

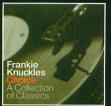
Azuli Presents

Danny Tenaglia Choice

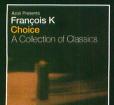
A Collection of Classics

Out Jan 2003

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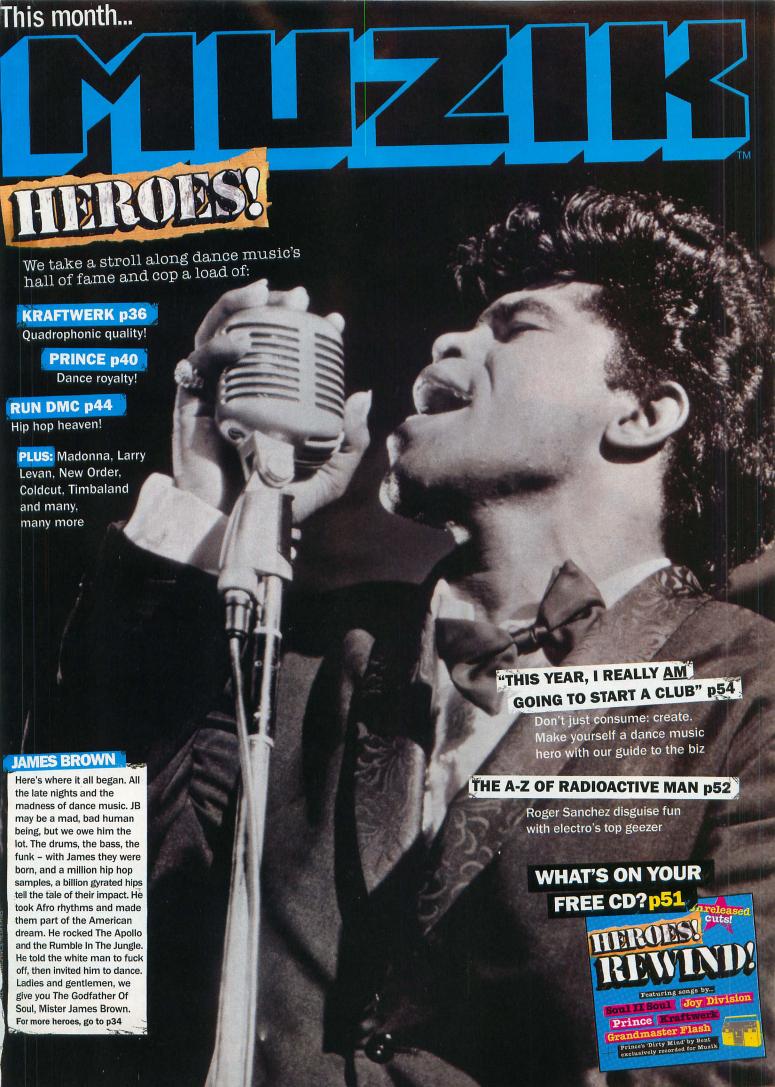


Frankie Knuckles Choice A Collection of Classics AZCD08



François K Choice A Collection of Classics AZCD13







THE MESSAGE p10

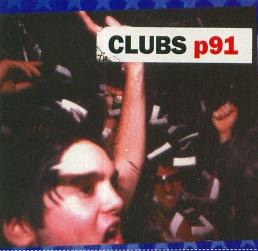
Exclusive 2003 Jaxx/Fatboy album news; change the lightbulb! – Muzik's How To Dance guide; sexy slipmats; Electric Six; Agoria; top T-shirts; geek rap; DJ Sneak does us a tape







At last! Read Muzik's verdict on Massive Attack's new album. Plus Bent, Freaks, Boy George and Nas, and comps from Plump DJs, Tiga and The End. In Trainspotting, it's a techno special







Muzik previews the Dedbeat Weekender, Way Out East and Pressure, conduct the definitive decks test and check out ginger junglist Photek's rarest cuts in Desert Island Disco

SUBSCRIBE NOW AND GET A FREE CD! p113

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40 ORIGINAL SOUL, FUNK, DISCO, ROCK AND JAZZ TRACKS

Sampled by Röyksopp // Bentley Rhythm Ace // Beck // Happy Mondays // DJ Shadow // UNKLE Jay Z // Tupac // De La Soul // Fatboy Slim // Moby // Guru // King Bee and Stetsasonic

Full length choice cuts from The Salsoul Orchestra // Marvin Gaye // Herbie Hancock David Axelrod // Shirley Bassey // Klaus Wunderlich // Ben. E. King // James Brown // Bob James Shuggie Otis and Joe Cocker

"A pant wetting joy. Essential" 4/5 loaded

"A trainspotters dream" 4/5 Q
"An extra special album" The Guardian
"A brilliant ongoing series ...album of the week" Update

musicmix Virgin

What's on the Muzik stereo? Hus month we have been without for.

Gonzales

Too Long (Remix) (Kitsune)

Geek rapper Gonzales' Neil Diamond-esque torch song take on Daft Punk's 'Discovery' epic.

V/A Soulfragettes

A Musical Movement (Timewarp)

Proper head nodding courtesy of Kimbu Kimra's 'Raise The Dead' and the West London Afro-funk of Nathan Haines' 'Earth Is The Place'.

Richard X Versus Liberty X

Being Nobody (Virgin)

Booty king Rich mashes up Human League's 'Being Boiled' with a Liberty X 'Ain't Nobody' vocal. Check the flip for the electro/ragga re-rub.

Futureshock

Birdcage (Parlophone/Junior)

Like Double 99's 'RIP Groove' after a few bevvies with Urban Shakedown's 'Some Justice'. Killer.

Common Featuring Stereolab

New Wave (Universal)

A musical match of orgasmic proportions. As avant-garde as major label hip hop gets.

Madonna

Crazy For You (Warner)

For sweet memories of school discos and getting pissed on 20/20.

They Came From The Stars I Saw Them

Lovesick Snowman (Um)

A Christmas classic, recorded in August, still sounding great in January.

sounding great in candary.

THE MUZIK OFFICE SET-UP





Muzik Magazine, IPC Media Ltd, King's Reach Tower, Stamford Street, London SE1 9LS

Tel: 020-7261-5993 Fax: 020-7261-7100

Website: www.muzik.co.uk

AND OUR FAVOURITE DANCE MUSIC HEROES ARE...

Editor Malik Meer malik_meer@ipcmedia.com Prince

Production Editor Duncan Bell duncan_bell@ipcmedia.com Public Enemy

Art Editor Declan Fahy declan_fahy@ipcmedia.com Blocko & Peasy

Deputy Art Editor Daniel Delaney daniel_delaney@ipcmedia.com Fela Kuti

Assistant Editor Ralph Moore ralph_moore@ipcmedia.com Thomas Bangalter

News Editor Victoria Goodwin victoria_goodwin@ipcmedia.com Grace Jones

Picture Editor Kate Dwyer kate_dwyer@ipcmedia.com Madonna

Clubs Editor Simone Baird simone_baird@ipcmedia.com Mike Skinner

Editorial Assistant Emma Robertson emma_robertson@ipcmedia.com Stevie Wonder

On-line Co-ordinator Funke Kugbola funke_kugbola@ipcmedia.com The Prodigy Many thanks to: Sarah Monk (Sub-editor, New Order) and Caroline Kaven (Editorial

Assistance, Bob Marley)

Contributors

Writers: Will Ashon, Dominic B, Kevin Braddock, Cathy Brady, Peter Cashmore, Warren Chrismas, Chris Coco, Doug Cooper, Stephen Dalton, Ned Denny, Mark Devlin, Andrew Emery, Terry Farley, Tony Farsides, Lee Foster, Neil Gardner, Cal Gibson, John Hall, Ian Harrison, Andrew Holmes, Katrina Huntley, Vince Jackson, Helen Jennings, Dr Bob Jones, Mark Kavanagh, Paul Kirwan, Kevin Martin, Piers Martin, Kevin Maher, Kevin McKay, Phil Mison, Dave Mothersole, Tony Naylor, Sian Pattenden, Pezz, Ed Potton, Mark Roland, Dan Stacey, Jonas Stone, Carl Stroud, Tayo, Emma Warren, Gavin Weale, Tim Wild, Stephen Worthy Photographers/Illustrators: Chris Beardmore, Jamie Beeden, Debbie Bragg, Jay Brooks, Sanna Charles, Mark Eilbeck, Andy Fallon, Pieter M van Hattem, Terry Hill @ the IPC Image Bureau, Andrew G Hobbs, Jason Manning, Tim Marrs, Neil Mersh, Sean Myers, Andrew Rae, Sarah Turton

Ad Director Karl Marsden 020-7261-6073 Milli Vanilli

PA To Ad Director Tribha Shukla 020-7261-5519 Elvis

Head Of Music Sales St John Betteridge 020-7261-5482 Andrew Weatherall

Ad Manager Graeme Walker 020-7261-5570 Orbital

Business Development Manager Denzel Thomas 020-7261-5372 Kraftwerk

Senior Sales Exec Mia Appelbrink 020-7261-7073 Andrew Weatherall

Senior Sales Exec Denise Barnard 020-7261-5209 James Barton

Record Label Sales Exec Jamie Clarke 020-7261-5532 DJ Dougal

Sales team Lisa Myers, Katherine Galligan, Ollie Scull, Andy Goldsmith, Nina Flynn (Charles & Eddy)

Database Marketing 020-7261-7098

Ad Production Laurie King 020-7261-5464 Lisa Pin-Up

Head Of Business Development Jessica Smalley 020-7261-5766 Sasha

Business Development Manager Rachel McFadyen 020-7261-6134 James Brown

Business Development Manager Michael Kohn 020-7261-6088 Shawaddywaddy

Project Co-ordinator Vicky Irwin 020-7261-7581 Bad Manners

Classified Ad Manager Steve Mitchell 020-7261-5634 Acker Bilk

Head Of Classified Sales Sharon Wright **020-7261-7036** Sash!

Classified Sales Executive Rebecca Geoghegan 020-7261-2866 Altern 8 Insert Sales London: 020-7261-6013/ Manchester: 0161-872-2151

Insert Sales London: 020-7261-6013/ Wanchester: 0161-872-2151

Bedroom Bedlam booking enquiries Lily Management 020-8653-0664

Syndication enquiries Lynda Woodley **020-7261-5415** Boy George **Head Of Marketing** Niall McKinney **020-7261-6293** Carl Cox

Marketing Executive Sophie Towers 020-7261-7355 Daft Punk

Events Co-ordinator Pauline Caroll (Billy Cotton)
PR Manager Nicola Woods (Dave Pearce)

Group Art Director Steve Fawcett 020-7261-7216 Underground Resistance

Production Manager Sam Bishop 020-7261-7228 Bob Dylan

Publishing Manager Richard Coles 020-7261-7993 Stevie Wonder

Group Publishing Director Eric Fuller (Donna Summer)

Managing Director Mike Soutar (Kraftwerk)

Back Issues Hotline: 020-8503-0588
Subscriptions Hotline: 01622-778-778

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the worlds most incluential dance club Godskitchen presents:

유 tracks of todays most upfront tunes and tomorrows future anthems





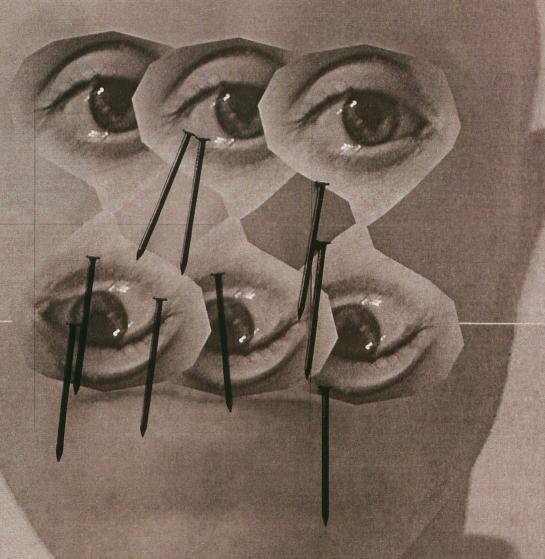
the brand new albumout jan 13 2003

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Gk direct from the floor to the store



FABRICLIVE. January 2003



JAZZANOVA JAMES LAVELLE ALI B

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ESTATOLI DJ BIZNIZZ RICHY PITCH MATT SMOOTH ROB MAC

Kriday 10th January Friday 17th January

LO FIDELITY ALLSTARS (ince UNKLE STANTON WARRIORS ALI B

GOLDIE PESHAY JUMPING JACK FROST DJ DIE DOC SCOTT HIGH CONTRAST MCS GQ, MOOSE & 2SHY

Friday 24th January

MINT ROYALE fine JAMES LAVELLE PLUMP DJS JOE RANSOM

TOTAL RANGOM

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TOUR 17 LIMATE DILEMIMA'S HIDEOUT featuring b) sets from: ZERO 7 FREEFORM FIVE SPEEKA

Friday 31st January Friday 7th February

TRUE PLAYAZ DI HYPE 2 hour out ZING PASCAL ANDY C BROCKIE DANNY WHEELER MCs GQ, FATS, RAGE & AD

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ALSION MARKS
LAUNDRY TAG TEAM

PLUMP DJs ALBUM LAUNCH PLUMP DJS
JAMES LAVELLE
STANTON WARRIORS
RENNIE PILGREM
TAYO & ALI B back 2 broke

ED RUSH & OPTICAL SCRATCH PERVERTS FIERCE MC RYME TYME

UFO JOE RANSOM

OCALTRA

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

'SPECIAL' PRIZE CORNER



Hello readers! It's the Big '03, and we're having a clearout. Everything must go, so

we're going to send one lucky scribe all the crap we've been trying to give away on this page for the last six months or so, plus some very exciting new crap too!

SURE DO GOT A **PURDY MOUTH?**

Hi Muzik

Your front cover 'New genre alert - Redneck House'. Laugh if you will, but surely 'Swamp Thing' by The Grid and 'Cotton Eye Joe' by Rednex would fall under this Sub sub-genre?! Chay Adamou, by e-mail

We'd better start praying then.

A TOSSER WRITES

Dear Muzik

With all due respect I have never heard such a fucking piss take in all my life as that Audio Bullys CD. You have some proper fucking dirty house music on a CD and yet you have some dirty fucking tramp MCing. Leave cunts like that with all the other garage loving philistines back in Ayia Napa! All the best

Andy & Paul, by e-mail

We didn't show your letter to the Audio Bullys, Andy & Paul. However, if we had, they might well have replied: "Audio Bullys in the area/ Don't make things scarier/ Make your criticism more constructive/Errrrr. . . Hmm."

LETTER OF THE MONTH

LAST NIGHT A DJ SAVED MY LIFE

Dear Muzik

What the fuck is X-Press 2's

played at Sankey's I asked

Rocky if they could play 'So

Much Love To Give'. He refused,

looked at me as if I was a piece

of shit, then walked away while I

was mid-sentence. I was polite, I

wasn't drunk or on drugs, and

as one of the people paying

their wages I expected some

basic courtesy. We later saw

astonishingly rude to a punter

who wanted to shake his hand.

Did these fat old twats really get

into house to act like their

Patrick Kilkelly, by e-mail

Readers: What is the most

offended you've ever been by a

a 'bum-knuckle'? Has Mr C ever

described your attire as 'broke

goosed you? Has Westwood

ass'? Write to us and tell all.

arseholes don't smell?

Ashley Beedle being

problem? When they recently

Some people don't know the power that music has over people. Recently, I've gone through a VERY screwed up point it my life, it got to its worst point last week. I sat down with a razor blade, put on Muzik's 'Best Of 2002' CD and was about to do something very stupid. Then 'Remind Me' by Royksopp came on. I hate cliches, but, Royksopp saved my life!

'Deck The House' made me laugh and txt my girlfriend to say "I love you". Music has a great effect over people. I would like to thank Royksopp, James Zabiela, and of course you, for saving my life. All the thanks in the world. **Ollie, West Yorkshire**

Cheers, Ollie. Have a free subscription.

WICKED AND LAZY? MEW YORK, LONDON, PARIS. **MUNICH: EVERYBODY TALK ABOUT**

SCUMPOP MUSIC!

Dear Muzik

I manage Rikki & Daz, whose forthcoming single 'Rhinestone Cowboy (Giddy Up Giddy Up)' not only looks set to be a huge hit but is spearheading a new musical genre of unashamedly mainstream, dance-influenced pop music borne out of 'Ritzy' style clubs and bars.

Tunes in this genre are often cover versions of classic hit songs, and they're particularly popular in the north of England, Scotland and Ireland. Culturally, this movement is hugely important - its rise has coincided with the death of the superclubs and mainstream DJ? Has Julesey ever called you dance culture.

The reason for this letter is simply to request that, when writing about this scene, you refrain from labelling it 'scumpop', which clearly implies pop music made by northern scum for northern scum. This is extremely derisory to those making and buying this music. Yours sincerely

Joe Taylor

When have we ever used the term 'scumpop', Joe? Prior to now, anyway. Rikki & Daz sound like a thoroughly entertaining duo, anyway - can any reader suggest a suitable name for what they do?



BUNNY BUGGED

Dear Muzik

What are you going on about on page 18 of your January issue? Bunny Wailer and Bunny 'Striker' Lee are two different people, as a quick look at the supposed 'then and now' photos makes clear to anyone who wasn't born blind. Nicole Fari, West Hampstead

Well, sometimes people get fatter and lose their hair when they get older. Er. . . Oh dear. Very sincere and embarrassed apologies to all concerned.

SPLIT PERSONALITY

Hi Muzik.

London is going to be fucking wicked for clubbing in 2003. Saturdays at The End, Roach at Turnmills, Saturdays at Fabric, Steve Lawler's Harlem Nights at The End, Type and Renaissance at The Cross. And then of course there's all the smaller nights around the capital (check out the Telegraph in Brixton).

Be assured there is no club crisis in London - it just gets better baby!

Richard Barnes, London

Tut. This isn't the type of letter we normally receive, Richard. Could you try to make it more angry/ bitchy/ weird, please?

SPLIT PERSONALITY

Hi Muzik

Next weekend, I'll be dancing with Pat Butcher (fat slag) and selling frozen frogs to all the miserable small people who can't dance.

Richard Barnes, London

better. An envelope full of tat will be on its way to you once you send us your address.



Hi great mag, but wot about some info on the main man Commander Tom?

I think you should do a interview with me on the life of DJ who as been 'up-and-coming' for five and a half years. Then readers can see the reality for DJs. Kes.

More good swears: wankshaft & wickdipper - ace!

Just wanna say thanx muzik 4 Hooligan House CD Audio Bullys rocked!

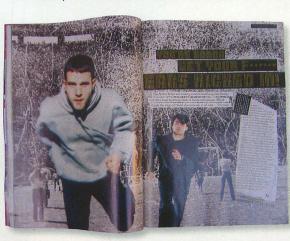
Its gettin hard takin the cellophane off the free muzik cds, it takes longer than puttin sheath to willy. Herbie (handcock)

Let's have more of the trance don, Jütti Vän Dur Vlïëgte in Muzik his production for Super Sexy Land is coolio!

Send us your texts on the number at the top of the column, or e-mail your pics to muzik@ipcmedia.com







Thanks. Richard - that's much

The Intessage edited by VICTORIA GOODWIN

BILLETH 10

BORN SLIPPY Now you can dress your decks in the style they deserve You've got the coolest decks and mixer, but up to now it's been impossible to find decent slipmats. They're either boring label logos or tragic, 'I'm A DJ, Please Blow Me'-style messages, and nearly all are flimsy as wet toast. Hoorah, then for Sicmats of Hollywood, who have stepped into the breach with a creative, quality range of 'mats. Designed by artists like graffist Mear One, they include Chronic (a hash leaf pattern). Koi (fish) and Boob (lady's chest). Don't delay - beautify your decks today. Sicmats are distributed exclusively in the UK by Sicmat's cool designs – one is based on a fun toy that's educational for kids. The other – aha ha ha! – on crap game Simon. Artl Numark. They're £15 a pair (plus free p&p). Check the full range at www.djstore.co.uk or call 0870-900-8484 11 MUZIN

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Due to a hold up with their redevelopment plans the que club have given us one more date.

Will there be any more jams at the que after this? at the moment we really don't know....

We weren't expecting to get the chance to do this one. You have been warned!

Serious electronic underground shenanigans, miss at your peril....

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The Message

------ Chart -----

The ultimate vinyl guide

LOG ONTO WWW.MUZIK.CO.UK TO GET THE WEEKLY UPDATED CHART



Lete Heller

Darker than his recent. material on Junior, this is a real return to the form Heller showed on 'Stylus Trouble' two summers ago. Perfect for the early morning Chibuku or Tribal Sessions throng. this definitely ain't for home listening. Tom Stephan says: "This was the biggest record of the past two weeks in the US for me. Most nights, I played both mixes. Fucking excellent!"



Ashley Beedle

"Watch out, Beedle's about!" says Rob Da Bank, who's a big fan of the latest haunting Beedle house reworking. "It's classic Ashley Beedle," Robbie continues, "one of his best ever remixes." Ali B calls it "a classic," while Dub Pistols frontman Barry Ashworth reckons "Ashley's on point yet again! This'll be fucking massive. It's got perfect production."



PETE HELLER & TED PATTERSON PRESENT THE LOOK AND FEEL

Big Room Drama (Junior)

Magnificent, juddering, progressive Junior business



BENT Magic Love (Ashley Beedle Remixes) (Sport)

Reminiscent of Electribe 101, this surging Beedle remix is as good as his work for The Streets



3

CICADA The Things U Say/Edge (Critical Mass)

A deep bassline, some smart hi-hats and an ace Eighties feel on lovely yellow vinyl. A duo to watch



LAYO BUSHWACKA!

LAYO & BUSHWACKA! Love Story (Remixes) (XL)

That massive L&B instrumental, melded to KOT's 'Finally' plus a smart re-edit. Top of the pops, deffo



DJ SNEAK Fix My Sink (Magnetic/Credence)

Yousef's been playing this for months and the new Basement Jaxx remixes are simply superb



UR Transition (Underground Resistance)

A UR groove with some good advice. Still being dropped everywhere from Fabric to Pressure



PANJABI MC Mundian To Bach Ke (Virgin)

The Knight Rider returns on a bhangra anthem that's set to cross over in '03. Yes, really



JUSTIN TIMBERLAKE Like I Love You (Remixes) (Jive Import)

Another top Jaxx remix, as Felix and Simon turn Justin's last single into an acid house classic



CK Sock It To Me (N2)

Peshay and Dillinja provide frenetic, 'Shake Ur Body'-beating remixes for this cool Missy cover. Should get a full release in early February



10

KID CREME FEATURING SHURAKANO Down And Under (INK)

Lottie, Roger Sanchez and Doc Martin are already smashing the latest cool Creme application



Panjabi MG

The only thing that could stop 'Mundian To Bach Ke' from being an across-the-board hit is people being unable to ask for it in record shops. But take a tip from us: just ask for the bhangra one with the Knightrider sample'. Easy. It's supported by everyone from Andy C to diddy Trevor Nelson to Erol Alkan. "I love it," says Erol. "I'll hate it in a couple of months but I'm mixing it into everything now!"



Basement Jaxx

You'll have to hunt in the smaller shops for this one, but it's well worth hunting down the Jaxxers second remix in as many months - the dubs in particular work like a dream. "They're ace," Muzik's breaks expert Tayo exclaims. "It's such a Basement Jaxx record. They're totally true to the track, even though they've turned it into a house record. I think they should definitely make more r&b in the future!"







BIG LPs FOR THE'03

Advance word on the hottest albums that'll drop this year

everal artists have been hard at work over the Christmas period putting together new albums, including Norman Cook, who is currently holed up in his Brighton studio recording his fourth LP. "I've done one track with a 'Praise You' vibe that's definitely a cracker," he told Muzik. "The last album went back to my clubbing roots, but house music isn't really doing for me at the moment. This one will be a bit more eclectic." Can we smell a hint of pop? The LP should drop on Skint in September.

Basement Jaxx are also hard at work, and promise 'interesting collaborations' for their third album. "We're cracking on and it's going well," Felix Buxton told us, who is currently beavering away with partner Simon Ratcliffe in their Brixton studio. "We've tried out some new singers and recorded a few tracks but there's nothing definite yet." Preceded by at least one single, the album will be released by XL at the end of 2003.

X-Press 2 are recording a follow-up to 'Muzikizum' that their management describe as "less dancefloor-obsessed than its predecessor", the aim being "to



sound as good at home or in the car as in the studio." Skint have pencilled it in for an autumn release.

The Scratch Perverts' debut album later this year will reflect diverse influences from Red Hot Chilli Peppers to the Aphex Twin. Somehow. "It's a hip hop album in the broadest sense," says Prime Cuts. And finally, Darren Emerson is currently taking time off from DJing to work on his solo debut. Featuring Compost vocalist Joseph Malick and "some guitars", it'll be out in the autumn on Underwater.

And the rest

Dave Clarke

Currently recording in his Sussex studio. "It's been a long time coming," says Clarke, "but hopefully people will think it was worth the wait"

Title: tbc Label: Skint Due: end of summer

■ The Prodigy

Recording at Liam Howlett's studio in Essex. "It'll be more electronic than 'Fat Of The Land'," says Howlett

Title: 'Always Outnumbered, Never Outgunned'

Label: XL **Due:** end of summer

Air

Currently recording in Paris

Title: tbc Label: Source Due: September 2003

■ Macy Gray

Co-produced by Dallas Austin, who we think might be from Texas, and who worked on TLC's 'CrazySexyCool'

Title: 'The Trouble With Being Myself'

Label: Epic **Due:** April

Faithless

Continuing to record in Rollo's North London studio

Title: tbc Label: Cheeky Due: October



things you must dothis month

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Talent

Rock Punk Disco Trash

Detroit's **Electric Six** just wanna make some noise, baby

we make it oblies about it, death single 'Danger! High Voltage' from Detroit rockers Electric Six (formerly The Wildbunch) is a fully-fledged, punk-disco monster. It features a painfully funky guitar riff, a flamboyant Tom Jones-esque chorus of "Fire in the disco! Fire in the Taco Bell" and none other than The White Stripes' Jack White yelping the track's title over both.

We make no bones about it, debut single 'Danger! High Voltage' from Detroit rockers Electric Six (formerly The Wildbunch) is a fully-fledged, punk-disco monster. It It's quite simply sex on a stick from the first bar, and the buzz has been so big that XL had to delay its release to try to quell the hype a bit. To no avail, however.

"Everybody loves a big 4/4," growls guitarist Serge Joebot, flanked by his four compadres: M, Rock 'N' Roll Indian, Dick Valentine and Disco. "When I wrote that tune, I thought, 'disco is devoid of any

Satanic element'. I wanted to get that element into the dance clubs."

It worked. The five-piece may normally make garage rock, but they've captured the imagination of disco headbangers the length of the UK, having their track aired twice nightly in trendy London clubs like Trash. With an album that Serge calls, "an even split between rockier songs and more disco-

oriented stuff," their schizo slant is the perfect recipe for success – especially if they do more gigs.

"You're only truly rocking when there's some hip-shaking involved," they point out. "Otherwise, it's a cro-magnon thing, and chicks won't turn up to your show." Raawk!

Electric Six's 'Danger! High Voltage' is out now on XL



Sandy Rivera feat. Haze Changes

Bob Sinclar The Beat Goes On

Manijama No No No

Jay J Keep On Rising

Shakedown Drowsy with Hope



Fri 31st Jan Club Class / Maidstone, Kent Sandy Rivera / Simon Dunmore

Fri 31st Jan Heaven / London Sandy Rivera / Spencer Parker

Sat 1st Feb Ministry of Sound / London Sandy Rivera / Liquid People / Paul Farris Pre Party @ Revolution / Clapham

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Fabio Grooverider Adam F Mickey Finn Hype Andy C L-Double Bad Company Peshay Ray Keith Phantasy Nicky Blackmarket Devious d Brockie Shy fx Mampi Swift Ed Rush Buzzkirk Terrorist Jordan Star C Brian Pearce

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MUSICAL TEES



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EAGER DIVAS

Noticed how you can't go shopping for dance tracks these days without getting a fat wad of female vocalists in your face? Here's the latest on the hottest...



Who? As in 'a deer, a female deer'. Do's the voice behind DJ Sammy & Yanou's smash

trancer 'Heaven' (Data Recordings).

What next? More cheese anthems. DJ

Sammy's got a follow-up out next month



SHAWNEE TAYLOR
Who? Subliminal's in-house
diva who produces as well as
writing and performing

What next? An album in summer 2003 plus collabs with Erick Morillo, Harry Romero, Jose Nunez and others



NELLIE ETTISON Who? Danish gospel singer who's lending her talents to

What next? Nellie's magnificent lungs feature on Artificial Funk's 'Together' out mid-February on Skint

house music.

The Message

Dino Lenny's nabbed the former Housemartin's voice for his house track 'Change The World'. But...

HOW HOUSE IS PAUL HEATON?

Do you buy Muzik? "Yes, though only in the last year or so. I didn't notice it till then." **Houseometer:**

Ever go raving back in the day? "In '88 we did loads of clubbing. Anywhere we'd play a gig we'd find a decent club for afters. But I suspect I was already too old for it, even then!"

Houseometer: ★ ★ ★

Have you ever been to Ibiza? "Yeah, but not in that capacity. I've been there out of season. I always though it might be bit much for me.

Houseometer: *

Houseometer: ★ ★ ★

Do you own a pair of decks? "I used to, eight years ago. Once I actually 'played out' in my local pub. My DJ name was 'MC Bobby Christ'. I'd just got reasonably good when my decks got nicked."

What's the longest you've ever stayed awake? "Four days. We toured Europe in 1992 and me, the drummer and the T-shirt vendor tried to stay up for the entire tour. How long was it? 19 days. We had this rule that we weren't allowed to go to bed until it was light." Houseometer: ★ ★ ★ ★

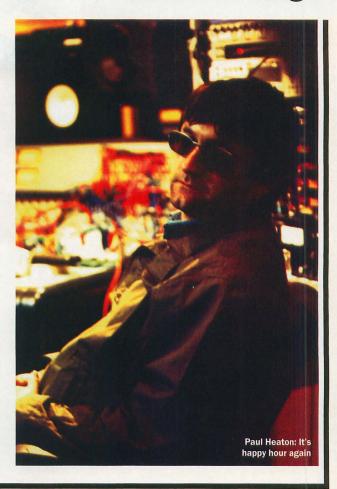
Do you own any mix tapes? "Not many. I did get that '2 Many DJs' one though." **Houseometer:** ★ ★ ★

Fave label? "Catskills Records down in Brighton: I really like the Pepe Deluxe album. It's better than Skint, anyway. I'll say that just to wind Norman up!"

Houseometer: ★ ★ ★ ★

So it's official: Paul is the second housiest one out of The Housemartins!

Paul Heaton is vocalist on Dino Lenny's track, 'Change The World', a housing-up of the Housemartins' 'Flag Day'



F COMM GET HI

Label forms partnership with hip new hotel



Hip hotels have long been more than happy to get into bed with dance music. In Paris, for instance, Hotel Costes has put out its own series of successful lounge compilations, while Hed Kandi play out at London's St Martin's Lane Hotel.

But now, for the first time, brand new 'boutique' hotel called Hi in Nice has gone all the way – with Gallic househeads F Comm. Due to open this month, Hi has forged an exclusive deal with Laurent Garnier's label to supply a 'soundtrack' to the hotel. F Comm will fulfil every music requirement in the place, including mix albums for Hi's bar, records for listening booths, live acts and the noise the phones make (unconfirmed).

Hi, in Nice, France, opens this month. For more information, go to www.hi-hotel.net





RUI DA STLVA

If you're going to sell
out, you might as well
do it in style - Rui Da
Silva style. Rui has
just dry-fucked the
corporate pig for a fat
wad, a 2.2 billion
strong audience and
dozens of near naked
laydeez. Yep, he's done
the Miss World 2002
soundtrack. Maybe
'Big Bruv' Oakenfold
was too busy...

BRITNEY
SPEARS
It's not just Justin
Timberlake who's
chasing dance cred
these days. In the
wake of Britney's ex
getting remix lovin'
from Basement Jaxx,
Britters is 'in talks' with
Daft Punk to remix her
next single. Rather
less interestingly,
she's also thinking
about William Orbit.



Who? The funk soul sister whose voice rocketed 'Shake Ur Body' into the Top 10

What next? UK girl Di has relocated to NYC and is currently in the studio, working on some new solo tracks



SAM OBERNIK

Who? The big, mad singer on Tim Deluxe's summer 2002 anthem 'It Just Won't Do'

What next? Her debut single is out this month on Eastwest with a solo album set to drop in March



TERRA DEVA

Who? Sang the killer lick on Shakedown's 'At Night'.
Another Subliminal diva

What next? Gigs with Underwater's Emerson and Deluxe and a range of top secret house collaborations



DAVID BYRNE

Who? This sexy, grey-haired, chicken dancing minx added his amazing, half-octave

vocal range to X-Press 2's 'Lazy'

What next? Releasing more world music records on his Luaka Bop label





Good luck with the cup





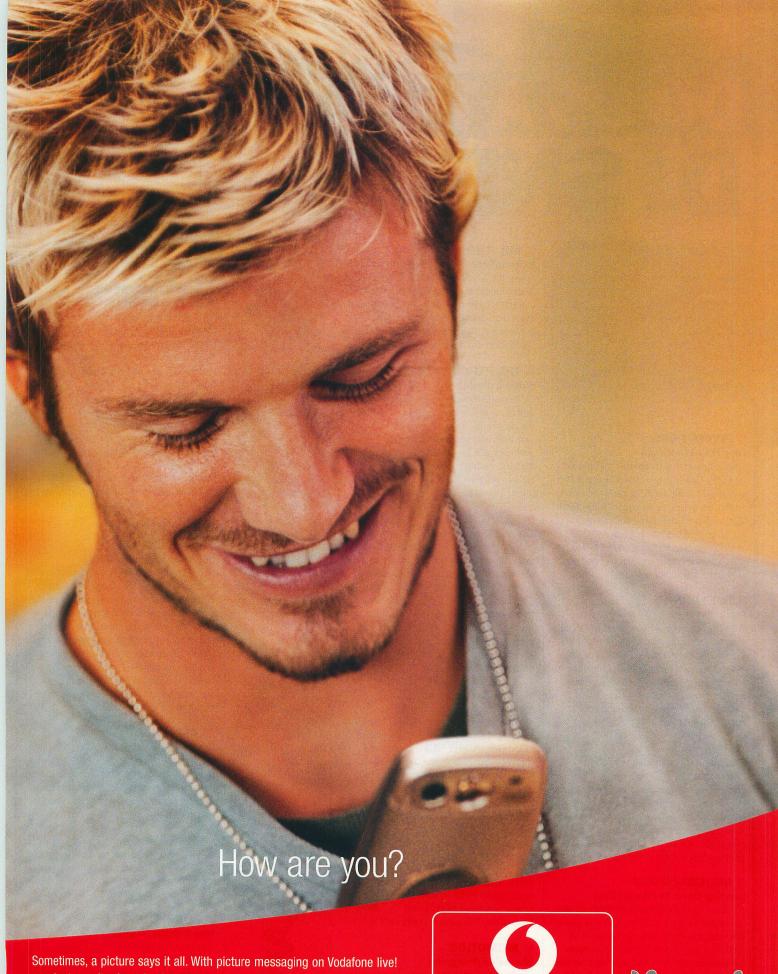












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DOUSATAPE DJSNEAK Vesterday

Artist sleeve notes

Name? Carlos Sosa

Who? The rotund saviour of house

From? Puerto Rico

First record bought? Steve 'Silk'

Hurley's 'Jack Your Body'

Record for the afterlife?

Ian Pooley's 'Higgledy Piggledy'

Where to play Sneak's tape? "At

home or at work"

FLYING POPS

Love The DJ (Pschent)

"This is one of those records that I picked up purely for pleasure – I don't know if I've ever played it out. I think it's a French record. It's a slow, really kind of funky track that you would play at the beginning of a set or early on in a night. It's an introduction-type track – I always like to start with something that's funky and deep. Then I can take it somewhere."

DAFT PUNK

Fresh (Virgin)

"Well, what can I say? The whole album this is on has amazing little hidden treasures that never seem to date. 'Fresh' is one of many tracks produced by Daft Punk that broke through and re-established serious funk in house and electronic music. The guitar riff was sampled from Guns N' Roses' 'Sweet Child O' Mine'. Dope shit."

BAM BAM

Funkyland (Crispin J Glover Mix) (Disfunctional)

"A seriously funky, deep groove with a twist, and an awesome take on some Chicagostyle house. It's really rare as well. To tell the truth, I don't think I've ever heard anyone else play it. It's such a Chicago '89 kind of track – it's just really amazing. Nice."

ROBERT OWENS

Bringing Down The Walls (Trax)

"This is a Larry Heard [aka Mr Fingers] and Robert Owens collaboration and it is one of the most influential Chicago songs of all time. This was the track that really made me pay attention to – and learn to truly love – house music. It's a pure classic. Robert Owens and Larry Heard used to work together all the time. They did some tracks as Mr Fingers and some tracks under Robert Owens' name."

MR FINGERS

Waterfall (Alleviated Music)

"Wow! If this isn't the heart and soul of house music, then I don't know what is. Incredibly deep and funky, this was another track that moved me and made me understand that house was not just about synths and drum machines."

THE PERSUADER

Slussen (Svek)

"A Jasper Dalhback creation and one of my favourite records of the past three years. Very deep, very dark and very pleasing to your ears. It's Swedish house music at it's best. Jasper's always had a funky style. He's almost like lan Pooley. I love it. I just pump it every time."

FRANCOIS K

Edge Of Time (Wave)

"I'm very strangely attracted to this style of track. It's an intense, grooving monster that deserves the utmost respect. As a DJ, I have to give thanks to Francois for this one. Shit, he was around before anybody. He's a true legend. I saw him playing at this warehouse party in London a couple of years ago. It was really dirty, with bottles everywhere, but he played the most amazing set."

TELEX

Moskow Diskow (Sire)

"This is one of many tracks that I had the pleasure of listening to on the radio at the young age of 14. It's considered retro now but back in the day it was just an amazing composition of electro, funk and disco."

THE HUMAN LEAGUE

Hard Times (Virgin)

"You may say, 'Sneak, playing Human League? What the hell?'
Well, I had to play all styles of music when I used to DJ at weddings to make money, so I could buy more records and equipment. The song is pretty cool, too."

ANIMOTION

Obsession (Polygram)

"Another one of those Eighties tracks with loads of emotion that can be played at any type of party. Everyone knows and loves this song. It's a similar vibe to Yazoo. A lot of fashion shows use this track."



Win

To win the one copy

of DJ Sneak's tape,

and address to

'Give Me The

Sneak Tape Or

The Puppy Gets It'.

London SE1 9LS.

The winner of

'Sunday Tickles' is

Harvey Simpson of

Chelmsford, Essex.

Muzik, King's

Reach Tower.

Mrs Cruff's

send a postcard

with your name

"One of the original Chicago house pioneers. This song did so much for house music on the radio – everyone started writing songs with vocals instead of just instrumental tracks. This was just way ahead of its time."

YELLO Bostich (Stiff)

"The energy of this record just makes you want to dance. This was an extreme song, man! The drums! Nothing like this has ever been produced since. A few years ago, Masters At Work released the Bostich-sampling 'Everybody Be Somebody', which was the best record of that year. An awesome track."

ANNE CLARK

Our Darkness (unknown)

"Early Eighties-style song with lots of depth and texture in it, sort of sounds like The Eurythmics in a way. This was another one of the records that both scared me and captivated me at the same time. At the time it came out, I was like, 'I don't know if I should dance or be scared'. It's a very spooky kind of track but it's not dark. It's actually very energetic. It's one of those songs that has stuck with me ever since I started listening to house."

ARMANDO

Confusion (Westbrook)

"Armando – one of our fallen brothers who meant so much, and did so much to make house music and Chicago-style tracks known throughout the world. Acid house was life!

Acid will live forever. This record expresses the real skill of making acid trax. You can play this over, or under, anything. It has the most wickedest beats – from a 303 and a 707 – ever put together. There's no compression and no build up, it's just the rawest acid track you can find out there."

DONALD FAGEN

New Frontier (Warner)

"Last but not least, it's 'New Frontier'.
There's no doubt in my mind that if you hear this song you will shake yo' ass. So happy, funky and classic Eighties. It really is a true masterpiece."

Sneak's 'Fix My Sink' is out now on Credence





PROTECTION RACKET

It's taken years of extensive research. Now, just before the release of '100th Window', we've finally unlocked the secrets of making a Massive Attack LP

STEP 1: BOOT OUT SOME BAND MEMBERS

Massive Attack used to be a small part of ar extended family of MCs, producers, graffiti artists, mums and window cleaners. However, having dumped Mushroom and (apparently, judging by their latest press shot) Daddy G, the only way that the 'band' can stick to their diminishing size ratio for the next album is if 3D saws a leg off.

STEP 2: GET A FEY ROCK WOMAN TO SING Everything But The Girl? Sinead O'Connor? Cocteau Twins? Don't believe that it was all reggae and hip hop round Massive's house

they've got a Kate Bush collection as well.
 STEP 3: GET HORACE ANDY TO SING

Massive's loyal retainer must always be on hand to lend his 'ladyboy pensioner' voice to a tune or two.

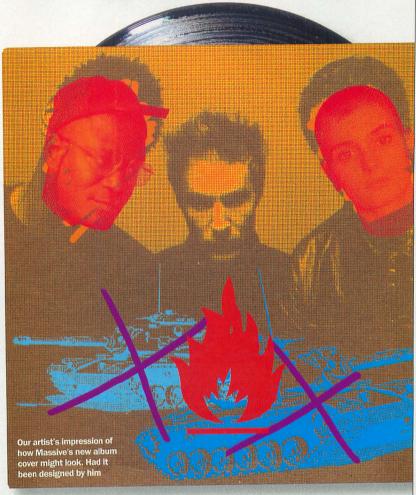
STEP 4: SPEND LOTS OF TIME DOING SOMETHING ELSE

3D pursues his many artistic endeavours, Daddy G's pursues his 'making kids' endeavours. Only then are the vibes right. **STEP 5:** MENTION THE WAR

Back on 'Blue Lines' they lost the 'Attack' in case people associated them with the 1990 Gulf War. Now they vow to stop unpleasantness of a global, mass-death kind. But will Dubya give in to a pumping bass and spooky sound effects? Here's hoping. . .

STEP 6: CLAIM TO BE WORKING ON YOUR NEXT ALBUM BEFORE THE CURRENT ONE IS OUT

Another album within the year? Clearly confidence in this one is high. . .



Q: WHAT IS EBM?

A: The Belgian sensation that's not sweeping the nation! It's had a bit of a revival, though, so here's a handy bluffer's guide...

EBM stands for: 'Electronic Body Music'.
Other names for the genre have included 'hard beat', 'industrial' and 'Kenneth Curbishley's xylophone of doom'.
Started: In the early Eighties, in that trinity of excellent locations Belgium, Basildon and Canada. Founding fathers and leading lights include Front 242 (Flems), Nitzer Ebb (Essex boys), and Skinny Puppy (moose lovers).

human face, only funkier; hence its popularity with goths and Germans. EBM took Kraftwerk's computer music and gave it a 4/4 kick up the arse, while vocallists shouted about war and media mind control and that. Influenced by: Camp, German two-note

wonders DAF, electronic experimentalists

Sounds like: A jackboot stamping on a



Throbbing Gristle and Fad Gadget, and cardigan-wearing nancy boys Depeche Mode.

Seminal influence on: Euro-techno, industrial metal, and er, Belgian new beat.

EBM essentials: Dress in black or camo. Dance like you're repeatedly punching a robot foe in the face during a Maori war dance. Take nasty, aggression-promoting drugs like speed, PCP and snakebite and black.

Potential perils: EBM was often (erroneously) linked to fascism, due to the crushing repetition of its 4/4 beats and the tendency of those involved to wear smart

Terence Fixmer's album of classic Eighties EBM, 'Aktion Mekanik', is out now on Music Man

uniforms and tight, leather undergarments.





SAMANTHA COUNTS

The 25 year-old gave evidence in support of her boyfriend, who had been charged with extracting 18 of her teeth whilst off his head on GHB. In fact, Counts said, she had pulled out her own teeth, due to her concerns that she might choke to death on a luminous pink fly.

So that's alright then.



JOHN KIRBY

62-year-old Kirby
from Little Dunmore,
Essex, has denied
threatening The
Prodigy's Keith Flint
last April with a
16-bore shotgun and
pleaded 'not guilty' to
possessing a firearm
with the intent to
cause unlawful
violence. The trial
should start on
February 27th,
Prodge fans.

