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fool
to
cool

Proper!

This summer's biggest
house anthem revealed

Six-way girl

MC action!

Starring Lisa Maffia

**Stone Roses'
acid house album**

Uncovered p66

Iraq v Ibiza

DJ Hell v Jeff Mills

Madonna album verdict

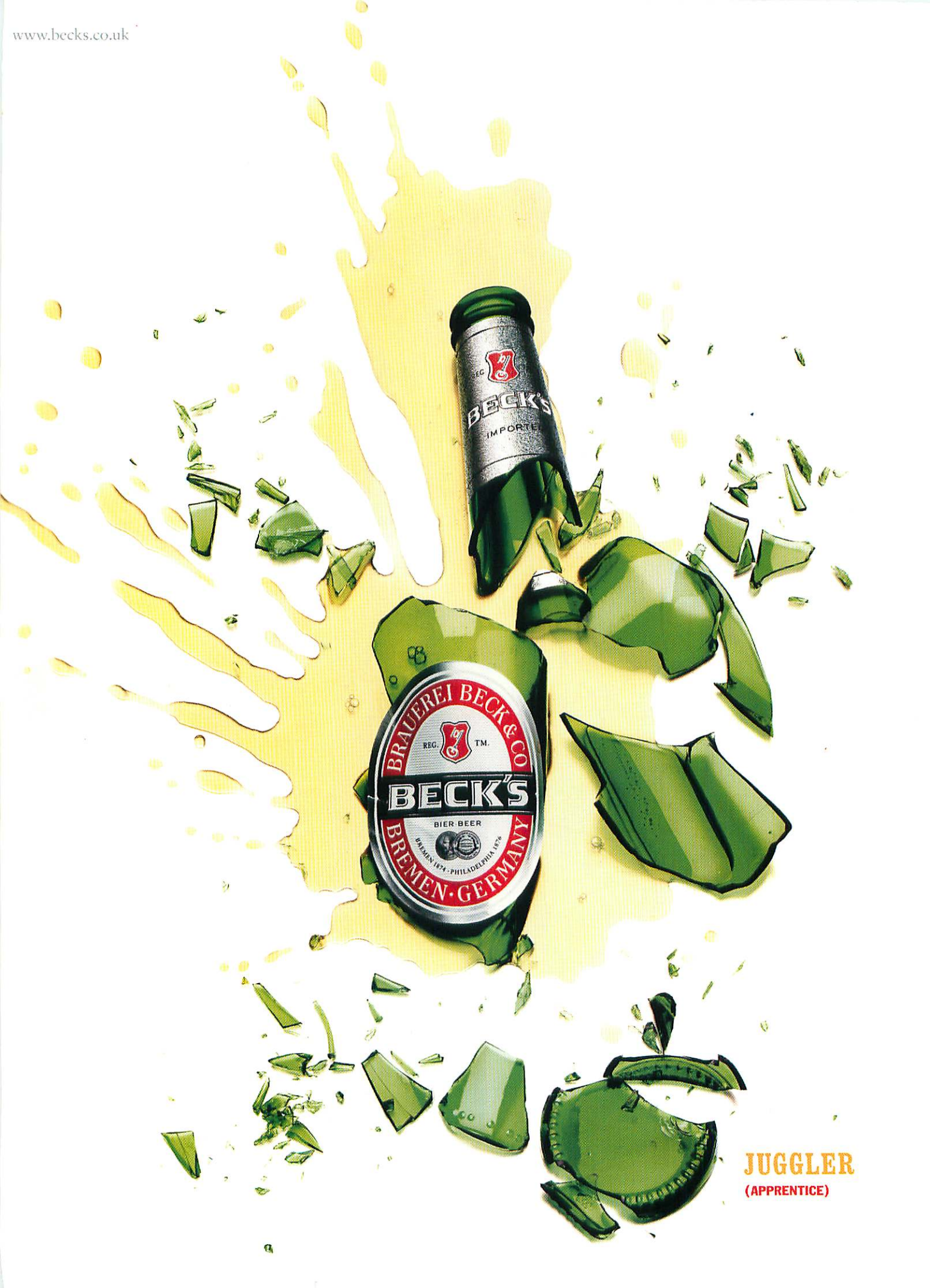
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May 2003 £3.80



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AOL Keyword: Muzik



JUGGLER
(APPRENTICE)

THIS MONTH IN...

MOZZAK

"I LIKE POT, IT'S
NOT ADDICTIVE.
SOMETIMES YOU
WANNA LEVEL OUT"
JUSTIN TIMBERLAKE

p42 Justin Timberlake, the all singing, all dancing, all spliff-smoking king of dance-pop

p54 Queens Of The Mic

Lisa Maffia heads our six-way female MC talent pile-up

p60 "I love this record! More daiquiris all round!"

Miami 2003: the hottest tunes and gossip from the WMC

p62 "Most contemporary dance music is shit!"

Goldfrapp, the UK's most candid chanteuse, tells us how it is

p66 The Best Albums Never Made

Did you know DJ Pierre nearly produced the Stone Roses' first LP? Muzik reveals the mind-boggling collaborations that never were...

p50 Jacques Lu Cont

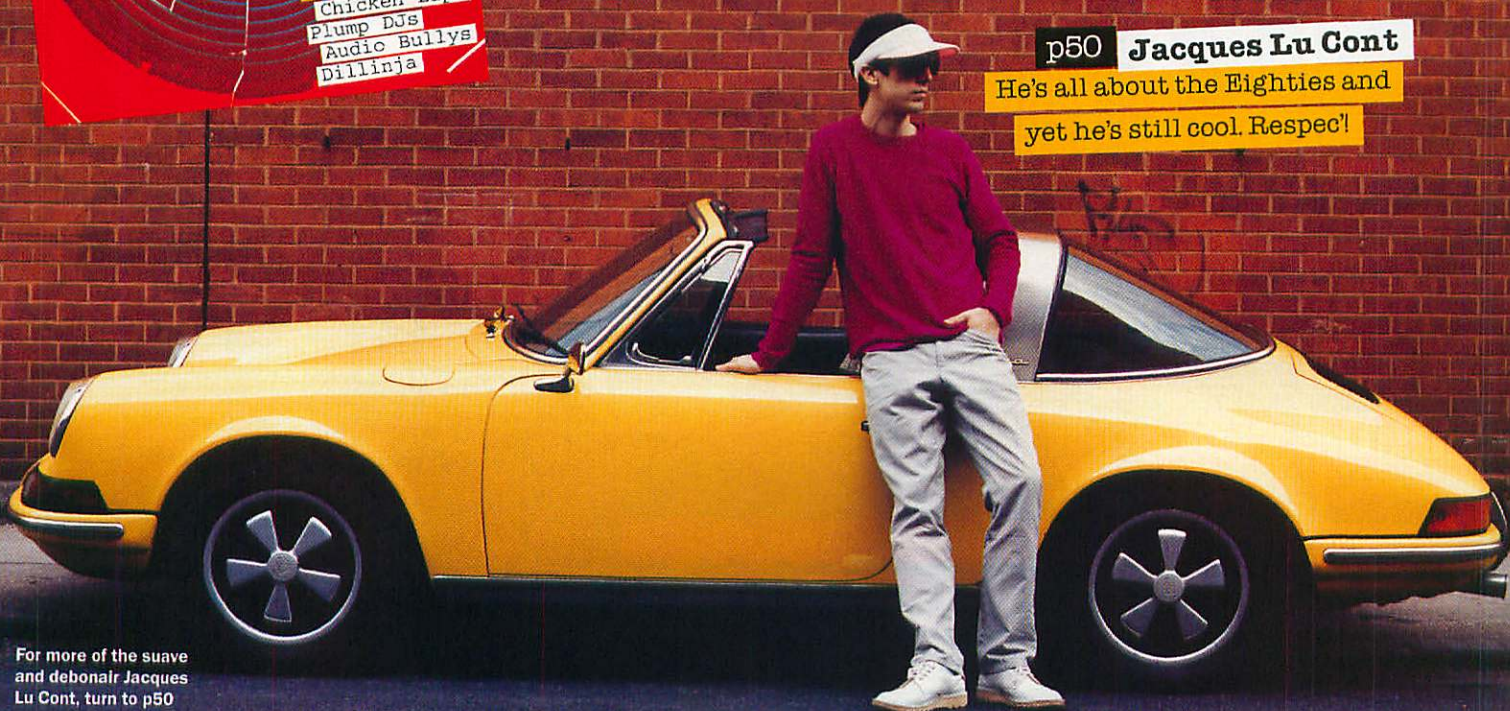
He's all about the Eighties and yet he's still cool. Respec'!



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RUFFNECK SOUND ALERT!

WHAT'S ON YOUR FREE CD?



For more of the suave and debonair Jacques Lu Cont, turn to p50

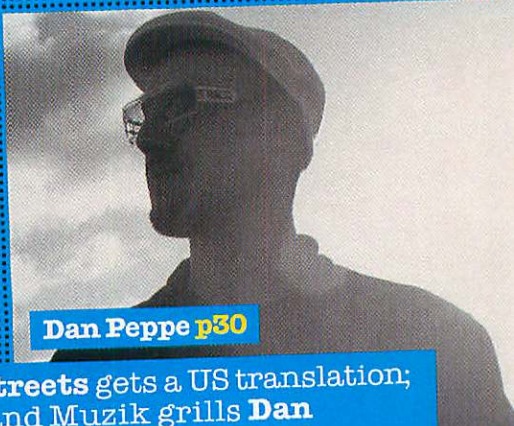
EVERY MONTH IN...



The Message p13



The Streets p32



Dan Peppi p30

DJ Hell parties in London; **The Streets** gets a US translation; Mira Ladytron burns us a disc; and Muzik grills **Dan Peppi** and analyses the **Beastie Boys'** anti-war lyrics



The Tunes p69



Tricky p73



London Elektricity p69

Big names (**Madonna**, **Tricky**) turn in good albums, smaller names (**London Elektricity**, **The Bug**, **Adult.**) produce great ones. Comps include Fabric, Output and 'Skinhead Classics'!



Clubs p99



DJ Manual p108

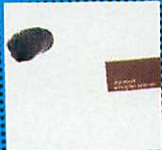


X-Press 2 p115

Francois Kervorkian and Derrick May together at Tribal Sessions! Plus a walkman round-up; X-Press 2 rare shit and H-Foundation undergo Muzik's 'Brain Scan'

Subscribe now and get a free Gilles Peterson CD! p121

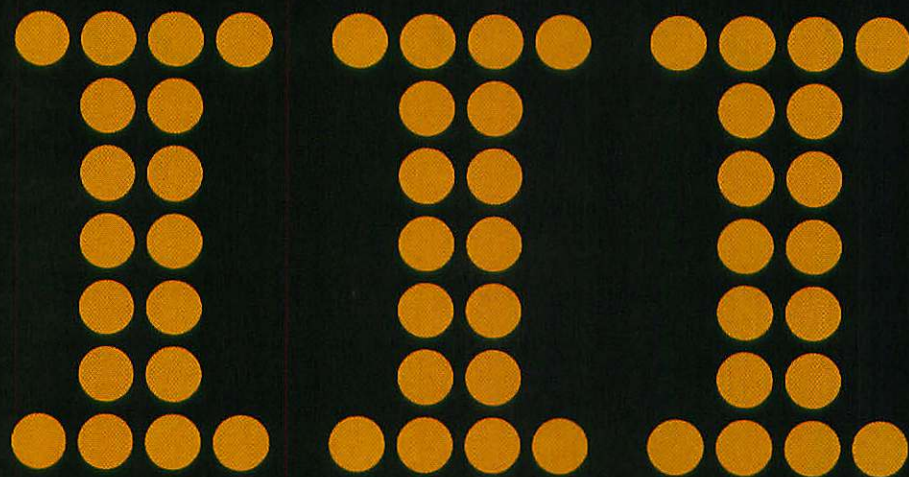
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The Cover

Photograph: Steven Klein/CPI/Katz

Bob Sinclar



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Your free CD

YOUR TRACK-BY-TRACK GUIDE

THIS MONTH'S MUZIK COVERMOUNT

BASSLINE PRESSURE

From Chicken Lips and Agoria to Mr Vegas and Dillinja, MJ Cole's booming mix pulls no punches

Whatever genre of dance you're in to, there's always one inescapable element – the bass. As the dance mainstream implodes and the urban underground is demanding to make itself heard, bass culture – from the Audio Bullys' acid ska to Plump DJs bottom-heavy

"THE UK SOUND IS GRIMY AND RUGGED, THE AMERICANS ARE SMOOTH, BUT WE'RE THE PUNKS"

breaks – is tearing onto the dancefloor, pounding ribcages and breaking down barriers. This is the real sound of urban Britain, a million miles away from Lauryn Hill wannabes and sexless r&b boy wonders.

"While it's nice to be known for that 'Sincere' sound, I want to show people that I'm not just a one-trick pony," says MJ Cole of his Muzik mix. "The bassline scene is like a pendulum, where it's really poppy one moment, then it gets really dark, which is where we are now."

"I'm really into it. We're experiencing a great period in dance music at the moment, because there are so many

sub-genres cross-fertilising. I was unfamiliar with about half of the tunes here, but I stuck them in BPM order and started jiggling them around from there – you just get a feel for these things after a few years.

"This CD is a feather in the cap for the UK urban scene. We're good at being a bit grimy and a bit rugged over here. The Americans are always a bit smooth, but we're the punks, the people with pierced tongues who like to overstep the mark. The bassline thing is part of that – it's sticking its tongue out at smooth music."

MIXED BY MJ COLE

BASSLINE PRESSURE
IT'S A RUFFNECK SOUND

includes tracks by:
Chicken Lips
Plump DJs
Audio Bullys
Dillinja



1) Chicken Lips Wind Ya Neck In with Andrea Doria Bucci Bag (acappella)

We'll forget about the big beat years – the Chicken Lips boys have been coming out with some classics recently and this swooshing slice of disco punking breaks-house is a stormer. And that 'Bucci Bag' acappella works like a dream. . .

MJ: "A really good starter for the album, quite mellow, but it introduces the bass as an instrument very obviously in the track. It's got these very hypnotic beats, but it's quite slow, so I've pitched it up."



2) Agoria Kofea

French Muzik fave Agoria's Flat Eric-style slab of UK garage-influenced techno fucks with the frequencies as only those Gallic filter phillanderers can.

MJ: "This fits very well with the previous record. It's more housey, but still at a leisurely pace. This is where we hear the first 'Whup' bass noise of the mix."



3) Audio Bullies Face In A Cloud

After their headlining role a few months back, the Bullies return for a glittering covermount cameo with one of their finest moments. 'Face In A Cloud' is pure amyl-house, a swirling, trippy bass-rush.

MJ: "I love this tune. It's incredibly raggedly put together – when you start mixing it, you think you've got it, but

then the programmed stuff comes in half a beat early. I had fun with that in the studio! It's got proudly and blatantly sampled loops mixed into some grinding breakbeat stuff. I like the balls of those guys, and it's great way to introduce the breaks element."



4) Plump DJs Squeaks And Bleeps

If you were to call the Plumps Kings Of Squelchland you'd be irredeemably infantile, but close to the mark. A teasing glimpse of the treats waiting for us on their debut artist album later this year, this is stroboscopic club gear. One day, all breakbeat will be as good as this.

MJ: "Fantastic tune. I love the way that you've got this warping sound before it drops, and that sound just carries on through. These guys understand the syntax of instrumental dance music."



5) Roots Manuva Dreamy Days (MJ Cole Mix)

'Dreamy Days', of course, you'll recognise from the album that should have won the Mercury Music Prize. MJ's own re-rub is re-vocalled, toughened up and ready for bouncement action.

MJ: "This was the beginning of an era for me using really vicious bass sounds that I'd never used before. It was a reaction to everyone saying that my stuff was really 'nice'. This was me getting angry and saying 'sod you' with the nastiest bass sound I could find."



6) Artful Dodger Ruff Neck Sound (Basement Mix)

A ragga-tinged chunk of rudeboy rapaciousness flavoured with sitar and Bollywood-style vocals. Craig David seems a world away.

MJ: "This crosses genres, taking garage and r&b and fusing them together, using the bassline as the glue. It's

an older track, but it's a new mix at a garage tempo. Dubaholics do all these mixes, but it probably doesn't say that on the record!"



7) Shut Up And Dance Featuring DJ Hype Reclaim The Streets

You don't get production partnerships who know much more about bass than these guys – they've been loosening bowels since year dot. 'Reclaim The Streets' is a snarlingly misanthropic anti-globalisation anthem.

MJ: "This is very reminiscent of a lot of Zinc's stuff. It uses a triplet groove – the Wayne Smith tune later on in the mix uses the same thing. It's a different rhythm to use, but at a garage tempo. It's really grimy, and I like it."



8) Visionary Underground Featuring Aref Durvesh Freedom

Eastern-influenced breakbeat bizness, with unlikely lashings of Vangelis sweeping its way through the pulsating bassbin rattle. The sound of the Asian underground turning up the bass and exploding convention.

MJ: "Yeah, an interesting one that floats in on this ethereal vocal. I like the way it mixes into the previous record. It's a deep bassline record, not jump-up at all. It's got an almost trancey bassline."



9) Radioactive Man 'Ave That

It's not very often that you see Andy Weatherall's mate Keith Tenniswood on the same mix CD as Artful Dodger, but we'd like to see more of it, frankly. A snotty-nosed, bratty brute of an electro track that's as stooped as a Hoxton fin.

MJ: "Industrial bassline – *vorsprung durch technik!* It's got this electronic voice throughout – this is a more articulate number after the bhanga-ish thing before. Much more from bar to bar, rather than a horizontal groove. A very electro bassline."



10) Wayne Smith Under Me Sleng Teng

An acknowledged classic and the first ever digital reggae tune, this proto-junglist bass groove shows that the more things change, the more they stay the same. And what is 'sleng teng'? Remarkably for a reggae record, it's a slang term for marijuana!

MJ: "This is a classic, all-time reggae favourite – if you don't know this bassline, you might as well give up now."



11) Alozade & Hollow Point Featuring Mr Vegas Under Mi Sensi

Twisting the usual dancehall convention of mixing different songs over the same riddim, here's a modern update of 'Sleng Teng', with a totally different beat. The first sign of a modern electro influence on dancehall, it's a riotous, drug reference-flaunting rekkid.

MJ: "Another Greensleeves classic. It's a remake of the previous tune, but very modern, very uptempo. You couldn't get more energy in a tune than this one. I'm very appreciative of independents who push music because they love it, and Greensleeves are a great example of that. They are a portal to Jamaican artists for me."



12) The Bug Versus The Rootsman Featuring He-Man Killer

Muzik's Kevin Martin (for The Bug is he) specialises in a spectacularly heavy, gnarly brand of granny-scaring techno-dancehall. The stinking, skunk-drenched grooves of 'Killer' rank among his most brutally funky efforts, while the only line from He-Man that we can fully decipher is

"Me gun it a bawl 'rat-tat-tat-ah'". Babylon can't test.

MJ: "I love this tune, it makes me want to vomit, but in a really good way. They've gone out of their way to make it completely distorted. They've just turned everything up on the desk and mashed it up. Ridiculously heavy. If you want to rumble the place play this – it's violent, it's nasty, it's dark, it's filthy – but it's excellent."



13) Dillinja Transcope

We've never had any truck with those who claim drum & bass died back in '97 – what can they be talking about, when the scene still produces such an embarrassment of hip-swinging riches? 'Transcope' has gut-wrenching bass, unpredictable rhythms and shades of techno – in short, everything you need from a tune.

MJ: "The kind of thing I'd play as the last tune of the night. I'm a bit of a drum & bass man myself, and it's got that lovely, hypnotic 'Chime'-like intro, before it drops into the filthiest bassline ever. As soon as I stuck this tune on in the studio, the speakers were on number 11."

MJ Cole's album 'Cut To The Chase' is out now on Talkin' Loud/Mercury

VIRGIN LOVES



Sandy Rivera
In The House

The second instalment from Defected's series comes from Kings Of Tomorrow's Sandy Rivera, who provides 2CDs of deep, soulful and pumping house, including the singles Changes and I Can't Stop.

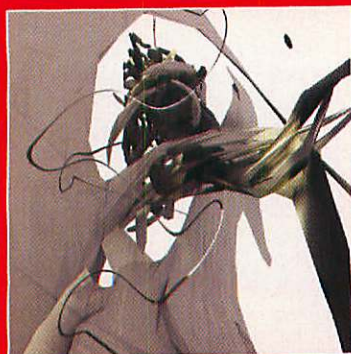
Out 21 April



Azuli Presents
Miami 2003
Various Artists

Azuli Presents Miami 2003, featuring Sam La More's Hold On, E Funk's Shout and Planet Funk's Who Said. If this Azuli-led collection's anything to go by it'll be the best event yet.

Out Now



Autechre
Draft 7.30

Autechre's seventh album sees the group reach new levels of creativity from a band frequently used as the benchmark for electronic musicians worldwide.

Out Now



Bob Sinclar
III

The latest album from French house pioneer fuses gorgeous Cerronne-style classic gay disco sensibilities with vintage '80s wiki wiki hip-hop and the stark electronics of 2003's underground dancefloors. Genius!

Out Now

What's on the Muzik stereo?



*this month
we have
been
listening to...*

Zoot Woman

It's Automatic (Remixes) (Wall Of Sound)

Our man Middleton turns in another classic bleep-house remix, and the essential 'Paper Faces' remix is finally available on the flip. See p50 for more Lu Contish behaviour

Fernada Porto

Sambassim (MadZoo 2003 Mix) (Sambaloco)

MadZoo's smart remix of LK's cool cousin chops up the vocal and throws in some tough new Brazilian beats for good measure. See Compilations, p81 for more Latin d&b madness

Puff Daddy

Let's Get Ill (Bad Boy)

A dark and dangerous, bass-heavy snake - think 'Energy Flash' with Kelis singing, Puffy rapping and Deep Dish, Emerson and Lu Cont mixing. See Vocal Track, p11 for a very rude letter about the Diddy man

Northend

Can't Put A Price On Love (Whacked)

An Eighties disco gem from Boston's Northend, dug up and dusted off by Arthur Baker and Tim Sheridan. See p7 for more, ahem, 'plump DJs'

Fat Truckers

Superbike/Teenage Daughter (IDJG)

Two of the finest moments from t' Truckers skill new album, on an almost illegally desirable seven-inch disco biscuit from DJ Hell's label. To be given more Hell, turn to p13. Jeff Mills is in there too!

ipr

The Muzik office set-up

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



DENON Technics bluroom STANTON Pioneer ELAC

MUZIK

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Vocal Track

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Please include your name and address

Letter of the month

Greeks win gifts

Dear Muzik
My problem is very simple! What? My problem is the dance scene in my country! I am from Greece and the people here thinks that pop = house, house = techno and so on. The best album for this time in my city is the new album by Dannii Minogue! We have a really very serious problem cos we can't listen to the beat of good music! But thank GOD your CD is one of our last chance! Thanks guys!
Cockney Lama, Thessaloniki, Greece

Thanks Cockney. For having the best name EVER, and writing one of only two positive letters we've received all month, you win a subscription!

Poles apart

Dear Muzik
There is no such thing as a UKG scene in Warsaw Poland ('What's Big Where?', issue 95)! It seems that the only big thing is your empty balloon head, you snot faced jerk. Get your facts straight before you insult yourself again. You should fly down here, and I'll beat you with a vodka bottle over your teeth.
Rad Klemczak, Warsaw, Poland

Empty balloon head?



Disc-oh!

Afternoon all at muzik
Could you possibly put more effort into your free CDs? The Gilles Peterson mix was proper, but apart from that and Chris Coco's mixes, all your CDs have been housey shitey. How about some drum & bass/jungle, hip hop, techno, or something a bit left of centre?
Samuel Williams, Cardiff
PS Junior Senior make me happy, so shut your cake-hole, willy face

Willy face?

Fuck dancing, let's politic!

Dear Muzik
Perhaps it's time to give a little more thought to the relationship between politics and dance music. In issue

95's Vocal Track, you seemed impressed by the opinions of 'A girl', despite the lack of coherency of her letter. 'A girl' is right that certain MPs' remarks, quoted by Muzik ('Taking The Rap', issue 94), which were made against whole music genres, are outrageous, and smack of artistic censorship. But she is quite wrong to say that any remark made by a politician stands for the government as a whole, and her concluding outburst of 'FUCK THE GOVERNMENT' is an aggressive, useless suggestion.

Music in general, and dance music in particular, has lost touch with its political power. If we want our positive culture to have a positive political effect, we must make sure that the views we express are constructive and representative.
Yours sincerely
Rupert Thomson, Bristol

Sorry Rupert, but views expressed by government ministers certainly DO represent the views of the government as a whole. We welcome informed debate in Muzik - and that's why you win this month's Special Prize - but we also welcome rag-losing and ranting. And, er, speaking of which...

Extreme violence starts with an E

"Hello, this is Boy George. I'm just ringing to say that if you write one more bit of shit about me I'm going to fucking come round and break all your legs and set fire to your office, you bunch of fucking cock-sucking wankers."
Boy George, by telephone

George, George. Do you REALLY want to hurt us? Carry on with this threatening behaviour and you won't be "a man without convictions" much longer...

Shitehouse?

Dear Editor
How many more women are going to have their brains smashed in with hammers before you morons stop promoting bands like Whitehouse? Yours sincerely
Richard, no address

Frankly, Richard, the only people you'd want to kill with hammers after listening to Whitehouse's ungodly racket are members of Whitehouse. We carried an interview with William Bennett on the Leftfield page last month because his band are of interest to a hardcore handful of specialist electronic music fans. The same page referred to the group last year as 'willy-waving sonic fascists'. This is a concept we call 'freedom of speech'.

Daddy Uncool

Dear Muzik,
I would like to share with your readers some formulae that help explain certain aspects of the dance music industry: Puff Daddy + House Music = Silly Cunt Puff Daddy - House Music Producers = No Future Puff Daddy + P Diddy = Same Shit, Different Smell.

Hope that's cleared up a few things. You see, dance music can be scientific and FUN!

Des the Les, by e-mail

Cheers for that, Des.

Fuück üp

Dear Muzik
The first track of your March 2003 cover CD is actually by a group called Kuusumun Profeetta (not Profeeta), and it is called 'Kovin Lentäen Kotiin Kaipaan' (not 'Kaipllan'). The album is 'Kukin Kaappiaan Selässään Kantaa'.
Antti Vähä-Sipilä (eat that!), Finland

Öops! Sörry äböut thät!

'Special' prize corner

This month's prize is a kosher, bona fide decent one. Y'see, our lovely chums at NRK, the nation's finest house label, have furnished us with 13 of their coolest deep 'n' funky house twelves AND a CD copy of their 'Singles 5' comp. Proper!



TEXTMUZIK

Send your pics and text to:

07732-169-179

Alright Muzik! Nice 2 c an improvement in ur last cover cd. A techno mix would b nice.

Dave Clarke rocks Shine, Belfast.



The sound of beautiful house music will be our lighthouse as we navigate thru a sea of soulless grooves.

Dog Soldiers... Top film! Pete Tong... Utter crap! U know I've got good taste.

Blip Blop. Dannii Minogue. Get Down. Beautiful flip flop.

Hey Muzik - here's X-Press 2 @ Stop The War benefit, Fabric! luv Jon Plimer xx



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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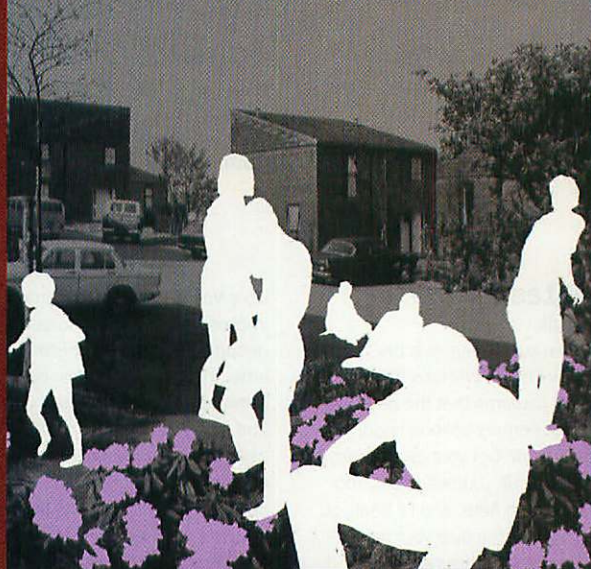
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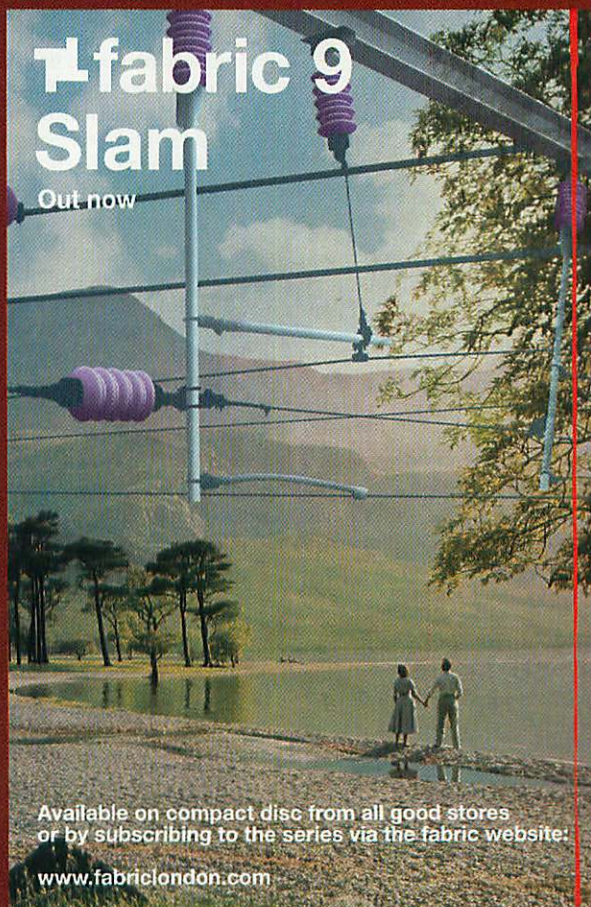
FABRICLIVE. 09 Jacques Lu Cont

Released 7th April



fabric 9 Slam

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www.fabriclondon.com

The Message

edited by LAUREN COCHRANE

Bucci Bag • The Streets USA • Ladytron • Chris Morris • Erick Sermon

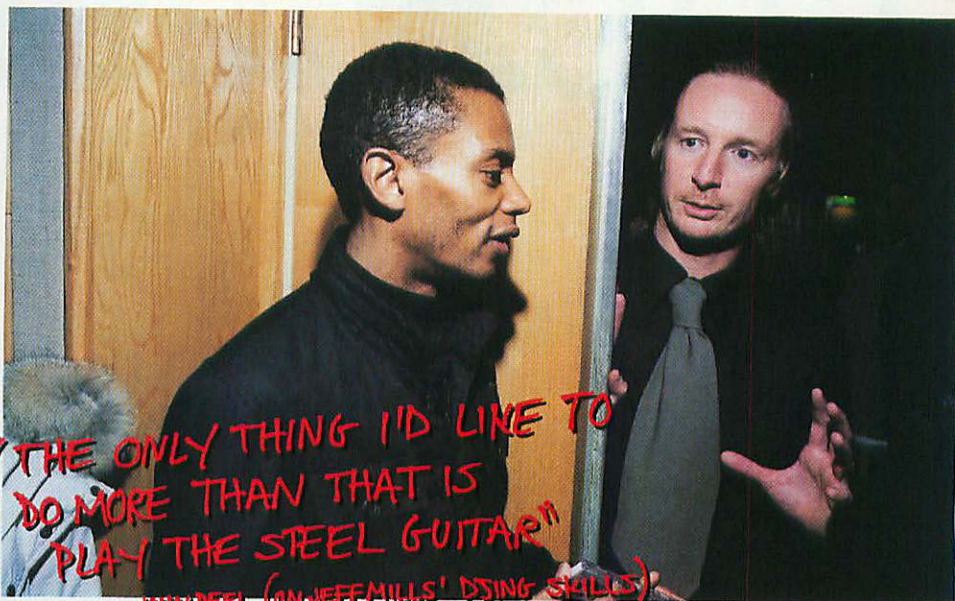


DATE
FEB 2003

Last month **DJ Hell** came to London and hooked up with John Peel and Jeff Mills. It was hot, three-way DJ legend action - and Muzik got to watch! »



The Message



» DJ Hell on his most recent trip to London:

"It was a disaster. I played a few gigs last year and after everyone I was like, 'I will never play here again'. I played at one party – I won't tell you which – and I just had to stop. I haven't done that in 20 years of DJing."

Do you think it's changed since then?

"Yes. It's got worse."

THE MEET

8:30pm

We're sitting in the salubrious Hilton Metropole hotel bar. DJ Hell (aka Helmut Geier), nattily dressed Bavarian, driving force behind the International Deejay Gigolos label and the man who foisted Fischerspooner onto ungrateful British ears, is in town for one night only.

Fortunately he's optimistic that tonight's proceedings will unfold rather more smoothly and agreeably than his last trip to London. We have about an hour before legging it to BBC's Maida Vale studios to catch up with Hell's old mate, fellow techno legend Jeff Mills, who's recording a live, one-hour mix for John Peel's show.

LET'S (GIGOLO) ROCK!

9:00pm

Dinner in the hotel bistro. Hell tells us about his latest venture – 'Gigolo rock'. He's signed Sheffield's Fat Truckers and Mo' Wax refugees the Psychonauts, whose forthcoming album is, apparently "sick. Some of it sounds like The Doors."

A man who instinctively knows where it's at, Hell's been spending time in New York, hanging out with DFA's James Murphy, unearthing illegal parties in Chinatown, dodging draconian licensing laws in Brooklyn and enthusing about The Rapture: "The greatest concert I've been to for years."

And what of our old friends Fischerspooner?

"I played at their recent show in New York and another one in Miami. They're better than ever. Casey was already a star when he came to Gigolo – he was born to it. They got a lot of criticism, but I've always said the English press just don't get it."

THE PHOTOSHOOT

9:50pm

A lightening photo shoot before going to Radio 1, conducted beside a dusty black piano tucked away at the end of a corridor. With Hell striking the required moody poses, an excitable woman rushes over to tell him "you look lovely when you smile".

FUCKIN' ELL ITS JEFF MILLS

10:15pm

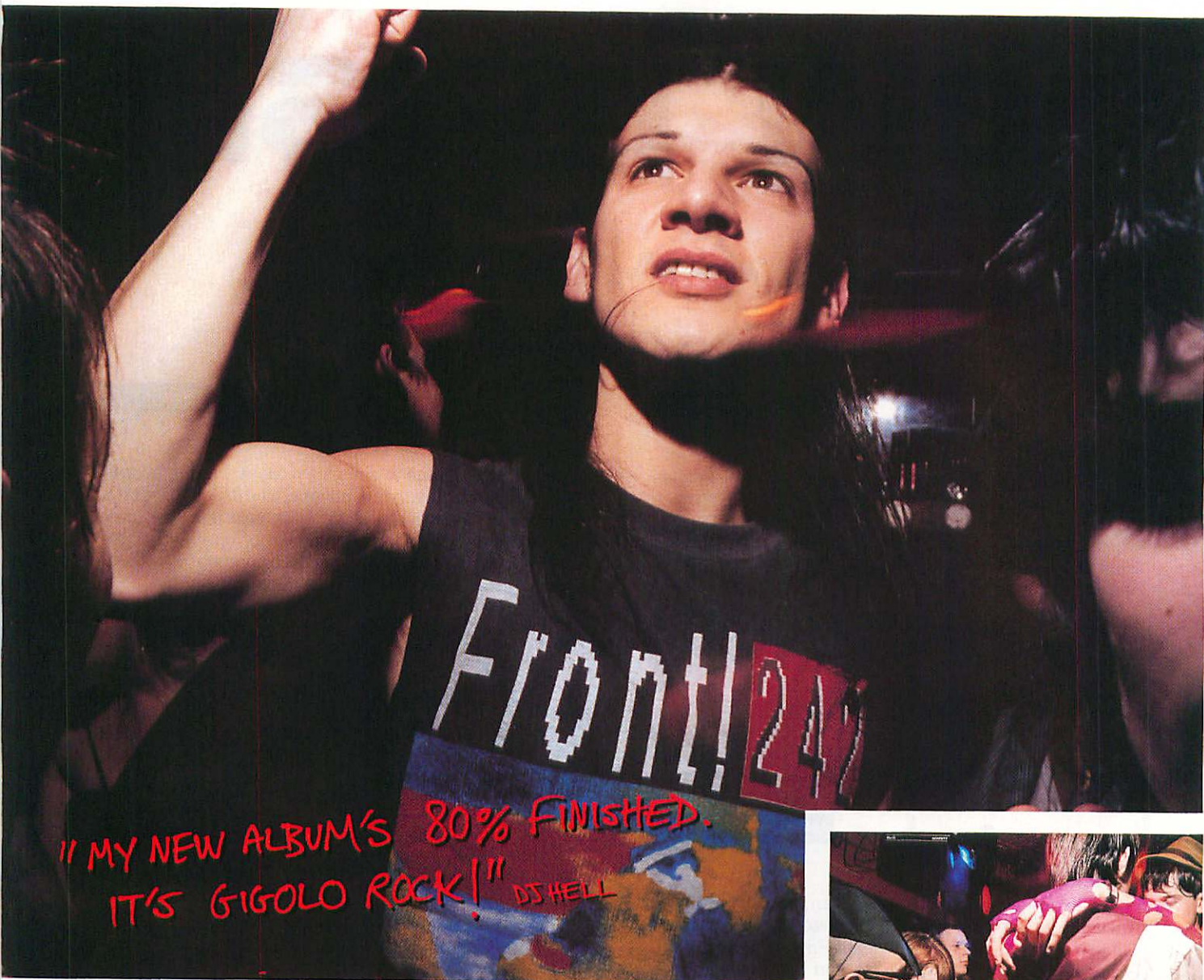
Post break-neck taxi ride, we arrive at Radio 1's Maida Vale studios, which have the air of an army barracks. We're late, but security hustle us through the narrow corridors to the studio where Jeff Mills has already begun his live mix. He's an extraordinary, bird-like presence, daintily manipulating dense slabs of rhythmic noise from three decks and two CD players, cutting up techno standards like 'Strings Of Life' at impossible speed and breaking into the theme from Blade Runner and Martin Luther King's 'I Have a Dream' speech.

"The only thing I'd like to be able to do more than that is play the steel guitar," says an awestruck John Peel as Mills winds up his set.

HANGING WITH PEELE

11:00pm

Hell meets Peel. The producer has been requesting Gigolo tracks for the show, so Hell's brought some in personally. The hand over of vinyl takes place, confirming Peel's status as honorary International Deejay Gigolo. The bearded legend mutters something about Liverpool FC losing that night despite having Germans on the team "or probably because of them."



"MY NEW ALBUM'S 80% FINISHED.
IT'S GIGOLO ROCK!" DJ HELL

HELL'S NEW ALBUM

11:10pm

Jeff Mills, across the studio, is surrounded by techno blokes proffering Axis 12-inches for him to sign, which he does with a good grace that belies his rep as a cold, distant, moody DJ. Mills is renownedly prolific, we point out – so come on Hell, where's your new album? 'Munich machine' came out in 1997, ferchrissakes!

"I'm not Derrick May," Hell retorts. "I mean, I really respect Derrick but he hasn't produced anything for over ten years. My new album's about 80% finished. It's Gigolo rock! The idea was to record it in New York and try and capture that energy. It's totally different – Alan Vega sings on two tracks, Billie Ray Martin did one song and Erlend Oye did another. . ."

OFF TO NAG NAG NAG

11:30pm

A young hippy-ish couple from Somerset have won a competition to hear Mills' set. They've had promos thrust into their hands by DJ Hell and are now being volunteered to drive his entourage to London's fashionable Nag Nag Nag. In return they get to avoid the club's two-hour-plus queue. They can't believe their luck and don't stop dancing for three hours.

OH THE GLAMOUR!

12:30am

We're all safely inside Nag Nag Nag and a quick celeb-count reveals Neil Tennant, Patti Smith, various members of The Strokes, Miss Kittin & The Hacker, most of ESG and some models who are so famous that we can't quite remember who they are.

The music? Well, Nag Nag Nag's made a name for itself as London's premier electroclash night. What does Hell think of the genre now?

"Electroclash has always been there, since Afrika Bambaataa and 'Planet Rock'," says Hell, "this is just the latest name for it. A lot of shitty music has come out under this term, but right now it's looking good – because the hype is over."

HELL ♥ LONDON

02:50am

Still at Nag Nag Nag, the last tune we remember is 'This Is Radio Clash'. We're in no state to quiz Hell about whether London's lived down to his expectations again, so we e-mail him the next day.

"It was a perfect night," he responds. "Everybody was there to dance. It should be like this."

Hell's 'Gigolo 7' compilation will be out late spring. For upcoming Nag Nag Nag news go to www.nagnagnag.info



new music



OUT NOW

AUTECHRE CURATED - ATP 3.0

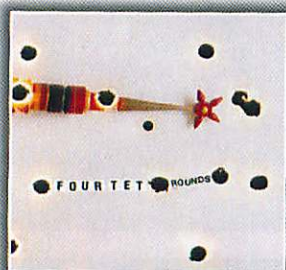
Superb annual round up of the All Tomorrow's Parties festival this year curated by pioneers of the electronica groove, Autechre. Eclectic in the truest sense of the word taking in hip hop, techno and indie with tracks from Public Enemy, Jim O'Rourke, Push Button Objects and Autechre themselves.



OUT NOW

MANITOBA - UP IN FLAMES

Groundbreaking second opus from Manitoba that pushes electronica/widescreen psychedelia to the limit. A magnificent kaleidoscope of starlight melodies, irresistibly catchy beats combining all manner of uplifting breaks and samples. "A sprawling, bucolic tour de force, like early Mercury Rev on magic mushrooms." Arena



RELEASED 5TH MAY

FOUR TET - ROUNDS

Fresh from producing Beth Orton, Kieran Hebden returns with his third outing under his Four Tet moniker. Continuing from where his Pause/Paws album left off, Rounds stamps a fresh, daring and innovative imprint on the contemporary electronic scene.



