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# MUZIK

Prodigy

NWA

Eminem

Beastie Boys

DANGER!

DANGER!

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ICE

T

Acid House



Plus

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Richard X  
Underworld  
Miami

Throbbing Gristle

Electro terrorists reunited

The Roots

Hip hop's coolest crew

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Andy Weatherall  
Clipse

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AOL Keyword: Muzik

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This month...

## KEEP BEASTIE BOYS OUT OF BRITAIN!

They're sick, says MP

A MUSIC MINISTER ON SICK MARCHES  
FURIOUS MP: we're battling to keep  
the world's nastiest rock group! The  
Beastie Boys' banned from Britain.  
The outrageous Americans, dressed  
in their signature mohawks, arrived  
in their life, but later that month,  
the British government decided on a ban.  
The Beastie Boys' music is "sick",  
the MP says. "They're sick, says MP".



BEASTIE BOYS "We shall overcome"

The Beasties get  
controversial with  
their enormous, er,  
prop. For more moral  
outrages, go to p41

## DANGER! DANGER! p41

Dance music, controversial? Surely not...

## TAKING THE RAP p42

So Solid Crew versus Kim Howells. UK garage  
is in the dock, but is it a fair cop this time?

## ACIIIEEEED! p48

Acid house's smiliest faces come clean about  
how good it *really* was 'back in the day'

## BAN THIS SICK STUNT p54

The ten most controversial records... ever!

## THROBBING GRISTLE p56

Andy Weatherall meet his electro-shock idols

### PLUS

Tabloid twattery, Parental Advisory  
stickers, and find out what to think, with  
our patented Offence-O-Table™

## Richard X p32

The King of the Bootleggers goes legit,  
and makes Liberty X cool to boot

## The Roots p36

Main man Questlove on Philly's  
cool, kick-arse, conscious crew

## Welcome to Miami p28

Gilles Peterson shares his goriest party stories

What's on  
your

Free CD? p31

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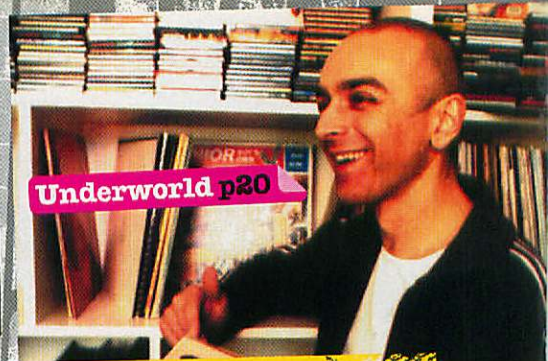
Every month...



## The Message p10

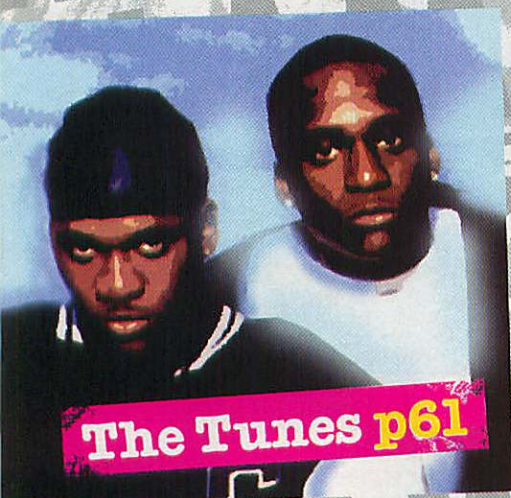


## The Ones p18



## Underworld p20

Gangsta colouring-in fun, **Miami tunes** previewed, new music **DVD round-up**, NYC's **The Ones** diss Erol Alkan's clothes, **Underworld** do us a tape and **Hidden Talent** go bhangra



## The Tunes p61



## Stereo MCs p69

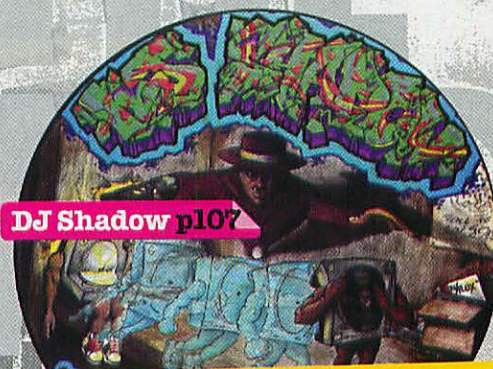


## Orbital p67

Ace albums from **Clipse**, **Adrian Sherwood**, **More Fire Crew** and **Carl Craig** plus killer comps from **Miss Kittin** and the latest Badmeaningood from **Peanut Butter Wolf**



## Clubs p91



## DJ Shadow p107



## Samplers p100

**Snowbombing**, Nag Nag Nag and **all** the best clubs in the UK (fact!) plus **samplers** made simpler and **Desert Island Disco** puts **DJ Shadow** under the microscope

Subscribe now and get a free 'Sampled' CD! p108

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The Cover photos by JPN, HOWARD TAYLOR/RETNA, ALPHA, EBET ROBERTS/REDFERNS, MARK SELIGER/CORBIS OUTLINE



# FABRICLIVE.

February / March 2003



## Friday 14th February

room 1  
RAHZEL  
UNKLE  
ADAM FREELAND  
JOE RANSOM

room 2  
**TROUBLE ON VINYL**  
DJ HYPE  
BAD COMPANY  
ADAM F  
MAMPI SWIFT  
INK  
LOXY  
FRICTION  
MCs GQ, 2SHY, SP & AD

room 3  
**SCRATCH**  
DJ BIZNIZZ  
RICHY PITCH  
MATT SMOOTH  
ROB MAC

## Friday 21st February

room 1  
**WALL OF SOUND PRESENT (sic).**  
JON CARTER  
JACQUES LU CONT  
MILES HOLLOWAY  
ELLIOT EASTWICK  
THEMROC live  
EWAN PEARSON

room 2  
FABIO  
KRUST  
THE DYNAMITE SHOWCASE  
PESHAY  
NICKY BLACKMARKET  
PROFILE  
MCs MOOSE, TALI & 2SHY

room 3  
**WALL OF SOUND PRESENT**  
**THE SYSTEM**  
JONNY SLUT nag nag nag  
IVAN SMAGGHE black strobe  
THE VISITOR

## Friday 28th February

room 1  
**TRUE PLAYAZ**  
DJ HYPE 2 hour set  
PASCAL  
ANDY C  
J MAJIK  
BRYAN GEE  
HAZARD  
MCs GQ, FATS, RAGE & AD

room 2  
**DISTINCTIVE BREAKS - Y4K**  
HYBRID  
TAYO  
DUB PISTOLS  
KOMA & BONES

room 3  
DEADLY AVENGER  
ALI B  
JOE RANSOM

## Friday 7th March

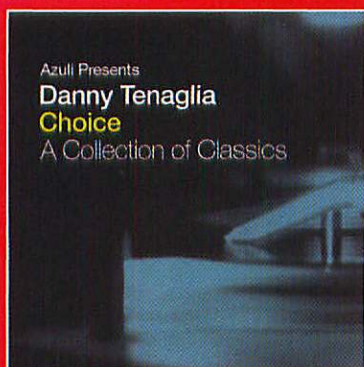
room 1  
AIM live  
JAMES LAVELLE  
STANTON WARRIORS  
JOE RANSOM

room 2  
GOLDIE  
BAD COMPANY  
PESHAY  
DJ DIE  
J MAJIK  
HIGH CONTRAST  
MCs MOOSE, RAGE & 2SHY

room 3  
BENT dj set  
ALI B  
DISASTRONAUT



# VIRGIN LOVES



**Danny Tenaglia**  
Choice

Following Frankie Knuckles and Francois K, Danny Tenaglia presents his influences and all time favourite tracks including classics by Jamanda, Blaize and Imagination.

Album Out Now



**Kid Loco**  
Anotherlatenight

Kid Loco offers the latest instalment on the highly acclaimed Anotherlatenight series, featuring Herbaliser, Public Image Ltd, Aim and John Lucien.

Album Out Now



**Stereo Sushi Futomaki**  
Various Artists

Stereo Sushi, Hed Kandi's amazing sister label, brings out Version Futomaki-the best in deep soulful house lounging. Stereo Sushi-Fresh like daisies.

Album Out Now



**Sampled Volume 4**  
Various Artists

An excellent album of cuts spanning disco, funk, soul and jazz from which many high profile samples have been 'borrowed' by the likes of the Happy Mondays, 2Pac and Fatboy Slim.

Album Out Now



## What's on the Muzik stereo?



this month  
we have  
been  
listening to...

### Graffiti

What Is The Problem? (white label)  
Hooligan house\* at its very best. Currently flying out the shops due to a combination of word-of-mouth reports of its goodness and the rumour that Mike 'The Streets' Skinner may have been involved with its production.

(\*This track was written a year before the Audio Bullies even got together, hoolie house fact fans)

### Manitoba

Up In Flames (The Leaf Label)  
He's not very nice to look at, and he's a Canadian, but Dan 'Manitoba' Snaith's new album is a thing of beauty and wonder. One man and his laptop outdoing the Polyphonic Spree for widescreen loveliness.

### Sandy Rivera

I Can't Stop (Defected)  
It goes: "This, this, this this this" over an irresistible head-nodder of a bassline. We can't enough of this.

### Matrix Versus Goldtrix

Trippin' (Serious)  
Matrix takes last year's Top Shop-friendly house anthem, ups the bpm counter and twists it into a FabricLive club banger.

### Roy Ayers

Destination Motherland: The Anthology (Universal)  
35 tracks from 21 albums across one decade of music from a living legend. Beat that Busta Rhymes, with yer fake ass one-and-a-half albums a year.

# MUZIK

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## The Muzik office set-up

Pair of Technics SL-1210M3D decks • Pair of Stanton 890SA cartridges  
• Pioneer DJM-600 mixer • Denon PMA 100M amp • Denon DCD-485  
CD player • Denon TU 260 LI tuner • Pair of Elac 207 speakers • Pair of  
Blueroom Minipod speakers (booth monitors) with matching Bass-station



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## Fabric Saturdays

### Feb / March 2003

Fabric CD Series: 08 Radioactive Man  
Out Now

[www.fabriclondon.com](http://www.fabriclondon.com)

#### 15 February

##### Rm. 1

John Digweed  
Craig Richards

##### Rm. 2

Terry Francis  
Circulation Live  
Francis Harris

##### Rm. 3

Sunday Best:  
Rob Da Bank  
Rev. Milo Speedwagon  
Frank Tope

#### 22

##### Rm. 1

Terry Francis  
Hipp-e & Halo  
Blakkat Live

##### Rm. 2

Craig Richards  
Benno Blome Sender  
MRI v Croon Inc. Live

##### Rm. 3

Swayzak  
Sound System:  
Brun Swayzak  
Roger 23  
Thadeus Concept  
Kotekan

#### 1 March

##### Rm. 1

Craig Richards  
Harri  
Domenic Cappello

##### Rm. 2

Wiggle:  
Eddie Richards  
Terry Francis  
Nathan Coles

##### Rm. 3

Amalgamation  
Of Soundz

#### 8

##### Rm. 1

Tyrant:  
Craig Richards  
Lee Burridge  
Tyler Stadius  
Sieg Über Die Sonne Live

##### Rm. 2

Paul Daley  
Terry Francis  
Adam Freeland

##### Rm. 3

Afro Art Records:  
Paul Murphy  
Winston Hazel  
Zak Frost



# Vocal Track

## Letters:

Word-Trumpet, Muzik, IPC Media,  
King's Reach Tower, Stamford St,  
London SE1 9LS

E-mail: muzik@ipcmedia.com  
Please include your name and address

## Letter of the month Wonky Pole

Dear Muzik

Over the last nine years I've been deeply involved in dance music. I got to a point where I thought I knew it all. Really! After all, I'm a DJ (bedroom), ex-dance music magazine publisher and now 'the head' of a music-orientated distribution company. But my life changed after I'd finished reading your Heroes feature. In all honesty and embarrassment, I have never heard of David Axelrod! Total 'spanner in the works'!

Rad Klemczak, Warsaw, Poland

**Jeez, Rad. Next you'll be saying you've never heard of Spleen, The Allison Death Experience, Lykwyd Sylk or Kenneth Curbishley's Riddim Army. Cuh. Have a free subscription to help you with your knowledge gaps.**



## ☒ Zoe Balls-up?

Dear Muzik

I can't help noticing that the picture of Zoe Ball's 'scruffy lover' on the front page of suburban hate rag the Daily Mail is remarkably similar to the picture on page 35 of issue 91 of Muzik. But the Mail is of the opinion that said pic of the duo pulling their best 'Oh shit, we've been photographed together' faces was taken at something called the 'music magazine pop awards'. Is there some sort of cosmic coincidence at work here?

A N Obviousmadeupname,  
Milton Keynes

**Believe us, Mr Obviousmadeupname, their embarrassment at being snapped is nothing compared to ours at being misspelled in a low-rent tabloid that peddles racial hatred and poor-quality horoscopes.**

is talking in the mirror then it all goes wrong for him, but luckily he took out direct line home insurance. Phew!

Tom, Coventry

**No, Tom, we haven't. We hope he took out insurance against not selling very many copies of 'Aldrawdagger', though. Arf!**

## ☒ Jedi shite

Dear Muzik

Last month, a few friends and I were queuing outside the Bristol Academy for a Roysopp gig. To our surprise, Tom Middleton went by. I mumbled 'It's Middleton' to my mates and he turned mid-step and looked at me. Then I said 'Hey Jedi' and he looked even more embarrassed and scurried inside.

Later on he delivered a great warm-up set, but when my mate went to talk to him, he told him to go and get him a coke and my friend obliged.

Chris Leigh, Portishead, Bristol

**Sorry Chris, that anecdote was so boring, we fell asleep half way through it.**

## ☒ Anoraksia

Dear Muzik

Your magazine is getting better, but thinner, by the month. I can barely pick it out of the mag racks by my hibernation when I squat down for me twice dailies these days. Are your editors taking their jobs too seriously or is there just precious little fine music to write about? The heroes feature in last month's issue was excellent, however.

Gary Lucy

**You can never be too thin, Gary – are you the Gary Lucy off of Footballers' Wives, by the way? Anyway, you win some jazz-funk and a Bean, for your use of the word 'hibernation'.**

## ☒ Noo Yoik state of mind

Dear Muzik

I live in New York and purchase Muzik all the time – you're certainly far better than your low-rent, so-called rivals. However, it seems the only New York thing you're aware of is Fischerspooner. Enough is enough. There is more great music coming out of New York than a group that sings to a CD. The Prophetz are 100,000 times better and they never get mentioned. Do you need a big powerful PR company behind you to receive coverage in your magazine? Look a little deeper. New York has more to offer than Broadway shows. Later...

Bobby D, Noo Yoik

**Interestingly, we got a press release from The Prophetz the other day, explaining that they were nothing to do with baby-cloning weirdoes The Raellians – amazing but true!**

## ☒ Double entry

People,

It is becoming increasingly annoying when tracks are being released over two 12-inches, sold separately. If all the mixes are worth releasing, why don't record companies just release a doublepack which was the case a few years ago – if the extra versions are worthwhile, most people wouldn't mind paying the extra price of a doublepack anyway.

Regards

Timo Mall, Cork, Ireland

**You're having a laugh aren't you Timo? Record companies have been selling people the same tat twice (at least) for as long as we can remember. The only way to make them stop is to burn down their offices and kill them. Oh, no – I mean 'boycott these unnecessary second twelves'. They're always crap, anyway.**

## 'Special' prize corner

This month, one lucky wordsmith will be handsomely rewarded with a super-rare, double-vinyl copy of the mmmmmjazz-funk vibes of 'Spreadlove' (see p73) AND a CD Bean (see p16) to, er, not open it with. Grindin'!



## TEXTMUZIK

Send your pics and text to:

**07732-169-179**

Twab frapper.

**Readers: Are you the two tiny people with Sasha (below)? E-mail us, cos we've lost your original e-mail...**



**Swearing is not big or clever!! Pack it in! Audio Bullies? More like Audio Bollocks! talk about the emperor's new suit... Skoobs**

**One word for what Rikki & Daz do (Letters, issue 93) – shite.**

**Utah Saints at Lemetro in Galway, Ireland with dancin dolly in background. 9th Dec 02. DJ Ferg**



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



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## ☒ Progressive baldness

Hi Muzik

Have you noticed a slightly balding Sasha [Sasha, you mean? – Ed.] staring in Direct Lines' home insurance advert? The one where he





# The Message

edited by LAUREN COCHRANE



The Gangsta Rap Coloring Book. Will Schoolly  
D be coming round to ice the suckas who  
made it for spelling his name wrong?

MUZIK 10





## COLOUR ME BAD

**Get your crayons out - it's time to give gangsta rap a make-over**

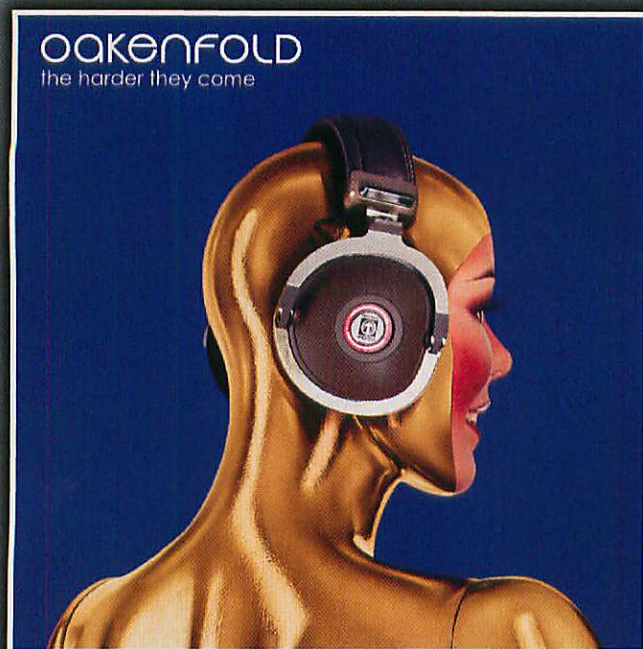
Who said the ghetto was just for grown-ups? With the Gangsta Rap Coloring (sic) Book you can brighten up the lives of your favourite playaz using all the colours of the rainbow. US illustrator Aye Jay has sketched up 20 black and white studies,

including 2pac, Schoolly D, Dr Dre, Ice Cube and Ice T, each begging you to give them a blue tint or purple rinse. You can waterpistol-up KRS One's piece by turning it orange or give Snoop a tropical skin disease with some big spots of red. With the added bonus of a framed blank page so you can draw your own gangsta, it's fun for all the fam. \$6.99 to order from [www.dustygroove.com](http://www.dustygroove.com)





# new single



OUT NOW

## OAKENFOLD - THE HARDER THEY COME

Oakenfold releases his awesome new single The Harder They Come, featuring the vocal talents of Tricky together with new discovery Keisha White. Taken from the album Bunkka, this single is available on 2xCD and 12" including 2 new tracks, Mortal and The Prophet.



## OAKENFOLD - BUNKKA

Get Bunkka for only £9.99 or as part of the 3 CD's for £20\* offer now on at HMV

buy now: [www.hmv.co.uk](http://www.hmv.co.uk)

\*Offer applies to stickered stock only for a limited period.  
Title and prices subject to availability whilst stocks last at participating stores/on-line.

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# MUZIK Chart

## The ultimate vinyl guide

LOG ON TO  
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TO GET THE WEEKLY  
UPDATED CHART



### Andrea Doria

■ Out well before Miami, this has been getting big props from both NY house heads and London's big room lovers alike. Large, in every sense of the word. Erol Alkan from Trash certainly think so. "I'm sure you'll know this very soon," he says. "Just wait for some clever dick to mix this with Felix's 'Silver Screen'." Hmm. Could he be hinting at a second coming for his deceased booty later ego Kurtis Rush? We'll see. . .



### Underworld

■ Originally scheduled for release just before Christmas, 'Dinosaur Adventure 3D' finally emerges with mixes from Funk D'Void, Chicken Lips and RCM. Stuart and Orde from Slam say: "Two Months Off" was massive everywhere, including Pressure. 'Dinosaur Adventure 3D' is a huge track too, and it's great to see our mate Funk D'Void remixing here - he uses the vocal so well."



### ANDREA DORIA

#### Bucci Bag (Southern Fried)

Dirty, sleazy, glamorous, queeny house music that'll shake the big rooms to the rafters



### FUTURESHOCK On My Mind (JBO)

The tech-house stars hook up with Ben Onono and end up sounding like Dirty Vegas. Whether they'll emulate DV's success remains to be seen



### QUEEN & VANGUARD Flash (Nebula)

Queen's camp classic turned into a hilarious techno stomper. Badly done, cheesy, but irresistible



### KING UNIQUE Lighters (Junior)

Back in the studio after a few recent, wobbly remixes, this is the bomb



### SANTOS No Ticket To Run (Mob)

The 'Camels' man is back on a nu-skool breaks tip. Nasty as you like



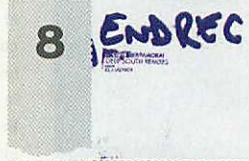
### UNDERWORLD Dinosaur Adventure 3D (JBO)

Long-delayed release, with a strong remix package headed up by a dark offering from Chicken Lips



### THE MOCK TURTLES Can You Dig It? (Fatboy Slim Remix) (Virgin)

Let's party like it's 1990 with another Fatboy remix that took him about five minutes to do. Hurrah!



### LAYO & BUSHWACKA! Deep South Remixes (The End)

They're in this chart every month but when they keep coming up with tracks this good, what can you do?



### ARTFUL DODGER, RICHIE DAN & SEVI G Ruffneck Sound (Public Demand)

Booming, Indian wailing-enhanced, UKG/breaks crossover bomb. Totally necessary ruffness.



### CAPTAIN AHAB Sk8ter Boi (Irritant)

Electro cover of Avril Lavigne's pop-punker. Cunningly alters the line "Rocking on MTV" to "Rocking on Tigerbeat" (Kid 606's label). An instant classic



### Queen & Vanguard

■ The jocks have been falling over themselves to get this, although it has invoked mixed feelings. "Love it, it gets my full support," says Eddie Halliwell, while Timo Maas reckons it's a "great track" that has "destroyed dancefloors around the world". Josh Wink isn't so convinced. "It's a little cheesy but I'm trying out the electro mix anyway."



### The Mock Turtles

■ With last year's Eighties revival all but over, it's time for the Nineties revival remix bandwagon to start rolling. It all starts here with Fatboy's re-rub. "The original is a great favourite," admits DJ Chris Salmon, resident at Baggy Mondays down at London's Social bar. "I was a bit scared of playing the new mix because people don't like change, but it went down a storm."

## The Next 5>>

11 2Pac Thugz Mansion (Interscope) 12 Umlinski Harder, Faster, Better, Stronger (Unknown) 13 Plump DJs In Stereo/Mantra (Finger Lickin')  
14 Grand Popo Football Club Each Finger Has An Attitude (BMG) 15 Sean Paul Gimme The Light (Atlantic)



# THE QUANTUM MECHANIC

Meet Pierre Bastien, the man who makes mad musical instruments out of Meccano

If you ever find yourself having a conversation about 'robot jazz', 50 year-old Frenchman Pierre Bastien is the name to drop. Having tinkered as a teenager, he built his masterpiece, a 60-piece automated 'orchestra' from Meccano in 1977. *Mecanium*, as he called it, is like a huge, mechanical sequencer powered by electric motors. With it, Bastien grinds out a plethora of weird noises that he plays along to with his own sonic weaponry. The results are not the tortured scrapings you might imagine but are remarkably musical, sounding a bit like techno, as reimagined by The Clangers. When not busy making bizarre musical creations from household objects (the robots of his *Mecanologie* series also involve a teapot and a pair of scissors) he's busy touring his work in European galleries. Ooh, how posh.

Pierre Bastien's 'Mots d'Heures: Gousses, Rames' is out now

WORDS KINGSLEY MARSHALL

## Sinner Saints



**Nick Lowe**

Top UK filth Chief Superintendent Lowe is all for introducing a club-based drug test from across the pond. It involves using a portable computer that analyses your spit in seconds, and if it comes up positive, the law will shoot everyone in the venue dead. Probably. Spliff stays in your system for up to 28 days. Be warned.



**Tomislav**

The Home Counties *bon viveur* and DJ enjoyed the opening night of his new club, The Source Of Sound In Tonbridge, so much that he carried on behind the decks long after the last punter had left. In fact, he was so dedicated to his craft, the cleaners woke him up at eight o'clock the next morning with a record still in his hand.

### NEWS IN BRIEF



■ To celebrate their 100th release, German electro label International DJ Gigolos have remained true to their playboy reputation with a pair of Sid Vicious motif pants from Agent Provocateur. The unveiling of the pants coincides with special parties staged in Berlin, London

and Paris. No fur coat and all knickers action is guaranteed. ■ Tim Westwood's prized respect' in the hip hop community is about to take a big nosedive. Along with station mates Mark and Lard, Westwood has made it into 2003's edition of the high

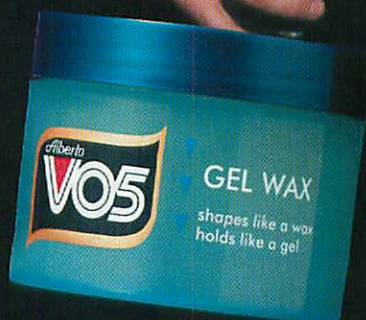
society who's who, Debrett's People Of Today. Whatever next? ■ Moving on from City Rockers, FC Kahuna are going back to their big beat roots by signing to Skint. Their first single for the label, 'Hayling', out on February 24th, includes mixes by IIs and the Super Furry Animals.



The 'noncrusty gel' look.

The 'nongreasy wax' look.

The 'I'll have them both' look.



Gel Wax holds like a gel, without the crustiness, and shapes like a wax, without the greasiness. So now you don't have to choose – you can have them both.

**WHATEVER YOUR LOOK, GEL WAX IT.**



## The Message

# MIAMI'S HOTTEST TUNES

The Winter Music Conference is coming up. These are the tunes that will rock Florida and beyond

Forget the numerous radio stations of violent-but-fun computer game Vice City, the real tunes of Miami can be heard from March 18th to the 22nd, where the game is to party while record spotting and swapping. Here are the ones to fight for.

### Royksopp

**Ep1e** (Boris & Michi's Epilistic Scratch Attack) (Wall Of Sound)  
Dlugosch kicks this off with a scratchy, 'Two Months Off'-style intro before giving in to the funky treatment. Will definitely have you wobbling your winter fat in the sunshine.

### Pure Orange

**Alive** (Fatboy Slim mix) (Stealth)  
A transatlantic effort that sees The S Man plundering Gary Numan's 'Alive' before Norman steps in to beef things up. It might be Sanchez's attempt at going underground, but it will be absolutely huge.

### Syndicated People

**Be Right** (Defected)  
Possibly a Strummer tribute, this slab of hooligan house from Guy Man from Daft Punk's Ill' bro Paul should rock the Casbah.

### Space Cowboy

**Just Put Your Hand In Mine** (Southern Fried)  
Last year, Norman played 'I Would Die 4 U' three times, although nobody else had a copy. This year, The Space Cowboy will be starring in everyone's sets. Nick Dresti, aka the Space Cowboy, lifts from cover version rather than original. And if plundering 'Feel The Need In Me' wasn't enough, this is liberally sprinkled with 'Tracey In My Room'.

### Justin Robertson

**Ever Present** (Black Strobe Mix) (Bugged Out!)  
The *tres chic* Parisian producer remixes the best track from Justin Robertson's fine Nuphonic LP. One for new school electro lovers rather than house heads. Felix will be plugging this, along with his new album.

See p28 for Gilles Peterson's most memorable Miami moments. For more info on the Winter Music Conference go to [www.wmcon.com](http://www.wmcon.com)

### And the rest...

#### Tony Thomas

**People of the World Unite**  
(End Recordings)  
Epic tribal house from Nottingham

#### Freaks

**Blam** (Derrick Carter mix)  
(Music For Freaks)  
Classic

#### Terra Deva

**Shake Me** (Underwater)  
'Shakedown' lady backed by Emerson

#### Scumfrog

**Music Revolution** (Positiva)  
This time he sings!

#### Bini & Martini

**Say Yes** (Azuli)  
The Italian house job

# 5

things  
you must  
do this  
month

### Buy...

A T-shirt from graphics web company, **Daddy Designs**. Choose from Fatman's, er, fat man, a Middleclass Barbarian or a cheeky Dirty Sanchez print. For more info, go to [www.daddydesigns.com](http://www.daddydesigns.com)



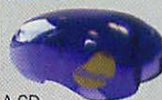
### Watch...

**Lemon Jelly**. Touring nationwide from February 24th, the mellow yellowers are ready to make you sway with their own brand of soppy psychedelic symphonies. Get ready to say 'ahhhh'.

### Hear...

The sounds of **Rough Trade**. Put together by the staff of London's best basement shop, 'Rough Trade: Counter Culture' features legends ESG and Cabaret Voltaire plus modern classics by Electric Six, Pink Grease and Crossover.

### Open...



A CD, with the **CD Bean**. This, er, *thing* cuts through irksome cellophane with a single swipe. Call 020-7851-8575 for more small bean regarding.

### See...

Some ace **graffitti**. Trying to curb graffiti in Rochdale, the local council is providing designated sites for graphing with plans for an international convention in June. It might take the fun out of it for the artists but it's great eye candy for the rest of us.

Miami: nice!  
(Collector's edition caption - this is the one millionth time this pun has been used in a dance music mag)



**M**y skateboard was fantastic. I had a Santa Cruz deck and Tracker trucks with lime green Kryptonik wheels. The 65mm ones. My auntie lived out in California so she bought it for my birthday. But she sent it surface mail and it took ages to come. It seemed like months but it was probably only a couple of weeks. And then the first time I went out on it I came off and knackered my Reebok trainers. I tried to get another pair the same but they'd stopped doing them. Typical.

**REEBOK SUPERCOURT.** A style available for the first time since the 80s.





## Good Shit

**Electric Six At Number Two, Jalmeson at Number Four and Panjabi MC at Five**

You wait ages for a cool chart hit and then three come round the corner at once

## Ms Dynamite

Now not just a singer but a community leader, mother-to-be and voice of a generation

## White Vests

Now the weather's thawing out, it's time to rock some 8 Mile vest style

## Ejay Dance

The latest mutation of the computerised mini-studio is hours more fun

## House Parties

The new going out and staying in. Perfect

## Bad Shit

## Bruce Mathers

Eminem's estranged dad has sold his story. Not so much 'kiss and tell' as 'fuck off for 25 years and tell'

## Girls Aloud

Pram-faced slappers keeping Electric Six off the top spot

## White Vests

But to be avoided if your physique is more Bruce Forsyth than Bruce Willis

## Hipsters

Could seriously damage your health. Really?

## P Diddy

Banned from the Met bar, wearing a dressing gown while skiing. He's bad in a good way

## Dance Music Divorces

Where's all the love gone?



# ABSOLUTELY FLAWLESS

Cred threads or schmutter crap? Nashom from NYC's most fashionable trio The Ones (left) gets all Susannah and Tranny on dance music's sartorially challenged...



## Erol Alkan

"Who is this guy and what's he doing in the bathroom? He runs a night called Trash? That's appropriate! He looks like a cross between Tiny Tim and Martha Stewart. He needs to sort out that mop, get down to the gym, put the booze down and quit smoking. I'd like to see him in a nice Dirk Bikkembergh [Belgian tailoring whizz - Ponce Ed] suit."

3/10 "What can you do with him?"



## Lisa Lashes

"She's cute but she's not making the most of her assets. She needs to be more Kylie and less Anastacia. Girls get to do everything that boys can't, and she's doing nothing. I'd like to see her in a really short, slutty Versace."

4/10 "For her outfit, but she's a pretty girl"

## Chemical Brothers

"They're the ultimate geeks but they're kinda cute too. Tom's our favourite, he's a handsome boy. Jojo would like to see him in a corset, knee-high boots and panties. In fact, I think they should have matching outfits. Maybe a little fetishy rubber and they should

both carry whips."

7/10 "They're just regular guys. They don't look so bad"



## Tiga

"I'm speechless! He looks great - I hate having to say anything bad about him. We like his make-up and his hair but, if I had to get all Joan Rivers about it, maybe he could update his Bowie look and do a modern Bowie. If he wanted to shazam it up, he'd look great in Westwood but he could go pick it out himself. He doesn't need a stylist."

8/10 "He's just got great style"



'Superstar', The Ones' new single, is out now on Positiva





**Reebok Supercourt.**



# DO US A TAPE UNDERWORLD

Presents...

'I Am  
Karl'

## Artist sleeve notes

**Name:** Karl Hyde

**Age:** "1,002"

**Hometown:** "Bumfuck, Wales"

**Purpose of tape:** "To relax and transport while in a confined cubic space such as a bunk bed or aeroplane seat"

**First tracks bought:** "'Build Me Up Buttercup' by The Foundations and 'Race With The Devil' by The Gun"

**Record for the afterlife:** "'Knees Up Mother Brown' on an endless loop, with the hole slightly off-centre"

## KRAFTWERK

**Numbers (Stolen Records) (Bootleg Mix from 'Radioactivity Over Europe 1991-1992')**

"Bootlegs are very naughty but this one is great. It's the most hip hop-sounding, funkier white music I've ever heard. I found this in New York in a shop which shall remain nameless."

## DR OCTAGON

**Bear Witness (Mo' Wax/Dreamworks) (1996)**

"I was going to pick 'Blue Flowers' from his album, which is a bit of a weird one, but when the CD ran on to the next track, 'Bear Witness', I thought it was a funkier choice."

## GIL SCOTT HERON

**B Movie (Arista) (1981)**

"If you get this on a compilation, they usually chop off the second half which is such a drag. Heron's track was an inspiration to me, showing how song structures could be different from verse-chorus-verse."

## CAPTAIN BEEFHEART

**Fallin' Ditch (Don Van Vleet) (1969)**

"This is a spoken word thing, one of these strange Italian books that comes with a mini CD. We've also used it live a couple of times. A bit of Beefheart reminds me that insanity isn't such a bad thing."

## GREGORY ISAACS

**Public Eyes (Trojan) (1978)**

"This is from the really cool 'Trojan Dub' boxset. Dub and Kraftwerk were the only two things me and Rick agreed on right from the start. It reminds me of those nights 20-odd years ago when we'd gather round ye olde stereo and put on some dub and electronica and then listen to Peel."

## TOOTS & THE MAYTALS

**54-46 Was My Number (1974)**

"It's from the 'Greatest Hits' album: I have to buy a new copy every so often because I wear it out. Toots has got one of the most uplifting voices I've ever heard. I didn't know which one to pick because they are all great tracks."

## BLACK UHURU

**Chill Out (Island) (1982)**

"One of the best gigs I ever saw was Black Uhuru at the Cardiff Top Rank when they had Sly and Robbie in the band. There's one line, 'A knife, a fork, a bottle and a cork' that I subconsciously refer to in 'Moaner'. I've always said that if it went tits up, I'd join a reggae band. I'd just stand at the back and go 'Chanka!'."

## GRACE JONES

**Pull Up To The Bumper (Island) (1981)**

"The Eighties were a very funny time. I remember seeing Grace Jones on stage and thinking, 'God, is that what you have to do to make it these days?'. Yet, somehow, she seemed to transcend a lot of the crap that was around at that time. She based herself around the ephemera of the fashion and pop worlds. Good cheese."

## ZAPP

**More Bounce To The Ounce (Warner Bros) (1980)**

"This is a Bootsy Collins production and I love all that vocoder voice stuff. Rick used to use a vocoder as a backing vocal on stage, and now it's louder than my voice most of the time! What does that tell you?"

## FIRE ISLAND

**There But For The Grace Of God (JBO) (1991)**

"I played guitar on this, not that you can hear it. It was my last ever guitar session. Nu Colours did the vocals - it was cool watching them work out all their harmonies. Doesn't mention any of us on the label though."

## RUFUS & CHAKA KHAN

**Once You Get Started (MCA) (1974)**

"There are two albums that are always with me on the road. One is Joni Mitchell's 'Blue' and the other is 'Rufusized'. This is the best early morning track: if I'm up, if I'm down, if it's sunny, if it's crap, then stick it on. It's good vibrations."

## Win that tape

To win the only copy of Karl's tape, send a postcard with your name and address to

'Dubsometape-tomyheadman', Muzik, King's Reach Tower, London SE1 9LS. First card out of our 'special hat' wins the prize. Winner of Tom Middleton's 'Re:Covered' is Harvey Simpson of Chelmsford, Essex.

## ANGIE STONE

**Soul Insurance (BMG) (2001)**

"Steve Hall turned me on to this album while we were doing press this year. As I'm a real CD junkie, any time anyone tells me about anything new, I go straight off and buy it. I don't really know how I missed out on this one. I like the whole of the album."

## GOLDIE

**Inner City Life (Metalheadz) (1994)**

"One of the best tracks to come out in the last ten years, if not THE best. I've got a lot of fond memories of Goldie from back when he was doing his tagging. He really frightened me at first: he had a nasty looking dog on a very heavy chain and a Merc parked outside. In time, I realised that he's an absolute sweetheart. I put this on to remind myself to try harder."

## DEPECHE MODE

**Barrel Of A Gun (Mute) (Underworld Soft Mix) (1997)**

"This is Rick's mix. I watched him struggling with this for quite a lot longer than he usually would. I was really pleased when he had this breakthrough on his own: I saw he was human. Before that I thought he was just a genius. It helped me realise how much work he puts in to get a result."

## GWEN GUTHRIE

**Ain't Nothing Goin' On But The Rent (Polydor) (1986)**

"This reminds me of the magical first time we went to New York in the mid-Eighties."

I spent most of it pissed and it was snowing, so New York was like a total dreamscape. We were both completely overloaded from being there and I was freaking out. The antidote was when we were taken to The Tunnel, where Gwen Guthrie was doing a PA. Fantastic."

## THE O'JAYS

**Backstabbers (PIR) (1972)**

"I'm still discovering music that I neglected. I grew up in a very white community and most of the music I liked when I was a kid was black music but I didn't know where to go to get it. Local record shops didn't sell it and all my mates listened to rock. The turning point finally came when my auntie asked me what records I wanted."

Underworld's latest single, 'Dinosaur Adventure 3D', is out now on JBO



HOME TAPING IS KILLING MUSIC



"Muzik Magazine/Romford dogs sunshine  
aftermath in a Virgin Trains matchbox/  
PEAR TREE! PEAR TREE!" Karl Hyde composes  
some lyrics in Muzik's honour, January 2003



# The Message

"... And when I press this button, the shaving mirror comes on." Cinch (left) and R-Type show off their futuristic, computerised home.



## TALENT

### UKG gets down with bhangra

...and matchmakers: **Hidden Talent** won't be concealed for much longer

Having bubbled away on the underground for over a year, Hidden Talent's 'The Indian Tune' is about to go stratospheric. Injecting some serious turbo into UK garage with its razor-sharp Asian influence and ragga flow courtesy of S'oreal, it's the product of South London school friends R-Type, 25, and Sinch Denastello, 22. The duo have been making music for two years, blending hip

hop, garage and anything with flava in a truly homegrown sense.

"We're inspired by what's around us," R-Type explains. "I wouldn't class the track as garage. It has those elements but everyone will like this, young and old."

They have also benefited from bhangra being highly fashionable again, but as Sinch adds, they're taking signing to a major label in their stride: "We made the track

two years ago, then this bhangra thing kicked off. It took Virgin 12 months to track us down."

After the initial riddim track was born, a demo was sent to S'oreal, aka the feisty Debbie McKoy, who co-wrote Jaimeson's smash 'True' and now looks set for a repeat visit to the charts with 'The Indian Tune'.

"'True' was on a West Coast flow," Debbie explains. "'The Indian Tune' stood out in a different way. I knew it

was time for me to take my sound back to its grass roots."

Debbie will also feature on the next HT track, 'I Feel You' with Sinch's 18 year-old brother. Sinch and R-Type, meanwhile, have put aside all bhangra talk to discuss kick boxing. It's apt, because they'll soon be giving the mainstream a big kick up the arse.

**'The Indian Tune' is out now on Virgin**



# The Message

## REALITY CHECK

Those mortifying mainstream media dance references in full

### SOAPS

**Yeah, right:** Down Coronation Street, girl in the dry cleaners complains to Audrey that she had to miss Seb Fontaine for her "Gran's birthday party," as if that were a bad thing. Surely an OAP party would be far wilder than a night with Fonty, anyway?

**Spotted:** Neighbours' Michelle Scully reading the Australian edition of defunct club rag Ministry.

**Question:** Will the notably non-bling cook-cum-r&b DJ Minty Sutton and his pirate radio station MAD FM survive the rumoured Dynasty-style Crossroads re-launch?

### RADIO

**Yeah, right:** Call the Daily Mail! Ambridge, home of Radio 4's tale of country folk The Archers, has recently been the scene of ketamine abuse.

Well, it is a veterinary anaesthetic, after all. . .

### PAPERS

**Are they on drugs?:** From The Observer: 'Crack takes hold on UK's dancefloors'. Apparently, crack is now rivaling ecstasy as drug of choice for 'middle class clubbers'. Best watch out for that 'intense'-looking accountant, then.



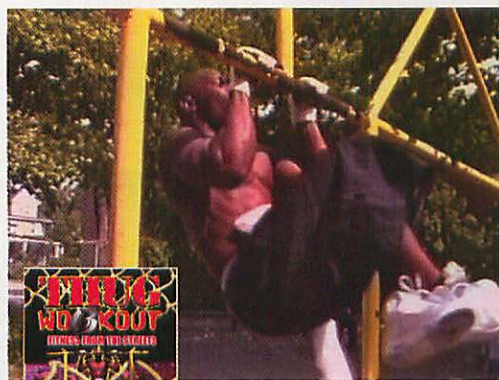
**Steve Edwards**  
Cassius may have beaten Kylie to the top spot in the US dance charts with 'The Sound Of Violence' but their Sheffield-dwelling singer's not big-headed. "Nobody in Britain knows who I am," he says. Bless.



**Bez**  
On stage during Sara Cox's dire TV abortion Born Sloppy, Bez made a bid to liven up proceedings. Picking up a mike stand, he twatted a random audience bloke on the head, then dived on him. Shame the producer was out of range, we'd say.

# WATCH, LISTEN AND LEARN!

With Muzik's selection of the best dance music DVDs



The Ruff Ryders' Thug Workout: two hours of sweaty men hurling themselves around - what could be more manly than that?

DVD's aren't only great for pausing on rude bits of films without the irritating 'Parkinson's disease' effect that you got with VHS. They also offer crystal clear sound, instant track selection and the option of Dutch sub-titles. Here's Muzik's definitive guide to turning your living room into MTV. Only not as shit, obviously.

### Thug Workout

If you're fed up with trips to the gym and weird fusion methods of exercise (yogasalsanetics with Tracey Shaw, anyone?), try Ruff Ryders' Thug Workout. Rated 15 and soundtracked by DMX, the video sees the poor-quality MCs using the streets to get fit quick, in an asphalt-pounding exercise in non-deliberate hilarity.

### Together Forever: Run DMC Greatest Hits 1983-2000

Even more essential following the sad death of Jam Master J, this collection of videos shows the new upstarts just how it's done. Taking you from classics like 'Walk This Way' and 'Run's House' all the way up to the breakdancer-battling Jason Nevins remix of 'It's Like That', a mini-documentary clinches, confirming Run DMC's vital contribution to hip hop history.

### Studio One Story

A right mission, the definitive story of Studio One took a year and a half to make. And it shows - bumper-packed full of interviews

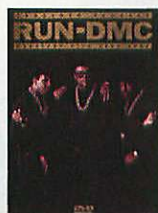
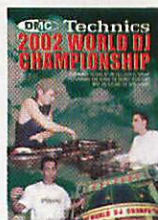
from all the reggae heavyweights from Studio One daddy Coxsone Dodd to Horace Andy and the best MC in a porkpie hat, Dennis Alcapone, there's also juicy archive footage with Marcia Griffiths and man-with-organ Jackie Mittoo on this three-hour marathon. Whether you be dread or baldhead, just sit back and take in the Jamaican flavour.

### We Are Skint

Celebrating no anniversary in particular, Skint have released their very own selection of videos to let you reminisce to your heart's content. Along with the obligatory Fatboy vids, there's Bentley Rhythm Ace and Cut La Roc. The highlight has to be the extras, including a Hall Of Shame of their worst videos, a 'Req-umentary' about Req's graffiti and Midfield General's educational tour of Brighton. Nice touch.

### DMC Technics 2002 World DJ Championship

Put your favourite scenes on repeat, get on your decks and watch and learn. Mixmasters and mixwannabes hailing from everywhere from the Philippines to New Zealand descended on Brixton Academy last September to show off their tricks and skills to a gaggle of jockey sluts. Now you can relive all the best bits, plus there's the bonus of behind-the-scenes interviews with the great men themselves and footage of Beck-collaborator DJ Sneak's exclusive performance. Re-re-wind!



# The Ones Superstar

Released February 17th on 2xCD & 12 inch. Formats include original mixes, remixes by Smith & Selway, Scissor Sisters, Phunk Investigation remixes of 'Superstar' & 'Flawless' plus the video.



www.positivarecords.com

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



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# I love you

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How are you?



*live!*



# The Message



6 of the best

## STICKERS

Don't be square. Play swopsies with these little beauties instead

**1** Lovers Records, free from Superlovers **2** Dorian Tucker, £1 from Slam City Skates **3** World 13, £1 from Slam City Skates **4** Trainer, £1 from Stussy **5** 300% Dynamite, 10p from Sounds of the Universe **6** XLarge, part of a selection from Bond  
Superlovers: 020-7240-5248 Slam City Skates: 020-7240-0928 Stussy: 020-7836-9418 Bond: 020-7437-0079

photo SEAN MYERS

## KID KOALA FALLS IN COMPUTER LOVE

Canada's furry ninja drops some mad ill art-type shit

Ninja's turntable wizard Kid Koala is getting arty with the release of his comic Nufonia Must Fall. It's the tale of an unemployed robot's courtship of a lonely office girl, with a soundtrack full of sweet atmospherics "written

while my room-mates were asleep," Kid says. "I had to play the bed tracks on piano very softly but I think it fits with the love story quite nicely."

See [kidkoala.com](http://kidkoala.com) for more furry fun



She's a lonely office girl



He's an out of work robot



## RAGGA IN 'SENSE OF HUMOUR' SHOCK!

...Thanks to a joiner from Nottingham

Hot on the heels of coal mining-themed, made-up hip hop guy MC Pitman, there are some new japesters on the mic. They're extremely rude bwoys Carlton 'Killawatt' Valley and Bigga Dread, and they rinse out heavy chat about gay rastas, a troublesome truck and their favourite serial killers, over Casiotone dancehall ragga riddims. But 'Closet Bwoy', 'Batty Dread', 'Truck Inna Garage' and 'Special Request' aren't the rantings of seriously un-PC Jamaicans. They're the work of a 31 year-old honky joiner from Nottingham.

"I've got a big crew of MCs," says Danny Birtwistle, before confessing: "Alright then, they're all me."

So is the EP a ragga re-hash of the rapping miner? "I'd never heard of Pitman until me mates told me about him," admits Danny. "I made the tunes for a laugh. I just thought they'd sound good played loud."

Danny's got more social observations ragga'd up and ready to go, with backing knocked up on "some boxy drum machine I bought in Japan." Buying property and the internet are set to be tackled by Bully Roy and Arnold Hill & The Beatinites, respectively, on Chariot Records. But with just a few hundred copies available, on cheeky ten-inch, you'd better hurry if you want to get on this ragga tip.

Nice up yourself with some of Danny's riddims at [vinylunderground.co.uk](http://vinylunderground.co.uk) now

Truck inna garage we have to start it up/  
Truck inna garage we have to rev it up/  
The young gal pass we have to whistle up/  
Drop all me spanners we have to pick em up  
(Truck Inna Garage)

Check de batty of a young boy in de street/  
Check de batty of an old guy in the club/  
Check de batty of an old man in the toilet/  
And give it a dirty lickie rub  
(Batty Dread)

## SLIMMER OF THE MONTH

## BAKER BINS PIES

Legendary producer and all-round (aha-ha-ha!) DJ don Arthur Baker reveals the secret of his amazing weight-loss

It's exactly a year ago that the US-born, London-based producer Arthur Baker decided to put the breaks on his eating. On a strict no carbs diet (as used by the similarly formerly-flabulous Missy Elliott), Baker cut out beer, chips, bread, pasta, cake and cookies.

