud) for full effect, the name was actually lifted from a crazy type of cartoned beer found in Malawi, Africa. You've got to admit, it's original.

Also eye-catching is the club's second birthday line-up. Madonna has promised to let Jacques Lu Cont out on night release, so he'll be headlining alongside 20:20's Ralph Lawson. Pushing the party atmosphere up all the way up to 11 will be the Scratch Perverts, Krafty Kuts and others. Oh, and there's an

extra special, super secret guest who "has played before" to look out for. Just don't tell anyone we told you.



## THE CHEMICAL BROTHERS

• **ENGLISH TOUR**  
• **MARCH 18TH-23RD**

**MUSIC:** Mind-bending techno  
**VENUE:** various

**PRICE:** £17.50 (£22.50 London)

**TEL/WEB:** 0115-912-9000/  
www.thechemicalbrothers.com



Reaching the English leg of their international tour, Tom and Ed will be pulling out the machines that go squelch for five mind-melting dates. First up: Birmingham Academy (March 18th), then Portsmouth (19th), Manchester Apollo (21st) and London Brixton Academy (22nd and 23rd).

Unless you've been living in a darkened Siberian cave, you will have noticed some positively enormous records from the pair recently. The first two singles - 'It Began In Afrika' and 'Star Guitar' - will now be burned on to your consciousness, while the title track from album 'Come With Us' is due out as they tour. Here we go!



## TRUE PEOPLE

• **GLASGOW**  
• **MARCH 22ND**

**MUSIC:** House in all its glory

**VIBE:** Intimate and sweaty

**VENUE:** Ad Lib, 111 Hope Street (next to Central Station)

**PRICE:** £7

**TEL:** 0131-226-2933

Picture the scene: you're on Who Wants To Be A Millionaire. The atmosphere's electric because you're one question away from the big million. Chris Tarrant leans a little too closely, but hey, for that much dosh he can sit as close as he likes. Ready?

"When did Detroit don Claude Young begin his first UK residency? Was it: a) 1988, b) 1992, c) 1998 or d) 2002?"

Careful now, because if you picked anything except D 2002, you'd be wrong and the nation would be throwing things at their televisions. After three irregular nights, True People kick off their intimate monthly soirées, marking Claude's first UK residency, with the man himself flying solo. Get there early - and witness his acrobatic turntable wizardry, welding techno, house, disco and hip hop with apparent ease - or be locked out.



## OTHER RECOMMENDATIONS

### ▶ **EDINBURGH**

#### **ULTRAGROOVE**

• **MARCH 31ST**

**MUSIC:** The very best house

**VIBE:** Up for it and then some

**VENUE:** La Belle Angele, 11 Hasties Close

**PRICE:** £10

**TEL:** 0131-225-7536

Open your arms to Robodisco, as the two clubs celebrate the bank holiday in auld reekie, with Elliot Eastwick, Miles Hollway, Gareth Sommerville and Colin Cook.

### **MANGA**

• **MARCH 22ND**

**MUSIC:** Drum & bass

**VIBE:** Rinse out the tunes, then rinse out the sweat

**VENUE:** La Belle Angele, 11 Hasties Close

**PRICE:** £10 (£8)

**TEL:** 0131-225-7536

Old school master Kenny Ken drops by for some classics, raises the roof and becomes a god, pure and simple [Steady on - Ed.]

### **GLASGOW**

#### **FAKE**

• **MARCH 16TH**

**MUSIC:** Underground, leftfield

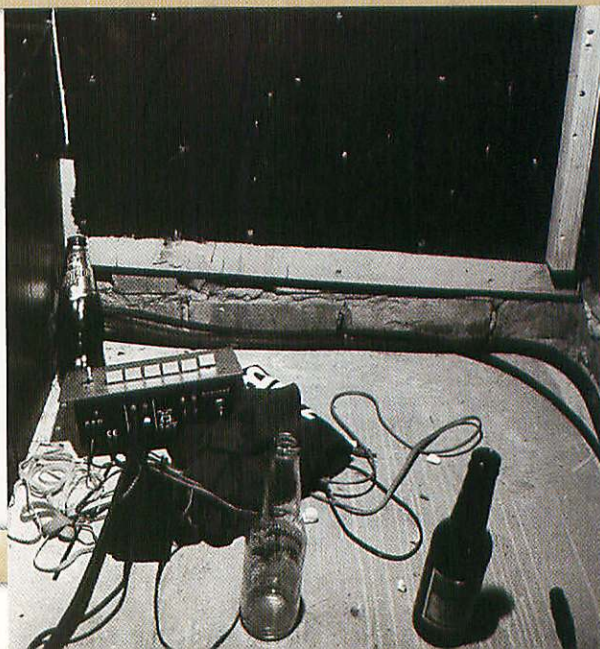
**VIBE:** Small venue=great vibe

**VENUE:** Alaska, Bath Street

**PRICE:** £10 (£8)

**TEL:** 0141-248-1777

An irregular night done on the sly when certain Glaswegian industry bods who wish to remain anonymous have the night off. Tonight: Four Tet, Swayzak, Jim Hutchinson and Brian Murnin.





# Colours March/April 2002



09 03 02 The Arches, Glasgow  
Darren Emerson & Tim Deluxe  
Nick Warren and Anthony Pappa.

29 03 02 Circus, Dundee  
Lisa Loud and Jon Pleased Wimmin.  
30 03 02 Liquid Room, Edinburgh  
Jon Pleased Wimmin, Lisa Loud, Brancaccio & Aisher (Live)

13 04 02 The Arches, Glasgow  
Carl Cox (Exclusive), Anthony Pappa and Chris Fortier (USA).

The Arches, Midland Street, Glasgow, Scotland. The Liquid Room, Victoria Street, Edinburgh, Scotland. Circus, Meadowside, Dundee.  
Box Office & Credit Card Hotline: 0901 002 0300. Tickets: Virgin: 0141 332 4400, 23rd Precinct: 0141 332 4806 and all usual outlets throughout Scotland.  
Colours Info Tel: 01698 276 866 (10am-6pm). Email: [info@colours.co.uk](mailto:info@colours.co.uk). [www.colours.co.uk](http://www.colours.co.uk)



## SUBLIMINAL SESSIONS

• **NEWCASTLE**  
• **MARCH 29TH**

**MUSIC:** Subliminal house, a genre unto itself

**VIBE:** Pretty flippin' good, we expect

**VENUE:** Sugarshack, Corporation Road

**PRICE:** £10

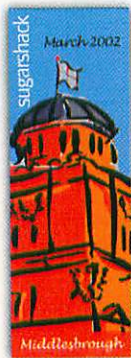
**TEL:** 01642-253-553

**C**hampions of filter disco, New Jersey based Subliminal Records have become regular visitors to Muzik's pages and a mainstay for house fans the world over in the four short years they've been running. Their latest ruse is a monthly residency at the excellent Sugarshack, showcasing producers and DJs linked to the label. Sounds like a guarantee of quality to us...

Renowned for his soulful house productions, Jose Nunez will be playing a four hour set at the first of the Subliminal Sessions.

Suffice to say, everyone's excited.

Label boss Erick Morillo will step up to the plate the following month, playing a swish four-hour set (see the pattern forming here?) on April 26th.



## BUGGED OUT!

• **LIVERPOOL**  
• **MARCH 29TH**

**MUSIC:** Twisted house and techno

**VIBE:** Through the roof

**VENUE:** Cream, Wolstenholme Square

**PRICE:** £15 (£13 NUS) adv

**TEL:** 0161-950-3556



**A**fter a four month sabbatical (he was needed in Australia, you understand), the mind-bendingly talented Dave Clarke returns to take his place among the Bugged Out! residents. Says promoter Johnno Burgess:

"Dave's courtyard residency is more vital than ever as he's been an ambassador in the UK for all these electro-pop acts that are breaking through right now. Fischerspooner's 'Emergence' and Tiga & Zyntherius' 'Sunglasses At Night' have been big courtyard classics for over a year."

Erick Morillo will be making his Bugged Out! Liverpool debut, and Justin Robertson (Britain's best dressed man, hands down) will be playing a Revtone set before heading to the courtyard to bang it out. Billy Nasty, the Plump DJs, Jon Carter, Phil Keiran (one of our tips for 2002), Stuart Patterson and Rob Bright will also be making their mark.



## THE LAUNDRY

• **LONDON**  
• **APRIL 6TH**

**MUSIC:** It all gets mixed up in the wash, so to speak

**VIBE:** Unpretentious and friendly, a quality house crowd

**VENUE:** A secret warehouse, naturally

**PRICE:** They won't tell us

**TEL:** www.thelaundry.net - it's secret, do you see?

**C**onfusion alert! Brand new label Laundry Records are not to be muddled up with Brixton's foremost dance collective, The Laundry. Use the latter's iconic iron logo as your guide.

Bubbling under London's house scene for a few years now, the Laundry collective are a, er, collective of talented kindred spirits who put on the kind of parties that they would want to go to themselves, playing the full delightful spectrum of house, techno, Latin, disco... whatever.

The news of their latest secret party will raise the temperatures of music fans across the capital. More information can be found on their web site. They'll be returning to Fabric's third room on April 26th.



## OTHER RECOMMENDATIONS



### THE ARCHES CAFE BAR

• **EVERY NIGHT**

**MUSIC:** Laid back during the week, house DJs at the weekend

**VIBE:** Industrial venue, laid back atmosphere

**VENUE:** 253 Argyle Street

**PRICE:** Free

**TEL:** 0901-022-0300

The place to be in Glasgow right now, whether pre-club or for a Sunday recovery session. Hint: Check the all-day breakfasts.

### LONDON

#### HEADSTART

• **MARCH 30TH**

**MUSIC:** Seriously good techno and electro

**VIBE:** It's the last ever Headstart, so bring a hanky

**VENUE:** Turnmills, 63 Clerkenwell Road

**PRICE:** £12 (£10)

**TEL:** 020-7250-3409

Say goodbye, Jon and Dan Kahuna - next month Tom Stephan will be taking the reins for new night Roach.

### MUZIK: RESPONSE

• **MARCH 13TH**

**MUSIC:** House, progressive and breakbeat

**VIBE:** It's our party, and we'll drink if we want to

**VENUE:** AKA, The End, West Central Street

**PRICE:** Free

**TEL:** 020-8653-0664

Wednesday is now the new Friday. Or it is once a month, anyway! Bedroom Bedlam DJs and very special guests lovely up the AKA dancehall.





## SATURDAYS IN MARCH

2ND

TYRANT SOUND SYSTEM  
CRAIG RICHARDS LEE BURRIDGE

9TH

COLIN DALE - GROOVETECH.COM  
HYPER - KILLAWATT REC

16TH

LONDON XPRESS BI MONTHLY RESIDENCY  
IDJUT BOYS - NUPHONIC  
CHICKEN LIPS - NUPHONIC

23RD\*

LAURENT GARNIER - F-COMM  
DANIEL DONNACHIE - SURFACE NOISE

30TH

FRED EVERYTHING - 20/20 VISION  
ANDY CALDWELL - OM RECORDS  
STUART PATTERSON - SOULSONIC

## SATURDAYS IN APRIL

6TH

TYRANT SOUND SYSTEM  
CRAIG RICHARDS LEE BURRIDGE

13TH

KENNY HAWKES - CLASSIC REC, SPACE LONDON  
DYNAMO PRODUCTIONS FEATURING  
ANDY SMITH - PORTISHEAD & SCOTT HENDY - ILLICIT

20TH

JUSTIN ROBERTSON  
SI BEGG S.I. FUTURES LIVE

27TH

TOM MIDDLETON - COSMOS  
SIMON NEON WHITE - NEON HEIGHTS

## RESIDENTS

DAVE CONGREVE KELVIN ANDREWS  
TIMM SURE DEAN ANDERSON

IN 22:00 OUT 04:00 / DRESSCODE NONE / TAX - £8 B4 11 - £10 AFTER EXCEPT \* £12  
THE BOMB 45 BRIDLESMITH GATE NOTTINGHAM UK  
INFO & GUESTLIST TEL 0115 950 6667 EMAIL [INFO@THEBOMB.CO.UK](mailto:INFO@THEBOMB.CO.UK)



In support of [SAVE OR DELETE.COM](http://SAVEORDELETE.COM)

# Southport Weekender

Celebrating 15 Glorious Years / 30th Birthday  
April 26.27.28/2002



Strict '18 and over' door policy.  
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Co Durham, England. DH3 3XT

The amount of tar and nicotine you inhale will  
vary depending on how you smoke the cigarette.

## SMOKING CAUSES HEART DISEASE

Chief Medical Officers' Warning

Marlboro King Size

12mg Tar 0.9mg Nicotine

BAR PROFILE...

# CORD

## MANCHESTER

**MUSIC:** The antithesis of inappropriate noise

**VIBE:** Happening, but relaxed

**VENUE:** Dorsey House, 8 Dorsey Street  
**PRICE:** Free. It's a bar  
**TEL:** 0161-832-9494

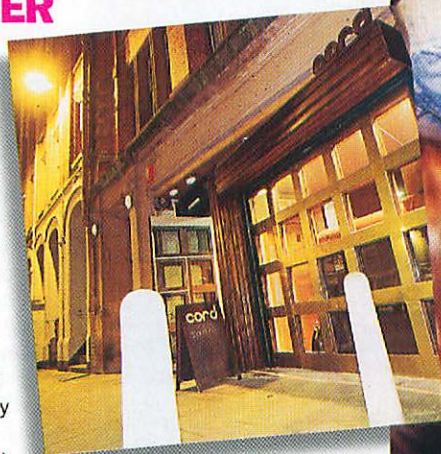
The Northern Quarter rules! Located neatly around Oldham Street and home to the likes of Grand Central, Fat City, Electric Chair and Twisted Nerve, it's the indisputable champion of Manchester cool. After a hard day's poring over record racks and clothing rails, where better to rest your feet, relax your mind and lubricate your liver than the area's funkier little hostelry, Cord.

Tucked away just off Tib Street - less chance of randoms falling through the door, you understand - Cord has a brilliantly relaxed, crumpled corduroy spirit. There are no tacky posters or pictures cluttering the walls, just seats and booths upholstered in, well, brown corduroy. There's no intimidating 'style bar' feel at

Cord: think comfortable old man's pub for a new generation and you're half way there.

Popular with music industry types, the focus is on a relaxed atmosphere. You won't find yourself swamped by excessive music, just a lazy evening soundtrack, programmed by DJ Moonboots.

Don't be surprised if you find yourself listening to music unknown: cheeky CD-Rs and works in progress from the local labels regularly get an airing. And if you find that Cord becomes a second home, you can even have your own engraved tankard behind the bar: yours for a fiver.

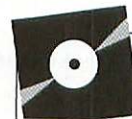


### AUDIO FAVOURITES

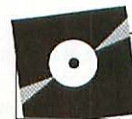
What you'll hear at Cord



'Everything You Wanted To Know About Twisted Nerve' compilation



'Magic' and 'Valve' on Pleasure Records.



The new Black Lodge single 'Gay Boy'.

## OTHER RECOMMENDATIONS



### THE SOCIAL N1

• EVERY SATURDAY & SUNDAY

**MUSIC:** Eclectic and relaxed on Saturdays, into recovery mode on Sundays

**VIBE:** Warm and friendly, with great nosh

**VENUE:** Arlington Square, Islington

**TEL:** 020-7354-5809  
 Diner's Club International makes Saturday evenings great again, while Bugged Out: Chill Out! caters for the recovering generation the next day.

### ROLLER DISCO

• MARCH 23RD

**MUSIC:** It's a roller disco! Retro all the way, then

**VIBE:** Tongue-in-cheek and very funny

**VENUE:** Bagley's Studios, off York Way, Kings Cross

**PRICE:** £15 on the door

**WEB:** www.therollerdisco.com

Proving that you can indeed reinvent the wheel, or at least the skate rink. Roller Disco is a brilliant laugh, even if you can't skate for toffee. Although it helps, obviously.

### PACHA

• EVERY FRIDAY & SATURDAY

**MUSIC:** The beautiful side of house

**VIBE:** Beautiful, of course

**VENUE:** Terminus Place, Victoria

**PRICE:** £15, Fridays; £20 Saturdays

**TEL:** 020-7834-4440

Muzik's Seamus Haji plays a four-hour set of Miami WMC finds on March 30th, while April 5th sees sexy Lottie and perhaps-not-quite-so-sexy Tayo join Jo Mills in the main room.



## CLUB NEWS

### •Drum & bass ninjas

**Movement**, as well as running weekly at Bar Rumba, are popping up to throw one-off raves. The first is at **The End** on Easter Sunday, March 31st. Look out for the limited edition Nike trainers the club has produced in the colours of the Brazilian flag, in homage to that country's d&b scene. [www.movement.co.uk](http://www.movement.co.uk)

### •The Southport Weekender

posse are ironing their old skool tracksuits, because, having been running bi-annually for 15 years now, come April 26th-28th, it's their 30th weekender. [www.southportweekender.co.uk](http://www.southportweekender.co.uk)

### •Clubs are banding together

to support the new **Greenpeace** campaign, Save Or Delete. From March 18th-25th, clubbers will be asked to fill out vote cards calling for the preservation of the rainforests. They'll be used in an art installation which will be taken to Downing Street then the Hague in April in time for the Ancient Forests Crisis summit. [www.saveordelete.com](http://www.saveordelete.com)

### •NYC's Shelter

are starting a residency at Fabric in London. Start dates were up in the

air as we went to press, but the night of 18th April was being banded about.

### •Be happy: the Triptych Festival

, at various venues in **Glasgow, Edinburgh** and **Aberdeen**, is returning on April 26th-28th. Look out for Susumu Yokota, Philip Glass, the Trojan Sound System and Matthew Herbert. [www.redt.co.uk/triptych](http://www.redt.co.uk/triptych)

•**Glastonbury's** definitely on again, Michael Eavis having resolved a few problems with Mean Fiddler. Let's hope it remains so.



•We're nearly wetting ourselves with excitement – there's gonna be a **Normstock II** (as the Big Beach Boutique affair is being called) in July! If, like us, you can't wait that long, check out the 'Fatboy Slim Live On Brighton Beach' recording of Norm's cricket match/rave crossover event, on Southern Fried Records.

## THOSE WHO ROCKED IT

**Lottie** at Missdemeanors, London. The 20:20 boys came to play, but Lottie showed everyone why girls are better than boys [Are you sure? – Ed.].

**FC Kahuna** at 21st Body Rockers, London. So good, they blew up the speakers.

**Tayo**, on tour in Australia. He must have done something right, because he's a fully blown, stopped in the street celebrity out there.

**Greg Vickers** and **Sander Kleinenberg** at Tribal Sessions, Manchester. The punters "cheered, shouted and bounced as one," apparently.

**Erol Alkan** at Bugged Out!, Liverpool. He came, he played, he conquered.

**Acid Klaus** at Dysfunctional Dandy, London. Yoko Ono, Klaus Nomi and Suicide? Very New York, dahling.

## THOSE WHO WORE SILLY FEATHERS

Preening cocks **Layo & Bushwacka!** and Bugged Out!'s **Johnno Burgess**, when they took part in the recent Carnival in Rio. Honestly, they're grown men – what did they think they were doing?



IF YOU DO SOMETHING COMPLETELY DIFFERENT THIS MONTH, MAKE IT...

# SNOWBOMBING 2002



**MUSIC:** The best clubs Britain can offer

**VIBE:** It's the winter Ibiza! Or so say Radio 1

**VENUE:** The alpine resort of Villars, Switzerland

**PRICE:** Packages from £171

**TEL:** [www.snowbombing.com](http://www.snowbombing.com)

**S**o get this. Rather than spending a couple of hundred on a big night out in your home town, you can swan about for a week at the best snowboarding and skiing festival ever organised. Pulling together some of Britain's best clubs (Boutique, Pressure, Cream, Sub Tub, the list goes on. . .)

and DJs, and getting Radio 1 involved for the party, there's plenty of dancefloor action to be had.

The Bombcomp is also rather exciting – 50 boarders showing off, basically – and will be staged on the biggest slope-style course ever built for freestylers. Watch it and be in awe. And for those who don't want to slice through the snow by day, there's a myriad of other winter type stuff to do. Sleigh ride anyone?



**SNOWBOMBING**.COM

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GIG OF THE MONTH...

## PET SHOP BOYS

LONDON ASTORIA

FEBRUARY 14TH

**We finally made it to the Astoria... and it wasn't for G.A.Y.**



**S**o says Neil Tennant at the end of this gig at the relatively tiddly central London venue.

During the course of the gig Neil has - crikey! - thrummed at an acoustic guitar, while - fuck me! - a proper band with musicians and everything has done proper musician things behind them. Is this the 'Pet Shop Boys Down The Dumper Tour' that they used to joke about back when they were at their hugest?

Well, maybe, but let's backtrack a little. Having been bemused by support act ARE Weapons, the crowd are more expectant than exultant when the Pet Shop Boys finally take the stage. Neil takes centre

stage, while for some reason, a little old lady in a baseball cap sits at some keyboards behind him. On closer inspection, this turns out to be Chris Lowe.

A brisk run through new tune 'Disco Potential' (which has little) kicks things off, before 'Being Boring' reminds everyone of why the Petties are a national treasure - 'The Smiths that you can dance to' as some wag once put it. Err, which makes the next tune, the horribly rockist 'I Get Along', which sounds like that vile Oasis song that goes "Seeew, Sallee can waiiit/Shee kneoows it's

too laaayyte. . ." all the more unpleasant.

This sets the tone for the evening. Old stuff: good. New



stuff, as the Grolsch ad guy would say: 'not scho good'. The likes of 'Red Letter Day' and 'Love Comes Quickly' shine in their new, stripped-down arrangements, but

there are more unseemly moments too, including a track that sounds like 'Against All Odds' by Phil 'Fucking' Collins.

Nearing full-time, the result is a score-draw at best, but the Boys pull off a late rally to go through on the away goals rule. A heart-melting 'West End Girls' and singalong encore of 'West End Girls', at last sends the crowd batshit. Love is blind, and we love the Petties. Everyone exits with blissful memories of when they really meant something still intact - just. And boy are we relieved.

words DUNCAN BELL photos DEBBIE BRAGG

## OTHER RECOMMENDATIONS

### ► LIVERPOOL

#### THE BUD HOUSE PARTY

•APRIL 12TH

**MUSIC:** Better than your average house party

**VIBE:** See above

**VENUE:** Cream, Wolstenholme Square

**PRICE:** Free from local record shops. Keep your eyes peeled!

**TEL:** N/A

With Felix Da Housecat, David Holmes and Howie B. Dancing on the beds is obligatory, y'all.

### NEWCASTLE

#### SHINDIG

•EVERY SATURDAY

**MUSIC:** House

**VIBE:** One of the best

**VENUE:** 57-59 Melbourne St

**PRICE:** £10 (£8)

**WEB:** www.shindiguk.com

Pulling out all the stops in the lead up to their 10th birthday, with: Danny Howells (March 16th); MYNC Project (March 23rd); Satoshi Tomiie (March 30th); Darren Emerson (April 6th) and Lottie (April 13th).

### SHEFFIELD

#### LOVEBYTES FESTIVAL 2002

•MARCH 14TH & 16TH

**MUSIC:** Innovative electronica

**VIBE:** It's a contemporary arts festival

**VENUE:** Various

**PRICE:** Festival pass £50 (£35); single ticket £4.90 (£3.60)

**WEB:** www.lovebytes.org.uk

An incredible line-up of electronica live acts and DJs from around the world. Expand your mind, so to speak.



# ALASKA

## MARCH

FRIDAY 15	Fenetik Music presents Pyrotechnics: Hinterland album tour featuring Aim (dj set), Paul Cawley & Alex Horton . 11pm-3am . £10/£8	FRIDAY 15
SATURDAY 16	<b>FAKE</b> Swayzak & Four-tet, Jim Hutchison & Brian Murnin . 11pm-3am . £10/£8	SATURDAY 16
FRIDAY 22	<b>DEVIANCE</b> Overtone & DJ Roki (MOBA), Colin Davie & Owen Caldwell (Remedy) . 11pm-3am . £7/£5	FRIDAY 22
SATURDAY 23	<b>FLUID</b> DJQ, Luke Solomon (Classic Records), Marc McCabe & Matt Gray . 11pm-3am . £10/£8	SATURDAY 23
SATURDAY 30	<b>Homeluss</b> Justin Harris (Music for Freaks), Jengaheads, Stevie 'Sole' Middleton, Lil' Dan . 11pm-3am . £10/£8	SATURDAY 30

## APRIL

FRIDAY 5	<b>FOOT THERAPY</b> Laurence Hughes, Rob Mello (Classic Records), Andy Piacentini . 11pm-3am . £10/£8	FRIDAY 5
SATURDAY 6	<b>FREELANCE SCIENCE</b> special guest MASTER H, Paul Cawley & Sidewinder . 11pm-3am . £10/£8	SATURDAY 6
FRIDAY 12	<b>gain</b> Percy X plus special guest Andrew Weatherall . 11pm-3am . £10/£8	FRIDAY 12
SATURDAY 13	<b>RELIEF</b> Silicone Soul, Colin McLaren & Billy Woods plus guests . 11pm-3am . £10/£8	SATURDAY 13
SATURDAY 20	<b>FLUID</b> DJQ, Lottie, Marc McCabe & Matt Gray . 11pm-3am . £10/£8	SATURDAY 20

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# THE BOUNCY BEAT PARTY

**Chemical Brothers:** My, haven't they grown? Their massive new album's hit Number One and now Tom and Ed are back in the mood to party. On the eve of their UK tour we go in-depth on the album, crank up the volume and get on it

TEXT **SIAN PATTENDEN**  
PHOTOGRAPHY **JASON BELL**



# ACID PHAT BOYS ARE BACK

Let's get something straight right now — Tom and Ed are *not* pop stars. They don't like personal questions, won't let a stylist near them at photo shoots and they stick with their old mates. They do not do TV, rarely produce a radio edit and take pains to point out that they are not DJs, they are producers. Which is true enough. But they are also

two blokes who have spent their entire adult lives putting on the most amazing parties, and who just happened to have kicked off a musical revolution while they were at it.

You might be forgiven for missing this point when you meet them. Answering questions diplomatically and without a hint of arrogance, the Chemical Brothers, a full decade on from their inception (as the Dust Brothers, before the Beastie Boys producers with the same name noticed), are sat in a gastro-pub in west London, drinking mineral water. Ed smokes some Silk Cut Ultra Lights and Tom plays with a bottle top until he cuts his finger. 10 years ago, Tom Rowlands and Ed Simons made a record in their summer holidays.

"It was just something to do," says Tom plainly.

Two Medieval History students who met at Manchester University (and look it), the Chemical Brothers went on — via their Sunday Social nights at central London pub The Albany — to become one of the best-loved dance acts of the Nineties [see 'The Chems Live' on page 66]. They're festival-friendly, underground club-affiliated and chart-topping, yet they've never had dancers, or a Keith Flint-style permanent front man, or gone out with a TV presenter. Tabloid notoriety may have eluded them, but that's because they've never sought it out. The thing with the Chems is that they're one of us (or two of us, to be precise). Both they and their music are tainted by too many nights queueing outside raves rather than sneaking in on the guest list; nights on naughties in sticky cellars rather than posing in VIP lounges. One of us! One of us! Thank fuck for the Chemical Brothers.



# Chemical Brothers

► **T**he Chems are painfully aware that to have a career in dance music, you have to walk a tightrope of cool, desperately trying to avoid falling into pomposity or kitsch. They've always been at pains to hand pick the very coolest remixers: their first Virgin single 'Leave Home' (a Number 17 hit in June 1995) featured rubs from Underworld; 'Life Is Sweet', the follow-up (Number 25, September 1995), opted for Daft Punk, and the ultra-limited 'Loops Of Fury EP' (which charted for one week at 13, in January, 1996) featured an astonishingly fine re-tweak by Dave Clarke. All three artists were then practically unknown.

The Chemical Brothers are infused with a sense of Getting It Right – it took them 18 months to complete the new album 'Come With Us'. It's a stance they share with their entire fraternity, including much of the Heavenly Records mafia to whom they are intensely loyal. The mindset is a straightforward one: no sell out.

**Tom:** "The other day I was coming out of the Thai supermarket down the road, doing shopping with my wife and stuff, and there was a bloke taking pictures! I thought, 'What are you going to do with it, what is the demand for this photo?' So I asked him. He said, 'I can get rid of these like *that*!'"

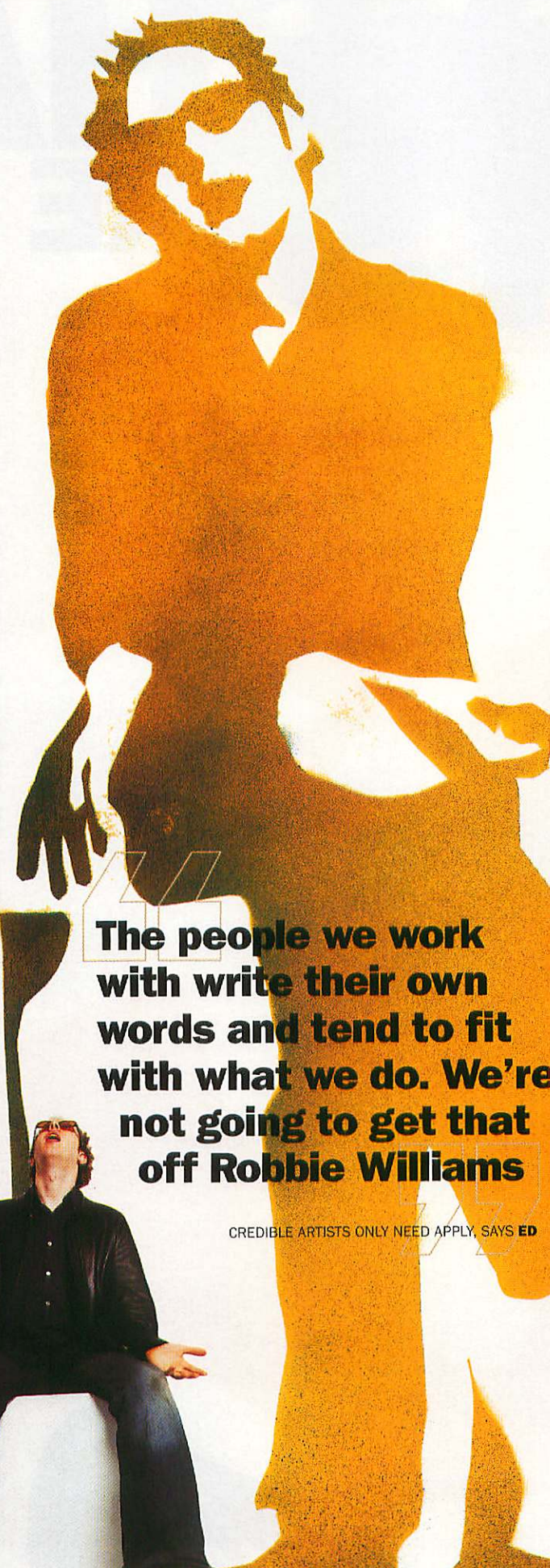
**Ed:** "We went on holiday with Zoe and Norman, and they had people in the bushes taking pictures while we were there."

Do you understand why people moan about it?

**Tom:** "I think you make a decision – do you put yourself through that thing or not? You have the power to not be involved in it. If you have a laugh doing it, fine. We're different."

Tom often talks about 'things' and 'stuff'.

**T**he Chemical Brothers have just made a new record, 'Come With Us', and are ready to tour it. And when they play live, the music feels live. But watching Tom and Ed's enthusiastic knob-twiddling, you can't help wonder what's on tape and what they're playing. Bum notes are few and far between.



**The people we work with write their own words and tend to fit with what we do. We're not going to get that off Robbie Williams**

CREDIBLE ARTISTS ONLY NEED APPLY, SAYS ED

The new material contains looser melodies with more ambitious song structures and a focus on mixing acoustic and synthetic sounds, particularly on the title track. While others produce strong singles but weak albums, the Chemicals manage both, frantically mixing weird string mutations with acid, trance with tribal beats and the sound of helicopter blades, plus guest vocal appearances from cool mates like Richard Ashcroft and Beth Orton. They run in parallel to contemporary production fads.

**Ed:** "We have our way of making music, it takes on different influences and ideas. When drum & bass was massive, people were wondering why there was none of it on 'Surrender'. I like hearing a bit of naughty two-step, but I don't think, 'That's what we've got to do now'."

The Chems are earnest and self-assured. Beside the cheery cheese of Groove Armada or the floorfiller anthems of Basement Jaxx, the Chemical Brothers are elder statesmen, confidently throwing diverse sounds and layers into the mix. Whether the whole is greater than the sum of the parts is another matter. Ideas can become swamped. But when they do work, the charge they provide is unmistakably Chemical Brothers: instant amyl-buzz.

Vocal collaborators add yet another texture, and again they are chosen with utmost care. Tom and Ed's partnerships with Richard Ashcroft and Beth Orton are based on friendship and mutual respect rather than A&R market positioning.

What happened to the mooted Outkast collaboration?

**Ed:** "We were sent their last album, and we loved it. We sent them our music, but then they didn't have much time cos the 'Ms Jackson' track went massive. We'll try to get together and do something one day."

**Tom:** "We have ridiculous ideas for collaborations all the time, we reel off stupid names to each other. We bait each other with crap suggestions of things to do."

Like what?

**Ed:** "Oh, we just have ideas. . ."

Ever wanted to work with Kylie?

**Ed:** "The people we work with write their own words and they tend to fit with what we do. We're not going to get that off Robbie Williams."

What happened with the Eve collaboration?

**Tom:** "On the B-side to 'It Began In Afrika' there's an instrumental,

'Hot Acid Rhythm 1'. It came into Eve's producer's hands and Eve did a rap over the top of it. We have to do a proper mix of it, and then it will come out in the US. That's exciting."

Has anyone else sampled your music?

**Tom:** "Dave Lee Roth did a weird thing, he made a video of himself running round his mansion shouting over one of our tracks. American guitarist Joe Satriani got 'Loops Of Fury' and did a mad guitar rework of it. Is it good? Not when you hear it."

You've used Beth Orton again on 'Come With Us'...

**Tom:** "We were friends with her before we made music. She wasn't on 'Surrender' and we wanted her to do something else on this record. Just to bring her in the studio, for the pleasure of hanging out with her."

**Ed:** "During the recording she ate her way through the whole of the Nando's chicken menu. The whole menu! She's got a certificate for eating it all."

**Tom:** "She couldn't sing for five hours after that."

Do you regret turning down Madonna? [The Chems refused to DJ at her New York Hammersmith Ballroom world tour dress rehearsals in September 2000.]

**Ed:** "We were booked at Fabric that night. We're men of our word and men of honour, so we played there. There's a track, 'When Madonna Calls' by Junior Vasquez, and we played that."

How much do you charge for DJing gigs nowadays?

**Tom:** "It depends on the event. Recently we were in Japan and we DJed in a small club – we did that for free. If it's a big do and there's loads of people coming to see you, then you should get your whack."

**Ed:** "We haven't made our fortune from DJing. We only DJ about 10 times a year."

**Tom:** "We're not professional DJs playing two gigs a weekend and that's our livelihood. We cherry pick things that seem fun."

Do you often get asked to do corporate events?

**Tom:** "We get offered loads of money, but playing to Microsoft execs in the south of France doesn't seem that appealing."

Are the clubs you play now as good as the clubs you started in?

**Ed:** "When people ask that I always say, 'Yeah, yeah, people are having a great time', just out of diplomacy. But it was so different back then. There were all these people listening to this new music, having this new drug they were all excited

During the recording she ate her way through the whole Nando's chicken menu. She got a certificate for eating it all

ED ON BETH ORTON'S STICKY FINGERS

about. People suddenly wanted to dance and be together. That was a one-off and you can't really say it's as exciting as that."

**Tom:** "We were lucky to catch that wave. Making music came later, enjoying it came first. We went to raves and stuff. Biology – all those kind of things, the proper business."

What's the largest amount of drugs you've ever consumed at one of these things? [Silence.] You've got to stay up somehow...

**Tom:** "I don't think you're going to get much of an answer on that."

**Ed:** "It's something quite personal. Something quite private."

But if you do take drugs, it's likely you're doing it in front of loads of people at a club. Looking like you're on drugs. That's not private.

**Tom:** "But then it creates that question of 'do people have to be on drugs to listen to that sort of music?'"

When you DJed at the Sunday Social all those years ago, people were passing poppers round openly.

**Tom:** "Poppers isn't a drug. It's like sniffing Tippex."

**Ed:** "The Sunday Social has become known as being a hedonistic sort of place, but we had this endless supply of Budweiser beer and that's as strong as it got. We were getting off on what we were doing. Sunday night for me didn't mean making myself have a really big headache. I wanted to feel all right on a Monday. At the time we were making a record."

The Albany is now called the Fleece & Firkin. Have you been back there since the Social days?

**Ed:** "I went back there about two years ago and it seemed very small. I couldn't imagine how there could have been a club there."

**Tom:** "It was a visionary who saw that room and said, 'Yeah, let's have a full-scale do in here'."

Do you ever feel responsible for helping to introduce E culture to indie kids?

**Tom:** "No, I don't think we could take full responsibility for that."

Would you beat Basement Jaxx in a fight?

**Ed:** "They look like they've got a lower sense of gravity."

**Tom:** "We've got the reach and the height."

Is there rivalry between dance acts?

**Ed:** "With the big dance acts, it's not rivalry, they all make good records and it's cool. Sometimes I feel challenged by independent 12-inch records by new DJs. You hear them, and they sound amazing and fresh." ▶

# Chemical Brothers

► Who are your fans?

**Tom:** "There's a core of people who are into what we do. Something like 'It Began In Afrika' is an example. It wasn't on the radio, it didn't have a video and it was a full-on kind of thing, yet it went Top 10."

Have you signed a lot of autographs in your time?

**Tom:** "A million."

**Ed:** "Strange thing, the autograph hunter, but then again I've found myself doing it. We got Eric Cantona's autograph when he was staying in the same hotel as us in Paris. He signed our album promo: 'Best wishes, Eric Cantona'. I thought that was a good blessing. He has an awesome physical presence."

Did he know who you were?

**Both:** "No. Hahaha!"

Although The Chemical Brothers hit Number 1 twice over here – with 'Setting Sun', their collaboration with Noel Gallagher, and the ubiquitous 'Block Rockin' Beats' – their impact in the US has generally been more subtle. The album 'Exit Planet Dust' sold a modest 330,000, 'Dig Your Own

Hole' followed and sold a relatively impressive 750,000. They won the Best Rock Instrumental Grammy for 'Block Rockin' Beats' and were asked to be on the prestigious Jay Leno Show – which they refused to do, in typical Chems style.

'Surrender' followed but only did 400,000 – the US had seemingly lost interest. The Chems themselves are nonchalant when they tell this story. Errol Kolosine, General Manager of Astralwerks, their US label, isn't.

"'Surrender' still sold a large amount of records, just shy of going gold," he says. "There's some allegedly successful rock bands over here that don't sell anything near that."

"Tom and Ed make few compromises as far as playing the game," he continues. "They might do something as basic as having a radio edit, but they don't suck corporate cock. But they know that we would never urge them to do anything that might affect their credibility, because that's worth so much more than a compromise. It's everything for them."

The Chemicals won't even do

serious TV over here.

**Ed:** "I was asked to go on Newsnight once, to talk about drugs. That's my biggest regret, that I didn't do it."

But you wouldn't have said anything about drugs. . .

**Ed:** "I wanted to see how I would have handled Paxman."

They might have paid you some money. Do you get a lot of cash-in-hand work?

**Ed:** "I like to get paid cash for DJing – I like to have a big envelope stuffed full in the house, but Tom's banned it."

**Tom:** "People slip in Isle Of Man notes. In a sweaty club at five in the morning you don't count it. Now we're pure cheque boys."

What's been your most extravagant purchase?

**Ed:** "My house, it's like a big TV set. It has a massive sort of shop window, you can watch me live my life if you so desire."

**Tom:** "People stop outside in their cars. Some people get a drive-thru takeaway and watch him. It's Ed TV."

**Ed:** "The whole front of the house is a window, and people on the bus

look in as well. They think that I can't see them looking in for some reason, so I start waving back, and that's disconcerting for people. I sometimes put on a little show, or do something strange."

Ed's mobile phone number was once posted on the Popbitch web site. Fans rang up, sounding hesitant. Answering them with a cheery, "What can I do for you?" Ed would alarm them so much they'd hang up. The celebrity-seekers must have been horrified because they hadn't found a Maharishi-wearing egotist on the end of the line, just an affable bloke whose very approachability knocked them sideways. And that's the point. Being a Chemical Brother is not about being part of the international DJ jet set. For them it's about the party – wherever it is – and the tunes. It's about playing with the chemicals but still being brothers: about going off on one but still sticking together. It's a nice trick, and fortunately, as they say in their album title, we're all invited. See you down the front.



## COME WITH ED TRACK BY TRACK

Ed Chemical gives us the inside view on the Chems' new album

### Come With Us

"This was one of the first things we got going in early 2000 and we kept going back to it. We cut it onto acetate and played it in the Courtyard at Cream and it went off – the crowd knew it was one of our tracks. H-Foundation and Norman Cook have both remixed 'Come With Us' – it's the next single after 'Star Guitar'."

### It Began In Afrika

"We originally put it out as 'Electronic Battle Weapon Five'. We were excited that DJs who never seemed to be into our records played it. Sasha cut his own mix onto CD and it generated its own momentum. I went to Ibiza just to hear it being played and it just went off!"

### Galaxy Bounce

"We were surprised when we saw references to stars and skies – the titles came out one by one and we've always put ourselves in opposition to the cosmos! This was painless to do, and the first thing we completed. Yeah, I've seen it in the film ['Galaxy Bounce' was on the soundtrack to Tomb Raider] – I was on a flight and Lara was riding her bike to it."

### Star Guitar

"We just liked the rhyming title and we loved the fact the guitar's the star. It wasn't consciously trying to sound like New Order, but that's music we love, and I did get a text from Bernard before Christmas where he said he loved it. I'm really hoping it'll take over from Ronan on 'Super Sky Sunday!'"

### Hoops

"My favourite track on the album though I couldn't tell you why! I'd play this to anyone to point out that what we're doing is incredibly special."

### My Elastic Eye

"That's something someone said to us – it's a Manchester thing. There's something very Led Zeppelin about this track – it always reminds me that we used to do impressions of Led Zep's singer Robert Plant over the top!"

### The State We're In

"That title? It's whatever you want it to be. We wanted to work with Beth again on this track because she's nice and relaxed. Tom wrote the words. Does he sing? Yes, but we'll keep his vocals for the boxed set!"

### Denmark

"The joy of an instrumental track is it makes people think about music in the same way as they do an abstract piece of art. We met someone from Norway who said it reminded him of Denmark at night with good friends. There's definitely something mysterious about Denmark – nice people, nice fish."

### Pioneer Skies

"We think of people travelling to this piece of music – a voyage into the unknown, if you like. Tom's played the melody on a guitar for as long as I've known him. When we were in the studio he'd have the guitar out, playing it while we were talking. . . and now we've finally got around to recording it! The drums are from 'Yellow Train' by Resonance. We used the same drums on an early version of 'It Began In Afrika'."

### The Test

"We liked the finality of this track, it's very anthemic. Richard Ashcroft says 'Did I pass the acid test?' and we didn't feel there was anywhere else to go. We've always admired Richard's work and felt his voice could really ride the track. He's got a lot of charisma – just listening to his ideas was very exciting. We were bowled over by him."

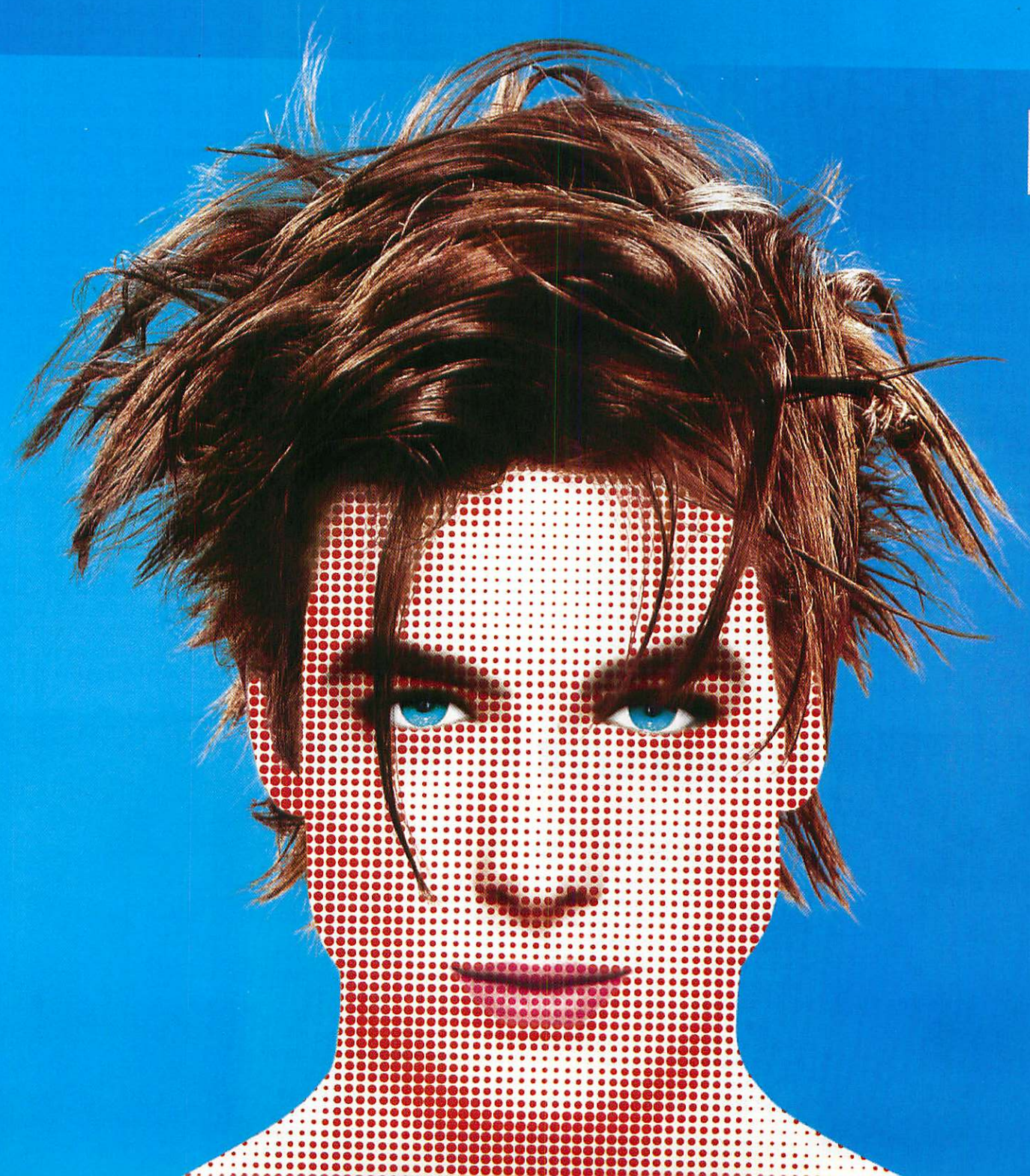




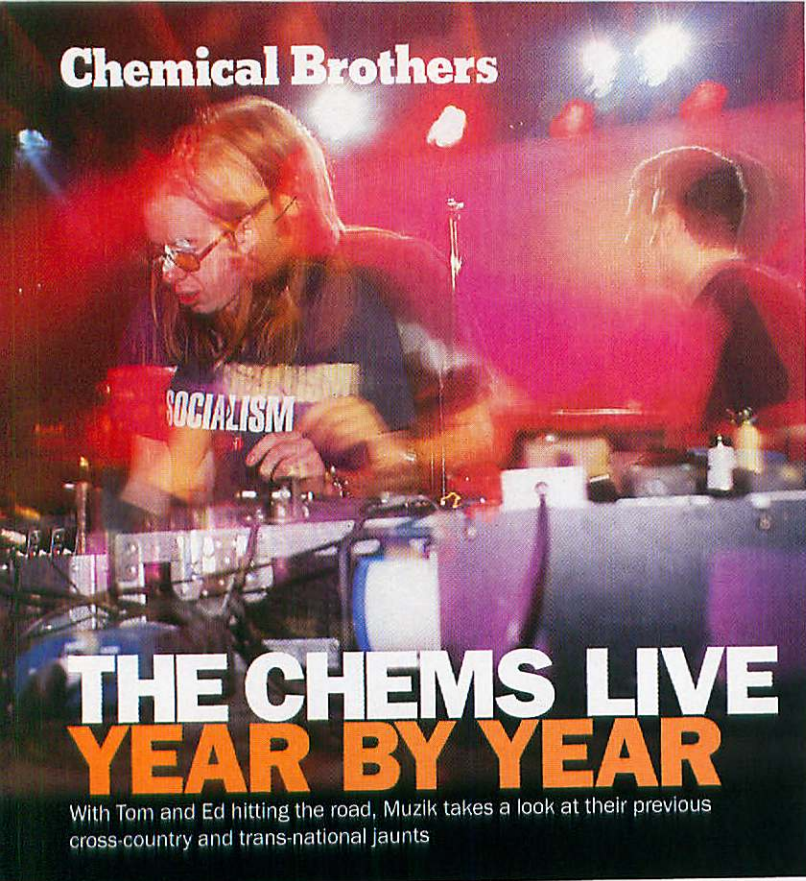
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# Chemical Brothers



## THE CHEMS LIVE YEAR BY YEAR

With Tom and Ed hitting the road, Muzik takes a look at their previous cross-country and trans-national jaunts

### 1992: Enter Planet Dust

Manchester Polytechnic students Thomas Rowlands and Ed Simons are invited by Justin Robertson to spin at his Spice night. Having previously only played at friends' parties, the nascent Dust Brothers prove completely clueless. But it's not long before their genre-mixing, er, mixing leads to the start of their own night, Naked Under Leather, in the back room of a pub.