RELEASED 5TH MAY

TIMO MAAS - MUSIC FOR THE MAASES 2™

The finest remix moments of the man who can do no wrong, Timo Maas, are gathered once more on the excellent Music For The Maases 2™. Includes re-rubs of big hitters like Fatboy Slim, Moloko, Moby and Kelis. Available on CD with a bonus DVD featuring tour footage and interviews. "Timo Maas puts himself on the map big time." Muzik



playlist: dance and urban

The new HMV playlist CD showcases a stunning selection of the best new music from the dance and urban scenes. Featuring soulful goodness from Floetry, Vivian Green and India Arie, cool and deadly beats from Mint Royale, fun and funky hip-hop from DJ Format, the latest club sounds from Future Shock and Themroc, hard house from Lisa Pin-Up and a tearing drum and bass track lifted from The Sound Of Movement compilation.

Get HMV playlist FREE when you buy any of the albums shown here, or selected new music titles. Available at any HMV store or online at www.hmv.co.uk/newmusic

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MUZIK Chart

The ultimate vinyl guide

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UPDATED CHART



**Gildas Loaec (Roule/
Kitsune) says**

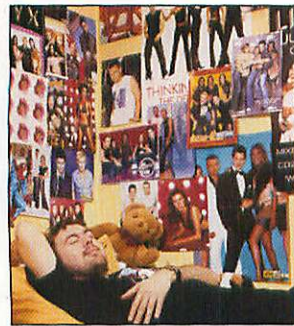
■ "We are not doing any promotion for this record," says Gildas, the secret force behind Roule and that already-classic 'Kitsune Love' compilation. "Roule is a way for Thomas Bangalter to put music out with no pressure. We don't want to make a video - Thomas does that with Daft Punk. It's not so easy, this record. It's dark and techno but it's big in energy."



Danny Howells says

■ "The Chicken Lips mix is absolutely unreal," says Danny Howells of one of the 500 slates to receive a new lick of paint from the duo in the past three months. "It's dark, spacey and trippy and it's one of their best mixes yet."

| | | |
|----|--|---|
| 1 | | ARCHIGRAM Doggystyle (Crydamoure) Dirty, strung-out electro blues, this 'Dog' is a Crafts-winning crossbreed of punk and pure funk |
| 2 | | SHAKEDOWN Drowsy With Hope (Chronwax) John Ciafone's trippy re-rub will rock Basics and Subliminal alike. But who'll win the race to sign it? |
| 3 | | THOMAS BANGALTER PRESENTS Outrage (Roule) A maelstrom of surging techno beats, this is heads-down, leftfield house from the irrepressible Bangalter |
| 4 | | QUEENS OF THE STONE AGE No One Knows (UNKLE Mix) (Interscope) We're still caning this six weeks on. Now due for an official release on the flip of the new QOTSA single |
| 5 | | HEADMAN It Rough (Gomma) Like Peaches' leaner, funkier cousin. Chicken Lips smooth things out on the flip, too |
| 6 | | LOUIE AUSTEN & PEACHES Grab My Shaft (Showbiz) A filthy tune that implores you to blow Louie's horn. Richard X, Fat Truckers and Playgroup on the mix |
| 7 | | ROCKET People (Chicken Lips Mix) (NRK) Last year's huge San Franstrumental gets an 11-minute acid re-rub from Chicken Lips - busy guys |
| 8 | | JUSTIN TIMBERLAKE Rock Your Body (Radio Slave Mix) (Jive) Muzik's cover star gets the best bleep-house remix of the month thanks to Radio Slave |
| 9 | | ARTFUL DODGER Ruffneck Sounds (Public Demand) Future garage in an r&b stylee. Check Dillinja's mind-bending jungle rerub for some very dark dreams |
| 10 | | 50 CENT In Da Club (Shady/Aftermath) This record ain't going nowhere, with further mixes incoming from the garage and bhangra camps |



Richard X says

■ "Blimey, I made this remix bloody months ago!" chuckles Richard X from the secret studio hideaway where he's currently putting the finishing touches to his debut solo album. "But I've just gone out and bought it today, and - d'you know what? - I still like it! Yep, I've done a good job."



Dillinja says

■ "When I was asked to do the 'Ruffneck' remix, I agreed immediately because I really liked the vocals. They gave me a really strong foundation to work from. I got MC Rage to come and lay down some lyrics - I think his MCing at the intro, leading into the reggae vocals really worked well. Overall, the tune has a strong, bubbly kind of vibe. It works incredibly well on the dancefloor."





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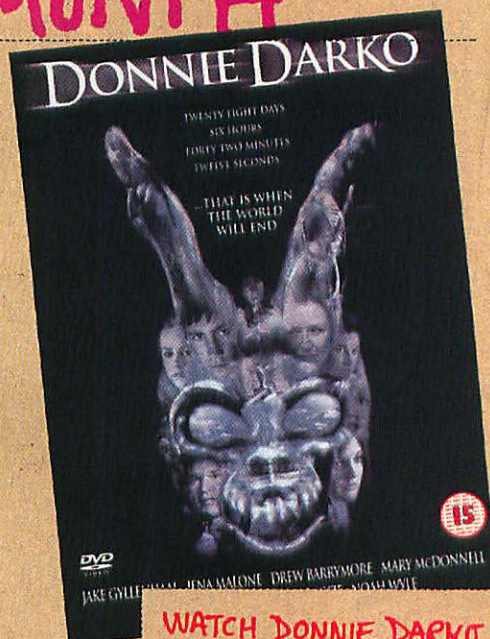
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THINGS TO DO THIS MONTH



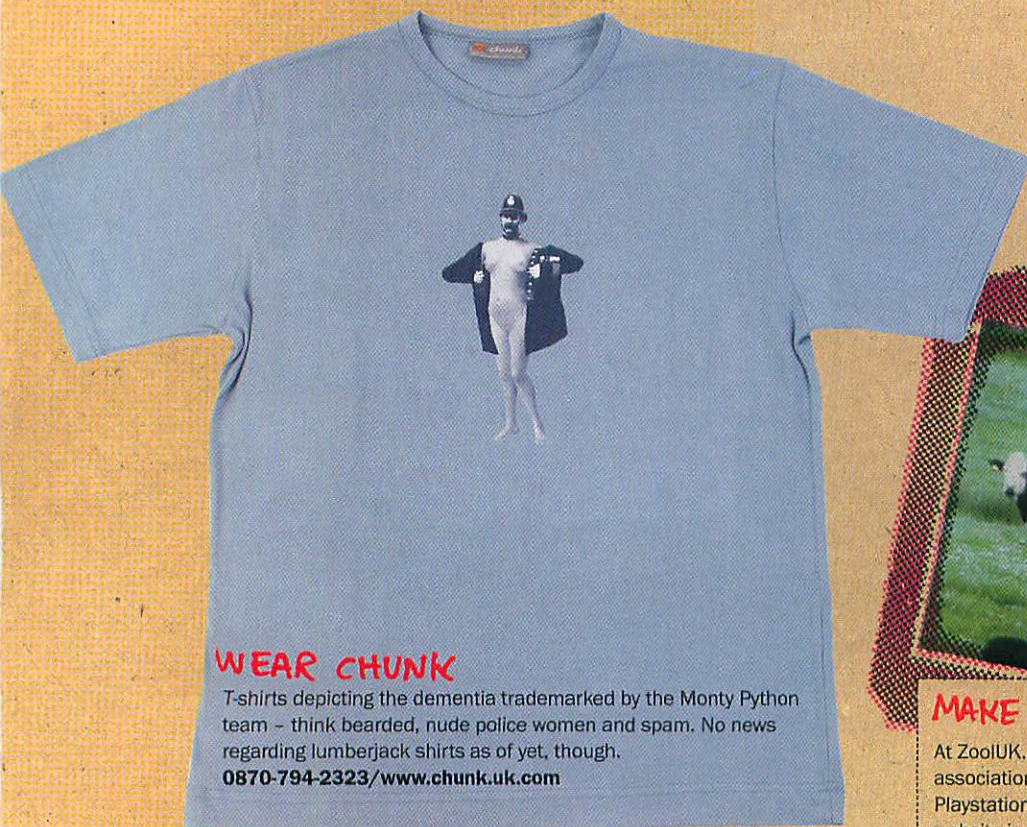
FIGHT, SALAMI STYLE

Check the devastating effects of expertly wielded cold meats. Finnish eccentrics Pepe Deluxe and sundry members of the 'Salami Fighting Association' battle it out in the video to, logically enough, 'Salami Fever'. www.salamifighting.com



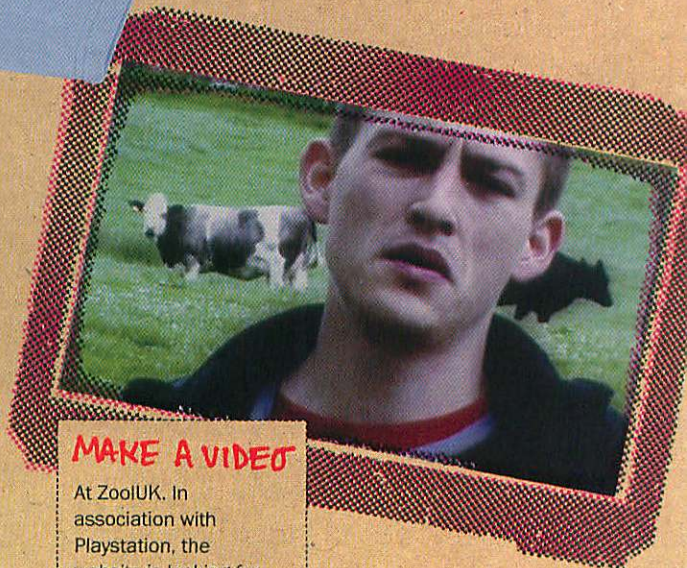
WATCH DONNIE DARKO

The best bunny-oriented time travel headfuck you'll watch all year. Even if the year is 1988. . . Available from May 19th on Metrodome



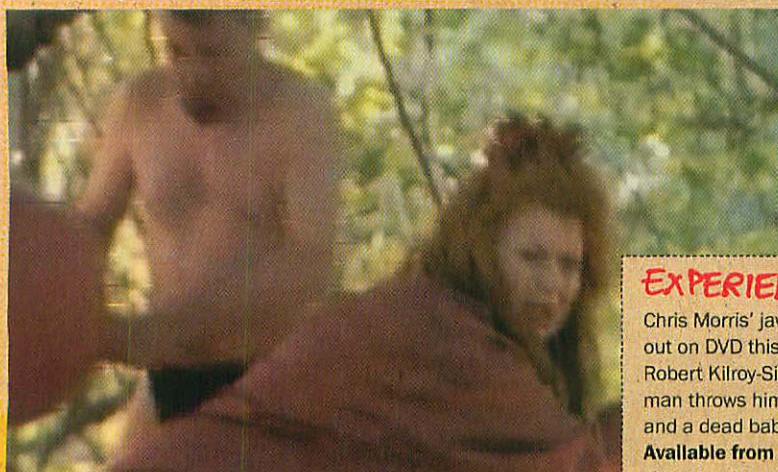
WEAR CHUNK

T-shirts depicting the dementia trademarked by the Monty Python team - think bearded, nude police women and spam. No news regarding lumberjack shirts as of yet, though. 0870-794-2323/www.chunk.uk.com



MAKE A VIDEO

At ZoolUK. In association with Playstation, the website is looking for individuals to make short films about their oh-so-unique lives. Log on, make your case and you might just get your 15 minutes. www.zooluk.com



EXPERIENCE JAM

Chris Morris' jaw-dropping 'comedy' experiment is out on DVD this month. Laugh - we dare you - as Robert Kilroy-Silk runs amok in a shopping mall, a man throws himself repeatedly out of a window and a dead baby is 'mended' by a plumber. Available from April 28th on VCI



SEE GUS GUS AND MOLOKO

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Lee Burrige. Paolo Mojo
Room 2—DJ Dan
Terry Francis. Dave Mothersole
Room 3—Happy Families:
Rob Wood. Michael
'Miggs' Morley
Mark James. Severino Panzetta

—Saturday 19th April—

Room 1—Mark Farina
Hipp-E & Halo
Room 2—Claude Young
Colin Dale. Terry Francis
Room 3—Goya Music Presents
Goya Links: IG Culture
Buggz In The Attic:
Afronaught & Seiji
Alex Attias. Mike
S l o c o m b e

—Saturday 26th April—

Room 1—Terry Francis
Ralph Lawson. DJ Heather
Room 2—Swayzak { Live }
Richard Sen. Mateo Murphy
Room 3—Arthrob Records:
Sam T o t o l e e
Alex Arnout. Gianluca De Tiberiis
The Diaz Brothers

—Saturday 3rd May—

Room 1—Doc Martin
Craig Richards. Jesse Rose
Room 2—Marco Carola
Terry Francis. Gideon
Room 3—Amalgamation of
S o u n d z

—Saturday 10th May—

Room 1—Tyrant:
Craig Richards
Lee Burrige. Big Hair { Live }
Kelvin Andrews
Room 2—Adam Beyer
Terry Francis
T Raumschmiere { Live }
Room 3—On A Need2Know
Basis: Stuart Patterson
Will B. S-Venus

BURN US A DISC

Ladytron

Mira, the coolest Bulgarian in 21st century synth-pop invites you back to hers

Artist sleeve notes

Name? Mira Aroyo, aka 'The Fit One'
Out Of Ladytron

Who? Ladytron: vocalist

From? Sofia, Bulgaria

First record bought? "Bulgarian story records that had music on them. You couldn't buy records very easily in Bulgaria before the wall fell. After that, something like 'Pump Up The Jam'?"

Record for the afterlife? Neil Young's 'On The Beach'

Where to play Mira's tape? "In a car. It's a driving tape."

Ladytron's 'Blue Jeans' is out now on Telstar

1 KOPCHE ZA SUN Bulgarian story record (unknown)

"I used to buy these story records that had music on them and this is one of the first ones I bought. It's got like these weird Russian synths on top - all the records were done as sort of mini operas but they ended up sounding really psychedelic."

2 THE BIRTHDAY PARTY Release The Bats (4AD, 1981)

"I played this when I was a teenager, you know, when you start playing The Velvet Underground. I used to listen to this before going to school, to see if my mum realised how much of a teenager I was."

3 ADD N TO (X) Sheez Mine (Mute, 2002)

"This one's got a really nice guitar solo in it. When I'm DJing, I play their tune 'Metal Fingers In My Body' a lot, and in Barcelona, over new year, Tiga closed on 'Take Me To Your Leader', which is also by them. It was really weird because he'd played this really fast, hard techno set. He said it was the best hip hop record of last year."

4 VISAGE Frequency 7 (Polydor, 1981)

"It was big on the Detroit techno scene and in those Danceteria environments. It doesn't sound like 'Fade to Grey' Visage; it sounds more like current electro."

5 RELAXED MUSCLE The Heavy (Rough Trade, 2002)

"I love this because of the nonsense lyrics. It's really heavy and hard-hitting. Jason Buckle, who made this with Jarvis Cocker, beats his own drum."

6 GINA X No GDM (EMI, 1979)

"Gina's got a lovely voice and the lyrics are a bit mental as well. Because English wasn't my first language, I'd make up my own lyrics, phonetically, to go along with songs. I thought I was making my own lyrics to this, but no, she really does sing 'Tel Aviv/Have a sniff'. I wouldn't sing it out loud just in case, but I was right all along."

7 BARBIE & THE KENS I'm Just A Gigolo (O Records, 1980)

"[Disco/Hi-NRG producer] Bobby O also did the Divine stuff and worked with the Pet Shop Boys, but this sounds like The Rapture - disco punk. I've got it on a 12-inch with The Flirts on one side."

8 THE SWEET Ballroom Blitz (RCA, 1973)

"It goes down well when you DJ. Explosive, camp and I like their vocals."

9 GREEN VELVET Genedefekt (Relief Records, 2002)

"I got a bit bored with 'La La Land' after two years. This is quite clean, but nasty."



HOME RECORDING
IS KILLING MUSIC

10 JOHNNY CASH
The Man Comes Around
(Universal, 2002)

"This was my favourite song of last year. I love the lyrics. He says something about 'Virgins getting their wings cut off'. It's a good travelling record because country is really repetitive and trippy, I can play it next to Krautrock and it goes down quite well."

11 MY BLOODY VALENTINE
Soft As Snow (But Warm Inside) (Creation, 1988)

"This is just mad. The harmonies are just off their heads, all slightly wrong but obviously really carefully calculated to sound that wrong."

15 TODD RUNDGREN

Tic Tac Tic, It Wears Off
(Bearsville, 1973)

"It's a really weird song off 'A Wizard, A True Star'; a bit like Syd Barret but with really mad production - definitely trippy."

12 THE WAITRESSES
No Guilt (Polydor, 1982)

"A sweet, lo-fi, punky-disco track. 'I Know What Boys Like' is more famous, but this has a really nice, girly vocal. It's about splitting up and finding yourself again."

13 HANAYO

Joe Le Taxi (Bio Records, 2003)

"It's a really fucked up electro version. She lives in Berlin and she's done stuff with Schneider TM. It's just this brutal riff - it's not electroclashy in any way."

14 JEUX DE CORPS
Souvenir (white label)

"This has got all these sirens swirling in and out and a really nice, trippy feel. It's quite long and fucks with your head."

16 NEIL YOUNG
Transformer Man (Geffen, 1983)

"It's a really beautiful electronic, vocoder thing. You wouldn't guess it's Neil Young, but even through a vocoder his voice still sounds like no other. It's freaky."

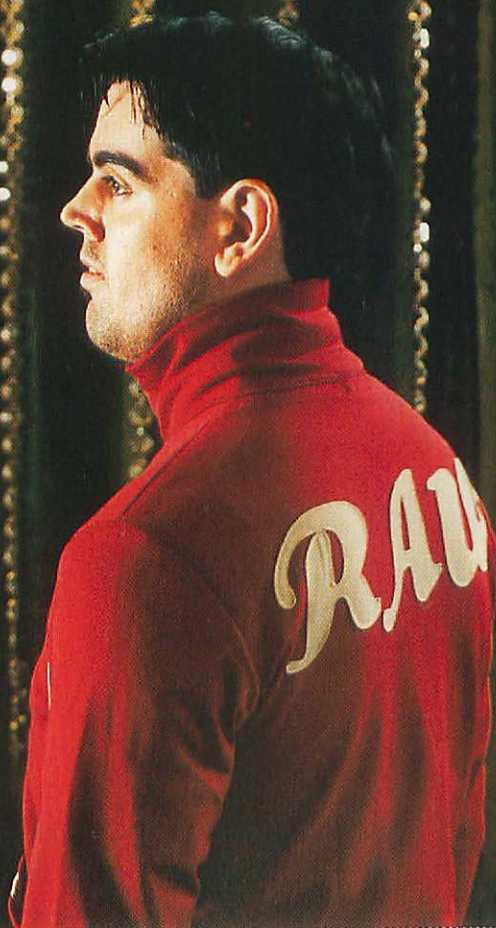
17 YOUNG MARBLE GIANTS
Searching For Mr Right
(Rough Trade, 1980)

"It's got a basic, reggae feel to it, with a really pretty vocal and melody. Rather than repetitive beats, this is about the craft of the song. It's really minimally produced - the opposite of My Bloody Valentine."

Win that CD!

To win the only copy of Mira's tape, send a postcard with your name and address to Does My Bum Look Big In These Blue Jeans?, Muzik, King's Reach Tower, London SE1 9LS. First card out of our 'special hat' wins the prize. The winner of Lemon Jelly's 'Sweaty Seven Inches' is David Gortod from Feltham.

The Message



Andrea Doria: A beautiful lady and a talented producer

Talent

It's your bag, baby

Andrea Dorria's 'Bucci Bag': trendy tosser-cussing, filthy electro-housing, unavoidable feet-moving, dancefloor classic

Worthy of the sweatiest, grimeiest dirtbox on the planet, 'Bucci Bag' by Andrea Doria, has come to rescue all those who like it dirty. It's a sleazy, camped up stomper that screams from the speakers like the bastard child of 'Shiny Disco Balls' and 'Silver Screen, Shower Scene', with fashionista-bashing lyrics courtesy of partner in grime Joy Ibiayo, to boot.

Andrea has a bit of a history. He met Dino Lenny – the man behind that appalling Housemartins-goes-house tune 'Change The World', but don't hold that against him – in the mid-Nineties,

and banged out the epochal 'Invisible Tears' with him as Life On Mars.

The fruits of their current labours is detonating floors from Nag Nag Nag to Bugged Out! and everywhere in between, and – after an elephantine struggle – has been snagged by Norman Cook for Southern fried. A monstrous, disco punking electro cut-up from Trevor Jackson completes the package – a perfect illustration of how, in the thrillingly uncertain, post-superclub era, populists like Fatboy are willing to work with experi-mentalists like Jackson, cos

the game's up for lazy, by-the-numbers dancefloor fodder. With its caustic lyric, it's a perfect example of post-electroclash dance music with an edge, too.

"We wanted to ridicule people in clubs who look down on you because you're not dressed up," Andrea says of 'Bucci Bag'. "We prefer places where people have real fun – and maybe people would have even more fun if they didn't spend so much time thinking about what they're wearing."

'Bucci Bag' is out on April 14th on Southern Fried

Black Attitude DBL £65

Red Top Ten Lo £55

Red/black/white Pony City Wings £50

White/ivy Superstar £55

White/red/blue Nike Air Force II's £70

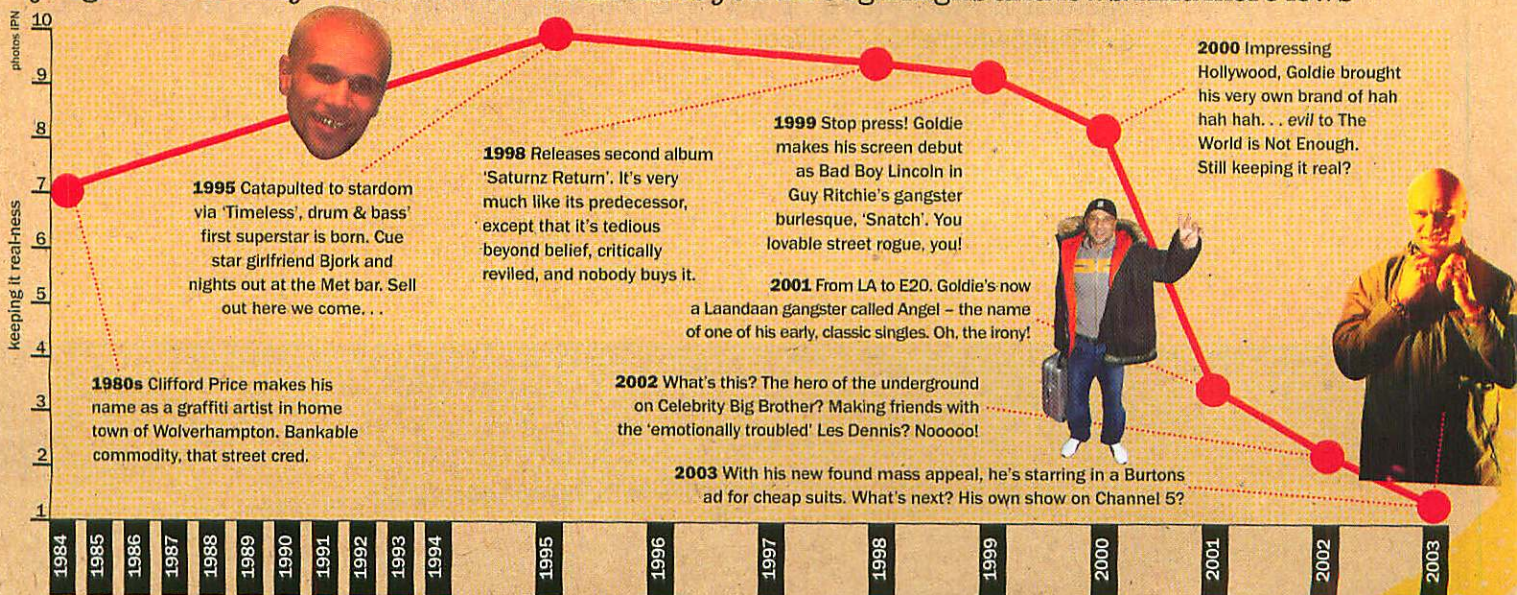
White/blue/orange Americans High Tops £65

6 OF THE BEST... OLD SCHOOL TRAINERS

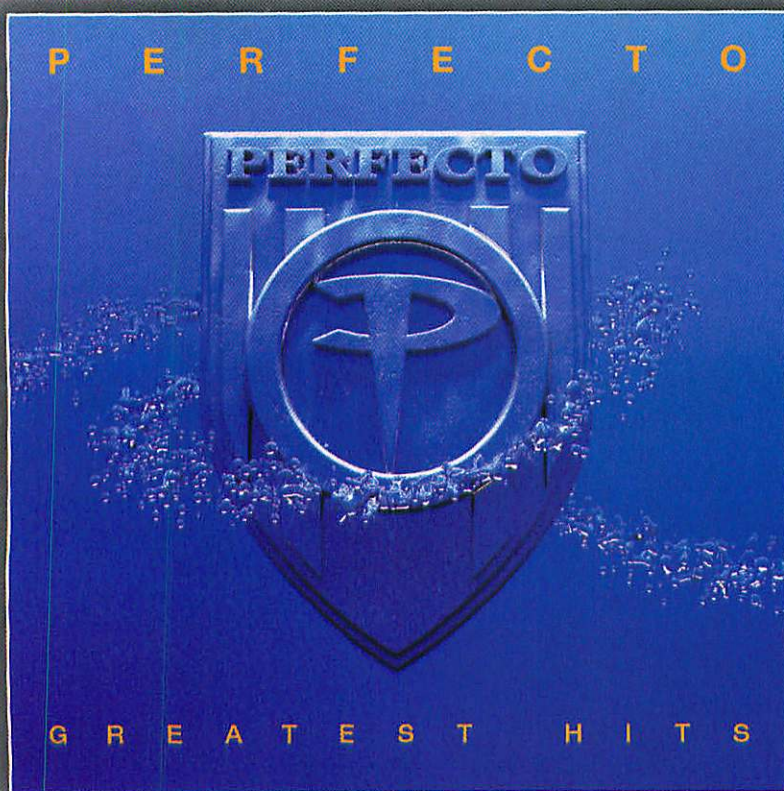
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GOING FOR GOLDIE

Dentally enhanced 'celebrity' Goldie's career has seen him move from unimpeachable junglist credibility to Les Dennis. Muzik takes you through highs and lows. And more lows



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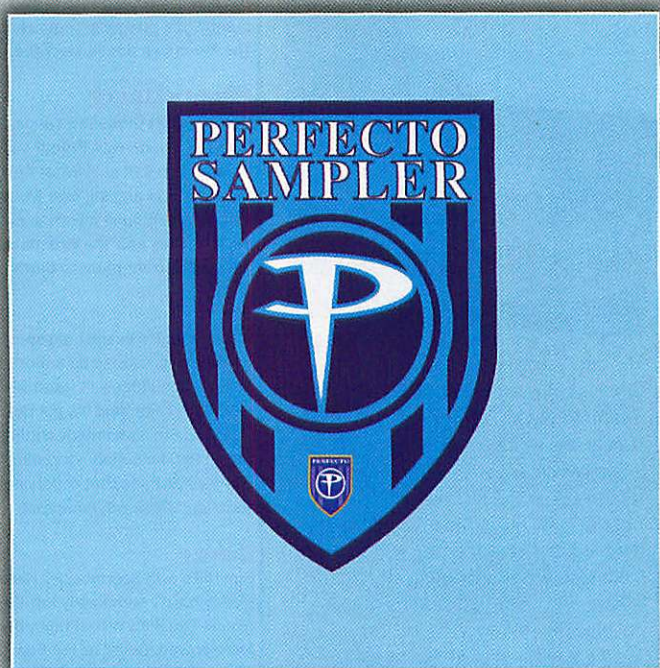
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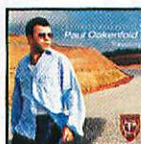
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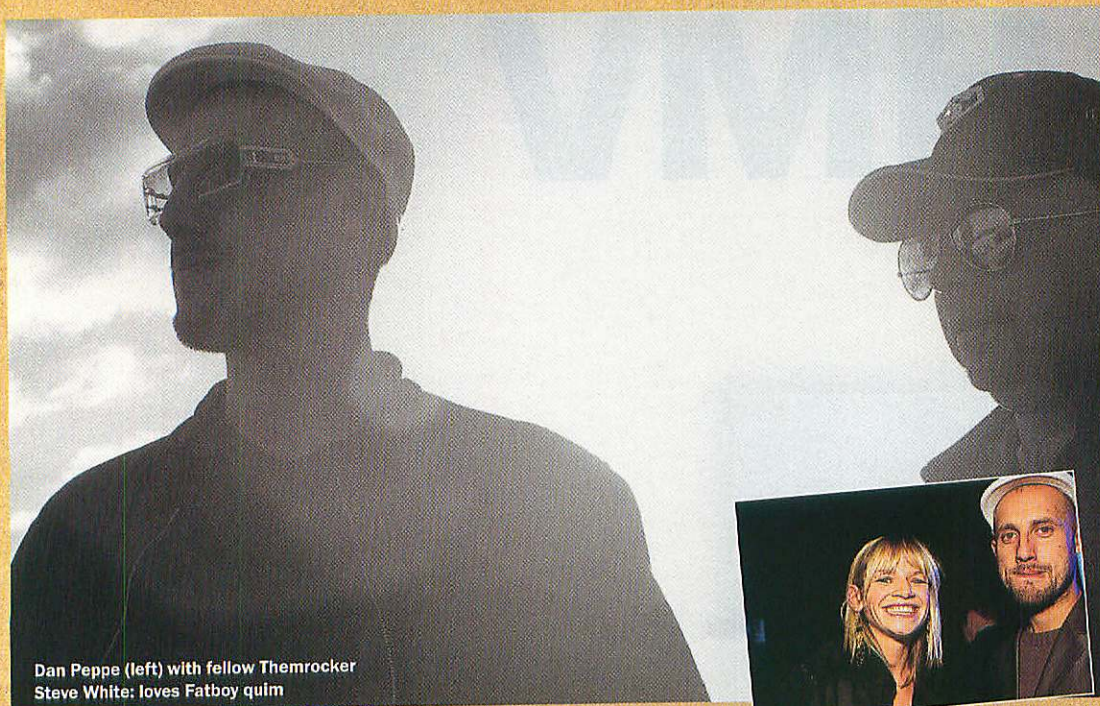
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Dan Peppe (left) with fellow Themroc
Steve White: loves Fatboy quilm

PEPPE DELUXE

Dan Peppe's one half of dance act Themroc. Oh, and he's now quite famous due to his familiarity with the underside of Zoe Ball's duvet...

Are you bothered we're only talking to you because of Zoegate?

"Obviously that's the only reason anyone's talking to me! But I don't want to be quoted on any of it. I don't want to inflame it any more."

What's it like being involved in all that tabloid furore?

"I don't like it. It's not very enjoyable and it's not something that I particularly

want to court. It's like a wasp buzzing round your head - it's not going to do you damage, but it's an irritation. No suicide notes have been written yet."

Will it sell you more albums?

[Laughing] "Dunno!"

What does Steve say about it?

"Steve's very dry and an intelligent guy and anyone with more than half a brain cell can appreciate it's all just bollocks."

He just takes the piss out of me."

You just played your first live Themroc gig at Fabric...

"Yeah. It was scary because me and Steve [White] were rewriting stuff on the laptops up to the last minute. Fabric's not the ideal place for a first gig, but it seemed to go down pretty well."

Who else are you working with?

"Steve and I also just wrote a track called 'I Can't Wait' with Jon Carter. We were in Monkey Mafia, so we've always done stuff with Jon."

Themroc's album 'Beyond These Things' is out on Wall Of Sound on April 28th.

Second single 'Bloodline' is out now



Reality Check

Lurking in the grey area where dance music meets pop culture

Misguided Moon

Being Alfie Moon's brother, you wouldn't expect Eastenders' Spencer to be at the cutting-edge. But surely everyone knows E20 is a dump? "It's pumping!" enthused The Moon to a nonplussed Zoe.

Highly likely

Corrie's Scott Grimshaw winding up Vera Duckworth with Primal Scream's 'Evil Heat'? What next? Fiz and Maria arguing over which Velvet Underground album to play in the flat? Sally and 'the girls' dancing around the front room to Can?

Eh?

Erinsborough's bestest nitespot, Hemisphere, used to be a dimly lit hole. Now, suddenly, it resembles a brightly lit cage. And it's got new clientele: Susan Kennedy cutting a rug on the dancefloor, declaring "It's your attitude that counts not your age." Rack off, grandma!

Canny

Sun Hill's own Scarface, PC Klein clearly hasn't completely lost the plot as The Bill's recent fancy-dress farce proved. Going as Fat Boy, Klein sported a Hawaiian shirt and a handdog expression - uncanny. Muzik would like more of this. Draw a couple of lines on your chin, for example, and you've got Roger Sanchez. Fix a prosthetic penis to your forehead - it's Judge Jules.

Don't Mix It Up

A DJ mixing? That's soooo last year

Blame it on John Peel's non-mixed Fabric compilation. Thank Jarvis Cocker's DIY DJ-ing efforts at Desperate. Point the finger at Larry Tee and the rise of song-based electro. Actually, forget the bit about Larry Tee - he's a twat. But what ever way you look at it, after years of the defining feature of a good DJ being the ability to

mix two records together so you can't hear the join, things are changing. In London, whip-one-record-off-and-put-on-another-one DJ duos like Queenz Of Noise are getting the profile once reserved for dance DJs, while their Manchester counterparts

Chips and Club Suicide are all about tunes not technical ability. Richard X and Danny Ladytron, meanwhile, are just two part-time spinners who very much 'play records', as opposed to 'DJ'. In response, here's Muzik's non-mixing manifesto, a lesson to wannabe jocks everywhere...

1 Not having to mix means DJs have more time to stand in the corner smoking and looking cool. If we must worship DJs, surely this is an improvement on looking at a spoddy blokes in headphones, nodding.

2 By not mixing, you don't have to play one style all night. No more boring 4/4 marathons, you can play Peaches, Jeff Mills and Suzi Quatro in the same set. Erm... great!

3 Not mixing demystifies that whole DJ-as-shamanic-leader-of-the-dance bollocks. It's just putting records on, stupid.

4 £100,000-a-night-fees, champagne riders, private jets - bollocks! If we don't need to mix, we don't need superstar DJs. Anyone with a bunch of records can start a club tomorrow.

The next Club Suicide takes place on April 25th at Rockingham, Manchester. The Queens Of Noise play at The Rhythm Factory, Whitechapel on April 10th

The very latest White Labels, Acetates, CD-Rs,
DJ Promos and Unreleased Material

WHITE LABEL EUPHORIA

MIXED BY JOHN 'DD' FLEMING

2CD: 07/04/03

ALBUM TOUR

11/04 - LAUNCH DATE: Euphoria @ Heaven

12/04 - More Tea Vicar @ Club M, Newmarket • 20/04 - Ascension, Manchester

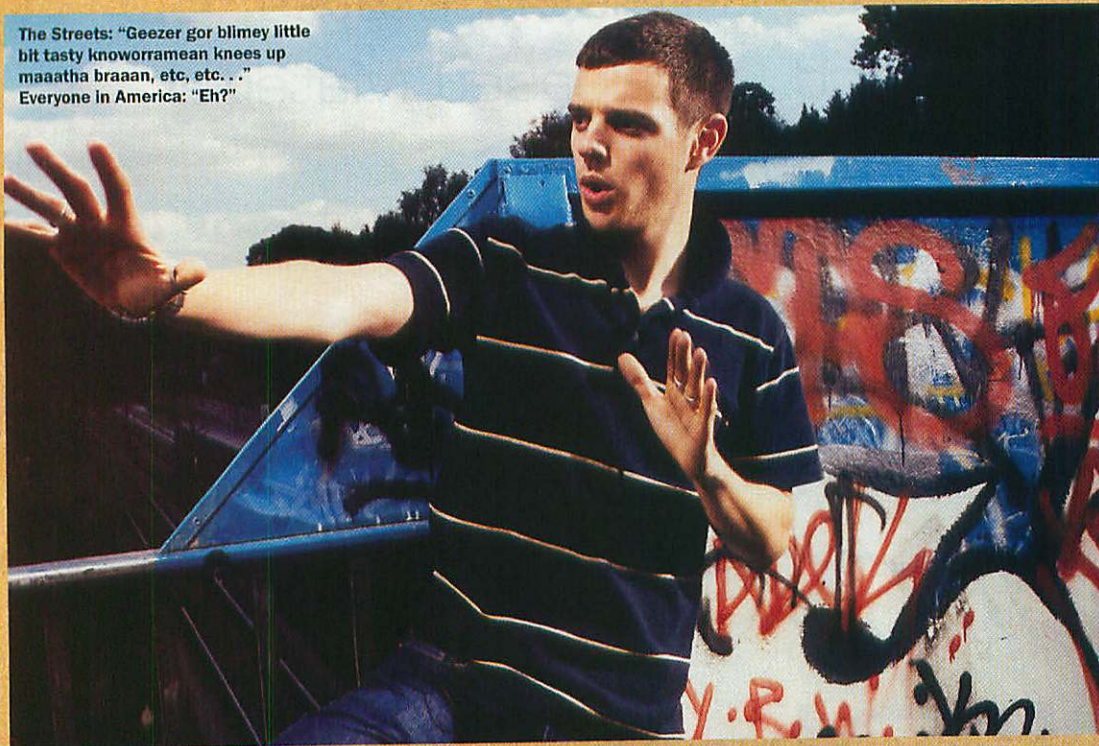
25/04 - Frisky @ Legends, Northampton

26/04 - Elevate @ The Marine Hotel, Bangor, North Wales.

Tickets available for the Heaven gig at www.euphoria-albums.com

The Message

The Streets: "Geezer gor blimey little bit tasty knoworramean knees up maaatha braaan, etc, etc..."
Everyone in America: "Eh?"



GEEZERS NEED AN INTERPRETER

The Streets is hot in the US, but do they understand a word he says?

'Original Pirate Material' has made it to Number 29 in the States' Billboard album charts and was voted 'Best Debut Of 2002' in Rolling Stone magazine, while the New York Times has gone as far as to proclaim that 'a white Briton has made the year's most exciting hip hop album.'

But, with even some Brits finding Mike's Birmingham-via-Walford delivery hard to comprehend, do the yanks have the slightest clue what the geezer's on about? In the spirit of Transatlantic harmony and cultural exchange, Muzik translates Skinner's lyrics into some of the varied and beautiful forms of the American language.

Mike says (on 'Don't Mug Yourself'): "By all means you can vibe with this girl/But just don't mug yourself, that's all, don't mug yourself!"
Dawson's Creek: "Dude, there's no problem if you, like, just hang with this chick. But, don't go getting emotionally involved or we'll all have to spend the next six episodes working through your subsequent issues, like, together. Group hug."

Mike says (on 'Too Much Brandy'): "And it's ra, ra, ra, all back to the Dogstar/And if it's his round I'm quite partial to another Marlon at the bar."

Hard-boiled New Yorker: "And it's ra, ra, ra, we're all off to Mick's Olde Irishe Drinkinge Taverne. Gimme another bourbon on the rocks, ya goddamn bum."

Mike says (on 'The Irony Of It All'): "Mad fight, his face a sad sight. Vodka and snakebite/Going on like a right geez, he's a twat/ Shouldn't have looked at me like that."

Jock: "Like, his face was a mess when we all started whaling on his ass. Kegs of piss-weak Bud. He was a real asshole. He shouldn't have dissed our college football team. Dude!"

Mike says (on 'Don't Mug...'): "Girl brings two plates of full English over with plenty of scrambled eggs and plenty of fried tomato."

Diner regular says: "Waitress brings over two plates of grits, a pastrami on rye, a pile of waffles, and four steaks covered in maple syrup."

'Original Pirate Material' is out now on 679.
The Streets is on tour in America

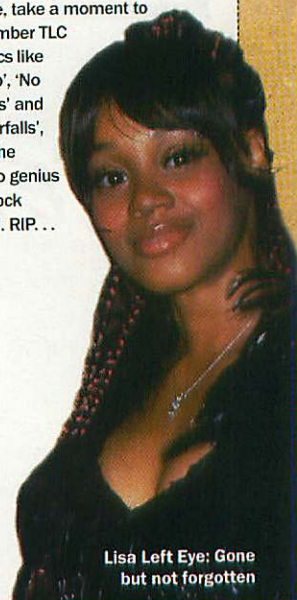
News In Brief

■ Roll Deep update! After being in Muzik and signing to XL (in that order, obviously) verbal jostler Dizze Rascal's sell out white label 'I Love You' gets a proper release this month. A debut album follows later in the year.

■ Has your cabbie been saying things like "Ere, guv, I like a bit o' that chill out, knoworramean?" If so, he may be a thief, because Rob Da Bank's had his records nicked by a minicab driver, having popped back into the venue after putting his vinyl in the boot. You know what we'd do with whoever done the blag? String 'em up - it's the only language they understand.

■ Justin Drake, one half of Peace Division, will be running in this year's London marathon. Not only is the prog-scientist aiming to shed a few pounds on April 13th, he's also looking to make a few as well, for charity. To sponsor him, go to nrkmusic.com/info

■ This month sees the anniversary of Lisa 'Left Eye' Lopes' death. In tribute, take a moment to remember TLC classics like 'Creep', 'No Scrubs' and 'Waterfalls', plus the dayglo genius of 'Block Party'. RIP...



Lisa Left Eye: Gone but not forgotten

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[illegible]

ou round his flat," explains lightly bafflingly. "He takes you som, then a completely oom, but wherever you are, s feel something."

u mainly feel, looking round nal Pony's musical 'flat' is a varm and fuzzy soul dragged ectronica era, from the d melodies of next single, lome' to the languid, block s of 'Hanging Around'.

ove soul music because it's beautiful, but it's not all happy. so pain and despair," says

Cosmic. "We are like that; we are funny people, but we also have black holes!"

Despite that, with a series of skits connecting the tracks, 'We Love Music' almost reaches the frazzled eccentricity of De La Soul's '3 Feet High And Rising'. Then there's the matter of that name. . .