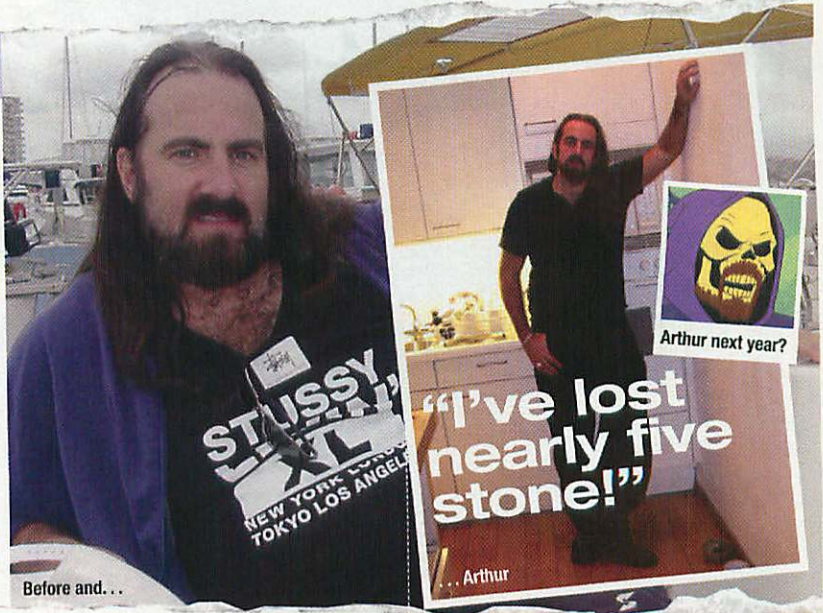
"The hardest thing was giving up pastries," Arthur told us, relaxing in his north London home.

Surviving only on vegetables, rice

and "a little red wine", Baker also swam every day. It's got tougher recently though – he will soon be opening a restaurant in London's Bayswater. Called Harlem, it will serve fried chicken and grits.

"I've been tasting food all month," Arthur moaned. "It's beginning to show!"

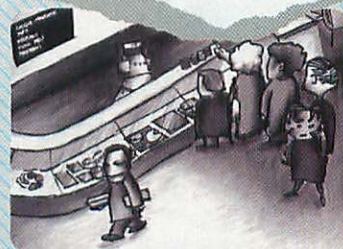
'Really Fookin' Noise' by Arthur Argent is out now on Arthur's Get Wacked label



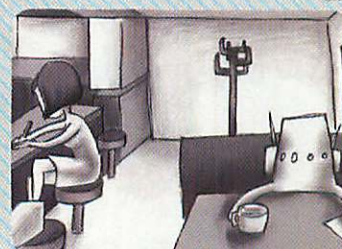
Struggling to find his voice



Amidst the noise of the city



Little does he know that destiny has programmed him

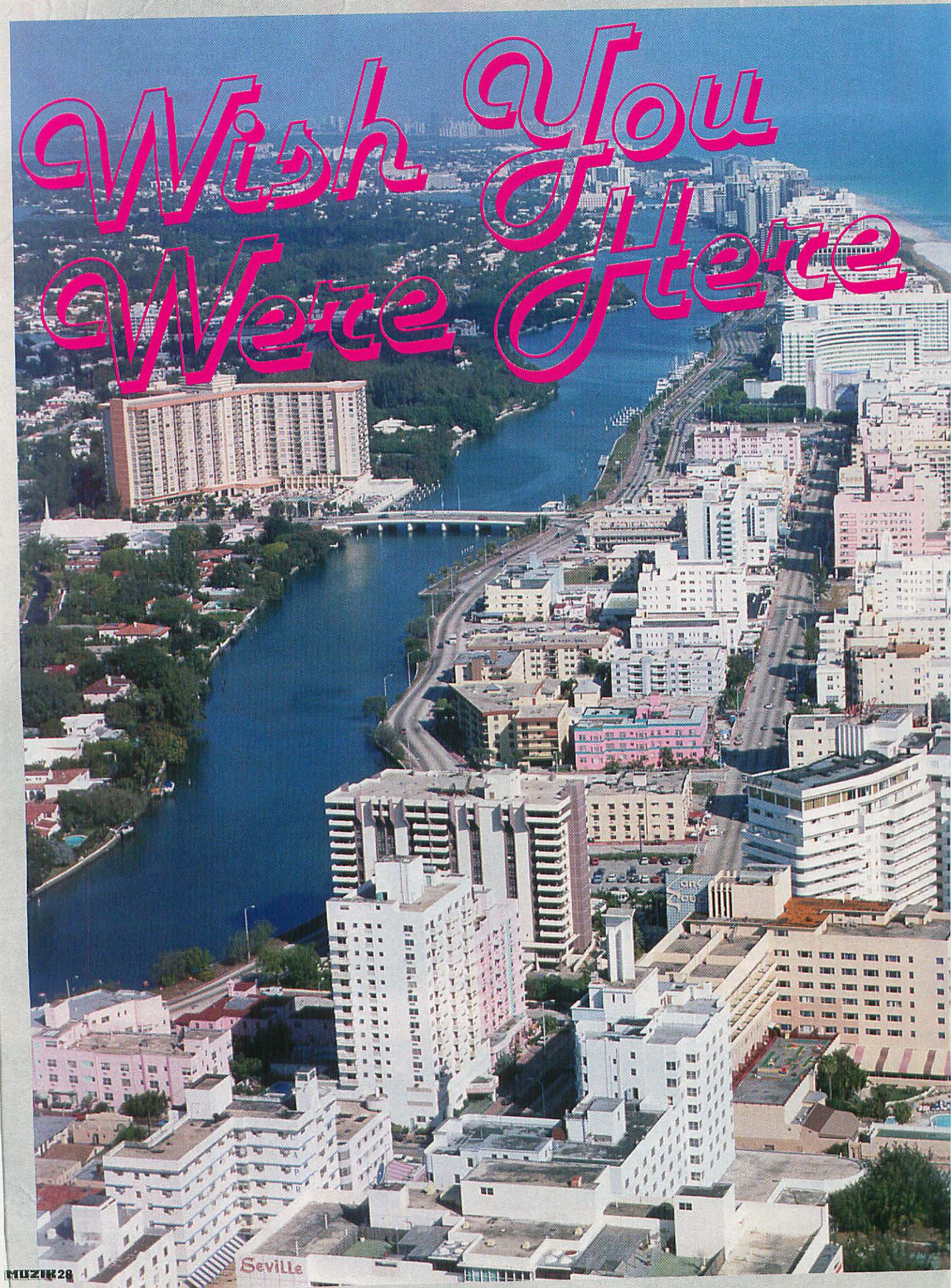


For the greatest love story of our time...



Gilles Peterson presents...

# Wish You Were Here







WORDS JOHN HALL  
GILLES PETERSON PHOTO JASON MANNING  
MIAMI PHOTOGRAPHY IPN

Gilles Peterson, king of all things Worldwide, is packing his shorts and shades for Miami's Winter Music Conference. Join him...

When someone says 'Miami' to you, what springs to mind? Palm trees, white suits and blonde chicks? Well, yes, yes, and of course, yes. But March is also when Miami goes BPM crazy, as the dance music industry dives headfirst into a marathon week of schmoozing and boozing (*Surely you mean 'hearing and playing exciting new music'?* - Ed.) in the Florida sunshine at the Winter Music Conference.

Chances are that, while you've read about the various lugging journos and disc jockeys having the time of their lives (*Surely you mean 'Studiously searching out exciting new music'?* - Ed.), you've never been yourself. So, rather than serving up a variety of rambling recollections pieced together from the seriously serotonin-depleted, we've got Radio 1 Worldwide DJ, jazz-house-rootsman and this month's Muzik cover CD mixer Gilles Peterson to bring you his own personal Miami postcard.

"It isn't just a British export of superclub-ism," Gilles explains. "Having visited the Conference for the last seven years, it feels to me almost like a fringe festival. You don't have to be involved in the Lisa Lashes side of things."

Welcome then to Mr Peterson's guide to the best parties, DJs and music that Miami has to offer. With some football tips thrown in too. Once a gooner...



Readers, let's play 'Where's Gilles?'. The jazzmeister is 'larging it' somewhere in the picture on the left, so using your skill and judgement, mark with an 'X' where you think he is!

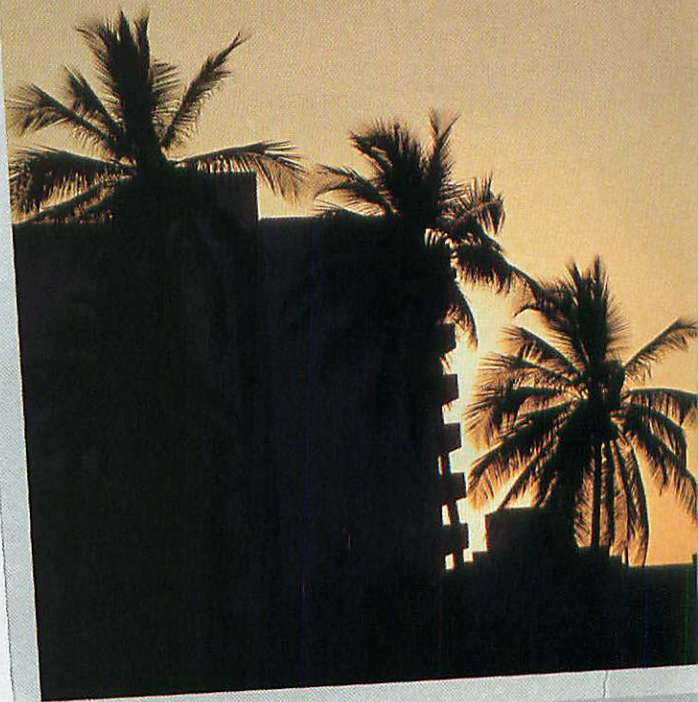


# Gilles Peterson presents...

## Best Party Moment



"The Sunset Scree, where I've played for the last few years. It's outdoors at The Raleigh Hotel, with an amazing pool and gardens, and is generally regarded as the first party of the conference for my circle of people. The first time we did it was in 1993 with Danny Krivit, Ron Trent and myself. The next year, Thomas Bangalter dropped 'Stardust' and it was the first time anyone had heard it. You certainly realised how many DJs were there that night when over half the place rushed the booth! You could instantly feel from the excitement in the air that it was going to be a huge hit."



## Best Brit Abroad Moment



"It's exceptionally sad, but I always make sure I get to this really dodgy pub called The Churchill, which is the only pub that will show Premiership football. It's on the wrong side of the tracks and a really rickety ex-pat pub, but it's only then that you see who the absolute hardcore football nuts are. I'm normally the only DJ there, but I usually see three or four other people there I know. I'm an Arsenal man, and last year I saw Robert Pires do his ligament in the FA Cup replay against Newcastle, meaning he couldn't get to the World Cup. That was a painful aspect to the week!"

## Best Good Time Crew Moment



"If you want to hang out in a gang in Miami and have a really outrageous time, Reprazent are the guys to do it with. You won't see your bed for three days, guaranteed. DJ Krust is the champion - at my peak I could just about keep up with him - while Ron's the overseer who makes sure everyone doesn't go too crazy. Last year we ended up in a salsa club, really far north, listening to a traditional Latino salsa band. Everything else at this point had finished. Not surprisingly - we'd been going for four days by that point."



## Best Celeb Moment



"It has to be Oliver Stone. One of the Miami parties I always check out is Josh Wink and King Britt's Ovum party. We always go there straight after the Sunset Sierra because it's a natural follow-on. It was at the Ovum back in '99 and Oliver Stone was knee-deep in absolutely gorgeous Miami ladies. I spotted him in the toilet later, totally off his nut. I didn't even get to speak to him, but it was great that he was there! He was in Miami shooting his American Football film Any Given Sunday and he was loving it, man. He was really enjoying himself. At the end of the day, he's the don."

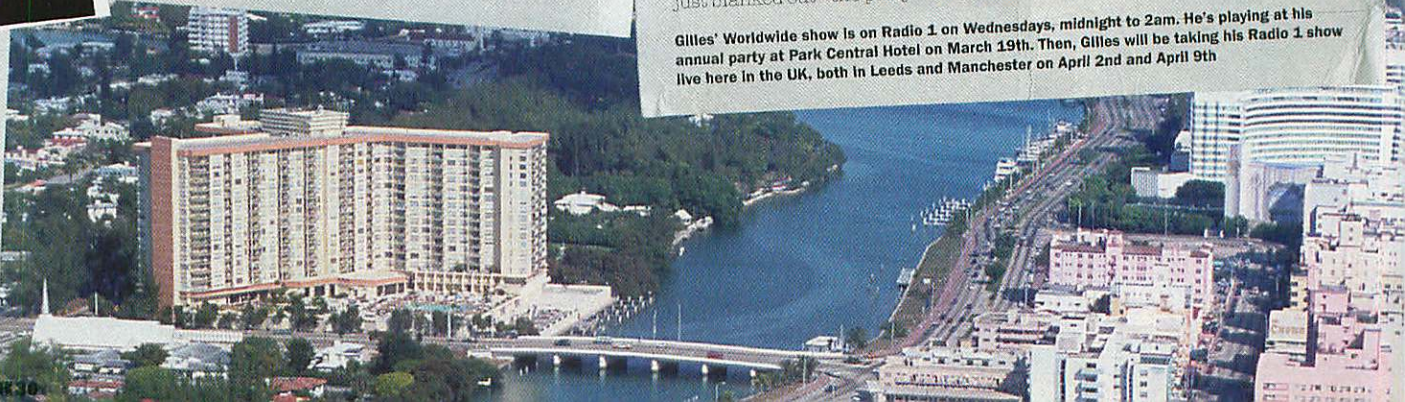


## Biggest Space Cadet Moment



"The Masters At Work party is always one of the highlights, but my worst Miami experience ever was when Louie Vega asked me to MC the Nuyorican Soul live show, back in '99. I'd been out in Miami for about three days and I'd also been up all night but, because the MAW guestlist is the trickiest in the world, I knew that if my little mob were going to get in, I had to get up and get them in personally at midday. Once I was there, I spent the next five hours totally spacing out. I got really paranoid and overwhelmed by the professionalism of the party and I don't think I've ever given such a bad introduction in all my life. I still have nightmares about how awful it was. I just blanked out - the party was going so well, but I was on another planet."

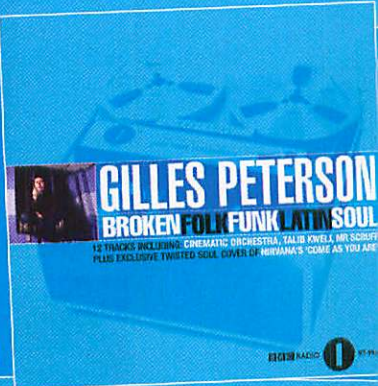
Gilles' Worldwide show is on Radio 1 on Wednesdays, midnight to 2am. He's playing at his annual party at Park Central Hotel on March 19th. Then, Gilles will be taking his Radio 1 show live here in the UK, both in Leeds and Manchester on April 2nd and April 9th





# BROKENFOLK FUNKLATINSOUL

Senor Peterson's round-the-world ticket, via Ocean Drive. Exclusive to Muzik!



## KUUSUMUM PROFEETA

Kovin Lentaen Kotiin Kaipilan (Ekstro)

"You'll either love it or hate it - it's folk soul music from the pine trees of northern Finland. I've been told it's made by a bunch of hippies. It's sung in Finnish, obviously."

## CINEMATIC ORCHESTRA FEATURING ROOTS MANUVA

All Things To All Men (Ninja Tune)

"An epic tune. This is the basis of what the CD is about. It's the best cinematic hip hop track ever, and it represents what I do as a DJ. The heartbeat of the album."

## DANI SICILIANO

Come As You Are (L'il Sici Music)

"Siciliano was the singer on Matthew Herbert's last album. Matthew has just put together a big band, and the first live show was at my night at Montreux last year. It was the most exciting musical adventure I've been on in the last year. They're backing Dani up on this cover of Nirvana's 'Come As You Are'."

## MR SCRUFF

Come Alive (Ninja Tune)

"I've got a lot of respect for Mr Scruff, he's one of my favourite DJs. This is a wicked little jazz tune from his album, with vocals by Nico who's also on the Mark Rae album."

## HARMONIC 33

Where Have They Gone? (Groove Attack)

"A really nice beats piece from Mark Pritchard of the Jedi Knights. One of his little projects, just really lovely, melodic, instrumental hip hop."

## ASHERU FEATURING TALIB KWELI

Mood Swing (Seven Heads)

"I love this track, love it. I always go to Mr Bongo's for my independent hip hop, and I'm constantly getting some raw shit on little labels. This samples Duke Ellington's 'In A Beautiful Way' and is combined with one of the best MCs in the world."

## LONE CATALYSTS FEATURING THE 3RD

Destiny (BUKA Entertainment)

"I played at Plastic People on New Year's Eve and it was a brilliant night because it wasn't oversold. At 5am in the morning, Charlie Dark played this independent hip hop tune, which samples 'Ma Cherie Amour' by Stevie Wonder. It was so uplifting!"

## 2 BANKS OF 4

Unclaimed (White)

"Their last album was like Cinematic Orchestra but with more vocals. Their new stuff is phenomenal, this one is a cover of a track by a jazz guy called Carlos Garnett."

## MICATONE

Sweet Child (Sonar Kollektiv)

"Wow. I got the Micatone album from Alex Jazzanova. I met up with him and we did a few CD exchanges. I then had to go straight to the airport and between Tottenham Court Road and Shepherd's Bush, I'd already called and asked him if I could have a track for this album."

## UNDERWORLD

Twist (JBO)

"I was really surprised by this. Chris Bangs told me to check out the new album, and this one's a real techy jazz track. It's got the energy of the rave, but with sounds that I can play. It's a monster for me."

## INFEKTO

Lefthand Jazz (9 To 5 Finnish)

"This is a really weird record from Finland that I heard in Fukuoka, in Japan. I was playing with Jason Swinscoe from Cinematic Orchestra when they played this breaks tune that samples Pharaoh Sanders, and it blew the roof off."

## OSUNLADE PRESENTS

NADIRAH SHAKOOR

Touched My Soul (Set)

"Osunlade is one of my favourite house producers and DJs at the moment. He's pretty wide-ranging - on the one hand he's worked with Lauryn Hill as a songwriter, on the other he's made some really classic house records."

# Radio One In Miami

Your at-a-glance guide to Radio 1's WMC parties

## Wednesday March 19th

- Gilles Peterson live from Park Central Hotel, with guests Carl Craig, Madlib and Peanut Butter Wolf

## Friday March 21st

- Pete Tong's Essential Selection live from Opium Garden. 6pm-9pm
- Radio 1 Rap Show with Tim Westwood live from Roof at Park Central. 9pm-11pm
- Fergie live from the Opium Garden. 11pm-1am

## Saturday March 22nd

- Judge Jules live from Park Central. 5pm-7pm
- Seb Fontaine live from the backstage area at the Ultra Festival. 7pm-9pm
- Radio 1 Rap Show with Tim Westwood live from Park Central. 9pm-12 midnight
- Essential Mix live from Essential Mix Stage at the Ultra Festival. 2am-4am





This caption is to be read to the tune of 'Independent Women'  
while listening to a loop of Fad Gadget's 'Back To Nature':  
Richard X! Independent! Throw your mash-ups at me!



# CHOP IDOL

WORDS TONY NAYLOR

## How Richard X took bootlegging from cottage industry to chart phenomenon

**T**he closing night of Pacha, 2002. And it couldn't be flashier. Italian models shimmy, gay boys glitter, Europe's jet-set look smug in bad Versace and awestruck UK clubbers give it up. And look, over there, in the hallowed VIP area – fuck! – it's Puff Daddy and his crew. Champagne, diamonds, Monte Cristos. . . it's all very bling up there. Except, who's that beardy fella in the Liberty X T-shirt? The slightly startled one dancing next to Kelis? The stray Happy Monday in need of a haircut. Jesus, who is that?

"Pacha's not really me," admits producer Richard X, aka Girls On Top, aka The Man Who Took Bootlegging Overground. But he was there. With Puffy. Clearly, Richard X is in demand.

Sat in a junk-filled meeting room at Virgin Records HQ, taking the piss out of himself, fidgeting nervously with his new jacket, Blackburn-born X ("Proper name? No need") doesn't exactly look like hot property. However, thanks to two enormous bootlegs – 2001's omnipresent TLC/Human League cut 'n' shut 'Being Scrubbed' and the Adina Howard/Gary Numan follow-up 'We Don't Give A Damn About Our Friends' (which The Sugababes took to Number One as

'Freak Like Me'), he has been catapulted from relative obscurity into Virgin, via Pacha's VIP area.

"Kelis was signed to Virgin," explains Richard. "She heard my stuff knocking about and liked it." A few months later, she was in London with Puff Daddy, working on their much-talked about house tune with Darren Emerson, and Richard got a call.

"They were having problems and I got called in because Kelis didn't know anyone in London. I get to the studio and there's Nellee Hooper, Darren Emerson, Flipper, who's Sasha's

programmer, two session musicians, a programmer, Kelis, Puffy, Puffy's PA and it was like, 'What's going on here?'. I think I was the sixth person that had come in. I played them some synthy r&b stuff and they went mad for it."

Next day, he was whisked off to Ibiza, to spend a week with Puffy, knocking up demos.

"It's more my sound, r&b meets electronics. Nothing to do with bootlegs." Was it all Cristal and big cigars? "Yeah, but not for me, I assure you."

As a man more used to mastering tracks for his mates The Fat Truckers, you might expect Richard's head to be spinning. But, he's reassuringly unfazed. Which is good, because this month, Richard and Liberty X release 'Being Nobody' (Chaka Khan's 'Ain't Nobody' re-sung atop Human League's 'Being Boiled'), the record that will plaster Richard's name across the charts. The ragga version is one of Muzik's singles of the year, already. Moreover, it tee's up the release of Richard's incredibly well-connected debut album. Jarvis Cocker, Kelis, garage MC Specialist Moss and, erm, Sam Fox have contributed potential tracks, and, from what Muzik's heard, this sweet and steely electro gumbo could well be the sample-pop hit of the summer.

Richard, who's in his "mid-20s, honest!", previously tinkered in electronica, "doing stuff that no-one was interested in," until inspiration struck in the form of Rodney Jerkins' futuristic r&b. It reminded Richard of hard but soulful Eighties electro pop and he started thinking about how to fuse the two. The solution? Bootleg juxtapositions of Whitney Houston and Kraftwerk or Missy Elliott and The Normal because "they appeal to everyone."

Even compared to fellow mash-up movers like Erol Alkan and Soulwax, those early Girls On Top productions, released on Richard's Black Melody label, stood out. Richard never relied too heavily on absurdity. There was humour there, but these weren't jokes. They were raw, timeless pop records.

### REACTIONS

When the original artists hear Richard's bootlegs, they freak, right? Not necessarily, according to Mr X...



**Timbaland** (on 'Warm Bitch', which mixes 'Warm Leatherette' by The Normal with Missy's 'She's A Bitch')

"A German journalist took it over and, to them, it's techno. It doesn't compute. But he was curious. I've got my signed single, it says, 'Stay cool, Timbaland 2001.' And have you stayed cool? [laughing:] "When someone like him gives you advice, you take it seriously."

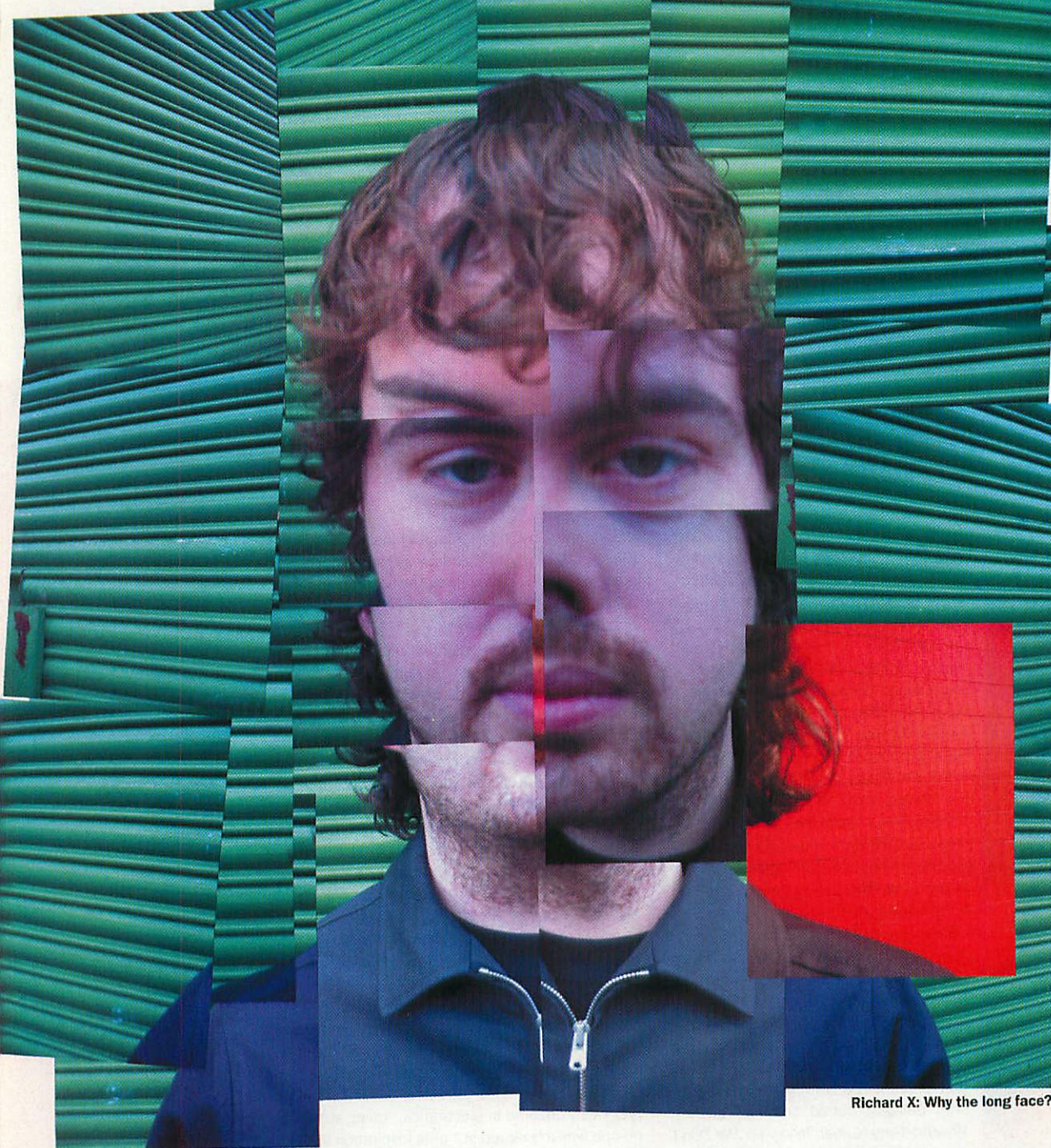


**Kraftwerk** (on 'I Wanna Dance With Numbers', which mixes their 'Numbers' with Whitney Houston's... well, can you guess?)

"I heard that they thought it was the best sleeve ever [Whitney's head on Kraftwerk's bodies] and the worst record they'd ever heard. Then, six months later, they got it." Kraftwerk even cleared the samples for a re-release: "Then Whitney fell over or something and it was kaiboshed."



# Richard X



Richard X: Why the long face?



## COLLABORATORS

**Liberty X** "Liberty X are perfect. They're an iconic pop band, they sound really good and it fucks off so many people. They're sound people too, the most open out of everyone I've tried to work with, bizarrely."

**Sugababes** "They had no idea who Gary Numan was, their reference point was Adina Howard. God knows how, as they're 17 years-old - it must have been from classic tapes."

**Jarvis Cocker** "He supported my records and I played at his first Desperate Sound System thing at Homelands. Musically, he's always open-minded."

**Kelis** "She's fantastic and there's crossover in that she likes a lot of breakdance and electro stuff. I think her time will come. Her second album didn't get that much attention, but tracks like 'Young, Fresh And New' were really good."

**Puff Daddy** "He's demanding, he wants the best from everybody, but I really rate him and he likes what I do too. I couldn't pretend to be his best mate, but we got on."

» A couple of months later, of course, every two-bit bedroom producer was openly flouting copyright law in a very punk rock explosion of bootlegging energy.

"Now, it's 'uncool'," says a still-proud Richard, "but the first few bootlegs just stopped people in their tracks. It's a formula - I was thinking of calling my album, 'It's Just Two Records Stuck Together' - but you could tell the ones where people actually liked the source material. That's the heart and soul."

If bootlegs are very much last season, Richard "couldn't give a shit". He isn't one for fads or rules. The Cramps' "You got goood taste!" sample on 'We Don't Give A Damn...' was an ironic swipe at sniffy hipsters and techno intellectuals who might hate Richard working with Liberty X: "That sample was just saying 'None of us have got a fucking clue'. Good taste and snobbery are just so destructive."

Timbaland, says Richard, has got the right idea, couching cutting-edge sounds in an accessible pop context. "It's not about how successful it is, it's the attitude, being open-minded. I get fucked off with

that indie electronica snobbery, where you can't go beyond electronic music's boundaries."

But haven't you sold out, signing to a major? "It was never about being marginal. We need to buck our ideas up. Underground things just don't get the exposure. And I haven't made loads of money out of this at all."

Richard hasn't cashed in on the bootleg craze nor sold his 'cool' cachet to the highest bidder, despite the offers: "I can't say who, but one was an early Nineties comedy pop band. That'll get people thinking." People might scoff at Liberty X and, yes, 'Being Nobody' will gain them some much-needed cred, but Richard approached them. Like he approached Sam Fox.

"I'm not a breast man," he promises, when questioned about his motives. "She had an acid house tune, 'House Of Love', that I was well into." If

you're going to make great, twisted pop records it follows that you need great pop singers. "No-one wants to hear my plaintive singer-songwriting," he laughs.

Listening to tracks slated for Richard's album, some bootlegs, some original tunes, his future couldn't sound brighter. Kelis' feisty sci-fi take on SOS Band's 'You're The Finest' or Jarvis Cocker's untitled ballad, which sounds like Nick Cave-gone-techno, expand his sound, but maintain a perfect tension between pop and underground electronics. What if people start bootlegging him though? Richard grins.

"I'd like someone to make a statement - 'Richard X Is A Fucking Twat' type thing." And with that, he wanders off, the least likely-looking pop star ever. But, make no mistake, Richard X is a star. Of sorts.

'Being Nobody' is out in March on Virgin

**"I get fucked off with that indie electronica snobbery. It's just so destructive"**





*the new fragrance*



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# GOING WITH THE 'FRO

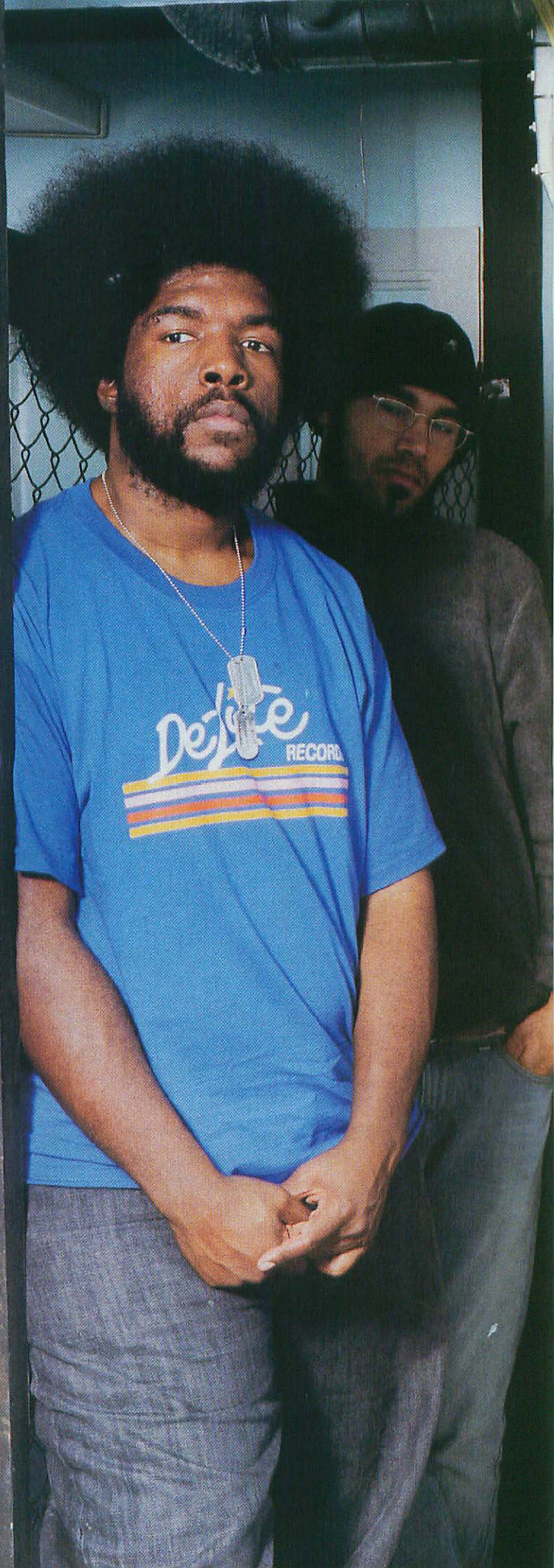
Going live with Philly's finest rappers, The Roots

**M**uzik is sat in front of a drummer, but the last thing we're talking about today is how to keep a beat. The conversation will not veer towards his favourite brand of sticks or the state of his bass pedal. Instead, this is a guy who tells us, pretty much unprompted, why it's hard to get a proper Marlena Shaw retrospective LP because of her label moves. That's before he flips us onto The Avalanches, Texas oil conspiracies and the importance of employing the best possible vegetarian chef available. Clearly, this is no ordinary drummer. Ladies and gentlemen, this is Amir 'Questlove' Thompson, and he's in The Roots.

The mightily Afro-ed Questlove (sometimes spelt 'questlove' - geddit?) is the driving force of The Roots. He produces, he knocks seven shades of shit out of the drums and he binds the family together. And he's the musical buff to end all musical buffs. He embodies the ebullience and sheer joy in music that help The Roots belie their worthy, dry name. Because far from being the aural equivalent of a big bowl of All Bran and a drop of semi-skimmed that their hippy image suggests, The Roots are the most exhilarating live experience around today.

A couple of nights before, they blew away the Jazz Cafe with an amalgam of conscious hip hop, comedy medleys, human beatboxing, bass solos, balls out, four-to-the-floor rock, plus a cover of Rick James' 'Superfreak' in which every lick pushed MC Hammer further and further from your mind. Questlove wore an Arsenal shirt, and as the beatbox launched into a scratch solo dedicated to the late Jam Master Jay, all seven, sweat-drenched men held invisible strings connected to each and every person in the room. >>

WORDS ANDREW EMERY PHOTOGRAPHY JASON MANNING







The Roots: (l-r): Questlove (drums, hair), Ben Kenney (guitar, lurking), Hub (bass, medallion man), Kamal (keyboards, nasty T-shirts), Scratch (beatbox, fishing), Black Thought (vocals, looking like Juan Atkins)



# The Roots Family Tree

Your guide to the Philly hippy hop scene



## Jill Scott

The North Philadelphia urban poet and songbird wrote 'You Got Me' for The Roots, scooping a Grammy in the process.



## Erykah Badu

Popped up on The Roots' Grammy-winning 'You Got Me', recently duetted with Common for the 'Brown Sugar' soundtrack and occasionally releases albums of her own pioneering nu-soul. Tends to wear a headwrap.



## Common

Chicago-born rapper gets all Hendrix on our ass with his new 'Electric Circus' LP, with production from Questlove and guest spots from Erykah Badu and Jill Scott.



## D'Angelo

The soul singer who can't seem to keep his top on has recorded with The Roots and Common.



## Talib Kweli

The conscious rapper crops up on 'Rollin' With Heat' on 'Phrenology' and Black Thought drops by on Talib's recently released solo debut.



## Ne'Shell Ndegeocello

Prog-soul lesbo and sub-editor's nightmare invites Talib onto her worthy latest album 'Cookie: The Anthropological Mixtape'.



## Rahzel

Beatbox wizard who appears on several Roots albums. Now replaced by Scratch, but he pursues a solo career involving expelling large amounts of saliva.



## Outkast

They might be far away in Atlanta, but one of them still managed to knock up Erykah Badu after recording 'Humble Mumble' together for their last artist album.



## Gody Chestnut

Is on 'Phrenology', has toured with The Roots, appeared in The Strokes' 'Last Nite' video and his debut LP includes a song called 'Look Good In Leather'. Going to be very big.



**"We have respect for the synth-based music that's going on in Europe. We're hip to Stereolab!"**

» Hip hop has its comedians, its crown princes, its thugs, its lovers. But in The Roots – drummer Questlove, lead rapper Tariq 'Black Thought' Trotter, human turntablist Scratch and the musical core of Kamal, Ben and Hub – it has its loveable rock & roll band. This is the only hip hop group to draw gasps of surprise rather than outrage when they tour. Even if you hate hip hop, you'll still love The Roots.

"Back in 1994, people would come to the show and there was no previous standard for them to judge what they're gonna see," says Questlove. "They thought we were some peace-loving jam band who didn't know anything about hip hop. So a lot of our earlier shows were all about proving to people that we did know hip hop."

Today, that The Roots know hip hop like the backs of their hands is not in question. 'Phrenology', their fifth album, is the sound of a group that has reached creative maturity. From the pop rock of 'The Seed', to the hushed, confessional 'Sacrifice', and the speed rap of 'Thought At Work', it seems that The Roots thirst for the fresh can't be quenched. And if some of their influences are expected, many of them are not.

"With 'Thought At Work' I really wanted to capture the Bomb Squad sound of Public Enemy," Questlove says, his eyes sparking up. "My love for that sound is why I gravitate so much towards The Avalanches' record. A lot of people argue with me about it, but I know how that record was made and I know that each song is a sample that builds upon a collage of other works, with a truly wide musical vocabulary. I think it's the most genius thing in life."

During work on Common's recent 'Electric Circus' LP (see the Family Tree box, left), Quest brought the UK's premier experimental, electronic fops Stereolab into the mix, too.

"We were just hip to it," he drawls, as if mixing skewiff alt. pop with hip hop were an everyday thing. With Common, we ODed on music outside of the US and I have a whole new respect for what's going on

in Europe. We were all studying a lot of synth-based stuff and Stereolab was a masterpiece to me." And if he's having a tough time getting people to collaborate – whether it's chums like Common, Jill Scott or soul sensation Bilal – he's got an ace up his sleeve.

"The sureshot way of getting my people to come to any event is hiring the world's best vegetarian chef at my crib," he laughs, "Terry cooks his ass off and, next thing, it's like 'Look, Jill's here, Erykah's here.'" All these friends are of a type – we're back to the All Bran and thrift store chic – but The Roots are not for pigeonholing. One minute they're delivering a Grammy-winning love ballad with Erykah Badu ('You Got Me'), and the next they're lining up with Jay-Z, the epitome of jiggy glamour, for his MTV Unplugged appearance and album. What gives?

"Once I heard from Jay's mouth that we had carte blanche, I wanted to do it. I've worked with a lot of people and if you asked me which motherfucker gave me the least amount of headaches and was the coolest person to work with, I'll say his name every time without hesitation. Dude is just like us."

Quest's main aim in '03 is to make sure that, when you do catch The Roots, you'll never forget them.

"My pet peeve with hip hop is that the records aren't treated like works of art that'll stay forever. Like 'Exile On Main Street' is acknowledged as a classic, but very rarely do you ever hear of 'Three Feet High And Rising' or 'Nation of Millions' held in the same light."

Which is why The Roots are serious about their art without being ball ache tedious. They're like a trendy teacher – they're good for you, you think they're hip. So we leave Questlove to make effortless radio magic with The Roots on Gilles Peterson's show. The rap chattering classes are still debating who's the king at the moment: Nas or Jay-Z. Who cares? Questlove for President!

The album 'Phrenology' is out now on MCA. Single 'The Seed' is out on March 31st

## Electric Sticks

Drummers Who Run Ting



### Questlove

Producer, spokesman, thinker, driving force, percussionist. Hair so big, he should probably live in High Barnet.

### Phil Collins

He's a very good drummer – shame he didn't stick to it, really. There's also a hilarious chapter about him in 'American Psycho'.



### Tommy Lee

Better known for his web-based cocksmanhood than for his Crue stickmanship.

### Keith Moon

The Who's drug munching percussion god, who died at the tender age of 31.

### Animal

The muppet inspired by Keith Moon. Opened conversations with 'Food now!' What a guy.





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# Jay J & Miguel Migs

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## The West Coast Sessions

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In November 2002 Devious put together the 1st ever Weekender to feature Hard House, Trance, Funky House and Drum & Bass with stunning success.

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**pontins leisure complex - camber sands - east sussex - uk**

## DEVIOUS ARENA

Sonique tbc  
Judge Jules  
Tall Paul  
Eddie Halliwell  
Anne Savage  
Graham Gold  
Lisa Pin Up  
Brandon Block  
Scott Bond  
John Kelly

Daniel Bailey  
Matt Cassar  
Andy Manston  
Darren Stone  
Dave Reeves  
Paul Johnson  
Charlie C  
Basil  
Martin Scully  
Paul Callaway

## INNOVATION ARENA

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

mc's  
Skibadee  
Shabba  
GQ  
Fearless  
IC3  
Fatman D  
Rizla  
Riddla  
Fats  
Sugars  
Eksman

## OUTRAGEOUS FUNKY ARENA

Nippa  
Scott cuba  
Klively  
Immaculate Boys  
Tommy Heron  
Maverick Dj's  
Diego

Jim Labisko  
DR barnes  
Huw Leith  
Stuart Peeters  
Lee Tristram  
Mr Pind  
Charlie C

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SHARPS



**DANGER!**

**DANGER!**

**We've just listened to a UK garage album and now we're about to shoot you in the face. Or so the government would have you believe...**

**Censored music:  
The full story**

- Why the UK Government should shut up **p42**
- Acid house mania! **p46**
- Parental Advisory stickers **p48**
- Be a hip hop gangsta for a day **p49**
- The most offensive records ever **p50**
- Tabloid bollocks **p52**
- Muzik's Offence-O-Table **p54**
- Throbbing Gristle **p56**





DANGER!  
**DANGER!**

# TAKING THE RAP

**Britain's gun crime is rising and the government blames dance music. Haven't we been here before?**

'Fury Over Pop Yobs!' 'Fans Scream As Tear Gas Bombs Explode Around Them!' 'Shame Of Rampaging Stars!' run the tabloid headlines. Magistrates and tabloid newspapers launch morally outraged attacks on hip hop, rap fans are injured at gigs, rappers are held in court and MP's call for a ban on dance records. The future for dance music looks bleak.

Or, indeed, it was looking bleak. The riots, the tabloid press outrage, the governmental clampdowns mentioned above? That was all about the Beastie Boys in the spring of 1987. The Daily Mirror ran front page calls for the 'bad boys of rap' to be banned from the UK. Tear gas canisters were fired off at their gigs. Adam Horowitz wound up in court, and the late Mary Whitehouse (then Britain's moral guardian), insisted that armed police be present at every Beastie

gig. Little wonder, really – from the homophobic panic during disco's heyday, to media hysteria over acid house raves, to Kim Howells' ill-informed ramblings about gun crime today, dance music has always had to shoulder more than its share of the blame for corrupting the kids.

But now, in early 2003, there is one difference between the controversy surrounding the Beasties and that

continually dogging So Solid Crew: two people are dead. Charlene Ellis and

Letisha Shakespeare, who liked a bit of hip hop and a bit of garage, were killed in a hail of bullets outside a party in Birmingham on new year's day. So when we talk about dance music being under threat here, it's a deeply serious issue.

Hip hop has been directly blamed for these deaths. Not, it should be pointed out, by the parents of the girls or by Birmingham local community leaders but by politicians – MPs who have mooted legislation which will ban some hip hop albums. Culture Secretary Kim Howells went on record attacking 'rappers' in general – but mentioning UK garage artists So Solid Crew in particular – just four days after the killings. More alarmingly, Home Secretary David Blunkett (who has the power to ban almost anything he wants) also waded into the argument.

"We need to talk to record producers and distributors and those engaged in the music business about what is and isn't acceptable," said Blunkett, offering a chilling prospect of state censorship of music lyrics. "We can lay legislation down more firmly and ensure the police do their job."

The music industry, however, is fighting its corner, with Ms Dynamite dismissing as "bullshit" the idea that garage and hip hop are inextricably linked with violence. "The media have blown it out of all proportion," she told Muzik, hours after playing a benefit gig in Birmingham for the deceased girls. "Garage is a young London scene. That's why people in power are afraid of us and try everything to shut us down. There is violence wherever you go and the rave is a small part of it. It is a metaphor for life in general."

WORDS STEPHEN ARMSTRONG

**GANGST  
RAP GET  
BLAME  
FOR GUN  
MADNES**



## Music Attacks! 1943-2003 >>

**1943**

### Zoot suit riots

Jazz backdrops the US social uprising

**1954**

### Cole Porter banned

Rather obvious drug reference "I get no

kick from cocaine" is changed to "I get perfume from Spain" in Porter's classic 'I Get A Kick Out of You'.

**1955**

### CBS bans mixed-race dance

CBS TV cancels Alan Freed's Rock & Roll

Dance Party after Frankie Lyman (of black group Frankie Lyman & The Teenagers) is shown frugging with a white chick.

**1957**

### Elvis' groin banned

Appearing on the Ed Sullivan Show, 'The Pelvis' has to be shot from the waist upwards to honour middle America's sensibilities.

**1964**

### 'The Battle Of Brighton'

Around 3,000 mods and rockers meet on the beach for their biggest and best bike chain-wielding clash, later immortalised in 'Quadrophenia'.

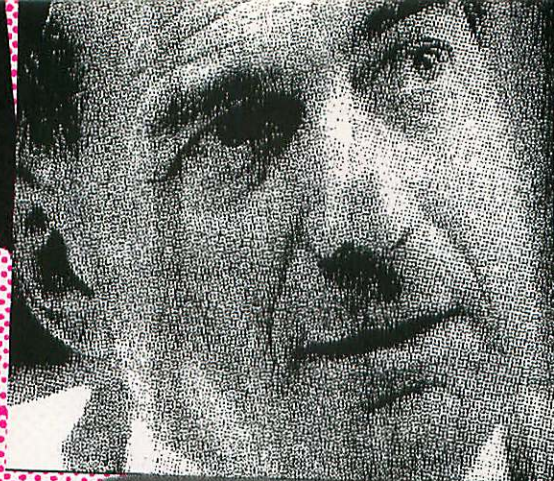








**ANGER!**  
**Minister**  
**clerty**  
**ings**  
**cause of it**  
**3G**



## Howells' Howler in full...

"The events in Birmingham are symptomatic of something very, very serious. For years I have been very worried about these hateful lyrics that these boasting, macho, idiot rappers come out with. It is a big cultural problem. Lyrics don't kill people but they don't half enhance the fare we get from videos and films. It has created a culture where killing is almost a fashion accessory. Idiots like the So Solid Crew are glorifying gun culture and violence. It is very worrying and we ought to stand up and say it."

And yet, characteristically, no Labour politician would agree to discuss gun culture and hip hop with Muzik. We rang the Home Office and asked to speak to David Blunkett on the subject on the day he'd announced he was preparing a summit with the music industry.

"Our readers, and the artists we cover, are the people he'll be discussing," we said. "Why doesn't he speak directly to them?"

"We might be able to get you John Denham, the minister in charge of Policing," they said. "You could put a bid in for a ten minute interview over the phone." So we did. We even offered to send him the questions so that he could prepare his answers. They phoned back five minutes later; "He hasn't got time for it," they said.

So there you have it. When discussing hip hop culture, the government would rather speak to the Daily Mail than to a dance music magazine. And these knee-jerk reactions are not going to go away. A front page news story in The Guardian on January 14th linked hip hop with a customs raid that found 30 Uzi machine pistols, magazines, silencers and ammunition, a seizure of two sub-machine guns and a Magnum .44 gun at Dover and a vehicle intercepted at Felixstowe docks which contained 17 hand grenades, 10 handguns and three pistols. The mainstream media appear to think that, after you've bought the Jay-Z album from HMV, you pop round to your friendly local arms smuggler for a couple of hand grenades.

psychologists believe it's the most important factor in growing up - more so than clothes, friends, TV and magazines. It's unfair for government ministers to use that crucial part of your life to create a smokescreen over the failure of their own policies."