LOONY

We've let it go in the past, but the recent arrival of 'Rolf Harris (Sulphur Is The Smell)' on Muzik's doormat was the last silly record name straw. So we decided to find out just who was responsible for the new wave of preposterous nomenclature.

1) 'Bladder Sweat (aka Colon Soup) Rockin' The Mic' Awol One and Daddy Kev (Mush)



2) 'I Got Flattened By A Pig Farmer' The Chap (Lo Recordings) 3) 'Death To

Passwords Where You're A Paper Aeroplane' Metamatics

(Hydrogen Dukebox)
4) 'Gusset Gravy'
Twisted Individual

(Formation)
5) 'Tits And Ass: The
Great Canadian
Weekend'

Manitoba (Leaf)

Mania



6) 'Higgins Ultra Low Track Glue Funk Hits 1992-2006' Venetian Snares (Planet Mu) 7) 'We Have A Map Of The Plano' Mum (Fat Cat) 8. 'Treat Me Mean, I Need The Reputation'

9) 'We Kill Soap Scum' Anti-Pop Consortium (Warp) 10. 'The Action Packed Mentalist Brings You The Fucking Jams' Kid

606 (Violent Turd)

(Hospital)

Fabric 77a Charterhouse Street London EC1. 10.00pm-7.00am/£15.00/£12.00 NUS. Tel +44(0)207336 8898. Art Direction: Love

4 We Are Closed

11

Rm. 3

Rm. 1
Craig Richards
Terry Francis
Diz
Rm. 2
Haywire Sessions:
Andrew Weatherall
Radioactive Man
Craig Walsh
Decal Live

Amalgamation Of Soundz

Fabric Saturdays January 2003

18

Rm. 1 Craig Richards Fred Everything D'Julz Rm. 2 Colin Dale

Terry Francis
Trevor Rockcliffe
Rm. 3
Overlikeafatrat:
St. John De Zilva
Jeremy Newall

Gordon Ritchie

25

Rm. 1
François K
Craig Richards
Rm. 2
Terry Francis
The Youngsters Live
Fabrice Lig
Rm. 3
Idjut Boys
Steve 'Fella' Kotey
Vocals: Mikey Red

February

1

Rm. 1 Craig Richards DJ Garth Adam Goldstone

Rm. 2
Stacey Pullen
Terry Francis
Octave One Livo
Rm. 3
Return Of The Jedi Knights:
Tom Middleton
Mark Pritchard

8

Rm. 1 Tyrant: Craig Richards Lee Burridge Readymade Live Pete Herbert

Rm. 2
Terry Francis
Intec Records:
DJ C1
Bryan Zentz Live
Rm. 3
Leftfoot Featuring
Different Drummer
Sound System





Talent

Computer Love

Frenchman Agoria puts the soul back into that steeliest of genres, techno

"Agoria is the planet that the house I live in is on, the house on the cover of my record."

He's a surreal chap is Agoria, aka Sebastien Devaud. A chirpy one, too. His words of wisdom may be tripping from a translator's mouth, but his message is clear: as our quality of life has got better over time, those of us who are miserable (and that's most of us,

apparently), are like that without good reason. And he just wants his music to make folks happier.

At 26, film school graduate Devaud's dream coming good. 'La 11eme Marche', his tenth release, was a fizzing comet of melody that won hearts from DJ Hell to Seb Fontaine. The follow-up, 'Kofea', is bravely different, sounding like Mr Oizo muttering to himself after

stabbing Flat Eric to death.

What makes Agoria's work float above the techno mire is its soul something that's often lost in the tribal thrash of the tops-off baldies. He doesn't take drugs ("I'm insane already"), and he's as influenced by such pre-Kraftwerk innovators as Pierre Henry and Stockhausen as he is by Detroit luminaries like Derrick May. Shitting and sleeping

in France's unfashionable second city of Lyon gives him an edge too.

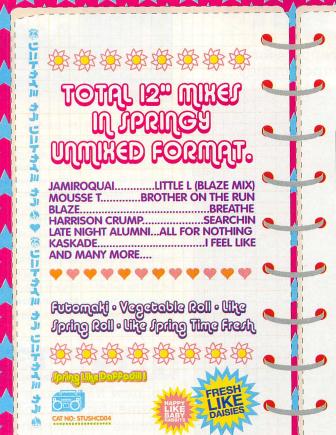
"There's only one big nightclub," he frowns. So the only way to pass the time is to make music. That and come up with suitably weird gags about Parkinson's disease.

"It means I can't mix," he giggles. "But I'm king of the scratch. . ."

'Kofea' is out now on Pias

Hed Kandi Present Two Great New Albums







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What the Critics Said About The Last Acid Lounge (well all the printable stuff anyway)
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Personal Fear And Loathings" - DJ. "Definitely Worth Seeking Out Despite
The Crap Title" - 7. "Quietly Disturbing" - The Voice. "Snark My Gundrums
This Is Fangoshid!" - Trans Dimensional Times.

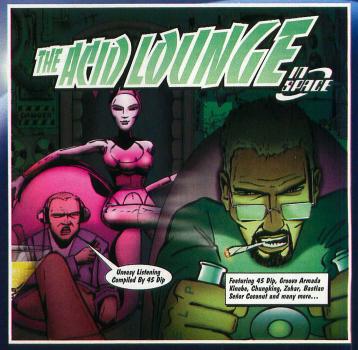
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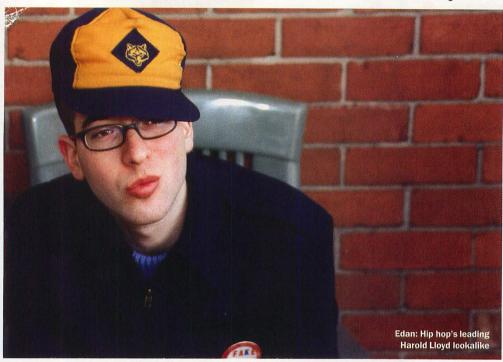






GEEKER'S CORNER

Love hip hop? Sick of the beef? Try these geek rappers for size. The worst they'll do is snitch if you nick their lunch money...



EDAN

Who? From Maryland, but lives in Boston, Edan went to Berkeley Music College and writes lines like, "Dictionary all up in the Jan Sport". He doesn't like being called a geek rapper. We think he's cool anyway. Sample lyric: "I'd rather hug a tree than fuck around with an e-mail" Edan's album 'Primitive Plus' is out now on Lewis Recordings



PAUL BARMAN

Who? Hailing from the New Jersey 'burbs, Barman is head boy of geek rap's new school. Not

for him the gangsta style beefs of his fellow New Yorkers - he prefers glib, quirksome rhymes about girls and school, much like a smug American version of The Streets. "It's about the lyrics," says Barman, denying geek

rap is defined simply by sporting heavily rimmed specs and ugly Vnecks. Since his rhymes cover such weighty matters as school reforms, farting, and women's bits, we can only agree. "I'd describe myself as a cross between The Dead Kennedys. Ghandi, and De La Soul," he adds. Sample lyric: "I like shorn quim lasses in horn rim glasses"

Paul Barman's album Paullejulah! is out now on Coup d'Etat



GONZALES

The pith helmetsporting Canadian prefect at Geek High, Gonzo is a classical musicologist. Lives in Berlin, where he

studies mind control.

Sample lyric: "I spew white goo/From a tube/On Your boobs" Gonzales' latest album, 'Presidential Suite', is out now on Kitty-Yo



GOLD CHAINS

San Francisco's Topher Lafata is in deep

denial of his geek rap status, despite the evidence. We would like to draw your attention to Master Chains' natty spectacles and the example lyric below.

Sample lyric: "I've got my bass degree/ It's my PHD/ I come from Mental Hard Beat University"

Gold Chains' debut album 'Young Miss America' is out in March on PIAS



J. DAVIS TRIO

Chicago jazz/hip hop combo who are Geek High's

trusty hall monitors.

Sample lyric: "What separates me from the rest, G, is my knowledge eye, not my college eye"

'The New #2' is out now on Yo-Yo Smuggler





STRINGFELLOW SCREAM

a record label, called, er, Lickin'. It seems basically to be an excuse to release his daughter's, sorry, girlfriend's dubious trancebuster. The launch party, at Peter's their newer, noisier excellent club, did give songs, and Bobby the likes of Fergie and later returned to the Tall Paul the perfect excuse to check out lovely ladies though.

Stringy has started up The Primals' performance at the Brixton Academy's allnighter last month was wild, Inspired and inspiring, they played 'Higher Than The Sun' and 'Jailbird' alongside stage to sing with The Stooges' Asheton brothers. Blinder.

FULL HOUSE

Cool new NYC house documentary, hitting cinemas next month

Maestro is the brainchild of New Yorkraised first-time director Josell Ramos, and is the nearest thing to a definitive documentary ever to be made about house music. It's packed with exclusive interviews with house hall-of-famers like Frankie Knuckles and the late, great Larry Levan.

It wasn't an easy film to make, as Ramos explained: "The challenge came when we decided to go underground. We gained the trust of well respected DJs by bringing truth to the subject. They deserve it."

Maestro is at selected cinemas from February. Check www.maestro-documentary.com for more details



Frankie Knuckles, about



NEWS IN BRIEF FEBRUARY

Hip house don Doug Lazy's re-release of the classic 1989 hit 'Let It Roll' has just been given further remix treatment by electro-housers Pussy 2000, aka Steve Travell and Andy Jones. It's out next month on Jalapeno.

Award-winning Leeds record store Play Music is celebrating the launch of their website with a big old party reflecting the various Check www.play-music.net for genres the shop stocks. The alldayer will take place on February 23rd and everyone is welcome.

DJs confirmed include Sandy Rivera, Ralph Lawson, Grooverider and Deep Impact.

Mr C's record label, End Recordings, is about to put out its 50th release. Expect 20 of their best cuts over two CDs or a rather plush triple vinyl. Tracks include Killer Loop's 'Black Label' (first out the same week as the club opened), and the classic 'Deep South' by Layo & Bushwacka!.





яюду 7тн Геьяцаяч

(-KLASS

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ESIDENTS

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THE GRAEME PARK EXPERIENCE

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яюду 28тн Геьяцаяч

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ESIDENTS

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iraeme Park, Cameron Dante, Johnny Casswell, Trout

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0 till 3am (Bar from 8pm)

5/£4 NUS & before 11pm

lo entry after 12am

nfo: 0161 228 3300

ASCENSION

хотиялоч Іхт Бенянояч

GUY ORNADEL

PETRAE FOY PETE BROMLEY

MARSHALL JEFFERSON

DAVE PICCIONI

хотиялоч Өти Евьяибяч

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The Message

MUZIK'S DANCE GROOVES

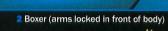
All these new-fangled genres leaving you in a dancefloor lather? Follow our easy guide to step-cess and you won't look a twat, whatever the tunes they're playing.

EIGHT BAR GARAGE:

Technically? Switching, eight-bar loops of music. Anything goes, so long as it's got a hooky riff



 The Static Jogger (jogging on the spot without taking feet off floor)



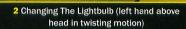
3 Window Cleaner (moving hands in front of body in circular motion)

BHANGRA-HIP HOP:

The Bronx meets Delhi. Think mad flutes, tablas, and demanding, Indian-style remixes



1 The Imaginary DJ (hand in front in rewinding-record pose)



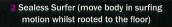
3 Exaggerated Period Pain (winding down in circular motion to the floor)

HOOLIGAN HOUSE:

A sprinkling of house, dub, and UK garage blended in the dance music cauldron. Add punkish lyrics, et voila!

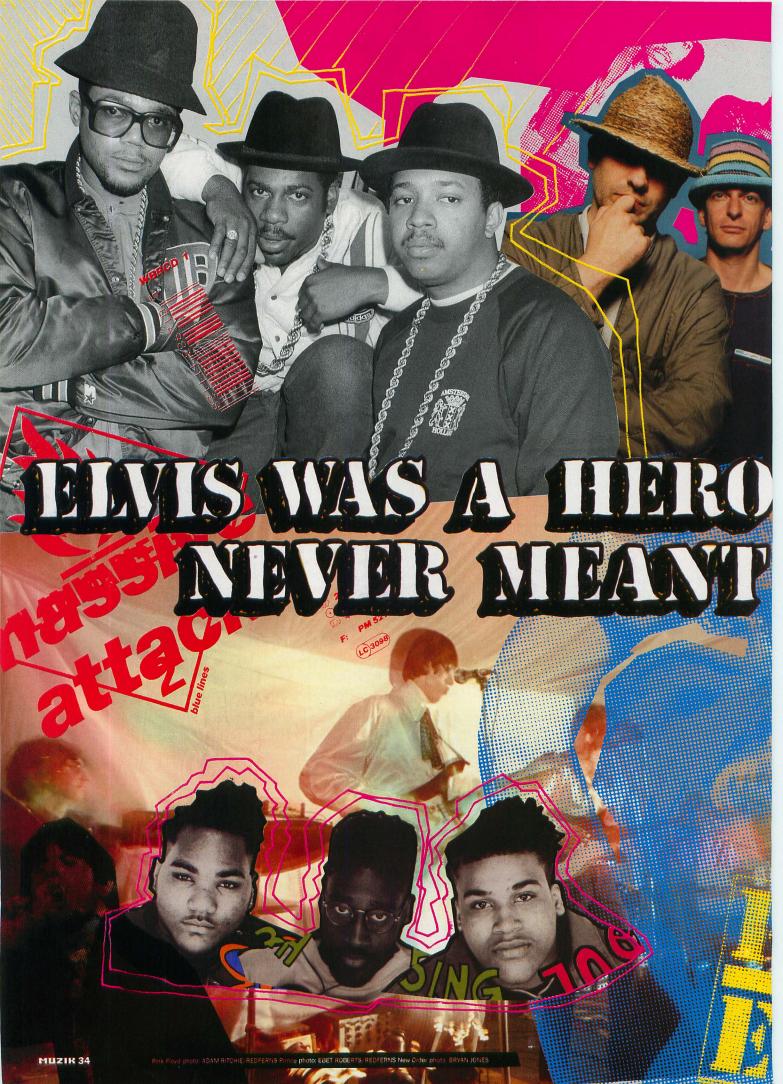


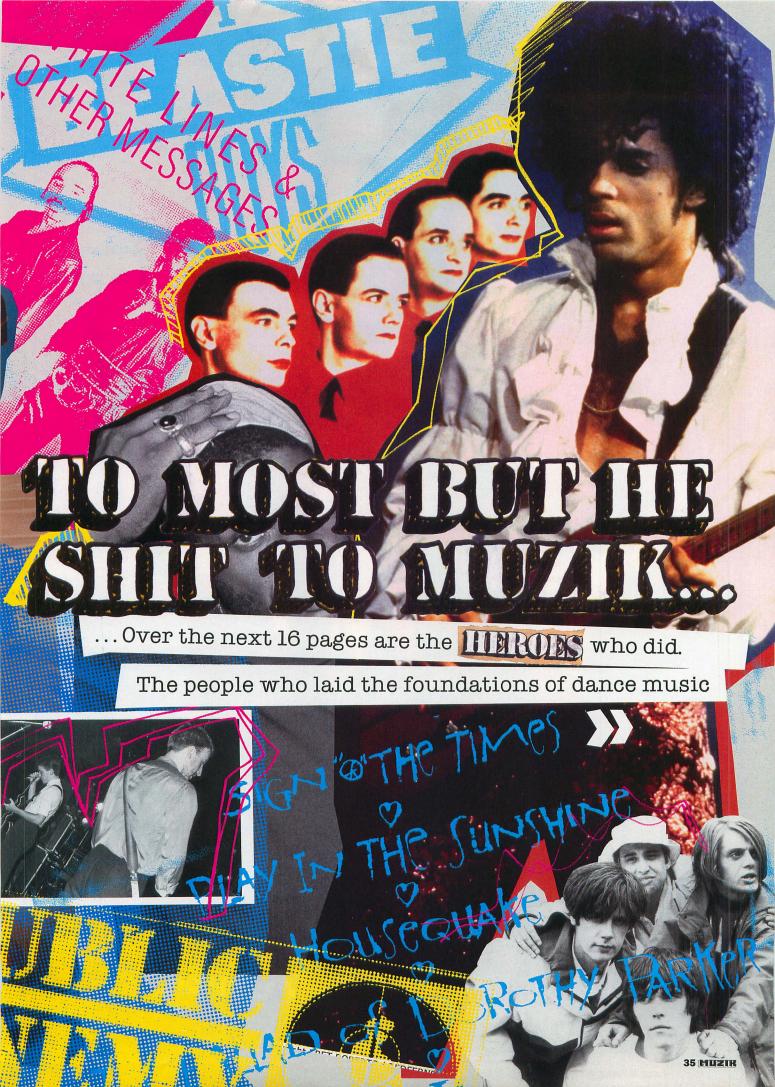
1 Slipped Disc (back bent forward at 90 degree angle, bouncing in agonised pose)



3 Put The Dishes Away (moving arms robotically as if putting plates in cupboard)









THE MAN MACHINE, SUPER HUMAN-BEING

The Beatles. Bob Dylan. Marvin Gaye... whenever Grandad Rock Monthly compile a list of the most influential bands ever. there is always one glaring omission: The Dusseldorf Daddies, Kraftwerk

t's almost impossible to overstate Kraftwerk's importance. From the sound, look and lyrical preoccupations of Eighties synth-pop and, now, electroclash, to New York electro to Detroit techno, these German boffins - the band that even Bono called "the modern soul statement" have had a hand in every dance music development of the last 25 years.

Formerly classical music students at the Dusseldorf Conservatory, Ralph Hutter and flautist Florian Schneider were originally part of the German hippy art-rock scene of the early Seventies. Tellingly, nobody ever mentions their early, experimental albums, which feature flute flurries and cosmic 'jamming' more akin to Ozric Tentacles than Derrick May. It wasn't until 1974's ground-breaking 'Autobahn' album that Kraftwerk's robot-pop really took shape.

By now based in their mysterious KlingKlang studio - no phone, no visitors - Hutter and Schneider had recruited electronic percussionists Karl Bartos and Wolfgang Flur, cut their hair short, bought suits - rocking a slightly sinister, eccentric banker look - and were now an almost entirely electronic outfit. To the general public, who were only used to prog-rock tits like Rick Wakeman using synths ("synthesiser circus tricks", sniffed Hutter), Kraftwerk looked, and sounded, bizarre. But still, a four-minute edit of 'Autobahn''s title track, a 22-minute, 40-second hymn to the freedom of the motorway, quickly became a worldwide hit.

'Kraftwerk didn't write cheap love songs. They wanted the listener to think'

Unconcerned by the requirements of the pop market, Kraftwerk followed this with 1975's 'Radio-Activity', a concept album about energy, consisting largely of minimal clicks, strange drones and quasi-classical futurism. A hilarious appearance on Tomorrow's World, where they claimed to be designing 'a musical suit' sealed Kraftwerk's reputation as music's mad scientists.

That reputation, however, is misleading. Kraftwerk may be German intellectuals with a precise, minimalist aesthetic, but they had warmth and humanity too. 'Autobahn' may have been conceptually clever - a song that sounds and feels like a car journey but it's based around a harmonised vocal that pays joyous homage to The

Beach Boys. It is great pop.

Kraftwerk didn't write cheap love songs - they were too busy predicting the future. They discussed concepts that were little-explored at the time, but are now global obsessions, like gadgets, celebrities and consumerism. 'Computer Love' from 1980 depicted the quiet desperation of those looking for love on-line before the internet even existed. Clear ideological statements like 1991's anti-Sellafield Greenpeace gig - were rare, however. Instead, they maintained an ambivalent tone, an almost journalistic detachment. Where rock bands offered crass slogans and dubious 'leadership', Kraftwerk expected the listener to think.

Nonetheless, their next album,

1977's 'Trans-Europe Express' started a youth revolution. It namechecked David Bowie and Iggy Pop meeting them while travelling "Station to station/Back to Dusseldorf city" - but made its biggest impact in New York's projects, where DJs like Afrika Bambaataa and Grandmaster Flash would drive hip hop crowds wild with the album's title track, an eerie, slow-building groove. Bam and Arthur Baker eventually half-inched the main riff from 'T-EE' and welded it to funkier bass and drums to produce 1982's 'Planet Rock', the first real electro 12-inch.

Kraftwerk sued, but they had been watching the electro scene with interest, paying visits to NYC loft clubs. With percussionist Bartos given a writing role,

Kraftwerk's next two albums, 'The Man Machine' and 'Computer World' were arguably their finest, and inspired both UK synth-pop and Detroit techno.

Key Kraftwerk

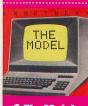
Autobahn,

ectro pop. And, loo

In 1981, riding the synth-pop boom, their cold dissection of celebrity, 'The Model' ("Now she's a big success I want to meet her again") reached Number One in Britain, but it would be one of Kraftwerk's last victories. 1983's 'Tour De France' single maintained the quality, but then, ironically, Hutter fractured his skull in a cycling accident. By the time he recovered, a year later, the charts were overrun with synth acts. In order to stay ahead, Kraftwerk felt compelled to learn about digital technology. Their album, 'Technopop' was scrapped and digitally re-recorded as 1986's poorly received 'Electric Cafe'. "We got a little bit lost in technology," Bartos later explained.

Then, silence. By the time 1991's greatest hits set 'The Mix' - which left off their two biggest hits - appeared, Flur and Bartos had left. Unflustered, Hutter and Schneider retreated to KlingKlang to digitise their entire catalogue.

Since then, nothing has been heard from them except '99's 'Expo 2000' Hutter has talked about Kraftwerk "working toward the construction of the perfect pop song," so maybe they're still busy with that. Or perhaps Kraftwerk recognise that their moment has passed.



The Man

Machine.

stiff thang in the electro

disco and accidentally

nvent synth-pop,

techno and electro

The Model, pop as perfect as the dream girl of its title.

5Computer World, 1981 Painstakingly crafted Speak & Spell vocals. 'Numbers' galvanised the Detroit techno boys

6Tour De France, 1983 ecord. Inspired a bike ace. Possibly



*** 2002:** Electroclash

Kraftwerk Time Line

★1975: Bowie

Holed up in Berlin, the Thin White Duke begs them to work with him. They don't.

★1978: Electronic Disco

Georgio Moroder does computers on Donna Summer's 'I Feel Love'

★1982: Electro

Bambaataa's 'Planet Rock' and cheap Casio synths arrive. Bboys start dancing like robots, vocodered raps rule. .

★1981-83: Synth-pop

Depeche Mode, Human League, New Order are all inspired by Kraftwerk's pop suss. OMD's Andy McCluskey calls Kraftwerk, "a perfect creation". But he later put Atomic Kitten together, so what does he know?

1990 **★ 1985: Techno**

I just froze in my tracks," says Juan Atkins, of first hearing Kraftwerk, Atkins, Derrick May and Kevin Saunderson, mix Afro-futurist

philosophy, P-Funk and Kraftwerk's clean, machine sound to create techno.

★ 1989: Acid

★1991: Trance

A bit, sadly.

***1996**: Electronica

1995

From Warp to Mego, all owe much to 'Radio-Activity''s experimental minimalism

t isn't an overstatement to say that Soul II Soul permanently changed attitudes towards British black music. Not only did they create the crossover potential for a new generation of artists to dominate the UK's airwaves and charts but their unique musical blend of soul, reggae and dub was both timeless and unforgettable.

Emerging from Finsbury Park's

Jah Rico sound system, Soul II Soul were a collective of singers, DJs and musicians, corralled by motivational trio DJ Jazzie B, Philip Harvey and Nellee Hooper, an original member of Bristol's Wild Bunch.

Closely associated with the Eighties twostep soul scene, Soul II Soul's sound was a very London mix, with a bit of Bristol thrown in. Where most acts copied the Americans, badly, Soul II Soul created a uniquely British, black sound with Jazzie's gruff cockney raps directly challenging the

led to a deal with Virgin

'Keep On Movin" and their Number One hit 'Back

To Life' that propelled Soul II Soul into the mainstream.

Their subsequent album, 'Club Classics Volume One' sold by the truckload - even in America. But their moment in the sun didn't last. 1990's second volume of 'Club Classics' didn't impress critics and, after Hooper left, Soul II Soul seemed to lose the edge that made them unique.

However, their crossover hits paved the way for everything from Massive Attack to the drum & bass and speed garage scenes. Soul II Soul were the first black UK act to conquer the underground and the charts on their own terms, and for that, respect is due.

Lairplay,

Soul II Soul's first single to a London clubland ed to poor U nitations of US sounds.

Keep On Movin', 1989 that trademark shuffling hythm and Caron

Challenging the dominance of slick, syrupy US soul.

A legendary 1987 residency at Covent Garden's Africa Centre led to a deal with Virgin offshoot, 10 Records. Early singles like 'Fair Play' received ecstatic responses in London clubland, but it was the massive singles 'Keep On Movin''

...that was Soul II Soul's credo. And, for a brief MDMA moment in 1989, it really seemed like these Funki Dreds had stumbled on the answer to life, the universe and everything, AND made the UK the centre of the black dance music world

Funki Dreds

🖈 Massive



Wookie

The style-setting UK garage and nu-soul oduction to oul studios

DERN GILLES PETERSON: Archivist and enthusiast, opening ears to new sounds, worldwide HEROES LAURENCE MALICE & PATRICK LILLEY Kings of London's gay/mixed club scene



Slave, 'squiggle', the purple pixie, TAFKAP, his Royal Perviness...or just plain old Prince Rogers Nelson

he most influential man in music at the start of 2003 isn't the Neptunes or even Simon Cowell. It's Prince, the Artist Formerly Known As or the Purple One. Prince's chart-bothering days may be behind him, but his influence on the cuttingedge of music has never been greater.

Prince's legacy can still be seen every time a musical saviour turns up to rid us of factory-produced shit-pop. Despite ostensibly having little to do with house or hip hop, his influence is stamped all over such new messiahs; Felix Da Housecat, Playgroup, Outkast, Basement Jaxx, The Neptunes, Gonzales, Missy Elliott, and Neptunes all have admitted the debt they owe to the mini Minneapolian. In recent years, DJs have noticed that 'Controversy', from 1981, is at house tempo and still sounds fantastic today, while bootlegs of his work appear weekly. In 2002, avant-dance types from Peaches to Blue States queued up to pay tribute on Rex Records' 'If I Was Prince' compilation.

"When I was a teenager, he was always way ahead of everyone else," Simon Ratcliffe of Basement Jaxx announced upon the release of their purple-tinged album 'Rooty'. "Like him, we're fusing black and white music, trying to create a funky, sexy, fantasy world."

Prince has always been a trailblazer. He unleashed the politicised, funking furious, sexual overdrive of 'Sign O' The Times' upon the MOR musical wasteland of 1987. It was the sound of a genius at the top of his game, mixing avant-garde wordplay with everything from James Brown soul and Bruce Springsteen rock to Beatles psychedelia. There were songs about schoolgirls with starfish in their packed lunches; songs where

he fantasised about being his girlfriend's girlfriend to the point that his vocals morphed into a woman's. The title track despaired at the spread of AIDS, crack and gun violence, yet went Top Ten.

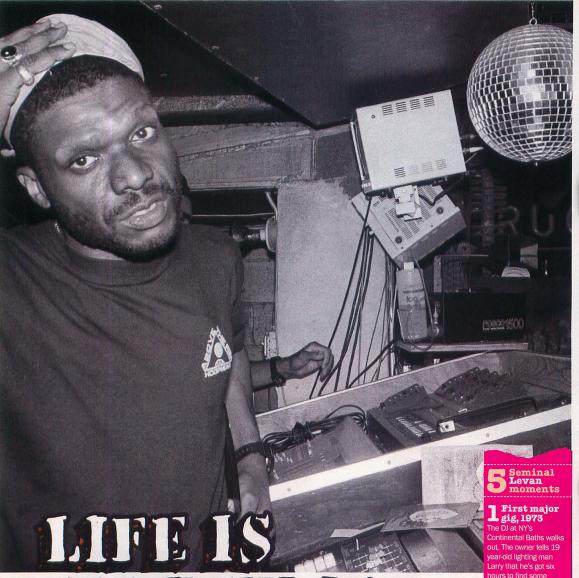
Today, 16 years after that seminal album, you could be excused for thinking that the same Prince isn't there any more, buried as he is under squiggles and company wrangles, surrounded by sycophants in Paisley Park, busy testing the loyalty of his fans with internet-only albums and bootleg collections at £50 a pop. But that isn't the point. Why does he need to better himself when no-one else has? Yes, he was ahead of everyone else when Basement Jaxx were teenagers: he still is. Like George Best and Peter Cook, Prince achieved so much in his youth, it's ridiculous to complain about what he's doing in his forties.

To find Prince's true musical peers, you really do have to look up in the clouds. He was that good. Never mind that he ripped them all off wholesale - talent borrows, genius steals. It's no coincidence that Prince gave hip hop a wide berth; it was as if the idea of sampling his heroes' riffs was an insult to someone who'd dedicated their life to perfecting them.

Prince was the real thing. He was once called 'The Devil's answer to Michael Jackson,' a man who equated sex with spirituality, who announced his arrival in leopard-skin bikini briefs, suspenders and a mac. He was also pop in its purest form. He stood for fun, danger and perfectionism. If you really want to put things in perspective, consider that Jacko comparison again, and tell us today who the real King Of Pop is.







SOMETHING SPECIMAL

It truly was house music all night long from Larry Levan, the DJ pioneer at the legendary Paradise Garage

awrence Philpot was only 38 years old when he died in 1992. Yet he could count some of the world's most famous entertainers as fans, including Stevie Wonder, Mick Jagger, Danny Tenaglia and Frankie Knuckles. Their reverence was well founded, for this anonymously-named New Yorker pioneered a club experience at Manhattan's Paradise Garage that has yet to be bettered, and arguably never will be. The Garage's resident DJ, Larry Levan, was truly legendary.

For the 2,000 regulars at the predominantly gay, members-only Saturday nights at the Paradise Garage, Levan was a god. They even dubbed his late-night sessions at the converted garage 'Saturday Mass'.

Beginning at midnight on a Saturday and continuing to whenever the club closed on Sunday afternoon, the crowd would return religiously to Larry's dancefloor. Not only did he invent the technique of mixing acappellas over tunes, he would also filter studio effects into his set, which he'd often play across three decks. As Francois Kevorkian, a regular guest DJ at the Garage, explains, Levan's technique was near untouchable.

"He was able to use songs to talk to people. People on the dancefloor felt like he was talking to them directly through the record."

Levan was incredibly talented, both behind the turntables and in the studio. Seminal Levan mixes included 'Ain't Nothing Goin' On But The Rent' by Gwen Guthrie and 'Ain't No Mountain

Inner Life. He could take over a year to complete some records and would often first test new versions on the club's crowd for their reaction.

What made

Although, of

course, there

he a fine line

between

can sometimes

Levan different from DJs today acappella mixing. was that people really loved him. They loved the fact that he Levan would spend would put on a record, then run straight down to the dancefloor and join in the party, so 5 Fuck consuming was his passion for the club.

High Enough' by

three turntables, but he commonplace) trick of Appetite for perfection sed with sound,

ecords. A legend is born

Garage, 1977-<mark>87</mark>

2 The Paradise

Cheren co-open the

night is a disaster, after the sound system gets

Inventing

mixing

techniques

audio gear, checking speakers a matter of the system was perfect.

the Garage closes Larry gets sacked in '88 from the World club in the lackson 5 three times in a row to a

Levan's legend

lives on...

François Kevorkian

Manipulating vocal tracks during his mix in a similar way to Levan, Francois has become one of the world's premier DJ/

producers. He also co-opened the seminal New York club Body & Soul, and has remixed for Kraftwerk. Depeche Mode and even The Smiths ('This Charming Man'). His DJing still has the ability to make 'spotters spontaneously

cream their Y-fronts.

Joe Claussell

Levan's influence on Claussell centred around the unique way he presented his music to the crowd when DJing. As co-creator of Body & Soul, Joe not only established one of the biggest club successes since the Garage but, via his mixing skills, could almost rival Levan in his audience communication.

Harvey

The deep house/disco DJ brought both Levan and Kevorkian over to London to play in the early Nineties Levan would only play at the newly-opened Ministry of Sound once the sound system

which he helped design - had been tuned to his very particular specifications.

Danny Tenaglia A Paradise Garage regular, Tenaglia left

school at 17 to become a DJ - his school careers adviser just couldn't compete with the music of Mr Levan, He has often cited Levan's marathon DJing sets as a

formative influence on his

own trademark, 12 hour-sets.

Frankie Knuckles A good friend of Larry's, the Godfather Of House would often frequent New York clubs with him. Their friendship came at a pivotal point for the development of house music, which Frankie later helped to create and shape via his residency at the seminal Warehouse club in Chicago.

'passionate genius' and 'attentionseeking nut-job'.

"There was one time when the owner, Michael Brody, tried to make it a more mainstream club," recalls Def Mix director Judy Weinstein. "Larry freaked out at him and bit his leg. And then the nights became Larry's again. I guess Brody didn't like getting bitten."

The Paradise Garage and Levan were a unique combination. When the club closed, on September 26th. 1987, it was the end of an era. Despite guest appearances around the world, Levan remained a king without his realm. On November 8th, 1992, he died of endocarditis, partly due to his excessive narcotic intake.

Such was Levan's impact, Garage attendees were all in agreement -Saturday nights would never be the same again. As Kevorkian succinctly puts it, "if you haven't seen it, then you can't understand. It's like telling me you've seen a bicycle ride. And I've seen race cars and rockets."



adonna has always polarised both popular and critical opinion. She remains an arch musical manipulator, style icon and the original media

actions and nouse intelligence intelligence and nouse intelligence and nouse intelligence and nouse intelligence and nouse intelligence intelligence and nouse intelligence intelligence and nouse intelligence and nouse intelligence intelligence and nouse intelligence and nous

intelligence and nous.

Although she remains the undisputed queen of pop, Madonna has also, unsurprisingly, forged a strong connection with dance music that has spanned two decades and a many producers and genres.Early Madonna collaborations included DJ/producer Mark Kamins, who produced her first

single, the club hit 'Everybody'. This was shortly followed by her Jellybean-produced breakthrough single, 1983's 'Holiday'. Driven onwards by a vampiric thirst for fresh talent and an ambition alleged to be so ruthless it'd make Michael Portillo weep, Madonna was on her way to becoming a legend.

Her fascination with cutting-edge dance music producers continued throughout the Eighties. Following the Nile Rodgers-produced 'Like A Virgin' 1984 album, she embarked on her first tour, with the Beastie Boys supporting. In 1987, top remixer Shep Pettibone was drafted in to beef up her pop sound, and at the turn of the Nineties, she co-opted a black, gay club dance craze for 'Vogue' and Junior

Vasquez became her remixer of choice. That is, until he released 'If Madonna Calls', a track taking the piss out of her penchant for snagging musical talent.

Moving to Nellee Hooper for her 1992 album 'Bedtime Stories' she then opted for a techno (Yank interpretation) update to her sound via William Orbit for 1997's 'Ray Of Light'. Although Orbit also worked on 'Music', it was lesser-known French producer Mirwais who took the plaudits in 1999.

So what's next? An Eighties revival with Fischerspooner? Or calling on Basement Jaxx to cement her London cred? Maybe someone should tell Mike Skinner to keep his mobile switched on...

Madge's

Main men

Shep Pettibone

Has never quite got the credit he deserved, but Shep was the remixer of choice in dance music's formative years. He began in electro, as part of the team behind Afrika Bambaataa's success, and remixed New Order, but it was collaborating with Madonna on 'Erotica' lifted him into the production elite.

John 'Jellybean' Benitez

Rising to DJ stardom at the start of the Eighties after stints at Studio 54, it was when Madonna came up to him at his Funhouse residency that his life really changed. Dating her for three years, he was the first to ally her pop sensibility to a dance sound. He wrote 'Holiday' and 'Borderline' for her before later disappearing into relative obscurity.

CALL PROBLEM

Feted by every hip hop artist worth their salt, Run DMC even taught poodle rockin' middle America to walk their way

hey were "the black Beatles", according to Public Enemy's Chuck D. Missy Elliott considers them to be "legends", while Nelly claimed he wouldn't have a career were it not for the doors they opened. When Run DMC's Jam Master Jay was shot dead in 2002, few would deny that it brought to an end the career of one of the late 20th Century's most important groups.

In 1984 though, US record label execs treated hip hop with disdain one, trying to woo Run DMC, asked them, "Why do you think people like it? It's not music." Even though Blondie had 'legitimised' rap four years previously with their shout outs to Fab Five Freddie and Grandmaster Flash on 'Rapture' and it was fast becoming the youth culture in urban North America. hip hop was still seen to have about as much cultural longevity as the Rubik's Cube. Then Run DMC came along.

The trio of Joe 'Run' Simmons (brother of Def Jam founder Russell), Darryl 'DMC' McDaniels and Jason 'DJ Jam Master Jay' Mizell had formed at their high school in Hollis, Queen's, New York in 1982. Two years later, Run DMC's first single, 'It's Like That' became an underground hit in America, although it was the skeletal diss fest of the B-side 'Sucker MCs' that garnered the most attention.

At the time, hip hop was closer to vaudeville than the 'hood. Breakdancing had featured in the opening ceremony of the LA Olympics, Flashdance - which featured legendary breaker Crazy Legs spinning on his back in a dress as a stunt double for the female star - was a hit film, and in the UK. Wham! had topped the charts with the not mad skills-featuring 'Wham! Rap'. But 'Sucker MCs' was three men saying 'no sell-out', ushering in a new age of rap, laying down rules of engagement that can still be heard today, when Jay-Z disses Nas or when Eminem has another pop at his mom.

But it wasn't just this uncompromising approach that attracted attention - they dressed like no other hip hop stars. The leather caps and diamonds of the likes of The Furious Five were anathema to Run DMC. They dressed simply, in black tracksuits, wide-brimmed hats and Adidas Superstar trainers. It was a style that was to be copied almost universally by artists and fans alike.

Run DMC were already on the route to fame when 'King Of Rock' was released in 1985. The title track of their second album, Run DMC's rap/rock hybrid pre-dated 'Walk This Way' and got essential MTV exposure, helping bring to an end the channel's utterly shameful exclusion of black faces. The video was a riotous tale of the three hip hoppers breaking into the Rock & Roll Hall Of Fame, trashing exhibits honouring Elvis and The Beatles. The metaphor wasn't lost on the kids watching. Cultural critic Nelson George said that Run DMC had served "the same purpose for hip hop that Chuck Berry did for rock & roll and The Supremes did for Motown".

With 'Walk This Way', their collaboration with US rockers Aerosmith, Run DMC reached new heights. When Run DMC's two MCs first heard the original rock version, they dismissed it as "hillbilly, gibberish bullshit" but, soothed by Jam Master Jay's confidence in the project, they made the record. It was a decision that would give them access to mainstream American radio. However, when Aerosmith's local station in Boston, WBCN, played the new version, they were inundated with calls asking why they were "playing this shit". The song was taken off the playlist but, by the end of the week, it was the number one requested song on the station and soon after was on hourly MTV rotation. In 1986, Run DMC became the first rap group to make the cover of Rolling Stone magazine and they also made two movies which, despite being dreadful, blazed a trail for future rap/acting crossovers.

Unfortunately, things never really got any better for Run DMC after that. Scandals rocked the group as DMC admitted to alcoholism and Run was the subject of false rape allegations. In response, they found God and Run became a minister.

Ultimately, without these three kings from Queens, hip hop wouldn't be the force it is today and pop culture would be far poorer. Run DMC were the advance guard that took rap and new black music into the commercial mainstream. They set the foundations for hip hop to become commercially viable and created a unique conduit for every rap/rock/dance hybrid that continues to this day to evolve from beats and guitars, black and white.



MATTER ATTENDANT OF THE PARTY O

Sucker MCs 1984

our English, your verb r noun/You're just a



Rock, 1985

Run DMC up to the vital

mainstream, brough rock and hip hop time and, according to showed people that ap was music". The he MTV Hall Of Fame

4 Finding God

After two mediocre albums, 1993's 'Dowr With The King' was a partial return to form The King' is God, the trio having become born-again Christians

5It's Like That, 1998

Nevins, Run DMC's first ingle became the record of all time. grand for his trouble. "I clever, I'm sure he'll have another hit.' moist-eved Run

"One record executive, trying to sign Run DMC, said: 'Why do people like rap? It's not music'"



here's not much that Britain can claim to be an undisputed world champ at. But when it comes to pilfering musical ideas, we're Muhammad Ali and Tiger Woods rolled into one. Us Brits like nothing better than stumbling across the discoveries of our US and European cousins, and swiping them for ourselves. Take house music, for example. While Chicago innovators signed their songs, and souls, away to record manufacturers, UK DJs like Mike

Pickering and Jazzy M - who initially faced down gay taunts and bottlethrowing in order to play it - were bringing house into the UK cultural mainstream. In the mid-Eighties, middle America was pomp-rocking itself to sleep. In the UK, 'Jack Your Body' was on at Number One.

You could argue whether UK acid house was a cunning response to nationwide lethargy or the result of a bunch of chancers arriving back from a summer in Ibiza, not wanting the holiday to end. But whatever its genesis, it forever

Key Brits

Andrew Weatherall

Had a hand in it all. From Boy's Own, remixing Primal Scream and inventing baggy, to Sabresonic, 'Smokebelch' and Two Lone Swordsmen, And those tats.

Charlie Chester

He's done the bloody lot. Boy's Own and Full Circle, the first UK club tour to Ibiza with The Farm. Club UK, Cowboy Records, Mezzanine and Ibiza's best club, Circo Loco.

Norman Jav MBE

Carnival, sound systems, High On Hope, Shake 'n' Fingerpop, rare groove at the Bass Clef and choppers. Need any more reasons? changed pop culture's landscape.

Over the past 15 years, the UK has danced to a foreign beat, but told their mates about it with a British accent, House? We'll have that. Detroit techno? Let's fuck with its DNA and call it 'brain dance'. Belgian new beat? okay, but that'd sound better with some breakbeats underneath (hello hardcore. welcome drum & bass). Because this really is what the Brits do best. Scavenge a good idea, take it home, and turn it into a great one. If we do say so ourselves.

* Ronson Corp

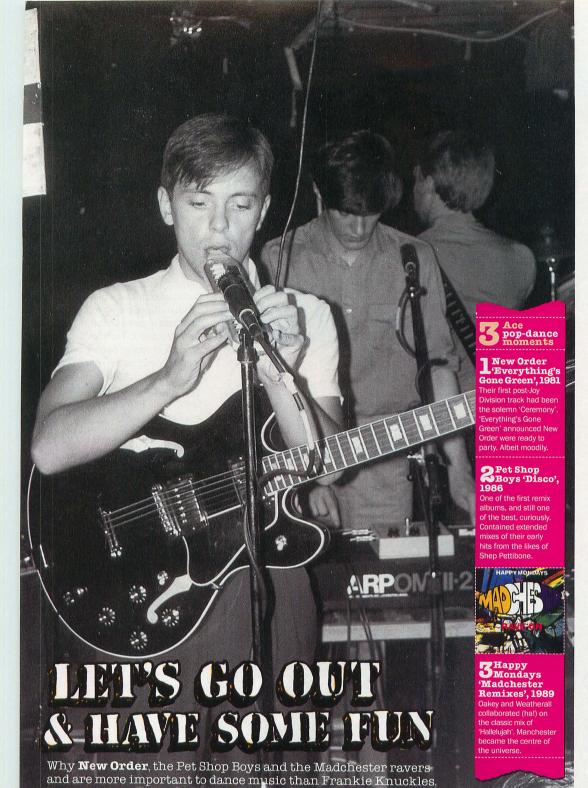
Makers of lighter fluid, the cleaning material of choice for vinvl junkies. o Ronson have been making lighters. lighter fuel and other flammable paraphernalia since 1913, You'll always find a bottle of Ronson sat on the counter at Vinvl Exchange shops, it's as essential a staff item as a knowledge of lost Carl Craig remixes, spots and a snarl. It's unique, because Ronson fluid cuts through

grime clinging to your old grooves like nothing else. And Ronson's proud of its cleansing properties - the company even boast of its lighter fuel's 'pleasant fragrance', which you'll instantly recognise if you've ever spent hours carefully cleaning your precious Stax seven-inches, while your brain cells get gently fried.