"We liked 'Pony' because it has many meanings - in English it means trashy [*Actually, it means 'crap' - Cockney Rhyming Slang Ed.*], and 'white pony' is slang for speed," explains Cosmic. "I swear we are not obsessed with horses."

'We Love Music' is out now on Skint

The Message



Northern State: Like a female Beastie Boys, only considerably less male, ugly, old and boring

photo: KATE CASSIDY

STATE OF GRACE

Muzik loves Northern State! Here's why you should too

THEY'RE THE FEMALE BEASTIES (JUST DON'T SAY IT TOO LOUD)

The evidence – three loudmouthed suburban white kids, guitars, gum-cracking MCing and catchy lyrics. "Everyone says we're like the Beasties!" screams Julie Goodman aka Hesta Prynne, "But we're not trying to make 'License to Ill', we're merging different types of music to make our own sound."

THEY LOVE LIL' KIM...

Being as they're the opposite of commercial hip hop's bikini-wearing hoes, "it's easy for us

to be strong, independent women who don't shave their armpits," says DJ Sprout, aka Robyn Goodmark. "But Lil' Kim's got guts. Instead of being a background dancer in some bling bling video, she's stepping up to the mic and giving herself a voice."

... AND MS DYNAMITE

"I've been listening to that album solidly for the past two weeks," says Julie. "She seems like a very smart, cool lady – what she says makes a lot of sense. She's pregnant? At 21? God help her!"

THE ROOTS AND DE LA SOUL ARE FANS

Northern State supported The Roots this March and after opening for fellow Long Islanders De La Soul last summer, the girls are still in awe. "Doing a show with De La, total heroes of ours, was just amazing," raves Robyn. "They're true professionals – the show pumped from beginning to end."

THEIR SINGLE 'AT THE PARTY'

Out on the 14th April, it takes you on a night out in Brooklyn's Williamsburg, with references to Dolly Parton's 'Nine To Five', thrash guitars worthy of 'Wayne's World' and a catchy-screamy chorus, it'll stay in your head for weeks.

Mini-album 'Dying In Stereo' is out April 28th on Wichita

Class or Arse?

As Junior Senior prove, in dance music, the line between cheese and cool can be thinner than Kate Moss. Just look at these classic opinion splitters...

JUNIOR SENIOR

CASE FOR THE PROSECUTION:

More like Aqua than Fatboy Slim, this could only be enjoyed by a tartrazine intolerant five year-old.

CASE FOR THE DEFENCE:

The chorus is like joy in a bottle.

THE MUZIK VERDICT:

It's as brilliant as Senior is fat, as long as it's in doses as tiny as Junior. Winners!

REEL 2 REEL

CASE FOR THE PROSECUTION:

Erick 'More' Morillo's 1994 debut 'I Like To Move It' (with The Mad

Stuntman, who was mad, but not strictly speaking a Stuntman) was a novelty tune that he hopes no-one remembers.

CASE FOR THE DEFENCE:

It's a jolly cheese-fest that sums up everything great about Miami.

THE MUZIK VERDICT:

We really shouldn't admit it, but we actually quite like this. Soz.

FISCHERSPOONER

CASE FOR THE PROSECUTION:

Poorly executed am-dram art pranks, given credence by a gullible style press. And, er, us.

CASE FOR THE DEFENCE:

Fischerspooner were the flag-bearers for electroclash and 'Emerge' was one of the best pop-dance singles for ages.

THE MUZIK VERDICT:

FS's genius is obvious from the way 'Emerge' stormed to the giddy heights of 25 in the charts.

DEEJAY PUNK ROC

CASE FOR THE PROSECUTION:

The beefy 'ex-US army' guy might not even make his own records.

CASE FOR THE DEFENCE:

'My Beatbox' was catchy-ish, in an annoying way. Erm, that's it.

THE MUZIK VERDICT:

Currently, quite rightly, residing in the 'where are they now' file.

PRODIGY

CASE FOR THE PROSECUTION:

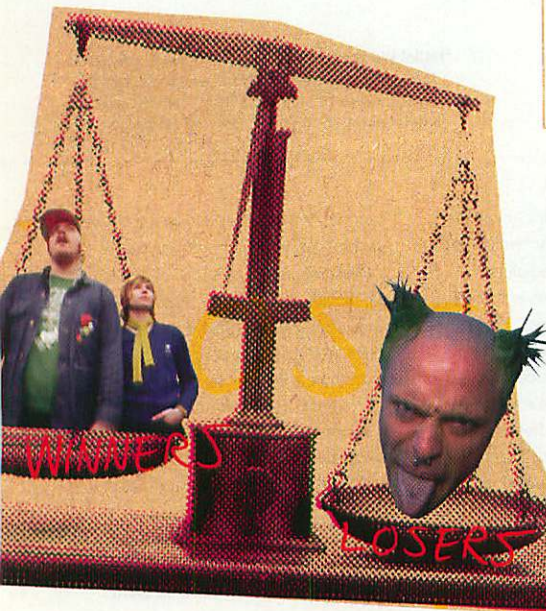
When 'Charly' went ballistic in 1991, they killed rave by turning it pop.

CASE FOR THE DEFENCE:

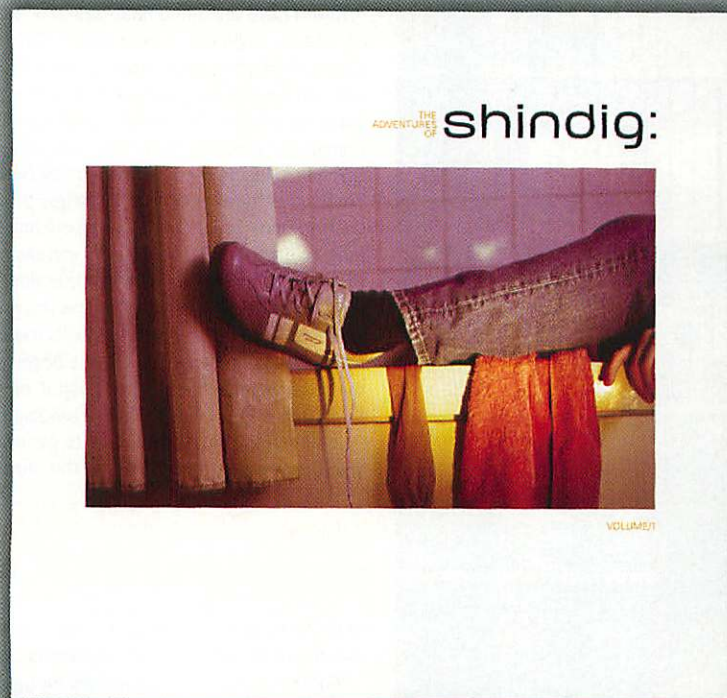
Issafarkin' larfinnimate?!

THE MUZIK VERDICT:

They were good for a bit, but now they've gone shit. Losers!



new music



RELEASED 28TH APRIL

THE ADVENTURES OF SHINDIG - VOLUME ONE

Cracking into 2003, Scott and Scooby unleash the first instalment of The Adventures Of Shindig. Volume One features a great selection of dancefloor smashes like DJ Chus Balearic anthem That Feeling, an exclusive Lexicon Avenue mix of John Creamer & Stephane K's I Wish You Were Here, Ananda Project's delightful Falling For You and Jay J's current floorfiller Keep On Rising.

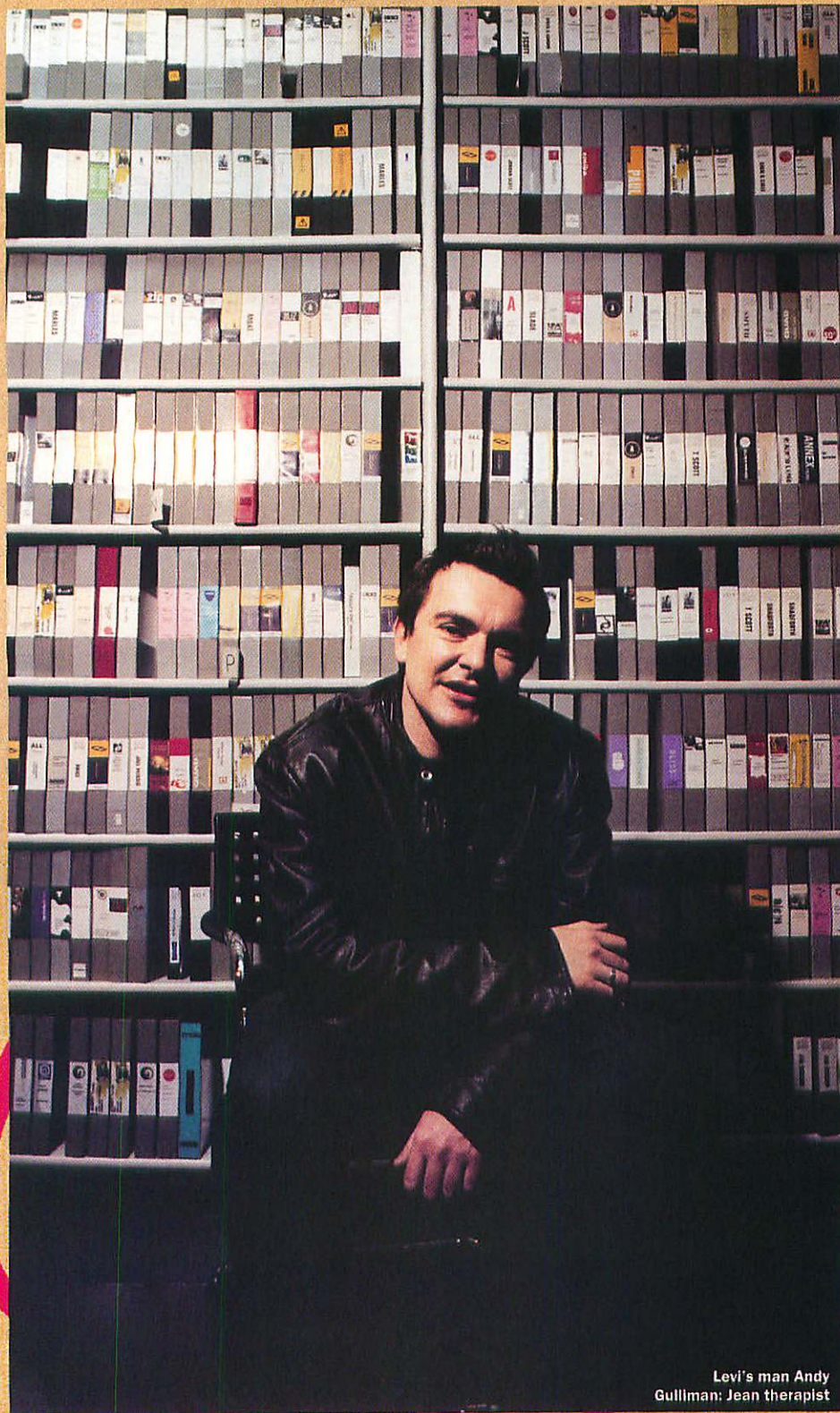
Shindig are celebrating their 11th birthday by launching a huge outdoor event at Baltic Square, Newcastle on May Day, with Erick Morillo and Tim Deluxe.

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Title and price subject to availability while stocks last at participating stores/on-line.

top dog for music · dvd · games





Levi's man Andy Gulliman: Jean therapist

COMMERCIAL BREAKS

This is Andy Gulliman. He can break a track all over the world if he likes it – he chooses the music for the Levi's ads

Love them or hate them, the Levi's ads have always used great music to sell their over-priced denim – and there's no doubt that the musicians involved have benefited financially. For artists as diverse as original soul men Marvin Gaye and Sam Cooke, through to dance tracks by the likes of Finnish nut-jobs Pepe Deluxe and Norwegian isolationist techno genius Biosphere, they've tills ringing in record shops as much as clothes shops. Stiltskin's 'Inside' and 'Spaceman' by Babylon Zoo both sat at Number One for far longer than was decent. Because instrumental music has no language barrier, dance acts are increasingly hot property for global campaigns. If you want the world to hear your genius, it seems you're better off on an ad than on a record label's roster.

Andy works at the ad giant Bartle Bogerty Hegarty, the creative force behind the 'Twisted' promos with Pepe Deluxe, the 'Rub Yourself' campaign with Pole and many more. His brief – to get you and your media-savvy mates talking. The music has to

"USING AN ARTIST'S TRACK ON AN AD IS WORTH A FUCK OF A LOT TO THEM"

fit perfectly with the film, which has invariably cost months of time and millions of pounds to create.

"For the 'Twisted' ad, we worked for ages to a track by Air, but it didn't fit the film so Pepe Deluxe was used instead," recalls Andy.

Combining suggestions from specialist agencies, tipsters like James Hyman at XFM and whispers from the nation's cooler record counters, Andy is the advertisers' equivalent of an A&R man. With the ads going out throughout Europe, Israel and South Africa, he has more power to grant unknown acts massive audience recognition and big bucks – does he realise how much his hand-of-God decision is worth to an artist? "A fuck of a lot, basically" he grins. "The media spend on the Levi's ads alone is over 30 million pounds."

So then, just knock up some subversive noise on your computer and if Andy likes it, you could be sipping Cristal before you can say, 'Capitalist Lackey'.

Pole's new EP '45/45' is out April 21st on Mute. 'Salami' by Pepe Deluxe is out now on Catskills

words TIM WILD photo JASON MANNING

Festival Teaser!

Can't wait to chuck some essentials in a bag and get grimy? Here's a few highlights to whet your appetite

Sonar

When: June 12th-14th
Where: Various venues around Barcelona, Spain
How much: tbc
Who: This year has Bjork and Underworld headlining, with Matthew Herbert bringing his frankly startling big band project to the party.
Info: www.sonar.es

Glastonbury

When: June 27th-29th
Where: Worthy Farm, Pilton, Somerset
How much: £105
Who: Headliners REM are confirmed. High Hiveness, Prince, Radiohead and Coldplay are rumoured.
Info: www.glastonburyfestival.co.uk

Respect

When: July 19th
Where: Greenwich Dome
How much: Free
Who: Last year managed the coup of attracting De La Soul. This year's line-up is tbc, but the event is dedicated to the memory of Stephen Lawrence, so it's worthy as well as fun.
Info: www.respectfestival.org

The Big Chill

When: August 1st-3rd
Where: Eastnor Castle, Deer Park, Malvern Hills
How much: £99
Who: No details yet, but The Big Chill is always about the location. Chill out with cocktail bars, massage and a night time arts trail.
Info: www.bigchill.net

Creamfields

When: August 23rd
Where: Speke Airfield, Liverpool
How much: tbc
Who: Oakenphant, Paul Van Dyk and James Lavelle are all confirmed so far.
Info: www.cream.co.uk
For all festy-tickets, call the Muzk Ticketline on 0870-166-8945



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Pacha London

Terminus Place, Victoria.
Every 4th Saturday Of The Month
Special Guests: Tom De Neef,
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25th April 2003

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Kings Road Arches, Brighton.
Every Last Friday Of The Month
This Month: Stonebridge & Mark Doyle

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Sandgate Quayside, Newcastle.
Weekly Every Sunday Night
All Kandi DJ's On Rotation

Full info on all Club Nights and DJ
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Illustration: Jason Brooks
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Ltd 12"s Vinyl A Includes Original Mix
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Lazy Grace.

How Deep Is Your Love

The Bee Gee's get Kanded with mixes
from Stonebridge and Johnny Fiasco.
HEDK12001
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Stereo Sushi Presents

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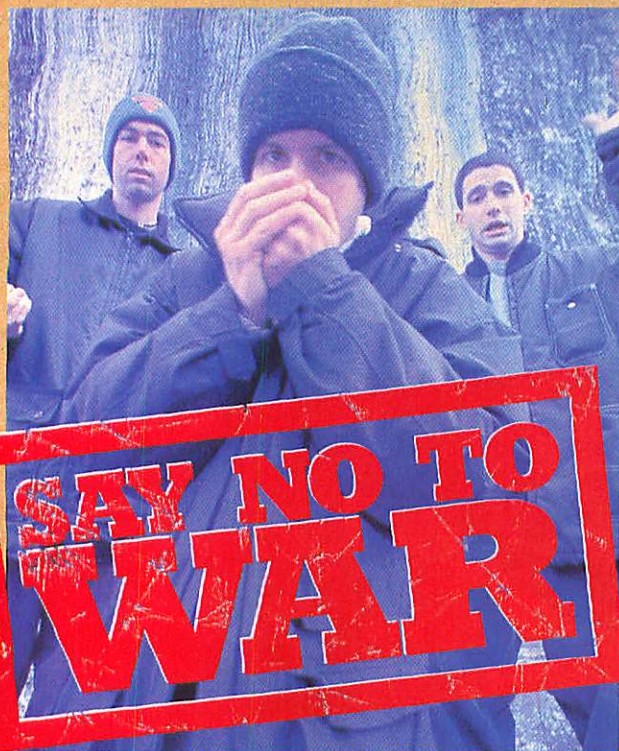
Two deeply soulful exclusives released
for the first time ever on vinyl.
STUSH12001
Out Now



The Message

ILL COMMUNICATION

Politically aware as ever, The Beastie Boys' new single 'In A World Gone Mad' is an anti-war anthem. Unfortunately, like Claire Short, it's as useless as it's well meaning. Here's our lyrical critique...



"You and Saddam should kick it like back in the day/With the cocaine and Courvoisier"

A reformed alcoholic and a Muslim should sort their differences by getting pissed on brandy and twitchy on Colombian rage dust? Diplomatic! As for 'back in the day', to Saddam, that means the West selling him arms and keeping schtum while he employs said weapons to slaughter his own people.

"Politicians are shady/So people watch your back cos I think they smoke crack/I don't doubt it/Look at how they act"

This sounds like the dawn ramblings of some acid-fried, spliff-hogging conspiracy nut. Alright, eccentric former Washington DC mayor Marion Barry did do six months bird in 1990 after the FBI filmed him enjoying a couple of rocks, but he's strictly the exception that proves the rule. Politicians prefer skag.

"George Bush you're looking like Zoolander/ Trying to play tough for the camera"

What's more ridiculous? Bush - who in reality looks, not 'tough' but, like an accountant from Slough waiting for redundancy - or this rhyme? The reference to abysmal Ben Stiller vehicle Zoolander is wack too.

"Now how many people must get killed? For oil families pockets to get filled?"

If it was all about oil, America would just buy it off Iraq, innit. The old 'oil business' chestnut is the weakest, GCSE-grade anti-war argument ever. This conflict is actually about a paranoid US regime aggressively pursuing a long-term strategy of global military hegemony. But that doesn't rhyme.

"First the 'War On Terror' now war on Iraq/We're reaching a point where we can't turn back"

War On Terror: a fight against an active global terror network dedicated to the destruction of Western society. War on Iraq: unprovoked aggression against a sovereign state. Bit of a difference. Probably best not to confuse them. Back to 'increase the peace' platitudes then.

Download 'In A World Gone Mad' at beastieboys.com

More agonising collisions between dance and politics

2000: London Mayoral hopeful Ken Livingstone poses as a DJ behind a pair of decks for the cover of NME. Whicky, whickety whack mack.

1997: Labour organise 'Labour Nation' 'clubnights'. The late Tony De Vit wasn't 'interested'. Judge Jules was busy, so we got Mo'Nawlam.

1995: The Prodigy write 'Their Law': an attack on the raver-persecuting Criminal Justice Bill. The Tories understandably ignore it.

1992: Castlemorton - free party turns into a stand-off with The Man. Tragically, it really was utterly devoid of political intent.

Win tickets to Homelands!

Your chance to gain free entry to the best outdoor party of the year

we love...
HOMELANDS



Homelands: Rolling hills and rolling beats

Homelands returns for its fifth year of mayhem at the Matterley Bowl, Winchester on the 24th May, and the clubbing massive will be getting their *al fresco* party freak on, big style. And courtesy of Muzik, you could win one of 10 pairs of tickets, giving you and a friend the perfect kick-start to 2003's summer of festival madness.

You'll be able to groove with Groove Armada and strut with The Streets live, and catch The Chemical Brothers on the decks, as well as techno wizard Jeff Mills, bootleg funkies 2 Many DJs (Soulwax) and over 60 other DJs across nine arenas.

We Love... Homelands: it's the sound of the summer.

To enter, simply answer this simple question:

Which DJ duo will be causing bootylicious pandemonium with their We Love... Homelands debut this May?

- Not enough DJs
- 2 Many DJs
- Just the right amount of DJs

Send entries to Muzik, King's Reach Tower, London SE1 9LS

Usual competition rules apply. Write for details. If you're not one of our lucky winners, don't worry - tickets can still be purchased on www.meanfiddler.com or 020-7344-0044 (24hrs, calls charged at national rate). Tickets are £49.00 in advance, subject to booking fee and conditions

LateNightTales

Nightmares on Wax

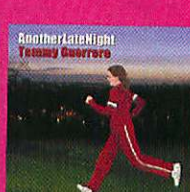


A majestic mixtape excursion featuring tracks from Ian Brown, Quincy Jones, Large Professor, Tom Scott, Tony Allen ft. Damon Albarn and Dusty Springfield. Also includes an exclusive cover version from N.O.W themselves.

The musical story of a Late Night with Nightmares On Wax.

Out now on CD, limited edition 7" and 3 x heavyweight vinyl. Also featuring a story written by Whitbread prize winner Patrick Neate and read by Brian Blessed.

Also Available:



'The sophisito's choice' - iD

'This series just gets better' - Time Out

'Seriously, they're that good' - The Sunday Telegraph



www.nightmaresonwax.com
www.latenighttales.com
www.whoamusic.co.uk
www.azuli.com

Erick Sermon

The former EPMD man spreads the gospel on Eighties cock-rock, the yooof of today and *that* window incident

You come from the proper old school of rap. What do you think of today's breed?

Erick: "It's hard. I come from the era where, in hip hop, you know, Public Enemy made a Public Enemy record, Eric B & Rakim made an Eric B & Rakim record. EPMD didn't make a Run DMC record – everybody had their own identity. But now you've got people who follow just to get heard, because the public don't understand something if it doesn't sound like the next person. It's harder for people to come into the game and try to be creative and win."

So how do you stay ahead of the game?

"When I came in the game, I sampled stuff that had grooves, stuff that was soulful. Parliament had grooves, Roger Troutman had grooves. I sampled BT Express, I sampled the O-Jays – things that were just unheard of to the rap listener. But I know that my production was ahead of the time, because in the last five or six years there's been 50 or 60 huge hip hop artists who've sampled an EPMD record."

Where did you find that unheard Marvin Gaye master that you use on 'Music'?

"When Marvin Gaye was in Belgium for three years, somebody was recording him. My friend Carole found this CD with a whole load of acappellas like 'Sexual Healing' with the extra fourth verse. When she brought that back to me I just went down to the basement and tried it. It didn't take long at all – an hour and 20 minutes, something like that."

You always sound like you have a lot of fun when you make a record. . .

"Yeah, I do. Me and my crew is like comedians, you know? Our personalities are real fun. That comes from our

families. I grew up, like every other black hopeful, performing in front of your relatives. I did Ray Charles, Stevie, Marvin; I did Blondie. You'd have to be diverse, and I did it all! I come from Long Island, which is very suburban. So I knew AC/DC, I knew The Who, I knew Van Halen, I knew Twisted Sister. I knew Phil Collins and Genesis. I knew those records like I knew hip hop records. I knew [country outfit] The Charlie Daniels Band! I know it's kind of ill, but I knew all these records!"

Do you think fans will be surprised that you like stuff outside hip hop?

"Of course! 'People would be like 'how the hell does he know this record? It's country!' But I grew up listening to stuff like that, and that's why I sample. I could hear things like [soft rock crooner] Helen Reddy as well as legends like Marvin and go 'Yo, that's an idea.'"

In the UK, politicians are blaming hip hop for the rise in gun crime. Do they have a point?

"Well, a lot of kids aren't getting the structure at home, and when they don't have anywhere to go, they end up in a gang. That's how gangs start, as a second family for kids. Music is another situation of comfort for them and if a child's favourite MC says something, and he or she doesn't have nobody telling them nothing at home, then of course they're gonna do it. So if the question is, 'can a song influence people?', then the answer's yes. Of course a song can influence somebody."

In 'React', there's a sample in Hindi, then you say 'Whatever she says, I'm that'. It turns out the lyrics are about suicide. Given that in 2001 a New Jersey cop said you'd tried to top yourself by jumping out of a window, would you have used the sample if you had known what she was saying?

"Man, that wasn't even my beat! Just Blaze made that, two years ago. If you listen to Redman and Method Man's 'Diary', the beat was in the background, and that was from 2000. Those rumours were from people who were making false accusations. They didn't have no evidence. I would never have done that. What would I want to kill myself for?"

'Love Is'/'Music' is released on J Records on April 7th

words ANGUS BATEY illustration ANTHONY F YANKOVIC III

"I grew up listening to Van Halen and Twisted Sister"





TIMBA HUSTLER

Boyband geekdom is way behind **Justin Timberlake** now, as is Britney. Meet the man who makes 21st Century, dance music-informed pop that's credible, cool, and sells millions

BABY

WORDS SYLVIA PATTERSON PHOTOGRAPHY STEVEN KLEIN/CPI/KATZ

Justin Timberlake appears to be on drugs. On ecstasy, specifically, his eyes almost entirely swallowed by gigantic, pupils, pulsing in and out of the faintest silver of deepest, electric blue.

"Really? Wow!" he guffaws, "well, I dunno what to tell ya, because the people I've seen on ecstasy look like lunatics! This dude came up to me in a club one night and I was 'oh my Gaaad, thanks for showing me what

I'm never gonna do'. [*Incredulously*] I've been accused of being on ecstasy? Well, your pupils aren't the smallest right now as well!"

Yes, but that's because I'm ogling you, oh prince of pop. . .

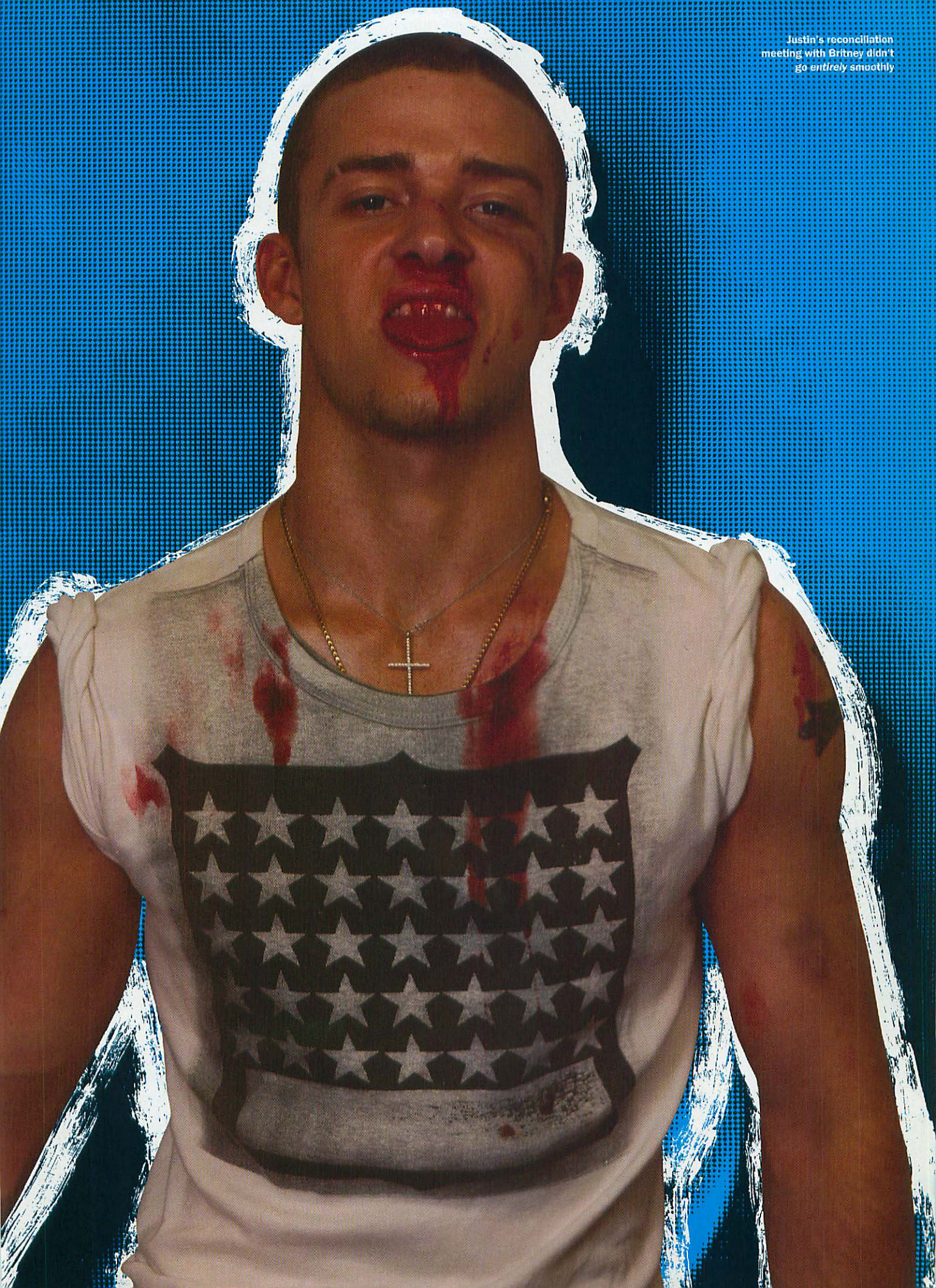
Justin Timberlake Rules, Five months on from the release of his debut solo LP, 'Justified', he is unrecognisable from the curl-mopped muppet known as Britney Spears' Ex-Boyfriend. 'Like I Love You' thunders through clubland via the hooligan house remix of Basement Jaxx. ("He

does a fine line in hats and bum fluff," says an, erm, admiring Felix Buxton). The achingly soulful 'Cry Me A River' may be the best single of the year. Nelly's 'Work It' soars thanks to Justin's vocal acrobatics, while the forthcoming 'Rock Your Body' is an 'Off The Wall'-tinged dancefloor glitterball. And he is, as a sideline, the greatest robo-fluid mover since pre-mad Michael Jackson.

"It's all timing," he says, plainly. "I think this has been building in me for two decades."

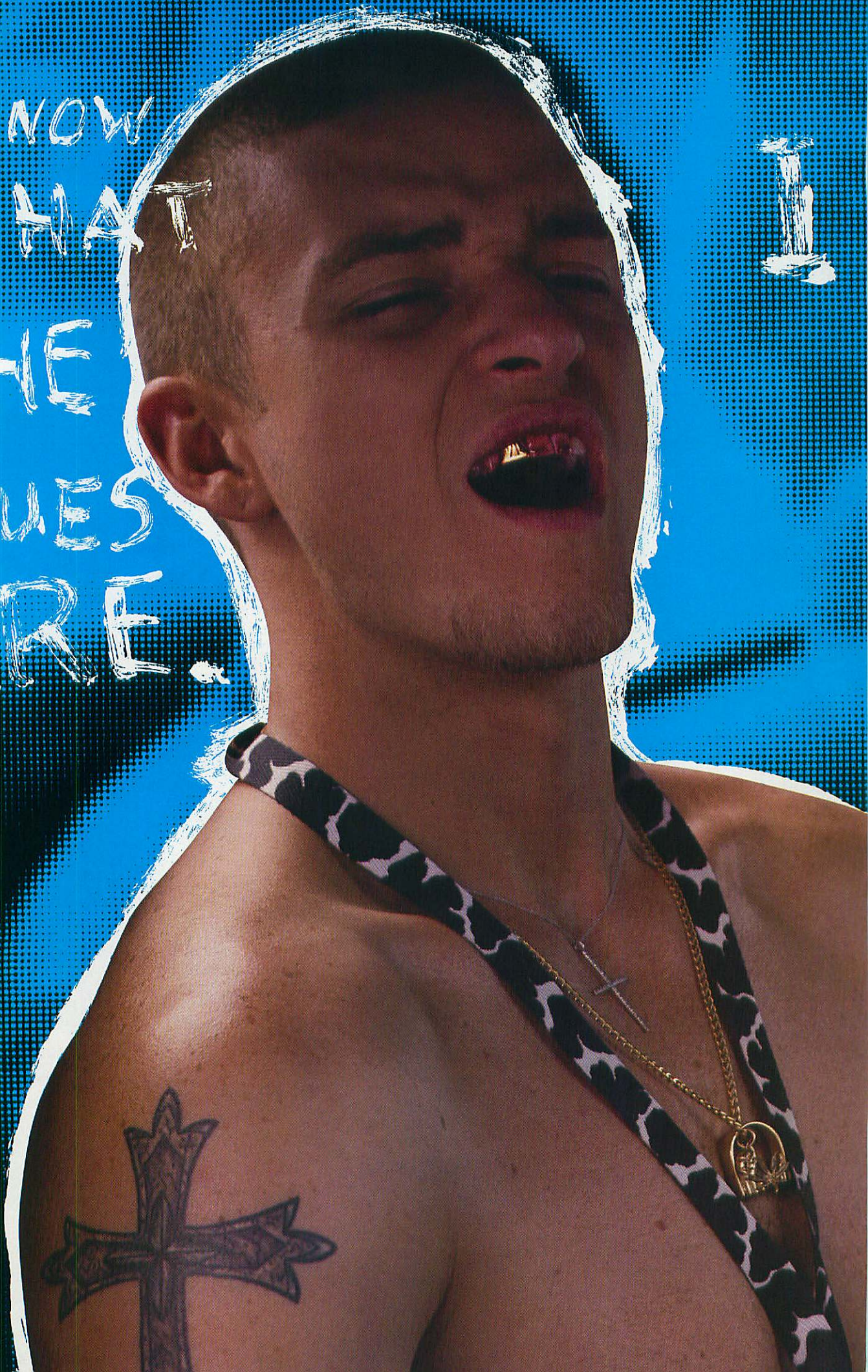


Justin's reconciliation
meeting with Britney didn't
go entirely smoothly



"I KNOW
WHAT
THE
BLUES
ARE."

I



HAVE A DARK SIDE

» Sauntering into a suite at London's Mandarin Oriental Hotel, you hear Justin, beatboxing and humming to no-one in particular, before you see him. Brimming with enthusiasm and confidence, he flings himself on a sofa, sips a Coke and contemplates the unanimous approval that has greeted his artistic rebirth.

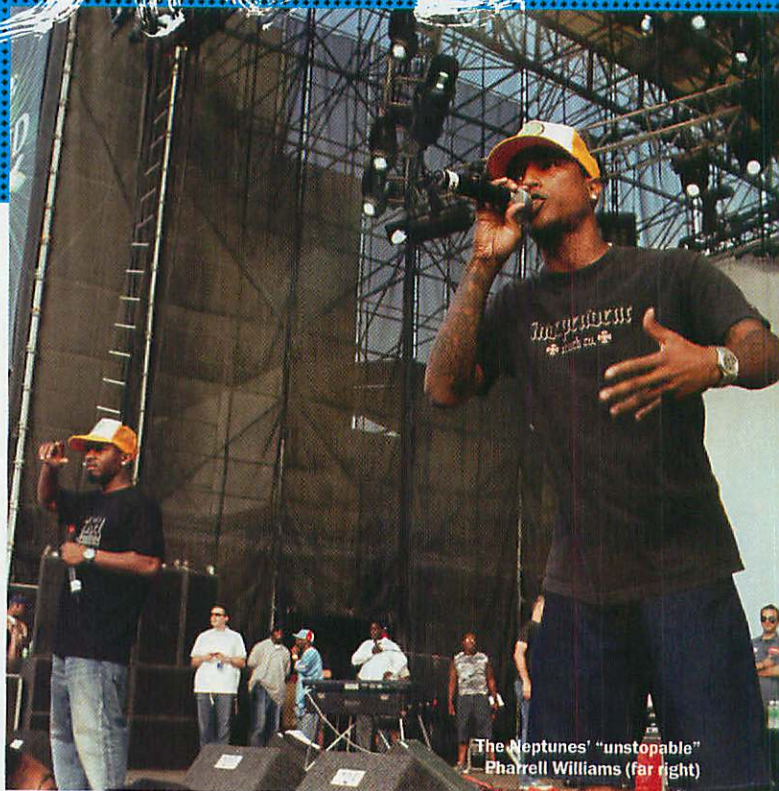
"I was really not expecting the critical acclaim," he says, teeth everywhere, a diamond exploding in either ear. "I was nervous! The album was out there for everybody to crush it, if they wanted to."

And 'they' did want to. After all, he was one fifth of global, girlie-pop, boy-brand abortions NSync (or *NSYNC, if you will - we won't). Justin apart, they may have been, shall we say, 'non-conventionally handsome', but they were the most successful boyband in history, making Justin, co-writer of their biggest hits, worth an estimated \$35 million. At 22 years old.

Last year he appeared on the front of an American men's mag with a cover line that Justin found "very funny": 'Can We Ever Forgive Justin Timberlake For All That Sissy Music?', it asked. But nobody would dare say that now.

With a veteran's musical knowledge - he eulogises about Marvin Gaye, Curtis Mayfield and Al Green - Justin froths over his album's "genius" collaborators, Timbaland and Pharrell Williams of The Neptunes. Along with Justin, who wrote all the lyrics and melodies, they created 'Justified' in an "avalanche of creativity" in six weeks. It may meander occasionally into moon-eyed coupley-shag music, but the production-pop blueprint is ever-present and never fails.

"Working with Pharrell and working with Timbaland was completely different," he beams, "Pharrell is a



The Neptunes' "unstoppable" Pharrell Williams (far right)

very big personality, to me. He understood I was from the country, he understood I knew what the blues were. He understood that I was big fan of Michael Jackson and he understood I had a dark side. When you get a producer that you click with like that, that's unstoppable. Inspiration is kind of like love, you don't have any control over it, it hits you when it hits you.

"Timbaland is completely different, a quiet guy. He has such an innovative way of incorporating so many sounds onto one beat that I didn't wanna take him out of his element, so he'd work a couple hours before me. With Timbaland, it was 'blah-blah-blah!' (begins shouting) to the point we were talking-like-this-we-were-so-excited! (leaps off sofa, arms everywhere). I'm running in with a tambourine and he's putting down drums and we're taking 90 to

nothing, y'knowwhatmean!? Who else is gonna come in on such an angsty song as 'Cry Me A River' and go "Oooh, the damage is done" and actually make it funny? And everybody loves singing that part."

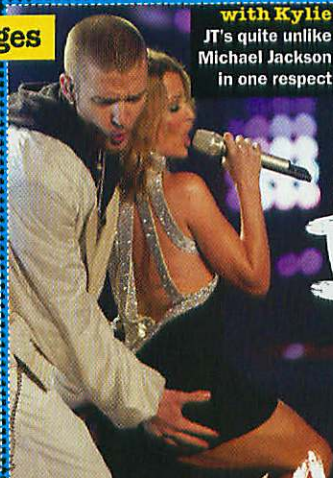
And then he sings, out loud, to an audience of one, an astounding, high-pitched lilt; at least four separate, intricate melodies from 'Cry Me A River', pacing himself perfectly with the wafting hands of a classical conductor. It's beautiful enough and loud enough to cause tinglings on the skin of your thighs. You know you're living in the 21st Century when you're stunned by a pop star's talent. »

Timberlake

Justin through the ages



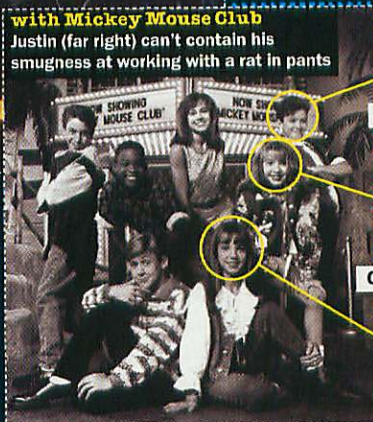
with Britney
"Ha ha ha, I'm leaving him soon and he doesn't know yet!"



with Kylie
JT's quite unlike Michael Jackson in one respect



with NSync
High-visibility bondage suits brought the boys closer together



with Mickey Mouse Club
Justin (far right) can't contain his smugness at working with a rat in pants



Justin Timberlake



Christina Aguilera



Britney Spears

"I LIKE POT,
IT'S NOT

ADDICTIVE.
SOMETIMES YOU

WANNA
LEVEL
OUT."

» Justin has no idea what it's like not to be rich, famous and successful. A country boy from Memphis, he was a precocious child, singing in the Mickey Mouse Club age 12 and in NSync aged 14.

He even possesses genes which once played guitar with Elvis. His grandfather, a Memphis fire-chief, started a station band, who Elvis would turn up to jam with.

"The King," grins Justin. "The Kiiiiing, [furls lip] 'Thang-yew'. You know, one of my grandparent's first dates was going to see him perform with his guitar at a juke joint in Memphis. That's... huge! The week after he died, my grandfather was supposed to take him on a hunting trip. They were as friendly as they possibly could be."

Elvis, certainly, would approve of Justin's lifestyle. He owns five Harley Davidson motorbikes with a custom-made sixth on the way. He's also got "seven or eight" guitars ("I'm a finger-picker"), a full-size Revenge From Mars pinball machine, a Porsche Carrera, a Bentley, a souped-up Ford racing truck, a \$115,000 V-12 493-horsepower Mercedes S600 ("so pimp!") and three houses.

He's a Jack Daniels enthusiast. Class A narcotics, however, melt his poetic mind.

"I can't think to my full ability," he muses. "Ideas come into my head and I can't get them out, even when

I'm intoxicated. I like pot, it's not addictive. Sometimes you wanna level out."

He's become Pop's Mr Hot-Babe Hustler, linked to the world's most exuberant jezebels (Janet Jackson, Christina Aguilera, actress Alyssa Milano, Kylie and Dannii) and persistently denies all of it.

"I've made a conscious decision to not even comment on rumours, because every time I've tried to set one rumour straight, I've started a new one. Y'know?"

The most persistent rumour of all - that Britney Spears cheated on him - he answered through 'Cry Me A River', and its video, a stylised vengeance epic involving an actress who looked deliberately like his ex.