We tracked down Kim Howells at an on-line debate on his Public Entertainment License and asked him about his objections to hip hop.

"I want to make it clear that it is not rap that I object to, but a small minority of lyrics in songs which glamorise violence, guns, and misogyny," he replied. "I do not believe that listening to rap is capable of turning otherwise peace-loving respectful individuals into gun-toting gangsters. It is the notion that somehow we should ignore this amoral, violent and misogynistic content as being legitimate because it happens to be produced by a particular ethnic culture. That is condescending in the extreme. It's not something supported by the great majority of decent, respectable people within that minority, who want their children to admire finer values and to aspire to something beyond the images romanticised in the worst of these lyrics."

It's hard to argue with such sentiments. But then again, it isn't what Howells said first time around. That hopefully means that music lovers all over the country writing to their papers, phone-ins and TV shows is having some effect. So get out there and step up the pressure. Because Mr Blunkett has yet to change his views. . .

THE SUN, Monday January

## British Crime Survey

Those gun crime stats in full (published January 2003)

- Gun crime has surged by 35% in the past 12 months.
- Most of these crimes took place in the main inner urban areas of London, Birmingham, Manchester, Liverpool, and Leeds.
- There's been an increase of 46% in the use of handguns.
- This rise is due to a 34% increase in armed robberies, mostly committed on shops and by attacks on security vans on the public highway.
- In 84% of handgun crimes, the gun was used as a blunt instrument, or used as a threat but not fired.
- The much-hyped rise of 21% in the use of air weapons in crime - some 12,000 offences - mostly involves criminal damage to property rather than attacks on people.
- No police officers have been shot dead since 1995.
- Overall, crime figures have fallen, while gun crime - at 9,900 offences - forms less than 0.3% of the overall crime rate.

"It doesn't make sense to me," says 17-year old Aziza Francis, who works in Brixton for Lambeth Council. "Who do they think spends all their money on guns? All the kids I know who are into rap would rather spend their money on looking good. I've lived in south London all my life and I have never, ever seen a gun."

But what if Kim Howells is correct? Can hip hop lead you to kill people? We asked psychologist Dr Raymond MacDonald who specialises in the psychology of music at Caledonian University, if rappers might have blood on their hands.

"There is no evidence at all to support the causal link that Blunkett and Howells are trying to make between listening to rap music and violence," he said. "Violent behaviour is influenced by what's around you, but problems in the family, problems of social deprivation, are far more significant than films or music. There have been some experiments conducted that suggest that watching violent films or listening to violent music can mean people's language becomes more aggressive, but to work that into the argument that rap music makes people shoot each other is just ridiculous."

"Music is incredibly important to people in forming their identity," he added. "Some



### 1981 'Ghost Town'

The Specials top the charts with an EP about Britain's economic and social breakdown. 'Ghost Town' becomes the backdrop to the Liverpool riots.

### 1988 Smiley

Seminal London club night Shoom adopts a smiley face logo for its flyers. It becomes the symbol of acid house.

### Spectrum

Oakenfold opens his Monday nighter at Heaven. Months later, The Sun investigates Heaven, claiming 'Junkies flaunt their cravings by wearing T-shirts bearing messages like 'Can you feel it?'

### 'Straight Outta Compton'

The release of the new NWA album prompts another middle American furor.

### 1989

#### Professor Griff

Public Enemy's 'Minister Of Information'

is quoted in the Washington Post, claiming that Jews are "responsible for the majority of wickedness across the globe". He's fired from PE.

#### Parental Advisory Stickers

The RIAA warning sticker is launched.

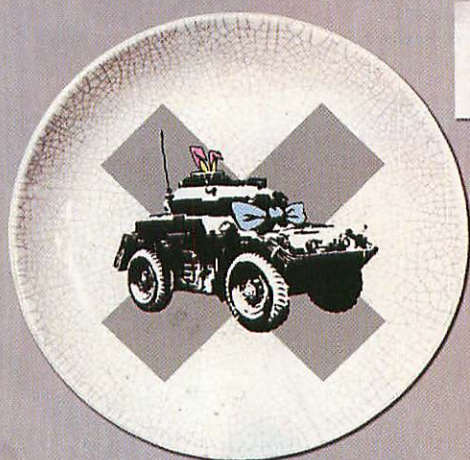


# BADMEANiNGOOD

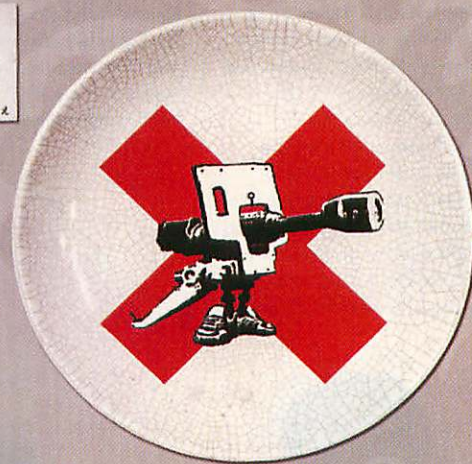
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Second Generation  
**ROOTS MANUVA**



First Generation  
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**DANGER!**  
**DANGER!**

# THEY CALLED IT ACID!



The acid house era's alumni reminisce over a cup of tea and a disco biscuit, and offer some advice to David Blunkett...

## Parrot

Leading light of the Sheffield dance music scene. Put out the first ever release on Warp as half of Sweet Exorcist (with Cabaret Voltaire's Richard H Kirk)

"Just as acid house came alive, in '87, '88, we were putting on a club and warehouse night around Sheffield called Jive Turkey. It wasn't easy; we'd be given a spell in a club and then get shut down and have to go back underground – not because of the police but cos of the club owners. Before it became 'This Acid House Menace!', the police weren't really bothered, actually. It was only after governmental pressure and the media hysteria that they felt duty-bound to do something about it.

"The media coverage was a big joke, especially Tony Whathisface [Colston-Hayter, Sunrise organiser] chaining himself to Jonathan Ross on TV. The backlash was totally ridiculous, just as the attack on hip hop is today. The idea that any art form can lead to one person killing another is absurd.

## Sheryl Garratt

Author of definitive acid house history 'Adventures In Wonderland'

"Holding young people to be out of control has always sold newspapers and always will. The difference with acid house was that there were laws passed in Parliament about it. In fact the only reason there was a massive illegal rave scene in the fields in '89-'90, was because the tabloids were giving it huge banner ads on a weekly basis. One of the funniest misreportings by the tabloids was The Sun saying of a Tony Colston-Hayter rave, 'The floor was covered in ecstasy wrappers'. It was tinfoil decoration that had fluttered down from the ceiling!

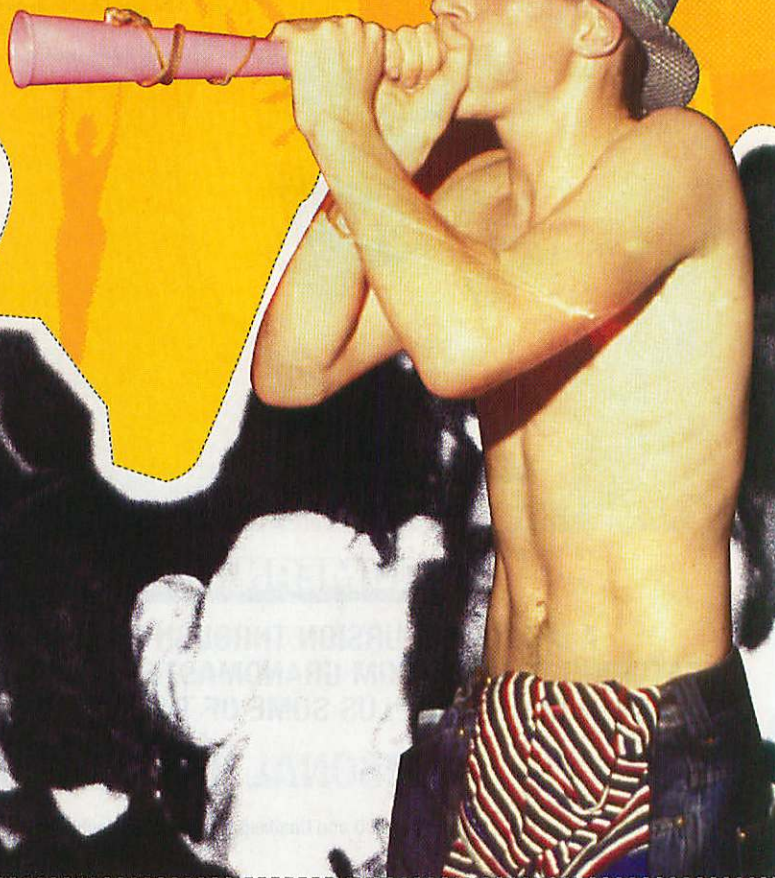
## Charlie Chester

Founder of Flying Records. Promoter and co-host of Circo Loco at DC10

"One of my first memories of acid house was going to Spectrum at Heaven with Rocky (X-Press 2), who had his hair tied up in a little rubber band so he looked like Bam Bam out of the Flintstones. It was unbelievable. Suddenly, instead of all that standing round going, 'Look, there's that lot from Camberley', with a bit of head nodding, everyone was hugging each other. The barriers just came down.

"In [Kevin Sampson's seminal Ibiza

documentary] 'A Short Film About Chilling', I'm asked, 'Is this island going to sink into the sea cos the drug scene's so bad?' But the police there actually told us, 'We turn a bit of a blind eye, because for us, the problem isn't drugs – it's alcohol: all the pissed-up English people in the West End, fighting each other and breaking Spanish property'."



» 1989

### Black Jesus

A Pepsi commercial using Madonna's 'Like A Prayer' is pulled after one airing because religious groups are offended by Madge's video with its black Jesus.

1990

### 2 Live Crew

A Tennessee judge rules under state law that 'Nasty As They Wanna Be' (and NWA's 'Straight Outta Compton') are obscene. Anyone



selling the records faces fines from \$10,000 to \$100,000.

1991

### NWA busted

Polygram's distribution plant is raided by police and copies of 'Efil4Zaggin' are

confiscated. The album includes lyrics about gang rape, paedophilia, killing cops, oral sex and prostitution.

1992

### Castle Morton

Britain's biggest free party (and one

of the last ever), takes place in Herefordshire. 20,000 mentalists rave for days, giving the government all the evidence they need to introduce the Criminal Justice Bill.



## Ken Tappenden

Former head of the Pay Party Unit, the police's anti-rave task force. Was called in to handle Castle Morton in 1992

"The Pay Party Unit was formed in 1989 because people were getting the buzz for this acid music. Not all of them were on drugs, though, it was the music that sent them into a frenzy: people still intoxicated on Monday morning when they should have been at work.

"I built up a comprehensive intelligence network: we had 390 hardened criminals and thousands of peripheral organisers and drug users on our database. We set up radio stations to give out false information and had planes watching for steamrollers used to flatten out fields. On reflection, I'm not sure if it was worth all the time and manpower.

"In terms of gun crime we're five or ten years behind the US. My advice to David Blunkett would be to get a dialogue going with the producers of music and set up units to examine the effect music has on people. Because even without drugs, they still hunt in packs."

## Andrew Weatherall

Primal Scream producer, artist and DJ, founder of the Boy's Own fanzine. Co-founder of Rotters Golf Club

"It was the fact that there were no political leaflets or rabble-rousing speeches that caused the authorities more vexation than the actual parties themselves. Personally speaking, my most acid house moment was sitting with 15 mates in various states of disrepair on Sillbury Hill, watching a thunderstorm down the Thames Valley. The police turned up, took one look at us and pissed off again. Trespassing on National Trust land: not quite on a par with throwing a paving stone through the windows of the House of Commons, is it?

"If you really want to get rid of So Solid Crew, just sticker their album with a thumbs-up Dad going, 'This has got a good beat!'. No fucker would buy it. Gun crime is the real issue - the government are looking at the minor symptoms rather than the real disease. The latest thing is licenses for DJs and musicians in licensed premises. We're in a time of imminent war and you need a license to express yourself. It stinks on so many levels."

## Mr C

Ex-MC at acid house club Clink Street, former rapper with The Shamen. Owns The End in London

"Ebenezer Goode had been at number one for three weeks before they realised it was about ecstasy, and it made R1 ban playing all records with the word 'ecstasy' in it, like 'Acieeed!' by D Mob and Jolly Roger's 'The Acid Man'. Then Keith Harris and Orville did [affects Orville voice] 'Eee! I wish I could fly!' That got banned and all.

"I was once asked to take part in a debate with the parents of Leah Betts for TV, but I said no. How do you tell someone who's lost

one of their children, 'Ecstasy's really good!' and that everyone should have one? With that Leah Betts anti-E poster campaign, I personally thought there should be a picture of Leah Betts on one side, and a picture of a cow on the other, and it should say 'Ecstasy: Safer Than British Beef'.

"The media saw us as a bunch of kids wearing silly clothing, but actually it was a generation rebelling against the system in quite a hardcore manner. Things have changed thanks to those days. There's less racism and football hooliganism."

**Pretend you were there! Further acid house reading includes:**

**www.everythingstartswithe.com**, Sheryl Garratt's *Adventures In Wonderland* (Headline), *Altered State* by Matthew Collin (Serpent's Tail), *DIY Culture* by George McKay (Verso), and Dave Haslam's *Adventures On The Wheels Of Steel* (Fourth Estate)

## Ice-T: Naugh-T

The incendiary track 'Cop Killer' is dropped from the album by his heavy metal band Body Count. A month later, police organisations across the country protest and front a boycott of all Time-

Warner products. Time-Warner executives are treated to the surreal sight of wig-wearing former Moses Charlton Heston solemnly reading out the lyrics of Body Count's 'My KKK Bitch' at their AGM.

## Sinead disses Pope

The Irish singer tears up a photograph of Pope John Paul II on Saturday Night Live. Angry Catholics jam the switchboards.

## Grace Jones fails to shock

A simulated rape scene at one of the Eighties diva's concerts is greeted with boos of boredom from jaded fans.

## 1995 Outhere Brothers

Their album is almost banned under the Obscene Publications Act after kids, who enjoyed the single 'Boom Boom Boom', are exposed to songs like 'Orgasm'.





DANGER!  
**DANGER!**

# PARENTAL ADVISORY EXPLICIT LYRICS

## HIP HOP DO STOP

Parental Advisory stickers - your records are probably plastered with 'em. Here's why

The Parental Advisory system is a voluntary code devised by the music industry to warn of sexually explicit or violent content, so parents can judge whether or not a record is suitable for their child.

The stickers were launched in America in 1985, following an agreement between the Recording Industry Association of America and campaigners including the Parents' Music Resource Centre (PMRC), and the Parent Teacher Association.

The BPI, in conjunction with the major record companies, introduced a similar system in the UK in 1995.

The decision to label a record is made by each record company in conjunction with the artist.

The Recording Industry Association of America describes the stickers as: "a notice to parents that recordings identified with the logo contain strong language or depictions of violence, sex or substance abuse."

The BPI says, "Every BPI member should apply a sticker to any recordings which it releases or distributes which contain explicit lyrics or other content which may offend."

Other countries have more complex systems. The Australian Record Industry Association has three categories: Level 1, which warns of 'moderate impact coarse language and/or themes', Level 2, which indicates 'strong impact' and Level 3, which refers to 'fucking strong impact'.

The RIAA suggests that, "Lyrics when accompanied by loud and raucous music can be perceived differently than the same lyrics when accompanied by soft and soothing music." Hence most stickered releases are hip hop or rock.

Although the RIAA claim that, "It's not the labels kids look for, it's the music," there is evidence to suggest that the stickers do little to deter buyers and can even act as badges of kudos. As Ice T said of Tipper Gore's supporters on 'Freedom Of Speech', "You stupid fucking assholes/It's the sticker on the record that makes it sell gold".

### What the artists say:

**Ja Rule (speaking in favour of stickerling):** "That's what we can do as musicians to try to deter the kids from getting that lyrical content. There's really nothing else we can do."

**Snoop Dogg:** "I tell the truth. And I know what I'm talking about. That's why I'm a threat."

**L'il Bow Wow:** "The whole sticker thing doesn't really matter. Teenage kids listen to it anyway. They like music like that."

**Eminem:** "A lot of my rhymes are just to get chuckles. Anybody with half a brain is going to be able to tell when I'm joking and when I'm serious."

**Eminem:** "I grew up listening to 2 Live Crew and NWA and I never went out and shot nobody."

**Er, Eminem, again:** "I do promote violence and I don't give a fuck."

### Kill-joy Corner

A Who's Who of music's moral guardians



#### Tipper Gore

As a senior member of the PMRC, the wife of former Vice President was instrumental in introducing Parental Advisory labels in the US, to the extent that they were later dubbed 'Tipper Stickers' in her honour. Legend has it that she was inspired to campaign for the stickers after her daughter Kareena heard Prince's rude song 'Darling Nikki', which Tipper had bought for her.

#### C Dolores Tucker

"Either this gangsta porno rap is going to die - or I'm going to die trying to stop it!" says the take-no-prisoners Chairwoman of the National Political Congress of Black Women. Tucker's campaign against gangsta rap for a decade claiming it perpetuates negative black stereotypes. In 1997, she sued the estate of Tupac Shakur, claiming he had destroyed her sex life by being rude about her on a record.

#### Hilary Rosen

The president of the Record Industry Association of America, Hilary was in charge of the launch of the Parental Advisory system. Also a key player in the castration of Napster.



### 1996

#### Snoop Dogg

Cleared of the murder of rival gang member Phillip Woldemariam. The jury's eyes rolled when police revealed they'd accidentally destroyed crucial evidence.

#### Tupac Shakur

Ambushed and shot in Las Vegas as he left a Mike Tyson boxing match in a Death Row Records convoy. His murder was blamed on the ongoing East Coast/West Coast rap rivalry.

### 1997

#### Biggie Smalls

Tupac's biggest rival, Biggie Smalls, aka Notorious B.I.G., is murdered outside a Soul Train Music Awards party, and the East/West rivalry is again blamed.

Biggie's death coincided with the release of his album 'Life After Death'. 'Smack My Bitch Up'

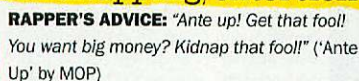
The Prodigy's track is pulled from the shelves by K-Mart and Wal-Mart after large protests from women's groups.



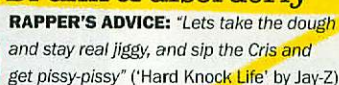


## A stylized illustration of a person in a black hooded robe holding a handgun. The figure is positioned centrally, with the hood obscuring their face. They are holding a silver handgun in their right hand, pointing it towards the right. The background is white, featuring large, bold, pink geometric shapes on the left side and yellow diagonal brushstrokes at the bottom. The overall style is graphic and minimalist.

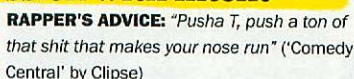
**11am:** Kidnapping, extortion



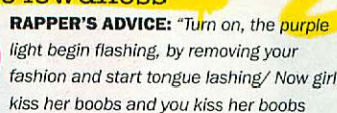
**3pm:** Drunk & disorderly



**1pm** Drug smuggling, possession with intent

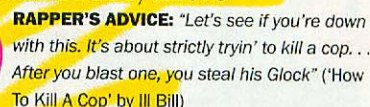


**4pm:** Sexual harassment, public lewdness



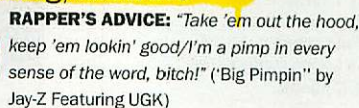
A large pile of green Benjamin's 100 dollar bills is shown. One bill in the foreground clearly displays the text "Crazy Benjamins".

**llam:** Murder, theft



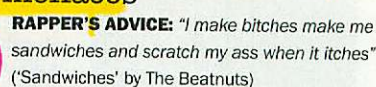
**WHAT WE DID:** Our nefarious activities are attracting a lot of attention. We need to get ourselves some protection, and luckily, one of New York's most lunatic white rappers is on hand to tell us how – namely by 'offing' a 'pig' and 'jacking' him for his 'shotty'. So we went up to a very helpful officer in Piccadilly Circus, stuffed a Ricin-laced bag into his mouth and nicked his uniform. There wasn't a gun in it though.

**6pm:** Procurement, soliciting, assault



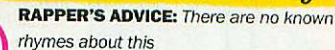
**WHAT WE DID:** Naturally, after the strip club debacle we were left with a deep-seated resentment of glamorous women, so we decided to take a different approach. With it being early evening by now, we thought we'd don hooded tracksuits, approach some random women in Wapping and force them into a life of subjugation and prostitution. Hey, we never claimed to be perfect. And if it works for Jay-Z and UGK then that's fine by us. We've done the money, the drugs deal, the vintage Cris and now we got the pimp threads going on. So do you want some fun? Want a girl for the night? You don't? We'll throw in a free CD. . .

### 10am: Demanding snacks with menaces



**WHAT WE DID:** We're knackered and we want a cheese and ham toastie, and we want our arse scratched too! In fact, we've got a bit of a tickle down there now! Bitch, scratch my bum and do it sharpish!

**10.01am:** Sent to bed early



**WHAT WE DID:** Unfortunately, we still live at home with our mum and she rather objected to the above suggestion and the terms in which we articulated it. So that wack-ass bitch be sending us to bed without any tea. Word to our mutha!



## 1998

### C-Bo banged up

The rapper goes down for parole violation on the release of his new LP – on the album, he had broken his promise “not to engage in any behaviour which promotes

the gang lifestyle, criminal behaviour and/or violence against law enforcement." **Dana International**

## The First World Conference on Music and Censorship

Taking place in Copenhagen, subjects covered included Taliban blanket bans on music, Islamic Nationalist hip hop and white urban music.

## 1999

## Columbine Massacre

Eric Harris and Dylan Klebold open fire at their high school in Colorado, killing several students. KMFDM and Marilyn Manson's music is partly blamed.





# NAUGHTY, NAUGHTY VERY NAUGHTY!

You know you've made it when you've been banned from Woolworths, eh?

Here are the world's biggest media-enraging tunes ever. For real!



## 1 The Sex Pistols

God Save The Queen (Virgin, 1977)

**Sample:** "God save the Queen/ The fascist regime"  
The original incendiary record, although John Lydon claims it was written for a "laugh". Released on the day of the Silver Jubilee it was banned by everyone. Although it officially charted at Number Two, it's said to have actually reached Number One, but was kept off the top due to a conspiracy by The Man.



## 2 Frankie Goes To Hollywood

Relax (ZTT, 1983)

**Sample:** "Relax don't do it, when you want to suck to it/ Relax don't do it, when you want to come"  
Radio 1 had already played 'Relax' over 100 times before DJ Mike Read realised that the lyrics were "overtly obscene" and took the track off, half-way through, live on air. A BBC ban followed and 'Relax' soon rocketed to Number 1.



## 3 N.W.A

Fuck Tha Police (Ruthless, 1988)

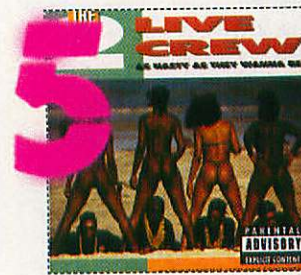
**Sample:** "Without a gun and a badge, what do ya got? A sucka in a uniform waitin' to get shot"  
A brutal, but hilarious, account of day-to-day racist intimidation by the LAPD. N.W.A were arrested several times for performing 'Fuck Tha Police' on stage while the FBI wrote to Ruthless, advising them that they didn't appreciate N.W.A's tone.



## 4 D-Mob

We Call It Achee'd (FFRR, 1988)

**Sample:** "Achee'd! A-A-A-A-Achee'd!"  
Caught up in the tabloid-fuelled moral panic over acid house, D-Mob honestly, if rather feebly, claimed that all the extra E's in the title only echoed the popular dancefloor chant of the day. The BBC still banned D-Mob on the grounds that they were overtly promoting drug use.



## 5 2 Live Crew

Me So Horny (Luke Records, 1989)

**Sample:** "Put your lips on my dick and suck my asshole too"  
After this thought-provoking tune went Top 40, groups including the American Family Association won a court ruling that 2LC were 'legally obscene'. Retailers were arrested for selling the album to undercover cops and the band were nicked after gigs.



## 6 Body Count

Cop Killer (Sire, 1992)

**Sample:** "COP KILLER! It's better you than me/ COP KILLER! Fuck police brutality"  
Ice T's thrash metal offshoot Body Count walked into a shit storm with this brutal revenge fantasy. Senators and police groups called for a boycott of Time Warner (Sire's parent company) and Ice T consequently removed the track from his album.



## 7 The Shamen

Ecstasy (One Little Indian, 1992)

**Sample:** "He's refined, sublime, he makes you feel fine"  
Novelty rave tune that wrapped up its 'Es are good' message in Dickensian Cock-er-ne-y crypticness, fooling no-one. Banned by the BBC, crucified in the tabloids, the single was withdrawn, despite the band denying that the tune was about Ecstasy.



## 8 Buju Banton

Boom Bye Bye (Shang, 1992)

**Sample:** "Guy come near we, then his skin must peel/ Burn him up bad like an old tyre wheel"  
A ragga track that advocated queer or 'batty' bashing, appalling gay rights groups worldwide. Under pressure, Banton issued a statement claiming that he wasn't promoting violence but defended his homophobia on religious grounds.



## 9 Pulp

Sorted For E's And Wizz (Island, 1995)

**Sample:** "I seem to have left an important part of my brain... somewhere in a field in Hampshire"  
Amid tabloid outrage at the sleeve (an illustrated guide to making a wrap) and wilful misreadings of the song as a pro-drugs anthem, tied in by many with the death of Leah Betts. After Island changed the offending artwork, the fuss evaporated.



## 10 The Prodigy

Smack My Bitch Up (XL, 1997)

**Sample:** "Change my pitch up, smack my bitch up"  
A Kool Keith-sampling single, backed by Jonas Ackerslund's provocative video. Liam Howlett lamely claimed the title was Prodigy slang, meaning "to hit the concert stage". In the US, Wal-Mart pulled the single but back in the UK, the BBC didn't because "We just don't ban records any more". Victory!

### >> 2001 Afroman

MTV decides to air Afroman's 'Because I Got High' during non-sensitive airplay time only, in spite of the track being a pot smoker's cautionary tale.

### Post-September 11

The largest owner of US radio stations releases a list of more than 150 'lyrically questionable' songs including 'Sabotage' by the Beastie Boys and The Gap Band's 'You Dropped a Bomb On Me'.

### 2002 Asher D

The So Solid MC is released from jail after serving five months of his 18-month firearm possession sentence.



### Death Row raided

Marion 'Suge' Knight's LA offices are raided by 170 sheriffs and a SWAT team, in one of the biggest gang murder investigations ever

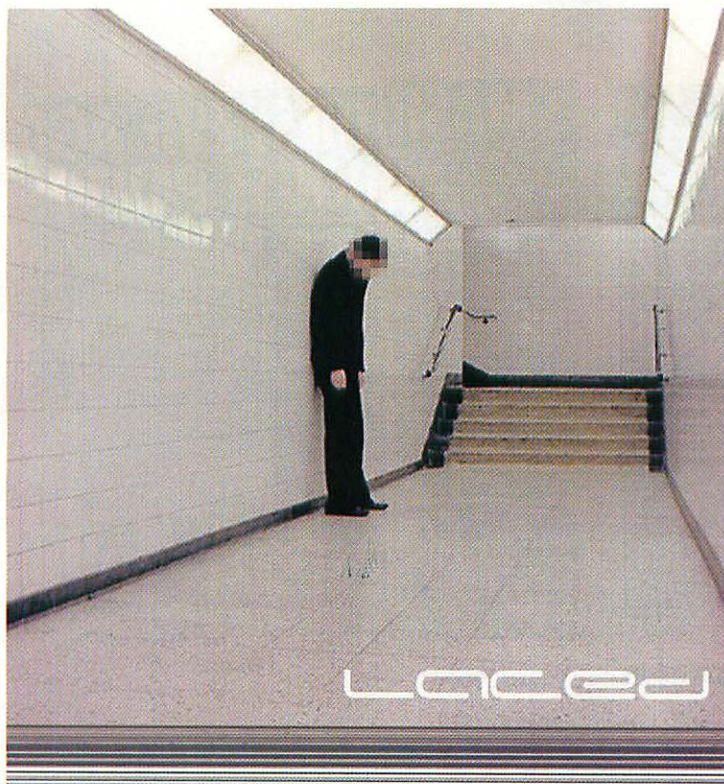
mounted. Three associates are charged with conspiracy.

### 2003

#### Blind man versus bad men

David Blunkett attacks garage's violent lyrics. The more things change...





Laced

march '03

01.03

**SOUNDZREAL TRAX**  
OWEN CLARKE, TEE SMITH  
& live PA 'ROXANE'  
feat. disco delight&games of love

08.03

**REFUNKT RECORDS**  
DJ CANETE  
(PASSION, COALVILLE)  
& JOEY MUSAPHIA

15.03

**GELLOFISHPINK**  
JAMES JACKSON  
& MARK WESTHENRY

22.03

**LACED**  
TONY GRIMLEY  
(CULTURE SHOCK)  
& THE BEGINERZ  
(CHEEKY RECORDS)

29.03

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

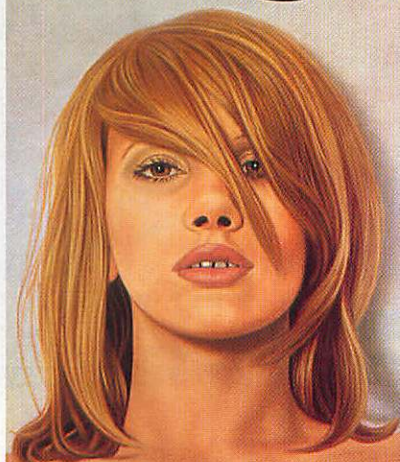
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SJM Concerts present

SJM Concerts by arrangement with ITB present

# Dirty Vegas



Friday 7th March  
**Bristol Academy**  
0870 771 2000  
Saturday 8th March  
**Liverpool Cream Nation**  
0151 256 5555  
Sunday 9th March  
**Leeds Rocker**  
0113 245 5570  
Tuesday 11th March  
**Glasgow The Arches**  
0870 169 0100  
Wednesday 12th March  
**Manchester University**  
0161 832 1111  
Thursday 13th March  
**London Mean Fiddler**  
020 7403 3331, 020 7734 8932  
24hr cc hotline: 0871 2200 260 or  
online: [www.gigsandtours.com](http://www.gigsandtours.com)  
New single 'Simple Things' out March 10th  
[www.dirtyvegas.com](http://www.dirtyvegas.com)

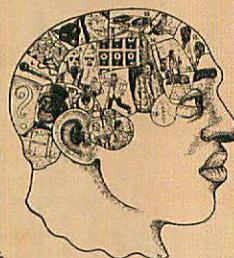
SJM Concerts presentation  
by arrangement with ITB present

**MARCH 2003**  
**SUNDAY 02**  
**BRISTOL ACADEMY**  
0870 771 2000  
**MONDAY 03**  
**MANCHESTER ACADEMY**  
0161 832 1111  
PCL present **WEDNESDAY 05**  
**GLASGOW BARROWLANDS**  
0870 0600 100  
**THURSDAY 06**  
**LEEDS UNIVERSITY**  
0113 244 4600  
**FRIDAY 07**  
**BIRMINGHAM ACADEMY**  
0870 771 2000  
**SATURDAY 22**  
**LONDON BRIXTON ACADEMY**  
0870 771 2000, 020 7403 3331  
Tickets £12.50adv. except London £14adv. (subject to booking fee)  
24hr cc hotline: 0871 2200 260 or online: [www.gigsandtours.com](http://www.gigsandtours.com)

# JURASSIC 5

SJM Concerts & Straight Music by arrangement with Helter Skelter present

# THE ROOTS



Friday 28th March  
**MANCHESTER ACADEMY**  
0161 832 1111  
Saturday 29th March  
**LONDON BRIXTON ACADEMY**  
0870 771 2000, 020 7734 8932, 020 7403 3331  
Sunday 30th March  
**BRISTOL ACADEMY**  
0870 771 2000  
Tickets £13.50adv. (subject to booking fee)  
24hr cc hotline: 0871 2200 260 or  
online: [www.gigsandtours.com](http://www.gigsandtours.com)  
new album PHRENOLOGY out now  
[www.the Roots.com](http://www.the Roots.com) | [www.mcahiphop.com](http://www.mcahiphop.com) | [www.islandrecords.com](http://www.islandrecords.com)

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Buy online: [www.gigsandtours.com](http://www.gigsandtours.com)



**DANGER!**  
**DANGER!**

# DANCE MUSIC ATE MY HAMSTER!

Headline hysteria and  
rubbish reporting: 14 years  
of tabloid feeding frenzy

**THE Sun** UNION TRICK COSTS BBC A FORTUNE

## SPACED OUT!

11,000 youngsters go drug crazy at Britain's biggest-ever Acid party

1120,000 LOTTO Numbers: Paged 6 • £31,000 BINGO Winner and numbers: Page 11

## SMASH THESE EVIL ACID HOUSE PARTIES

Hard calls for a crackdown  
Cops will pose as partygoers  
They plan to find pushers

Mr FIX-IT 'CON VICTIM'

Letter to The Sun's lawyer

Kills terror as bombers attack club

Acciieed!: June 26th, 1989

THE SUN Wednesday, October 11, 1990

## RAP UP, YOU THUGS

Pop yobs sing of hate, filth and violence

A WHITE backlash is growing in America against foully racist bands filled with criminals

ARRESTING... 3 Live Crew have been banned in Florida

BUSTED... 3 live crew have been banned in Florida

TELECOM

The Sun's Rap Backlash: Oct 17th, 1990

Over rivals keep a bedside vigil overiling Papandreu

£120,000 LOTTO 3

## ECSTASY AIRPORT!

The Sun cracks secret drug rave-up in hangar

And the Honorary Emperor are at it too

## OXFORD TOFFS BRAWL AT BALL

11,000 GO WILD

SCANDAL OF MRS DRUGS PARTIES

£69

COOL BY THE POOL... HOLIDAYS FROM NOW

**DAILY Mirror** PLAY TODAY MIRROR INSTANT SCRATCH

FREE INSIDE TODAY

19 kids claim hostel sexual abuse

## BAN THIS SICK STUNT

Chart stars sell CD with DIY kids' drugs guide

EXCLUSIVE

OBSESSION THAT DROVE PETER PAN PUPIL

Es And Whizz: Sept 20th, 1995

**DAILY STAR** THE No. 1 PAPER FOR NEWS

FREE HAIR

WIN LOADS OF DASH

BRITAIN'S BEST COLOUR RACING PULL-OUT

## KICK THIS EVIL BASTARD OUT!

Snoop-Evil

Snoop-Evil: Feb 12th, 1994

**THE Sun 20p** TODAY AND EVERY WEEKDAY

£9.50 HOLDS 8-PAGE PULL-OUT TOMORROW

## GANGSTA RAP GETS BLAME FOR GUN MADNESS

Blunkett fury at song lyrics

BRITAIN GOES BANANA BARMY

Sun BANANA DIET DAY TWO

Blunkett-Twat: Jan 7th, 2003



# LO FIDELITY ALLSTARS PRESENT ABSTRACT FUNK THEORY

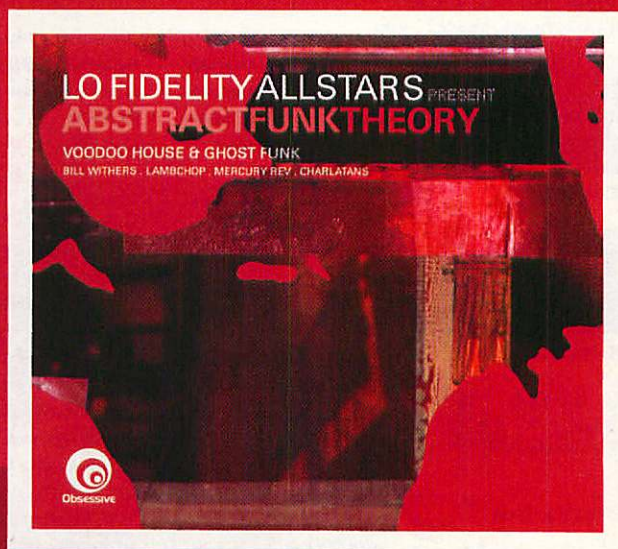
VOODOO HOUSE & GHOST FUNK

BILL WITHERS . LAMBCHOP . MERCURY REV . CHARLATANS

10 | 02 | 03



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Braxton Holmes  
Mandy Smith  
R-Thyme  
Cloud 9 & Many More

CD/2LP



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for your own instant Offence-O-View™

**The Offenders**

**The Beastie Boys**



Debut tour mayhem

**"KICK THEM OUT FOR GOOD! Plus Free VW Pendant Offer Inside!"**

**KEEP BEASTIE BOYS OUT OF BRITAIN!**



"They should relax more, by going a) rubbish and b) Buddhist"

"The Beastie Boys' behaviour is outrageous! Many Volkswagen owners are middle-class! Although it does serve them right for not buying Rovers, obviously"

"I predict that California's Beastie Boys are going to be huge in 2003! So what if they punched a few blind people?"

"Were they simply highlighting the marginalized roles offered to the able-bodied in society? Or were they pissed? Tom Paulin, your views"

**Snoop Doggy Dogg**



Visits Britain

**"KICK THIS EVIL BASTARD OUT!"** (Note: Amazingly enough, this is actually what they said and is included here as a non-comedy option)

"He may leave mics blazing on a regular basis, but is that really an excuse for anti-social behavior? He should try yoga"

**"KICK THIS EVIL WORKING-CLASS BASTARD OUT!"**

"All you squares dissing Snoop Dog Dog better chill! You 'diss' Snoop and you 'diss' me, Dom Dog MC! Easy now!"

"There is a long tradition of murderers working within the pop sphere, from the Marquis De Sade to Leslie 'Dirty Den' Grantham and beyond"

**The Shamen**



Release E-positive 'Ebeneszer Goode'

"Must Our Children Listen To This Filth? What Happened To Innocent Songs Like 'Puff The Magic Dragon'?"

"E's might be good, but ECT is better. Mr C's one-letter name suggests a lack of self-esteem - perhaps he's being bullied?"

"Must Our Middle-Class Children Have To Listen To This Pure Filth?"

"Ebeneszer Goode is one of our most talented new artists and I predict that his new single 'The Shame Of It' will be a Christmas Number One!"

"The metalanguage of Ebeneszer Goode ('Veras', 'salmon') reclaims cultural symbols for the post-9/11 gestalt. Will that do?"

**So Solid Crew**



In gun trouble

**"BAN THIS GUN RAP FILTH! Plus! Win Tickets To See Terminator 3 Inside!"**

"Haters may indeed be coming loaded with two gats, but it is surely better to talk through these interpersonal issues than to respond with a full clip"

"Britain's Children Listening To Large Congregation Of Successful Black People! Shock Report Inside!"

"Gangsta rap pioneers So Solid Gang, who include MC Pled Pimper and Mrs Dynamite, are totally 'bling bang'! Ha ha ha!"

"Gun as phallic metaphor. Gun as liberator. Gun as symbol of political activism. God, I'm drunk"

**Free Parties**



Revellers trash country

**"OUR THREE DAYS UNDERCOVER WITH CIDER-ADDLED CRUSTIES! The Bitches report!"**

"If you feel you may be addicted to cider, draw and 'shrooms, why not phone my 'Addiction? Oh Dear' line? It's only £1 per minute..."

"How To Rid Your Country Estate Of Crusty Squatters"

"All my parties are free, and my coke too! Only joking! Kids: just say 'no'. It rocks!"

"What is a traveller? Indeed, is travelling a defining feature of the modern traveller? Miranda Sawyer, please don't discuss"

**Marilyn Manson**



releases 'Antichrist Superstar'

**"EVIL ROCKER DABBLES IN THE OCCULT! Plus 40-page astrology and Bible-code pull-out"**

"Mrs Manson should perhaps try alternative therapies to calm his desire to slay the Christchild and mainline his blood like heroin"

**"WAS MANSON RESPONSIBLE FOR THE COLUMBINE MASSACRE? A Very Old, Clueless Pop Writer Considers The Scant Evidence"**

"Marion Mansun are one of our most promising up-and-coming Britpop bands! Get off their back, dad! And that's the final word on the subject"

"Marilyn Manson holds up a mirror to American society and says, 'Who is the Antichrist Superstar? Me? Or Enrique Iglesias?' It's a toughie"

**Madonna**



Sexually explicit Erotica video

**"MADONNA EXPLICIT SEX VIDEO OUTRAGE! Four Page Picture Pull-out Inside!"**

"Like Princess Diana, Madonna is showing her desire for privacy by never being out of our fucking faces"

"Where next for Madonna? Fisting and hot shit action?"

"Hey, Madge! How about a soapy tit fuck? Ha ha! Only joking! Or am I really?"

"One woman's sensual emancipation - or a muscular slapper fanning around in posh pants? Tony Parsons, your thoughts"

**Buju Banton**



Releases gay-baiting 'Bye Bye' single

**"SICK RAGGA STAR'S SONG OF HATRED! Plus, Barrymore's Twisted Double Life Four Page Special!"**

"Clearly, the last things on Buju's mind are hard cocks reaming his quivering bumhole."

"Go Buju! Go Buju! Go Buju! Go Buju!"

"As a staunch supporter of the hardcore 'ragga' sound of Shaggy and Bob Marley, I must defend Buju's lyrics about, er, what are they about again?"

"Homophobia in reggae music - should it be made compulsory? Ekw Eshun, your considered thoughts"

**Prodigy**



Bitch slapping

**"EVIL DANCE BAND IN X-RATED VIDEO SHOCKER! Plus! It's School Uniform Week All This Week On Page 3!"**

"Domestic abuse is a crime. If you are a bitch who is being smacked up, I strongly suggest you phone my 'Spousal abuse - A Bad Thing' phone line for help"

"FILTH! Pure FILTH! Violent, sexist FILTH! And one of them has a PIERCED NOSE!"

"I loved the boys back when they made acid techno hits like 'Little Fluffy Cows'. If they say I should smack my bitch up, then my bitch is getting two black eyes! Ha ha!"

"The smacking up of bitches in this context is clearly done to debunk the very notion of smacking up of bitches. How? I'm fucked if I know, Mark"

**Tatu**



Lesbian schoolgirl image

**"TEENAGE SEX POP OUTRAGE! Plus! Charlotte Church's Most Sizzling Pics Ever!"**

"Although some of our viewers may be offended by lesbianism, Freud teaches us that nothing could be more natural than two lovely girls playing tongue tennis"

"Help Me Mummy I'm Confused! Why Is My Front Bottom Pipe Standing Up When I Watch This Vile Paedophile Pornography?"

"Talk about foxy pop! Grrr. Tatu are the sexiest duo since Atomic Kitchen and I'd love to make up a threesome with them! Ha ha! Only I'm not joking"

"Nabokov's Lolita. Jodie Foster in Taxi Driver. And now Tatu. Germaine Greer - discuss"

**The Offended**





# OFFENCE-O



"When it comes to white, gooball rap tries we plump for the underground old school revivalism of Ugly Duckling every time"

"It's quite likely that the disabled people that the Beastie Boys abused were atoning for their sins, so we're remaining tight-lipped on this one"

"Disabled people? Oh Christ, you're not going to start having a go at us about access ramps again, are you?"

"The Beasties. What can you say? Wicked!"

"Speak up! I can't listen to you and watch Countdown at the same time"

"KICK THIS EVIL BASTARD OUT FOR WEARING FUBU WHICH IS SO LAST YEAR!"

"We would be happy to have Mr Dogg into our congregation, as long as he limited his murderous activities to atheists and Muslims"

"Snoop Dogg is responsible for everything bad that has happened in Britain since we were elected. We'll be keeping a very watchful eye on him"

"Snoop, yeah? What was all that about? 'Gin N Juice'? Eh? Gangsta hip hop? What was all that about? 'Get raw with the fever on the dancefloor!' Yeah?"

"In my day, when someone committed a murder they were given a damn good thrashing"

"Okay, but a better title would've been 'Mister Coke-Is-Great'"



"You know, in a lot of ways, Jesus was like Mr C, wasn't he?"

"We've looked at the lyrics of this song and have decided to ban the single immediately because one of them is Scottish and the other is an annoying twat"

"Mr C! Ha ha! Move any mountain! 'Delivery smooth like water from a fountain'! Mad, yeah? What was all that about?"

"Oooh! Look at that funny man dancing around in that hat! They had hats like that back when I was a lass!"

"Sorry, we cannot be quoted on this. We're strictly rolling with Dem Lott Crew nowadays"

"The So Solid Crew may think that they are 'solid' but the only person who truly decides how solid you are is The Lord. Please come to church. PLEASE"

"Help! The working classes are coming to kill us!"



"The So Solid Crew, yeah? Nnnnnnggh! [sarcastic noise]"

"My Bert had a gun when he fought in the Flanders trenches. Oh, I do miss him so"

"As long as they don't start having parties in Brick Lane and invading our 24-hour organic juice bars, we really couldn't give a stuff"

"A man with long hair and a beard once made public land his home and many people gathered. But his name was Jesus. Not Mr Scruffy Fucker"

"Not in our back yard! At least, not in the 200 acres that we can see from our master bedrooms"

"Crusties, yeah? They like 'live in vans', right? Cuh. What was all that about? Eh? Why don't they live in west London, like I do?"

"If they come round here selling their pegs and trinkets I shall give them five minutes of my time, but nothing more"

"Yawn! Marilyn Manson is so last year! But he's also so next year. So, um, ask us in a year. Got any George, old chap?"



"Disgusting! Abhorrent! A disgrace! Fucking goths!"

"If Mr Manson does indeed attempt to gain access to British shores, then we will certainly be inviting him to some of our parties"

"Marilyn Manson, yeah? Amazing, yeah? No, sorry, I don't know who he is. Can you ask me about Space Hoppas now, please?"

"Now she's a pretty girl, isn't she? Why she has to go ruining it with all the make-up I just don't know"

"This is a fine example of Madonna's post-pre-post-ironic post-post-modernist proto-sexuality. Maybe"

"It was all downhill for her after the immaculate conception, wasn't it?"

"What with this and her similarly erotically-charged Sex book, we hold Madonna solely responsible for the explosive increase in teenage pregnancies"

"Phwoar! Madonna, eh? What was she thinking of? Getting her kit off? Eh? Spangles, the three-day week and Steptoe And Son? What was all that about?"

"I preferred her during her Blonde Ambition period"

"Those people rushing to condemn Buju do so without having first considered the obvious ironic intent of his poof-murdering anthem"

"The Bible teaches us that killing people is wrong. However, it also teaches that gayness is wrong. So fair dos to Mr Banton, really"

"We strongly object to the persecution of sexual minorities as, indeed, many top ministers are woofas. Er, I mean 'people of a gay, er, direction'. Oh dear."

"Urm, terrible, yeah?"

"I don't understand all this 'gay' nonsense. I was stood behind one of them in the post office queue the other day. You could tell they were funny"

"It's funny that the press didn't react so strongly to the original lyric from the Ultramagnetic MCs. But you don't know who they are, do you? DO YOU?"

"There is only one man who has the supreme power to be smacking any bitches up, and that is Jesus. Erm..."

"Uhhh uhhh uhhh! Change! My! Pitch! Up! Smack! My! Bitch! Up! Uhhhh uhhh uhhh!"



"Hahaha! Keith Prodigy, yeah? 'Smack my bitch up!' Ha ha!"

"In my day, you used to get a hiding from the local bobby if you even considered smacking a bitch up"

"Tatu's flirtation with schoolgirl sexual imagery is clearly ironic, and we have enjoyed many ironic wanks over it"

"We would encourage confession and lengthy penitence"



"This isn't Edwina Currie's slapper daughter up to her old tricks again, is it?"

"Er, this is happening at the moment, so I have no ironic or rose-tinted hindsight-based views on it at all. Can I have my money now, please?"

"They'll catch their death of cold if they go out like that at this time of year"





# THE WRECKERS OF CIVILISATION

Andy Weatherall meets Throbbing Gristle - the most controversial, innovative group you've never heard of

WORDS TOM MUGRIDGE  
PHOTOGRAPHY JASON MANNING



Throbbing Gristle:  
Assume power focus!