### 1993: Leave Home

The siblings hit London and hone their sound at Soho's Job Club.

### 1994: Music For A New Society

The Dust Brothers hit their live stride, thanks to their epochal Heavenly Social Sunday night

residency in the dingy basement of the Albany on Great Portland Street. They mix everything from Happy Mondays to Renegade Soundwave, Mantronix to the Beatles, earning the Social all manner of plaudits. The night also enters clubbing folklore due to tales of blow-jobs behind the decks, punters being dispatched to gay sex clubs in Soho to procure poppers and people setting fire to their legs.

### 1995: Chemical Beats

With 'Exit Planet Dust' selling shitloads, the Dust Brothers, who are now called the Chemical Brothers, purchase New Order's old sound system and head for the European festival circuit, followed by their first American tour. In San

Diego, they accept an offer to play a loft party to 70 people. The organiser's name (Bagwan) might have been a bit weird, as was the bloke who insisted on playing his bagpipes before the Chemicals went onstage, but it isn't until Ed and Tom cast their eyes on the occult sigils drawn on the floor of the venue that they realise the true nature of the gig. They are guests of honour at a recruiting soirée for a Manson Family-style internet cult.

Back home Keith Flint wrecks their November London Astoria gig by initiating a stage invasion, which results in a loss of sound after someone trips over a power cable. Forgivingly, the Brothers still link up with The Prodigy a month later, to play their biggest UK gig to date, at London's Brixton Academy.

### 1996: Hey (indie) Boy

In August, the Chems support Oasis at Knebworth, playing to 125,000 Adidas-attired indie fans.

### 1997: Here We Go!

Having notched up two Number One singles and knocked the Spice Girls off the top of the album charts, The Chems embark on a tour of the nation's universities in April. Shysters in Shed Seven T-shirts, who have never been clubbing in their lives, start to turn up to their concerts, possibly attracted by their specy looks and bad haircuts.

In the summer, they slay stadia across the States, bringing electronic dance music to crowds who have never heard it before. Val Kilmer and Alicia Silverstone turn up backstage at their gigs, although we're not sure this is an *entirely* cool thing.

The Chems are now huge, and are offered thousands of pounds to play fashion shows and Italian snowboarding parties. In Japan, they play at Tokyo's Liquid Rooms

and inspire a tribute band called Chemikaze (geddit?!). Their tour itinerary also takes in an abandoned tank factory in Israel.

A highlight of their 'Dig Your Own Hole' set is the mantric encore 'Private Psychedelic Reel', which lasts an eternity and terrorises tweeters everywhere.

The pair end '97 with a sold-out gig at Brixton Academy, where they take their Beatles infatuation to new extremes by mixing 'Chemical Beats' with 'All You Need Is Love'.

### 1999: Superstar DJs

The Chemicals play their first British gigs in 18 months in May. During a triumphant headline appearance at Homelands, they are visibly enthusiastic. Their 'Surrender' set shows a new trancey influence.

To warm up for their headline appearance in the dance tent at Glastonbury, they pop to South America. There, they end up visiting Peru and playing a gothic dungeon in Buenos Aires.

They then play a legendary gig with Fatboy Slim at Colorado's Red Rocks amphitheatre, perform at Woodstock 1999 and usher in the new millennium with a two-hour set in front of 25,000 people at Sheffield's Don Valley stadium.

### 2000-2002: Come With Us (to a comparatively small venue)

The Chemicals' live activity is restricted to intermittent Bugged Out! DJing slots, the odd Creamfields cameo and their own Glint club nights. And when they return to stampede across the UK during March, they'll return to modest-sized venues. In fact most of the theatres the Chemicals will be playing are so small, they'll also host a Chuckle Brothers revue the same month. Make sure you get the name right when booking tickets.

## CHEMS LIVE IN THE 02: WHAT'S IT ALL ABOUT?

Adam Smith of Vegetable Vision, who have created visuals for Chemical Brothers gigs since they were the Dust Brothers, tells us what to expect

“Musically, the set will be more full-on than the 'Surrender' tour a couple of years ago, with very few breathers. In terms of visuals, Tom has asked for a more space-like feel. We've got a new set and there will be loads of stars everywhere. There'll also be projected shots of insects, birds and plenty of abstract shapes and textures.

“The Chemical Brothers never get nervous before a gig, and don't touch

alcohol until after the show. Guest appearances are a rarity – the last one was in 1995, when Tim Burgess sung 'Life Is Sweet' in Manchester.

“Look out for celebs in the audience. We've had Nicole Kidman and Ewan McGregor attend gigs in Australia before and Tony Adams is always at their London shows. But the most bizarre person has to be Boris Becker, who turned up at a German gig once – he's a massive fan of theirs.”



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Danny Tenaglia at home  
in Queens, New York



Everything you need to know about...

**DANNY**

**THE**

TEXT **STEPHEN DALTON**

PHOTOGRAPHY **PIETER VAN HATTEN**

# CHAMPION OF THE WORLD

**Danny Tenaglia** on God, drugs, music and NYC clubbing after Mayor Giuliani and post-September 11th. Just the trivial stuff, then. . .

**W**e're in a cab, speeding across Manhattan's 59th Street Bridge, heading for the house that house built. Danny Tenaglia's home base stands just a short cab ride from downtown New York, but light years away from the city's hedonistic pulse. Staying true to his roots, America's most influential and acclaimed DJ lives in an unassuming house on a quiet, middle-class Brooklyn boulevard. "Danny's not really a city person," says friend and manager Kevin McHugh as he leads Muzik to this sleepy corner of suburbia.

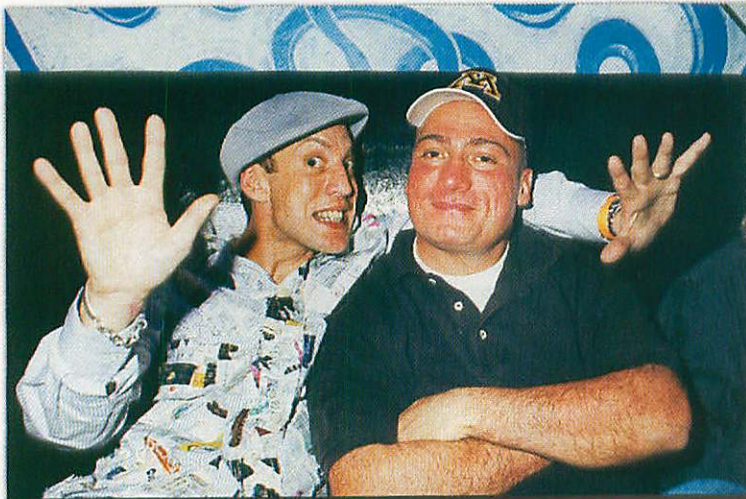
It may seem odd that the DJ who has soundtracked so many epic nights out should operate from such a modest nerve centre. But that's the double life of Danny Tenaglia – legendary but low-key,

uninhibited but deeply private. One minute he rails angrily about the damage drugs have wreaked on New York clubland, the next he's reliving his pill-up excesses from Ibiza 2000. A total diplomat in interviews, turn the tape recorder off and he gleefully shares ace gossip about fellow DJs, prison cells and fist fucking. Which Muzik cannot possibly print, obviously. But all the same – ouch.

Inside Danny's lair, the decor is tasteful and folksy art covers every wall. There are designer mirrors, glitzy lamps, ornamental animals galore – even the toilet seat is lavishly embroidered. There are some telling clues to Danny's night job too – the mountains of vinyl, the framed Depeche Mode gold disc, and the humungous mixing desk which almost fills the entire living room.

Behind the house sits a separate garage building where Danny originally kept his home studio, until his next-door neighbour started griping about the noise. "The guy's a prick," snaps Danny, giving his best square-shouldered Tony Soprano shrug. Now the empty garage is decked out like a miniature club, complete with a giant neon replica of the Paradise Garage logo.

Joining Muzik on this pilgrimage to Tenaglia Central is Back2Basics supremo Dave Beer, here to finalise the tracklisting for Danny's imminent Basics mix album. And if a Tenaglia twin-set of dark, tribal, soulful prog-house seems an unlikely choice to celebrate 10 years of Basics, Dave reminds us that he first booked Danny "back when most people in Britain thought Tenaglia was a pasta dish." ►



## DAVE BEER INTERVIEWS DANNY TENAGLIA



The **Back2Basics** promoter who's a legend in his own lunchtime grills Danny while Muzik nips outside for a crafty fag break

**DB: What you be doing if you hadn't become a DJ?**

**DT:** "If I wasn't a DJ I would definitely be an entertainer of some sort. I can see myself being a character in movies – not necessarily dramatic, but I know that I could probably be stereotyped. I'd be good in *The Sopranos*, because I'm Italian and from Brooklyn, but I wouldn't want to do that. I'd want to be in situation comedy with Jim Carrey or something."

**DB: Who are your heroes?**

**DT:** "Larry Levan as a DJ and Shep Pettibone as a remixer. Both were pioneers, leading the way for guys like myself. Then Jellybean, Arthur Baker, Dave Morales – they followed in Shep's footsteps and became pioneers to me as well. The list goes on. To this day, I'm still meeting young DJs – I'm 40 years old, and there are 22 year-olds who inspire me."

**DB: What's your all time favourite track?**

**DT:** "'Love Is The Message' by MFSB, from 1972. I was only 11 years old when the record came out. It's all live, and it's without a doubt the mother of all anthems. You know, Paradise Garage and The Loft, throughout the Seventies, Eighties, Nineties – no matter where you heard 'Love Is The Message', you never got bored with it."

**DB: How do you structure a set?**

**DT:** "The hard part for me is all before, the preparation. But I always play it by ear, I never know what I'm going to play next. I pretty much know the 10, 20, 30 songs that might be definitely played throughout the night – some maybe even twice. But I never know what order I'm going to play in, just that there are going to be several hours of peaks."

**DB: When are you coming back to play Back2Basics?**

**DT:** "Back? I never left!"

pre-prepared, peppered with home-burned CD mixes and exotic oldies. Dead Or Alive, The Clash and Simple Minds lurk among this Friday's banquet of tuneage.

The night ends bleakly for Muzik, in a downtown hotel full of ketamine-zonked revellers, where a mysterious transsexual tries to sell Dave Beer a fake Andy Warhol masterpiece. Meanwhile, Danny will still be manning the turntables as midday looms, with no chemical help whatsoever.

"DJs that do a lot of recreational stuff, I honestly can't imagine how they can work while they're under the influence," says Danny. "I tried it once and I just remember trying to look at a mixer and seeing lots of glare and fuzz."

The next night, we catch Danny again at Time, a cheesy tourist barn just off 42nd Street. Rammed with meaty jocks and genetically modified ladyboys, this overpriced dive feels like being trapped in a bad Eighties thriller. At one point Yoko Ono even turns up to screech her Tenaglia-remixed avant-garde pop classic 'Walking On Thin Ice'. Danny admits he is mainly here for the hefty pay cheque, but his set still leaves nerves tingling and hearts soaring. Even in tacky venues, the Tenaglia magic works.

"I was just trying to bring a little bit of what I do to a different audience," Danny argues. "Of course, the money was good. But I'll play to 50 people for five dollars. In a large venue like that, I only focus on what's in front of me."

Softly spoken and perennially baseball-capped, Danny grew up in Brooklyn with family, God and disco as his guiding stars. Danny is the third of four brothers, born to a "typical housewife" mother and a second-generation Italian dad who followed a navy career with 20 years in the National Guard. His parents are still together, the siblings remain close. Danny calls them "as twisted and dysfunctional as any family." Danny attended Catholic school, and still takes comfort in his "personal relationship" with God. "I have my own personal prayer that I pray to whoever it may be," he says.

Raised on Sinatra, doo-wop, Motown and Philly soul, Danny developed turntable skills in his early teens. He became a regular visitor to Paradise Garage, home to his DJ idol Larry Levan, plus other seminal clubs such as The Loft. At 15 he began to play out. Danny's biography is almost the archetypal New York disco story – a suburban misfit searching for that perfect

beat in Manhattan's pre-acid club underground, where iconic gay DJs have always ruled the dancefloor.

"A lot of my favourite DJs who I revere, who touched me emotionally, were openly gay," Danny nods. "Larry Levan, Junior, Shep Pettibone. 'There is definitely something that comes out of a gay DJ that is different emotionally.'"

Initially unable to crack Manhattan, Danny relocated to Miami in 1985, and spent five years spinning in a gay bar called Cheers. He played Rick Astley and Bananarama without shame, but he would sneak more "Danny-style" tracks into his set – A Guy Called Gerald, 808 State, early Chicago house. He also began producing at this time, and his reputation began to spread.

Returning to Manhattan in 1990, Danny paid the rent with production work while he "struggled and struggled" to earn his place among the city's DJ aristocracy. Residences at Roxy, Twilo and the Tunnel culminated in a high-profile spat with Junior Vasquez in 1996. After replacing Danny at Twilo, Junior notoriously demanded his rival's removal when he played at the Tunnel. But Danny denies that any lingering tension exists between the two superstar DJs, who still play each other's records.

"There isn't a feud," Danny insists. "We have had our differences but we've never knocked each other's talent. I think sometimes he might have done it just for the sensationalism, the drama. Unfortunately he's an insecure person, and it's sad. I pray for him, I just wish him the best."

Of course, Danny can afford to be magnanimous. At 40, his international reputation now far outstrips Junior's – success, after all is, the best form of revenge. "I'm very content with where I'm at right now," Danny beams. "Never in my wildest dreams, as a young boy loving the art of DJing, did I think it would turn into this type of career."

As he celebrates 25 years behind the decks, the Tenaglia brand has never been stronger. Danny has remixed Madonna, Cher, Fatboy Slim and the Pet Shop Boys without denting his hard-won cred as "the DJ's DJ". His re-tooling of last year's Depeche Mode hit 'I Feel Loved' is a Grammy-nominated club smash. His marathon Winter Music Conference sets at Miami's Space are legendary. And now he is building a business empire around Vinyl which will encompass web sites, record labels and a clothing range.

Muzik's Tenaglian extravaganza begins a few nights earlier at Vinyl – Danny's other "front room" – the downtown party which he and his close-knit Be Yourself International clique have turned into a New York clubbing institution over the last three years. It's a terrific venue, large enough for 1,000 revellers but still intimate, with home-made decor and a family-style backstage lounge. This is not a "paint the

walls, have sex in the toilets" club, says Danny, although the vibe is definitely upbeat and warm. A range of Tenaglia merchandise is also on sale, including vintage 'I Love NY' T-shirts customised to read 'I Love DAN-NY'. Cute.

Backstage, Danny and Dave cartwheel across the bench seats with a never-ending stream of drag queens, models, glamour boys and liggers. As ever, Danny's marathon set has been meticulously

**“I tried DJing under the influence once. I just remember trying to look at a mixer and seeing lots of glare and fuzz”**



Spotted in Danny's living room: Kings Of Tomorrow 'Finally' (Defected) (Danny's own mix!) and Cass & Slide 'Fever Rising' (Fire)

## GET FACT!

### THREE THINGS YOU MUST KNOW

- Danny spends hours making re-edits of tracks before burning them to CD-R to play out. Sometimes he only takes 40 records to gigs – but anything up to 600 CDs. That's an awful lot of hand luggage.
- Danny personally gave out prizes to recent winners at the last 'Be Yourself' Halloween fancy dress party at Vinyl. The man who won was dressed as a huge speaker stack. Check [www.dtenaglia.com](http://www.dtenaglia.com) for pictorial evidence.
- Danny submitted 10 remixes of Depeche Mode's 'I Feel Loved' to Mute Records. Dave Gahan didn't like any of them!

### THREE ESSENTIAL RECORDS

#### Danny Tenaglia & Celeda Music Is The Answer (Twisted 12-inch, 1998)

The first sign of Tenaglia's second coming was an eloquent, anthemic collaboration with New York diva Celeda. On the flip, Deep Dish's Ali and Sharam took it even deeper.

#### Celeda Be Yourself (Twisted 12-inch, 1999)

Spurred on by the club success of 'Music', Tenaglia helped produce an album for Celeda several months later. So good he named his weekly NYC club jaunt at Vinyl after it.

#### Datar B (Hooj 12-inch, 2000)

Another astute studio hook-up, this time with Brit-tweakers Tarantella and Redanka. Riding on a hooky robo-vocoder refrain, this dark progger rocked the Space terrace all summer and was Hooj Tunes' 100th release.

### IF YOU OWN ONE THING

### IT SHOULD BE...

#### Danny Tenaglia Tourism (Twisted CD/vinyl, 1998)

His second and most accomplished solo album, 'Tourism' featured 'Music', 'Turn Me On' and 'Elements', a track so good that Red Jerry named his monthly club night after it. Every home should have one.

Although generally drug-free, recreational chemicals have helped mellow Danny's mid-life mood. He credits a belated flirtation with ecstasy in Ibiza in 2000 with loosening his control-freak nature – which might explain how he ended up dancing on a table in an Indian head-dress, blowing kisses at Norman Cook.

"I must have been a drag queen in a past life," Danny laughs. "I had a lot of inhibitions, but after that experience, I don't give a shit any more. I really let go of a lot of issues. I don't care what people think. You know, I never took my hat off to anybody, I always wear a cap. But you want to see me without a hat? I'll show you my bald head!"

Although ecstasy was a revelation for Danny, who had resisted drugs since his mid-twenties, he insists his dalliance with pills was a one-off experiment. His sensitivity on this topic is understandable, given the current paranoid state of New York clubland. The fatal overdose of 21 year-old clubber James Wiest after a night at Twilo 18 months ago sparked an investigation which eventually drove Mayor Giuliani to close the legendary venue last May. Giuliani's team then targeted more of the city's clubs, ludicrously citing glowsticks as evidence of drug abuse and even shutting down Vinyl for a week last summer. Danny responded by banning glowsticks and stepping up vigilance.

"My attitude is, if you're on it, I'd rather not know," Danny says. "Because ultimately, besides it being dangerous to a person's health, that one person can jeopardise the whole party and have it shut down. That's the way I see it – if somebody's going to be doing bumps of coke or K or whatever, and the police might be there, you put the floodlights on, stop the music – it's happened before. So that's what brings me down. I understand why they need it, but not every time."

"I don't blame Giuliani for anything," Danny continues. "I don't want to see kids overdose, and I don't want to lose the after-hours in New York. To me, that's the best part of what we've got here."

Mayor Giuliani, of course, shrugged off his reputation as the Grinch of Manhattan clubland after September 11th. Danny likens the attacks on the World Trade Centre to the AIDS epidemic which claimed many of his friends. As the closest venue to Ground Zero, just a few blocks away, Vinyl was closed for two weeks last September. Danny also cancelled dates in Europe.



## TENAGLIA: THE DJ'S DJ?

Damn right! Here's how other top spinners rate Danny

**ERICK MORILLO:** "Danny Tenaglia proves that if you work hard enough and long enough, you get what you deserve. In New York now, Danny is putting on clubs and parties that, three years ago, would not have happened. He has truly stuck to his guns, and his sound has taken over. I'm very happy for him."

**STEVE LAWLER:** "Danny does a lot more than just playing records. He creates a whole experience with the music and lights, and that's something I've been inspired by. You can tell that he puts a hell of a lot of programming and thought into his

massive sets. I thought I'd never get that feeling I got from first going to raves in the late Eighties, because it's not new any more. But Danny gave me back that feeling."

**TOM STEPHAN:** "Danny's an unbelievably friendly person, no attitude at all. His Miami set is worth the trip alone. If you give him and a couple of other people the same box of records, Danny will put them together in the best way, he knows just when to take a sharp turn into something else. But he's not a show-off, he's all about creating an atmosphere with the music."

“After my experience with E, I don’t give a shit any more. I let go of a lot of issues”

"I didn't think it was a good time to leave the country," he says, "and I wasn't feeling festive enough to play music."

But in October, New York's shattered clubbers faced up to the tragedy. Danny joined Moby, Tony Humphries and David Morales for a charity bash at midtown club Centro Fly. Then he hosted a special Halloween party at Vinyl. Both nights were fund-raisers for the city's police and fire department. "We tried not to make it sad," Danny nods. "We said, okay, let's get out of this and move on – but show respect. You have to turn it into more of a celebration of life."

Muzik's journey into the double life of Danny Tenaglia ends with a drive to his new warehouse headquarters on the Brooklyn side of Manhattan's 59th Street bridge. Although still a shell, the 6,500 square foot penthouse will soon have its own offices, living quarters, studio and soundproofed party room. Danny calls it his "happy space".

We climb onto the roof and gaze across the Hudson at the twinkling lights of Manhattan. Danny is plainly proud of his latest project, and the loft represents much more to him than a groovy bachelor pad. It's his reward for 25 years of determined effort, often against the fashionable tide, and a foundation stone for the next 25 years.

"I don't see myself ever stopping playing music," Danny predicts. "I might have to slow down, because I dance my tits off when I play. But today I'm ready to go again – I don't know where I get the energy from, my adrenaline is through the roof with this career, I love it. I wake up and thank God. It's my calling."

'Back To Basics Presents Danny Tenaglia' is out on React on April 15th

# Red tour 2002

[www.rednotbed.com](http://www.rednotbed.com)

**Erick Morillo**  
**Jo Mills**

**Darren Emerson**  
**Ashley Casselle**

**Chris Coco**  
**Rob Da Bank**

**Phil Mison**  
**Ali B**

## March

**Sat 30th** Casino, The Zap, Brighton | Jo Mills | Rob Da Bank |  
**Sat 30th** Nice, Playrooms, Newcastle | Ashley Casselle | Chris Coco |  
**Sat 30th** Babooshka, Code, Birmingham | Erick Morillo | Ali B |

## April

**Fri 5th** Tribal Sessions, Sankey's Soap, Manchester | Darren Emerson | Ali B |  
**Sat 6th** Shindig, Foundation, Newcastle | Darren Emerson | Phil Mison |  
**Fri 26th** Sugarshack, The Empire, Middlesbrough | Erick Morillo | Rob Da Bank |

## May

**Sat 4th** Sugar, Sugar, Leamington Spa | Jo Mills | Rob Da Bank |  
**Sat 4th** Bed, Sheffield | Erick Morillo | Ali B |  
**Sat 18th** Drop The Bomb, The Bomb, Nottigham | Darren Emerson | Ali B |  
**Mon 27th** Chilli Dog, Dogstar, London | Phil Mison | Chris Coco |

## June

**Sat 1st** Passion, Emporium, Coalville | Jo Mills | Phil Mison |  
**Sat 8th** Gatecrasher, Republic, Sheffield | Ashley Casselle | Chris Coco |  
**Wed 19th** Ocean Rooms, Brighton | Ashley Casselle | Rob Da Bank |  
**Fri 28th** Kinky, Honeyclub, Brighton | Erick Morillo | Chris Coco |  
**Sat 29th** Club M, Tall Trees, Yarm | Jo Mills | Phil Mison |





# RAVERS

How much will four back-in-the-day Pompey rave nutters be



**PHILIP DIPROSE** (17)  
**THEN:** A Levels

**SIMON LEWIS** (18)  
**THEN:** Car valet

**'MIKE'** (16)  
**THEN:** GCSEs

**ANDREW DIPROSE** (19)  
**THEN:** Graphics student

**SARA BRUCE** (19)  
**THEN:** Fashion Student

# 1992

Southsea Skate Park, Portsmouth

It's 3pm at Southsea Skate Park, Portsmouth, January 2002. A gaggle of skate kids are taking a break from their boarding to sneer at the bunch of adults having a group photo taken in the rapidly dwindling winter

sunshine. The 'olds' in question are elated, animated and chatty. No surprise, really – these best friends from back in the day haven't clapped eyes on each other for at least seven years. Once upon a time they spent every single

Saturday together, having it extremely large. They still would, if the dual constraints of geography and one of them being an undercover policeman hadn't forced a break in the relationship. Forget Friends Reunited. This is Ravers Reunited.

#### How did you all meet?

**Andrew Diprose:** "Me and Phil are brothers. We met Simon at junior school at Rowland's Castle, Hampshire, aged nine."

**Si Lewis:** "I met the others again when we were all at college, as did

Mike. I grew up in the same village as Andy and Phil. Old friends of the family really. We've known each since the age of three."

**Sara Bruce:** "I met Andrew at Southampton University in 1991 and we started dating, so I met the others through him. Andy got me into the scene really. He used to make me tapes all the time, like Rat Pack, DJ Danny R, Carl Cox and Bad Boy Donovan."

#### Where did you first go raving?

**AD:** "The first time ever was to a rave called Arkham Asylum (as in

Batman). This was back in '91. It was us (except Mike) and a bloke called Ag who I went to school with and who was mad for trips."

**SL:** "It was on the pier here in Southsea. We were just getting into the house scene."

**AD:** "Normally we'd go out and

# REUNITED

able to remember, 10 years on?

TEXT VICTORIA GOODWIN PHOTOGRAPHY SIMON WARREN



**PHILIP DIPROSE** (27)  
NOW: Video Editor

**SIMON LEWIS** (28)  
NOW: Lighting Sales Consultant

**ANDREW DIPROSE** (29)  
NOW: Magazine Designer

**SARA BRUCE** (29)  
NOW: Fashion Press Officer

**2002**  
Southsea Skate Park, Portsmouth

we'd know all the tunes: they were in the charts. But Arkham Asylum was different: we hadn't heard any of the music before. We walked in and it was MENTAL. Somebody on the dancefloor was pretending to be a tree and everyone was really off their heads."

**Where was your next rave experience?**

**SL:** "Stern's, in Worthing, 1991."

**AD:** "It was WICKED."

**SB:** "Andrew took me there as one of our first ever dates. It



was in a mansion house, with three dancefloors."

**AD:** "The venue was up a long, winding hill in the middle of nowhere. It was called The House On The Hill on one of the flyers once and it stuck. The ritual was always the same: we'd get in somebody's car – Mike's, usually. He had a Ford Fiesta with blacked out windows, lowered springs and a massive sound system, and he'd drive really fast, overtaking people on blind bends."

**M:** "I was always into my stereo equipment, full blast, and I always

had massive sub-woofers. I'd pick everyone up and drive us all there."

**PD:** "The tailback was always a couple of miles. Mental. It was clearly a place for ravers. There was no boozing there at all. Halfway from Portsmouth you'd see the flyers saying 'On A Mission'. Every car had one in the back window."

**AD:** "We'd park in the car park, then get boxed in afterwards and sit there for hours while people completely off their heads would wander around without a clue as to where they'd left their cars."

# Ravers Reunited



## CHOONS!

**Recreate Stern's** in your own living room with these laser-happy slates. For added realism, why not get a mate to shout "Oh my gosh!" and "Rrrolling in the place!" over the top?

### **Bass Selective** 'Blow Out Part 2' (unknown)

Piano chords give way to a fast chunky bassline and a vocal that goes "You had it/Oh boy". Lush.

### **Druid** 'Panic' (Rabbit City)

With stabs that start fast, then get faster. Samples UK hip hoppers Hijack's 'The Bad Man Is Robbin'.

### **Rhythm For Reasons** 'Grand National' (unknown)

Another Hijack sample - "Bad bwoy come again" - from the same track.

### **Krome & Time** 'This Sound Is For The Underground' (Suburban Bass)

Almost a pastiche of the sound of the time, looping itself to Mars and back.

### **Edge One** 'Compounded' (Edge)

Stomping, chord-frenzy track that's graced a few compilations in the last few months. Excellent nonetheless.

### **Timebase** 'Unity' (Boogie Times)

Acid beats and a vocal breakdown that goes "Unity will be the key to our success" - how true.

### **Johnny L** 'Hurt You So' (XL)

Balearic breeziness gives way to a stark drum beat, rewinding constantly to the same tinkling refrain.

### **Origin Unknown** 'Valley Of The Shadows' (Ram Records)

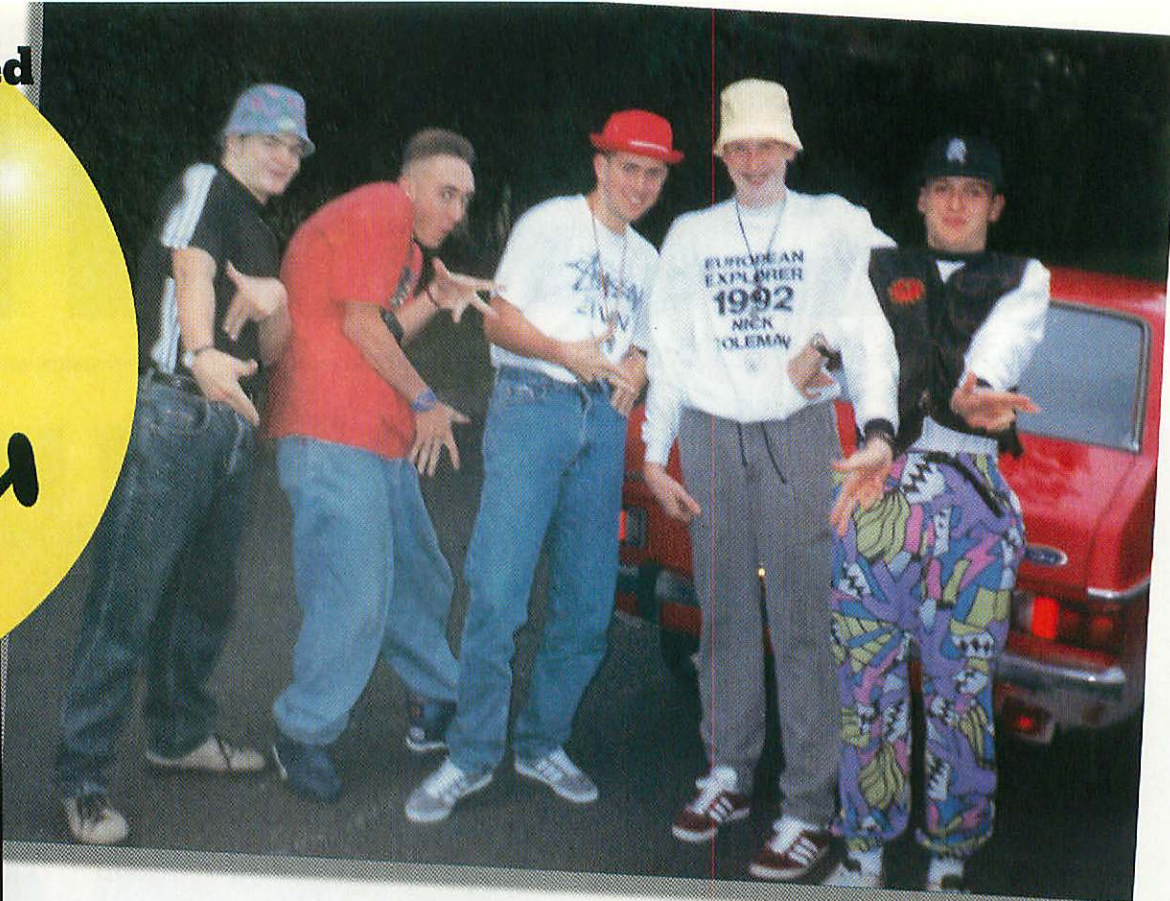
"I felt like I was in a long dark tunnel". A dark, dark slice of proto-jungle.

### **Top Buzz** 'Living In Darkness' (Basement)

A minimal, rolling bassline that's moody as they come.

### **Two Bad Mice** 'Bomb Scare' (Moving Shadow)

Rolling breakbeat with sampled explosions and obligatory synth stabs. Ridiculously jaunty, but a must.



### ► **Why were you so devoted to Stern's in Worthing?**

**A:** "We got in for free because I did illustrations for the In-Ter-Dance news letter - a rave organisation run by this bloke called Mensa."

**PD:** "Wasn't he reputed to have paid for the upgrade on the club sound system with a suitcase full of bank notes?"

**SL:** "Yeah! This was proper 'back in the day' stuff: guys with big bagfuls of money."

**M:** "It was my first outing to a proper club and I was 15. I had to forge my birth certificate."

**PD:** "I had a fake NUS card! We went for my 17th birthday, so there was the whole 'queueing with your bullshit ID' thing."

**SL:** "Even my wife used to go to Stern's with her mates, before I even met her. The best thing was the room called the Underground. It was downstairs and was the

main dancefloor. They had a mocked up London Underground sign that said 'Stern's' instead of 'Underground'. The whole place was pure neon."

**SB:** "Mr C used to DJ in that room. It was total gloves and whistles. These two girls were always there dressed entirely in white lycra and white gloves."

**SL:** "Remember 'Mr Cheignon'? There every week in a Cheignon jacket and no shirt. And 'Mr Hornblower'? Goatee beard, leather jacket, two horns in his mouth: 'Baah Baah! Baah Baah!' And a bloke who looked like Nick Cotton, handing out Extra Strong Mints to everyone."

### **What was the buzz like in Stern's?**

**M:** "At 15 years old? I'd never been to a club like that! Seeing everybody moving to the bass. . ."

**PD:** "You'd walk through the huge double doors and down the steps. The Underground at Stern's was dark as hell, with just one laser slicing across the dancefloor and a sea of people. There was sweat pouring off the walls and it rained from the ceiling. You were hit by the bass and the heat."

**AD:** "On the decks there'd be Slipmatt, Rat Pack, Top Buzz, LSD, The Druid, Lenny D. . . and a DJ called Ramos who was south coast and big on the happy hardcore scene. I've even got an old Rat Pack tape, and you can hear us in the background yelling 'Oi! Oi!' at the tops of our voices."

**SB:** "The sound system at Stern's was amazing. This was back in '91, before there were any hard laws on sound levels.

You'd have the ringing ears for two or three days afterwards, which you just don't get any more."

### **There must have been some classic back-in-the-day moments?**

**SL:** "There were loads. The place kept getting raided. One night the police came down the stairs and ran over to a corner where a guy was serving up. All the lights came on as they picked him up like a log. They then ran out, using his head





**This big laser swept across the crowd. We looked at each other, and I thought 'Oi oi!'**

to open the fire doors. The fire doors closed, the lights came back down, and the music was back on: the whole thing took 30 seconds and nobody even noticed!"

**PD:** "Another time a bloke had an epileptic fit on the floor just next to me. The paramedics ran in and stopped the music. But before he's even out the door – I mean he's still twitching on the stretcher – the lights are back down and the music's full on. No one gave a monkey's! His mates just thought, 'Aah, he'll be okay!'"

**SL:** "Once we were all in the little chill out room, chatting. This guy came up to me and mumbled

something about 'strawberries'. Of course he was talking about pills, but at this point I had no idea. . ."

**PD:** "You see, the club had just opened this fresh fruit stall like they always used to do at raves. You remember: everyone off their nut sucking a bit of melon."

**SL:** "Yeah, so I said, 'Strawberries? Yeah, through the doors, down those steps and it's in the courtyard.' Andy's going, 'Si, just leave it!' and the bloke's thinking, 'These guys are totally gone!'"

**What did you all wear then?**

**PD:** "Stussy. Nick Coleman. Destroy. Paul Smith. Daniel Poole. And a bit of Duffer sneaking in later on. Adidas Gazelles. There was nothing else quite like them for sliding across a dancefloor. The hair? Pure curtains."

**M:** "I was into weight training then, I took my shirt off whenever I could! Nobody batted an eyelid!"

**SB:** "I wore swimming costumes out of Next catalogue with hipster jeans. And charity shop, kid's size T-shirts and pigtails."

**AD:** "We all wore cycling shirts then. They're still mad for cycling shirts at Gatecrasher, aren't they? Oh, and Vicks Vaporub! I loved a bit of Vicks."

**And after it shut?**

**SL:** "There were always loads of people banging into other motors as they tried to get out of the car park. Then we'd all go to the 24-hour garage and buy Kettle Chips."

**PD:** "You'd have the ringing in your ears so badly you'd be screaming at the staff: 'HOW MUCH FOR THE ROLOS?!'"

**SB:** "There were so many people there just standing round, chatting to each other for hours, it was like an extended family. And Mrs Diprose used to make us a flask of tea and sandwiches. We'd drive up to Portsdown Hill and listen to tunes in the car. The tea would still be hot."

**Where else did you go out?**

**PD:** "I remember Section, at Longleat, in 1992. We were all a bit upset cos we didn't see any lions. We had it right off though, and Andrew and the others were fast asleep before we even left the car park. Si was driving and I was sitting in the back thinking, 'I'd better stay awake if he's got to', but then I got the 'long blinks'. Simon and I both opened our eyes at the same moment: we were on the wrong side of the road veering fast towards a ditch."

**AD:** "And then there was Visions – the first one, at Popham Airfield in Winchester. Was it the biggest rave in the UK?"

**SL:** "It's a close run between that and Fantazia, I believe. Visions had a license for 30,000, and they printed 60,000 tickets and sold them all. It PISSed down."

**PD:** "It was August Bank Holiday, so usually you'd get people sitting round on the grass chilling, but it was raining so hard everyone had to shelter in the tents. It was carnage. The Prodigy played and we were literally mid-calf in mud. Everyone there was really young and off their faces and they were all wearing face masks. Very scary at three in the morning."

**SL:** "Phil and me were standing on a dance riser in this big tent where the tiers went up to the roof."

Living Computer was the MC and he was piss-poor,

but me and Phil were right up the top when LSD dropped a fucking huge big break."

**PD:** "Weren't we in 'The Biggest Marquee In Europe!?' They all said that, didn't they? I imagine it also had 'Flower Strokes' and 'At Least 100K Of Crystal Clear Sound System'."

**SL:** "Yeah, 'Turbo Bass' for sure! But this big laser swept across the crowd and we looked at each other and I thought, 'Oi oi!'"

**AD:** "Right. While this was happening I was standing at a burger van trying to score some food, freezing my tits off and wearing some stupid Daniel Poole waistcoat that said 'Authorised Dealer' with a big pill on the back. A massive drip of rainwater ran right down my neck, then they run out of burgers and I had to have a piss-weak cup of tea."

**M:** "What about me? All I had was a T-shirt. I remember scraping together my last £15 so I could buy a top and try to keep myself warm as the sun rose."


**Where do you go clubbing now?**

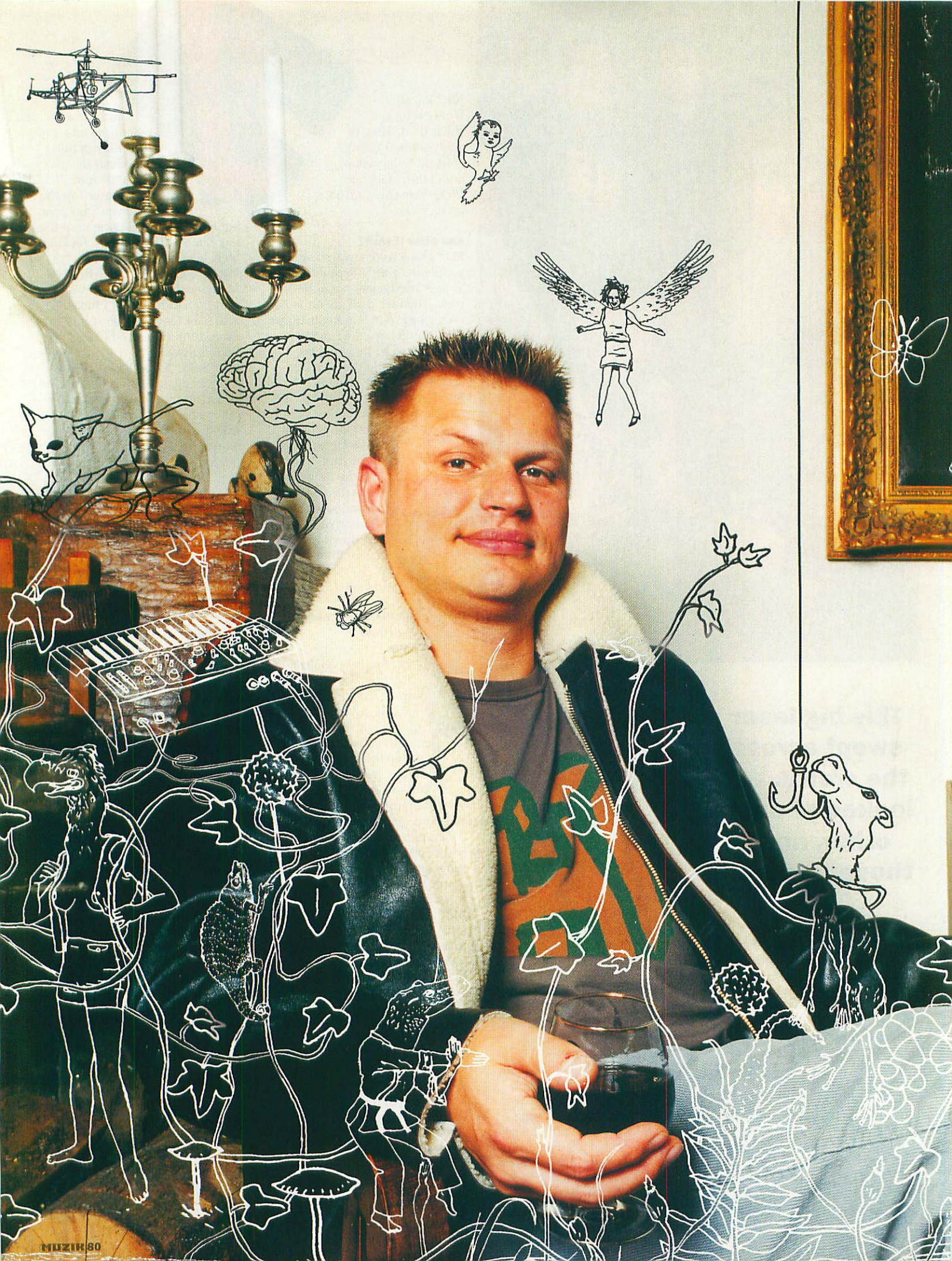
**SL:** "I'm into that Danny Rampling style of vocal US house these days. I listen to anything club-orientated. Never that chart crap. People are boshing a ridiculous amount of pills these days. Do they want to go higher or are they just weaker?"

**AD:** "If I'm DJing I enjoy being out, but I don't really go out and dance any more. I like The End, the Heavenly Social, The Boutique."

**SB:** "I'm mad for Blood Vibes in east London. They play different venues around the Old Street area every three months. It's really fun and different."

**PD:** "I go to things like Scratch, but the last decent night I remember was Rooty [Basement Jaxx's Brixton club]. It was bloody brilliant: packed with people from back then who should know better!"

If you want to be part of Ravers Reunited, send your name, address, photos of you and your old mates and tell us the story of how you met and where you used to go and we'll do our best to get you back in touch with your mates. Send all info to Ravers Reunited, Muzik, King's Reach Tower, Stamford Street London SE1 9LS. 





**Timo Maas:** Some call him the new Fatboy Slim but we call him a scary purveyor of gothic bass-shakers. Bring on the Lord Of The Dark Dance

# FUNKUS THE BOOGIEMAN



“

Listen,” says Timo Maas, holding his hand to his ear. Listen to what, Timo? “Nothing!”, he says triumphantly. “Can you imagine how good that is when you’re coming back from London? Just the quietness. . . ah.”

Welcome to Bückeberg, a postcard-pretty village in the countryside of northern Germany. Surrounded by rolling hills and foreboding pine forests straight out of a Brothers Grimm fairy tale, it is not exactly a party town. On a midweek, midwinter

TEXT **NICK WATTS**  
PHOTOGRAPHY **REBECCA LEWIS**  
ILLUSTRATIONS **ANDREW RAE**

# Timo Maas

► evening there's not a soul to be seen or heard. In fact the loudest thing about Timo Maas's hometown is Timo Maas himself. Timo may be a mature 32 year-old with an understated Audi estate, but inside lurks the spirit of a boy racer. Driving with him, if the velocity doesn't get you (there's no speed limit on the autobahn) then the volume will, as Timo's aptly named debut album, 'Loud', blasts out with spine-shuddering force. He makes the picturesque half-hour drive from Hanover airport seem as nail-biting as drag racing round Spaghetti Junction.

Everyone in Bückeburg knows who Timo Maas is, and most are happy to have one of the world's most exciting DJs in their midst. Only one neighbour is less than chuffed.

"I think he's just a bit jealous because I have a bigger car than him," Timo reasons. "If he's had a bad day or he hasn't had sex for the last two years, he comes over and tries to explain his frustration to me. Normally I ignore him." His elastic mouth stretches into a gigantic grin. "It's good."

Over the past couple of years, Timo Maas has learnt to treasure his downtime. Since the afternoon back in the spring of 1999 when he spent just three and a half hours remixing Azzido Da Bass's deeply average 'Dooms Night' into one of the most striking tunes of all time, his career has accelerated with autobahn-like speed.

What he calls 'Timo Sound' has been everywhere: his diamond-hard DJ sets, the 'Music For The Maases' compilation, the 'Connected' mix album for Perfecto and remixes for, among others, Fatboy Slim, Madonna, Kelis, Green Velvet and Muse.

Now, finally, there is a debut album to call his own, a record that crunches, squelches, wiggles, wobbles, throbs and roars its way out of the speakers en route to becoming one of the biggest releases of the year. Not that it came easy.

"I freaked out a little, making that record," Timo sighs. "For eight months it was mental. A euphoric moment would be followed by a really depressing moment in the space of half an hour."

As he talks, Timo busies himself with his new espresso machine, a Christmas present from friend and studio partner Martin Buttrich. Martin is the technical wizard behind every track that bears Timo Maas's name [see profile on p84]. He's the one with the know-how to get that kick-drum just so, or

perfect that single noise that defines the whole tune.

"Some people ask me, 'When Martin's actually programming the tracks, what are you doing there?'," says Timo, shaking his head. "How can I describe our friendship and our level of talking together?"

"Sometimes we think the same thing. I'll start singing a melody to him and he's thinking exactly the



Timo's contribution to the European vinyl mountain



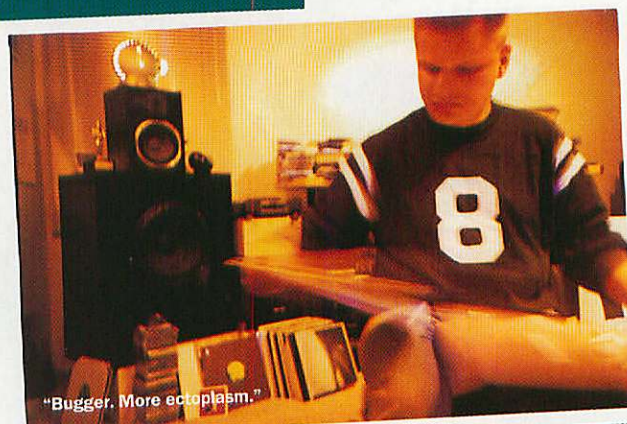
"Ja, ich had that Helmut Kohl in the back of mein cab once"

same melody. It's hard to explain six and a half years of working together and more or less living together. I've seen Martin last year much more than my girlfriend."

'Loud' was recorded over the past year in Timo's Hanover studio, surrounded by other studios used for everything from rock to classical. "Martin and me, we like everything except normal dance music," says Timo. "We never use something which someone else has used and when we sample something we add to it so you can't recognise it."

Much of the recording process involves talking over ideas and, sometimes, Timo making noises with his mouth to explain them to Martin.

"The 'wub' is always coming," he chortles, describing one particular sound. "In every production we always laugh our heads off: 'Hey,



"Bugger. More ectoplasm."

I've got the idea! 'Wub'. What do you think about that?' It's a running gag."

For guest vocalists, brought in to add more conventional noises, Timo set his sights high. Wooing Kelis with a remix, he persuaded the queen of psychedelic r&b to come to Hanover during her European tour with U2 last August. Unhindered by a bout of flu, she wrote and recorded the lyrics to dramatic curtain-raiser 'Help Me' in just one day. 'Eccentric' reggae person Finley Quaye, meanwhile, supplied space cadet vocals for 'Caravan'.

"The first thing Finley said to me was he was voted 'smoker of the year' two or three years ago and by the end of the day I knew why," Timo wink-winks. "It was a very spiritual day – spiritual in the real way and [raising his eyebrow] in the other way too."

Spirituality may not be Timo's most instantly identifiable quality, but what he does have are those qualities – vision, ambition, originality – that are always in short supply, and that clubbers are always hungry for. They're qualities that have moved him into powerful circles in the dance music world. But while he cautiously confesses ("I don't like to namedrop") to good relationships with Fatboy Slim and Sven Vath, networking and scene politics aren't really in his nature. Musically, as much as geographically, he's out on his own, but his intention is to join the likes of Fatboy and the Chemical Brothers in the ranks of the dance album elite.

"Nobody is able to change the world with music any more because everything is basically done, but at least you can do your definition," he explains. "I don't want to say we're in the same league as them but we have the same basic idea – to sell records that are unusual but good. This is the hardest thing to do. If there was a recipe I think somebody would write it down and do millions with a book."