"It was an opportunity for me to turn this whole thing around," he says, "be the bad guy. Regardless of what the media has built it up to be. You're rooting for the bad guy! In no shape or form am I anything but creepy in that video. That's

my dark side creeping in.

"I thought, I wonder how I can take this and turn it into creativity, because you have to, y'know?

And I have a feeling of release. D'you think people relate to it because it's got that 'real' factor? You could be right. You probably are."

In recent months, Justin's confessed he's been cheated on three times in his life, by all three of his long-term girlfriends since age 15. That's enough to give anyone a "dark side", and another reason his songs are not the songs of the Stepford pop goons promulgated by American Idol, the US equivalent of Pop Idol.



Basement Jaxx: Keen admirers of Justin's facial fuzz



terminalhead

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DECONSTRUCTIN' JUSTIN

An anatomical breakdown of how Justin went from being Mr Britney to the coolest gangsta this side of solitary...

"I wasn't gonna hold back," he says, "that's what makes songs and art art. If you're gonna go left, go left. Y'know? If you're gonna go west, don't go north-west. Why would I tell you you had a nice butt, if I thought you had a nice ass? [Good question - Ed.] It's about being completely there."

And, y'know, there's some songs on there that suggest I would actually walk up to you in a club and say (biffs your correspondent's knee) 'hey baby, let me get your number'."

It's 020-7609. . . "Heheh! That's not me. I'm actually shy when it comes to girls. A little self-conscious. I wonder why. But not trusting would be not living."

"To be in love means you have to, on the other side, on that dark side, be completely open to devastation. I really do believe that. And that risk is so exciting man, that's what gets you up every morning, ready to do it again. There's nothing in this world that could break that out of me. Nothing."

The Brits 2003 belonged to Justin Timberlake. He was nominated for nothing, but catapulted his fledgling UK solo fame into the next dimension via the fondling of Kylie Minogue's legendary arse. Post-Brits, he had dinner, publicly, with Kylie and Dannii - but which one did he 'entertain' afterwards? Or was it - frothed The Lads - a triple-decker pop-tart sarnie supreme?

It was a win-win-win situation. Kylie's enigma remained intact, Dannii's new single scaled the chartways to Number Two in a tornado of free publicity, and Justin became the envy of perv-lads throughout the western hemisphere. After ten years in showbiz, Justin Timberlake doesn't need the services of someone like Max Clifford. He has his own, in-built publicity machine.

Have you ever slept with more than one woman at once?

"Nehehe" he guffaws, "I'm not a multi-task lover."

Ultimately, he's that rarest of contemporary pop stars; a born creative who didn't do any of this for fame, and even less of it for money.

"Money corrupts people," says Justin, sagely. "I've watched it happen, and I don't wanna go down that road. It's nice to have a nice house and be able to buy a girl anything she wants, but money doesn't inspire me. I'm an Aquarius! I'm on Pluto and Neptune. So I'm more in search of the truth. If you listen to the record, you'll know what inspires me."

Justin's UK tour starts May 7th. 'Rock Your Body' is out on May 19th on Jive

HAIR

Part one of the big change - get rid of that awful curly flop and procure a decent haircut. Justin's current grade two suedehead may not exactly be reinventing pop style as we know it, but by Christ, it is a million-billion-trillion times better than it was two years ago. And it's important, when you're a born-again, hip sex symbol, that you once looked really crap and embarrassing.

SKIN

When all's said and done, Justin's still only just the vote-worthy side of 20, and his baby-soft features and doe eyes make normally sensible thirty-something women want to mother him. Just ask the Minogue sisters.

BACK

Who's got Justin's back? Why, impossibly hip producers *du jour* The Neptunes, of course, not to mention Clipse, their similarly name-droppable, coke-dealing gangsta proteges. These are the people from whom The Timberlake's cred stems. He's crazy down with them cats, yo.

ARSE

How did Justin's arse help make film trendy? Well, he got it out of NSync - the group in which he was by far the best-looking and most talented member - as soon as he possibly could, much like Robbie exiting Take That before him. Fact: the bearded, dreadlocked twat from NSync will have no more hits as long as he lives. "Bye bye bye bye" Indeed.

EYES

These have plausibly seen La Spears AND La Aguilera AND at least one of Les Minogue sisters in the all-together, doing rude things. How can people resist wanting to know what else these baby-blue peepers have seen?

MOUTH

He opens it and what comes out? Some quite decent songs, actually. 'Cry Me A River' is, let's admit it, pretty flippin' good, and without a few club bangers to his name, we'd never be taking him so seriously. OR WOULD WE?! No, we wouldn't. OR WOULD WE?!? And so forth.

GROIN

A crucial area, because this very groin was, of course, once the sole and personal province of Britney Spears, the former queen of girl-pop. Those who nowadays get to sample Justin's groinal delights aren't just getting it on with him - they are also saying, "Look at me! I am as fit and lust-worthy as Britney Spears!" It's a groin loaded with meaning.

POCKETS

Stuffed with dough because he writes a lot of his own songs. And, as the gold-digging Muzik staff would attest, if they were being honest, chicks like pockets fat, not flat.

LEGS

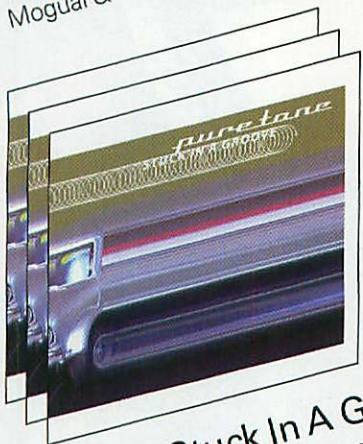
Allow him to dance very attractively.



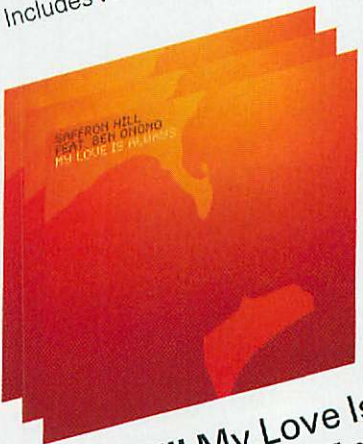
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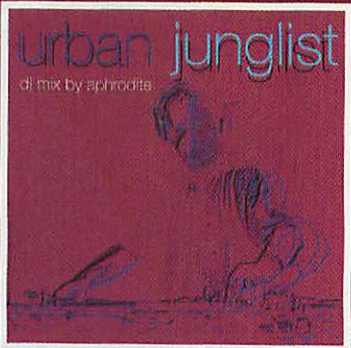
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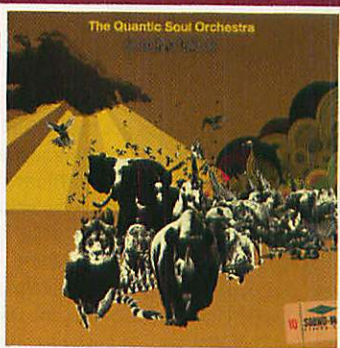
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We'd Rather Jacques

Electro-pop idol, Madonna producer and champion of the mullet **Jacques Lu Cont** on DJ culture, gadgets and Madge...

WORDS **MATT MUNDAY**

PHOTOGRAPHY **ANDREW G HOBBS**

// She's got this brilliantly wide-eyed approach to new sounds. There's no one else in her position who's that adventurous."

Jacques Lu Cont - aka Stuart Price, aka Les Rythmes Digitales, aka The Thin White Duke, aka one third of Zoot Woman - is gushing over Madonna (so to speak), and he knows what he's talking about. He's had first hand experience of the Queen Of Pop, having played keyboards with Madge on the 'Drowned World' tour, and having recently helped her in the studio with her new album, 'American Life'.

It's been a long voyage to electronic music's top table for Lu Cont. He began his ascent in 1996 with the moody electro of his first album as Les Rhythmes Digitales, 'Liberation', and the more finely honed retro stylings of the follow-up, 1999's 'Darkdancer'. By 2001, he'd moved on, stirring rockier, funkier influences into his electric stew with his three-piece 'proper band', Zoot Woman.

The results of that collaboration were decidedly mixed, but at the same time, Lu Cont was starting to do work that matched his hype, branching into remix territory as the Thin White Duke (a name stolen wholesale from David Bowie). His latest project is a typically off-kilter mix for Fabric - 'Fabric Live 09'. "It was recorded on my studio floor," he says, laughing. "I didn't have anywhere to put my decks, so I had to kneel!"



Jacques Lu Cont: "Making electro records is very much like making love to a beautiful woman: You polish your equipment, concentrate on the lower range and, er, um..."



Jacques Lu Cont

» You were making electro-pop years before it was fashionable. How do you feel about it now?

"At the time, nobody in dance music was sticking their neck out and that's why I did it. I was really inspired by the Human League's 'Dare', which is possibly the only electro-pop album that still sounds fresh now. But it's in my nature to try to be different."

How did you hook up with Madonna?

"I'm not really sure, but it's somewhere between her knowing my albums and Mirwais recommending me to her. Her manager approached me, I said 'yes', then it was straight to LA to rehearse. We toured for eight months. It was great fun all the way."

Is she the studio dominatrix she's made out to be?

"I can honestly say that there's no difference between working with her and working with a mate who's really into music. It wasn't nearly as painful as you might imagine."

How much did you do on the album?

"There's a rumour that I've produced half of it, but it's not true. I wrote and co-produced one track. It sounds like the last thing people will expect me to do. It's not a dance tune - you won't hear it at Fabric."

What's your most pop star moment?

"Driving round Miami in a 30-foot stretch hummer. I had two: one for me and one for my ego. Some would say that's pop, some would say that's stupid. I like to think it's both."



JLC: "Waddya say, squire? It's a nice little runner, and the last owner was a vicar, God's truth. A monkey to you, guy, and I'm cutting me own throat, etc, etc"

"When someone's trying to bullshit you from behind the decks, you can smell it on the dancefloor"

MADGE-IC MOMENTS

Madonna's best dance rerubs

1989 **Shep Pettibone's** re-rub of 'Express Yourself' is a jittery, proto-bleep house classic. 1990 Shep's remixes of 'Vogue' and 'Keep It Together' keep him in the ascendant. 1993 Miami deep house exponents **Murk** re-tool 'Bad Girl'.

1994-5 **Junior Vasquez** gives 'Secret' a thundering Sound Factory rerub. **Orbital** give 'Bedtime Story' a typically melodic Hartnoll sheen and **Danny Tenaglia** adds a tough NYC groove to 'Human Nature'. 1998 Brit hop's one-album wonders **The Stereo MCs** and **Calderone** both mix 'Frozen'.

1998 **Sasha** and **William Orbit** send 'Ray Of Light' into outer space while **BT** and **Sasha's** 12 minute re-rub of 'Sky Fits Heaven' is the best pop remix for ages. 1998 Techno luminary **Luke Slater** says hello to 'The Power Of Goodbye'.

1999 **Kruder & Dorfmeister** take 'Nothing Really Matters' to spiff nirvana. 2000 **Timo Maas** does much the same on 'Don't Tell Me'.

2001 **Paul Oakenfold** wonders 'What It Feels Like For A Girl'.



You've remixed Beck, Cornershop and others. Who's next on your list?

"I've just finished one for the Dysfunctionals, which is Nellee Hooper. I have done some for cash - if you're 21 years old and you're offered starting fees that'll buy you a car, you're going to do it. These days, though, if I like the track enough, I'll remix it for nothing."

You're quite a techy nerd. Fair?

"Yeah, I am pretty obsessive about technology. I was worried I was going to stop speaking English because I like electronics so much. I don't tell girls that though."

What was your most outrageous fashion statement?

"I once wore a baby romper suit on stage. We also had these space-tech one-piece suits made, with removable arms and legs, so halfway through the gig you could just rip an arm off. By the end of it I was standing there looking like some kind of Frankie Goes to Hollywood nightmare. I've worn stuff that, with the benefit of hindsight, looked shit."

Are you tempted to ditch the mullet hairstyle now that it's actually become fashionable?

"I think I've got a defect with my scalp because I've tried to cut it off and it's still there. Last time I went to the hairdressers', I said, 'I want every single hair on my head to be exactly 2cm long, no choppiness', but somehow I've still got this mullet."

Where's the strangest place you've heard your own music?

"On a Virgin Atlantic plane: We touched down after a 12-hour flight from LA, and fucking 'Jacques Your Body' came on! Normally it's Enya."

Who's your favourite DJ of all time?

"It's a terrible old cliché, but guys like Morillo and Sanchez are brilliant. It's a question of context: any DJ's good if his heart's in it. But when someone's trying to bullshit you from behind the decks, you can smell it on the dance floor. I've made no secret of the fact that I hate DJ culture, though. I love playing, but I hate the image and all the bad stuff that's built up around it."

But you've just done a mix for Fabric!

"An outsider might see Fabric as part of the explosion of DJ culture and silver boxes, so for me, to have the opportunity to go inside and show it's not all like that, is really different and exciting. I like John Peel's and Howie B's Fabric mixes for that reason - because they're open-minded mixes."

Like you mixing Strauss into The Eurythmics?

"Ha! Well, I mixed the album in my studio and there are random records everywhere, so it's not uncommon to find Strauss on one deck and 'Sweet Dreams' on the other. It's nice when you pull off something like that."

Persuade us, in five words, to buy your new Fabric mix CD.

[Thinks for ages] "Make sure you buy this. Sorry, that's not very good. How about, 'Don't buy this CD if...' [Pisses himself laughing] Yeah, I like that one..."

Fabric Live 09: Jacques Lu Cont is out now on Fabric Recordings

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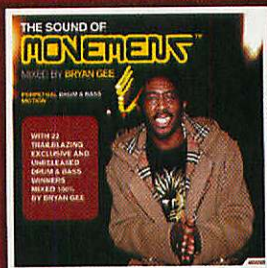


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THE MIC

Six female MC/singers, all heading for crossover solo success. Meet the cream of UK urban's talent with tits

It used to be that female UK urban vocalists would show up on one tune and then plummet back into obscurity. Post-Ms Dynamite though, it's the birds who are running tings, bending their vocals round hip hop, UK garage, r&b, dancehall and d&b while eschewing the teet'-suckin', gun-totin' schtick of their male peers. We're not talking just guest-spots either - solo albums and hit singles are in the offing across every genre.

In a charge led by Lisa Maffia, who's moving on from So Solid Crew and taking her solo sound all the way, you can expect the charts to go girl-crazy this year, as our British divas catch up with their respected and recognised American sisters. UK urban never sounded so sweet...

WORDS JANE FITZGERALD PHOTO OPHELIA WYNNE

LISA MAFFIA

Age: 23

Born: South London

CV: So Solid's 24-carat diamond, best known for providing sassy verbal licks on monster hits 'Oh No' and '21 Seconds'. Recently snapped by, photographer to the glitterati, Mario Testino for *Vogue*. Has a six year-old daughter, Chelsea, who 'guest vocalled' on '21 Seconds'.

On the stereo: R Kelly, Mariah Carey and 50 Cent.

She says: "In the last few years, I've definitely got more positive and I know where I want to go. The boys have given me a lot of confidence. Without them I'd have been 'shy timid Lisa' and probably wouldn't have been able to sing more than two tunes on the album. They've got me ready for it and I'm not afraid to try anything. I've done MCing and singing on the album – the boys have pulled the MC out of me! The album's all So Solid producers and it's a mixture of r&b, hip hop and soulful garage – every flavour you can think of."

"It's funny, but it's a bit lonely now – when I'm on stage it feels like there's a big breeze. At the same time I've been waiting a long time for it. It feels good to be making a mark on my own."

"I still live in South London, but it's getting harder. I can't go to Asda any more: I went with a couple of the boys a few months ago and it was terrible. It's nice, but scary as well. I sneak down the West End every three months on a school day and early in the morning so I can get round the shops and get back home."

"I've got good family around me. My daughter Chelsea knows word-for-word every tune on my album and my mum's collecting magazines and taping everything on TV. She's proud. Everyone can't wait. They know I've waited a long time."

Coming Up: Rinsing, none-so-bling debut solo single 'All Over' is out now and debut album 'First Lady' follows this summer. Expect r&b and hip hop flavas beside So Solid-enhanced UK garage beats and to not be able to avoid Lisa all summer long.



Lisa Maffia: Don't mess with her or she'll leave a horse's head in your bed

"I'VE GOT
A SONG
ABOUT
HYGIENE
CALLED
'FABREEZE
THEM'"

— LADY STUSH



Est'elle: Mad as hatters

EST'ELLE

Age: 23

Born: West London

CV: An established name on the UK hip hop scene, Est'elle's worked with Skitz and Blak Twang. Recently the only female nominated for a Best Hip Hop Act gong at Radio 1Xtra's Homegrown awards.

On the stereo: Teddy Riley, Ella Fitzgerald, Nas, Jay-Z, Rah Digga, Flipmode Squad and Norah Jones.

She says: "I'm writing all the time. I've got 40 tracks now and I'll work with whoever's got the hottest beats. I've kinda been shy about singing. I'm like, 'I wanna rap!'. But I'm singing a lot more now, and when I do an album it'll be 70 per cent singing and 30 per cent rapping."

Coming up: In the studio working on both raps and songs, and currently negotiating a solo record deal.

DT8

FEAT. ROXANNE WILDE

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12" 2 INCLUDES THE **BK** MIX



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MIZZ RED

Age: 23

Born: Nottingham

CV: Recently scooped Best Female gong at Radio 1Xtra's Homegrown awards. A member of Nottingham hip hop crew Out-da-Ville, she admirably refuses to hide her Midlands twang either on record, or live. Check the thoroughly rinsed 'Pay Dem No Mind', for further proof. **On the stereo:** 50 Cent, Eminem and Justin Timberlake. ("I love NSync, I don't care what anyone says").

She says: "Singing was something I used to hear my cousins do, and I would sing on my own with no-one listening. As I got older I got more confident."

"My manager came up with the idea of getting me to rap and there was no way I was gonna do it at first. He was stressing me, I was getting very upset and very angry and I refused to rap. But I did it in the end and it's worked so far."

Coming up: More tunes as part of the Out-Da-Ville collective, plus a studio stint to work on her debut solo EP. However, she might need to take a break for a while as she's expecting her second child any day now.



Mizz Red: Named after two women's mags, for some reason



Lady Stush: A stickler for hygiene

LADY STUSH

Age: 21

Born: South London

CV: A former stage-school sprog, specialising in dance. Sang down the phone to family friend and garage producer Sticky, who had her in the studio the next day making 'Dollar Sign'.

On the stereo: Buju Banton and Justin Timberlake. **She says:** "I write about how men are to girls, how to take out your anger, songs about real issues. But I've got my fun tunes. I've got a song about hygiene called 'Fabreeze Them'."

Coming up: Is working on a remix with Lisa Maffia and her solo album, which will be, "a mix of my high-pitched squeaks, poetry, hip hop beats, lovers' rock and hardcore bashment."

TALI

Age: "Early 20s"

Born: Christchurch, New Zealand

CV: Tali originally hooked up with Roni Size and the Full Cycle crew when she MCed in Roni's ear at a gig in Melbourne. Within months she'd moved to Bristol and was chatting over Krust's breakbeat warheads at Fabric. She's now a regular Full Cycle fixture and last year toured down under with DJ Bailey. Her debut single was the all-conquering 'Lyric On My Lip'.

On the stereo: Public Enemy, Salt 'N' Pepa, new jack swing, Komanchi and Justin Timberlake.

She says: "I grew up on a farm in New Zealand so I write about experiences in my life. I'm a poetical lyricist - I write in metaphors - secondly I'm a singer, and thirdly I'm an MC. While I'm rapping or MCing I'll break into song, and lots of people like it, lots of people hate it, but I think when you combine the two it's much more powerful."

Coming up: Recently finished her solo album, produced by Roni Size. Tali also features on the new Komanchi (Krust and Die's project) album. Her next single drops in June, the album in August.



Come on Mrs Tali woman, tall me banana



Gemma Fox. Or is it Luanne from King Of The Hill?

GEMMA FOX

Age: 23

Born: North London

CV: Appeared on Outlaw Breaks' heavy release 'Dutty', and her self-penned 'Messy' was massive for Middelrow. Has a five year-old daughter.

On the stereo: Diana Ross, Luther Vandross, Otis Redding, Mary J Blige, 50 Cent and Lil' Kim.

She says: "I've been doing a lot of PAs with 'Messy', but I've never been just garage - I've got Rodney P on my album and I want to get Est'elle and Dizzee Rascal on there too. I want it to be very British. We've got wicked talent here - if we looked after ourselves we wouldn't need to go nowhere else."

Coming up: Signed to a major and currently working on her debut album, due this summer.

new singles



RELEASED 21ST APRIL

KID CRÈME - HYPNOTISING

Positiva brings you the awesome Hypnotising by Kid Crème, one of the hottest producers to come out of Belgium in recent years. Available on CD & 12" remixes come from Tony Senghore and Kid Crème himself.

buy now: www.hmv.co.uk



RELEASED 21ST APRIL

J-WALK - ANOTHER LOVER

Another Lover is the new single from J-Walk, which is taken off their superb album A Night On The Rocks. Available on CD, 7" and 12" (all limited editions). The CD and 7" feature a remix by Boneyard, whilst the 12" includes remixes by Influx Datum and RJD2.

Titles subject to availability whilst stocks last at participating stores/on-line.

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"A triumph of innovation and non-stop funk.
Album Of The Year" - Jockey Slut

"Simply put, this is a landmark release.
Album Of The Year" - Mixmag



End Recordings Singles April 2003

Tony Thomas & Access 58
END051 - People Of The World Unite / Into The Forest
END051R - People Of The World Unite - The Jon Carter Mixes

Preview tracks at WWW.THE-END.CO.UK



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OUT APRIL 21ST

MIXES BY KING BRITT AND BLACKSTROBE



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Miami

It was gruelling, but Muzik struggled through loads of parties in the sun - for you

HURRICANE
EVACUATION
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The Tunes

Ten tracks you haven't heard yet, but will want to own soon



50 Cent 'In Da Club' (Interscope)
Conference or no conference, the biggest tune of Miami 2003 blared out of every open-topped vehicle on Ocean Drive and beyond. Definitely still representing.



Syndicated People 'Be Here' (Defected)
The latest Defected platter is as cool and as wiggly as anything on Crydamoure. Guy-Man Daft Punk's brother made this.



Paul Jackson 'The Push' / Tim Deluxe 'Less Talk/More Action' (Underwater)
Some cool tablas, understated percussion and a deep, deep b-line will make this a guaranteed Ibiza smash. Deluxe, meanwhile, ropes in Terra 'Shakedown' Deva on vocals for a Subliminal-style groover. Catchy as crabs.



Harry 'Choo Choo' Romero 'I Go Back' (Subliminal)
Featuring Robert Owens on blistering form, this moody monster melds old school house sensibilities with pristine production to die for.



Felix Da Housecat 'Short Skirts' (X-Mix)
A slice of nu-punk-electro featuring Glamarama - Da Housecat's new girl group - on vocals. It's sexy pop for Trash devotees, also featured on Motorola's new, worldwide ad campaign. Ker-ching!



Armand Van Helden 'Let me Leave you' (white label)
A vocal-led crossover hit if ever there was one. Voodoo funk for punks.



Punjabi Mc With Jay Z 'Mundian Te Bach Ke' (Ultra)
Westwood opened his Rap Show with the Jigga's vocal overhaul of the year's biggest bhangra hip hop smash.



Justin Timberlake Versus LCD Sound System (white label)
The smartest booty of the conference splices JT's beats over an acappella of 'Losing My Edge'. Soulwax made this.



Andrea Doria 'Bucci Bag' (Southern Fried)
Low-slung, hip swingin' house for ardent lovers of fun funk. You know this!

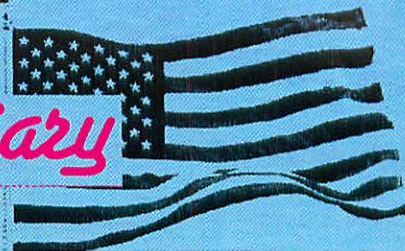


Adam Freeland 'We Want Your Soul' (Marine Parade)
This thundering robo-vocoder trip was the biggest breakbeat record of the conference. New school nu-skool breaks.

PUSH
BUTTA
AN



Tim Westwood's Miami diary



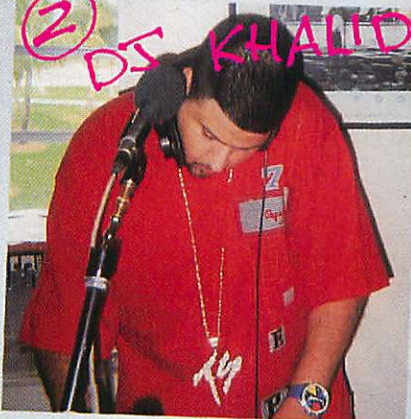
Blaam! Westwood goes Stateside and gets grimey

① WESTWOOD



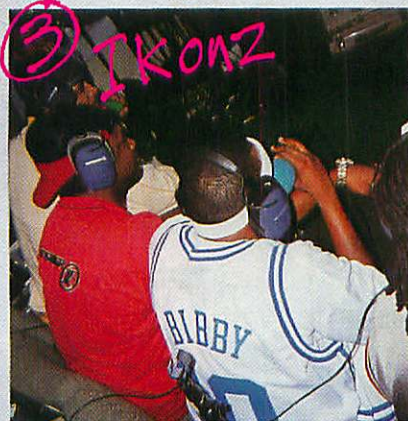
"This is my second show in Miami. I have a lot of fun out here. There's a lot of hip hop going on, a lot of hot, hot club nights."

② DJ KHALID



"He's Miami's hottest DJ. We're members of the Big Dog Pitbulls - a crew set up by Funkmaster Flex for all the hottest DJs to represent their areas."

③ IKONZ



"I'm real close to these guys, they show me real Southern hospitality whenever I'm over here. I got much love for them. They take me to the local hood spots which I really enjoy."

④ COGNITO



"We want to reflect what's happening out here. Cognito is on Poe Boy Records, they're really out there, grindin'. I heard his records in all the clubs and he's about to blow."

⑤ FALLACY



"Fallacy from the UK did his thing as well. He definitely did his thing. He's out there, banging."

⑥ RD



"This kid's on a lot of mix tapes, freestyling. He listens to the show a lot on the internet, we're really impressed by him."

⑦ LISA MAFIA



"She came on the show and did her thing. Khalid was really feeling the tempo of her new track and the reggae influence of it - she definitely represented. Definitely a big up."

⑧ JOE SOE



"I'm real tight with Joe, he's got a lot of love for us. He told Khalid that 'Westwood is the only DJ who will make me leave my hotel on my wife's birthday on vacation'."



Westwood's best Miami club The Rolex

"It's in the middle of the hood. It's mad grimey, it plays the best music, does the best chicken in a basket. It's real cool in there. I have a lot of fun in there."



Biggest tune Panjabi MC Versus Jay-Z

"This is the record that meant the most to me in Miami. I first played it about three years ago and it used to be my secret weapon. When Jay-Z was in the UK he heard how powerful that record was and had to get up on it."

For more on Westwood check www.bbc.co.uk/radio1

Those who rocked it Miami special

- Jon Carter for playing the most parties humanly possible in Miami. And keeping it together while mashed.
- Kelis for havin' it despite the Neptunes demanding she get over to their studio in Virginia to save her career.
- MC Tall for rocking a drum & bass version of 'Finally' at the Urb party.

- Belgian brothers Soulwax for their set at Wall Of Sound's tenth birthday bash. Live bootleg action with the best student record collection in the world.
- Lottle for rejecting P Diddy's offer to party on his luxury yacht in order to get some, er, shut-eye.
- Metro Area at the Diesel party for playing spacey house with lashings of strings, to accompany the extraordinarily beautiful Miami sunset.

- Tim Westwood for practically running a hip hop drop-in centre live on Radio 1.
- LCD Soundsystem for their amazing live gig at Return to New York. Disco punk hits Miami. Hard.
- The Streets and Armand Van Helden for living it up at the \$20,000-a-night Shore Club penthouse for Missdemeanors' after party. Shame no one else could get in.

- Those who lost it
- P Diddy for his spastic dancing at the Dancestar awards. Repeated at Subliminal's party. Go, E Diddy!
- Roni Size for getting his bags searched at customs. Cue lots of 'who told you you could look in my bags?' jokes from passing wags.
- The Audio Bullies for getting turned away from the Subliminal party because they 'looked too young'.

- "And the winner is Oakenfield..." Whoever presented Oakie with an award at Dancestar had obviously never heard of him, and deserves an award in their own right.
- Bob De Niro for an apparently ace party full of models and celebs at the Shore Club. Cheers for the invite Bob.
- Danny Tenaglia for his marathon session at Space, which is now well into its 199th hour as we type...



'Frapp In The Face

Alison Goldfrapp's rep runs from 'extraordinary

diva' to 'control freak witch'. On the

WORDS ANNA FIELDING PHOTOGRAPHY OPHELIA WYNNE

“

Hi,” says Alison Goldfrapp, fiddling with a carrier bag, while declining to turn around to greet Muzik.

We're at the photoshoot, cocooned in a dark hotel room, decorated in old wood and deep red. Alison, clad in black, lurks in a corner. The suite is almost totally silent and smells oppressively of lavender, thanks to the 'special' machine she's brought with her. This is a room for ghosts and wraiths. Ms Goldfrapp, however, presents a rather more earthly figure.

“I feel shit,” she says, flopping into an armchair. “I've just come on my period.”

Cheers. But, despite this candour, Alison's face is almost entirely obscured by the thwacking great pair of Chanel shades that rest on her tiny nose. Only occasionally can you make out her eyes behind the brown lenses. They're a preposterous accessory in this coal black space, and we're guessing Alison may, in fact, be even less forthcoming than her initial greeting suggests. »

Goldfrapp: "My hair hurts.
Somebody fetch me a big
bottle of something expensive.
You're all fired. Etc, etc"

eve of her second album release,

Muzik spent an agreeable afternoon

in her presence...



"Look,

If I

was a

man,

I'd

just

be

called

assertive"

"Get my good side or
I'll break your nose, you
camera toting schmuck"

After a hard day's diva-ing, Alison relaxes with her collection of posh frocks



Goldfrapp is actually a duo, made up of Alison and her studio partner, the rarely interviewed or photographed Will Gregory, who, true to backroom boffin form, is not here today. The pair's first album, 2001's Mercury Music Prize-nominated 'Felt Mountain', was a luxuriant swathe of otherworldly trip hop – a bold, beautiful and beguiling debut. Her name, 'Goldfrapp' (German, from her father), literally means 'gold hit', and, thanks to the word of mouth success of 'Felt Mountain', she's now a gold hit in more than name. But, in a typically contrary move, new album 'Black Cherry' signals a move from the ethereal purrings of 'Felt Mountain' to a far sexier, bass-driven electro sound.

Being contrary, it seems, is Alison's strong suit. The Hampshire born, London based singer-songwriter has been cast in the same mould as Portishead's Beth Gibbons, and Skye from Morcheeba, but is neither. Of all Goldfrapp's peers, Roisin Murphy of Moloko's ditsy art student manner is probably closest, but with a healthy dollop of Courtney Love in a fucking filthy mood thrown in.

"Look, if I was a man I'd just be called assertive," she protests. A tiny five foot two inches, Alison had no problem attempting to lamp a photographer on tour two years ago. She is also a diva who, we suspect, would much prefer leisurely pulling out her own finger nails to answering questions. All in all, it makes for an uneasy conversation, even when we're discussing the album's name.

"Black Cherry"? The title came to me in a dream, with big block letters floating in front of me. . . I suppose it was a very banal and obvious dream." Her voice trails off and she starts picking obsessively at the label on her tube of Lysol.

Rimmel do a lipstick called Black Cherries Muzik points out. "Yeah, there's all that too," she says, springing round and upping the volume of her voice. "The colour. There's something a bit disco-ish about it. And something Disney. And something slightly dark. It's got all these connotations."

What brought about the change in the Goldfrapp sound?

"We could have done the same thing again. All our fans would have been happy. Guaranteed run of sales, blah, blah," she waves dismissively. "But we needed to change, to start from scratch, which was scary. 'Black Cherry' is much more sexy, upfront. I felt like I could be. . ."

A tense silence descends. The scent of lavender is almost overpowering. Alison mumbles into the sugar basin and moves her coffee cup onto the saucer, the china clanking loudly.

GOBFRAPP!

In our January 2002 issue, Alison guest reviewed Muzik's singles. Here are some of the highlights:

FC Kahuna

Hayling (City Rockers)

"Atmospheric-tune-with-girl-singing-over-meandering-beats crap."

Junior Jack

Thrill Me (Subliminal/VC)

"Awful. Anyone who makes music like this is either cynical or a retard."

Sophie Ellis Bextor Murder On The Dancefloor (Universal)

"Marc Almond called her a fantastic singer – he's obviously gone deaf."

Gass, Slide & D Ten

Fever Rising (Fire)

"Boring, boring, boring, boring, boring."

Dirty Dirty (Junior)

"This has nothing to say and it says it very badly."

Hi-Gate You & Me/D-Tune (Earplugs) (Incentive)

"Ooh no, ooh no. This reminds me of going into a theme pub: drunk, sweaty cunts, jaws munching, nylon mini-skirts – horrible! Judge Jules? Judge fucking Judy – guilty as charged."

Why 'sexy' now?

"I don't want to go there, I really don't," she whispers, the silver spoon rattling into the saucer. "Touring those songs from 'Felt Mountain'. My personal life. Being in the studio. . ." We've lost her again.

Muzik changes tack and asks about the album's cover artwork, a cut-up collage with Alison wearing what appear to be two huge dogs as a shawl. She grins.

"They're actually hybrid wolves. We thought we'd only hired two, but we went outside and there was a whole fucking van of them! The people who looked after them were fucking weird too. I'm very interested in animals." A pause, a laugh.

"You know, I don't think Mariah Carey's bonkers at all. I think it's perfectly reasonable to want all those rabbits around when you're in your dressing room. I should start asking for rabbits." She picks at her brown nail varnish. "I'd love to learn dog sledding, but maybe if I did, I wouldn't come back. I'm sure some of your readers would love that."

Alison grew up in the Hampshire countryside and spent her early school days in a convent.

"It was so romantic – all the singing and the whole Catholic ritual thing. And all these hard old women with black polo necks and big fuck-off crucifixes. It was great."

She still has a souvenir; a small tattoo on one finger of her left hand. She did it herself with a pin and some ink. Didn't it hurt?

"Nah, I don't think you feel pain at that age. It's all prodding and poking. You'd just be bored in the back of a maths class, carving your name on your arm with a compass."

Richey Manic comparisons aside, Alison didn't get into music until she discovered disco.

"I loved the opulence of it, the fact it was still danceable music, but it actually had a tune, some sense of melody."

As she's saying this, Alison hunts through the sugar to find a lump that suits her. She drops it in her coffee and stirs violently.

"Most contemporary dance music is shit anyway," she states, reminding us of the glorious moment in January 2002 when Goldfrapp agreed to guest review Muzik's singles (see box-out, left). It was less of a critique, more of a group crucifixion, but Alison has no regrets.

"Well, it was all shit. If they'd played me something good, I'd have said so. People should be more straightforward, say what they think."

How would she feel if anything similar had been said about one of her records? "I'd be devastated. Totally devastated." She turns away, showing her back and ripping at the skin around her nails.

It's clearly not easy being Alison Goldfrapp. In relaxed moments she will skip around the hotel room, chatting about her new Diptyque candles ("It's supposed to be sandalwood, but I can't smell it, can you?"). But as she chills out and forgets it's an interview, the phone rings.

"Yeah?" she answers sharply. A long, exasperated sigh. "Look, I'm not the person you need to be talking to." The receiver bangs down. It's a brutal dismissal. Who was that, Alison? "Reception – about the make-up artist for later, or some such shit."

She shoves her sunglasses firmly onto her nose, adding "I heard a quote once: 'doing interviews is like having amateur therapy all day long'. But it's very hard talking about what you've done and what you're doing over and over again."

We'd never have guessed. . .

So that's a snapshot of Alison Goldfrapp (admittedly, apparently 'on her period'): be sure to check her album, just don't rush over to her at parties. You may be in for a shock.

Goldfrapp's single 'Train' is out on Mute on April 14th. The album 'Black Cherry' follows on April 28th

What If?

THE BEST ALBUMS NEVER MADE

You think Billie Piper and Chris Evans is an odd and unnatural meeting of minds? Get your brain tackle around some of these dance music collaborative near misses

WORDS IAN HARRISON

Massive Attack Versus Radiohead

What? First, they bonded over the mud-flecked Avalonian vibes of Glastonbury '97. Then, Daddy G, 3-D and Mushroom planned a dub make-over of the Oxford five-piece's 'OK Computer' album in the style of the Mad Professor's irie re-tooling of their own 'Protection'. But like lock-in diehards who make a pact to buy their own pub, the idea died when the morning hangovers kicked in.

What could have happened: Massive would have added mooring cows and the sounds of bubbling hydros to Radiohead's tales of paranoia and moral turpitude, making the strangest dub album since The Scientist's 'Scientist Rids The World Of The Evil Curse Of The Vampires'. This might even have put Thom and the chaps off getting into Warp's 'Artificial Intelligence' comps ten years too late and subjecting everyone to a string of 'challenging' albums ever since.

Michael Jackson Versus Freddie Mercury & Kraftwerk

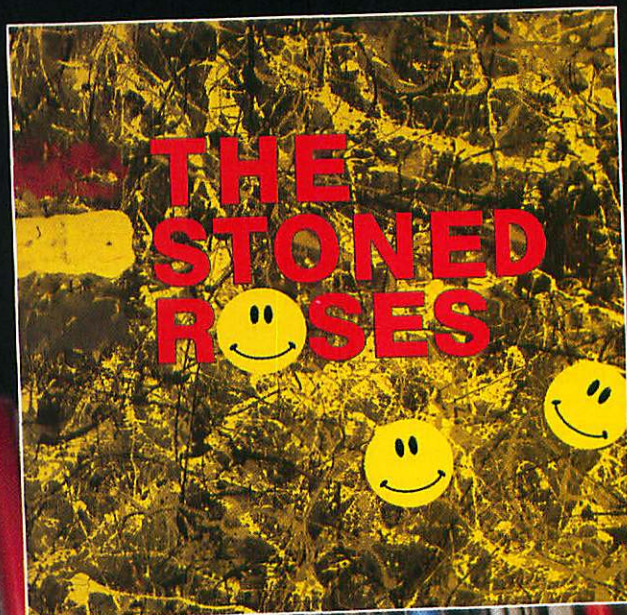
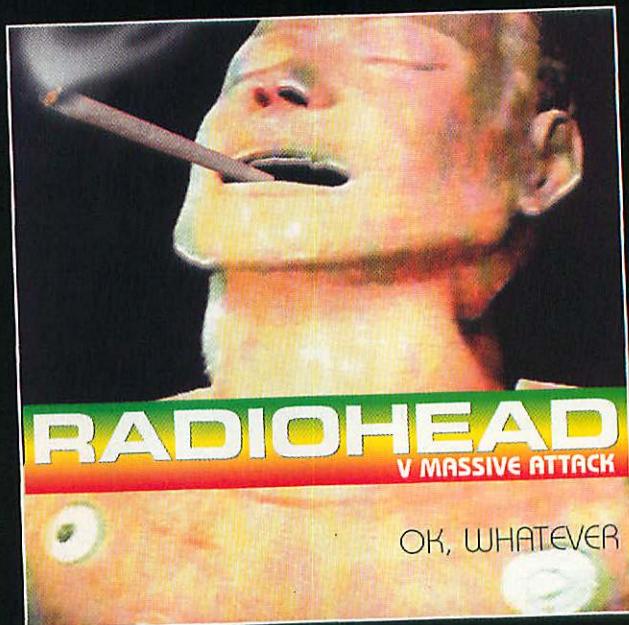
What? With 'Thriller', pop's monarchical despot was doing quite nicely thangew-very-much in 1983. Rightly believing that the world was his for the taking, Jacko sensed that Queen's 'flamboyant' front-man Freddie Mercury had a similar grasp of spectacle, and set about recording tunes with him. Sadly, the sessions ended in disarray when Michael realised that the mightily moustachioed Mercury kept on visiting the lav, not because he wanted to admire the rococo-inspired marble-work, but to snort sackfuls of non-prescription drugs. And probably have sex, too. Having also enjoyed 'The Model', he made similar advances to Kraftwerk. These were politely ignored.

What could have happened: The greatest album of all time? Soul, r&b, electro, pomp rock and anything else you could think of would have met in pop of unimaginable perfection. Alternatively, it might have been a complete chimp's dinner.

The Stone Roses Versus DJ Pierre

What? Back in '88, Ian Brown and Mani were devout house heads with their own engraved pewter tankards at the Hacienda, but suggesting that DJ Pierre produce their debut album – which was, let's not forget, basically a Byrds-y indie rock album – was the same kind of mad, drug-fuelled thinking that led to the bowl-cut-and-34-inch-flares 'Madchester' look. Undeterred, and impressed by Pierre's enormous Roland 303 and his involvement with records like 'Acid Trax', the Roses' manager tracked him down to Brooklyn and a meeting was arranged, though never fulfilled. Ian Brown had to wait for UNKLE to bust his dance cherry.

What could have happened: Guitars and mumbling vocalists with 1,000 yard stares would have taken centre stage in all house music that followed. Bad news for Robert Owens, then.



NEVER MIND THE BOLLOCKS

HERE'S THE

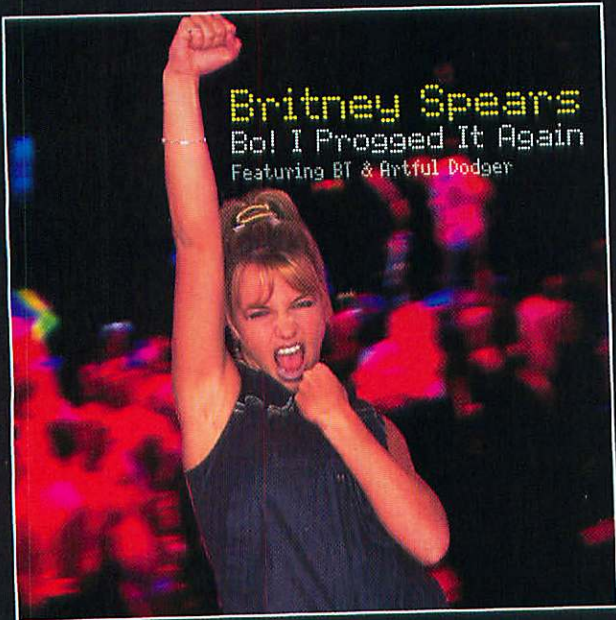
SEX PISTOLS
VS LEFTFIELD

Sex Pistols Versus Leftfield and everyone else in electronica

What? When Leftfield and Lydon hit big with 'Open Up' in 1992, the marketing department at Virgin got all erect over the thought of the Pistols' back catalogue being remixed. Offered the chance to remake 'Pretty Vacant', John Lydon said he'd rather die and Leftfield agreed. Neil Barnes later overcame his principles and did a crappy electro version of 'God Save The Queen' in time for her madge's Golden Jubilee. Gawd love 'em.