FRAGILE



**B**etween 1975 and 1981, Throbbing Gristle troubled eardrums, shattered preconceptions and changed lives – the young Andrew Weatherall's among them. They advocated total musical and personal freedom, coining the phrase 'Industrial Music For Industrial People' to describe their extraordinary blend of art, philosophy and ungodly racket. A quarter of a century on, Muzik took Weatherall to meet his heroes, who had come together for the first time in 20 years. Here are just some of the reasons why you should care:

## CLASSIC TG MOMENTS

### Prostitution

Legendary exhibition at London's ICA in October 1976 which combined artworks involving used tampons and samples of TG member Cosey's highly artistic appearances in porn mags, with a Throbbing Gristle performance entitled 'Music From The Death Factory'. "We didn't want an art gallery opening that was like a soiree with wine," says Cosey, "we thought we'd have strippers and a band instead." All within ejaculating distance of Buckingham Palace, too.



### "The wreckers of civilisation"

In the tabloid panic that followed Prostitution, perma-drunk Tory MP Nicholas Fairbairn, aghast at the sickening outrages of these depraved longhairs, dubbed TG "wreckers of civilisation". Shortly afterwards TG found their mail was being tampered with and became convinced that their telephones were being tapped too.

### 'United'

(Industrial Records seven-inch, 1978)

A stark contrast to the horrid noises and shouting that characterised their earliest work, this electro-pop prototype (they called it "Tesco disco") was a sentimental love song, championed by John Peel, and a bona fide indie hit. It was later included on the 'DOA' album in 'remixed' form, sped up to a mere 13 seconds' duration and thus rendered unrecognisable.



### 'Hamburger Lady'

(from the album 'DOA', Industrial Records 1978)

A typically idiosyncratic example of TG's 'songwriting', this track is based on a letter describing the horrific fate of a severe burns victim. Do you want fries with that?



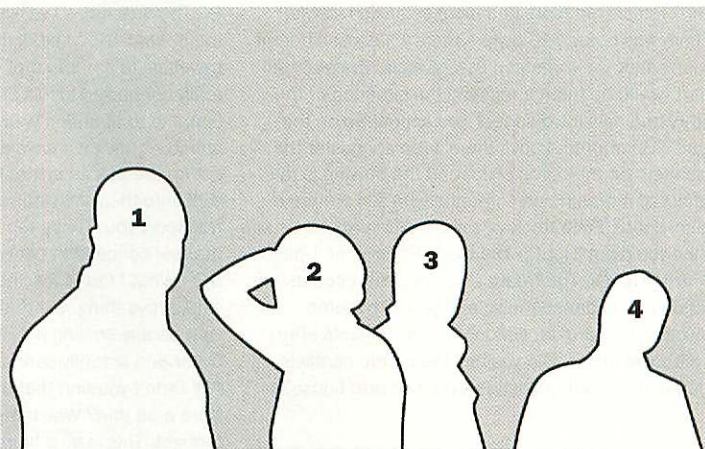
### 'Hot On The Heels Of Love'

(from the album '20 Jazz Funk Greats', Industrial Records, 1979)

The one that turns up on all those electroclash compilations. Inspired by Donna Summer and Kraftwerk, it could even be described as 'catchy', while Cosey's breathy vocals were suggestive enough to get even ascetic TG fans – or 'Control Agents' – in a bit of a lather.

### Invasion of the pikeys

After a break-in in 1979, TG were driven to new heights of paranoia when they found that noisy and antisocial travelling folk had moved into the field next to their studio. They fought back by building 'sonic weaponry', using extreme frequencies to disturb their unwanted neighbours' sleep, as well as, more prosaically, slashing their car tyres. The success of TG's aural assault is obvious from the fact that the invaders moved on after a mere six months.



### 1: Peter

#### Christopherson (PC)

Usually referred to by the self-explanatory nickname 'Sleazy'. Once designed high-concept record covers for the likes of Pink Floyd, but continues to record some of the most sublime electronic music you will ever hear with his group Coil. So we'll let him off.

### 2: Cosey Fanni Tutti

#### (CFT)

Joined performance art project COUM Transmissions in 1971 alongside then-boyfriend P-Orridge. When the pair moved to London from Hull, Cosey took her art to the masses by appearing in pornographic magazines and stripping in dodgy East End pubs. After TG's split in 1981, Cosey and Chris (by now an item) produced a string of influential albums under the name Chris & Cosey.

### 3: Chris Carter (CC)

An unashamed Abba fan, it's probably safe to say that Chris was responsible for the lighter, more accessible electro touch demonstrated by later Gristle tunes like 'Adrenalin'. He built much of the group's equipment, including the famous 'Gristleizer' effects pedal and a primitive sampler made only from a Sony Walkman, some chewing gum and a noise abatement order from Hackney Council.

### 4: Genesis P-Orridge

#### (GPO)

Controversially claimed to have invented acid house with his post-TG outfit Psychic TV. In 1990, when a Channel 4 documentary made unfounded allegations about his sexual proclivities, Genesis – on holiday at the time – had his Brighton home raided by police and was 'advised' not to return to the UK. He currently lives in New York, performing and recording under the name Thee Majesty.

### 4: Andrew Weatherall (AW)

Prolific and renowned producer, DJ and remixer to the stars. Once claimed that Throbbing Gristle were the reason he "wasn't surprised" by acid house. A self-confessed 'moody techno bloke,' he doesn't like having his photo taken.



**Muzik** Sex, death, control, noise and a bleak sense of humour. . . with Prostitution you certainly made your preoccupations clear.

**AW** But you've said that the event caused a lot of "counter-productive bullshit". Did you underestimate the public

reaction or overestimate your ability to deal with it?

**GPO** Probably both. We were so wrapped up in our world that we didn't understand how completely novel and surprising it would look to established society – or to the punks, who secretly worshipped the guitar and Top Of The Pops. They were as disgusted and shocked as the so-called 'straight' people. So we were suddenly out on this limb, and at the same time, held up in the national press as representing everything that was wrong with life and society and the future.

**CC** We were the wreckers of civilisation!

**PC** People are just shit scared of what they don't know, and what they can't pigeonhole. They looked at us and thought 'these people are wearing pseudo-militaristic uniforms, so they must be

**"It was scary. In the early days, we had shit thrown at us on stage"**

terrorists'. Or 'they're using a logo with a white flash on it with a red and black background, so they must be fascists'. Or 'one of their members is appearing in pornographic magazines, so they must be sexual deviants'.

**CFT** There's no question about that!

**PC** It was scary, really scary. In the early days, we were assaulted, we had shit thrown at us on stage. . .

**AW** But you were assaulting the audience back. TG were like sonic warfare, let's be honest.

**PC** We were very aware of the way that sound was being experimented with by the police for crowd control and all that whole area of 'sound as a weapon'. But that was just one of the many things that interested us about using sound in a different way. There was nothing whatsoever about what we were doing that bore any connection to the contemporary music of the time.

**AW** 20, 25 years later I get sent four or five records a day that sound like Throbbing Gristle or Chris & Cosey. It's ridiculous.



# DANGER! Throbbing Gristle

» **GPO** People are more and more seduced by style. There was never a TG style – there were just different things that we immersed ourselves in. Everybody's part would be them imagining the situation or the story and how it would feel and sound. So on the track 'Hamburger Lady', there's the sounds of the cleaners on the burns ward, and the pulsing is the effect of morphine on someone who's in a state of semi-death. Each track was like a different story – so then you'd get 'Hot On The Heels Of Love' or 'United'. **Muzik** 'Hot On The Heels. . .' is regularly cited as an influence on dance music and you all became involved in more dancefloor-friendly projects after Throbbing Gristle. Did you feel there were parallels between Throbbing Gristle's work and acid house?

**PC** The best times I've ever had on a dancefloor were in about 1987. I'd be completely off my face and travelling to a number of other places that weren't really connected to this planet. TG was similarly about learning to abandon yourself to the beat or the sound – that's what we did in 1975 when we first set up the bassbins that were so big that you could walk into them. We learned quickly that sound can transport you. That's the interesting part for me and the real connection between TG and dance music.

**GPO** What I found fascinating and exciting about the whole rave thing was that psychedelic communing, with people smiling and giving each other glasses of water and actually caring about each other.

**AW** Didn't you find that the caring, sharing thing all wore a bit thin? Was there a point where you thought 'This is all a bit pacifying'?

**PC** To me it didn't become pacifying, it became scary. I remember waking up on New Year's Day in Marc Almond's flat and he was staring at his parrot, convinced that its head had fallen off. So he went out and scored more drugs – in order to come down, supposedly. I just said 'We have to stop doing this – it's too mad, too freaky'.

**AW** Everyone was too fucked up to think about the political angle of what was going on. It was totally devoid of any political content, which made it ideal to be turned into pop music. TG's strength was that it was like esoteric, hidden information. With the amount of hidden information in the world getting smaller and smaller as each minute ticks by, do you think there could ever be another set-up like TG?

**GPO** Once, anything outside was seen as the enemy, as we were, and was vilified and attacked. But somewhere between 1976 and now, one thing

that has been learned by the establishment is that they see anything as co-optable. Anything can be sold, everything can be exploited. But the basic thing that made TG so powerful then was that we absolutely refused from the very beginning to even consider someone buying anything of us. We were totally independent and self-contained. That's how it could happen again.

**PC** But the option of selling out didn't come up in the way that it might today – no advertising agency ever came up to us and said 'Can we use 'Hamburger Lady' on an Audi ad?'. If they had, I think we might have taken the money because it would have been funny.

**AW** Do you think you pursued Throbbing Gristle to its logical conclusion?

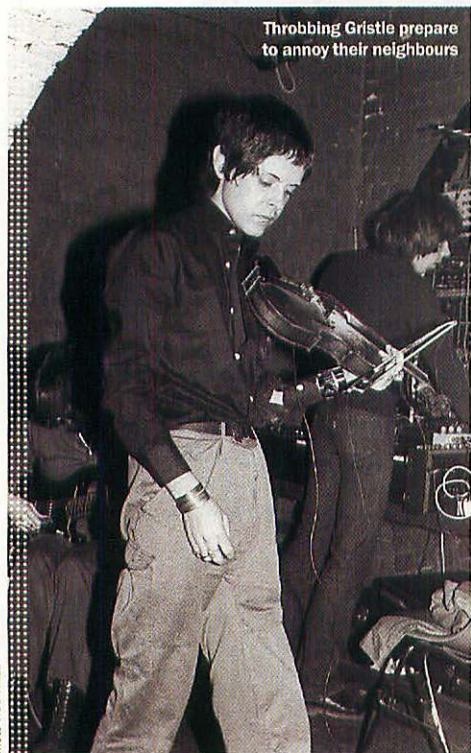
**GPO** I don't think TG has ended. The fact that this conversation is happening means that TG is very much alive in terms of ideas and attitudes and possibilities.

**CFT** TG always defied the definition of a 'band'. We don't have to be together for it to be alive.

**PC** If a few kids read what you write, or if any little connection can be made between what we did then and these kids that are coming up, it would be fantastic. People would realise that there are different ways of doing music that don't involve guitars or drums or sequencers, necessarily. It doesn't matter what you use – you can use a fucking plunger as long as you do it with your imagination at full throttle.

A compilation, 'The World According To Throbbing Gristle' will be released later in the year by Industrial Records via Mute. For the definitive history of TG, read Simon Ford's *Wreckers Of Civilisation* (Black Dog Publishing)

**"You can make music with a fucking plunger as long as your imagination's at full throttle"**



Throbbing Gristle prepare to annoy their neighbours

photo ROB HALL



Throbbing Gristle's new stage names, (l-r): DJ Droopy, Madame Vavoushka (fortune telling and wart removal a speciality), Ranking Ann Widdecombe and Farmer Giles Peterson



# new music



OUT NOW

## SUBLIMINAL SESSIONS LIVE @ SOUND PLANET MIXED BY ERICK MORILLO & WHO DA FUNK

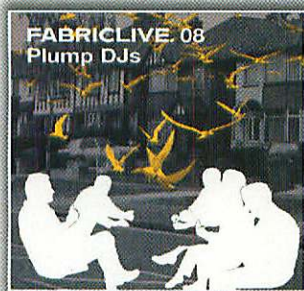
Erick Morillo and Who Da Funk release Subliminal Sessions Live at Sound Planet Portugal on In Tha House Records, Portugal. The album brings the passion of one of the world's most amazing clubs, Sound Planet, Portugal into your living room with a special double mixed CD.



OUT NOW

## SUBLIMINAL - THE BEST OF THE YEAR

The incredible Subliminal label brings us this new triple CD packed with over 40 of the best tracks from the label last year. Featuring mixes of amongst others, Tim Deluxe's It Just Won't Do and M-Factor's Mother, CD3 is also a special edition disc mixed by label star Richard F.



OUT NOW

## PLUMP DJs - FABRICLIVE 08

FabricLive kicks off another year with the awesome eighth mix in the series, this time fronted by the Plump DJs. Dropping tracks from the likes of Evil 9, Lee Coombs and One Upfront plus two exclusive cuts from the Plump DJs themselves.



RELEASED 24TH FEBRUARY

## TOSCA - DEHL19

Richard Dorfmeister returns with another stunning album under his Tosca guise. With Rupert Huber at his side Dehl19 is packed full with lush soundscapes and tripped out lyrics including guest appearances from Earl Zinger and Sugar B. Bonus CD features 12 minimal piano pieces.



## playlist

The new HMV playlist CD showcases a stunning selection of the best new music from the dance and urban scenes. Featuring tracks from the Neptunes-produced rap duo The Clipse, Italian one man wonder Stylophonic (dubbed "the Italian Fatboy Slim" by Mixmag), cool electro-pop from Ladytron as well as tracks from two of the UK's hottest talents to watch for in 2003 - Terri Walker and Uncut.

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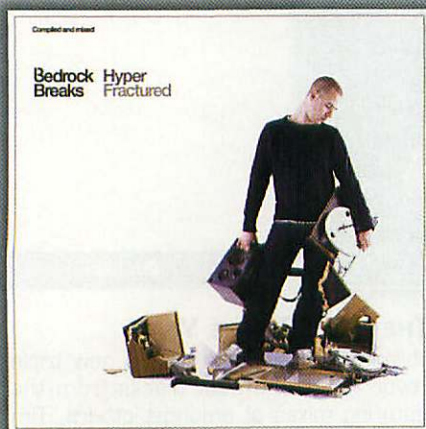
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# new music



## **HYPER - BEDROCK BREAKS COMPILED & MIXED: FRACTURED**

Hyper reaffirms his position as re-inventor and re-interpreter in the global dance scene with Fractured. Great braying breaks combine with superb production as the talent of IIs, WestBam, Timo Maas, Momu, Terminalhead, Oakenfold, Meat Katie & Christian J, PFN and Hyper himself, amongst many more are represented in the exclusive, the rare and the remixed.

**RELEASED 17TH FEBRUARY**



## **END 050 - END RECORDINGS 1995 - 2002**

End Recordings, label arm of The End, celebrates a milestone 50th release with this storming 2CD collection. Showcasing 20 of the tracks which built their reputation for groundbreaking house music, the album features seminal club music from Mr C, Derrick Carter, DJ Sneak and Charles Webster, as well as the original versions of Lays & Bushwacka's Deep South and Love Story.

Compilation Of The Month - Muzik, DJ and iDJ.

**RELEASED 24TH FEBRUARY**



## **playlist**

The new HMV playlist CD showcases a stunning selection of the best new music from the dance and urban scenes. Featuring tracks from the Neptunes-produced rap duo The Clipse, Italian one man wonder Stylophonic (dubbed "the Italian Fatboy Slim" by Mixmag), cool electro-pop from Ladytron as well as tracks from two of the UK's hottest talents to watch for in 2003 - Terri Walker and Uncut.

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# The Tunes >>

The world's best dance music reviews

## The Tunes

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- 71 COMPILATIONS
- 75 SINGLES

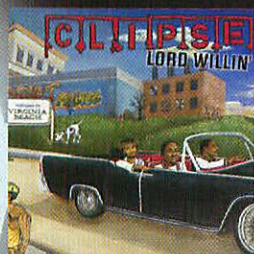
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Virgin  
represents  
**This month's  
BIG album**



## CLIPSE

Lord Willin'

(Arista)

BEATS FROM THE NEPTUNES, GANGSTA  
'TUDE FROM THEIR OLD MUCKERS CLIPSE.  
CAN'T FAIL, RIGHT?

The Neptunes are the producers with the golden touch as '03 takes its first steps. Some would argue that all they do is water down Timbaland's ideas for the pop market and then sell themselves more enthusiastically than a crack whore after four days without business, but hey! – at their best, Pharrell Williams and Chad Hugo's combination of off-kilter beat derangements and velcro-sticky hooks is irresistible, let's face it.

This Clipse album is their second attempt to add a more hardcore edge to their sound after the artistic success and commercial wet fart that was their NERD

project. History will see it as a decent hip hop album, no more. But right now, it's a significant release, encompassing both the genius and increasing tiredness of hip hop in the Noughties.

Tiredness? Well, can we talk about Clipse themselves, Malice and Pusha T? They've got a few semi-interesting lyrical moves, and admittedly they style it nicely – and offer helpful munitions advice – on 'Ego', but their rapping is mediocre, while their lyrics dully retread the ground that Ice T strode with such mack daddy, pimp muthafuckin' grandeur ten years ago.

Continued on page 62...





» And what does it say about The Neptunes, always to be found talking cosmic peace-and-loveliness, that they will happily work with low-rent promoters of guns, cocaine and vagina-fear like Clipse? It just goes to prove you should never trust a hippy, y'all [And for more long-hair cussing, see p66 - Ed.].

But, having said all that, there comes a time with 'Lord Willin' where the dissing must cease and the loving begin. 'Grindin'. "What's the size of them rims on that car nigga, huh?", spat over 'beats' that are literally just beats, and yet are as involving as the best P Diddy, Technicolor production. It's like The Neptunes

decided to step onto the Def Jux/Anticon indie hip hop basketball court and boot their ball plain out of there, like Peter Kay in the John Smiths ad. Total avant garde. Total pop. Total genius. 'Ave it!

Consider also 'When The Last Time?', which, again, has got to be up there with 'No Diggity', 'What About Us?' and 'Get Ur Freak On' as a landmark in modern urban music. From the shout-out intro, through the ascending synth riff, to the tight-as-a-nun's-bits beats, it's got it all.

What's surprising though is that most of 'Lord Willin' is not an immediate experience. The aforementioned singles aside, only 'Ego' and maybe the jokey,

gangsta family saga 'Young Boy' will grab you immediately. This is an album you have to listen to repeatedly to get a handle on its little subtleties. 'I'm Not You', with Jadakiss and The Lox initially just sounds like a track by piss-poor gun lyrics 'n' Casiotone beats combo Ruff Ryders, but its angst-ridden drug dealer lyric ("I seen them pay me for their hits when their kids couldn't eat") is more Scorsese than Van

Damme. There are also lil' musical treats in there, like the discordant electric piano counterpoint buried for a bar or two under the hardcore beats of 'Comedy Central'.

That's why, for all its faults, in a dull month, Clipse are our album of the month. Now how about some Neptunes beats under Mr Lif, Jean Grae or Sage Francis?

Duncan Bell

★ ★ ★

**"Grindin' is total avant garde, total pop and total genius"**

THE BEST TRACK FROM CLIPSE'S 'LORD WILLIN' (ARISTA)



Erlend Oye: Making style look easy

## Oi! Oye!

Stop whining and get dancing Erlend, you ginger fop!



### ERLEND OYE

Unrest (Source)

Kings Of Convenience's singer collaborates with top electronica bods

For all the fawning tributes Erlend Oye and his band Kings Of Convenience have garnered from the chill out fraternity, there's something intrinsically annoying about him. Not only is there something of the loveless, anorak-wearing indie-saddo about him, but you know that it's all so deliberate and affected. God help us if there's a war.

Oye has been a voice-for-hire over the last 18 months, something that he brings to a logical conclusion with this, a collection of ten collaborations with the mad, bad and sad in modern electronica. Almost inevitably, it's a mixed bag.

The album opens with its crowning glory, the Morgan Geist-helmed, bleepily sublime 'Ghost Trains'. Nothing that follows really comes close to matching it. 'Every Party Has A Winner And A Loser' plods on forever, while the Mr Velcro Fastener collaboration 'Symptom Of Disease' just makes you want to give him a bloody good shake and shut him up.

There is, though, just enough of the good stuff to still make 'Unrest' worth checking. Erlend's gooey-eyed, nostalgic turn on fellow Bergen resident Bjorn Torske's Balearic, piano-driven 'The Talk', for instance. Then there's Schneider TM's weirdo two-step, which makes Oye sound winsomely melancholy rather than like an eminently punchable hippy drip, while Soviet makes him sound like he's just joined the Human League. Maybe Erlend will eventually learn how to dance after all.

John Hall

★ ★ ★

### Will you be my friend?

What Erlend Oye looks for in a collaborator

#### ENJOY MUSICAL BRAINSTORMING

"They must be able to start with very little, just a drumbeat, and they need to be able to hear straight away if it's really terrible, or really good."

#### NO DRUM & BASS

"You have to agree before we go into the studio that we don't like drum & bass. It's just busy, and it has an evil character to it."

#### GIVE ME FEEDBACK ON LYRICS RATHER THAN JUST MUSIC

"In the same way I know none of the technicalities of production, but know what I like, a producer should be able to tell me what they find instantly exciting."

#### WE CAN GO OUT AND LISTEN TO MUSIC TOGETHER

"We have to be able to go out to a club and get excited about the music together. The best thing would be if they're a DJ, and on the first night they play their music in a club and I make up stuff on a microphone."

#### A WARM STUDIO

"When I was in Rome working with Jolly Music, it was apparently one of the coldest times ever there. We were in their parents' house, it was the first day. The tall one gets a heater, when the little guy comes back he sees it. 'It's little,' he says. 'But good for the heart.'"





**LOUDBOMB**  
**Long Playing**  
**Grooves** (Cooking Vinyl)  
*Former alt-rock hero goes dance. Very badly*

Righteous post-punk trio Husker Du may be one of Ashley Beedle's favourite bands, but they haven't cropped up in these pages that often before. Now, though, it's a new millennium and we find portly frontman Bob Mould, rapidly nearing his fifties, with his hearing shot by years of guitar abuse, and starting to experiment with 'electronica' grooves. There's nothing worse than a late convert, so they say, and Bob goes at electronic grooves like a kid in a store full of new toys. There's a dash of menacing electro here; a valiant stab at hands in the air euphoria there; dubby, ambient japes round the next corner. But at the end of it all, you're left with the unpalatable conclusion that this album sounds over a decade old, and like it was made by someone who's only prior contact with this music was through reading about it after it happened. Funny, that.

Carl Stroud

★ ★ ★

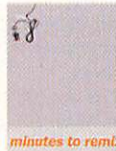


**TOSCA**  
**Delhi9**  
 G-Stone  
*Dorfmeister sheds Kruder for some mournful bizness*

What it is to be continental, urbane, worldly-wise. Rupert Huber, who alongside a certain Richard Dorfmeister makes up Tosca, studied at the Viennese Institute For Electroacoustic Composition. Stylin'. Eschewing sample digging for a distinctly more live sounding approach this time round, 'Delhi9' is mesmeric. Their signature dub aesthetic remains, but is now complimented by considerably warmer instrumentation. It's night time gear, certainly, but it's not all spliffed-out horizontal science - 'Wonderful', featuring Earl Zinger, for instance, zips along at a fair old pace. Also, included is a rather 'challenging' second CD of piano motifs written by Huber and dubbed out by Dorfmeister. It's peculiar, but worth persevering with.

John Hall

★ ★ ★ ★



**NORKEN**  
**Blue Divide**  
 (Hydrogen Dukebox)  
*Norken's global web-pals stop looking at porn for five minutes to remix some of his tracks*

Lee Norris beavers away down in picturesque Devonshire, computing together records as Metamatics, Norken and Nacht Plank. He doesn't get out much, so he meets fresh sonic

playmates through the internet, and now he's releasing three albums of remixes by his new friends, one for each of his pseudonyms. The Metamatics one ('Rewired In My Manor') is already out, and now it's Norken's turn. What amazes is how little each of the 11 tracks differ from each other or, indeed, Norris' initial blueprint. If someone of even Norken's low-key stature is held as untamperable with, what hope is there for eclecticism? Nonetheless, the results are warm, pleasing submarine-plink house, come-down electro and teddy-bear techno. Cyber-sounds with the sharp edges shaved off.

Thomas H Green

★ ★ ★



**SUSUMU YOKOTA**  
**Over Head**  
 (Play)  
*Another new Yokota album, with little sign of quality control slipping*

Yet another outing for one of the most prolific electronic artists on the planet but without compromising on quality. 'Over Head,' Susumu Yokota's 435th album, is more rhythmically adventurous than ever, forgoing his usual slinky 4/4 house and/or ambient electronica beats and instead welding his familiar, serene soundscapes to broken beats and skittery jazz breaks. Displaying a firm grasp of a wide range of styles, from the Spanish guitar workouts of 'Bridgehead' to the dark funk of 'Area B', this isn't quite as sublime as last year's more downbeat ambient masterclass 'The Boy And The Tree', but it comes damn close.

Neil Gardner

★ ★ ★ ★



**BEANS**  
**Tomorrow Right Now**  
 (Warp)  
*Ex-Anti Pop man proves that beanz meanz dull*

Beans has won the race to be the first former Anti-Pop Consortium member to put out a solo release, but he might have been a bit hasty. 'Tomorrow Right Now' has all the futuristic hip hop dreams of Anti-Pop's final release, 'Arrythmia', with highlights like the weird and wonderful, schizoid 'Sickle Cell Anaemia' and catchy, old school-vocalled 'Phreek The Beet'. But formless compositions like 'Rose Periwinkle' and the jazzy 'Xon' sound more like the soundtrack to bad performance art than bold visions of the future. The usual mumbled, spoken-word stories, like the anti-drugs 'Booga Sugar' and surreal 'Walking By Night', meanwhile, show that Beans' tomorrow sounds very much like his yesterday.

John Hall

★ ★

**"Yokota's 435th album is more adventurous than ever"**

SUSUMU YOKOTA  
**OVER HEAD**  
 (PLAY)



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# Albums

>>



**SEAN PAUL**  
**Dutty Rock** (Atlantic)  
*Chart-friendly 'dutty' dancehall on a major label*

After the crossover success of single 'Gimme The Light', Sean Paul is the great black hope of dancehall. His second album, 'Dutty Rock' doesn't disappoint, giving you spliff references aplenty over waist-winding riddims, some of them pinched from classics like 'Uptown Top Ranking'. Glittered with star turns by everyone from dancehall queen Ce'Cile on chat-heavy 'Can You Do The Work' to Busta Rhymes on 'Gimme The Light', even The Neptunes have a go, with their ode to the butt, 'Bubble'. It seems ludicrous to compare the resultant crossover sound to the demented, vein-bulging style of Sizzla or Bounty Killer, but nonetheless, this is catchy enough for schoolgirls sharing headphones on the back of the bus and growly enough to get grown ups grinding. But is the world really in need of a new Shaggy?

Lauren Cochrane

★ ★ ★



**PRAM**  
**Dark Island** (Domino)  
*Are you local?*

With their horse-drawn tempos, homespun psychedelic whimsy and tales of sinister somethings in the woodshed, Pram exist somewhere between Royston Vasey and old man Steptoe's

rag and bone yard. Birmingham, to be precise. Perhaps Britain's bleakest conurbation is the dark island of the title, or maybe it's the private universe of end-of-the-pier freaks, opium-eaters and lovelorn loners who populate their increasingly bizarre but consistently appealing sound-world. Eight albums in, their blend of pawn-shop synths, archaic acoustic instruments (xylophone, clarinet, a trumpet straight out of A Fistful Of Dollars) and Rosie Cuckston's unusually straightforward, folksy singing is yet to make them rich, and it probably never will. But as with other eccentric 'outsider' bands - Current 93 and the Tiger Lillies spring to mind - sometimes murky waters can be the most refreshing.

Tom Mugridge

★ ★ ★



**THE SEA AND THE CAKE**  
**One Bedroom**  
(Thrill Jockey)  
*Patchy post-rock noodling*

Every week, it seems that a new side project from Tortoise's John McIntire hits the record stores to the delight of post-rock geeks the world over. The Sea And The Cake are the most tuneful of any of these outings, combining a softly spoken vocal style reminiscent of Nick Drake (if he hailed from California instead of the home counties), welded on to a chassis of early Neu! and McIntire's requisite nu-jazz drumming. It's very pleasant, but on the whole, pretty unmemorable Sunday morning fodder, not helped by

## "It's not 'jazzy', 'jazzual' or 'jazz-inflected'. It's jazz"

THE DETROIT EXPERIMENT  
'THE DETROIT EXPERIMENT' (ROPEADOPÉ)

Sam Prekop's indie-style vocals. They also somehow manage to make their cover of Bowie's 'Sound And Vision' sound like The Farm's 'Altogether Now', which is a bit uncalled for.

John Hall

★ ★ ★



**ASIAN DUB FOUNDATION**  
**Enemy Of The Enemy**  
(Labels)  
*ADF fight the power, but 'the power' shows little sign of admitting defeat*

For all their obviously good intentions and right-on attitudes, ADF are a deeply disappointing proposition. Given the disgraceful, racist attitudes that exclude much of Britain's Asian communities from popular culture (they don't want to be footballers/pop stars/politicians, they're too busy running shops/being doctors/trying to kill us all with anthrax), you can understand why they've been feted by a shallow-but-PC UK music press that's instantly cowed into submission by anything outside their pathetically narrow terms of reference. But really, it doesn't matter how right-on you are when you sound like Pop Will Fuckin' Eat Itself, does it? Ptchah. Throughout 'Enemy Of The Enemy', great ideas and impeccable

ideals are buried under horrid guitar sounds, rubbish, shouty vocals and a degree of political insight that makes Gary Clail look like Noam Chomsky. As a result, this out-of-date rabble rousing will preach only to the converted, even though the Sinead O'Connor collab, '1,000 Mirrors', is arguably great.

Duncan Bell

★ ★

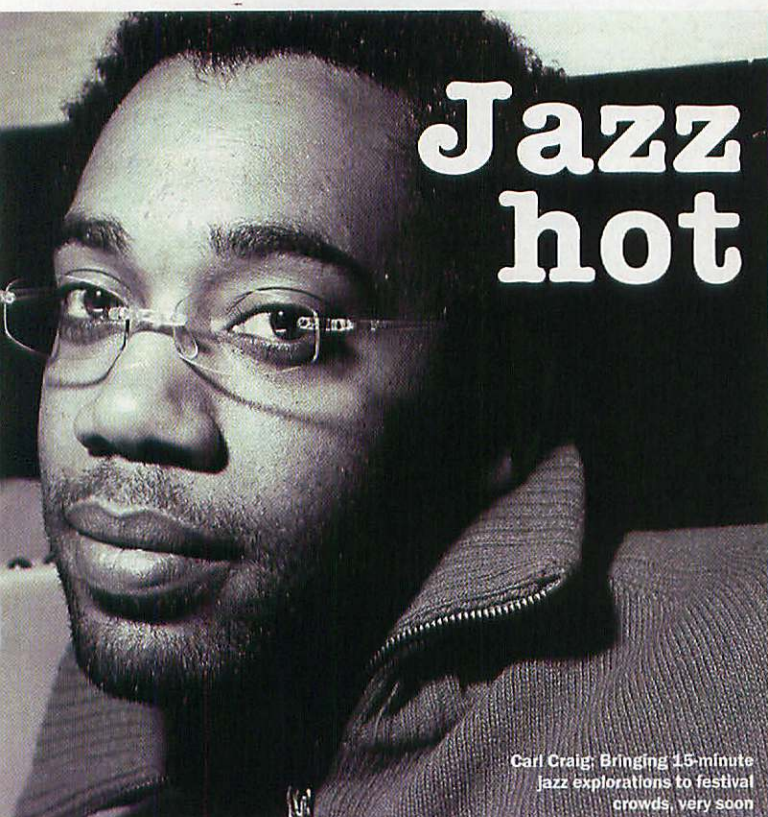


**PEST**  
**Necessary Measures**  
(Ninja Tune)  
*Middling Ninja fare*

Trip hop dads Ninja Tune have made large steps to expand their oeuvre recently, cLOUDDEAD's pysche-hop and Super Numeri's improvised Krautrockisms being two pleasing new strings to their bow. Unfortunately, 'Necessary Measures' sounds like a backward step, as south London five piece Pest's jazz breaks and dub house disco often sounds old hat, despite their intricate attention to sonic detail. Only the rough riffage and sheer vibrant energy of 'Heard Yer Bird Moved In' and the forceful punk-funk of 'Murda' save Pest from a dose of Domestos.

Neil Gardner

★ ★



## Jazz hot

Carl Craig: Bringing 15-minute jazz explorations to festival crowds, very soon



**THE DETROIT EXPERIMENT**  
**The Detroit Experiment**  
(RopeADope)  
*Techno legend in 'not shit' jazz album shocker*

'Jazz Is The Teacher', said Juan Atkins - one illustrious Detroit resident who in his Cybotron and Model 500 guises is often cited as the 'inventor of techno'. We've no idea what Atkins was on about, but it seems his protegee Carl Craig was paying attention.

Because Craig - he of such techno classics as 'Bug In The Bassbin' and 'At Les' - is the production svengali behind this project, and it's jazz. Not 'jazzy', 'jazzual', 'jazz-inflected' or any other spurious synonym for Bavarian trip-hop, but JAZZ, in the sense of proper instruments, virtuoso performances and musicians whose legendariness is matched only by their ability to play 47 notes at once on an electric zither while taking enough drugs to make the resulting cacophony seem bearable.

Not that naughties will be required on this occasion, of course. With the aim of The Detroit Experiment being to engineer

a 'big family reunion' between the city's musical heroes, past and present, you might expect, or even hope for a bit of discord and friction. On one hand there's Bennie Maupin, a veteran of Miles Davis' 'Bitches Brew' sessions, Amp Fiddler from Parliament/ Funkadelic and Regina Carter, who appears to have invented gospel violin on the incredible, one-take 'There Is A God'. Then there are the younger siblings: Roots drummer/producer Karriem Riggins, MC Invincible and Ann Arbor hip hop collective Athletic Mic League. But from the opening, cosmic strains of 'Space Odyssey' (a track reworked by its composer, Marcus Belgrave, of Seventies jazz collective The Tribe) onwards, the mood is celebratory and harmonious, something that'd normally have us reaching for the sick bucket marked 'Jools Holland' but in this context, positively warms our hearts.

So, an album that's joined the dots between house, techno, hip hop, soul and jazz to the benefit of all and the detriment of none. This is a lesson that's worth repeating.

Tom 'Jazzbo' Mugridge

★ ★ ★ ★





**TOK TOK VERSUS SOFFY O**  
Tok Tok Versus Soffy O (Fuel)  
Nnnnngh!

Electroclash may have had many positive effects (the re-glamming, re-gaying and re-feminisation of dance music, for instance), but the promotion of talentless no-hopers like this lot is a side-effect almost as unwelcome as the heroin/death interface. Over 12 tracks, Soffy O's insufferably dull voice and lyrical vacuity, and the unchanging, metronomic, Groovebox beat will drive you to a level of irritation where you'll find yourself killing puppies whilst shoving a cattle-prod in your ears. And the CD is copy-protected! Ha ha ha! Like anyone would want to copy this shit! Utterly, totally, almost *illegally* dreadful.

Kurt Lesblan  
★



**RED SNAPPER**  
Red Snapper (Lo Recordings)  
Defunct jazz-electro project scraps the barrel, postmortem

For a couple of years back there in the mid-Nineties, Red Snapper were actually pretty exciting. From the taut, raw, bass driven energy of 'Hot Flush' and the guitar mayhem of Heavenly Social fave 'Wesley Don't Surf' through to the glorious sonic textures of their debut proper for Warp, 'Prince Blimey', they had a unique, energetic and prog-rocky take on the trip hop template. Having split a couple of years back, this bizarre offering of recently recorded tracks sounds pretty pointless though. Sure, the patented Snapper sound is still in full effect across the seven newies, but only in a half-hearted, non-committal way. Bumping it up randomly with two live tracks and the Sabres Of Paradise remix of 'Hot Flush' only adds to the general bric-a-brac ambience. For the true faithful only.

John Hall  
★★★



**REBELSKI**  
Thanks For Your Thoughts (Heavenly)  
Surprisingly good Doves offshoot

Solo electronica albums from members of indie bands are usually about as welcome round here as Fischerspooner at a Ministry shareholders' meeting, but Doves keyboardist Martin Roman Rebelski thankfully proves the exception to the rule with this short but sweet debut. Recorded during the Doves' 'Last Broadcast' sessions, 'Thanks For Your Thoughts' is a bit of minimalist marvel, from the Sixties garage-influenced

'Scarecrow' to the Germanic micro-pop of 'The Swarm', via the more downcast, spy soundtrack vibe of 'Walkie Talkie', but it's the solemn, violin-led 'Dad's Hi-Fi' that really tugs at the heartstrings. Do give up the day job, Martin.

Neil Gardner  
★★★★



**UP, BUSTLE & OUT**  
Urban Evacuation (Unique)

Undeservedly ignored Latino obsessives turn their attention to the West Indies

Always underrated, Up, Bustle & Out carried Ninja Tune's blend of UK sass and ethnic exploration to their very own permanent fiesta for ten years. Their Mexican/Cuban experiments on albums such as 'Rebel Radio Master Sessions' and 'Light 'Em Up, Blow 'Em Out' were executed with joy and panache. Shame no-one this side of South America bought into it all. Now, the ever-mutating collective return, on a new label with a fresh sound, more Jamaican than Hispanic. Sonically as precise as ever, 'Urban Evacuation' veers between Adrian Sherwood, Massive Attack, King Tubby, Fun Boy Three and The Specials. The title track and the epic 'Hooded Hordes' update UK ska at its best, while 'Runaway Hague' is a beachside trumpet frolic. Whether gangsta toastin', spliffed dubbage or Indian-flavoured bass jams, Up, Bustle & Out inject enough sunshine and genuine spirit to deserve attention. But then they always did. . .

Thomas H Green  
★★★★



**GARY NUMAN**  
Hybrid (Abbey Road)  
Two CDs of reworked Numanoid tracks from the Seventies to the present day

Gary Numan's career is presently on the up, big style, and – ever the Tory – he's cashing in, in timely and correct fashion, with this album of industrial techno-rock re-recordings of tunes like 'ME' (as sampled by Basement Jaxx), 'Down In The Park' (as worshipped by Marilyn Manson) and 'Are 'Friends' Electric?' (as taken to Number One last year by the Sugababes). Written off in the Eighties because he was a true geek rather than a posed, NME-friendly pseudo-outsider, Numan's strengths and failings remain the same as ever. His failings being that he sings like a dalek straining to take a shit, and his lyrics are goth-gloom nonsense. His strengths? That every three or four tracks into this album, you think 'that melody is fucking genius. How did you do that, you bastard?'

Kurt Lesblan  
★★★★

**"He sings like a dalek straining to take a shit"**

GARY NUMAN  
'HYBRID'  
(Abbey Road)



More Fire Crew show off their attractive range of chainstore leisure wear

## UKG OK?

Can More Fire Crew pull UK garage out of its tailspin?



**MORE FIRE CREW**  
More Fire Crew CV (Go! Beat)

The 'Oil!' boys come with a patchily excellent but overlong first album

UK garage can only benefit from the controversy over its lyrical fascination with guns and crime. No publicity is bad publicity, and let's face it, the genre's in dire straits. The endless soundalike tracks that followed So Solid's rise to domination of the UKG scene might have been expected to stiff, but when Oxide & Neutrino's album – which is actually fucking great – can't get them arrested (arrr!), it's clear that UKG's in deep shit. In fact, only a government minister two years behind the times could think UK garage of the gats 'n' haters variety was of any cultural relevance.

Which brings us to this. We got a seven-track sampler of 'CV' three months ago and were knocked out. 'Oil!', 'Back Then', 'Over Now',

'Insecurity' and 'Haters' are classic pieces of minimalism to sit alongside Suicide, Cybotron and Run DMC – no shit. The palette of sounds may be minute, the tone unremittingly aggressive, but More Fire make a virtue of their limitations. 'Over Now' and 'Insecurity' even show a working understanding of the connection between actions and consequences – a rarity in the hyper-macho, bullshit world of UKG lyrics. And 'Oil!' is the best UKG single ever. End of.

So it's a shame that the full-length 'CV' is dotted with filler ('Politics', 'Popular', a new mix of 'Over Now'), ill-advised protesting too much about not being 'one-hit wonders' ('Intro'), and grotesque, sexist crap ('Denial'). Only the moving r&b elegia 'Soldiers, Fallen' stands up to the classics from the sampler, and there's a wearying 16 tracks in total. If More Fire Crew ever get to make a second album, it will have to be more consistent.

Duncan Bell  
★★★★

**How to make a UK garage album**

**Now we're not saying More Fire are guilty of all of these...**

### Only use four sounds

Hey – Bach's piano fugues and preludes only use one sound (er, the piano). Why use a whole studio when you can use the preset UKG sounds from a £200 groovebox?

### Put down the 'haters'

Those bitches be hating on you, guy. They're saying you're anything. You're budget. Are you gonna stand for that? Nah, man – cuss them up good!

### Be rude to the ladies

Sex is dope. But check it, blood. Any woman who agrees to have sex with you must be a ho. Well, you're no oil painting, let's face it. So drop diss on them ho's ears! Bo!

### Diversify

If you can rap at UKG tempo, you can rap at hip hop tempo, right? And if it turns out you can't rap at hip hop tempo, that's no reason to leave that tune off the album, is it?



# Albums



Jah Sherwood:  
Nice but riddim



## ADRIAN SHERWOOD Never Trust A Hippy (Real World)

The On-U Sound legend's first ever solo album is, quite literally, 'ital tingz'

■ Babylon step back – Adrian's on the attack. Doesn't have much of a ring to it, but Adrian Sherwood is the true carrier of the dub flame, lighter of the dub fire and owner of the dub fire-extinguisher (just in case the dub fire gets out of hand). From 1980 to the present day, he's kept roots and dub alive, working with talents as diverse as loopy Bristolian punk-funk Marxist Mark Stewart, rhythm section from Hell Tackhead, punk rastas African Headcharge and Primal Scream.

Admittedly in that time, he's been associated with some right crap as well

(late-period Headcharge, Gary Clail, and ADF's new album, for starters), but 'Never Trust A Hippy' is a work of untrammelled wickedness. Stand-outs include the clarion call-to-arms opener 'No Dog Jazz', the Afro-futurist eco-hymn 'Processed World' and 'The Ignorant Version', where sampled playground rhymes lighten the heaviest bass and synthetic percussion attack imaginable.

But more than being a bunch of tracks thrown together, 'Never Trust A Hippy' is that modern-day rarity – an album you can listen to from beginning to end. Even the presence of typical Real World ideas about, like, mixing ethnic music with dance music can't screw things up. 'Never Trust A Hippy' is a smoker's delight, a Walkman treat and a must for both dreads and baldheads alike.

Duncan Bell

★★★★★

## Hippies suck! Why you should NEVER trust a hippy

### ■ Richard Branson

Scratch a hippy, find a Tory. Once Branson put out Mike Oldfield records. Now he runs the worst train service in the known universe.

### ■ Free love

Male hippies were very keen on this. Basically because they were slags.

### ■ 'Imagine no possessions'

So said super-hippy John Lennon. But he had shitloads of possessions! What a hypocrite!

### ■ Student bedrooms

Non-functional bongos, The Doors posters, Afghan wall-hangings, posh people taking 'wicked hash' – hippy throwbacks, all.

## new music



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**ANDY HUNTER**  
**Exodus**  
 (Nettwerk)  
*(Mother) superior trance*

The crossover between Christianity and trance music is a regrettably under-explored area. After all, both groups like wearing bad clothes, waving their arms around and talking shit, so there should be a natural affinity, surely. Ha ha ha! We're joking of course! (About Christians, we mean – those things are all indubitably true about trance fans.) Anyway, Andy Hunter is a Christian and he makes trancey/prog-housey stuff which is also, apparently, 'a journey into the presence of God'. Even if it sounds a bit out of date in places ('Go!' owes more to Moby ten years ago than just its title, while 'Radiate' is 'Second Toughest...'-era Underworld, right down to the Mockney-bollocks vocals), it's pretty good as far as this sort of thing goes. We didn't feel moved to a higher calling after hearing it, but then again, we're a bunch of Godless pagans, homos and druggies. We did feel surprisingly satisfied musically, however.

**Kurt Lesblan**

★★★

## Diggin' in the crates

... For slates that we rate



**ORBITAL**  
**Orbital 1 (US edition)**  
 (FFRR, 1992)

With its UK incarnation generally considered disappointing, FFRR took no chances with the Yank version of the Hartnoll Brothers' first album. Beefed up with the full, 12-inch versions of most of their classic early singles, as well as remixes of 'Speed Freak' and 'Fahrenheit 303', this second mix of 'Orbital' staked a claim for the title of best UK techno album ever.

The album soars in on angel wings with the beatific, choirboy-sung 'Belfast', a choon which can still move hardened UK-acid shock troops to tears today. Then there's a gear change through the minimal dancefloor moves of original album tracks like 'The Moebius' ('A twist in

the fabric of space/Where time becomes a loop," as Whorf from Star Trek TNG helpfully explains) and the angry, urgent 'Desert Storm' (about the Gulf War, of course) and 'Oolah'.

'Orbital' sounded odd at the time, but heard today, most of these acidic, looping tunes haven't dated a bit. But what makes the US edition so great is the addition of the tracks from those early twelves – and Orbital were so confident of their firepower, they even left off the excellent 'Omen' single.