* Dietrich Mateschitz

Discoverer of vodka's best friend, Austrian businessman Dietrich Mateschitz first discovered energy drinks on business trips to Thailand, where they were used by truckers as a mid-drive pick-me-up. He took a small sample back to Austria, bought the rights to one

brand and gradually developed the sweet and racy juice we now know as Red Bull. Launched in 1987 on the Austrian market and then brought to almost every European country, it was an instant success. Selling over a million cans in 1987, a mere 14 years later in 2001, Red Bull's sales figures had rocketed to over a billion. Now available in most of Europe and parts of America, Africa and Australia, Red Bull remains the clubbers' mixer of choice and the best caffeinated kick-start to your body and senses that you can get this side of something illegal.





or any musical genre to thrive, it needs new blood. Throughout the Eighties and early Nineties, genius dilettantes like New Order. the PSBs, and the acceptable face of 'indie-dance', the Happy Mondays and Stone Roses, kept dance's profile skyhigh without selling it out. At the same time, they innovated within the genre and added a more subtle and varied emotional palette to dance's usual shades of grey or sickly rainbow hues.

New Order's 'Blue Monday' you could even make a case for as the most important dance track ever. Having been introduced to electro by producers like John Robie and Arthur Baker (New Order's "human drum machine" Stephen Morris" recalls going, unawares, to New York gay clubs and thinking "Ooh, this is good. Errr, there's not many women here though, is there?") New Order went away and cooked up their own version. introducing dance beats to millions previously blinkered by their perception of 'disco' as shallow, alien music.

Similarly, the Pet Shop Boys have always maintained incredibly strong links with dance, and introduced legions more to the pleasures of The Beat. In their heyday, Chris Lowe was a notorious caner and clubland face, while Neil Tennant kept his hand in (so to speak) by dating a young DJ by the name of Tom Stephan. You just can't argue with a remix roster that includes everyone from Felix to Rollo to Morales to the Jaxx to Sasha to Shep. And all of them were hand-picked by the Boys, not brought to them oiled and ready by a record company exec.

And finally, the Mondays and Roses. Factory records' last, lost geniuses didn't so much embrace dance music and culture as slobber all over it. declaring drunkenly that it was their best mate and they really fookin' loved it. Really. Bores go on about Primal Scream, but the Mondays fusion of dance delirium, lad culture, rock, pop, the past and the future was the real. unreal deal. And the Roses' 'Fool's Gold' was pretty good too. A whole new generation were enchanted...

* Douglas Engelbart

It had a wooden shell and metal wheels, but the first mouse revolutionised home computing when Engelbart invented it in 1964 Without the mouse (and 'windows', the interface he invented to go in it) there would be no Reason software, no Cubase and music making would still be about buying flash kit, rather than Fruity Loops.

Larry Levan and Joey Beltram put together



James T Russell

In the late Sixties, General Electrics physicist and passionate audiophile James Russell was frustrated that his vinyl suffered from clicks and pops. So, one afternoon, he drew up plans for a pocket disc that would play and record music using light, rather than by using physical contact. After years of work, he developed the compact disc, and has continued his good work, masterminding both the CDrom and CD-R in the Seventies.

*British Airways

British Airways launched Go in 1997. marketing it as an airline which suited budget-conscious fans of weekend breaks. Jetting across Europe suddenly became an easier reality, but it was the launch of an Ibiza service that opened up the possibility of the low-cost Beefa weekend. Before Go. the choice was expensive or awkward charter flights, or head-mangling seven day jaunts. Go brought cheap weekends to millions. And it still does every summer.

ake a look at your decks and your mixer. You can thank Joseph Sadler, a Barbados-born New Yorker for them. For, without Grandmaster Flash - Sadler's stage name - the art of DJing would have stalled on the starting grid.

While Kool Herc created the looped breakbeat that hip hop was founded on, Flash fleshed out the genre's musical basis. He did so not only by creating techniques that DJs across all genres still use today, like cutting, scratching and back-spinning, but also by refining the equipment used.

An electronics engineering student, Flash fucked about with a mic mixer to create the template for today's audio mixer and alighted on the 'ugly-looking' (as he dubbed it) Technics SL-1200 as the deck of choice. Serving his apprenticeship on the sound systems of the South Bronx, Flash soon began releasing music, aided by MCs. First, in 1981, it was with 'The Adventures. . .'

which cut in tracks from Chic, Blondie and Queen and was the first hip hop record to use samples. A year later, there came 'The Message'. With one record, Flash and vocalist Melle Mel showed that hip hop could be more than just a disco alternative. Instead, this was a dark, social commentary.

From Coldcut's mad cut and paste tapestries to The Roots who. name checking hip hop greats on their latest album chose to mention him first. Flash's influence remains undiminished to this day.

Grand Flash

Invention of the DJ mixer

ewiring and Flash had ake on allcomers in NYC's nascent hip hop cene, showing his mad DJ skills in the process.

2"The Adventures Of Grandmaster Flash On The Wheels Of Steel (1981)

whirr of samples breakneck mixing and finger-killing scratching Often imitated but arely bettered.

3"The Message' (1983)

he same about 'The ssage', Combined a for the time with a harrowing tale of street life and death.

★ Fela Kuti

The 'African James Brown' and inventor of Afro-beat died in 1997, but a is more relevant than ever thanks to labels like Yellow's homages. He filled his life with enough music, tragedy and triumph to fill this magazine several times over. Imprisoned by the Nigerian government (who also killed his mother). Founded his own ministate. Once married his entire choir of backing singers. You get the idea. . .

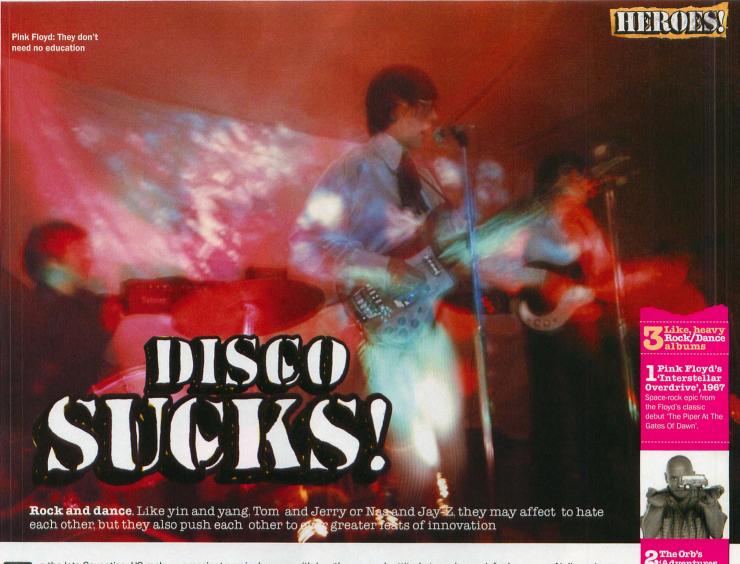
★ Joe Meek

The UK's first independent producer, Meek was obsessed with outer space and the occult. Rising to prominence in the early Sixties, he scored a global pop smash in 1962 with 'Telstar' while his innovative use of multitaping, feedback and synthesisers continues to inspire the likes of Andrew Weatherall and Aphex Twin. Also recorded the sound of a toilet flushing. Just for kicks.



★ Double D & Steinski

New York advertising execs Steve Stein and Douglas DiFranco entered a Tommy Boy Records competition with 'The Payoff Mix', a still-stunning piece of hip hop cut and paste that remains officially unreleased because it was impossible to license. They followed up with three 'Lesson' mixes, all of which showed the way for the likes of Cut Chemist, Norman Cook and Coldcut. They opened for DJ Shadow on his tour last November.



n the late Seventies, US rock radio stations ran 'Disco Sucks' campaigns, encouraging listeners to burn their dance records while a decade later, a group of electronic acts began smashing guitars and declaring that rock was dead. Rock and dance music haven't always had a happy marriage, yet the cross-pollination between both sounds has produced some amazing moments. If the connection between the two seems oblique, consider that the original function of the Roland TB-303 bassline was for rock guitarists to practice along to. All it took was DJ Pierre to mess with the dials to make 'Acid Trax'.

When acid became widely available in the late Sixties, Pink Floyd made

prescient musical moves with lengthy drug space blues like 'Interstellar Overdrive'. Other rock acts like Hawkwind would later play superrepetitive riffs at all-night events called raves - to drugged up audiences. Together with prog rock acts like Yes and Gong, the influence would filter through to those who came later, while Gong's Steve Hillage would go on to lead System7 and work with Derrick May and Carl Craig.

For the rest of the Seventies, rock and dance would largely refuse to acknowledge each other. But although punks did not like disco, they did like dub and reggae. In the early Eighties, UK post-punk groups like PiL, A Certain Ratio and 23 Skidoo combined dub techniques, funk basslines and

punk attitude to make punk-funk.

By the late Eighties, The Orb brought the Seventies prog-rock sound and ethos back to the forefront of dance with tracks like 'Little Fluffy Clouds', and 'A Huge, Ever-growing Pulsating Brain. . .', which was reminiscent of such monstrously long Pink Floyd wigouts as 'Echoes'. They also produced one of the greatest ever rock/dance crossovers with their remix of Primal Scream's 'Higher Than The Sun'.

As the Nineties wore on, The Prodigy would meld breaks with guitars while The Chemical Brothers claimed that they wanted the beats of Marley Marl and the sonic charge of the Jesus & Mary Chain. At the same time, hardcore techno influences were audible in rock bands like Ministry, Nine Inch

Nails and even Metallica.

Now, nu metal bands have DJs on stage and MOR 'dance' albums by Dido and Moby are impossible to dance to. Rock and dance always influence each other in strange ways just don't mention the Leftfield remix of the Pistols' 'God Save The Queen', eh?

The Orb's 'Adventures Beyond The Ultraworld', 1991

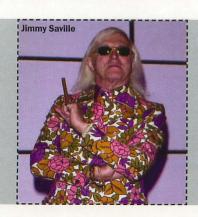
From the cover (an homage to 'Animals') to sounds within. The Orb's nouse update of Pink Floyd's finest moments

Prodigy's 'Music For The Jilted eneration',

The Home Counties ink spunk and heavy tal rawwk power to am Howlett's electro symphonies and AND dance music.

*Arthur Russell

This classically trained cellist died of AIDS in 1992, but in the late Seventies and early Eighties, he produced some of the most whacked-out disco ever, including classics like Dinosaur L's 'Go Bang!' and Loose Joints 'Is It All Over My Face?'. Full of beats that are house in all but name. abstract space and the rubberiest basslines outside of a Parliament record, they showed Russell to be a true dance music visionary.

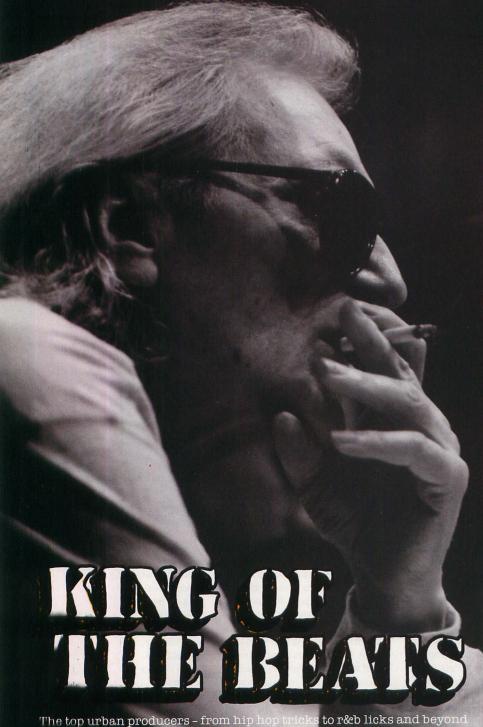


*Sir Jimmy Saville

Back in the Fifties and Sixties, before a generation of fixing it or meeting Louis Theroux, Jimmy Saville was The Man. Leeds lad Jimmy was the first mobile DJ in the Forties, traversing the Yorkshire Dales with a gramophone and a box of 78s. He also installed the first two-deck DJ set up as manager of the Ilford Palais. Was also sporting jewellery and designer tracksuits as a fashion combo when Puffy was still shooting hoops at nursery.

* Van McCov

Before Van McCoy released 'The Hustle' in 1975, there were no dancefloor anthems, Disco having not yet fully evolved into the white flares and mirrorball glitterworld, 'The Hustle' changed all that. A feet-shuffling riff, coupled with a dance routine for boys and girls, it helped to propel disco into the mainstream consciousness. It could fill a dancefloor in an instant, and went on to sell ten million copies worldwide.



Defining Production moments

Afrika Bambaataa Planet Rock', 1982

Sampled Kraftwerk instead of disco breaks. Turned hip hop around. Cue birth of electro.

M.A.R.R.S 'Pump Up The Volume', 1987

One of the first records to be constructed entirely of samples.



Aaliyah 'Try Again', 2000 Short-arsed genius Timbaland revolutionised r&b by introducing stuttering, slowed-down d&b drum patterns and acid squelches to the urban

ust who is the dopest hip hop or r&b producer? It's a question that's fuelled many a late night session, from Brooklyn to Bolton. Is it Dre, whose G-funk variants have soundtracked ghetto pop for nearly 15 years? Could it be Timbaland's deft, revolutionary drum patterns? Or how about DJ Shadow, whose 1996 LP 'Endtroducing' showed how musical the art of sampling could be?

When Death Row's Suge Knight attacked Puffy in 1994 for being "all over" his artists records, he was, in effect, dissing every other producer in the urban spectrum. The modern hip hop or r&b beatsmith is far more than just knob-twiddler. He is a master of self-promotion who has earned his right to share the spotlight. In many instances, he is the DJ or MC. In some cases, he'll own the damn label too. Dre, Wu Tang's RZA and Def Jux's EL-P all effortlessly switch between spitting lyrics and making dollars.

In the 21st Century, forget the rest. It's the producer who holds all the aces in urban music's power game.

The Producer's

Producers

Even heroes need their own heroes. Jazz/funk innovator David Axelrod is often the first name on most producer's lists, including the likes of Dr Dre, James Lavelle and DJ Shadow. Axelrod's genius can be seen on his self-titled 2001 LP on Mo' Wax, which echoed the blinding musicality seen on earlier LPs such as 'Songs Of Innocence'.

There are very few producers who can admit to never 'borrowing' a James Brown break. Over the

decades, his dirty funk legacy lives on in a multitude of genres. Even Stock, Aitken and Waterman, in a rare moment of taste, jacked 'Funky Drummer' for Kylie's 'Better The Devil You Know'.

And, although the Mizell Brothers aren't household names, they were the craft behind The Blackbyrds and Johnny 'Hammond' Smith. Smith was one of the forefathers of acid jazz and 4 Hero are the latest to pay their dues to his talent.

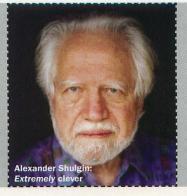
David Axelrod: A bit clever

* Antony Maglica

Croat Antony Maglica started a small machine shop in a New York garage with \$125. He built his company from nothing and, in 1979, introduced his screw-functioning torch. In 1984 came the Mini Maglite, followed three years later by the version we know and love today. The light source of choice for any DJ in the dark, it still looks wicked. Larger versions are used by bouncers to hit people with, though.

*Alexander 'Sasha' Shulgin and Dr Adam

Patented, then ignored, by a German company called Merck in 1912, then studied in Michigan during the Fifties as a possible chemical warfare toxin, MDMA was finally synthesised in the mid-Seventies by Shulgin. Soon after, he shared his knowledge with therapist Dr Adam, who was so impressed that he came out of retirement to spread the good word.



★ John Gilbert

In 1975, Transport Minister John Gilbert announced that the M16 and the M25 motorways would combine. Opened in 1986, it was soon being used by thousands of ravers and was immortalised in a band's name: Orbital.

★ Islington council

For granting a 24-hour license in 1985 to a new venue in Clerkenwell called Turnmills. Little did they know. . .

YOUR GUIDE

Bent

Dirty Mind (EXCLUSIVE) (PRINCE) Prince classic came after Bent realised that 'Raspberry Beret' and 'Sign O' The Times' were too perfect to tamper with. Recorded especially for Muzik, Bent's Nail recounts that "It took us a day to do. Everything was played live with no samples - we're actually quite proud of that.'

LTJ Bukem

Music (SPECIAL MUZIK EDIT) (INTELLIGENT DRUM & BASS CLASSIC) A special re-edit of Bukem's defining mid-Nineties moment, 'Music' still sounds as futuristic as ever.

"I got a lot of stick at the time for making that tune,' Bukem says, "but now, people look back and say it changed drum & bass.

📆 Squarepusher Love Will Tear Us Apart

(JOY DIVISION)

Squarepusher, aka Tom Jenkinson, is a master of mad and dark studio dynamics. His cover of Joy Division's seminal anthem adds a malevolent edge to the achingly sad original, thanks to Squarepusher's own creepy, whispering vocals.

We're going back, way back, this month with a selection of quality classics, revisited. We're really too kind...

4DJ Sneak

You Can't Hide From Your Bud (HOUSE CLASSIC)

Sneak's 'Bud' achieved the rare feat of becoming a bona fide Ibiza anthem for two consecutive summers.

"Sneak turned up at Derrick Carter's house one summer morning in 1997 and handed him a DAT," recalls Luke Soloman. "Sneak knew it was special and wanted it to come out on his best buddy's label. It formed a blueprint for the filter disco phenomenon.'

Soul II Soul Featuring Shabba Ranks

Soul II Soul Special (MUZIK EXCLUSIVE) At the peak of their popularity, Soul II Soul were Britain's biggest musical export, scooping Grammys and multiplatinum discs along the way. This track, recorded in 1988, just prior to the 'Volume 1' release, sees Shabba joining the collective for three minutes of synth-heavy UK dancehall.

Senor Coconut

Showroom Dummies (Marcus Nikolai Remix) (KRAFTWERK) Senor Coconut's Latino-bonkers take on the Kraftwerk classic about groovy mannequins gets an extra house shine from Marcus

'Bushes' Nikolai.

"I got a message to call Florian Schneider," Senor explained. "Apparently, he liked it, but they weren't very fond of our 'Radioactivity' cover."

Grandmaster Flash & Melle Mel

White Lines (Don't Don't Do It) (HIP HOP CLASSIC)

Classic hip hop gak tune, simultaneously both extremely funny and deeply serious (or "Twice as sweet as sugar/Twice as bitter as salt", as they put it). Pinching its bass riff from from Liquid Liquid's 'Cavern', it was banned by Radio 1 for 'promoting drugs', although it quite clearly did exactly the opposite. Twits.

Rae & Christian Flashlight (FUNKADELIC)

One of Funkadelic's finest moments. deftly updated via some slow-burn hip hop production from the cool two.

"I chose this cover because George Clinton is the master of profound stupidity mixed with heinously deep funk," explained Mark Rae.

Coldcut

Atomic Moog 2000 (CUT 'N'

This Hammond hammerer was a standout on 'Let Us Play', Coldcut's best-selling studio LP from 1997.

"It had been a long hot summer, the Geiger counter ticked into life, a warm wind swept through the bikini atoll," Jon More remembers. "An irradiated hotel surf band struck up their last tune of the night. The tests had started and the mutation was under way. It's a track that is dedicated to all those at CND.'

Open Door Breathe (PINK FLOYD)

Prince Kraj

Prince's 'Dirty Mind' by Ben

exclusively recorded for

HEROES

Presents Dance Class

Open Door's cover of Pink Floyd's 'Breathe' (from 'Dark Side Of The Moon' for any younger readers out there) is an elegant chill out torch song that was first championed by Ibiza veteran and very nice man Jonathon Sa Trincha, Open Door, a psychedelic pop trio from New York, are Peter Adams, Vicki Bell and Ray Grappone.

Space Cowboy I Would Die 4 U (PRINCE)

If you think we're making a statement by opening and closing our CD with Prince tracks, then you're absolutely right. It's impossible to overestimate his influence on modern dance music. Updated for future dancefloors by Space Cowboy, who recently narrowly missed out on a Top Ten hit, thanks to pesky chart regulations.

"I've always liked this song," says the Cowboy. "I probably won't do a cover again, though - they're great fun, but if you end up making a successful cover version, you don't earn a penny in publishing royalties."

It's a hard life, innit?





Driftwood Freeloader

Released January 20th on CD, cassette & 12 inch. Formats include original mixes, remixes by Lasgo, Green Martian, Project Medusa and enhanced video.

www.positivarecords.com

Distribution: Unique 01204 675500, sales@uniquedist.co.uk or EMI Telesales, Tel: 01926 888888, Fax: 01926 466321.



Roger Sanchez impression. mean minja.

OOL HERC

Hip hop pioneer namechecked on the intro to Keith's Fabric mix. "I'd rather be making tunes than DJing though. I don't get obsessed by turntables. Perhaps I should do, seeing as I go out and get paid for it. . ."

IFE OF RILEY

"When I finish a set, I just go and enjoy the music and get hammered with my mates like everyone else. It is the life of Riley, but it's not very healthy." No shit.

USICAL YOUTH

"I grew up in a very musical household. My Dad took me to see Status Quo live when I was about seven. My mum wandered round the house singing 'The Model'."

IGHTMARE

After an abortive trip to an early outdoor rave, Keith and friends decamped to an idyllic bluebell field somewhere near Oxford in a state of lysergic refreshment. A group of irate locals approached, one of whom turned out to be thinning lion-maned Tory usurper Michael Heseltine. "He was building a trout farm on this land, and we'd been pissing in it." There's a metaphor in there somewhere.

LD GIT

"Kids today have it all too easy. If they want to make a garage record they just go and buy a garage sample CD." In my day, synths were the size of a house, you only got three and six for playing Ministry, etc, etc. . .

RIMAL SCREAM

"Most rock bands are too frightened to let people experiment with what they do," says Keith, who co-produced four tracks from their latest LP. Cynics might say the Scream are too frightened not to.

UARREL

"This girl came up to me while I was DJing and asked me to play 'Barbie Girl' and she was dead serious. She said she wanted something she could dance to."

OTTERS **GOLF CLUB**

The subterranean studio Keith shares with Weatherall, and the label they jointly run. The name? "Far too much skunk, that's how it came about." Tsk. Check the excellent Rotters compilation 'Machine Funk Specialists'.

IMPSOMS

Has its own Radioactive Man comic, giving Keith occasional copyright worries. "It'd be amazing to make a guest appearance -'Bart goes to the rave'. . . wicked."

WO LONE SUORDSMEH

Keith and Andrew's more leftfield, experimental guise, signed to Warp. Their track 'Gay Spunk' was named after a message scratched into the run-out groove of a New Order record (not that they're obsessive or anything). Gushing praise followed their last LP, 'Tiny Reminders'. Even from Muzik. "The rule is, have no rules."

HDERGROUND

"You've got to keep a bit of integrity. There can't really be any middle ground."

IHYL

Radioactive Man's Mutant Extra Digit Top 6

- 1 Bjork It's In Our Hands (Arcade Mix) (Telepathy)
- 2 Princess Superstar Do It Like A Robot (Ideal)
- 3 Dirty Hospital Rottenrow (Control Tower)
- 4 Volsoc Shout Out (World Electric)
- 5 Sean Kosa I Go To Work (White Leather)
- 6 Swayzak I Dance Alone (Silicon Scally Remix) (!K7)

HO LET ROGER SANCHEZ IN?

Playing at Cornwall's Lizard festival a couple of years back, Keith was enthusiastically hammering a sound system which once belonged to Motorhead. Asked to cease and desist at 6am by the

pissed off "Glaswegian nutters" who passed for security, he sensibly did so, making a cut-throat motion to the crowd to indicate the end of his set. Unfortunately, the bouncers interpreted this as an incitement to violence, so to escape their clutches, Keith adopted the cunning disguise of a silly hat and ludicrous beard painted on with charcoal from the fire. He lived to tell the tale, but the S-Man can never visit the West Country again.

True story: in October 2002, an unnamed Chinese man was turned back from the Russian border when a Geiger counter detected radiation from his body at 200 times the normal level. The local press dubbed him the 'Radioactive Man'. Master of disguise Keith claims never to have visited the area. We think the FBI should be informed.

ES! YES! YES

Like denim and leather, booty and bass go well together. You'll hear the odd climactic moan cropping up in Keith's sets, but not to excess. "I'm well into that Detroit bass sound but I'll tend to play the instrumentals. Half an hour of someone going 'Pump it! Pump it! Pump it!"? Nah."

The facial furniture beloved of Mexican banditos. "I'll try one of those next time the security want to kick my head in. . .'

'Fabric 08: Radioactive Man' is out now and is reviewed on page 71

INEW/TESTS Revolutions

Hey, it's 2003! So get off your fat arse and do something useful, why don'cha? Here's five ideas...

START A FANZINE

Away from the steely glare of The Man, you're free to say what you like about whoever you like on the club scene. And what the three boys below don't know about fanzines isn't worth getting your mate with an office job to photocopy after his boss has fucked off.

TERRY FARLEY (BOY'S OWN 1987-1990, FAITH 2000-PRESENT)

"Boy's Own ripped off a Liverpool fanzine called The End. We made it by typing out the text, cutting out pictures from other magazines and just sticking them in. We felt that there needed to be a voice but now, fanzines are needed more than ever for their independent voice. Faith costs about £2,000 for about 3,000 mags but you can do it for a lot cheaper on a computer, then Xerox them for next for nothing and just hand them out."

TOM MAGIC FEET (MAGIC FEET 1994-99)

"You need to start small, get a few adverts and then let it grow. These days, it's easy to get desktop publishing software, and it costs a few hundred quid to get a couple of thousand copies printed. Distribution is a problem, but if the kind of music you write about is full of people who are going to advertise, do it for free and you'll get better distribution. A scene with lots of fanzines is a healthy one – and you can eventually start your own little empire with labels, club nights and the rest."

NEIL BOORMAN (SHOREDITCH TWAT 2000-PRESENT)

"The Shoreditch Twat started as a propaganda rag for the 333 club. It costs us about £3,000 an issue now, but that's because it has got so much bigger and we print 25,000. It's definitely the right time now to do the Twat though fanzines are there for people saying 'dance music is shit' to make it happen again. My main piece of advice is to avoid paying for it yourself at all costs. Dream up some new little subculture, phone up some advertising agencies, they'll give you a couple of grand and then you're away!"

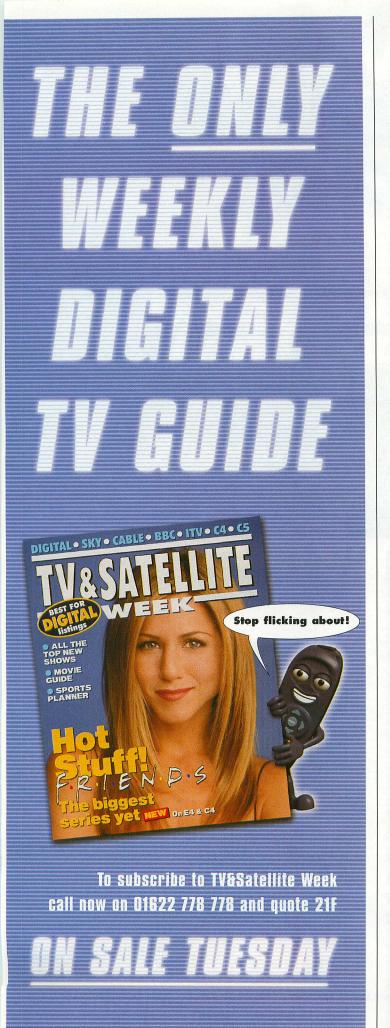


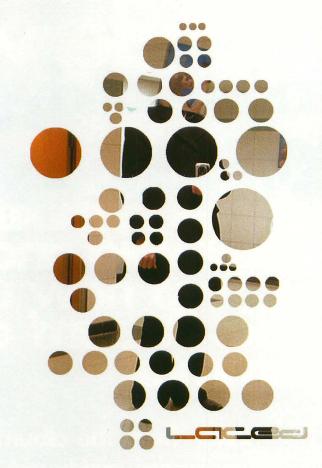




55 MUZIK







01.02.03 **KEV HILL** & TEE SMITH (SOUNDZREAL TRAX)

08.12.03 KIDOLOGY RECORDS MICK B

& MARK WILKINSON (PROBLEM KIDS) www.kidologyrecords.com

15.02.03 **GELLOFISHPINK JAMES JACKSON** &MARK WESTHENRY

...ELEMENT MICK B & CONAN MANCHESTER (LIQUIDPEOPLE)



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22.02.03



Taken from the album, Altundred Days Off. www.underworld-jbo.com www.dirty.org



John Silver

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conjure one

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original versions included on debut album conjure one available on 2xCD with bonus disc of remixes by Hybrid, Tiësto, Ian Van Dahl and more

released 10.02.03



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Isn't it ironic?

59 MUZIK

ALBUMS

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Albums

But even with other weary clunkers like 'Small Time Shot Away' and the Horace Andy retirement fund-booster 'Everywhen' on board and with their line-up currently reduced to just 3-D and some producer bloke, Massive Attack so far remain incapable of making a real stinker. The low-key nature of '100th Window' gives the listener room to appreciate some of Massive's more under-rated virtues. Had he been part of any other group, 3-D would be held as one of the best MC/ singers this country has produced, and his subtly menacing tones ride the dub bass of 'Butterfly Caught' and the mediabaiting (we're so hurt) 'Antistar' perfectly. With bass and eastern strings high in the mix and no Shara Nelson soul belters or Tracie Thornish bedsit wibblers on board, '100th Window' is an album for those who always preferred 'Five Man Army' to 'Unfinished Sympathy' and 'Karmacoma' to 'Protection'.

'Butterfly Caught' is classic 'Inertia Creeps'-style trip hop, paranoia given batwings of song. After her disappointing first guest slot, Sinead comes correct on the typically emotionally direct, morally simple 'A Prayer For England' ("Let not another child be slain", a sentiment that would sound toe-curlingly trite when sung by practically any other voice) and

'Special Cases'. Against typical Massive production – rage barely concealed under lush layers of sound – she sounds better than at any time since her heyday, when she wrought 'Fire On Babylon'.

So '100th Window' isn't a bad album. Indeed, it makes much other mainstream dance music sound pathetic, but that's just a reflection of the chart end of the genre's artistic bankruptcy. Perhaps our expectations are unreasonable, but if they are, it's due to the mammoth gaps between Massive Attack's albums. We wanted this to be something truly great. It isn't, and with a follow-up presumably not due until 2006, that rankles.

Duncan Bell



"So far, they remain incapable of making a real stinker"

MASSIVE ATTACK 100TH WINDOW



Bent

Quirky downtempo heroes return



BENT The Everlasting Blink (Sport) Nottingham's finest are

nore serious. Well, a bit

Whereas 'Programmed For Love', the debut from Bent's Simon and Nail was an immensely lovable, cheeky lo-fi affair, it's clear right from the kitsch, sci-fi flavoured licks of 'King Wisp' that this time around, they've got a bigger budget. Now, we're not lo-fi purists by any stretch, but this immediately made us worry. Laden down with loads of posh, new equipment after the many compilation appearances of 'Always', and with production by superproducer Stephen Hague, would Bent have lost some of their charm?

Happily, there's little to worry about. Whether it's the biting, Balearic piano stabs on 'An Ordinary Day', or the stringsoaked loveliness on the Jon Marsh-sung 'Beautiful Otherness', 'The Everlasting Blink' is just that little bit more ambitious than before. It's like they've stopped trying to be funny all the time, grown up a bit, and decided to write some proper songs.

On the down side, this – like 'Programmed To Love' – is an album with love handles. BJ Cole's slide guitar sounds delicious on 'Moonbeams', but when it splurges into the Tikki-bar, Hawaiian horror that is 'So Long Without You', you wish Bent were a bit more ruthless when they came to editing their material.

But although 'The Everlasting Blink' isn't going to change the world, or even greatly expand their fan base, if you picked it out from the 'chill out' section at HMV, you wouldn't be disappointed. It's a coherent, blissed-out collection of lovingly crafted tunes, and sometimes, that's enough.

John Hall



Simon and Nail kill the chill

How did you feel about appearing on so many chill out comps?

Simon: "It has changed the way we've gone about making music – to be honest, you get sick of that kind of thing. This album feels like a stepping stone for us, because the stuff we're making now is even more up-tempo than on this album."

Nail: "Most of the time that wasn't down to us – it's kind of embarrassing in a way, but it's a bit of extra cash!"

How was it working with New
Order producer Stephen Hague?

Simon: "When I was a kid I was a massive fan of New Order and Pet Shop Boys, so when we found out he wanted to work with us it was just ridiculous, it was amazing. Next time around he's going to add his magic dust to Nail's voice, too."

How about Jon Marsh?

Nail: "We're both huge fans of The Beloved, especially that first album." Simon: "Working with Jon, we had hardly any equipment. We just sat down, and as we were talking, it just came out. That's how it should be you shouldn't have to squeeze music out."

Where should you listen to 'The Everlasting Blink'?

Nail: "There's a tune for every day of the week on there!"

Simon: "Last time we were asked that we said the bathroom, so this one's the larder album." (JH)







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DJ Sneak feat. Bear Who? Fix My Sink

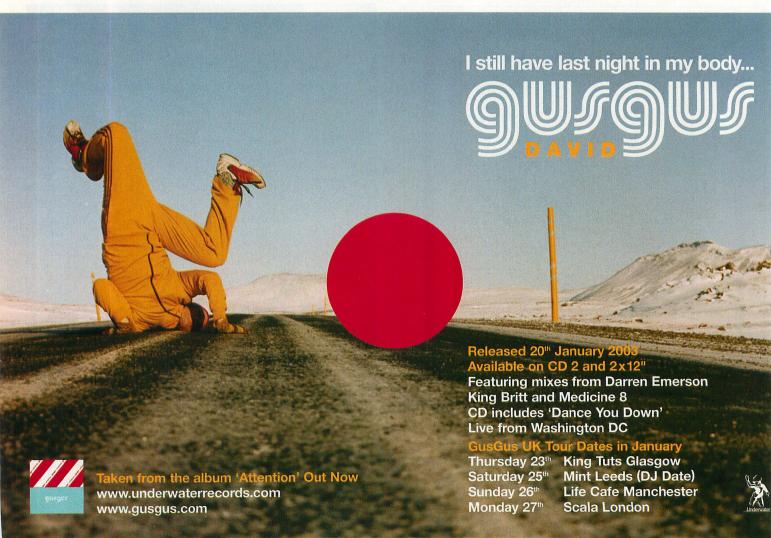


Buzz Chart #1"deservedly so" Pete Tong
"Sneak is the man" Yousef
"A total winner "Jockey Slut

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MIRA CALIX Skimskitta

(Warp)

man 'ambient' revival

The first release from South Africa-born Chantal Passamonte since the superb 'Prickle EP', which came out, ooh, ages ago, 'Skimsitta' is a much less commercial-sounding, but nonetheless magical, transporting 21-track album. Owing as much to musique concrete and pre-techno ambient pioneers such as Brian Eno, 'Skimskitta' is best listened to on headphones, as tracks like 'Sixnot6', 'Flicker' and the pretty, piano patter of 'Poussou' conjure up little worlds to lose yourself in. Beats and more recognisable fragments of Warp electronica occasionally flicker through the mix, as on the moody 'Distracted2', but by and large this is a wholly refreshing, challenging and rewarding album, and the best release on this most illustrious of British electronic labels for some time. **Duncan Bell**





DJ SPINNA Here To There

(BBE)

Jazzy hip hop, with help from stas, Shaun Escoffery

Spinna is held in particularly high regard in the UK, where the ability to make high quality, jazzy hip hop and high quality, jazzy house is seen as the production equivalent of being able to give yourself a blow-job. And indeed what we get on his contribution to BBE's 'Beat Generation' series is decidedly jazzy (on a hip hop/soul tip), almost to the point of making you want to throw a Hammond organ out of a window on top of the 'cat' in the beret who is surely passing. It is, of course, supremely tasteful and fantastically well-executed. I'm sorry, I feel childish, but it's just a little too, well, nice.

Will Ashon



BRYAN ZENTZ Seven Breaths

(Intec)

in that can be had with versatility

Rather than rolling with any techno clique, Bryan Zentz prefers to be seen as part of Virginia's musical heritage alongside The Neptunes and Missy Elliott. Considering he has a substantial catalogue of eardrum-annihilating DJtool 12-inches under his belt, this could be seen as techno-artist-hoping-to-betaken-seriously-now-it's-album-time

syndrome, a common phenomenon, and one we weren't going to be fooled by. Happily any cynicism is quickly booted into touch by an album that, while never leaping away from its origins enough to 'go large', demonstrates Zentz understands variety is the spice of life - a concept many of his techno contemporaries find rather alien. Thus the 12-course sonic meal includes filterdisco-slap-bass-tech-funk (really!), dub reggae. Ennio Morricone techno. enormous, bass-killer techno, ravey synth-techno and some, er, trip hop. Hardly a revelation, but tasty enough to bring cheer to icy, hungover January.

Thomas H Green



ECHOBOY Giraffe

(Mute)

the Jugular every time

This third offering from Echoboy's Richard Warren demonstrates exactly why he was right to turn down the invitation to join Oasis - and not only because it's enabled him to keep his teeth, 'Giraffe' sees him developing his traditional motorik Krautrock rhythms into the full-on, classy pop of the frenetic. New Order-ish single 'Automatic Eyes' and the mighty fine, bass-driven angst of 'Fun in You.' He's not lost a wry sense of perspective though - "It's never going to happen to me because I don't look good on TV" he laments on 'Good On TV'. Never did Moby any harm did it?

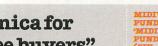
Neil Gardner



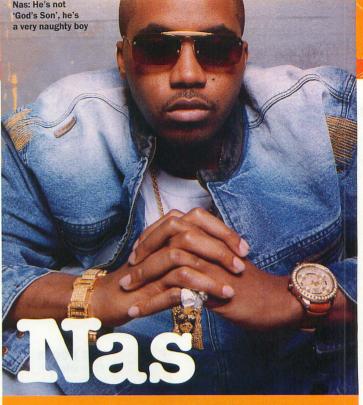
MIDIVAL **PUNDITZ Midival Punditz**

(Six Degrees)

Gaurav Raina and Tapan Raj are the first Indian electronic act to be signed to an international label, and it says here: 'the quixotic mobility required by musicians in a new millennium seems to come naturally to the duo'. That's a relief - the lack of visible 'quixotic mobility' in the dance scene has been an issue that's been troubling Muzik for some time now, not least because we can't spell it. Signed to San Franciscan indie Six Degrees, the Punditz brew up a fairly conservative mix of tablas, lush synth pads and often kinetic breakbeats. It's Indian electronica in the uninspiring east-meets-west tete-a-tete manner favoured by people who buy Fair Trade coffee and have a penchant for Nitin Sawhney. In a word, pleasant. **Carl Stroud**







No noticeable lack of self-esteem. And why not?



NAS God's Son



What does the album's title mean?

"I've had it tattooed on my stomach for about four years. I'm one of God's sons, not the only one."

What's the mood on the album?

"I'm happy. This record is saying that I've made it. I've been through a lot of shit - my mom died in April. I've made it through the storm."

Are you going to sign a contract with Murder Inc?

"It was something Irv Gotti and I wanted to happen, but time was the enemy and we were working on separate projects. When Irv was trying to make it happen, I was recording my album. We're still trying to work together."

What's 'Made You Look' about? 'Made You Look' reminds me of park jams in the days before radio

was playing rap. It reminds me of the songs that would be on when you'd hear gunshots and everybody would start running. The first thing they'd say is "They shooting". When I say that, it's to take you back. And also 'Look, because here I come'."

Who came out best from your feud with Jay-Z?

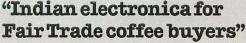
"I was in total control, I feel his pain but what's done is done. We battled and it's time to move on. Who gives a fuck about that anymore?"

So you've made peace?

"No, I'm not cool with him. Fuck him. And God bless him at the same time."

Who's the album's love song ('Hey Nas') about?

"Kelis, she's my girl. She makes time for me. But she might leave me tomorrow..."



Albums



COMMONElectric Circus

(MCA)

Common by name, extraordinary by nature

As a kid, Common used to be a ballboy for the Chicago Bulls basketball team. All around was talent and stardom, 20 years on and Common - who increasingly both looks and makes music like he's Marvin Gaye reincarnated - is about to gain the stardom he's earned. 'Electric Circus' surpasses anything that he's done before with its mix of hip hop, soul, funk and electronica, Never mind that there are appearances by Prince, Ervkah Badu, Jill Scott and Mary J Blige (the last three of whom appear on the edifying 'Heaven Somewhere') and that production is handled by The Neptunes and Soulguarians. it's Common who grabs your attention with his chocolatey, mid-West tones. Take 'New Wave', an unlikely collaboration with Stereolab. It's a stunning juxtaposition of dark piano thumps, Common's scattergun lyrics and 'Lab crooner Laetitia Sadier's bright, fairground ride chorus. Elsewhere, hip hop verses sit as if to the manner born on synthesised melodies worthy of Kraftwerk, as mind-boggling vocal wisdom is dropped. A record so good, it might just change your life.





THE FAINT Danse Macabre

(City Slang)
Hugely enjoyable Eightlesstyle, goth-electro romp

Britain has a 'special relationship' with America most commonly comparable to a prison 'daddy' and his 'boy'. But for all the recently one-way transatlantic musical traffic, there are still Anglophiles in the States willing to swallow the increasingly flaccid Britcock. The Faint sound like early Duran Duran, with a little of The Cure's whiny grandeur and a singer who oscillates wildly between Damon All-bran mockney bravado and Le Bon foghorn, 'Danse Macabre' is electroclash, basically, but being done by Yanks, it's BIG electroclash, complete with unselfconsciously huge synth noises and great choruses. 'Your Retro Career Melted' and the New Order-on-steroids 'The Conductor' are as good as this sort of Brit-worship gets. Oh yeah - you like that, don't you, bitch?

Kurt Lesbian





THE ROOTS Phrenology

(MCA)

Philly's supercrew drop their best album yet

They're back! Long-time fans of the Philadelphia hip hop crew will once again be able to revel in sleeve notes of almost biblical proportions and drummer ?uest Love's ability to replicate famous breakbeats at will. Newcomers, meanwhile, will be able to appreciate a varied set with a bunch of potential singles, not necessarily a given with Roots albums. 'Sacrifice' featuring Nelly Furtardo and 'Complexity' with Miss Jill Scott are both hooky but not obvious, while the single 'Break It Off', featuring Musiq Soulchild, is slick and bold enough to guarantee proper video exposure. Use your head and get back to The Roots.

Tony Farsides





VIKTER DUPLAIX International Affairs

(Warner)

Another jazzual trip to dullsville

As an Erykah Badu collaborator, a Philadelphian cohort of Jazzy Jeff and the author of the ace 'Looking for Love', Vikter Duplaix has got credibility like Jamie Oliver's got tongue. But here he's plunged into the same trap as legions of other DJ/producers by assuming that a command of grooves and moods equates to genius songwriting ability. Although the soul-pop of his solo debut is as immaculately contoured as you'd expect, the cliche count is embarrassing. Duplaix cites Sting as an influence and his vocals on 'Yesterday's Pain' recall Captain Tantric at his most pompous, while the glutinous lyrics of 'Wherever You Are' are straight out of the R Kelly handbook. "Absolutely fine/Permanently mine"? Oh, please. . .

Ed Potton



HAUSMEISTER

Weiter (Karaoke Kalk)

Cool, meditative electronica from Germany

Neither Mousse T nor another tedious Teutonic jazzy house offering, Hausmeister is the brainchild of Christian Przygoddais. 'Wieter', his third album for Karaoke Kalk, is brim full of plaintive electronica with melodies so brittle they threaten to float away, from the Notwist-like electronic pop of the inspired 'Paul Gehr's Gut' to the Minotaur Shock-style pastoral acoustics of 'Kleiner' and the ambient folk of 'Freitag', while the delightfully wonky 'Lespit' and 'Picker' sound like outtakes from one of Ennio Morricone's more offbeat early Seventies Italian soundtracks. A quiet triumph.

Neil Gardner



WALDECK The Night Garden Reflowered

(Dope Noir)

owntempo re-rub nicene

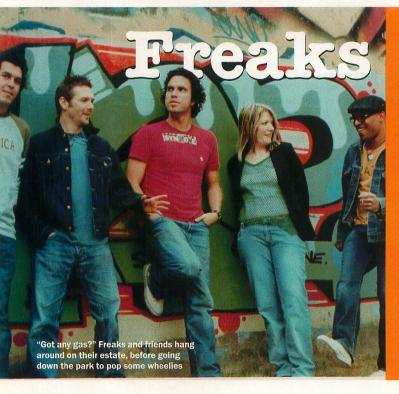
Vienna's producer and dub popster Waldeck returns with a 're-interpretation' of last year's 'Night Garden' album. He's chosen his remixers well, with Matthew Herbert, Kid Loco, the Jung Collective and Vienna-based Mushroom Dive all turning some fine remix tricks, omitting the poppier and more melancholic aspects of the original tracks, but adding downtempo beats and pieces and polishing Waldeck's productions to near perfection. Enhancing rather than reducing the original, 'The Night Garden Reflowered' delivers some sublime, mellow moments. Bloomin' lovely.