What could have happened: Electroclash and disco punk ten years early, with mismatched Vivienne Westwood-flavoured fashions and electro mash-ups replacing the vile Brit-pop boom.

Britney Spears
Bo! I Possed It Again
Featuring BT & Artful Dodger



Britney Spears Versus BT & Artful Dodger

What: Back in 2000, Artful Dodger and BT were asked to try and give an adventurous dance edge to La Spears' next album. Artful Dodger even turned down Madonna to work with her. Ultimately, though, only BT's 'Before The Goodbye' (consigned to import copies of the album) remained of the new E'd up Britney, though word is her new LP will feature production jobs from William Orbit and Daft Punk. . .

What could have happened: Commercial two-step and cosmic prog would have been injected into US pop's jugular. Cue millions of arrests under draconian US anti-rave laws.

COME TOGETHER!

The collaborations we'd pay to hear

Eminem Versus Peaches

Elton John? Dido? Isn't Slim Shady meant to be a headcase? This is why we'd like to see him exposed to the X-rated, scrotum-tightening rhyming of everyone's favourite strap-on-wielding mackstress.

Shaun Ryder Versus Cabaret Voltaire

This is rumoured to have already happened. If so, get it out. Ryder! Your new Darth Vader look would go great with the steely sounds of the scowling Sheffield synth-vets. Also, the Cabs' Richard H Kirk is the only man in rock fatter than you.

Bjork Versus Elephant Man

Tricky, Goldie and, erm, Howie B. Bjork's stepped out with the toughest. This would be even rougher, though - musically approximating the sound of a live pig stuck in a ragga meat mincer.

Boyd Rice Versus Beth Orton

Church Of Satan fan Boyd writes ditties like 'Total War' and 'Scorched Earth'. Orton is so dull she makes Dido look like, well, Boyd Rice. A collaboration is a must - we'll just have to hope Boyd doesn't sacrifice Beth for the greater glory of Beelzebub.

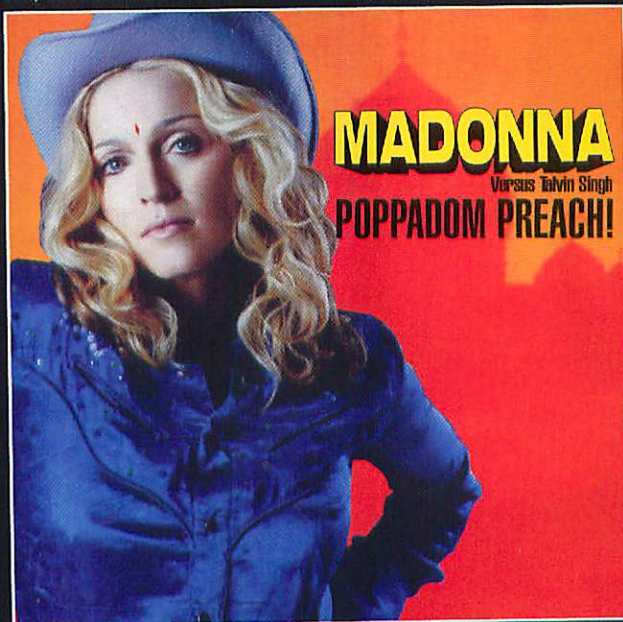
Jay-Z Versus Nas

Can't either of these guys take a joke? No? Well, no guns, knives or giant posess in the studio, please. How about working out their differences through a Deliverance-style guitar/banjo duel? Just a thought. . .

Madonna Versus Talvin Singh

What: After 'Ray Of Light' Madonna was strictly forward-looking. Hence she got hold of Talvin Singh to deliver some tabla'd up Asian underground flava. While a more substantial collaboration was allegedly planned, they ended up only making 'Cyberraga', which featured some not-very-convincing Hindi chanting and was only released on import editions of 2000's 'Music' album. Singh also remixed 'Nothing Really Matters', the flop single from 'Ray Of Light'. Similarly, a plan to use Daft Punk, who were busy sinking stupid amounts of cash into their own on-line file sharing system, came to nothing. Madge used Mirwais instead.

What could have happened: The global Bollywood beats boom would have come three years early and Madonna's 'Drowned World' tour might have been a touch less worthy and tedious.



Wyclef Jean Versus Steven Seagal

What: Seagal's not only the star of ass-kicking action flicks and the Buddhist reincarnation of 'The Treasure Revealer Chungdrag Dorje of Palyul Monastery' (true). He's also a devout of 'The Treasure Revealer' Wyclef Jean. Working on a variety of rootsical tracks with a hip well-known reggae legend Wyclef Jean. Working on a variety of rootsical tracks with a hip hop after-taste, Seagal also got reggae stars Beenie Man and Toots from the Maytals to lend a hand on a cover of Bob Marley's 'Redemption Song'. The album went unfinished when Seagal was sued by three financiers who suddenly wanted their \$600,000 investment back.

What could have happened: A record up there with William Shatner's 'The Transformed Man' for cosmic awfulness wrought by a dodgy actor's hubris.

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Virgin
This month's
BIG album



LONDON ELEKTRICITY

Billion Dollar Gravy

(Hospital)

TURBO-CHARGED SECOND ALBUM

FROM DRUM & BASS SCENE LEADERS

If drum & bass legend is to be believed, the first time London Elektricity introduced themselves to an infamous DJ behind the counter of a notorious London record store, he assumed they were electricians come to fix the shop's plug boards. You can bet that DJ knows who London Elektricity are now.

With founder member Chris Goss having departed to run Hospital Records full time, Tony Colman is now a solo flag carrier for all things soulful. After all, he and Hospital have been fighting the corner for lyrical, honeyed sounds since 1996, when that wasn't just unfashionable, it was almost career suicide.

What 'Billion Dollar Gravy' proves beyond doubt is that Tony has learned to fashion his unorthodox influences - Stevie Wonder, techno, jazz-funk and soul - into a wholly convincing drum & bass format.

>>

Robert Downey Jr.: Feeling much calmer since he started drum & bass therapy. Oh no, sorry - it's LE's Tony Colman



» 'Different Drum', for instance, is tougher sounding than anything they've done before, but also has a sumptuous vocal performance from legendary house vocalist Robert Owens and strings so uplifting you can't help but visualise 100,000 Glastonbury regulars going mad to it come June. Two tracks later, 'To Be Me' does the same trick, as ribcage-pounding sub-bass collides with carefully tinkled pianos, warm brass and a spine-tingling diva in full flow. It's like Fabio remixing Herbert's Big Band. There are no Sex Pistols samples, alas, on 'The Great Drum And Bass

Swindle', but it's another big, bold and brassy tune that you just know will be a sure-fire live favourite this summer. It's got absolutely belting female vocals and beats that somehow sound loose and live and crispy and precise, all at the same time.

Last single, 'Cum Dancing', needs no introduction, as its twisting double-bass and light, chamber orchestra strings work their magic and endless layers of drums keep relentlessly upping the momentum. It's so distinctive, so much like a 'Theme From... Something' it's amazing no-one has snapped it

up for a major advertising campaign or TV show yet.

'Born To Synthesise' is the only low point, its Wonder-esque love of vocoders and gloopy soul vocals left very exposed without the upbeat energy of those otherwise omnipresent junglist drums. The album's closing tune 'Syncopated City' feels like it could go the same way, but sensibly

kicks up a breakbeat storm instead and proves to be yet another of the album's stand outs.

Drum & bass is set to enjoy its second summer of love, and this loved-up, positive album will surely be its soundtrack. Get on this 'Billion Dollar Gravy' train before it's too late. . .

Ben Willmott

★★★★

"Sounds loose and live and crispy, all at the same time"

LONDON
ELECTRICITY
'BILLION
DOLLAR
GRAVY'
(HOSPITAL)

Get into the grooves



MADONNA American Life

(Maverick)

Madonna is in the producer's chair again, and

Madge does some rapping. But don't worry, her 10th album isn't a complete wash-out

Icon, musician, daughter, mother, not very good actress: now approaching 25 years in the music business, Madonna's fitted an awful lot of job descriptions into her svelte, yoga-ed up frame. She's sold over 100 million records, made a book of posh porn, and with 'Like A Virgin', 'Vogue', 'Like A Prayer' and 'Frozen', made some of the best dance-savvy singles (and videos) ever.

She hasn't pushed the envelope for some time now, so it's a disappointment but not a surprise that La Ciccone has again roped in French noodler Mirwais, producer of 'Music', for this, her tenth album. Perhaps as a result, much of 'American Life' coasts along where it should spring for the pop jugular. So 'I'm So Stupid' (is that title asking for it, or what?) sounds like Garbage, only somehow worse, while 'Mother And Father' and 'Nothing Fails' are both devoid of either charisma or warmth.

Luckily there are also enough little gems to keep the fans happy. Crap rapping aside, 'American Life' and the acoustic melodrama of 'Hollywood' (which is like Fleetwood Mac covering Nirvana's 'Rape Me') are as good as anything she's ever written, while 'Nothing' would have sat snugly on 'Like A Prayer'. Similarly, the grown-up pop shimmer of 'Love Profusion' ('I have lost my illusions/What I need is an explanation') is a classic future single.

So Madge can still rock when she puts her mind to it, but what should her next step be? We suggest that she stop rapping, and then does all she can to hire Soulwax and The DFA for her next effort. . .

Ralph Moore

★★★★

Madge-ority View

Madonna's best bits examined in an instant

TRUE BLUE (1986)

Madge stops feeling like a virgin ("Hey!") and shows her more 'mature' side with the likes of 'Papa Don't Preach', later murdered by K Osbourne

★★★★

LIKE A PRAYER (1989)

Madge annoys Christians and makes her best ever album, despite the presence of 'Dear Jessie', a tribute to her huge gay following (unconfirmed)

★★★★

THE IMMACULATE COLLECTION (1990)

A one-stop guide to her finest moments. You really ought to own this

★★★★

RAY OF LIGHT (1998)

With William Orbit producing, Madge goes a bit techno. Great singles

★★★★

MUSIC (2000)

A so-so stab at French house chic, 'Music' makes people come together. And conclude that Madge is losing it

★★★★ (but only just)

WORDS: DUNCAN BELL



Madonna:
Good on 'er



AIR/BARICCO City Reading

(Source/Virgin)

Unusual foray into - gulp! - spoken word from the

over-elegant Parisian duo

Having won big with their Rhodes and strings debut 'Moon Safari', the perverse pairing of Jean-Benoit Dunckel and Nicolas Godin then went on to make a prog rock record with follow-up '10,000 Hz Legend'. Now, the duo present us with a collection of mellow musings, soundtracking a reading by cult Italian author Alessandro Baricco, of his novel, 'City'. As it's wholly in Italian, only those more European than Muzik will be able to follow Baricco's words - but his lilting Latin tones are rather soothing. A fascinating diversion from a duo who clearly don't give a flying one about the fiscal requirements of the music business.

Anthony Teasdale

★ ★ ★



MARTIN GORE Counterfeit Two

(Mute)

Another set of cover versions from the frizzy-haired one

with the high-pitched voice out of Depeche Mode

The Depeche Mode songwriter makes a curious return with this collection of covers, which range from the obscure to the downright bizarre. Fans of the moodier moments of the Mode will find plenty of sparse, dark electronica to keep them happy (or miserable, as the case may be), although whether a Negro spiritual ('In My Time Of Dying', also covered by Led Zeppelin) can ever be successfully interpreted by a keyboard player from the Home Counties is perhaps a moot point. Nick Cave, John Lennon and Lou Reed also get the stripped-down treatment on an album that reveals a taste for the darker, smackier end of the rock pool. It's indulgent stuff for sure, but nowhere near as awful as you might anticipate.

Tim Wild

★ ★ ★



LIL' KIM La Bella Mafia

(Atlantic)

Proper filthy nasty hip pop from the mouthy midjet

Hip hop's First Lady Of Filth returns after a three-year hiatus with a new album, executive produced by herself and, erm, Notorious B.I.G. - he's got an impressive work-rate for a dead bloke. 'La Bella Mafia' is, essentially, one long catatonically indulgent homage to Biggie. Included is the near mandatory pop/r&b number which might have a job getting

much airplay with its chorus of "Can't fuck with Queen Bee". There are some good moments too, but only when guests crop up. Timbaland mans the desk for 'The Jump Up', while Missy Elliot spits on the dramatic, punchy, flute-ridden 'Can You Hear Me?'. Average Bollywood beats and smutty phone skits complete the picture. Perhaps an Executive Producer who's not deceased might have helped?

Rahul Verma

★ ★



NORTHERN STATE

Dying In Stereo

(Wichita)

Three hip hop laydeez who put the oik into New York

New York native three piece hip hop outfit Northern State come busting out of the same Long Island stomping ground as De La Soul, but sound more like the Beastie Boys shorn of a couple of crucial anatomical appendages. Originally released last summer, this mini-album is a wonderful thing, as long as you can get over their eardrum-shreddingly irritating accents. 20-somethings Hesta Prynn, Guinea Love and Sprout joust and jostle their way through eight tracks of party beatz and oddball rhymes. 'At The Party' features a seismic guitar riff, but best of all, 'The Man's Dollar' contains the memorable couplet 'Hesta Prynn on the roof with a chocolate torte/Guinea Love just chillin', wearin' my skort'. Brill.

Carl Stroud

★ ★ ★ ★



ADULT. Anxiety Always

(Ersatz Audio)

Deliciously nasty new album from death disco dons

The seedy flipside of electroclash, this debut album from mysterious Detroit duo Adult. sounds more like long forgotten Euro gloomsters Malaria or Liaison Dangereuses than their fashionable lipstick and disco dandruff-caked contemporaries. Nicola Kuperus, last seen adding much needed glamour to the latest Death In Vegas opus, swoops and shrieks in an appealing, Siouxsie-esque fashion that makes Miss Kittin sound like Holly Valance, while Jack Vulpine's threatening storm cloud sequencers veer dangerously close to tunes on occasion. Meanwhile, unpleasant little ditties like the old school garage punk of 'Glue Your Eyelids Together' and the raw, analogue synths of jackboot stomp 'Kick In The Shin' grind Fischerspooner firmly into the dirt. Truly terrifying.

Neil Gardner

★ ★ ★ ★

**"Raw analogue synths grind
Fischerspooner into the dirt"**

ADULT.
ANXIETY
ALWAYS
(ERSATZ
AUDIO)

stylophonic

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Playlouder

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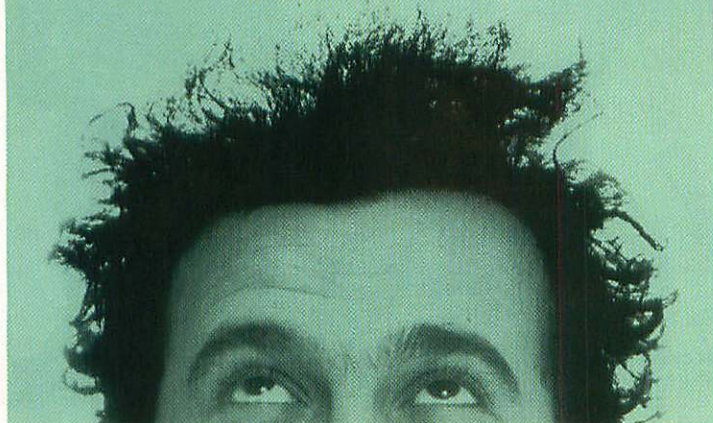
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Albums

SUBURBAN KNIGHT
My Sol Dark Direction
(Peacefrog)
Detroit techno a go-go

Suburban Knight: Underground Resistance man, Detroit techno legend, and – judging by the fact that this is his first album in 17 years and it's only got EIGHT FUCKING TRACKS ON IT – lazy bastard. Never as clever with a tune as Derrick May or Juan Atkins, Mr Knight relies more on dancefloor drive, atmosphere and pristine production, on classics like 'Art Of Stalking' and 'Nocturbulus Behavior'. With the Detroit template stuck to unwaveringly throughout, this is a must for fans of very 'proper' techno. Others may prefer to wait 17 years for the follow-up.

Duncan Bell
★★★★

CLUE TO KALO
Come Here When You Sleepwalk
(The Leaf Label)
Fans of sofas and surfing will find much to cherish here

This month's must-have chill LP comes from Oz – it's the gently cascading debut album by 23-year-old Adelaidean Mark Mitchell. Both warm and shady, this is a place where time has no meaning – it's all about slowly-evolving moods. 'The First Song Of The Rest Of Your Life'

works the same sonic magick as early Spiritualised, with fuzzy, early morning drum production from Boards Of Canada. 'Empty Save The Oxygen' grabs Manitoba by the scruff off the neck and adds some Badly Drawn melodies that slowly seep beneath your skin. But Clue To Kalo's album is more than the sum of its influences – if you've any interest at all in intelligent, moody electronica, purchase of this is imperative.

Ralph Moore
★★★★

FOUR TET Rounds
(Domino)
Emotional, r&b-influenced abstract electronica

Sometimes – too infrequently – an album runs up and drop-kicks its way through the goalposts of your soul. 'Rounds', the fourth and best effort from Keiran 'Four Tet' Hebden is such an album. The most startling thing here is the beats. Influenced by hip hop/r&b producers like Timbaland and The Neptunes, 'Rounds' reverberates with skittering drum tracks. 'She Moves She' is shot through with beefy snares, bursts of rock guitar and a Chinese motif; 'Hands' stops and starts like a Rodney Jerkins r&b banger and 'My Angel Rocks Back And Forth' sounds like the best Massive Attack track since 'Protection'. Spinning majestically at the record's core is the gut-wrenchingly beautiful

"Drop-kicks its way through the goalposts of your soul"

FOUR TET
'ROUNDS'
(DOMINO)

'Unspoken', where tambourines thwack in doleful accompaniment to a piano lament over a slo-mo Motown rhythm. It's a lip-trembling moment, on a truly stunning album.

Stephen Worth
★★★★

MONADE
Socialism Ou Barbarie
(Duophonic Super 45)
Low-key Stereolab skid-project

Ever fancied popping round to Laetitia's place for a 'jam'? She's that brainy bird out of Stereolab and she's done us this CD. Sounds like she's been doing a bit of chillin' with her mates from Pram – that group who make spaghetti western soundtracks on kids' toys. They have a good old lo-fi strum, add a touch of the old folksy buzz, and bung in a smidgeon of electronica malarkey too, if you catch our drift. Sometimes Laetitia sings along in French, quietly, like it's late at night and she doesn't want to wake the neighbours. The best bits, though, are when she just hums and goes "La-dee-dum-dee-dah" and that, like on 'Graine De Beauté' and 'Ode To A Keyring'. There's even one

called 'Vol De Jour' where she doesn't sing at all – it's ace, like film music. Basically, mates of Laetitia and Stereolab will like this. Faint praise? Perhaps. . .

Thomas H Green
★★★★

H-FOUNDATION
Environments
(Soma)
Skunky, funky, chunky downtempo and house

It's almost a legal requirement for DJs to have a Hipp-E or Halo track in their box; it's moody, funky music, tuneful but twisted, the definition of the West Coast sound. But 'Environments', their debut album as H-Foundation, will surprise you. Granted, much of it is moody and funky, but it also regularly goes deep down into a fug of spliffy, dubby beats. Last year's single, 'Passage Of Time', has been King Tubby-ed into submission and 'Scenario' nods to Thievery Corporation. It's not all supine stuff – the spirit of their mentors, Slam, sprawls over 'Soul Searchin'', while 'Tonight' is a wedge of big room house – but 'Environments' is more for after the party than during it.

Tom McKeown
★★★★

Geek, c'est chic



Gold Chains (right):
Having it collage

GOLD CHAINS
Young Miss America
(PIAS)
All hail the king of nerd rap!

Gold Chains may sound like a brand of Hungarian after-shave, but his hi-octane electro-rap is thoroughly American. On 'Young Miss America', San Francisco's Mr Chains waxes lyrical in the style of a gay-macho Beastie Boys over lo-fi, crunchy beats, gurgling bass and acidic lead

lines. On the opener, 'Code Red', Chains merges revolutionary party politics with crude rhymes about shagging. Good man. The rest of the album follows this blueprint – merging wildly different styles of music and rhymes into a sometimes uncomfortable whole. On 'Much Currency Flows', he talks of the doomed existence of the hustler, while the title track is a love story set to booty bass beats. An enjoyable headfuck.

Anthony Teasdale
★★★★

Q & A With Topher LaFata - aka Gold Chains

You used to work with computers. Did you make loads of cash in the dot.com boom? "I made enough money to put my studio together, which was one of the objectives."
You're from San Francisco. Were your parents hippies? "Actually I grew up outside of Philadelphia PA until I was 18. My parents were definitely not hippies. I don't even think my parents listen to music. They definitely didn't take drugs."

You're in a club, ready to perform, when a gorgeous woman comes on to you, insisting you take her home immediately. What are you going to do? "Easy come, easy go. I would definitely play the show."
Would the 'Star Spangled Banner' benefit from a booty remix? "Almost any track could benefit from a booty mix hanging around. I think Hendrix already did the best 'remix' of the 'Star Spangled Banner' though." (AT)



PRESSURE DROP Food Of Love

(One Eye)

Brit-chill oldsters back with a not-too-shoddy remix compilation

Pressure Drop have finally secured rights to their back catalogue (previously only available abroad) and this is a selection of their favourite tracks, with remixes from various members of the beats fraternity. Strictly lo-fi all the way, 'Food Of Love' is a bewildering mix of dub, smoky jazz vocals and crisp breakbeats, with – woah, dude! – an overt attack on, like, the evils of modern life: corporations, money, government – you know the sort of thing. A bit of editing wouldn't have gone amiss, but moments like the taut breakbeat of Adam Freeland's take on 'You're Mine' and Richard Dorfmeister's chunky version of 'Back2Back' go a long way to saving the day.

Tim Wild

★ ★ ★



ELLEN ALLIEN Berlinette

(Bpitch Control)

Miss Kittin's soul sister surfs the zeitgeist. Gesundheit!

Bpitch Control boss Ellen Allien's been releasing records since 1994 and DJing for over a decade at Berlin's most renowned techno haunts, from E-Werk and Tresor to WMF. Her album, not surprisingly, is as 'Berlin' as it gets – glitchy electro abstraction, clinical Euro-pop melodies and hard dancefloor dynamics run through this album like the steel rods in reinforced concrete. Stand out track 'Augenblick' adds edgy, jittering beats to a guitar strangely reminiscent of 'Walking On The Moon', while 'Erdbeermund' brilliantly melds jacking digi-funk with LFO-style bleeping. But for someone who's lived through Berlin's recent history, 'political' lyrics like "Need a planet without cars and wars/No wars, no cars /I wish it could be true" (from 'Wish') seem a little trite to say the least.

Kylie Selassie

★ ★ ★



PALACE OF PLEASURE Betty Ford, Here We Come

(Sunday Best)

Yet more genius from Norway

You may not know Palace Of Pleasure, but in Norway, they live in houses made of gold, have entire TV channels devoted to them, and are outsold only by Royksopp. This, their fourth LP, out on Rob Da Bank's ace label, is an almost certifiably quirky collection that wreaks havoc with an arsenal of skanking horns, Portishead-style wicky-wicky scratches,

obscure samples and impossibly tight, wet Funkadelic basslines. The single 'The Art Of Falling Apart' is a particular highlight, with its abidingly weird vocal about an axe-wielding woman chasing her philandering lover ("You can run, but you can't hide/ I'll make it look like suicide!"). Rich, dubby, mischievous yet accomplished, this is delicious.

Victoria Goodwin

★ ★ ★



TRUBY TRIO Elevator Music

(Compost)

German nu-jazzers triumph despite ill-advised album title

Along with partners Christian Prommer and Roland Appel, DJ, producer and Brazilian music buff Rainer Truby fuses samba, Afro-funk and soul within an idiosyncratic, off-beat template. Rather than coming over as fussy and contrived, their interpretation of dancefloor jazz is innovative and propulsive, particularly on 'Runnin' and 'Make A Move', which features the soaring guest vocals of Wunmi, last heard on Bugz In The Attic's 'Zombie'. Further collaborations with Joseph Malik, Marcus Begg, Marcia Montez and Concha Buika add depth to the crystal-clear production, while old favourites such as the horn-fuelled drum & bass of 'A Go Go' show they're not afraid of a bit of good, clean fun. So it's not 'elevator music', thankfully, but it will lift your spirits.

Dave Stelfox

★ ★ ★



HANIN ELIAS No Games No Fun

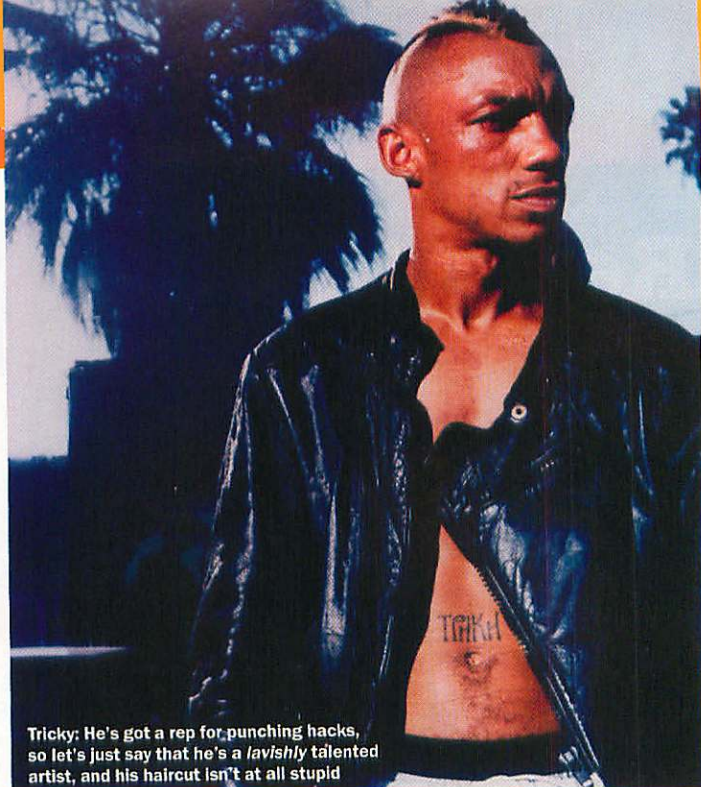
(Fatal Recordings)

Ear-scouring fun with former Atari Teenage Riot chanteuse

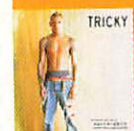
On her second solo joint, statuesque goth screamer Elias teams up with a stellar line-up of producers, from noisy Japanese man Merzbow, to sordid electro voyeur Khan, to Einstürzende Neubaten's Alex Hacke and Dinosaur Jr's J Mascis. The most honoured guests of all, though, are fellow femme Fatal CHIFFRE, who provides tunes like an angrier Soft Cell on 'Falling' and 'One Of Us', and Alec Empire, whose beats on 'You Suck' are pure electro-hip hop-rock'n'roll carnage, to which Elias adds a brilliantly ineloquent anti-gangsta rap diatribe ("Your problems are a motherfucking little joke/Don't tell me you suffer from the violence YOU woke"). With political and personal rhymes by the megaton and music that moves from churning racket to edgy pop, 'No Games No Fun' is an angry, exciting *tour de force* – but it's definitely not for wimps.

Duncan Bell

★ ★ ★



Tricky: He's got a rep for punching hacks, so let's just say that he's a lavishly talented artist, and his haircut isn't at all stupid



TRICKY Vulnerable

(Epitaph)

Another year, another label for Bristol's most wayward son

Every time Tricky releases a new album, hopelessly optimistic critics call it a return to form, before flogging their twice-played copy for 50 pence a few months later. But no amount of hype could save his last album – the appalling nu-metal mess of 'Blowback' – and surely even the most ardent Trick-phile must be approaching 'Vulnerable' with some trepidation.

Well, for what it's worth, 'Vulnerable' really does have its moments. The

opening trio of 'Stay', 'Anti-Matter' and 'Ice Pick' are as strong as anything since 'Pre-Millennial Tension', while goths will love 'Wait For God', which nods towards Joy Division's 'Isolation', and an enjoyable cover of The Cure's 'Lovecats'. It's a shame, then, that the album visibly sags at the halfway point, with just a few too many 1995-style offcuts and faux-rock experiments.

So, here we are with another alright Tricky album, but one that's slightly more alright than we've come to expect. He's probably never going to make another album as wildly unique as 'Maxinquaye', but frankly, who is?

John Hall

★ ★ ★

Q & A

It's Tricky, to rock a rhyme that's right on time: Adrian Thawes comes clean

What distinguishes 'Vulnerable' from previous albums

"It's sadder than the others. I'm living in LA, and you see a lot of poverty. It's very hardcore. It's also less confused than a lot of the albums – the anger's much more focused."

Why have you covered The Cure?

"I've loved that song for so long. If you play that in a club, everyone goes crazy. I love Robert Smith's lyrics."

Why do you think your profile's dropped in the UK?

"I knew it was over for me in England when the deputy editor of The Face got knocked unconscious, and he's got a lot of friends who are writers. It wasn't me who knocked him out, but he deserved it. He spoiled something very beautiful. A lot of people liked Martina working on my records, and the reason she's not is because he tried to turn me into Ike Turner."

What's the worst album you've ever made?

"The really crap one is 'Juxtaposed'. That was a piece of shit that should never have been released, but I was trying to get out of my record deal with Island. It wasn't thought about at all, I just wanted to get it out."

Do you still speak to Massive Attack?

"Mushroom's cool, but G and 3D don't really like me. Because I left a successful band for an unknown future, they saw that as an insult. I'd say hello if I saw them, but it would be on my terms. There's no way I'd let them be arrogant to me."

Who should buy 'Vulnerable'?

"Anyone who wants their soul touched and doesn't want to hear the same old bollocks. Anybody who wants to hear some conscious music at the moment, or some honest music with no gimmicks." (JH)

"An almost certifiably quirky collection"

PALACE OF PLEASURE
'BETTY FORD, HERE WE COME'
(SUNDAY BEST)

Albums

Retro Sexual



BOB SINCLAR

III
(Defected/Yellow
Productions)

The flamboyant Parisian

producer updates disco for the Noughties

Bob Sinclar's latest and best album finds him immersed in the early-Eighties, electro-disco vibes of the likes of Giorgio Moroder, New Order, Prince and Cameo. But this is no mere retro exercise. Like Felix Da Housecat, Sinclar melds Eighties atmosphere with contemporary

production techniques with the skill of a surgeon. So on 'Do It' and a cover of Silicone Soul's 'Who Needs Sleep Tonight?', he fuses the muscle-bound synths of the Studio 54 soundtrack with contemporary house. On 'Kiss My Eyes' and 'I'm Not Perfect' he adds classic tango to the groove, updating the ambience of Grace Jones' earliest hits for the Body And Soul crowd. In short, with 'III', Sinclar has developed a future retro sound of his own. A triumph.

Martin James

★★★★

Get fact!

Bob Sinclar reveals all about the magic number, 'III'

• On 'III' Bob worked with Alain Wizniak, who collaborated with Paris disco legend Cerrone. "It meant I didn't have to sample stuff anymore because he could play things and then I edited and mixed for a modern sound," says Bob wistfully.
• Bob is, of course, a huge fan of Cerrone, and also worked on 'III' with his lyricist Lene Lovic. "I admire the way he put together teams of people around him. He was very good marketing guy. And he made some great records. My

album is the millennium Cerrone sound."

• Bob describes the vibe of the album as "somewhere between sweaty and perverted, if you know what I mean." We surely do, Bob.

• The track 'Kiss My Eyes' was inspired by Grace Jones' 'Libertango'. "It's my favourite Grace Jones track," says Bob. "The video features Jean Claude Van Damme doing a tango, but he is very clumsy and he knocks things over. It's very funny." Indeed, Bob! (MJ)

Bob Sinclar:
Hee-hong de-la disco!



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THE BUG PRESSURE

Pressure (Rephlex)

*Rabid dancehall, with a bit
of ambient dub for the ladies*

Kevin Martin's first album as The Bug (he's already put out about 300 records as Techno Animal, Curse Of The Golden Vampire and Kenneth Curbishley's Big Band, among other pseudonyms) is like putting your head in a cement mixer while a succession of the world's angriest men queue up to threaten you. The likes of 'Politicians And Paedophiles', 'Killer' ('Sleep with me machine gun under me pillow', 'Run The Place Red' and the anthemic 'Fuck Y'Self' ('Motherfuckin' fool!/. . . Go fuck yourself!') are bionic ragga - splenetic outpourings of military-grade bass, relentless, irresistible off-beats and vein-bulging rage. It's surely madness that genius singles 'WWW' and 'Slew Dem' have been left off - had they and their versions replaced a few of the more downtempo, ambient dub-with-poetry efforts here, this would have been a bona fide, five-stars-from-Muzik classic. But even without them, 'Pressure' is still a ranking, righteous, furious dancehall bomb. A must.

Duncan Bell

★★★★★



RALPH MYERZ AND THE JACK HERREN BAND A Special Album

(Emperor Norton)

Lounging in style, the Scandinavian way

Those Norwegians just keep on coming. It's been a couple of years since this outfit, the jovial conceit of Bergen DJ Erlend Sellevold, crept into the limelight on the landmark 'Telle' compilation (with their nouveau easy-listening classic 'Nikita, here included). This debut long-player lives up to expectations. As you'd expect from an outfit named after Russ Meyer's cameraman, it doesn't take itself too seriously, and a vein of kitsch a mile wide runs through Myerz's forays into downtempo disco, dub, and rolling, echoing percussive songs such as 'You Never Come Closer'. Breezy, organ-laced instrumentals open and close proceedings, while 'A Special Morning' deserves mention for bringing to mind images of whistling British bobbies playing Sixties Las Vegas. Not as broad in scope as fellow Bergenites Royksopp's 'Melody AM' perhaps, but 'A Special Album' makes an ideal companion piece to that classic.

Thomas H Green

★★★★★



GOLDFRAPP Black Cherry

(Mute)

*Ballsy second album from
'difficult' chanteuse*

Allison Goldfrapp's come a long way since the days when she added wordless warbling to the duller bits of Orbital records. She's now a pretty big star with (by all accounts) an extremely big ego, and 'Black Cherry' is a more than accomplished follow-up to her successful 'Felt Mountain' debut. She's bravely left behind the big production numbers of that record for a new, throbby, dare we say it, *electroclash* sound. The rattling first single 'Train', electro-glam stomper 'Crystalline Green', LFO-bleeping 'Tiptoe' and the auto-erotic, mecha-dominatrix beats of 'Strict Machine' are perfect 21st Century robo-pop, while the title track finds Goldfrapp's honeyed voice nibbling sensuously at your ears. A few other tracks tread water, notably the Goldfrapp-ballad-by-numbers 'Deep Honey', whose vocals are rather 'in the club style', and appear to go "summmuah sun yoom boowalls floowaaah", but this is a fine album nonetheless. A little over-clean and Ikea flat-packed perhaps, but if we must have Starbucks lifestyle records, this is exactly how they should sound.

Duncan Bell

★★★★★

Still cutting it

**Four recent artist
albums you really
ought to own already**

NAS

God's Son (Columbia)

After his astounding Astoria gig, we've been returning to this again and again. You can't afford not to own this classic.

FREAKS

**The Man Who Lived
Underground** (MFF)

Drugadelic dancefloor grooves are in abundance on the Chi-town Freaks' latest opus. If there's a better house album this year, we'll be surprised.

COMMON

Electric Circus (MCA)

Three months in, and this seamless blend of electronic experimentalism, hip hop, pop hooks and urban poetry just sounds better and better.

THE FAINT

Danse Macabre (City Slang)

It's split opinions at Muzik, but in terms of great song-writing and synths that go 'Zzzzzuum!', nothing comes close to this goth-electro gem.

"Straight off the plane from LA...
Take a look at me a real good look at me,
I'm all designed up, I've got my lipstick
on my bucci bag and my pradski dress...
AND I AM READY TO ROCK?"

Andrea Doria 'Bucci Bag'
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BUCCI



remixology^{house classics}



The Cardigans My Favourite Game (Rollo's Mix)

Todd Terry featuring Jocelyn Brown & Martha Wash Keep On Jumpin' (Rhythm Masters Thumpin' Mix)

Josh Wink Higher State Of Consciousness (Dex & Jonsey's Higher Stated Mix)

Da Hool Meet Her At The Love Parade (Nalin & Kane Mix)

Karen Ramirez Looking For Love (Dave's Found You Mix)

David Morales presents The Face Needin' U (Original Mistake)

Voices Of Life The Word Is Love (Say The Word) (Silk's Anthem Of Life)

Daddy's Favourite I Feel Good Things For You (Alan Braxe Mix 1)

Byron Stingily Get Up Everybody (Parade Mix)

Wildchild Renegade Master (Fatboy Slim Old Skool Mix)

Todd Terry featuring Jocelyn Brown & Martha Wash Something's Going On (Tee's Remix)

Barry White Love Is The Icon (Roger's Midnite Luv Mix)

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Re-Issues

Re-released classics and greatest hits



Plaid: Boom bye-bye in a chip buttie-boy head

Plaid



PLAID Parts In The Post (Peacefrog)

Excellent comp of sought-after electronica remixes

It's usually a hard and fast rule that remix compilations consist largely of the sound of a barrel being scraped. However, Plaid – electronica's great survivors (we would say Warp stalwarts but, er, they don't seem to be on Warp anymore) – have gone and put out a double CD collection that's better than most of the artist albums released this month.

In a way it's a surprising triumph. Plaid have always come across like a more cerebral Orbital, but for all their IDM kudos, the prize of producing a really classic album has always eluded them. When they're free to experiment, however, on artists as diverse as Bjork and Grandmaster Flash, the pair's complex, clockwork whirrings and off-kilter beatnology create something rather wonderful practically every time. There's a lesson there somewhere, but we're not quite sure what it is.

John Hall

★★★★★

Q & A

Ed from Plaid on the joys of the remix treadmill

Why release this collection now?

"For the same reason that we released our early back catalogue stuff as 'Trainer' – a lot of people like this stuff, but a lot of it's really hard to get. And we need some money, too!"

Aren't most remixes just half-arsed rip-offs though?

"No, not at all, I think it's how you approach it. Yeah, there have been millions of dreadful remixes, and remixes that have been done for completely the wrong reason. Genre-specific remixing, for example, where a major label will go to various people to get a style, is wrong. But we approach doing a remix with some sense of principle."

Do you worry that your remixes sometimes sound better than your own tracks?

"We put a lot into them and, yeah, it is a bit gutting at the end when you've done a remix that's loads better than the tracks you've written for your own album. There is a part of you that thinks you should hold it back"

Are there any remixes you've turned down?

"Yes. I can't say who we've rejected though, because then I'm implying their music's bad. However, I would just say that we'd love to work with Kate Bush." (JH)

'Parts In The Post' is out April 21st



DURAN DURAN Singles Box '81-'85 (EMI)

A glossy flip-top box with room for 13 CDs in pouchettes. And some new romantic music

Spawned from Birmingham's alternative club scene in 1978, Duran Duran's innate pop understanding and fantastically well-conditioned hair made them one of the most enduring new romantic acts. Painful fashion decisions and Simon Le Bon's nasal voice aside, their bass-slappin', keyboard-crunching singles were great. Of the material here, 'Rio', 'Reflex' and 'Planet Earth', among others, have stood the test of time pretty darn well, even if the plethora of different versions and more obscure material here is more for the hardcore faithful than the casual fan. With 'My Own Way' still an Erol Alkan favourite and the sample source of Jose Nunez's searing Pacha anthem 'Air Race', it's unlikely you'll see anyone from Duran on Reborn In The USA any time soon. . .

Ralph Moore

★★★★★



SLY AND THE FAMILY STONE The Essential

(Epic)
35 digitally remastered tracks from the original funk-soul brother

Family newcomers will find much to cherish on this beginner's guide to Sly's brand of rabble-rousing, acid-fried funk 'n' roll. Back in the Seventies, Stone wrote some of the most incredible soul music ever, as 'Family Affair', 'Luv 'N' Haight', 'Poet' and the heart-stopping 'If You Want Me To Stay' breezily demonstrate. There's perhaps a slight over-reliance here on tracks from his most enduring statement, 'There's A Riot Going On', but you can hardly blame the record label for that. If you don't own that masterpiece or his other turn-of-the-Seventies albums like 'Fresh' and 'Stand!', this is a must.

Ralph Moore

★★★★★



MINNY POPS Secret Stories Sparks In A Dark Room (both LTM)

Early electro experiments from Holland, originally out on Factory

Named after a vintage Korg drum machine (not the nonce-friendly early eighties Channel 4 series featuring dolled-up kids prancing about to contemporary chart hits), overlooked proto-electro group Minny Pops were the curious brainchild of the superbly monikered Dutchman Wally van Middendorp. Produced by Martin Hannett, their two excellent singles for Factory Records (collected on 'Secret Stories' alongside various demos and album tracks) bear more than a

passing resemblance to early DAF (particularly the gruff exclamations and squally guitar of 'Dolphin's Spurt') and 'Movement'-era New Order. The album 'Sparks In A Dark Room', originally released on Factory Benelux in 1982 saw them experimenting with a smoother synth-disco sound reminiscent of Simple Minds before they were rubbish, while tall, bespectacled Wally sang gloomy, melancholic ditties like a Eurotrash Phil Oakey. Influential's perhaps not the right word, but a fascinating historical footnote for Factory fans, none the less. If you can keep a straight face while listening to nouveau goths Interpol, you'll love it.