First 'Chime' bleeps past in all its lo-fi majesty, followed by the proto-Chemical Brothers stomp of 'Satan'. Then comes the punk-techno genius of 'Choice', which samples The Doors and adds an attitude informed by Eighties anarcho-punks Crass and a melodic sensibility worthy of New Order. And finally, the tribal echoes of 'Midnight' bring down the curtain. Orbital went on to bigger things after their debut album, but they never did anything better. **(DB)**

Orbital circa 1992 suffer a horrible premonition of working with David Gray ten years later



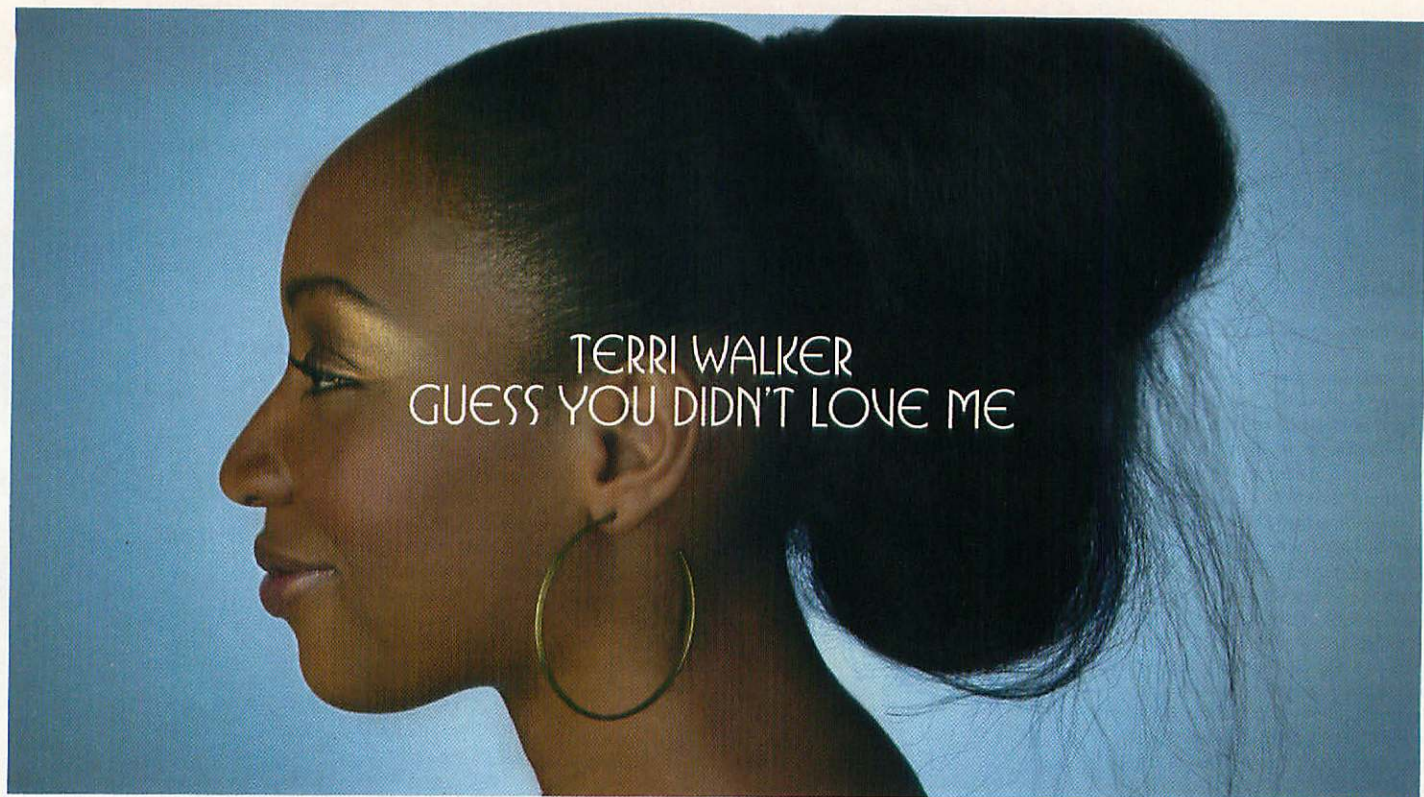
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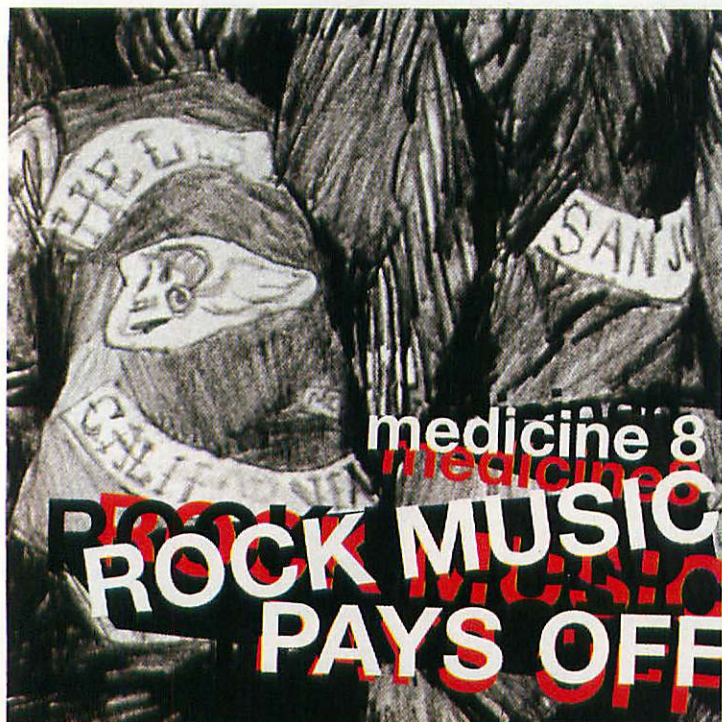




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'TOKTOK HAVE THE SUBSTANCE TO MATCH THE STYLE.' 8/10' NME

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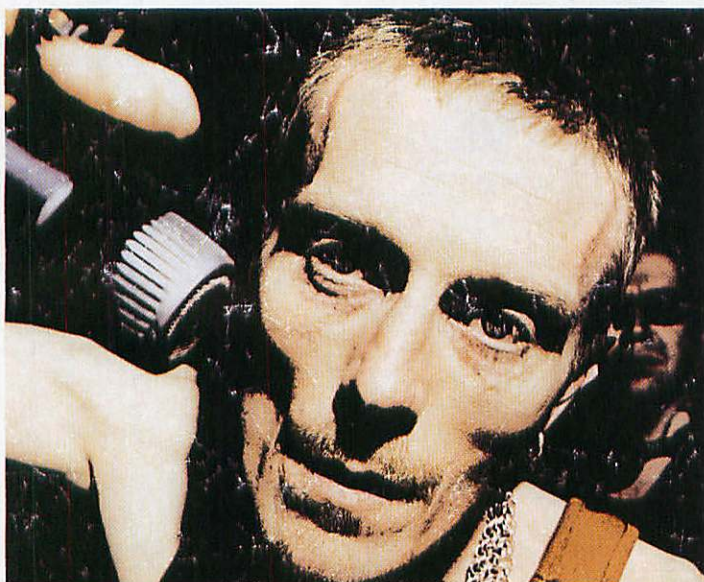


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# Re-Issues

Re-released classics and greatest hits



## Stereo MCs



### STEREO MCs RETROACTIVE

(Universal Island)  
Slightly redundant career summation from the acid goatie and his mates

For those who only really know the Stereo MCs from the skanking, good time party grooves of 1992's 'Connected', it might come as a surprise to learn that the likes of 'Step It Up' weren't the first offerings of fresh new band, but instead the fruits of an act on their third album. But then how many of you have even heard of their debut album '33 45 78', let alone listened to it? Thought so.

What might not come as a surprise is that, for all its attempts to rewrite history and present the MCs as a career band rather than as a one-album wonder, the tracks from

'Connected' tower head and shoulders above the rest of their work. So while 'On 33' exudes a rough 'one world' positivity and new track 'Running' manages the unusual trick of combining 'Teethgrinder' by indie metallers Therapy? with Massive Attack, it's never quite enough.

Always that little bit too uncool, 2001's 'Deep, Down And Dirty', coming nine years after their Warholian 15 minutes but sounding like an out-take from 'Connected', shows that they've never managed to drag themselves out of that post-baggy, early-Nineties milieu.

Nonetheless, from Ian Brown's right-on, post-Stone Roses warblings through to The Audio Bullys shouty offerings, they still exert a more powerful influence in 2003 than their writing out of the Nineties pop story would suggest. (JH)

★ ★ ★



Rob Birch from Stereo MCs

### What's your favourite moment on 'Retroactive'?

"I haven't got one. To me, it's like a journey. My favourite moments are when I hear someone else playing it on the radio or in a club - I get a real buzz about it."

### Do you regret whoring the track 'Connected' to the advertising pimps?

"Not really, no. A lot of people were using it on adverts without asking us anyway, so I thought 'We might as well get something out of this'. Without it, we wouldn't have been

able to build our studio."

### Were you disappointed with the critical reception to 'Deep Down And Dirty'?

"I didn't really have any expectations on it. We were starting again - a lot of people listening to music had never heard of us. I was trying not to worry about what people would think too much. I do think people want to tar you with a brush because it's your turn. But we got the single into the Top 20 and did over 100 gigs. I was over the moon, to be honest."



### PET SHOP BOYS Disco 3

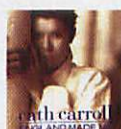
(Parlophone)

Another grab-bag of 'dance-orientated' Petties tracks

An odds and ends collection, all touched by the hands of PSB circa their 'Release' album of last year, 'Disco 3' boasts rare, juicy morsels like 'Positive Role Model', 'If Looks Could Kill', and a new mix of 'Here', all jaunty, driven, passionate electro-pop to die for. But there's also a retouched Bobby O number from 1983 called 'Try It (I'm In Love With A Married Man)' which is for obsessives only, and clunky, rather inelegant mixes by Superchumbo, Felix Da Housecat and Blank & Jones. Fine for Petties lovers like us, but like kryptonite to non-believers.

Thomas H Green

★ ★ ★



### CATH CARROLL England Made Me

(LTM)

Legendarily expensive Factory folly

One of several records that can claim to have bankrupted Factory Records, 'England Made Me' allegedly cost millions to record. In a sense, Factory got their money's worth as the album sounds very crisp, in a Sade-goes-to-the-Hacienda sort of way. However, in another, more accurate sense, they didn't, as nobody bought it. Frankly, only Factory could have thought it worth lavishing so much cash on such a middling talent. Carroll's voice is as thin and unalluring as skimmed milk, while the tunes are forgettable wine bar concoctions mixing bossa nova, easy listening and bites of acid house-lite. One for Factory obsessives only.

Duncan Bell

★ ★ ★



### HUMAN LEAGUE Reproduction

Travelogue

(both Virgin)



### ORCHESTRAL MANOEUVRES IN THE DARK

OMD

Organisation

(all Virgin)

Classic late-Seventies/early-Eighties synth-pop

Five remastered albums, all of them a must for connoisseurs of early electro and curious fans of electroclash and Detroit techno alike. The League's early albums sound nothing like their later, chart-topping days, mixing incredibly primitive synths with brilliantly po-faced disco tunes and absurdist poetry like 'Dehumanisation is such a big word/It's been around since Richard The Third'. OMD's early albums can't compete with the League for quirky genius, but all three have their moments. The big, synth-pop sounds - like a more florid Joy Division -

that took them into the charts (with 'Enola Gay' and 'Joan Of Arc', for instance) can be found on the later 'Organisation' and 'Architecture & Morality'. Fans of more experimental music, heavily influenced by Kraftwerk and, well, the Human League, should head for their eponymous debut.

Duncan Bell

★ ★ ★ ★ ★ / ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ / ★ ★ ★ ★ ★ / ★ ★ ★ ★ ★



### MOUSE ON MARS

Rost Pocks (Too Pure)

Decent compilation of

electronic polymaths'

old, rare EPs

Floppy-fringed and elegantly shirted, Mouse On Mars always seemed like a duo who could rave all weekend but still get up early on Monday to discuss structuralism or swap scars at an elite fencing school. First single 'Frosch' is a reminder of how fresh they sounded in 1994, and how alien they appeared among the grunge hairies on MTV's Alternative Nation; 'Cache Coeur Naif' (with Laetitia Sadier and the late Mary Hansen from Stereolab on vocals) is irony-free, space age bachelor pad bliss, while 'Twift' is a forgotten nugget of weird-beat pop-tronica. There's B-side filler and a couple of duff mixes to contend with too, mind.

Tom Muiridge

★ ★ ★



### HUMANOID

Sessions 84-88

(Rephlex)

More Brian Dougans

reissues from the 'Phlex

This latest re-release from the quiet one out of FSOL is superior to the earlier 'Euro Techno' soundtrack, and contains longer versions of many of its tracks. The Snowman Mix of the all-time acid classic 'Stakker Humanoid' is the pick, but all the acid numbers are a joy. Popular dance music has never been as great as it was when the 303 ruled with an iron fist - once one of those little babies is up and running, hard-edged, cyber-psychedelic joy is guaranteed.

Duncan Bell

★ ★ ★ ★ ★



### BANCO DE GAIA

Big Men Cry

(Disco Gecko)

Lachrymose brilliance from

the World Bank

Thanks to tortuous legal wrangles enveloping Toby Marks' entire back catalogue, the majesty of this album has been largely hidden from the world, until now. Some six years after its abortive original release, 'Big Men Cry' still sounds as fresh as grandma's linen. Marks plays fast and loose with genres, mixing chill out, dub, tribal and even prog rock and big beat. Imagine Jon Carter mixing Pink Floyd with King Tubby. In a warm bath. It's enough to make grown men weep.

Andrew Holmes

★ ★ ★ ★ ★



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HVNL P 38



## The Three Big Ones



### Miss Kittin

Radio Caroline

(Mental Groove)

*Miss Kittin's latest compilation purrs along nicely*

The problem with having a style as distinctive as Caroline 'Miss Kittin' Herve's is that, before you know it, what seemed fresh a matter of months before is suddenly in danger of lapsing into cliché and self-parody. Indeed, no self-respecting electroclash record at the moment is quite complete without a random, ennui-laden Euro chick beseeching you to lick her arse.

Happily, on Caroline's latest mix, as on her classic Muzik cover CD, sublime sound structures, glitch house and other-worldly techno are the order of the day, garnished with just enough of Miss Kittin's vocal workouts to keep it distinctive without ever getting on

your tits. So Autechre tussle with the latest tech-house from Svek Recordings and noise terrorists Pan Sonic ("No mix without Pan sonic," remember?) rub shoulders with house legends Blaze in a way that never sounds too contrived.

'Radio Caroline' blows away the fashionistas and the formulaic. Because electroclash was never meant to be about sounding like a bunch of Visage demos from '81. It was more about reinvesting electronic music with a much-needed glam swagger. Miss Kittin realises this, and 'Radio Caroline' shows that dance music can still sound effortlessly futuristic.

John Hall

★★★★★



### Kitsune Love

(Kitsune)

*The best French compilation since 'Super Discount'*

Many compilations start with a statement of intent, but few are as bold as 'Kitsune Love'. Coming on like Harry Nilsson, Gonzales croons his way through an unrecognisable, perfectly lovely piano 'remix' of Daft Punk's 'Too Long'. It makes clear that Kitsune's interpretation of house is long (on attitude and courage), broad (in terms of stylistic girth), and can go on all night (like Muzik's cock).

Even if there's nothing else as startling as 'Too Long' here, the quality levels rarely dip, as an 'intelligent' house dream team of Todd Terry, Playgroup, Ernest St Laurent, Shakedown and Braxe 'n' Falke serve up the

sort of compilation they say they don't make 'em like anymore. The truth is, they never *did* make 'em like this. Practically every track sounds fresh and modern but with that 'classic house' sound. It's an expert, loving entwining of the old and new, and it also isn't afraid to sit electro-influenced cuts like Lacquer's 'X' next to DJ Gregory's out-and-out Afro-houser 'Attend 1' like they were best mates at a birthday party.

In short, 'Kitsune Love' isn't a sick love that requires the taking out of exclusion orders. It's a wonderful, arousing love – just like our love for you, Muzik readers. Beautiful.

Duncan Bell

★★★★★

### BADMEANiNGOOD PEANUT BUTTER WOLF



### Badmeaningood

Peanut Butter Wolf

(IK7)

*Another excellent entry to a compilation series that's picking up speed and cleared for take-off*

For those searching for something more from hip hop than the blinging, hater-bating, MTV-friendly version currently selling by the lorry load, the 'Badmeaningood' series has proved something of a salvation. It is clear from the off that roping in Peanut Butter Wolf to follow Roots Manuva's enjoyable, though obvious, effort is a Good Move. There are no bad vibes here, just a delicious, unfussy clarion call to party, mapped out through top funk (Roy Ayers), lino-punishing drum machines (The B-Beat Girls), English synth-pop (Human League's 'Hard Times', as played by DJ Sneak!)

and, of course, real classic hip hop (Jungle Brothers).

There's time for a diversion to prove that progressive rock can be funky with the brief snippet of Iron Butterfly's fantastic 'Soul Experience', but Mr Wolf is on a far bigger mission here. His musical choices serve as a timely reminder that, before it began following such creatively restrictive definitions, hip hop was originally a genre derived from incredibly diverse elements. Equally, this album serves as a lesson to the overtly musically conservative – stop being so serious and open your ears. You'll have a far better time. Badmeaningoodmeaningace.

John Hall

★★★★★



# Compilations

>>

**"A double delve into the world of the big and bouncy"**

**BEDROCK BREAKS: FRACTURED (BEDROCK)**



**IAN POOLEY**  
**Excursions**  
(Obsessive)

**What's it all about?** Germany's deep house don gets out a few of his favourite house classics and gives them a right old rinse-up an' ting.

**What's on it?** Umm, loads of trainspotter classics including Derrick May's seminal 'R-Theme', Maurizio's aqua-boogie belter 'Domina's' and Ron Trent and Chez Damier's cool collaboration, '54'. Then he goes all Balearic and chucks in Sueno Latino and Mandy Smith just for a laaaarf.

**Any cop then?** Pooley knows his onions (as opposed to his Onionz) and this is a well-paced jog through golden dancefloor memories. **(CG)**

★ ★ ★



**BEDROCK BREAKS: FRACTURED**  
(Bedrock)

**What's it all about?** Self-styled breaks ambassador DJ Hyper follows his first successful, Digweed-backed comp with another double delve into the world of the meaty, beaty, big and bouncy.

**What's on it?** Going for a deeper, moodier vibe than before, Hyper brings out the heavy hitters, including the ever reliable Meat Katie, Rennie Pilgrem's ubiquitous 'Cous Cous', Timo Maas, PMT, and Oakenfold. There are also excellent new cuts from Terminalhead and Spork and exclusives from Hyper's own Kilowatt stable.

**Any cop then?** Can't fault the selection but can whoever stole the bass end off my copy please give it back? **(NG)**

★ ★ ★



**DANNY KRIVIT**  
**Edits By Mr K**  
(Strut)

**What's it all about?** Strut follow up their 'Danny Krivit: Grass Roots' selection of last year with this storming round-up of some of the man's legendary slice and dice disco re-edits.

**What's on it?** Elongated, dancefloor-friendly versions of a batch of killer cuts, including Betty Wright's party starter 'Where Is The Love', Lenny Williams' soulful stormer 'You Got Me Running' and Cymande's evergreen butt-wiggler 'BRA: brothers on the slide, indeed.

**Any cop then?** You're 'avin a Turkish intcha? Sasha, Oakey et al are aeons away from being as good a DJ as Danny Krivit, and these re-edits demonstrate his innate understanding of dancefloor dynamics perfectly. **(CG)**

★ ★ ★



**DJ APHRODITE**  
**Urban Junglist**  
(V2)

**What's it all about?** Aphrodite the DJ and producer shot to 'mover and shaker' status way back in 1988 via Aphrodite, the club he ran with Mickey Finn. His productions have been maintaining the highest standards of booty shaking excellence ever since.

**What's on it?** As is his want, it's stylistically all over the place. From dancefloor detonators (The Professional's outstanding 'Flava For Rava') to sure-fire melodic, summer anthems (D Kay & Epsilon's 'Barcelona'), his own remixes (Beverley Knight, Urban Shakedown and, er, Holly Valance) and a few nods to the MC superstars of yesterday, today and tomorrow, it's all here.

**Any cop then?** More evidence that Aphrodite is a master of drum & bass. This is as gorgeous as the Greek goddess of love, beauty and sexual rapture that he is so bizarrely named after. **(SB)**

★ ★ ★



**LO FIDELITY ALLSTARS**  
**Abstrakt Funk Theory**  
(Obsessive)

**What's it all about?** The latest in the ever-ongoing and ever confusing Abstrakt Funk Theory series - this is only slightly funky and not really very 'abstrakt' at all - sees Brighton's last gang in town man the decks.

**What's on it?** It's a pretty long trek from 'Holes', Mercury Rev's snow-swept ode to the Catskill Mountains to Rhythim Is Rhythim's 'Kaotic Harmony', but with the Lo Fi's in charge, it's never anything less than entertaining. Bill Withers, Kid Acne, Lambchop and, erm, Lo Fidelity Allstars twice (who they?) show us the way.

**Any cop then?** Although the Lo Fi's own material of late has failed to fulfil the potential they so swaggeringly exhibited when they first appeared five years back, they remain an innately loveable bunch with a great taste in music. This is a blast! **(JH)**

★ ★ ★

Jay Burnett:  
Deeply euphoric



**Digging deeper**

## Jay Burnett

**He's gone from engineering 'Planet Rock' to mixing 'Deeper Euphoria'. Is this progress?**



**DEEPER SHADES OF EUPHORIA**  
**Mixed by Jay Burnett**  
(Telstar TV)

**What's it all about?** The studio wizard who's worked with everyone from Dylan to The Clash, and produced 'Planet Rock', engineers a mix album all for himself.

**What's on it?** Really, it's pretty self-explanatory. Contains a brace of alternative 'deeper' mixes of euphoric classics from the likes of Faithless, Robert Miles, Spooky, Sasha and, erm, Hairy Butter.

**Any cop then?** Unashamedly populist and masterfully compiled, Burnett's mix provides the ideal post-superclub soundtrack. **(JH)**

★ ★ ★

**Q & A**

**Does it worry you that people might categorise 'Euphoria' as cheesy?**

"Not really, no. Believe me, the things that people have thought of as cheesy that I've been involved with that now are seen as cool. . . Cheese is in the eye of the beholder, it's either good cheese, or smelly cheese! Those kind of labels are so transitory that it doesn't really matter."

**How many compilations have you mixed for other people?**

"Must be about 40 or 50. Sometimes you have to sign a confidentiality agreement - I'd rather not mention the ones you don't already know about."

**Do people sometimes have nothing to do with the CD bearing their name?**

"It's not unheard of, but in general, no. The worst

nightmare is when you spend ages trying to get something to work right, then get some record company person going 'Oops, I didn't license that track!'"

**Is it ripping people off?**

"Well to be fair, half the job of doing these compilations is picking the tracks and doing the running order. If the DJ who's on the cover doesn't actually mix it that doesn't really take away from them. They do all the creative work. I'm just like a carpenter."

**How do you feel about getting [noisy bastards] Hairy Butter onto a 'Euphoria' album?**  
(Gales of laughter) "Now that's an achievement! I think you might be seeing some more on compilations later in the year. My creative heart does lie with my label, Lo Recordings." **(JH)**



# Compilations



## OFF THE SHELF

(Far Out Recordings)

**What's it all about?** Dustings of broken beats jostle with slabs of sunny Brazilliance on Far Out's tenth anniversary round up.

**What's on it?** Da Lata, 4 Hero and Azymuth should keep the Ladbroke Grove dandies happy with their jazzual leanings. While listening to Flytronix's 'Elevator', one rather expects Jim Bowen to tell us "Time's up and this what you could have won," however.

**Any cop then?** Tidier than than a Brazilian lounge lizard's moustache. But considerably more danceable. **(CS)**

★★★★★



## MIXMASTER MORRIS

### God Bless The Chilled

(Return To The Source)

**What's it all about?** An old style ambient selection from the original (and, indeed, old) ambient DJ, out on the label of trance-raver club RTTS.

**What's on it?** Two good things: 1) 'Track 1' by Electrical Lovers, a sighing lullaby with unique, oriental singing over echoing wooden percussion. 2) Morris's cheerily informative commentary – which will hopefully be on the sleeve notes and not just the press release – with all you need to know about Boozoo Bajou, Conrad Schnitzler, Rei Harakami, Detroit Escalator Company, Leggoeabest and the gang. Handy, that.

**Any cop then?** Any album which manages to fit together Ian O'Brien's deep house and Shpongles's psy-prog looning should be ace, but this isn't. It's all noodle, no dynamics, and as a result, it largely drifts by unnoticed. The pun in the title is terrible, too. **(THG)**

★★★



## MORE 8 MILE

(Polydor)

**What's it all about?** A second soundtrack of 8 Mile might seem like a redundant exercise but this compilation stays true to the 1995 setting. Sit back for a collection of Nineties gems.

**What's on it?** Mobb Deep's 'Shook Ones Pt. II', Biggy's smooth classic, 'Juicy', Mary J telling Method Man 'You're All I Need', and ODB's masterpiece 'Shimmy Shimmy Ya'. They might be oldies but they're goodies.

**Any cop then?** Irresistibly taking you back to the 313, you're with Em in the hood, signing off after a night with his friends, in a cramped old banger, partying with Brittany Murphy. Now all you need is Cheddar Bob. **(LC)**

★★★★★



## TIGER SUSHI

(Tiger Sushi)

**What's it all about?** An album to compile and complement Tiger Sushi's series of 'then versus now' twelves of electronic music.

**What's on it?** Gina X's homage to militant queers everywhere, 'No GDM' carries the flag for the back-in-the-day, largely punk-funking tracks. Other golden brown oldies like Bill Laswell, Krautrockers Cluster and mad old bastards Silver Apples also help push the argument that the Seventies and Eighties experimental scene was the most important and exciting phase in electronic music's history. But don't worry, the clean cyber tones of Maurice Fulton, Metro Area and John Tejada keep the end up for us youngsters.

**Any cop then?** It sure is – and tonight we're gonna arty like it's 1979. **(DB)**

★★★★★



## JAY-J & MIGUEL MIGS

### In The House

(Defected)

**What's it all about?** San Franciscan deep house disco kings J and Migs continue their inexorable rise to prominence with two discs of sturdy and substantial house.

**What's on it?** Escaping from their signature deep 'n' dubby roots, the West Coast pairing head straight for the main room, arriving at around one in the morning, just in time for a headline set. Blaze's 'Breathe', Groove Junkies' 'Gonna Get By', and Grant Nelson's 'Ethnicity 1' are just some of the intelligent, housey tunes given a spin.

**Any cop then?** Not too bad, but the focus on main room sounds makes this ultimately a bit predictable. **(CS)**

★★★★



## 15 YEARS OF LOST & FOUND RARITIES

(Acid Jazz)

**What's it all about?** Acid Jazz celebrates 15 years in the business by digging in the crates and extracting several gems from the label's past, present and future.

**What's on it?** An eclectic selection. From Terry Callier's long lost comeback single, a typically soporific effort from legends in their own lunchtime The Sandals (remixed by a fledgling Leftfield, no less) to Parlour Talk's prototype Bristolian hip hop, Snowboy's unusual take on the New Avengers theme and JTQ's sparky cover of 'Blow Up'. We could have done without Torino's Jamiroquai impersonations, however.

**Any cop then?** Smooth as you like, only occasionally spoilt by lapses into terminal blandness. **(NG)**

★★★★★



## 21ST CENTURY BREAKS

(React)

**What's it all about?** A three CD deluge of breakbeat science brought to you by Soul Of Man and Phantom Beats.

**What's on it?** At a whopping 39 tracks, picking highlights is difficult. Soul Of Man heads straight for the dancefloor with a thrilling 'Funk'd-up' mix with Aquasky and the Drummatic Twins adding to the aural dementia. Phantom Beats takes the pressure a couple of notches down on the second CD and ratchets it straight back with the third, 'Breaks Tek', mix.

**Any cop then?** At just a tenner a go, this CD, like a ready supply of mind-bending psychotropics, is something that every home should have. **(CS)**

★★★★★



## GENE FARRIS

### Textures Volume 1

(Farris Wheel)

**What's it all about?** Gene 'I love my green' Farris rounds up some odds and ends from his own cunningly-titled label in a groovy, Chi-town house kinda way.

**What's on it?** Farris himself pops up with his recent Soma outing 'Black Satin', as re-rubbed by Miguel Migs, while Glenn Underground keep it slinky on 'Dark Jazz'.

**Any cop then?** Farris has been going for years now. The tasteful and considered selection on 'Textures' shows just how far he's come from his early sample terrorism days. **(CG)**

★★★★



## ELECTRONIC MUSIC FOR HEROES 02

(Hydrogen Dukebox)

**What's it all about?** For their 100th release, genre-indefinable label Hydrogen Dukebox gather a sample of their wares under one duff title.

**What's on it?** Whaddya fancy? Jimmy Cauty taking Black Dog's not-entirely-welcome performance poetry direction to the baggage zone? The Lithium Project imprisoning the 'Peter Gunn Theme' in an electro vacuum chamber? Cuddlytronica from outer space from Norken? How about even-cuddlier-tronica with breathy Suicide-style vocals (Justice – the album's highlight)? All are present and correct, with plenty of other odd blends alongside.

**Any cop then?** Yep, nice-not-genius whiffs of future fun. A1 People, who contribute a Miami bass-ish thang, invented electroclash 1,000 years ago but, for some reason, put out a dodgy big beat album at the time London was going 'clash crazy'. That sort of perversity kinda sums up this compilation. **(THG)**

★★★★★



## THE HACKER

### The Next Step Of The New Wave

(Uwe)

**What's it all about?** Miss Kittin's Chris Lowe tries to prove that he's not just about Eighties-influenced electro by releasing a CD of, erm, Eighties-influenced electro. Cunning!

**What's on it?** Lots of stuff that sounds like it was recorded in the Eighties (doh!). Some of it is arm-shakingly brilliant (Alden Tyrell's 'Love Explosion', I-F's 'Secret Desire'). Some of it sounds like Kraftwerk, only rubbish (Dopplereffekt, Rude 66).

**Any cop then?** While his partner-in-crime Miss Kittin has proved the broadness of her palette, The Hacker, despite his earnest protestations to the contrary, has obviously decided that he's made his electroclash bed and is damn well going to lie in it. **(JH)**

★★★★★



## WANNA BUY A CRAPPAK?

(Carpark)

**What's it all about?** Spectral laptop electronica from NYC.

**What's on it?** Sonic deconstruction; whorls of electric sound mingling with sampled and looped acoustic textures; the sound of the echoing emptiness at the heart of a black hole; other things that necessitate the use of semi-colons and florid language.

**Any cop then?** It's like watching someone walk towards you across a mirage lake on shifting desert sands. Infinite variation within apparent repetition. Deep. **(ZX)**

★★★★★



## ESSENTIAL ASIAN FLAVOURS

(Outcaste)

**What's it all about?** The Asian underground meets the bhangra massive. Which is ironic considering the two were once arch enemies; think experimental style mag favourites versus the more trad, naff sound of the Asian proles.

**What's on it?** More Punjabi than a trailerload of Punjabis in the Punjab. First up there's Panjabi MC (of course), followed by Radio 1Xtra's Punjabi Hit Squad, the Punjabi Outlawz and one of Nitin Sawhney's few non-coffee table numbers, er, 'Punjabi'. But it's not just pump up the bhangra, as Badmarsh & Shri, Jakatta and Craig Armstrong drop by with some downtime 'soundscapes'.

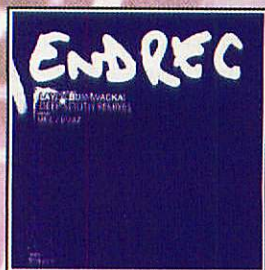
**Any cop?** Less rough and ready than you'd expect, but a handy round-up and a reminder that us Brits were mashing up Asian flavours into hip hop and breaks long before the Americans. **(JS)**

★★★★★



# six of the best

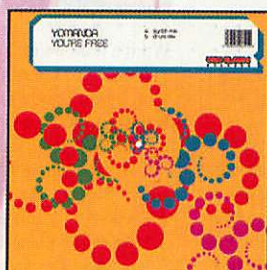
available from all record stores



**END RECORDINGS**  
**LAYO & BUSHWACKA!**  
**DEEP SOUTH REMIXES**

12" / 12" | 10/02/03

End Recordings reach a landmark 50th single release with fresh new interpretations of Layo & Bushwacka!'s seminal 'Deep South'. With a classic house take from D'Julz, a tech re-rub from Mr C, an illicit breaks mash up from IIs and a laid back lounge from Lazyboy - the killer blues vibe of 'Deep South' is taking over yet again.....



**YOU CLASH!**  
**YOMANDA**  
**YOU'RE FREE**

12" | 10/02/03

The mighty Yomanda returns with the first big anthem of 2003. Following the massive success of 'The Earthshaker' and 'Stars', You Clash! Records presents 'You're Free'. Featuring one of the most recognisable vocals of recent years, 'You're Free' is set to explode on to dancefloors with the unmistakable quality that defines a Yomanda production. Fans will have to fight it out for this one as there will only be 500 available on limited edition, coloured vinyl. Expect to see this track on a major label soon....



**SAW RECORDINGS**  
**ECHOMEN**  
**PERPETUAL**

12" | 10/02/03

2003 marks the beginning of the third year for SAW.RECORDINGS, and we're determined to start it off in a rocking way. The Echomen have a name associated with quality, from their older 'Orient'/'One Way' release on End to their recent 'Truth' single on Hooj Choons, the boys of Echomen have the deep, beautiful vibe down to a science. Their tracks are packed with incomparable emotion and electronic bliss. Here they shine with 'Perpetual', which, upon its release, will mark the first vocal record on SAW's catalogue.



**NEBULA**  
**LANGE feat. LEAH**  
**DON'T THINK IT (FEEL IT)**

12" / 12" / CD | 10/02/03

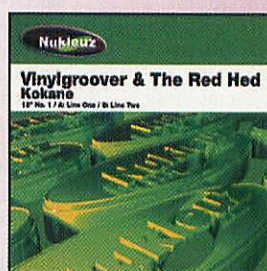
Follow up to last year's top ten smash 'Drifting Away' don trance producer Lange returns featuring the soaring vocals of Leah. Two times Judge Jules 'Judge for Yourself' winner on Radio One, DJ Mag's Trance Sureplayer, Top 5 Trance Tune in Mixmag & M8/M8, this release is shaping up to become a club classic. This package comes as 2 x 12s & a CD single with juicy remixes by Scott Mac, new boy Shane 54 and Finland's Cosmicman.



**FLUENTIAL**  
**JAY J & CHRIS LUM**  
**FREAKS LIKE US**

12" / 12" | 10/02/03

Dark and dirty track from two of the west coast's finest producers. Their recent Grammy nomination for their remix of Jill Scott's 'He Loves Me' demonstrates how far these two have come. Bass heavy, 'Freaks Like Us' builds with a haunting filtered vocal and driving percussion. The Mojolators vocal goes funky with disco tinged elements while the tec mix is tough and driving. Max Reich takes things even deeper and darker with a twisted re-working. Early support already from Roger Sanchez, Eddie Amador, Smokin Jo and K Klass.



**NUKLEUZ**  
**VINYL GROOVER**  
**& THE RED HED**  
**KOKANE**

12" / 12" | 17/02/03

Proving that they are two of the most adaptable artists on the scene this release is the first to simultaneously hit the streets on both Nukleuz Blue and Green! With four mixes to choose from, DJs can select the hip-swinging hard house groove of 'Line One', the pumping tech-trance of 'Line Two', the sublime funky lick of 'Line Three' or the stomping nrg of the incredible Olly Perris & Ashley Sinclair remix. Expect premier league production and insist on only the best.

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

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# amato distribution



# The Big Singles

## Hit



### MOLOKO

Familiar Feeling

(Echo)

It's been so long since Ibiza heaved to the mellifluous tones of 'Sing It Back' and 'The Time Is Now' that we'd almost forgotten that Moloko existed at all. Their comeback single may skirt perilously close to AOR territory, but as a result it should get played on Radio 1 and 2, while the remixes give it just

enough bite to slay more discerning clubbing establishments. Not their most immediate effort, that's for sure, but stick with it and you'll realise it's a winner.

★★★★

Chart prediction: 9

Because Timo Maas and Robble Rivera have mixed it, and Ralsin's got a new hairdo.



### LAMB

Gabriel

(Mercury)

They may be exceptionally nice to look at, but Lamb are so cock-willingly tedious, they make Morcheeba sound like Aphex Twin circa 'Didgeridoo'. 'Gabriel' depresses with its profound mediocrity. MJ Cole and Nellee Hooper try to convince us otherwise, but they're not miracle workers...

★★★

Chart prediction: 65

And her voice is actually really annoying, isn't it?

## Hip Hit



### RICHARD X

Being Nobody

(Virgin)

While most bootleggers are talentless no-marks doomed to a life of masturbation in their own filth, Richard 'Girls On Top' X, producer of the Sugababes' Number One 'Freak Like Me', is a pop-dance alchemist. 'Being Nobody' sees him sieving Liberty X (karaokeing their way through 'Ain't Nobody') into the

Human League's anti-sericulture tract 'Being Boiled'. Then he remixes it into some rough and ready ragga rudeness. Just as with 'Freak Like Me', the results should appall, but instead dazzle.

★★★★★

Chart prediction: 22

Check the first legal bootleg album in 2003.



### ROYKSOPP

Eple

(Wall Of Sound)

No one in dance music even pretends to have any shame about releasing something 50 times in the vain hope it'll eventually become a hit. Surely, everyone who wants this has it by now, no matter how many new mixes there are?

★★★★★

Chart prediction: 28

The original's still ace, but Fatboy Slim's mix sounds like it took 15 minutes to knock up.

## Rare Shit



### TIGA

Man Hrdina/Hot In Herre

(IK7)

A promo item for Tiga's 'DJ Kicks' compilation, mailed out only to the special people (ie: us) and unavailable to the hoi polloi (ie: you). Hot, thrusting, 100% non-gay Canadian Tiga serves up one track called 'Man Hrdina' which is very yadda-yadda-blah-unnngh-whatever,

and a dub-electro cover of Nelly's 'Hot In Herre' which is simply brilliant. Yes, really. Facial Elastoplast-free, and as funky as electro gets.

★★★★★

Chart prediction: Come off it

... But once Tiga is a huge international megastar, this will be worth £££££s.



### SHY FX & T POWER

Feelin' U

(London)

Thankfully realising that releasing one of the drippy r&b numbers off their album 'Set It Off' would be a bad idea, our two heroes continue to lovely up the dancehall with their Latino jungle ting. 'Feelin' U' is almost as good as their previous two smashes, but perhaps it would be an idea for Andre and Marc to start mining a different seam now.

★★★★★

Chart prediction: 20

'Third single syndrome' should kick in here, making diminished chart joy for FX 'n' T almost inevitable. It's still a wicked tune though.



### SANDY RIVERA

I Can't Stop

(Defected)

This has been doin' the business on an ultra-exclusive basis for the likes of Tim Deluxe and Mutiny, so inevitably Defected have picked it up. A tough acid house chunkiness gives 'I Can't Stop' more balls than recent KOT releases – but don't worry, it still funks like a bastard. No nonsensical lyrics about "thieves coming knocking", either.

★★★★★

Chart prediction: 47

Just wait for the artist album later this year for a couple of 'Finally' style, hook-tastic vocal numbers.



### JUNIOR SENIOR

Move Your Feet

(Mercury)

Wherein Kurtis Mantronik embarks on one of the most effective turd-polishing exercises since Andrew Weatherall was told that, yes, Primal Scream would indeed allow him to tinker about with some of their tracks. The vocals are cheesier than Dairy Lea, but the driving remix does Kurtis proud. Krafty Kuts makes a bad smell, however.

★★★★★

Chart prediction: 12

One-hit wonderdom beckons for Mr Senior, we suspect...



### MASSIVE ATTACK

Special Cases

(Virgin)

Taking time out from speaking out against the forthcoming fun in Iraq, Massive release the first single from '100th Window'. Sinead O'Connor provides the sweetly seething vocals over Mezzanine-style, opiated haze-beats. She sounds great, the song's one of the best on the album and 'I Against I' – which is better than anything on the album – is included as a B-side. Not too shoddy, all told.

★★★★★

Chart prediction: 12

Massive have never been a huge singles band.



### RADIO 4

Eyes Wide Open

(WEA)

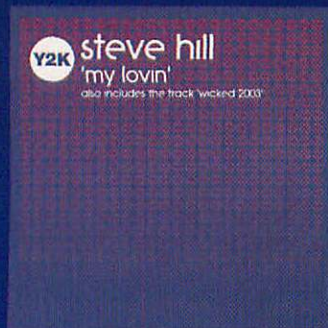
While The Rapture have gained most of the punk-funk plaudits, Radio 4 came up right behind them with the awesome 'Dance To The Underground'. 'Eyes Wide Open' is more rough and ready, ripping an arpeggiated guitar riff through producers DFA's post-op housifications, while Adrian Sherwood's mixes of 'Struggle' squelch and squeal like a dub nightmare. Nasty but nice.

★★★★★

Chart prediction: 25

DFA Productions are quite simply the shit. This is where they start crossing over.





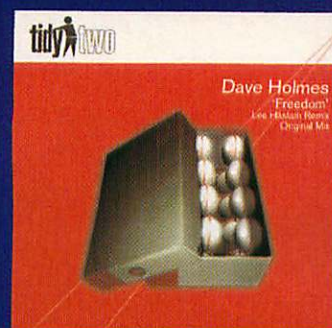
y2k040 - "road tested over the past few months 'my lovin' is already devastating dance-floors, drops the famed felix vocal 'don't you want my lovin'."



trax094 - "yukon project are no new comers to the hard dance scene. under this guise, 'it starts hard again' features quality mixes from prime mover and the knuckleheadz"



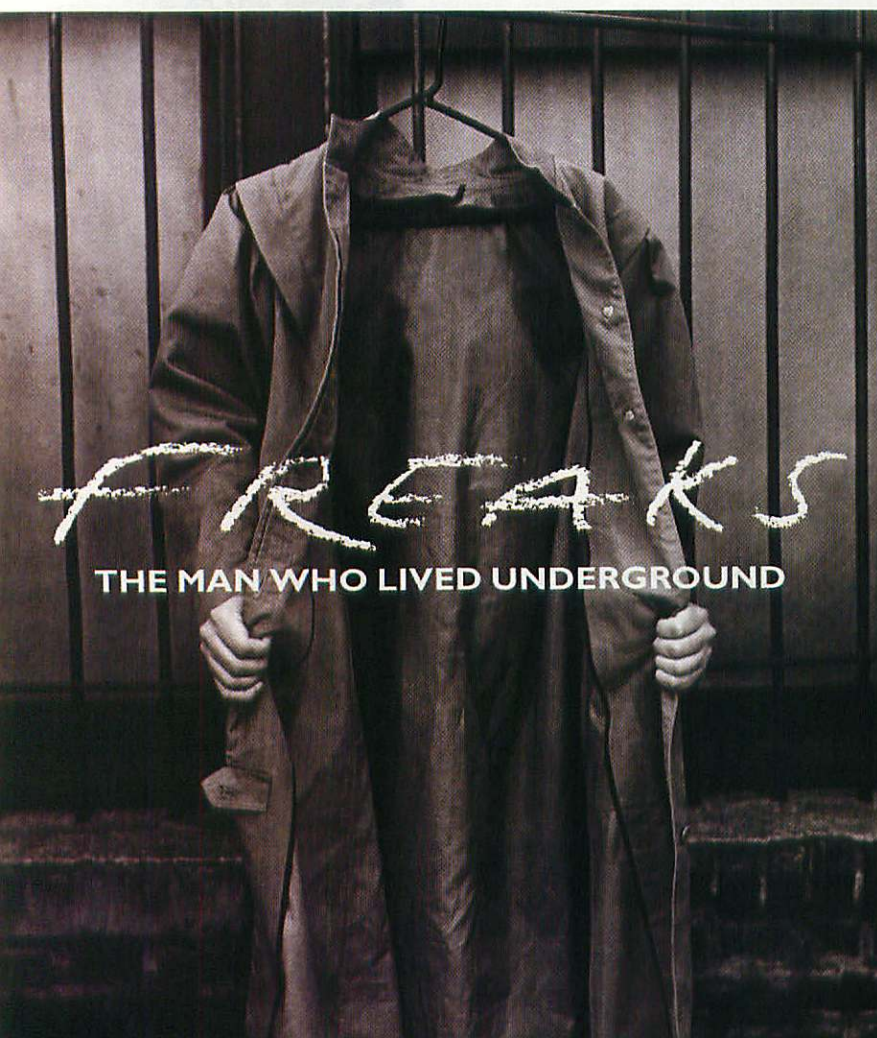
recharge - "with a killer riff like this 'genesis' has been getting massive hands-in-the-air response wherever it is played!"



tidy two - "pumping classic from dave holmes with the ever brilliant lee haslam on remix duty."

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\*\*\*\*\* Seven Update - Essential Album

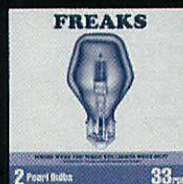
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mtf VITAL: Ideal



# House

What's happening

Reviews by Terry Farley and Kevin McKay

## Vital Release

### NYLON PYLON Pushin' (London)

For me, this record is all about Trevor Jackson's outstanding house re-rub. Jon Carter provides a good, dark and messy tech workout on the flip, but Jackson's 'Playgroup Remix' is a fantastic blend of moody bass, amped-up guitar and spacey FX. Add to that the grungy New York vocal and you have a mix that draws a line between garage bands and house grooves. A clever Trevor indeed. (KM)

★★★★★

### BLACK SCIENCE ORCHESTRA

Where Were You? (Re-Edits) (Junior)

A real New York anthem that, although made in London by Ashley Beedle and co, was first made immortal by Frankie Knuckles at the Sound Factory. Based around The Trammps classic 'Where Were You When The Lights Went Out', this re-edit by Ted Patterson has even more drama and soulfulness than the original. The first vital record of '03. (TF)

★★★★★

### HOUSE OF GYPSIES

Sume Sigh Sey (MAW)

Todd's old tribal anthem, re-released on MAW, with a damn fine remix from Mr Dope and Mr Gonzales. Proper warehouse vibes from the duo - real dirty, acid house. Nice to see the real old school can still turn it out. (TF)

★★★★★

### FOREMOST POETS

Open Season (Remix) (Junior)

Already an urban house classic, this sees Johnny Dangerous' soulful booty call taken into a live jazz-cum-Detroit mode that's bang on the button. Starting with a live audience, it soon morphs into a Latin, piano-led trip through Kevin Saunderson's kitchen. Very cool. (TF)

★★★★★

### KERRI CHANDLER

Street Musiq (Large Rec)

Kerri always tries to fulfill house music's more soulful aspirations and these four sides continue that tradition. Soul, jazz and Latin are all blended to create a real NYC block party vibe. An EP that will be played to death wherever quality is really appreciated. (TF)

★★★★★

### SLAVE

Just A Touch Of Love (Simpson Vaults)

House legend Paul Simpson returns with a lovingly re-touched edit of Slave's Seventies funk anthem. Fans of classic black dance music will already love this for Steve Arrington's distinctive voice and that mad fusion of funk and rock. Seek this one out, it's a stunner. (TF)

★★★★★

### JEFF BENNETT

Reflections EP (Jamayka, US)

If you're missing the kind of moody, synthed-up floor monsters that Austria's Grow! Records used to do so well, Jamayka have just the thing. Originally making their name with an altogether more dubbed-out sound, this release takes their catalogue in a more driving direction. Drop the needle straight on 'Forcing' and let it run to the end. (KM)

★★★★★

### DJ SPEN

Freak (Defected)

Another one of the old school turning it out well, Spen of Basement Boys fame gets well tracky on our arses with 'Freak'. This bumpy rattler is real funky house - not the naff, filtered rubbish that's getting pushed by the champagne guzzlers who have jumped ship from the two-step scene. Great, rapped vocals and a solid urban groove make this the best Defected release for quite a while and a real floor filler to boot. (TF)

★★★★★

### X-PRESS 2

Call That Love (Remixes) (Skint)

Skint's pursuit of remix excellence for X-Press 2 has thrown up quite a few top dancefloor ideas. None more so than Radio Slave's very modern-sounding interpretation of 'Call That Love'. It's a fine big room tune that should please 4/4 heads of both electro and more trad house persuasions. Thumping beats, swirling synths and one of the funkier acid hooks around combine to deliver some serious floor uproar. (KM)

★★★★★

### EBE

The Consequential Theorist (Grayhound, US)

Lucas Rodenbush's EBE project always delivers the goods for those who want forward thinking house music. His records have a depth of sound that, while not attracting much big room action, always feels absolutely right. Here the aptly-titled 'Looking Ahead' is the standout with a groove that sounds like Isolee and 16B getting together for a bit of a jam session. (KM)

★★★★★

### FORMIDABLE FORCE

Mind Games (20:20 Vision)

Ralph Lawson's 20:20 imprint is one of those rare labels that actually sticks by the artists they rate from the dodgy demo days to the point where they're regularly turning out great shit. Original Basics hero Huggy has been around since day one and his latest 12-inch (with Atnarko) is a real cracker. 100% heads down jacking house for Chi-town types. (KM)

★★★★★

### CRAZY PENIS

You Are We (Ian Pooley Remixes) (Paper)

The original mix of this is the kind of traditional house fodder that purist heads lap up, even if it's undoubtedly not a record that's going to change the

world. But flip to Ian Pooley's dub and you'll find much more attitude, oomph and snazz. His booming workout will draw dancers to the floor like Vanessa Feltz to a big pile of pies. (KM)

★★★★★

### PETE MOSS

Give U Love (Alola)

16B's Alola imprint offers up a strong three-tracker from Philly's Pete Moss. Moss' work recently on Definity and Ovum has won him an A-list of admirers and this varied EP should hook them all in again. 'Give U Love' is the most obvious floor-filler in the pack, but the twisted funk of 'Patience' and the sombre electronics of 'In Your Dreams' are not far behind. (KM)

★★★★★

King Unique - 'king great



In My Bag...

## King Unique

What's making the dynamic duo's sack bulge this month?

### VITALIC

La Rock 01 (International Deejay Gigolo)

"It's a record that drives people nuts. It starts motoring and doesn't stop."

### KING UNIQUE

Lighters (Junior)

"A shameless plug. At 120bpm, it's a bit heavy and a bit different."

### CHICKEN LIPS

Do It Proper (Justin Robertson Mix)

(Kingsize)

"Fucking ace, a funk monster. It's a really big bassline record, like The Fatback Band meets DJ Pierre."