**The other guys invested in their cars and their ladies. I was always investing more in music and my mobile discotheque**



## THE OTHER HALF OF TIMO MAAS

Martin Buttrich, 26, has worked on every Timo track to date and also produces songs for the likes of Tom Jones and Bootsy Collins with songwriter Martin Bettinghaus. This is his first interview



"Later, I am going to eat him. Ha ha!"

### How did you start making music?

"When I was 17 I got some stress with my parents and I had to move out of my flat and in with a friend of mine who had an Atari and a keyboard. He had to work the whole time and I tried to work out putting bits and pieces together. I can't really play any instrument. I played a drum in a marching band, that's all."

### What's a typical day in the studio like?

"I'm here from 11 o'clock. Timo comes later, heh heh. We drink coffee, talk about what we have to do and try some things. Sometimes it works and sometimes we have to switch off the equipment and go home. Sometimes Timo has these ideas, especially with Azzido he said, 'Make the break faster and faster!'"

Other times, after eight hours in the studio, he makes funny sounds with his mouth, heh heh."

### Do you go clubbing?

"No, not really. I've been four or five times to England with Timo and that's enough for me to see what's happening."

### Do you like the fact that you're in the background?

"I like to be here in my studio and after 12 o'clock at home on my sofa. Timo's got a really hard job always getting on planes and being there, there, there, there. When he's on a tour maybe the first three nights going out is fun and after that it starts being work. When I want to stop my music I can go home and he can't."

► His eyebrow arches comically. "Maybe that's a good idea, heh heh heh heh."

Some of Timo Maas's favourite things: British comedy, Pulp Fiction, James Redfield's book *The Celestine Prophecy*, wine, PlayStation, homemade pork schnitzel with local asparagus.

Some of Timo Maas's least favourite things: arrogance, "especially in my scene," dancing in public, BMW drivers. "When I see them – short hair at the front, long at the back, moustache, gold chain – I think, 'Guys, you're living on the wrong planet! What is important in your life? Your car? Maybe your haircut or your blond girlfriend?'"

Timo's anger at Germany's self-confident macho men derives from experience. He was born in the west of Germany, near the border with Holland (hence the Dutch surname) but when he was three his parents divorced and he moved with his mum and older brother to Bückeburg. The family didn't have much money and the smalltown atmosphere he finds so relaxing now was suffocating then.

"I never had a lot of friends," he admits. "The other guys invested in their cars and their ladies. I was always investing more in music and my mobile discotheque. I was just so shy when I was young. You



"Going to Hatfield Services, mate?" Timo hitches home

know how kids are – when you're interested in something different you're a little bit weird. I was only interested in music. It gave me the strength to exist in this world."

At first Timo wanted to learn guitar or drums, but they were too loud and his mum wouldn't allow it, so he thought again. At 10 he was buying records and by 13 he had his first DJ date. He calculates that he's been DJing as long as anyone else in Germany but it was an uphill struggle getting heard.

"I was always the guy from the countryside. You have to work at least twice as hard when you're living away from the big cities and you don't have contacts."

After school, German teenagers have a choice: national service or social work. His father's family insisted that Timo join the army. He told them where to shove it, and he hasn't spoken to them since.

"When I got more press in Germany a few years ago, they were saying, 'Oh my son/my

cousin/my nephew is a pop star,'" he says, brow furrowing.

"They all want a piece of the good thing but when I needed support I had no one. I was always the black sheep."

After his spell delivering meals on wheels, Timo worked as a

mobile phone salesman. He was the one who dealt with anyone with piercings, tattoos or odd haircuts and when he left in 1994, he celebrated by dying his hair a series of outlandish colours and getting tattoos of his own (there's one on his left arm with the Japanese characters for 'big brother' and 'little brother'. His brother, a printer, has a matching pair).

Working at Mousse T's Peppermint Jam studios in 1995, he met Martin and his reputation as both a DJ and producer began to grow. In Timo's hallway, there's a framed photograph of him taken on the most important day of his professional life. It was summer 1999 at the Lizard festival in Cornwall, the day before the total eclipse. Several of his records, notably 'Dooms Night', were taking off and that day Perfecto called with an offer to sign him.

"I remember it exactly," he beams. "I think that was the best party night of my whole life. It was so intense. So many things were

going round my head. I didn't get any sleep and then in the morning during the eclipse I was just lying in the grass screaming." He gives a mad whoop of triumph.

After dinner at a nearby restaurant, we head back to Timo's flat for tunes and a nightcap and he shows us his cellar, where racks of wine fight for space with mountains of vinyl. He estimates he has around 30,000 records but, alas, the first one we come to is Vanilla Ice, so a clear-out may be in order. When he has time, he plans to buy a big farmhouse just outside Bückeburg. One day, maybe, he'll open a restaurant.

Timo likes talking about music, of course, but unusually for a DJ he's equally interested in the world outside – "all the things happening in the world that you're more connected with." He loves the fact that he gets to visit places he sees on the news.

The rest of the jet set lifestyle, you suspect, he could do without. Everywhere he DJs, he's always expected to party for hours afterwards when often he'd rather be in bed.

"I'm still a little bit more shy than others," he says. "You get used to being treated as something important and this is the reason why I take care to always have contact with my friends. I need a little bit of normal life."

And as if to prove his point, Timo heads off to bed early. But soon enough his life will get loud again. ■

Timo Maas's debut album 'Loud' is out now on Perfecto

# Tribal Gathering Presents

**Weekends at Sankeys Soap, Manchester:**

## **Tribal Sessions.**

Fridays

**15th March**  
Jon Carter  
Stanton Warriors  
Greg Vickers

**22nd March**  
Greg Vickers  
Essential Mix  
(5hour set)

To be broadcast on the  
Essential mix on the 28th

**Friday 29th March**

Josh Wink  
James Zabiela  
Greg Vickers

**5th April**  
Darren Emerson  
Mr C  
Greg Vickers  
Ali B

10pm-4am

**12th April**  
Slam  
Greg Vickers

**19th April**  
Steve Lawler  
Greg Vickers

**26th April**  
Sander Kleinberg  
(4 hr set)  
Greg Vickers

10pm-4am

**3rd May**  
Sven Vath  
Greg Vickers

the redlight

Saturdays

**16th March**  
Robodisco  
Jacques Lu Cont  
Elliot Eastwick  
Miles Hollway  
Ben Davis  
Crazy Penis

**23rd March**  
Angel Deelite  
Planet Sabbatical  
Art + Science with  
Mint Royale  
Krysko  
Beau

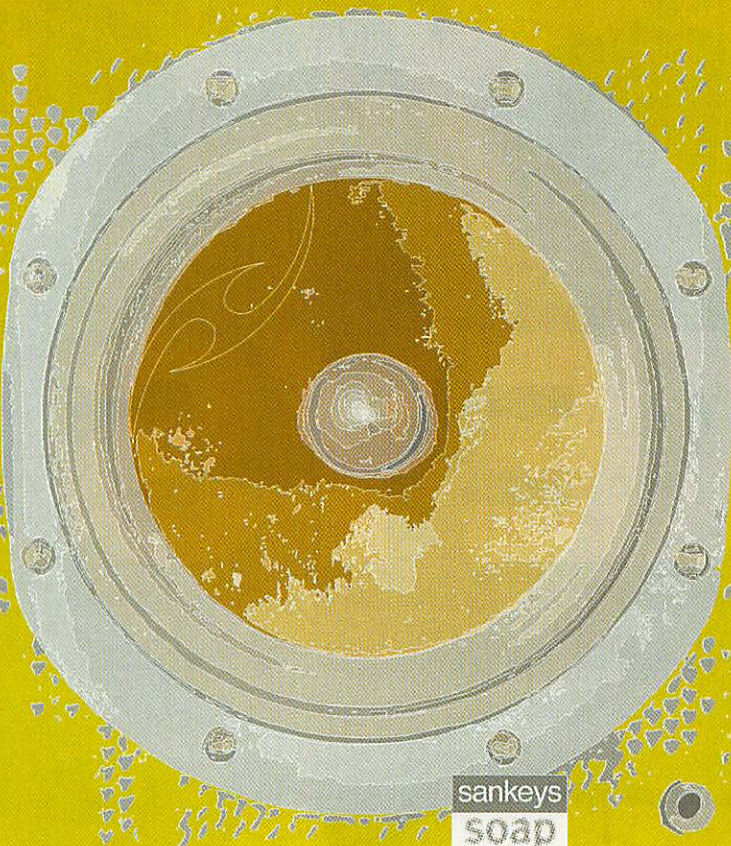
**6th April**  
Subliminal Sessions  
Erick Morillo  
Krysko

**13th April**  
Soul Heaven  
Masters at Work's  
'Little Louie' Vega  
Bobby and Steve  
Slammin Boys

**20th April**  
Lord G  
Luke Unabomber  
Krysko  
Beau

**27th April**  
Joey Negro  
Krysko  
Angel Deelite

**4th May**  
X-Press 2  
(6 decks, 5hrs)  
Krysko  
Luke Unabomber



sankeys  
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**March 23rd**

**Tribal Sessions at WMC**  
Nick Warren/Sander Kleinberg/Tom Stephan  
/Greg Vickers/VJ Kriel  
B.E.D Nightclub, Miami. Time: 9pm -7am

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Saturday 10pm-4am

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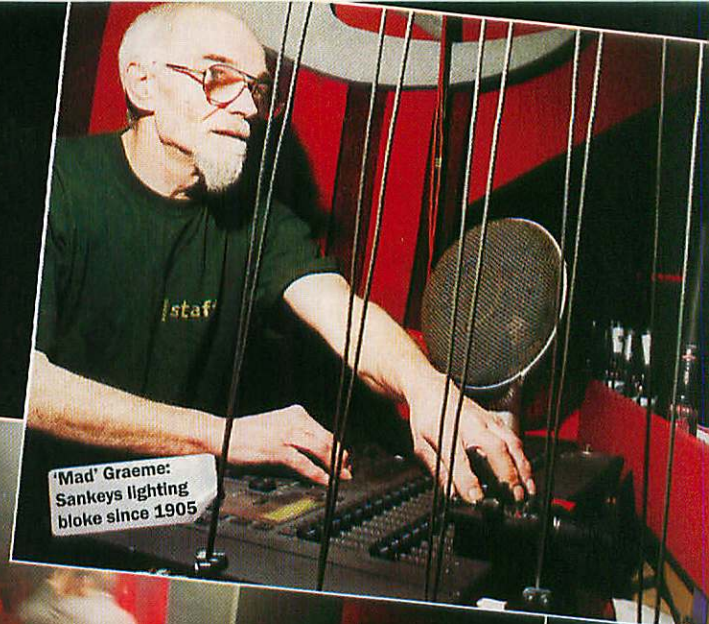
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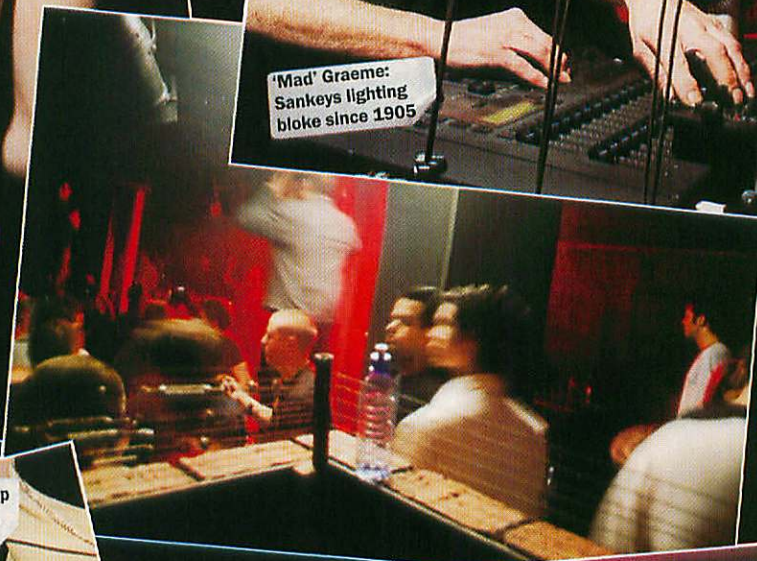
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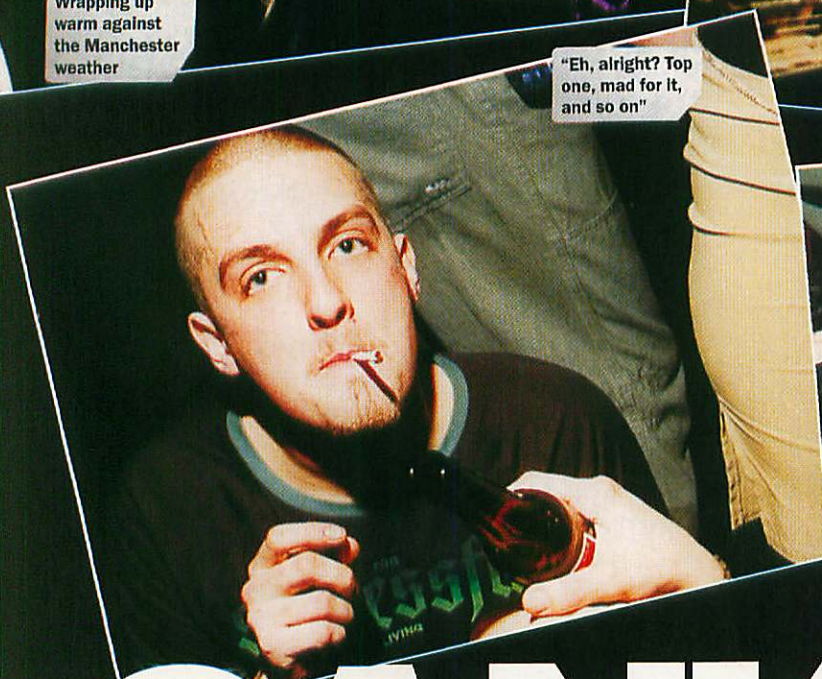
Wrapping up warm against the Manchester weather



'Mad' Graeme: Sankeys lighting bloke since 1905



"Eh, alright? Top one, mad for it, and so on"



# SANKKEYS SOAP OPERA

How two unlikely lads turned a defunct Mancunian clubbing institution into the cock of the North – and cleaned up!

TEXT NICK WATTS  
PHOTOGRAPHY JASON MANNING



"Mmmmmmmf,  
shillurp, phwaa"

Girls! Arsel  
Feck!

the red light

Over a coffee in a swish cafe one fine morning in central Manchester,

two arch rivals are having a meeting. David Vincent, a former Ministry Of Sound tour manager and Hacienda promoter, and Sacha Lord-Marchionne, successful organiser of cheapo student nights, are about to make a deal.

The year is 2000, and the rivals, tired of papering over each other's posters, are seeking a mutually beneficial ceasefire. They agree to divide the city into two flyposting beats, take charge of one each and put up each other's posters. Despite initial mistrust, the deal works out. Then they make a startling discovery; not only do they share a

birthday, but so do their girlfriends.

"I got my calculator out to work out the odds of that happening," remembers Sacha. "We had more chance of winning the Lottery. We didn't believe each other at first, we had to produce passports and everything!"

This cosmic quirk cemented their relationship. And then one night, David Vincent had a mad idea.

"I was so excited," he says, "I got up in the middle of the night to write it down on the back of a fag packet." He called Sacha the next morning to reveal his plan. "Let's reopen Sankeys!" he shouted.

**S**ankeys Soap was originally opened by one Rupert Orlando Campbell in 1994 – the tail end of the Madchester era,

when Manchester was the day-glo, baggy, E'd-up centre of the clubbing world, a powerhouse of creativity and good times (a reaction, perhaps, to years of economic decay, constant pissing rain and a diet of records by The Smiths).

Madchester's original cathedral had been The Hacienda, but as early as 1989 the Haç was warning the police of a brewing gun problem. The police refused to get involved, despite offers from the Hacienda to pay for officers to stand at the door, and in 1991, a newly installed metal detector didn't stop six Hacienda doormen getting stabbed. In 1995 a Haç doorman was shot and killed near his home and in 1997, after further trouble, the club finally closed its doors for good. It was only a matter of time before gang

violence spread to the city's other clubs, including Sankeys Soap. The troubles exacerbated the club's financial difficulties and in 1998, Sankeys was forced to close.

**F**or two years before David Vincent's midnight brainwave, Sankeys lay unloved and empty. Sacha Lord-Marchionne initially thought that his new partner had gone mad when he suggested they re-open the venue. Once they made the decision, however, the rest fell into place "scarily quickly". A trip to London raised the capital needed to buy the 25-year lease ("That's classified," laughs David when asked how much it cost) and refurbish the place. In September 2000, Sankeys rose like a phoenix from the ashes. ►

# Sankey's Soap

**S**o now, a little over 18 months and one further refurbishment later, every Friday at Sankeys is Tribal Sessions, while Saturdays are the nice and sleazy Red Light, inspired by a visit to Amsterdam. They've just installed a Phazon sound system previously owned by Home, a club at least twice as large, and are gearing up to welcome the likes of Victor Calderone, Erick Morillo, Louis Vega, Felix Da Housecat, Mr C and Darren Emerson. Resident DJ Greg Vickers, soon to be the youngest DJ to take on an Essential Mix, is Friday night resident and the new breed of Sankeys regulars love him.

David and Sacha call their crowd 'Tribalists' and they're unsnobbish and friendly (at least a dozen people say 'hello' for no apparent reason during Muzik's visit and cigarettes are dished out without quibble).

Among the predominantly twenty-something crowd are disco poppets decked out in cleavage-revealing halter



tops, boys in jeans and T-shirts, happy lesbians and a few folk in suits. There's even a handful of older groovers, and everyone, that's everyone, is dancing. All denominations are welcome, as long as the attitude's right, and you're not dressed like a robot ("I hate those cyber kids with glowsticks," says David). It's an informal yet glamorous brew, and it's working. DJs love it (Danny Tenaglia has been on the club web site's message board promising he'll be visiting soon) and so does the crowd – one can't help but be carried along with the euphoria in the place.

The student promoter – sober, reasonable and business-minded, but unable to spell the name Tenaglia, much less book him – and the lippy, big-shot dreamer have

**It's about creating a community... I want a place where we can all go and retire from society**

breathed life back into Sankeys and, by extension, Manchester.

It wasn't all plain sailing, mind. Some nights at the beginning, there would be just a handful of people. But after a few months, and thanks to booking Dave Clarke and Bob

Sinclair (their first sell-out night), the crowds built up and Sankeys started winning awards and plaudits from the local and national media. Its reputation spread as the place to go for techno, tech-house, tribal and progressive, with guests such as Richie Hawtin, Frankie Knuckles and Laurent Garnier.

But it doesn't stop there. Tribal Sessions is part of a masterplan, the culmination of which will be the triumphant, 21st Century second coming of another clubland legend: Tribal Gathering.

Vincent, you see, owns the rights to the name Tribal Gathering (after a torrid 18 months of wrangling – see page 88), and he wants to re-establish the daddy of dance festivals as a global force.

Judging by the success of

Sankeys, he might just pull it off.

"It's about creating a community, like the acid house vibe, you know?" he asks rhetorically. "We want to regain our crown. The longer you go away, the more legendary you become."

After that, his next Big Idea is to buy an island off the coast of Thailand, and he wants his beloved Tribalists to be in on the deal.

"I want a place in the sun where we can all go and retire from society forever," he says. He claims he's serious and he's looking into the legal ramifications of having his punters copping a stake in this acid house utopia.

**B**ut if you can't wait for your tropical Tribalist time share, every Friday night at Sankeys Soap will do just fine for now. By the end of yet another fine night of Sankeys mayhem, Justin Robertson has mashed the place and David Vincent is dancing in the DJ box, while Mad Graeme, a wizened old timer (no, it's not Haç legend Graeme Park), handles the lights. The end of the set is greeted in a manner more suited to the climax of a rock gig

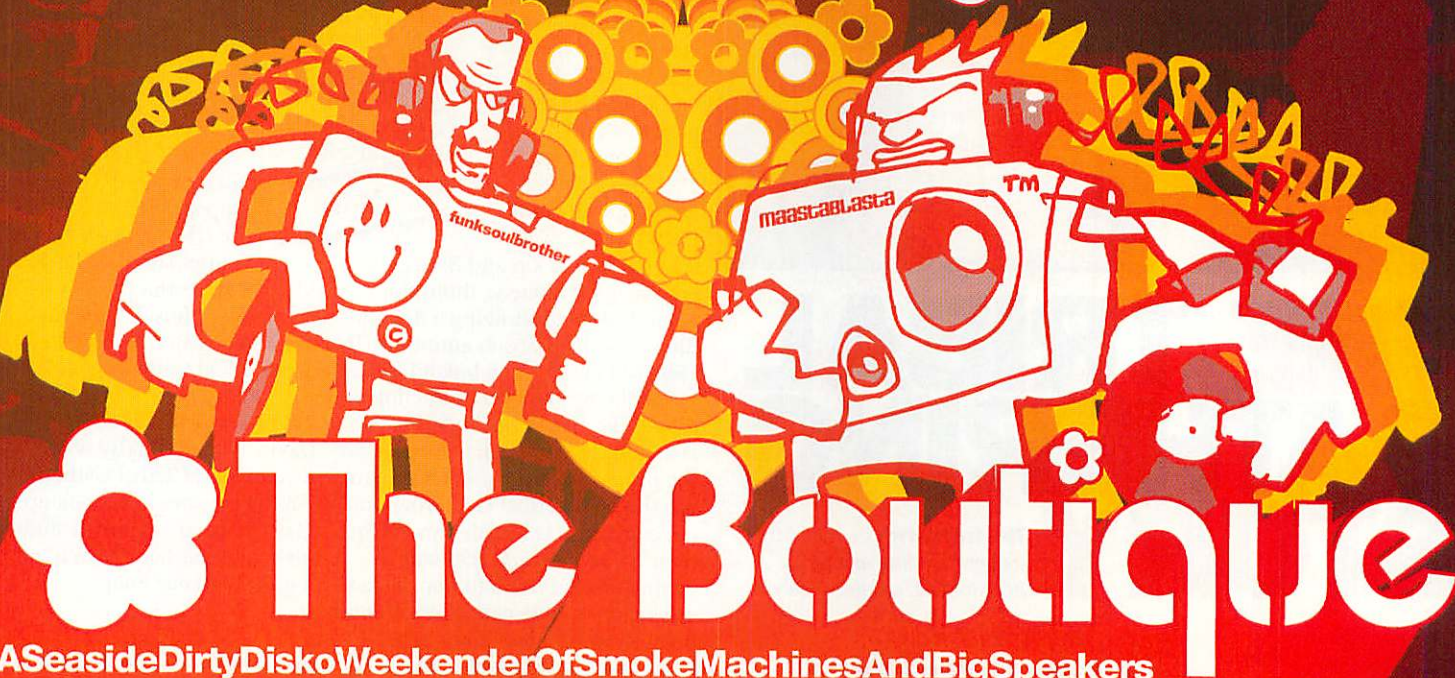
or goal scored at Old Trafford. The place is buzzing with a unique energy which only comes from clubbers feeling that they have a stake in the club, like they're family – a feeling difficult for corporate superclubs in anonymous barns to replicate. All this with friendly security, and you can get a drink at the bar in under three minutes.

It's hard to believe that a couple of years ago, this was where the spirit of Manchester's dance scene had been rotting in closed-off darkness. It's even harder to believe when you hear the Phazon sound system (the week-long installation finished minutes before the doors opened) which makes the fillings rattle in your head, or watch David Vincent hanging off the rafters and shouting.

Madchester Part Two, anyone?

**'Tribal Sessions Mixed By Greg Vickers' will be out in June on Black & Blue**

# 6th Birthday



A Seaside Dirty Disko Weekender Of Smoke Machines And Big Speakers

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Design & Art Direction: Crush

Illustration: Jake

## Sankey's Soap



# THE TRIBAL GATHERING STORY

The full horror of one of the longest running and most acrimonious stories in dance

### 1991: Going legit

Illegal rave pioneer Paul Shurey organises the first big, legal shindig: Universe, in Bath.

### 1993: Tribal beginnings

Shurey is joined by new business partner Ian Jenkinson and they put on the first Tribal Gathering in Warminster, Wiltshire. Pete Tong, Carl Cox and The Prodigy help to draw 25,000 people.

### 1994: German invasion

The duo take TG to Germany, attracting 25,000 Deutscher ravers to Munich's old international airport. German Gatherings continue to run parallel to UK events throughout the Nineties.

### 1995: The big boys get on board

The pair team up with the Mean Fiddler Organisation, whose clout helps Tribal Gathering take place at Otmoor Park, Oxfordshire.

### 1996: Dibble causes relocation

Tribal Gathering is all set to take place at Otmoor Park once again when Thames Valley police and the council successfully oppose the event's licence. After much wrangling, it's relocated to Luton Hoo with Leftfield and the Chemical Brothers among the star attractions.

### 1997: And it's looking good

With a clutch of awards for Best Music Event of 1996 under its belt, TG 1997 is the hottest ticket of the

festival season – not least because Kraftwerk are booked for their first major show in 15 years. Daft Punk, Faithless and Jeff Mills also play to 42,000 happy revellers.

### 1998: It's all going Pete Tong...

By now Jenkinson and Shurey want to go it alone without the Mean Fiddler, following a dispute. Shurey and Jenkinson announce TG 1998 in January. The Mean Fiddler immediately slaps an injunction on them. The High Court hearing is slated for June, which is too late for the proposed May date. Unable to use the name Tribal Gathering until the court case is heard, they rename their event Universe, causing confusion that leads to poor ticket sales, last-minute cancellations and huge unpaid debts. In June, the High Court rules that Jenkinson and Shurey own the name, but if they want to organise a TG event in the UK in the next three years, they must pay a large fee to Mean Fiddler.

### 1999: What's the level of fuck-up that comes after 'going Pete Tong'?

Successful promoter David Vincent is involved in a bid for the TG name, so he can take up the offers to tour TG across the world. Vincent stumps up his savings for

the chance, but business complications mean the deal falls through. The international dates fail to materialise, the reputation of the Tribal Gathering name has been sullied by the Universe fiasco, and it's financially impossible to stage TG in the UK while the Mean Fiddler surcharge is in place.

Vincent starts the process of extricating himself from the original buy-out, hoping to take the name Tribal Gathering with him.

### 2000: New Tribal leader

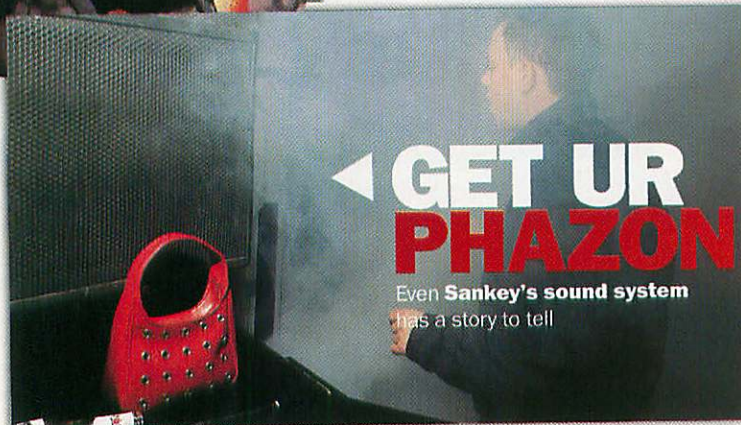
David Vincent finally wins ownership of Tribal Gathering. September sees him hook up with Manchester promoter of student nights, Sacha Lord-Marchionne, to reopen Sankeys Soap.

### 2001: Still in limbo

Sankeys Soap introduces the Friday night Tribal Sessions, with the intention of building the night up towards the return of the legendary Tribal Gathering. "No one wanted to touch me after the confusion over Universe and Tribal Gathering," Vincent says, "but it's been good because it gave me time to think. I saw how it had become corporate and removed from what it used to be about."

### 2002: A new beginning?

Tribal Sessions and Sankeys are a roaring success. Many top name DJs cite it as their favourite club, and Tribal Gathering, now free of its financial obligations to Mean Fiddler and entirely owned by David Vincent, is to return at Southport in November. "It's going to be special," says Vincent. "It'll be for about 4,000 people with some surprises that I can't reveal just yet. I'm totally confident that we're going to produce the best event this year. We want to regain our crown." ■



Invented by sound engineer and Twilo owner Steve Dash, the Phazon sound system is no ordinary pile of loud noise-making black boxes. The speaker stacks are precisely positioned using a computer program, and the guy who put it together also works for NASA. Some say it's the best sound system ever created. This particular Phazon was originally installed at London superclub Home and has been used for only 18 months. It was installed at Sankeys by

Andy Kayll, who was the technical engineer for both Cream and Home.

Sankeys' DJ booth is fitted with an equally spunky Urei mixer, modified by Steve Dash. The Urei employs dials instead of faders, and is the *creme de la creme* of DJ mixers.

"The Phazon is worth hundreds of thousands of pounds," says David Vincent, "but we wanted to give the Sankeys regulars the best, as a way of saying thank you for getting us where we are."

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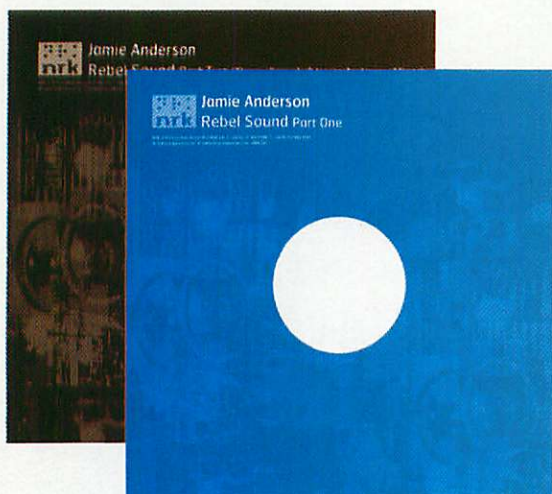
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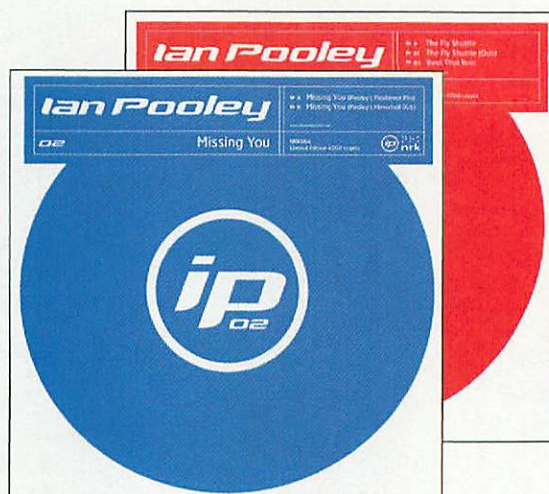
# new releases



## Jamie Anderson **REBEL SOUND**

The second single to be lifted from Jamie's 'Blue Music' album, disc one features a hypnotic remix from The Beloved and a mix from San Fran's Jeno whilst disc two gathers the twisted tech-house mix from Rob Rives and a new mix from Jamie himself.

**Out on March 25th 2002**



## Ian Pooley **THE FLY SHUFFLE / MISSING YOU**

Ian Pooley is back on the block with two new 12 inches.

'The Fly Shuffle' is a pumping acid houser and 'Missing You' is a pure eighties groove flashback. Both on limited coloured vinyl.

**'The Fly Shuffle' is out on 11th March 2002**

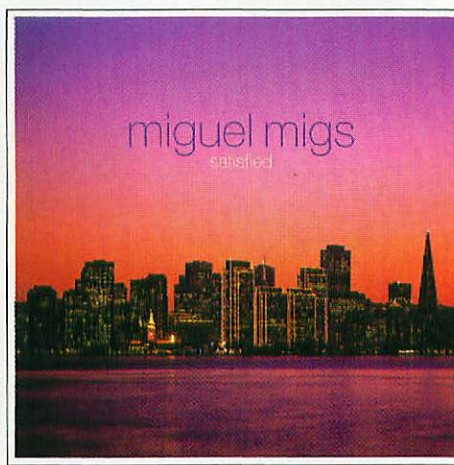
**'Missing You' is out on 1st April 2002**



## NRK Singles Collection 4

The finest of NRK's output over the last few months, includes cuts by Akabu, Twisted Pair, and Joeski & Chus. The CD version comes with a free bonus mix by Jamie Anderson whilst a limited edition vinyl version features the same tracks.

**Out Now**



## Miguel Migs **SATISFIED**

Miguel Migs is back with a melting pot of sweet soul, dub rhythms and bubbling acid. Four versions here including the sweet harmonies of the 'Original Discotek' mix and the acid house of the 'Old Skool' mixes.

**Out Now**

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# The Tunes

THE WORLD'S BEST DANCE MUSIC REVIEWS

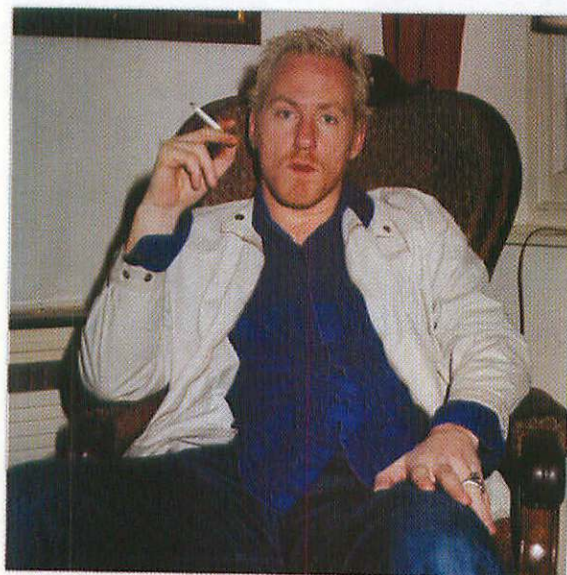
## Perfect for terrifying small children

MAURO PICOTTO'S 'THE OTHERS' p96



## Strutting like a hep cat in a felt hat

'DAVID HOLMES - COME GET IT I GOT IT' p105



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Ratings: ★★★★★ Chuck D ★★★★★ Roots Manuva ★★★★★ Busta Rhymes ★★ Parappa The Rapper ★ Ali G & Shaggy

### APRIL'S MUST BUY CDs



#### 1 THICK DICK Tribal Seductions (Sondos)

With a nod and a wink, Danny Tenaglia once admitted that he likes making music for people with sex on their minds. The rudest slab

of vinyl to grace the Muzik stereo this month, E-Smoove's debut album for Sondos follows the same train of thought, coming on like the offspring of Mood II Swing and Tenaglia circa 'Elements'. Vicious but undeniably delicious, 'Seductions' takes the dark garage sound into the realm of the jazz mag with tracks like 'Orgasm' and the already infamous 'Welcome To The Jungle'. p96



#### 2 CORNERSHOP Handcream For A Generation (Willja)

A controversial choice, perhaps, but like a horror movie mutant, this is part Cornershop-of-old, part Super Discount, all quality. p96



#### 3 ROUGH TRADE SHOPS Electronic 01 (Mute)

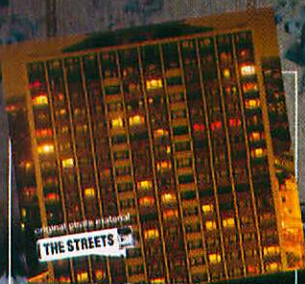
London's best leftfield outlet opens its doors to Autechre, New Order and other unkempt oafs. Like protein, you need this in your life. p103



#### 4 DERRICK CARTER Presents About Now (React)

Derrick L returns with a Classic selection of house and garage. Dancing and prancing a highly likely outcome. p105

THE BIG ONE 



# THE STREETS

**Original Pirate Material**  
(Locked On/679)

**Chronicles of urban Britain with a lorry-load of wit and style**

Over the years, everyone from film directors and documentary makers to bearded sociologists have tried to explain – or at least understand – the essence of being young and British. Most of them have failed. Miserably. So it's been left to a Brummie in his early twenties called Mike Skinner to condense it into about an hour's worth of recorded music. Trust us, if you're under the age of 30 and haven't been hiding in your bedroom since the end of the Eighties, *The Streets'* music and lyrics will make you laugh, cry or just nod your head in recognition.

If you haven't heard *The Streets'* first single 'Has It Come To This?', you may be taken aback by his vocal style initially. He doesn't rap, he

talks. And he doesn't make any attempt to clip his Brummie accent. The music itself is a fresh concoction of hip hop and garage with a pinch of r&b. But it's *The Streets'* lyrics that are his most effective weapon. Gritty urban tales about post-pub rucks and owing your dealer money share CD space with accounts of sitting indoors playing PlayStation 2 with a big bag of homegrown.

The standout track is 'Weak Become Heroes', a tender, thought-provoking tale about his first ecstasy tab. The line "they could settle wars with this shit" might sound like naive E-head bullshit, but 'Original Pirate Material' manages to capture the ecstasy experience and its aftermath like no other record before it.

At the opposite end of the spectrum, 'Same Old Thing' is a muscular garage workout that So Solid Crew would be proud to call their own. 'Geezers Need Excitement', perhaps the only song ever made about late night

**If you're under 30, The Streets' music will make you laugh and cry**



kebab shop aggro, is just as caustic. If this all sounds like pretty heavy going, you'd be mistaken. *The Streets* is the funniest man since you first heard Ali G, and this LP contains too many memorable one-liners to mention. But while Sacha Baron Cohen blatantly takes the mickey out of street culture, Mike Skinner is a touch cleverer about it. 'The Irony Of It All', an argument about whether weed or alcohol is more damaging, features some hilarious verbal exchanges between a pot-head and a beer monster. You just have to hear it.

There's already been some heated debate about this album. Some people think it's absolutely terrible, just some stereotypical street kid rambling on about pubs, ganja and birds. What they're missing is the super-intelligent irony of it all. *The Streets* is a lyrical fucking genius. Listen very carefully, he's got young Britain – warts and all – down to a tee.

Vincent Jackson  
★★★★★

## THE OTHER VIEW

Has it come to this? Why is this half-arsed chatterbox from Birmingham being hailed everywhere from Sunday supplements to the rock press as the premier poet of Britain's youth? Have any of these people read a poem? Or listened to some decent hip hop? Hell, even lent half an ear to the splenetic ranting of Oxide & Neutrino? Mike Skinner's 'I'm-just-a-normal-geezer-documenting-normal-geezer-life' schtick lacks pathos, is only unintentionally funny and spread over a whole LP, it becomes embarrassing. The people's poet? Try Rik off ancient TV comedy *The Young Ones* instead. *The Streets* is in a musical cul-de-sac.

Thomas H Green  
★



## DETROIT GRAND PUBAHS Funk All Y'All

(Jive Electro)

**Detroit Pubahs prove to be less Grand than expected**

An 'ironic' stance is all too often used to draw a veil of humour and respectability over what is really just naked stupidity. Here, Mack Goudy Jr and Andy Toth have taken it upon themselves to get into their Detroit Grand Pubah 'characters' and talk about ass for over an hour. Oh, my sides. Lots of dusty analogue synths and tinny drum machines are tweaked and twatted to produce a sub-Gigolo meets Miami bass soundclash, which manages the considerable feat of being entertaining for, ooh all of 30 seconds. But, it's ironic, isn't it? It's so bad, it's good? Nope. Carl Stroud

★



## REPLICANT RUMBA ROCKERS A Rather

Interesting Mix (Nonplace)

Electronic rumba music

replicated by the rockers known as Burnt Friedman and Atom™

Listen very carefully, we shall say this only once. Atom™ is a pseudonym of German production genius Uwe Schmidt, who now lives in Chile. He also records as LB, Geez 'N' Gosh, Atom Heart, Erik Satin and the excellent Señor Coconut, who made an album of Latino Kraftwerk covers. He also records with Burnt Friedman as Flanger on Ninja Tune. Nonplace is Friedman's label and 'Replicant Rumba Rockers' is the title he has given to this project, in which Friedman remixes tracks by a myriad of Schmidt pseudonyms. Got that? The results, in the main, sound like diced-up, glitching, clicking fiesta music. It's gentle on the ear, clever, and it shuffles and noodles amiably around slivers of tune. What will they think of next?

Thomas H Green

★★★

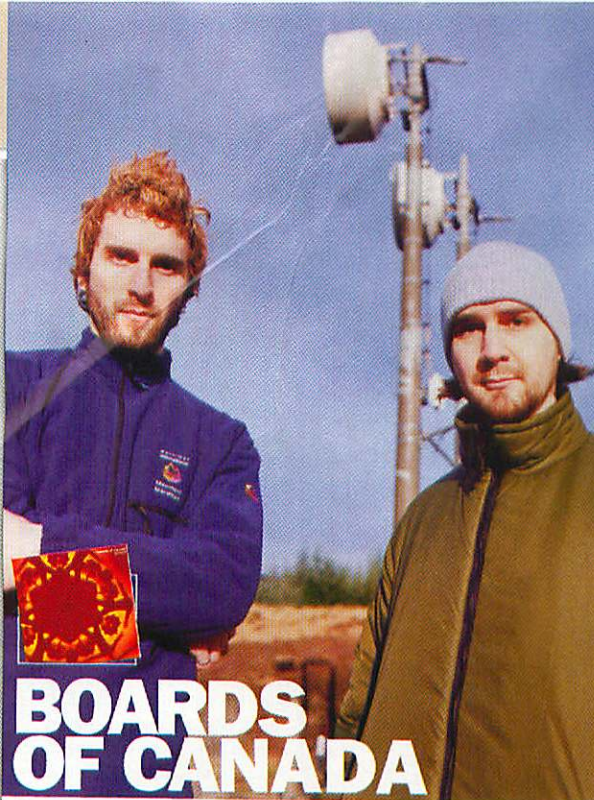


## BUSTA RHYMES Genesis

(J-Records)

**New label, new danger for New Yorker Busta and his ever-rhyming brothers**

The intro to Busta's latest LP features J-Records boss and record industry Godfather, Clive Davis, telling him to "keep it grimy" during a telephone call. Come on, with a voice like Busta's, is it possible to do it any other way? The dreadlocked rhyme master is one of the few rappers who hasn't withered with age, and he's



## BOARDS OF CANADA

Geogaddi (Warp)

**Long-awaited album from hobbit-like avant-chill types in 'not actually very good' shock**

Let's cover ourselves. You might not agree with this review, and want a second opinion. If so, turn to any other publication that comes out in the next month or so, and you can read about this record's 'aching beauty', and the plans-within-plans of its enigmatic, supposedly occultist creators. Maybe they've all been sent a different record to us, or maybe we're just thick, but here in Muzik, you can read about a fairly average ambient house record.

It's now 10 years since Aphex Twin's first album. Nobody should still be shocked by the notion that electronic productions can sound more emotional or beautiful than 2 Unlimited. 'Geogaddi' is nice to chill out to, it's pretty, it's evocative of pastoral idylls and nostalgia for a childhood spent watching Saturday morning nature documentaries. The

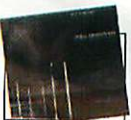
sound has a washed-out, weathered feel, like an ancient VHS tape recording of a much-loved TV programme. In that respect, you have to take your hat off to Boards Of Canada. They've created a sound world of their own.

But what does this sound world actually contain? Limp, simplistic beats a million miles behind Autechre's inhumanly complex drum machine tattoos or Aphex's drill & bass, and tunes that flee your memory as quickly as the financial round-up at the end of the news.

There are so many better albums than this out there. If you want electronic born-again paganism, listen to Coil. If you want electronica with tunes, seek out Fizzarum, Arovane, or many of the other artists inspired by Warp's 'Artificial Intelligence' series. If you want the cutting edge, look to Autechre, Pan Sonic and Herbert. This record is just okay, and that's not good enough.

Duncan Bell

★★



## CRAIG ARMSTRONG As If To Nothing

(Melanolic)

**More orchestral manoeuvres that are fairly dark from Mr Armstrong**  
Craig Armstrong's last album – the gentle, masterful 'Space Between Us' – was a minor classic that caught the ever-listening ear of Ms Ciccone and led to a collaboration. And though Madge is now too busy hand-washing her husband's smalls to help out this time, the strings are still attached –

and so are a slew of analogue blips and guest vocalists, including former Lemonhead Evan Dando on the elegantly wasted 'Wake Up In New York'. Elsewhere, Bono stylishly resprays U2's 'Stay', while David McAlmont is as histrionic as hell on 'Snow'. It's not quite the masterpiece it could have been – it feels a little disjointed in places – but Armstrong's distinctive flourishes remain enticing. [See box on page 98 for more on Craig Armstrong.]  
Ralph Moore

★★★



## GATE 23 Gate 23 (Hertz)

Quirky, inventive

**chill out from the**

**23rd mystic airport lounge, man**

It was mad-as-a-hatter junkie beatnik William Burroughs who first observed that the number 23 seems to crop up regularly in a suspiciously meaningful manner (eg according to the ancient Mayan calendar, the world will end on 23rd Dec 2012; trance mystics Psychick Warriors Ov Gaia once did a track called 'Exit 23'; 23 is the number of items contestants can potentially win on the Generation Game conveyor belt, etc). Gate 23 tell us they're "all you need to know about the number 23", but such implied mysticism sits uneasily with the cyber-pop-art-goes-to-Gatwick sleeve and music from the leftfield side of chill out. There's a lovely girly-sung number in the form of 'When I'm With You', but mostly Brighton duo Karl Moulden & Oscar Cullinane stick to abstract rhythm tracks over which they layer lush, melodic piano dabbings and oddball spoken samples. Incidentally, did you notice that this review contains 123 words? Spooky!

Thomas H Green

★★★

## Dramatic changes in sound and a very new and exciting form of 'singing'

CAPITOL K 'ISLAND ROW'



## CAPITOL K Island Row

(XL)

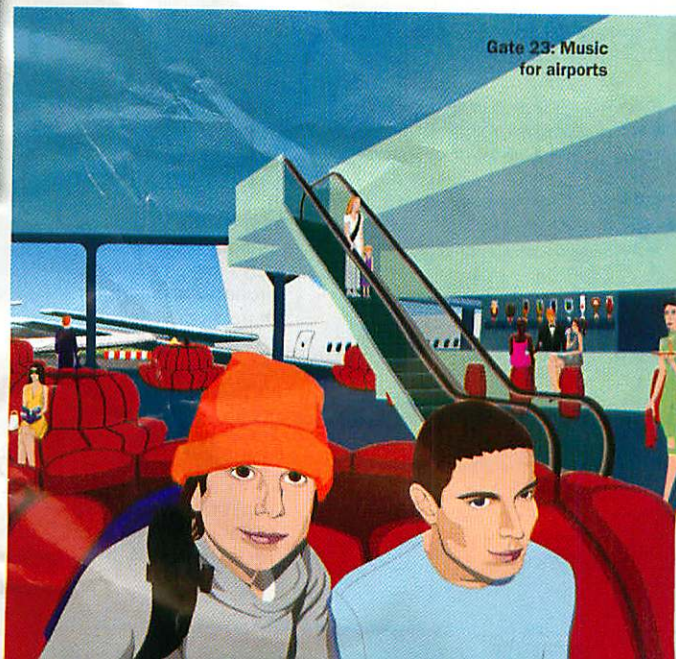
Inventive

**Junk-box electronica with songs**

Gather close, readers, we think we may have discovered a new musical 'movement'! It seems to us that the number of groups taking the skippy/crunchy beats of Warp and the formal and textural experimentation of the legendary likes of Neu, Faust et al, and trying to make pop songs out of them, is swelling like a big musical cock. Think Hood's angst-ridden *Autechre/rock crossbreeds* or Schneider TM and kpt Michigan's wry electro bodge-job on The Smiths' 'There Is A Light'. Think – at a push – of the likes of Radiohead and Andy Votel. It's music for the many who are sick of rock's smug dad-isms and dance's soul-destroying elitism and obsession with pigeonholing. Now, here's Capitol K, who not only gleefully comps together guitars, beats, dramatic handbrake-turn changes in sound and a very new and exciting form of 'singing', but is also, judging by this record's cover, rather dishy – a new hero with a new sound. So what shall we call this movement? Oh dear, I've run out of space.

Duncan Bell

★★★



# Albums



## THICK DICK Tribal Seductions (Sondos)

**Lil' Louis' 'French Kiss' turned into a lewd concept album**

The club is dark and you've danced yourself into a lather when you catch the eyes of a stranger. You lock in and, to the pulse of the bass, circle each other, primitive DNA rising in the loins. The next thing you know you're behind the speaker stacks fucking, rutting urgently, putting your hands on, pushing your fingers in, every fibre of your being tuned to sensual pleasure, the beats hammering home just as you do. And that's rather what this album by Chicago house don E-Smoove is like. Filthy illicit sex, dirty samples, and even when a sweet female vocal arrives it's singing, "When the music starts to play I'm insatiable". Titles include 'Orgasm', 'Meat Beater' and 'Mind Fuck' and the music is very much in the dark Tenaglian vein of Thick Dick's Ibiza 2001 hit 'Welcome To The Jungle' (here present). Not one for the prudish, then, but for those who want their house music as nasty as the sex we at Muzik indulge in once the clubs close, it is indeed the sonic equivalent of hot liquid-slick body parts conjoining in every possible combination. So cum dancing.