Sarah Monk

* * *

"A record so good, it might just change your life"

COMMON ELECTRIC CIRCUS'





FREAKS The Man Who Lived Underground

(Music For Freaks)

The Freaks come out!

Boompty boomp - the sound of fly chi-town mofos making gloriously riggling house. D.I.Y - the sound of middle England accidentally nailing digits into walls and hilariously slicing limbs off in freak circular saw accidents. Never the twain shall meet, you might have thought, but you'd be wrong. Following Sneak's lewd 'Fix My Sink', Luke Solomon and Justin Harris are on some housemaintenance-style shit with the fantastic 'Washing Machine', 'Where Were You When The Lights Went Out' - which is about light bulbs, possibly - and the admirable r&b of 'Fix It'. Sterling. Elsewhere on the Freaks' latest long player are hyper-lysergic spoken word ditties like 'Psycho Delia' and some good old fashioned dancefloor tackle. Fun for all the family.

Carl Stroud

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Get Fact!

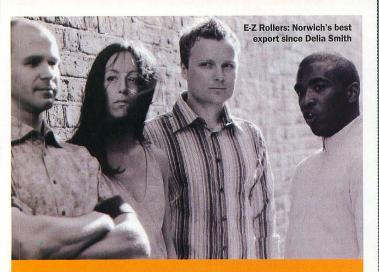
Luke Solomon began working with Freaks partner Justin Harris after bumping into him in the studio where he was working with Derrick Carter, in 1993. "We've got a similar sense of humour," Luke says.

Don't ask Justin about Freaks' two previous maxi's 'The Beat Diaries' and 'Meanwhile Back At The Disco'. "They sound like shit," he says modestly.

Prolific souls that they are, Freaks are currently working on another two albums.

A Solomon is not one for music biz back-slapping. "I see the way a lot of artists behave and I really intensely dislike it and I never want to be like that," he avers firmly.

Freaks releases requiring your attention include 'I Am An Instrument' (Phonography), 'Turning Orange' (Playhouse), 'Fly With Me' and 'Blam' (both Music For Freaks).



E-Z Rollers

Jungle survivors roll again with their best album yet



E-Z ROLLERS
Titles Of The
Unexpected

East Anglia's Number 1

E-Z Rollers' third offering is a rich and happy mixture of the precision of first album, 1996's 'Dimensions of Sound' and the rawer, darker vibe of their second, 1998's 'Weekend World'. This album round, thanks to further exposure (via Lock, Stock), Jay Hurren and Alex Banks should reach their widest audience ever. "Titles' is a step up," says Alex, "a number of stone up, It's a

warmer, more organic sound. We've also got really into production itself and all those challenges."

And, yep, 'Titles Of The Unexpected does indeed combine very tasty production with rattling climaxes that'll make you punch the roof of your Datsun with glee. Classic d&b riffs rub shoulders with breaks, hip hop and dancehall-tinged licks and lyrics and there are 'nuff big tunes (try the gorgeous, driven swoopings of 'Back To Love', and the pumped bass 'n' scratch of 'Take It Easy' for starters) to keep you on the edge of your seat.

Get Fact!

Let Rollers are massive on the student union live circuit. "In Exeter once, the crowd went so crazy they were tumbling all over the decks," recalls Alex Banks. "The MC got straight on the mic and riffed, "Can you dance on the dancefloor, not on the Technics!"

Alex was once a professional breakdancer: "I've been in the business since I was first on the lino down Lowestoft High Street". He was even East Coast Breakdancing Champion in the Eighties, until the rave scene took off. Jay played schoolboy football for Norwich (again, until rave turned his head). He also helped build Sizewell B nuclear power station.

Australia-born vocalist Kelly is a fitness freak, working out every day and playing basketball whenever she can. She's also a blue belt in judo, although we have no idea if that's good or not.

* * * *

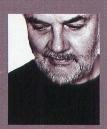
Alex once threw Jay from his dad's brown Vauxhall Cavalier Sport by reversing, in the style of The Sweeney, in the carpark of Beccles train station. Was Jay injured? "Unfortunately not," Alex says, "I wasn't going fast enough."

One of the Rollers' heroes is Forties nuclear physicist Richard Feynman. Known as The Wizard, he was a maverick, womaniser, and semi-professional percussionist who won a Nobel Prize for describing the present by borrowing energy from the future. (VG)

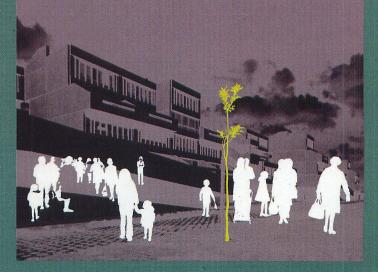


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Albums



BUSTA RHYMES It Ain't Safe No More

(BMG)

... And Busta ain't any

The hip hop major label conveyor belt keeps on turning. This week, out spews another Busta Rhymes album. Not even a year since 'Genesis', 'It Ain't Safe No More' highlights the artistic bankruptcy of the hyper-rich, mansion-dwelling likes of Busta, who still persist in talking about The Street, as if it wasn't a place that they had left more than a decade ago. 'It Ain't Safe No More' is a stinkingly cynical further salvo from someone who has run out of ideas. What marks this out, however, is the almost pathological paranoia and bleak nihilism that has infested Busta's world. From the simplistic sentiments of the title track to the universally threatening instrumentation, this is a tawdry, cliched collection. How about something new?



ERICK SERMONReact

(J)
A storming return from one
of hip hop's greats

In roll calls of hip hop's great and good, Erick Sermon (or E-Double, or the Green Eyed Bandit, or whatever else you may want to call him), often seems to get passed by. But make no mistake, the ex-EPMD man is one of rap's giants. 15 years into his career and still going strong, this summer's tongue in cheek Indian hip hop smash 'React', and now the album whose name it shares, prove that Sermon can still produce distinctive hits at will. Those who loved 2001's Marvin Gaye-sampling 'Music' will find a worthy successor in 'Love Iz' or 'Don't Give Up', which sample Al Green and Odyssey respectively. But mainly this album is about kicking back and enjoying the big man's inimitable rhymes. Long may he continue. . . **Tony Farsides**



Sarah Monk

NOBUKAZU TAKEMURA 10th

(Thrill Jockey)

Disappointing stuff from one

Often, music that 'defies categorisation' can be welcome. Not so Nobukazu Takemura's latest offering. Having supported the wonderful Plaid on tour and signed to Thrill Jockey, a label that has released a fair few gems, this looked promising, but '10th' is, simply put, a bit shit [Good adjective use - Ed.]. Less simply put, it's wildly experimental, often polymorphic in structure and an album you'd have to listen to many, many times before you were familiar with all its subtelties. The problem is that the combination of Takemura's over-use of speech-synthe (the technology that enables Stephen Hawking to communicate vocally) alongside an hour of his much vaunted 'playful musicality' means you won't want to listen to '10th' very often at all. 'FallsLake' and 'The Ring Of Spell' in particular sound like a music and movement class in a mental asylum. Which is quite possibly where you could end up if you were to listen to this album repeatedly.



CALEXICO Feast Of Wine

(City Slang)

Nu-country stalwarts move into the eclectic ranch

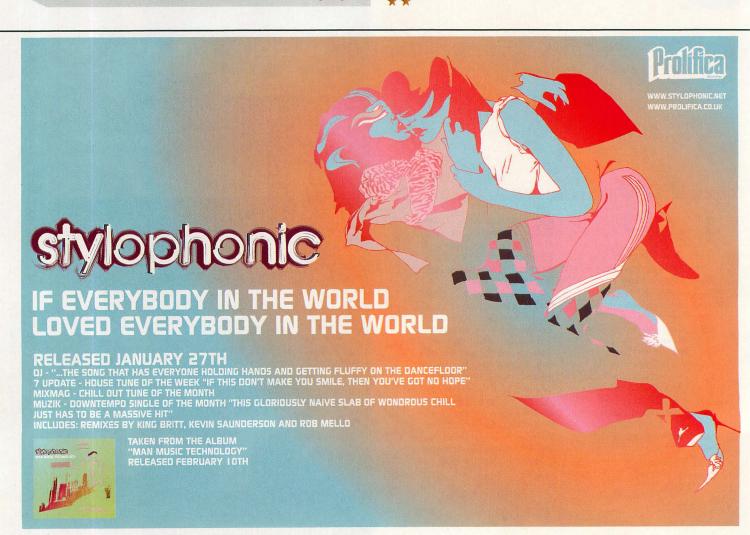
There are many cliches you'd expect a critic to drag out when reviewing the latest long player from US alt-country types Calexico. You know, like cattlerustling, wagon trains, plaintive guitars and marrying your sister. But although the sour mash of 'Sunken Waltz', the dreamy strings of 'Black Heart' and the maudlin confessional of 'Woven Birds', follow the alt-country template to a nicotine-stained tee, there's far more to 'Feast Of Wine' than a bunch of faux-rednecks being melancholy. 'Attack El Robot! Attack' sounds like Tortoise making jazzy trip hop, while 'Guero Canelo' provides a beacon of sun-bleached Latino salsa that wouldn't sound out of place round the pool at Pike's. And by the time you get to the gen-u-ine, bourbon-soaked, deep South jazz of the 'Crumble', you know this is too good for the flannel-shirts to keep to themselves.

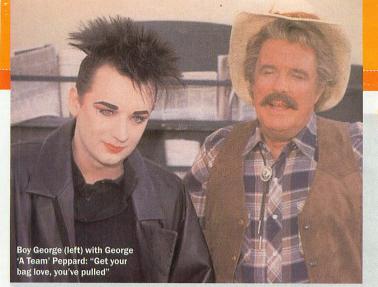
John Hall



"Tawdry, cliched, infested with pathological paranoia"

BUSTA RHYMES 'IT AIN'T SAFE NO MORE' (RWG)





Culture Club

Culture Club

CULTURE CLUB Box Set

Box Set

(Virgin) A curious collection for

Box sets are tricky. Only hardcore, completist nut-jobs really want all those B-sides, alternative versions and out-takes, while unreleased material normally remains in that state for a very good

reason. And by definition, if there's a box-set out, there must be a 'Greatest Hits' CD available for the less keen, usually for about a quarter of the price. You can sense where this review's going, can't you? Buy the Culture Club box and what you get is this: a few classic hits, and a whole load of knocked-off tat. And as for the disc of 'dance' re-rubs... words fail us. Acid Klaus



Q A

Boy George gobs off

How did the box set come about? "It's our 21st anniversary. John Moss [CC's drummer] got hold of some old demos and wanted to put them out, but I wanted to do something more comprehensive and spent three months going through the back catalogue."

What do you think of the remixes? "They're great, although Virgin didn't have much to do with that side of things. They're a bunch of cunts and don't have a clue. I've bootlegged a few tracks on the Internet, just to piss them off."

We have to ask – what was it like appearing in The A Team?

"It's one of the very few things I've done that I'm embarrassed about. I spent four days getting stoned every morning, playing myself and talking in this mock American accent. George Peppard was really nice but all the actors hated each other. It was like being in a band."



Re-Issues

SOURCELABS 16 Classiques De 1995 A 2002

(Source)

Source was the career springboard for Air, Daft Punk, Alex Gopher and Etienne De Crecy, all of whom feature here. Inspired by everything from playful French synth pioneer Jean Jacques Perry to disco monster Cerrone, Source's 'Classiques' still sound tres chic today, with the vocoder punch of Daft Punk's 'Musique' a particular highlight.

Ralph Moore



JEFF BUCKLEY The Grace EPs

(Columbia)

More re-issued gem

the late troubadour

Like Calexico and Turin Breaks, this is perfect aural afterhours balm, a cool respite from the endless 4/4 beat. Collecting rare and unreleased EPs from around the world, highlights include definitive live performances of

'Hallelujah' and 'Mojo Pin'. If you're

bored of Buckley, you're bored of life. **Ralph Moore**





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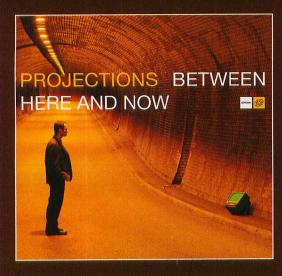
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PROJECTIONS

BETWEEN HERE AND NOW

Between Here and Now is the inspired debut album from Projections. Digging deep in the proverbial crates, Projections turn out a comprehensive pan-global journey through the sounds of the inner city, expertly referencing NY Electro, Disco, Motown Soul, Kingston Dub, Nigerian Afrobeat, Brazilian Bossa Nova, LA Gangsta Funk, and Chi town hits and dusties along the way. Available January 2003.

"Anyone looking for a soul soothing, winter warmer should buy this album. Broken beats , jazzy melodies, funk fuelled guitar and soulful male vocals take you cruising along Sunset Boulevard, sunroof down, wind in your hair.

10 out of 10"

- DJ MAGAZINE 'ALBUM OF THE MONTH'



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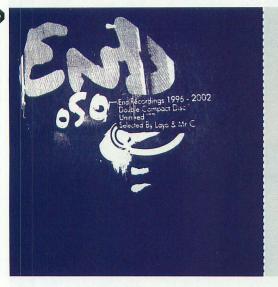
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Compilations

The Three Big Ones



End 050

(End Recordings)

The label of the club celebrates 50 releases with a retrospective double CD

Having co-founded End Recordings seven years ago, Layo Paskin and former Shaman MC Mr C have been releasing consistently high quality tunes on their label ever since.

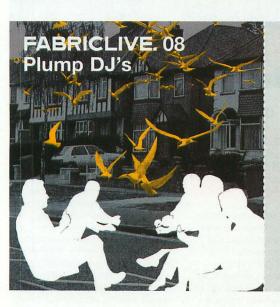
End Recordings' musical ethos is the same as its nightclub namesake – to encourage underground and cutting-edge sounds without sacrificing accessibility – and the 'End 050' triple vinyl release amply illustrates the label's continued musical evolution. The 20 cuts on this compilation, many of which have been deleted, span a variety of the

label's genres, from the glitchiest tech-house to hard breaks and funked-up techno. Kicking off with Layo & Bushwacka!'s classic 'Deep South', the album storms through Derrick Carter's 'Tone Theory', Circulation, the Mr C/Robert Owens collab' 'A Thing Called Love', and, another three tracks from Layo & Bushwacka, including an unreleased mix of 'Love Story'. The quality remains high throughout.

It's rare that a club can sustain both credibility and commercial clout for any length of time. But The End have managed it, and so has their label. Here's to the next 50...

Sarah Monk





Plump DJs

Fabric 08

(Fabric)

Another thrilling ride into electro-breaks territory with Fabric

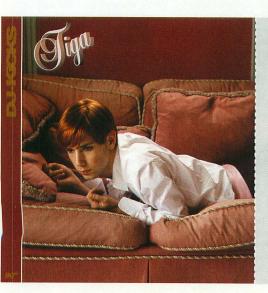
Two years on from their essential Fingerlickin' mix album, the Plump DJs are still leaders in their field. When Ralph Lawson dropped their 'Scram' at the end of a recent Fabric set, mass bodysonic gratification ensued – a perfect example of how their scattershot beats and b-lines can energise a whole room. The Stanton Warriors aside, when it comes to breaks, the Plumps run ting.

It's little surprise, then, that this album delivers where other breaks compilations flop on their Evisu-ed arses. Several exclusive new Plump tracks give a taster of the mad skills that will fill their long-

awaited artist album (coming atcha in 2003), and the whole mix is unflinchingly forward-thinking.

Working through funk-fuelled, electro-powered numbers from the likes of Soul Of Man ('The Drum'), and Punks ('The Rock') the set peaks with Mr Velcro Fastener's 'Electric Appliances'. Showing that you can look to the future while taking inspiration from the past, the big climax is the Plumps' 'Punch Drunk' mixed with Donna Summer's Moroderdisco classic 'I Feel Love', reminding us where all this club nonsense started in the first place. 24 years on, the party's still as lively as ever. . .

Ralph Moore



DJ Kicks: DJ Tiga

(!K7)

Robo-disco with substance anyone?

Looking like a cross between a very fey member of the Manic Street Preachers (original incarnation) and the kind of jaded young fellow Noel Coward might have been found briefly 'entertaining' behind closed doors back in the Twenties, DJ Tiga, with 'Sunglasses At Night', was one of the few electroclashers whose profile briefly matched the media-generated hype.

The young Canadian is helped by the fact that he owns a painfully cool label – the increasingly ace Turbo – and his production and deck style jump effortlessly out of the Eighties cliche-fixated electroclash ghetto. !K7's CD mix is another fighting argument in Tiga's favour with just the right balance of tech-head fun (Carl Finlow, Schatrax), shouty Germanic chicks and tongue-in-cheek pastiche. Particularly worthy of mention are a superb Soft Cell instrumental called 'So' and Martini Bros' delightfully deadpan 'The Biggest Fan'.

We've always rather enjoyed robo-disco round these parts, and Tiga delivers some substance to the idea: electro-techno with it's glad-rags on but a warm, honest heart beating beneath.

Thomas H Green





Compilations

"None of your ponce breaks or effete gaylectro here"

MAN' (FABRIC)



CLICKS AND CUTS 3 (Mille Plateau)

What's it all about? Tedious. glitch-o-tronic, no-fun anti-music for Germans, probably. . .

What's on it? All the usual abstract laptop-tech suspects - DAT Politics, Rechenzentraum, AtomTM, SND, Luomo, etc. But hang on a minute instead of the buttock-deflating tedium normally associated with Mille Plateau. this compilation packs in sex, noise, beauty, anger and even a bit of politics. And some of it even sounds quite like house music! What's going on?

Any cop then? Almost disturbingly good. It's like a frosty academic letting her hair down from that tight, tight bun it's always in, tearing off those thick-rimmed specs, and... Oh! Mademoiselle Plateau! You're. . . you're beautiful! (DB)



THE ORB **Back To Mine**

What's it all about? Hey - it's a collection of seemingly unrelated songs that you might want to play after getting back from a party. Proof that the compilation market isn't running out of ideas, then. What's on it? A typically stoned and eclectic selection, reminding us in turn how great Aphex Twin used to be with 'Polynominal-C' and 'Blue Calx'; how selfindulgent musos can be with Thomas Fehlmann's 'I Wanna Be A Fishy'; and how that Twin Peaks box-set really needs to be purchased with Julee Cruise's 'Falling'. Any cop then? As with most of The Orb's projects these days, it's a real chore separating the wheat from the chuff. And while it may have been jolly amusing to include Schneider TM's 'The Light 3000' on your comp two years ago, we've had quite enough of it now, thank you. (JH)



MAGNIFICENT SOUND OF CLICK

What's it all about? A mainstream delve into the world of 'click', mixing house, techno, spoken-word and broken beats with hip hop and special sauce. Who's on it? A cast that reads like a Gilles Peterson Xmas list, Herbert's poignant 'It's Only', the fast rising Akufen, Total Science in laid back mode,

(Keep Diggin')

Recloose's anthemic 'I Ain't Changin". Ursula Rucker, Mr Scruff and some fine booty bass from New Flesh. Any cop then? Aside from a minor gripe over lack of new material, this is essentially a superior deep house album with bouncement nobs on Matthew Herbert's three contributions tower over everything else though. (NG)



* * *

TERENCE FIXMER Aktion Mekanik (Music Man)

What's it all about? Gigolo fave Fixmer trawls through his hard beat box to showcase the electroclash generation's inspirations. This time from an EBM perspective rather than the Belgian new beat, Italo-disco or synth-pop camps. What's on it? All the names you'd expect are here - Fad Gadget, Nitzer Ebb, Front 242, plus the seemingly obligatory 'Warm Leatherette' by Daniel Miller's The Normal - as well as lesser known gems like The Klinik's 'Hours + Hours' and Snowy Red's 'Euroshima'. Any cop then? Age has not been that kind to much of the material here, and the whole package is inevitably rather po-faced. Having said that, it's an entirely workable and wide-ranging introduction to the ear-punishing sound of EBM. (NG)



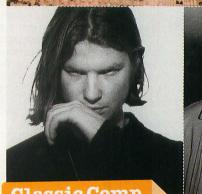
ESSENTIALS 2

(Naked Music / Virgin)

What's it all about? Soothing, seductive, relaxing, re-invigorating. All qualities not only common to the best bathroom products, but also to the deep soul jams that spew out of Naked Music's NYC headquarters at an unrelenting pace. What's on it? If it's depth you're after look no further. Miguel Migs, Petal Pusher and Aquanote all jostle (politely) for space on this splendid selection. Crazy Penis whop out a classy rework of Aquanote's 'Nowhere', but do so under the name 'Crazy P', presumably because Virgin don't want to be associated with cocks for some reason - odd given that they were once owned by Richard Branson. Elsewhere jazzy, broken beat offerings such as Quant's 'Blow My Mind' rather clumsily interfere with the general mellifluence of proceedings. Any cop then? It's almost a rhetorical question when discussing Naked Music. 'Bare Essentials 2' is, as the title hints, well worth picking up, Penises or no Penises. (CS)









Classic Comp

Diggin' through the box

... For comps with big cocks



THE POSITIVA AMBIENT COLLECTION (Positiva, 1993)

Although EMI's dance offshoot Positiva mainly puts out what one might politely call 'music with great commercial appeal', it occasionally dips its toe in other waters - witness their signing of Shy FX and T Power's 'Shake Ur Body'. In 1993, the big P decided to have a stab at a then-fashionable 'ambient house' compilation. Quite remarkably, they turned in one of the very best comps of that fertile era.

The album kicks off with a live version of the Orb's womb-noise classic 'OOBE', but really his its stride

with the future-primitive electronica of The Infinite Wheel's 'Digi Out'. The music on 'Ambient Collection' is like finding alien technology in a dusty crypt - it's unfathomable, obviously synthetic, yet with a patina of age that makes it seem organic. Highlights include two slices of Aphex Twin's electronic abstraction, the mushroom bliss of Irresistible Force's 'Sky High', and Orbital's 'Halcyon' daze. But the biggest treat, Rhythim Is Rhythim's 'Kaotic Harmony' is left till last. With its notes warping, decaying and eliding into each other like bubbles in a pool, the structure of the tune hangs by a gossamer thread throughout, but never collapses. The ineffable beauty of its music has arguably never been bettered by any techno artist - hear it once and it will haunt you forever. (DB)



MIX THE VIBE VOLUME 12 Cevin Fisher NYC New York Resolution (Nite Grooves)

What's it all about? Tremendously prolific NYC producer/DJ, film buff and house hero Cevin Fisher touches down with a feelgood 74-minute mix of synthheavy, dancefloor-friendly magic What's on it? A rollercoaster ride of

trademark Cevin Fisher cuts, from his own 'Love You Some More' and 'Sombody' via Ananda Project, Johnny Dangerous and Urban Soul to Francois K's dub of Mondo Grosso's 'Butterfly'. Any cop then? He's not called Master Of The Groove for nothing. Top mixing drives a soulful and uplifting house set that defies you not to dance. A proper dancefloor rumble, in short love him some more. (SM)

* * *

Compilations



GAME TIGHT

(Game)

What's it all about? The self-proclaimed 'World's sexiest record label' gets its 12-inches out for your delectation. Who's on it? DJ Spinbad cuts together some bouncing beats from the mean and the meaner, featuring the superbly named Pretty Ugly, quite tall man Royce Da 5'9" and beef-master 50 Cent. But good though they may be, there's little doubt that the two exclusive cuts from Eminem will be the main reason playas will be loving this.

Any cop then? Sounds from a world where 'girls fall in love with drug dealers', there's more jigginess here than you can you can shake Jay-Z's cock at. One for fans of that sort of thing, then. (NG)



* * *

PRE-SET: New Electronic

Music (Mute)

What's it all about? Recent demos sent to Mute and Novamute collected, so as to shine a light into the unsavoury bedrooms of the world's amateur producers. What's on it? Electronic music of various hues, from dancefloor techno to electronica. Autechre's clean-lined alien menace remains the major influence on the latter, but the dynamically EQed laser blast of Displacer's 'Deep', for instance, is better than anything the duo have done recently. Bunnyhug's 'Napalm Girl' is a slice of genuinely inventive electroclash that is funny without losing pathos. Some of the rest slides into competently produced anonymity, but X*S Club win the prize for being furthest out with their highly irritating collage of "Um/chit/cha!" noises.

Any cop then? Mute are to be applauded for giving new talent a showcase, and this will be well worth a look when it inevitably ends up in the 'For God's sake, take it away please!' section of your local record shop. (DB)



DANNY TENAGLIA Choice, A Collection Of Classics

(Azuli)

What's it all about? The grand dame of modern house follows in the footsteps of Frankie Knuckles and offers an insight into his early inspirations and fascinations for Azuli. What's on it? Cat Stevens' hardy electro perennial 'Was Dog A Doughnut?' opens the CD promisingly – it's been on so many retro comps lately, some dance fans may have forgotten he was originally a woeful folky twat. Imagination's 'Changes' and Fierce

Ruling Diva's 'You Gotta Believe' both push the right buttons too. But ultimately there's just not enough variety to keep us mesmerised over two long hours – even though that's a pretty brief set by Danny's standards. Still, it's nice to hear Nomad's 'Devotion' again.

Any cop then? Though there's nothing wrong with this particular 'Choice', there's just not enough right either. More dimensions next time please. . . (RM)



SWAMI BhangraDotCom (Nation)

What's it all about? Hot on the heels of Panjabi MC's minor crossover success, Nation drop a timely comp of electrobhangra sounds. By some people who once produced for Shania Twain. Hmm. What's on it? Punjabi-vocalled tracks called things like 'Hat Jo Hat Jo' and 'Sharaab' that hammer along to a backing of tablas, and, er, other Indian instruments, with electronic bass and bits nicked from hip hop, UKG and d&b upping the adrenaline levels still further. The result is a wall of rhythmic sound that's generally overwhelmingly enjoyable and just occasionally so cheesy, you could put it on toast. Opener 'Valayt Khanu Ar Giya', which accelerates faster than the GTi-driving Bengali yoots round my way, is the pick of the bunch. Any cop then? Read carefully: We are not patronising Asians for being ever so brave here, or indulging in catharsis for our liberal guilt, like people who give Asian Dub Foundation records favourable reviews. This is a wicked, very fresh compilation, almost as 'authentically Indian' as chicken tikka masala, but nowhere near as rubbish. (DB) ***



SUBLIMINAL SESSIONS FOUR

Subliminal

What's it all about? The Jersey establishment meets the new kids in town, as Jose 'Hold On' Nunez meets disco ballers Who Da Funk? on the fourth in this successful series. What's on it? Nunez opts for upfront house tracks from E-Smoove (the rafterraising 'Shout') and equally intense cuts from Sebastien Leger and Jason Jinx. WDF?'s Subusa side invite along former Rhythm Master Steve Mac, then adds Oscar G, and Bond Street's take on Depeche Mode's 'Personal Jesus', which we're not quite sure about, frankly. Any cop then? A proper, heads-down double-whammy that takes no prisoners. Who Da Funk's is more of a prime-time club set, while the glorious exuberance of Jose's 60 minutes is like a welcome dose of winter sunshine. Shiny? Yep. Disco? Indeed. Balls? No way. (RM) * * *



WINTER CHILL

(Hed Kandi)

What's it all about? A fourth instalment in the series aimed at those who like their chill-out frost-encrusted rather than sun-kissed.

What's on it? Wistful vocal cuts like Ive Mendes' 'Night Night' and Thievery Corporation's 'Heaven's Gonna Burn Your Eyes' dominate. Moby, Aim and Underworld showcase their wristslashing sides, alongside acoustic opuses by Slovo and Eric Kupper and Julee Cruise's cool, shimmering cover of REM's 'It's the End of the World'. Any cop then? An original alternative to conveyor-belt downtempo bilge and the ideal, icy companion to a bout of Seasonal Afflictive Disorder. (EP)



* * *

ANOTHER LATE NIGHT

Kid Loco (Azuli/Treacle)

What's it all about? Latest in the 'ALN' series from the man who graced Muzik's Diggin' In The Crates section last month with his album 'A Grand Love Story'. What's on it? Quite a range, and not all of it traditionally comfortable listening, either. There's The Herbaliser, sounding bizarrely like Buck 65; the acappella version of PIL's anti-Christian sulk, 'Religion' crossed with Aim; DJ Crystal's '183'; and Kid Loco's own 'Paralysed'. It closes with a fruity story written by Nick Walker and read by astrologer Sir Patrick Moore. What could be more natural? Any cop then? Yes, so long as you understand that 'Another Late Night' is just as likely to involve whimpering naked in a dark corner of your empty house as having some chums over to smoke chronic. This carries few real headturners, but it's still a slick grower. (VG)



FABRIC 08 Radioactive Man

What's it all about? Electrofunkbreaks from Lone Swordsman, Keef Tenniswood. What's on it? Sex-droid-on-heroin vocal tracks from Dot Allison versus TLS, Kit Builders versus Bolz Bolz and Princess Superstar versus Dirty Hospital provide the filling. The large baps are provided by pure nastiness instrumental ting from veterans Anthony Rother and Depth Charge, speccy twats Koma And Bones and - best of all - Radioactive Man's own "Ave That", which is the best bassline tune since Pilgrem & BLIM's 'Eskimo'. There's none of your weedy ponce-breaks or effete gaylectro here. In fact, this is dirtier than Muzik's big wanger after a three-day bender on drugs dance, daiquiris and 'dilly boys. Oh yes.

Any cop then? As long as you've got a nice, grimey system (this sounds great on the Muzik stereo, a bit thin on my cleaner-sounding phonograph at home), Radioactive Man's mix will remind you why you got into dance music in the first place. Against its radioactive power, you have no chance! Ha ha! (DB)





NICK WARREN

(Global Underground)

What's it all about? Way Out Wester Warren dumps off his usual set list and rediscovers the compilation form that made his entry into the 'Back To Mine' series such a chilled out, blissful experience. So his trademark progressive house and funky techno sounds are aided and abetted by diverse, surprising new directions that he hopes you like.

What's on it? A subtle blend on both CDs, running from dub delights to proggy breaks, but also finding room for downtempo electronica moments of joy, including the beautiful-on-theinside Ulrich Schnauss' 'Nobody's Home', Boards Of Canada's 'Happy Cycling'. The more up-tempo usual suspects like Starkid ('Crayons'), Fluke ('Bullet', which still sounds great) and Vector ('Rise') make a comeback on the second CD. Any cop then? Not bad at all, Global's latest mix collection is mostly hit rather than miss. If you're already a Nick Warren fan, this mix will probably

pleasantly surprise you. If you're not,

well. . . it'll still probably pleasantly

* * *



surprise you! (SM)

ALAN THOMPSON ATO2 (Trustthedj.com)

What's it all about? Veteran spinner Alan Thompson, whose career actually began before the discovery of vinyl, drops a second mix for TTDJ. What's on it? 13 tracks, including 'Reach Out' by Word Of Mouth, Players Inc's 'Feelin Alright', Onionz And Master D's masterful and, er, oniony 'It Won't Hurt You', 'Return Of Forever' by tiny little boy High Contrast (the Mojolators Mix - nice!) and the still-hot 'That Feeling' by DJ Chus Presents The Groove Foundation. The whole thing is as deft and driving as you'd expect for a man of Alan's 'experience', and wouldn't sound out of place on the podiums of Pacha or Passion or Pacha. Which may come as a surprise to those who still think of Alan as a hard house DJ. Any cop then? Yep! This mix delivers. It won't change your life, but it's definitely time you checked out Thompson's skills again. (RM)



six of the best

available from all record stores



NUKLEUZ BK THE COLLABORATIONS EP 12" | 6/01/03

The undisputed king of hard dance jumps into the studio with Trade resident EJ Doubell and hard house legend Andy Farley to give us a sampler of his forthcoming 'Collaborations' album. Working with some of the biggest names around, BK is set to show the world just why he's the most in demand producer in the UK right now. On this EP, EJ Doubell comes up with a hard trance monster called 'Butterflies' whilst Andy Farley takes a deeper route, serving up 'Face Facts', a funky techno workout for those 4am moments.



NUKLEUZ THE MOON SHAKE IT

12" | 13/01/03

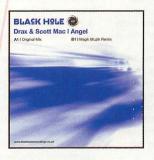
The Moon's 'Shake It' is a unique record. Written by DJ Ghost (resident at Cherrymoon and A&R for Byte records) it's going down a storm all over Europe and beyond. The legendary CJ Bolland makes a long-awaited return to the studio and delivers an insane remix which has featured on Judge Jules' and Dave Pearce's Radio 1 shows, and Anne Savage has made it her 'if all else fails' track on Seb Fontaine's programme. On the flip, the mighty Prime Mover show why they are the most exciting new hard dance production team in the UK.



NEBULA COSMIC GATE THE WAVE / RAGING

12" / 12" / CD | 13/01/03

Germany's hard trance heroes Cosmic Gate return with one of their biggest double a-side releases. 'The Wave' is a full on trance work out and comes in original mix and slamming Svenson & Gielen remix forms. Raging features Jan Johnston on vocals and is a soaring vocal trancer with a superb remix by hot due Flutlicht.



BLACK HOLE UK DRAX & SCOTT MAC ANGEL

12" / 12" | 20/01/03

Another hot combo from Black Hole UK on this vocal trance anthem over two strong 12"s. Along with the classic original mix check out a stunning remix package from Magik Muzik with their trademark big room trance sound, Ton TB (from Three Drives) on a dubbed out vocal tip and De-Progression on a pumping riff mission.



SAW RECORDINGS ECHOMEN PERPETUAL

12" | 20/01/03

2003 marks the beginning of the third year for SAW RECORDINGS and we are determined to start it off right. The Echomen undoubtedly have a name associated with quality. From 'Orient' & 'One Way' on End Records to the recent 'Truth' on Hooj Choons, the boys have the deep beautiful vibe down to a science. Their tracks are packed with incomparable emotion and electronic bliss. For SAW19 they shine with 'Perpetual', which will be the first vocal record on SAW's catalogue.



FLUENTIAL NIQUID SAXAPHOBIA

12" | 20/01/03

Off the back of the hugely successful Background EP on Fluential, Niquid, aka Belgium's Kid Creme, returns with another awesome 3 tracker. The title track 'Saxaphobia' kicks off the EP with its dark and jazzy sax led groove. The tougher 'Puma's Dub' has a skankin' hypnotic sound while 'House of Chamberlain' is deep, smooth and jazzed up. A well rounded package demonstrating Kid Creme's diverse production talents. Definetely one to look out for in the future.

all these releases can be heard online at www.amatodistribution.co.uk

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The Big Singles





THE ONES

Superstar

(Positiva)

Over a year on from the Mr Humphries-From-Are-You-Being-Served-Meets-Spiller pop smash that was 'Flawless', The Ones return with a vastly inferior rehash. Cynics might suggest that the reason it's taken so long is a total lack of inspiration and they'd be absolutely right. The same keyboard flourish, a

far more irritating hook and no melody whatsoever make this a major disappointment. Not even Scissor Sisters can save this one from...(snip!)

Chart prediction: 11

Surely no-one will fall for the same trick twice? Mind you, it worked for Lasgo



MINT ROYALE

Blues Song (Faith And Hope)

Not a patch on 'The Sexiest Man In Jamaica', this lightly-filtered floor stomper sighs in all the right places but lacks the jump-up joy of its predecessor. This one's closer to Moby or Groove Armada territory - but it ain't super and

it ain't that stylin'. A shame.

Chart prediction: 33 It's just not silly enough



BUSTA RHYMES Make It Clap

Never rush a record, otherwise the result will be average dancehall business like this. Despite the best efforts of guest and fellow Rampager Spliff Star, this resolutely refuses to swing. 'Make It Crap', more like. Arf!

Chart prediction: 39

A disappointing effort from one of hip hop's biggest personalities



THE FREE **ASSOCIATION** (I Wish I Had A) **Wooden Heart**

(13 Amp)

David Holmes is so hot these days that he even has Brad Pitt wittering on about how great he is on the director's DVD guide to Oceans 11. 'Wooden Heart' the breeziest track from The Free Association album - takes its cue from Marlena Shaw and rides off merrily into the sunset with three new friends in tow.

* * * Chart prediction: 68

If only more people liked music with this much (special) punch



CHICANE Love On The Run

(WFA)

Another dreary attempt by Chicane to follow up the Number One success of 'Don't Give Up'. At least 'DGU' had enough cheesy charm to make Chicane a coffee table 'star' and give Bryan Adams a bit more cred - not that he could really have less. This latest, freshlypressed turd has no redeeming feature, utilising the combo of former D:Reamer Pete Cunnah and a vocoder with about as much panache as a paraplegic breakdancer, Please make it stop. Maybe then the voices will go away too.

Chart prediction: 33

It'll probably go a bit higher but we're really hoping it won't



LAYO BUSHWACKA!

LAYO & BUSHWACKA!

Love Story

An Ibiza anthem that never quite crossed over into Radio 1 land, 'Love Story', returns with the vocal from KOT's 'Finally' - another Ibiza anthem that... plastered all over it, and, boy, do they make beautiful music together. The only drawback for all concerned is that these previously underground classics have both now entered the realms of the Ritzy in Salford, Still, the fat royalty cheques should make up for that.

Chart prediction: 15

Because it's the house equivalent of 'Freak

Like Me', innit?



AUDIO BULLYS

The Snow

(Source)

A proper sucker punch to all the dance music miserablists out there, the Audio Bullys prove that they don't need to commission 17 mid-tempo remixes to make their sound more palatable. This promo single was sent out to 'tastemakers' as an early Christmas present - so

you should be able to find a copy in a Soho record store for around a tenner if you're willing to look hard enough. Can't wait for the album. . .

Chart prediction:

No. no. no. But it's worth holding on to for

the foreseeable future



BLACK STROBE Me And Madonna (Output)

Winner of this month's wittiest electro title award, 'Me And Madonna' melds a Hooky-style bass hook to a cold, Kittin-ish vocal about, well, take a wild guess. There's a mix from Two Fairlight Bitches for those who care. Skill, but not as funny as the EBM thrills of their 'Innerstrings' single from two years ago. ***

Chart prediction: Don't be daft Give it six months and Madonna will be asking Black Strobe for a remix on her new single though



TERRI WALKER Guess You Didn't Love Me (Def Jam UK)

Given that this is the work of a 23 yearold newcomer from London, this is pretty sublime stuff, oozing as much nu-soul gold as an entire month of Bob Jones reviews. The mighty Mos Def has been sufficiently impressed by Ms Walker's potential to add guest vocals to this single - that speaks volumes.

+++ Chart prediction: 40

But give it time and she should be sitting comfortably between your Jill Scott and Ms **Dynamite LPs**



MORE FIRE CREW

Back Then (Go Beat!/Polydor)

The album's shaping up nicely, but this follow-up to 'Oi!' is a disappointment. It's raw and twitchy enough to cause a slight stir, and the trio have the best vocal skills in the UK garage biz (not that that's saying much), but it's no match for their debut. And, dear oh dear, boys - yet another UKG lyric about low-level criminal activity in the past, and how the haters are out to get you? Get over yourselves!

Chart prediction: 27

UKG's last hope of salvation must try harder. . .



REVIEWS BY TERRY FARLEY AND KEVIN McKAY

Terry has just released an excellent single on Junior called 'Spirit Of The Boogle' under the (frankly awful) name Rainbow Seeker. Kevin has been girding his loins for the start of his new, monthly club with The Boutique on February 1st at The CCA in Glasgow. Kev promises it'll be "an alleclectic affair," with Erol Alkan and the Idjut Boys on the opening night.



VITAL RELEASE

ISOLEE Brazil.com (Classic)

■ Classic Records - easily the world's best 'proper' house label - team up once again with the makers of 'that' record, Isolee. The edit of the original disco-meets-carnival funk you should already own as part of the essential 'Trip Do Brazil' series on Playhouse. But, trust us, you need this again. All the remix talent keep the leftfield vibe while adding their own spin. The Freaks come on strong with a mad Eighties-tinged mix, Freeform Five gives us a beautiful, jazzual re-rub

while Tiefschwarz take



the tech-soul route that's currently carrying the swing to another level. The original wins the 'headspace' award while dancefloor plaudits go to Tiefschwarz. It's a very 'now' record in terms of style and is one for house heads, leftfield buffs and black music lovers alike. (TF/KM)

JASON JINXX When You Know You're There (Subliminal)

Subliminal's style has been rinsed to fuck recently and all that big, dark room shit is starting to make me twitch, so it's a pleasure to be able to announce that the gloriously funky 'Darkside Disco Mix' is a storming return to form for the label. It's something a lil' fresher with a pumped up, jacking bassline and jazzy keys, sure to be huge on Basics-style floors. (TF) ***

TIEFSCHWARZ Never (Classic)

Another reason why the Classic Recording Company should always be top of your shopping list. The Tiefschwarz release is a real limited gem that includes Joshua's vocal mix of 'Never' as well as the storming 'Beloved Dub'. (KM) ***

DEEP SENSATION EP (Deep Jazz)

Colin Gate and Paul Hunter follow up their ultra-cool seven-inch with this dope five-tracker on their own Deep Jazz label. Standout tracks include the guitar-heavy dub-funk of 'Listen' and the very smooth 'Broadway And 52nd'. However, for pure, laydeez-to-the-dancefloor fun, you can't beat 'Togetherness'. Seek it out! (KM)

STUDIO NOVA

Open Ended/Aubergine (Honchos)

Another sturdy pair from Honchos, this time its back to Chicago with Mazi Namvar. 'Open Ended' is latenight warehouse music with plenty of the old 303, while 'Aubergine' isn't that rank vegetable but another funky, bumpy, Windy City shaker and we all dig that shit. (TF)

GUS GUS David (King Britt Remix)

(Underwater)

There's been a lot of hype about King Britt remixes. But, apart from his classic Josh One reworking, his recent turnout has been largely comprised of cool grooves that don't really press the 'Big Tune' button. This mix, for Gus Gus. redresses the balance completely though. With boom beats, swirling, soul-soaked chords and a vocal to die for, this is the kind of track to remind you that, in this age of sad faces and low sales moaners, house music can still ROCK YOUR WORLD. A true classic. (KM)

RHYTHM PLATE **VERSUS CHAD MITCHELL**

Flame's High (Roam, US) With 'Lean', Rhythm Plate made one of the best records of last year. Add that to their scorching funk odyssey for Brian Varga's Blue-M label and they're shaping up as big cheeses for 2003. Here, they do their slow-burning groove thang with the help of Roam's Chad Mitchell. Think of Jungle Wonz meeting Saint Germain and then go straight down to your local store

LAURENTIUS Over The Sea (Needs)/ Reminiscence (Clairaudience)

and pick one up. (KM)

Since Joe Claussell took a break from the studio, the Needs crew have been the undisputed champs of lush, organic soundscapes, Here, they deliver two more superbly orchestrated works. The sad thing is that this kind of track rarely finds its way into a main set, and the time taken to put it together seems wasted if it's only going to be used as a warm-up track. (KM)

BLAKKAT

Tonite/Bak Fo Mo (Detour)

Blackpool's finest, Mark Bell, who is still getting 'much love' (as they say under the pier up there) for his mix of 'Freak' turns in another quality pair of US-influenced tracks. 'Tonite' has that Sneak-like, cut-up sound that's sounding fresh at the moment while 'Bak Fo Mo' is more dark and acidic, yet remains bumpy and funky throughout. (TF)

DJ PEDRO & **MIMOSA Funky Sexy Thing**

(Soul Groove, US)

Head straight to the 'Funky Mix' for a straightforward, DJ-friendly houser. Apart from the slightly naff "Funky sexy thing" vocal, this has all the right ingredients (cool percussion, fat bassline and funky synths) to make it a real DJ O-style dancefloor winner. (KM)

* * *

SPACEBOYS Moonshrine (Swag's Full

Moon Mix) (Lupeca, Portugal) Chris Duckenfield and Richard

Brown's success rate is so high, records only need to say 'Swag' and 'Mix' to get in my bag. This latest release on Pedro Passos' ever-checkable label is no different (though it pains me to say so, after Pedro's text messages regarding Scotland's complete ineptitude in their recent match against Portugal). Rhythmic guitar licks, rocking percussion and some odd chanting combine to make this one of those swirling, 'hold-on-a-minutewhat-is-this?' records. (KM)

STACEY KIDD & MIKE DIXON Don't Let No-one Get You

Down (Riviera)

Another of those boss boomptyboomp Chicago tracks. The vocals, courtesy of Joi Williams, have a noticeable r&b edge to them, cutting through the mix in that pitched-up, twisted fashion, while some great jazz piano and samples push the whole thing along at a great pace. Very funky, and a must for the trackheads who like things sweet. (TF) ***

EVERYTHING BUT THE GIRL Corcovado

(Knee Deep Mixes) (Virgin)

Good ol' Knee Deep. If you're looking for that big-tuna-with-a-bitof-class, you can always rely on them. Here, they update the version of the classic 'Corcovado' that Ben Watt and Tracey Thorn recorded for the charity album 'Red, Hot And Rio' with big horns, Latin bass and shuddering beats. And there's always the dub if you're feeling a bit too po-faced for all that 'fun' business. . . (KM) ****

MARKUS ENOCHSON FEATURING E-MAN

Musical Prayer (Wave)

Now that it's obvious that Body & Soul ain't coming back (at least in its weekly form), this style of classic, up-tempo black music has lost a major outlet, which is a tragedy. E-Man's brief appearance is as righteous as ever and musically this is spot on - lets just hope that a new landmark venue appears soon where this style of 'big people's music' can find a home. (TF) ***

SCOTT PACE **PRESENTS Trax From The Crypt** (Honchos)

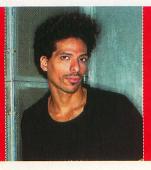
A fresh new face outta Texas, Scott Pace supplies some seriously old school jacking house here. 'Acid Baby' is a bassline-driven journey through early Chicago's infatuation with British new wave, and features strange baby Allie on vocals, 'I Need You' takes early Nineties New York as its template and comes up smelling like Tony Humphries [Nice

- Ed.]. Good stuff. (TF)

GERALD LEVERT Ain't It Funny? (US white label)

On another of those Giant 45 classics, the son of one of the original Oiavs gets the house treatment. The drums have that chicago bump and swing and the melody lines just demand a packed floor. Why not stick the Giant 45 Show on Radio 1 and let the nation catch the new soulful breeze? (TF)

Rivera's back! And this time there are some major 'Changes'...