Tom Mugridge

★★★★★



RUN DMC Greatest Hits (Arista)

Another re-hash of Run re-runs. But that's the way it is

A 19-track collection of the trio's classics, this release has been delayed, rather than inspired, by the murder of DJ Jam Master Jay. All their best tunes are here, as they were on the last Run DMC hits package, with the addition of Jackknife Lee's 'It's Tricky 2003' apparently being meant as some sort of unique selling point. Lee's mix resembles Jason Nevins' abominable, chart-squatting 'It's Like That', and has quite predictably been getting caned on XFM, and more than likely rinsed at many an indie disco, so we're not convinced of how much of a boon its inclusion is. Other than that, though, this is a fine collection. Then again, their last one was too.

Victoria Goodwin

★★★★★



MOUSE ON MARS Glam (Domino)

More quality used gear from the German rodents

It's hard to imagine Mouse on Mars doing the soundtrack to a Hollywood film featuring Tony Danza (the dorky but good-looking one from Taxi) and Ali MacGraw (the gorgeous but doomed one from Love Story), but when you learn that it was a straight-to-video psychedelic gangster flick, the Cologne duo's pliant basslines and tone-float atmospherics suddenly seem entirely appropriate. Largely beatless and bereft of the wobbly pop hooks that characterise their singles for Too Pure (also recently re-released) and the hyperactive dub and glitch of their more recent music, this is MoM's most 'ambient' record. The electronic echoes of Ry Cooder's 'Paris, Texas' in 'Litamin' and the gentle ripples and mudpool spurts of 'Tankpark', in particular, make this as tasty as buttered popcorn.

Tom Mugridge

★★★★★

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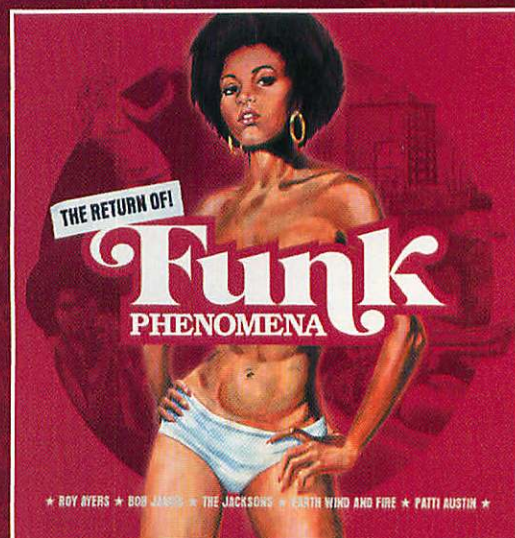
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The Three Big 'Uns

FABRICLIVE. 09 Jacques Lu Cont



FABRIC LIVE 09

Jacques Lu Cont

(Fabric)

The Les Rythmes Digitales' man's best moment to date

Stuart Price may be one of the most likable men in clubland, but he's come badly unstuck in the past by coasting on his considerable charm while flogging poorly received exercises in Eighties nostalgia like his Zoot Woman project. Recently, though, the artist also known as Les Rythmes Digitales has begun delivering on his huge promise. There was that stunning remix of 'Silver Screen, Shower Scene' for starters, and now there's this brilliantly eclectic mix for Fabric.

There are kitsch moments here for sure, like Steve Miller's 'Abracadabra' and a bootylicious

intertwining of Royksopp, Strauss and Eurythmics' 'Sweet Dreams'. But the mix is also an acid party road trip, driving from Manchester (Crazy Penis) to Iceland (Gus Gus) to New Jersey (Junior Sanchez), before heading down the road less travelled with Brian Eno's glambient classic 'Here Come The Warm Jets'. There's even time for a rewind to '88, and the still-thrilling 'House Nation'.

From Chicken Lips to Devo, Lu Cont serves up fun and funk in equal measures, making this – John Peel's effort aside – the most enjoyably eclectic 'Fabric Live' mix to date.

Ralph Moore

★★★★★

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CHANNEL 2

A Compilation Of Output Recordings

(Output)

Disco punk and a whole lot more from Trevor Jackson's label

Output may have won Vital Release status in Muzik a few years back and appeared on our ace covermount last month with Playgroup's homage to PIL, 'Make It Happen', but there's far more to Trevor Jackson's label than disco punk. Through discerning ears and a few canny licensing deals (notably with New York's DFA), they've built up an enviably diverse roster of talent over the last few years. So while the highlight is provided by LCD Soundsystem's funny, danceable punk-funker 'Losing My Edge', there's also the proper acid

house of DK7 ('The Difference'), Rekindle's lo-fi, saccharine r&b, Zongamin's ace, clipped funk remix of 'Make It Happen' and 'Crazy Love' by Colder, which is like a more chilled out Suicide.

Inevitably there are a couple of howlers – The Rapture's 'Olio' sounds like The Cure attempting to 'go techno' and failing miserably, while the electroclash-by-numbers of Blackstrobe's 'Me And Madonna' is nowhere near as funny or clever as it thinks it is. Luckily, they're rarities on a comp that by and large is funny and clever. We told you so...

Tom Mugridge

★★★★★

DANCEHALL '69

40 SKINHEAD REGGAE RARITIES



DANCEHALL '69

40 Skinhead Reggae Rarities

(Trojan)

Two nostalgia-inducing CDs of that heavy heavy monster sound

In the Sixties, the mods spent all their money on Italian threads, necked dizzying quantities of prescription pharmaceuticals and listened to imported American r&b records. The skins, by contrast, preferred cheap workman's clobber and moon-stomped to the seven-inches streaming out of Jamaica at the time – ska, Jamaican takes on that self-same r&b, and then rock-steady and reggae. And necked dizzying quantities of prescription pharmaceuticals.

Split along geographical lines this collection from that period sees floor quakers by the likes of The

Bunny Lee All Stars, Max Romeo and Tommy McCook on the first CD. More interesting, though, is CD2's overview of the UK's first stabs at reggae. The likes of Dice The Boss, Sir Collins and Joe Mansano slayed the notion that reggae was just a Jamaican ting, making them the musical forbears of everyone from Madness and The Specials to The Slits and Linton Kwesi Johnson. The 20 tracks lovingly compiled here by Michael De Koningh are delicious ska confections. Indeed, they're perfect for getting off your face on prescription pharmaceuticals to, should you so wish.

Carl Stroud

★★★★★

Compilations

“Lots of tracks that go ‘Oomph, chakka, oomph’”

OXIA
‘VITAL
SESSION’
(HUMAN)



ESKIMO VOLUME 4 (News)

What's it all about? Belgium may not be visited by millions of drug-addled hairdressers for two weeks of every year, but the Balearic spirit is alive and well in the glamorous city of Ghent, home to the Eskimo crew of DJs.

What's on it then? A quirky feast of jazz, pop, house and funk, mixed into one arse-shaking whole. Highlights include Sydney Youngblood's 'If Only I Could' – recently revived by Bernard Sumner at Return To New York – Angie Stone's 'Brotha' and the excellent 'Come Party' by Zero DB. **Any cop then?** Very much so. If dance music had followed this blueprint over the last few years instead of worshipping at the dull-as-fuck altar of hard house, prog and trance then perhaps our clubs wouldn't be half empty. (AT)

★★★★★



DJ SKULLY Champion Sounds (DMC)

What's it all about? Current UK DMC champ DJ Skully steps into the mix with an hour of mainly Ukaydian hip hop.

What's on it? Skully provides the beats on two of the highlights – Celph Titled's plucky and playful 'Turntable Science' and Unleashed By Science's 'Components Of Competition'. Est'elle's feisty London patter effortlessly segues into song on 'Feelings', a track with real crossover potential. Then there's horizontal rap from LPD on 'This Life' and melodic hip hop from Harmonic 33 and MCM, while Canibus represents the US with the catchy rhymes and hooks of 'Escape To Victory'. There's also an exclusive Jehst & Tommy Evans production, 'Nouveau Riche'. **Any cop then?** Thankfully, DJ Skully avoids turntablist self-indulgence. Instead what we have here is a steady, mood-driven hip hop mix. Cool. (RV)

★★★★★



JAZZANOVA Playlist (JCR)

What's It All About? The wonderful Jazzanova crew pick 15 of the swiftest nu-jazz booty-shakers from their own JCR imprint for your home listening delight and delectation.

What's On It? Some classic moments from their back catalogue, including

Koop's evergreen 'Summer Sun', Jazzanova's future classic 'Days To Come' and DJ Matsuoka's wiggled-out 'Piano Objective 3', alongside obscure east European jazz nuggets from the likes of Theo Schumann and Manfred Ludwig. Groooooovy, ja?

Any Cop Then? You betcha. Jazzanova remain right at the top of the jazzbeard tree because their quality control is always super-tight, as 'Playlist' proves once again. Indispensable shit. (CG)

★★★★★



MAZI PRESENTS... Brigade Honchos (Honchos)

What's it all about? NRK's peachy keen baby sister label Honchos celebrates two years of successfully sordid house experiments.

What's on it? Battalions of funk supported in the rear by a couple of platoons of highly groovy, techy rumblings. CD1 highlights the deepness of the wonderful Kidstuff and Mood 2 Swing. CD2, meanwhile, ratchets up the pressure with a tribal blend featuring the likes of AJ Scent and Tony Thomas.

Any cop then? While the military imagery of the CD artwork might be deemed a bit tasteless and ill-advised in the present climate, the stirring aural ammunition across these two CDs flattens the opposition like a daisy-cutter bomb. (CS)

★★★★★



LUCIEN FOORT Slice.01 (Black Hole)

What's it all about? The latest from the very-big-in-Holland label owned by DJ Tiesto and his smashingly named mate Arny Bink.

What's on it? Mid-paced tech-house trudge; cool and low-key backroom boogie, featuring Timo Maas' Kelis collaboration 'Help Me', plus Muzik prog-page fare such as DJ On, Jef Dam (do you see what he's done there?), Elijah, Neruda, Ian Ossia and Mickey Blue Eyes. It's all a bit of a plod – which is disappointing since Foort once made the rave classic 'Quadrophonia' – although butts will wiggle to the likes of Silver City's hypnotic, bass-laden '1969'.

Any cop then? The best thing you can say about this is that it's acceptable club set or car radio material. You kind of wonder who'd want it in their CD collection for more than a week, though. (THG)

★★★★★



Digging deeper

Selector's delight Muzik nices up itself with Greensleeves' 'Rhythm' series of albums

Hip hop and jungle may have rhythms that are returned to again and again ('Amen', 'Think', 'Apache') and instrumental house tunes may sometimes end up being re-released with a vocal (usually by some totally incongruous has-been). In the world of dancehall, however, this concept has been taken to a logical extreme.

Dancehall producers routinely release multiple versions of the same tune, all with exactly the same rhythm – only the vocalist changes. And if you want to hear Jamaica's finest gobs (Elephant Man, Bounty Killer, Sizzla et al), chatting over the hottest cyber-bogging rhythms, Greensleeves' 'Rhythm' comps of 'versions' are where you should start.

"It's something that's always happened in reggae, even before the digital age," says Greensleeves' Big Boss, Chris Cracknell. "But it really kicked off with [first successful ragga tune] 'Under Me Sleng Teng' by Wayne Smith in 1985. There were over 200 versions of it!"

The dancehall scene's combination of fierce rivalries between MCs, its insanely fast

turnover of ideas and obsession with newness has made the rhythm concept dominant. It gives a literally level playing field to MCs determined to show who's best.

Greensleeves originally put versions out on anything up to 15 seven-inches ("The margins were awful – it was madness" shudders Chris), but began compiling them onto CD and double vinyl three years ago. The series is now up to Volume 37, and for such a hardcore, underground product, sales are impressive: Lenky's 'Diwali', where Bollywood sounds are mangled into a mad, insectoid electro-boogie, has sold 40,000 copies.

Like much about dancehall, the 'Rhythm' series can be mystifying to outsiders – 20 tracks on a CD that all sound the same? But just listen to the innovation and quality of the music and the passion, madness and vocal ingenuity of the MCs and you'll understand why this generation rules the nation, with version.

"The Jamaican music business is like no other on Earth," cackles Chris. "It's a law unto itself."

Compilations



DEJA VU Those Nervous Tracks (Susu)

What's it all about? The London label license a bunch of old school gems from legendary NYC house imprint Nervous.

What's on it? CD1 is a ride down memory lane or a much needed history lesson, depending on how near to middle age you are. Early Armand Van Helden number 'Loves Ecstasy' rubs shoulders with early Roger Sanchez material in the form of Niceguy Soulman's 'Feel It' for that warehouse feeling, while you get a bonus Jon Cutler mix on CD2.

Any cop then? If you're looking for sonic innovation and experimentation, you're in the wrong place. But if you've had enough of diluted house music simulacra, then this is undeniably the real shit. (JH)

★★★★



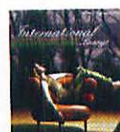
PERFECTO BREAKS Mixed By Rennie Pilgrim (Perfecto)

What's it all about? TCR man and inventor of the anti-indigestion tablet Rennie follows in Lee Coombs' footsteps to flog some more breaks to a US market who'll snaffle up anything with an endorsement from the Oakenphant.

What's on it? Loads of Pilgrim remixes and productions, with mates like IIs and BLIM lending a hand. A ball-achingly dull first half is redeemed by the hardcore-ut-like stabs of Pilgrim's 'London Voodoo', the Moroder bleepage of General Midi's 'Further' and a really rather magnificent re-rub of Goldtrix's 'It's Love (Trippin')'.

Any cop then? It's not actually bad as such, but as with too many breaks comps, this is kinda lacking in personality. Plus the spectacle of the breaks fraternity lining up to take Oakey's dollar is a tad hard to stomach. (JH)

★★★★



INTERNATIONAL LOUNGE Mixed By DJ Kris Bones (Copasetik)

What's it all about? 'Buddha Bar-style lounge grooves' (supposedly), mixed by that noted master of the genre, Genaside 2's Kris Bones. Eh?

What's on it? The least chilled out chill out of all time, including two wicked G2 tracks and similarly edgy, snarling material from the likes of Terranova (who are on here about 100 times), Operatic Deviant (Kris Bones' opera-tech project - yes, really) and Leeroy Thornhill's, ahem, 'excellent' Flightcrank project (thankfully in remixed form. Albeit remixed by Adamski).

Any cop then? We have not the foggiest clue who this is meant to be aimed at, but for some reason we still quite like it. (DB)

★★★★



OXIA Vital Session: A Houseytechno Mix (Human)

What's it all about? Techno clumsily trying to get funky, mixed by one of the genre's many interchangeable skinheads.

What's on it? Lots of stuff that goes "Oomph, oomph, oomph, chakka-chakka, oomph", with a few Donna Summeresque arpeggios thrown in for a bit of ersatz grooviness. However, anyone willing to sit through an hour of this rudimentarily mixed, soulless clattering is rewarded with 'Positive Education' and 'The Man With The Red Face', two tracks with discernible tunes and a bit of depth. Isn't that nice?

Any cop then? It's not hard to see why techno's now finding favour with fans of both 'hard dance' and house - it's successfully acquired the moronic repetition (but not the sense of humour) of the former and the commercially-motivated insipidness (but not the tunes) of the latter. Jolly well done, boys! (DB)

★★



HOUSE BREAKS SESSIONS (Sessions)

What's it all about? An excellent overview of the current blurring of the lines between 4/4 and breaks.

What's on it? Everything from the nasty breakbeat of Rennie Pilgrim & Dub Species' 'The Sermon', to the foundation-rattling bass quake of Medicine8's mix of Organic Audio's 'Nurega'. Elsewhere, hot, pouting, northern pin-ups Koma & Bones manfully take apart X-Press 2's 'Smoke Machine', while the electro shimmer of Jedi Knights' 'Catch The Break' is a welcome slice of old school nu-skoool, so to speak...

Any cop then? Deffo, and at under a tenner, it's top value too. (CS)

★★★★



THE DRUM & BASS FIESTA DJ Patife and Suv (V Recordings)

What's it all about? So many d&b compilations, so little time. This, the latest from Bryan Gee's V Recordings, is a Latin feast mixed by Full Cycle man Suv and Brazilian funk machine DJ Patife.

What's on it? The two CDs blend Latin and UK sounds fairly tidily, with Marky & XRS's 'LK', Danny C's 'The Mexican' and Lemon D's 'Get On Down' intertwined with sunnier cuts like 'Mev Guarda Chuva' by Como Le Gusta and Ray Keith's 'The Latin Quarter'. While the mix choices sometimes lose pace, there's always a pick-me-up around the corner.

Any cop then? 'Fiesta' is the operative word here - a solid mix that's great for getting you in summer mood. (VG)

★★★★



SOUL FOOD (THAT'S WHAT I LIKE) (Harmless)

What's it all about? The margins are shrinking in the soul and funk compo market, but scene leaders Harmless have come up with a theme that cannot lose - a selection of tracks about food.

What's on it? 16 tasty funk salvos from the mid-Sixties to the mid-Seventies, featuring the rather self-explanatory 'Grits Ain't Groceries' from Little Milton, Kool & The Gang's ill-advised 'Raw Hamburgers' (that won't go down well with the Health And Safety people) and Booker T's legendary 'Green Onions', as Latinized by the excellently named Mongo Santamaria. We were dismayed to find there were no songs about delicious lager on board, however.

Any cop then? With Harmless in charge, quality is assured, and 'Soul Food' is as irresistible as a shelf-full of cream horns. Mmmm - now for a feast! (CS)

★★★★



BUDDHA BAR V (George V)

What's It All About? More bland middle of the road, world music chill-bilge to decorate coffee tables the world over.

What's On It? Apart from Angelique Kidjo and Dzihan & Kamien, no-one you're likely to have heard of - or will ever want to hear of again. Mikis Theodorakis? Maria Papadopoulou? Giampiero Ponte? Thought not...

Any Cop Then? Music for the terminally dull. Buy it if trips to Lidl constitute your mindfuck of the week. (CG)

★★



SAMBALOCO Brazilian Drum & Bass (SambaLoco)

What's it all about? Set up in Sao Paolo five years ago, SambaLoco has been instrumental in bringing Brazil's drum & bass sound to an enthusiastic European public, signing key players DJ Marky, Patife and XRS along the way.

What's on it? 14 tracks, old and new, full of sultry, samba-tinged rhythms. There's an exclusive MadZoo remix of Fernanda Porta's 'Sambassim' and Patricia Marx's sumptuous, guitar-dappled 'Demais Pra Esquecer', through to thundering steppers such as Drumagick's 'Cambraia' and O Discurso's 'Silence Of The Wolves'.

Any cop then? Anyone who says d&b is dead has obviously never heard of SambaLoco. These Brazilian drum & bass classics will keep you gripped from start to finish. (DF)

★★★★



SOLEVISIONS (Sole)

What's it all about? The Sole crew show off their penchant for the more garagey, funky end of the house spectrum, on this fourth compilation.

What's on it? A variable line-up, in terms of both genre and quality, particularly on the first CD, which goes from the sublimely funky (Neon Heights' 'Shady Place') to the overlong and forgettable (Swirl People's 'Fears'). It's actually the accompanying 'Clubsole' mix CD that gets you itching for some Friday night action.

Any cop then? Good in small doses though this is, it occasionally feels too serious and worthy. However, fans of irony will appreciate the fact that a label who bang on about their commitment to 'progressive black music' kick off their CD with a cover of a song by soul brothers number one, er, Pink Floyd. (JH)

★★★★



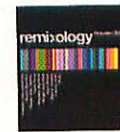
DTPM: A DECADE (Obsessive)

What's it all about? The biggest Sunday night in London celebrates ten years of catering for gay clubbers with big, fuck-off disco tits.

What's on it? Residents Miguel Pellitero and Steve Thomas double up. Pellitero's voyage into seductive rhythms features hypnotic anthems from the likes of Rulers Of The Deep and Ananda Project, while, surprisingly for an ex-goth, Thomas goes for a more laid back set, concentrating on uplifting efforts from Wally Lopez, 99 Allstars and Ian Pooley.

Any cop then? Smooth and seductive, this is still an excellent excuse for bunking off Mondays. (NG)

★★★★



REMIXOLOGY Classic House Remixes (Family)

What's it all about? Family enter the compilation fray with what they claim are '12 classic remixes.'

What's on it? Er, well there's Rollo's mega-trance mix of The Cardigans' 'My Favourite Game', which is neither classic, nor house. Fatboy's mix of Wildchild's 'Renegade Master' also isn't really house, although it is, quite literally, 'back with the ill behaviour', so that's alright, and there are also epochal dance music moments like Tee's mix of Todd Terry's 'Something's Going On' and a Steve Hurley mix of Voice Of Life's 'Love Is The Icon'. It's back in the day heaven!

Any cop then? As patchy as those quilts pensioners like to knit, but the good does outweigh the bad. (CS)

★★★★

six of the best

available from all record stores



SKYLINE
MIRO
THE ONE I RUN TO

12" #1 / 12" #2 | 7/04/03

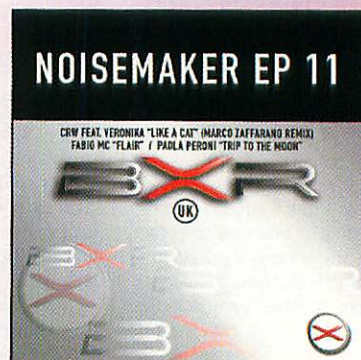
Danish house duo Miro release their first track on Skyline. 'The One I Run To' is a big, deep vocal number to get you in the mood with the beautiful vocals of Julie Harrington. Miro turn in two mixes: an original full vocal and a much more dubbed out B side. Tony Thomas lends his trademark phat grooves to the remixes. DJ support comes from Fontaine, Lawler, Sander Kleinenberg and Tiësto.



SHABOOM
BLAKKAT featuring **ASWAN**
THE RITE PLACE

12" #1 / 12" #2 | 7/04/03

SHAB061/062. Blakkat has recruited US vocalist Aswan on this awesome vocal track. At a time when songs are an exception to the rule, this positively glows. With a set of quality mixes over the two 12"s from Blakkat, Crazy Penis, Toka, Lil Devious and Onionz, 'The Rite Place' is destined to be a classic. Lottie, Tong and Deli G are all on it!



BXR
VARIOUS
NOISEMAKER EP 11

12" | 14/04/03

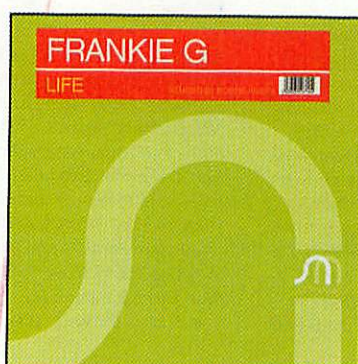
BXR, Italy's premier league techno label field their dream team for the first outing in 2003. CRW's 'Like A Cat' gets a working over by Marco Zaffarano whilst hot-headed wingers Fabio MC and Paola Peroni follow up with two stunning shots in the form of 'Flair' and 'Trip To The Moon'. Full on party techno is the order of the day with trademark melodic twists a plenty. Essential gear.



MOB
VARIOUS
MOB DEEP VOLUME 1

CD / 3LP | 14/04/03

Mob Deep Vol 1 signals the end of the first stage of the label - showcasing the killer tracks that have been signed until now, as well as introducing the new artists who will take the label forward from here. Includes exclusive remixes of Stanton Warriors, Beber & Tamra and Santos. Available on CD mixed by Mob boss & Fabric resident Tayo, and unmixed triple vinyl.



JUICY MUSIC
FRANKIE G
LIFE

12" | 14/04/03

Second outing on Juicy Music, the new label from Robbie Rivera, is from Barcelona's Frankie G. A well known DJ / producer in Spain, Frankie has remixed for Simple Minds, Jose Padilla and Robbie Rivera. 'Life' is big room tech-house with tuff beats and a great vocal, complete with a Rivera mix on the flip.



NUKLEUZ
JAMES LAWSON presents
FRANTIC RESIDENTS EP 2

12" | 22/04/03

As if remixing 'Bad Ass' and fronting the 'Hard Trance' series wasn't enough, James Lawson has found time to record four brand new tracks with Andy Farley, Steve Hill, Phil Reynolds and Spencer Freeland. These four tracks sound great in front of 4000 lunatics so turn it up and invite your friends round. EP 2 sees Farley and Spencer Freeland go for broke with two stonking hard house anthems.

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

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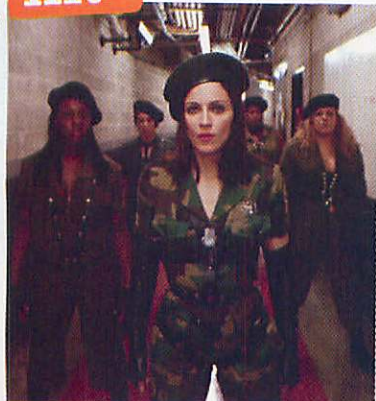
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The Big Singles

Hit



MADONNA

American Life
(Maverick)

Madonna's musical output over the past few years has been patchy, to put it mildly. For every 'Music', we've had to endure an absolute stinker like 'Die Another Die'. 'American Life', however, is a (minor) delight. The lyric may be poor little rich girl whinging, but Mirwais is at the top of his game,

adding enough twists and turns to keep cynics interested, and there's a pop hook the size of The Statue Of Liberty. A reminder that La Ciccone's everything Kylie will never be.

★★★★★

Chart Prediction: 2

A Madge-tastic return. Shame about the album though (see p70)

Hip Hit



THE ROOTS FEATURING CODY CHESTNUTT

The Seed
(MCA)

Okay, we admit it. The first time we heard this record and saw the name Chestnutt, we thought Terence Trent D'Arby had come out of hiding with a great new record. In fact, Cody's a brand new voice – and he's fab. Giving The Roots an energetic, Eighties-tinged soul boost, 'The Seed' eschews any

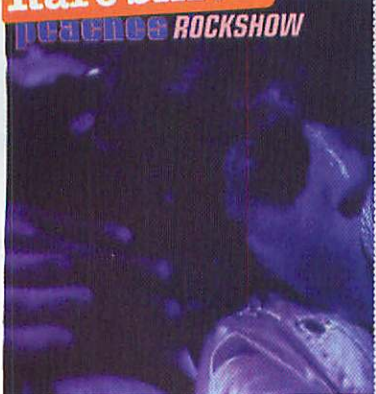
hip hop posturing in favour of some good old fashioned, fuzzy guitar and drum raaaw dynamics. The only thing that could make this any better is a remix from NERD. Essential Philly soul.

★★★★★

Chart Prediction: 38

Nutty goodness all the way

Rare Shit



PEACHES

Rockshow
(XL)

Canadian filth machine Peaches (aka Merrill Nisker – mmm, sexy name) has taken the art of profanity to new levels both on record and with her 'eye-catching' stage antics. That's a skill Muzik has always been very envious of, and it appears XL too, as they've just signed

her up for a major label deal. To celebrate, live highlight 'Rockshow' gets a welcome re-airing, with a hilarious, Eighties hair metal cover version by Electric Six on the flip.

★★★★★

Limited seven-inch status makes this even more desirable than Ms Nisker herself



LIQUID PEOPLE VERSUS TALK TALK

It's My Life
(Nebula)

Liquid People in Balearic mode prove that there are still a few Eighties 'classics' yet to be pillaged for the Space terrace. This is a completely redundant example of computer splicing. It is slightly whistleable though, so it'll be bought by people with a penchant for tie-dye and fractals.

★★★

Chart Prediction: 47

... But might conceivably crash into the 20 when it's inevitably re-released in September



BADLY DRAWN BOY

All Possibilities
(XL)

There are people who suggest that if you've heard one Badly Drawn Boy record, you've heard them all. Ignore them – they're cold-hearted cynics who laughed when Bambi's mother died. 'All Possibilities' is another wistful, tear-soaked tea-cosy hat of a tune, all burbling strings, woozy horns and playful melancholia that makes you want to laugh and cry all at once. How does he do it?

★★★★★

Chart Prediction: 29

If only we could get Hugh Grant's grinning visage out of our heads – curse him!



GOLDFRAPP

Train
(Mute)

Alison's been a big fave in the Muzik offices since her 'Felt Mountain' debut album a few years back, though some find her particular brand of mad-woman-in-the-attic style electronica a tad contrived. 'Train' leaves those dividing lines unmoved, but it's a ballsy, electro number that might shock fans of 'Lovely Head' and 'Utopia'. A bit.

★★★★★

Chart prediction: 28

Is her hair naturally that wavy? That remains the question...



PRINCESS SUPERSTAR

Do It Like A Robot
(IK7)

Princess Superstar proves her mettle once more by coming up with a digital fondue of Kraftwerk and 'hilarious' Carry On film humour – "inspect my gadget" indeed! Sleaze-meister DJ Hell beefs it up on the remix for pure sci-fi-core effect.

★★★★★

Chart Prediction: 27

Rude and dirty – just how she (we imagine) likes it



BLUR

Out Of Time
(Parlophone)

After all the hullabaloo since Blur's last album – the multi-million selling success of Gorillaz and the departure of Graham Coxon – this comeback single is emphatically not the triumph many expected. There's no sign of Norman Cook's indelicate production touches, instead it's clear the Essex men have been overdosing on post-rock. Inconsequently enjoyable.

★★★★★

Chart position: 7

'Challenging' material for grown-ups



BEBEL GILBERTO

Close Your Eyes
(SSR)

While a new Bebel Gilberto single is usually only cause for a raised eyebrow and a gander at the Sunday papers, when you've got Daft Punk muckers Buffalo Bunch on the remix rudder, it's a different proposition entirely. As you can imagine, this is a smoky, intoxicating, hands-in-the-fucking-air house rush. Pretty beautiful.

★★★★★

Chart position: 27

It's all too grown up for the teeny boppers. We are a nation of chart phillistines



RUN DMC VERSUS JACKNIFE LEE

It's Tricky 2003
(BMG)

You would have thought that the Run DMC remix gravy train would have run out of granulated propulsion some time ago, but no. Sounding like it escaped from the Big Beat Boutique in 1997, everything about this should be disastrous. However, five Stellas down and you'll be 'throwing mad styles' or, more probably pogging like an uncoordinated fool.

★★★★★

Chart Prediction: 18

The Jam Master Jay sympathy vote may carry it

H_FOUNDATION ENVIRONMENTS

Release Date 21st April 2003

Soma CD/LP 32 (DJ friendly vinyl)

H_Foundation are Hipp-E & Halo.

With their debut album ENVIRONMENTS the H_Foundation sound will travel far beyond the confines of clubs and DJ boxes

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Vital Release



LINUS LOVES The Terrace (Breastfed)

This is an absolute monster. We always knew that Glasgow's Linus had it in him, and this is the proof. Think Thomas Bangalter and DJ Falcon taking Felix Da Housecat on the ride of his life and you're getting close to how cool this record is. Sizzling hi-hats, super-compressed beats, floor-spinning bass and a synth hook straight out of a Soulwax party deliver the kind of peak-time club pleaser that should turn on everyone from DJ Sneak to Basement Jaxx. 'The Terrace' is obviously inspired by that legendary Ibiza hotspot, and that's apt because you can expect to hear this there all summer long. (KM)

★★★★★

SOUL MEKANIK C'est Robotique/Lil' Silver Boogie Box (white label)

Usually known for producing coruscating, acidic remixes, the man Kelvin Andrews comes up trumps with two slices of peak-time Balearic-cum-acid house electro mayhem. 'Robotique' is a relentless but still cool trip through Bugged Out! territory while 'Lil' Silver Boogie Box' is rollin', jackin', old school house with some of the finest 303 sounds in an age. (TF)

★★★★★

D'MALICIOUS The Dark Tradition EP (Wave, US)

If the grooves of your copy of Aril Brikha's 'Groove La Chord' have worn out, check this for more mellifluous melodicism. Also from Stockholm, Mikael Nordgren is cut from the same production cloth as Brikha and while 'The Dark Tradition' isn't as anthemic, it should press the same driving, spaced-out buttons. (KM)

★★★★★

PHIL PARNELL Runaway (Mantis)

Mantis deliver yet another seriously fine 12-inch, further cementing their status as one of the world's finest house labels. Parnell's original is a deep, spaced out jam that easily bears comparison with Matthew Herbert's finest works, while Wesseltoft opts for a rhythm experiment filled with ethereal vocals and heavily reverbed piano. The star of the show, though, is Mantis Recordings' 'Filmix', where label boss Andy Mantis and Martin Iveson serve up some brilliantly heavyweight late night bumps. (KM)

★★★★★

JAY TRIPWIRE Fever EP (Worship)

Vancouver-based echo chamber orchestrator Jay Tripwire hits up with another dub influenced 12-inch for Worship. Eschewing the standard tribal cocktail of FX-laden drums under a reggae accapella for a cocktail of weird noises, off-kilter chat and clunky beats, Jay proves you can use the sound of heavy delay without sounding like an H-Foundation copycat. Good stuff. (KM)

★★★★★

NAKED SOUL FEATURING CEI BEI Come Back Baby (Icon)

While London's smaller, cooler house 'floors are wiggling out to that relentless boompty boomp beat outta Chicago, the current scene leader is in fact a Texan. Lone Star maverick Brett Johnson is taking the jerky, acidic blueprint of the world's house capital and giving it a spin all his own. Originally produced by DJ Pap and featuring the crystalline crooning of Curt Harman, these Brett Johnson mixes pitch this bitch somewhere truly elsewhere – buy this and anything else this man touches while he's still on fire! (TF)

★★★★★

CHICKEN LIPS Re-Echoed Volume 2 (Kingsize) FC KAHUNA/ Hayling (Chicken Lips Remix) (City Rockers) JAS Hitchhiking (Chicken Lips Dub) (Hooj)

How much love can former Bizarre Inc boys Chicken Lips get on one page? For managing to remix everyone in sight without turning in pony copies of their best tune, Andy and Dean deserve this much man love from the Muzik house page, and all the DJs around the world who support them. 'Re-echoed Volume 2' sees the classic 'Three Soaps in One' back with added remixes, while their versions of 'Hayling' and 'Hitchhiking' see the boys in stoned Georgio Moroder and spiky Paperclip People territory respectively. (KM)

★★★★★

LOUIE VEGA AND JAY SEALEE PRESENTS Diamond Life (Distance)

The moisteningly sexy sound of Julie McKnight's 'Finally' vocal never sat properly on that Layo & Bushwacka bootleg. Although everyone got paid, it was a grubby ending for such an illustrious house track. This time, co-producer Jay slips in a Mr Fingers 'Can You Feel It?' bassline under her sultry tones, and while the heads may moan, it works considerably better than L&B's effort. Although this great song has been spun to death, in the right places this will see it given even more props. (TF)

★★★★★

LOOSE SCREWS AND JONNY KABOOM AND NOTANLINES PRESENTS Sheila The Freak (Sunny Day)

This amazing four tracker picks the same jackin' basement ghetto groove that has made the Igloo series such essential purchases for those in thrall to Chicago's digital boogie sound. This is the very definition of warehouse music – grubby, unruly, deep and as dirty as a shit factory [Great metaphor – Ed.]. A new underground for house is rising and this is the shiznit that cannot be ignored. (TF)

★★★★★

PEACE DIVISION Beatz In Peace (NRK) Where Ever The Drums Take Me (Fuju)

Justin Drake and Clive Henry, clearly men of impeccable taste and consummate skill, deliver two more doses of their trademark, highly evolved progressive flavas, and it's classic Peace Division all the way. 'Drums' features a sampled Danny Tenaglia and a fresher but still recognisable, dark PD groove. 'Beatz' has big room drama by the bucket load and a bass drop that would have sent Rage into rapture. (TF)

★★★★★



Swag impress with their totally unique dance music look

State of the artist

...Swag

The tings that get Chris Duckenfield and Richard Brown up in the morning (not in the sexual sense)

Organising their Decks 'N' Gadgets show

Chris: "When we first started, our live show was a bit chaotic. We had so much gear with us that we were limited to UK gigs and setting up was a bit of a nightmare, and to be honest it's not very interesting watching two bald blokes twiddle with knobs. After a while we knew that we had to do something completely new. So we eliminated the stage and presented it in more of a DJ format. I DJ and Richard mixes that with sequences and keyboards."

Accepting cool remix offers

Chris: "I used to be so disappointed by high profile, major label remixes. We wanted it not to be like that with us."

Richard: "We've got to treat it like it's our own track. If we wouldn't put it out then it doesn't go out."

Chris: "In saying that, we are lucky to get a lot of stuff that we want to do."

Conversely there were points during the recording of this album where we felt we'd almost run out of ideas, so we calmed down quite considerably on the remix front while we finished it off."

Completing their latest, killer album

Chris: "I hate dull house and techno albums. More often than not they just tend to be one idea milked ad nauseam. We wanted our album to be nothing like that and we spent two years working on it."

Hearing their records played in clubs

Richard: "The first time I heard something I'd made was in Basics and it knocked me out. It still feels incredible now." (KM)

Swag's new album 'No Such Thing' is out now on Version

Vital Release



PAUL MAC
Pushcametoshove
(Prime)

Paul Mac is no stranger to the techno scene: he's been making records since the early Nineties and was given a Vital Release on this very page way back in 1996. And even though big time success has thus far eluded him, you get the impression that he's happy where he is, free to do what he

wants. If 'Push' is about anything, it's about pushing techno from a very personal standpoint. Concentrating on the more introspective side of his sound, this is an album that fuses the deepness of early Trax releases with the star sailing intensity of UR and the mad rhythmical complexity of Derrick May - who incidentally is a massive Mac fan. Melancholic, lush and often highly emotive, this is deep techno repackaged for 2003. (DM)

★★★★★

SAMUEL L SESSIONS

Reached (SLS)

Despite having a fan base that included Laurent Garnier and Richard Dorfmeister, last year's 'Jazz Lesson EP' didn't sell as well as expected, hence these remixes. Samuel L gets into Reese mode on his version, but it's Andreas Saag who comes out on top with an intricately layered wriggler that wraps the original hooks around rather debased and unruly prog-tech rhythms (DM)

★★★★★

TRANSPARENT SOUND

Fade To Grey Remixes (Electrix)

This is the hands down winner of this month's Spectacularly Bad Idea award, especially since Visage's original is to be re-released soon. For best results go straight to the Turk & Kemu mix, but give the flouro-chugging trance abortion of Zeta Reticula's version an extremely wide berth. (DM)

★★★★

JAY TRIPWIRE

Saxomus Bill (Cove)

When it comes to deep, tribal grooves Jay Tripwire is way ahead of everyone else. He's taken the art of the DJ tool to new levels with his rolling b-lines, hooky percussive hits and simple, precise arrangements. The flip side here, in particular, is right up there with his best material. A great start for Grant Dell's new label. (DM)

★★★★★

VARIOUS ARTISTS

Firewire AA2 (FireWire)

A second split offering from the Weatherall-affiliated FireWire brigade pitches two electro titans against each other for the undisputed heavyweight bass crown. In the red corner, Bass Junkie crashes in with two highly sprung workouts, all toughened beats and soothing melodies, while Silicon Scally jabs and weaves with a darker, deeper counter-attack. Either way, it's a dance floor KO. (JS)

★★★★★

CEEPHAX ACID CREW

Acid Legacy EP (Breakin')

Squarepusher's younger bruv Andy lets loose a further installment of his madder than a bag of snakes CeePhax Acid Crew - insane programming genius must run in the Jenkinson family. The 303 rotary spin cycle is injected with anarchic rhythm, humour and a psychotic's intensity. Proof that in the right hands that little silver box can still work dancefloor magic. (JS)

★★★★★

CLARO INTELECTO

Peace Of Mind EP (AI)

The brainchild of Mark Stewart, Claro Intellecto offers beautiful harmonics, subtle electronica, dark, pulsating electro and sinister grooves within every groove. Claro Intellecto is Rhythm Is Rhythm joy riding with Anthony Rother while Aphex and Plaid get ripped to the tits on the back seat. Faster. (JS)

★★★★★

ADVERSE MATCH

No Hype (Jericho)

Those of you old enough to have fallen for the brilliant 'Secret Life Of Machines' album, will be pleased to know that the lead track here sees Rachmad (Adverse Match) proffering those lush, rousing strings again, only this time, unfortunately, prime-time, on-one techno backs the melodies rather than pastoral electronica. Not worth confessing your undying love for, but still worth a couple of spins. (DM)

★★★★

DEETRON

Body Language (Music Man)

Perhaps more so than on his live appearances, Deetron's mix CDs have often revealed his melodic touch and appreciation for the gentler side of techno. Even though this hardly qualifies as back room material, its hooky, rising keys do set it apart from most of the other tribal tracks in the pile this month. (DM)

★★★★★



Marko Nastic:
He's fantastic!

State of the artist

Marko Nastic

Belgrade's three-deck techno wizard prepares for his move into the Premier League

Tell us about your three deck mixing style...

"I was very young when I started to play, but as soon as the clubs in Belgrade started to put in a third deck I started to use them. I try to combine house, techno and breaks and a third deck makes that easier. It took me a couple of years to develop my style but it's going really well now."

What makes a great DJ? "To play good music, that's the most important thing. I play for the people and develop something between a good technique and good music. But it's always a question of taste."

You play all over Europe - where are the maddest parties right now? "I think Hungary and the Czech Republic - I couldn't believe it when I first went there. They have parties for five to ten thousand people every weekend. They

are party animals, especially in Hungary. I'm also really impressed with Spain and Brazil."

What inspires you to play all over the world? "I'm from Serbia and people only know about the war. Musically, they expect nothing from us, so it's nice to surprise them."

Umek, Valentino Kanzyani and now you - is the Balkans the new centre for European techno? "There's a lot happening here. People really love techno and I think in the future there will be even more happening."

What are your ambitions? "To expand my studio, work with talented people, get married and have five kids (laughs) ... seriously!" (DM)

Watch out for forthcoming releases on Recycled Loops and Earisistable

Vital Release

CIRQUE Cirque Music Volume 3 (Cirque)

Martin Cartledge – aka Weekend World, Cirque and more recently the shamelessly overlooked Flatline – has always created records that make the headz nod and the punters happy, but never quite cross over. Until now, that

is... This is techy-edged prog with a hint of electro, carried on relentless tribal rhythms. Add a melancholic, string-led melody and a scintillating male vocal glide into the mix, and you've got something very special. If the thought of Underworld's thundering riffs tangling with Radiohead's raw rock dynamics make you quiver, then this one's for you. Watch it fly...