Thomas H Green

★★★★★



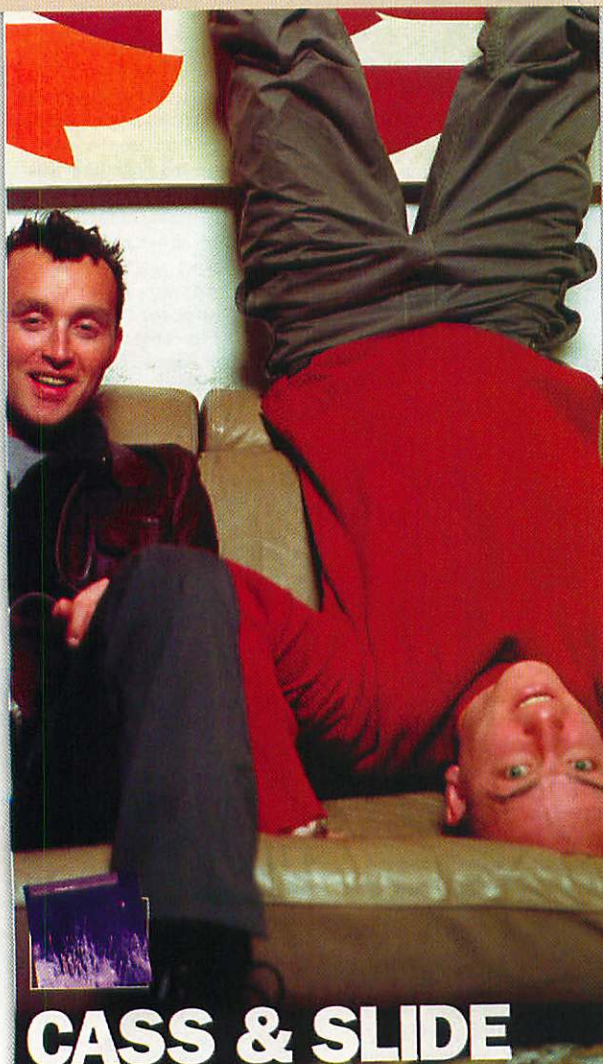
## TOMMY HOOLS Shut Up (Early Works & Remixes Volume 1) (Recall)

**Superb Gallic sampledelia from Mr Hoools' back catalogue**

The French haven't only got a knack for producing great vintage wines, exceptional national football teams and some very long films, they also make magnificent music. And the French lead in that particular area is extended even further with the release of this album, a highly soigné cocktail of light breaks, hip hop, chill out, electronica and a little dash of *je ne sais quoi*. Think Mr Scruff, The Avalanches and MC Solaar having a meeting of minds in the production studio - something like this album would probably be the finished product. Half of 'Shut Up's' enchanting appeal can be put down to the fact that its style is so hard to define - the album glides effortlessly from genre to genre. Take 'Barcelone' for example, which starts off like a Motown classic but gracefully slips into a light, breaks-driven hip hop number. In short, you'll need to keep all your musical wits about you to keep up with 'Shut Up'.

Funko Kugbola

★★★★★



## CASS & SLIDE

**Burning The Candle At Both Ends (Fire)**

**Cass & Slide zip off the Progressive Trainspotting page with a nifty maxi**

Connoisseurs of all things prog will be drooling at the prospect of a Cass 'Flying Rhino' Cutbush and Pete 'Slide' Martin's long-player. But, for the rest of us, isn't the market already awash with artist albums by folk whose wares we'd have preferred to solely sample floor-side on a Saturday night? There are enough mix CDs to sate the appetite of a nation's car stereos without resorting to the sameiness of one producer's singular dancefloor vision.

However, you have to admit that Cass & Slide, in their own unostentatious way, have come up with a bit of a mini-classic here. 'Burning The Candle' is as moody a beast as you'd expect from the duo, especially when they hook up with Meat Katie for the

4/4 throb of 'Funk In Hell'. What you might not anticipate is the gentle tippy-tappy percussion and cotton wool atmospherics of the appropriately named 'Valium Behaviour', or the billowing, trumpet-led breakbeat of 'All The Freaks'. 'Opera' even manages to sound club-friendly and post-apocalyptic at the same time.

The singalong Tenaglia hook-up 'Fever Rising' ("It's you, it's you, it's always been you") is present and correct and even their crack at Terence Trent D'Arby's 'Sign Your Name' is far from offensive. Quite good, even. More improbably still, the unlikely figure of Jason Donovan appears to wrap his lungs round 'Faithless' and album closer 'The Doors' to pretty good effect.

In short, Cass & Slide have produced a panoply of tasty fare which still tips its hat to their previous output.

Thomas H Green

★★★★★



## ABRAHAM Blue For The Most (V2)

**Winsome singer with flaxen hair challenges Beth Orton for her chill out/folk crown**

Abraham's Rachel Cuming served notice of further treats to come with last year's debut 'On The Surface', a grower of an album which bore testimony to her smoky vocal talents. You'd have called it trip hop five years ago, you'd call it chill out now, but what she really had was a collection of ace songs. Now, she's back with some more, and the early signs have turned out to be on the money. 'Blue For The Most' is a grower of an album, replete with superb vocals and atmospheric music, produced with exemplary aplomb by Hefner's Lee Jones. Beware that word 'grower' though - this isn't an album to be enjoyed at listening posts. Take it home, cook it dinner, live with it. Chill out's answer to Joni Mitchell? Could be.

Andrew Holmes

★★★★★



## CORNER-SHOP Handcream For A Generation

**(Wiiija) The 'Shop's brim is still full, as they return with jars full of treats at a penny each**

It takes guts to make a record quite as willfully eccentric as Cornershop's follow-up to 'When I Was Born For The Seventh Time'. The generation of the title seems fixed to no time or place. Instead the album charts the progress of a generic childhood, meaning the Super Discount house of 'Music Plus 1' sits next to the Status Quo-sounding 'Lessons Learned From Rocky I To III', or the turntablism of 'Slip The Drummer One' (featuring Rob Swift), to name but three stylistic U-bends in this album's plumbing. 'Staging The Plaguing Of The Raised Platform' is the album's most 'Brimful Of Asha' moment, and though it never makes the transition from good to brilliant, Cornershop have at the very least crafted an album you'd be foolish to ignore.

Andrew Holmes

★★★★★



## SOUL CENTER Soul Center 3 (Mute)

**Superior Deutsche electronica from Cologne minimalist**

Renowned German electronic producer Thomas Brinkmann is famously independent, so it comes as something of a surprise that he's linked up with the electronic temple that is Mute Records for the third of his Soul Center series. Things begin

slowly with the laid back house of the aptly named single 'A Good One', before moving into a more interesting and edgy mid section, full of global funk in the style of 23 Skidoo circa 'Urban Gamelan', only with some bowel-churning sub-bass thrown in for good measure. Proceedings are then rounded off nicely with the upfront electro of 'Lopster.' Machine-turned funk at its finest.

Neil Gardner

★★★★★



## BLACK DOG Unsavory Products (Hydrogen)

**Dukebox)**

**Black Dog? Hey hey mama, the way he move, gonna make us sweat, gonna make us groove! In a smacked-out, leftfield sort of way, obviously**

This latest missive from the notoriously publicity-shy Black Dog collective is a tribute to American beat author William S Burroughs, whose influence seems to be everywhere this month, and with whom Dog main man Ken Downie was collaborating prior to Burroughs' death a few years back (the results of that meeting of minds are due out later this year). Working with Paris-based DJ and poet Black Sifichi, 'Unsavory Products' mixes middle Eastern rhythms with eerie cut-up samples and electronics in a similar fashion to fellow Interzone traveller Richard H Kirk, creating a vivid and hallucinatory soundworld that not only evokes the great man's writing but, added to Black Sifichi's soporific Burroughsian delivery, is as potent as a lungful of kif.

Neil Gardner

★★★★★



## MAURO PICOTTO The Others (BXR)

**Ah, so THIS is why he's the man of the moment**

Mauro Picotto is not only the most famed reptile-fancier since Steve Irwin, he can also come up with the odd slab of compelling hard house when he feels like it. Here, for example, where he collects most of his dancefloor monsters into an album perfect for terrifying small children. You'll find his mix of 'Joyenergiser', plus 'Pulsar', 'Bangkok', 'Verdi' and the aptly-titled 'Awesome!', which sounds like Mauro's been listening to Jeff Mills a whole lot and finding, like legions of producers before him, that you can join the dots between Detroit and Sheffield with little or no difficulty.

Andrew Holmes

★★★★★

## Mauro collects his dancefloor monsters into an album perfect for terrifying small children

MAURO PICOTTO 'THE OTHERS'



### RINOCEROSE Music Kills Me (V2) Flaccid French frolics from the previously promising over-punctuated pair

Things are sounding truly dire 10 minutes into 'Music Kills Me'. The guitar-orientated, organic house sound of Rinocerosé's previous 'Installation Sonore' album has been overtaken by a desire to sound like ZZ Top partying with Robert Palmer's session musicians – fucking awful, in other words. Happily, though, after the first couple of numbers things even out and, if one can ignore the dodgy male vocals and occasional Toploader impressions, there's the odd bit of fine French flutey funk on board. Parisien psychologists and Rinocerosers Jean Phillippe and Patou seemed a bit of light-hearted fun a year or two ago, a jolly band-style assault on the po-faced house phenomenon. 'Music Kills Me', however, is as forced as a physics teacher dancing the can-can at Christmas.

Thomas H Green

★★



### ALEX GOPHER AND DEMON PRESENT Wuz (V2)

Muzik says: 'Gopher-k yourself'

Alex, the most famous gopher since Gordon, is actually the co-founder of France's Solid Records, who were responsible for the godlike Super Discount, but his second album, co-produced with labelmate Demon, reeks of underachievement. The idea-free disco of 'Use Me' and vapid vocoder grooves of the title track may have worked a treat for the Yves Saint Laurent catwalk show for which they were originally written, but they offer precious little to anyone who wants more than something nice to pout to.

Ed Potton

★★



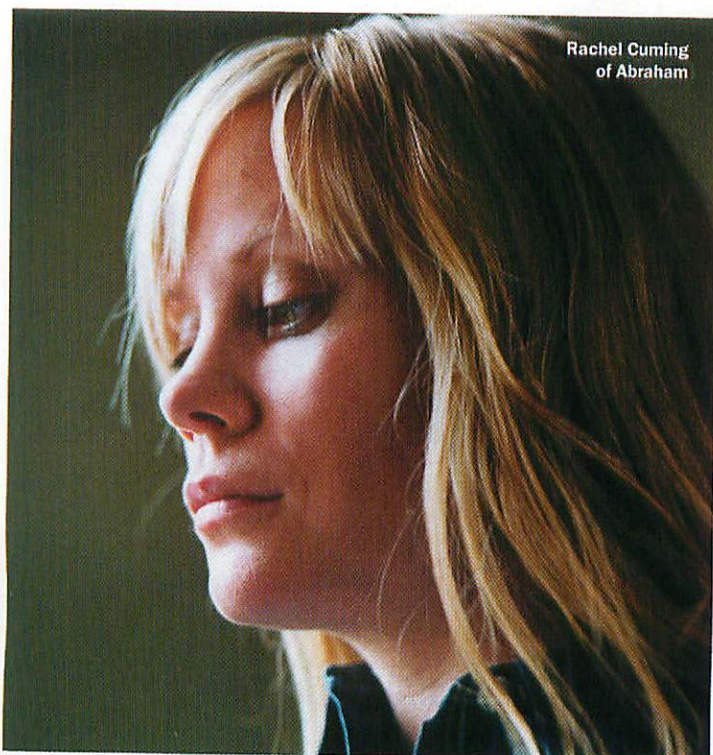
### REQ Sketchbook (Warp) Underachieving LP on new label for Brighton's

bass quaking one-man-industry

Req's third long-player is both a confused and confusing experience. Initially these dark hip hop rhythms, murky, jazzy breaks and sparse, dubby grooves appear characterless, but with patience, moments of clarity and class shine through. While not exactly groundbreaking and outnumbered by non-engaging workouts, the chiming minimalism of 'Wasp Zither', the claustrophobic atmospherics of 'Upstairs' and the abstract vibes of 'Java Bytes' strike a chord upon repeated inspection. Like a low-rent DJ Shadow doped-up and dozing at the mixing desk with a smoke-obscured fade button, Req's music makes perfect sense in a disorientating 3am haze, but at other times, 'Sketchbook' is etched for cult rather than universal appeal.

Ian Fletcher

★★★



Rachel Cumling  
of Abraham

original pirate material

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LOCKED ON 679



Prophets Of Sound join the audience at a recent Jeremy Healy gig



## Q-TIP Kamal The Abstract (Arista)

Boundary-pushing improv effort from former Tribes-man. Prepare to be thoroughly challenged

"I had a good feeling when I woke up today," sighs contented vibe selectah Q-Tip on the lazy Hammond drawl of 'Feelin', the upbeat opener of his second solo album. Sadly, that

optimism proves a little ill-founded. Eschewing the angular space-funk that made 'Breathe And Stop' so enticing, Q's opted for a mellow jazz style that is indeed rather 'Abstract' on his second LP. The musicianship may be second to none, but semi-confused cuts like 'Caring' and 'Barely In Love' suggest Tip should smoke a few less jazz Gitanes. Ralph Moore

★ ★



## JAY-Z Greatest Hits Chapter One (Northwestside)

/BMG) Bloody hell! A hip hop hits album you'll want to own!

There was a day when Greatest Hits albums were the preserve of artists who were either dead or just a few breaths away from it. Nowadays, every Johnny-Come-Lately

is at it. Especially in hip hop, where we've recently seen legends such as ODB, Cappadonna and the Beatnuts raid their not extensive back catalogues. Jay-Z, however, is one man who can get away with it – just. His impressive roster of hits is here for all to admire – from the obvious chart bombers such as 'Hard Knock Life' and 'Ain't No Nigga' to less known bangers like 'Streets Is Watching' and his best ever moment, the poignant, piano-led 'Dead Presidents II'. Thankfully, his record company didn't have the cheek to include his last single 'Girls Girls Girls', which is all of two months old. Vincent Jackson

★ ★ ★ ★



## PROPHETS OF SOUND Circus (Ink) New London

supergroup (well, duo) go for the house jugular

So, you, Jem Panufnik, run top breakbeat label Fingerlickin'? And you, Dylan Barnes, count yourself as one half of dirty house boys Mutiny? So what do you do next? Join forces of course. But not for any Sasha & Emerson-style 'let's make a huge dancefloor stormer while we're pissed, then meet no more' brief encounter. Oh no. Instead you fashion 10 dancefloor scuds that bear scant relation to your previous incarnations. And an inspired collaboration it is too, from the disco lilt of 'Tide Of Dreams' through the not entirely successful attempt at Sugarhill hip hop of 'Heartbreaker', to the screamingly peaktime party music of 'New Dawn'. So all in all, this is one 'Circus' we won't be forming a residents'

## Waldeck lack the spark of genius that sets the originators apart

WALDECK 'THE NIGHT GARDEN'

committee to try and ban. We can't quite work out why certain other dance mags have gone quite so mental over it, mind you.

Carl Stroud

★ ★ ★



## WALDECK The Night Garden (Dope Noir)

Humdrum coffee table carousings from Vienna

We're now well into the 21st Century – just in case you hadn't noticed – but for many (for want of a better word) 'chill out' artists, the blueprint remains Massive Attack's decade-old pot-pourri of slo-mo beats, dubwise bass and meandering, mournful vocals. Austria's Waldeck are no better or worse than a thousand equally horizontally-minded outfits, but they lack the spark of genius that sets the originators apart. While you'd be hard pressed to find tracks like 'I Talk To The Wind' or the title cut offensive in any way, neither do they sit up and beg for your attention. Too nice to truly entice.

Cal Gibson

★ ★

### DIGGING DEEPER

## CRAIG ARMSTRONG: WHEN YOU NEED STRINGS, THIS IS THE MAN YOU CALL

From Photek to U2, everyone's after his services. . .

Photek, Bono, Mogwai, Massive Attack and Madonna? No, this isn't the guest list for Elton John's latest party in Las Vegas, although it is rumoured that Mogwai are close friends with the syrup-sporting Queen Of Hearts. Believe it or not, this is a roll-call of the people Edinburgh-based composer Craig Armstrong speaks to on an almost daily basis. Even more impressively,

many of them appear on his new album 'As If To Nothing' which has just been released on Massive Attack's slow-burning Melankolic imprint.

So how has a humble Scots string conductor who once toured with Texas come so far? The answer is to become Mr Strings for the entire LA record industry.

"I wrote the strings for U2's 'Miss Sarajevo' so Bono was only too happy to return the favour," he recalls cheerfully.

"I just had to choose my favourite U2 song." And drum & bass person Photek?

"He's just moved to Los Angeles but he found a gap in his schedule," smiles Craig, who is a big fan of Rupert's syncopated beats and cinematic stylings. The results of both collaborations are outstanding.

Armstrong's next trick is to work with the slowest men in dance, Massive Attack, on their forthcoming fourth album. His sweeping, menacing strings, already heard on 'Weatherstorm' and 'Heatmiser' are the perfect foil to 3D and Daddy G's haunted dancefloor moves.

Despite all this, Armstrong hasn't developed an ego to go with his industry clout. In fact,



### THREE CRAIG ARMSTRONG TRACKS YOU DIDN'T KNOW WERE IN YOUR COLLECTION

- **Madonna 'Take A Bow'** (Maverick)  
The best song on 'Bedtime Stories' by a mile
- **Massive Attack 'Weatherstorm'** (Virgin)  
Sweeping grandeur doesn't come any grander than this
- **U2 'Hold Me, Thrill Me'** (Island)  
Nellee Hooper produced it but Craig is definitely audible on string 'vibes'

he's probably the politest person Muzik's ever interviewed. No need for us to inflict senseless violins on him, then. (RM)

CRASH

# NEW ORDER HERE TO STAY

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# Albums



Jazzanova go for the 'largest number of jazzual Germans in a phonebox' world record



## LUNATIC CALM Breaking Point (V2)

Scuzzy breaks from a band who have made their fortune from films. Lunatic Calm are one of those bands who never make the news but quietly make a fortune selling their songs to hit movies like *The Matrix*. This second album from the south London duo is full of such filmic moments, the gloomy trip hop of 'Your Future' and the motorbass of 'Shockwave' being perfect for when Hollywood comes calling. However, the exhilarating electro blues of 'Liberation Radio' aside, 'Breaking Point' is ultimately a record whose swirling electronics are easier to admire than fall in love with.

Neil Gardner

★ ★ ★



## JERSEY STREET After The Rain (Glasgow Underground)

Disappointing return for soul-jazz house crooners

Jersey Street play in the background when the bar lights are dimmed,

**This album just isn't as great as we wanted it to be**

JAZZANOVA 'IN BETWEEN'

we're lying on a sofa and we're supping on a bottle of chilled beer. Suddenly the sofa is taken from beneath us along with our beverage and seductive lighting. And what are we left with? A rather mediocre acid-jazz-cum-deep house concoction and a bewildered group of drinkers. It's quite a nice album, especially on songs like 'Body, Soul & Mind' and 'Rhythm Of Love', both of which would receive a very warm reception in any self-respecting jazz cafe. However, this doesn't fully disguise the fact that this British group's second album has fallen short of Muzik's great expectations.

Funke Kugbola

★ ★



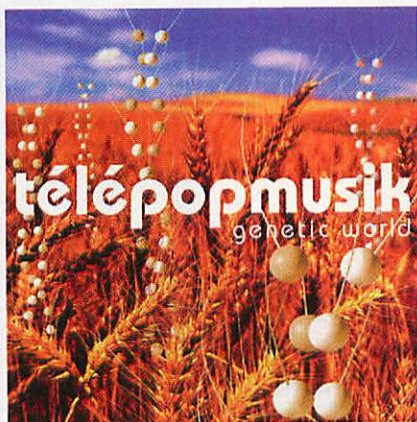
## JAZZANOVA In Between (Compost) German jazz

giants put too many names on the guest list. Result? Confusion. Regular readers of Muzik magazine will recognise that a little jazzuality has become essential to our inner being these days. The broken beats of Germany's Jazzanova brought joy to Compost collectors everywhere – ourselves included – with the headz-driven debut compilation of their remixes. But sadly, their first proper artist album falters under the weight of too many guest stars. Lacking the killer singles of its predecessor, it's also polite to the point of pointlessness – even Viktor Duplaix's appearance seems ill-founded [*Hard to believe, isn't it?* – Ed.]. On the plus side, the unfortunately named 'No Use' sounds like a cousin of Mondo Grosso's 'Star Suite' and hardest working woman in showbiz Ursula Rucker seethes seductively about crouching tigers and hidden dragons on 'Keep Falling'. But after two long years, 'In Between' just isn't as great as we wanted it to be.

Ralph Moore

★ ★

# ESSENTIAL NEW ALBUM



## TÉLÉPOPMUSIK

### Genetic World

- France's new sensation, Télépopmusik, unveil their eagerly awaited debut album in the UK featuring the stunning single *Breathe*
- A mixture of house, hip-hop and downbeat electronica, it features a stellar cast of collaborators including Angela McClusky, ex-Earthling rapper Mau and Peaches And Gonzales
- "Breathe is like a cross between the Scandinavian oddness of Röyksopp, the ingenuity of Groove Armada and the chilled out vibe of Bent, all helping to make this a near faultless downtempo delivery" (Muzik)

WHATEVER TURNS YOU ON

Virgin

megastores



Tiesto tries to look moody on what is obviously quite a cold day



## DJ TIESTO

In My Memory (:VC)

The tulip trancemaster tries hard to impress, but maybe not hard enough

**T**iesto has a gigantic UK following and, indeed, scored a hit recently with 'Suburban Train' (included here) but he's still regarded by many as a lowest-common-denominator trance DJ, endlessly touring the superclub barns of the Midlands and North.

While that reputation is often deserved, Tiesto, when behind the decks, has recently tried to distance himself from the worst excesses of saccharine trance anthem overload. His album reflects that trait, but still lets the side down on a regular basis.

Obviously, if you're looking for deranged studio joys, search elsewhere, because easy accessibility, chemically enhanced juvenilia and girly vocals are high on the Dutch DJ/producer's agenda, and that of his intended audience. If, on the other hand, you fancy some gurn-worthy simplicity, come on in – the water's lovely.

The opening cut, 'Magik Journey' has a title so rubbish most listeners will want to fast forward out of principle, but stick with it and it turns out to be a heavy, throbbing, string-swathed epic. Quite a few of the instrumental numbers, such as 'Dallas 4 PM' or 'Lethal Industry' have similar merits, but when the candified Euro-

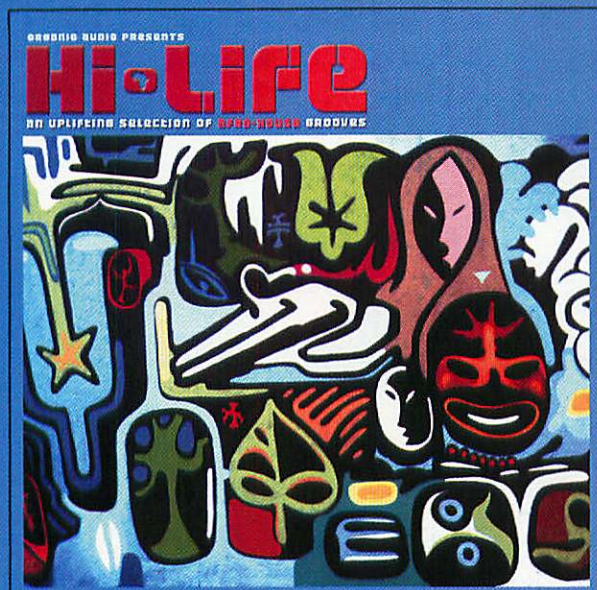
tastic duo of Jan Johnston and Nicola Hitchcock come at you, wailing like fucking banshees, the immediate reaction is to scream, hurl things at the stereo and leave the building. Kirsty Hawkshaw, on the emotive breakbeat number 'Battleship Grey', comes off only slightly better. Oh, and the album closes on 'Tiesto's Old School Trance Mix' of 'Magik Journey' (it hurts to even write those words again!).

So 'In My Memory' ends up as yet another album made by a DJ. Lots of familiar ingredients are there in the right place, yet something intangible but important is missing. One for the trance massive only.

Thomas H Green

★★

AN UPLIFTING SELECTION OF AFRO-HOUSE GROOVES



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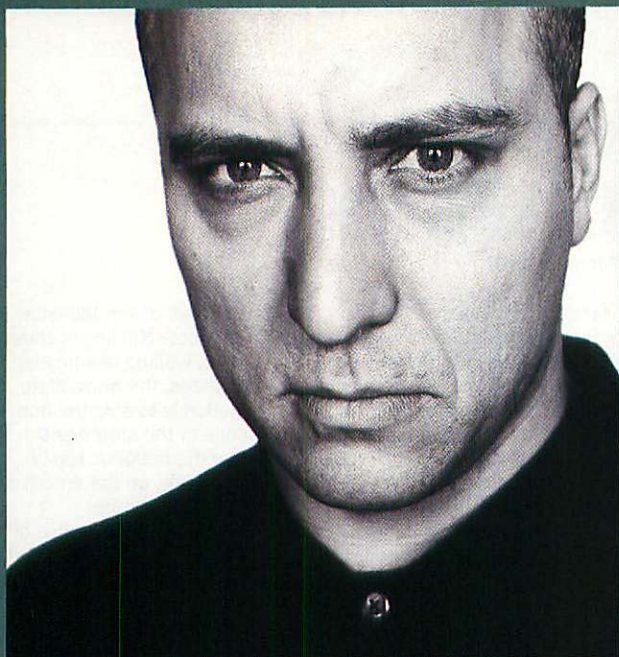


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## fabric 03 Jon Marsh

"This mix is like a compressed version of the kind of sets I've played through the first two years of Fabric, both in pacing and track selection. Musically it provides a good reflection of what I'm into - energy, melody, texture, space and, where possible, vocals!" - Jon Marsh



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## THE THREE BIG ONES



### ROUGH TRADE SHOPS

**ELECTRONIC 01 (Mute)**

**L**ondon's Rough Trade record shops have been open for 26 years now. In that time they've probably sneered at more people trying to find records by the Edgar Broughton Band than you've had hot dinners. And what better way to celebrate that than by squashing 50 years of electronic music history onto two CDs?

The breadth of vision of the

resulting compilation takes your breath away – 41 tracks in all, covering almost as many genres. There's Ron Grainer and Delia Derbyshire's still chilling 'Theme From Dr Who', done on equipment made of cardboard and string; the awesome techno frug of I-F's 'Space Invaders Are Smoking Grass'; 'Basscadet' from Autechre's never-bettered debut album; New Order's '586' – so *precisely* loose, so rapturously melodic, you wish it would never end. . .

There are artists who made records like Fischerspooner 20 years ago (The Human League, Leer & Rental) and

artists who make records like Fischerspooner now (Fischerspooner). There's Kraftwerk, the godfathers, and there's Kraftwerk's grandfathers: Pierre Henry, John Cage, and poor, mad Joe Meek, creating electronic symphonies in his bathroom.

There's Satanic exorcist Boyd Rice casting out, and 'Warm Leatherette' fetishists The Normal putting out. There are moments of majesty and moments that will make you want to eat your own ears. All human and half-human life is here. This compilation is stunning. (DB)

★★★★★

### NRK

**SINGLES COLLECTION VOLUME 4 (NRK)**

**O**ver the past 12 months, Bristol's NRK have thrown off the inferiority complex that bedevils many of their Brit-house contemporaries. They've come to prominence through drawing on links with American labels like Wave (they're soon to reissue Francois K's 'Time And Space'), Electric Soul (The Twisted Pair's 'Horny Hustle', still a favourite round these parts) and Maya

(Joeski & Chus' 'El Amor'). Recent output has veered even closer to the rumbling West Coast sound.

But that's not to say that NRK don't have their own industrial-strength canon to draw on. Miguel Migs, moving away from Naked Music for a moment, provided them with the awesome 'Dubpusher' and Akabu's 'Ride The Storm' shows off the less commercial side of the many-monikered Joey Negro. Top underground cuts from Sirus, Jamie Anderson and DJ Jes are of similar quality. It's rather convenient,

then, that 'Singles Collection 4' finds time to compile 10 of their best onto one conveniently sized package. There's also a bonus mix CD from Jamie Anderson if you want to investigate further.

The breezy, Latin-esque opener of Nick Holder's 'Summer Daze' sets the tone perfectly – depending on your serotonin levels, this is warm, dubby house music for a San Fran-centric barbecue, or the soundtrack to a Sunday afternoon on the Space terrace. Either way, you won't be disappointed. (RM)

★★★★★



### SECOND-HAND SOUNDS: HERBERT REMIXES

**(Peacefrog)**

**M**uch as we love Matthew Herbert, it has to be said he does take everything, including himself, very seriously. But just as we were about to feature 'Herbert's Joke Page' in Muzik's new The Message pages ('My dog's got no nose.'/ 'Really?

How does he smell?'/ 'Like the stench of betrayal emanating from the pit full of those condemned to a life of drudgery by capitalism.'), along comes this record.

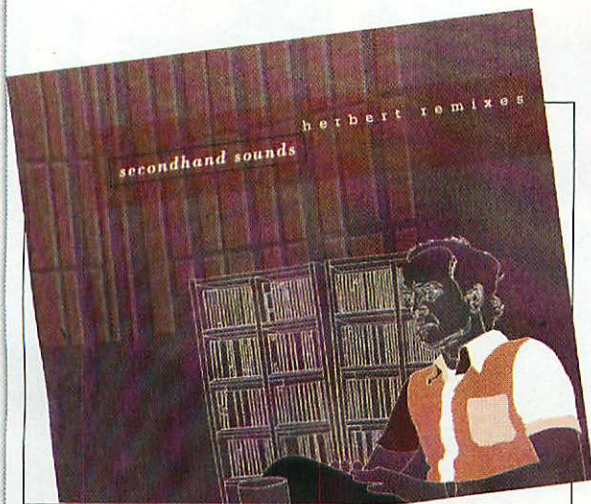
Taking classic techno and house as a template, Herbert uses the space of dub and the temporal distortion of sampling, spiced with slivers of vocal, to create a uniquely affecting hybrid. Over two CDs, he remixes the likes of Moloko (a rare take on 'Sing It Back'), Motorbass, Dzihan & Kamien and Serge Gainsbourg into a state that is as sensual as it is intellectual.

The son of a BBC sound

engineer, Herbert has taken geek and made it sleek, sophisticated – even cool. 'Secondhand Sounds' manages to be both brain fodder and a soundtrack to bar seduction.

As for being over-serious, well, at least Herbert actually expresses reactions to such all-encompassing issues as globalisation (which he's examining on a forthcoming album as Radio Boy) or the rise of America's military right, rather than burying his head in the sands of an apathetic mainstream club culture. Fight the power (artily!) (THG)

★★★★★

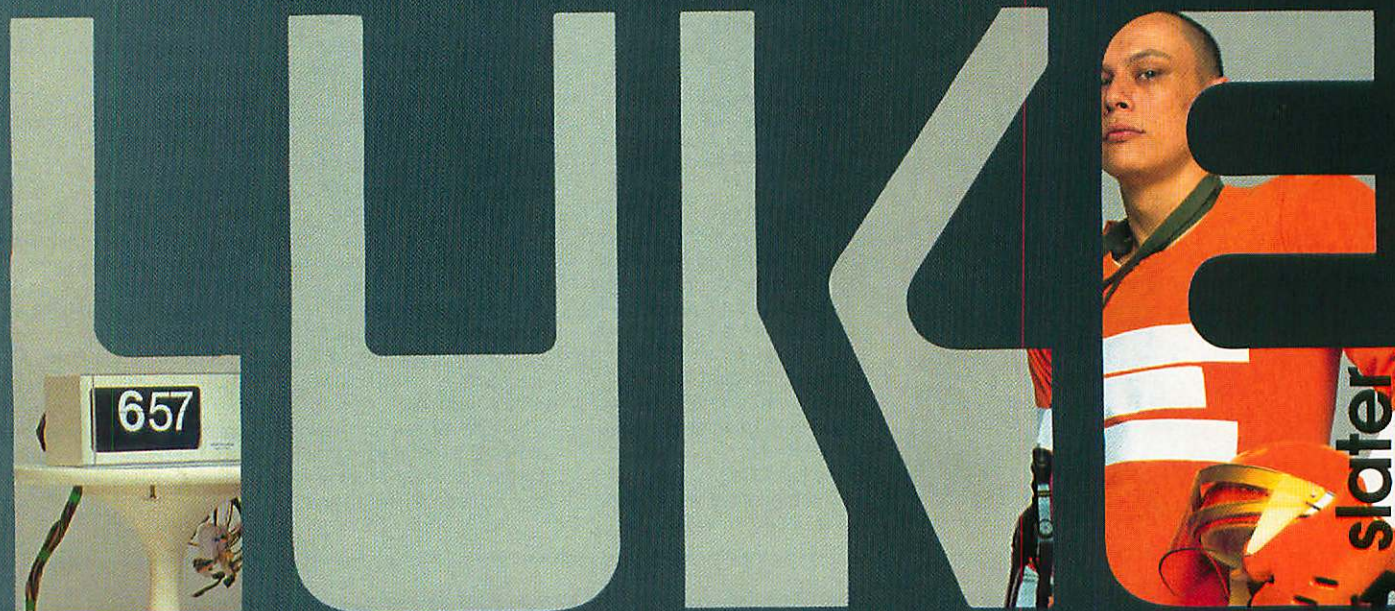


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From the Forthcoming  
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### Tosca Different Taste of Honey

After the success of the Suzuki album, Tosca return with an afterburner, the already traditional collection of mixes. This time the choice cut is 'Honey', a tune that rocked radio, clubs, and hi-fi sets alike. Here it melts into an all new variety of flavors via an allstar team of remixers. Although the album features just the one song it gives you the feeling of an entire album and will glue your ears to the headphones.



CAT NO. GSC0015 (CD) /  
GSI7002 (4LP)  
G STONE

### Various Paper Compilation

Tokyo / UK based label Play, complete the Stone, Scissors, Paper, compilation series with their strongest line-up to date. 12 exclusive tracks from Howie B, Pressure Drop, Susumu Yokota, Fila Brazillia, Tikiman, The Mighty Quark, Jiri Cejver and more. Paper, continues Play's musical philosophy, rooted in futuristic dub production, but taking in a wide range of grooves and styles, from electro, funk and breakbeat to chilled downtempo electronica.

'A highly listenable album with some real gems contained within it.' FUTURE MUSIC



CAT NO. PLAY003CD  
PLAY CD

### Various Millenium Jazz 6 Compilation

The MJ series returns with the sixth instalment of their acclaimed chilled jazzy grooves. Artists include Dorfmeister, Yonderbol, John Beltran, Terry Lee Brown Jr, Dzihan Kamien, Plastyc Buddha, G-Pal, Sanford Lobue and many more. The perfect way to escape the winter blues...

'Fonky, groove chill tackle. Top Banana.' Ministry Magazine

'A collection of tracks by some of Europe's finest.' 7 Magazine

'Soak up this melodic massaging of the ears.' Jockey Slut



CAT NO. MJ00006-2  
MJ RECORDS

### Waldeck The Night Garden

'A contender for the 'most relaxing album of the year award' The Night Garden is the long lost love child of Massive Attack and Portishead. Forget the Ministry Of Sound 'chillout anthems' and the like, because with the Night Garden out you wouldn't be doing yourself justice by buying anything else.'

Drowned Sound Magazine



CAT NO. DONG0005 (CD)  
DONG0004 (LP)  
LABEL DOPE NOIR

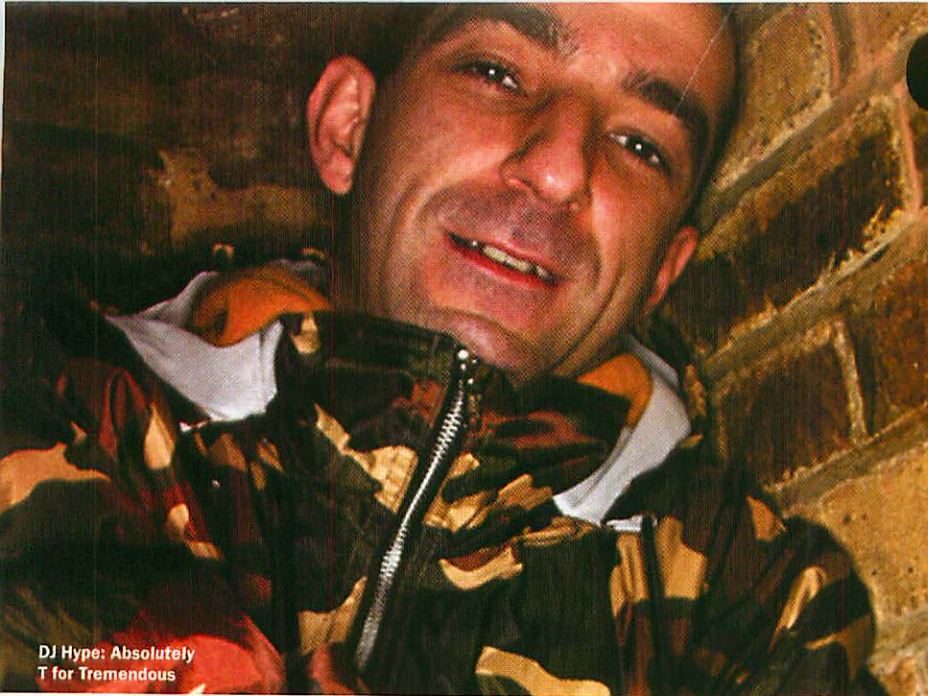


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# Compilations



DJ Hype: Absolutely T for Tremendous



## GATECRASHER EXPERIENCE (Gatecrasher Music)

**What's it all about?** It's an attempt to do something a little different by the Gatecrasher posse, and on the whole, we like it. CD1 is trance as trance should be done – a little bit cheesy, hands in the air; CD2 is hard, bouncy and fast and CD3 is a mix of chill out versions of your favourite banger tracks. And why not?

**What's on it?** Just about anybody and everybody. Folks like Mauro 'Bangkok' Picotto get showcased on the hard disc, Push's 'Strange World' is blissed out on the chilled disc and Her Holiness Sinead O'Connor gets a rather fancy Push remix of her age-old classic 'Troy' on disc one. He's everywhere, that Push.

**Any cop then?** Full marks for looking outside the box on this one, lads. The result is one of the better club compos in recent memory. (AH)

★★★★★



## FABRIC LIVE03 - DJ HYPE (Fabric)

**What's it all about?** The master entertainer of drum & bass demonstrates why jungle's having something of a renaissance at the moment. It's entertaining, energetic UK speed-funk, party music to the max, with Hype being hyped by his MC just to add a little extra lively-lively.

**What's on it?** Bouncing cyber-wickedness from the likes of Bad Company (the awesome angry-robot-bees stormer 'Planet Dust'), Krust, Brockie, Dillinja, DJ Zinc, plus Andy C & Shimon's bona fide chart hit (hurrah!) 'Body Rock'.

**Any cop then?** Yep. Plenty of Hype's trademark scratching (the let's-have-it sort, rather than the awfully-clever-but-hardly-rhythmically-useful kind) bolster an already ragin' selection. Skills. (THG)

★★★★★



## TRUST THE DJ.COM: DR BOB JONES (Trust The DJ)

**What's it all about?** Before anyone approaches him for a hip op, we have to point out that Muzik's Dr Bob Jones is NOT licensed to practice medicine in the UK. However, he does have a PhD in being soulful and uplifting, so that's alright.

**What's on it?** If you're fearing an onslaught of fat, sweaty men in suits informing you that "tonight, there's nobody but you, girl," and assuring you that their love is a deep and penetrating one, stop fearing right now. This is a mix of deep house, moustache-twirling Latin vibes, jazzual healing and surprisingly few, but perfectly formed vocals. It will not make you fall into a dad-house snooze, it will make you move your skinny arse.

**Any cop then?** As the good doctor himself would almost certainly say, this uplifts with amazing feeling and is packed full of soulful goodness. On this occasion, no second opinion is necessary. Pure black gold – no problem at all. (DB)

★★★★★



## TORTURE CHAMBER VOLUME 3 (Tortured)

**What's it all about?** Slovenia isn't best known for its music, bar the jackboot high camp of Laibach, but DJ Umek attempts to redress the balance with this three-deck techno mix extravaganza.

**What's on it?** Familiar sounds from the likes of Subliminal, Tresor and Kinetic with, for a little light relief, Junior Sanchez and Umek's own, inimitable take on Depeche Mode.

**Any cop then?** Not much light and shade here, as 26 tracks grind into a pounding headfuck that rapidly comes to feel like Chinese water treatment. Mind you what do you expect from a label called Tortured? (NG)

★★★★★



## LAZY DOG VOLUME 2 (Virgin)

**What's it all about?** Ben Watt and Jay Hannen bring you the second mix of deep house sounds from their Lazy Dog night, still the best reason to go to Notting Hill on a Sunday afternoon. Or any other time, come to that.

**What's on it?** Lots of deepness, including that classic Watt mix of Sade's 'By Your Side', Jon Cutler's omnipresent 'It's Yours', D'Juz's mix of Lith De Lanka's 'Dreamoz' (more please!), Deep Swing's 'In The Music', Andy Caldwell's 'I Can't Wait' and Bibi's 'Summer'.

**Any cop then?** It's not as strong as the first collection, and it goes seriously Santana by the time Bibi kicks in. But for a little light entertainment at the weekend, you could do a lot worse. (RM)

★★★★★



## PLASTIC SURGERY 3 (Hospital Records)

**What's it all about?** Health service funding may be the political hot potato of the day, but Hospital Records couldn't give a knacker. They're too busy being the most forward thinking drum & bass label du jour, and High Contrast is far too busy moulding these 14 cuts into a dancefloor-bustin' cluster bomb.

**What's on it?** Label heads London Elektric morph Nitin Sawhney into a soulful roller, while Xploding Plastix turn Haydn on his head with some spectacularly baroque rocking beats. And the quality control remains at 11 throughout. New York collective Mathematics unleash their intriguing sub bass science, Blue Sonix rrrrrroll it, and new boy Quartz's juddering syncopation will drop jaws.

**Any cop then?** A medical miracle. The prognosis is good for these fellas. (CS)

★★★★★



## ELECTRO BREAKDANCE (BMG/Telstar)

**What's it all about?** A compilation to get you reminiscing about an era when it was possible to do the moonwalk at a relative's wedding reception while wearing your tie as a bandanna, and not be asked to leave.

**What's on it?** Chaka Khan's 'I Feel For You' and Paul Hardcastle's stuttering masterpiece '19' (which no one ever breakdanced to), along with Mantronix's 'Bassline', from-the-vaults classic 'Jam On Revenge' by Newcleus and millions more.

**Any cop then?** If you love Hashim and have a wardrobe full of old school tracksuits this double helping of electro nostalgia will make you bring your canvas mat out of retirement. Younger listeners will find nuff new sounds to inspire and turn into mobile ringtones. (FK)

★★★★★



## CREAM COLLECT: TRANCE (Virgin)

**What's it all about?** Trance. A history. On three CDs. By Cream. Basically it's all the tunes that filled the compilations on the market in the 'Crasher boom of '99, with a few newbies to keep up to date.

**What's on it?** Stuff most people will already have – Age Of Love, Union Jack, Hardfloor, Paul Van Dyk's 'For An Angel' – with a sprinkling of yer PPKs and Tiestos for good measure.

**Any cop then?** This particular seam was mined to annihilation a couple of years ago and even 14 year-olds who only ever go to their school disco must have Grace's 'Not Over Yet' on a CD somewhere. An utterly unnecessary release which drains further lifeblood and thrill-factor from some hands-in-the-air classics. (THG)

★



## DAVID HOLMES - COME GET IT I (13 Amp)

**What's it all about?** Dance music's John Williams launches his new 13 Amp label with a selection of old soul nuggets and brand new tracks.

**What's on it?** Aural archaeologist Holmes has once again unearthed some beauties. Strutting like a hep cat in a felt hat from the raging r&b of Muddy Waters to the folksy whimsy of Rodriguez, via new productions of his own under the name Free Association, the Belfast boy doesn't miss a beat. It's like DJ Shadow and Cut Chemist's excellent 'Brainfreeze' mix, but done while drinking brandy out of glasses the size of fruit bowls and smoking large cigars.

**Any cop then?** A spectacular opening salvo from a label that promises much, and more proof that Holmes can do little wrong. (CS)

★★★★★



## DERRICK L CARTER PRESENTS ABOUT NOW (React)

**What's it all about?** The king of boompty-boomp returns after a five year hiatus to prove once again that, on his day, he remains house music's dancefloor don.

**What's on it?** Twisted disco and more twisted disco from the likes of Rasoul, 95 North, Degsy's mucho hyped chum Heather, Kojak and Paul Johnson.

**Any cop then?** One of Carter's prime feats is to turn tracks that you'd not normally give the time of day to into right little boogie bombs. Working the mix as dexterously as ever, the 'L' he's added to his name can only stand for Large. (CG)

★★★★★



## SINGLE LIFE - TRANSIENT (Transient)

**What's it all about?** Trance label Transient collecting their recent releases at mid price.

**Who's on it?** Pretty much as you'd expect, a cross-pollination of tribal tech-house, progressive trance and Goa-goers from the likes of Matenda, Tinnitus, In Sect and the ubiquitous Astral Projection. Purple & Ronan's shapeshifting 'Future Blues' is a cut above the rest.

**Any cop then?** Functional could be its middle name. Transient do it better than most, but some of these tracks don't half go on a bit. (NG)

★★



## THE DEADLY SEVEN-INCH SINS (Breakin' Bread)

**What's it all about?** Highlight-stacked, rhythm-packed compilation of BB's recent vinyl stash. Get down with da south London funk crew.

**What's on it?** 22 almost universally ace slices of sample-heavy hip hop with a massive, Seventies-influenced killer groove. Monster cuts from Rob Life, Beats In Progress, Quantic and particularly Color Climax elevate the reputation of UK turntablism and MCing with every loop, beat, break and naggingly addictive bassline.

**Any cop then?** It's fresh, sharp, positive, funky as hell and way too cool to be dismissed as simply old school. It's an ideal Tarantino soundtrack in all but name, and most importantly, it seriously jives. (IF)

★★★★★

# Compilations



## PAPER (Play)

**What's it all about?** When Muzik played it at school, it was always called scissors, paper, stone, yet for Play's excellent compilation series they've renamed it 'Stone, Scissors, Paper'. Makes you think, doesn't it? [No - Ed.] Anyway, this is number three, 'Paper', and the emphasis is very much on dub.

**What's on it?** Fila Brazilia crop up, as do Pressure Drop and Howie B. At the less well-known end of the spectrum, check out Susumu Yokota's leftfield 'Secret Message' as well as the Mighty Quark's 'Tribute To Pablo', the title of which should give you some idea where this compilation is at.

**Any cop, then?** The near-perfect soundtrack to lying on the sofa watching Blade Runner with the sound turned down. (AH)

★★★★



## SIMPLY ROCKERS 2 (One Stop/ Trojan)

**Wha' g'wan?** Here at Muzik Towers, the iriesness seldom stops, and here's what's nicing up I and I man's dancehall this month (it's another reggae compilation, in other words).

**Aaall rude bwoy dem dere?** Fuck yes. True urban soul from Susan Cadogan, Horace Andy (with the original and best version of what became Massive Attack's 'Angel') and The Heptones. Rasping rude bwoy bidniz from King Stitt, Dennis Alcapone and Desmond Dekker (the classic '007'), and dubbed out heaviness that will blast the blim from your gob, courtesy of Maxie, Niney & Scratch's 'Babylon's Burning' and the Version of Gregory Isaacs' 'Party In The Slum'. There's also a track called 'I Love To Smoke Marijuana', but we have no idea what that's about.

**Iration tings?** The best compilation of JA sounds since Ocho's 'I Am King'. Lion! (DB)

★★★★★

## Dubbed out heaviness that will blast the blim from your gob

MUZIK MEETS 'SIMPLY  
ROCKERS 2' UPTOWN



## TRUE SPIRIT (Tresor)

**What's it all about?** Germany's premier techno imprint celebrates a decade of brainiac beat-mongery with a monster treble CD retrospective.

**What's on it?** The kind of primitive, jaw-mashing anthems that drew people to techno dancefloors in their droves in the early Nineties (3 Phase, Maurizio, UR) and paved for the way for hard house and trance; the lumpen, loop-based sound that made most of them run quickly in the opposite direction a few years later (Surgeon, James Ruskin et al), plus a healthy showing for techno's more cerebral side (Jeff Mills, Model 500, Robert Hood).

**Any cop then?** At three and a half hours' duration it's a baptism of fire for newcomers - a bit like trying to get through the whole menu at an Angus Steak House. But there are enough rare cuts and juicy exclusives to satisfy the most particular palate. (TM)

★★★★★



## THE MAIN STAGE (Nukleuz)

**What's it all about?** The prolific Nukleuz label, which shifted more 12-inch singles than anyone else in the UK last year, give anyone who cares to listen a prophetic peak at where hard house is going, mixed by Clive King and Ed Real.

**What's on it?** Primarily not a load of offbeat-bassline regurgitated chunder. A bit fast for trendy prog-heads (who'll be into something else next year anyway) it's all BK, Andy Farley, Nick Sentience, Alan Thompson and Champion Burns, doing their stripped-down hard house meets looped disco-techno thang. You could call it 'hard trance', but it also sounds rather like what some people were calling 'techno' about 10 years ago.