YOUR NEW RECORD SEEMS MOODIER THAN YOUR EARLIER HITS. IS THAT INTENTIONAL?

"Yes! This is my second album and I intended to show the growth in my writing and production.' HOW DID YOU MEET THE **VOCALIST ON 'CHANGES'?**

"The vocalist is Haze, who's from Malaysia. We met while I was doing the Asia 2000 tour and

Haze came over to NYC for the first time to do a remix with me. WHAT'S YOUR OPINION OF THE 'FINALLY' AND 'LOVE STORY **BOOTLEG, DUE OUT IN JANUARY?** WHAT'S IN STORE FOR 2003? "My next track, called 'I Can't Stop', is due on Defected in

compilation coming out in March

March. I'll also have a

vocalist on most of the cuts." YOU'RE AN EXTREMELY PROLIFIC PRODUCER... "Yeah, it seems like I can't stop. I

seem to get better at what I create, so I'll always be productive!" (RM)

on Defected. Later on in the year,

I'll have a new artist album

featuring Haze as the main

'Changes' is out now on Defected

Techno

TRAINSPOTTING



REVIEWS BY DAVE MOTHERSOLE & JONAS STONE

Dave Mothersole DJs all over the world and hosts his own show on Kiss 100 (Tuesdays, 2am-4am). This month, he's mostly been playing Avril Lavigne's 'Sk8er Bol' really loud while drunk. Oh dear. Meanwhile, Jonas is promoting the Dedbeat Weekender, which will now take place from February 28th in 2003. Chalets are available now, Jonas says.



VITAL RELEASE

GRUDGE Grudge 2 EP (Tortured)

■ Not since the mid-Nineties has Bryan Zentz, aka Grudge, been on such fine form. In fact, he's been having it right off lately, putting out consistently good house, techno and acid tracks on various labels. This, though, is the EP that will push him into the big league. The title track alone - a hooverpowered, big room monster would have been enough to make this Vital Release, but the real gems on this EP are on the flip. Taking the current vogue for reviving the early Nineties by the



horns, Zentz ends up sounding like a hyped-up Labworks record from '91 before giving Front 242 and Nitzer Ebb a nod by the EP's closer. If you're either too young to know, or too jaded to remember just how exciting Euro-techno can be, then this is for you. (DM)

SOULPHICTION

Presents Manmadescience (Perlon)

Teaming up with two fellow purveyors of 'underthecarpet' house, Stuttgart's Michel Baumann delivers that unmistakable, dark and driving, minimal grind that binds the Perlon back catalogue like molten tarmac for dancefloor underlay. It's the new sound of yesteryear, tomorrow, now. (JS)

■ DEREK CARR Futuristic Overtones EP (Nice & Nasty, Ireland)

The label may be called Nice & Nasty, but Derek's anything but nasty – techno very seldom comes more gentle than this. Don't get the impression that this is too sweet, though, as a healthy portion of deep-seated melancholy makes this thoroughly appealing. (DMI)

DJ RUSH

* * * *

Heart & Soul EP (Pro-Jex)

The sometime wooden block-topped Jackmeister pours yet more hot shoe shuffle into the Chicago sonic boom machine [Do what? – Ed.]. Four wiggling tear-ups with that unmistakable mixture of cold and hard crunch. Or "Boom, boom, call that bloody music?" as the missus would say. (JS)

■ SAM & DAVE Keep On Lovin' U

Keep On Lovin' L (Sur-Musique)

Heading more towards house territory on this outing, Sam And Dave show us the love with three deep and uplifting cuts that shimmer all the way to dancefloor nirvana with the precision of a laser-guided mirrorball. Hypnotic, beautiful, and throbbing with that 'special stuff'. (JS)

NICO AWTSVENTIN

Earthtones EP (Superbra, Switzerland)

There aren't many techno producers who combine melody and rhythm with as much elegance and drive as Vince Watson (aka Nico Awtsventin - it's an anagram. y'see). He's forged a sound that's all his own and, in the process, won support that goes way beyond the techno community. Here, he does what he does best by tempering his powerful Latintinged rhythms with some wonderfully soothing harmonies, proving again that, right now, he's the techno-soul boss. (DM) ***

■ DIRTY DOZEN Dirty Dozen 2 (Dirty Dozen, Italy)

While the French have brought dynamism and melody back into techno over the past few years, the Italians, and in particular the Neapolitans, have re-introduced us to the groove. As with a lot of the best Italian music, this anonymously penned two-tracker is deep, tough and effortlessly groovy. (DM)

MR VELCRO FASTENER

Velcropopvichy EP (Electrix)

This lot have been making electro tracks for ages, but their uncompromisingly linear sound has meant that, in techno circles at least, they've always been seen as a backroom act. That will surely change with this, because the lead track here is a truly inspiring combination of tough, driving 808 beats and sky-high old school techno hooks. Add to that an excellent arrangement, and a flipside that sounds like an old B12 track, and you've got one of the best electro records in ages. (DM) ***

THE YOUNGSTERS Confidential Music Volume 1 (F Comm, France)

Crikey, The Youngsters have gone electroclash! But, don't worry, this isn't some dreadful Fischerspooner pastiche. Admittedly it does feature an ultra-sultry French girl sighing mournfully over some crisp Eighties beats, but they've also added a very un-electro, Reese-style b-line and more funk than most synth-poppers would be able to shake their electric blue eyeliner at. (DM)

* * * * ■ OXIA

Before The Change (Phont Music, Switzerland)

Oxia's been a favourite on this page since he started releasing records on Grenoble's excellent Good Life imprint a few years ago. It's business as usual here with lots of funky rhythms, low-slung, hoover-ish basslines and slick DJ-friendly arrangements. Judging by the title, he may have a few surprises planned for the coming months. We'll keep you posted. (DMI)

■ ALPHA-MALE People On Top (The End)

Dance music moves so fast nowadays, sometimes records sound dated before they've even been released. The lead track here, for example, falls somewhere between the West Coast tribal house sound and what Jay Tripwire was doing about a year ago. Nothing wrong with that, but now that both Siesta and Tripwire have moved on, you can't help feeling that, good though this is, it has missed the boat. (DM)

GILLERON & MCARTHUR

Now It's Dark (Turbo, Canada)

+++

Part 'Altered States' (the b-line), part 'Hardtrance Acperience' (the mad, high-pitched squiggly bit) and 100% hands-in-the-air (thanks to the breakdown), this is a record that's absolutely blatant about its intentions. A straight-up party track that has 'big crossover hit' written all over it in big pink letters. (DM)

JACKMATE

Air raid (Morris/Audio, Switzerland)

It's been a while since we've had a Morris/Audio record on this page, mainly because they've been concentrating on loungier material recently. The title track here though sees the label return to it's techno-ish roots with a driving but classy, heads-down chugger. Not one for the big rooms perhaps, but destined to be a real winner at smaller events. (DM)

THE TWINS

Face To Face (International DeeJay Gigolos, Germany)

I actually bought this while on holiday back in 1983. It was on a compilation LP called 'Mixage' on Milan's Baby records. The cover had a corny picture of a leopardskin-clad Euro babe suggestively holding a mic to her shocking pink lips. For a 16 year-old boy more used to Patrice Rushen and Light Of The World records it all seemed wonderfully exotic. Funny how things come around again, innit? (DM)

PACOU

Rio Sketches Part 3 (Music Man)

Pacou has got his techno filter firmly set to 'Latino', and he ain't turning back yet. His 'Rio Sketches' undoubtedly take their stylistic lead from Jeff Mills' 'Purposemaker', combining Pacou's heavy, percussive sounds with a schizoid carnival flavour. All in, this is a superbly executed racket. (JS)

PERSPECTS

The Third And Final Report (Interdimensional Transmissions, Holland)

Three of the cuts here sound like Japan circa 'Quiet Life' – only not as good, obviously. But that makes no odds because the lead track, 'Air Of Finality', is an absolute techno monster. Like an old Plus 8 tune being mixed with some mad rave record in a dusty old warehouse, this is more proof that the early Nineties revival is well and truly on. (DM)

IN THE BAG

The International Deejay Gigolo and new wave techno dandy lewdly proffers us his bulging sack



"I can't stop listening to the **Missy Elliott** album 'Under Construction' (Eastwest) right now. There's one track called 'Slide' and it sounds like Nine Inch Nails with Missy rapping on top. The whole album is amazing. What those guys are doing is so creative and so not full of shit.— it's what's inspiring me the most right now.

"The next track is one I did

myself. It's a version of **Nelly**'s 'Hot In Herre' (K7). It sounds terrible on paper but it's like a dubby, techno version of the song. Another favourite of mine right now is 'Take Me To Your Leader' by **Add N To X** (Mute). It's fucking awesome and sounds really fresh. It's dirty, with a vocal and a rock edge to it, but it's not a pastiche. "The **Psylocity** album (PSI 49) is

kind of standard electro, but they do it really well. It's very Germanic, clean and clinical. Some of the tracks even have an old UK rave vibe. Finally, I love **Black Strobe** and their new single 'Fitting Together' (Output). It's quirky house with a slightly Eighties feel." (**DM**)

!K7 release 'DJ Kicks: Tiga' on January 20th

Techno

TRAINSPOTTING

Our guide to the top purveyors of 303 b-lines and thundering drums



ooking for some serious kickback at the end of the week? Techno may not spawn chart smashes of DJ Sammy size, but cuts like 'Positive

Education', 'Knights Of The Jaguar' and 'The Compass' have collectively sold well into six figures and will remain DJ set staples for years to come. And, as the continued popularity of Carl Cox, Dave Clarke and Jeff Mills and relative youngsters like C-1, Phil Kieren and Umek shows, techno remains as popular and vibrant as ever.

GOOD LIFE

Located in the south of France, Grenoble's Good Life label has proved that French techno can exist outside of Paris. Introducing us to artists like Oxia, Kiko and The Hacker, the label's back catalogue is full of dancefloor gems, many with big crossover

KEY RELEASE: Oxia 'Etat D'Espirit'



appeal.

SUPERBRA

Phont's sister label was set up in 1999 by Berne's Stefan

Risen and quickly became one of Europe's most trusted underground techno labels, thanks to releases by the likes of Brian Zentz, Nico Awtsventin (Vince Watson) and Valentino Kanzyani.

KEY RELEASE: 'Soul Mate' (Superbra 10)



SOUTHSOUL Southsoul boss

Gaetano Parisio is part of the tightly-knit Neapolitan techno scene. Mixing Basic Channel's

dub aesthetic with Detroit-style high end distortion, Southsoul have helped to reintroduce the groove to the techno masses.

KEY RELEASE: Gaetano Parisio 'Chapter Three'

FROZEN

Another Neapolitan imprint, Frozen was established to serve as an outlet for Danilo Vigorito's deeper material. With its themed artwork and limited release schedule, it has become a techno treat for trainspotters, while also finding favour with tech-house jocks who immediately identified with Vigorito's deep bass.

KEY RELEASE: 'Orion Muzik' (Organic Dub Series Volume 32)



UNDERGROUND RESISTANCE

Led by the enigmatic half-African, half-

Native American 'Mad' Mike Banks. UR are techno giants. Part Public Enemy style urban terrorists, part star-sailing astronauts, no other techno label has generated as much controversy, confusion or love.

KEY RELEASE: 'Galaxy 2 Galaxy' (Hi-Tech Jazz)

INTEC





ESTABLISHED: Intec was started by Carl Cox and DJ C1 in 1998. Quickly establishing itself as a quality label, they've gone from strength to strength and brought artists like Oxia, Brian Zentz and Valentino Kanzyani to a wider audience. Having recently scored a huge hit with Tomaz Versus Filterheadz' 'Sunshine', Carl Cox and C1 have spent the last year touring the world under the Intec banner, alongside some of their core artists and running their own night at London's Fabric club. This year, they'll be concentrating on artist development and will be organising more album tours.

MISSION STATEMENT: "The heart of the label is to show people that techno can be whatever you want it to be," says A&R boss C1. "Deep, dubby, soothing, aggressive as hell. . . as long as it's something you can feel. We want to emulate the great labels like F-Communications and Soma by having a great roster of artists we can really develop."

HEROES: "Picasso, Mike Banks, Lee 'Scratch' Perry, Martin Scorsese and Nelson Mandela."

FIRST BIG TUNE: "We lucked out on the first one, really. It was 'Move' by Christian Smith And John Selway. We put it out and it sold a couple of thousand copies. Then we got wind that everyone was playing it, like Danny Tenaglia and Jeff Mills. Once Sasha put it on his Ibiza compilation, the sales just went mad. It was a fluke and a dream start to the label."

KEY COMPILATION: "We've only done one so far, 'Shifting Gears', but there are more coming. The first one will be a back catalogue mix CD with a few new exclusives on it. We're not sure who's going to mix it yet, but that'll be out in the next few months.'

IN THE PIPELINE: "We've got two major upcoming releases. The Brian Zentz album 'Seven Breaths', which we're promoting now, and an artist album by Trevor Rockliffe, which has got funk, deep house, and even a couple of proper jazz tracks on it."

TORTURED





ESTABLISHED: In 1996, by Billy Nasty because, as he explains, "a lot of the techno I was playing was by the young Swedish and Italian guys and it wasn't really being represented in the UK." MISSION STATEMENT: "To put out peak time, club techno which is aimed at the dancefloor."

HEROES: "When I was younger, it was people like Joe Strummer (The Clash) and Terry Hall (The Specials). Nowadays it would be someone like Robert De Niro, who seems like the coolest guy in the world. Musically, I don't really have heroes but there are lots of people who I admire, like Depth Charge, Mantronix and other clever bastards like Phil Spector and Joe Meek. Early Schoolly D, Public Enemy and the whole Def Jam thing as well, because that was hip hop for clubs. I've always liked stuff with big drums and heavy basslines, really."

FIRST BIG TUNE: "They've all done alright, but the defining moments would either be Umek's first double pack 'Mumps' or Gaetano Parisio's

buzz-saw picture disc (Pain 023). But the Adam Beyer, Marco Corola and The Advent releases have all been great moments too."

KEY COMPILATION: "That has to be Umek's mix CD because it really was special. The sheer speed of the way he works, the fact that he's playing on three decks and using live effects and it all sounds completely watertight really upped the ante for techno mix CDs. There's Mills' 'Live At The Liquid Rooms' and Hawtin's 'Three Dex, FX and 909s' and I think it's widely known now that Umek's 'Torture Chamber Two' is up there on the same kind of level."

IN THE PIPELINE: "New stuff by Marco Bailey, Brian Zentz and I'm planning a big 30th release. We're going to get the four Italians - Marco Corola, Gaetano Parisio, Danilo Vigarito and Rino Cerone - to do a release each and we're going to package them as picture discs in pizza boxes. I've been asking them all what their favourite pizza toppings are!"



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Techno

TRAINSPOTTING



SOMA





ESTABLISHED: After promoting some of Glasgow's earliest acid house parties and DJing around the UK, Slam's Stuart MacMillan and Orde Meikle recorded their first tune 'Eterna'. Alongside the label's third member, Dave Clarke (nope, not that one) Orde and Stuart set up Soma to release 'Eterna' in August 1991. **MISSION STATEMENT:** "To put out quality music without compromise," says marketing manager James Hutchinson. "We've got a good roster of artists and five guys working on the A&R. We're never going to appeal to everybody all the time, but I think people know that any release Soma puts out is going to be quality."

Chicago house, too."
FIRST BIG TUNE: "'Positive
Education'. It was a key release that
not only broke Soma and Slam
internationally, but also signalled a
continuous move away from the bright,
shiny house music that was doing the
rounds at the time." As long-standing
Soma associate Thomas Bangalter

HEROES: "Underground Resistance,

Juan Atkins. We've always been really

influenced by early Detroit techno and

Richie Hawtin, Basic Channel and

explained, 'Positive education' became a turning point for Soma and had an international influence on producers and DJs alike: "'Positive Education' had a real strong impact on us. It was the first techno track coming out of the UK that shook us with that feeling you can't describe." More recently, Silicone Soul achieved considerable commercial and critical success with their 'Right On For Tha Darkness' single, which was snapped up by Virgin and re-released (with additional vocals) as 'Right On, Right On'. It hit the Top 20 in 2001.

KEY ARTIST ALBUM: "Slam's 'Alien Radio'," says James." All the albums have been successful in their own right, but that got the most exposure." KEY COMPILATION: "The 'Anthology' double CD, one for the housier stuff and one for techno."

IN THE PIPELINE: "We've got an H-Foundation album coming out. It's very funky and dubby, which will surprise some people. Master H, Tony Thomas, Envoy and Chaser are all doing albums, we're re-releasing an old Schatrax record with Funk D'Void and Silicone Soul remixes and there'll be lots of singles from all our artists."

NOT FORGETTING... 10 MORE TECHNO LABELS YOU OUGHT TO KNOW ABOUT



430 WEST

Techno's original family business, 430 West is run by five

brothers, whose ages range from 19 to 36 years-old. Established 12 years ago, this popular label even threatened to break into the charts in 2002, courtesy of 'Black Water'. **KEY RELEASE**: Random Noise Generation's 'Falling In Dub'

HOOPS RECYCLED LOOPS

At a time when techno was in serious danger of going right up its own arse, Slovenian producer Umek's Recycled label came along and gave the scene a muchneeded kick up the arse instead. In came big hooks, energy and the odd crowd-pleasing breakdown. Euro techno had been re-invented and Umek was its new leader.

KEY RELEASE: 'Recycled Loops 2'



'Merengue'

SLS

Having defined the tribal techno sound with his Cycle imprint, Swedish producer Samuel L Sessions formed SLS and introduced a full-blown Latin vibe to techno. Recently, he's moved into darker terrain and has been putting out some of his best work so far.

KEY RELEASE: Samuel L Sessions

theory THEORY

Ben Sim's genrebusting imprint was started in 1997 and now acts as a mother label to Hardgroove, Native and Ingoma. With a diverse back catalogue including Jay Denham and Oliver Ho, it's clear that Ben is as well-connected as he is openminded. Theory will soon be celebrating its 20th release.

KEY RELEASE: Ben Sims 'Retrovert'

+ - ELECTRIX

Started as a vehicle for the subtler forms of techno, Billy Nasty's Electrix has quickly gained a cult status by releasing deep electronica with a dancefloor slant. If you want to check out Umek's deeper material, or hear the latest electro styles, then Electrix is the label to seek out.

KEY RELEASE: Zeta Reticula Volume 12

PRIMATE





ESTABLISHED: In 1996, by John Warwick and Mark Cooper. After working as a record distributor for some time, John was in regular contact with many of techno's leading artists and, realising he was in a great position to start a label, he did. Primevil (for lighter, funkier techno), Primary (deep and tech house) Primal Rhythms (mix CDs) Primate **Endangered Species (experimental)** all followed. Having released material by everyone from Jel Ford, Craig Walsh and Ben Long to Gaetek, G Force and Stephen Cinch, the label is generally regarded as a market leader and consistently achieves some of the biggest sales in techno.

MISSION STATEMENT: "To showcase the world's best techno producers and DJs and be a world class techno label and a brand that people can trust," says label manager Alex Wells.

HEROES: "The people who were there at the start, like Joey Beltram, Phuture, Derrick May, Carl Craig and Kevin Saunderson. I've always been a fan of the early sounds from Detroit and Chicago."

FIRST BIG TUNE: "The first one, luckily enough. It was a re-release of

Phuture's 'We Are The Future' with remixes by Slam and Joey Beltram. The biggest one we've had so far, though, is Ben Sims' 'Manipulated Remixes'. Adam Beyer put a Latin vocal on his mix and that really pushed the record through. I don't want to mention figures, but I can say it did really well."

KEY ARTIST ALBUM: "We haven't done many, but both the Marco Bailey and Cristian Verela albums did well. There's a Paul Mac album coming soon too."

KEY COMPILATION: "Probably the early series of Primate compilations, called 'Origins Of Mankind', although we had to stop them briefly to concentrate on vinyl. Now, we put them out through Primal Rhythms and, so far, they've been mixed by Alan Oldham, Ben Sims and The Space DJs."

IN THE PIPELINE: "We've got another doublepack of Ben Sims mixes coming, there's the third and final 'Voices Of Africa' by Umek and a new Paul Mac single with mixes by Ben Sims and Mark Broom. Paul's album itself is a big priority and we'll have new singles by Danilo Vigorito, Adam Jay and Chris Leibing coming too."



e-z rollers Litles of the Unexpected...

funk infected journey from Hip-Hop to Drum 'n' Bass

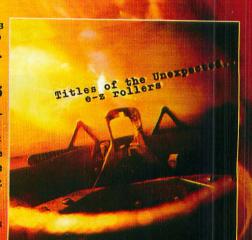
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Progressive

TRAINSPOTTING



REVIEWS BY PEZZ

Prog house scouser Pezz has been a music scribe for almost seven years now. He's recently been stuck in bed with a severe bout of food poisoning. Champ that he is though, he didn't let it stop him sending us his reviews. Go, Delhi Belly Pezzyl

VITAL RELEASE

HOLDEN AND THOMPSON

Nothing (Silver Planet/Loaded)

At the end of a rather odd year for prog house, we get one of the greatest new slates to emerge in months. 'Nothing' is, quite simply, stunning from beginning to end. Like BT before him, James is a wizard of the FX pedals, and the main attribute that puts this so far above everything else is how James Holden manipulates Julie Thompson's edgy vocal, using all manner of studio wizardry. The end result



is a mind-blowing, ten minute prog-a-thon that's right up there with Sasha And Marie's 'Be As One'. Championed by Sasha and Tiesto and snapped up by Loaded for a full release in 2003, this is a classic already.

THE VISITORS **Future Movement (Tune Inn)**

The original mix has a great hypnotic quality that instantly sucks you in. Once there, you're treated to all manner of strange effects presented in a quaint, quirky way. Flip to the 'Greed' mix, and the quirkiness is exchanged for a straighter format that's full of power.

* * *

KYBOSH Revolution (Baroque)

A rather bizarre but downright massive release. A phat New Yorkstyle house groove with odd tweaky sounds and synth strings reminiscent of Latour are finished in fine style with a super vocal that has a touch of a certain moptopped Northern indie band frontman. Odd but excellent.

RAOUL RUSSU **Dimension One EP (Orient)**

A classy EP from one of Romania's top DJs. A deep groove is layered with ace sounds and a super spacey break. Designed to be played midset, this is very strong - a remix that gave it more of an end-of-thenight feel would be great idea. * * *

STEPHAN K Numb (SAW)

Where is Creamer? Locked away in the gimp cupboard? Who knows? 'Numb' simply rocks and the absence of half of the dynamic duo doesn't make a bit of difference. Dark, sinister rhythms and spooky synths take this as far away from the Creamer & K sound as you could possibly get. Meat Katie provide an awesome breaks remix.

* * * *

AURAL IMBALANCE **FEATURING SCAMP Motional (Within)**

One of my favourite labels of recent months come good again with another fresh and exciting variation on their unique, spaced out sound. 'Motional' isn't your traditional four-to-the-floor, club-rocking slab of prog house, but it's a perfect piece of chilled ambience for use as a set intro or something to chill



LUZON

Manila Sunrise (Yoshitoshi)

The long-awaited follow-up to the 'Baguio Track' is here and guess what? It sounds remarkably similar! Now, that ain't no bad thing

because this is still a huge record. Across two twelves you get originals, dubs and remixes from Marcus Schulz. They're all full of simple percussion and operatic wailing over a tough, chunky prog groove. How about something a bit different next time though, eh?

+++

VICTOR CALDERONE The Drive (Startrax)

New label alert! This one could be a little different, too, as Victor Calderone's involved. Here, the acclaimed DJ/producer has provided a full-on tribal house dancefloor workout, screaming with relentless energy, with phat rhythms at its heart and layers of dark, resonating syths.

STEVE PORTER & JOHN DEBO Departed (Bedrock)

Two of the finest US producers team up to provide Bedrock with another cool release, boasting all manner of spaced-out washes and atmospherics over a very simple but solid groove. The 'Heavy' mix on the flip beefs it up and strips away some of the spaceyness.

Trance

TRAINSPOTTING



REVIEWS BY LEE FOSTER

This month, Lee, like Pezz, has been laid low with a poorly tummy. It's not all shit though, as he's off to Moscow for a few spring gigs and hopes to bring back some ladies "to help me in the kitchen." We wish him the very best of luck.

DARIO G

Heaven Is Closer (Serious)

'Have you lost what's left of your booze-addled mind?' is probably the question you're asking on seeing Dario Brie on this page. But wait don't hit me with a brick! The two Pulser and Ralphie B re-rubs are excellent, albeit commercially slanted. No, really. Cheese and biscuit tasters, however, should seek out the Lange And Riva mix.

FLUTLICHT The Fall (Drizzly)

Just when you thought uplifting trance couldn't possibly get any better, 'The Fall' delivers a crushing blow to the head, rather like the one you might want to give me after reading the Dario G review. Flutlicht's much anticipated follow up to 'Icarus' has a tough, intensely euphoric style with the detonation power of a mini nuke. Blastin'.

D&A VERSUS AP Pure NRG (Automatic)

It's mystery artist time again - that game of cloak and dagger, where the label shrouds a release in secrecy. I know who the artist behind this is,

and let's just say that this is a big departure from their usual sound. Once again, Automatic are evolving, showcasing cutting-edge music.

STEVE KNIGHT **VERSUS DJ RYZE** The Worm (Active Media)

With my copy of 'Darkness', his previous track, literally falling to bits from turntable abuse, it was about time that another slab of circular semtex took its turn for a good solid boshing - and how it boshed! Good ol' Steve is bang on track with his blistering brand of hard pounding, no-nonsense dance music. He's definitely a producer to watch, kids,

WAV ASSASSIN Wav Assassin (white label)

Neo & Farina, who sound as if they would be pretty cool as action heroes, are in fact Way Assassin. Their music is a combination of German and English hard trance perhaps we should call it Gerglish trance? Whatever, this is blaring and will destroy your fragile little ears - oh dear, grandma!

GTR VERSUS THE SHRINK

.....

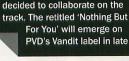
Nervous Breakdown (Nutrition)

Its all fun in the place where the 'mentally special people' go, especially if you get a healthy dose of clinical pharmaceuticals, electro shock therapy and 'Nervous Breakdown' piped into your cell 24 hours a day. If you've recently been a patient in a spongebrain unit, then you will no doubt already know this track inside and out, and Gareth Emery is on lunatic form with his amazing trance remix.

DIVINE DANCE EXPERIENCE FEATURING MENIK

Shiver Experience (DDE)

Italian trance has seen a resurgence in the last 18 months - top quality producers are obviously being manufactured in that secret factory in Milan again. DDE is one of the champions of the emerging Italian sound, and 'Shiver Experience' should soon follow his anthems 'Let It Flow' and 'Follow You' in setting the pace across the world.



VITAL RELEASE

HEMSTOCK & JENNINGS

Rendezvous (Phaze 005) (Phaze)

■ To say that Les H and Chris J have worked tirelessly in the studio over the past three years would be an understatement - they make a Far Eastern Gap sweatshop worker look like Muzik's Editor! Phaze 005 resulted from Phaze 004 ('Arctic'), being withdrawn as Paul Van Dyk decided to collaborate on the track. The retitled 'Nothing But For You' will emerge on



2003. So, instead, H&J have covered the trance classic 'Rendezvous', and packaged it with 'Northern Lights', the flip from Phaze 004. Watch out for Phaze 006, remixed by Neo & Farina in the very near future.



REVIEWS BY NED DENNY

Muzik Magazine's elfin-featured drum & bass reviewer Ned spent most of last month judging The Alternative Turner Prize. The winner was a pool of candle wax entitled Life In The Gulag, As Viewed By Those As Yet Unborn. Actually, we made that up.

VITAL RELEASE

VARIOUS ARTISTS Plastic Surgery 4 EP (Hospital)

■ The latest instalment in Hospital's consistently brilliant 'Plastic Surgery' series (there's a triple-pack to follow in March) kicks off with a rapturous, boom-propelled beauty from DKay and DJ Lee. 'Touch' has elements of both Digital & Spirit and Zinc's 'Casino Royale', those thunderous, rolling rhythms being just what we need in these days of sub-Status Quo 'breaks'. Cyantific's 'Neon Skyline'

(shades of the Futurama theme) and Tomahawk's



'Until Dawn' (shades of MIST's 'Lover') sustain the goodness, but enlightenment comes with the Zed Bias track. Not only is 'Something About This' his drum & bass debut, but it's also the freshest, sexiest vocal cut we've heard in an age. Essential.

■ VARIOUS ARTISTS XRS brings us the piano-sparky

Soul:ution (Series 1, Part 2) (Soul:r) Overall, this is actually a stronger

FP than last month's Vitalclinching Part 1. But hey, we don't want them getting complacent. Skip MIST & High Contrast's slightly disappointing '3am' (wicked sample, crashing beats) and head straight for 'Under The Sun' by Sonic & Silver, the only producers to get two different releases onto this page's 2002 Top Ten. This is one of those tracks that builds and builds without ever breaking the tension, its lonely trumpets and swelling melody seeming to sigh over the tensest, nerviest of stepper's breaks. In contrast, the two tracks on the second plate are almost all crescendo, Total Science's 'Dee Pee' does the disco thing with a wicked Amen flicker, and the killer combination of MIST and Marky &

XRS brings us the piano-sparky loveliness of 'Sunshine (Touch Me)'. Ah, the flow. . .

■ VARIOUS ARTISTS Full Frequency EP (Frequency)

I've said what I think about the Ram sound before, and I'm sure both they and everyone else are sick of hearing my wearisome refrain about breaks. But I'm going to repeat myself anyway. Why, when we've got the equipment to make the most phenomenal, mind bending, impossible-to-drum rhythms (see Buried Treasure), would you deliberately program beats to sound like a drummer in a rock band? Isn't that like using space technology to build a wheel barrow? That said, the guitar loops on Nightwalker's 'Nightbreed' are fookin' marvellous.



ADAM F FEATURING GURU & CARL THOMAS

Karma (The Remixes) (Kaos)

I haven't been the biggest fan of Adam F's 'Kaos' project, either in its hip hop or its drum & bass guises, but these aren't bad at all. High Contrast turns 'Karma' into a slinky little Swerve number, all languorous breaks and dewy keyboard shimmers, while John B does the growly thing with flickering drums and some wildly overblown Godzilla tones. Epic hip hop, I think they don't call it.

■ VARIOUS ARTISTS Hospital Mix 2 (Hospital)

Another of Hospital's budget-priced showcases, summing up the last few months and giving a foretaste of treats to come. Once again it's pretty much essential, showing their trademark sound of synthetic, breakneck, bongoembroidered funk coming to beautiful fruition. Best of all, they slip in a couple of minutes of last year's brilliant but mystifyingly scrapped 'Global Love' remix by Calibre, now dubbed the 'VIP Mix'.

■ BLUEZ & BRONCO Take No More (Defunked)

After the boom and flicker of
Norwegian drum & bass, here come
the Finns. Bluez & Bronco debut
with a track that's typical Defunked,
something like a two-step version of
the mid-Nineties 'intelligent' sound
with a little bit of Full Cycle thrown
in for good measure. It's nicely
done, although the drums do seem
a little flat. Flipside 'All My Life'
starts with deceptive echoes of
Digital's 'Deadline' but turns out to
be a delicate, string-serenaded
vocal lick. Promising.

* * * *

■ DRUMSOUND & SIMON 'BASSLINE' SMITH

Freestyle Mambo (V)

In a slight departure from the customary nastiness of this pair, 'Freestyle Mambo' rolls out the rubber-boned breaks alongside brash keyboard stabs and a shouty, disco-esque vocal. It's alright, but nothing special. Overleaf, 'Aquarius'

puts that old "I got something for your mind, your body and your soul" sample over whirring bass-drone and flat, rattling drums. Liquid funk for the Renegade crew.

■ SAPPO/DAGGA Here + Now/Hustle, Hustle (Industry)

'Here + Now' is Sappo doing what he does best, namely laying down some intricate, trippy, boom-driven beats that move like they're wearing sneakers. He doesn't try to batter you into submission with all that formulaic darkside crap, concentrating on the rhythms instead. Hats off to the guy. Dagga's 'Hustle, Hustle', on the other hand, dives headlong into the murky waters of the Full Cycle flatbeat thing to no great effect.

MATRIX & DANNY J Paradiso (Metro)

More filter-jungle, but this one scores highly by virtue of the addictive, flickering bongos that shadow the drums. That and the strings, the swept-along melody, the ecstatic vocal and the amoebic surge of the bassline. Yep, this is a magic carpet ride of a track that'll have fans of Peshay, J Majik and High Contrast in raptures. Those restless bongos also make an appearance on 'Can't Stop', a typically stately Matrix roll-out with an elegiac vibe and some lovely bass snarls.

UTAH JAZZ Sleaze (Fallen Angels 21st Century)

Played on dub by Goldie, Fabio, Nookie and Storm, Utah Jazz's 'Sleaze' revisits the mid-Nineties sound that I know he loves (think Subject 13 and early Carlito). So you've got strings, distant horns, touches of piano and a wickedly liquid guitar loop, all hurried along by a brittle, Apache-based break. Fans of Influx Datum, High Contrast and the whole Defunked thing should snap it up. Overleaf, Twisted Individual's 'Brainwash' remix brings some meaner, meatier drum pressure.

TOTAL SCIENCE/ PIETER K

Frequencyz/Nomenclature (Replicant Audio)

There are times when Total Science's brittle, effects-laced funk can sound a touch formulaic, but this is just brilliant. That languid, metallic, below-the-belt break has got just a little bit more punch than usual, driving all their ghost sounds and electronic splinters deep into your head. So ferocious, it needs a muzzle. Flip for a typically complex drumsong from the excellent Pieter K, the breaks flickering through a zone of strung-out vocals and disembodied chimes. The deep, wavering bassline's wicked too.

■ DKAY & RAWFULL/ CONCORD DAWN Be There 4 U/ Bad

Bones (Freak) Fans of those insanely malevolent, nuclear-powered love songs that Teebee does from time to time will also love this, the stunning debut release on Dylan's Freak imprint. The set-up's much the same - a stretched-to-breakingpoint vocal, the deepest of bass hums, rivet gun breaks and an overall aura that can only be described as majestic. Romance with balls (and DKay's second killer cut this month). 'Bad Bones', on the other hand, just piles up the darkcore cliches.

* * * * ■ AK1200

Junior's Tune (Digital Remix) (Breakbeat Science, USA)

If you're one of those discerning people who rate ragga-jungle classics like DJ Monk's 'Good Body Girl' and Frankie Paul's 'My Sound' as some of the most beautiful music ever made, then you're going to love this. The Junior of the title is, of course, Junior Reid, and Digital's version suspends his halfsung patter in a killer flow of drums, dancehall electronica and droning bass. It's the baddest. most soulful thing he's done for ages. The solid, punch-drunk 'Carousel', meanwhile, is like the musical equivalent of seeing stars. ****





"In the posy quarter, Breakbeat house (sic) is looked down upon," the sleeve-notes opined. "It is labelled as being too fast, too chattery, too mindless even!"

Ah, innocent days! This was when hardcore was beginning to mutate into drum & bass, people still talked about something called 'jungle tekno' and compilation sleeves featured nubile beauties straight out restless breaks. The tracks gathered here are every bit as heavy as the Renegade sound today, but they mixed the dark with rapture to make an altoge featured nubile beauties straight out

of a sci-fi nerd's wettest dream. Yes, it was 1993, and Kickin' was flying the flag for 'mindlessness' with this double-pack of ragga menace, breathy sighs and stuttering, restless breaks. The tracks gathered here are every bit as heavy as the Renegade sound of today, but they mixed the darkness with rapture to make an altogether richer sound, while the breaks

flash and flow and flicker with breathtaking complexity.

It's hard to select highlights, but I can't not mention the ecstatic, radar-blip darkoore of The Undergraduates' 'Into Da Future' and On Remand's awesome 'Controllin' (Remix)'. The Foul Play rerub of 'Renegade Snares' wasn't bad either. A genuine classic, despite the cover art. (ND)



REVIEWS BY DR BOB JONES

The good doctor has just returned from New York, where he's been spending too much cash money on old classics. He's now back in the studio. overseeing a new Nathan Haines album and a new East West Connection cut for early 2003.

VITAL RELEASE

SHAUN **ESCOFFERY** Shaun Escoffrey (Oyster)

■ This is a classic case of local-boy-makes-good. The adoration being given to this talented Londoner is what most of us on the soul underground have been on about for years. For, at last, the UK has a male vocalist who is the equal of any of our American cousins, Even better, for once, the media have welcomed a new UK sould star with open arms. This is a superb debut album. Shaun has not only

pulled in the cream of



UK producers but also delivered a crop of fresh, meaningful songs without any poor tunes, guided by the ever soulful hands of Paul Johnson. Yes, my friends, it's not often you get quality of this magnitude these days!

* * * * *

JASPER STREET CO **Another Day**

(Basement Boys)

This Baltimore outfit always deliver soulful dance music of the highest grade. Produced by the mighty Basement Boys, this is a rich, uplifting affair with its roots in the sounds of the church. Don't be put off or confused by the religious kick because this, my brothers and my sisters, is where modern soul music is really at. We lift our hands. we lift our hands....

BLAZE We Need Love (Shelter)

Just as we are getting to grips with their superbly soulful maxi, Kevin Hedge and Josh Milan hit us with another wax crammed full of inspirational goodness, here embroidered with the stunning vocals of Alexander Hope. This was one for the privileged few on CD-R. but now we can all have a lot more love in our lives. The best soul producers around, no contest.

HEATHER HEDLEY He Is (Fall Out)

I must be honest with you, this lady is unknown to the Doctor, but after just one listen to her performance here, I know this is the start of a long and beautiful Doctor/patient relationship! A great song with deep, deep words delivered impeccably, with enough soul to send a shiver down your spine and make the hairs on the back of your neck stand upright! Stunning, absolutely stunning!

SPECIALIST ALBUMS

VARIOUS ARTISTS

California Soul (Luv 'N' Haight)

Just when you thought we'd had enough of compilation fever, another collection arrives on the decks, but this time you must believe the hype. This contains much sought-after material from America's West Coast soul scene and some of the songs contained here are worth their weight in platinum vinvl. Rare grooves vou should seek out at once.

VARIOUS ARTISTS

Right On Volume 4 (Warners)

With the amount of classy, black soul and jazz trapped in Atlantic's back catalogue, this classic label has enough to fill a thousand albums, but four will do for starters. A faultless choice of cuts. chosen by the mighty Chas Chandler, and a brilliant start for anyone who wants the best in their collection. This series just gets better and better, Please bring on Volume 5, ASAP.

EDDIE & ERNIE

Lost Friends (Kent)

Deep soul fanatic Dave Godin and Kent's finest. Ade Croasdale have searched the vaults and their own immaculate collections to bring you these amazing, soulful gems. It's extremely hard to pin down any particular song, as believe me, they're all very good. It's unreleased and hard-tofind deep soul but it's not for the unbelievers in the house. This is the real deal.

Roots & Dancehall

TRAINSPOTTING



REVIEWS BY KEVIN MARTIN

Kevin, aka The Bug, has an album 'Pressure' incoming on Rephlex Records. He's also lining up a split 12-inch with leftfield deck-wizard DJ Runture, featuring The Rootsman and Daddy Freddy, for release on Kid 606's Tigerbeat6 label.

BLING DAWG Stress Free (40/40) **WARD 21**

Petrol (Jam 2)

Lenky Marsden's follow up to the awesome 'Diwali' is an equally

percussive exploration, but despite its magnetic swing, it's not quite as infectious. Bling Dawg does the rhythm justice but fails to kill it. Meanwhile, Ward 21's latest oddball odyssey is jaw-droppingly

original, vet disappoints with its homophobic nonsense. Jammy's 'Peenie Peenie' riddim is a soft centred, 4/4 steppa that packs an off-kilter punch.

* * each

SPECIALIST ALBUMS

VITAL RELEASE

TOK Cree (B Rich) Oh What A Tragedy (Dubz House)

■ Having emerged from Kingston choirs with Boyz II Men aspirations, this quartet have thankfully jettisoned their boy band ambitions to compose dancehall monsters. 'Cree' is irresistible, as the lead vocalist seeks to mix up the yoga with the t'ai chi, the roots with the lychee. An audio aphrodisiac, this bogle juicer will have the islands grinding eternally. The rhythm is driven by



nyahbinghi congas, replacing bashment fury with a sexy swagger. Alternately, 'Oh What A Tragedy' is like Jefferson Airplane remixed by Kraftwerk in a spaghetti western stylee. Yes, it's that bizarre. Fantastic.

ANDRE AFRAM ASMAR

Race To The Bottom (Mush)

A highly pleasurable downtempo dervish detour on dub's worldwide trade route. Hiring The Scientist to pepper up some of the mixes works a treat, as Middle Eastern scales, live roots and studio mutations push levels deep into the red. Devotees of Wordsound, Laswell or On-U-Sound's world fusions will worship the eclectricty generated by this LA-based musical nomad.

DUB SYNDICATE Murder Tone (On-U-Sound)

This headspinning compilation of rare and renowned tracks from Style Scott's legendary collaborations with Adrian Sherwood highlight the thunderous

weight of Scott's earthmoving rhythms. Ear-catching cameos by Rim Sherman and Lee Perry overshadow Andy Fairley's grating guest spots, but it's ultimately the seismic rumble and psychedelic FX propelling the instruments that keep sonic pressure at maximum.

SIZZLA Da Real Thing (VP) CAPLETON **Gold (Jetstar)**

After the bitterly disappointing 'Ghetto Revolution', Sizzla bounces back with the aid of veteran producer Bobby Digital. Backed by a tight live band, the contradictory sing-jay maintains a consistency and consciousness that he has recently rarely attained. Jetstar, meanwhile, cash in on Capleton's

world domination with a fantastic trawl through the dancehall don's early classics. Sounding youthful, fired up and mic-hungry, the fearsome Bobo Ashanti mashes up non-believers relentlessly.

* * * each

Versions Galore (Trojan) WILLIE WILLIAMS One Love (Smugg)

U-Roy's infectious chatting still sounds fresh three decades later on Trojan's compilation of the toaster's astonishingly vibrant years with Duke Reid. 'One Love' presents a periodically breathtaking selection which never quite lives up to the sublime radiance of the title track, but definitely merits investigation.

* * * each

UK Garage

TRAINSPOTTING



REVIEWS BY DOUG COOPER & CHANTELLE FIDDY

Doug has just got back from a week in New York - "Good for the soul, but bad for the wallet," he says. Slightly closer to home, Chantelle says we should look out for releases in the new year on Dumpvalve Records from the Rinse FM camp. It's "serious shit" she reckons, continuing to keep things locked on a bathroom vibe.