★★★★★

FORTUNATO & MONTRESOR Imagine (Bedrock)

The first track on the south coast scientists' 'Sydney' Global Underground mix, originally a deep, bleepy, spaced-out, Metro Area-style groover, has now been licensed to Diggers' own imprint and given an amazing working over, courtesy of the on-form Pole Folder. This Bedrock bomb will slot effortlessly into both early and very late sets.

★★★★★

TOCHARIAN Arcadia (Intrinsic)

For lovers of pure progressiveness, this will come as a welcome respite from the spirit-sappingly bland tribal business that's been palming itself off as prog for the past year. Superbly invigorating melodies and subtle, growling basslines hum and flutter. On the flip 'Awakening' continues the sterling work with an added summer-time vibe. Should arrive just in time for Ibiza...

★★★★★

NEW DISCO SCIENCE ALLIANCE The Only Way Home (Progress Inn)

Following on from their excellent 'Or What?' EP on Deep, the NDSA are now to be found warming their digital cockles at Yorkshire's rather tasty Progress Inn label. Quality yet again, 'The Only Way Home' welds together tricky drum programming, a delicious female vocal sweep and some other-worldly percussion work to produce an intriguing slice of progressive esoterica. Well worth checking.

★★★★★

ICTUS The Look (Minimal)

One of the best indie labels to come of age over the past 18 months now lets its finest release off the leash. 'The Look', as remixed by Kingkade and Chris Lake, seriously rocks! Minimal head honcho Kingkade turns in a mesmerising mix, stuffed full of twists and turns, with a superlative vocal hook. Lake meanwhile dresses this up in breakbeat trousers fills it full of brain medicine and sends it out for a punch up and a kebab.

★★★★★

MARCO BELLINI The Nitro Of Love (Plastica Red)

Last year's 'Dirty' was joyfully inescapable dance floor gear, so 'The Nitro Of Love' was always going to be pounced upon as soon as the promos were printed. Thankfully, Bellini has more than matched the high standard of his previous smash. Great rounded production with a house edge and a dirty, groovy bassline: you name it, these 12-inches have it. Massive! Check out 'Demon Rising' too: it's less gritty but still just as powerful.

★★★★★

CARLOS FAUVRELLE Operator (Choo Choo)

While 'Operator' still bears all the hallmarks of Choo Choo's older, darker days, there's a very welcome, fresher, housier twist in evidence here. A track that would not be out of place on less obviously progressive labels like Junior, 'Operator' is chock-full of racey rhythms and a fabulously bouncy b-line, making it one to get even the tiredest feet moving. The, oh-so-now, NYC-style vocal will see it at the front of a diverse cross section of DJs' boxes.

★★★★★

Trance

Vital Release

MARCOS & JAY WALKER Nightfinder (Active Media)

Like certain Buddhist monks protesting against China's occupation of Tibet, Marcos and Jay Walker are on fire right now. Their uncanny knack of consistently delivering slices of pure titanium rimmed, micro-millimetre focused hard trance master classes

have seen them praised to the heavens. And there's resolutely no dip in quality here with Walker's 'MTW Remix' worth selling non-essential internal organs on the black market for. A ninja sharp kick drum scythes through the mix with synths high up and sharp enough to blind a man at 30 paces. Active Media are on a roll, and 'Nightfinder' is one of the biggest tunes of 2003 so far. Go find it.

★★★★★

RATTY Sunrise (Neo)

'Sunrise' is one of those records that just refuses to go away. This sure-fire crowd pleaser has now had a redesign, and it's shower-fresh and ready to do the business all over again. Drop this and instant dancefloor frenzy is guaranteed, with minimum fuss and no waiting. Commercial trance loons please form an orderly queue.

★★★★★

DJ SPYDER Stuck Inside (Captivating)

Spyder has been hunkered down at his Amsterdam Club XL hq recently polishing his tech-trance sound to such a high sheen that lesser mortals must now wear protective eye-wear in his exalted presence. Blinding, fails adequately to convey the pyrotechnic dance floor explosion when this is spat out of a decent PA.

★★★★★

DUMONDE God Music (Bullet Proof)

July 2002: 'God Music' is one of the top imports in many a trance DJ's record box. Fast forward several months and we find Bullet Proof have signed this biblical blast of trance, so break out the red wine and wafers, and prostrate yourselves before the might of this remix package, which finds Cosmic Gate, Euphonic and Flutlicht all having a fiddle, and all mashing up the 'floor. Does God keep his records in the lost ark of the covenant?

★★★★★

OCEANLAB FEATURING JUSTINE SUISSA Beautiful Together (Captivating)

Rather than beating around bushes, this reporter is going to dispense with politesse and declare this latest Captivating release to be their best to date. It's more awesome than the American military's firepower, and more stupid than their commander-in-chief. On the remix front, Signum crush all opposition with a dynamite trance mix. Buy one today – or get two and be flash.

★★★★★

MARC ET CLAUDE Loving You '03 (Remixes) (Positiva)

Minnie Ripperton sang the original and since then there have been quite literally bazillions of tracks featuring her 'La la la la la' sample, from The Orb's 'Huge, Ever Growing, Pulsating Brain...' to, er, this. Thankfully, Marco V has had the sense to give Minnie's golden tonsils a rest on his remix, but the same can't be said of DJ Isaac, Apollo, Fairlite and Marc Et Claude themselves. Snooze.

★★★

RECOVERWORLD RESIDENTS EP 1 Orpheus 2 Flatliner (Recover)

Recover has joined forces with the Antiworld promotions team, whose nights at The Fridge are some of the most exciting trance parties London's seen for ages. On 'Orpheus 2' and 'Flatliner' respectively, resses DJ Peace and The Force both provide classic examples of bang up-to-the-minute, cutting-edge club trance, making this a must, unless you're some sort of pussy-arsed milquetoast.

★★★★★

Vital Release



VIVIAN GREEN
A Love Story (Columbia)

Real talent in contemporary soul is as rare as finding an American with a passport, so when something as soul-stirringly extraordinary as this arrives, even hyperbole suddenly seems somehow inadequate. This young, extremely talented Philly

singer/songwriter has produced one of the most exciting new soul albums of the year. Every track, note and beat is crafted with immeasurable tenderness and unfathomable depth, and Green has an incredible ability to craft songs that reveal something different every time they're played. If you only buy one soul album this year, make sure it's 'A Love Story'. Simply faultless. (See box on page p 92).

★★★★★

ANN NESBY *Shelter* (God's House)

The most gifted voice on the planet. A superb production team – The Basement Boys – who evidently have every inch of their mixing desk etched into their very being. Sounding fresh and inviting at the same time, this simply can't fail, and as usual, Ms Nesby delivers the vocal goods. When is daytime radio going to open its ears to these sublime sounds?

★★★★★

KIMBLEE *Naturally* (Blaze Mixes) (Solu)

Kimblee's golden nugget from last year gets the Blaze treatment, and although the re-wash doesn't compare to the magic of 'Breathe', it still makes all opposition pall by comparison. It's the lady's expectation-shattering vocals that make this something really exceptional. The production is magically subtle, and 'Naturally' just gets better with every play.

★★★★★

CARLEEN ANDERSON *Stories* (Dome)

So the quiet American drags her veteran posterior back into the spotlight for another stab at fame and fortune. Ms Anderson delivers a vacuum-packed fresh, credible track with a crudite raw production. Most tasty.

★★★★★

Albums

B-SOUL AND THE FAMILY *My Way* (POJI)

With what appears to be an undiluted hot-line to the Almighty, B-Soul weaves a dizzyingly nourishing soul brew featuring some staggering vocal gymnastics. Get in the Family way – to be ignored at your peril.

★★★★★

KEVIN EAST *Kevin East* (Ravensbourne)

A damp behind his youthful ears newcomer marks himself down as someone to keep an eye on. East shines on his debut effort with platinum production, unhealthily infectious tracks and a voice that burrows deep inside

your brain. Keep an eye on this guy, he deserves bigger and better things.

★★★★★

SOUNDS OF BLACKNESS *Soul Symphony* (Sounds of Blackness)

They say one voice does not make a choir, but since Ann Nesby departed this original congregation, the word delivered to the masses just hasn't been the same. Add to that the fact that original producers Jam & Lewis are not in the driving seat and you have a disastrous offering from the once mighty Sounds Of Blackness.

★★★

JAMES BROWN *Ultimate Remixes* (Universal Japan)

The ultimate remix album, paying tribute to the ultimate soul performer on the planet, featuring superb rewashes of the Godfather's classics by the cream of Japan's eclectic black music producers. UFO, Nakama Takeshi, Tatsuya Oe, Muro and others all root around in Brown's bag. For the real trainspotters, search out the vinyl, which is worth its weight in gold just for the Latino mix of 'Sex Machine'. Inspiring funky stuff!

★★★★★

Roots & Dancehall

Vital Release



YUSH 2K
Outlaw Robot
(Soul Jazz)

This bionically enhanced take on dancehall contains enough future shocks to warp mind and body permanently. Feeding MC Selvi Wonder's voice through an amped-up vocoder, pumping the bass through a

sonic maximiser and pushing the bogle barometer to overload, this virulently tight single packs a punch that could floor Tyson. Soul Jazz have hotwired this woefully underrated producer's sound, and this turbo-charged robotic ragga rocker is sure to inflict structural damage on club culture. Born in Scotland, aimed at Kingston, this is a psychedelically spiked genius move.

★★★★★

POLE *45/45* (Mute)

Despite having signed to Mute, Pole admirably refuses to alter his neurotic path. These two slice 'n' dice sides of glitchy, twitchy abstraction make macro improvements to his sound, adding fat, resonant rhythms and organic live input to the familiar Pole sound. With a collaboration with roots crooner Earl Sixteen apparently incoming, the future looks brighter for Mr Betke.

★★★★★

FRISCO KID *Imperial March* (Opera House)

The standout cut from the 'Star Wars' riddim, with Death Star fanfares, police sirens, phantom laughter, and suitably cheesy melodies providing a madman's arsenal to match Kid's apocalyptic ranting. Running on fire and brimstone, Kid's wry, angst-ridden vocal is pinned to the floor by a militantly military bashment snare roll, as this armageddon anthem relentlessly attacks.

★★★★★

THE CONGOS *Congo Man* (Carl Craig Edits) (Honest Jon's)

Detroit guru Carl Craig tastefully side-steps the pitfalls of misguided dub-techno experiments with this delirious dub trip. His lock groove production sounds like an Afro-beat roots homage, brimming full of rastafarian righteousness, yet lovingly sequenced for dancefloor consumption. Never as deep as Rhythm & Sound, the 12-inch is slightly marred by the bass-light mastering.

★★★★★

TAPPA ZUKIE, MPLA, JOHNNY CLARKE *Never Love Poor Marcus* (Stars Gold)

Anyone entranced by the recent Prince Alla/Junior Ross double on Blood And Fire, or those already smitten by the other worldly tone of Tappa Zukie's voice, will jump at the chance to pick up these prime, DJ-friendly 10-inch pressings. The cuts are not of such pristine sound quality, but there's ample bass and additional versions/dubs to satisfy any Zukie-fiend selector. This five part reissue series is essential dancehall ammunition.

★★★★★

Albums

AUGUSTUS PABLO *In Fine Style* (Pressure Sounds)

Covering Pablo's prime years from 1973-79, this album is irresistibly seductive. Devotedly gathering highly scarce seven-inch rarities licensed from the late master's own Rockers International label, the Pablo appreciation society at Pressure Sounds have lovingly selected and compiled a black wax treasure chest for us mere mortals to cherish. Beautifully presented, majestically mastered, this is dub heaven.

★★★★★

MANNASEH MEETS THE EQUALIZER *Step Like Pepper* (Select Cuts)

We're wary of Mannaseh's modernist take on dub, and their vanguard position in the downtempo wine bar market, so we were surprised to discover that this isn't entirely without merit. The production techniques will repulse dub puritans, but there's enough space and spirituality to satisfy open minded listeners looking for a digital fantasia fix.

★★★★★

Vital Release



NATTY TED Fireburn (Looney Toonz)

Already massive with scene insiders like Bailey, Marcus Intalex and Fabio & Grooverider, Dublin's Bassbin Recordings have now set up this sister label dedicated to 'the original jungle ethos of straight-up energy on wax', on which all the releases are by established acts operating under

aliases. The timing is perfect, and Natty Ted's 'Fireburn' is a piece of dubwise drum sorcery the likes of which we haven't heard since the early days of Ed Rush, Hyper On Experience and Boogie Times Tribe. The breaks slip and stutter with an inhuman agility, the music box chimes enchant and the supernatural sound pall that descends halfway through chills to the core. There's even a ragga lyric lobbed in there too. Sublime.

★★★★★

VARIOUS ARTISTS

Futuro Flamenco 2 (Mixes) (Outcaste)

If you've got any sense, you'll snap up everything that Calibre puts his name to. And this version of Toro's rubber-limbed 'Amigo' is no exception, exhibiting the same relentless, hypnotic, bass-driven breaks that we know and love. On remix duty is newcomer D-Kay, his somewhat darker version coming on like the Gypsy Kings performing in the bowels of a nuclear reactor – isn't that a lovely thought?

★★★★★

UTAH JAZZ

My Time (Utah Jazz)

A heavily-filtered, bongo-ticked intro leads us to the big drop on this one, at which point a lumbering bassline kicks in with the kind of full-on, stropic insouciance that hooligan housers are making *de rigueur* at the moment. Turn to 'Funk Off' (geddit?!) for an atonal and somewhat perkier number that brings back memories of Utah Jazz's previous effort 'The Countdown'. Weirdly claustrophobic funk.

★★★★

CAM

I Wanna Know (Intercom)

A new artist on Intercom, and yet more evidence of the burgeoning breaks renaissance. 'I Wanna Know' retains the uplifting, housey vibe of previous Intercom releases but with more complex beats and an electrifying, Zinc-style bassline. Strings and savagely chopped up vocals complete the sound, like a more muscular Defunked. Flip to 'Lose Control' for more filtered vocals, more sweet strings and a rolling, horn-shadowed break.

★★★★★

MATRIX VERSUS GOLDTRIX

Trippin' (Serious)

In late 2001, there was a stunning bootleg of this commercial house tune that we assume was by Teebee. Matrix's deep and slow-building version is undoubtedly a biggie, but it lacks the compressed energy of Teebee's multi-dimensional breaks. Perhaps it's unfair to compare two very different styles, but both versions should have got a release.

★★★★★

BREAKAGE

Disco 45 (Bassbin)

Anyone who liked Sonic & Silver's breaky take on darkside will love this. 'Disco 45' is startlingly nasty without being rigid or oppressive, the 'Amen' break rolling and surging alongside 'Mentasm'-snarls that are all the more effective for being used sparingly. Overleaf, 'Mother Earth' lays down some of those ubiquitous 'Think' breaks. A must for fans of Digital, D-Kay and Tronik 100.

★★★★★

VARIOUS ARTISTS

Phase 1: Mind (Defunked)

One year on from 'Soulful Behaviour', here's the first installment of Defunked's second label showcase ('Body' and 'Soul' doublepacks follow in April and May). Total Science fire things off with the tightly compressed breaks of 'Belladonna', but it's the comparatively languid skank of Mathematics' 'Don't Love Me' that stands out on disc one. By comparison with their nimble drum chatter, the breaks on Carlito's 'Let It Flow' feel disappointingly leaden-footed. Nos' 'Get Back' almost suffers the same fate, but those Hidden Agenda boys have a way of making even the fattest beats flow. Could 'Body' possibly be any more physical?

★★★★★

G-SQUAD

Dance (Muzica)

More funk-oriented beats from Muzica. 'Dance' is the stand out track, a big-boned take on the filter sound, shot through with touches of languid guitar. The breaks are a bit tinny, but the subliminal hum of the bassline more or less makes up for it. We were kinda hoping 'Bonnie & Clyde', on the flip, would be a tearing drum & bass version of the Jay-Z track, but sadly it ain't.

★★★★

ACCIDENT AND EMERGENCY

Blue Rinse (Looney Toonz)

More stunning, break-propelled malevolence from Ireland. 'Blue Rinse' (cheers, clever wordplay) rolls out a nippy bassline and strings that sweep in and out of the mix like a Wagnerian chorus. Turn, however, to 'Operation' for the real rhythm danger. This is darkside built on a dub as opposed to techno template, fierce with the coiled power of the 'Think' break and armed with the most feral bassline since the vicious pairing of Nico and Ed Rush unleashed 'Bloodclot Artattack' all those years ago. Jungle truly worthy of the name.

★★★★★

DRUMAGICK

Cambrala (SambaLoco)

Everywhere you turn these days, you can hear the return of the properly blazing break – incendiary rhythms that make you want to step right off the ground. It's the new breaks revolution! Even the Brazilian producers, are joining the fray. Witness the Kid Caprice-tinged roll-out 'Cambrala' or – even better – the tight, bongo-mental break that fuels flipside 'Brazil'. Not major tracks perhaps, but poised and beautifully done.

★★★★★

SPECIAL FORCES

Sidewinder (Photek Records)

One for all Full Cycle heads and fans of that 'flatbeat' sound, 'Sidewinder' sounds like it's been made with a metal pencil-case (the beats), a rubber band or two (the bassline) and a plastic mug (the percussion). Budget, then, but it just about comes together at volume. Flip over for a nice reworking of Photek's own, Robert Owens-vocalled 'The End'.

★★★★

State of the artist

Blue Skin

Special K and J D'Cruze - they're great, rest 'azured'

What's behind the name?

"Skin comes from one of the first tunes we did together, called 'The Smurf'. We sent the track out with 'Smurf' written on it and needed an artist name to put down. After careful consideration the colour of the smurfs dawned on us!"

Why Smurfs? "The whole Smurf thing comes from a productive day whilst sampling some old records. We often give our tunes names of things that come up during the course of conversation while making music, and this particular day it was the little blue fellas."

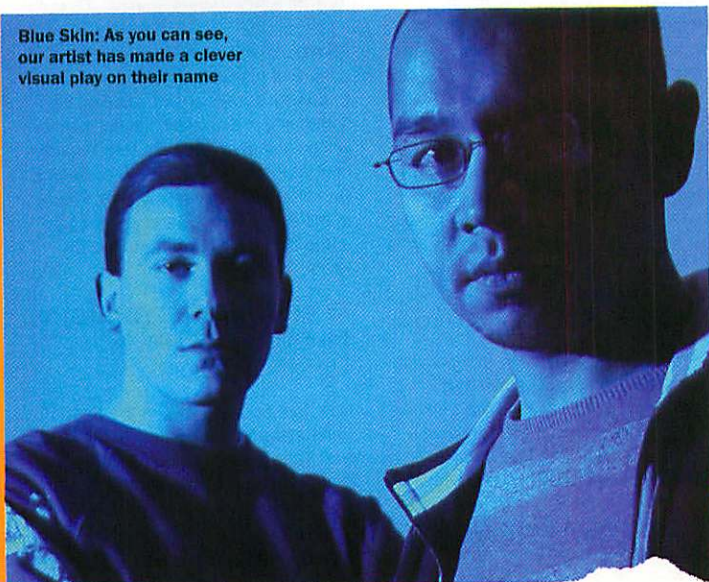
Blue skids or blue collar worker? "Blue

skies every time in our book!"

What makes you blue? "Traffic wardens, Spurs losing (K), The Champ (film), cold weather, stupid questions, blue paint, Man United winning, petrol prices, free newspapers, traffic jams, triple bogeys, Sonia Jackson, shaving, hot weather, Chelsea losing (J), Robbie 'Rocky Dennis' Savage, ironing, Venga Boys, dogshit, shit dogs, hypothermia, Watership Down, Rik Waller, drowning, mulligans and everyone who knows us who we don't like!" (ND)

'Smurf' is out now on Cubik Music

Blue Skin: As you can see, our artist has made a clever visual play on their name



Hip Hop

Trainspotting Reviews by Will Ashon

Vital Release



AWOL ONE AND DADDY KEV Slangue (Mush)

I don't know what they've been putting in the water out in Cali, but ever since seminal label Celestial wound up, Daddy Kev has been on a one man mission to take it further. On 'Slangue' he's joined by Awol One, the gravel voiced Tom Waits of hip hop. The music is dense, beautifully

layered, with cuts from D-Styles used to chop it to pieces and interludes that come close to being free jazz. Awol scats and swings through what sounds like stream-of-consciousness babble, but is much more carefully constructed than that: "When you buy this album, you'll find out what the meaning of life is really about/ This will probably be your bible. I will probably be your idol". A massive leap forward for everyone involved.

★★★★★

DEF TEX

Postcard From Norwich EP (Son)

One of the UK's finest and most innovative crews return. The pick of tracks here is 'Dancehaul', which is on a quite irie, ragga riddim tip, leavened by Def Tex's usual lyrical assault. The other two numbers share a harder musical edge but are aimed a little more at the ubiquitous bearded head nodder which is not necessarily a bad thing.

★★★★★

EXECUTION SQUODD

What U Need (Road)

Self-released debut single from the Hackney four piece with some pleading lines about why ladies "need a little bit of rough in your life". The flip comes with an epic Wu-ish beat from Fusion over which the four rhymer eloquently describe what it's like being young, black and broke in the Big Smoke.

★★★★★

THE HEADCASE LADZ

Funky Fresh (Wonky Wax)

Nobsta Nutts and Slicer Man continue their journey into Welsh abstract electro-funk. This EP is genuinely barking - Nobsta rapping away like a celtic Awol One, only cheerier. Meanwhile, Slicer Man's beats are a revelation - other worldly, but driving and beautifully constructed. And the bonus track is all about Cluedo. By far the worse thing about them is their name, everything else is fucking great.

★★★★★

INFINITE LIVEZ

Pononee Girl (Big Dada)

Limited edition seven-inch with possibly the best Big Dada cover ever, this features the link between ODB and Ian Dury talking us through a story rhyme about having sex with My Little Pony. No, really, it's the way he tells them: "I said, 'Babe, I just wanna let you know/ You're the best looking thing to come out of Hasbro.'"

★★★★★

MOBB DEEP

Solidified

AZ

Feel Good (both Landspeed)

Despite a psychotic little keyboard twist, this is pretty straight 'we-are-too-dangerous-to-perform' Mobb, which will undoubtedly get snapped up. However, headz are much better off with AZ's 'Feel Good' which has a murderous b-line and a guest spot from Nas.

★★★★★

VARIOUS ARTISTS

Colapsus Sampler (Soundink, USA)

The A-side features MF Doom performing as 'himself' and King Geedorah and Kurious on a quality King Honey beat, while Creature rides the rhythm just right. So, much illness is dropped, the beats do interesting things, everyone goes home happy. Except, of course, those of you who bought this three months ago...

★★★★★

Albums

VARIOUS ARTISTS

Graffiti Kings (Uprock/Hoodlife, USA)

An album which celebrates the art and culture of graffiti but which has nothing to do with spray cans at all could be something of a disaster, but not too many will be complaining when they hear the contributions from Mikah 9, Aceyalone, Darkleaf, Awol One and others. Patchy in the extreme, but there are enough stand outs to hold your attention.

★★★★★

SCHOOLZ OF THOUGHT

From Thought To Finish

(Full Blast/Groove Attack)

Now, just because this lot are from Philly and are produced by Scratch they ain't The Roots aaight? There's a lot more going on than that, particularly some superlative soul singing. So, no, they don't sound like the Roots - but then nor do the Roots nowadays...

★★★★★

T-LOVE

Long Way Back (Pickaninny/Virgin)

Opening up with the kind of swinging, laid back jazz that could put Ravi Shankar progeny Norah Jones and her world-beating Grammys to shame, the B-Girl returns. 'Long Way Back' is a Norfolk broad, mature record, that's every expensive inch the major label product, but remarkably doesn't suffer too much for it. Yeah, the sound quality swings considerably, but it's a strong achievement and, considering the amount of UK production on there, a proper victory for us, too.

★★★★★

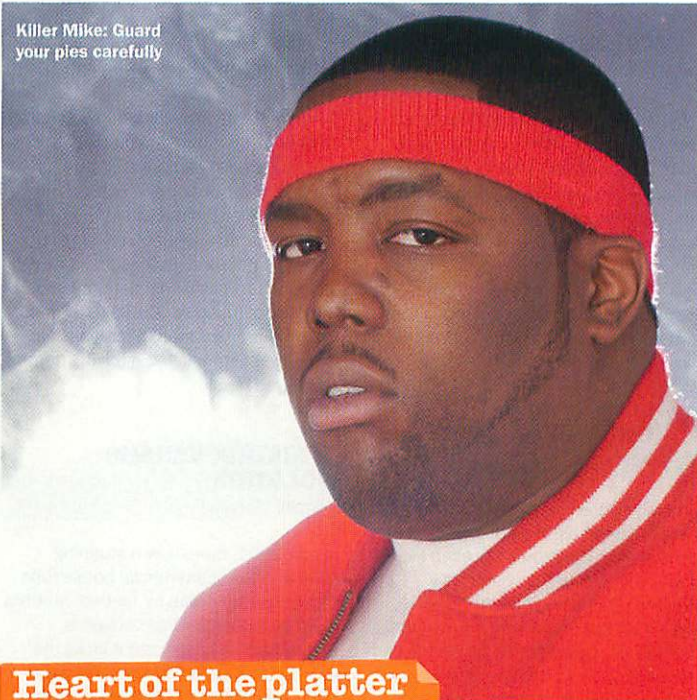
CUNNINLYNGUISTS

Southernunderground (Freshchest, USA)

Do we need a Southern Underground, you might wonder? And is the underground really underground or just the Machiavellian machinations of marketing suits who 'lunch' far too frequently? Well, ponder that all you will, but you must admit that CunninLynguists make an Opal Fruity-juicy blast of boom-bap. If that's your thing then instead of moaning on about what it is, relax and get ur freak on a little. It all goes a bit wrong when they get serious, but the light relief more than makes up for that.

★★★★★

Killer Mike: Guard your pies carefully



Heart of the platter

Killer Mike

The deep south Outkast protege and Jay-Z collaborator's debut solo joint, 'Monster'

Killer Mike is perhaps Outkast's last chance to prove that they can cut it as A&R men and producers as well as being the best hip hop act in the world. He's been groomed with an appearance on the group's 'Whole World' and on Jay-Z's latest album, and now it's time for him to step up with his own album, 'Monster'.

Killer Mike's got words to spare about what it means to be black in America, as well as the ability to talk shit about sex (the single, 'ADIDAS'), and generally drop street-life lyrics like there's no tomorrow. But, as the Clipse have proved, right now it's all about the beats, and here an opportunity has been missed. Earthtone 3 (Andre 3000, Big Boi and Mr DJ) have taken Organized

Noise's Dirty South hip hop template and fucked with it till it screams, but they're only responsible for four or five of the tracks here, including 'ADIDAS' and the remarkable second single 'AKShon'. The latter is the stand out track, Andre 3000 roping together dirty bass, nursery rhyme keyboard and the edge of madness that only he delivers right now. That's the disappointment about 'Monster', for all its strengths: it leaves you wanting more of that Andre magic. We need someone with the gumption to throw a few million dollars at him and let him produce one of the greatest black music albums of all time.

'ADIDAS' is out now on Columbia

Vital Release



SEMI DETACHED Who The Fuck (False Prophet Remix) (white label)

A long long time ago, when the breakbeat scene was just oddballs playing jungle records at 33 rpm, Boombox unleashed 'Who The Fuck' by Ian Taylor. A proper anthem at Friction, 'WTF' and its follow-up

'Bassline' laid major foundations. So to say this mix has been hugely anticipated is like suggesting Thierry Henry is a bit quick. This track makes perfect sense on Fabric's sound system; broody and epic, it's a well-timed reminder that PMT still knows exactly what he's doing, wherever he's been hiding himself. More boom for your box. (T)

★★★★★

TERMINALHEAD

How Does It Feel (Kilowatt)

Dark Globe have managed to get their filthy, tattooed hands on Kilowatt's flagship act Terminalhead and given 'How Does It Feel' the aural equivalent of a severe punishment beating. Percussion powerful enough to knock your teeth out, plus the abrasive rotweiler-chewing-on-a-small-child snarl of front man Spee make this perfect gear for demolishing sparsely populated hamlets and of course, dropping in the darkest of discos. For those of a more nervous disposition, the light-hearted original has the curious effect of making grown men take their shirts off and play air guitar. This is a good thing. (T)

★★★★★

RAW AS FUCK VERSUS MILLION DAN

No Replica (Against The Grain)

Brighton's foremost purveyors of the hardest breakbeat action, ATG drop another bassline rip-rip-rippaah, this time featuring the urbane witticisms and honeyed annunciation of ragga don Mr Dan. A fine dose of electro-ragga for those who like it irie. Deep Impact come closest to the almighty Jah on this package with their stripped-down, heavy dub FX workout, which could in all probability bring the walls of Babylon clattering down. Seen. (DB)

★★★★★

PURETONE

Stuck In The Groove (Koma & Bones Mix) (Illustrious)

The six legged, 12 eyed groove machine from Yorkshire, Koma, Bones and the other one put their hyper-productive remix flat caps on and squeeze Puretone through a mangle. The beats have been fed nothing but fry-ups and battered Mars bars for a month and have come out thick and ever so chunky. And thankfully the woeful vocals are used quite sparingly. Another notch on the bedpost for the Yorkshire breaks massive. (DB)

★★★★★

ELECTROCOUSTIC

Libertease (Meat Katie Dub) (Outer)

Matie Katie continues his quest for supreme vinyl dominance with this re-tooling of this jazz-funk outfit. Meatie gives us what he does best – spick and span housey breaks, other worldly sounds and production so tight, it's like Prince and Princess Michael of Kent. Not his best mix ever maybe, but well worth checking nonetheless. (DB)

★★★★★

VIGI & ZERO

Down To Earth (Mixes) (Streetwise)

A side for Vigi and a side for Zero – what could be fairer than that? Zero heads into techno country with a subtle bassline that lets the beats do the work. Check Vigi's mix for a complete reversal, with its fuck off Reese b-line leading the march. Both mixes will, quite happily, rock the dance. Once you've consumed this, watch out for the wicked remix of 'Emit/Collect' by Rennie Pilgrem, coming soon on this very label. (T)

★★★★★

PRECISION CUTS

The Hertha (Smart Breaks)

Precision Cuts have, up till now, been considerably more talented than prolific, but with the introduction of their own Smart Breaks imprint, things should hopefully change. Gear like this would be more than welcome at Fabric with its techy Bushwacka! beats, and subtle, one-note bassline. On the flip, 'Psychedelic Squeezebox' weaves wah-wah guitars and dubby effects around a solid groove. (T)

★★★★★

UNKNOWN ARTIST

Low Frequency Bootlitor (white label)

A bootleg release to make the old school reminisce. After Meat Katie-style beats on the intro, the familiar sounds of 'LFO' come bounding in. It's not rocket science, but making breakbeat records rarely is. It's a highly limited edition, so move quickly. (T)

★★★★★

BUSHWACKA!

Harps (Plank)

Fresh from his recent chart-bothering interlude with London's leading Barry Manilow-alike Layo Paskin, Matthew B dives straight back underground for a pair of none-more tracky releases on his own imprint. Nothing flashy here or remotely Top Ten-troubling, just solid, stripped down tackle. An old school beat and some ambient atmospherics mark this down as different. The lean 'Break Your Face' on the flip rocks the middle of the night in a sharp, tech-breaks fashion, too. (T)

★★★★★

LATIN SMACK

Jump Down (white label)

Straight outta Samba central, the Brazilian 'Smack have spotted a gap in the market, filled it, and now have the whole Latin electro-funk scene sewn up. On 'Jump Down', vibrant live percussion drops hard over tight beats and heavy bass, with the whole rattling, ass-wiggling 12-inch carnival lasting for well over nine minutes. If the house community – and more recently the jungle crews – can get with South American styles, then its about time more breaks producers did. (DB)

★★★★★



'Heavyweight' Hill: Klaus music all night long

State of the artist

Klaus Hill

Talking breakbeat, doggies and spandex-clad nutters with the man they call 'Heavyweight'

Your new tune 'Bubblegum' is pretty

dark... "Ha ha, yeah! It's a Fabric tune with a sample from WWF wrestler 'Rowdy' Roddy Piper. I found it from They Live when they walk into the bank and he says; 'I've come here to chew bubblegum and kick ass'. I've been going up to Fabric a lot to see Tayo and people like Ali B, so I just wanted to do some stuff like that."

You get around a fair bit, don'tcha?

"I do 2Sinner on TCR, which is me and Carl Hovland – he does drum & bass as the Usual Suspects. It's a lot harder. We've also got our own label called 2S2, and I've started doing house for Ronster; trying to take that housey sound to the breaks fraternity."

Aren't you quite a technical whizz?

"I sort of know my way around a Macintosh. I'm not for hire, but I do go round to all the breakbeat producers and sort their stuff out for them. I've

been showing Rennie (Pilgrem) how to work it and I helped set up all of (Mob label manager) Tayo's stuff, too."

Is patience a virtue? "Yeah, man, I've been on the underground breaks scene a long time – since the beginning, in fact – and now everyone's taking a bit of notice. When I first started I used to send Rennie drum & bass records for him to play at 33rpm, because there wasn't enough nu-school breaks records."

Where did you get the name Klaus 'Heavyweight' Hill from?

[Forlornly] "I am a man of mass. And Klaus is my real name. My mum's German. My dad always said that he and the dog were the only thoroughbreds in the house. The rest were either half-breeds or Germans. Charming." (CS)

'Bubblegum' is out now on Mob

Vital Release



BUSTA RHYMES AND MARIAH CAREY I Know What You Want (J)

A really killer single that's leagues above everything else on Busta's latest album. Rhymes and Mariah are brought together like two characters in a trashy reality TV show, both in need of a hit, and both hoping their flagging careers won't be 'voted off' first. This may not be as big a smash as Jay-Z

and Beyonce's '03 Bonnie And Clyde', but the song's classic hook will do neither's credibility any harm. A soft, soulful guitar groove is the platform on which Busta endeavours to sing as well as rhyme, while Mariah carefully avoids the uncalled for vocal gymnastics that so often overpower her own releases. A must for the car stereo and strong enough to hold a dancefloor, this is the best thing either of them have been involved with for donkey's years.

★★★★★

JAY-Z

Excuse Me Miss (Roc-A-Fella)

Jay-Z teams up with omnipresent deskman Pharell Williams on this soulful cut, which has both of them nicking lines from Luther Vandross' recent hit 'Take You Out Tonight'. Following the less than encouraging pattern with recent Neptunes productions, this won't move you at first listen, but do stick with it.

★★★★★

FALLACY FEATURING TUBBY Big 'N' Bashment (Virgin)

This does exactly what it says on the tin by presenting the UK's latest home grown hip hop hopefuls over a bashment reggae hip hop track. Produced by Fusion, sampled horns and synths whirl around as Fallacy delivers unashamedly Brit-tinged rhymes. Really tough, solid UK hip hop that's not too hardcore for its own good.

★★★★★

MACY GRAY FEATURING PHAROAE MONCH It Ain't The Money (Sony)

Produced by the first bag lady of nu-soul this is a real all-star effort which as well as Pharoahe Monche, also features Beck on guitar and background vocals, while the mighty Dallas Austin takes care of production duties, too. Taking a poke at the world of celebrity, this is proper, solid pop. A welcome return.

★★★★★

THE ROOTS FEATURING CODY CHESNUTT The Seed (MCA)

Faves of the Muzik office's resident kleptomaniac, The Roots head into rock territory on this choppy, guitar-laden hip hop cut. Over filthy drums and grungy guitar, the vocals here are a hilarious mix of rap and some gloriously out of tune singing from guest Cody Chesnutt. Already making inroads into Jo Whitley territory - you have been warned.

★★★★★

NAS

I Can (Columbia)

Throwing the classic 'Impeach The President' break behind a snatch of classical piano (courtesy of Bach) is cheesy enough, but by the time the kids start singing you'll be wondering if Nas mightn't be better off on CBBC than MTV. The lyrics are great, and this isn't rimming the crossover bottom quite as hard as 'Hard Knock Life', perhaps, but still, everything about this has 'novelty hit' written on it in pink letters six feet high.

★★★★★

JONELL

So Whassup/Don't Stop (Def Soul)

Jonell stole the show on Hi Tek's last LP with the glorious 'Round & Round', and now she's got a solo deal of her own, with Mr Tek in the producer's chair. 'So Whassup' features Redman and is as unengaging as night classes in macrame, but B-side 'Don't Stop' is worth checking, as Jonell's understated late night vocals ride the rhythm over a beat and organ stab pilfered from the Wu Tang's 'Tearz'. Quality stuff.

★★★★★

TONI BRAXTON

Let Me Show You The Way (Out) (Arista)

The careless-with-cash diva's version of 'Me And My Boyfriend' was trounced by Jay-Z and Beyonce's and to add insult to injury her album got lost in the Christmas deluge. A shame, because there's some nice stuff on there, such as the two tunes featured on this twelve. 'Let Me Show You...' is a jerky stop/start Neptunes-aping cut with a cool Curtis Mayfield sample while the B-side, 'Give It Back' is a more sparse, dirty south cut featuring Cash Money crew the Big Tymers.

★★★★★

DESERT EAGLE DISCS

Bigger Better Deal (Echo)

The UK hip hop producer Syze-Up returns after a three year absence with a new r&b/hip hop cut, featuring Rodney P and vocalist Keisha White. With a production style stuck firmly in the mid Nineties, the record suffers a little from too many 'wicky-wicky-ah' scratch noises placed at what seem to be entirely random points. That said, it's a pleasant track with a honeyed bassline. So not bad, let's say.

★★★★★

MOBB DEEP

Solidified (Landspeed)

Out of their deal with RCA, Queens' finest Mobb Deep are now on independent Landspeed. But while the label may have changed, the official Queensbridge killers haven't, and they deliver another brooding, sinister cut about life on the dark side. With eerie synth samples and a sparse beat, the duo still sound fat ten years on from 'Shook Ones Part II'. One for the fans and the head noddors - quality hip hop.

★★★★★

PEEDI CRAKK

One For Peedi (Roc-A-Fella)

In between launching clothes lines and their own brand of vodka and making films, Jay-Z and Damon Dash's Roc-A-Fella empire still finds some time to put out records. On this one, pulled out of the Peedi files (sorry) an edgy, cut and paste, electronic backing track competes in the decibels stakes with Mr Crakk's own distinctive high energy rhyming. A strong debut cut from an artist to watch, but has there ever been a more rubbish MC name in hip hop history?

★★★★★

State of the artist

Vivian Green

Jilly Scott's protegee is digging her own scene...

Philadelphia has a lot to be proud of. In the early days it was The O'Jays and Harold Melvin. More recently, Jill Scott and The Roots have sprung forth from the cool Philly fields.

"There must be somethin' in the water, because so much great music has come out of this place over the decades," ponders the latest artist to carry on this impeccable legacy - 23-year-old Vivian Green. Her lush debut LP is a modern fusion of sublime jazz hooks, soul-searching lyrics and deep, nu-soul rhythms. It's diverse enough to please urban heads and soul purists alike, and if her label have their way she'll cross

over in the same way as Jilly before her.

"This album is totally autobiographical," she asserts. "It was great to get the opportunity to write songs that really are all about me."

Unlike the competitiveness of other cities, there's a real family vibe among Philly fellows. But ask Vivian who she's down with and it's me, myself and I.

"Sure, everyone's aware of everyone else, but I don't like talking about other people," she says firmly. "I'd much rather talk about me and mine!" (MD)

'A Love Story' is out now on Columbia

Five other great things to come out of Philly

WILLIAM PENN

The founding father of the City of Brotherly Love.

PHILADELPHIA INTERNATIONAL

Kenny Gamble and Leon Huff's legendary Seventies record label, home of The Three Degrees, The O'Jays and Teddy Pendergrass.

THE ROOTS

The cool antithesis to the thugged out, bling bling side of hip hop.

PHILLY BLUNTS

Staple diet of many a late-night 'relaxation session'.

PHILADELPHIA CHEESE

Cheese sandwiches the easy way. May be linked to the above.



Vivian Green: Philadelphia, but not cheesy

Vital Release



ROLL DEEP WILEY, BREEZE, AND FEATURING RICO

Paper Level/Up and
Down (J-Did)

Wiley has been busting all the dances recently, but people have been moaning that he hasn't released enough vocal tracks. Right on cue then, this big, bold double header, brimming with killer hooks, crash

lands. Breeze holds it up with his distinctive East London patter, while Rico smashes the third verse with an aggressive but astute storytelling lyric. Producers Danny Weed and Target have clearly raised their game since the 'Creeper' anthem, using punching beat patterns and live strings to great effect. It's a true pleasure to hear the UK's finest up-and-coming producers learning their craft so quickly. (DC)

★★★★★

THE ENDS

Are You Really From The Ends?