### STEINSKI

Nothing To Fear: A Rough Mix (CD-R)

"This is an insane mash-up of about six tracks, bootlegging people like Nelly with Marvin Gaye. Really cheeky."

### AKUFEN

Installation (Force Inc)

"Most of the album is very clever, but this is the track we've both been listening to. It's acid ambient!"

### ULRICH SCHNAUSS

Far Away Train LP (City Centre)

"It's a six track mini-album, ambient but not wank, played with Eighties synths and a sunshine vibe."

### YANN TIERSON

Amelle Soundtrack (Virgin)

"Really simple, polyrhythmic piano compositions. Ace."

### CLIPSE

YOUNG BOY (BMG)

"Not different from other Neptunes stuff, but who's complaining?"

### PRINCE

Sign O' The Times (Paisley Park)

"Apart from the shit Sheena Easton track, this is just an amazing album."

### BRIAN ENO

Dune - Prophecy Theme (Polydor)

"A stunning piece of moody stuff. We use it to freak people out in clubs."

King Unique's new single 'Lighters' is out now on Junior

Get Fact!

Foremost Poet Johnny Dangerous owns over 500 plates. "It's too many, I know," says Johnny. "I keep meaning to give them all to a jumble sale."



### >> Vital Release



**LOS HERMANOS Quetzal**  
(Underground Resistance, USA)

By the time you read this, 'Quetzal' will already have been out for a good few weeks. It still totally deserves to be this month's Vital because not only is it the best UR record since 'Jaguar', but it will also be played for much longer than anything else on this page. Electronic music has become so democratised recently that most of it has no real value. Which makes records like this with real soul even more special. One to be proud of. (DM)

★★★★★

#### ADAM BEYER

Ignition Key album sampler (Truesoul)

There aren't many concepts that are quite as stupid as that of the 'club techno LP'. But, after this triumphant blend of armchair electronica, ambient soundscapes and occasional dance grooves, hopefully there will be a lot less of them about. Respect to Beyer for upping the ante and significantly raising expectations with 'Ignition Key', a techno album that will work in more than just one environment. (DM)

★★★★★

#### AUDIO MATRIX

Technomusicology EP (AMX, USA)

The press release for this states that these guys – Robert, Raleigh and Renan – are the "hottest new producers out of Detroit" and, for once, we have to agree. Style-wise, there's nothing new, as all three tracks keep to the classic Motor City blueprints, but when the quality is as high as this, that's no bad thing. Deep, musical and very funky. (DM)

★★★★★

#### SPEICHER 6

Quarks/Superpitcher I Walk (Superpitcher Schaffel Mix)/Fieber (Kompakt Extra)

The sixth release in this superb head-to-head series by Kompakt unveils yet more Germanic genius from Akkel Schaffer (aka Mr Superpitcher). First of all, he gives the head-nod rumble treatment to Quark's 'I Walk' with a dirty, slow burning groove, and then toughens things up a bit with the lively and bubbly bassline business of 'Fieber'. A release which should cement Superpitcher's fast-growing reputation as one of the most interesting producers around. (JS)

★★★★★

#### IRIDITE PRODUCTIONS

Iridite 003 (Iridite)

If the words 'classic Detroit meets the Black Dog' raise your temperature a few degrees then this superb four tracker will have you boiling in minutes. Collaborating with Rei Loci, Jason Brunton and Elijah, Iridite pilfer from techno, house, jazz and breaks to make a sublime mix of busy beats, soothing chords and intricate b-lines. Never a dull moment. (JS)

★★★★★

#### IBIZA

El Loco (Play's Cool, France)

For a brief period in the late Eighties, new beat was the best music in the world. Then, once the drugs had worn off, everyone realised that it was actually pretty crap. There are however a few records from that era that still sound good today and none more so, perhaps, than this. A timely re-release of an all-out classic. (DM)

★★★★★

#### STEREO FLIP FEATURING MARKO NASTIC

Let's Get High (Earisistable)

Like Valentino Kanzayani and Umek, Marko Nastic is breathing new life into techno with his mish-mash of styles. The best track here, 'Bottle Theme', blends energised West Coast-style rhythms with bittersweet swirls and trancy keys that would sound perfectly at home in a Deep Dish set. A great record from one of techno's brightest new stars. (DM)

★★★★★

#### I-F FEATURING FRED VENTURA

We Still Kill The Old Way (Panama, Holland)

The man who kick-started electroclash with 'Space Invaders Are Smoking Grass' is back with a fully-fledged pop song. Or at least it would have been a pop song if had been released in 1985. Now, its ancient Casio riffs, anorexic drums and dodgy, Robert Smith-style vocals just sound odd. Good, but odd. (DM)

★★★★★

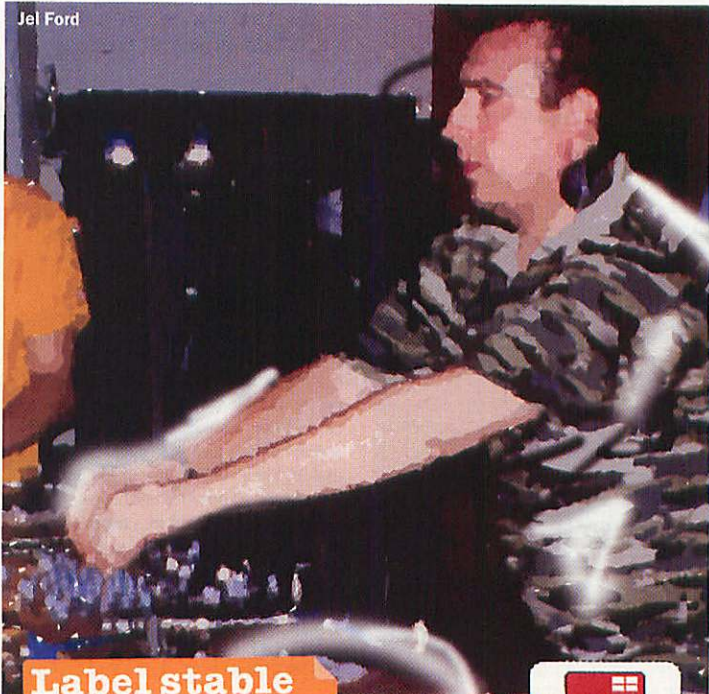
#### MISS KITTIN & THE HACKER

Stock Exchange Woman (International DJ Gigolos)

Those of you who think of Miss Kittin as a gothic Cheeky Girl will be delighted to know that there's a line in this song that goes: "When you touch my bum/I'm in higher states". In any other genre, this would be an unfortunate coincidence. In electroclash circles, it's probably seen as a bonus. (DM)

★★★★★

Jel Ford



Label stable

## Jericho



Label boss Jel Ford spills the beans on his ace imprint

**What's the label about?** "Funky techno and house music with punch, that can move a dancefloor."

**What do you look for in a Jericho release?** "It doesn't really matter if it's a harder techno track or housier material, it just needs to be funky. That's the only stipulation."

**How did the label come about?** "I started Jericho in 1998 because there wasn't much music around that I wanted to play in my sets. I wanted my label to exactly represent my personal taste."

**Which artists have you released?** "So far, we've had Adam Beyer, Umek, Dave Angel, Bryan Zentz, Funk D Void and Steve Rachmad."

**Which DJs support the label?** "It's pretty wide-ranging, which is really encouraging. Carl Cox, Dave Angel, Danny Tenaglia, Laurent Garnier, Billy Nasty, Josh Wink, Umek and Marco Carola have all supported various Jericho releases."

**Who would you most like to release?** "I hear Elvis Presley's back catalogue sells well! Perhaps a techno two-tracker from the hamburger fiend himself would be a winner."

**Plans for 2003?** "There'll be new singles from DJ Misjah, Steve Rachmad, Dave Angel and Umek as well as myself, a compilation album, as well as a European tour." (DM)

Jericho releases from Jel, Adverse Match and Mr Sliff are all out "soon"



Umek

#### PATRICK TURNER & JAY TRIPWIRE

Altered States (Movim, USA)

Further proof that, when it comes to tech-house, Jay Tripwire is pretty much unbeatable right now. His tunes can sound a bit samey sometimes but his sound is so unique that it hardly matters. The flipside also shows that, solo or collaborating, his sound is definitely moving forward. Recommended. (DM)

★★★★★

#### BRIAN ZENTZ

D-Clash (Intec)

The man behind last month's Vital returns with another guaranteed floor-filler. Think Inner City's 'Good Life' on super steroids and you're there, but for our money, it's the Slam mix on the flip that really does the job. The hooks are used more subtly, the rhythm is funkier and the arrangement, complete with a crowd-pleasing breakdown, is stronger. Big. (DM)

★★★★★

Get Fact!

Miss Kittin once crossed the English Channel in a kayak, for a bet.



## Vital Release



**THE LOOK, THE FEEL, Big Room Drama**  
(Junior)

2002 was an amazing year for Junior, with sterling releases flowing like Niagara Falls, but 2003 looks set to blow even last year's performance out of the water. 'Big Room Drama' first shook our eardrums back in September when Diggers played it on

his Essential Mix. Since then, the demand has been quite frightening. It's no wonder because, when Pete Heller and Tedd Patterson lock horns the result is always gonna rock your world. With big bass, big drums, big riffs, big stabs and an even bigger breakdown, this is the sound of old school house meeting the modern world in the main room of a club near you in a very dramatic fashion.

★★★★★

### INFUSION Legacy (Audiotherapy)

At last, Dave Seaman's long awaited Audiotherapy label has launched. Mild mannered musical wizard Infusion lifts 'Legacy' from his long player and gives it the full-on melodic power blast it always deserved in his 'Synaesthesia' dub. The flip sees Junkie XL doing damage with a breaks monster, full, indie-styled vocal and Bukem-esque 'Western' melodies. Worth the wait.

★★★★★

### KING OF SPIN Reload (Ronster)

Following their super remix of Odessi, King Of Spin are back with a single of their own. 'Reload' is a beast of a groove, rocking all the way through. Craze percussion and dark bass with heaps of life, make this leagues ahead of the boring, dark monotony of pre-2002 prog. The break takes things to an even higher peak with freaked-out guitar effects. A simple and wonderful release.

★★★★★

### MATTHEW DEKAY Beautiful Monday (Deep)

Deep have scored again by discovering and developing the talents of Matthew Dekay. 'Beautiful Monday' has a subtle power that slowly but surely sucks you in. One thing though – most Mondays are not that beautiful, are they?

★★★★

### HONG KONG TRASH Down The River (Remixes) (white label)

One of the highlights from the back catalogue of the fabulous but unfortunately deceased Glow Records returns with new mixes. The 'HKT Alfalfa Experience' simplifies the original groove and adds fresh, skankin' stabs. The 'Grasslands Groove' is smoother and less energetic but it's the original – included here also – that still does it. A seminal release that so many have tried – and failed – to emulate over the years.

★★★★★

### BACKTRACK Float With The Ghosts (Binary)

These guys have been on the brink of something big for some time now. Could this be the one? Could be! 'Float With

The Ghosts' is monstrous in all areas, pounding along with an awesome lyric and vocal. Hear it once and you'll be humming all day – fantastic stuff.

★★★★★

### ECHOMEN Perpetual (SAW)

Satoshi's SAW – what a label! And what better way to start '03 than with another great release from the Echomen? Signature chord structure with a simple groove and twinkling melodies, with the unique vocal talents of Graeme 'Cheb' Stewart make this an Eighties-flavoured pop gem, sitting somewhere between New Order and Visage.

★★★★

### JAMES HARCOURT Diaspora (Release)

Canadian top dogs Release follow the incredible 'Braaj' by Nugen with another winner. 'Diaspora' mixed on the A by Luke Fair is an interesting chunky driver which quickly evolves into a solid club workout. Dark in places but staying the right side of dark to keep it accessible and lively. The B is a more rhythmical affair with a little more panache.

★★★★

# Trance

## Vital Release



**DJ JOSH'ER  
Nuclear Sun**  
(StikTrance)

In the early Nineties, Roland Brant made some of the most amazing trance ever. So you can imagine my amazement, on opening an imported promo, to discover this cover version of

his classic 'Nuclear Sun'. With trembling hands, I gently placed the vinyl on the platter, hoping above all hope that it had not been murdered by the remix artist. I was not to be disappointed. I played this at a recent gig and the dancefloor reaction was just incredible. Get a copy immediately – this is a masterpiece.

★★★★★

### DJ AIR Riding a Star (Axxax)

All of the Drizzly sub-labels release superb material – DJ Air's latest track is no exception. Alex Bartlett's Club Mix destroys everything in sight.

★★★★★

### ROC PROJECT Never (Illustrious/Sony)

Vocals on trance records are making a comeback, and leading the way are Roc Project, with the sultry, sex on a stick,

vocals of Tina Arena. The DJ Tiesto remixes are blinding, and by this I mean get a guide dog. Pure quality.

★★★★★

### JAY WALKER Initiate (Rising High)

Jay may be a relative newcomer to production, but his unique musical direction will soon make him a formidable player in the hard trance arena. 'Initiate' will have your foot tapping so much you will develop gangrene. Then turn over to Jay and

Steve Knight's 'Digital Pressure' remix, which will just basically blow the cogs right out your noodle.

★★★★★

### PETE GAWTRY Chant (Tune Inn)

Sometimes it's good to write a track, sit on it, see how musical trends change, and then, when the time is right, release the little bugger and watch it go. That's what Gawtry has done with this proggy trance journey, layered with ethereal chanting. For the production anoraks, he uses a really neat gate on the vocal.

★★★★★

### NUKLEUZ DJS DJ Nation Bootleg Edition (Nukleuz)

Pow! Bam! Thunka! Scuboo! Back, you craven dogs! Have you had enough? No? Then prepare your self for the latest platter crunching release from the house of audio hardness, Nukleuz! The Disco Brothers, Darren Styles, Mark Breeze, Nick Lunn, Stirling Moss, Ed Real, Mark Richardson, Organ Donors, PPK and The

Edison Factor all contribute to this demonically exciting EP.

★★★★★

### HYDRA Affinity (Discover)

A very tasty offering from secretive production mastermind Hydra. Who is Hydra? If I told you, I'd have to kill you, but in a pleasant way. Hans Gushurst, from Germany, but I think you guessed that one, and Matt Adey combine to provide the 'Backbeat' remix, which is also completely marvellous.

★★★★★

### DRE STORSTION Bent Revolution/Do You Feel? (Moonshine Blue)

This chillingly good cut from the US is one of those crafty little numbers that knocks on the front door, metaphorically speaking, politely asks for a drink of water, and when your back is turned, you find the ragamuffin has ransacked your entire house! Classier than hedgehogs.

★★★★★

**Get Fact!**

In a survey, the favourite radio programme of The Nukleuz DJs was found to be The Archers. Chris Tarrant's morning show on Capital was second.



# new music starts here



## VARIOUS ARTISTS - HOSPITAL MIX.2

The UK's finest drum and bass label, Hospital, return with the second instalment of the superb mix series they started last year. Once again it's chock full of fresh Hospital nuggets and highlights from 2002, alongside some cracking dubs that'll see the light of day later in 2003. Featuring tracks from London Elektricity, High Contrast, Influx Datum and Klute all for the low price of £4.99.

"Once again its pretty much essential ..." 4/5 Muzik

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**Slice! CD 01** marks Lucien Foort's long awaited return! The mix album incorporates the most upfront and exclusive club tracks and also showcases the brand new Funk Function track Old Skool House Music. Other artists include Timo Maas feat. Kelis, Ian Ossia & Marc Mitchell, Starecase and DJ On.

**Available 10-03-2003.**

2003 Slice! European Tour  
28-02 Spirit, Dublin.  
01-03 Majestica, Edinburgh.  
07-03 Gallery, London.  
08-03 Xanthi Sports Hall, Thessaloniki.  
14-03 Coliseum, Opaia, Croatia.  
15-03 Pacha, Budapest.  
28-03 Sanctuary, Carlisle.  
29-03 Honeyclub, Brighton.  
05-04 Space, Bucharest.



## Vital Release



### DELTA & FORMAT Gave You All The Love (Creative Source)

In a month of flat, lifeless breaks, it's left to these guys to come up with something fresh. 'Gave You All The Love' is six minutes of pure intensity, a new generation hardstepper that gives the impression of having been squeezed in a vice. The shifty, lurking

bass-drone is something special too. For my money, though, it's the flipside 'Ultra' that'll really have heads nodding and jaws hanging open. Exhibiting the same scurrying, pressurised beat complexity as their Stormtroopers debut, 'Ultra' is not only awesomely nubile but also gives a new twist to the sound of darkness. Darkside? Jazzstep? Liquid funk? These days, it's all one.

★★★★★

### DECODER

Run (Hard Leaders)

'Run' is an uncomplicated, malevolent roller that's sure to sound good on the Valve system, with bass growls and assorted death rays propelled by a metallic, slightly soporific break. But turn to 'Sidekick' for a real pick-me-up, the clomping breaks given springs in their heels by some machine gun percussive flickers. Simple but seriously effective sonic weaponry.

★★★★★

### SPIRIT

Suburban Decay (Inneractive)

The phenomenal 'Don't Leave Me' is what I'm waiting for from Spirit, but this'll have to do for now with its relentless beats and swarthy, nicely metallic bass tones. On the other side, 'Lost And Found' intensifies the dub flavours with a bass pulse that's strong and velvety like toilet paper, and echoing horns. Once again, the darting, restless drums are engineered to keep you on your toes. But more bongos next time, please.

★★★★★

### 60 MINUTE MAN

Surrender Yourself (Intercom)

In which 60 Minute Man takes the keyboard riff from a certain proto-house classic and spurs it on to a vigorous gallop. The results are interesting but flat, so go instead to flipside 'Turn To Dust', which epitomises the current trend for wonderfully complex, drum-rich funk. Using a steely, clipped break, subliminal drum chatter and a fearless sample ('The end of the earth is upon us...'), this one's bendy in all the right places.

★★★★★

### NOS

Groove Me (East Side)

'Groove Me' veers towards the mean, old techy sound - there seems to be a lot of it about this month - but it works because of the dense, complex breaks overlaying the techno elements and the beautiful synthetic surges, reminiscent of Blue Sonix's 'Got Me In Its Spell'. Overleaf, 'Overtone' creates a True Playaz vibe with its spectral atmospheric and flattish, rolling breaks. Music for warring ghosts.

★★★★★

### DIGITAL & SPIRIT

Phantom Audio EP (Phantom Audio)

This is the first EP from this pair for over a year, and a foretaste of their debut album. Joint effort 'My Love' works a tough, clipped break, a sweetly stepping bassline and the nastiest of strung out snarls. Then they both go it alone, Digital with the atonal battery of 'Frontline' and Spirit with the xylophone hardcore of 'Fortress'. Unfortunately, 'Falling' brings things to a slightly leaden conclusion with its synthetic sounding bassline and rather flat, clattering sounding drums.

★★★★★

### JUANITA JUAREZ

I'm In (Stoika, Czech Republic)

Who'd have thought that the next wave of Brazilian drum & bass would come from Prague? 'I'm In' is a pleasant enough piece of Hospital-style funk, but it's 'Seen It All' that glitters through the air like Sao Paulo sunlight. Like DJ Patife crossed with Roni Size, the techy sounds and beats are lit up by an enchanting little keyboard shimmy. Beautiful.

★★★★★

### HIDDEN AGENDA

Daylight (Dispatch)

More excellence from the resurrected Hidden Agenda, this one playing like a less benighted version of the brilliant 'Relentless' from the recent Metalheadz album. There are the same beats, a funky bassline and a crescendo of bewitching sounds. Far more than the sum of its parts. Flipside 'Shut Down' is powered by a pulsating bass tone and a slightly wearying 'Kid Caprice' break.

★★★★★

### SILENT WITNESS & BREAK

Higher Rates (No U Turn)

The relativist Kip Thorne has predicted that "gravitational wave detectors will soon bring us observable maps of black holes, and the symphonic sounds of black holes colliding." Until then, however, we'll have to make do with this latest No U Turn release, a tumultuous surge of dark matter bass voltage and harshly clipped breaks. Turn to 'Total Recall' for some lighter, rolling drums, 'Mentasm' snarls and some real outta-the-depths bass business. Properly dirty.

★★★★★

### SYS-X

L Razor (Critical)

A superb example of the style I'm going to christen the 'nu flow'. Along with High Contrast's 'Passion' and Matrix & Danny J's 'Paradiso', this is one of those truly fresh stunners. From the hand of the mighty XRS, 'L Razor' also shows some pulsating Detroit elements and a percussive motif reminiscent of 'The Helicopter'. Turn to 'Angeldancer' for some altogether bleaker beats.

★★★★★

### THE HIGHLY BLESSED CAMP

Blaze It Up (Three Lions)

Revisiting the visionary abrasiveness of the ragga jungle greats, 'Blaze It Up' consists almost entirely of the roughest, fiercest, most soul-jarring break this month. Add some passionate MCing from Shabba D, a Godzilla-like bass-stomp and some subliminal terror-tones and you've got a twelve to scare old ladies with, with an even nastier version on the flip.

★★★★★

### Get Tact!

Dub-jungle don Digital's lawn is infested with moles. "If I see another one of those velvet-coated, half-blind little fuckers, I'll hit it with my spade," he says.

## State of the artist

# Delta & Format

Jungle's rising sons tell us where they source their produce. Ask a stupid question...

**Your rhythms are truly fresh.**

**Where do they come from?** "The local Co-Op, just next to the bananas."

**Which artists have influenced you, drum & bass or otherwise?** "Too many to mention on the jungle, hardcore and drum & bass side. Other music styles that have had a major influence include psychedelic rock, jazz, soul, ska, reggae, techno, house, garage, hip hop, punk, electro and breaks. Our ears have always been open to a wide range of music."

**Is darkside funk the way forward?**

"The way forward is the way backwards."

**What's next?** "We're starting up our own label, Microdot Recordings. The first release will be two tunes we've done with Influx Datum, out around late March. The label will mainly be an outlet for our own tunes and certain artists who we're into plus some up-and-coming local Croydon talent. As for other label releases we have singles forthcoming on Intercom, a new label set up by the Hospital crew called Mash, Blue Box and Dispatch."

'Gave You All The Love' is out now on Creative Source





## Vital Release



**CONYA DOSS**  
A Poem About Ms  
Doss (Nu Mecca)

The USA has more quality artists per square mile than anywhere else in the world. Every day, it seems, someone new jumps into the limelight and that someone has a voice and also has what it takes to go all the way. Ms Doss is the latest new kid on the block, and if this album is

anything to go by, she will be around for a long time to come. Satisfaction is guaranteed with every track and a journey is travelled from start to finish. Comparisons to Jill Scott, Angie Stone and Erykah Badu are bound to arise, but this young hopeful has the individuality to carry on and make her own mark in soul music. Head and shoulders above anything else around at the moment – you would be a fool to miss out on this, believe me!

★★★★★

### KIMBLEE

Naturally (Solu)

This New York-based label have only put out four tracks previous to this little soulful burner but they are already establishing themselves as a force to be reckoned with. This time they give production duties over to Blaze, who are without doubt the most prolific black dance producers in the world. Another superior slab of uplifting black gold – deep and then some. . .

★★★★★

### THE INTERNS

Soulfood (Chilli Funk)

London's eclectic black dance imprint fly into the new year, taking no prisoners with this slice of jazz-tinged dance. New act The Interns deliver the goods with infectious keys spun over light Latino beats and pieces. The future of jazz dance? It might be. Then again, perhaps it's just good old soulful music for funky people. Strictly for the underground, no problem at all!

★★★★★

### BLAZE

What We Need Is Love (Shelter)

Some of us, the lucky ones, have been living with this gorgeous groove for months on CD-R and getting it in the neck from dancers and punters alike as to when this golden nugget will ever see the light of day. Well brothers and sisters, release day is now upon us. Remember: all good things come to those who wait. Yes, yes, oh yes!

★★★★★

### Specialist Albums

### VARIOUS ARTISTS

Spread Love (Harmless)

Yet again, Harmless delve deep into their seemingly endless record library to present another excellent chapter from the history of this planet's black music. Their compilations ooze quality on absolutely every cut, providing a complete history lesson on the roots of today's dance music in 80 minutes of our lives. Long may they continue to do so – this is stunning.

★★★★★

**Get Fact!**

As well their many records and production work for other artists, Blaze also supplement their income by running a caravan park in Neath, Wales

### THE RANCE ALLEN GROUP

All The Way (Tyscot)

There's no doubt that inspirational soul is an acquired taste and it's a human trait to be anti something you don't quite understand. The church bit always puts the majority off, but listen way beneath the surface and you'll hear real soul, real voices and pure feel-good music. Yes my friends, this is the real thing and nothing, absolutely nothing, gets better than this!

★★★★★

### DONALD LAWRENCE

Go Get Your Life Back (EMI Gospel)

Another young unknown steps up into the spotlight and it's a young man with more talent in his little finger than those bone-dry wonders that frequent our TV screens on a regular basis in the name of so-called 'entertainment'. Talented stars like Donald deserve all the accolades that come their way. This is what the future will sound like, make no mistake about that.

★★★★★

# Roots & Dancehall

## Vital Release



**TANYA STEPHENS**  
Champagne (Beat Root)

Reggae legends Sly & Robbie announce their return with a fanfare of car horns on this latest, self-written and released, hip-shakin' seven-inch. Sounding like Count Ossie's nyahbingi army jamming with the banjo wielding in-breds from

'Deliverance' over a fearsome 4/4 stomp, this warrior charge is levelling dancehalls with spectacular ease. On the mic, riot gal Tanya declares war on male parasites, insisting "Girl, you a champagne, don't let no man treat you like Red Stripe". To add to the frenzy, there's also a dynamic posse cut from Innocent Krew riding the same cut. A fittingly funky follow up to Sly & Robbie's bodybreaking 'Tabla' rhythm.

★★★★★

### SUGAR MINOTT

International Herb (Wackie's)

A much-appreciated reissue from Sugar Minott, captured at his bewitching best on the previously scarce 'Herb' cut. Organs, six string wailing and deep dub techniques add to the majesty of this gem.

★★★★★

### Specialist Albums

### SPECTRE

Psychic Wars

The modernist wing of contemporary

dub is well represented by Spectre's dub hop minimalism. Laswell fiends and RZA recruits alike should lap up his mix of blunted beats, which are iced over by mesmeric Indian phantasms and underpinned by earth-moving subs.

★★★★★

### CORNELL CAMPBELL

Original Blue Recordings  
1970-79 (Moll-Selekta)

Anyone smitten by Campbell's appearance with Rhythm & Sound can find the perfect introduction to his golden falsetto on this enchanting compilation

from Moll-Selekta. Campbell's molten croon radiates warmth yet delivers militant protests with admirable understatement. Straight from the get-go, 'Jah Jah Me Nah Horn Yah' is devastatingly beautiful. Sure, there's water-treaders and a pointless dub cut, but covering Marvin Gaye and Curtis Mayfield totally convincingly confirms Campbell's vocal pedigree.

★★★★★

### LUCIANO

Duets (Jet Star)

Following the release of 'Rough Inna Town', this is a timely retrospective selection of Fatis Burrell-produced collabs. With 'Cocoa Tea', Mutabaruka and Sizzla provide fine foils for Luciano's spiritual vocals and there's strength in depth throughout this Nineties set. Long-term disciples will already own most of the wax, and the added couple of cuts are unspectacular, but this is still a fine entry point for Luciano novices.

★★★★★

### JA-MAN ALL STARS

In The Dub Zone (Blood & Fire)

A no-nonsense anthology of Manzie Swaby's late Seventies productions. Eschewing Tubby's psychedelic haze in

favour of proto-dancehall punchiness, this collection gets stronger with each passing bodyrock. On the material culled from 'King's Dub', Sly Dunbar's Channel One All-Stars generate monstrous grooves that may not steal Ruddock's heavyweight crown, but contain a propulsive power, momentum and upbeat melodies. Unarguably solid.

★★★★★

### TENOR SAW

Golden Hen (Smugg single)  
Fever (Spring album)

Tenor Saw, who was tragically killed at the age of 22, shows again what a major talent he was, as 'Golden Hen', one of his biggest hits, benefits from the full 12-inch discomix treatment. Simultaneously, his outstanding debut album has been repressed. Produced by Sugar Minott, it features all his finest moments except 'Ring The Alarm'. Hearing the genesis of ragga contained in 'Fever', 'Pumpkin Belly' and 'Lots Of Sign' is pure joy, as Saw's infectious twang and the sparseness of the arse-swinging backing tracks form a lethal combination. It's a shame about the thin sound, cheap packaging and questionable origins of this reissue though.

★★★★★ / ★★★★★



## Vital Release



### DIZZEE RASCAL Ho (white label)

The word is that Dizze's album is almost ready to drop and this single sees him come good yet again. It's already been hammered for months by anyone fortunate enough to have been blessed with it on dubplate. Although not an obvious ground

breaker or anthem like 'I Love You', it still makes it crystal clear that Dizze is the future of this style of UK garage, taking it to the next level every time with his self-produced, vocal riddim tracks. 'Ho' consists of punchy b-lines, some Roll Deep sounds echoing through and not much else. But with the highly anticipated vocal versions and remixes hitting the streets, Dizze is burning up E4 and beyond. (CF)

★★★★★

### BEATBREAKS

Test Press (Undercover Artists)

A fresh cut of plastic with the Beatbreaks adding a new tweak to the rising b-line formula (it sounds more like a plane than a car this time). 'Test Press' sweats out a heavily distorted bass along with some hectic vocal samples. It is a more subdued roller than recent releases but remains a sure fire favourite with MCs because it's absolute niceness. (CF)

★★★★★

### PAY AS U GO CARTEL

Can't Bus Mic (Evolve)

After a short break to concentrate on solo projects following 'Champagne Dance', PAUG are back, and they ain't doing things by half. The production is tight as Y-fronts on this bumpy, rude boy riddim. People feared the departure of Flo Dan and Wiley would spell trouble for the cartel, but this track proves that's not the case. Indeed, you can't bus mic like Pay As U Go. Heavy. (CF)

★★★★★

### ORIS JAY

Said The Spider (VIP remix) (white label)

Oris Jay is a true Sheffield warlord. Hell yes. This VIP remix of 'Said The Spider' showcases the original's first class production, wicked beat and bassline flexing behaviour, and adds a new element of funk. Raise your sword and salute the man like Jay! (CF)

★★★★★

### DJ WONDER

Eighth Wonder Of The World (Dumppvalve)

The former Roll Deep member DJ Wonder goes further into obscure solo territory with this off-key, minimal number, which sounds like the theme tune to a new school kung fu movie. It's worth investing in for the funky up B-side, though. (CF)

★★★★★

### DEM LOT CREW

Dem Lot's Here Now (Sticky Remix) (white label)

Sticky does the remix biz again, adding fresh life to Dem Lot's long-overdue

debut single. Trademark twisted basslines from the Stickster plus beats that leave you feeling like you've just been Tangoed make this well worth picking up. (DC)

★★★★★

### DELINQUENT FEATURING DEMOLITION MAN

If I... (white label)

A big vocal track from the new production duo Delinquent – definitely a name to check in '03. The song is strong, while Demolition Man brings his bashment vibes to a great garage tune. More of this is needed – catchy. (DC)

★★★★★

### WESLEY 2 PLAY

Turn Me On (2 Play Productions)

Fresh from co-producing for the Sunship camp for most of last year, Wesley now drops his debut solo single release. Heavily reggae-influenced two-step, this comes in vocal and dub versions and will increase the anticipation levels for Wesley's first album still further. (DC)

★★★★★

### Get Fact!

Dem Lot Crew are huge in Kazakhstan, to the extent that there's a town there, Demlotdnpr ('The Golden Hamlet Of Dem Lot'), named after them

# Hard House

## Vital Release



### F1 Cuz I'm Rockin' 2003 EP (Tripoli Trax)

Paul King's finest hours (with the exception of his 'Houserocca' remix and 'Who Killed Kenny?') have been remixed for the new year by three of the biggest names in hard house. Star of the show is Paul Glazby, who respectfully recreates 'Recoil' with a crisp and techy edge that gives the classic original a

run for its money. James Lawson is just as reverential in his treatment of the EP's title track, while adding his own unmistakable, trancey twist. Last up, Phil Reynolds and Steve Blake transform 'Can't Stop, Won't Stop' into their thundering style – this one takes a few plays to be fully appreciated but your persistence is rewarded. Packages this strong don't come around often, so grab both twelves and you too will be rockin' like the King.

★★★★★

### CHRIS C & DMF

Sparks Fly (MOM2)

Chris C's re-launched label kicks up a storm with a tune that wears its Eighties influences proudly on its sleeve. Catchy melodies are given the DMF treatment and their are clever samples from The Decade Style Forgot, including some from 'Antmusic'. Don't let that put you off, though. It's also worth taking a peek at the more banging, but equally playable, 'Alphabet Soup'.

★★★★★

### STEVE HILL

My Lovin' (Y2K)

Tripoli boss Pillse (as the chemical-free hero is ironically nicknamed) finally delivers a debut single under his own name, having scored many a hit under guises such as Phlash and Mister Bishi. Produced by Dave Parkinson, 'My Lovin'' drops the famous Felix vocal onto a typical Steve Hill, party house backing, to great effect. There's a 2003 remix of 'Wicked' on the flip, too.

★★★★★

### ALAN PULLEN

In My Head (Class A Recordings)

Dublin DJ Pullen's fledgling stamp comes of age with 'In My Head'. It's his exuberant sound perfected; no-nonsense, straight-up hard house. The 'Da Jungle Remix', is the ideal contrast, being dark, experimental, tribal and groovy.

★★★★★

### ANNE SAVAGE

Hellraiser (Tidy Trax)

The latest from Miss Hellraiser (co-produced by the on-form Maddox) is a blinder. It's a hard-as-nails musical journey from acid via techno to breaks. The aggression, spunk and originality of this track pummel you mercilessly into submission.

★★★★★

### DJ SNOWMAN

And Then They Start To Dance (Recover)

This is top notch, highly infectious German gear. Remixes from Dumonde, Wavestorm and newcomers BE will keep the trancier end of the market sweet, while Simon Eve's remake will have hard house lovers smiling from ear to ear.

★★★★★

### KINETICA

Let's Go (Y2K)

Licensed from Transcend, this is a commercially appealing trancer from Y2K that comes in three flavours. Steve Hill does his Euro party thang, while Reynolds and Blake twist it into another relentless onslaught with a hypnotic undertone. It's Scott Mac, though, who steals the honours with his unique mash-up of techno attitude with some good time funky house groovin'. Let's go, indeed. . .

★★★★★

### Albums

### VARIOUS ARTISTS

Tom Wilson Presents Bouncing Back 2: The Anthems (Rumour)

A lot of old school anthems are probably bigger now than when they were originally released, and Tom Wilson's collection serves as a timely reminder of the days when high-octane meant the music you now read about on this page, when every tune wore a smile on its face and put one on yours. Think of the likes of Guru Josh, Quench, RAF, High Frequency, Moby and Hi-Lux. And think party. Hard.

★★★★★



## Vital Release



### VARIOUS ARTISTS Food (Lowlife)

Through perseverance, enthusiasm and a high quality threshold, Joe Braintax has made the veteran Lowlife label into one of the most important and influential in the UK, all without being trendy or even really fashionable. To celebrate their continued upward motion, they offer up 14 main courses featuring Braintax himself, Jehst, Rodney P, Taskforce

(together and in their solo parts), Mistro and some other less well known names. Highlights include Jehst's 'Adventures In New Bohemia', Fama G's truly weird 'Between The Lines' and brother Chester's 'Wickerman Theory'. It's nearly all top quality, holding together through attitude and belief and beautifully topped off by the jiggy pistake 'Rockstarz'. As for the rest, it's straight-up UK hip hop at its very best, with real feeling, real enthusiasm and a big dose of humour.

★★★★★

### MIKE LADD Wile Out Day (K7!)

Mr Ladd returns as himself with a nasty little seven-inch which is proper spy theme punk – the kind of tune that'll have you moshing in your living room. 'Jet Pack' is odder, a slinky Majestic crossbreed with ultra-abstract lyrics. But you'll be too busy smashing your furniture to notice.

★★★★★

### GANG STARR Skills (Virgin)

You know that the skippy beat has won when Primo returns with the first new Gang Starr track in years and the beat has a little shuffle in it. Is it any good, though? It's a little too understated to be a triumphal return, but the b-line holds it together. While Guru's going nowhere new, it's good to hear him on "Some new product from a known team".

★★★★★

### DJ FORMAT We Know Something You Don't (Genuine/PIAS)

Featuring the booming vocals of Chali 2Na and his bandmate Akil, the lead tune from the latest Format EP is, unsurprisingly, deeply reminiscent of early Jurassic 5. Which is no bad thing, of course. Should go down a treat in the right sort of clubs and contains a great Sixties-style funk workout on 'Here Comes The Fuzz'.

★★★★★

### VARIOUS ARTISTS UK Nightmares (Defcon)

Defcon return on fine form. Both beats here are put together by Dutch Courage, all jazzy darkness for Natty & Dwella but a little more hyper for Charlie Little. The latter beat is so good it really raises the tune up, but on the other hand Natty & Dwella have brought in Skinny Man and Mr Thing so both sides do their thing with skillz that are acceptably mad.

★★★★★

### TASKFORCE Fugs R Us (Is It Real) (Lowlife)

Taskforce return with a frankly odd pastiche of thug hop. It's all orchestral stabs, machine gun shots and lines about killing everyone. If it's meant to be funny, then it's very funny. If it's meant to be serious then I'll keep out of their way. The B-side is more traditional Taskforce fare – so alienated it hurts.

★★★★★

### SIXTOO Outremont Mainline Runs Across The Sunset (Vertical Form)

The problem with 'alternative' hip hop is that not only has it been decided that

it's sinful to style your rhyme in any way, but that the 'content' we're meant to focus on instead is often over-egged symbolist poetry. Montreal-based Sixtoo isn't the worst offender, but does still offend. It's not terrible, but it no longer catches the imagination.

★★★★★

### FUGAZI RUM RED We Take Our Rum With A Kope (Fugazirum)

Can't tell you much about this UK crew except that their 12-inch is nasty. It sounds semi-live and is done as a kind of street ragga-rock in the style of Bad Brains. It's rough around the edges, but that, as they say, is the charm.

★★★★★

### Albums

### BUSDRIVER & RADIOINACTIVE WITH DAEDELUS The Weather (Mush, USA)

With 'Temporary Forever', Busdriver made one of the best hip hop albums of last year. Now he's back alongside fellow Left Coast visionary Radioinactive and the results are barking barmy – a stream of conscious absurdity that at times tiptoes into the realm of pretentiousness but is usually much too funny for that. Seriously odd.

★★★★★

### STEINSKI Nothing To Fear: A Rough Mix (Steinski, USA)

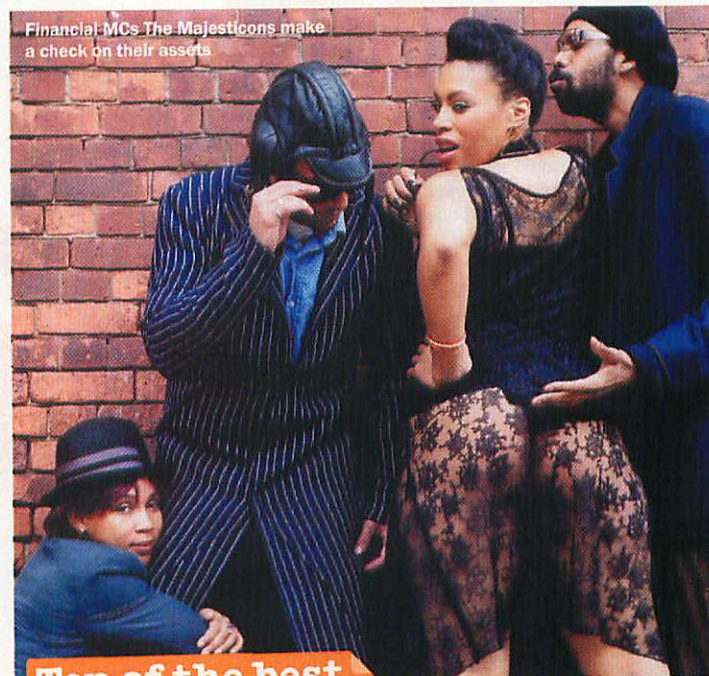
The man who, with Double D, invented cut 'n' paste hip hop and is revered by the likes of DJ Shadow, made this mix for Coldcut's Solid Steel radio show a year ago and has now opted to release it as a bootleg. Whether this cut 'n' paste collage is hip hop is open to question, but it's certainly madcap, as the grand old man of the sample swings through snippets of funk, spoken word and whatever else he can get his hands on. Lovely.

★★★★★

### VARIOUS ARTISTS Scratch Attack Volume 2 (Hip Hop Slam, USA)

Joy! Another volume of the most, astringent, loose, unmarketable turntablism money can buy. The coup here is Q-Bert's awesome 'Turbo Paw Platoon' but, as with last time, it's all utterly lovely and retains the essential property of almost certainly pissing off whoever is in the next room. And sometimes, that's what it's all about.

★★★★★



### Ten of the best

## Jay Wakowitz

Attorney and MC with The Majesticons (and Mike Ladd's alter ego) gives his ten tips for success in the rap game

- Trading small countries with John Bond** "He runs the HSBC bank. You gotta admire him. He's a real character."
- Going through the HSBC 'How To Beat Down A Nation' book** "It sounds kinda dry but it's a real good read. A real page turner."
- Furnishing my mistress with gifts from Duty Free shops and Sky Mall magazines** "I think of it as relaxation and tax write-off all in one."
- Burberry Kevlar Thongs** "The check is very flattering."
- Bentley Tour Bus** "Because it's about how you get there, not that you get there."
- Fucking in a vat of truffle paste from Tuscany** "But it must be from Tuscany."
- Worldwide dinners on the Jet** "Appetizers in Dubai, first course in Rajasthan. You get the picture."
- Sex Harness by Kenzo** "When you absolutely have to impress."
- Trade secrets for Christmas presents** "That early tip off on Enron will do nicely..."
- Other fucked up John Bond shit** "At the end of the day it's all about John Bond. He's a legend."

The Majesticons' album, 'Beauty Party', is out on Big Dada now

### Get Fact!

Q-Bert chose his name as an homage to his favourite singer Engelbert Humperdinck. The 'Q' is a nod to James Bond's gadget man



## Vital Release



**ARTFUL DODGER, RICHIE DAN & SEVI G**  
**Ruffneck Sound**  
(Public Demand)

As the extremely long artist name suggests, this is at the garage end of the breaks spectrum, but it's a bit special, so the purists will have to bear with us. It's a Frankenstein's monster of that Indian flava that's seeing

shalwar kameez replacing tracksuits in clubs nationwide, a big, fuck off bassline, and beats as cutting as you'd expect from The Artful Dodger now their one remaining member is no longer flavour of the month in the pop world. The Indian bits may be faddy, but they give the track a real intensity, and the bass is killing. A possible crossover hit, we reckon. (ZX)

★★★★★

### DYLAN RHYMES

Musika (Whole 9 Yards)

Mr Rhymes dishes up a well produced tribal breaks number that's already getting props from all the usual suspects. The groove is strong and relentless yet maintains energy throughout. This hypnotic, tracky affair will definitely find favour in the deepest and darkest of clubs.

★★★★★

### RICOCHET & ADAM LACKEY

Street Knowledge (Dislocated)

Fat bass and dirty funk give this track the strength to deal with practically any dancefloor. It's uncompromising yet effective, on-point and quite simple. One for the bassbin rockers.

★★★★★

### SLIDE

Slippery Slide (Finger Lickin')

Disco breakbeat bizzness. The Finger Lickin' stable keep the funk coming with this disco hybrid that will keep people on the dancefloor like they're superglued. One for the good time party breaks crews.

★★★★★

### TUBS

Easylife EP (Carbon)

The Carbon cartel keeps 'em coming, just the way we like it. Here, Tubs gets all blissed out over a steppy break and soulful chords. Its good to hear chilled out breaks that still feature strong drums. All in all, this is a good three-tracker encompassing three different styles and tempos. Go seek.

★★★★★

### THE AMALGAMATION OF SOUNDZ

The Checkout (Shadow Cryptic)

Broken beats? Nu jazz? Or just breaks? However they're defined, these guys have been making all sorts of grooves for ages and it definitely shows in their productions. This EP is a jazzed-out beats affair but it's not a peak-time tune, unless you're peaking at home.

★★★★★

### DJ ZINC VERSUS MENTA

Sounds Of Da Future/Tonka (Bingo)

Two for the price of one. Clearly on a remix swap, Zinc works his jungle magic on the breakbeat/garage classic 'Sounds Of Da Future' by the very innovative Menta. Then the Menta boys remix Zinc's heavyweight 'Tonka' cut, twisting what was already a fresh sounding piece of music to great effect. Heavy.

★★★★★

### SOLID GROOVE

3 Styling EP (Lounge Recordings)

Jazzy, live-sounding broken beats, coming straight out of West London. Fresh grooves and smooth licks abound, providing a relaxed alternative to other forms of breaks. With broken beats taking off, this is a sound that's set to grow.

★★★★★

## Get Fact!

The invention of nu-skoool breaks was predicted by Nostradamus. "A Prince from the west shall cast great drums under electro-influenced basslines," he said

### FREELAND

We Want Your Soul (white label)

A very interesting piece of vinyl from Adam Freeland's new band project. A strong political message mixed with guitars and heavy beats puts this into Prodigy-esque territory, which is no bad thing. Different and catchy - grunge breakbeat anyone?

★★★★★

### GIT IT ON

Nu Poodle Breaks (white label)

A simple, tracky affair for those who like it like that. There's nothing noisy about this track, it's just a dubby, late night groover, suitable for those long, drawn-out sets. The track could benefit from having a bit more going on in it, but what is there is cool enough.

★★★★★

## Ten of the best

# DJ Hyper

The man behind the latest 'Bedrock Breaks' compilation on the things that keep him hyper

### 1 KILOWATT RECORDINGS

"My label and my passion. Terminalhead, Stir Fry (aka PFN/The Light), Fatliners and False Prophet (aka PMT) will all be releasing their albums this year and we should see some crossover if there's any justice."

### 2 SUBWAY SANDWICH SHOPS

"My favourite thing about American food and springing up all over the UK, I'm pleased to say. Mine's a club with just a touch of mayo (salad cream preferably)."

### 3 BOOKS

"I read loads of books last year. My favourite was Fast Food Nation by Eric Schlosser. Check it out to find what the burger giants are really up to. (Subway's fine!)"

### 4 G STAR RAW

"For those of us not hugely keen on having stupid, meaningless logo's plastered over our chests."

### 5 PUNK ROCK

"My first musical passion and still the only reason I would spend hours stood in one place, in one shop, routing through shite Seventies records to find the odd gem. Fave band? Misfits."

### 6 12-INCH VINYL

"Boring, I know, as a DJ but it's true enough. Just gotta have the vinyl! Dance is supposed to be the most technologically advanced music and we still have crackly vinyl as our industry standard. Gotta love progress!"

### 7 PASSPORT

"The one thing I need the most is the one thing I invariably leave/forget/lose (delete as applicable)."

### 8 RED WINE

"My favourite tippie of an evening. I'm not a snob but I do like new world wines and in particular Penfolds at present for a decently priced red. It's ideal with a big spliff, I find."

### 9 TEA

"In America the one thing you can't get is a decent cuppa."

### 10 E-MAIL

"Where the fuck would we be without it? Not doing this interview!"

DJ Hyper's 'Catnip' is released on Acetate Ltd in March. 'Bedrock Breaks: Fractured' is out now on Bedrock

DJ Hyper: That's the last time he listens to a Paul Oakenfold record



## >> Vital Release



**50 CENT**  
**In The Club** (Shady  
Records/Aftermath)

While Eminem was the star of the 8 Mile movie, the star of the soundtrack was 50 Cent, a new signing to Shady Records whose cut 'Wanksta' was one of the top hip hop tunes last year. All this is a long way from the dark days a few years back when 50 Cent was unceremoniously dropped by Sony after a minor hit with 'Thug Love' which featured Destiny's Child.

Undeterred, the young MC set about rebuilding his career, focusing on mix tapes and white label freestyles. The work paid off and 50 Cent's forthcoming LP is one of the most eagerly-awaited rap albums in years – and if the rest of the album is as good as this Dre-produced 12-inch, then it'll have been worth the wait. As the title suggests, this cut is definitely dancefloor friendly and sees Dre continuing to cleverly update his sound without losing any of his distinctive magic. A great start to 2003.