VITAL RELEASE

DONAE'O My Philosophy (Social Circles)

Although the standard of and respect for garage MCing in this country are rising fast, an obvious weakness remains a lack of originality. We're all bored of British MCs attempting to ape the American rap style, but Donae'o is completely different. He brings a totally new style of MCing into the garage arena that's based on pure entertainment, combining his MC skills with vocal scratching and beatboxing, 'My Philosophy is packed with his vocal

scratching and conscious

VITAL RELEASE

VARIOUS ARTISTS

DJ Nation Bootleg Edition

■ When the previous 'DJ Nation'

upper echelons of the UK Singles

Chart in aeons, it meant the world

been very underground behaviour,

but it was good to see an indie

take on the chart-rigging major

record companies. So here's

another chart-aimed package

with tunes to please fans of most

all is The Edison Factor's

'The Curse Of Voodoo Ray'

varieties of hard dance. Best of

triple-pack became the first

vinyl-only release to dent the

to Nukluez. It might not have



- but not self-conscious - lyrics. The infectious beat is produced by Mr Fidget, and his deft skills will make it a definite floor smasher. All told, it's another surefire hit from the label that gave us Ms Dynamite, Sticky and Tubby T. (DC)

JAIMESON Switch (Lifestyle/J-Did)

This is Jaimeson's eighth release on his own Lifestyle imprint, and a far darker journey than predecessor 'True'. If you loved 'Urban Hero', and love the current bassline tracks that are dominating the scene, you should grab it. (DC)

OUTLAW BREAKS VERSUS DANIEL BEDINGFIELD

You Got Me Singing (Middlerow)

You know this is a hit the first time you hear it, but there's no pop garage here, hell no! This is a clever combination of an upfront, bad boy-styling riddim track with an old school feel and catchy vocals. as you'd expect from Bedingfield. Definitely needs a rewind. (CF)

WOOKIE Loco/Weird Science (Manchu)

Wookie's new release is an outstanding example of his ability. 'Weird Science' is an underground MC's anthem in the making, but it's "Loco" that really stands out. combining tribal melody and his trademark sub-bass with pure production class, taking Wookie's 140 bpm beats to a new level of sophistication. (DC)

DISTANT CONFUSION

Every Time (Sponge)

Following the success of 'Baby's Gonna Show You How', producer DG lends his knowledge to Distant Confusion and guest MC Skully. A similar formula, with breezily melodic sounds and snappy beats. this is one for those who like serious vocals, funky flavas and the chance to strut like a real diva on the dancefloor. Also check the two-step mix: it's like real garage, mate! (CF) ***

DJ RAPID & OZZIE G Smoke That Bud (Man Music)

Yes, it's one of the guys from the MC competition on 'Faking It' who lost out to MC Justice, the lawyer.

An MC for Exodus raves, Ozzie G puts his, erm, 'old school' lyrical flow to the test on 'Smoke That Bud'. Unfortunately, you'll need more than just the one to get you through this novelty crap. (CF)

OUTLAW BREAKS FEATURING GEMMA **FOX & SWEETIE IRIE Dutty (Left)**

A second big up for Outlaw Breaks, but it has to be done! Featuring an "up your ass" message to all those wack MCs and lyricists, Gemma and Sweetie lace the riddim with proper dopeness. 'Dutty' by name, dutty by nature. (CF)

CENTURIONS

Midnite/Speedracer (Dumpvalve)

The Centurions have left the Roman empire to resurrect garage b-lines, so raise your helmets please! The biting tones of 'Midnite' will have you panting for more, while the heavy metal influence and racing car bass of 'Speedracer' will have you flooring the accelerator in your Escort XR3i sharpish. Turbocharging business. (DC)

Hard House

TRAINSPOTTING



(Nukleuz)

REVIEWS BY MARK KAVANAGH

Mark was very tempted not to work this New Year but, in the end, decided on just one party in his home town of Dublin because he's been given The Crypt rooms at the Temple Theatre for a fullon, six hour mash-up. Hold tight now. . .

NATION

- acidic flavas, grungy synths,

plenty of attitude and a large riff.

Elsewhere, big diva vocals and

covers of old classics like 'Slave

To The Rhythm' and 'R.E.S.P.E.C.T'

keep this pumping for six sides

of vinyl. Respect indeed.

ILOGIK

My Life (Elasticman)

llogik excels at creating seismic slabs of pumping power-trance, and 'My Life' is his most accessible outing yet. There's an epic breakdown and the main riff dominates the turbo-charged proceedings. There's also a darker remix from Paul Janes on offer.

TOM INGAMELLS **VERSUS BEN KAYE**

Body Burn (Vacuum)

Retaining the relentless energy of their earlier work, Tom and Ben have added a hefty dose of technoattitude and a soaring, if sneakily familiar, trance melody into 'Body Burn'. You'll have heard this lots over the festive period.

SIMON EVE **VERSUS DMF**

Genesis (Recharge)

Filippo Del Moro is one of my tips for 2003. The genial, Londonbased producer has made some incredible tracks recently - he and Marc Johnson's acidic anthem 'Jam Busta', for example. Here, he teams up with the equally affable

Simon Eve for a subtle stompathon that highlights both producers insistence on quality.

OD404 Split Filter (Bulletproof Limited)

Grab this while you can, as Brighton bombs Oz and Dom continue their on-fire run with another tear-jerking performance. Haunting strings and melodic chord changes dominate the blissful breakdown on this, while the groove is happier than a pig in shit. The remix adds acid lines with a bite reminiscent of Hardfloor.

SIGNUM First Strike (Jinx, UK)

Andy Farley remixes his favourite tune of 2001, which also happens to be one of Signum's finest hours. Farley opts for the respectful approach - tough beats with subtle tribal touches underpinning a deep. subby bass with a bubbly pattern. The combination is powerful and the perfect new surrounding for the original's mesmerising breakdown and main riff.

TESTUBE BABIES **VERSUS NIK DENTON** Feel The Friction (Toolbox)

Nik Denton's re-launched Toolbox stamp opens its 2003 account with 'Feel The Friction', which is bouncy in the old NRG style, as opposed to the more recent, offbeat way. Wailing, diva-esque vocals, stuttered occasionally, are dropped intermittently atop the pleasant vibes and pumping rhythms, It's both simple and effective. There will also be a new Knuckleheadz remix included on the single package. * * *

■VARIOUS ARTISTS The Sound Of Overdose: City To City (Overdose)

A special, celebratory double-pack to mark the 100th release from Overdose, one of only two international labels - the other being BXR - to make a serious impact on the UK's hard dance scene in the past couple of years. The motley crew filling the grooves - including Scot Project, DJ Wag, Sakin, Afrika Islaam, Hypetraxx and S.h.o.k.k. - are the reason why. Let's party, German stylee!

83 MUZIK



REVIEWS BY WILL ASHON

For the season of goodwill, Will Ashon has shaved off his beard and kindly donated it to the security services to combat terrorism. It was most recently spotted being used as a last line of defence against rather big lorries just outside Dover.

VITAL RELEASE

DPZ

Turn Off The Radio (Fullclip/Landspeed, USA)

■ Ah yeah! Dead Prez are back, free from any major label restraint and telling radio DJs to "take the white man's dick out yo' mouth" within the first 30 seconds. What follows on 'Turn Off The Radio' is a fantastic blast of filched beats and hard, inflammatory rapping - a mixtape of unclearable steals, warped away from the bling-ting for the Prez's own political ends. The way that the Prez reconfigure

to buy this year and a contemporary r&b into to rule over hip hop.

revolution and



blackness is worth the entry cost alone. Put simply, this is pure, unadulterated and brilliant. It's undoubtedly the best mixtape you will be able muscular reminder of the good old days before lawyers and sample clearance came

BIAS

Delirious (Canteen)

The former Lewis Parker DJ launches his own seven-inch label with a folky vox-and-beats number that should appeal to Shadow fans. if they ever get to hear it - though, it must be said, it ain't quite so rhythmically supple. Atmospheric instrumentals, nicely done. * * *

NAS Made You Look (Columbia)

It often seems a shame that Nasir Jones doesn't put as much effort into his records as he does into feuding with Jay-Z. However, this might just reassure the disillusioned faithful. It's the best production from Salaam Remi in a long time and over it, Nas just spits and spits. It's not 'Illmatic' but at least he sounds like an MC on it.

DJ STIX

Soul Communication Album Sampler (Kingsize)

The sometime Dub Pistols DJ comes through with a three tracker of proper hip hop to promote his album. Featuring PAC, MCKTwo and Andy Cisco, it's transatlantic with a London bias, musically quite light, but with good rhyming.

* * *

APOLLO Think (Headnodd)

A member of the Champions Of Nature collective, Apollo comes out as the joker in the pack. His self-produced beat is a rather dusty take on the 'Hard Knock' vibe, but he's got the lines to carry it. On the flip, Jehst does the beat business while Apollo drops the punchlines on a more serious track. A good solo debut.

EDAN

Emcees Smoke Crack (Remix) (Lewis)

More from the Scariest Man In Boston Who Wears Eyeglasses. It's all goody-good in the scraggyvoiced vein that Edan has made his own, but for the absolute real deal, go straight to the ultra-dirty version of 'I'll Come Running Back 2 You', which has the following immortal couplet: "Rapping is fun/ I shit on your neck brace". Teenagers around the world will snigger and then go red when their mum comes into their bedroom with the orange squash.

$\star\star\star$

DEFISIS/ **INFINITE LIVEZ** Shadowless Presents. . . (Big Dada)

Gamma's Shadowless crew definitely made their mark on the recent 'Killer Apps' single. Now, two of those artists, Defisis and Infinite step out on their own. Defisis, the Birmingham-born science-dropper who has performed with Blade, drops an incredible series of verses over a basic, booming beat. On the flip, Infinite comes through with a deceptively simple geezer attitude which disguises the complexity of what he's saying but doesn't lower the charisma levels. Both artists have albums due later this year (Def's will be with SFDB, the Welsh label behind Fleapit) and both will undoubtedly shine.

LOOPTROOP Fly Away (Burning Heart, Sweden)

A very musical slice of Swedish hip hop, complete with live trumpets no less, this is mainly, and unfortunately, distinguished by the fact that the group rhyme in a hybridised American-English. In fact, for all I know, they could quite possibly be US citizens. Problem is, "Hey, yo!" lines about Gothenberg sound about as downright odd as "Hey, yo!" lines about, say, Bethnal Green. It's just wrong. Give me some proper Swedish lingo any day over this. Oh, and yes, the same goes for their label-mates The Hives, too.

FINGATHING Superhero Music (Grand Central)

Having thankfully survived being tagged 'progressive hip hop' by DJ Shadow (him again?), the double bass and decks duo are back with a spanky new vid which my damn computer won't play. Luckily, they also have a very good new mix courtesy of J Saul Kane that's all bleepy, clattery and, all round, really rather fucking good. 'Cherrystones' is b-yangin' too, while the original is just as lovely as it was on their album. Twiddly in all the right places. ***

ADVERTISING THE INVISIBLE **Exotic Logic (Evil Genius)**

There seems to be something of a UK instrumental revival going on this month. Advertising The Invisible specialise in the breaks and cinematic samples territory that once formed the backbone of many a 'Headz' compilation. The Advertising boys do it nicely enough and, for a moment on 'Roxwell Pack' and throughout the drum & bass-ish 'Extra Prolifica', they generate enough momentum to almost make you stop thinking about genre.

* * *

DOYEN D **Durdy Durdy (Street Legal)**

Wasn't sure about this the first time I heard it, but it's a grower. D comes through with his trademark nasal Sheffield nastiness over a couple of Cocka beats that are reminiscent of the Wu's best soul moments - only with one of our nutters rapping over them. The UK's answer to ODB? Maybe. . .

* * *

BEANS Phreek The Beet/ Mutescreamer (Warp)

With The Anti-Pop Consortium having bitten the dust, Beans is first out of the traps with a solo project. The album will come in March 2003, so, for now, we're on the limited 12-inch. There seems to be a deliberate attempt to reclaim the old school here (most obviously on both choruses), but in a slightly different way to that currently being championed by Missy Elliot. On these two cuts, it's more in the production technique (cut up, jumpy, drumbox jams) than any explicit sampling. Maybe because it's meant to be a jump-off point rather than a homage. Still, it'd be good to hear 'Mutescreamer' back to back with 'Work It'.

SPECIALIST ALBUMS

OMID

Different Drummer (Beneath The Surface, USA)

The LA underground vet and sometime Freestyle Fellowship collaborator returns with an album of instrumentals (and one song) that constantly develop and startle while remaining true to their roots in the gritty break. No-one who's come across his work as OD will be surprised to hear that he makes instrumentals that are way more than just backing tracks for rappers. As ever with this man, excellent.

DUG INFINITE &

NO ID **A Sampler** (All Natural, USA)

A whole load of unreleased and original instrumentals from the guys who used to produce Common. Jazzy, snazzy and wholesome, this isn't ground breaking, but if you like that style then you'll need this.

GREENJADE

* *

Chronicles: The Story So Far (Jade Eye Knights)

I'm an atheistic m'fucker, so I tend to struggle with Christian rappers. However, despite a very high Jesus count, UK crew Greenjade aren't too bad at all. They've got good voices and the beats are well put together, in a nice, early Nineties vein. It is, if you'll forgive the devilish pun, all God.



3SENT?

Answers are provided by Valu (T Roy), Genie and Antidote



Who are you? We're three MCs/producers who

grew up in south London getting up to mischief, writing rhymes and making beats in high rises. We were hidden from the world until Cafe Recordings came along." Why do you love The Bangles so? 'We don't! The fact we made the track 'Magic Mondays' was due to many Sunday nights in the studio

or out raving. We would always end up complaining about waking up on Monday morning. The lead singer was sexy, though What are you all about?

"Expression and high energy entertainment. We love relaying real-life concepts in our music." Any important influences?

"Our roots are hip hop, but we've been influenced by many forms of

music from our school days. Really it's anything innovative and fresh.' What's next?

"More music. 'Magic Mondays' and 'The Gym' are out now and we're currently working on our debut album. We've also just completed a few tracks for DJ Stix' new album."

For more information, go to www.caferecordings.co.uk



REVIEWS BY TAYO & DOMINIC B

Dom and the other one out of the Stantons have just got back from DJing in a weird town somewhere in Estonia, "The party was full of supermodels. They love breaks out there." Always on the move, Tayo is busy tweaking the latest 'Y4K' compilation for Distinct'ive. Better still, Dave Clarke has given the thumbs up to his mix of 'The Compass'.



VITAL RELEASE

SILENCER Rollin' & Controllin' (Critical Mass)

You probably already know Silencer as wordier alter-ego, **Force Mass Motion versus** Dylan Rhymes. You may also know that they made two of the best tracks of the year for Acetate. This recent union with the breakbeat sister label of Heat Recordings has convinced them to shorten their moniker, and create one of 2003's anthems already. It's a big record with acres of space, pristine production and rough, organic breaks. The bassline is the bollocks



and has already had Hyper and Rennie Pilgrem jumping to include it on their upcoming comps. Dylan Rhymes has always meant a kitemark of quality, with his stellar productions on a par with the likes of Meat Katie. Here lies another future classic. (T) ****

DUB SPECIES VERSUS 10SUI The Dose (white label)

Dub Species, aided by Rennie Pilgrem, turn 'The Sermon' into one of the best tribal cuts around. The beats are as heavy as you'd

hope for, though the spoken word loops do sound a little dated now. The re-working of the hook from 'She's Breaking Up' is nice for the recognition factor too. (T)

FORME Percussive Thinking (Marine Parade)

A worthy follow up to the allconquering 'Kick A Hole', although production-wise, it sounds like it pre-dates their last track. The killer bassline and spoken word sample add to the old school d&b feel. before Meat Katie and Elite Force polish things up on the flip. (T) ***

NEDDLES

Locked On (Meat Katie Remix) (Bedrock Breaks)

More of Meat Katie's trademark 'is is it breakbeat, is it 4/4?' beats on this stripped-down but workable groove. One for the Fabric and Sankeys Soap crowds, and anyone who likes their beats a little more melodic and grooving. (DB)

* * *

Syvalle (Botchit Breaks)

Botchit & Scarper have been on fine form of late, moving away from the darkness they previously pioneered into tough, but assuredly funky, territory. They also haven't lost their knack for uncovering new talent. This piece of Finnish funk isn't the best release of the new crop but the hip hop samples and lively beats hint at more cleverness to come. (T)

PFN

The Beat (10 Kilo)

PFN is back in the house, with his familiar hybrid of cleanly-produced electro and breaks. A robotic voice for a robotic groove and the obligatory deep, deep sub-bass make this a functional dancefloor groove rather than a killer cut. Perhaps the production is a little too clean on 'The Beat'. You decide. (T)

* * *

LATE NIGHT SNEAKY

Purr Project (Distinct'ive Breaks)

An interesting track from the Distinct'ive stable. A distorted, guitar sample runs over a break and a twisted vocal sample. The drums aren't as strong as they could be. but the track has enough going on to compensate. One you're either going to love or hate. (DB)

CHASE & STATUS

Like This/Blind Side (Vehicle)

Coming out of Manchester, these two sound like they might have a drum & bass background. Originating from the pirate radio end of the breakbeat spectrum, these cuts are pure rolling drums and equally rolling basslines. Another genre-busting release from the Vehicle stable. (DB)

* * *

SOLID GROUND

Never Let It Go (C83 Remix) (Whole9Yards)

A proper production and then some more - we like this a lot, C83 have just turned the party out with their own 'Back In The Day' release, and this breaks/house humdinger will have the kids back out on the floor and shaking it fast. On the flip, Sons Of Slough deliver a proper, filthy, naughty electro mix for all the grown-ups out there. (T)

LAYO & **BUSHWACKA!** Deep South (Remixes) (End Recordings)

The best track these fellows ever did is reworked by Ils for the End Recordings' special 50th release package. Ils sensibly keeps much of the vibe and lavering of the original track, adding a drum-roll here, a dub sound there and a subtle change to the beat for a smooth, tracky workout that maintains the energy throughout. Rob Da Bank's 'Lazyboy' remix is the skills as well. (T/DB)

* * * *

AQUASKY VERSUS MASTERBLASTER

Shadow Breaks (Shadow Cryptic)

More beats from Moving Shadow's new offshoot. Aquasky don't tend to do things by halves, and this is no exception. A brief intro heads straight into old school hardcore with a droning bassline, key stabs and a snatch of female vocal. You could be mistaken for thinking it was 1993 all over again, were it not for the high standard of the production. 'Ave it. (T)

* * *

ATOMIC HOOLIGAN Back Chat (2S2)

A simple but well-made track that applies the 'less is more' rule of to good effect. Clean drums roll over marimba-style percussion, while deep sub-bass maintains the tension. The track has a nice, deep Detroit techno-style edge to it, with subtle use of analogue sounds. A perfect DJ tool for those long, latenight sets. (DB)

STRINGZ Bring The Drama

(white label)

Derrick May's Detroit classic 'Strings Of Life' comes under the breakbeat scalpel, but this mix is no mutilation. Using the key elements of the original in just the right way, 'Bring The Drama' also adds plenty of interesting, new parts. The finished product is a classy breakbeat track, rich in electronic soul. (DB)

METRO AREA

Miura (Unreleased Breaks Mix) (white label)

Not sure who's behind this cheeky breakbeat redit of the biggest nudisco instrumental of the year, but it crosses the warmth of New Jersey garage with the tracky vibe of Chicago house, underpinned and beefed up by a strong breaks groove. A stunning track that maintains its momentum for a full 12 minutes. (DB)

MOGUAI

U Know Y (Si Begg Remix) (Hope Recordings)

A premier big room breakbeat cut which is currently smashing up many a club around the UK. Si Begg's clean, fat production values make this track shine through on even the most troublesome of sound systems. A kick drum with massive punch is underpinned by a distinctive, grinding bass sound that builds in all the right places. with plenty of attention to detail. All in, 'U Know Y' is an excellent dancefloor cut. (DB)

VARIOUS ARTISTS **Mob Deep Volume 1** Sampler (Mob)

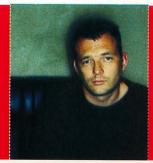
Taken from the forthcoming Mob Records compilation, this sampler features two tracks from the Moh catalogue, remixed by two rising breakbeat stars. 'Fire Good' by Some Dread & Precision Cuts is reworked, electro-style by Atomic Hooligan, while Care In The Community turn NuBreed's 'lonosphere' into a dancefloor destroyer. Well, I think so anyway. (T) (No mark as it's on Tayo's label)

SHUT UP AND DANCE Heaven & Hell (SUAD)

SUAD do as they damn well please, and with good reason, seeing as they are the uncontested Daddies of the breakbeat genre. And we aren't talking about their age! So, if they want to do a killer electro track with female vocals, they will, even if the majority of breaks DJs will probably head to the fiendishly impressive dub. As ever, the production is completely faultless. (T)

IN THE BAG HYBRID

Muzik checks the interior designs of Chris 'Hybrid' Healings' DJ box. . .



- Satoshi Tomiie Love In Traffic (Hybrid Remix) (white label) "Hybrid's new secret weapon."
- Amb Romeo (Chi)
- 'Massive orchestral breakbeat.'
- Stephan K Numb
- (Meat Katie Remix) (white label) "A killer groove and drop on the flip." ■ Ian Brown FEAR (UNKLE Remix)
- "Wonderfully, stylishly euphoric."
- Solid Ground True Liberation (Sons Of Slough Remix) (Kingsize) "An 808 wet dream."
- Gray Area One For The Road

"Chicago has its share of top progressive and breakbeat producers too, as this shows.

- Mode Rise (Aligro/Rhythm) Adyn Lavelle illustrating what a talented bunch the Lavelles are!'
- Sasha Wavy Gravy (Burufunk Remix) (white label)
- 'Bags of class and clout." ■ Oakenfold Ready Steady Go
- (PMT Remix) (Perfecto) "A lesson in how to position the right bits at the right time.'

Hybrid's 'Gravastar' is out now on Distinct'ive. An album will follow later in 2003

Urban

TRAINSPOTTING



REVIEWS BY TONY FARSIDES

Tony Farsides lives alone with only 15,000 import records for company. The latest rumour he's heard involves a member of England's football team and a certain minuscule r&b temptress. But we're not ones to gossip so we'll leave it right there.

VITAL RELEASE

THE CLIPSE Ma, I Don't Love Her (Star Trak)

■ The Thornton Brothers, aka The Clipse are from The Neptunes' home town of Virginia and were the first outfit to be signed to the super producers' Star Trak imprint. Fresh from their appearance on Justin Timberlake's 'Like I Love You', their latest US single release - over here the next single wil be the elderly 'When The Last Time' - is the obvious choice from their album. Teaming up with Miss Faith Evans, 'Ma, I Don't Love Her' shows that



The Clipse can rock it in a more melodic, r&b vein. The lyrics are about a girl trying to convince their mum that she is marriage material [For both of them? – Ed.]. But, being image-conscious, hardcore rappers, they're having none of it. Quite right too.

■ 2PAC FEATURING NAS Thug Mansion (Interscope)

2Pac's back once again from beyond the grave with a new single and album. This first single is virtually 2Pac unplugged as he raps about thug life over an acoustic guitar with Nas appearing later on to flesh things out. It's a striking single which is already picking up plenty of airplay. For the time being, the world shows no signs of letting Mister Shakur rest in peace.

■ JAY-Z Hovi Baby (Roc-A-Fella)

Jay-Z has received criticism in some corners for being a mite too commercially minded with his current hit '03 Bonnie & Clyde' and perhaps with that in mind, this 12-inch has also been floating around, showing a harder side to

the world's leading MC. The A-side is a twisted cut-up of string-laden jazz-rock loops that swirl around while Jigga rhymes as only he can. The flipside is a new version of 'U Don't Know' from the 'Blueprint' album, featuring MOP on typically raucous form. Good stuff.

■ ICEBERG SLIM Shut U Down (white label)

lceberg Slim is the UK MC with crazy coloured hair who emerged and disappeared equally fast two years ago with an ill-fated stab at the pop chart. Rather than give up, he now returns in much harder and more impressive mode with a new independent release. Lifting a grab of Sunshine Anderson's 'Heard It All Before' for its vocal hook the production is smooth but hard. A cut above the average UK hip hop tune.

J-LO FEATURING LL COOL J

All I Have (Columbia)

The melody of the song 'Very Special', previously used by the likes of Big Daddy Kane and Salt-N-Pepa, gets dusted off for the hook in this duet. It's as poppy as hell, but not in a grating way like its predecessor 'Jenny From The Block'. It's a neat piece of work that – like all of Ms Lopez's better moments – works by masking her limitations as a singer rather than highlighting them.

MISSY ELLIOTT FEATURING LUDACRIS Gossip Folks (Elektra)

A strange choice of second single from the new Missy album as most people considered the obvious next candidate to be the Jay-Z collaboration 'Back In The Day'. The cut features a twisted Timbaland beat and lifts its chorus from Frankie Smith's early Eighties, proto-hip hop cut 'Double Dutch Bus'. A good track, but not an obvious hit.

We Don't Care (J)

A non-single release, lifted from Erick's current 'React' album on promo 12-inch to provide DJs with vinyl of a club-friendly cut. This is another Just Blaze production that starts in a low-key vein but builds, thanks to some male and female chorus vocals. Probably only necessary for hardcore E-Double fans.

BRUCE TAKARA Tonite (white label)

Thanks to the cost of videos and promotion, those r&b artists lacking a major deal are increasingly shut out of the loop. As a result, many excellent artist releases lay dormant because they don't have a deal with a major. Small UK labels are wise to this, though, and this smooth, male vocal cut from Asian-American r&b artist Bruce Takara is the latest good track to be given a much deserved release.

BENZINO FEATURING LIL' KIM, PETEY PABLO AND MARIO WINANS Rock The Party (Elektra)

Currently trying to stir up a war of words with Eminem, the fearsome Benzino breathes a bit more life into his hit 'Rock The Party' with this remix. As usual, Lil' Kim sounds better on other people's cuts than she does on her own, while Mario Winans adds his quirky input. The beat is as ill as ever and, if you missed the original mix, here's another chance to grab one of the best cuts of recent months.

MARIA CAREY

MC. . . Move The Crowd EP (Def Jam)

Mariah and her new label might well be tempting fate by calling this three-track EP 'Move The Crowd'. Frankly, there's nothing much to move anyone here, with Mariah's voice sounding lacklustre on all three tracks. Guest appearances from Jay-Z and Cam'Ron are unable to lift things, and while her ballads are back in the middle of the road where they belong, she'll need to try harder to get back on the dancefloor.

BUSTA RHYMES FEATURING SEAN PAUL Make It Clap (Remix) (J)

What a difference a remix can make. Although the original got a lukewarm reception on this page last month, the arrival of the current crown prince of reggae, Sean Paul, does much to lift Busta's new single, produced by Rick Rock. In one of those typical US business arrangements, Busta returns the favour by rhyming on the US release of Sean Paul's own smash 'Give Me The Light' which is also currently around on import.

BON GARCON Four Track EP (Island)

A very accomplished EP from the Bon Garcon duo of Lonyo and Stepchild, latterly of the Ignorants crew. There's a distinct Jay Dee, filtered feel to two of the cuts here, 'It's Alright' and 'Love Is The Real', with the latter particularly grabbing the ear. 'Sunshine Love' is a very classy, mid-tempo number, while 'Put Your Hands Up' uses that worn 'Superman Lover' loop to good effect. Overall, classy stuff from Shepherds Bush!

BEENIE MAN Streetlife (Virgin)

This is a really good record and should receive a generous amount of airplay. Talking its cue from Seventies classic 'Streetlife' by The Crusaders, rather than go for the jugular and pinch the melody wholesale, Beenie Man twists around the hooks in his own inimitable style. The backing from Stargate is similarly tasteful and wins out over a bashment-style mix from Jermaine Dupri. A good, urban-flavoured pop record.

■ VARIOUS ARTISTS Clinton Sparks presents... (Fully Blown Recordings)

A low-key independent US release featuring three tracks by different artists. 'Toshamakia' is an entirely original, female-vocalled r&b track, while the flip features cuts over famous beats. First off, Monte Gill's 'Get To Know You' delivers a male r&b vocal over Mobb Deep's 'Shook Ones Part 2', then MC Shoobs spits some lyrics over the backing for P Diddy's 'I Need A Girl'. Not earth-shattering, but a nice little item to have.

THE ROOTS FEATURING MUSIQ SOULCHILD Break You Off (MCA)

Given the people involved, this has a much more lush, contemporary feel than you might expect and gets better with repeated plays. Definitely going for the r&b market, The Roots retain enough of their trademark elements, particularly in the drum department, to make this work. While the album is pretty much business as usual, this single may well help them to pick up some new fans.

STATE OF THE ARTIST SYLEENA JOHNSON

She knows the power of a Flipmode Squad remix when she hears one!



If industry marketing formulae are restrictive and control the game, what's a serious soul artist to do? Control them right back, says Syleena Johnson, whose 'Chapter 2: The Voice' album has just dropped in the UK.

"Being original or distinctive is not as popular as it was," observes the Chicago-based singer and songwriter. "That's the way the tide

has turned, but it will turn back."
In the meantime, Syleena has shrewdly played the marketing game. The album showcases the deep, soulful side to her music but the introductory single, 'Tonight I'm Gonna Let Go', has been tearing up floors, thanks to a raucous remix

featuring Busta's Flipmode Squad. "I'm talking about the same things as I always do. That track just has a little more energy to it and opened the eyes of people who thought they knew what I was all about. It's a lot easier for acts to get on now as long as they conform. But consumers get bored fast, and they're always going to be shouting, 'What's next?!'" (MD)

'Chapter 2: The Voice' is out now on Jive



REVIEWS BY CHRIS COCO AND PHIL MISON

When he's not DJing in fields or recording his Blue Room show with Sunday Best's Rob Da Bank, Chris is currently filming relaxing videos to stream via his website at www.chriscoco.com. Mr Mison. meanwhile, has just remixed 'Doop', the new single by chill experimentalists Manhead, with Pete Herbert.



VITAL RELEASE

LEMON JELLY Nice Weather For Ducks (XL)

■ Can a record simultaneously be the best and worst release of the month? Well, in the wacky world of Lemon Jelly, yes, it can. The A-side of this release - the oh-so-jolly and **English 'Nice Weather For** Ducks' is easily the worst track on the Jelly's LP. The daft duck vocal even made a small group of people leave their recent live shows. The track is so selfconsciously 'fun' it sounds like a bad parody of a chill out act and is better suited to the Tweenies than this page.

because the flip is an essential tune that makes the whole package worthwhile. 'Soft' samples soft rockers Chicago's classic 'If You Leave Me Now' to create a sleepy dawn treat. So, respect to the Jelly for combining genius and failure and mostly staying the right side of the divide. (CC) 0 and * * * * *



BOOMCLICK

Homegrown (Sunday Best)

But don't despair,

After last month's interesting EP that included the great 'Postman' track, here is the first official single from Boomclick. It's a great. moody, dubby groove that references Massive Attack without being a copy of their sound. It features the toasting of one Bingi and works as a dancing and a listening experience. Also included is a very good, mellow breaks mix from DJ of the moment James Zabiela. A great package. (CC)



HERREN BAND Think Twice (Emperor Norton)

A really good disco-chill out record, no less, from Ralph and his band. 'Think Twice' bounces along at about 112bpm, making it perfect for a variety of social

engagements, and though it might not be the classic that their previous release, 'A Special EP' turned out to be, it has enough groove and melody to keep us going till the release of their debut album in the spring. (CC)



Nuclear War (Matador)

Art-rock veterans Yo La Tengo, perhaps influenced by the likes of DFA The Ranture and Radio 4 get down and get funky, with an Eighties groove reminiscent of Liquid Liquid. Their cover version of this song by cult weirdo Sun Ra is very raw, with chanted anti-war lyrics that feel as relevant as ever. Nuclear apocolypse may be a depressing topic, but this is a celebration of life as well as being a warning to us all - "if they push that button, you can kiss your ass good bye!" (CC)

LAYO & BUSHWACKA! **Deep South (End Recordings)**

This re-release of the L&B classic dance cut is the 50th item from End Recordings and comes with several remixes. The one that's of interest to us comes from Lazyboy. They take the uptempo house groove of the original and turn it into an excellent, laid back lounge track, keeping the hooky, bluesy vocal and a great floating synth arpeggio line. Perfect for bars and after-hours sets. (CC)

MINT ROYALE Blue Song (Faith & Hope)

The follow up to surprise hit 'Sexiest Man. . .' jumps about in an extremely energetic fashion, somewhere near the point where a lounge/chill set changes up a gear into full-on party mode. A beefy, beaty party tune, basically. (CC)

KID LOCO

**

Paralysed (Azuli/Treacle)

A highly collectable, 1000pressings-only, seven-inch single taken from the latest edition of the 'Another Late Night' compilation series. Here, Kid Loco does something nicely languid and funky with Gang Of Four's 'Paralysed'. On the other side. Patrick Moore performs his usual massacre of a short story by reading it so fast it's impossible to follow. (CC)

TIM 'LOVE' LEE

Drunk Love (Touch Tones) Mr smooth, Tim Lee, with his own little celebration of the joys of, um, getting pissed and getting it up. The rather sinister, vocodered vocal is backed by some lo-fi electro beats for that authentic Hoxton house party karaoke vibe. The B-side, 'Shuffle Shove', is a chill out waltz. Nice one. (CC)

VARIOUS ARTISTS

Cognac/Queen Bee (Various)

Various continue to defy categorisation on their latest, excellent release. 'Cognac' is quirky electronica, featuring spooky vocals and odd noises, while 'Queen Bee' is a cross between easy listening exotica and a proper Fifties crooner's track, complete with sweeping strings and a full orchestra. (CC) ***

VARIOUS ARTISTS

Adventures In Aural Pleasure (Jacques Laverne)

A four-track EP of smooth entertainment that starts with Ben Horn's excellent, downtempo 'Case 358' and also includes a neat little groover from Groover and a 777 rework of a jazzy number called 'The Old Days' by Monochrome. Quality throughout. (CC) * * *

SCOTT FERGUSON White Buffalo EP (Gigolo)

Head for track two on the B-side of this FP for 'Boris A Max', a tune that somehow links disco, electro and lounge together to create a deceptively simple, cool groove topped with a male vocal sample. There's not much to it but isn't that often the way with the best underground dance music? (CC)

* * *

PEOPLE LIKE US When I Was Young (For Us)

A weird seven-inch, only available at Rough Trade or from peoplelikeus.org, that cuts up soft rock love songs by acts like Elton John, Lulu and The Carpenters (we think) to create a late night montage that is soothing in a slightly psychotic way. There's also an album of ripped-apart love songs called 'Stifled Love' on the way soon. (CC) $\star\star\star\star$

SPECIALIST ALBUMS

VARIOUS ARTISTS Red Hot And Riot (MCA)

A tribute to the spirit and music of Afro-beat pioneer. political martyr and randy sod Fela Kuti, featuring the likes of his son Femi, Kelis, D'Angelo and Macy Gray. The best track by far is Cottonbelly's rework of Shades' 'By Your Side', which is turned into a slow, melodic Afro groove with guitars, percussion and dubby effects worked around Sade's honey-toned vocals. This is what the word 'Balearic' was invented for. (PM)

VARIOUS ARTISTS Hi-Fidelity Dub Sessions Chapter 4 (Guidance)

The brief is simple on this excellent series of comps - modern takes on the classic dub sound of Jamaica, as pioneered by King Tubby and Lee Perry. 'Chapter Four' offers a range of styles from Dorfmeister's lounging-up of the Cutty Ranks classic 'The Stopper' to Ticklah's more traditional 'Queen Dub'. But what's Groove

Armada's overplayed 'Superstylin' doing on here? Still, overall a fine compilation. (CC) ***

BURDY

* * *

42 (Sunshine Enterprises)

Burdy, who's one half of Baby Mammoth, breaks out from his downtempo roots to explore a greater variety of sounds on this debut solo long player. Ranging from the dubbed out strangeness of 'Broken' to the more housey 'Groove Rider', this is for people who like their music slightly left of centre, but not too much. (PM)

BANDA BLACK RIO

Remixes (Mr Bongo)

Banda Black Rio are something of a legend in Brazil and this is their first release in 20 years. Faze Action's mix of 'Macha Do Prazer' is a disco-tinged Latin affair, complete with heavy percussion and Brazilian vocals. while Ray Mang's mix of 'Tomorrow' is a straight-up Seventies dancefloor disco track. Recommended. (PM)



FIVE OF THE BEST KID LOCO

Following two very different artist LPs, Parisian producer and DJ Kid Loco has just released his first mix album. What's he really into, then?



MY STUDIO

"It's where I can really relax. I have two rooms in the basement with Indian things on the wall. I go there when I'm not travelling."

"When I was a kid, I always noticed people carrying records. Even if it wasn't music you liked. they still looked cool. The way we buy music has changed so much."

■ PLAYING LIVE

"This year, I played live in Europe with a six-piece band. Sometimes we did acoustic shows - 40 minutes of blues, jazz and the last song with a beatbox. Then I would start DJing. The first record I played? 'Pump Up The Volume'."

"I try not to play the same music for too long. If I play more than

three records in a row of the same style, my mind will often go somewhere else

■ THE NEW JOHNNY CASH LP

"It's great. He's even done a cover of a Sting track and made it sound good! Maybe my next album will be country." (CC)

Kid Loco's 'Another Late Night' is out now on Azuli

Leftfield

TRAINSPOTTING



REVIEWS BY TOM MUGRIDGE & DUNCAN BELL

Barricaded against the winter within the walls of Leftfield Towers, Bell and Mugridge have been burning unsold copies of Sasha's album for fuel. Arousingly, Bell is shortly to re-ignite his pop career with confrontational-yet-polite queercore performance-art troupe, Lykwyd Sylk. Mugridge is considering moving to Nunhead, wherever that is.



VITAL RELEASE

THEY CAME FROM THE STARS I SAW THEM/ THE SONIC CATERING BAND The Holy Mountain/ Disco Brunch (ph-08)

■ 'Holy Mountain' – which
Horton from the Stars recently
gave Alejandro Jodorowski a
copy of, apparently – is aeons
long yet still not long enough,
and sounds like a Michael Palin
travelogue, only with celestial
choirs, synth 'n' sax wig-outs, a
classic, Krautrock-style rhythm
section and all manner of
utterly ludicrous/brilliant sonic
self-indulgence. And
without Michael Palin,



obviously. On the flip, The Sonic Catering Band – whose frontman is currently making a film in eastern Europe about a dog who redesigns London's one-way system, apparently – mic up the old food, whop it in the old oven, record the results, mate. Luvverly! (DB)

MISCHIEF BREW Kraftywerk (no label)

Cheeky one-sided 12-inch re-edit of Kraftwerk's 'Vim Himmel Hoch', a track from the time before they were robots and still jammed with the magnificent Neul. Imagine the alien tripods from HG Wells' War Of The Worlds striding towards you with monstrous bass synths strapped to their shells; then picture them doing a funky little victory dance over the burning remains of your parish church. Cool as fuck. (TM)

SZAM FINDLAY Die Hautfabrik (Resonant)

Quite a piece of work, this: the Wagnerian melodrama of Laibach's 'Macbeth', hints of a lachrymose Autechre, with the, er, grandeur of Rick Wakeman's King Arthur On Ice. Expensively housed in a ringbound booklet displaying spidery organic sculptures by one Dandilion

Schlase, this singular opus is crying out to accompany a convoluted BBC4 contemporary dance piece on the theme of doomed civilisations. Heavy, man. (TM)

BLACK DICE

Beaches & Canyons (FatCat)

Black Dice hove into view with a big press pack and a Big Noise, made with treated vocals, guitar, drums and what have you. Live they are apparently overwhelming, and 'Beaches And Canyons' should be popular with fans of nouveau prog types like GY!BE. But though it scrapes the skies at times, at others it just seems like self-important noise for the intellectual sake of it, a teen geek's temper tantrum rather than the focussed rage and destructive glee that the best noisy bastards - from Motorhead to Big Black - conjure up. (DB) **

SHIFTED PHASES

The Cosmic Memoirs Of The Late Great Rupert J Rosinthrope (Tresor)

There are those who find the self-mythologising of Drexciya and their many offshoots a little bit daft. But in this case the untimely death of James Stinson adds extra pathos to the title, and the music more than lives up to the legend. The beats on harder tracks like 'Solar Wind' and 'Scattering Pulsars' are dry as moon-dust, while 'Lonely Journey Of The Comet Bopp' sounds like it fell into a black hole and ended up on LP by Seventies synth pioneers Cluster. Truly otherworldly. (TM)

■ VARIOUS ARTISTS

Active Suspension Versus Clapping Music (Active Suspension)

A double CD set giving an engaging overview of a burgeoning, diverse Parisian scene that's far removed from either filter disco or poncy chill bars for faux-hippy jet-set scum. Try Yann Encre Versus Sonia's beautiful guitar and cello duet, Domotic's warm, Fennesz-like glitch-scape or TTC (featuring the ubiquitous Doseone) and their decidedly skewiff hip hop, for starters. Even My Jazzy Child aren't as appalling as their name suggests. (TM)

* * *

DORINE_MURAILLEMani (FatCat)

Dorine_Muraille is Active Suspension alumnus Julien Locquet with singer Chloe Delaume, who's also an award-winning 'experimental' novelist (how French! How chic!). Traditional instruments are processed into dense and dream-like abstractions, while Chloe's vocals are left intact, giving the album an eerie, Alice In Wonderland feel. Hard work at times, but worth it. (TTM)

■ MASSIMO Hello Dirty (Mego) ■ ANGEL

nr.1 > nr.10 (Bip-Hop)

Noise, noise, noise, we're looking for a good time. . . Sicily's Massimiliano Sapienza is indeed a dirty little rotter, judging by the computer-generated vibrators dripping digital joy juice all over his CD cover. His brief but enthusiastic bursts of rhythmic grind should certainly bring a smile to your face and, if you're lucky, a tremble to your knees, Angel - Dirk from Schneider TM on guitar and assorted racket, and Ilpo from Pan Sonic on 'typewriter' and CD player - indulge in some lengthy psychosexual foreplay before climaxing with some full-on improvised industrial rutting. We've got nothing against them, but we wish they'd keep it behind closed doors at times. (TM)

***/**

The Academic Rise Of Falling Drifters (2.nd Rec)

Treacle-paced collection of indietronic niceness. Giardini di Miro fulfil all the aching-beauty cliches, while remixes from isan, Hermann & Kleine, Opiate et al oscillate mildly between pleasant and agreeable. In fact it's all so heart warmingly lovely that it ends up unbearably sickly and cloying. (TM)

* *

■ DONNA SUMMER This Needs To Be Your Style (Irritant)

That's more like it – attitude in spades. We presume this is not by the queer-baiting diva herself, unless she's relocated to north London and taken up the cudgel of copyright infringement. There are no clever bootleg juxtapositions here, though, just a chaotic mangling of pop, metal, disco and hip hop hits set to ridiculously frenetic drill & bass spazz-beats. Relentless and wrong, just as it should be. (TM)

Reproduction Travelogue (Virgin)

HUMAN LEAGUE

Everything the League have ever done is getting a re-release these days – next month comes 'There Used To Be Some Shops', a double-

CD of remixes of 'The Lebanon' by the likes of Kid 606 and P Diddy. Their truly seminal first two albums were a huge influence on Detroit techno, vadda vadda, but are mainly cherishable for their blend of humour. terror, genius and cheese. Highlights are numerous, including 'Path Of Least Resistance' - with percussion that sounds like a shoe-box being struck by a malfunctioning Metal Mickey - the incomprehensible 'Circus Of Death' and 'The Black Hit Of Space', a song about a giant record that eats the world. They don't make'em like this anymore. (DB)

★★★★/★★★★★ ■JIMI TENOR

Higher Planes (Kitty-Yo)

The Greatest Living Finn is now holed up on Kitty Yo and in a good mood if 'Higher Planes' is anything to go by. Where others attempting Tenor's blend of easy listening, space-jazz, lengthy saxophone solos and lyrics that are equal parts seedy lothario and nightmare hippy boy, would fall flatter than a baby on the M1, Tenor's musical virtuosity, charisma and sheer chutzpah pull him through. But how about some more electro numbers, Jimi? (DB)

■ VARIOUS ARTISTS

Rough Trade Shops 2002: Counter Culture (Mute)

* * *

LCD SOUNDSYSTEM Give It Up/Tired (DFA) JON SPENCER BLUES EXPLOSION

Shakin' Rock N Roll (Mute) Rough Trade say "nah, ain't got that mate" to lovers of all things crap (except the abhorrent Bis - why, oh why?) with their pick of the '02. Do the dog to Lord Kitchener's calypso, Langley Schools' horrid, scary kids, The Bug's 'Killer' (quite literally a "crisp booty-filler") and Johnny Dowd's touching swamp-rock tribute to his executed girlfriend. LCD Soundsystem ask for a kicking with their choice of song titles but kick out the jams with a punk-funk bomb that's more punky than funky. Finally, on their latest EP, 'Over And Over' by the Bluuuuuues Explosion gets turned into an aural cosh by Techno Animal. This ain't rock and roll - this is genocide! (DB)

GET FACT! THROBBING GRISTLE

Seminal electronic libertarians assume power focus again with 24-hour, 24-gig live boxset, cunningly entitled 'TG24'

INDUSTRIAL RECORDS



At City play to 40 monetar and hope a then of him before points. Groups and and Group. Note: Rain Cit Players will Balling 40.00, asses proper may display 40.00.