**Any cop then?** Chunky and funky but retaining the cheeky effervescence (and chemical BPM-rate) of hard house. We can't wait for the crossover when someone ostensibly hip and techy realises that what they've been dismissing for ages is actually quite good. (THG)

★★★★



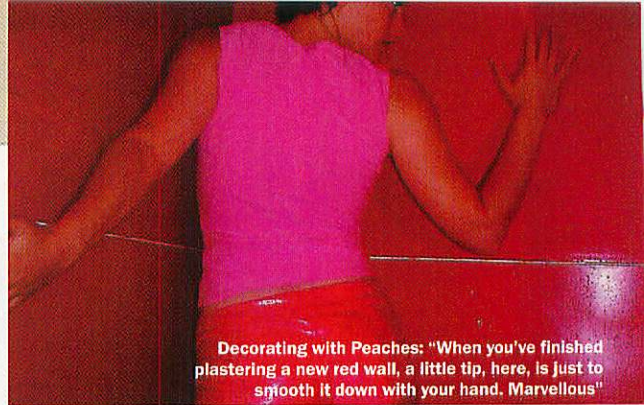
## MIX THE VIBE - FRANKIE FELICIANO (King Street)

**What's it all about?** Expectations are high, as Frankie Feliciano is the latest to post out a US house compilation from the King Street groove palace, following in the footsteps of Danny Krivit, Joe Clausell and Lord G. Feliciano certainly has a lot to live up to...

**What's on it?** While there are a few studio effects in here, that's not what this guy's about. Once in the zone, Feliciano's dubby US house is characterised by soothing vocals and a NuYorican vibe. Although slow-moving in parts, there are some catchy kick drums and some warming melodies that will have you swooning.

**Any cop then?** It lacks the aggression and guts of preceding compilations, but what it lacks in technical flair is made up for with some belting tracks, especially later on. Seductive basslines and long deep chords on the likes of 'King Street Carnival' (Ricanstruction Mix) and 'Misery' (Lil' Louis Extended Mix) ensure that, while Feliciano is a little disappointing in places, this still has that King Street guarantee. (KH)

★★★★



Decorating with Peaches: "When you've finished plastering a new red wall, a little tip, here, is just to smooth it down with your hand. Marvellous"



## ELECTRIC STEW (Electric Stew Recordings)

**What's it all about?** 'Madonna's favourite London club', they boast.

But don't worry, it's not all superannuated bores rubbing shoulders with film director toy boys, D-list celebs, coke whores and assorted 'creatives' while listening to the German Top 40 in an overpriced hotel. Oh, hang on, it is!

**What's on it?** What, you don't know? Oh dear. Well, alright, it's one CD of deeply glamorous 'electroclash' or whatever they're calling Peaches, ARE Weapons, Tiga & Zyntherius et al this week, and another of winsome strumalongs (Vincent Gallo, Turin Brakes, Nick Drake) for when the clock strikes 12 and you turn back into a worthless, self-pitying pumpkin.

**Any cop then?** Quite possibly the most fashionable thing ever (as Muzik went to press). Some top tunes and all that, but ultimately as empty as your wallet after a round of champagne cocktails in thimble-sized glasses. (TM)

★★★★



## MR G - ME MYSELF & I (Duty Free)

**What's it all about?** The former Advent man hammers out 11 productions, some 100% G things, others takes on other artists, most notably Tall Paul and Roger Sanchez. His friends call him Colin but it's a name so far removed from techno hip-dom that we'll spare him any potential embarrassment by not mentioning that fact.

**What's on it?** Lottie favourite 'G's Strings' (geddit?!), Phoenix G's 'My Father's Farda', 'I'm Dirty' - which is very dirty - and Phoenix G's 'Reaver', which is already a staple in the back room at Bedrock.

**Any cop then?** As well as some great tracks of his own, Mr G achieves the near-impossible: the unreleased mix of 'Another Chance', despite retaining Roger's cascading synth-line, is made to sound like the classic choon it always purported to be. G-reat! (RM)

★★★★★



## HIP HOP 2 (Decadance)

**What's it all about?** An assorted goody bag of hip hop hits, spanning three decades of beats, culled from rap's three most influential regions - the East Coast, the West Coast and, er, the UK.

**What's on it?** The LA gansta-funk of Dr Dre's 'Ain't Nuthin But A G Thing' and Snoop's 'Murder Was The Case' go up against KRS-1's 'MCs Act Like They Don't Know' and Iconz' club anthem 'Get Crunked Up' (Lil' Kim Remix). Shock UK entries include MC Duke's 1990 classic 'I'm Riffin'' (although nobody outside of south London has heard of him) and King Bee's 'Back By Dope Demand' (because everyone thinks he's American).

**Any cop then?** There's some hot tracks, a few gems (especially on the UK CD), but no rhyme or reason to some of the selections. Doesn't everyone in the civilised world already own Grandmaster Flash's 'The Message'? (VJ)

★★★★

### DIGGING DEEPER

## WHEN IS A COMPILATION NOT A COMPILATION?

What's with all these collections of original material and remixes by the same artist?

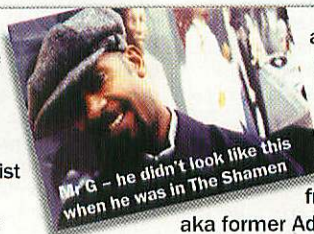
There's always been debate surrounding authorship in dance music. Take 'Dooms Night', for example. It may have originally been the work of Azzido Da Bass, but no one

would ever have heard of it were it not for Timo Maas' extraordinary rework (which he did for a flat fee and has no rights over).

The same issue is now arising with albums. DJs put

together collections of their remix work, but is the resulting record an artist album or a compilation?

Richie Hawtin's 'DE9: Close To The Edit' is ostensibly a mix of records by other artists, but Hawtin has mutated them so far beyond recognition, perhaps they are



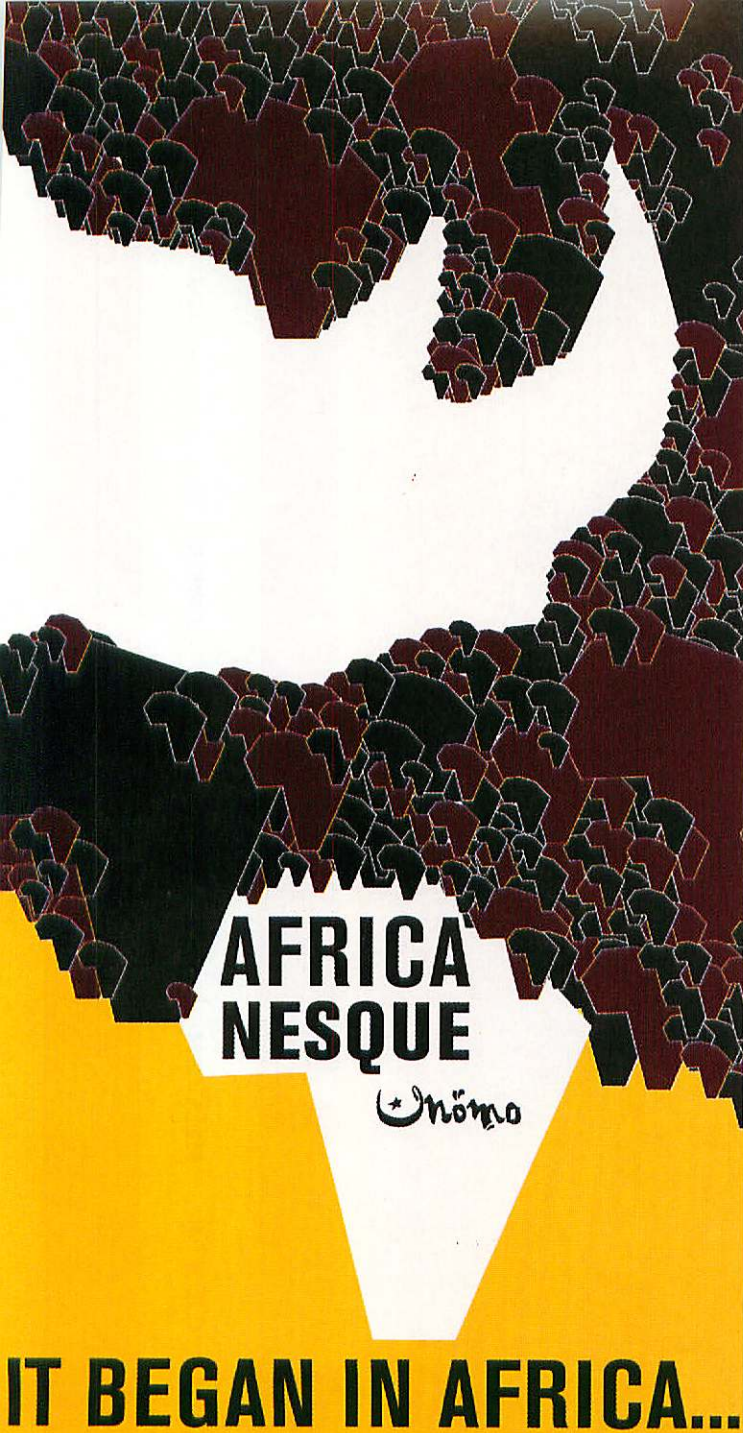
aesthetically more his than theirs.

The latest 12-inch collection from Mr G -

aka former Advent man Colin McBean - is a similar kettle of remix fish. There are various original tracks done by Mr G, such as 'G's Strings'. However, the vinyl promo also features G's take on

'Another Chance' by Roger Sanchez, which retains only the piano line from the chart topping smash. It's a stone-cold tech-house classic, but G's the first to admit he didn't write it, with the same going for his unreleased Airheadz mix of Tall Paul's 'Everybody's A Rockstar'.

For Mr G, the album is a high quality stopgap. "I'm building towards an artist album," he says.



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- 3. KANDA BONGO MAN ZING ZONG
- 4. BONGA FALAR DE ASSIM
- 5. ADESOSE WALLACE KA RANTI
- 6. SELLAM-RENNES CADEAU EMPOISONNE
- 7. OUMOU SANGARE SABU
- 8. ALI FARKA TOURE WITH RY CODDER DIARABY
- 9. KAOUING CISOOKO SENEGAL-MAURITANIE
- 10. ANOTHER FINE DAY FELASTYLEE MOMO MIX
- 11. JESTOFUNK STELLAR FUNK LAZZARO SHOES
- 12. STEPHANE MALCA FEATURING DELE SOSIMI GBEGEDEGBINA
- 13. PALMER BROWN & BLAZE MORE THAN GOLD THE SHELTER MIX
- 14. DENNIS FERRER FUNU

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### REVIEWS BY TERRY FARLEY AND KEVIN McKAY

If Boy's Own boy Terry was a sandwich, he'd be cheese & pickle, "as long as it's real cheese and pickle, cos my gobby alter ego usually gets me into one." Recently wed Glasgow Underground guy Kevin McKay, meanwhile, would be "guttled. I'd have less than a week to live and the best I could look forward to would be ending up in my wife's mouth."



## VITAL RELEASE ★★★★★

### CHRIS LUM AND JAY-J Freaks (Multitracked)

Chris Lum and partner Jay-J have made some of the most sublime and dirty shit to hit the house scene over the past few years. It's that San Fran mix of late night deepness meets hazy sunshine days that gives the pair their unique take on house. 'Freaks' has two equally hot sides. 'Freaks Like Us' sits rough, rowdy beats under a vortex of dubbed-out keys and a bassline to carjack for. Flipside 'Producer Envy' brings a hip hop attitude to the fore, kinda like old skool



Armand, and adds a vocal sample with a severe attitude problem, electro beats and a stolen bassline straight outta Compton! It's so good it even got some Japanese kids body-popping down at the Ministry when I dropped it. Bizarre and essential. (TF) ★★★★★

### JOHN CIAFONE The Everyday EP (Boombastic)

This wicked EP from the Mood II Swing man offers you the choice of a delightfully soulful swing number and two very cool Latino house grooves. Along with an upcoming EP on Junior, it's going to push Ciafone to the fore this summer. (TF) ★★★★★

### AKABU Ride The Storm (Rob Rives Mix) JAMIE ANDERSON Rebel Sound (Rob Rives Mix) (both NRK)

Two forthcoming monsters from Bristol's NRK imprint, both mixed by Rob Rives, who makes dark and very noisy music for those who are totally committed. These two are deep, dirty and dark, yet still funky enough for more mainstream house floors. On the Akabu track, Clifford rides the deep grooves with

effortless ease, while Rob's mix of Jamie Anderson is an energetic ride of almost X-Press 2 proportions. Quality label, quality remixer, quality music. (TF) ★★★★★

### SHUFFLE INC Remember Chicago (Clockwork)

Jay-J joins the fray again with a superb male-spoken journey back to the moment you first heard house music. The new mixes come from two of the UK's premiere crews: the toon's Lexicon Avenue add their trademark dark and techy touches, while Swag win points by keeping much more of the fab vocal intact. Keeping things phat and funky while also attempting to be deep and dark isn't an easy trick, but it's one that Swag are making a fine long career out of. A must. ★★★★★

### WALLY LOPEZ & DR KUCHO Weekend EP (Weekend, Spain)

Another surefire big room hit from the white-hot Madrid production duo. 'Acid Journey' is the most instantly playable of the three tracks on offer here, its funky acid groove sounding like Hardfloor if they'd hung out on the terrace at Space. The deeper, soaring, string-fuelled 'Shepherd Divine Street' is equally rocking. (KM) ★★★★★

### HERMONI Devil Walking/Wildlife (white label)

An absurdly catchy little cut 'n' paste fucker that's been bugging the death out of me for a while. Pure old school Derrick Carter, camp as a Salsoul T-shirt-wearing fag-lad on love powder, it's by Matt Playford from Leeds' Play Music and it's ace. (TF) ★★★★★

### SMOKIN' JO Psycho Bitch EP (Fluential)

Two sides of tribal darkness from the first lady of UK house. 'Tribal Badman' boasts top-notch beats and Seventies-style Jamaican toasting, while 'Want Me' has a similar vibe beats-wise but with some cool, dark sounds and great 'attitude' vocals. Hate to be clichéd but it has 'Tenaglia monster' written all over it. (TF) ★★★★★

### MIGUEL MIGS Satisfied (NRK)

Coast-to-coast hero Miguel Migs departs from his usual laid back percussive vibe for something much more disco. His usual beats are present, but a little more up, while the keys and bassline push the whole track along at a big room tempo. Migs becoming more accessible without losing the heads - glorious. (TF) ★★★★★

### NECTAR Big World (Grayhound, US)

'Big World' achieves what so many other records fail to do when they combine dub and house - it makes people dance. As on the best records by the Idjut Boys and new West Coast acts like Community and Mazi, the spirit of dub is there, yet the focus of the cut is squarely on the floor. The bassline jumps, the percussion rocks and the synths are given enough space to funk. (KM) ★★★★★

### LAS-CIV-I-OUS Nice To See You (Central Park, US)

Former KRS-1 producer Pal Joey gets back on a house tip, and the result is a super-stylish deep house workout that will cast a spell for months to come. Simple yet tough beats, swooning Rhodes and some cool, hooky vocals make this the perfect record for winding things down in the early hours of the morning. (KM) ★★★★★

### MESHELL N'DEGEOCELLO Earth (Maverick, US)

After Danny Tenaglia's killer mixes of 'Who Is He? (And What Is He To You?)', Ben Watt sprinkles some of his magic dust over her latest single and creates an mix in a completely different style but of equally anthemic proportions. N'degeocello's wondrous song is worked over a percussive soundtrack complete with Chic guitar licks, soul-melting chords and hip-swinging bass to produce a dance cut that's arguably a match for KOT's 'Finally'. (KM) ★★★★★

### P.I.M.P. The Light (Future Groove)

After the success of Desert's 'Letting Ya Mind Go', Future Groove have picked up this cult techno classic from Touché. The mixers include Robbie Rivera, ATT and Portugal's DJ Vibe. The former two go straight for the jugular with tough, synth-fuelled main room action. Vibe's mix is much more subtle and offers a stretched out lesson in house hypnotics that fans of his records of old will find hard to resist. A quality package. (KM) ★★★★★

### SOLDIERS OF TWILIGHT Believe (20:20 Vision)

Soldiers Of Twilight are Parisien DJ Rork and musician Demon Ritchi alongside Australian vocalist Ladybird, best known for her work with Lorca on F Comm. 'Believe' is a stripped down vocal track that features Ladybird's vocals riding a bumpy percussion/bass/Rhodes backing, with remixes from Fred Everything and Ralph Lawson & Carl Finlow. File beside Soulstice or Naked Music. (KM) ★★★★★

### HAND POLISHED Elevation (Guidance, US)

'A One Day Trip In An Elevator' heads this EP from Toronto-based producer Ray Kong with a funky Eighties Open-style groove that won't be entertaining many big rooms but should work in more intimate dens. The flipside's 'Down Escalator' works a more broken groove and throws in a wiggly b-line and some jerky acid loops to fine effect. Well worth checking. (KM) ★★★★★

### KEEP ON TRYING Resonance/Let Me Arrive (Keep On Trying, Japan)

'Resonance' kicks off this twelve with a hypnotic house groove that sounds like the best of Touché mixed with a sprinkling of Monolake and a touch of 16B - bubbling synths, hissing hats and booming, reverb-soaked claps all kept in check by a solid 909 thump. Then 'Let Me Arrive' ditches the analogue synthesis and dives into Eastern percussion, shimmering chords and a bassline straight out of the box marked 'U-Star', making this the kind of record that Doc Martin or Harvey would cane. (KM) ★★★★★

### UNDISPUTED TRUTH Let The Drums Speak (Plastica)

As you might guess from the title, this has nothing to do with Norman Whitfield's Seventies experimental funk project. 'Let The Drums Speak' delivers the kind of uncompromising drum workout that you might expect to hear in sets by Steve Lawler or Lottie, and mixes system-shaking percussion with some dubby effects and cool vocal cuts. (KM) ★★★★★

## SO WHO THE HELL ARE DOUBLE DOWN RECORDINGS?

Meet Donald Eley, head man at NYC's hottest new house imprint



WHAT'S IN A NAME? "The name Doubledown came from my best friend who turned 21 and started to gamble. He came back drunk from Lake Tahoe one morning and said he was doubling down... and the name kinda stuck." ARE YOU AIMING TO REPRESENT A CERTAIN SOUND? "I wouldn't want to pigeonhole what we do. It's artists and music that I like

personally, from really deep, like me (Dizzy), Jonny Flasco and Halo, through to tech-house like Hipp-E. Jonny Flasco does Latin/tribal alongside myself, and Onlonz is doing stuff on a funk tip too." WHO'S INTO YOUR SOUND? "Man, you name them! Anyone from Mark Farina through to DJ Q, DJ Chus, Chris Duckenfield through to Onlonz, Yousef and David Duriez."

WHAT'S NEXT? "Dizzy & Halo's 'Welcome To The Third World'." WHAT ARE THE THREE BEST HOUSE LABELS IN THE WORLD? "Om and Drop Music, because they both put out good shit. And Cajual because it was the first label to draw me towards Chicago house."

A multitude of excellent 12-inch singles are out now on Doubledown



## REVIEWS BY PEZZ

As well as running things at 3 Beat Records in Liverpool, Pezz is poised to start producing his own tunes. If he were a sandwich, Pezz would be "a fried egg sandwich, because you can never trust a man with egg on his face." No, us neither.

## VITAL RELEASE ★★★★★

### INTERFLOW Story Reel (Baroque)

**B**aroque have surpassed even their last release (Tilt's fantastic 'Headstrong') with this one. The original has that typical Baroque New York groove with Anna Robinson's vocal sweeping seductively through the mix. It's a punchy track with early Nineties sounds presented in a contemporary fashion – just what DJs and punters crave. On the flip, Satoshi Tomile serves up one of his best tunes in recent times. The moment the first stab explodes from your



speakers you know you are in for a treat. By the time the funkiest of progressive basslines passes through you will have a grin from ear to ear! Satoshi then squeezes even more from the vocal than Interflow themselves. An awesome release.

★★★★★

### STEVE PARRY Jawa (Fluid)

3 Beat's mail order king Parry teams up with Sutton and Jaimeson of Evolution for the first of hopefully many studio excursions. 'Jawa' comes in main mix and dub forms – the main chugs along, gaining from stabs and swirling synths. The dub is more basic, quirky and housey with that solid, Fluid-style groove.

★★★★★

### MASHUP

**Kamasutra (Plastica Red)**  
Remember last year's killer, 'Do It Do It'? Well, the follow up is another monster. This time round, the druggy, tribal production is topped with an even more out there vocal. This really is dangerously different! Are Mashup the next Underworld? Only time will tell – but as long as they keep this up, who cares...

★★★★★

### PIECE PROCESS My Mind Is Going (POD)

More moody than your usual POD release, this is deeper too, but not to an annoyingly boring degree. It's dark, sure, but it never becomes so evil that it's unplayable. Useful for those mid-set moments where something is needed to carry the set along without trying to blow the roof off.

★★★★★

### DJ REMY EP3 (Additive)

Remy is back with an EP full of some of the biggest tracks you'll hear this year. 'Butterfly', minimal and solid at first, moves into full-on monster riffs and huge synths. 'Gozah' is more typically melodic, infectiously funky, powerful and cool as fuck, and 'In Yer Face' is equally instant in its effects. Remixes come from Pappa & Gilbey and Starecase. Remy rocks!

★★★★★

## ILLUMINATI

### Bohemian Groove (3 Beat)

Produced by Andy Chatterley and Richard Scheissel, better known in our progressive world as Yum Yum, 'Bohemian Groove' is a mind-blowing assault cleverly disguised as a progressive house record. It's devilishly distinctive, fantastically produced and pushes the boundaries of progressive house to their limits. Large!

★★★★★

### JONDI & SPESH Creep Phase (Looq)

Deep and funky, this is almost the perfect warm up number. The filters gradually ooze out some great synth pads, the low bass gives a warm, underlying glow and the percussion – tighter than a gnat's chuff would be an understatement. Awesome stuff from two of America's finest.

★★★★★

## OBA

### Noah's Ark (Black)

Black's third release, and it's easy to see where Digweed's new label is headed. Black by name and darkest of the dark by nature. 'Noah's Ark' is hauntingly underground, moody and superbly produced. Perfect for those late night, lights dimmed moments.

★★★★★

## ORANGE

### Remember Me (Brother Brown)

What a catchy little thing this is. The bassline instantly snares you with a vibe like Deee-Lite's 'What Is Love?'. Seductively simple and icy cool. Brother Brown remix in a club rockin' style: phat drums, arpeggio melodies and Clannad-style vocal. A club anthem if ever I heard one!

★★★★★

### HARDY HELLER VERSUS INKFISH Feelings (Tune Inn)

Dutch maestro Heller teams up with Inkfish to produce a rather cool, classy, tech-laden, progressive beast. Harder than most but all the better for it. Full of balls and punch, this is one to watch out for on the dancefloor – it could take you by surprise!

★★★★★

## HAMEL

### Close (Evolution Remix) (Sunkissed)

The on-fire Sunkissed bring in the old kings of progressive, Evolution, to remix their recent winner 'Close'. The result is a record that will be played again and again not only in the coming months but also the coming years. Hooky stabs, spaced-out washes and wispy vocals, tied together with tight, interesting rhythms. Wonderful!

★★★★★

### SOUNDSCAPE & CHRIS DEE

#### Generik (Kubist)

The debut release on new label from Ben Shaw – a man who everyone should be well aware of by now. As with Ben's 'So Strong' the emphasis is squarely on simple, old school sounds, but cleverly put together in a modern, tribalistic way. Hats off again to Chab who, typically, delivers the strongest mix on this package.

★★★★★

### PAKO & FREDERIK

#### Beatus Possessor (Coded)

Constantly on the move, these two, from one label to the next. No bad thing when the list of labels reads as it does. 'Beatus Possessed' is typical of their work, driving relentlessly on gradually and casually gaining momentum in that oh-so-sexy Dutch way. Hernan Cattaneo provides the remix that shuffles the parts around into a more instantly powerful but equally useful mix.

★★★★★

## LAMB

### Gorecki (Hamel's Booted Mix) (Mercury)

At time of going to print there were no firm plans for this to be released, which would be a crying shame, and kept this from being Vital Release. The work of US DJ/producer Bill Hamel, this remix of the fabulous 'Gorecki' is one of the most incredible of current times and was one of the biggies during Sasha's recent sets. Lamb love it and have drafted in Hamel for their next single – not a bad day's work.

★★★★★

## DEEP FUNK PROJECT

### Blackwitch (Zero Tolerance)

Zero Tolerance are fast becoming THE Australian label, taking on the more established progressive labels worldwide. This year they will be the one to watch. 'Blackwitch' follows their highly addictive, dark, moody, tech-edged style, giving a little more with cool washes and characteristically tight percussion. 'Blackphunk' is deeper again, in a dubbed-out style.

★★★★★

## POWERPLANT

### With Or Without You (Teknology)

Following the awesome 'Angel' could have been difficult for some. It shows just how good Powerplant are, then, that 'With Or Without You' is, if anything, even better than 'Angel'. The formula stays the same – keeping it progressive, keeping it interesting, exciting and adding a fantastic female vocal around the break to give it that all important hands-in-the-air feeling. A must-have for all progressive headz.

★★★★★

## DARKO

### Code Of The Toad/Elapse (Sumsonic)

'Code Of The Toad' is an epic beast of a tune and one of the highlights of Sumsonic's discography so far. Devilishly simple, it moves along in a very precise and gradual way. Teasing melodies and old school bass stabs are all put together in a very melancholic, dreamy way, and it's fantastic. 'Elapse' has more of what we have come to expect from the label. A great release!

★★★★★

## SPIRITCATCHER

### The Other Side Of Blue (Niche Blue)

Another deep 'n' groovy offering from the Niche offshoot. It's full of drive and punch, with a simple but effective array of tribal rhythms and old school hip hop loops. Light pads are its only lift – it's more of an early set track, and will be more than appreciated in that capacity.

★★★★★

## LABEL STABLE SUMSONIC

Chris Gainer on the label he runs with Mark O'Brien and Paul Rogers



**HOW DID YOU END UP DOING THIS?** "I got into house really early – a mate and I brought a little studio in 1990. I then had four years out after having a son, but really got back into the scene in 1994. Since then I've been hooked."

**WHAT IS SUMSONIC ALL ABOUT?** "We set the label up as an outlet for our music and as a foundation to develop our careers. We had all

spent a number of years trying to build our profiles and we all met and came together at the right time. Sumsonic is a real team effort. We try to support each other as and when it is required."

**TELL US ABOUT THE SUMSONIC ROSTER.** "All the original material for Sumsonic is created by combinations of the three partners. Sleepfreaks (Paul and

Mark) are our best known and most successful act."

**FUTURE PLANS?** "A new single from Darko, a second project from Seconds Out, and more material from Sleepfreaks. We will be getting more remixes done this year, to take some of the pressure off the artists."

Sumsonic's first mix album, 'Directional', will be released in May

SUMSONIC



### REVIEWS BY DAVE MOTHERSOLE & JONAS STONE

When he isn't rocking the spot worldwide, tech-house aristocrat Dave collects records and trainers and watches The Sopranos. Jonas Stone does PR for Gigolo, Tresor and many more while dreaming of life in Windsor, Ontario. If he were a sandwich, Dave would be "prawn and mayo", while Jonas - some might say controversially - would be a "Peking duck wrap".



## VITAL RELEASE ★★★★★

### THE YOUNGSTERS Smile (F-Communications, France)

**W**e always knew The Youngsters were a bit special. Every single so far has been a proper dancefloor hit, and their debut album 'Lemonorange' was one of last year's best. Now there's this: a techno record you can sing in the shower. Taken from 'Lemonorange' but remixed for more dancefloor punch, 'Smile' takes the best elements of both Daft Punk and UR and adds its own marvellously bitter-sweet melody. Add to that a fat,



funky analogue-driven groove and a pathos-laden vocal and you've got this year's first techno crossover hit. Potentially. Hopefully. Whatever the outcome, 'Smile' suggests The Youngsters may well be the best French group since Air. (DM) ★★★★★

### MARCUS SCHMAHL Eetack Visuo EP (Utiis, Germany)

In most other months this would easily have qualified for Vital Release status. But even though it hasn't made it to the slot directly underneath our lovely photos, it's still one of this month's best records. Based around a simple, very Germanic, ultra-compressed groove, it's laced with quick-fire funky percussion and a melody line that's pure Kraftwerk. Crowds love it. (DM) ★★★★★

### VARIOUS ARTISTS Riviera Allstars (Viking Music)

Who'd have thought that the horned and helmeted invasion of England's east coast was really a smokescreen for an incursion by the Swiss? Geneva has a big part to play in this first Viking release, with Plastic De Reve and Crowd Pleaser chipping in

Aphex bass oddities and pulsating electro respectively, while Gino and Lary Pec play it more subtly with sublime melodies and tight rhythms. Outstanding, and promises to be one of the best releases of 2002 and beyond. (JS) ★★★★★

### BOOGIE DOWN DETROIT Remixes (Southern Outpost)

With a small but perfectly formed catalogue of techno/electro gems already under their belt, Sydney's Southern Outpost are fast establishing themselves as the Antipodean answer to UR. It's not surprising, then, that Detroit's DJ Godfather and Keith Tucker are roped in here to fire off some tight electro mixes, but neither can outshine the quicksilver programming and urgency of the original's whiplash funk. (JS) ★★★★★

### JAPANESE TELECOM Virtual Geisha (International Deejay Gigolos, Germany)

Back in the mid-Eighties, groups like Laser Dance, Proxyon and Koto were popular with gay clubbers, Goan hippies and Detroit/Chicago DJs. Which explains, at least in part, why this Drexciya offshoot would want to replicate their sound so faithfully. It's not bad either, but a copy of 'Living In Video' by Trans-X is still better, funnier and, in its own way, much more intense. (DM) ★★★★★

### PLAYER Player Eight (Player)

Amid the ongoing litany of straightforward, meat-and-potatoes, loop-based releases that get churned out these days in the name of techno, Player's relentless filtered hats and kicks just about shine out. There's nothing new or groundbreaking here, but it would still blow your tits off in a club. (JS) ★★★★★

### JAMES RUSKIN Correction Centre (Blueprint)

More brooding than a sulky teenager and as sinister as Hades itself, Ruskin's journey into the dark side is not for the faint of heart. With eerie atmospherics and apocalyptic menace, 'Correction Centre' is the very Antichrist to Gatecrasher's gurning hordes and adds yet another facet to the unfolding Blueprint sound. Parental guidance recommended. (JS) ★★★★★

### MAGNAT The Saga (Remixes) (Qube)

The original version of this was a hit with Deep Dish and some of the nu-prog jocks. This new mix by Mr G takes the track onto more techno-orientated floors with its

hard, funky drums and mad, twisted analogue hooks. Watch out for the G-Man's new 'Reaver' single and forthcoming compilation on Duty Free. (DM) ★★★★★

### STEWART WALKER & GREGORY SHIFF South Suburban EP (Persona)

You've heard of click house, right? Well, this is what you might call click techno. It's got that clean, squashed down feel of click house, but the rhythms and arrangements have a much techier vibe than anything found on labels like Force Trax or Playhouse. (DM) ★★★★★

### LIL' JAZZ Sound Of The City (Seventh Sign)

A strong second single from Domenic Cappello's new label. More house-orientated than 'O.S.B.', it has three good mixes of the same track, the best of which is the DJ Q mix. Cutting up the original's vocal and adding his own, almost classical-sounding strings and rough-edged beats, he's made the track as driving as it is dark and melancholy. (DM) ★★★★★

### GRAIN Untitled (Fat Cat)

Just when you thought loop techno had run its course, Grain comes out with another single to convince you otherwise. As ever with his stuff it's all irresistibly funky and totally dancefloor, but what impresses most here is the way he's managed to make his old school influences sound so futuristic. (DM) ★★★★★

### MAN PARRISH Hip Hop Re Bop (Breakin')

Another rework of an all-time classic, this time from Ed DMX's label. It's a bold move as a lot of people are very precious about the original. The Bass Junkie mix fares best by simply upping the tempo and changing a few sounds, but like the other two versions here it's a bit thin and lacking in impact. Brave but flawed. (DM) ★★★★★

### UMEK Voices Of Africa Volume 2 (Primate)

With everyone from Carl Cox to Silicone Soul to Judge Jules playing his records, Umek has to be the most successful techno artist of the last few years. He's helped to steer club techno away from droning two-bar loop monotony and brought back some of the party attitude. And alongside his DJing, it's records like this that have made that happen. (DM) ★★★★★

### MATEO MURPHY Bring It Back EP (Turbo, Canada)

Apparently, Mateo Murphy has been remixing Adam Bayer, Chris Liebing and Umek recently, so it's pretty safe to say we'll be hearing a lot from him. Here, he lays down three straight-ahead, heads-down pounders. Cleverly though, he's run electro loops under his kicks, hats and toms to give the tracks a pleasantly different, funky kind of feel. (DM) ★★★★★

### TIM TAYLOR & THOR 54 Over The Hill Remixes (Missile)

More versions of the 'Hills Of Katmandu'-sampling club hit from last year, and this time round they're not even trying to hide the source. The 'DJ Rok Mix' in particular just takes huge chunks of the original and pretty much leaves them as they are. It works a treat, of course, but we can't imagine the Tantra chaps are terribly pleased about it. (DM) ★★★★★

### LACKCLUSTER Album Sampler (DeFocus)

Occasionally straying into wishy washy ambience, Finland's Esa Ruoho nevertheless keeps one hand on the throttle for an EP choc-full of gorgeous electronic home listening and more close encounters of the horizontal kind. Like a permanently joyful Plaid or Aphex Twin on happy pills, Lackcluster's cheerful skip means that he never comes close to living up (or down) to his name. (JS) ★★★★★

## LABEL STABLE DELSIN

Holland's Delsin are generally regarded as Europe's finest deep techno label. Label boss Marsel van der Wielen reveals why. . .

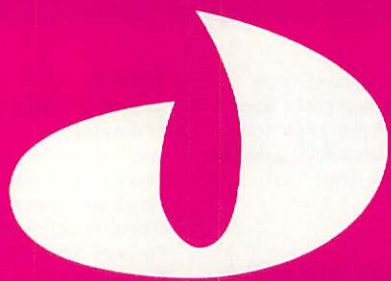


WHAT'S THE CONCEPT BEHIND THE LABEL? "Strings and beats. But always very soulful and pure." WHICH ARTISTS HAVE YOU RELEASED? "Peel Seamus, CIM, Aardvarck, Cellvoice, Lucky & Easy, Plasm Nesonic (aka Dan Curtin), Norken, Future Beat Alliance, Newworldaquarium, Optic Nerve, Deepart, Sandor Caron, Strand, Dimension 5, Stinkworx."

MANY PEOPLE LOOK BACK TO THE EARLY NINETIES AS A GOLDEN AGE FOR ELECTRONICA. DO YOU THINK THE GENRE IS STILL AS RELEVANT AS IT ONCE WAS? "No. The most innovative years for deep techno and electronica were indeed the late Eighties until 1991-92. I haven't seen any real innovation in electronic music since drum & bass and Autechre."

DESCRIBE THE DELSIN VIBE IN FIVE WORDS. "Space, soul, futuristic, optimistic, warm. . . bleep." WHAT ARE YOUR PLANS FOR THE COMING YEAR? "Lots of albums, including Aardvarck, Dimension 5, Optic Nerve, Newworldromantic, Peel Seamus and Deepart."

Dimension 5's 'Alien Art Form' is out now on Delsin

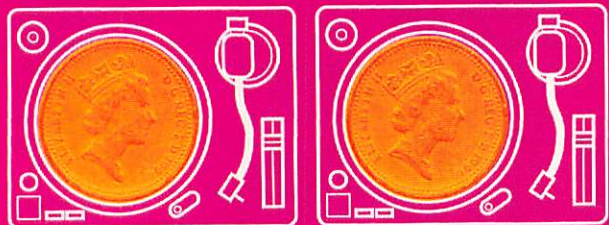


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**REVIEWS BY MARK KAVANAGH**  
Muzik's Dublin-based hard house aficionado runs the "hard and bouncy" Baby Doll imprint. He also writes a weekly clubbing column in the Irish edition of The Daily Star. If Mark were a sandwich, he'd be "a BLT. Been around a long time but still tastes great."

## VITAL RELEASE ★★★★★

### STIMULANT DJs Stop The Groove (Stimulant)

**R**elease number 21 from two of the most likeable lads in the business finds the artists otherwise known as Brisk & Ham in fine form. Although Tidy Trax wanted to sign this, the clever pair have kept both tunes for their own Aldershot-based label. On 'Stop The Groove', a teasing, fast and funky groove builds to a trance-infused break with plenty of filtering and effects, before galloping to a frenzied climax. On the flip, 'Rebelz' is a frantic feast of vocal bites, acidic licks and clever



programming, draped in a euphoric and melodic cloak. The production is great, with lots of clever fills, reversed edits and an understanding and mastery of a wide variety of musical styles shining through. And most importantly, both sides rock like a mutha! ★★★★★

### VINYLGROOVER & REDHEAD

**Hell's Drums (Nukleuz Blue)**  
Licensed from Red Records, VG&R's 'Funked Up' remix of the already wild and wonderful 'Hell's Drums' is the sort of head-turning fusion of styles that will lift the roof off when dropped at the right time. The timbales are on fire: drums and stabs galore underpinned by a groovy, rolling bass and overlaid with some fine rifferama. This cuts a wicked groove. ★★★★★

### ENERGY UK DJs

**Yeah Man (Titchy Bitch)**  
The boys behind energyuk.net deliver a relentless, bass-heavy hard trance workout for those 10am at Trade moments. Yeah man, indeed. Also included on the EP are the percussive, acidic grooves of 'Dig That' and the dark, techno-tinged 'Astute'. ★★★★★

### EUFEX

#### Find Me (Ravage)

The third release on Sean Eufex's own stamp is a squelching, snarling monster, with his unique production style shining through the incessant synth action. More accessible perhaps is the fast and funky 'Slider', which simmers nicely with a bubbling bass until the breakdown, when the lid comes off. Fresh ingredients in both recipes, I might add. ★★★★★

### NEUTRON TOM Funky Shit (Vacuum)

Ingo's back in his Neutron Tom coat, tucking a tuneless trance riff in the inside pocket and wearing his trademark beats and bass on the sleeve - the boy's looking good. 'Mr Bishi's Cheeky Little Monkey Mix', meanwhile, dons a carnival cloak and dances around a camp fire. Excellent. ★★★★★

### BASS-X

#### Hardcore Disco (Mohawk)

Ye olde Scottish rave act returns with a blast from the past, an astute signing by Chris C in these old skool revivalist times. Chris & The Doktor (his usual studio surgeon Dave H) have prescribed a blistering, Germanic remix that gives the memorable riff a contemporary twist; a further mix from German Thomas Trouble, whose 'Echoes' import I adore, is on the way. ★★★★★

### RAFF & KEN TOBIN Criminal Record (Aztec)

Raff and aspiring Dublin DJ Ken Tobin team up on Friday, turning in a tough and trancy tune driven by the "baddest muthafucka" rap. Chris C arrives the next day (after a night laughing at yours truly trolleyed at Dublin's Euphoria club) and promptly snaps it up for Aztec, finding time to knock up a more fiery remix with the affable Raff before he caught his plane. The lazy Irish? Never! ★★★★★

### LISA PIN-UP

#### It's Incredible (Cuttin' Soundz)

Currently snowed under with its signings and her own productions, Lisa's Rock Hard label has given birth to an equally bright and breezy offshoot label to help cope with the output. 'It's Incredible' treads the bouncy path of the smash hit Pin-Up mix of 'Baddest Mutha', wearing the same silly grin and receiving the same big smiles. D:Bo's grin is cheekier, but that's Dave and Andy for you. ★★★★★

### DJ ZAGOS & PACIFIC Shine (Tidy 2)

The first release on the latest Tidy offshoot was licensed from the Dutch label Combined Forces after causing a ripple or three last year. Summertime vibes abound, with a sound like Ferry Corsten doing Hi-NRG, while the far superior remix by Overdose star DJ Wag is a tougher nut, with an almost obese bassline and some choice synth lines. ★★★★★

### A.I.

#### Absolute (Invisible, Holland)

Two rather useful Dutch takes on the UK scene's love of mischievous riff borrowing. 'Absolute' carries the old Todd Terry chestnut (used by everyone from DOP to Perpetual Motion) on tribal beats and booming speed garage bass, while the snappy drums of 'Compact Desire' give way to a huge organ hook whose origin I just can't remember. You know how it is. ★★★★★

### BATTLETRAX 01 Filterworks EP (Battletrax)

Dom and Oz are moonlighting from OD404 with some old-fashioned DJ tools for those less frantic moments. The A-side hisses in the dark, with warm techno chords atop the hi-hat action. The AA-side is a pounding fusion of tribal beats, rumbling bass, funky stabs and filtering galore. It's also gonna be a rarity, as another Battletrax label has forced a name change for release number two. ★★★★★

### THE MORNING BOYS

#### The Wake Up EP (Toolbox)

Paul King and Nik Denton join forces for a tasty three-tracker. 'I'll Take You There' and 'No Resistance' both ride similar grooves, the former slightly funkier, the latter with more of a bit between its teeth. 'Alan Thompson's Alter Ego Remix' of 'NR' will appeal to the bouncy brigade, meanwhile, with a big and boisterous riff livening matters up superbly. ★★★★★

### U.H.T

#### Bring The Funk (12-inch Thumpin' Hard)

Imagine Dom Sweeten on fire after a hefty dose of amphetamines and you'll not be too far from the blistering bass-powered dynamics of this turbo-charged slammer. We're talking proper high-octane, boys and girls ('twas always a hard house phrase, after all); wicked stabs, cleverly used rap snippets and a stadium-sized old skool drop and climax. Mental. More, please! ★★★★★

### NU RENEGADES

#### The Calling (Y2K)

The prolific Diablo man Ian Bland, formerly one half of Beat Renegades alongside DJ Nipper, returns in solo mode as Nu Renegades with a typically exuberant and OTT, trance-infused floorfiller. The pleasant enough remix from Kumara does their Dutch thing without breaking sweat; it isn't too far removed from the 'Original Mix'. ★★★★★

### VARIOUS ARTISTS

#### Tripoli Trax Volume 4 (Tripoli Trax, 3x12-inch)

Disc Three pairs Phlash! Versus Base Graffiti's funky-meets-hard soundclash, 'Mind, Body & Soul', with the highly sought Knuckleheadz remix of 'The Club'. Knuckleheadz also crop up remixed on Disc One (you can judge that for yourselves!), alongside my fave, the Paul Janes mix of Mark NRG's 'Don't Stop'. Finally, Disc Two has Steve Thomas doing OD404. Something for everyone! ★★★★★

### JODY O

#### House Thing (Tuff 'N' Funky)

One of the most popular figures on the south coast's up-for-it club scene, young Mister Osman learned his trade warming it up for the big guns, and you can tell, because the sweet and funky fairground ride that is 'House Thing' will be an irresistible choice for those spinning early sets or in the back rooms. Pure class. And there's a bass slappin' Paul King remix to boot. ★★★★★

### DEFECTIVE AUDIO Keep On (Recharge)

Dom Sweeten's alter ego is far from defective. The funky-up and pumping rhythms of 'Keep On' are topped with choice synth work and catchy vocal bites, later dropping to tribal beats that work really well when it kicks back in. Lots of ace fills, too - I like my fills. Paul Glazby's hypnotic and hammered remix is as menacing as it is trippy. Well 'ard, as Frankie used to say. ★★★★★

## PRODUCER PROFILE ORGAN DONORS

Meet Nukleuz signings Matt and Scott Harris - they're like a penis in a pitta bread [That's an organ doner - Ed]



**WHAT WAS THE FIRST RECORD YOU PRODUCED?** "Acid Stomp" on Man From Uncle in 1995. If you find a copy, please burn it!" **WHEN DID YOU START DJING AND PRODUCING?** "Inspired by the Supreme DJs' scratching on Malcolm McLaren's 'Buffalo Girls', we developed an undying passion for DJing. Production was just a natural progression from there."

**BIGGEST INFLUENCE?** "Our Mum - she's forever bombarding us with ideas! Sadly, we just don't think an Englebert Humperdink sample would cut it on the dancefloor." **WHO WOULD YOU MOST LIKE TO REMIX AND WHY?** "Leftfield - but some people would consider that sacrilege. They are our favourite producers, along with Mauro Picotto and X-Press 2."

**CURRENT PLANS?** "To keep our Back On Plastic label going." **THE STATE OF HARD HOUSE IN 2002?** "It's all good, as long as people are not afraid of the new ideas coming through."

Organ Donors' 'Locked Tight' (Nukleuz) and Mark Kavanagh Versus Organ Donors' 'On The Moove' (Baby Doll) are both out now



## REVIEWS BY LEE FOSTER

Veteran DJ Lee is currently at Newcastle College doing an HND in music production. If he was a sandwich, Lee would be "a generous wedge of Monterey Jack cheese nestled on several slices of baked ham, with Albert's Victorian Chutney". Crikey!

## VITAL RELEASE ★★★★★

**ANDY MOOR PRESENTS DUB DISORDER**  
Tensile (Tune Inn)

While many forms of trance shun vocal content, Andy Moor's incredible debut track on Tune Inn is embellished with dulcet walls of sadness. Always keen to innovate, Andy reckons that "chord changes are coming back, but not in the cheesy commercial sense. I'm talking about well constructed, melodic arrangements". With intelligent, flawlessly engineered trance once



again in vogue, this will be one of the predominant trance sounds of 2002, and thank god for that! By carefully anticipating changes in the market, Tune Inn has once again placed itself at the forefront of the global dance scene.  
★★★★★

## GOLLUM & YANNY Watch Out (EDM)

Hard trance is just the dog's bollocks. Imagine the biggest, firmest set of dog's bollocks you have ever seen in your life, and 'Watch Out' makes those humungous sacs look positively feeble. Thrill to the tough, pulsating acid samples stabbing through the soundscape, soak up that driving kick drum and say "hello" and "pardon?" to temporary deafness. Yes, it's time to sort the men from the boys - what more can we say?  
★★★★★

## DJ ASTRID VERSUS TOMMY PULSE Twinkle (Captivating Sounds)

One day, a Dutch production duo decided to make a pounding, grinding trance track, broken only by the most uplifting melody for months. This tune would rip up dancefloors, crack speaker housings and send most

clubbers into a frenzy that they would not be coming back from in a hurry. Then, they called it 'Twinkle'. Seek out this incredible one-sided hard euphoric trance import now!  
★★★★★

## TILLMANN UHRMACHER

**On The Run (Direction)**  
German knob-twiddler extraordinaire Tillmann has led what can only be described as a spawny career. He warmed up for Madonna during the German phase of her Blonde Ambition Tour in 1990 and is amusingly dubbed 'the German Pete Tong'. After 'Bassfly' and 'Free' he roars back with a banging track featured in four very different remixes. Minimalistix (please use a different piano!), PPK and Ocean To Shore are good, but the winner by far is the Quadrophonics remix.  
★★★★★

## MAURO PICOTTO Pulsar 2002 Remix (BXR)

The man who has distorted basslines for breakfast is back, causing mayhem everywhere with this evil remix. Forgot your wrecking ball? No problem, simply play the 'Megamind Remix' for assured dancefloor destruction. If that's not enough, Tiesto has gone to town with a pounding, twisted reworking, cooking the brain to a lovely finish. Ahhhh, ze smell of eet!  
★★★★★

## AWEX Adrenalin (Superstar)

German based Superstar is a little gem of an imprint. The label bristles with intense, relentless energy and creative expression and some of the best-kept dancefloor secrets appear there. Such as Awex's Tom Wax and Thorsten Adler. Together, they have a history of kicking productions on the German trance and techno scene. 'Adrenalin': get a copy or I'll poke your eyes out.  
★★★★★

## ALLEN & HEALEY Buzzing/Drug Music (Automatic)

Hmmmm, 'Drug Music' - what could they mean? Come on lads, stop beating around the bush and just come out with it. What are you trying to say? With an ambiguous title like that I guess it's up to you to figure it out, readers. The production is definitely designed for those 'chemically engineered' moments, thick twisting filters mashing the sound into completely alien textures, and making it sound bloody lovely.  
★★★★★

## FUTURECAST The Future (Is Now) (Pod)

Pod continues to impress the very foam out of my headphone cups with each new release. Words fail to convey how utterly amazing 'The Future' is, so I'll just clench my fists above my head and say "Yaaaargh!!!" and you'll get the picture. But that's not all - it's a bloody double A-side! Just as you are coming to terms with the A-side, the B-side totally wrecks you. I need Valium please.  
★★★★★

## MATT DAREY FEATURING MARCELLA WOODS Beautiful (Incentive)

Remixers are 10-a-penny, but fortunately Mr Darey has chosen his remixers wisely for this particular track. Enter Pulser and Hiver & Hammer, demonstrating their production skills with two equally arse-kicking trance offerings. These are going to be very popular with the individual robo-drones and will probably feature on all of those quality trance compilations you just can't buy in the shops. Marcella's vocal adds powerful dynamics.  
★★★★★

## H2J East & Central/Montenegro (Phaze Two)

Les Hemstock, Chris Jennings and Matt Hardwick - you wouldn't ask them to fit your double glazing, but sit them in a studio and you'll probably find they'll produce something that keeps out the draughts and looks stylish. With two sides of DJ-friendly goodies on offer here, you would be right in thinking this is a bargain. While 'East & Central' has a more commercial sound, 'Montenegro' takes a more subtle, underground approach. Great stuff, a bit like uPVC, really.  
★★★★★

## CONNECTOR Interference (Additive)

While stroking my chin in a rather 'hmmmm, that's an interesting tune' motion, I couldn't help but marvel at the simplicity of Additive's latest trancer. To say this has more filters than your average coffee machine manufacturing plant is an understatement. A richly funky trance groove throbs through the production, making every filter sweep a joy to behold. Oh, the wonders of technology! Natural Born Grooves complement with a dark, tribal effort, lah dee dah!  
★★★★★

## NIELS VAN GOGH Another Joy (Kosmo)

NVG is an *übermensch* among German producers. In 1998, 'Pulverturm' was something of a pivotal track, firmly establishing his production mastery across Europe, while Sash!, Yves Deruyter, Southside

Spinners and Hole In One are just a few of the artists he has remixed for. 'Another Joy' is aptly named, stamped with the characteristic excellence that we have come to expect from Niels, and boy does he like filters! Flipping over, we find 'Blackhaze', a tune that could easily mess with your mind.  
★★★★★

## MINIMALISTIX Close Cover (Data)

You could be forgiven for thinking that this new Minimalistix track sounds suspiciously like a remix of 'Struggle For Pleasure'. Although it's brimming with energy and has plenty of commercial viability, it lacks production originality, but it will no doubt be popular on the strength of their previous track. The saving grace is the DJ Gert Versus DJ Bonka mix, a pumping trance reworking that does not use the familiar piano sound. The Filterheadz mixes are pretty cool as well.  
★★★★★

## LIQUID STATE FEATURING MARCELLA WOODS Falling (Perfecto)

The next time you fall down while pissed out of your head, remember to jot down any thoughts or lyrics that might happen to cross your mind as you hit the floor. Marcella apparently did, and it became a song, which was nice. Andy Bury and Rich Mowatt are the studio whizz kids behind Perfecto's latest trance outing and this has all the makings of an anthem. Hernan Cattaneo and Solarstone back up the original mix.  
★★★★★

## YVES DERUYTER Music Nonstop (UK Bonzai)

Who can discount the amazing contribution Yves has made to the music industry during his colourful career? That trademark hard-hitting production sound has increased his global profile considerably, along with continued support from UK Bonzai. Three Drives and Push provide remixes, and both they and the original are totally back-buckling. No trance DJ worth their salt should be without this at peak-time.  
★★★★★

## LABLE STABLE FLYING RHINO

James Monroe and Lucas O'Brien's label is in the stable this month, so let's put on the muzikal reins of chat



FLYING RHINO RECORDS

WHAT SORT OF A NAME IS FLYING RHINO? James Monroe: "It might sound odd, but a friend of ours died who had a clothing company of that name, and we wanted to keep his name alive."  
HOW WOULD YOU DESCRIBE YOUR MUSIC POLICY? James and Lucas O'Brien: "Hypnotic, emotive, powerful & cutting edge."