★ ★ ★ ★

**JA RULE**  
**Mesmerize** (Murder Inc)

The second release from Ja's current album sees him playing safe with another double header featuring Ashanti. To keep his thug credentials intact, it only takes a verse for Mr Rule to tell his co-star that he enjoys "fucking you with your skirt on" – isn't that romantic? Other than that, it's total deja vu as Murder Inc trot out their winning formula again.

★ ★ ★

**SOLANGE**  
**Feeling You** (Sony)

Beyonce's little sister debuted with a truly scary contribution to the dismal Scooby Doo soundtrack. Thankfully, her first single proper is a vast improvement, with a Timbaland-style backing and a decent enough song over the top. Knowles Jr won't be giving her big sis any sleepless nights yet, but it looks like the family business is ready to expand.

★ ★ ★ ★

**FAT JOE FEATURING TONY SUNSHINE & ARMAGEDDON**  
**All I Need** (Atlantic)

Stronger than Fat Joe's previous effort with Ginuwine, this is a typical Terror Squad blend of hip hop and r&b. With the Squad's Sunshine on crooning detail, the backing features a chipmunk-like loop from an old Manhattans record. It's not 'What's Love?', but it's a grower.

★ ★ ★ ★

**JOE BUDDENS**  
**Focus (Remix)** (Def Jam)

This was one of the best hip hop tracks of last year. It wasn't one of the biggest, but only because it was near impossible to track down a copy. Hopefully, the arrival of this remix means that the debut cut from this NY MC will finally be getting a proper release. The remix tweaks rather than overhauls but, however you do it, make sure you get a copy.

★ ★ ★ ★

**KELLY ROWLANDS**  
**Simply Deep** album sampler (Columbia)

When it was announced that the DC girls were going to do solo projects, much was made of how Kelly was going to take the opportunity to go 'alternative'. Alas, there's little sign of anything even slightly alternative on this seven tracker, which is dominated by standard r&b cuts. There are some good tunes, including 'Stole' and 'Can't Nobody', but overall, I wish the girls would accept their destiny and just get back together.

★ ★ ★ ★

**HIL ST SOUL**  
**Alright** (Gut)

Hil St Soul rightfully enjoyed success in '02 with 'Bag Of Chips', while Mushtaq's Indian vibe remix hit just as the Eastern craze was ready to peak. Now, all concerned are trying to repeat the winning formula by giving 'Alright' an Indian rub. Unfortunately, the results underline that this style of track now sounds dated. Fortunately, the electro-funk of the album version is much stronger, however.

★ ★ ★ ★

**LIL' KIM**  
**Came Back For You** (Atlantic)

Lil' Kim should take the advice of LL Cool J – don't call it a comeback. Given her guest slots on other records though, it feels like she's never really been away, but nonetheless, she's returned with her game plan for world domination. I'd settle for a record of hers as good as the ones she makes with other people.

★ ★ ★

**BABY AKA THE NUMBER 1 STUNNA**  
**What Happened To The Boy?**  
(Cash Money)

Cash Money are putting the push on this young southern MC, which is reflected by the all star line-up on his debut LP. Having featured P Diddy on his debut single, Baby is now joined by Clipse on this Neptunes-produced follow up. It's a sparse track that is okay as far as it goes, but it's probably going to be the Timbaland-produced 'Baby You Can Do It', featuring Toni Braxton, which will deliver Baby his hit.

★ ★ ★ ★

**MCKAY**  
**Tell Him** (Go Beat)

Portishead's Geoff Barrow reappears with a side project featuring female soul vocalist McKay. The vibe is like early-Nineties hip hop crossed with late-Sixties soul, with a typically dramatic string-laden edge. Rather like Portishead, in fact. The difference is that, where Beth Gibbons' voice was a turn off for many, McKay belts it out in a more straightforwardly soulful fashion. For the r&b fraternity, the production will seem a bit dated but the style press will no doubt lap it up.

★ ★ ★

**BIG BROVAZ**  
**OK** (Epic)

A more street-orientated follow-up single to their big hit 'Nu Flow'. It's a good track which has a Neptunes-like remix from Kardinal Beats, but this will probably be a bit much for their pop fanbase.

★ ★ ★ ★

**Get Fact!**

Lil' Kim's name is an ironic joke – she's actually over seven feet tall! Also, her real first name is not Kim. It's Kenneth!



Jody Lei, doubtless relieved to have thrown off her "mental chains" (joke for the over-thirties)

## Who The Hell Is...

# Jody Lei

**Precocious 19 year-old urban crossover star who's already worked with Wyclef and - wahey! - Howard Jones**

Like Grolsch, you only get to sample Jody Lei when she's ready. She first hooked up with the Independent label three years ago, but it's only now that her energetic fusion of pop and r&b is ready to drop.

"They're a great label to work with," says Jody, "because they ask my opinion on everything, and they've involved me in all aspects of my development and marketing."

Her radio-friendly single 'Showdown' comes with a memorable video that sees everyone flying around on winches, Crouching Tiger style. The music is bright and breezy enough for Smash Hits, but with just enough

r&b appeal for Trevor Nelson.

Her collaborations are as diverse as her influences, too.

"I mentioned to my manager that I really wanted to work with Wyclef, and we made that happen," Jody recalls. "I'm also working with [Eighties synth-pop, er, 'star'] Howard Jones. My manager used to be his stylist and was responsible for all his crazy hairdos. His hair is more sensible now, but he's still making music. He came up with some great African drum samples." (MD)

Jody Lei's self-titled album is out now on Independent



## Vital Release

### NIGHTMARES ON WAX 70s/80s (Warp)



The best track from NOW's current LP gets the remix treatment from Roots Manuva and The Scientist. This is a bit of a departure for Nightmares On Wax as it features a full vocal and is definitely lively enough to play out. The brilliant song details life growing up during the Eighties in the UK (Thatcher, Jimmy Saville, Adam Ant,

The Muppets, boom boxes and Madness all get checks). The main, 'Upbringing', mix features LSK, Roots Manuva, Rodney P and Tozz 180 in various roles and keeps the focus on the song. On a separate 12-inch, Jamaican legend The Scientist expertly takes the tune deep into dub reggae territory, while Roots Manuva keeps closer to the original but simplifies the groove. This one really should be a hit - it's real, raw, 21st Century pop music. (CC)

★★★★★

### TOSCA

Wonderful (G Stone)

Tosca, aka Dorfmeister and Huber, make music that is an awesome combination of dub, soul and lounge. This is the first release from their forthcoming album 'Delhi 9'. The A-side, 'Wonderful', features Earl Zinger in an uncharacteristically mellow mood. On the flip 'Me And Yoko Ono' is even better - floating, dreamy vocals from Anna Clementi over a lilting groove. (CC)

★★★★★

### MI-NE

Music Conception Volume 5  
(Music Conception)

The brains behind the fifth release on Calm's Music Conception label, Mi-Ne are Japanese artists with their feet firmly planted in Africa. 'Other Voices' is a rhythmic, saxophone-led jazz track, while 'Gathering Of The Ghost' and 'Ancient Traveller' are percussive Afro gems, reminiscent of percussion legend Guem and complete with swirling effects and keyboards. (PM)

★★★★★

### HIRD

Keep You Hird (DNM)

A lovely, electronic, deep house number from Sweden, originally released as an instrumental on the 'Nordic Lounge' compilation last year. Yukimi Nagano has added some soulful vocals which fit perfectly with the mellow bassline and Rhodes of the original, and also included is a Plej remix, which heads in a slightly more up-tempo direction. (PM)

★★★★★

### CHRISTIAN KLEIN

Firm EP (City Centre Offices)

An EP where the music, like the cover, is all muted green and leafy lushness. It takes a few plays to get to know this EP, but give it a chance and you'll be bathing in the lovely radiance of this gorgeous example of pure, powerful, emotionally charged electronica. (CC)

★★★★★

### READYMADE FC

F.Me (F Communications)

This is a very long, very deep, house-meets-reggae groove that you keep going back to late at night when you don't quite know what to put on the decks. It's hard to describe, but it works really well when the only thing to do is let things drift on till dawn. (CC)

★★★★

### HAIRY DIAMOND

Torture (PPQ)

Dave Rabjohns (aka Hairy Diamond) follows 'Giving Up', his hit from October 2000, with another commercially-edged, Sixties pastiche/cut-up lounge

groove. It's slightly melancholic, a little wacky and ever so kitsch, which means it's perfect for those groovy bar sets and will sound nice on the radio too. (CC)

★★★★★

### THE SLEEPY JACKSON

The Sleepy Jackson EP (Virgin)

If you like Calexico and Lambchop, you'll love The Sleepy Jackson. This uplifting music owes more to country and rock traditions than dance music but it somehow still has an important place in the current eclectic constellation. Is country the new chill out? (CC)

★★★★★

### Albums

### ZEB

The End Of The Beginnings  
(Moon Beat Recordings)

Zeb make deep, spacey, mostly instrumental grooves that range from dub to up-tempo lounge. The sounds are subtle but the beats are enough to make almost every track here perfect for after hours or warm-up club play. The music here is also available as three separate ten-inch releases. (CC)

★★★★★

### PULSE PROGRAMMING

Tulsa For One Second (Aesthetics-USA)

Experimental electronica meets future-pop on this album of cutting edge, but accessible, electronic music. Track one, 'Blooms Eventually', is a particularly fine example of an emerging sub-genre that combines the best of laptop culture with an open attitude to melody and, shock horror, singing that is lacking in so much experimental music. The CD cover also turns into a house! (CC)

★★★★★

### VARIOUS

Estuary English (Memphis Industries)

A startling and inspiring collection from Memphis Industries. Highlights include Go! Team's shambolic bastard pop cut up 'Ladyflash' but also includes sublime moments from Blue States, the strange folksiness of The Squire Of Somerton and J Xavere, as well as the slightly sinister Fort Lauderdale and Broadway Project and the supremely silly 'You're So Vain' from The Black Neon. (CC)

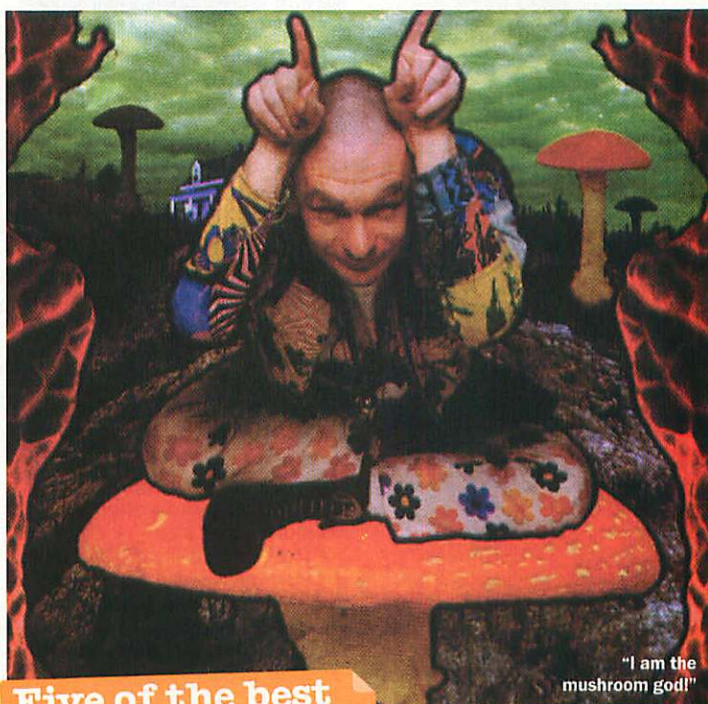
★★★★★

### VESSEL

Dreaming In Pairs (Expanding)

Deep, glitchy electronica, featuring the now customary blips and clicks and high pitched, nursery rhyme melodies. It doesn't particularly break new ground or have a standout track, but it does make for a satisfying listening experience. (CC)

★★★★★



## Five of the best Mixmaster Morris

The chill out veteran on the things that excite him

### 1 SAN FRANCISCO

"I've come out to San Fran to finish my Irresistible Force artist album for Ninja. I like it here, there's a great experimental scene. In summer I played a dub rave here, with Daddy G from Massive Attack and Steve Cobbey from Fila Brazillia."

### 2 TECHNO LEGENDS

"Just the other night, I went to a club called Aspon and Larry Heard, Juan Atkins and Carl Craig were playing. The place was packed."

### 3 RECORD HUNTING

"I've been on a mission to find this Bill Cosby anti-drugs record for kids - it's hilarious. I eventually tracked it down to a warehouse in Florida, but they didn't know where it was. And

there were about two million records in there. It took me four hours, in 100 degree temperatures, but I found it!"

### 4 SAFE PASSAGE

"Customs have opened up my record box and looked blankly inside on more occasions than I can remember. They once found a Timothy Leary record. I thought I was in trouble, but they didn't seem to know who he was."

### 5 JAPAN

"The Japanese are the most advanced nation in the world when it comes to chill out, although the US and Canada are catching them up. (TM)

Mixmaster Morris' mix CD, 'God Bless The Chilled' is out now on Return To The Source

Get  
Fact!

Nightmares On Wax's DJ  
Ease has two stomachs.



## Vital Release

### HECKER Sun Pandamonium (Mego)

Muzik was once a bit off-hand with Mr Hecker in a Spanish nitespot, so perhaps now we can make amends. Boasting the silliest title of the month in 'Protog-Epp-Forma-Quack' and another of Mego's 'how much more black could it be?' covers (11 pages of purest shiny black in the CD booklet), AND the fact that Hecker is mates with

Russell Haswell, you'd be forgiven for assuming 'Sun Pandamonium' was going to be a crock of computerised shit. And it is! Ha ha! Not really! In fact Hecker has taken a leaf out of Coil's book and brewed up a loud, confusing, psychedelic sonic headfuck that's probably the true descendent of Amon Duul II's cosmic Kraut improvisations. A work of 'computer music' that justifies the continued existence of the increasingly moribund genre by the sheer weight of its presence. (TM)

★★★★★

### SOULO

Man, The Manipulator (Plug Research)

These electronicadelicists on San Francisco's Plug Research take a 'see what sticks' approach and chuck in just about anything they can find - Beta Band pastoralism, FSOL prog-rock, c&w, brass, woodwind, analogue wibbling, and the kind of fey schminde vocals you'd have heard on an Ultra Vivid Scene record donkey's years ago. Best of all is the Loop-ish fuzz guitar of 'Emotions, Can You Trust Them', which breaks into a nice flute solo just as you think it's gonna really rock out. Ones to watch. (TM)

★★★★

### WASTELAND

Amen Fire (Transparent)

### FULL WATTS

Each One Teach One (Full Watts)

The lumbering, gothic dub beats of 'Amen Fire' come courtesy of DJ Scud, aka Bloodclaat Gangsta Youth (or Toby Reynolds, if you prefer) and New York's I-Sound (Craig Willingham), who added scraping metallic dissonance to To Rococo Rot's last album. Wasteland's bleak but detailed urban vision is suffused with the stale air and approaching menace of a tube station mugging. Scud describes his 'Each One Teach One' seven-inch as a "militant industrial digi-dub stepper," and what it lacks in ire-ness it certainly makes up for in noisy dynamics. Nifty. (TM)

★★★★★/★★★★★

### SIR DUPERMANN

Sir Dupermann (Smalltown Supersound)

Norway: the place where singing estate agents Kings Of Convenience rub love-handles with wild-eyed free-jazz fusionists Jaga Jazzist and workshy pop-fops Royksopp. Sir Dupe's produced 'em all, but this is all his own. It's a heady, distinctive blend of complex, fungal rhythms, warm, brown electronic bubbling and sampled scurf deposited around the edges of the communal hot-tub. Hailed as a masterpiece in Norway, and more accessible than you might think. (TM)

★★★★★

Explanation? No," Carl intones on the opening 'Cotton Ferox Manifesto', while elsewhere guests Genesis P-Orridge and Michael Moynihan contribute 'texts' that indulge their darkside obsessions. But then 'Phantoplasma', which is reminiscent of Massive Attack, suggests that they could make inroads to the coffee table chill market if they so desired. Which way are you going to jump, boys? (TM)

★★★★

### VARIOUS ARTISTS

Muzik (Intikrec)

Nothing to do with us, but a smart compilation from a new Japanese label that takes the same scattershot approach to gathering new talent as the UK's own Irritant camp. Lo-fi breakbeat, cheapo electro and noisy experimental oddness abounds, from Japan, USA, the UK and the increasingly cool French underground - Evoldopa\_Skandium's 'We Are French, This Is French, Fuck You' being a highlight. Go to zero-yen.com/mtk/intikrec.html to find out more. (TM)

★★★★★

### M.CRAFT

Come To My Senses (679)

### CAN WIRION

Can Wirion (R-Bennig/Blue From A Gun)

### ZONGAMIN

Spiral (XL)

A brisk jog through the world of seven-inches. M.Craft make a lovely, melodic, sighing noise. 'Can Wirion' aka 'The Crazy Song' is an almost subliminally brief slice of surf music skagged up on cardiff brown. Zongamin isn't a seven-inch (hey, this is the Leftfield page - we do what we like), but his/her/their mix of Pop Group guitar skree and skronk and some of those 'beats' that young people so admire is a subtle, atmospheric banger, even though that's a three-way oxymoron. (DB)

★★★★ each

### XEROPHONICS

Copying Machine Music (Seeland)

An album of music made from the noises that photocopiers emit. Yes, really. The best album since Human League's 'Reproduction' (arf!) it's a fine canon (wahey!) of work, best enjoyed with the toner (mmmmph!) controls of your hi-fi turned up. It Xerox! (Rocks - brrrrrr!) (DB)

★★★★

### THE CHAP

The Horse (Lo Recordings)

The Chap work a singular combination of fine musicianship, disturbing personal appearance and a degree of finicky, arty angularness that makes Pere Ubu look like Sham 69. Somehow, despite this, 'Courage And Modesty', 'Dror Frangi', 'Elvis Rex', 'I Got Flattened By A Pig Farmer' and 'Why Don't You Hit Me Back' are perfect, surging, warm pop songs. Strange but true. (DB)

★★★★★

### NICK CAVE

Nocturama (Mute)

Oz. It's a fairy tale land; a rape, murder and shit up the walls prison drama; and a land down under that's on fire. 'Nocturama' has the beauty and wonder of the first ('Wonderful Life', 'Bring It On'), the terror and black humour of the second ('Dead Man In My Bed', 'Babe, I'm On Fire'), and hails from the third. Nothing to do with this mag, but by far the best album of the month. (DB)

★★★★★



## State of the artist

# DJ Scud

Ambush!

Incendiary breakbeater and Bloodclaat Gangsta Youth returns with more friendly fire

**Your collaboration with I-Sound as Wasteland is considerably less noisy and fast than your usual...**

"We didn't want to go over established ground. There are too many future possibilities to justify languishing in one stylistic area or genre pool."

**Do you ever encounter adverse reactions to your music when you're playing out?** "It used to happen a lot when I played more industrial, white-out noise. But right now, every strand of dance music has become so strictly coded.

Even the so-called experimental crowds are narrow-minded. Try playing a two-step record to a hardcore dancefloor! You'll get fuckin' lynched!" **There's a bit of a ragga/noise 'scene' developing. Ever played to a proper dancehall crowd?** "No, and I never will. Let's be honest, the kind of dancehall-influenced releases you're talking about are just an ersatz white boy fantasy. A real dancehall audience would rightly be horrified by the messy production and complete lack of swing."

**What's the story behind your 'greatest hits' comp for Rephlex?** "Old skool ravers showing each other some respect I guess." **Any plans to change your name, with war looming?** "Well, I might be dedicating myself entirely to Wasteland in the near future. We'll see."

The DJ Scud compilation 'Ambush' is out in March 17th on Rephlex. Remixes of Bloodclaat Gangsta Youth's 'Kill Or Be Killed' by Bogdan Raczynski and Panacea are forthcoming on Ambush









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# GILLES PETERSON NORMAN JAY (MBE) NENEH CHERRY (DJ SET)

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Po Na Na, Leicester,  
Gilles Peterson  
0116 253 8190

Thursday 06/03,  
Po Na Na, Oxford,  
Gilles Peterson  
01865 249171  
In association with



Thursday 06/03,  
Fez Club, Puneey,  
Neneh Cherry  
0208 780 0123  
In association with



Friday 07/03,  
Po Na Na,  
Portsmouth,  
Norman Jay  
0239 273 4792

Thursday 13/03,  
Po Na Na, Norwich,  
Neneh Cherry  
01603 619961

Thursday 13/03,  
Po Na Na, Lincoln,  
Gilles Peterson  
01522 525828

Saturday 15/03,  
Po Na Na,  
Manchester,  
Norman Jay  
0161 272 6044

Thursday 20/03,  
Po Na Na, Bristol,  
Neneh Cherry  
0117 904 4445

Friday 21/03,  
Fez Club,  
Cambridge,  
Neneh Cherry  
01223 519224

Thursday 27/03,  
Fez Club,  
Cheltenham,  
Neneh Cherry  
01242 262925

Thursday 03/04,  
Fez Club, Reading,  
Gilles Peterson  
0118 953 6839

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# CLUBS BARS LIVE

MUZIK'S A-Z GUIDE TO THE UK'S HOTTEST NIGHTS

This month's photos, taken by Darren Reigner, are from Nag Nag Nag at The Ghetto, gay/mixed haunt of the freaky, the fabulous and the fat (Boy George is a regular visitor). The queues are long, the music is electronic and arty and the vibe is mmmmm, *just so*. The Ghetto is at 5-6 Falconberg Court, Soho, London.



Even super-trendy Nag Nag Nag isn't safe from the peril of 'Christmas jumpers', it seems





"Dahling! Drinking lager from plastic cups is just so now, it practically makes me come!"

>>

## BATH

### METROPOLIS MARCH 1ST

Venue: Moles, 14 George Street Price: £6  
Time: 9pm-4am Tel: 07802-403-219  
Launching tonight, this cleverly named monthly shindig looks very promising. As Bath isn't exactly renowned for after-dark antics that don't involve suburban wife-swapping, it's a brave and timely move. Guest Justin Robertson is making his Bath debut, so show your support.

## BELFAST

### SHINE EVERY SATURDAY

Venue: QUBSU, University Road Price: £8-£12 Time: 9pm-3am Web: shine.net  
Nice to see that shit weather can't stop the Shine lot partying like it's, er, 2003. Divine feline Miss Kittin drops by on the 15th, followed by Jeff Mills and Adam Freeland on the 22nd. Come March 1st, X-Press 2 will be doing their multiple decks thing, then Dave Angel (not the eco-warrior), Steve Lawler and Erol Alkan will be guesting on the 8th. Finally, genial techno stormtrooper Dave Clarke will be donning a perky green hat for St Pat's Day on March 15th, and will no doubt be encouraging Darren Emerson and Medicine8 to do the same.

## DUBLIN

### INFLUX EVERY SATURDAY

Venue: Francis Street Price: €16.90  
Time: 10.30pm-late Web: thetivolli.com  
Two especially large nights for your disco diary: the brilliant DJ Falcon and Jacques Lu Cont on February 15th, followed by the Bugged Out! residency on the 1st with our favourite lil' cat, Felix Da.

## EDINBURGH

### MERIDE L'AMOUR EVERY MONDAY

Venue: Prive Council, 47 Hanover Street  
Price: tbc Time: 10pm-3am  
Tel: 0131-556-7076  
A brand new night from the outstanding Djinnidito crew. It's probably best that we let them explain their music policy directly to you: "We're borrowing much of our inspiration from the feel of early-Eighties New York loft parties," they say. "Remember darling, this isn't retro. It's about indisputable class, with a bit of a sleazy element thrown in. Oh! One would love to see you try to label it, boys and girls." Here goes. If NYC trash-chic makes you want to wet your AP kecks, then don your kohl and killer heels and head to Prive every Monday night.

## DISCO INFERNO

Just as Edinburgh's club scene was starting to pick up again, a block of clubs and pre-club venues were completely burnt out in last year's fire. Most significantly, La Belle Angele, home to top nights like Manga, Ultragroove and Big Beat was gutted. Fortunately, the owners of The Honeycomb club have put on hold plans to sell the venue in order to offer a temporary home to the clubs. Let's hope this is the end of Edinburgh's run of bad luck.



## GLASGOW

### BOUTIQUE MARCH 1ST

Venue: CCA, 350 Sauchiehall Street  
Price: £10 Time: 10pm-3am  
Tel: 0141-564-5251  
Local label lads Global Underground and the Boutique go head to head to welcome in springtime. DJs will include Erol Alkan, Rooty's Frank 'Soapy Topey' Tope and Muzik Magazine's Tayo.

### SUBCULTURE MARCH 1ST

Venue: The Sub Club, 22 Jamaica Street  
Price: £10 Time: 11pm-3am Tel: 0141-332-9900  
It's another Subbie corker tonight as Harri and Domenic welcome DJ Heather from Chicago. She's ace.

## LEEDS

### BACKTODASICS EVERY FRIDAY

Venue: Rehab, Assembly Street Price: £10 Time: 10pm-6am  
Tel: 0113-223-7644  
House heaven this month with prime selections including Stuart Patterson on February 15th, Angel Moraes on March 1st, followed by Gene Farris the week after and Farley and Heller on the 15th.



## MY FAVE CLUB...



Tom Middleton

## Tom Middleton bigs up Forward

"It's rare for me to go out dancing, but Forward is special. It's the only real underground breaks and garage night that there is. Future riddims, heavy basslines and THE system for audiophiles. Check the dubplate.net show on groovetech.com for a taster."

Forward is at Plastic People, London. See p94 for details

## WE LOVE... LEEDS FEBRUARY 14TH

Venue: Rehab, Cornhouse Exchange  
Price: £8 Time: 10pm-4am  
Tel: 0113-223-7644

Another in a series of one-offs under the FAD banner, tonight sees Erol Alkan, Dave Beer and DJ Food celebrating all things Leeds.

## LEICESTER

## ASIAN BALL 2003 FEBRUARY 12TH

Venue: Zanzibar & Corbarna, Gravel Street  
Price: £22 Time: 7.30pm-2.30am  
Tel: 07929-007-306

A guaranteed sell-out, with the Safri Boyz, Amar Arshi and DJ Sanj headlining.

## LIVERPOOL

## CHIBUKU SHAKE SHAKE FEBRUARY 15TH AND MARCH 1ST

Venue: The Masque, Seel Street  
Price: £10 Time: 10pm-3am  
Tel: 07974-105-303

Chibuku will be welcoming The Scratch Perverts and Adam Freeland on the 15th while the first date in March will feature Medicine8 and UNKLE. And it's their birthday on March 22nd!

## CIRCUS MARCH 8TH

Venue: The Masque, Seel Street  
Price: £12 Time: 10pm-3am  
Tel: 07866-503-021

Another date for the dance diary tonight as Yousef is joined by the luscious Deep Groove, Darren Emerson and Gene Farris.

## LONDON

## ALL RECORDS 99P FEBRUARY 12TH

Venue: Jaguar Shoes & Dream Bags, 34-36 Kingsland Road, Shoreditch  
Price: 50p Time: 7.30pm-12am  
Tel: 07957-153-112

Eight DJs, spinning records brought with a tenner each from charity shops. All the records are for sale, and Muzik's Vic Goodwin is on the bill. It just doesn't get better than this! See p97 for more info.

## BASE FEBRUARY 26TH

Venue: Plastic People, Curtain Road, Shoreditch  
Price: £5-£7  
Time: 10pm-3am Tel: 01223-841-745  
A special one-off from the Base crew, with the very busy Gene Farris headlining.

## CIRCUS'S TOP 5

YOUSEF AND RICHARD FROM LIVERPOOL'S BEST NEW NIGHT EXPLAIN HOW TO TURN HARD GRAFT INTO CLUBBING GOLD...

- 1 **WHAT GOES AROUND**, comes around. We're huge believers in karma, so treat people how you would like to be treated.
- 2 **MAKE SURE** that you're on the dancefloor at the end. No matter how much money you've made or lost. How can you expect people to be enthusiastic if you're not?
- 3 **DON'T SCRIMP** on production. We had to learn this lesson the hard way! Make sure that your decks don't skip, your sound is good and the club looks great. Remember that it's all about the show and you can't really go wrong.
- 4 **WHEN BOOKING DJs**, think outside the box and make your bill interesting. Take risks on new talent, forge alliances early and build a reputation for being different.
- 5 **DON'T GIVE UP**. The number of times that we have both been disappointed by both people and events beyond our control are too numerous to mention. You will lose money, and lots of it. Be ready.

# CIRCUS CIRCUS2

Two lovely girls kissing. What could be more natural than that?



# FABRICLIVE

# FORWARD



## » EAT YOUR OWN EARS FEBRUARY 28TH

Venue: 93 Feet East, Brick Lane

Price: £10.50 Time: 8pm-2am

Web: [eatyourownears.com](http://eatyourownears.com)

For your aural pleasure tonight, Germany's Kompact Records do their intelligent pop-techno thang. Satisfaction is guaranteed and gloomy Hoxton faces are *verboten*.

## FABRIC LIVE FEBRUARY 14TH

Venue: Fabric, 77a Charterhouse Lane,

Farringdon Price: £10-£12

Time: 9.30pm-5am Tel: 020-7344-4444

Guests this Valentine's night will include UNKLE, Adam Freeland, Joe Ransom, DJ Hype, Bad Company and the Scratch team, who'll be returning to continue their skills-packed third room residency. A tenner for anyone game enough to ask Hype for 'The Cheeky Song'...

## FAIR GAME MARCH 10TH

Venue: Market Place, 11 Market Place,

W1 Price: £4 Time: 8pm-midnight

Tel: 07956-945-847

'Singles' nights and coolness previously went together about as well as Marmite and jam. But not any more, as Johnno and Peta man the decks to play the finest power ballads and lots of Prince.

## FORWARD MARCH 6TH

Venue: Plastic People, Curtain Road

Price: £5 Time: 10pm-2am

Web: [info@dubplate.net](mailto:info@dubplate.net)

DJs on rotation at this brilliant breakbeat garage night include Oris Jay, Zed Bias and Zinc. Tom Middleton loves it (see p93).

## GOLDFRAPP MARCH 6TH

Venue: University of London Union

Price: £12.50 Time: Doors 7pm

Web: [goldfrapp.co.uk](http://goldfrapp.co.uk)

The brilliant, if moody, Goldfrapp have finished their second album - this one-off show is their way of celebrating.

## HUMAN ZOO FEBRUARY 28TH

Venue: Spirit, Cartusian Street, EC1

Price: Free before 8pm; £5 after

Time: 7pm-2.30am Tel: 07905-183-349

A hot mix of real house, deep NYC disco, vintage electro, funk and boogie is in store at this brand new night with Rob Mello, Ewan Pearson, Zaki Dee and resses.

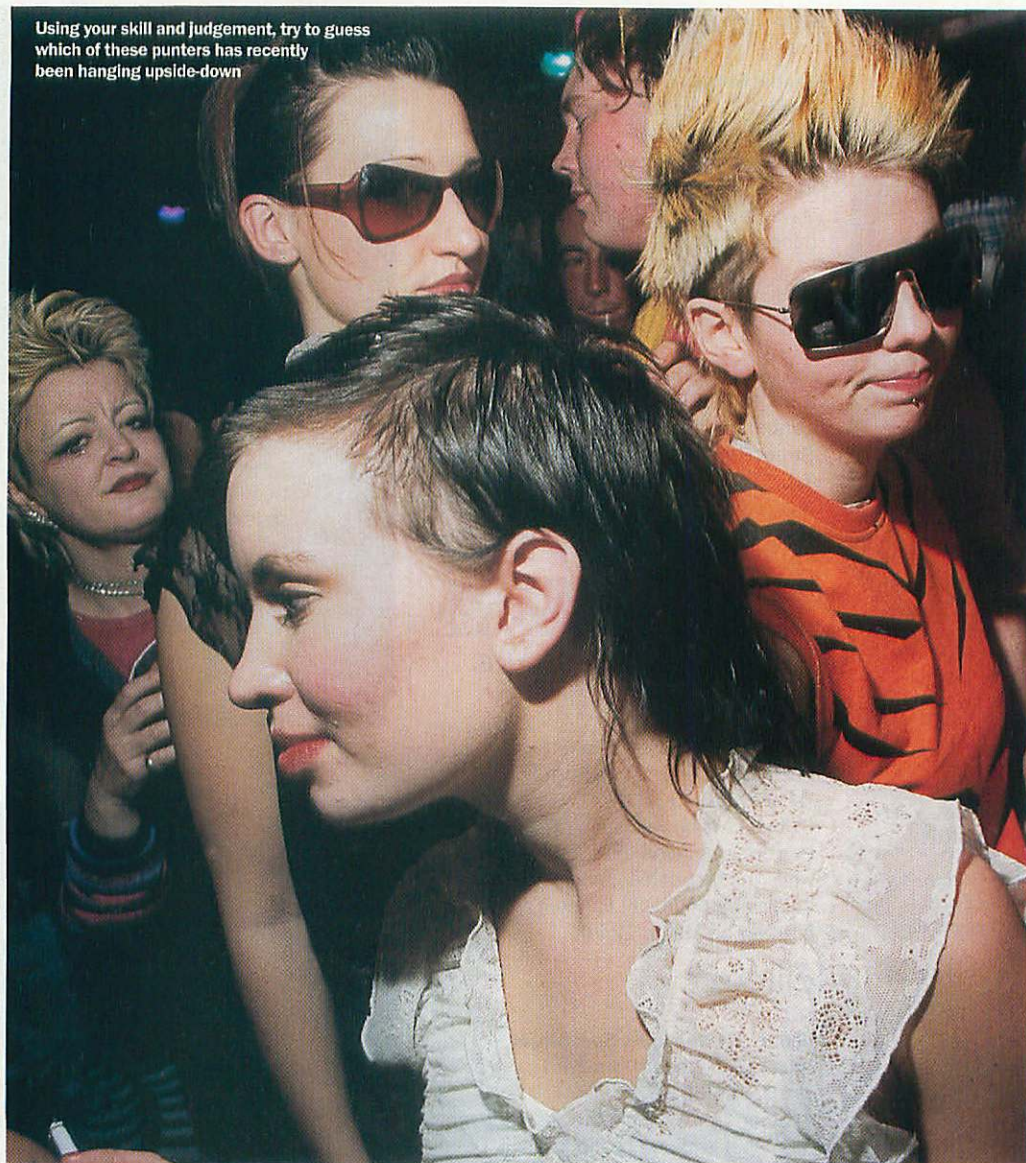
## LOUNGIN' COLLABORATION FEBRUARY 14TH

Venue: 93 Feet East Price: £6-£10 Time:

8pm-2am Tel: 020-7637-1795

A line-up strong enough to get anyone off their couch, with Def Soul's Terri Walker (live), Marc De Clive-Lowe (live), Phil Asher, Nupspirit Helsinki, Attica Blues and many more. The romantically-inclined should check room three for the 'Valentine's Funk Special'.

Using your skill and judgement, try to guess which of these punters has recently been hanging upside-down



## GLOBAL CLUBBING: CULTURE CLUB, BELGIUM

"It's one of the most vibrant clubs I've ever been to. It has always defined for me how people put on parties in Europe. Very loud, hot and full of beautiful women."

So says DJ Erol Alkan of Belgium's Culture Club, which began life as a series of one-off parties put on by the Belmondo crew, including a few in a disused underwear factory. The events snowballed in popularity, until the promoters decided to build their own club. Soulwax are residents, and they effortlessly attract the most

stunning people imaginable to their parties. Their compilations, put out under the Eskimo banner, are kick-ass too. Who says Belgium isn't cool? [Everyone - Ed.]

Soft Cell play February 14th. See [www.belmondo.be](http://www.belmondo.be) for more info



## MOVEMENT

### MOVEMENT FEBRUARY 28TH

Venue: The Coronet, New Kent Road

Price: £13.50 Time: 9pm-6am

Tel: 020-7377-9494

Celebrating their third compilation release (Bryan Gee's 'The Sound Of Movement') with a stomping line-up including Mr Gee himself, Dynamite, Adam F, Patife, Ray Keith, Andy C and more. Movement remains arguably the best drum & bass club in London.

### NAS FEBRUARY 22ND

Venue: The Forum, 9-17 Highgate Road

Price: £15 Time: 8pm-2am

Web: [godsson.net](http://godsson.net)

Back on form and back on track, 'God's Son' heads to Kentish Town. If Nas actually makes an effort (most US hip hop visitors to Blighty don't, let's face it), this will be a classic.



## ALTERNATIVE CLUBBING: SNOWBOMBING



Venue: Villars, Switzerland, from March 29th-April 4th. Price: From £199.  
Web: snowbombing.com

Last year's boarding by day, dancing by night overindulge-o-thon saw Justin Robertson yodelling up a snowy mountain with a bottle of Jack Daniels under his arm, Tim Westwood handing out his own flyers (respect is due) and countless DJs 'missing' their rides and planes home and having to spend longer at the never-ending party.

This year promises to be even better, with So Solid Crew (or should that be - aha-ha-ha - 'Snow' Solid Crew?) joining top UK promoters like Friends & Family, Tribal Sessions, Bugged Out! and Sub Tub. Be sure to remember your sunglasses though - bright sun + white snow x hangover = A world of pain.

## PLAN B EVERY NIGHT

Venue: 418 Brixton Road Price: Free/£5 after 10pm Fri & Sat  
Time: 12noon-3am Tel: 020-7733-0926  
A bar open until 3am and it's not in bloody Soho - result! There are top quality DJs every night, plus fancy cocktails and decent food.

## PLUNDERDELICA FEBRUARY 20TH

Venue: The ICA, The Mall Price: £2-£4  
Time: 6pm-late Web: ica.co.uk  
Starting off as a bootleg workshop, this latest art-tastic idea from the ICA will culminate in a club night where your works of audio art might be broadcast, if they're deemed to be good enough.

## RAINDANCE FEBRUARY 22ND

Venue: SeOne (formerly The Dome), Weston Street, London Bridge  
Price: £16.50 Time: 10pm-7am  
Web: raindance.clara.net

An enormo mother of a rave, just like in the old days, but conveniently not in the middle of a field somewhere outside the London Orbital - now that's progress. The line-up will feature old school, hardcore and jungle, and there will also be a Jenkin's Lane reunion room (no, us neither). And it looks like the entire Muzik staff will be heading down to this one, so beware. . .

## PUSHCA COMES TO SHOVE

Once they were hosts of legendary parties, where the glam and beautiful would hang out with, well, dance music journalists. Then, two years ago, Pushca called it a day. But now they're back! They're having a party on March 8th at a secret location. Expect high camp, high glamour and high balls. See [www.pushca.com](http://www.pushca.com) for more details.



## SOUL HEAVEN FEBRUARY 22ND

Venue: Ministry Of Sound, Gaunt Street, Elephant & Castle Price: £15  
Time: 11pm-8am Tel: 020-7740-8648  
Yet another huge night from the Ministry. This time the headliner is Danny Krivit of NYC's Body & Soul fame. They're also hosting the aftershow party for premiere of house music documentary, Maestro.

## SUPERFREAK MARCH 8TH

Venue: The End, West Central Street  
Price: £12 Time: 10pm-7am  
Tel: 020-7419-9199  
Expect superb international, underground names and a super-stylish crowd, with DJs including Mr C and DC10's superb Tanya Vulcano in the main room. Clandestino will be taking over the adjacent AKA with guests including Luca Elle, Rap Saunders and Johnny Mollet.

## MANCHESTER

## DOODLEBUG PRESENTS SESH MARCH 8TH

Venue: Contact, Oxford Road Price: £6-£8  
Time: 8-11pm Tel: 0161-274-0628  
Another Doodlebug promotion crash-lands in manchester. There'll be 'liveness', words, short films, live art and conversation. Well worth checking out, we reckon - see p96 for more info. >>

Nag Nag Nag: Trained pluckers are on hand to ensure your brows always look their best







## LANDED EVERY FRIDAY

Venue: Ascension, 46-50  
Oldham Place Price: £4-£6  
Time: 10pm-3am  
Web: clublanded.com  
Massive funky house and US  
dance event over four rooms,  
with the brilliant Graeme  
Park as ressie. Nice one.

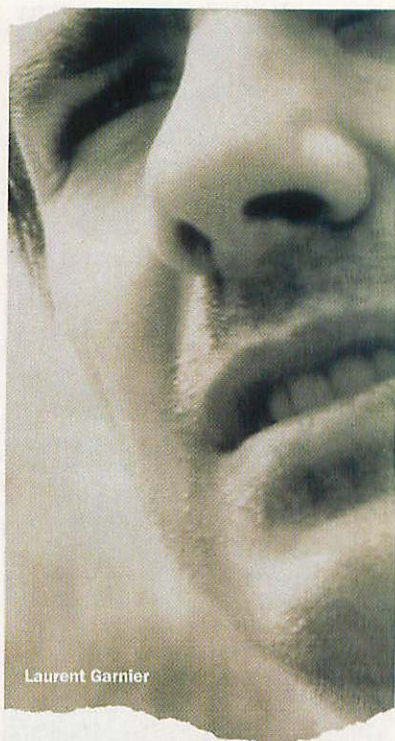
## TRIBAL SESSIONS EVERY FRIDAY

Venue: Sankeys Soap,  
Jersey Street Price: £7-£10  
Time: 10pm-6am  
Tel: 0161-661-9668  
Jeff Mills is producing  
some of the most  
accessible music of his  
career, and he's an  
increasingly frequent visitor  
to these shores. You can  
catch him headlining at  
Sankeys on February 21st.



## CLUB BUZZ

Everyone's talking  
about the Doodlebug  
club. Why? Because  
it's unique. The  
brainchild of visionary  
chief Doodlebug man  
Barney, the club  
brings together  
various forms of  
leftfield  
entertainment – from  
films to live music,  
DJs to spoken word –  
to make an  
intoxicating whole.  
“Basically, it's an  
intimate way to share  
inspiration,” Barney  
says. Nice flyers, too.



Laurent Garnier



## THOSE WHO ROCKED IT:

- **LAURENT GARNIER** at The End, London  
For playing a blinding six-hour set and  
not minding (too much) that a truly  
sloshed Erol Alkan was all-singing,  
all-dancing in the DJ box with him.
- **TOM MIDDLETON** at Ocean, Hackney  
Beastie Boys? Check! Timbaland?  
Check! Danny C? Check! Phil Kieran?  
Check! Nirvana? Check! Our new  
deity? You betcha!
- **OUR 2002 BEDROOM BEDLAM  
WINNERS, DEEPCROOVE**, out and  
about in Bristol  
They absolutely slammed it on NYE  
before caning it for three days solid.  
Dirty stop outs.
- **ALL THE SMUG DJS (AND MUZIK'S  
RALPH MOORE)** in Australia  
Yes, you helped make it the best  
ever summer in Australian house  
history. But if you ever send another  
gloating text from a private beach  
party down under, you're getting  
'special attention' from Customs  
when you return, y'hear?
- **... AND TO ALL THE RAVERS  
AROUND THE COUNTRY WHO WENT  
OUT ON NEW YEAR'S EVE**  
For sticking two fingers up at the 'I'd  
rather stay home and play with my  
bits' brigade. Nights from Land's End  
to John O'Groats were sold out and  
fuckin' ace, thank you very much. Viva  
acid house!

"Yes, apparently Nag Nag Nag is named after a song by  
Cabaret Voltaire, who were themselves named after a  
venue used by the dadaists. Can I pinch a fag?"



## NEWCASTLE

### HISTORY OF DANCE FEBRUARY 20TH

Venue: Northumbria Union Reds Bar  
Price: £7.50 Time: 9.30pm-2am  
Tel: 07966-235-603

Packing in a mix of nostalgic ravers and eager first-timers, History Of Dance celebrate their first birthday tonight. Expect the usual, heady mix of old school headliners, jungle originals and classics that you thought you'd never hear again. Ain't the past a blast?

## NOTTINGHAM

### DIGITAL LOVE MARCH 8TH

Venue: Nottingham Arena, Lower Parliament Street Price: £23-£26.50  
Time: 9pm-6am Web: cream.co.uk  
If you thought that Cream would be hanging up their heavily soiled disco trousers following the closure of their Liverpool venue, you're very much mistaken. Tonight they've got parties at both Lomax in Liverpool and here, where they and Nukleuz are putting on a low-key soiree for an intimate crowd of 8,000. There's a Future Trance arena and a hard house arena – something for everyone!

## OXFAM POP

When you hear a record in a club that rocks your world, the best you can do usually is scribble some notes, Japanese student style. At All Records 99p, you can buy them there and then! The night features a host of DJs spinning charity shop classics – promoter Andrew Diprose swears that it's not all "eclectic east London wank" – and all money raised from the sale of records and the tin on the door goes to charity. Warms the cockles, don't it?

*All  
Records  
99p*

Eight DJ's with £10 to spend on records - only from charity shops  
7.30 till 12. Wednesday 12 Feb 2003. 50p in the tin  
dreambagsjaguarshoes, 34-36 Kingsland Road E2

## TOUCH

FEBRUARY 14TH

Venue: The Ballroom Price: £13  
Time: 10pm-6am Tel: 07814-539-561  
Fergie will be ditching the hard house and playing an exclusive techno set tonight. Very tall Slovenian Umek will be dropping by, two blokes called Thrash Jelly will be on six decks and Nick Davy will be DJing. If you're still up on Sunday, head to the Blueprint from 7pm for the afterparty.

## SHEFFIELD

### UNDERWATER MARCH 8TH

Venue: Bed, 33 London Road  
Price: £6-£14 Time: 10pm-4am  
Tel: 0114-276-6777  
Tim Deluxe and Paul Jackson do the house honours.

## SWINDON

### SIX OF THE BEST EVERY FRIDAY

Venue: Po Na Na, Theatre Square, Civic Centre Price: £5 Tel: 01793-497-254  
The final four, with (in weekly order): Brandon Block, Jean Jacques Smoothie, Alex P and Jeremy Healy guesting.

# Back Issues

Back issues of Muzik cost £5.50 in the UK, £6 in the EU and £8 overseas. All prices include P&P. Cheques must be made payable to IPC Media and must be in UK Sterling. Please write to the following address, specifying the issue or issues you require: **Muzik Back Issues Dept, PO Box 666, London E15 1DW.** Tel: **020-8532-3628** (24-hour service). Fax: **020-8519-3695**. Or go to [www.mags-uk.com/ipc](http://www.mags-uk.com/ipc)



**3 Cover Special!**





## PMC-37 Pro

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Trim Your Low's, Mid's & Hi's

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**Dj Food**

"it's the best mixer ever, there's nothing to touch it"

**RJ (tour dj for Moby)**

"Just the mixer i've been waiting for !

The 37 pro combines the best of club mixer and performance mixer with enough bits to make it more than interesting."

**Mr Scruff**



# The DJ Manual

Tips, tools and gear to make you a superstar DJ



## DJ Shadow

One of the rarest and most valuable of Shadow collectables, this is the 1993 picture disc 12-inch cover of his seminal 'In/Flux'. It's seminal in the sense that if you show it to a hip hop buff, they will come in their combat trousers. Word!

For more DJ Shadow rarities see Desert Island Disco, p107

## 100 Loop it!

DJ samplers rated

## 102 Techno porn

Including the world's first virtual guitarist

## 105 Justin Robertson

Top jock's northern soul horror!





# Groove Samplers

Table-top samplers for the discerning DJ

## Red Sound Cyclops

Made in England. Go UK!  
£195

**Built:** Small, heavy and metal. A bit like Motorhead, if you cut their legs off.

**Ease of use:** Built by Brits, made for monkeys. The BPM counter auto-syncs samples to the tune being played. Samples lock and loop seamlessly without you having to lift a finger.

**Extras:** No, but there is the option to disengage the BPM to allow for sampling acappellas and jazz. Nice.

**Verdict:** A truly unique, instantly playable piece of kit. Tons of fun too.

**Rating:** ★ ★ ★ ★ ★



Best MUZIK  
VALUE!





### Boss SP-303

The model number is cool, but is the machine any cop?

**£299**

**Build:** A bit plastic, but the big rubber buttons make easy targets for even the most sausage-fingered DJ.

**Ease of use:** Plenty of features but it's easy to suss out what's what.

**Extras:** 26 wicky-wicked effects plus a pattern sequencer for stringing samples together. And, like all the others (bar the Red Sound), there's a SmartCard slot for extra sample time.