- 'TG24' celebrates the 25th anniversary of TG's label, Industrial Records. "We thought of calling it Factory Records, but rejected it as too obvious," they claimed at the time.
- At TG's first gig, at London's ICA, vocalist Genesis P-Orridge described their soon-to-be massively influential sound thus: "You walk down the street and there's a lot of ruined

factories and you turn a corner past the dead dog and you see old dustbins. And then over the ruined factory there's a funny noise." They lived in Hackney at the time.

P-Orridge's onstage 'banter' was legendary. Sample quote: "We'd like to welcome you to the Nag's Head. Hope you have a shag afterwards. A little song now about child murderers. It's called 'Very Friendly'."

■ TG rejected the idea of being a 'band' in any accepted sense. When punk fanzine Sniffin' Glue famously snarled 'here are three chords, now go and form a band', TG retorted: "You can start with no chords..."

* * * each

'TG24' is out now in a very limited edition on Industrial Records. Don't miss Andy Weatherall's exclusive interview with TG in March's Muzik



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MUZIK'S GUIDE TO THE HOTTEST NIGHTS AROUND THE UK

This month's photos are from City Loud at Turnmills, where the permanently hatwearing Roger Sanchez wowed the sell-out crowds for a vertebrae-knackering ten hours. The presumably bald DJ also distributed bottles of Cristal to the ecstatic crowd. Nice one, Rog! Turnmills is at 63b Charterhouse Lane, Farringdon, London



ClubsBarsLive

ABERDEEN

PO NA NA **EVERY SATURDAY**

Venue: 5 Union Street Price: £5 Time: 10.30pm-3am Tel: 01224-582-702

A great roster of ressies and occasional guests come together each week with the sole aim of getting everyone dancing the night away. Isn't that nice of them?

BELFAST

SHINE **EVERY SATURDAY**

Venue: 57-59 Melbourne Street Price: £8-£10 Time: 9.30pm-3am Web: www.shindiguk.com

Flying the tech-house and techno flags on January 18th will be Mr C and residents, followed the next week by Billy Nasty and Justin 'The Chap' Robertson. Then, come February 1st, the lavishly talented and unfeasibly tall Umek pops down to do the damage.

BIRMINGHAM

FUTUREGODS PART 2 JANUARY 17TH

Venue: Godskitchen, Code, 49 Heath

Mill Lane Price: £8-£10

Time: 9.30pm-6am Tel: 0871-425-5555

As previewed last issue, this is the follow-up to Godskitchen's phenomenally successful Futuregods night - the clue's in the title. They've picked DJ Remy, SHOKK, Flutlicht and John O'Bir to represent the next wave of upcoming trance and hard dance talent, and a monster night is guaranteed.

G.O.D. JANUARY 12TH

Venue: The Works, Broad Street Price: £5 Time: 9.30pm-2am Tel: 07944-008-632

New night that started over the festive season, taking you back on a nostalgic trip to the days of warehouse parties, only without the dodgy securityand Terry Farley, we assume. Tonight there's a PA from Zimbabwe-born song bird Rozalla, of 'Everybody's Free', er, fame. Where are you from and what are you on, mate?

HUMAN TRAFFIC JANUARY 11TH

Venue: Code, Heathmill Lane, Digbeth Price: £11.50-£13.50 Time: 10pm-6am Tel: 01295-721-640

Rave stalwarts Helter Skelter are starting their brand new monthly residency tonight, with a long line-up of hardcore DJs in the main room, and hard techno and trance noises in the upstairs bar.

SAY WHAT?!

Is there any truth behind the gossip that a certain A-list Radio 1 DJ is about to be dropped from his weekly slot, but is fighting tooth and nail to keep it?

BRIGHTON

THE BOUTIQUE JANUARY 17TH & 28TH

Venue: Concorde 2, bottom of Madeira Drive Price: £8 in advance Time: 10pm-late Tel: 01273-323-055

The Audio Bullys hit town on the 17th, to lay down the law to a no doubt grateful crowd, alongside Freq Nasty. Jon Carter pops in on the 28th.

CREAM FEBRUARY 7TH

Venue: The Honeyclub, 214 Kings Road Arches Price: £10+booking fee Time: 10pm-4am Tel: 0151-709-1693 Moving down the road from Concorde 2. Cream continue their Brighton residency at The Honeyclub. Kicking things off is Yousef, our Cream resident competition winner Louis Edwards, and Paul Hillver.

BRISTOL

GROOVEON JANUARY 31ST

Venue: Blue Mountain Club, 2 Stoke's Croft Price: £4-£6 Time: 10pm-4am Tel: 07815-041-270

Everything from funky house to breaks, beats and hip hop, with the odd live musician too. DJs include Spanish Hustle. Mark Davis, Alex King and Lazy Rich.



ClubsBarsLive

CARDIFF

TSUNAMI JANUARY 30TH

Venue: Berlin's, Church Street Price: £3 Time: 9pm-2am Tel: 07973-272-119 A brand new, weekly Thursday nighter, kicking off tonight. It's going to be a lowkey, grass-roots affair, encompassing everything from jungle through to old school and techno. Their goal is to promote local talent, so get down and show your support.

EDINBURGH

MANGA JANUARY 2-1TH

Venue: To be confirmed Price: £10-£12 Time: 10pm-3am Tel: 07887-676-061 The leading bastion of drum & bass in Scotland for seven brilliant years, the legendary Manga will be celebrating in fine style tonight, despite fire damage scuppering their original venue, La Belle Angele. Guest star on the night will be one of the biggest stars of drum & bass, J Majik. Phone for venue details.

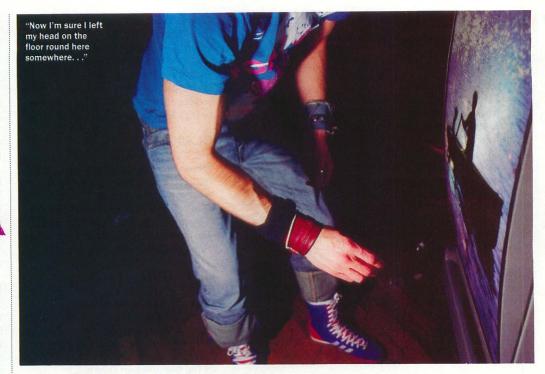
GLASGOW

PRESSURE JANUARY 31ST

Venue: The Arches, Midland Street Price: £18 Time: Tel: 0901-022-0300

Big air-raid sirens maestro, please: DJ Sneak is making his first visit to Pressure for two years, and the weegies are quite rightly dampening their undergarments in anticipation. Joining the main man will be Slam, FC

Kahuna and Umek.



HEMSBY

DEDBEAT WEEKENDER FEBRUARY 28TH-MARCH 2ND

Venue: Pontin's Holiday Village Price: £90 plus £5 booking fee Web: www.dedbeat.net

After its postponement last November this weekend is looking pure niceness. There's a dream line-up of underground hip hop talent (Brand Nubian, Blackalicious, El-P, Mr Lif, Aesop Rock, Dose One, Edan, Buck 65), sublimely crunchy electronic pioneers (Mike Paradinas, Andrew Weatherall, Keith Tenniswood, J Saul Kane) and rude, noisy bastards (Venetian Snares, Hellfish, Cassette Boy). Nirvana for leftfield heads, in short.

SAM DEDBEAT'S FIVE THINGS YOU MUST BRING TO HIS WEEKENDER - OR BE REFUSED ENTRY (NOT REALLY)

WASHING UP LIQUID

"There is nothing more frustrating than the trek back to the chalet to clean the dishes when you are not given your deposit money back. Think forward and you shall progress forward."



ABSINTHE

"You can't purchase this feisty beverage on site so don't be a fool and make sure you're mini bar is brimming with the stuff. 'Last man standing' is a coveted honour."



A GHETTO BLASTER

"Impress the surrounding chalets with your music selection at 9am. Anyone can be a DJ, so why not put your talents to use and rake in some kudos from your peers?"



SUGAR

EYELINER

"Needed for all hot drinks, including lovely Absinthe. One kilogram should suffice."



"Join the trendy set and relive the Eighties. You might look cool, you might look like a wanker. Either way you'll have fun!"

SWISS CIREAM Adding yet another

destination to an already long list of international residencies (just how many stamps are in James Barton's passport, we wonder), Cream are heading to Laax-Flims every fortnight until March 15th. Their nights will take place at the Palace Club, deep within the frightfully 'gnarly' snowboarding resort, the Rider's Palace. Cue numerous crap jokes about powder and snow. Chortle chortle. See www.cream.co.uk for more information.



GLASGOW: INSIDER

THE JENGAHEADS, GLASGOW'S GREATEST FUNKSTER DJS, TAKE US THROUGH THE BEST THEIR FAIR CITY HAS TO OFFER

FAVOURITE PLACE TO DJ?

Martin: "Heads, our monthly residency at The Riverside Club."

Ali: "Heads, aye. Top music, not too serious. Always a pleasure, never a chore."

BEST KEPT SECRET?

Martin: "Tracktion Records."

Ali: "That there's a body parked in one of the supports of the Kingston Bridge. Concrete snorkel jacket, mate. There's an elephant buried somewhere in Kelvinbridge an' all. Without a word of a lie. Don't know who the elephant upset, right enough."

WHAT DO YOU RECOMMEND FOR A **LOST WEEKEND IN GLASGOW?**

Martin: "Start drinking at 8am and make Optimo on the Sunday night."

birth, National Insurance number and

Ali: "Tattoos. I recommend your date of

your first name. The police will be able to get you home with that much info.' BEST FOR RECOVERY SESSIONS?

Martin: "McPhabbs".

Ali: "Accident & Emergency. They do a great spring onion mash."

The Jengaheads are on Beat 106FM every Sunday night from midnight



LIMERPOOL

BUGGED OUT! JANUARY 31ST

Venue: Lomax at Nation Price: £13/£15 Time: 10pm-4am Web: www.buggedout.net

Hear that dull, repetitive thudding noise? Go on, listen. Thud, thud, thud. That's Dave Clarke, banging his head against the studio door, demanding to be let out. And he will be tonight, so expect some monster techno tracks, mixed up in a hip hop stylee, as is his wont. Justin Robertson, Jack Marseilles, Tom Middleton, Greg Vickers, James Holroyd and Rob Bright will be standing well clear.

CIRCUS

FEBRUARY 8TH

Venue: The Masque, Seel Street Price: £7-£10 Time: 10pm-3am Tel: 07866-503-021

Yousef and Jon Carter? The result can only be mayhem, pure and simple.

LONDON

CLUB CLASSICAL FEBRUARY 1ST

Venue: Brixton Academy Price: £17 Time: 9pm-2am

Web: www.brixton-academy.co.uk The follow up event to last October's phenomenally successful evening of live chilled out fusion (club tracks meet classical) with the BBC Concert Orchestra, an extended percussion section, and other important bods, including Rob Da Bank, DJing. Yes, we know this sounds like the worst idea ever, but apparently it really works.

BONAFIDE

EVERY SATURDAY

Venue: Ruby-lo, 23 Orchard Street, W1 Price: £8 before 10pm; £10 after Time: 9pm-2am Web: www.ruby.uk.com Sleek and smooth urban grooves, with a host of mightily talented DJs and MCs on rotation.

BREAKIN' BREAD JANUARY 25TH

Venue: Jax, Shand Street, London Bridge Price: £3-£8 Time: 9pm-4am Web: www.breakinbread.org

Make a big noise for Mr Thing and



Sure Delight, who will be joining the residents, with guest breaking crews Children of The Monkey Basket and Sinstars. The most popular move to drop down here is the 'air track' (a high difficulty b-boy move that is basically a windmill in

the air), and the crew battles have got to be seen to be believed!

BAR SCIENE ALIERT!

We love the terribly cool 'pretend they're not there' bars dotted along Parr Street in Liverpool, servicing the multitude of music studios on the block. You won't find garish neon signs hanging over their doors you simply have to know which anonymous door to push open, and then head up flights of stairs or into the basement Our tinlisten for the music, then pretend that you are meeting someone there when accosted by the girl perched on the barstool with a clipboard.

CANVAS

JANUARY 24TH

Venue: The End, 18 West Central Street, WC1 Price: £11-£13 Time: 10pm-6am Web: www.the-end.co.uk

DJ Sneak does a monster five-hour set see opposite to find out how. He's joined by Digs & Woosh and Bearwho.

CLASSIC

FEBRUARY 8TH

Venue: The End. 18 West Central Street. WC1 Price: £15 Time: 10pm-7am Web: www.the-end.co.uk

Derrick Carter's back for his label's ace bi-monthly night, with Luke Soloman, Rob Mello and the launch of Playhouse's 'Famous When Dead 2' compilation.

CITY LOUD

FEBRUARY 8TH

Turnmills, 63b Clerkenwell Road, Farringdon Price: Free Time: 10pm-6am Web: www.cityloud.com

Free members party from the glamour boys of City Loud, with Estonia's Rulers Of The Deep, Robert Owens, CJ Mackintosh and more.

FABRIC LIVE

JANUARY 2-1TH

Venue: Fabric, Charterhouse Lane, Farringdon Price: £12 (£10 NUS)

Time: 9.30pm-5am

Web: www.fabric-london.co.uk

Another jaw-dropping line-up: James Lavelle, Plump DJs, Mint Royale (live), Joe Ransom, Adam F, Andy C, DJ Hype, DJ Craze, Fabio & Grooverider, Zero 7, Freeform Five and Speeka.

FAIR GAME VALENTINE SPESH FEBRUARY 10TH

Venue: Market Place, 11 Market Place. W1 Price: £4 Time: 8pm-midnight

Tel: 07956-945-847

Stuart Paterson joins the ressies to play the soppy singles for, er, singles.

MAL POTPIAL FEBRUARY 12TH

Venue: ICA, The Mall, SW1 Price: Free to ICA members; £4 others Time: 9pm-late Web: www.ica.org.uk

Plug in your laptops and make beautiful music together. It's like an orgy basically, only with electronica instead of spunk.



Propping up the DJ table/bar at the likes of Erection Section, Bugged Out: Chill Out!, Fair Game and other random nights across London, Johnno and Peta are truly the saviours of classic pop. We admit to spending many a happy hour lost in their world of power ballads, pre-'85 Madonna and Stevie Wonder, and now snap on the surgical gloves to ask some rather probing questions.

TOP POWER BALLAD?

Peta: "'I Know Him So Well'. Performed by Elaine Paige and Barbara Dickson and written by the bearded Abba blokes. It once made a very drunk girl cry. Okay, that was me."

Johnno: "Foreigner's 'I Want To Know What Love Is' usually inspires mass lighter waving."

BEST FOR SNOGGING?

Peta: "'Careless Whisper' or 'Crazy For You' for

obvious school disco reminiscing. I got more snogs back then, though - so much for the idea that a record bag's a sure-fire way to some hot action. I find I have more luck with Rohypnol."

WEIRDEST REQUEST?

Peta: "Glenn Medeiros' 'Nothing's Gonna Change My Love For You'. Oddly enough, I did have it but I couldn't possibly have played it. There's having a laugh and then there's taking the piss. And then there's Glenn." Johnno: "'Have you got anything decent?'"

GUARANTEED FLOOR FILLER?

Peta: "'Walk Like An Egyptian'."

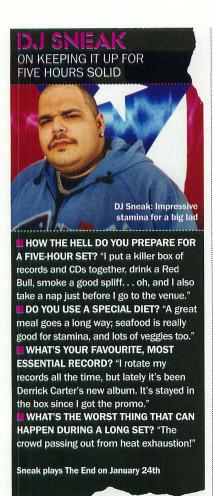
Johnno: "Madonna's 'Lucky Star'. Get the girls on the floor and the boys will follow. . ."

FAVE LYRICS?

Johnno: "'Overcast days never turned me on but something 'bout the clouds and her mixed'

Prince's 'Raspberry Beret'."

ClubsBarsLive



TICKET GIVEAWAY TWISTER

We've got three pairs of VIP tickets to give away to this nifty event, granting you priority entrance, access to the upstairs VIP area, a few free beers, and mix CDs from PMT and Superchumbo. All you have to do is tell us which DJ in the Twister Roach the line-up had a Number Two hit in the late Eighties with 'Hear The Drummer Get Wicked'. Answers on a postcard to Twister Roach Comp, Muzik, Kings Reach Tower, London, SE1 9LS.

RUDE GIRL ROC JANUARY 12TH

Venue: Herbal, 12-14 Kingsland Road, Shoreditch Price: Free before 10pm; £3 after Time: 9pm-2am

E-mail: rudestpr@hotmail.com
It's all about bass, booty, bling and blunts, with Skutta and Spinsta joined by the 'legendary' Bristol-based accountant-turned-reggae don, DJ Derek. Hmm.

TWICE AS NICE PRESENT SEXY AND STYLISH EVERY SUNDAY

Venue: Turnmills, 63 Clerkenwell Road, Farringdon Price: £5 before 11pm; £8 after Time: 9pm-3am Tel: 020-7263-9199 Taking over from Trade (RIP), a new night from the legendary Twice As Nice stable, concentrating on r&b and funky US house.

TWISTER ROACH JANUARY 25TH

Venue: Turnmills, 63b Clerkenwell Road, Farringdon Price: £8 with flyer before



11pm; £12 after Time: 10pm-7am Tel: 020-7250-3409

Another enormous, basstastic line-up this month as Lee 'Fingerlickin' good' Coombs joins DJ Hyper, Terminalhead, and Chad Jackson in the Twister bit, with Danny 'I'm A Cutie' Howells, Tom 'So Am I' Stephan and DJ Chus in the Roach bit. But what kind of a name is 'Chus'?

UNDERWATER JANUARY 25TH

Venue: The End, 18 West Central Street, WC1 Price: £15 Time: 11pm-7am Tel: 020-7419-9199

In our humble opinion, the most perfectly-formed line-up of the month: Jon Carter, Darren Emerson and Yousef. Remember: size isn't everything. [Are you implying that they have small cocks? – Ed.]

WAY OUT EAST FEBRUARY 1ST

Venue: 93 Feet East, Brick Lane Price: £5 before 9pm; £10 after Time: 8pm-2am

Web: www.93feeteast.co.uk
Out of the starting gates like a
greyhound with a chilli up its arse is one
of our favourite east end nights. Check
the form on this one: the Lost & Found
DJs, Damian Lazarus, Ross Allen, Frank
'Soapy Topey' Tope, Paul Guimaraes,
Alex Newland, John Russell and Paul
Barry. Go on girl! Fuckin' leg it!



ClubsBarsLive

MANCHESTER

BUGGED OUT! FEBRUARY 7TH

Venue: Sankeys Soap, Jersey Street Price: £15 Time: 10pm-3am Web: www.buggedout.net Two words: Chemical Brothers. Need we say more? Thought not.

HED KANDI

JANUARY 18TH

Venue: Ascension, 46-50 Oldham Street Price: £10 Time: 10pm-4am Tel: 0161-228-3300 Following their highly successful move into Pacha London and a new Thursday nighter at the excellent Embassy Bar in Islington, the brightly

hued Hed Kandi posse will be chugging north to start their residency at new venue, Ascension.

TRIBAL SESSIONS JANUARY 31ST

Venue: Sankeys Soap, Beehive Mill, Jersey Street Price: £7-£10 Time: 10pm-6am Tel: 0161-661-9668 Jon Carter, Danny Howells and Stanton Warriors step into thje frenzied surroundings of Tribal Sessions tonight. There's a 6am license, too.

RESOLUTIONS

This year, refuse to be dragged into the American, phoney, self-deluding practice of 'new year's resolutions'. There is no point in quitting smoking/ drinking/mainlining heroin for a few days. Instead, do as we intend to and use the new year as the perfect excuse to take up new bad habits. Come on, pass the rent boys and crack rocks...

SHIEFFIELD

RUDE JANUARY 17TH

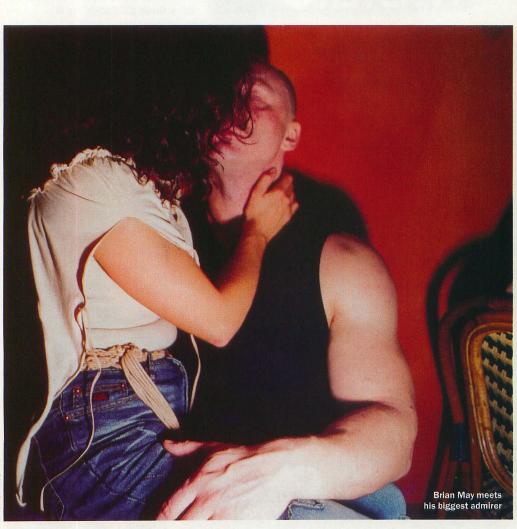
Venue: Bed, London Road Price: £15
Time: 10pm-4am Tel: 0114-276-6777
Brand new weekly night that kicks off
properly tonight, following their launch
last month with the too perfect Mis-Teeq.
Bringing all things cool and urban to the
previously dad-rock and progressive Bed,
they'll be attracting the finest DJs and
live acts to town.

SLEAFORD

INFLUENCE FEBRUARY 8TH

Venue: Flicks, 91 Southgate Price: £10-£15 Time: 8pm-4am Tel: 01522-828-331

Remember that brilliant 'Faking It' episode where Lottie and Anne Savage took Laura Stone from being a classical cellist to a funky and fabulous DJ who convinced the likes of Elliot Eastwick that she'd been doing it for yonks, and not just a few weeks? Well, she's playing tonight. We are most definitely jumping in our big shiny disco bus and heading to Sleaford to support her, once we've worked out where the hell Sleaford is.







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Rushes - Darius United States Of Whatever-L Lynch Dirrty - Christina Aguilera Don't Let Me Down - Will Young Jenny From The Block - Jo Lopez Nelly/Kelly Bowland - Dilemma

You're Not The One -Dan Bedingfield

The Last Goodbye - Atomic Kitten

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Alive - S Club The Ketchup Song - Las Ketchup Heaven - DJ Sammy Through The Rain - Mariah Carey Stronger - Sugar Babes Inbreakable - Westlife OJ Sammy & Yanou - Heaven Romeo - Its All Gravy Nu Flow - Big Brovaz One Love - Blue

ike I love You - Justin Timberlake Cleanin Out My Closet - Eminem Complicated - Avril Lavigne Dynamitee - Ms Dynamite Just Like A Pill - Pink Round Round - Sugarbabes

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Careless Whisper - George Michael 600 600017

Shape Of My Heart - Sting 600032 Can'T Help Falling In Love - UB40 All By Myself - Celine Dion 60006 60034

My Heart Will Go On - Celine Dion POLYPHONIC DANCE Heaven - DJ Sammy

600790 Formulae - JJ72 **GOORDS** Dem Girlz - Oxide & Neutrino 600246 Starry Eyed Surprise - P Oakenfold Nessaia - Scooter 60027 Two Month Off - Underworld 60081 POLYPHONIC POP Why D'va Lie To Me - Anastacia

600795 Fantasy - Appleton 60026 In your eyes - Kylie 60052 Gotta Have Love -Liberty X Luv U Better - LL Cool J Like A Payer - Madhouse 60030 When I Lost You - Sarah Whatmore 60024

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bou bands

These Are The Days - O Town Riders - Blue All That I Need - Boyzone Sorry - The Hardest Word - Blue Love On The Line - Blazin Squad 11075 Love On The Line - Blazin Squad
One Love - Blue
Uptown Girl - Westlife
No More - 41
The Call - Beckstreet Boys
Show Me The Meaning - Backst Boys
Whant To Back - N Sync
I Want It That Way - Backstreet Boy
As Long As You Love Me - Backst Boys
Get Down - Backstreet Boys
As Long As You Love Me - Backst Boys
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As Long As You Love Me - Backst Boys
Get Down - Backstreet Boys
As Long As You Love Me - Backst Boys
Get Down - Backstreet Boys 3709 3700 037 033 033 027 02 Get Down - Backstreet Boys Queen Of My Heart - Westlife 6271

R&B Thug Lovin -Ja Rule /Bobby Brown Dilemma – Nelly Gangsta Lovin – Eve Hey Baby – DJ Otzi Break Your Neck – Busta Rhymes I Need A Girl – P Diddy Livin It Up – Ja Rule Livin It Up – Ja Rule Crossroads – Blazin Squad Foolish – Ashanti Hot In Herre — Nelly
Always On Time — Ja Rule
Bootylicious — Destiny's Child
Addictive — Truth Hurts
Get This Party Started — Pink

Dr Who film themes

Dangermouse Star Trek Next Generation

Jamie & The Magic Torch

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Jurassic Park
Goldeneye - James Bond
View To A Kill - James Bond
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James Bond
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The Entertainer – Sting
Wallace & Gromit 4865 9395 Scooby Doo The Snowman The Hulk 616 Watership Down Whistle While You Work The Wizzard Of Oz Tarzan (Disney) 5366 6176

Old Skool

Good Life – Inner City Show Me Love – Robin S Let The Music Play – Shannon Rhythm Is A Dancer – Snap Tell It To My Heart – Taylor Dane Sky – Sonique Rappers Delight – Sugarhill Gang

Dirrty - Christina Aguilera Phoenix Nights Theme The Logical Song - Scooter Celtic - Fields Of Athanray

JingleBell Rock - Christmas

Une Love - Blue
Christmas Everyday - Wizzard
Swt Child O Mine - Guns N Roses
Just Like A Pill - Pink
Merry Christmas - Slade
The Great Escape - Film Theme

Only Fools And Horses - TV Theme
Without Me - Eminem
Italian Job - Film Theme
James Bond - Film Theme
Hawaii 5 0 - TV Theme

Rocking / Xmas Tree - Brenda Lee

I Think Were Alone Now - Pascal 11134

Simpsons - TV Theme Sticking With You - Hyundai Unbreakable - Westlife

I Inink Were Alone Now - Pa Pray - Lasgo Seventeen - Ladytron Showdown - Jody Lei We Dont Care - Audiobully Break You Off - The Roots 4 My People - Missi Elliot Aint He Bad - First Choice All That Mattered - De Nuit. American Dream - Jakatta

American Dream - Jakatta

Angeled - Jam And Spoon Arms Of Loren - Evoke

Arms Ut Loren - Evoke
Back To Earth - Yves Deruyter
Bamboogie - Bamboo
Be Cool - Paffendorf
Better Of Alone - Alice Deejay
Blue - Eiffel 65

Nessaia - Scooter

El Capitan - OPM

Soak Up The Sun - Sheryl Crow

dance

One Love - Blue

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Whats With Andy

The Fall Guy Trigger Happy TV Phoenix Nights

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Witchblade

Simpsons

The Muppets Hawaii 50

Axel F
A Team
Only Fools & Horses
Benny Hill 2
Knightrider

Airwolf Magic Roundabout

Banana Splits Match Of The Day

Hanbow
Dads Army
Starsky & Hutch
Mission Impossible
Monty Python
Sex & The City

Pink Panther Eastenders

BBC Cricket

Rainbow

Dallas

Raggy Dolls Casualty

Little Less Conversation
Wonder Of You
Suspicious Minds

Dilemma - Nelly
Hey Baby-DJ Otzi
I need a girl - P Diddy

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best sellers Dilemma - Nelly / Kelly Rowland The Ketchup Song - Las Ketchup Heaven - Dj Sammy Nu Flow - Big Brovaz Dilemma - Nelly 10908

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Breathe - The Prodigy You Out Of My Head - Kylie Chase The Sun - Planet Funk Feel The Beat - Darude Lazy - X Press 2 10541 The Bongo Song - Safri Duo Pop ya Collar - Usher Resurrection - PPK - Main 3680

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Anywhere - Beth Orton
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Cry Me A River - Justin Timberlake
Dont Let Me Down - Will Young
Dragon Song - The Wild Young
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Eet Mine Get Yours - Chris Aguillera
Hidden Agenda - Craig David
Im With You - Avril Levigne
Little Bit: - Rosie Ribbons
Little Bit: - Rosie Ribbons
Lighting A Lie - David Spardden Little Bit. - Rose Ribbons
Living A Lie - David Snedden
Party Day - Cosmo Vtelli
Sleep Dn Needles - Sondre Lerche
Stole - Kelly Rowland
Tell Me Why - Declan
The Way - Divine Inspiration
The Story Ends - Blain Squad
Year 3000 - Bustaef
He Is - Heather Headley
Hit The Freeway - Toni Braxton
Just A Friend - Mano
The Pledge - Ja Rille
Its The Holidaze - West Connection
Make It Clap - Busta Rhymes
Cochise - Audioslave
Cosmopolitan Bloodloss - Glassjaw
Crushed Like Fruit - Inme
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System F - Out Of The Blue
Yves Denyter - Back To Earth
Space Cowboy - I Would Die For You
Kelly Uprenar - Fell It To My Heart
Flip & Fill - Shooting Star
Ian Van Dahl - Reason
Paffendorf - Be Cool
Starchaser - Love Will Set, You Free
Rasement, Jany. - Set Me Diff Guns And Roses - Jay Z
Just The Way Im Feeling - Feeder
Lonesome Day - Bruce Springsteen
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The Manual

Tips, tools and gear to make you a superstar DJ

Ghetto Blasters

■ Fed up with MP3s, minidiscs and other 21st Century midget gadgetry? Then flip back to the Eighties, shell out on a ghetto blaster and make like an extra from Wild Style. Once only found in local skips, these chunky bad boys seem to have slowly become fat with a 'ph' again. Richard Goldsmith from Audio Gold, who specialise in reconditioning old stereos, says that boom boxes are where it's at, and his recent customers include Liam Gallagher and Paul Weller. But don't let that put you off.

Contact Audio Gold: 020-8341-9007/www.audiogold.co.uk







PRO DECKS

For when you're serious about DJing...
and have serious cash to spend

Vestax PDX-2000

Built like a tank with a motor that could power one

£349

Build: More from the lava lamp school of design, you'll either love or hate the looks. Whichever, the silver finish may be tacky, but the tone-arm assembly is anything but. It's a tank.

Ease of use: Super sa-weet! The hightorque motor and anti-skipping tone-arm system means it's nigh-on impossible to make your needle jump. Plus the fine pitch control is weighted more like a crossfader – strange at first, but great for special effects.

Extras: Handy speed adjusts for start and brake times are easily tweaked. Plus 'Ultrapitch' changes speed by an insane plus or minus 50%.

Verdict: The ultimate scratching deck. Combine the feel of this with the build of the Numark, and you'd have world domination. Mwah hah hah.

Rating: * * *



The DJ Manual

Numark TTX1

The mother of all mothers. £429

Build: Ridiculously heavy and robust – our review machine was carried into the office by three elephants. Luckily, the carrying handles underneath should prevent toe-crushing mishaps. Ease of use: The digital display is a great visual aid and considering the gadgetry packed into this deck, it's

surprisingly easy to understand. The inclusion of both straight and curved tone-arms is a peach of an idea.

Extras: Unique modular design caters for mix or battle set-ups. Digital processing allows you to control pitch and tempo independently.

Verdict: Wicked build, loaded with features and looks like a babe.

Rating: $\star \star \star \star \star$

Stanton ST-100

Flashy digital deck £399

Build: Pretty tasty overall, although on the test rig, the tone arm assembly showed signs of looseness.

Ease of use: Tasteful blue lights adorn every button and switch, so playing out in the pitch-darkness won't be a problem. And the stripped-down stylings mean the ST-100 not only plays nice, but it looks the part too.

Extras: Digital trickery, with pitch/key adjust and digital outputs. The two CD deck-style pitch-nudge buttons are a bit daft though.

Verdict: Handsome, but hard-pushed to keep up with the Numark.

Rating: *



Technics SL1210 M3D

The seasoned analogue warrior is still a great buy \$375

Build: These have been around for donkey's years and have proved they can handle the most threatening of conditions. Did I ever tell you about my uncle's wedding?

Ease of use: The sparse design means there's nothing to confuse even the most drug-addled DJ.

Extras: Not a lot, really, which in many ways is a good thing – there's less to go wrong. Features new to the Mark 3 include a slightly flusher power switch, so no more mid-mix power-offs. There's a quartz lock 'pitch reset' button too.

Verdict: You know what you're getting here – a rock solid, reliable, and hardworking deck. It's still a classic.

Gemini: 0870-870-0880/ www.geminidj.com • Lamba (for Stanton): 01582-690-600/ www.stantonmagnetics.com

Rating: * * *

Gemini PDT6000

Flagship digi-deck from Gemini. Is it any cop? £379

Build: Solid bodywork, and a weighty bastard too. Minus points for the faders and knobs though. Compared to the Mercedes A-class body, they're like something off of a Vauxhall Nova.

Ease of use: The pitch/tempo buttons are confusing at first, but worth persevering with. And the LED display

that shows BPM or pitch is a nice touch for the monkey-brained spinners among us.

Extras: Two dedicated, long-throw faders control speed and pitch (key) separately. Plus two recessed knobs control brake and start-up speeds.

Verdict: Not pretty, chunky, but very well-featured. Like total pitch control? Then this is for you.

Rating: *





Shove your jog-wheels up your arses, you CD-deck monkeys - the motorised spinning platter on top of this deck lets you scratch and cue with the feel of regular vinyl. It's really quite revolutionary! Other perks? There are four on-board samplers, it can play two tracks off the same CD simultaneously, and you can eject up to 35 seconds before the end of a track while the tune keeps playing. Magic.

Denon DN-S5000, £799

2. Classy cuts

Numark's Professional Product Division will put out products packed with classy electronic components for improved knob-twiddling, without much of a price hike. Their first product, this ten-inch digital scratch mixer comes loaded with effects, velocity-sensitive faders and crystalclear sound. We're excited!

Numark PPDO1, £400

5. Singing synth

Roland making karaoke machines? You probably won't see this synth in your local boozer helping a bald bloke to murder Elvis though. You buy or download standard MIDI files and the DisCover5 transforms them into the style of your choosing -Rock, Acoustic, Pub Singer, etc. A nifty vocal-harmonizer means you can sing along like Robert Owens or Shirley Bassey. If you must.

Roland DisCover5, £1,299

4. Nice curves

These Eclipse speakers are without doubt the most extraordinary bins we've ever heard. The egg-shaped construction isn't just for looks - the strong, rigid shape with no flat surfaces on the inside means they deliver a wickedly pure and untainted sound. The only catch? Now even scruffy oiks like you can afford a pair, because those idiots at Eclipse have slashed £500 off the price of a pair. Which means we'll have to find some more expensive, elitist speakers to drool over now.

Eclipse TD512, £850 each

5. Light of my life

It's not a toy, but we can't stop playing with it. This tiny mini-torch is great for serious DJs who haven't been eating their carrots. It will clip on to practically anything and swivels through 360 degrees, delivering an incredibly intense light for something so small. Plus it's sealed from moisture so it won't conk out when the going gets Betty Swollocks, and it comes with a battery life of 150 hours - almost long enough for one of Danny Tenaglia's sets!

UDG Bil-Lite, £15



Charts



Joni Mitchell

Conversation (Reprise)

Mercedes: "I love so much music that it's hard to pick 'ultimates'. But I think Joni Mitchell's one of the greatest songwriters out there, and she's been a big inspiration to me. I'd love to work with her."

MERD

Rock Star (Virgin)

Tracy: "The Neptunes go to a place you never thought they'd go. We use pieces of this in our live sets. A real favourite!"

Prince

Starfish And Coffee (Warner) Mercedes: "It's from the 'Sign O' The Times' album, and it's got great lyrical wordplay, especially in the hook."

Missy Elliott

Work It (Eastwest)

Tracy: "Even though this is on the radio 1,000 times a day, it still sounds hot!"

Cake

I Will Survive (Mercury)

Mercedes: "You can always tell a great song when a group can completely put their own slant on it, and it still sounds great. I recently discovered Cake's version of the Gloria Gaynor song - and it does!"

50 Cent

Wanksta (Shady)

Mercedes: "I find it really funny, cos everyone knows someone like this, a wannabe-gangster who talks the talk. Well, I certainly do!"

Talib Kweli

Get By (Rawkus)

Tracy: "This is the first single from his brand new album. It's a real inspirational gem - very spiritual, and quite churchlike. We've done some shows with him recently, and this has turned out to be the high point of his set."

Mercedes: "I love the whole spirit of this, and the lyrics, plus it's so stripped down and simplistic. We're considering covering this in our shows."

Norah Jones

I Don't Know Why (Blue Note) Tracy: "Norah's gonna be very big. This always puts me in a relaxed, chilled mood. It's good for when I'm cooking. I saw her

Prince

If I Was Your Girlfriend (Warner) Tracy: "Another one from 'Sign O' The Times'. I love the way he's flipped the perspective lyrically on this. It's a real interesting stance for a guy to take." (MD)

Jazzyfatnastees' album 'The Tortoise And The Hare' is out now on Cool Hunter

The Breeders

Do You Love Me Now? (4AD)

on a bus today in London, actually!"

est ressing Chart

future funk from Phil."

6400 crew - big."

7 Blakkat Yo Mo Fo (Detour)

"Mark Bell is one of the world's best

house producers, as this shows."

8 Lawn Chair Generals U

9 Chef Chef Pu__nal(Chef)

"A tracky, erotic little number!"

Attack (Phil Weeks Mix)

"Another great slice of twisted

10 Jacob London Yakk

Dirty EP (Westbound)

"True house music."

(Stay True)

Yousef's

1 Roy Ayers Vibrations (Onionz Remix) (Champion) 2 Syntax Prey (Junkie XL Remix)(Illustrious)

3 Cloak & Dagger The Boat (Cicada Remix)(Multiply)

4 Pete Heller & Ted

Patterson Big Room Drama (Junior)

5 Freelance Science #5 Hot Knives (Freelance Science) 6 Erlend Oye Sudden Rush

(Ewan Pearson Mixes) (Source)

7 Phongenic Switch (20:20 Vision)

8 Miro The One I Run To (Tony Thomas Remixes)(Skyline)

9 Soma Dubs Volume 1 (Soma) 10 Washington Sleaze

(Purpose) Compiled by Tommy Scott for Amato



l<mark>2-inch co</mark>x

Carl Cox promises Muzik that his new album will be finished by Xmas. You read it here first...

1 Jon Carter Humanism (Valentino Kanzyani Mix)(Shine)

"A great start for this new label. Jon and Valentino have both taken a different direction there's a lot of emotion here."

2 Manmade Music

I Am Somebody (JA Remix)(Artform)

"The sample is from 'Far Out' by Crown Heights Affair. The chops are awesome. They've stuck Malcolm X over the top,

rearranged it and added a kickdrum. And it works!"

3 Victor Calderone

The Drive (Stature) "This is a massive, Tenaglia-style, Diva-ish house track. Big drums

and massive breakdowns." 4 Thomaz & Filterheadz

Sunshine (Carl Cox Remix)(Intec)

"This isn't out till next year but I'm playing it to death already. I've just changed the arrangement and added a funky bassline."

5 The Funkstar Sessions Volume 1

Sessions (Midtown)

"This banger's made in Holland - the Dutch are so good at this kind of thing!"

6 Josh Wink

Freak (Mr G Remix) (Ovum)

"A minimal, funky flavour taking it back to the old school with a very bottom heavy mix."

7 Tortured

Grudge 2 EP (Tortured) "A1 is the one - breakbeat techno with Dave Clarke-style stabs. Maybe too hard for a few people. Not too hard for me! Its good to have Billy back."

8 Yose aka Vic Vegas & Mr Brittle

Stronger (Dust Traxx) "Rip-roaring house that just builds and builds. It always does the business "

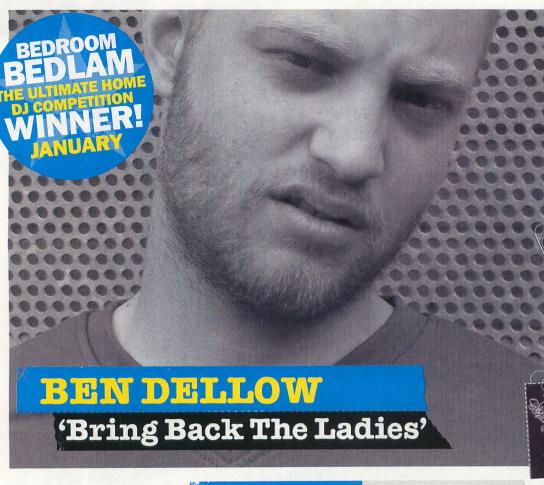
9 Quasi Stereo Featuring ACL

Addictions (Anodine) "A really deep, Slam-orientated track. A dark, progressive techno stomper."

10 Thomaz & Kobbe

OK Babies (Invasion) "The groove is what's infectious about this record. No idea what the title means, but it's got really good drums and is the perfect 3am record."

The DJ Manual Bedroom Bedlam



■ Ben Dellow is a 24 year-old, London-based DJ who currently works for a record label but plans to start his own label in the new year.

"I did that mix in one take during lunch," says Ben. "All I really want to achieve is good, clean mixing. I chop up two copies of 'Brown Paper Bag' at the end. I wanted to show I can play in different styles."

Swerving from High Contrast and Marky to Jonny L and Roni Size, this 45-minute mix is crisp, energetic and funky as hell.

"I want to get [MP3 mixing package] Final Scratch – that'll make my sets even better," Ben says. "I also want to champion longer sets for d&b DJs – I want to play for three hours, not 45 minutes. And I'm not keen on MCs either!"

Don't mess...

WHO IS BEN DELLOW

Contact: 07876-751-619 **Favourite DJs:** Andy C, Marky, Ed Rush, Gilles Peterson, Cash Money, Carl Cox

Favourite Producers: Da Intalex, Calibre, Bugz In The Attic, Photek and Skitz

Favourite labels: Soul:R, 31, V Recordings, Ninja Tune

Favourite clubs: The End and Herbal, both in London, Creation in Bristol and Superdisco in Switzerland

BEN DELLOW TRACKLIST

- **XRS Land** L-Razor (Critical Recordings)
- Photek Miracle (Photek)

- Influx Datum Back For More (Formation)
- **High Contrast** Return Of Forever (Hospital)
- MIST Nightfall (Renegade Hardware)
- Marky & XRS Land
- Love Fantasy (V Recordings)

 Uncut Midnight (Wired
- Recordings)

 Ram Trilogy Huggy Bear
- (Ram) **Johnny L** Trouble (Piranha)
- **Dylan** Trapped In Beats
- (white label)

 Calibre Fire And Water (Soul: R)
 with Congo Natty's Champion DJ
- (Congo Natty)

 Reprazent Brown Paper
 Bag (Talkin' Loud) (two copies
 mixed together)

JANUARY RUNNERS UP



DENZIL IN MOTION (THE NIGHTTIME COLLECTION)

Jay Welsh, Remy Unger, Microtek and Louis Strange all surge skyward

under the steady hand of DJ Denzil, who lives and works in Mallorca for his sins. His mix stayed on our stereo loud for its entirety.



MIDNIGHT MIX: STU BLUNT

A cool, breaksdriven adventure all the way from Ontario, Canada that opens with DJ Shadow and

adds a dash of Meat Katie, Ambidextrous and Lee Coombs for good measure.



Packing in the likes of Grant Nelson, Plank 15

and Gusto, this well-educated mix was made by Harry Garnham and Sam Redmore, who, at 17 and 21 years-old respectively, have a combined age lower than Pete Tong on his own.



MONKEY MAGIC MIX

Jermaine 'Ghetto Monkey' Rodriguez mixes Hybrid, Sasha, Aquasky Versus

Masterblaster and a cool track called 'Ghetto People' by Ghetto Monkey, which we quite reasonably believe to be his own work. Dirty house and phat breaks are the order of the day, or evening, here and they work a treat.

HOW TO... ENTER

- Your tape/disc should be at least Send all tapes, minidiscs or 74 minutes long. CDs to Bedroom Bedlam, Muzi
- 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, King's Reach Tower, Stamford Street, London SE1 9LS. Muzik cannot return any BB tapes. If you hear nothing, keep trying – we try to listen to everything!