WHO IS THE CORNER STONE OF THE LABEL? JM: "There's no corner stone. It's the sum of its parts."  
COMPANY ETHOS? JM: "Get really good music to as many people as possible; to provide the world with quality music."  
WHAT'S THE MASSIVE FOR YOU AT THE MOMENT? JM & LOB: "Aphid Moon, Bumbling Loons, Charasmatrix and Killerhertz."

FUTURE PROJECTS? LOB: "'Essence', a double mix CD in the 'Re-evolution' series, showcasing everything from ambient, trip hop, dub and progressive to Latino, techno and deep trance. All that Flying Rhino stands for."

Whisk yourself off to the shops and purchase a copy of Flying Rhino's 'Re-evolution: Essence' compilation



## REVIEWS BY TAYO

Bugged Out! resident Tayo's lifestyle tip for 2002 is "Bada Bling: a cross between the Sopranos and some serious mackin'." If he were a sandwich, he'd be "baloney, probably, considering what I just said. Without cheese, obviously!" Ho ho!

## VITAL RELEASE ★★★★★

**THE TRAVELLER AND IN MOTION**  
Believe (Wookie Slut remix)  
(5AM)

**V**ocals and breaks, breaks and vocals. There's a heads-down, blinkered attitude on the breaks scene that says the two should never meet. Not so with Wookie Slut. Will Brunnen – for it is he – has turned heads more frequently in his PMT guise, blending epic atmospherics with dubby production and, oh yeah, fuck-off beats bad enough to stop a rhino in its tracks. But here, the quasi-operatic vocal imploring us to "believe" is given



credibility by the genius way it's woven in and out of his trademark production. A track with enough crossover potential to turn the heads of Burridge and Oakenfold as well as Pilgrim, Hyper, Freeland et al. What a splendid way to start the year.

★★★★★

## AQUASKY VERSUS MASTERBLASTER

Megatron (Passenger)

Aquasky always rock hard with minimum fuss, especially on their own label. 'Megatron' revisits the tech-funk of '07771' in a repetitive and robotic fashion. 'Energy Mash' goes a little deeper before the obligatory bass overload. Watch for their forthcoming maxi on Botchit & Scarper this spring.

★★★★★

## SUBHQ

The Abyss (Acetate)

Blimey. This isn't one for the beginning of the night, but it's guaranteed to blow your boots come peak time and no mistake. A harsh snare, some PMT-like atmospherics and proper pad action send you over to the darkside. Dark and dope and more fuel for the Acetate fire. What a splendid label they be.

★★★★★

## MIDDLEROW

Right Proper Charlie (Middlerow)

Spee, one of our favourite, most versatile and charismatic MCs in action for the Middlerow crew. Previously seen at work for Terminalhead and most recently on the Red Star single, he chats cockney patter over the stuttering, staccato sounds of Dub Conspiracy, who conveniently provide what can only be described as, well, a dub.

★★★★★

## STABILIZER

Ambushed 2 (Boombox)

The old school strikes back. Nonsense electro breaks with yesterday's sounds, samples and drum loops dragged into the now by the talented Stabilizer. DJ Crow flexes his tech-house biceps on the flip. More cool runnings from Boombox.

★★★★★

## MODA

### Tiger (Deepsky remix) (Funked-Up Recordings)

The original is a 4/4 prog number boasting Gold and Oakenfold among its fans. We're more interested in the mix by Kinetic artists Deepsky, who take the best beats of the trancey chants-and-tribal workout and add a electro swank to proceedings. Worth seeking out.

★★★★

## SLEEPFREAKS

Chemical Shift (2 Sinners Remix) (Sumsonics)

The label asked the 2 Sinners to turn in their normal style with a progressive twist, and their trademark precise production and understated dancefloor menace result in a fantastic deep, chunky workout. The 2 Sinners sound just gets better.

★★★★★

## BACKDRAFT

### Fool (Botchit Breaks)

A bass sound coming on like a storm brewing is a normal sign of a Backdraft single on the way. 'Fool' is more aimed at the dancefloor than usual with its KRS 1 swipe and organic drum breaks. 'Roadhog' ploughs the industrial dub route with some success.

★★★★★

## FUTURE FUNK SQUAD

Direct (Wireframe)

Glenn Nicholls must only sleep two hours a day, and even then it's probably in his studio. 'Direct' is a typical FFS combination of bass-heavy electro/garage, with phat kicks and heavy funk. Ed209 turns in an even heavier remix on the flip.

★★★★★

## PINK

### Get The Party Started (9K5 Werk Kraft Remix) (Arista)

Yeah. That Pink. Remixed in an oh-so-vogue-ish fashion, r&b's finest is electro-popped and robotically re-rubbed for the now, darling. It's dead good as well, even with the unnecessary ragga MC interjection in the middle. Swallow your prejudice and head for the dub, young warriors.

★★★★

## PHANTOM BEATS

Mercury Part One (Plastic Raygun)

The first release from Phantom Beats in two years. The resulting elastic thump, luscious strings and excellent vocal are not dissimilar to Way Out West in skill or style. Stabiliser and Deep Impact provide remix reinforcement.

★★★★★

## A1 PEOPLE

### Casio Rock (Hydrogen Dukebox)

Bontempi beats from much-heralded electro revivalists. Quite possibly drinking from the same well as DMX Krew and saved from the comedy pile by heavy beats. 'Brazil' on the B-side is Daft Punk meets Phillip Michael Thomas at a club scene in Miami Vice. Which can be cool.

★★★★

## CHRIS CARTER

### Europa (TCR)

Chris Carter is as Chris Carter does – his signature production sound is notable for its tight, electro-style production, similar in intensity to stablemate BLIM. He's often been overlooked due to all the other great artists on TCR, but 2002 should see the Carter bandwagon gather pace.

★★★★★

## MEAT KATIE

Next Life (Kingsize)

Mr Pember and co mark out their territory for the year with a tough, tribal and downright filthy groove once again betwixt and between the straight and break beat. The result, of course, is wicked, as usual. Darth Vader or some such cousin mutters something about seeing you in the next life. Maybe, but we'll see you on the dancefloor first, chum. Kingsize on a roll.

★★★★★

## C83

### Taurus (En:vision)

Second release on Glen 'Future Funk Squad' Nicholls's label. Two cousins dig in their crates for their own rave-tastic interpretation of the breaks scene. Better still is the leaner, chopped up breaks of Kraymon on the flip.

★★★★★

## DEE PATTEN VERSUS JDS

### Who's Da Badman? 2002 (white label)

And so 'Who's Da Badman?' is juxtaposed with 'Dooms Night' by Azzido Da Bass. But of course. The result will sound wicked once, possibly twice, before doing the graceful thing and disappearing into the novelty graveyard alongside Bob The Builder and Missy Elliott.

★★★★★ or ★ (depending on how many times you hear it this month or how purist you are.)

## DAN F & JP OLIVER

### Close Yer Eyez (Disuye)

Sprinkle future techno breaks over a hardcore ethic and you have the second single from Hong Kong's Disuye records. Better still, if you ask us (which of course you didn't), is the fucked-up vocal, deep sub-bass and hip hop attitude of Double Take. You haven't heard the last from these two.

★★★★★

## KRAFTY KUTS

### Lost Plates EP (Against The Grain)

Krafty recently proved that he really was the Daddy, bringing his kids on stage during his set for some impromptu breakdancing [Doesn't that break various licensing and child labour laws? – Legal Ed.] This EP finds him on top form with some lean and mean, high-velocity electro-funk. 'Street Freaks' and 'Get Funky' stand out on this four tracker.

★★★★★

## JAY DA FLEX VERSUS UNCOUTH YOUTH

Southwest Silence Volume 4 (white label)

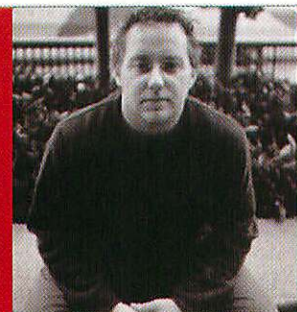
This is as dark and uncompromising as you would expect from Uncouth Youth, with a touch of rudeboy swagger added by Mr Flex. 'Lost Onez' has all the brooding and posturing Uncouth Youth have made their own and Dirty Harry weighs in with a stuttering menace, but the best of the bunch is the darkside breakbeat G-funk of J Da Flex's mix of 'Undiluted', featuring a rap from Sancha. London calling.

★★★★★

## IN THE BAG

### FUTURE FUNK SQUAD

He's one man, Glen Nicholls, and he owns Default and En:Vision Recordings



**U**nder his Future Funk Squad alias, Glen Nicholls has remixed Stanton Warriors, Koma & Bones, 2 Sinners, Phantom Beats and Scissorkicks. Here's what's packing his sack this month...

"First off is my new FFS track 'Blaze Up!' (Forged) – some hip hop vocal business and a rudeboy bassline.

"My DJ partner in crime, Madam

Breaks, has her debut, 'Break Spinner' out soon on En:Vision. It's a killer breaks track that also gets on a progressive and rave tip.

"SUBHQ's 'The Abyss' (Acetate) is right up my street – tough beats and funky-ass bass with some mad atmospherics thrown in too.

"Dark Mode's 'Number One' and 'Sirloin' (En:Vision) are two fat productions from Clatterbox, who

used to record on the Clear label a few years back.

"Finally, the on-fire Digital Pimp's 'Interpolate' (En:vision) kills it every time: bouncy breaks and b-line and a string drop to die for."

Jaded-Alliance's 'Wake Me' (with Koma & Bones and FFS mixes) is out now on Default Records. Digital Kidz' 'Menace/Two Bit Hooker (FFS Remix)' is out now on En:Vision



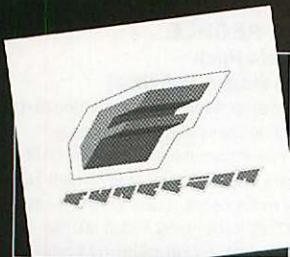
## REVIEWS BY NED DENNY

When not rinsing out tune, pixie-faced Junglist Ned reviews the arts for the New Statesman. If he were a sandwich, Ned, "being a moody junglist," would be "barbed wire with a lick of golden syrup". Ned lives above a restaurant on Brick Lane - which is nice.

## VITAL RELEASE ★★★★★

### DIGITAL Void VIP (Function)

Here's someone who never lets up the pressure. Released in advance of his forthcoming 'Dubzilla' album, Digital's 'Void' re-lick (produced with long-time partner Spirit) is cut from the same cloth as Rufuge Kru's 'Stormtroopa VIP'. It's predatory to the core, the grimly marching break augmented by a razor-edged percussive motif. More sonic battlefields for wannabe heroes. Overleaf, he gives us a proper hint of things to come with the phenomenal 'Stitch Up'. Like a postcard



from the Twilight Zone, it works its magic with little more than a raw break and a monstrous, enveloping bass note. Others may be vying for radio airplay, but these stripped-down drumsongs still stir the blood like nothing else. Serious, serious stuff. ★★★★★

### ALPHA OMEGA Countdown EP (Outbreak)

Always one to watch, Alpha Omega comes with a double-pack of deadly beats that's very nearly as vital as Digital. What both releases have in common is a dedication to the essentials of the genre, namely dub-rich bass and powerful breaks. Just check 'Megatron' and you'll remember why hardcore was the most exciting music for a generation. Here it comes again, rebuilt to perfection. Grooverider favourite 'Countdown' and the bleep-infected '4 Bidden Desire' do similar damage, casting old spells with new drums. ★★★★★

### JOHN B Future Reference Remixed (Beta)

John B's is a slightly different version of hardcore from that of Alpha Omega: more frantic, more melodic

and less purely drum-led. Long, dramatic build ups and scatter-shot breaks are the order of the day here, not to mention Godzilla-is-coming basslines of the sort favoured by Dom & Roland. Epic jungle, anyone? ★★★★★

### BLUE SONIX/NOS Soulful Behaviour Part 2 (Defunked)

Part two of this three-part album sees Defunked hitting their stride with the rich, percussive deepness of Ricky 'Blue Sonix' Blue (whose 'Got Me In Its Spell' was one of 2001's finest). 'Move Me' has the new-school-of-soul thing down to a tee, its swinging break, drum chatter and intermittent electronic flickers conjuring a kind of fractured funk. Nos (formerly one half of Hidden Agenda, now going it alone) contributes the elegant but unmemorable 'Free Us'. ★★★★★

### DYLAN & ROBYN CHAOS Nightfever (Outbreak)

Skip the unusual but painful title track and head instead for the deranged drumfest that is 'Ravenous'. Unlike most of the leaden darkside we've been subjected to over the last couple of years, this one avoids monotony with its constantly morphing rhythms and time-warping trickery. No wonder Goldie likes it. ★★★★★

### RAF

#### Get Loose (Double Zero)

Double Zero's series of 10-inches concludes with this sweet vocal cut from Future Collective's Raf, previously heard alongside Ill Logic on Water Torture. It's the bluesy male vocal that really makes you listen, its rich warmth underpinned by sparse breaks, sci-fi strings and plucked bass. It's a perfect example of the Double Zero sound. Turn to 'Lopez Mendez' for similar pleasures, languorous female tones swept along in a blur of drums. ★★★★★

### MIST:ICAL

#### Mist:ical Dub EP (Soul:r)

The coming together of Marcus Intalex, ST Files and Calibre (that being the identity of the typewriter-bothering Mist:ical) is a mouthwatering prospect. That said, the King Tubby-sampling title track disappoints slightly and is let down by a flat, one-dimensional break. 'Spiritual Thing', on the other hand, is a delight, with fractured melodies and a subtly hypnotic charm that have Calibre written all over them. The second plate continues in the same vein with two gentle, low-key rollers that improve with every listen. A triumph. ★★★★★

### POLAR

#### Out Of Range (Breakbeat Science, USA)

Polar's Breakbeat Science debut packs an almighty punch. It starts, appropriately enough, with some sounds reminiscent of early American electronica, the ghost of Carl Craig being never far away on Polar releases. Things take off with

the arrival of a synthetic-sounding break that seems both explosive and hemmed-in, striking electronic sparks and slaying computerised dinosaurs as it goes. Top score. Turn to 'Sit Down (And Dance)' for a beautiful, naughty downtempo number. ★★★★★

### ADAM F & J MAJIK Metrosound (Kaos)

So it's back to the drum & bass fold for Adam F, whose 'Metrosound' bears more than a passing resemblance to 1997's 'Metropolis', his own greatest hit. It's full of the teeth-clenching nastiness of his recent hip hop productions and is bound to be massive, but the rhythms seem uninspired in comparison to some of this month's other releases. And the flipside's, erm, blank. ★★★★★

### DJ SS

#### Ain't Got Nothing But Funk For You EP (New Identity)

More sheer excellence from New Identity. Calibre fans will love this four-tracker from label boss DJ SS as it mixes tight, tribal rhythms with the most evasive of melodies. The only difference is, he's been doing this for years. Luscious drum cuts like 'Curtains' and 'Shadows' proceed with stealth rather than brute force, tracks that slowly seduce as they unfold. Magic. ★★★★★

### POTENTIAL BAD BOY

#### The Power EP Say Goodbye EP (both Three Lions)

They're all coming back now. 'Three Lions' is a new imprint from seminal jungle label Ibiza Records, debuting here with two EPs of deep vocal cuts from Potential Bad Boy. Check especially 'Say Goodbye' and the Jungle Groove mix of 'The Power', both of which piss all over the pompous and overrated Koshien (especially in their new, bland, Radio 1-friendly guise). The 2002 mixes of classics 'Set Me Free' and 'Warning' are also superb. Next up, the return of the mighty Noise Factory. ★★★★★

### ICE MINUS

#### Babylon (Ice Minus)

It's a fine month for mighty beats. Like some ravenous spirit being let loose in a Moroccan souk, Babylon subjects the plaintive sounds of a snake-charmer to a breaks barrage of ferocious, clenched intensity. A little bit over the top perhaps, but fun nevertheless. 'Esoteric' uses a flattened-sounding break and some deep space shimmers reminiscent of Phantom Force. ★★★★★

## SPECIALIST ALBUMS

### VARIOUS ARTISTS The Harder They Come Parts 1 & 2 (Renegade Hardware)

A frustrating mix of brilliance and plain old unpleasantness on these, the first two triple-packs in Renegade's epic three-parter. Into the former category falls the booming, spectral hardcore of Universal Project's 'Streetlife' and Marcus Intalex & ST Files peerless 'Nightfall'. Part one's worth getting for those alone. Part two starts and ends well with Keaton & Nitrox's 'Venom' and Tronik 100's 'One Day', but too many of these tracks sound like systems malfunction in a tin can factory. More funk please. ★★★★★

### VARIOUS ARTISTS Plastic Surgery 3 (Hospital)

This may be a compilation but it plays more like a single-artist album. In other words, 'Plastic Surgery 3' encapsulates a scene and a sound, one that's softer-edged than Renegade's militant venom but no less potent for that. In fact, tracks like Quartz's 'Your Love' and Delta's 'Love Tribe' are rhythmically far more inventive than anything any of the darkside producers are coming up with. A soulful and genuinely futuristic delight. ★★★★★

## 10 OF THE BEST JOHN B

He's got hair like Andy Warhol, has apples on his rider and wears earplugs to hear better



1) SUNBATHING WHILE LISTENING TO A-HA "Always absolute bliss. 'Hunting High And Low' - bol!"  
2) EIGHT MILE RUNS "I've been staying fit so I can deal with the crazy hours and long-haul flights."  
3) AMERICAN GIRLS "Very cute."  
4) THE HOUSE RED AT SWERVE "The bottles of Baron D'Agnac have become legendary among my Swerve-going mates."

5) THE EIGHTIES "I love everything about the Eighties. I've watched Teen Wolf at least 20 times."  
6) APPLES "Essential touring food. I always make sure the promoters get me some nice Golden Delicious action when I'm abroad."  
7) STAINLESS STEEL FRIDGES "I'm moving house, so I've ordered a massive German stainless steel thing. I just think they're ace."

8) APPLE MACS "They're fantastic."  
9) ELACIN ER25 EARPLUGS "You can hear people talking to you better, and the music comes through so much more clearly."  
10) SUSHI "I had a jet-lagged Homer Simpson dream recently where I was guzzling sushi like Duff beer."

John B's 'Future Reference Remixed' is out now on Beta

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featuring

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Krust  
Suv  
Die  
Dynamite MC

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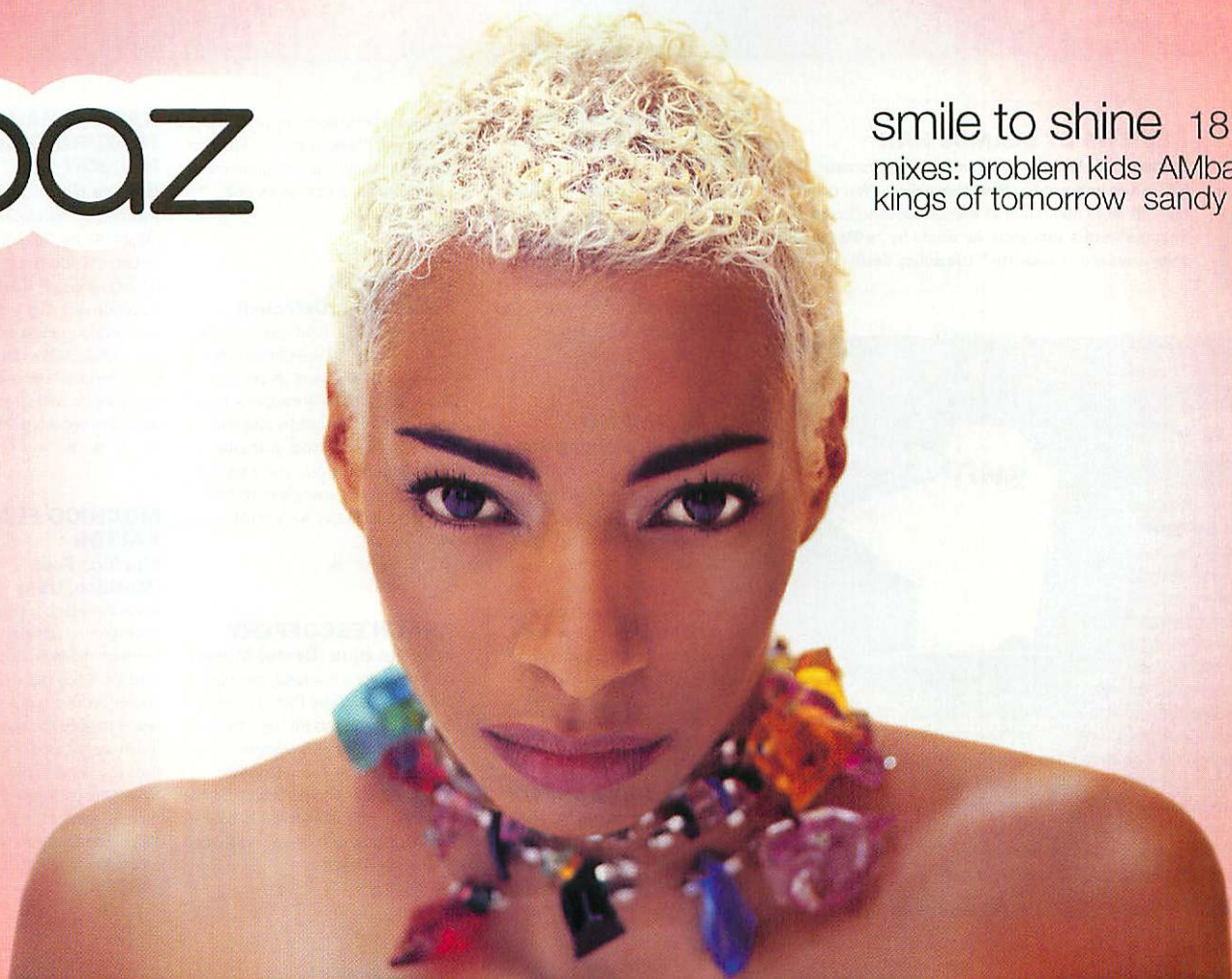
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Distributed by Vital UK  
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Full Cycle

# baz



smile to shine 18:03:02  
mixes: problem kids AMbassador  
kings of tomorrow sandy & haze



## REVIEWS BY MARINA FORSYTHE & DOUG COOPER

Marina - alias M&M - and Doug (DC) work at 4 Liberty Records. Marina's claim to fame is meeting Samuel Jackson, while Doug is the co-founder of the huge garage forum, [ukgarageworldwide.com](http://ukgarageworldwide.com). If Marina were a sandwich, she would be "ham and cheese". Doug would be "tuna mayo". All washed down with a bottle of Cristal, obviously.



## VITAL RELEASE ★★★★★

### TUBBY T

Tales Of The Hood/  
Bling Bling (Social Circles)

**S**ocial Circles come up with the goods yet again, with another huge Sticky track. This time, the talented Tubby T's laid back reggae vocals are effortlessly laid over Sticky's triplet-based melody. Dancehall reggae star Tubby's lyrics are a refreshing change too - there's no bling blinging, but rather a call for peace 'n' love, which we're all for round here. The other thing that makes this track so good is the simplicity of the



triplet bassline moving throughout the track against the clever use of a baby's voice. Expect this to blow up at Carnival and on Ayia Napa this summer. A&R men, get your chequebooks ready! (DC) ★★★★★

### STICKY FEATURING LADY STUSH

Dollar Sign (Social Circles)

This is being hailed as the successor to Dynamite's 'Booo!'? and it's easy to see why, as it's a feisty little number that gets you going in all the right places. Will it be as huge as 'Booo!'? Well it's getting rewinds on the floors, and the majors are hovering... (M&M)

★★★★★

### BEVERLY KNIGHT

Shoulda Woulda Coulda (DND Remix) (Parlophone)

DND do it again with a quality set of remixes. My favourite has to be the 'Bounce Mix', which slices a nice-upping ragga beat with snippets of Beverly's vocal. Then the four-to-the-floor mix takes you right back to the old school. (M&M)

★★★★★

### MARVEL & ELI FEATURING LIANNE HEDLEY & MC BANTON

No Callin' (Marvells)

Marvel & Eli come back in full effect with their hardcore 'Rollin' Mix'. 19 year-old prodigy Lianne's sweet r&b vocals work perfectly over an example of the kind of killer bassline that these producers are famed for from Tottenham to Timbuctu. MC Banton, known for his work on the rough 'Tough And Ready', flips the script with his ragga lyrics on 'De Girls Dem'. (M&M)

★★★★★

### JAMESON FEATURING SLARTA JOHN, SPECIALIST MOSS & PIKIN

Battle Of The MCs

(Middlerow/Bigga Beats)

Hot on the heels of Middlerow's first instalment of the 'Battle Of The MCs' series, the crew hook up again with Bigga Beats (Dynamite's camp) to bring you some of the hottest MC talent on the scene today. Add some rugged beats from the hottest producer on the scene, Jameson, and the outcome is potentially a huge anthem. Hunt this one down! (DC)

★★★★★

### HIGH GRADE (MJ COLE FEATURING COURTNEY MELODY & RODNEY P)

Ruff Like Me

(Public Demand)

At last, the Delia Smith of two-step, MJ Cole, gets some new ingredients to flavour his productions. This track finds him working with UK hip hop legend Rodney P and massive (in the sense of being popular rather than fat) Jamaican reggae artist Courtney Melody. The track breaks down to a reggae-style slow jam on the drop, before MJ speeds things up and drops the bomb with some rugged two-step beats. (DC)

★★★★★

### WILEY KAT FEATURING BREEZE, DANNY ISHANCE & JET LEE

I Will Not Lose

(WileyKat Recordings)

Wiley brings through his new crew Roll-Deep on this deep, percussive, jagged b-line tune. This is already a massive track on the main pirates and is being championed by Wiley's cartel Pay As U Go, having been on the streets for the past six months. It's great to see it getting the recognition it deserves. (M&M)

★★★★★



## REVIEWS BY SEAMUS HAJI

Trainspotting heartthrob Seamus makes records as BBT when he's not too busy being dlishy. You can find out more about him at [www.seamushaji.com](http://www.seamushaji.com). If Seamus were a sandwich, he would be "a Merguez spicy sausage in ciabatta." The saucy devil

## VITAL RELEASE ★★★★★

### SHAKEDOWN

At Night (Naive, France)

**P**roduced by H2O's Stephan Mandrax and his younger brother, this is a truly infectious Eighties-inspired tune. The ridiculously catchy chorus will worm its way inside the deeper recesses of your brain after a few hearings, while the groove shifts between hip hop and 4/4 beats, awash with classic Eighties synth riffs. Taken from a forthcoming album for the Naive label in France, some awesome remixes are also forthcoming from Stephan's



old chums Mousse T and Alan Braxe, but it's the original that has the right pop sensibilities. If picked up and released by the right label in the UK, this should be a hit for the talented duo. ★★★★★

### RHYTHM MASTERS FEATURING JOE WATSON

The Ghetto (Black & Blue)

The Philadelphia Allstars 'Let's Clean Up The Ghetto' gets revived with a new song written and performed by Joe Watson. This is peak time, big room dancefloor action and not for the faint-hearted. Be warned.

★★★★★

### MR HERMANO

Free As The Morning Sun (Disorient)

Produced by Ben Mitchell and Chris Fleming and remixed by Scumfrog, this Santana-inspired track is a little corker with a very uplifting vocal hook that could make it a big tune this summer. The Scumfrog remix uses all the parts from the original and reworks them for the dancefloor, creating a must for your box!

★★★★★

### 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 'n' paste job but it sounds just different enough to the original and it works well.

★★★★★

### UNA MASS

I Will Follow (Defected)

Produced by Full Intention and written by Simon Law & Lee Hamblin, this follow up to 'All I Need' is blinding. The female vocals are superb, the song hypnotically catchy and the production teases you, gradually building from the off, until it breaks into the rousing string section from the Salsoul classic 'Ain't No Mountain High Enough'.

★★★★★

### SHAUN ESCOFFERY

Into The Blue (Oyster Music)

While everyone is eagerly anticipating the release of 'Days Like This', they can get by with this for the time being. Todd Terry provides several mixes with a strong Balearic feel, using live acoustic guitar and rich strings, while Shaun sounds very similar to Seal - but in a classy sort of way. A talented boy, to say the least.

★★★★★

### NATHAN HAINES FEATURING SHELLY NELSON

Believe (Chilli Funk)

This one's taken from the excellent album 'Sound Travels' and produced by one of Ladbroke Grove's finest DJ/producers, Phil Asher. He'll no doubt be well chuffed with these Kenny Dope remixes, as they abound with classic MAW vibes. The retro feel suits the jazz-funk of the original perfectly, as well as emphasising the delightful vocals of Ms Nelson.

★★★★★

### MOCHICO FEATURING XAVIOR

Mochico Four (Mochico, USA)

Eddie Amador continues his slew of underground releases under the Mochico moniker, and this time he's roped in Xavior to add some falsetto vocals. A deep bassline and heavy beats provide the sparse groove for much wailing and improvisation from the latter, until some old skool MAW-type pads kick in. Alternatively there is a more stripped-down dub for those who find the vocal histrionics just a bit too much.

★★★★★



## REVIEWS BY TONY FARSIDES

Tony Farsides lives alone in London with 100,000 records for company, and is currently saving up for a record player. If Tony were a sandwich, he would be a "toasted ciabatta with mozzarella, artichoke, sun dried tomato, basil and chilli olive oil".

## VITAL RELEASE ★★★★★

### JENNIFER LOPEZ Ain't It Funny (Columbia)

**J**Lo's collaboration with Ja Rule for the remix of 'I'm Real' saved her from disappearing completely into the world of Scandinavian r&b lite. In typical American style, that winning formula is repeated for a follow up, although with Ja Rule sitting on sales of over three million for his current album, it's starting to get difficult to tell who the bigger star is. That said, it's J Lo who actually takes the driving for this song about a jealous and lonely ex-lover. Given the lyrics, it doesn't take a great stretch



of the imagination to wonder if it's Lopez's ex, P Diddy, who is the intended target. Particularly because – with delicious irony – the loop chosen for the backing track is Craig Mack's 'Flava In Ya Ear' – the first ever hit on Diddy's Bad Boy label. Another Top 10 hit.

★★★★★

### ROYCE DA 5'9" Album Sampler (Sony)

After the success of his indie hit 'Boom', which was used to such great effect by Craig David, the charmingly named Royce Da 5'9" has been picked up by Sony for an album. From the album highlights featured here, the cut that's bound to attract the most attention is 'Rock City', which features fellow Detroit native Eminem. The Neptunes are on hand to produce 'She's The One' while the track 'Life' samples none other than Barbara Streisand. A varied set, but there's no natural hit single jumping out at you.

★★★★

### FUNDISHA Live The Life (So So Def)

A soulful bit of contemporary r&b on Jermaine Dupri's otherwise recently quiet So So Def label. Produced by the man himself and utilising a loop

from Reflection Eternal's 'The Blast', this is deeper than your average current r&b track, with conscious lyrics about women being themselves. If you liked Jonell's 'Round And Round' this is in the same ball park.

★★★★★

### OUTKAST FEATURING KILLER MIKE The Whole World (Arista)

This track originally came packaged with the current Outkast 'Greatest Hits' album as an extra inducement to buy it, but has now been released as a single in its own right. Those expecting another 'Ms Jackson' will be somewhat disappointed as the Atlanta superstars have decided to take one of their frequent ventures into the leftfield on this song, which features an almost waltz time signature.

★★★★

### B.R.E.T.T FEATURING RICK ROCK Couple Of Thugs (Elektra)

New MC B.R.E.T.T debuts with this workmanlike offering produced by Rick Rock, who also gets on the mic for a guest rap. Lyrically, the duo dwell, as the title suggests, on what a couple of bad boys they are, over a typically thugged out beat. Not bad.

★★★★★

### CELLIE Guys, Guys, Guys (white label)

Jay-Z's manly ode to the ladies, 'Girls, Girls, Girls', was always begging a reply from the woman's perspective and this UK white label does just that. Jacking the original's backing track, the production is a bit rough but it will be attractive to DJs who want to add some variation when playing the original.

★★★★

### COO COO CAL FEATURING KOFFEE BROWN & MIDWIKID How Does It Feel To Ya? (Tommy Boy)

If the rumours of Tommy Boy's demise are true, this could be something of a collector's item as one of the final releases on the legendary label. Milwaukee rapper Coo Coo Cal had a big US hit last year with 'My Projects' and follows up with this new r&b-flavoured outing produced by Kay Gee of Naughty By Nature. Following on from his productions for the likes of Koffee Brown, Shade Sheist, Next and Jaheim, this is a slicker-than-slick uptempo outing, perfectly suited to both club and radio. Grab it while it's there.

★★★★★

### FAITH EVANS Faithfully (album sampler) (Bad Boy)

What is it with the Eurythmics' 'Sweet Dreams'? First off Rockwilder used it for his remix of Pink's otherwise horrific 'Let's Get This Party Started', and now it's being used on a remix of Faith's 'You Gets No Love'. If you've heard the mix on the radio, this is where you'll find it, along with the other more dancefloor-friendly tracks from the 'Faithfully' album.

★★★★★

### MS JADE Feel The Girl (Beat Club)

Producer Timbaland expands on the funky, almost retro sound set he's been using recently for Ms Jade's follow up to her excellent debut 'Dreams'. An organ riff and clavinet battle with some very noisy drums while Ms Jade delivers a squeaky, girly flow. One for the many fans of Tim.

★★★★★

### POSTER BOY Let's Go (white label)

A bit of symphonic hip hop with a soaring string sample that wouldn't go a miss on a Roc-A-Fella album. Poster Boy's flow is alright but leaves the listener waiting a long time for the chorus which then turns out to be a bit underwhelming. Solid rather than earth-shattering.

★★★★

### RL FEATURING ERICK SERMON Got Me Model (J)

Pretty boy r&b singer RL makes his debut outing with some help from producer Jermaine Dupri and a guest rap from labelmate Erick Sermon. This relaxed, guitar-led track, on which RL tells us about his penchant for models, is a real grower and will have its hooky chorus in your head in no time.

★★★★★

### NELLY No. 1 (Virgin)

Nelly does his thing on a single lifted from the soundtrack to the Denzel Washington vehicle Training Day. It's much the same as Nelly's previous tracks, and you'd have to say his formula is beginning to wear a little thin around the edges. The movie's good though, apparently.

★★★★

### CHRISTINA MILAN Get Away (Def Soul)

Janet Jackson lookalike and sex bomb Christina Milan's best solo effort to date once again teams her with the omnipresent Ja Rule. Worked around Milan's rather slight vocals, this is highly polished and eventually irresistible pop r&b with Ja Rule doing his trademark thing over the top.

★★★★★

### TINA NOVACK Been Around The World (Spere/Arista)

My personal favourite of the month is the first release from Kevin 'Shekspere' Briggs' new imprint, Spere. Produced by newcomer Dwight Skrapp in conjunction with Briggs himself, it's the type of bright, polished r&b you'd expect, with typically tight lyrics. The musical backing is smooth and uptempo with Latin guitar flourishes. Forget the remix also featured on the single and stick with the original – it should prove to be a real grower.

★★★★★

### THE BEATNUTS We Got The Funk (Loud)

One of two new tracks featured on the forthcoming 'Beatnuts Greatest Hits' package. As the title suggests, this is based on the old Positive Force funk classic 'We Got The Funk', which it borrows from for the chorus. The beat is dependably bouncy and the track grows on you with each play.

★★★★★

### TONY TOUCH FEATURING FAT JOE, NORE & JU JU OF THE BEATNUTS Capicu (Tommy Boy)

Another Tommy Boy offering, this time showcasing once again the NYC mixmaster Tony Touch. He enlists the help of Fat Joe, Nore and the Beatnuts' Ju Ju for some Latin hip hop fun. A driving backing track is the perfect setting for some strong rhymes, particularly from Fat Joe. Once again, seek it out while it's still about.

★★★★★

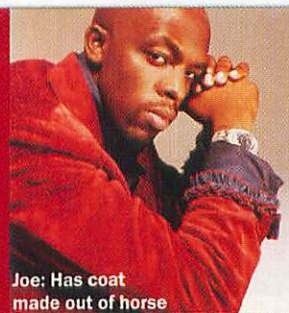
### KNOC-TURN'AL FEATURING DR DRE AND MISSY ELLIOTT Knoc (Elektra)

The long time [and stupidly named – Ed.] Dre collaborator gets to do his own thing on this imaginatively titled debut single. The production is typical Dr Dre, with eerie synths and a riff that sounds like it's being played on an accordion. Missy helps out in her current high octave style on a good but not great single.

★★★★★

## STATE OF THE ARTIST JOE

Muzik finds out why this urban talent is – quite literally, laydeez an' gennullmen!! – no ordinary Joe...



Joe: Has coat made out of horse

**WHY IS YOUR NEW ALBUM CALLED 'BETTER DAYS'?** "Well, r&b can be a bit too coarse and sexual. I wanted to create a more socially conscious vibe."  
**YOU'RE A VERY SHARP DRESSED MAN – WHAT'S YOUR MOST EXPENSIVE BIT OF SCHMUTTER?** "I'm not sure, but one of my prize possessions is my pony skin jacket, which is worth about \$10,000."

**WHAT'S YOUR MOST PRIZED POSSESSION?** "It's got to be my daughter – she's a real treasure."  
**THE SONG 'HERE SHE COMES' ON YOUR NEW ALBUM IS ABOUT DOING THE DIRTY ON YOUR GIRL. HAVE YOU EVER DONE THAT IN REAL LIFE?** "Well, not as blatantly as in the situation in the song. However, I have in a very different situation. No one's perfect."

**IN YOUR OPINION WHAT IS THE GREATEST SONG EVER MADE?** "Well, one that comes to mind is 'Hotel California' by The Eagles."  
**YOU SEEM LIKE A REAL SENSITIVE KINDA GUY. ARE YOU REALLY?** "I am when I need to be."

Joe's album 'Better Days' is out now on Jive. His next single 'What If A Woman' will be out in April

# WAY OUT WEST

feat. Tricia Lee Kelshall  
MINDCIRCUS

Released 18.03.02

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Tarentella: Redanka and Fred Numf & Etienne Overdijk.  
Taken from the amazing album INTENSIFY



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## REVIEWS BY WILL ASHON

Will has been writing for Muzik since its inception in 1995. He runs the Big Dada label, home of the awesome Roots Manuva, and probably has the most respected A&R ears in Brit-hop today. He would not be a sandwich of any kind, under any circumstances.

## VITAL RELEASE ★★★★★

### FLEAPIT

Fleasty (SFDB)

**J**unior Disprol returns with his chums Secondson (producer) and Uppacut (DJ) and splatters more funny, stupid-clever nastiness over a succession of funky up, large and leaping beats. Unlike Necro (see below), Disprol is funny and self-aware: "I combat trained classically/Traditional concepts such as questioning my opponents' sexuality/They lose focus when I brag about sleeping with the females in their family/Even the audience has difficulty to differentiate



the actuality". He seems to understand who the joke is on, rather than really believing that he's a psycho. I could be wrong, in which case I should probably avoid Cardiff for the foreseeable. But surely anyone who still namechecks Joe Mangel can't be too evil?

★★★★★

### DJ KRASH SLAUGHTER

Scratching A Living (Evil Genius)

The Scots turntablist - who has worked with the likes of Monkey Mafia and the fantastic Two Tone Committee in the past - comes through with an EP of funky, laidback hip hop beats and, yes, scratching. With heaps of brass, tight beats and Douge Reuben MCing very nicely on the finely-titled 'Rasta James Bond', it all adds up to a tight record that will hopefully lead to a full length soon.

★★★★

### NECRO

Bury You With Satan/World's Gone Mad (Psycho+Logical, USA)

I don't wanna come over all Mary Whitehouse [Fnaar - Ed.], but so what? Necro produces a good beat and has a good voice, but the whole

"I'm-so-fucking-mad/sick/fucked-up" shlick is tired: all that he and his competitors can do is go further and further down the same road, desperately trying to ignore the fact that it's a cul-de-sac. Now, a track by him about a beautiful vase of flowers, that would be something.

★★★★

### BELLES IN MONICA

'All Under Surveillance (New Dawn)

Scottish (?) crew Belles In Monica come through with a heavy bass-driven beat and some interesting lyrics. Throw in mixes from the Runaways (spidery piano) and Phil-Life's Nappa (orchestral) and you've got a solid package. If there's any query on it, it's whether the MC's voice sounds quite right, but maybe I'll be used to it by the time the album appears. Promising.

★★★★

### QUASIMOTO

Astronaut (Antidote)

It first appeared on Yoda's mix album, but now you can get it on vinyl and pretend you discovered it. Quasimoto at his most beautiful, it's a little love song of sorts, over the wooziest concoction of strings and those other bits Madlib specialises in. Just listening to it makes you feel stoned. It's lovely, basically, but how can you claim a one-sided three-tracker is an EP?

★★★★★

### WOLFTOWN COMMITTEE

Artform Technique (Wolfstown)

The Wolverhampton crew continue to go from strength to strength with a couple of fantastic posse cuts. 'Artform Technique' has an old skool feel, but it's the best, most subtle production to come out of this camp. Throw in some fine rhyming and you've got the kind of record that can only take them higher.

★★★★★

### KRS-ONE

Come To The Temple (Koch International)

It's admirable that KRS is reacting to September 11th and trying to come with something different.

Unfortunately, despite some fine guests, this single doesn't have as much going on musically as it does conceptually. Nowhere is this clearer than on 'South Bronx 2002', where the title leads your mind wistfully back to his real glory days.

★★★★

### KID ACNE

Regarde (Invisible Spies)

The Kid returns, this time handling production himself and running lumps of heavy rawk guitar up against spasmic cymbals and chopped horns over one-finger drum box beats. Over it all he treats us to some more of his uniquely Brit vision, a kind of old skool flow but both harsher and more friendly. Barmy.

★★★★★

### MISSION

Soul Chips (DeepCon, USA)

More good, solid jazzy hip hop which raises the question, what on earth is good, solid jazzy hip hop for? B-side 'Strange Days' is much better - a

more interesting musical approach helping to elevate the conscious and heartfelt lyrics, although the chorus sits slightly oddly. Mission have put out a lot of records recently and you can't help thinking that if they only put out the real killers, they could generate some genuine fuss.

★★★★★

### OUTKAST

The Whole World (LaFace/Arista)

No one in mainstream hip hop writes lyrics as tangential and evocative as Andre 3000 and Big Boi. Add to that 'The Whole World's' mixture of P-Funk, music hall and radically off-centre hi-hat and you've got a track that should hit the higher reaches of the charts when it comes out at the start of April. The only slight weakness is the verse from Stankonia Recordings protégé Killer Mike who, like Slimm Calhoun before him, suggests that Outkast's talents do not extend to A&R.

★★★★★

### PEOPLE UNDER THE STAIRS

Jappy Jap (PUTS/Om, USA)

The descendants of the LA underground seem less interested in either content or formal innovation than their forebears, but at least PUTS lace up fine, complex, funk beats. This one, distinguished by a fantastic electric bassline, is good enough to hold the attention even when the lyrics have stopped.

★★★★★

### AL SHID

Ig Nant (Mother)

J-Zone's long-time collaborator releases a single of his own that should piss off all right-thinking folk. "Good morning America/ This is your future", he proclaims over a classic strings 'n' Casio beat from J-Zone. "An ignorant black motherfucker out to juice ya/ Boost your economy?/ Nah, rather suck it up/Get on welfare/Go triple platinum and fuck it up". It goes downhill from a fine start, but it deserves praise just because it should keep Dubya awake at night when he remembers that there's shit to deal with at home, too.

★★★★★

## SPECIALIST ALBUMS

### FUNKY DL

Blackcurrent Jazz (Washington Classics)

2001 was the first year since 1996 that DL hadn't released an album, and there was talk of him giving hip hop a rest. But now he's back with the formula intact - jazzy-as-fuck breaks and DL's tight flow and intelligent thought. People have criticised him for affecting a slightly Americanised accent, but he doesn't care, continues to make quality music and gain props here and overseas. And at a time where the UK rap voice is in danger of ossifying into a kind of Mockney, his self-possession is refreshing.

★★★★★

### DJ LOGIC

The Anomaly (Ropeadope/Rykodisc)

Despite the presence of Scotty Hard (New Kingdom, Prince Paul collaborator, etc) on the desk, this sounds like an East Village jazz-meets-hip hop project, with the likes of Melvin Gibbs and Vernon Reid making appearances. Don't let that put you off too much - if you like something little out of the ordinary there should be something here to interest you, and Logic's cutting is immaculate.

★★★★★

### VARIOUS ARTISTS

Jabs & Cuts (Freshchest, USA)

Another huge collection of good quality underground hip hop with some familiar names and some less so, all produced by the Freshchest crew. Stand-outs come from Xtracts of Slang and Writers Guild, but everyone on here (including well-known underground names like Lexicon and Breez Evahflowin) acquires themselves well, even if 'underground' feels more and more like a genre restriction rather than a way out of one.

★★★★★

## 10 THINGS I CAN'T LIVE WITHOUT

BAS-1

Bas-1, rhymers and bomber from the Bay, talks us through the essentials



- 1) THE ACKNOWLEDGEMENT OF A CREATIVE FORCE "I couldn't live without the hope that there is something more to life than what we're led to believe."
- 2) IDEAS "To be without thought seems thoughtless."
- 3) MUSIC "I escape reality with its use. Especially Prince, much Sixties and Seventies music, psychedelic rock, bluegrass and jazz."

- 4) WOMEN "I love the way they smell, look and feel. I enjoy their voice, their spirit."
- 5) QUESTIONS "They inspire me to live for the answer."
- 6) HIP HOP CULTURE "Before I participated fully in this beautiful culture I was an idiot. I sold drugs and did nothing for the betterment of myself or anyone else. Without it I would have been dead."

- 7) A GOD "I told you so - just to validate my thoughts of arrogance."
- 8) HOPE "Otherwise why live?"
- 9) AMERICA'S BULLSHIT "I couldn't live without Injustice for it is what helped birth me."
- 10) OXYGEN "There's my last breath, as I'm dead out of words."

Bas-1's epic 'Theory Of A Throw Up' is out now on Heratik



## REVIEWS BY DR BOB JONES

Dr Bob has spun soulful grooves since 1967 and hosts weekly radio show *The Surgery* (BBC London 94.9FM, Thursdays Midnight-2am). If he were a sandwich, Bob would be "JerK chicken with salad and soft cheese on rye bread - pure soul food."