**Verdict:** A tasty machine for those on a budget. The effects rule supreme.

**Rating:** ★ ★ ★ ★



### Korg Electribe ES-1

No, it IS rocket science

**£399**

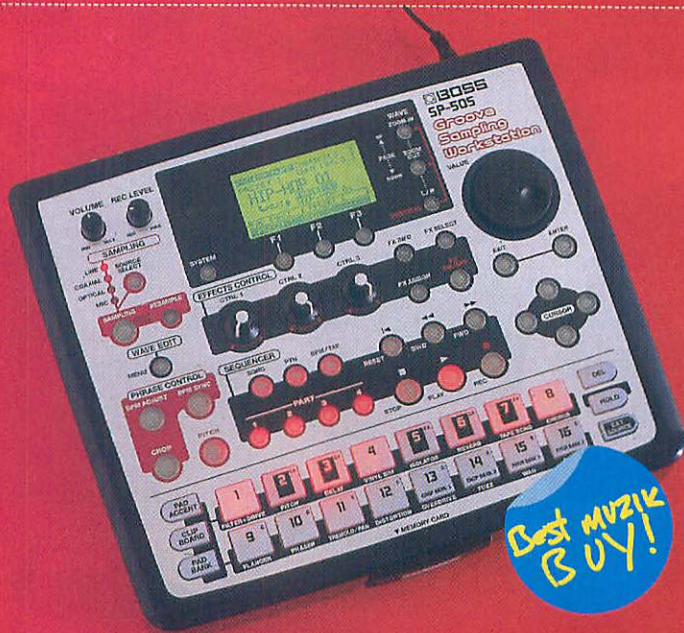
**Build:** Immaculately turned out.

**Ease of use:** Sent NASA Ground Control staff into fits. There are more knobs on this brushed steel machine than a wank-a-thon (well, 60 to be precise). You'll need that manual.

**Extras:** A whole bunch – a pattern sequencer's included, as are some useful effects. Plus the 'motion sequencer' records knob twists in real time for fresh filter sweep madness.

**Verdict:** A classy, powerful production tool, perfect for studio button boffins.

**Rating:** ★ ★ ★ ★



### Boss SP-505

Big brother of the 303

**£449**

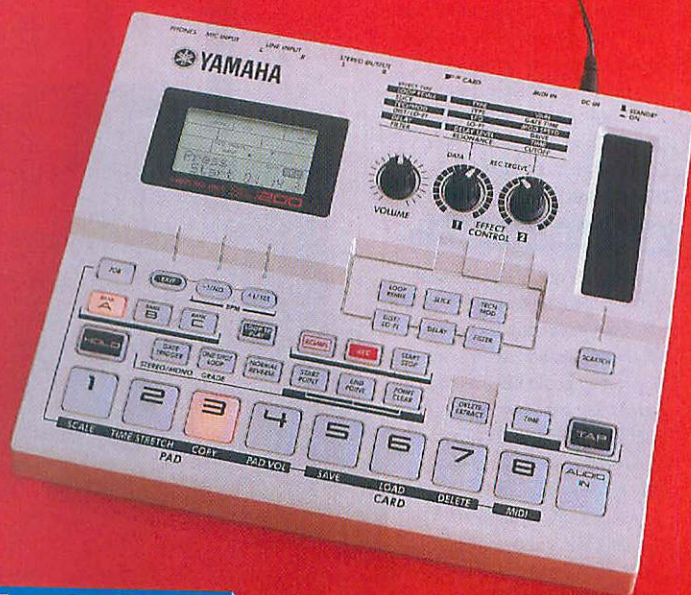
**Build:** Chunky and curvy.

**Ease of use:** Be prepared to spend quite some time twiddling before you master these knobs. A back-lit display makes life easier, especially when it comes to precise sample editing.

**Extras:** A song/pattern sequencer plus old school drum samples and the legendary Roland mash-up effects included as standard.

**Verdict:** High quality gear at a good price. Ideal for knocking basic tunes together.

**Rating:** ★ ★ ★ ★ ★



### Yamaha SU-200

The Silver Surfer

**£320**

**Build:** Light as a feather. For the price though, we'd expect more durability.

**Ease of use:** It all works neatly apart from, bafflingly, when sampling at highest quality. Then, only one sample can be played back at a time.

**Extras:** The boss 'Loop Remix' effect chops loops up and re-arranges them on the fly. Shame the other FX and 'Scratch' function failed to impress.

**Verdict:** Easy to use and looks nice from a distance. Unfortunately, like the Queen, it's a bit of a minger up close.

**Rating:** ★ ★



# The DJ Manual

## DJ Gear News

### 1. Brand new bag

This could be the answer to carrying your vinyl without having your arms stretched like Stretch Armstrong. The Sling Trolley Bag not only has wheels and a telescopic handle so it can be dragged behind you, it also has space for 65 records and 50 CDs and is just the right size to fit in an overhead luggage compartment. You'd have to be - aha-ha-ha-ha - 'off your trolley' not to try it.

**UDG Sling Trolley Bag,**  
around £80

### 2. Pumpin' stereo

This new valve processor works in full stereo, making it ideal for recording signals from decks or keyboards and just as good for polishing mixes. Two lots of pre-amps, compressors and four-band EQs do all the magic. But be warned, a touch of the David Blaines costs. The latest in the coveted Ivory series is not for the light of pocket.

**TL Audio Ivory 5052:**  
around £1,150

### 3. Easy PC

Studio purists, these are not for you. But, if you're after decent PC monitors without splashing big wads of cash, look no further. These stereo active speakers come loaded with three high-precision titanium drivers, delivering better sound quality than traditional aluminium cones. Plus there's a meaty, wood-cased sub-woofer. Boom!

**Creative I-Trigue 2.1**  
3300: £90

### 4. Axe massacre

Need a slice of evil Prodigy-style guitar for your next opus? Well, forget the long haired session guy and opt for this instead: a new Cubase plug-in that could put axe heroes out of business for good. Choose from 29 virtual guitar players, select some chords and watch the cash come rolling in. AND your virtual player almost certainly won't end up dead in a pile of sick - result.

**Steinberg Virtual Guitarist, Electric Edition:** £170

### 5. MIDI me

No self-respecting knobhead should be without one of these. Hook this budget MIDI-controller up to your PC or keyboard rig, and 16 fully programmable knobs provide instant tweaking of variables like volume, filter cut-off and browning.

**Kenton Spin Doctor:** £125



**Stockists:** Creative: [www.europe.creative.com](http://www.europe.creative.com) Kenton: 08000-536-866/ [www.kenton.co.uk](http://www.kenton.co.uk) Arbiter Group (for Steinberg): 020-8970-1909/ [www.steinberguk.com](http://www.steinberguk.com) TL Audio: 01462-492-090/ [www.tlaudio.co.uk](http://www.tlaudio.co.uk) Hard To Find Records (for UDG): 0121-687-7777/ [www.ultimate-dj-gear.com](http://www.ultimate-dj-gear.com)



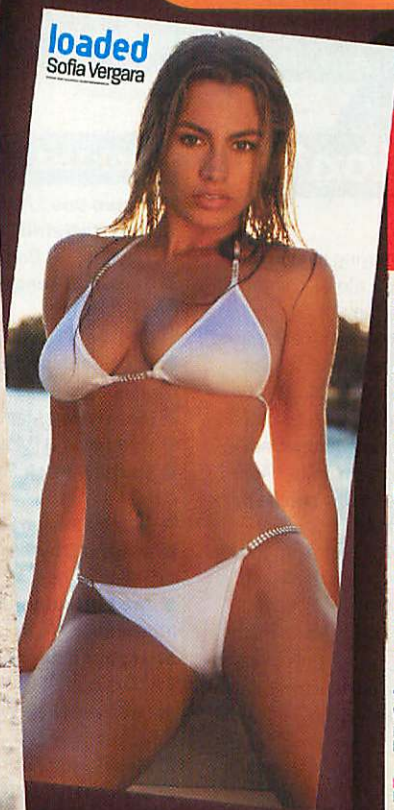
# IT'S THE NUTS!

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## BEOROOM BEDLAM THE ULTIMATE HOME DJ COMPETITION WINNER!

### Adam B

#### 'The Art Of Expression'

##### Who is... Adam B?

**Contact:** 07979-676-667

**Favourite DJs:** Carl Cox, Rob Bright, James Holroyd, James Lavelle

**Favourite Producers:** Halo & Hipp-E, Adam F, DJ Garth

**Favourite labels:** Classic, Grayhound, 20/20 Vision, DNH. All the West Coast labels

**Favourite clubs:** Sankeys Soap, Manchester and Turnmills, London

Adam, a sparky 21-year old who lives in Northwich, Cheshire, is carving out a distinctive niche at the more intelligent end of the deep house spectrum.

"I started DJing four years ago after seeing Carl Cox at Space in Leeds," he

says. "I began by playing techno, but got funkier as I went along. It's got to be funky, that's the key."

His deep, techy house mix impressed us with its blend of professionalism, cerebral funkiness and seamless mixing, making it the perfect, head-nodding warm-up soundtrack.

"I did it all live with no edits," Adam continues. "I can see why people think deep house is boring but you just need the right stuff. It's the production that makes the difference."

Adam's already begun to make a name for himself on the Mancunian scene by warming up for Tom Stephan at Tribal Sessions. With a few recorded tracks under his belt as well, he could well do the do.

"I just want to get more experience playing out," he says. "I just really want to get a weekly residency and get regular people listening to me."

Adam B



##### March Runners Up



##### 'SOUNDS OF EDEN' BY BROTHER LOVE

Any budding mixologist whose opening gambit is from Pop Will Eat Itself has got

chutzpah if nothing else. Thankfully, the ensuing eclectic mix of mash-up drum & bass, dirty house and some rather cheeky bootlegs would be welcome on any lagered-up rave-a-thon.



##### DJ ROBBO

If we're going to listen to hard house, then it's got to be tough, gnarly and drowning in acid lines. Happily,

Robbo doesn't mess around and goes straight for the jugular with some techno-influenced, boshing gear.



##### PROGRESSIVE FOLK MIX BY DJ MARK PARODY

An interesting title which the mix sadly couldn't live up to. We were expecting Nick

Drake mixed with Danny Tenaglia - we got an hour of electro, including Herbie Hancock's 'Rockit' played at plus four. Nonetheless, a cheeky back-room shuffle-athon.



##### DAMON DAYSH

It's a bit grating at times, but Damon's foot-stomping mission to the harder edge of the French house spectrum

got us jiving and jumping around the office. Well, mildly foot-tapping and head-nodding at least.

##### Tracklist

- **Square One** Jump Start (Freerange)
- **Jean Caffeine** Downtime, Turn Around And Go Backwards (Classic)
- **Universal Tongues** Get Me Going (Vista)
- **Oh Dee** A Dedication (Aroma)
- **JT Donaldson** 2600 Chaos (Dufflebag)
- **Metro Area** Metro Area 4 (Miura)
- **Rub** I Was U (Music For Freaks)
- **Smith N Hack** For Disco Play Only (Tribute)
- **Atlantic Fusion** Sanctuary (Classic)
- **Natural Rhythm** Find Your Way (Safe In Sound)
- **The Littlemen** Get Down (Procreation)
- **Hecher & Ward** Cosmic Vibes EP (Tweekin')
- **Loopwrecks** What You Feel (3rd Party Artists)
- **Mazi** Visitation (Jamayka)
- **Rocket** Out With The Tide (Grayhound)

##### How to... Enter

- Your tape/disc should be at least 74 minutes long.
- Include a full tracklisting with artist, track title and label.
- Include your daytime telephone number and a photograph with your name written on the back.

- Send all tapes, minidisks 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!

##### ... 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](mailto:info@lilyuk.com)



## Muzik DJ News

■ **Ben Wijay** has a four-track deep house EP out on DIY Discs in February. Since winning BB, Ben's also secured bookings at Pacha and Floppy Disco. His website, [justmuzik.co.uk](http://justmuzik.co.uk) has more info. . .

■ **Deepgroove** join Futureshock, Medicine8 and Red Moon for a follow-up party at the same venue in Belgrade on February 14th.

■ **Simon Stuart** and **Alison Marks** have taken up residencies at Centroom, Belgrade. Their massive bank holiday party on January 13th drew a crowd of over 6,000 clubbers!

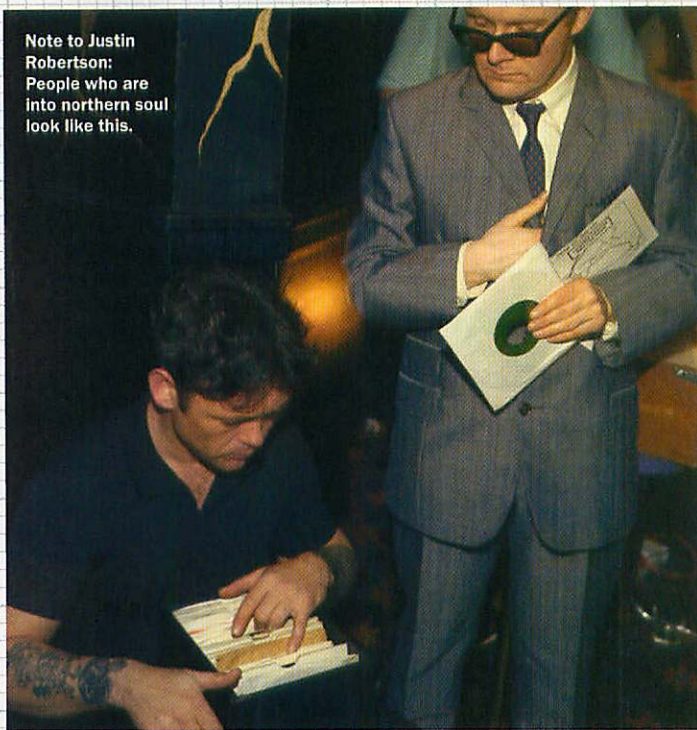
■ **Alison Marks** joins Lottie and Lisa German in Zagreb, Croatia on March 28th to launch the eagerly awaited Riyeka festival. February will see her performing for the first time in Shanghai, China as part of her Asian tour.

## DJ Disasters #1

# Justin Robertson

It doesn't matter how long you've been doing it, sometimes it can still all go horribly wrong. **This month:** The dangers of wilful eclecticism.

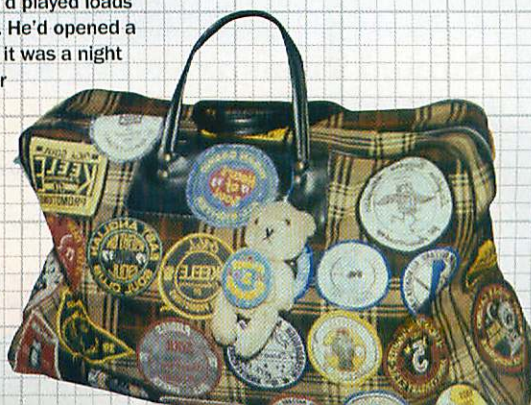
Note to Justin Robertson: People who are into northern soul look like this.



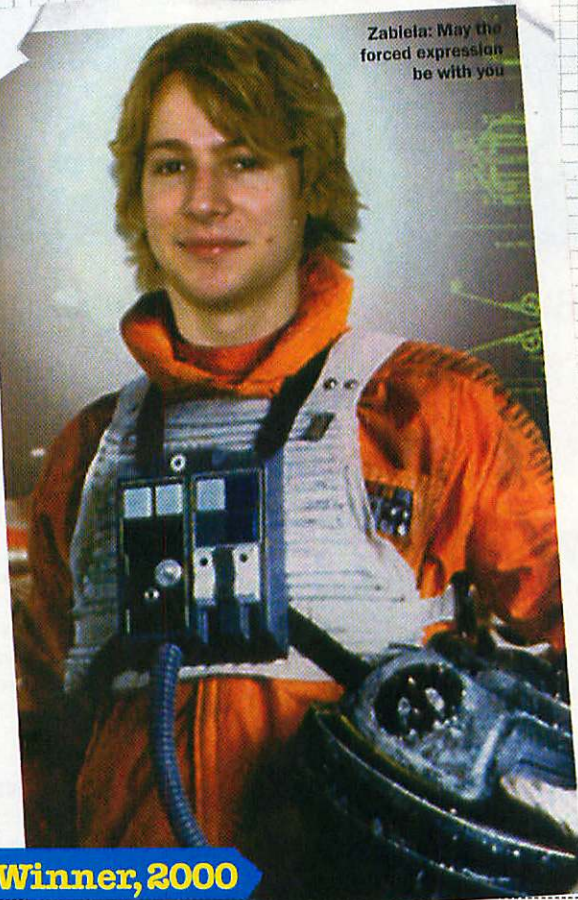
photos ©EWEN SPENCE/HPMCA

"I get a lot of gigs – mainly house and techno – but I also do a lot of soul and reggae sets with more old-fashioned records. I got booked by this promoter in Dundee who I'd previously done a boat party for, where I'd played loads of Northern Soul stuff. He'd opened a new club, and he said it was a night for DJs to do 'whatever they want'. So I bowled in there with a little bag of dusty seven-inches and, of course, it was an underground techno night. Some of the crowd wanted to hear other stuff but it was

touch and go. I just about got out of there alive – it was close to a lynching!" The moral of this tale for aspiring DJs? Find out beforehand what the vibe of the night is.



Zabiela: May the forced expression be with you



BB Winner, 2000

# James Zabiela

Errant MCs, US antics and too many M&Ms...

"My first gig this month was in **Romania** where I had a run-in with an MC who refused to stop shouting over my set. No matter how often I told him to stop, he ignored me so I decided to unplug his mic. Don't get me wrong, I don't mind MCing, but this guy's repertoire of vocals seemed to consist solely of "Come on! Make some noise!" I almost stopped the record as no-one could hear the music anyway but decided to cut his leccy supply instead.

Hah!

My next gig was in **Philadelphia**. Then it was on to the **System Sound Bar** in **Toronto** followed by **Arc**, **New York**. There, I was joined by Funk Da Void who played a blinding set – Funk's 'Diabla' sounded awesome on that system.

I then stayed in New York at local DJ and Nu Breed star Steve Porter's apartment where, instead of writing ground-breaking music, we were very bad and played X Box for three days and ate nothing but pizza and peanut butter M&Ms. I think I managed to stand up only twice – I'm not proud.

I finally got off my junk food bender to travel to **Las Vegas** where there was M&M World! Oh dear. I eventually made it to my gig in Vegas fine, just a bit porkier than I'd planned to be. I felt especially fat when some strippers surrounded me before my set – in between DJs, they had five-minute strip shows – you don't get that at Fabric! I also got a new press photo done in Vegas with my head super-imposed onto Luke Skywalker's body. I'm a Jedi badass now, for sure.

Next stop was **San Francisco** for **Spundae** and then another gig for Spundae at **Circus** in LA, which was ace. Of course, an after-party ensued that involved inflatable monkeys being worn on the heads of all those in attendance. Only in America!

## JAMES' HOT TEN

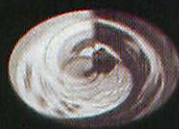
- 1 **Peter Gabriel** Shock The Monkey (Steve Porter Remix) (unsigned CD-R)
- 2 **Chaotic Ramses** Automated (A-traction)
- 3 **Tigerhook Versus Solomonic** Sound Hito 1 (Worship)
- 4 **Ebon** Sleepless2 (unsigned CD-R)
- 5 **Animated** Come On (Deviant)
- 6 **DJ Killer** I Want Your Love (Functional Breaks)
- 7 **Aphasia** Acapulco (unsigned CD-R)
- 8 **Soylent Green** Pass The Coke (Playhouse)
- 9 **Subtropic & Burns** Dark Matter (Sonic Tonic)
- 10 **Underworld** Dark & Long (Danny Howells Re-edit) (unsigned C-DR)



# In Demand Vinyl

The most sought-after records at Vinyl Exchange, Manchester

1



£60

**VARIOUS ARTISTS**  
**Objets D'art** (New Electronica)  
Seminal electronica and techno compilation, bringing together the first four Art EPs. Includes the Carl Craig 'Psyche'/'BFC' EP, plus tracks from As One, Balli and Esoteric. So, so rare

6



£30

**A TRIBE CALLED QUEST**  
**Description Of A Fool** (Jive)  
The classic, Roy Ayers-sampling debut outing from Q-Tip and the boys. This original US pressing is very hard to find.

7



£15

**RUSTY**  
**Everything's Gonna Change** (DFC Italy)  
One of the first wave of Italian house records to sweep clubland back in '89. The dub mix was a huge Sasha anthem.

8



£35

**THE ELECTRIC PRUNES**  
**Release Of An Oath** (Reprise)  
The original US release of this lovely, David Axelrod-produced album of atmospheric, orchestral funk. Includes the classic 'Holy Are You'.

9



£25

**BLACK SHEEP**  
**The Choice Is Yours** (Mercury)  
The fattest track from their brilliant 'A Wolf In Sheep's Clothing' album. Again, the rarity value is enhanced by the fact that this is the original US version.

10



£50

**RABBIT IN THE MOON**  
**Phases Of An Out Of Body Experience** (Hardkiss)  
We've featured this before, but demand just never lets up for this classic piece of progressive breakbeat.

## Vinyl Exchange

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](http://www.vinylexchange.co.uk)



2



£20

**BRIAN TRANSEAU**  
**Relativity** (Deep Dish)  
Very rare, 1993 release from the progressive trance wibbler *par excellence*. Comes with an excellent Carl Craig remix.

3



£20

**MARK B & BLADE**  
**Hitman For Hire** (Jazz Fudge)  
Very rare double 12-inch from one of the UK's premier hip hop producer/MC duos. The sickest of original beats and lyrics.

4



£35

**THIRD WORLD**  
**Now That We Found Love** (Sasha Remix) (DMC Limited)  
1991 remix, only ever available on this members-only DMC EP. Stunning, and more sought after than Bin Laden.

5



£25

**XENA**  
**On The Upside** (Emergency)  
Dating from 1983, this is killer electro with uplifting vocals and a deep dub. Very sought after, especially now that electro's back in fashion.

## Buried Treasure with Armand Van Helden



Harvey

**ULYSSES**  
**untitled (Harvey's Crowd Control Mix)**  
Auto Recordings (1996)

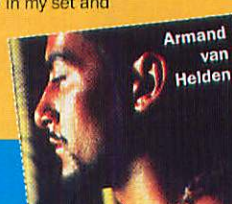
"I got this in Satellite Records in New York. No-one knows what it is,

but it's been in my box since '96. It has a tribal, Latin sound and a vocoder with dub reggae delays in the breakdown. It's very underground. There's a samba beat running through the whole record. The vocoder part comes in

once and never comes back, than it goes into this guitar breakdown. It works anywhere in my set and has an intense, peak-time feel. For it to be in my box for six years,

it has to be special..." (CS)

Armand Van Helden and DJ Sneak will be spinning at the Miami X-Mix Party at Opium on March 22nd





"Hey, great - they've got Will Young's new one!"

## Shady dealings

1



£150

### LIFERS GROUP

**Real Deal** (Hollywood Basic 12-inch, 1991)

Big bucks if you have the original 12-inch, not so big if you have the re-issue/bootleg twelve. Either way, you'll own Shadow's 'Lesson 4' update of the classic Lessons 1, 2 and 3 from Double D & Steinski.

2



£30

### DJ SHADOW AND THE GROOVE ROBBERS

**Entropy** (Sole Sides 12-inch, 1993)

Shadow's 18-minute ode to the slow death of hip hop culture and gangsta rap. It's backed by Asia Born's 'Send Them' and Shadow's dub mix of 'Count And Estimate'.

3



£60

### DJ SHADOW AND THE GROOVE ROBBERS

**In/Flux** (Mo' Wax Picture Disc 12-inch, 1993)

The picture disc is as rare as hens' teeth and the original black vinyl is also pretty scarce. Briefly re-issued in 1995 with a different sleeve, this is classic Shadow.

4



£20

### DJ SHADOW

**Lost And Found** (Mo' Wax 12-inch, 1994)

Shadow's second Mo' Wax release drifts hazily around an incessant drum roll sampled from U2's 'Sunday Bloody Sunday'. James Lavelle had kittens when he found out the sample source, legend has it.

5



£60

### DJ SHADOW

**What Does Your Soul Look Like?**

(Mo' Wax 3xten-inch, 1994)

Parts 1,3 and 4 spread over three promo-only, blue vinyl ten-inches. And when you join all the sleeves together in the correct order, they spell 'DJ Shadow! What fun!

6



£20

### DJ SHADOW

**89.9 MEGAMIX** (Mo' Wax 12-inch, 1995)

An introspective, soul searching, instrumental collage of obscure samples and lo-fi turntablism that illustrated Shadow's growing confidence with both his equipment and his own prodigious talent.

7



£25

### DJ SHADOW

**Midnight In A Perfect World** (US FFRR 12-inch, 1997)

Originally released in 1996, this US issue has different tracks from the UK pressing, but if you're a real rare vinyl junkie, it's worth it just for the alternative sleeve.

8



£30

### DJ SHADOW

**THE NUMBER SONG** (Mo' Wax Promo 12-inch, 1998)

A promo-only Cut Chemist remix, backed by Shadow's 'Kill The Pain' mix of Depeche Mode's 'Painkiller', which eventually got an official Mute release.

9



£20

### DJ SHADOW & CUT CHEMIST

**BRAINFREEZE** (Sixty7 Records 12-inch, 1999)

A bootleg of the duo spinning a selection of their favourite seven-inches while on tour in the US. Was limited to 1,000 copies but, as is the nature of bootlegs, someone will bootleg it again, so keep your eyes peeled.

10



£50

### DJ SHADOW

**MONOSYLABIK** (Mo' Wax 12-inch, 2002)

A limited promo, of which there were only ever 1,000 copies worldwide. There were ten different versions of the hand-made sleeves and you have to collect them all before you can call yourself a true Shadow fan. No joke.

## Guide to...

# DJ Shadow

Hey! You in the skater's hat - wanna buy some rare Josh Davis slates?

Californian hip hop hero Josh Davis is an incredibly talented individual who, as a solo artist, DJ and producer, has made some of the most era-defining and genre-defying dance music of the past decade. He's also been responsible for more geeky kids with horrible little beards getting into hip hop than you could shake a glock at. But hey - nobody's perfect. . .

Davis began on the US label Hollywood Basic between 1991-92 with a remix of Lifers Group's 'Real Deal', backed by 'Lesson 4' and the 'Legitimate Mix' of 'Zimbabwe Legit', which led to Davis being signed up to James Lavelle's Mo' Wax label in 1993, subsequently releasing 'In/Flux' as Shadow And The Groove Robbers (his pet name for his

decks). He debuted on the US label Sole Sides in the same year with 'Entropy'.

He dropped the 'Groove Robbers' tag in 1994, and his next Mo' Wax 12-inches 'Lost And Found', 'What Does Your Soul Look Like?', and '89.9 Megamix' created an army of admirers and imitators. 1996 saw the release of his stunning debut LP 'Endtroducing', voted Muzik's favourite dance album of all time two years ago.

From '97-'99, Shadow concentrated on remixes, touring, compilations and his UNKLE collaboration with James Lavelle. It wasn't until 2002 that his second solo album, 'The Private Press', was released alongside two limited 12-inch LP tracks 'Monosylabik' and 'Six Days'. We await his next raising of the creative bar with breath baited.





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**NUMARK BATTLE PACK II**  
**DIRECT DRIVE DJ PACKAGE**

As well as a pair of TT1625 turntables with their funky millennium look, you'll also get a Numark DM950 2 channel mixer, a pair of Numark HF125 headphones, slipmats, cartridges, stylus and leads.

**MR74152 £329**

**VESTAX PCV002**  
**DIRECT DRIVE DJ PACKAGE**

This package is bursting at the seams with pure unadulterated Vestax quality. Not only do you get a pair of Vestax PCV002 direct drive turntables, but you also get the brand new Vestax PCV002 2 channel mixer, headphones, cartridges, stylus, slipmats and all connecting leads.

**MR57930 £899**

**GEMINI XL500 MK2**  
**DIRECT DRIVE TURNTABLE**

Pound for pound the Gemini XL500 MK2 is probably the best value deck we have to offer at Hard To Find Records. Comes with +/-10% pitch control, anti-skate control, 33 and 45rpm, s-shaped tone arm, strobe illuminator, 7" spindle adaptor, cartridge and stylus, slipmats and a silver finish.

**MR25963 £169**

**STANTON ST100**  
**DIRECT DRIVE TURNTABLE**

The ST-100 can play forward and reverse with the same amount of torque, even at the higher speeds of 45 and 78 rpm. Plugs into any mixer without a phono in or ground cable, also connects directly to any computer. Features key adjust that changes the bpm/tempo without changing the keypitch. The best of the world of turntables.

**MR75626 £349**

**BEHRINGER VMX200**  
**2 CHANNEL MIXER**

You get 2 dual-input stereo channels that allow connection of four stereo sources, gain control, separate mix channel with 2-band eq and auto-takeover function with depth control, split-cue headphones, and dual 10-segment level meter that displays either the main or pft signals. Also included is an automatic time counter and the crossfader has a continuously variable crossfader curve and much, much more.

**MR78528 £129**

**PIONEER DJM600S**  
**4 CHANNEL MIXER**

The world's favourite mixer, the Pioneer DJM600, now comes in a sexy silver finish. Ideal for house DJs, it features inbuilt effects like echo and delay, auto beat sampling, auto loop and auto loop stretch play. Quite simply the business!!!

**MR76081 £699**

**SHURE M447**  
**CARTRIDGE & STYLUS**

The one cartridge trusted by the Invisibil Scratch Plax and the X-ecutioners, the Shure M447 is the scratch DJ's cartridge of choice. Mounting directly to the headshell, the 447 has a tracking weight of 1.5 to 3g, a frequency response of 20 to 20,000hz and a spherical stylus tip, and can handle every trick you can throw at it.

**MR28133 £40**

**PIONEER HDJ1000**  
**HEADPHONES**

Pioneer up the stakes in the battle for sound supremacy with the HDJ1000. Built to thrash the pants off the opposition, the HDJ1000 features a massive 3500mm of maximum input for distortion free sound and crystal clear clarity. Plus the earpads have a swivel mechanism which allows them to be manipulated to any position.

**MR86025 £129**

**STANTON I-TRACK - CARTRIDGE & STYLUS + 2 FREE STYLUS**

Not only are you getting the mighty Stanton I-track cartridge and stylus for this ridiculously low price, but we're also throwing in two spare stylus absolutely FREE! That works out at over £140 you're saving!!!! Get yours now at this once in a lifetime low price. **www.htfr.com/cartridge**  
**SAVE £140!!!!!! - SAVE £140!!!!!! - SAVE £140!!!!!! - SAVE £140!!!!!!**

**Red MR40056 £55** **Yellow MR40057 £55** **Blue MR40058 £55**

2 Free Stylus

**HTFR HEADPHONES**  
**T-SHIRT**

New headphone 'over the shoulder' design for the DJ who just can't bear to feel like he's away from his decks! Just one of a huge range of quality clothing available from Hard To Find Records. Call our sales team on 0121-687 7777 or see our specific webpages for more details.

**MR90107 £16**

**RECORD PLAYING**  
**VW VAN - GADGET**

Quite possibly the coolest item we've ever sold and a complete collector's item. Place the van on the record and as it drives round at 33rpm it plays the tune through a speaker in the back. This is not a toy and is really handy if you're a second hand record collector to check sound quality before you buy. **www.htfr.com/turntable**  
**MR70235 £59.95**

Artist / Group	Record Title	Comments / Remixer	Format
ALCATRAZ	GY ME LIV	ORIGINAL DUB / BEATS	USA
ALISON LIMERICK	WHERE LOVE LIVES	FRANKIE JACKLES/DANCING DIVA MIXES	UK
ATFC	FAKEMAN	MAIN / GOOD LOVE DUB MIXES	UK
ATFC	TRANSPARENT	ORIGINAL MIX / ATFC OPAQUE DUB	UK
AUDIO DRIVE	RELEASE YOURSELF	BW HYPONOTISE NE FEAT EARL 16	UK
BLOCK 6	MUSIC & VINE / ALL I NEED 2002 (REMIXES)	SPEAKEASY 3000 / SATIN SOULS REMIX	USA
CLC MUSIC FACTORY	PRIDE 2002	PEDRO DA SILVA 2002 REMIX WICKED	UK(P)
CLUB 6	WEEKEND 2002 MIX	FULL INTENTION ON THE REMIX	UK(P)
CUT THE 0	WHO NEEDS A LOVE LIKE THAT (GROOVE RMX)	AMAZING HACIENDA VOGUE CLASSIC	UK(P)
DIGITAL SOULS	WASHING MY TIME	BW FUNK	UK
DIRTY FUNKER	FUTURE	SAMPLES NONE - NOTHIN TRIBAL MIX	UK
DJAE AMADOR	PSYCHO X GIRLFRIEND	MAIN / PQM REMIXES	USA(2)
EURYTHMICS	HERE COMES THE RAIN (REMIX)	HOOL RICHARD VISION MIX	USA(P)
FONIC DECIMATORS	LOVE THE MUSIC	ORIG / H-FI SERIOUS REMAKE	UK
GROOVE ARMADA FEAT RED RAT	THUNDER	BW EASY FEAT SUNSHINE ANDERSON	UK
IAN POOLEY & MAGIK J	PEA	ORIG / POOLEY'S BACK HOME MIX	UK
JANET JACKSON	STEPPIN' OUT (JUS REMIX)	SET TO BLOW UP IN THE UK VERY SOON	USA(P)
JOE SMOOTH	PROMISED LAND	ORIGINAL IMPORT COPY	USA
JOHN CLARKE	OUR WAY	BW THINKING OF YOU	UK
KETCHA JENKINS	I NEED SOMEBODY (CHICAGO REMIX)	VOCAL HOUSE MASSIVE @ THE HACIENDA	UK(P)
LIQUID PEOPLE	COLD BLOODED	BW HERE WE GO	UK
LIQUID PEOPLE PRES. DA PEEZ	TOO MUCH LOVE	ORIG / PROBLEM DUB DUB MIXES	UK
LIQUID PEOPLE PRES. DA PEEZ	OPEN UP YOUR HEART	ORIG / BOBBY MIX	UK
MARY J BLIGE	99 %	ORIG / ODDYATU / PERCENTAPELLA	UK
MAY FEAT BIANCA	IN MORE DREAMS 2002	ATFC / SLACKER REMIX	UK
MEKKAH FT BRYAN CHAMBERS	TO BE IN LOVE	ORIG / BEATS / DUB / RASCAL DUB MIXES	USA
MICHAEL JACKSON	RACE OF SURVIVAL	BIG TRACK - GETTIN' SIGNED TO DEFECTED	UK
MO'N	BAD 2002	TUFF & FUNKY 2002 RE-WORK WICKED	UK(P)
PRASSAY	IN THE WORLD (REMIXES)	ATFC / SLACKER REMIX	UK
RETRO BIZA PRESENTS	KRVSIN	BIG ROOM FUNK-HOUSE ANTHEM	FRENCH
RETRO BIZA PRESENTS	RETRO BIZA (PART 2)	AWESOME 3 - DONT GO	2 X LP
RHYTHM PLATE	NEW JACK INFECTION	LET ME SHOW YOU	USA
ROBBIE OWENS	THE HUM MELODY	BW EVO DISKO	UK
ROBBIE OWENS	YOU ARE THE CHANGES	PETE TONG ESSENTIAL NEW TUNE	USA(P)
SANDY RIVERA FEAT HAZE	KEEP YOUR HEAD UP	NEW DEFECTED BY THE GROOVE !!!	ORIG / SAN HAZE MIXES B.W. TROUBLE
SEEMUS	NEW FUNKED UP VERSION FOR 2002	ORIG / NUMATIK DUB / REMIX	UK
STRIKE	PERFECT MOTION (BOYS OWN MIX)	NEW FUNKED UP VERSION FOR 2002	UK
SUNSCREAM	THE BEST PART	RARE ANTHEM GET THE RE-PRESS	UK
THE SOLID GOLD PLAYAZ	GOLDEN BROWN 2002	ORIG / SWAT / COPYRIGHT REMIXES	USA
THE STRANGLERS	BANDO / BACK TO THE BEAT	SLIPPED DISCO / EARTH LOOP TRIBAL MIX	UK
TOO TERRY	NEW MILLENIUM	TO THE BATMOBILE LET'S GO	USA
USHER	U DONT HAVE TO CALL (SNEAK REMIXES)	DR KUCHO / XPORT MIXES	GERMAN
VHO DA FUNK FT JESSICA EVE	SHINEY DISCO BALLS (TRIBAL MIX)	4 DJ SNEAK REMIXES	USA
		MASSIVE TRIBAL SKUNK MONKEYS REMIX	UK(P)
<b>PROGRESSIVE HOUSE / TRANCE / HARD HOUSE / PROGRESSIVE TRANCE</b>			
ALTRUDE	TEARS IN THE RAIN	B/W MARRAKECH	UK
ANDREA DORIA	BUCHI BAG	FTW TONG PLAYS RADIO 1 BIG TUNE	ITALIAN
DEEP / SASQUATCH	EMERALD SAMPLER 2002	ASASHA (HARMONIC) REMIX	UK
DEEDROCK	PLAYING WITH KNIVES 2002	LIMITED EDITION PROMO SAMPLERS	UK(2)(P)
DEEDROCK	THE CAMELEON	ORIG / FILTERHEAD REMIX	UK
BLUE FISH	NAKED IN THE RAIN 2002	ORIG / JESSEY JAY REMIXES	UK
BLUE PEARL VS BARR PILOTS	THE SECRET WISH 2002 (REMIXES)	ORIG / NYO BREAK MIXES	UK
BLOCCOCCO LIFE	CLOCK WORKS	THROBBIN 2002 FLOORSHAKER	UK
BRANBOW	NIGHTMARE	ALICE / LANGE REMIXES	UK
BREATHA	COM ON	THE PRODIGERS REMIX	GERMAN
CASSELLE & CHRISTOPHER	MIDNIGHT SUN	ORIG / PRIME MOVER REMIX	UK
CHARLY FATH	SCS	ORIG / SEB FANTASY REMIXES	UK
COSMIC GATE	THE WAVE	S ROWELL / FRANK TRAX V ORGAN RMX	UK
DA TECHNO ROBEHMAN	DIRTY VEGAS	B/W RAGING (STORM)	UK(P)
DIRTY VEGAS	THE LORD OF THE RINGS	ORIG / DOR MIX	UK
ELTON JOHN	ROCKET MAN (HARDISS REMIX)	MASSIVE PROG-BAND ALBUM	2 X LP
ELTON JOHN	SWEET DREAMS (PROGRESSIVE REMIX)	SAMPLES THE FILM LORD OF THE RINGS	GERMAN
EURYTHMICS VS HELLPASS	LOVE IS A STRANGER 2002	RARE SCOTT HARDISS REMIX	UK(P)
EXIT EEE	EPIDEMIC 2002 (REMIX)	ORIG / SCOTT HARDISS REMIX	UK
EXODUS	ENEMA	MASSIVE PROGRESSIVE RE-WORKING	UK
LEGOS AND (YELLOW VINYL)	FREQUENCY	PANTS & CORSET REMIX	UK(P)
GREEN COURT FT LINA RAFN	SILENT HEART	ORIG / GUY GERBER REMIX	UK(P)
GUS GUS	BELEAVE (REB REMIX)	LIMITED EDITION NASH UP	UK(P)
HERNAN CATTANEO	SATELLITES	ORIG / PHIL KIRAN REMIX	UK
INSIGMA	OPEN OUR EYES	CLUB / FLUTLIT REMIX	GERMAN
INTRIQUE	LATINO NIGHTS	ORIG / PHIL KIRAN REMIX	UK
JAN JOHNSON	FLIST 2002 (REMIXES)	ORIG / CHILLER TWIST REMIX	UK
JASON OJEDA & MOTOMO	MUCH BETTER MAN	TOP QUALITY TRANCE TUNE BUY IT	UK
JAYCEE	PLASTIC DREAMS (REVISED)	ORIG / NOEL SAMPSON REMIXES	UK
JUSTIN BOURNE & J. PIDGEON	HARDCORE NOISE	SASHA ANTHEM (SAMPLES PEARL JAM)	USA(P)
JUSTIN TIMBERLAKE	CRY ME A RIVER (REMIXES)	ORIG / MURK / MORALES / MORAES RMXS	USA
KLAUS	ALWAYS / WWW	ORIG / JAMES LAWSON REMIX	UK
LANDA	MUSIC N CONTROL	ORIG / HAMEL J J FIASCO MIX	USA
LEANA	REQUEN FOR A DREAM	FT ON DIGNED BEDROCK ESSENTIAL MIX	UK
LEFTFIELD	LEFTFIELD	AS PLAYED BY SASHA HOLLANDS 2002	UK
LEFTFIELD	NOT FORGOTTEN (REMIX)	ORIG / AMBIENT REMIXES	UK
LEFTFIELD	DIE ANOTHER DAY (REMIXES)	CLASSIC LEFTFIELD	2 X LP
MADONNA	UNFINISHED SYMPATHY 2002	TOTALLY AWESOME RE-ISSUE	UK
MADONNA	WANT STOP REMIX	B/W MORE THAN LOVE	UK
MADONNA	YEKE YEKE (HARD FLOOR MIX)	DIRTY VEGAS / DEEP / THUNDERPUS	USA(2)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	DIRTY VEGAS / FELIX DA HOUSECAT RMXS	UK(2)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	BRAND NEW PROG-HOUSE RE-WORK	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	ORIG / SASHA ANTHEM REMIX	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	UNQUESTIONABLE SASHA CLASSIC	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	HARD FLOOR REMIX CARRIED BY SASHA	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	ORIG / VOOODOO & SERANO / R SEARLE	GERMAN
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	BW TAKE ME AWAY	USA
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	KING OF SPIN VOGAL / DUB MIXES	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	MASINO ONE SIED TUNGE	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	ORIG / STEVE MCKAY REMIX	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	4LP OF ALL VAN DYK'S MIXES	4 X LP
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	MASSIVE ALEX K REMIX	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	STONK NEWBORN HOUSE REMIX	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	BW RUSSIAN TRANCE	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	SASHA & DIGNED ALL OVER THIS GEM	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	MASSIVE ALEX P RE-WORKS	UK(P)
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	ORIG / MODELL MIX	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	AKA TOM STEPHEN & D RAMIREZ MIXES	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	MASSIVE ALEX P REMIX	UK
MADONNA	YEKE YEKE (HARD FLOOR REMIX)	ORIG / PRIME MOVER REMIX	UK
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MADONNA	YEKE YEKE (HARD FLOOR REMIX)	VOLTS VAGNER MIX	UK(P)
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# 20 Reasons Why...



With respect, the right honourable gentleman is a punk-ass bitch

I refer the honourable gentleman to my earlier reply

order

## ...MPs are more real than gangsta rappers

Order! Order! Why it's cooler to be an 'upstanding member' than to have a reputation for 'spitting'

**1** MPs are so street, they don't even release records! Stick that in your Uzi and fire it, you fakers with your 'record contracts' and 'street teams'.

**2** And, to the inevitable sad vinyl spud who is even now compiling a list of Members of Parliament who HAVE released records, a message. Try sending it in and we'll make like So Solid in Ibiza and bash you in the tits.

**3** Gangsta rappers carry guns, whereas MPs have control over nuclear weapons. We know who we'd fancy when the shit went down and it wouldn't be Cypress bloody Hill.

**4** MPs and gangsta rappers are both always being caught puffing on the demon weed. . . BUT ONLY MPs ARE NOT ACTUALLY SUPPOSED TO! Is that not realer than smoking when you're supposed to? Huh?

**5** If Tony Blair wanted to, he could invent a law declaring that all gangsta rap artists, by law, must dress in tutus, carry feather dusters wherever they go and pay a £200 fine every time they say a rude word. Whereas all rappers can do is spit some rhymes about how Tony is a bit of a tosser.

**6** The average MP will know, however vaguely, who Eminem and The Blazin' Squad are. However, neither Eminem nor Blazin' Squad will know who, for example, Michael Hancock (Liberal Democrat MP for Portsmouth South) is. MPs, therefore, are not mainstream sell-outs, unlike gangsta rappers.

**7** Everyone knows what an MP is but, if you believe the fucknuts who write for the papers, Ms Dynamite is an example of a gangsta rapper.

**8** No matter how offensive and objectionable the lyrics of Snoop or Eminem might be, they will never be more damaging to polite society than the words of Jeffrey Archer.

**9** Who, lest we forget, is 'on lockdown' even as we speak. Shove that up your arse Mister Marshall 'Got Arrested For Firing Paintballs At Hookers Once' Mathers.

**11** Who would you write to if you were unhappy with the uneven road surface outside your local chip shop - Ja Rule or your local MP? So who do you think is more down with The People? Precisely.

**12** What is 'serving your constituency' if not 'repping for your hood' followed to its logical conclusion? These cats, they roll with a posse 20,000 voters deep, guy!

**13** Members of Parliament receive discipline from a woman with a whip on a near-daily basis. That's some freaky ass shit, yo.

**14** Especially since some of them quite *literally* receive discipline from a woman with a whip on a near-daily basis.

**15** Members of Parliament are in a party 365 days of the year! Often for 40 years! That's hardcore.

**16** If you put the Wu Tang Clan in the same room as Maggie Thatcher and Mo Mowlam, who do you think would be running from it screaming after under ten seconds?

**17** Besides, the Wu Tang Clan have only got one Oi! Dirty Bastard. The House Of Commons has got about 200 of them.

**18** MCs may boast about how many women they're shagging, but MPs get to fuck the entire country, and, sometimes, other peoples' countries too (nb: satire).

**19** Rappers who think that they've got a 'blinging pad' should go round the Houses Of Parliament some time. It's got a pub in it!

**20** Until Eminem is found dead in a stockings with an orange stuffed in his gob, we've really got nothing to discuss here.

**10** What makes up the average day of an MP? Get up, enter a large arena full of people who dislike you, step up to the mic and battle for hours with your heckling peers. They're clearly more underground hip hop than Rawkus will ever be...





# DIRTY STOP OUT

SATURDAY NIGHT TIL SUNDAY MORNING. 11PM - 8AM

FEB 15

**FUTURE**

## FUTURE MEETS DEVIOUS 6TH BIRTHDAY

**BOX**  
FERGIE  
JOHN KELLY  
JOHN ASKEW  
**rulin BAR**  
GARETH COOKE  
TEE SMITH  
SIMON GRANT  
DARREN STONE  
DAVE REEVES

**BABY BOX**  
**RED:**  
SCOTT SIMONS  
JEFF SEARLE

FEB 22

**SOUL  
HEAVEN**

## SOUL HEAVEN PRESENTS MAESTRO FILM PREMIERE AFTERSHOW PARTY

**BOX**  
DANNY KRIVIT (BODY & SOUL)  
BOBBY & STEVE  
CHRISSY T  
**rulin BAR**  
PHIL ASHER  
ANDY WARD  
NEIL PIERCE  
LUKE MCCARTY

**BABY BOX**  
**SOUL ROOM:**  
DOUBLE JAY &  
FRIENDS

MAR 01

**D** Defected

## DEFECTED IN THE HOUSE

**BOX**  
BRIAN TAPPERT (JAZZ 'N' GROOVE)  
STEPHAN MANDRAX  
(SHAKEDOWN)  
TERRA DEVA-LIVE  
**rulin BAR**  
PAUL FARRIS  
LIQUID PEOPLE  
NIC FANCIULLI

**BABY BOX**  
**FAZED 3RD BIRTHDAY:**  
STEVE BIRD  
ASHLEY ROBERTS  
DANIEL BREW  
TERRY BEDEAU

MAR 08

**rulin**

## RULIN PRESENTS... BIG ROOM DRAMA

**BOX**  
TEDD PATTERSON  
PETE HELLER  
MARC HUGHES  
**rulin BAR**  
GARETH COOKE  
DIGITAL SOULS  
JEREMY B

**BABY BOX**  
**FUNKY TROLLEY:**  
BOOGA  
DON CRAIG  
NOTUSHABI  
PACKER  
SI

MAR 15

**FUTURE**

## FUTURE

**BOX**  
DAVE PEARCE  
JOHN O O FLEMING  
JOHN ASKEW  
**rulin BAR**  
PAUL WOOLFORD  
WILL GRANT  
GARETH COOKE

**BABY BOX** **M:**  
**NU-SKOOL TRIBAL ROOM**  
**HOSTED BY VUDU RECORDS:**  
DEEPGROOVE (DECKS & EFX)  
V'S  
D RAMIREZ

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Hype, Kenzi (Deja Vu), John Mancini (Cote