HOW TO... WIN

- Be original.
- Develop your own sound.
- Don't copy the styles of others or spin obvious anthems.
- Record your mix LOUD and pay attention to the quality of the sound as well as the tracklisting.

BOOK A DJ

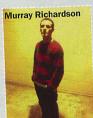
If you want to book a BB DJ for your gig, club or party, contact Paxton Talbot on:

Tel: +44 (0)20-8653-0664 Fax: +44 (0)20-8653-0642 E-mail: info@lilyuk.com

MUZIK DJ NEWS

- Deepgroove continue to spread the good tribal word with a series of performances in the early new year. They've just finished their second in the 'Deepgroove Versus' collaboration project - Deepgroove Versus D Ramirez ('Kemical') and Deepgroove Versus Tony Thomas (as yet untitled), which will be released in 2003. Further collaborations are also scheduled with Paul Woolford (Back2Basics), Jody Wisternoff (Way Out West) and Red Moon.
- Murray Richardson rocks into the new year with the release of his new How project 12-inch on Barcelona's D.Press label in January. As well as continuing his fortnightly residency

- at The Edge Club Barcelona, Murray will be guesting at Club Danzoo and The Paradise Garage in Lisbon later this year.
- Will Saul has a duel release lined up for his new Simple imprint next month. In a move designed to show the label's highly evolved range of breakbeats, the two singles are Will Saul's 'Fast Lane' with a remix by



Fink (Ninja Tune) and Walkner Hintenaus' 'Kingdom/ Karma'. Both tracks are released on February 24th.



REST BRIBE

They're 'gifts' alright? Bribery is such a dirty word

It's back - and it's better than good-willed editorial assistant ever! This month we've received a Emma. But we banked the ginormous amount of chocolate chocolate immediately. . . (always welcome at this time of year), plus a lucky dollar, a Christmas card and a blank cheque for no less than 15 pounds from a Mr Tino Muscatelli from Nedderton Village in Northumberland, His mixes were wicked too, as it turned out. FYI: we returned the cheque to Mr Muscatelli on the insistence of our The COPERATIVE BANK

JAMES ZABIELA

Is JZ Chesney Hawke's lovechild? Read on...

"The month kicked off with Tribal Gathering at Southport, which was my highlight of the year, no contest. They managed to have a massive room crammed full of Tribalists going nuts while retaining the sound quality of an intimate venue a remarkable achievement that made it a blinding gig. Congratulations are in order for organisers Dave Vincent and Sacha Lord-Marchionne, because it was a complete success. They even had me wearing a bandana and feather combo on my head, but I would like to note that I was told by a certain Mr Vincent that "all the DJs are wearing them" only to find out I was the only one who actually was. So cheers, mate...

The following week was a roadblock at my new residency at Aztec in Liverpool. We'd teamed up with Yousef's Circus night for some head-to-head house action with Danny Howells and Darren Emerson. This night was a perfect example of what clubbing should be, about - one big community keeping the vibe alive.

Moving swiftly along, I went to America, where I played in Atlanta with local prog legend Chris Fortier. It was a brilliant night and a great place too. At one point, it was like a

JAMES' HOT TEN

- 1 Dave Robertson
- Illuminate (Remix) (Hearing Aid)
- 2 Aquasky
- Soundbwoy (Remix) (Passenger)
- **3** Dave Brennan
- Drink Deep (End Recordings)
- 4 Inland Knights Presents
- **Mud Substance**
- Rack Me Up (Drop Music)
- **5** Beth Orton
- Anywhere
- (Photek Tekdub Remix) (Heavenly)
- 6 Spicetraders #1
- Electro Funk (Andy Page Mix) (CD-R)
- 7 Amplified Orchestra
- Chilli Sin Carne (4LUX)
- 8 Ruff Da Menace
- House It Up (Strictly Underground) 9 Benjamin Wild
- Morris/Audio 2 (Morris/Audio)
- 10 DJ Hyper
- Catnip (white label)

scene from Dude, Where's My Car? Don't ask me why though, ask Chris. My lips are sealed.

I'm off to play at The End now for Certificate 18 label boss Paul Arnold, who recently described me as the mutant offspring of Chesney Hawkes. Honestly, what I have to put up with to get work these days. . .

IN DEMAND CLASSIC TEN

The most sought-after records at Vinyl Exchange, Manchester



SHADES OF RHYTHM Sounds Of Eden (ZTT)

One of the biggest tunes of 1991, this essential slab of uplifting vocal house still sounds more fun than a Pez-dispenser full of Es over a decade later.

2



MIKE PERRAS

Beginning Of Life (Bassic, US) 'Beginning' is excellent, but flipside, 'Keep Movin'' is the real gem. A massive house sound with soaring strings that would do Marshall Jefferson proud.

3



THE UMC'S

Fruits Of Nature (Wildpitch, US) Classic hip hop album that includes the unmissable 'One To Grow On'. But 'UMC's'? Don't they know that you don't use apostrophes with plurals? Cuh.

4



DEGREES OF MOTION FEATURING BIH Do You Want It Right Now?

(Esquire, US)

Rare, original US import of the vocal anthem that refuses to go away.

5



SUENO LATINO

E2-E4 (DFC, Italy)

Housed-up, 1989 version of Manuel Gottsching's seriously trippy, even-more-seriously lengthy epic. A truly seminal track. 6 SYDNEY FRES

SYDNEY FRESH

Feel The Bass

(Dance Street, Germany)
Hacienda rockin' hip-houser and all
time party winner – every home should
have one. Great artist name, too.

7

BLACKALICIOUS

Melodica (Solesides/Mo' Wax) One of the best slices of progressive, underground hip hop ever cut – a double vinyl gem on Shadow's label.



MOBY

Go (Instinct)

From back in the days when you didn't want to lock him in a cupboard. Rather good 'Twin Peaks'-sampling monster that includes the infamous 'Woodtick Mix'.

Sound Makers Records

FEED STATE AND THE FUNK
SCRATCHIN TO THE FUNK
DOCTOR FUNKENSTEIN
D.J. CASH MONEY

DR FUNKENSTEIN AND DJ CASH MONEY

Scratchin' To The Funk

(Soundmaker, US)
Early Cash Money rarity. A cut-up of two
copies of Troublefunk's 'Pump Me Up'.

10 Dream on" (IS THIS A DREAM

LOVE DECADE Dream On (Is This A Dream?)

(Total)

Poppers sniffin', whistle blowin', stranger huggin', T-shirt soakin', trainer bouncin', pianner bomb. Ah, memories. . .



Supplied by the almost too knowledgeable Mike Smith & staff at Vinyl Exchange, 18 Oldham Street, Manchester M1 2JM. Contact: 0161-228-1122 or www.vinylexchange.co.uk





BURIED TREASURE DJSPINNA

BOOKER T & THE MGS MELTING POT (Atlantic)



"It's a soul/funk record from the pre-disco era that I grew up with. It was in my house

on 45 so I grew up with the edited version until I found the album in 1990 and got a Canadian 12-inch reissue in 1993.

"It works for so many people, especially a US garage crowd. It was also sampled , in hip hop records, so a lot of b-boys can relate to it too. I can play it as a segue between hip hop and dance." (CS)

DJ Spinna's 'Here To There' is out now on BBE/Rapster

The DJ Manual



and 'Bringing Me Down' as Aquarius. familiar pseudonym, Photek, and he set up his own label with the same name,

Over the next two years Parkes released

the wonderful 'Dolphin Tune', 'Waveforms'

which kicked off with two volumes of 'Form and Function'. 1995 saw the release of the classic 'Water Margin' and his debut on Goldie's Metalheadz label with the 'Natural Born Killa' EP. Parkes signed with Virgin's Science offshoot the same year and headed into darker territory with the classic 'Hidden Camera'.

1997 saw the release of his debut LP 'Modus Operandi', which heralded a relatively quiet period apart from the 'Form And Function' compilation. He returned to the fray in 1999 with his new Photek Productions label, working under the guise of Special Forces.

2000 was the year of Photek's biggest commercial success to date with 'Mine To Give', which was followed by the release of his superb second studio LP 'Solaris'. More recently, he has been working on remixes that lean towards a 1994 also saw the birth of Parkes' most more four-to-the-floor style - but as with most of his drum & bass releases, the quality control rarely dips.



The coolest man ever to be called Rupert?



PHOTEK Form And Function Volume 1

(Photek 12-inch, 1994)

The debut release on his own label drew on influences from the likes of Black Dog, underpinning endless layers of sci-fi effects with razor-sharp beats.



PHOTEK

The Water Margin (Photek 12-inch, 1995) Inspired by the TV series of the same name, the essence of this track is in the simple yet stunningly effective piano hook. On the flip side 'The Fusion' continues the theme of Oriental flavoured d&b.



PHOTEK UFO/Rings Around Saturn

(Photek 12-inch, 1995)

'UFO' is based around the real life sighting of a UFO scored to a suspenseful theme tune. 'Rings. . .' is classic Photek, nagging choppy beats and a double-fat bassline.



PHOTEK

T Raenon (Op-Art 12-inch, 1995)

This release came out on the offshoot of Kirk Degiorgio's ART imprint and is a wonderful piece of atmospheric drum & bass. The remix and the extra track 'Kanei' are two sublime slices of electronica.



PHOTEK

Natural Born Killa EP

(Metalheadz 12-inch, 1995)

The fascination with the outer limits continued with the X-Files-sampling 'Consciousness' and moved into more dubbed-out territory on 'The Rain'.



THERAPY

Loose (A&M 12-inch, 1995)

Photek's remix of Northern Ireland's finest indie grunge combo was a scarce, one-sided promo-only 12-inch, and was the usual slow/fast/slow/fast affair that mainstream artists tend to get from drum & bass producers.



ATTICA BLUES

Blueprint (Mo' Wax 2x10-inch, 1995)

A limited edition promo double-pack that is a tad confusing as the records have been miss-labelled. In fact, it's obvious when you listen to the record that the Photek remix is on Side A and not on Side C as stated.



DR OCTAGON

Blue Flowers (Mo' Wax 12-inch, 1996)

Photek's 'Secondary Diagnostic' remix is a classic, slamming reworking of Kool Keith and The Automator's quirky hip hop track. An essential purchase and still much sought after by collectors across the board.



PHOTEK

The Rain (Razor's Edge 12-inch, 1996) A limited 12-inch on the short lived Metalheadz offshoot, 'The Rain' is a solid Photek workout, reminiscent of his finest moments and is backed by his remix of Goldie's 'Still Life'.



RONI SIZE

Brown Paper Bag (Talkin' Loud 2x12-inch, 1997) The original version is a much sought-after track among drum and bass collectors because of its super p-funk bassline but the Photek remix is - whisper it! - even better than the original...



NET AGAIN

example of how ridiculously low

BUYING CDs ON-LINE

Fact: many of the best known on-line record stores are pretty darn poor for CDs. Indeed, some are more expensive than high street shops. Not good. There are bargains to be found on-line if you hunt around though. Amazon (amazon.co.uk) offer an extremely efficient service and an

excellent 'One Click' ordering system so that, once you've entered your address and credit card details the first time, you can place subsequent orders in about five seconds flat, CD prices are low (typically £9.99) but don't include postage, which is usually an extra £1.99

Cheaper for CDs - as well as DVDs and videogames - are 101CD (101cd.com) and the excellent Play (play.com) where, amazingly, Avril Lavigne's atrocious 'Let Go' album is just £6.99 including delivery! Obviously we're not suggesting you buy it - we're just using it as an

prices can be.

You're more likely to pick-up mainstream releases than, say, underground techno mixes at stores like these, but the beauty of shopping on-line, of course, is that it's easy to shop around. .

四日



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HERE COMES THE RAIN (REMIX)
SOUL POWER
PIHA

THUMDER IT'S YOURS I NEED SOMEBODY (CHICAGO REMIX) COLDBLOODED TOO MUCH LOVE OUR WAY

OUR WAY OPEN UP YOUR HEART BODYSWERE (LIMITED EDITION PIC DISC)

LET I HE DRUMS SPEAK
IN THIS WORLD (REMIXES)
KRVSIN
EVERYTHING IN ITS RIGHT PLACE (RMX)
NEW JACK INFECTION

EVERT THINGS IN TRUCH PLACE (RMX)
NEW JACK INFECTION
I'LL BE YOUR FRIEND 2002
YOU ARE ONE
KEEP YOUR HEAD UP
U SURE DO 2002
RAPPERS DELICHT 2002 (ORANGE VINYL)
PERFECT MOTION (BOYS OWN MIX)

STEPPIN OUT (US REMIX) PROMISED LAND

NO MORE DRAMA 2002

D 2002 T THE DRUMS SPEAK THIS WORLD (REMIXES)

RACE OF SURVIVAL SMOOTH CRIMINAL

ALCATRAZ ALISON LIMERICK

ATTC
AUDIO DRIVE
BLUE 6

RIKE JGARHILL GANG VS K & M

USHER VARIOUS ARTISTS WHO DA FUNK FT JESSICA EVE

BEDROCK BIZARRE INC BLUE FISH BOCCACCIO LIFE BONES & BAEZ BRAINBUG BREATHER CASSELLE & CHRISTOPHER CEQUENZA CHARIY FASTI

LTON JOHN URYTHMICS URYTHMICS VS HELLPASS XIT EEE

UNSCREEM HE STRANGLERS ODD TERRY

SEEMUS

4 STRINGS

4 STRINGS ANDREA DORIA ATLAS AZULI PRESENTS BEDROCK

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GEMINI XL-500 MKII DIRECT DRIVE TURNTABLE

This is the mk2 version with a new tone arm assembly, pound for ound this is possibly the best value deck we have to offer at hard to find, a technics lookalike in every way, the gemini x4500 mk2 comes with pitch bend as well as the plus and minus 10% pitch control while the feel and build quality is quality is exceptional as is the pric www.htfr.com/turntable

MR25963 £169

BEHRINGER VMX 100 2 CHANNEL MIXER

Behringer have designed the VMX 100 for djs who need a compact, straight-forward mix with all the important performance and audio qualities of a more expensive one, the VMX 100 is packed with loads of features, including a bpm counter withtempo difference and sync lock, 2-band eq, mic input, ultra-glide crossfader with curve control and led levels - www.htfr.com/mixers

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Technics

MR78527

BEHRINGER

Brand new design, very high quality foldable di headphones in uality foldable d) neadphones in sexy silver, complete with 1/4 inch gold-plated stereo plug, they're the perfect match for ur technics turntables although they are suitable for any mixer www.htfr.com/headphones

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As used by the Scratch Perverts the M44-7 is the turntablists' favourite designed not to skip under even the most extreme circumstances. With a tracking weight of 1.5g to 3g and a frequency response of 20 to 20,000 hertz, the M44-7 can stand up to any tuntable technique you can throw at it including M4-7, scribbles, you name it the M4-7 can take it -SHURE ww.htfr.com/cartridges

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Quality dj packane from Manharity

Quality dj package from Vestax includes the awesome pdx 2000s, as favoured by most major scratch artists. including the scratch perverts and the piklz, the pov 175 pro 2, which with its photo couple cross fader system with curve control, double panel system and all its other unique features is one of the best professional battle mixers on the market.

MR48742

£899

NUMARK TT-X1 DIRECT DRIVE TURNTABLE Numark

Numark have piled on the R&D to come up with the brand new TT-XI.

Combining massive torque and precision with the world's first interchangeable tone arm for enhanced performance, it also features a multi-directional motor, interchangeable pitch.

fader cartridge and button cartrdige plus the world's first multidirectional display, blue and illuminated, it provides clear pitch, bpm and motor setting information.

£425

PIONEER DJM-600S 4 CHANNEL MIXER

"It's the best mixer that's ever been on the market, I've worked on all mixers in thousands of clubs and nothing even comes close...". So says Danny Rampling, champloning this top of the range mixer which features

delay, echo, auto pan, flanger, pitch shifter, reverb, send and

pitch shifter, reverb, send and return, full eq, 2 mic inputs, fader back cue, monitor eq, auto beat sampling, auto loop play, effect on & off, peak level meter for each channel, and in the all new silver finish.



PIONEER HDJ-1000 HEADPHONES

Pioneer up the stakes in the battle for sound supremacy with the hdj-1000, designed to take on Sony, Technics and the mighty Sennheiser. The HDJ-1000 features a massive 3,500mw of features a massive the testiscally. maximum input that practically quarantees distortion-free sound quality, Pioneer have thought of everything down to the tiniest detail and it's all added up to a headphone that will thrash the pants off practically all the competition.

MR86025

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Industy standard dj cartridge & stylus that mounts directly to a turntable's headshell and offers superior tracking optimized for manic scratching. If you're thinking of upgrading from a stanton 500al then this is the way to go, as with all stanton products you can expect quality as standard - www.htfr.com/stylus

£25





STANTON

CARTRIDGE & STYLUS

505

ADAM F FEAT BEENIE MAN BAD COMPANY BLAME BRAINBUG DEAD DRED DEEP BLUE DJ KRUST DJ SS DJ ZINC

DIRTY HARRYS REVENGE (REMIX) THE NINE / DOGFIGHT MUSIC TAKES YOU (REMIX) MICHTMARF 2002 DRED BASS HELICOPTER TUNE (2002 & 97 MIX) KLOAKIN KING KLOAKIN KING BLACK (VIP REMIX) / MA2 (VIP REMIX) FAIR FIGHT / AS WE DO DOMINATE (SAMPLER ONE) MY SWEET LORD (HARDKISS UNRELEASED ORIG / O KLEIN / DOUBLEFUNK MIXES

JESE / PROGRESSIVE TRANCE

ORIG / MINIMALISITIX / COSMIC GATE MXS

PETE TONG PLAYS RADIO: TIGI GTUNE

PETE TONG PLAYS RADIO: TIGI GTUNE

CHARLE MAY / BEDROCK DUB REFRISE

ACE JIGSAW MAN HARD HOUSE RE-WORK

ORIG / INYO BREAKZ MIXES

ALIC! / LANGE REMIXES

ORIG / THE PRODUCERS REMIX

ORIGINAL / REMIXES

SROWELL / FRANK TRAX V ORGAN RMX

HARD SOUTHARK HOUSE

BW RAGING (STORM)

SAMPLES THE FILM LORD OF THE RINGS

RAME SOUTH HARD KINDS

RAME SOUTH HARD KINDS

RAME SOUTH HARD KINDS

RAME SOUTH HARD KINDS

ORIG / GUY GERBER REMIX

LIMITED EDITION MASH UP

SASHA / DIGWEED CLASSIC

ORIG / PHIL KIRAN REMIX

LIMITED EDITION MASH UP

SASHA / DIGWEED CLASSIC

ORIG / PHIL KIRAN REMIX

LIMITED EDITION MASH UP

SASHA / DIGWEED CLASSIC

ORIG / PHIL KIRAN REMIX

LIMITED EDITION MASH UP

SASHA / DIGWEED CLASSIC

ORIG / ORLICH THE REMIX

TO PULALITY TRANCE TUNE BUY IT

TESTO / NOEL SANGER REMIXES

SASHA ANTHEM (SAMPLES PEARL JAM)

ORIG / MIRK / MORALES / MORALES RINXS

ORIG / JAMES LAWSON REMIX

FT ON DIGWEED BEDROCK ESSENTIAL MIX

S PLAYED S SASHA HORLANDS 2002 FT ON DIGWEED BEDROCK ESSENTIAL MIX FT ON DIGWEED BEDROCK ESSENTIAL MIX AS PLAYED BY SASHA HOMELANDS 2002 NEW TRIBAL PROGRESSIVE MIX FOR 2002 NEW TRIBAL PROGRESSIVE MIX FOR 2002 NEW TRIBAL PROGRESSIVE MIX FOR 2002 NEW MORE THAN I KNOW DIRTY VEGAS / DEEPSKY / THUNDERFULSE GOWLL MORRIS MAIN I NIFUSION MIXES GOWLL MORRIS MAIN IN PUSION MIXES GOWLL MORRIS MAIN IN PUSION MIXES OF THE NIFUSION MIXES OF THE NIFUSI EMY RUSSIAN TRANCE
SASHA & DIOMED ALL OVER THIS GEM
MASSIVE ALEX P RE-WORKS
ONIC J DEAT PUSHER REMIX
AKA TOM STEPHEN & D. RAMIREZ MIXES
UNRELEASED OUTVOER VOCAL MIX
CLUB / KNIAFF REMIX
VOLTS WIGGEN
MAN / DAVID ALVARDO REMIX
AMAN / DAVID ALVARDO REMIX
ARMIX MAN I BUIEFN / M. MODOS RIMXS FAKE REMIX ARMIN VAN BUUREN / M WOODS RMXS BW FUNKY BEATZ BW FRILLY PINK ORIG / JONEL RO MIX COSMIC GATE / DON DIABLO REMIXES MASSIVE EURYTHMICS SAMPLE ORIGINAL/UNDIVIDED SPACE REMIX

ORIGINAL / DUB / BEATS
FRANKIE KNUCKLES/DANCING DIVA MIXES
FRANKIE KNUCKLES/DANCING DIVA MIXES
ORIGINAL MIX / ATFC OPAQUE DUB
BWH YHPADTIZE ME FEAT EARL 16
SPEAKEASY 3000 / SATIN SOULS RIMXS
PEDRO DA SILVA 2002 REMIX WICKED
PEDRO DA SILVA 2002 REMIX WICKED
FRANKIE MITENTION ON THE REMIX
AMAZING HACIENDA VOCAL CLASSIC PRIDE 2002
WEEKEND (2002 MIX)
WHO NEEDS A LOVE LIKE THAT (GROOVE RMX)
WASHING MY TIME
FUTURE PEDRO DA SILVA 2002 REMIX WICKED LULL INTENTION ON THE REMIX LAMAZINO HACIENDA VOCAL CLASSIC LEW FUNK.

AMAZINO HACIENDA VOCAL CLASSIC LEW FUNK.

SAMPLES NORE - NOTHIN TRIBAL MIX LAMAZINO HACIENDA MIX MAN I POM REMIXES OF MIX MAN I POM REMIXES CORIGIFOR TO THE UK VERY SOON LORIGINAL MOPORT COPY LEW THINKING OF YOU LEP SAX HOUSE SIGNED TO MAJOR LODGE MASSIVE & THE HACIENDA LEW HERE WAS LODGE OF MIXES OF MI

USA(P) USA UK

UK ITALIAN

£20,000 £5,000 £

£10.00 £13.00 £6.00 £12.00 £10.00 £12.00 £8.00 £12.00

USA(P) UK UK

GOLDEN BROWN 2002 BANGO / BACK TO THE BEAT U DON'T HAVE TO CALL (SNEAK REMIXES) FOUR GONE CONCLUSION

PROGRESSIVE HOUSE / TRANCE / HARD HOUSE / PROGRESSIVE TRANCE JORESSIVE HOUSE TRANCE / I
DIVING
BUCCI BAG
COMPASS ERROR 2002 (DISC 1)
MIAMI SAMPLER 2002
EMERALD (REMIXES)
PLAYING WITH KNIVES 2002
THE SCREET WISH 2002 (REMIXES)
THE SCREET WISH 2002 (REMIXES)
NIGHTMARRE
COME ON
MIDDINICHT SUN
BREATHE (THE MUSIC)
SOS

HOUSE / DEEP HOUSE / USA HOUSE / USA GARAGE / FUNKY HOUSE

SOS KENNY'S DEAD VOL 2 THE WAVE

THE WAVE
THE LORD OF THE RINGS
ROCKET MAN (HARDKISS REMIX)
SWEET DREAMS (PROGRESSIVE REMIX)
LOVE IS A STRANGER 2002
EPIDEMIC 2002 (REMIX)
FINEMA

EPIDEMIC 2002 (REMIX)
EPIDEMIC 2002 (REMIX)
LEGOLAND (YELLOW VINYL)
SOOTHE (OYNDIE DIE)
FREQUENCY
SILENT HEART
BELIEVE (169 REMIX)
SATELLITES
OPEN OUR EYES
LITHO HIGHET
LITHO HIGHET
PLASTIC DERAMN
PLASTIC DERAMS (REVISITED)
HARDCORE NOISE
ALLESIS
SUGARHIGH
ALWAYS / WWW AUDUS INGERS BURNT URRY PHREAKS FT TERRA DEVA UTURESHOCK REEN COURT FT LINA RAFN US GUS ERNAN CATTANEO ISIGMA ITRIQUE

NU RELIGION BEAUTIFUL MALIKA STARS UP TO NO GOOD 2002 RELOAD

JUSTIN BOURNE & J PIDGEON KATANA KING UNIQUE SUCARHIGH
ALWAYS (YMW
MUSIC N CONTROL
NOT FORGOTTEN (REMIX)
YEKE WEE (HARDELOOR REMIX)
YEKE YEKE (HARDELOOR MIX)
SET YOU FREE
BLUE MONDAY (2002 TRANGE MIX)
NU RECUSION
UN ELECTRON KING UNIQUE KLAUS LANDA LEFTFIELD LEFTFIELD

LEFFIELD
MADONNA
MAIN ELEMENT FEAT KYLA
MELLOW MELLOW
MORY KANTE
MORY KANTE
N TRANCE
NACCA
NEW ORDER
NIGHT SOCIETY
ODESSI
PAUL MASTERSON
PAUL MASTERSON

AUL MASTERSON ORN KINGS VS SABOTAGE

PRODIGY PULSE PULSER POLSTACE
RAMBO
ROBERT MILES
ROBERT MILES VS 4 CLUBBERS
RT PROJECT
RULERS OF THE DEEP

RELOAD

CLUMBATEZ (2002 REMIX)
VOODOO PECPIEZ / LOVER THAT YOU ARE 2002
CLUMBATEZ (2002 REMIX)
VOODOO PECPIEZ / LOVER THAT YOU ARE 2002
TURN TI UP

ONE AND ONE (JOUNVER REMIX)
CHILDREN 2002
THEN TI UP

ONE AND ONE (JOUNVER REMIX)
CHILDREN 2002
THE WEEKEND
DIRTY GROOVES
AT MIGHT (REMIX)
SEVEN CITIES (DISC ONE)
OLD SKOOL FOLLOWERS
GET OUTTA MI FU**IN FACE
IGNITE GET DUITA MI PU "BITANOL IGNITE ANSWERT THE QUESTION (REMIXES) SYMET DREAMS 99 SYMET DREAMS 90 SYMET SYM

HE FREAK ILT VS HEMSTOCK & JENNINGS OM MANGAN VEIT XPANSIONS

REZ / GOVYGING SKY ELEVATION (MOVE YOUR BODY) 2002 DREAMING (REMIXES) YOUNG PARISIANS U WRITE THE RULES DRUM 'n' BASS / BREAKBEAT / BIG BEAT / MANY MORE TITLES ARE LISTED ON OUR WEBSITE

HYPE & PASCAL / MAMPI SWIFT MIXES A DRUM & BASS MUST JOHN B / BLIM MIXES AMAZING BREAKBEAT REMIX KES BEAT REMIX AMAZING BREAKBEAT REMIX
ORIGINAL D & B MIX
CAUSE 4 CONCERN RMX & 97 MIX
BW DON'T FRONT
JOHN B / RAY KEITH ON REMIX DUTY
EAGERLY AWAITED ZWC ANTHEM
BW FEEELIN KINDA STRANGE
MEGA RARE GAVIN HARDKISS REMIX

ORIGINALUNDIVIDED SPACE REMIX
ORIG FEUTILCHT REMIX
BW NORTHERN LIGHTS
NICK MIJER SIZE 9 REINTERPRETATION
THE MIX SASHA CANED AT SHELLEYS
QUALITY UNDERWORLD
ORIG / MACIK MUZIK / HARDY HELLER
NORLANDER / 2002 REMIX
MARA / DANSTER REMIXES
MASSIF SU AD 6 TAME HARDY
MASSIF SU AD 6 T

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IYBRID	HAS IT COME TO THIS? SYMPHONY	ORIGINAL & SURE IS PURE REMIXES	UK UK	£5.00 £6.00
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TEREO 8	CROOVE DIGGIN	B/W GET ABOVE YOURSELF	UK	£6.00
HE BEGINERZ HE YE YE GIRLS	RECKLESS GIRL (DISC 2) (REMIXES) I WAS A YE YE GIRL (REMIXES)	PLAN B / KIDSTUFF MONKHOUSIN RMXS	UK UK	£6.00
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PAPA WASHINGTON TRIO PATRICK TURNER PET SHOP BOYS V SAUSAGE KINGS PERRY FRANCIS TOMAZ VS FILTERHEADZ	WEST END GIRLS 2002	AWESOME US TEK-FUNK BREAKZ MIX B/W IF ONLY	USA	£8.00 £6.00
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BIG ANG KARIYA NU YORICAN SOUL	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIX) UPRISING (SPEED GARAGE)	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM	UK(P) UK(P)	£6.00 £10.00
RIG ANG (ARIYA U YORICAN SOUL SILVIO ECOMO ULFREDO	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE /	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PIANO ANTHEM	UK(P) UK(P) UK(P)	£10.00 £10.00
RIG ANG ARRYA U YORICAN SOUL SILVIO ECOMO LEREDO FUNK / SOUL / DIS ZONNA SUMMER	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REPUIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION 20 / R 'n' B / HUNDREDS MORE SIMILAR T IFEEL LOVE (1982 REMIX)	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PIANO ANTHEM ITLES ARE AVAILABLE FROM WWW.htm PATRICK COWLEY 15 MINUTE MIX	UK(P) UK(P) DUTCH UK(P) T.COM USA(P)	£10.00 £10.00
IIG AMG ARRYA AU YORICAN SOUL SILVIO ECOMO FUNK / SOUL / DIS DONNA SUMMER HIP HOP / RAP	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION 20 / R 'n' B / HUNDREDS MORE SIMILAR T I FEEL LOVE (1982 REMIX) / ELECTRO / THIS IS ONLY A VERY SMAL	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINFHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PLAND ANTHEM ITTLES ARE AVAILABLE FROM WWW.htf PATRICK COWLEY 15 MINUTE MIX L SELECTION OF OUR CURRENT STOC	UK(P) UK(P) DUTCH UK(P) Tr.com USA(P)	£6.00 £10.00 £8.00 £10.00
NIG AMG JARIYA LU YORICAN SOUL ILLYIO ECOMO ALFREDO FUNK / SOUL / DIS IONNA SUMMER HIP HOP / RAP	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION CO / R 'in' B / HUNDREDS MORE SIMILAR TI FFEEL LOVE (1982 REMIX) / ELECTRO / THIS IS ONLY A VERY SMAL! PAID IN FULL / MOVE THE GROWD	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PLAND ANTHEM TITLES ARE AVAILABLE FROM WWW.htf PATRICK COWLEY 15 MINUTE MIX SELECTION OF OUR CURRENT STOC COLDCULT WINS OF MADNESS MIX	UK(P) UK(P) UK(P) T.COM USA(P) K	£6.00 £10.00 £8.00 £10.00 £12.00
IIG AMG CARTYA RU YORICAN SOUL SILVIO ECOMO FUNK / SOUL / DIS CONNA SUMMER HIP HOP / RAP RICE B & RAKIM ATMAN SCOOP & CROOKEN CLAN LCOOL J.	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIN) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION CO / R 'n' B / HUNDREDS MORE SIMILAR T I FEEL LOVE (1982 REMIX) / ELECTRO / THIS IS ONLY A VERY SMALL PAJO IN FULL / MOVE THE CROWD BE FATHFUL MAMA SAID KNOCK YOU OUT	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PIANO ANTHEM TILES ARE AVAILABLE FROM WWW.htt PATRICK COWLEY 15 MINUTE MIX L SELECTION OF OUR CURRENT STOC COLDULT ANINS OF MADNESS MIX MASSIVE - SAMPLES FAITH EVANS HIP HOP ANTHEM	UK(P) UK(P) UK(P) UK(P) UK(P) UK(P) USA(USA) USA(USA)	£10.00 £10.00 £8.00 £10.00 £12.00
IIG AMG CARTYA AU YORICAN SOUL SILVIO ECOMO FUNK / SOUL / DIS SONNA SUMMER HIP HOP / RAP ATTMAN SCOL JOP & CROOKLN CLAN L COOL J	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY REMIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION DO / R 'n' B / HUNDREDS MORE SIMILAR T IFEEL LOVE (1982 REMIX) / FLECTRO / THIS IS ONLY A VERY SMALL PAID IN FULL / MOVE THE CROWD BE FATHFUL MAMA SAD KNOCK YOU OUT MINIONIN TO BACH HE	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PIANO ANTHEM ITILES ARE AVAILABLE FROM WWW.htt PATRICK COWLEY 15 MINUTE MIX L SELECTION OF OUR CURRENT STOC COLDCUT? MINS OF MADNESS MIX MASSIVE - SAMPLES FAITH EVANS HIP HOP ANTHEM CIPIC JUNETEL MONROOTICA MIXES CRISCUINSTILL MONROOTICA MIXES	UK(P) UK(P) UK(P) UK(P) T.COM USA(P) USA USA USA UK(P) UK(P)	£5.00 £10.00 £8.00 £10.00 £12.00 £12.00 £12.00 £12.00 £8.00
IIG AMG CARTYA RU YORICAN SOUL SILVIO ECOMO FUNK / SOUL / DIS CONNA SUMMER HIP HOP / RAP RICE B & RAKIM ATMAN SCOOP & CROOKEN CLAN LCOOL J.	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY (REMIN) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION CO / R 'n' B / HUNDREDS MORE SIMILAR T I FEEL LOVE (1982 REMIX) / ELECTRO / THIS IS ONLY A VERY SMALL PAJO IN FULL / MOVE THE CROWD BE FATHFUL MAMA SAID KNOCK YOU OUT	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINGHAM FILTERED DISCO HOUSE MASSIVE NORTHERN PIANO ANTHEM TILES ARE AVAILABLE FROM WWW.htt PATRICK COWLEY 15 MINUTE MIX L SELECTION OF OUR CURRENT STOC COLDULT ANINS OF MADNESS MIX MASSIVE - SAMPLES FAITH EVANS HIP HOP ANTHEM	UK(P) UK(P) UK(P) UK(P) UK(P) UK(P) USA(USA) USA(USA)	£10.00 £10.00 £8.00 £10.00 £12.00
IIG AMG AGRYA AU YORICAN SOUL IILVIO ECOMO FUNK / SOUL / DIS IONNA SUMMER HIP HOP / RAP RIC B & RAKIM ATMAN SCOOP & CROOKLN CLAN L COOL J ANALJABI MC VUBLIC ENEMY VUBLIC ENEMY VUBLIC ENEMY VUBLIC ENEMY VUBLIC ENEMY	LET ME LOVE YOU FOR TONIGHT (2002 MIX) RUNAWAY REMIX) UPRISING (SPEED GARAGE) FRENCH HOUSE / EUROPEAN HOUSE / I ACTION DO / R 'in' B / HUNDREDS MORE SIMILAR T IFFEEL LOVE (1982 REMIX) / ELECTRO / THIS IS ONLY A VERY SMALL PAID IN FULL / MOVE THE GROWD BE FANTHUL MAMA SAID KNOCK YOU OUT MUNDIAN TO BACH KE REBEL WITHOUT A PAUSE IT TAKES TWO L HARDCORE / IF YOU DON'T SEE WHAT	MASSIVE CLASSIC ARMAND VAN HELDEN MASSIVE TRACK IN BIRMINFAM FILTERED DISCO HOUSE MASSIVE TRACK OF THEM PLAND ANTHEM TITLES ARE AVAILABLE FROM WWW.htf PATRICK COWLEY 15 MINUTE MIX L SELECTION OF OUR CURRENT STOC COLDCULT MINS OF MADNESS MIX MASSIVE - SAMPLES FAITH EVANS HIP HOP ANTHEM ORIG INSTRU / MOONBOOTICA MIXES BWYOURE GONNA GET YOURS FONKY HIP HOP CLASSIC YOU NEED BACKORDER IT FROM OUR	UK(P) UK(P) DUTCH UK(P) UK(P) USA(P) K USA UK(P) USA UK(P) USA UK(P) USA UK(P)	£10.00 £10.00 £10.00 £10.00 £12.00 £12.00 £10.00 £10.00
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RAPTURE 69
TAKE IN WITH YOU IN YOUR FAST CAR
TAKE IN WITH YOU IN YOUR FAST CAR
WHAT ABOUT UP SIDE DOWN
WHO DAT ROCKAFELLER SKANK
ARE FRIENDS STEP 2 ME
STELLAS TEARS
USELY HARM.
I FEEL SWEET HARMONY
I FEEL SWEET HARWONY

MOTHER ME
MUSIC SOUNDS BETTER ON HOLIDAY
LET ME CLEAR MY BILLE JEAN
I HONOW BILLE JEAN GOT SOUL
BREATH DON'T STOP
DRIFTING ANGEL
DON'T GO FAM WHAT YOU NEED
PUT YOUR HANDS WHERE EPILE COULD SEE
GET UP AT WIGHT
BIRNG IT BANCY TO STARLIGHT
TOGETHER IN THE BUSISC
YOU GOT THE LOWE BUT U JUST WON'T DO

ONDIE VS FATBOY SLIM SMOS VS TRACY CHAPMA VID MORALES V SOUND OF NA ROSS VS BRANDY

MANA ROSS VS BRAMDY
ATBOY SLIM VS JT MONEY
ARY NUMAN VS GRANT NELSON
AM A SPOON V FRANKIE
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UNINA VS STARDUST
IAGEL JACKSON VS DJ KOC
IAGEL JACKSON VS ERIC B
IAGEL JACKSON VS Q-TIP
VAN DYK VS LANGE
ERHOUSE VS VAZOO
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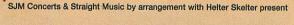
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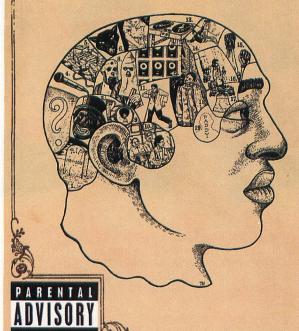








E ROOTS



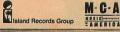
Friday 28th March MANCHESTER ACADEMY 0161 832 1111

Saturday 29th March LONDON BRIXTON ACADEMY 0870 771 2000, 020 7734 8932, 020 7403 3331

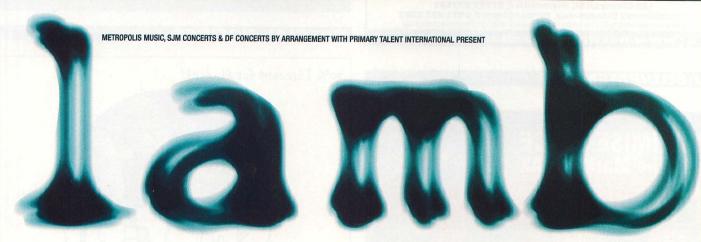
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15 **SATURDAY SUNDAY** 16

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20 **THURSDAY**

21 **FRIDAY**

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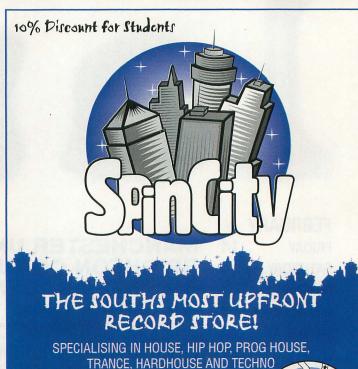
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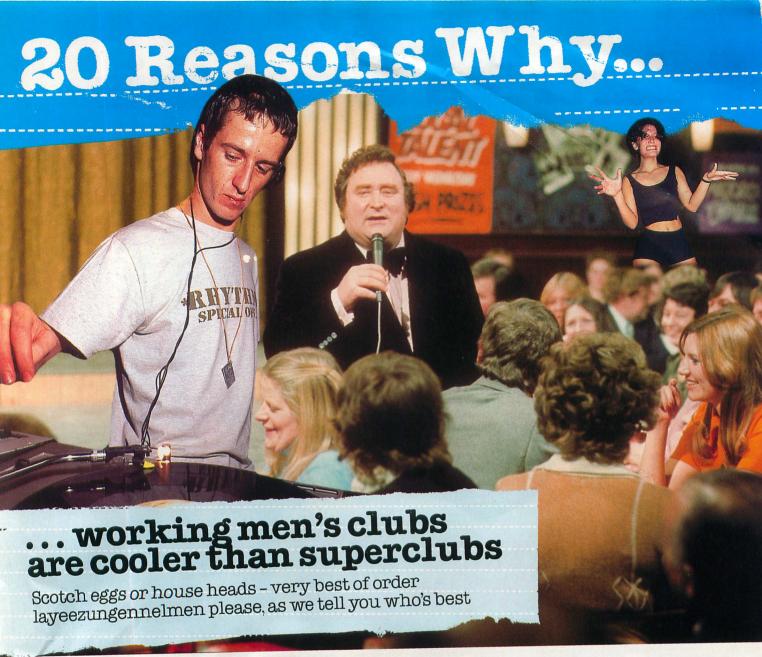
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At a working men's club, there is the possibility of the unique and highly emotional clubbing experience of having it large with both your best mates and your grandparents.

Working men's clubs are the only places in the world where you can wear a Will Young-style flat cap and not look like a cunt.

Which is useful, since Will Young will undoubtedly be spending an awful lot of time in working men's clubs in the near future.

It is actually possible to get drunk on the beer in a working men's club by drinking it for less than 72 consecutive hours.

5 If you're not feeling the tunes in a working men's club, you can always go and play bar billiards.

You can emerge from the toilets in a working men's club sniffing uncontrollably and people will just assume that you've been working nights at an inadequately heated local sheet metal factory.

Just imagine how great it would be if they had a few dartboards at Electric Stew. Not for playing with, obviously, but for throwing at the fashion biz dicks with lampshades on their heads who frequent the place.

And if you're peaking a bit too soon and need to take a moment to even out just a little bit, it's time for some hot domino action.

It's unlikely that you are going to end up sharing a table with Boy George in a working men's club.

Nuperclub bouncers will be unreasonable and high on the power afforded by their own meagre responsibilities, whereas the bouncer at a working men's club will be a fat bloke called Chris who used to be in the army.

If you have to pay £20 to enter a working men's club, then it must be Christmas Eve and the price will include unlimited sandwiches and the first glass of white wine free for the ladies.

In all the time we have been going to Pacha and Sankeys Soap, there has never been a raffle for a year's supply of brown ale.

14 In a working men's club, you have the satisfaction of knowing that the DJ got paid less for his evening's entertainment than you spent on booze.

Superclubs do not afford one the opportunity to blunder around on ketamine shouting, "Look at me! I'm in 'Phoenix Nights'!" at people who know your mum and dad.

16 They also don't afford one the opportunity to slip some leftover ketamine to people who know your mum and dad.

Or your mum and dad, who are here for the comedian (who does a bit of blue, for the dads).

A working men's club is likely to have a much wider and more reasonably priced selection of crisps and savoury snacks.

Last time we checked, you were not allowed to take a whippet into Godskitchen and feed it bits of Scotch egg.

There's no guestlist at working men's clubs. That means no heavily made-up tarts to deal with. Apart from your Aunt Ivy.

You can go for a piss in a working men's club toilet without subsequently having a deferential Nigerian man charge you &2 to hand you a paper towel and a 'free' lollipop.



DANNY KRIVIT. SANDY RIVERA. FERGIE. MARC HUGHES. JAZZYM. BRIAN TAPPERT. DJ PAULETTE. PAUL FARRIS. BOBBY & STEVE. GARETH COOKE. LIQUID KELLY. MIGUEL PELLITERO, JOHN ASKEW. STEPHAN MANDRAX. SLAMMIN BOYS. PHIL ASHER. ANDY WARD

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TONY ZAHRA.

PAUL PINDER. MARK EDWARDS.

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SANDY RIVERA KINGS OF TOMORROW) LIQUID PEOPLE.

MAIN BAR PAUL FARRIS. JASON HERD. SPENCER PARKER.

BABYBOX SUNSET PEOPLE: J CHARMERS. STEVEN GRAY. LIL'KRIS. DJSPEEDY

TRIBALISM

FUTURE MEETS DEVIOUS 6TH BIRTHDAY

15

JAZZY M. MARC HUGHES. MIGUEL PELLITERO

MAIN BAR DJ PAULETTE. HARJ. GARETH COOKE.

BABYBOX THE APPLE LONDON: MICKY "STAR" LEWIS. JON JOE GRANT RICHARDS. KIER. AK.

FERGIE. JOHN KELLY JOHN ASKEW.

MAIN BAR GARETH COOKE. TEE SMITH. SIMON GRANT. DARREN STONE. DAVE REEVES.

BABYBOX RED: SCOTT SIMONS. JEFF SEARLE

SOUL HEAVEN MAESTRO FIL **PREMIERE**

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