## SPECIALIST ALBUMS

### VARIOUS ARTISTS

#### Brown Sugar (Harmless)

Another bumper bundle of eclectic goodies from those awfully nice people at Harmless, and this time we take the road to all things Latino. Deliciously funky with Hispanic beats and pieces flowing throughout, it's another treasure trove of heavy basslines and breaks that will have you salivating for more. Brown sugar has never tasted so good.

★★★★★

### SHORTY

#### Git Shorty (Bonedog)

A new indie label from the States, playing tribute to the roots of today's black music scene. If traditional blues ain't your thing, stick with it, as there are a couple of soulful gems hidden in there. One listen to 'Walking On Air' and 'I Want To Be Your Man' and you'll see exactly where today's inspiration comes from. File under 'real soul for those that feel it!'

★★★★★

### BIG MOSES

#### Believe In Me (Shelter)

This is one of many Moses cuts that are doing the rounds, and you should also lend an ear to his latest Subliminal Soul single. The big man deserves all the praise being heaped upon him. Featuring the extremely soulful voice of Ambrosia, this is true modern soul before your very eyes.

★★★★★

### ANTONIO OCASIO

#### Baba Le'Leseka (Tribal Winds)

Yet another slab of deep and haunting vinyl from the master of all things spiritual and meaningful. As with his previous output, quality is high. I don't know where he gets all his positive energy from, but if he carries on like this we will all be looking on the bright side of life.

★★★★★

### THABANI

#### Sweet Lady EP (T-Bone)

All you funky people had better look out - there's a nu sound brewing in north London. It's organic, modern black soul music, full of fire and unbelievably attractive. This trio of all things wonderful and more centres around the amazing vocals of T and

believe me, has class stamped all over it. Hopefully some big gun will wave heavy cash at this lot - they deserve premiership action.

★★★★★

### VACEO

#### Time To Take (Chilli Funk)

Part of the ever-increasing West London Collective, who seem to have more soul per square inch than all the vinyl in Motown's vaults. This time it's the turn of Italian-born Vax, who contributed to Nathan Haines' well-versed 'Sound Travels' maxi from last year. Now the boy decides to show us what he's really made of: inspiring black gold, definitely the real deal. Deep, so deep... and then some!

★★★★★

### PEVEN EVERETT

#### Runaround (Dispora)

Loose but extremely attractive on the rhythmic side of things, with an out-there vocal that bites deep into your soul at the same time as it worms its way inside your head. A very special performance from the man who sang 'Gabriel', and a truly marvellous release from the Dispora family.

★★★★★

## VITAL RELEASE ★★★★★

### KLOUD 9

#### On Kloud 9 (Expansion)

Brothers Kelvis and Kendall Duffie have been performing in a contemporary gospel quartet for the last 15 years, delivering the word across the globe. Now's the time for these soulful twins to start reaching out for themselves. The production here is extremely polished and these guys know how to voice their opinion and feelings - no problem at all. A glorious melting pot of quality black sounds pulling in vibes from soul,



jazz and today's adult r&b scene. This debut maxi, on the UK's finest purveyor of all things real and more, really is an uplifting affair and can only put these guys up there where they truly belong.

★★★★★

# Roots & Dancehall

TRAINSPOTTING



## REVIEWS BY KEVIN MARTIN

Kevin compiled the acclaimed 'Macro Dub Infection' compilations, is one half of Techno Animal, produces electronic dub/ragga as The Bug, and runs seven-inch splatter ragga label Razor X with dub veteran The Rootsman. He would "rather not be a sandwich".

### PAUL ELLIOT

#### Nuclear Bomb Pinchers Never Hurt Her JAH THUNDA Squad 51 (all Black Scorpio)

Mafia & Fluxy's latest riddim is a solid roots workout, over which Elliot's unilateral rejection of nuclear war suits the militancy of the one drop momentum. However, it's the good versus evil growl emitted by the wonderfully named Jah Thunda who steals the glory with his animated vigilante vocal. Pinchers' unfeasibly high soprano range oozes lust, and provides a fine counterpoint to the aforementioned preachers.

★★★★ each

### HAWKEYE

#### Duck It (M.U.S.S.E.L)

The standout vocal from Charles Gordon's 'Resurrection' backing track is carried off with deft agility by Hawkeye. The fiercely minimal ragga backing may be fairly standard, but the eerie synths hovering over the beat violence bewitch. Likewise, the agitated MC's 'badman' message may not be too enlightening, but his delivery can fire up the stiffest crowd.

★★★★

### VARIOUS ARTISTS

#### Firehouse Revolution Sampler (Pressure Sounds)

'Tempo' by Anthony 'Red' Rose was King Tubby's response to Jamaica's digital 'Sling Teng' domination. Rose's delivery is a bit subdued, but the floorshakin' swagger of the rhythm remains irresistible. Lloyd Hemmings' 'Rude Bwoy' cut is even better, the singer's breathless croon complimenting the bassline's relentlessly smooth rhythm perfectly.

★★★★★

### SIZZLA

#### Arm & Dangerous NINJA FORD Yard Man Slang BLING DAWG So (all Beatruut)

Wayward preacher Sizzla may have long since abandoned his conscious past, but this riotous resurrection is a scorching battle hymn. Ninja's Jamaican pride chant is an incessant ear worm that will wedge itself in your brain. Meanwhile, Bling Dawg's raw, ruffneck boasting surprisingly eclipses Mr Lex's disappointingly flat delivery on the flip. Sly Dunbar's 'Tabla' riddim will be a dancehall monster.

★★★★★ each

## SPECIALIST ALBUMS

### VARIOUS ARTISTS

#### More Dub Infusions (Best Seven/Sonar Kollektiv)

Glynn (More Rockers) Bush gathers Rhythm & Sound, Swayzak & Benjamin Zephaniah, William Burroughs and a rare Roots Manuva dub for an absorbing culture clash. A hypnotic Interzone for dance music's increasingly inbred genres, the results largely evade messiness and justify risk-taking.

★★★★★

### THE SKATALITES

#### The Legendary Skatalites In Dub (Motion)

The legendary all-star group gets beautifully spliced and diced. The sound is exquisite and the dubs are totally transfixing. Containing 'Herb Dub', 'Collie Dub', plus the best of their 'Heroes...' set, this is a definitive dub selection that includes the scarce, anthemic, vocal bonus 'Starlight'. An unmissable history lesson.

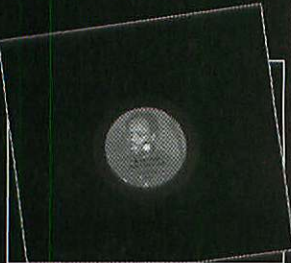
★★★★★

## VITAL RELEASE ★★★★★

### RHYTHM & SOUND FEATURING SHALOM

#### We Been Troddin' (Burial Mix)

Moritz Van Oswald and Mark Ernestus, aka Rhythm & Sound, are currently at the peak of their production powers. And while the vocals of Shalom may not hit the same heights as illustrious predecessors like Tikiman, the Berlin duo are still cultivating a fantastic sound that contains the light-headed essence of the past, present and future of reggae within its deeply spacious minimalism. This



time around they profit by letting more light in and shrouding the keyboards in a golden heat haze. The Version contains enough narcotic properties to knock out a room full of sceptics. Less is far, far more.

★★★★★



## REVIEWS BY CHRIS COCO AND PHIL MISON

When he's not DJing, Chris makes proggy dub as Coco Da Silva with his mate Rui. He also has a solo album forthcoming. Phil, meanwhile, lives in a small village in Essex and used to have a milk round. If he was a sandwich, he would be "ham and piccalilli", while Chris would be "something with lots of meat in it". He might want to rephrase that.



## VITAL RELEASE ★★★★★

### KING OF WOOLWORTHS Dew Point EP (Mantra)

Jon Brooks, aka King Of Woolworths, makes modern electronic music that feels very organic, very British, and almost nostalgic in its use of old analogue source material. This is the first new material since his mini-masterpiece of an LP 'Ming Star' and features four new tracks of strange brilliance. 'This Is Radio Theydon' takes us on from the LP with some mellow instrumental atmospheres; 'Sunken Field' is a more uptempo moment with



cut-up vocals; 'Tone Poem' creates a soundscape out of dial tones and found sounds, and finally 'Take The Strain' uses an old relaxation record to create one of those perfectly strange Big Chill soundtracks. Quality entertainment. (CC) ★★★★★

### ELBOW Coming Second (V2)

Elbow are not exactly a chill out act, but they do make some good mellow music. Here, their song has been twisted into new shapes that will be bigger with downtempo aficionados than their usual, more rocky output. The best interpretation is the 'Mish Mash' mix, a sort of spooky, noirish, trippy beats thing. (CC)

★★★★★

### ABRAHAM What Gives With You (JBO/V2)

A soulful, folksy number with thoughtful lyrics from Rachel Cummings, the original version of this is a nice summer festival tune. There's also a stripped-down remix from Parsley Sound and more idiosyncratic, noodling dubs from Herbert, but it's the original that stands out after a few plays. (CC)

★★★★★

### IZ & DIZ Mouth (Classic)

Like Télépopmusik's recent single 'Breathe', this works a new, innovative deep house sound that will appeal to chillers and clubbers. The A-side is mixed by Pepe Bradock into a kind of post modern doo-wop that manages to be familiar and friendly and extremely experimental at the same time. The flip, featuring two slightly more clubby mixes from Greens Keepers, is pretty good too. The future has arrived. (CC)

★★★★★

### VARIOUS Cookin' EP 9 (Cookin')

There are three laid back, jazzy grooves as well as a bit of hip hop on this relaxed EP. The pick of the bunch is L St Amant's 'Fin', a moody number driven by a strong acoustic bass and a neat vocal hook. Very summer. (CC)

★★★★★

### SEPIA Last Tango In Paris (Irma Unlimited)

This is a perfect one for lounging around to on a Sunday evening, a jazzy, deep house version of the classic film theme. You'll recognise the piano line, even if you think you've never heard the original or Gotan Project's slower version. File under cocktail house, shaken not stirred. (CC)

★★★★★

### WALDECK Tears Running Dry (Dope Noir)

A deep, dubby and quite beautiful little tune. The A-side is a typically eccentric Herbert mix that isn't nearly as good as the more coherent 'PFL Dubcut' (the title says it all) or the more loungey but still laidback 'Mushroom Dive' mix. Check the excellent vinyl-only bonus cut 'Waiting' too. An excellent package. (CC)

★★★★★

### BUSHY Don't Mind If I Do (Catskills)

Bushy follow up the brilliant 'Never' with a barrowload of P-Funk on this single, aimed straight at the party dancefloor. The original mix is followed on the vinyl by a strange Rae & Christian rework, while on the flip Groove Armada provide a firing house version and a stripped down beat edit. Good value.

★★★★★

### ARKESTRA ONE Train To Machu Pichu (Cosmic Sounds)

This is an infectious Brazilian-style dance groove with a great female vocal line and a sung bassline. There's also a really cool, more clubby drummed remix from Jazz Warrior and a not so good deep house take from Da Vibe Boys. Perfect party music. (CC)

★★★★★

### FENOMENON Visjon Nord EP (Nuphonic)

More quality music from Norway, with Fenomenon following up last year's excellent 'Pacific Memories EP'. 'Romero Avenue' is a dubby bossa track featuring Arabic vocals, while 'Back At Dawn' is a cinematic downtempo groove. The standout track, though, is 'Can't They Be Good', featuring Wanda Felicia's soulful vocals worked around mellow chords, guitars and laid back percussion. (PM)

★★★★★

### J FORDE Don't You Know Who It Did (That's All Music)

A strange bootleg also featuring Can and The Love Unlimited Orchestra, but it's the mysterious J Forde who is the winner - a super Balearic midtempo groover featuring rhythmic guitars and J Forde's rather off-key vocals. Sounds like something from a mid-Eighties Amnesia tape, and an essential purchase for Balearic die-hards. (PM)

★★★★★

### RINOCEROSE Lost Love (V2)

Two big names on the house scene do their thing with the first single from Rinocerose's new album 'Music Kills Me'. Dubtribe make the connection at that magic point where chilled beats meet deep house, creating a funky groove that will appeal to a broad cross section of downbeat lovers. On the flip, Jean Jacques Smoothie provides a slightly more commercial and slightly less successful revision. There's a harder Felix Da Housecat mix out there somewhere too. (CC)

★★★★★

### J-WALK Tear Away/ Heavens Above (Pleasure)

The ever popular J-Walk come up trumps again with this new seven-inch. 'Tear Away' sounds like a modern take on an old Northern soul stomper, complete with uptempo beats, guitars and brass. Flipside 'Heavens Above' is a spacey disco track with vocodered vocals, squelchy bass and melodic Rhodes. (PM)

★★★★★

### BELLADONNA Circles (Irma Unlimited)

Jazzy, funky, instrumental stuff that works best in Adam Goldstone's slightly darker '4am Mix'. It's one of those deceptively simple grooves that sounds like nothing at home but really comes to life on a club system and is perfect for building a set. (CC)

★★★★★

### METTLE MUSIC Honeycomb Lounge (Toko)

You probably heard their 'Tranquility' track all over Ibiza last summer as it was included on the Café Del Mar 'Chillhouse' comp. 'Honeycomb Lounge' continues in the same vein, fusing deep house, Spanish guitars and laid back vocals into the perfect soundtrack for those warm Mediterranean evenings. (PM)

★★★★★

### AIR Don't Be Light (Source)

A double pack of mixes taken from the remix LP 'Everybody Hertz'. The cut to head for here is The Neptunes' remix, which mixes the best of their style of laidback r&b/hip hop with Air's European pop sensibility to create a bit of a lounging club monster. Now we just need the Adrian Sherwood mix of 'How Does It Make You Feel?' on vinyl too. (CC)

★★★★★

## SPECIALIST ALBUMS

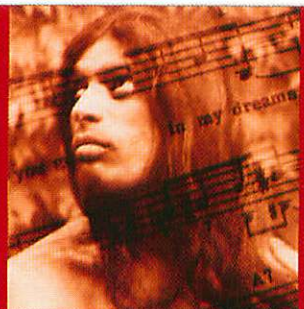
### CHRISTIAN KLEINE Valis (Morr Music)

It's hard to find a consistent full-length album of experimental but accessible electronica, but that's exactly what we have here. Where some would bleep and crackle, Klein adds melodies and wobbly, throbbing basslines to his state of the art production to create a deep, bubbly sound bath. Lie there and float off on the synths or keep sharp on the edge of the angular percussion. Either way you'll have a blissfully modern, uplifting, very European ride. (CC)

★★★★★

## SO WHAT THE HELL IS THE BUDDHA BAR?

Lounge king DJ Ravin hears the sound of one hand clapping in his Paris club



### WHAT'S YOUR MOST MEMORABLE NIGHT AT THE BUDDHA BAR?

"A private Indian wedding and the launch party of 'Buddha Bar III' last year."

### WHERE ELSE HAVE YOU PLAYED?

"I've worked in clubs around the world: Rex Club, Les Bains and Barfly in Paris; Privilège in Athens; Pacha Munich; Papagayo in St Tropez; Café d'Anvers in Belgium;

Modjo and Café Abstrait in Hamburg; Café Solaire in Milan and The Church in Mexico."

HAVE YOU EVER PLAYED OUTSIDE CLUBLAND? "Yes, I've DJed at fashion shows for Jean Paul Gaultier, Ritu Berri, Nicolas Le Cauchols, Gaspard Yurkivitch and Ji Haye and hosted private parties for Hugo Boss, DKNY, Vertigo and Times Of India."

PLANS FOR THE FUTURE? "Making tracks with musicians that I really like, including Nitin Sawhney, Christopher Goze and Phil Mison, and working on my next solo compilation. Sharing my music with people around the world..."

'Buddha Bar Presents Amnesty International 40th Anniversary' is out now on George V



## REVIEWS BY TOM MUGRIDGE AND DUNCAN BELL

Tom and Duncan are Muzik's own axis of evil. They enjoy horrendously loud noise, quiet clicky noise, odd Welsh noise and various other types of noise. If Tom were a sandwich, he would probably be a packet of fags between two pints of lager. Duncan would be "a shit sandwich. Without the bread." In their spare time they run a fictional nightclub called Schüüm.



one might, at a push, call a new type of music which will hugely enrich your life. No, no, don't thank us. (DB)

★ ★ ★ ★

## ETHANIA

Pennod Un (R-Bennig)

It's been suggested that this page's soft spot for all things Welsh is some sort of archly camp affectation, but it's not, because we don't do that sort of thing. The Welsh experimentalists rule because they don't drearily steal everyone else's ideas or get bogged down in over-production and pomposity. Instead they make great, refreshing records and release them on little labels with big ideas like Fitamin Un, Post Office and R Bennig. Like this mini concept album, which is made up of tone-poems about northern soul, despairing middle-aged studio engineers, rock festival drudgery and the Wurlitzer bliss of small-town cinema. So fuck off. (DB)

★ ★ ★ ★

sounds like a Channel 5 'erotic' movie soundtrack, and Christ apparently has connections with Boards Of Canada. Can you guess what his track sounds like? Stephen Pastel's Geographic label, meanwhile, can be more than a little smug about its wonderful new comp. Heartbreakingly pretty throughout, the highlights are Kevin 'My Bloody Valentine' Shields' return from the old folks' home for 'Ouro' and National Park's exquisitely mournful 'No More Rides'. (TM/DB)

★ ★ ★ ★

## ESEM

Enveloped (DeFocus)

Background music of the Bulgarian kind. Not that you'd know it: 'Artificial Intelligence'-style home listening techno doesn't vary a great deal from Birmingham to Bangkok. That said, 'Enveloped' has all the right beats in all the right places, and occasionally familiarity breeds contentment. Pour me a sherry, darling. . . (TM)

★ ★ ★ ★

## VARIOUS ARTISTS

Afro Beat (Blow)

You wait ages for an Afro-beat compilation, and then about 500 come round the corner at once. This is the pick of the bunch. When Kevin Saunderson wrote about 'The Groove That Won't Stop', this could have been what he meant. Afro-beat uses often huge groups of musicians and singers, and while there are jazzy melodies and riffs and call-and-response vocals, all is subordinate to the rhythm. Nigeria's scene leader Fela Kuti is an interesting enough figure to fill this entire magazine and he's here with 'Fefe Naa Efe', which is a very nice song about women's breasts. Any Afro-beat primer that misses out Fela's 'Lady'/'Shakara' double bill is making a mistake, in our book, but buy it anyway. (DB)

★ ★ ★ ★

## SHELLEYDEVOTO

Buzzkunst (Cooking Vinyl)

Out of nowhere, Howard Devoto, who was once described by Momus as "quite simply the most important man alive" and Pete Shelley, who wasn't, have reunited for the first time since the Buzzcocks' 'Spiral Scratch'. As anyone who's ever been into the Buzzers or Magazine would imagine, this is campy, sleazily great in a low-key, rather arch way. But because the world is shit, the duo are stuck on this page with their elegantly thuggish synths and fuzzboxes and - oh my! - Howard Devoto's eloquently sneering lowlife poetry. (DB)

★ ★ ★ ★

## MUSICSYSTEMM

Tool 1/Tool 2

Curious fellows, the Danes. Packaged as a handy DJ aid, 'Tool 2' is entirely comprised of animal noises, both in their raw state and treated to a bit of electronic jiggery-pokery. Perfect for those peak-of-set moments when the bellow of a rutting elephant is just what's required to bring your crowd to a euphoric climax. 'Tool 1' is bits of old hip hop records, bleeps, horrid noises and more animals. (TM)

★ ★

## VITAL RELEASE ★ ★ ★ ★ ★

### JAGA JAZZIST

A Livingroom Hush (Smalltown Supersound)

Norwegian jazz: the unlikely craze that's sweeping the nation (well, the Muzik office, anyway) faster than the latest strain of flu. And this is the best example yet - a delightful, delirious rush of restless electronica, brass, woodwind, vibes, Stereolab-style keyboards, disco strings and guitar, all kept in some semblance of order by Martin Hornveth's virtuoso percussion. If that all sounds disturbingly 'fusion', well, that's because it is. But never



fear, because it's all done with the energy of techno and the subtlety of post-rock boffins Tortoise, touching on familiar styles but never descending into cliché or cap-doffing jazz-buff reverence. Sheer pleasure from beginning to end - it's a fjord fiesta!

★ ★ ★ ★ ★

## XINLISUPREME

Tomorrow Never Comes (Fat Cat Splinter Series)

Astonishing debut album from the enigmatic Japanese duo of Yasumi Okano and Takayuki Shouji. Comparisons to the feedback reveries of My Bloody Valentine or corrosive candy-pop of early Jesus And Mary Chain can't do justice to its alien intensity, as jagged, muffled beats battle against white-heat guitar squalls and vocals that aren't so much sung as issued forth from the earth's core. Fantastic. (TM)

★ ★ ★ ★ ★

## FUJIYA & MIYAGI

Electro Karaoke/Rot (Massive Advance)

You might need a bit of a lie-down after the Xinlisupreme experience, and the hushed neo-Neu! tones of 'Electro Karaoke', the debut seven-inch from Brighton's Massive

Advance label, provide the ideal opportunity. B-side 'Rot' is something of a homage to Damo Suzuki-era Can - obvious reference points, perhaps, but an endearing slacker insouciance saves the day. There's nothing worse than trying too hard, is there? (TM)

★ ★ ★ ★ ★

## ELECTRONICAT

Amour Salé (Disko B)

We're suckers for weirdo cover versions round here. And the fact that Frenchman Fred Bigot has bolted the finest wheezing, spluttering, analogue fuzz-bass noise since Fad Gadget's 'Back To Nature' onto his techno-sleaze-glam-punk versions of 'Tainted Love' and 'Slave To The Rhythm' just makes us love them all the more. Seek out his excellent remix of Depeche Mode's 'The Dead Of Night', too. (TM)

★ ★ ★ ★ ★

## VARIOUS ARTISTS

Highway (Sonic 360)

RUISORT

Ipanema 5-0 (Certificate 18)

Hola, you gringo pig! Moving on to the magical country of Mexico, where life is cheap and house is deep, we find a lavish 12-inch double pack of the cream of the Sonic 360/Nortec axis. Kinky do their Tijuana punk-funk thang. Fussible and PGB make electronica that goes down as smooth as the finest Mezcal, but it's Future Sound Of Teriyaki Bar who steal the golden sombrero with their jaunty house-with-whistling. Fussible also crop up remixing fellow Mexicans Ruisort on 'Ipanema 5-0', rinsing out hypnotic breaks with a wonderful cocktail piano break from the original mix. Refusing to pander to low-common notions of 'exotica', this is the finest Mexico-based entertainment since A Touch Of Evil. Arriba! (DB)

★ ★ ★ ★

## AKUFEN

Quebec Nightclub (Perlon)

Splicing a thousand almost-recognisable fragments of disco cheese and r&b sheen into his mercurial click-house beats, Canadian Marc Leclair's superb stutter-funk comes on like the chance meeting of Roger Sanchez and Matthew Herbert on Matmos's audio-dissection table. Canada's quite the place for this kind of thing at the moment, as Force Inc's 'Montreal Smoked Meat' comp shows, but Akufen's the one to watch. (TM)

★ ★ ★ ★

## AL-HACA SOUNDSYSTEM

Killa EP (Different Drummer)

Like UB40 going into tax exile, we head to Jamaica via Birmingham. 'Killa' uses the same walk-on ragga vocal performance as was found on Muzik's Kevin 'The Bug' Martin's latest single. Al-Haca, however, have added eerie synth washes that are as digitally pristine as they are musically jarring. The result is potent cyber-voodoo that

## VARIOUS ARTISTS

Music Volume Two

(Benbecula)

VARIOUS ARTISTS

You Don't Need Darkness (Geographic)

'Music...' is a collection of pleasant but predictable electronica from Scottish label Benbecula. Joni's 'Too Stupid' is all bossa nova and analogue bubbling. East Of Insanity's soft-focus guitar

## LABEL STABLE BLAST FIRST

From Sonic Youth to Acid Brass, New York punk-funk to pissing on Blur. Bespoke disobedience since 1985



## WHO RUNS BLAST FIRST?

"It's now owned by Mr Daniel Miller (Mute Records) and A&R'd by me, Paul Smith."

TELL US ABOUT YOUR LATEST SIGNING, NYC'S LIARS...

"Punk-funkin', slam-dunkin' skunk monkeys with a twist of lemon. A burning beacon of N-O-W! And love at first sight."

OTHER PLANS FOR 2002?

"We've combined missions with

Sonic Mook Experiment to bring Future New Rock & Roll into the nation's hearts and minds. I'm also thinking of fulfilling my ambition of putting out a record every minute of the day for one whole week."

WHY DID YOU STICK POSTERS OF BLUR IN THE URINALS AT YOUR DISOBEY CLUB A FEW YEARS BACK?

"It was only one picture - Damon on the cover of The Face. Other urinals had other pictures in them,

but for some reason people would hold it in just to piss on Mr A."

YOUR RECORDS ARE OFTEN QUITE CONFRONTATIONAL. ARE YOU?

"I try to confront myself at least once a day. Sometimes there are innocent bystanders... ANY artist worth their salt must by definition, 'confront'. The rest is light entertainment."

Look out for LIARS records on Blast First soon

## LONDON

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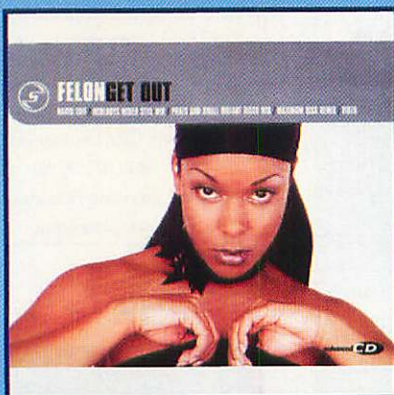
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# first for singles



**FELON**  
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*Get Out* is the fantastic, funky debut single from Felon, featuring a sample from the Luther Vandross classic *She's A Super Lady*. Available on 12", CD and cassette with remixes from the Wideboys, Phats & Small and Maximum Risk. "Great for the radio or the record box." Ministry

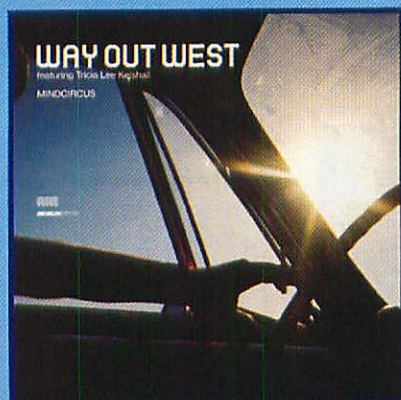
OUT NOW



**ZERO 7**  
DISTRACTIONS

Britain's premier downtempo band Zero 7 release *Distractions*. Available on 12" and 2xCD, the track fuses the slow-burning swirl of orchestral strings with the distinctive voice of Australian singer Sia. Featuring remixes from Bugz In The Attic, DJ Spinna, Idjut Boys, Madlib and Block 16. Taken from the acclaimed debut album *Simple Things*.

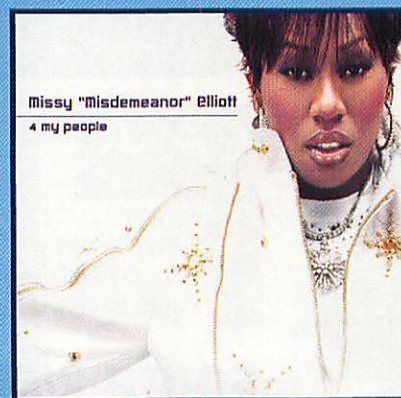
RELEASED 18TH MARCH



**WAY OUT WEST**  
MINDCIRCUS

The second track to be taken from the amazing album *Intensify*, *Mindcircus* is a beautiful piano driven song under-pinned by awesome Way Out West production. Tarantella deliver deep and dark progressive work outs, while Phunk Investigation take the track on a funky disco excursion and Nick & Jody turn out a trademark peak time floor filler.

RELEASED 18TH MARCH



**MISSY**  
"MISDEMEANOR"  
ELLIOTT  
4 MY PEOPLE

The award winning Missy Elliott releases *4 My People*, the third single to be lifted from her acclaimed album *Miss E...So Addictive*. Available on 12" and 2xCD, including a remix from Basement Jaxx alongside the Superchumbo remix of *Get Ur Freak On*.

RELEASED 25TH MARCH

All titles are subject to availability at participating stores.

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# The MUZIK Chart

THE ULTIMATE ESSENTIAL VINYL GUIDE FOR APRIL

## 1 X-PRESS 2 LAZY (SKINT)

When Muzik first heard 'Lazy' at the Faith party in Brighton last Easter, we had no idea how much the record would grow. Splicing former Talking Heads frontman David Byrne's wry vocal into Lambchop's 'Up With People' was an inspired move by Rocky.

The result, X-Press 2's fourth single for Skint, is the shiniest pop nugget they've released to date. Way-cred club mixes come from Peace Division and Freeform Five, but the original still beats all comers, working a sneaky piano nod to Alison Limerick's 'Where Loves Lives', a sample from Vapourspace's 'Gravitational Arch Of 10' and Byrne's funky neurotic voice into what should be an instant pop crossover smash hit. X-Press 2 on Top Of The Pops? Bring it on!

2



### PLUMP DJS

#### Big Groovy Fucker (Fingerlickin')

Breakbeat comes of age on this phat phunker from Lee and Andy Plump. "It'll be in my box for months!" says Fatboy. We had it on our covermount back in October. Ha!

9



### CARLITO AND JOHN B

#### Soulful Behaviour Part 3 (Defunked)

Carlito's 'So Liquid' melds a sweet vocal to a glistening drum & bass production. On the flip, John B suggests we try 'Half Now, Half Later'. Whatever can he mean?

3



### TIGA & ZYNTERIUS

#### Sunglasses At Night (City Rockers)

Snapped up from DJ Hell's International DeeJay Gigolos imprint, 'Sunglasses' is Muzik's electro anthem at the moment. See page 44 for more details.

10



### MEMBERS OF MAYDAY

#### Sonic Empire (Deviant)

Westbam's electro-techno monster was huge in Germany in 1997 and now reappears with remixes from Oliver Klein and Jan Driver. Still sounds firing and feisty.

4



### SOLDIERS OF TWILIGHT

#### Believe (20:20 Vision)

Lottie's championing this seriously classy deep house production signed from Serial in Paris. Fred Everything and 20:20 Vision provide the mixes.

11



### MISSY ELLIOT FEATURING EVE

#### 4 My People (Elektra)

A three-way partnership to die for. Basement Jaxx turn in some sizzling samba remixes of Miss E and sexy battle rapper Eve on this hip hop/house hybrid. Delicious.

5



### AGENT SUMO

#### Why (Virgin)

The track that's brought Jellybean Benitez out of remix retirement for the first time in a decade. Audio Drive also remix, in their tough techno/prog style. Proper club music.

12



### ROUND SOUND PRESENTS ONYX STONE & MC MALIBU

#### Whadda We Like? (Cooltempo/EMI)

Rough edged two-step that's catchy like flu, with remixes from So Solid and Krunchie. Rolls like a mutha.

6



### NEW ORDER

#### Here To Stay (London)

Produced by the Chems, taken from the 24 Hour Party People soundtrack, and even better than 'Crystal'. "It's opened the next chapter for New Order," says Peter Hook.

13



### MARCELLO CASTELLI

#### Sonar (Kismet)

South American maestro Marcello returns to his roots with a moody release with tough percussion. Label boss Rui Da Silva mixes the flip.

7



### SHAKEDOWN

#### At Night (Defected)

Mousse T and Alan Braxe provide peak-time house mixes for the latest French crew to cross the channel. Hunt down both promos, kids.

14



### BUSHY

#### Don't Mind If I Do (Catskills)

Quirky P-Funk groove with remixes from Rae & Christian and Muzik covermount stars Groove Armada.

8



### LUKE SLATER

#### Nothing At All (Mute)

With trippy disco mixes from King Unique, Rob Rives and the ever-reliable Spincycle. It's spread over three separate slabs of vinyl, so if you're brassy, start saving now.

15



### LIQUID PEOPLE

#### I Am Somebody (Catch 22)

Released on DJ Disciple's Catch 22 imprint, Dan and Conan Manchester return with a vigorous Eighties-style track with sneaky Salt & Pepa samples.

To get the weekly updated **MUZIK** Chart faxed to your record shop for display, fax us your address

**FAX: 020-7261-7100**

# TOP OF THE COX

Carl Cox writes exclusively for Muzik. You won't find this chart anywhere else in the world



1

## RENATO COHNE

**Pontapte** (Noise Music)

"Renato gave me this record when I was in Rio: it means 'kick' in Brazilian. This is probably the hottest record you'll hear this year. So I'm gonna sign it to In-Tec!"

2

## BASEMENT JAXX

**Supergetoff** (XL)

"Brilliant. It's not out? Good! I'm a great fan of Basement Jaxx and this mix is really doing the business. Really tough funk with a weird twist."

3

## THE ADVENT

**Painful Nights** (Tortured)

"This isn't tough techno, it's more clubby, with a great Gwen Guthrie sample in it."

4

## FELON

**Get Out** (Remix) (Serious)

"I saw that there was a Phats & Small mix on there and gave it a whirl. It's really chunky funk. The bed sound of this record came from their single 'Change'. This is one of the best records they've put out on Serious."

5

## CARL COX

**Ain't It Funky Now** (white label)

"It's been smashing every single dancefloor, so it'll probably be the first single. Tribal techno with a rolling drum pattern, a lot of cuts and edits and a Brothers Johnson sample."

6

## MATEO MURPHY

**The Azymuth EP** (Default)

"Mental. It's kind of house and kind of techno and it breaks down into an amazing white noise. People just scream! This record's gonna last all year."

7

## JAKATTA

**Ever So Lonely** (Rulin')

"I can't stop playing this. You've got the Photek mix on one side but the original is really cool. The bassline is from a 1988 record called 'Mi Casa' and it's a brilliant piece of house."

8

## DINO LENNY

**I Feel Stereo** (Adam Dive Remix) (UNN6)

"This has really been doing the business for me. At the beginning it's an electro cut-up, then it goes into tribal techno before dropping down into a piano and ending up as electro again for the outro. It's just awesome."

9

## MARK WILLIAMS

**Push** (Artificial Vinyl Music)

"An absolutely stunning piece of music. It's got African chants and a few spoken words and it drops into a tribal bassline. It's something I'm very happy for people to hear."

10

## SCANNERS

**Prayer** (Limbo)

"I played this as my opening record in Vancouver - it's pretty big. Defuse has made something bass-heavy with tribal techno beats. I'm supporting this record because it's so creative."

Carl Cox's 'Global' mix compilation is out now on WEA

# DJ CHARTS

The world's top DJs list the slates they're caning

## SATOSHI TOMIIE NEW YORK, USA

The latest addition to the Nu-Breed crew

- 1 **Kid Vicious** Contagious (Lemon 8) (Tsunami)
- 2 **Little Green Men** Need (Satoshi Tomiie Main-Path Mix) (Forensic)
- 3 **Sinead O'Connor** Troy (Creamer & K Mix) (white label)
- 4 **Weekend Players** Into The Sun (Chab Remix) (Multiply)
- 5 **Mooncat** Strong (Low Pressings)
- 6 **Lexicon Avenue** Why R U Here (Saw Recordings)
- 7 **Ad Finem** If You Fall (MAS Collective Dub) (Azuli)
- 8 **Timo Maas** To Get Down (Timo's Dub Mix) (Perfecto)
- 9 **Mike G** Bellslut (Dorigen)
- 10 **Weekend World** Round And Round (Weekend World)



Satoshi Tomiie:  
Anorak wearer  
and proud

## KID LOCO PARIS, FRANCE

Shit-hot French remixer to the stars

- 1 **Godchild** Dans C's La Oui (Remix) (Royal Balleville Music)
- 2 **Departure Lounge** King Kong Frown (Bella Union)
- 3 **Marathonians Featuring Toots** Look In The Mirror (Superfruit)
- 4 **artist unknown** That Beat (Afro Art)
- 5 **Dual Control** Boogie Down Feature (Grand Central)
- 6 **Ashley Slater** Private Sunshine (Afro Art)
- 7 **Barrio Jazz Gang** Chok-A-Blok Avenue (Funky Juice)
- 8 **Pacific Express** The Way It Used To Be (Counterpoint)
- 9 **Aim** Vipco (Grand Central)
- 10 **Naab** Back By Dope Demand (Bloom)

## RALPH LAWSON (20:20 VISION) LEEDS UK

Back To Basics' boy wonder

- 1 **Fader Flippers** Don't Fear The Funk (Optional Extras)
- 2 **Sunday Brunch** No Resistance (Svek)
- 3 **Lexicon Avenue** Why U R Here (Saw Recordings)
- 4 **Soldiers Of Twilight** Believe (Remixes) (20:20)
- 5 **The Drug Punks** Drug (Sondos)
- 6 **Circus Night** Amazonia (Stereo)
- 7 **X-Press 2** Lazy (Skint)
- 8 **Induceve** Monolevel (Classic)
- 9 **U-Freqs Allstars** Volume 2 (white label)
- 10 **Uhuru Beats** Work (Swag)

## GENE FARRIS (SOMA/VARIOUS) CHICAGO, USA

American techno figurehead

- 1 **Green Velvet** Minimum Rage (Cajual)
- 2 **Derrick L Carter** Where Ya At (Mix Originale) (Classic)
- 3 **Armand Van Helden** Sell Deh Pussy LP (Stupid Fresh LP)
- 4 **Crystal Waters** Come On Down (Strictly Rhythm)
- 5 **Black Million/Sunshine Anderson** Heard It All Before (white label)
- 6 **E-Smoove** Welcome To The Jungle (Sondos)
- 7 **Sobek** Shimmer (Soma)
- 8 **Cricco Castelli** Buena Vista (Hiptonic)
- 9 **Maxwell** Lifetime (Lazy Dog Mix) (Columbia)
- 10 **Hall & Oates** I Can't Go For That (white label)

## KING BRITT (OVUM) PHILADELPHIA USA

Besppectacled purveyor of deep house

- 1 **Oba Funke** Bush Workout (Karma Giraffe)
- 2 **Alex Kidd** Strawberry Lane (Scuba Mix) (F Comm)
- 3 **Fertile Ground** Spiritual War (Kaidi Tatum Mix) (Counterpoint)
- 4 **Shuke Versus Rich Medina** title unknown (Environ)
- 5 **King Britt Featuring Bahamadia** Transcend (BBE)
- 6 **De La Soul** Trying People (Tommy Boy)
- 7 **Ivana Santilli** Everlasting (Brown)
- 8 **David Alvarado** Auburn (Ovum)
- 9 **Osulade** Tree Of Life (Osulade Remix) (Versatile)
- 10 **Bjork** Cocoon (Elektra)

## THE HERBALISER TWICKENHAM, UK

Homegrown hip hop made near a railway

- 1 **DJ Format & Abdominal** title unknown (white label)
- 2 **Agent K** title unknown (album promo)
- 3 **DJ Vadim** Up To Jah (Ninja Tune)
- 4 **DSP** Trifasaurus Rex (DSP)
- 5 **X-Ecutoners** Let It Bang (D R Period Remix) (Loud)
- 6 **Wu Tang Clan** Uzi (Pinky Ring) (Loud)
- 7 **Different Strokes** Syl Johnson (Twinkler)
- 8 **Phi Life Cypher** Ill Force (Jazz Fudge)
- 9 **Funky So And So** Sugar Man 3 (Dap-Tone)
- 10 **Eddie Bo & Inez** Cheater Lover And A Friend (Seven L)

## CARLOS REGUEIRA PUNTA DEL ESTE

Tribal house from South America

- 1 **Marcelo Castelli** Sonar (Kismet)
- 2 **Evolution** Walkin' On Fire (Fluid)
- 3 **X-Press 2** Lazy (Skint)
- 4 **West London Deep** You're Taking Me Over (Mute)
- 5 **Pappa & Gilbey** Validate (White)
- 6 **Deepsky** Jareth's Church (Cass & Slide Mix) (Kinetic)
- 7 **Lexicon Avenue** Why Are You Here (Saw)
- 8 **Lydia Rhodes** Away (Creamer & K Mix) (white label)
- 9 **Oscar G** Hypnotized (Hooj)
- 10 **Marcelo Castelli** Espacial (white label)

## AMATO SERIOUSLY UPFRONT TEST PRESSING CHART

Impress your friends with Amato buying expert Tommy Scott's guide to what's hot

- 1 **John Creamer & Stephane K** Fuck Sonnet (Prince Quick Mix) (white label)
- 2 **K-Klass** Baby Wants To Ride (Junior)
- 3 **Blaze Featuring Sybil** When I Fall In Love (Robbie Riviera Remix) (Kickin')
- 4 **Tijuana** Groove Is In The Air (unreleased Moonface Remix) (Bedrock)
- 5 **Random Factor** Lockdown (Onionz & Master D Remix) (20:20 Vision)
- 6 **Onionz & Master D** It Won't Hurt You (Shaboom)
- 7 **Piliavin & Zimbardo** Just Once (Sondos)
- 8 **Madam Friction Featuring Lisa Millet** I'm Independent (Sin Plomo)
- 9 **DJ Nukem** Secrets (Imago)
- 10 **Akadoma** Lightly Forward (SAW)

# MISS KITTIN'S SWISS SKI HOLIDAY CD TOP 10



Dear Muzik, I want you to know that I make a special favour to you doing this chart, as I am on holiday, and Sweetzerland is so trendy in February: sauna, whirlpool, cheese fondue and Olympics on TV. Kitkiss!

## 1 AIR 20,000 HERTZ LEGEND (SOURCE)

Air's cinematic dimension takes me to a place where I dream of sharing my whirlpool with Beck. . .

## 2 DEPECHE MODE VIOLATOR (MUTE)

My fave from them. I'm singing along with it to train my weak, naive, brand new voice out of the Alpine air.

## 3 DR DRE 2001 (AFTERMATH ENTERTAINMENT)

For trying the elasticity of my fake four star hotel bed.

## 4 BIOSPHERE SUBSTRATA (TOUCH)

An obvious soundtrack for my landscape, where the word 'ambient' makes sense. Yoga delight.

## 5 L'USINE L'USINE (ISOPHLUX)

The telecabin trip soundtrack.

## 6 INDOCHINE TROISIEME SEXE (ARIOLA)

It reminds me of teenage car drives with Mum, loud in the stereo, both singing it. Total classic!

## 7 PREFAB SPROUT STEVE MCQUEEN (KITCHENWARE)

The perfect leftfield pop vibe for after the sauna, just before a nice Martini in the lobby.

## 8 COLETTE COMPILATION 2 (WWW.COLETTE.FR)

Too trendy electropop for the Swiss Zenitude.

## 9 ENNIO MORRICONE

MONDO MORRICONE (COLOSSEUM)

It fits to winter, like Goldfrapp - who was too much inspired by him anyway!

## 10 SILENCE OF MY MOBILE PHONE AND SWISS MOUNTAIN WIND

Definitely the best. To be honest with you, dear readers, it's the only music I am listening to during my holidays. All this Top 10 is FAKE, I was just too lazy to make a real one!

'First Album' by Miss Kittin & The Hacker is out now on International Deejay Gigolos

## SHOP CHARTS



### PURE GROOVE LONDON

- |                      |   |
|----------------------|---|
| 1 Musical Mob        | Pulse X (Inspiration)                     |
| 2 Hi Grade           | The Jog (Bingo)                           |
| 3 Menta              | Sounds Of Da Future (Sounds Of Da Future) |
| 4 Alley Cats         | Cover Me (Locked On)                      |
| 5 DJ Narrows         | Revival (Resurrection)                    |
| 6 Blazing Squad      | Standard Flow (Weighty Plates)            |
| 7 Sia                | Judge Me (Long Lost Brother)              |
| 8 MJ Cole/DBX        | Long Time Dead (Talkin' Loud)             |
| 9 J-Sweet & DJ Cameo | Hi-Grade (Sweet Beatz)                    |
| 10 Cherise           | Close To You (East West)                  |

**DJ Shorty, chart compiler:** "Pulse X' has finally hit the streets. It starts off with a continuous bassline that repeats throughout the song. The Heartless Crew have been behind it for months. Forget the vocals, it's all about the bass!"

Pure Groove, 670 Holloway Road, London N19 5SE  
Tel: 020-7281-4877



### STREETWISE CAMBRIDGE

- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 1 Koma & Bones                        | Morpheus (Remixes) (TCR)             |
| 2 Freq Nasty                          | Fresh One More Time (Skint)          |
| 3 Plump DJs                           | Big Groovy Fucker (Finger Lickin')   |
| 4 Artist Unknown                      | Wink 1 (white label)                 |
| 5 Tayo/Precision Cuts                 | Fire Good (Rennie Pilgrem Mix) (Mob) |
| 6 Blim & Rennie Pilgrem               | Triffid/Monkfish (Track)             |
| 7 Wildlife Display Team               | Gonzo (white label)                  |
| 8 Chris Carter                        | Europa (TCR)                         |
| 9 Iis                                 | Next Level (Marine Parade)           |
| 10 Precision Cuts & Ricky Whoop Whoop | Let This World Be (Statosphere)      |

**Marcus B, chart compiler:** "Over the last 12 months, labels like TCR have doubled their sales. Now, imprints such as Perfecto and Bedrock are picking up on breaks as well."

Streetwise, 76 King Street, Cambridge CB1 1LN  
Tel: 01223-300-496



### PLAY MUSIC LEEDS

- |                                       |  |
|---------------------------------------|--|
| 1 Felix Da Housecat                   | What Does It Feel Like? (Röyksopp Mix) (City Rockers)  |
| 2 Iz & Diz                            | Mouth (Mixes) (Classic)                                |
| 3 Chris Lum & Jay-J                   | Up All Night (Leaf)                                    |
| 4 Samson                              | Hear Me (DC Versus DJ Bang Mix) (Estereo)              |
| 5 Crispin J Glover Featuring Dr Muzik | The Contemporary Discoteque (OLI)                      |
| 6 Metro Area                          | 4 EP (Environ)   |
| 7 Shaun Escoffery                     | Days Like This (DJ Spinna Mix) (Oyster)                |
| 8 Route 66/Hipp-E                     | Broken Down/Things Change (Nightshift)                 |
| 9 Dr Mille & Mr Hirsch Present        | Stomp (New Polish)                                     |
| 10 Random Factor                      | Feel The Bass (Onionz & Master D Remix) (20:20 Vision) |

**Tristan Da Cunha, buyer:** "Nuphonic and City Rockers' digital disco is the sound of the future!"

Play Music, Unit P3, The Piazza, The Corn Exchange, Leeds LS1 7BR  
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# Desert Island Disco

THE INSIDE TRACK ON HUNTING DOWN RARE VINYL

## APRIL TOP 10 RARE VINYL

This month's top 10 most expensive anthems sold at **Vinyl Exchange**, Manchester.  
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**1** **£40**



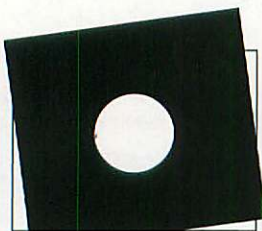
### ROB DOUGAN

#### Clubbed To Death (Mo' Wax)

This string-heavy mini-drama made Rob Dougan a small fortune when it

was used in The Matrix and it's now worth a small fortune to collectors too. Quality mixes come from Carl Craig, Photek and La Funk Mob.

**2**



### £35 LORD FINESSE & MIKE SMOOTH Funky Technician

(Original Wild Pitch)  
Classic hip hop from a label that existed long before DJ Pierre started using the term 'wild pitch' to describe his acid sound.

**3**



### £18 SUB SUB Spaceface (Todd Terry Mix) (10)

One of the first homegrown Hacienda tunes, Todd Terry's take on the early Sub Sub single is harder to track down than Osama. Massive at The Hac before 10 picked it up.

**4**



### £15 AGENT SUMO 24 Hours (VC)

Also known as Remixers Of The Moment, this is a limited 12-inch from last year that's still big at Basics and beyond. Massively in demand because only a few thousand copies were pressed.

**5**



### £15 LEFTFIELD & LYDON Open Up (Hard Hands)

When 'Leftism' went supernova, all their new fans ran out and snapped up their back catalogue, making this far rarer than you might think. The second twelve features a remix by the Chemical Brothers.

**6**



### £15 FRANKIE KNUCKLES Your Love (Trax)

One of the greatest house records ever made, this early single for Chicago's Trax imprint is still in demand today. Famously sampled by The Source for 'You've Got The Love'.

**7**



### £12 UNDERGROUND RESISTANCE Galaxy To Galaxy

(Hi-Tech Jazz) (UR)  
Rumoured to be the work of Mad Mike, this sax-heavy house record was worth up to 18 quid until its recent reissue.

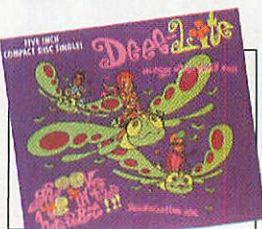
**8**



### £12 ALAN BRAXE PRESENTS RUNNING Intro (Vulture)

Still hammered in clubs, 'Intro' was picked up by Credence last year, and nudged the Top 40. The original pressing has long sold out – hence the hefty entrance fee.

**9**



### £12 DEEE-LITE Groove Is In The Heart (Elektra)

Suitable for weddings and bar mitzvahs, this is a party classic that every DJ should own. The darker B-Side 'What Is Love?' is also a choon and a half.

**10**



### £10 THE MARTIAN Red Planet 6 (UR)

Released in 1996 as part of a series, UR were vague about its creator, though it's again rumoured to be Mad Mike. Deep Detroit techno for people who like records without fancy sleeves.

## BURIED TREASURE

### STUART PATTERSON CHOOSSES CHARLES EARLAND

'INTERGALACTIC LOVE SONG' (MERCURY)

I first heard this baby in 1986 on the excellent old pirate station LWR and hot-footed it down to the Music Exchange in Notting Hill to bag a copy.

Taken from the 1976 'Odyssey' album, it's a really atmospheric piece of Seventies fusion. Its space age jazz-funk still sounds so modern, and would work as a killer intro to a great, jazzy

drum & bass track. It's not really a club record, although it is a great opener for any set as it's so mellow, yet dramatic at the same time. I play it at bar gigs like the Social, and it did sound perfect at the sunset in Ibiza last season. In fact if I ever do a 'Back To Mine'-type CD [Hint hint! – Ed.], this would be the first track on there.



# OLD SKOOL ACID COMPILATIONS

TEXT PAUL KIRWAN

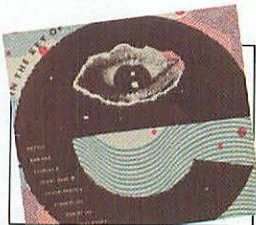
**J**ust in case you hadn't noticed, there's an old skool revival goin' on at the moment. Actually, there's a bloody old skool revival of some sort every year, but isn't it nice to see that cheeky yellow smiley face staring out at you from the racks of your local music emporium? Think back to those hazy days: lost weekends, the summer of love, small boys in the park, great drugs for goalposts, "The Sun says hang the evil acid barons", great music, isn't it? Hmmm? Marvellous.

But hang on – take a closer look at

the track listings on these compilations and what do you see? Snap? Stereo MCs? N-Trance? Urban Cookie Collective? What the fuck? If you're going to cash in on nostalgia-obsessed E-heads, at least get the music right, you muppets!

So to help you give the swerve to snide gear and get properly loved up, here's Muzik's guide to what those in the know really listened to back in the day. Whether knocked up in a Chicago loft or a bedroom in Chiswick, the tunes on these compilations were what created the acid house legend. Listen and learn.

1



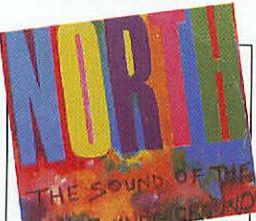
**£30 IN THE KEY OF E**  
(Desire LP, 1988)  
Painfully scarce compilation from a highly collectable UK label. Includes Fingers Inc's 'Can U Feel It?', Charles B's 'Lack Of Love', Bam Bam's 'Where's Your Child?' and Adonis' 'Acid Poke'. Essential.

2



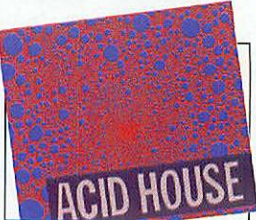
**£15 ACIEED INFERNO**  
(BCM LP, 1988)  
"Not recommended for children, pregnant women and sensible characters," it says on the cover. Features classics from Jolly Roger, Phuture, Tyree and Fast Eddie.

3



**£20 NORTH: THE SOUND OF THE DANCE UNDERGROUND**  
(Deconstruction double LP, 1988)  
An inspired collection of Brit house that includes 'Voodoo Ray', Annette's 'Dream 17' and T-Coy's Balearic classic 'Carino'.

4



**£20 ACID HOUSE**  
(Jack Trax LP, 1988)  
All the tracks were licensed from the classic Chicago label Hot Mix Five, with killer cuts such as 'Dream Girl' by Pierre's Fantasy Club, Mr Fingers' 'The Juice' and Armando's '151'.

5



**£15 ACID AMIGO**  
(Westside double LP, 1988)  
Packed with dodgy offerings like Jack Rabbit Martin's 'I Only Want To Be' and Candyman's 'Slave Acid Bitch', but it does also include Humanoid's classic 'Stakker Humanoid'.

6



**£15 ACID TRAX VOLUME 2**  
(Serious double LP, 1988)  
The second of three collections of acid house nuggets from the Trax stable, and probably the best. Featuring choice cuts from DJ Pierre and lots of his mates who nobody's heard of since.

7



**£15 ACID HOUSE**  
(Jive LP, 1989)  
A US-only LP that features DJ Pierre mixes of Lisa M and Big Fun, as well as Kevin Saunderson's classic remix of The Wee Papa Girl Rappers and Rhythm Is Rhythm's 'The Dance'.

8



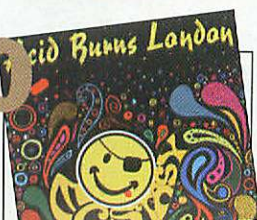
**£10 ACID HOUSE VOLUME 1**  
(BPM LP, 1988)  
Another imaginatively titled early UK acid house LP. Conceived and compiled by Tony Thorpe, it featured his Moody Boys project, The House Addicts and many more.

9



**£10 THE ACID MIXES VOLUME 1**  
(Premiere LP, 1988)  
More UK acid house from the heart of east London, with some worthy tunes from the likes of The Kozmik Krew, The Acid Boys and The Microdot Sisters.

10



**£10 ACID BURNS LONDON**  
(MBC LP, 1988)  
Mysterious limited edition LP on a German label, compiled by various London DJs. Includes creepy acid cuts such as 'Magic Mushrooms', 'World Of LSD' and 'Orange Skies'. Whoaah – far out.

## RECORD SHOP OF THE MONTH

### D'VINYL

**Where?** 385 Station Road, Harrow, Middlesex HA1 2AW.

**Contact?** 020-8424-9491/  
info@dvinyl.co.uk

**Who works there?** Jon Manning (the boss), Adrian Atom, DJ Frosty and "resident Saturday boy muppet" Oscar.

**What do you sell?** "UK garage, drum & bass, funky house, club classics, and the largest selection of tape packs in the country."

**What's selling well?** "Drum & bass is flying out at the moment – especially 'Echobox' by Ed Solo & Brockie on True Playaz. On a garage tip, 'Oi' by More Fire Crew on STL is doing well."

**Do you do mail order?** "Yes. A standard UK single starts from £6 new and £2 for second-hand. Most imports are £7 or £8."

**They say:** "One of the baddest record shops around. It's like an art gallery – low ceiling, spotlights and terracotta walls – and it's free entry, Monday to Saturday. Sunday too, soon."



AND

electronic  
beats

PRESENT

# TIME WARP 2002

ELECTRONIC CYBERFUNK

06.04.2002

MAINMARKTHALLE & BROADWAY MANNHEIM  
GERMANY

FEATURING NATIONAL AND INTERNATIONAL ARTISTS ON 5 FLOORS + CHILL-OUT AREA  
TECHNO, TRANCE, HOUSE

HOUSE AREA PRESENTED BY 'M1-THE CLUB'

START: SAT 19:30 H - FINISH: SUN 12:00 H

DJS

CARL COX SVEN VAETH JEFF MILLS RICHIE HAWTIN (DECKS, EFX AND FINAL SCRATCH)  
DAVE CLARKE DJ RUSH CHRIS LIEBING TIMO MARS KEVIN SAUNDERSON  
TALLA 2XLC KAI TRACIO UMEK RICARDO VILLALOBOS MICHAEL MAYER DJ DAG  
JACK DE MARSEILLE SILICONE SOUL ATA & HEIKO M/S/O TOBI NEUMANN  
SEBASTIAN KRIEG KAROTTE VALENTINO KANZYANI JOHN GRAHAM FRANK LORBER  
W.J. HENZE DJ ERG SEE-BASE MARC BEAN D-CUT

LIVE

GREEN VELVET FUNK D'VOID (DECKS 'N' EFX SHOW) THOMAS P. HECKMANN ANTHONY ROTHER  
THE YOUNGSTERS GADGETS SOMALUX

PRESALE 35 EUR (+FEE) - DOORS 40 EUR  
START: SAT 20:00 H / FINISH: SUN 14:00 H

INFO-/TICKETLINE: +49 621 1234704 - TICKETORDER@SUB-RAUM.DE  
PRESS-INFORMATION: TINA@SUB-RAUM.DE

WWW.TIME-WARP.DE - WWW.LOVEFAMILY.DE - WWW.GLOBAL-BEATZ.COM

TIME WARP COMPILATION 3  
MIXED BY ADAM BEYER - OUT 08.04.2002

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SABOTAGE

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GROOVE

# The DJ Manual

TIPS, TOOLS AND GEAR TO MAKE YOU A SUPERSTAR DJ



## DAVE 'GIVE IT' TWOMEY 'TRIBAL TENSION'

The most ambitious mix to come Muzik's way in a long while, Dave's 'Tribal Tension' melds the awesome widescreen house of BB's Paulo Mojo to the spiritual breaks of BB's Jay Cunning. With an astute use of drops and smart vocal samples from the likes of Robert Owens, Twomey steers the good ship house to the soaring heights of Alma Matris and Safar before ending in a crescendo of splintered prog of the Breeder and Creamer & K variety.

"I like a mix to be melodic," Dave says, "but I also like something that surprises you. Progressive is for blokes and I want to get some girls dancing. Tribal? I love it and so do the girls! I hate playing the big tunes." We like that attitude.

"Doing my law degree is pretty mad but it's not for me," says David. "I want to move on to bigger and better things. My friends just want to be lawyers. I just want to say that I'm a DJ. I don't feel I'm like everyone else. I need my record box, not a library of law books!"

## WHO IS... DAVE TWOMEY

**Contact:** 07971-159-959.

**Personal Details:** 22 years old. From south east London. Currently studying law in Bristol.

**Favourite DJs?** Sander Kleinenberg, Nick Warren, Jori Hulkkonen, Anthony Pappa, Danny Howells and Sasha.

**Favourite producers:** Jori Hulkkonen, Way Out West, Satoshi Tomiie, Alma Matris, DJ Hyper, Plastic Raygun and Sander Kleinenberg.

**Favourite labels:** Fluntal, Hope,

## WINNING TRACKLIST

**Leftfield & Lydon** Open Up (Open Dub) (Hard Hands)

**Airgap** Resolve (Yoshitoshi)

**Loudest!** Are You Talkin' To Me? (Alola)

**Groovejuice** Back To Africa (Little Green Man Mix) (MP3)

**Jaimy & Kenny D** Keep On Touchin' Me (DJ Jaimy's Fatal Mix) (Wildlife)

**Technotronic** Getting Started (Instrumental) (Dance Pool)

**Plug Presents Indian Summer** Indian Summer (ATT Remix) (Plug)

**Alma Matris** Musica Electronica (Peter Rauhofer Remix) (Star 69)

**Safar** Raheem (Original Graceful Mix) (Strictly Rhythm)

**Banda Sonora** Guitarra G (Warren Clarke's Beats) (Defected)

**Satoshi Tomiie** Darkness (Darkness) (INCredible)

**Jori Hulkkonen** Ran From Solaris (The Nega) (F Comm)

**Breeder** Tyrantanic (Intro) (Rhythm Syndicate)

**John Creamer & Stephane K** I Wish U Were Here (Dub) (Critical)

**Loudeast** Afterdark EP (Bonus FX) (Alola)

Star 69, Yoshitoshi, Alola, Ovum, Bedrock and Saw.

**Favourite clubs?** Fabric, Empathy in Bristol (it's a little progressive night at Bar Latino), Level in Bristol and Bedrock at Heaven.

## APRIL RUNNERS UP

### Colin Hobbs, High Wycombe 'House Mix'

Colin's take on house is simple: choppy French house, rumbling, Drop Music-style basslines and enough podium moments to



satisfy a full house at Pacha. Junior Sanchez would be proud.

### Maxim S Matveev, Moscow, Russia 'Nu-Stepper Mix'

An upfront, breaks-driven mix from Russia? Da! Maxim is rinsing out the UK breaks-garage sound on the other side of



Europe, proving once and for all that it's not just a London thing.

### DJ D'Vyne's Dancefloor Devastation, from Essex 'UK Garage Mix'

D'Vyne's garage mix hits all the right buttons, and he even sent us a T-shirt to support his bid for BB



victory. His mix of MJ Cole, Sticky and M Dubs lovelies up the dancehall.

### John The Breaksist, from Leeds 'Synthetic Hardcore Phonography Mix'

John's breakbeat mix is furiously lean, showcasing the talents of



Hyper & Rhymes, Future Funk Squad and many more. Very cool.

## HOW TO... ENTER

- Your tape/disc should be at least 74 minutes long.
- Include a full tracklisting with artist, track title and label.
- Include your daytime telephone number and a photograph with your name written on the back.

- Send all tapes, minidiscs or CDs to Bedroom Bedlam, Muzik Magazine, Hatfield House, Stamford Street, London SE1 9LS. Muzik cannot return any BB tapes. If you hear nothing, keep trying - we try to listen to everything!

## WIN

- Be original.
- Develop your own sound.
- Don't just spin obvious anthems.
- Bear in mind that if you send in a prog mix, you'll be in direct competition with the other 7,000 prog mixes we get sent each month.

## BOOK A DJ

If you want a BB DJ for your gig, club or party then contact Paxton Talbot on:

Tel: **+44 (0)20-8653-0663**

Fax: **+44 (0)20-8653-0642**

E-mail: **info@lilyuk.com**

# MUZIK DJ NEWS

What are our winners up to?

**B**reakbeat DJ **Ali B** has singled out Muzik Bedroom Bedlam winner **Will Saul** as one of the most important new DJs to come through on the London circuit. "He's definitely one we will be seeing much more of," Ali added.

**Jay Cunnings'** 'Pressure Breaks 5' mix CD was well received by Muzik's **Tayo**, who broadcast the 60-minute mix on his new show on Kiss FM. Jay will be in Hong Kong, Finland and the US this summer. He'll be in Chicago with Krafty Kuts (tbc) in May.

**Paolo Mojo** has started a new monthly column for Resident Advisor, one of Australia's finest dance music web sites. Fellow scribblers include Ferry Corsten and Cass of Cass & Slide and Flying Rhino fame. Paolo told Bedroom Bedlam that his new web site - [www.paolomojo.com](http://www.paolomojo.com) - has just gone live and that he'll be over in Derry for Inertia this month.

**Stuart Bennett's** latest release - 'Scribble' by The Animators - will feature on the forthcoming 'Y4K' compilation on Distinctive. The album, which is being mixed by the Future Funk Squad, will be Stuart's first major credit since entering the world of production last year. Watch this man - and this space!

Capital Radio's Ali B: Bigging up one of our boys



**WHERE TO SEE BEDROOM BEDLAM DJs**

## PROLOGUE @ THE CROSS

First Saturday of the month at The Cross, King's Cross, London. Residents Ian Ossia and Lee Ford will be joined by BB's **Jo Shanks** and **Simon Stuart**.

Info: 020-7837-0828

## RAMSHACKLE @ THE ACADEMY

Every Friday at The Academy, Birmingham.

Funky house, breaks, hip-hop, urban, and whatever you fancy, with host **Steve Gerrard**.

Info: 07977-446-362

## MUZIK:RESPONSE @ AKA

Wednesday, April 3rd at The End, West

Central Street, London.

Bi-monthly residents

**Margaret Dygas**,

**Roberto Marroni**, **Will Saul** and **Dr**

**Rubberfunk** host the freshest new

midweek session in London. This month, there's another damn cool

surprise guest, too!

Info: 020-8653-0664

## DIAL @ POOL BAR

Every second Thursday of the month at The Pool Bar, 104 Curtain Road, Shoreditch, London.

Fantastic breaks and beats session with **Will Saul**, G-Stone's Walkner & Moestl and co-founder Roundeye.

Info: 020-8653-0664

## LOOSE @ RETOX BAR

Every Thursday at Retox, Covent Garden Market Place, London.

This gem of a night is really kicking off now, with residents **Nat Monday**, **Roberto Marroni** and **Nick Hook** getting down to some serious tech-house skullduggery.

Info: 020-8653-0664

## OOH! HOW CREATIVE!

**T**his month's most beautifully packaged entry comes from Matt Childs from Sheffield, whose blue-hued extravaganza looks better than many professional CDs we get.

This expertly wrapped kit contains an airline-style eye mask, incense sticks and well-illustrated CD artwork.

Hell, even the music continues the moody, late-night theme, favouring deep, dubby house courtesy of Drop Music, Glasgow Underground and Large. A future winner in the making, we reckon, and sure to find favour with lovers of Naked Music.





# JAMES ZABIELA (WE FEEL YA)

How is success and fame treating our recent big winner?

“The month started in Amsterdam with me DJing alongside Jan Carbon & Circulation's Paul Davis at **The Kremlin**. It's a rather large venue with a rather large music policy. The night just wasn't meant to be for any of us – we were all just playing in the back room. The club are trying to change their musical style from the

commercial stuff that's usually played, but I think it'll take some time before there's a big deep house following there, somehow.

“I had two great gigs in Ireland this month, firstly at the newly refurbished **GPO** in Galway, which was fantastic, and secondly, a five-hour set at **Lush** in Northern Ireland, which was one of the best gigs I've ever had and the first time I've been given a whole night to myself – thanks guys! The people there are barmy and very into their music, so I was onto a winner with that one straight away. I went back to someone's house afterwards for another marathon set where I was given some pink slippers as a present and was forced to wear them while I was playing [*Kinky – Ed.*]. Like I said, the people up there are barmy.

“I also had great gigs in Wales, Liverpool, Prague, Manchester and Romania! Highlights were **Time Flies** in Cardiff which was ace; a small night called **Alderaan** in Liverpool, which I can only describe as the best acid house party I've ever been to; and my residency at the **Roxy** nightclub in Prague with DJs Joel Einhorn & zany Dutchman Sander Klinkenbottom (Kleinenberg) who rocked the place until 7am. I also got to play **Tribal Sessions** at Sankeys Soap in Manchester. A blinding night in a dark grungy hole with wicked sound and a great crowd!

“Finally, I've been compiling tracks for my Groovetech CD and having loads of fun compiling my Essential Mix for Radio 1, which airs on March 16th.

## ZABIELA'S HOT 10

- 1 **Surya** Mono 2 Stereo (Moving Target)
- 2 **Sound Alliance** From Home (CD-R)
- 3 **DJ Hal** Flaming Tiger (Niche)
- 4 **Shafunkers** Rhythm Division (CD-R)
- 5 **Red Star** Pretender (Blastik)
- 6 **Kinetic Axis** (Play Recordings)
- 7 **Timmy S** He's In The Bar (Surreal)
- 8 **Dan Goodall** Trippid (Acetate)
- 9 **Phil Weeks** It Put Me Well Remixes (Robsoul Recordings)
- 10 **Sifter** Forfeit Blue (Honchos)

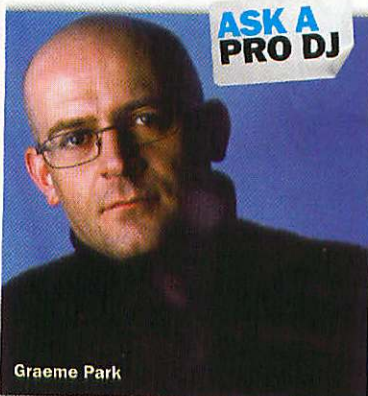
## NAT MONDAY (winner in May 1999)

- 1 **X-Trax** Plan 94 (Northface Mix) (Pied Piper)
- 2 **Amoeba Assassin** Pusher (BPM)
- 3 **Nat Monday** Connection (Distinctive)
- 4 **Fatheads** Music 4 Lunch (Transa Mix) (Flammable)
- 5 **Krystal** Fastride (white label)
- 6 **Sickboys** untitled (Flammable)
- 7 **Angeles** Light Over Me (Remix) (Flammable)
- 8 **Fu Man Choo** Outlaw (Good:As)
- 9 **Nat Monday** Screaming Inside (Flammable)
- 10 **Yves De Ruyter** Music Nonstop (Push Mix) (Bonsai)

Nat is now DJing around the world and recording for Distinctive Records

## MUZIK DJ WINNER TOP 10

## ASK A PRO DJ



Graeme Park

## Q: What do clubs look for in a warm-up DJ?

From Ben Graeme-Evans, West Sussex

**Graeme Park:** “The best one I worked with was Tom Wainright at the Hacienda, because he played nice mellow vibes as people came in. Tunes to get people's heads nodding and toes tapping. The worst possible thing is when a young lad warms up and starts playing all the big tunes in the hour before you're on, cramming

in as many records as possible.

Judging by punters' reactions, I think they feel the same as well. I still think the best DJs are the ones without big egos. But in this business, there's not too many of them.”

Graeme Park's 'Bar Grooves 2' is out now on Bar Grooves

**TEST**

# PRO HEADPHONES

Your sweaty ear muffs are the **VITAL FINAL LINK** in the DJ chain. So seal out the requests for Britney with these killer cans. . .

TEXT NICK WATTS PHOTOGRAPHY NEIL MERSH



## STANTON DJ PRO 2000

Masters at work – cans for the jobbing DJ.

£90

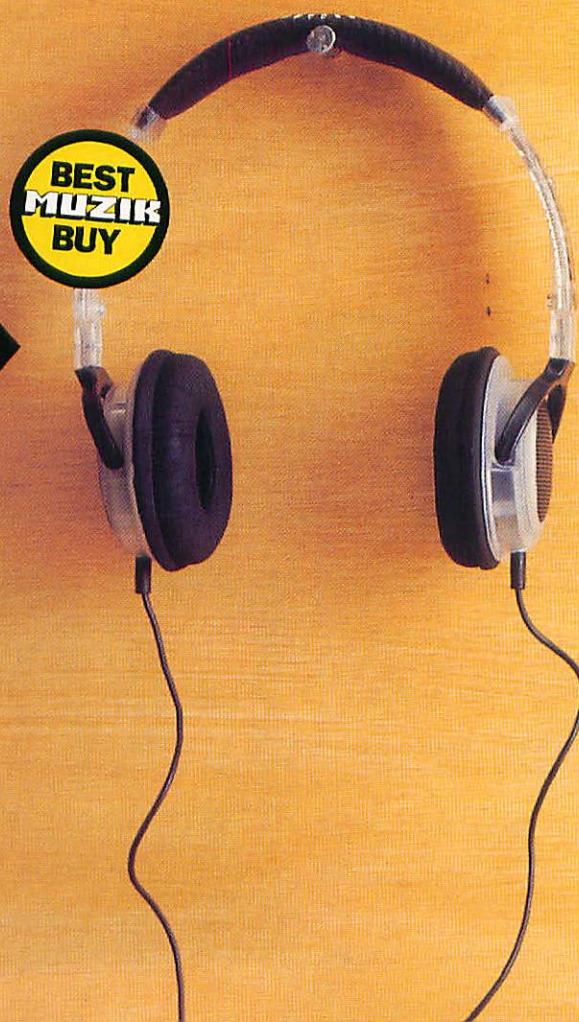
**Sound:** No frilly highs or subby lows, just raw, ugly power that cuts. The high mids are punchy and tight enough to stop your breakbeats getting lost in the bass.

**Build:** With a detachable coiled cord, a stereo/mono switch for true one-ear monitoring and chunky plastic components, these are true workhorses.

**Looks:** Well, you won't lose 'em in the dark. Unless you opt for the silver.

**Verdict:** These won't win any hi-fi awards, but their aggressive sound works well in a club.

**Rating:** ★ ★ ★ ★



## SENNHEISER HD25

The king of cans, as sported by your favourite DJ.

£160

**Sound:** At 124db maximum, these are insanely loud, but even at top whack, quality is wicked. Closed cups that clamp tightly to your skull mean great isolation.

**Build:** A model of German efficiency. Steel-reinforced cables, practically unbreakable headbands and fully interchangeable parts. They'll last you a lifetime.

**Looks:** Strictly business. Who needs flashy styling when anyone who knows their stuff will give you mad props?

**Verdict:** Sennheiser keep the crown.

**Rating:** ★ ★ ★ ★ ★

## SONY MDRV700DJ

Can Sony steal gold with their first heavy-duty, pro DJ phones?

Around £100

**Sound:** Home listeners will wow over the clarity and separation, but bad news for DJs: isolation is poor, especially considering the massive 90mm cups. Sensitivity is low too, so you have to crank your amp up.

**Build:** The biggest and heaviest here, yet the well-constructed cups won't bend your ears.

**Looks:** Sci-fi silver and the usual smokin' Sony styling means these are the cans to be seen in.

**Verdict:** Nice try, but no medal.

**Rating:** ★ ★ ★



## NUMARK ZPHONES

Bargain-bucket phones, perfect for the aspiring turntablist.

From £40

**Sound:** Ferociously loud, with more bass than you can shake a stick at, but they can't quite compare on clarity with more expensive models.

**Build:** Lightweight, a bit flimsy and the cups don't swivel properly.

**Looks:** The see-thru plastic sides are a bit iMac, but handy for letting the crowds see your latest tonsure.

**Verdict:** A bona-fide bargain, these won't blow Numark's reputation for quality DJ gear. Snap 'em up.

**Rating:** ★ ★ ★ ★

## TECHNICS RP-DJ1210

Bass junkies everywhere will want to get their hands on these.

£129

**Sound:** With a frequency response of 8Hz to 30kHz, they'll make your eyes rattle in their sockets. The ultra-bass tends to muddy up the mids though.

**Build:** Totally flexible, and you can lock each can in any position, so they'll never fold unexpectedly off your face.

**Looks:** Simple, old skool and the T-word gives them immediate kudos.

**Verdict:** Beyond the head-thumping low end, these don't quite match the Sonys or the Senns for sheer quality.

**Rating:** ★ ★ ★



### STOCKISTS

**Numark:** 01252-341-400/ [www.numark.com](http://www.numark.com)

**Sennheiser:** 0800-652-5002/ [www.sennheiser.co.uk](http://www.sennheiser.co.uk)

**Sony:** 08705-111-999/ [www.sony.co.uk](http://www.sony.co.uk)

**Lambda (for Stanton):** 01582-690-600/

[www.stantonmagnetics.com](http://www.stantonmagnetics.com)

**Technics:** 08705-357-357/ [www.technics.co.uk](http://www.technics.co.uk)

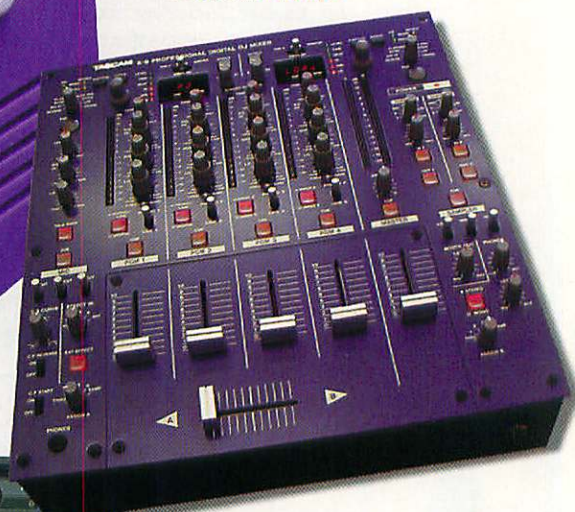
## DJ GEAR NEWS



### BRASS SECTION IN POCKET

Your commute will never be the same: this mini music sequencer for Nintendo Game Boy consoles crams in over 600 samples, features a riff editor and a fistful of effects, all in a cartridge the size of a matchbook. While sound quality's pretty pony (think lo-fi MP3) it sure beats playing Snake 2 on your Nokia.

**Pocket Music for GameBoy Color/Advance, £25/£35**



### SUPER SAMPLER

Punters and pundits alike were wowed by Native Instruments' first software sampler at this winter's giant LA muso shindig, NAMM. Not surprising, considering it features 256 stereo voices, independent pitch/timestretch functions and 14 (count 'em!) filters. There's also loads of EQs, effects and a three gigabyte sound library. And it's under £300. What more d'you want?

**Native Instruments Kontakt, £249**



### DJ OCTOPUS

Wish you had four arms for DJing? Now you can, and without experimental surgery. User-assignable foot-switches on this four-channel mixer can be used when your hands are busy doing other things. Use your feet to kick in samples, effects or mute out tracks. Dual samplers, two multi-FX processors and technology from studio experts Tascam complete an impressive package.

**Tascam X-9 Pro Performance DJ Mixer, £1,025**

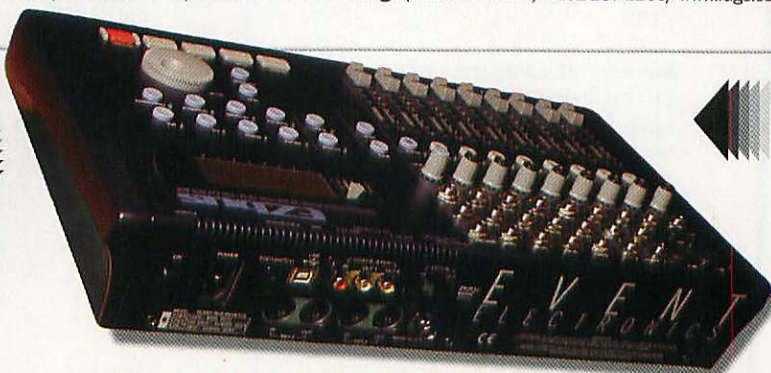
**STOCKISTS:** Arbiter Group (for Native Instruments): 020-8970-1909/ [www.arbitermt.co.uk](http://www.arbitermt.co.uk) **Rage** (for Pocket Music): 0151-237-2200/ [www.rage.com](http://www.rage.com) **Tascam**: 01923-438-880/ [www.tascam.co.uk](http://www.tascam.co.uk)

### HIGH END STUDIO KIT

#### BIG BOTTOM EXCITER

How did we live before our Optical Big Bottom? We're not sure, but the Aural Exciter 204 has one, and it really does make bass sound great. It also guarantees the 204, like every Exciter before it, will become a firm studio favourite.

**Aphex Aural Exciter 204, £349**



**STOCKISTS:** Hand In Hand (for Event): 01245-225-538/ [www.event1.com](http://www.event1.com)  
Pure Distribution (for Aphex): 020-7328-0660/ [www.aphex.com](http://www.aphex.com)

### SAY NO TO SPAGHETTI

Not only will this little box get rid of the cable mess at the back of your PC/Mac, but if you plug it into a USB connection, this 18 input digital mixer transforms into a powerful soundcard and MIDI controller – so no more tweaking mixes using a mouse. Presets are supplied for use with Cubase, Logic and Cakewalk.

**Event EZbus, £895**





PCV SERIES



PCV-150

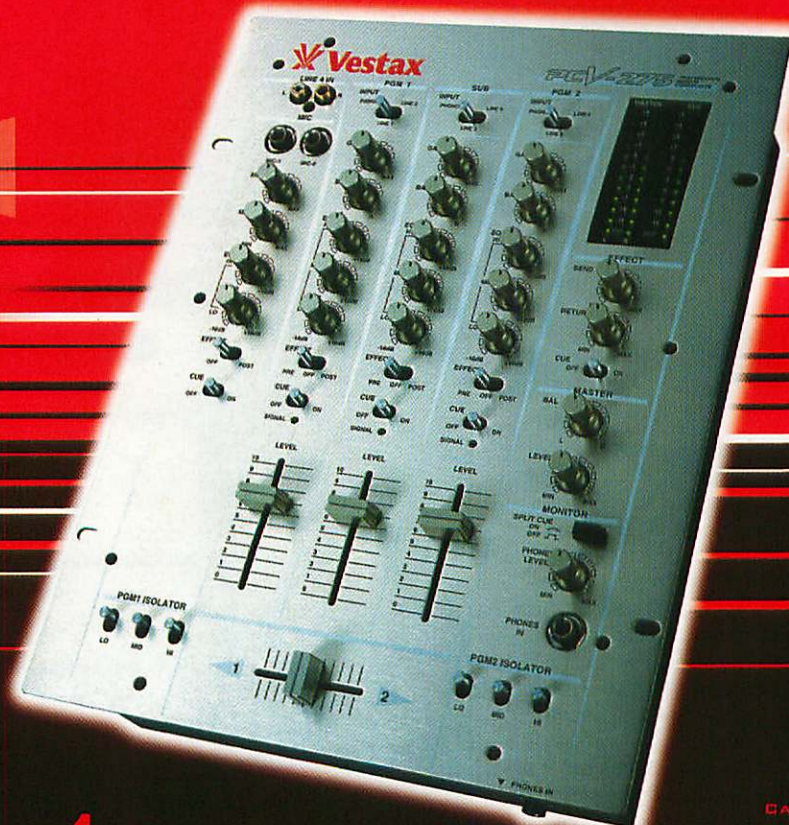


PCV-003

PCV-175

# PLASTIC SURGERY...

The popular Titanium Vestax series mixers have been re-born with the new PCV (Plastic Conductive Volume) crossfader, designed and manufactured exclusively by Vestax. The technology behind the PCV crossfader, normally reserved for studio and broadcast standard equipment, has been tested to 2 MILLION passes without audible loss of quality. (Normal faders often "die" after only 100,000 passes). Add to this the stunning new face lift, the usual Vestax innovations and a range to suit everyone's needs and we are sure you will agree that this beauty is not just skin deep...



PCV-275

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#### THE TEST CD

This month all the systems were tested by listening to the new **Chemical Brothers** album 'Come With Us'

TEXT **SIMON MUNK** PHOTOGRAPHY **NEIL MERSH**

# MICRO TEST HI-FI

They're tiny and sexy, but can they **deliver the bass** and **handle your decks**?



## DENON D-M30 SYSTEM £300

This CD/tuner puts out killer sounds for its size and price tag. The strong bass response doesn't mess with the sharp high frequencies and the midrange sounds perfect too. The speakers are a weak link, occasionally muddying the mix, but you can get the system speaker-free for a wallet-friendly £230. If you want more than just a CD and radio there's a matching CD recorder, MiniDisc and cassette deck in the range.

**Can you plug your decks in?** Yes, and your MiniDisc player at the same time – useful for putting down mixes.

**Rating:** ★ ★ ★ ★ ★



## TECHNICS SF-HD550 £350

You look like you're getting a lot for your money with this, but look again. Apart from the cassette player, the Denon does everything this does in a smaller space and sounds better doing it. The Technics can begin to screech on the high notes, gets fuzzy on the bottom end at high volume, and feels cheap and plasticky to boot. Good looks sway in its favour and the 'variable gain control' amp manages better at low volumes.

**Can you plug your decks in?** Yes, if you like it quiet, but we'd expect more from the manufacturer of the SL1200.

**Rating:** ★ ★ ★



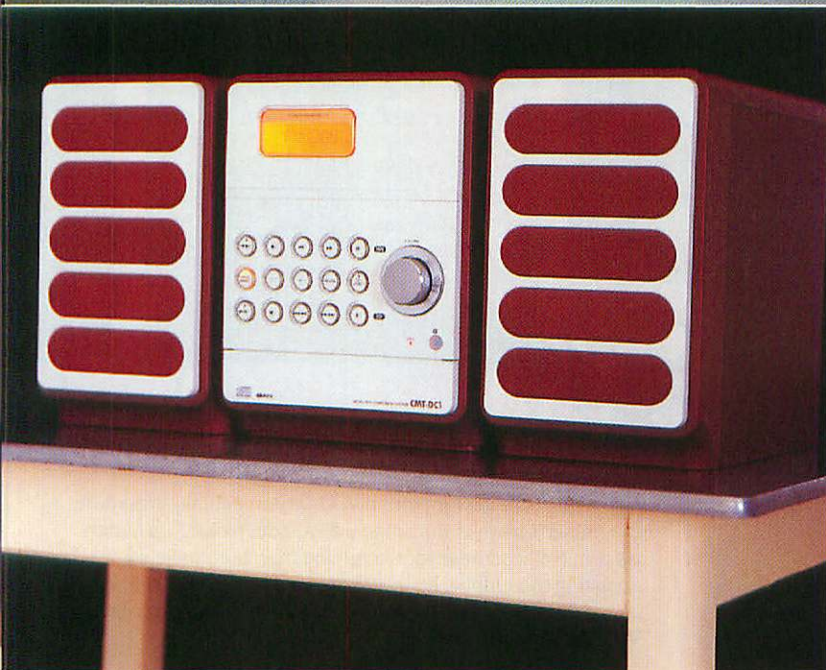
## AIWA XR-DV700 £599

This system features a radio and CD player but will also play DVD movies. It might have more cables than British Telecom but it's a doddle to set up and the sound is loud and clear when unleashed. The five satellite speakers punch 37 watts RMS each, the chunky subwoofer (not pictured) 68W – ouch. For the popcorn munchers, DVD picture quality is superb and big surround modes like Dolby Digital and DTS are supported. The beardy hi-fi purists might scoff at playing CDs in surround sound but when the bass starts shaking the floor, the effect is awesome.

**Can you plug your decks in?** Yes, and you can DJ in virtual-surround if you want.

**Rating:** ★★★★★

**BEST  
MUZIK  
VALUE**



## SONY CMT-DC1 £250



## SHARP SD-NX10H £1,000



Love it or hate it, you can't deny this Sony is distinctive. The retro styling, wild colour schemes and Toytown remote make it one for those who value style. But despite appearances and a market-stall-cheap feel, the CD, cassette and tuner pump out reasonable audio. Just as important, it can crank it out without much distortion. The next model up has built-in MiniDisc but doesn't look half as flash.

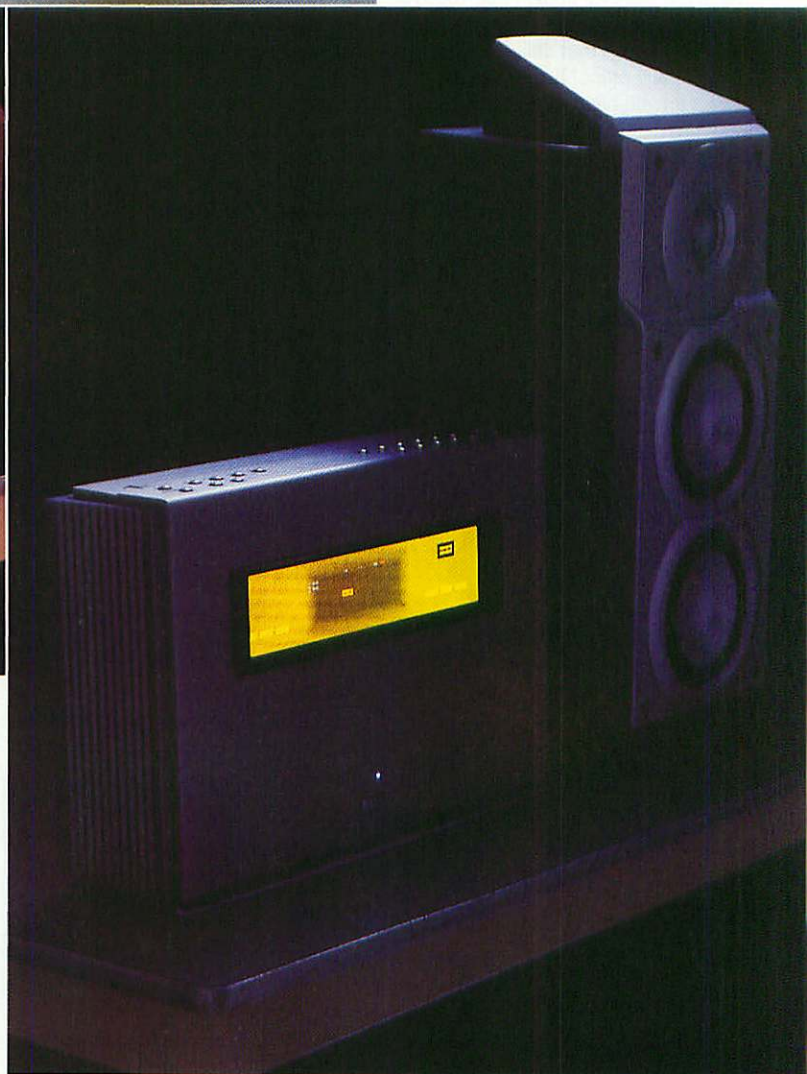
**Can you plug your decks in?** Yes, but it's like putting Ferrari wheels on a Morris Minor.

**Rating:** ★★★★★

It might be a bit of a bloater in this company but it's classified as a micro by Sharp, and the awesome sound means it has to go in. Every click, flutter and whoomp gets captured beautifully, the CD and MiniDisc sound amazing and even the radio sounds crystal clear. How? An ultra-high-speed sampling frequency and a one-bit digital stream between players and amp, of course. It's pretty, too, but whew – it's pricey.

**Can you plug your decks in?** Yes, and expect great sound reproduction as a result.

**Rating:** ★★★★★



### STOCKISTS:

**AIWA** 0870-168-9000/ [www.aiwa.co.uk](http://www.aiwa.co.uk) **Denon** 01234-741-200/ [www.denon.co.uk](http://www.denon.co.uk)

**Sharp** 0800-262-958/ [www.sharp.co.uk](http://www.sharp.co.uk) **Sony** 08705-111-999/ [www.sony.co.uk](http://www.sony.co.uk)

**Technics** 08705-357-357/ [www.technics.co.uk](http://www.technics.co.uk)

Prices given are estimates for those found at retail. Prices vary, so shop around

## HI-FI & GEAR NEWS



### IT'S BEHIND YOU

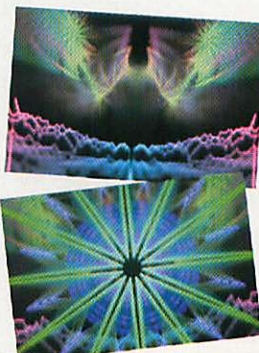
This is the first ever audio-visual receiver with Dolby Headphone, a new bit of audio technology that delivers surround sound to any pair of headphones – perfect for late-night listening that won't wake the neighbours. Clever phase-manipulation software fools your ears into thinking the music and movies played back are all around you. You can even record the signal and play back on any personal stereo – giving you 3D music on the move.

**Denon AVC-A1SR £3,000**

### TRIPPER HAPPY TV

Perfect for post-club comedowns, this DVD player puts a lightshow in your living room, as well as doing a cracking job on your movies. Stick in any audio CD or even a CD of MP3 files, and the Samsung generates trippy patterns on the telly in time with your tunes. It also has great picture quality on DVD movies.

**Samsung DVD-N505 £TBC**



### HOW MUCH?

### MEGA BASS

Oh. My. God. These five-foot-high, flash-as-you-like Mission speakers are worth the second mortgage. The fronts look minimalist and discreet but look closer and you'll see a stack of five bass units on each side. Yes, that's an awesome 20 bass bins in total, all of them sitting back-to-back so that any vibrations from them cancel each other out. A clever bit of design, crystal clean sound. . . Bring on the jungle!

**Mission Pilastro £20,000 a pair**

### IN-CAR INTELLIGENCE

This new in-car CD tuner from VDO Dayton actually 'listens' to the music it plays in the same way you do, picking up audio via a mic placed near your head and then automatically adjusting the graphic equaliser to take into account the acoustics inside your car. It also has loads of flashing lights.

**VDO Dayton CD4402 £TBC**



**STOCKISTS:** Denon: 01234-741-200/ [www.denon.co.uk](http://www.denon.co.uk); Mission: 01480-423-700/ [www.mission.co.uk](http://www.mission.co.uk); Samsung: 0800-521-652/ [www.samsungelectronics.co.uk](http://www.samsungelectronics.co.uk); VDO Dayton 0800-215-315/ [www.vdodayton.com](http://www.vdodayton.com). Prices are approximate at retail.

### WEIRD AUDIO CORNER

### GRUNDIG AUDIORAMA 7000 SPEAKERS

These voluminous Seventies speakers, as seen on our Groove Armada CD tray, were marketed as 'omnidirectional sound radiators' when released in 1975. Each speaker features four bass drivers and eight



treble units all pointing in different directions, housed inside 12.5-inch diameter perforated metal spheres. This pair stand on chromed legs, but they were also

available with ceiling suspension chains (hmmm, groovy) and you could get them in black as a special order.

**Muzik's vintage audio expert Tom Goldsmith** from London shop Audio Gold says, "It's hard to describe the sound of these amazing speakers. The sound does appear to be coming from all directions so it has a lot of spaciousness, but for

the same reason, it can sound a bit vague." So, one to file under 'Sounds weird but looks great'.

### THE SPECS

**Date:** 1975  
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MOVING UP...



## DORIGEN

Firmly established as one of the coolest labels around, 2002 will further cement this fact. Classic Digweed-championed tribal anthem 'Shapeshifter - Flood' gets the powerful breakbeat treatment from the great Koma & Bones, and Spin Cycle add their unique tech-house sound. Plus don't miss Decepticons awesome Dorigen debut with 'Eastern Promise'.



## DISTRAEKT

Proud new label for names to watch in 2002 - Piliavin & Zimbaro. After remixing Terry Farley's monster track "Praying" on Junior last year as Deadset, the boys are back with serious effect. Expect material to follow on NRK's Honchos imprint and Eric Morillo's mighty Sondas division of Subliminal. Mind-bending tribal darkness for future worlds.



## ENVISION RECORDINGS

Brand new label from breakbeat genius Future Funk Squad that will showcase his talents, including collaborations with massive names and also breaking new talent. Elite Force, 2 Sinners, Phantom Beats, Kraymon, Madam Breaks, Digital Pimp, and this is just the first few releases!!!!!! One to watch.....check out [www.envisionrecordings.com](http://www.envisionrecordings.com).



## PHOOD

Brixton-born and heading for the stars! This first offering delivers Eukahouse artist Spectrum is Green remixed by The Inland Knights and from there on in we get the who's who of dance. Look out for work from Plastic Avengers, Circulation, 16b, Wally Lopez, Attaboy, Tim Deluxe, DIY, Hakan Lidbo as well as a host of up and coming production wizards.



## PLAY RECORDINGS

Ace tribal & breakbeat label Play continue to impress with every release. Airey 'jackin' has become a tribal favourite of Lottie's Radio 1 shows. Forthcoming releases in conjunction with Sumsonic & Majestic, including 2 Sinners remix & a bomb from Fitalic. Regular support from Hybrid, James Zabiela, Adam Freeland, Steve Lawler. Don't miss!!!



## POODLE

Following the run-away success of Len Lewis' "Illicus" (complete with Grant Cell remix) last month, comes the second awesome installment on this phenomenal tech house label. Len's back this time with "Paradise People", remixed by rising super star Asad Rizvi (2 Right Wrong 'Uns). Look out for work from legend Terry Francis to follow.

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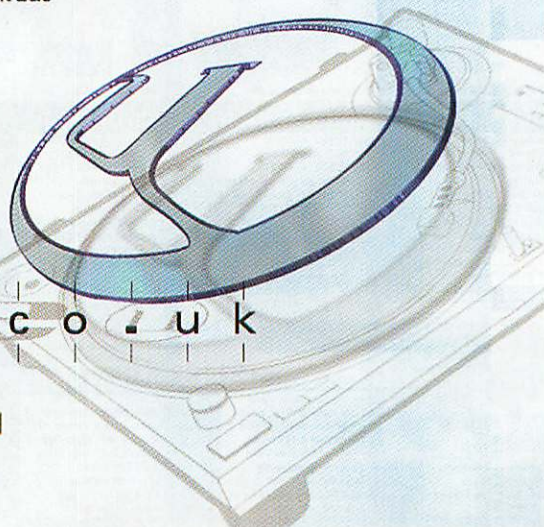
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Two members of the Muzik team show off their sideburns. Just imagine what the men look like



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**S**ideburns are immensely important to the modern dance music male. They are a mark of differentiation yet also of tribal membership. Just uttering the salty abbreviation "burns" encapsulates the eerie transition from smooth-skinned nightlife virgin to horny-handed dominant dance male. Sideburns exist in a mystical netherworld between head hair statements (see

Macy Gray, movie-making rappers Kid N Play and pink-haired Arsenal player Freddie Ljungberg) and facial hair statements (see Armand Van, Charlie Chan and, er, Hitler).

Growing sideburns is part of getting The Funk. When one first forms a relationship with dance music one begins to comprehend The Funk, but just appreciating it doesn't mean you've got it. Try too hard and you may appear foolish (see Damon Albarn, Richard Blackwood, Tony

Blair). You can't find The Funk by endless questing - The Funk finds you. Once it's there in the blood, however, some notion of sideburns inevitably enters one's life, whether it be bedtime visions concerning the pencilled-on jaw-ferrets sported by the bassist from long lost fop-soulsters the Blow Monkeys or, alternately, waking one morning to find you've turned into Mungo Jerry.

It's important to remember that sideburns are not some

weird addition to an otherwise hairless body, they are the last remnants of the thick mane that covered our entire bodies in distant millennia, a precious copse of animal masculinity in an otherwise retreating forest of hair. They are, indeed, a reminder of our feral past (nb: so is nasal hair but let's not push the point too far, eh?).

A good pair of sideburns declares to the world, "I have dropped out of your squeaky-clean, hairless Hear'Say society. My friends are now

those who can tell me which Jennifer Lopez record Rui Da Silva remixed or from where Joey Negro nicked his latest sample. I am in tune with the BPM-count of life."

So be sideburned and proud. Rub them against passing strangers. And ask girls (or boyz if you're so inclined) who may look askance if they'd like to stroke the essence of your masculinity. Now, when all about you are losing their hair, is the time to go for the 'burn, my son.

## FOGGY PANDA BY KID ACNE



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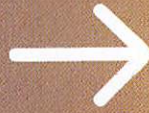
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