(Jammer Versus Bigga No Beat Mix) (P)

The previous remix from Sticky added a bigger dose of commercial saccharine, but this, courtesy of Jammer, is far more experimental. Most of the beats that made the original are absent, giving it a more 2003 feel. It won't please the crowds but it'll provide a good backing rhythm for an MC. Thumbs up for some interesting work. (CF)

★★★

BLACKJACK

Queen Of Hearts (white label)

Grimy FM's Blackjack are here to show there's plenty of life left below Tower Bridge with three tracks of pure grim. 'Queen Of Hearts' is an instrumental, eight-bar monster which is already getting heavy rotation from a certain Mr Slimsey. The flip floats dark, emotional strings and cool vocal stabs over a haunting riddim track, making this a club monster. (DC)

★★★★★

DJ GEENEUS

Journey (Mixes) (Dumpvalve)

'Journey' was thoroughly rinsed by close to one and all when originally dropped by the boy Geeneus, and was one of the first of many great, flexing rollers from the superlative Dumpvalve camp. On this more than tasty, breakbeat heavy remix package Oris Jay dons short trousers and fails to tuck his shirt in for a true old skool flava. Shimano meanwhile mans the flip with a Sheffield foundry-strength, steely drum and bass workout. Well worthy. (CF)

★★★★★

DJ ODDZ

Bump Dis Remix (Slimzos Recordings)

DJ Oddz is a Welsh producer who's more renowned for his legally questionable booties, but in his current incarnation is to be found battering airwaves over the UK with his original but equally quirky third production, 'Bump Dis'. The beats are as out of step as David Beckham being awarded Welsh sportsman of the year, but tasty nonetheless. This remix opts for a Hype-esque hot stepper that even the frumpiest eight-bar hater will feel. (CF)

★★★★★

RENO

Rock 'N' Roll (The Nextmen Supersus Mix) (Zomba)

Johnny Cash once sang about shooting a man from Reno "just to watch him die". Now, just to be clear, we don't actually advocate the murder of UK garage producers, but The Nextmen could do with a bit of livening up. Jungle Brothers-lite scratching protrudes rather gracefully on top of the frankly less than inspiring original, only adding to its already dated sound. It does however speed up just before the second drop lands. Small mercies, eh? (CF)

★★★

LANDSLIDE

You Must Be Crazy (Horsepower Vocal Mix) (white label)

This track is staggeringly beautiful. Like much of MJ Cole's work, this stone cold classic from Landslide offers that rare combination of classy, quality vocals, lyrics and chilled out beats that are as danceable as they are home-listenable. The Horsepower mix is a must buy for everyone who likes their garage served with a glass of Chardonnay. Cheers, y'all. (CF)

★★★★★

Hard House

Vital Release



ILOGIK & PAUL JANES

Focus Your Eyes
(Elasticman)

Tripoli Trax is just one of the labels that tried to sign this certified anthem from the lovable Mister Nikfar, aka Ilogik, after only a few acetate copies secured it a slot on the 'Extreme Euphoria' and 'Tidy FC' compilations, but the clever bugger's kept it for himself. Janes

makes his mark with a razor-sharp groove; metallic beats underpinning a suitably phat NRG bass, while the rifferama is classic Elasticman material - uplifting and soaring in all the right places. 'Ilogik's 4am Mix', meanwhile, is a more straightforward alternative: no-nonsense power-trance with plenty of energy and a suitably OTT breakdown. We've said it before and we'll say it again: Ilogik's da man!

★★★★★

QUEEN & VANGUARD

Flash (Nebula)

This track has riven the hard house community. All the older Marys on the scene have been hammering this Freddie Mercury sampling smash, while younger bucks won't touch it. It comes with a bulging packet of mixes with the best from Tomcraft, but you might need to burn it onto CD pitched up if you want to play it. If only all German records had this much energy, aggression and class!

★★★★★

INSIDER

Unification (Safety In Numbers)

This Hooj offshoot is not a label most would normally check, but 'Unification' proves broadening horizons will produce better results. Opening with steroid enhanced, twittering trance synths, this party anthem gets massive cheers when the bouncy, space-hopper-on-a-trampoline bass kicks in, and further applause when that muscle-bound riff is introduced. Love it!

★★★★★

GLYN TOLLEY PRESENTS ALL BOXED IN

Happen (Intensive)

More 'mature' veterans of hard dance campaigns of yesteryear will immediately recognise this stonker, originally released in 1993, on the almost impeccably superlative Stress label. Mr Affable, Rob Tissera drags it into a new century by essentially banging the ass out of it, but keeping the melody almost entirely intact. Nick Rafferty, on the flip, sticks closer to the original with his subtle and sophisticated mix. Already huge at Sundissential.

★★★★★

ALAN PULLEN & JONNY RICE

Things (Class A Recordings)

Class A boss Alan Pullen teams up with Jonny Rice from Castlebar for a rip-snorting, full-on, pulverising banger. With only the mildest hint of dairy odour, the melody is a sure-fire bet for slaying troops on the dance floor. For less of a cerebral spin-dry, see the marginally more reserved, but still as infectious-as-a-tropical-disease delight of 'Kikhat' on the reverse.

★★★★★

PROJECT MAYHEM

Take Hold (Short Circuit)

An almighty thunder of a rhythm section roars, lightning 303s strike the trees and it rains slithering, snarling synths from the heavens - Project Mayhem return. Thankfully for us wusses, the Justin Bourne & James Lawson mix has less of a feral edge, making this an ace package.

★★★★★

JON RUNDELL AND SAM REEVE

Bang! (Retek)

Like acoustic dwarf Paul Simon and the album he produced in South America, this track has got drums. Johnny and Sam have gone percussion crazy on this punishing, techno-tinged groove, and young Paul Maddox adds a shuffling house rethink on the flip.

★★★★★

F1

Recoil (Tripoli Trax)

The Paul Glazby remix of this hard house classic finally sees the light of day, and while improving on perfection is a tall task, he's more than up to it.

★★★★★

>> Vital Release



BOOM BIP From Left To Right EP (Lex)

Boom Bip's new track 'From Left To Right' sees him shed that pesky 'leftfield hip hop' tag once and for all, as he opts instead for an uncomplicated slice of mid-tempo electronic pop music, complete with key changes and drum rolls. Plonk some Sugababes or Tatu vocals over it and you'd have a post-modern hit on your hands. But it's

the remixes of 'Seed To Sun' album tracks that really make this special: Boards Of Canada's take on 'Last Walk Around Mirror Lake' ambles along with all those BOC noises you know and love, but makes most of 'Geogaddi' sound like a murky puddle in comparison; CLOUDDEAD's 'Closed Shoulders' gazes dreamily at its shoes while something unspeakable lurks in the distance; and Venetian Snares, puts aside his usual, aimless drill & bass clatter and fashions a menacing stutter from Buck65's gruff narration. A truly outstanding EP. (TM)

★★★★★

MAX TUNDRA Cabasa (Domino)

Max makes music that sounds like nothing else on the planet, yet is not in the least bit 'challenging' to listen to. Assuming you're not a fuck-wit anyway. 'Cabasa' somehow combines the sounds of fractured jazz piano, Rick Wakeman trying to 'do' UKG and 12-bar boogie, with the air of a rosy-cheeked, Ealing comedy messenger boy whistling down the hill on his bike, hands off the handlebars. On the flip, there's a brilliant, irony-free, acid-disco cover of 'Coming Up' by the band the Beatles could've been, Wings. (DB)

★★★★★

ELECTRONICAT Tonight (OSCar)

By rights, Frenchman Electronicat's stooptid but brilliant glam-rock-meets-Suicide pop songs should be Number One for 19 weeks in every country in Europe, with heavily muscled and scantily clad dance troupes performing hastily choreographed and inappropriately lascivious routines to them, to pre-teen audiences on TV shows with names like *Super Groovy Pop Machine!*. As it stands, he's quite popular in Glasgow, as this EP from the city's Optimo Singles Club shows. Still, you gotta start somewhere. . . (TM)

★★★★★

MOVING UNITS Moving Units (Palm Pictures) EX MODELS Zoo Psychology (Frenchkiss) VARIOUS ARTISTS Wild Dub (Select Cuts)

Like everyone else in the country, here at Leftfield Towers, we've quite literally gone disco punk mad this month! Moving Units write proper songs - with middle eights and bridges and everything - that are reminiscent of PIL and Gang Of Four, but also recall a funkier Strokes or a poppier version of The Liars. Every track on their EP is a killer. At the opposite end of the punk-funk nouveau spectrum, Ex Models' album is a brain-punk masterclass in stop-

on-a-fivepence tightness, yelping vocals and laudably short songs. 15 tracks whizz by in what seems like 15 minutes, leaving you gasping for more of their geek disco skill-ness. But great though both of these are, it's instructive to note that German label Select Cuts' compilation of the music from the first time dreads met punk rockers uptown beats them into a cocked rasta's hat. Despite the presence of crap like Gen X and oi boys The Four Be Twos, classics from The Ruts, The Pop Group, The Slits and PIL - and lesser-known names like Viv Goldman and Basement 5 - make this at least the equal of Soul Jazz's 'In The Beginning' collection. The only shame is the lack of songs by those coming at the punk/reggae collision from the opposite direction - LKJ, Aswad and Steel Pulse, for instance. (DB)

★★★★★/★★★★★/★★★★★



YOSHIMI & YUKA Flower With No Colour (Ipecac) MAINLINER Mellow Out (Riot Season)

The Boredoms' Yoshimi (of Flaming Lips namecheck fame) and Yuka Honda of Cibo Matto have made the kind of dogs barking, birds singing, bongo-spanking, mushroom-brewing, devotional muttering hippy jam that even Gong in their heyday might have marked as 'too cosmic for public consumption'. The piano on tracks like 'Elegant Bird' may sound like Harold Budd going native in the Himalayas, but this is far too out-there to be merely 'ambient'. Mainliner, meanwhile, featuring Makoto Kawabata of Acid Mothers Temple, get their acid-rocks off through bludgeoning slow-core riffs, exhilarating volume and a thick, brimstone-scented fug of distortion. Three tracks, each longer and more intense than the last, like the last rites of some mythical Oriental biker gang guru. Maximum heaviosity! (TM)

★★★★★/★★★★★

SET FIRE TO FLAMES Telegraphs In Negative/Mouths Trapped In Static (130701)

Played by a cast of thousands drawn from the Montreal collective best known for GY!BE, this was recorded in a remote, farm building in rural Ontario. For most of it, you're half expecting a chainsaw-waving Leatherface to turn up, such is the air of approaching menace generated by the creaking violins, spindly guitars and creeping dread improvisations. But nothing ever really materialises from the gloom to fulfil the expectations they build up, meaning that although this is occasionally beautiful, it's also insular to the nth degree and ultimately rather frustrating. (TM)

★★★

DAEDELUS The Household EP (Eastern Developments)

Over five wildly differing tracks and one fine remix (courtesy of label boss, Prefuse 73's Scott Herren) Santa Monica's Daedelus proves himself a formidable sonic magpie. He's not afraid to blend acoustic guitars, crunchy beats, broken clocks, easy listening strings and a whimsical way with a sampler, and anyone who sticks a bassoon over a hyperventilating human beatbox ('Busy Signal') is alright by us. (TM)

★★★★

MATT ELLIOTT Borderline Schizophrenic (Domino)

We were never very convinced by Elliott's Third Eye Foundation material, but this is something a bit special. Strings sit over neatly constructed beats. Chamber music goes techno. But the whole thing has an echo of the ego-loss that leads to suicide; of the endorphan rush of bleeding to death or drowning. Not a bundle of larfs, perhaps, but well worth your time. (DB)

★★★★

STEPHAN MATHIEU & EKKEHARD EHLERS Heroin (Orthlorng Musork)

We overlooked 'Heroin' when it was first released, during the Great Glitch Glut of 2001, but it seems we were missing out. 'Heroin' is a laptop album, but it's one that blankets you in the comforting tones of battered valve amps, crackling jackplugs and long-forgotten 45s. The additional CD of remixes with the re-release throws up a few pleasant surprises too, notably Nobukazu Takemura's glutinous breakbeats and Freiband's weird computer-jazz shuffle. The free lighter and tin foil is a nice touch too (nb: joke). (TM)

★★★★★

State of the artist

Sparks

Ron Mael steps out from behind the keyboards to chat about Moroder, Lamarr and Sparks' remarkable album, 'Lil' Beethoven'

You were just on Never Mind The Buzzcocks. Is that Mark Lamarr a fucking smarmy little twat or what?

"Er, um, well. . . Being as diplomatic as I can, I'd say he was a little hyper-active for my tastes. Er. . ."

You once recorded an album with Teuton-o-disco legend Giorgio Moroder. What's he like?

"Well, he's part German and part Italian, and he can bring out the national characteristics of either, depending on the circumstances, heh heh. He's very definite about what he wants. I'd be bringing songs to him and half the time he'd just

reject them out of hand, which was kinda galling. Even worse, I usually had to admit that he was right."

What was his studio set-up like?

"He had these synths that were the size of a room, and because this [1979] was before drum machines, he had a drummer who could just play a 4/4 beat for, like 30 minutes. . ."

Your latest album, 'Lil' Beethoven' is a kind of electronic rock light opera. Er, what the. . .?

"We were just totally fed up with what was happening musically. Nobody was doing anything new, so we decided we would! It's odd because it's

like us being angry about various things, but it doesn't sound angry, and it's got a very big, orchestral sound, but it was constructed like a dance album."

It's a very funny album too, but humour is rather frowned upon in electronic music. . .

"Yeah, people think you're not sincere if you use humour. Our problem's always been that we've had a foot in both the pop and experimental camps, so we just end up annoying both parties. But that's life. . ." (DB)

'Lil' Beethoven' is out now on LIL' Beethoven Recordings

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Vital Release

MOLY Expressing Scom, Contempt Or Disgrace (Tenor-Vossa)

Moly have only been together a year, so it might seem a bit foolhardy to compare this, their first release, to the stellar rockisms of Sigur Ros and Mogwai. But it is that good and that rammed with rampant, boundary pushing, height scaling intent. Moly make gigantic, sweeping, uplifting, instrumental odes using traditional

rock instruments, with added electronics and sampled sound bites. But they manage to make it all so heart soaringly, mind expandingly lush and subtly lovely that they wouldn't sound out of place at The Big Chill or on a label like Morr Music. This is worth tracking down if you like your boundaries bent and your horizons obliterated. Mellow electronica to send you off somewhere after a long night out. Expansive. (CC)

★★★★★

VOOM VOOM Baby 3 (Compost)

Continental jazzbo Peter Kruder hooks up with some pals to make a one-off single for Compost that is neither lounge nor jazz. Instead, it's deep and ever so groovy electronica-meets-ambient-meets-disco. Whatever you call it, it's great. (CC)

★★★★★

BROADWAY PROJECT VERSUS THE SOULSAVERS Revolution (Memphis Industries)

A split seven-inch on which each act gets the same country/rock guitar lick to do with what they will. Soulsavers go with a straight beat and an inspired spaghetti western feel while Broadway Project, obtuse as ever, provide a waltz time, Dallas-meets-Bombay ditty. (CC)

★★★★★

UUSI FANTASIA FEATURING DJ STREET KOBRA AND KROKO ROC Takaisin/Lattialla Tass (Telle)

One of our favourite labels, with a ten-inch of downtempo, experimental electronica that is already a big hit on the Blue Room. These guys manage to be weird, inspiring and danceable all at the same time with their bubbly, clicky, organic grooves. Wonderful stuff. (CC)

★★★★★

MYLO Sunworshipper (Breast Fed)

A cheeky hand-sprayed seven introduces this new Scottish artist on a new label. B-side 'Sunworshipper' is the track that impresses most, using a super-simple loop, a sample and a bit of chat to great effect. Addictive. (CC)

★★★★★

IKON The Dove (Jalapeno)

Summer's come early thanks to this release from Ikon. It's lo-fi soul with a Sixties, Monte Carlo vibe that was

actually recorded somewhere near Holloway Road. It's as bright, uplifting and lovely as chill out gets. (CC)

★★★★★

Albums

CUICA City To City (Ubiquity)

A great album of spaced out, Latin flavoured tracks from Pete Herbert and Simon Serritella. 'Why Not Samba?' and 'Cuidado' are percussive, floor-filling treats, while 'Slipping Away' and 'Double Lives' saunter down a deep, mellow, Detroit techno-tinged highway. A quality release. (PM)

★★★★★

TREAD Tread 3 (Third Ear)

Tread 3 - aka Hiroshi Watanabe and Take Kitahara - make deep, minimal house so stripped to the bare bones that it's almost not there. This is Zen music for floating in a candle lit bathroom. Soul nourishing music for flash-backs to more hectic times. Put simply, this is the purest form of 21st century electronica. A rare record that radiates beauty and light and should be treasured. (CC)

★★★★★

VARIOUS ARTISTS Siddharta (George V)

Another classy world chill compilation from DJ Ravin. Divided into two CDs, of which the first one is an ambient journey featuring Bliss, Dreamcaster and Alpha X. The second has a more up tempo flamenco feel with Rey de Copas, Oi-Va-Voi and the Baza Republics' mix of 'Santos'. A top selection and the best Buddha Bar release for a while. (PM)

★★★★★

TOMMY GUERRERO Soul Food Taqueria (Mo' Wax)

This is a banquet of Sixties soul vibes, lo-fi indie bedroom guitar experiments and down home country blues. It's both evocative of an antique dust bowl somewhere near New Mexico, and also, more bizarrely, of a rainy sink estate in Manchester. An eminently deranged meeting of minds, which thankfully results in a mellow listening experience you will keep returning to. Utterly inspiring, so chow down. (CC)

★★★★★

BARBARA MORGENSTERN Nichts Muss (Labels)

German, downbeat, atmospheric electronica with singing may not appear the most inspiring of prospects, but Morgenstern has a couple of aces up her Teutonic sleeve: Gorgeous electronic beeps and blips (courtesy of Pole) and the glacial shine of her own vocal chords (produced by Thomas Fehlmann). It won't hit you on first listen but eventually this record will find it's way into your heart. (CC)

★★★★★

TROUBLEMAKERS Doubts And Convictions (Guidance)

Having, until now, only been available on import, 'Doubts And Convictions' finally gets an official release. The standout tracks here are the soulful orchestral sweep of 'Get Misunderstood', the deep Tosca-esque chill of 'Chez Roger' and the dancefloor funk of 'Groover Is Back'. Very French, very cool and well worth a listen. (PM)

★★★★★



Imitation Electric Piano make the world's largest snowball

Who the hell are...

Imitation Electric Piano?

Stereolab's bassist goes far out on his first solo album

Imitation Electric Piano is the brain child of Simon Johns, bass player with Moog groovers Stereolab. Revealing an unhealthy obsession with early Seventies progressive rock, the name comes from an instrument mentioned in the sleevenotes of an album by wheelchair rider prog luminary Robert Wyatt. "I'm a huge fan", shrugs Simon.

And the prog influences don't stop there on IEP's debut album, 'Trinity Neon'...

"For the recording sessions, in the great tradition of the prog rock masters and Brian Wilson, we set up a sand pit," Simon recalls. "Not for the sound or anything, just for the vibes. Yes used to have a white picket fence round their drum kit for the same reason!"

Far from Yes' fondness for indulgence,

'Trinity Neon' took a mere three weeks to record. Simon did, however, then spend another year tweaking, re-recording and editing, in order to get this collection of downtempo, post-club tunes just right, prodding sounds from the past, like the hammered dulcimer, until they cosy up to modern noises and wiggled-out rhythms. But other than a fondness for prog, what's IEP's sonic secret?

"We love sound tracks and all sorts of relaxed music. We wanted a full range of different moods on there. Oh, and the guitars are tuned in harmony with earth vibrations from Devil's Dyke." (CC)

The 'Trinity Neon' LP is out April 21st on Duophonic Super 45s

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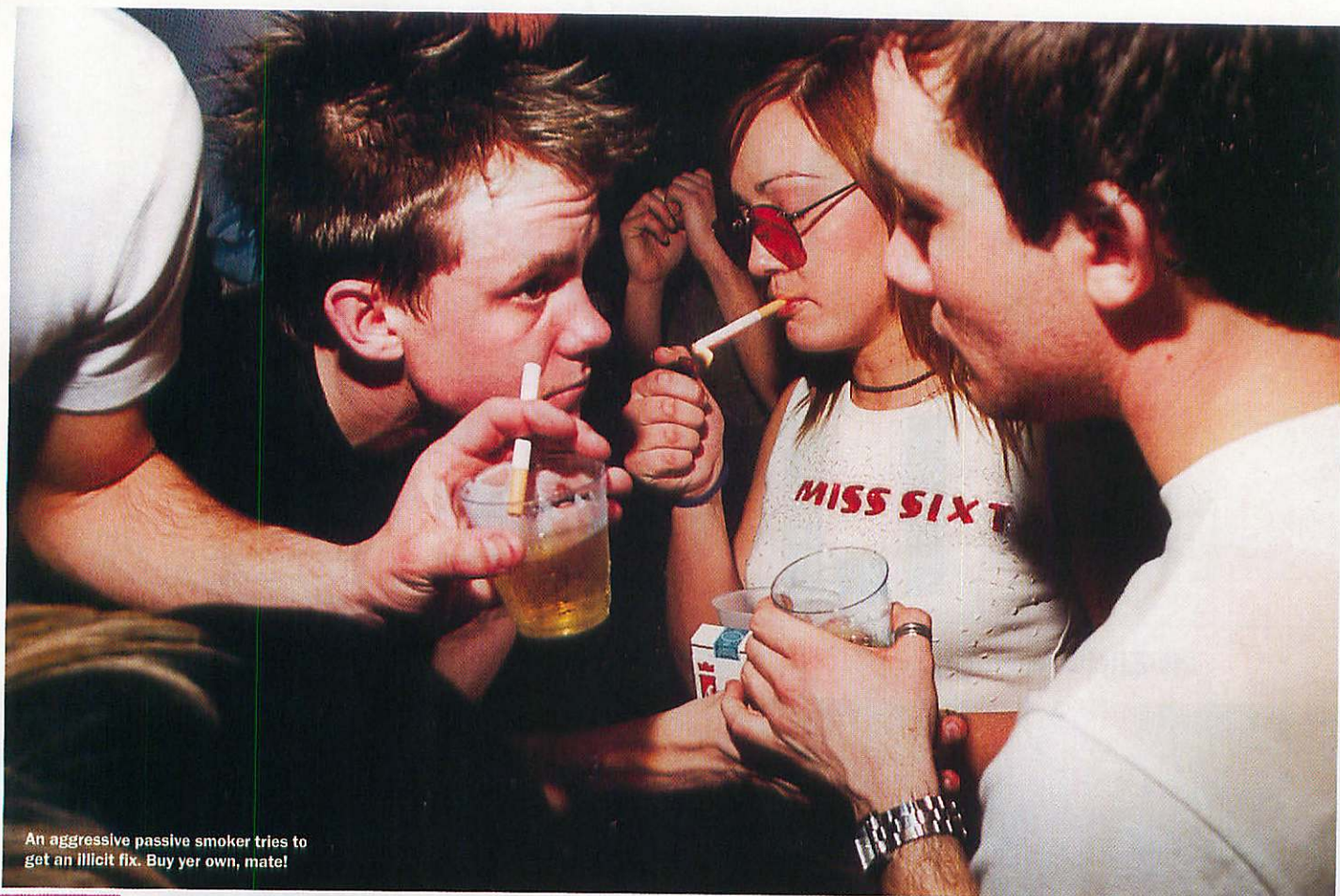
CLUBS BARS LIVE

This month's photos, taken by Darren Regnier, are from Soul Heaven at The Ministry Of Sound. This highly credible, long running US house night has got soul like 3D from Massive Attack's got legal problems, y'all. Ministry Of Sound, 103 Gaunt Street, London SE1.

MUZIK'S A-Z GUIDE TO THE UK'S HOTTEST NIGHTS



Soul Heaven: Full of soulful goodness, as Dr Bob Jones would almost certainly say



An aggressive passive smoker tries to get an illicit fix. Buy yer own, mate!

A-Z

BIRMINGHAM

MISS MONEYPENNY'S EVERY SATURDAY

Venue: Liberty's, 1 James Street
Price: £12. Time: 10.15pm-3.30am
Tel: 0121-693-6960

They've been flying the glam house flag for ages now, but Miss Money Penny's continues to be the place to be seen, each and every Saturday in the Midlands. Check out their after party bash - called *Fabulous, naturellement* - at Venue 34, if you can't get enough and, of course, if think you're, er, fabulous enough. Dahlink.

SHAANTI APRIL 25TH

Venue: The Medicine Bar, Digbeth
Price: £5-£7. Time: 9pm-2.30am
Web: shaanti.co.uk

Brilliant monthly bash where live players, DJs and a great crowd combine to provide a top Asian underground night out.

BOURNEMOUTH

ROGUE BEATS MAY 2ND

Venue: The Showbar, Pier Approach
Price: £7-£9. Time: 9.30pm-3am
Tel: 07929-379-980

There ain't no stoppin' the poppin' in

funky Bournemouth, as Rogue Beats lay down chunky beats and hip hop galore. Bring your lino.

BRIGHTON

BIG BEAT BOUTIQUE'S MAYDAY MAYHEM MAY 4TH

Venue: Brighton Racecourse
Price: £16.50. Time: 9.30pm-4am
Tel: 01273-325-440

An enormous party out at the racecourse, with live acts (fatty/skinny male/female double-act Junior Senior, Harmar Superstar and others), DJs (Erol Alkan, 2 Many DJs, some local lad called Fatboy Slim) and a barbecue. By the way, it's also the Boutique's birthday, so the first round's on you, okay kids?

BRISTOL

METAL DISKO APRIL 25TH

Venue: The Blue Mountain Club, 2 Stokes Croft. Price: £7-£9
Time: 10pm-4am. Tel: 0117-420-341
Super-duper DJ talent, with the bootie-tastic, deviant delights of Freelance Hellraiser, SLR, Kipple and Automation. They'll klang to you if you'll klang to them. One to watch, certainly.

NEW MEDICAL TERM

Mobile phone amnesia: an affliction whereby you sit down in the middle of the week, flick through the names in your phone and see additions from the weekend. And realise you've no fucking idea how they got there: "Simon W? Who is that? 'Dave Frnghsxx'? Is that really his surname?" Even better, that new best friend and drug soul mate who made such an impact during the course of your four-day bender is listed as just '@'.



CARDIFF

TSUNAMI APRIL 10TH & 24TH

Venue: 5-9 Church Street. Price: £3-£4
Time: 9pm-2am. Tel: 07973-272-119
With more beats than a Cardiff City FC post-away match punch-up, this Welsh knees-up moves from drum & bass to hip hop, and from old school to breaks. You can also enjoy the immaculate skills and humorous names of DJs Bunsy Steel, Ill Dyl, Hostyle, J, and Brainstorm. Cwm on, feel the noise!

EDINBURGH

SWITCH-UP! APRIL 11TH & MAY 9TH

Venue: The Honeycomb, Niddry Street
Price: £7-£10. Time: 11pm-3am
Tel: 0131-556-2442

From the people who brought you the mammothly popular Manga comes this fucked up night of bass, breaks, basslines and beats. Hip hop/ragga-friendly big beat veterans The Freestylers (who are unaccountably huge in Russia, we hear) rinse out the bassline pressure on the opening night, before a holy trinity of heavyweight bruisers, Zinc, Zed Bias and Joe Ransom, arrive in May with speaker busting high on the agenda.

GLASGOW

METALHEADZ APRIL 12TH

Venue: QMU, 22 University Gardens
Price: £10-£12. Time: 10pm-2.30am
Tel: 07855-418-745

Huge drum & bass night, with unconvincing Eastenders heavy Goldie and MC Rage celebrating the 50th Metalheadz release.

PRESSURE APRIL 25TH

Venue: The Arches, Midland Street
Price: £15-£17. Time: 11pm-3am
Tel: 0901-022-0300

Hot all-girl action tonight. Boys, watch and learn from: Monika Kruse, Brenda Russell, DJ Heather, Lottie and Michelle Haswell. Just don't throw your soiled under crackers at the ladies - that's disgusting, and somewhat off-putting when you are in the middle of a mix.

SLAM APRIL 12TH & MAY 3RD

Venue: The Carling Academy, 121 Eglinton Street. Price: From £17
Time: 9.30pm-late. Tel: 0905-020-3999
Orde and Stuart have found themselves a new venue and Cajmere (Green Velvet's less mental alter ego) and H-Foundation join the boys for their first party on April 12th. Luke Slater, David Holmes and the Youngsters arrive in May.

LEICESTER

ROCKSTAR EVERY SATURDAY

Venue: Lounge One, Welford Road
Price: £8. Time: 10pm-3am
Tel: 0116-251-8336

There are top notch guests most weeks at Leicester's premier house-cum-beats affair. Highlights include Mint Royale on April 12th and ATFC on May 3rd.

LIVERPOOL

SURREAL APRIL 26TH

Venue: The Masque, 90 Seel Street
Price: £9-£10. Time: 10pm-3am
Web: surrealdnb.co.uk
Liverpool's top d&b night presents Shy FX, Marcus Intallex, Zappo, Asok & Affray and MCs Tonn Tipier, Tyga and SAS.

LONDON

ALL OVER MY FACE MAY 3RD

Venue: Herbal, 12-14 Kingsland Road, Shoreditch. Price: £4-£6. Time: 9pm-3am. E-mail: allovermyface@mail.com
Deep house and posh DJ names, with Chris Duckenfield and Giles Smith up front, while Leo Elstob, James Priestly and the Hon Nigel Farquar are in the bar.

STOP THIS MADNESS NOW! DJ PIESTS

Winter hibernation is at an end, and dancefloors are getting full again, the nation over. Unfortunately, this also means that DJ booths are once again being ringed by undesirables. Read this list closely. If you identify with any of what follows, do us all a favour and shoot yourself in the face. You are a pain in the aris.

- ① **THE PERSON WHO 'KNOWS THE PROMOTER'**
Said individual uses his exalted position to commandeer the DJ booth and proceed to get so twatted that they believe instructing the DJ what to play and 'conducting' the crowd is a good idea.
- ② **THE SELF-APPOINTED EXPERT**
Normally directly in front of the booth, this gurning fuckwit thinks he should be in it. Cue lots of "bring the bass down, now put it up... and do a filter sweep!" Note, it is never appropriate to play with the DJ's knobs.
- ③ **THE PERSON WHO KNOCKS THE NEEDLE OFF**
After seven pills, your motor skills will become 'impaired'. Therefore do not station yourself in front of the booth as you will fall over, and knocking the needle off a record is rather frowned upon.
- ④ **THE PERSON PSYCHICALLY LINKED TO THE DJ**
A bag of pills and a few lines of ketamine will not bring you closer to the DJ, but standing in front of him will. Constant hand shakes and thumbs-aloft gestures only add weight to the suspicion that you are a deranged stalker.

Soul Heaven's army of guerrilla stylists are on hand to ensure that no unsightly visible roots are allowed to sully the dancefloor's soulful vibe



LONDON

BE FRANK ABOUT IT APRIL 20TH

Venue: It's a secret. Price: They won't say. Time: 'late afternoon' till late
E-mail: befrank@eukatechrecords.com
Another secret party 'somewhere in the east end' from the Eukahouse and Arthrob lot. House with soul, intelligence and attitude is guaranteed, as is debauchery and stylish hats.

BUGGED OUT! EASTER EGG PARTY APRIL 17TH

Venue: The Electrowerks, 7 Torrens Street. Price: £13-£15
Time: 10pm-7am. Tel: 020-7684-5225
With Felix Da Housecat, Ewan Pearson and Chris Blue in the main room, the Glimmer Twins in room two, and our faves, Tayo 'Naise' and Frank 'Soapy Topey' Tope through the back.

BRAZILIAN LOVE AFFAIR APRIL 19TH

Venue: Notting Hill Arts Club, 21 Notting Hill Gate. Price: Free before 8pm/£6 after
Time: 8pm-2am. Tel: 020-8758-1233
Break out your funky samba outfit - tonight is the launch of the fourth 'Brazilian Love Affair' compilation. Joe Davis and Patrick Forge are in control.

CHERRY VELVET APRIL 12TH

Venue: Pacha, Terminus Place, Victoria
Price: £15 before midnight/£20 after
Time: 10pm-6am. Tel: 0115-910-1111
Graeme Park does a five hour set, with Charles Webster, Roo and our very own Bedroom Bedlam star, Ben Wijay.

CHEW THE FAT APRIL 17TH

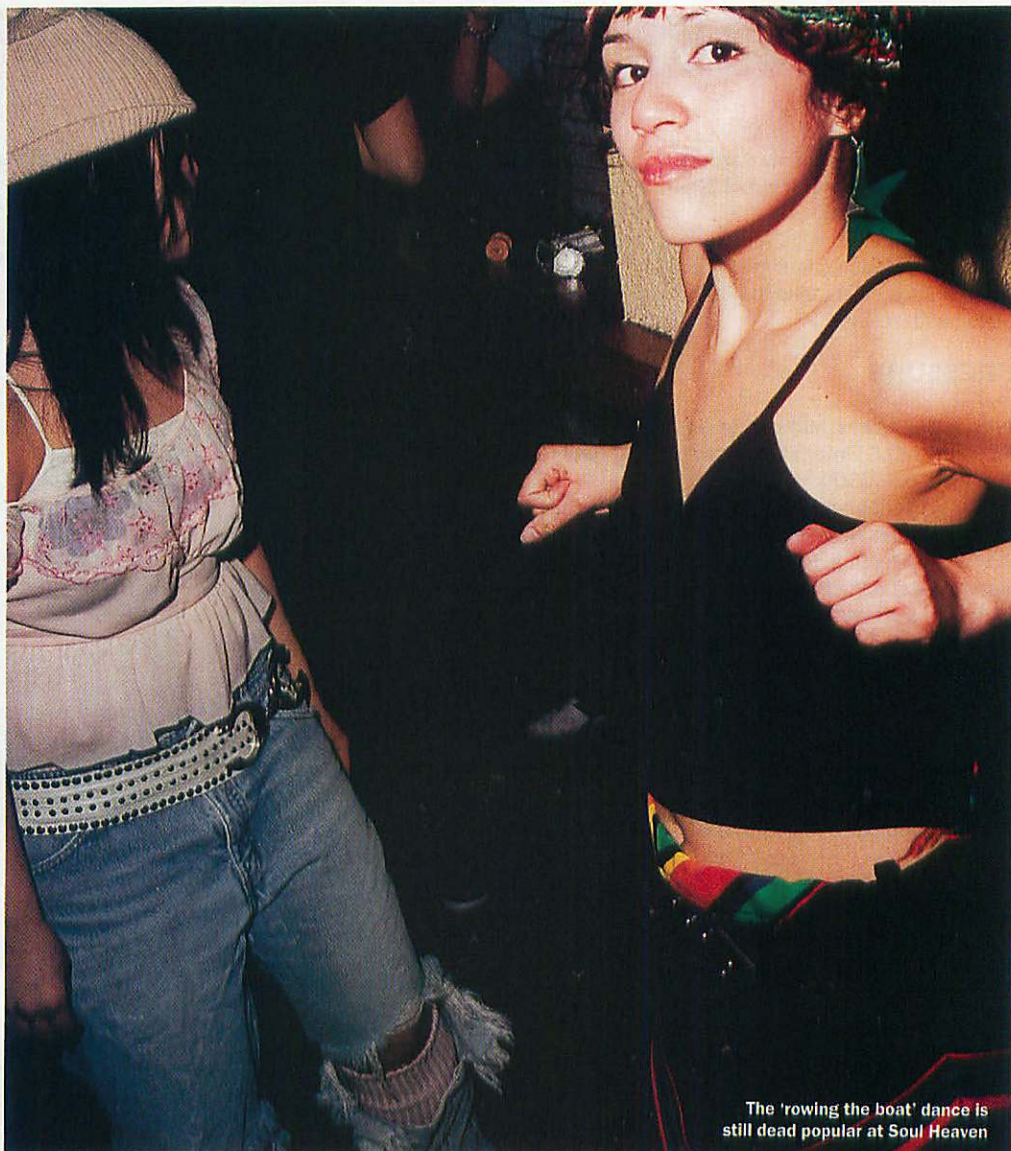
Venue: The Rhythm Factory. Price: £10
Time: 9.30pm-5am. Tel: 020-7924-1333
Chew The Fat celebrate their fifth birthday with the nu-skoool breaks legends like Stanton Warriors, Tayo, Adam Freeland and Paul Arnold.

CITY LOUD APRIL 19TH

Venue: Turnmills, Clerkenwell Road
Price: £12-£15. Time: 10pm-7am
Web: turnmills.com
The usual big hitters in the main room, with Way Out East working the back.

CUT & SPLICE EVERY THURSDAY UNTIL MAY 1ST

Venue: ICA, The Mall, SW1. Price: £8-£10
Time: Various. Web: ica.org.uk
Taking place every Thursday throughout April, this promises to be a huge 'slice through the history of radical electronic music'. Lengthy laptop improvisations and hot analogue action are guaranteed.



The 'rowing the boat' dance is still dead popular at Soul Heaven

FAITH APRIL 17TH

Venue: Sahara Nights, Pentonville Road
Price: £12-£15. Time: 9pm-5am
Under the banner of 'We'd Rather Jack Than Bomb Iraq' comes a typically outstanding Faith line up, including Muzik's Terry Farley, Stuart Patterson, Sir Norman Jay, Chicken Lips, Bill 'Extremely Old' Brewster and Giles Smith.

MOVEMENT APRIL 20TH

Venue: The Coronet, 28 New Kent Road
Price: £10-£13.50. Time: 9pm-6am
Tel: 020-7377-9494
A 'Drum & Bass Fiesta' album launch party with the cream of the d&b crop behind the decks.

POLESTARS APRIL 10TH & MAY 15TH

Venue: The Telegraph, 228 Brixton Hill. Price: £6
Time: 9pm-late. Web: polestars.net
Ladies can go to the dance class before (£15, from 7.15pm) and then strut their stuff later...

CLUB NEWS

OVER-RATED "RECREATES CLUBS OF THE PAST FOR THOSE TOO YOUNG/TOO LAZY TO GO TO THEM FIRST TIME ROUND," EXPLAINS PROMOTER ANTHONY TEASDALE. HERE ARE FIVE MORE THINGS HE RECKONS ARE OVER-RATED

- **ROCK MUSIC** "Hey kids, it's the New Rock Revolution! Make records that sound like they were produced in 1979 and dress like a Polish engineering student on a day trip to Stalingrad."
- **THE NEW SERIES OF 24** "My name is Jack Bauer. At this moment, tedious telly bores are trying to kid themselves

that the new series is not a load of bollocks. Meanwhile, my daughter Kim is running around like the star of a Tampax advert."

- **EXTREME SPORTS** "Snowboarding is not a sport. Nor is mountain bike racing or that one where Idiots run six marathons, swim the Channel and kill otters with their bare hands. In their pants."

- **SPACE, IBIZA** "If we wanted to go to a place with nice scenery, but where there was nothing to do all day, we'd move to Cornwall."

Over-Rated is on May 17th at the Embassy, London N1



CLUB NEWS



Derrick May (left) and Francois Kervorkian

How about this for a coup: Tribal Gathering are not only putting Francois K and Derrick May on the same bill, but they're having them play back to back all night long!

The pair met last year at a Lost party in London and, before you know it, they were playing in Tokyo as The Cosmic Twins (see photo). This will be only the second time ever that they have done this, and promoter David Vincent assures us there'll be "some feathers, face-paint and a bit of acid house as well."

Tribal Sessions is on April 17th at Crash, London and April 18th at Sankeys Soap, Manchester

RENAISSANCE APRIL 26TH

Venue: The Cross, York Way, Kings Cross. Price: £15. Time: 10pm-6am
Tel: 0115-910-1111

Another stomping night of house and prog, with Nick Warren, Nigel Dawson, Ohnishi (Womb, Tokyo), Paul Jackson (five-hour set) and Do-It-Fluid.

RULIN' PRESENTS SAVILLE ROW APRIL 19TH

Venue: Ministry Of Sound, Gaunt Street, SE1. Price: £15
Time: 11pm-8am
Web: ministryofsound.com

Jon Carter, Tim Sheridan and others will be doing their Saville Row thang in the main room, joined by Kinky Malinky in the bar. In the Muzik Baby Box, we've got the brilliant Deepgroove (winners of last year's Bedroom Bedlam Muzik Award), recent BB winner Ben Wijay, and most of the Muzik staff wondering around aimlessly, trying to blag free lager.

SOFAROCKERS MAY 4TH

Venue: The Rhythm Factory, 16-18 Whitechapel Road. Price: £10-£12
Time: 10pm-5am
Web: info@sofarockers.org
With the Stantons, Tony Vegas, Prime Cuts, Paul Woolford and Chicken Lips. Bo!



FESTIVAL FEVER

Hurrah! Homelands returns on May 24th with a line up far bigger than a baby's arm, and every arena is pretty damn special. Mark it in your diary (or on your forehead), and we look forward to seeing you stumbling madly around the site at 6am looking for the pill you're sure you dropped seven hours previous.

Call the Muzik ticketline on 020-7344-0044 or see welovehomelands.com



SUNDAY BEST APRIL 20TH

Venue: Lock Tavern, 35 Chalk Farm Road. Price: Free. Time: 3pm until everyone gets kicked out
Web: sundaybest.net

One of the best things in the world, this. Rob Da Bank and cohorts have invited the beasts from Hometown Hifi to play. So that means Mr Da Bank, Basement Jaxx's resident Throbbing Gristle fan Simon Ratcliffe, the excellent Raf Daddy and X-Press 2's Ashley Beedle. Cool as fuck.

TRIBAL SESSIONS APRIL 17TH

Venue: Crash, Goding Street
Price: £13-£15. Time: 10pm-7am
Tel: 0161-661-9668

Two genuine legends for the price of one, with Derrick May and Francois K doing their Cosmic Twins thing in the main room.

MANCHESTER

ELECTRIC CHAIR APRIL 26TH

Venue: The Music Box, Oxford Road
Price: £10. Time: 10pm-4am
Tel: 0161-278-4650

This month Seiji (Bugz In The Attic) is the guest DJ, plus of course the Unabombers. We think Luke Unabomber is the Messiah, just FYI.



More extremely 'expressive' dancing, at Soul Heaven. Note double 'fist of pure emotion' manoeuvre

» LIVE

ELECTRIC SIX MAY 4TH-15TH

Price: Tickets from £10
Web: electricsix.com
Danger, danger... and so on. Ten dates all around the country. Plug in.

PUBLIC ENEMY APRIL 9TH-14TH

Price: From £12-£24
Web: publicenemy.com
Believe it baby - PE are back on British soil for the first time in two years.

MOLOKO AND GUS GUS MAY 14TH-19TH

Price: From £15-£17
Web: wayahead.com
A few dates in England before their European jaunt, taking in Manchester, Sheffield, Glasgow and London.

TRIPTYCH FESTIVAL APRIL 25TH-27TH

Venue: Various in Glasgow, Edinburgh and Aberdeen
Price: Free-£23.50
Web: triptrych03.com
Kid Koala, King Britt, Crazy Penis, Derrick Carter and - crikey! - Grace Jones all play this ace festival in April.

MANCHESTER

GIMP MAY 7TH

Venue: One Central Street, Central Street.
Price: £3 Time: 9.30pm-2.30am
Tel: 0161-211-9000
'Watch out Homo Electric, Gimp is fast becoming the coolest night out in Manchester,' said Gay Times. Expect lots of sharp haircuts and a painfully fashionable gay/mixed crowd getting down to quality house sounds provided by Rod 'The Priest' and Tim Lennox. The warm-up party is at the Tribeca, 50 Sackville Street.

PO NA NA WEEKLY

Venue: Po Na Na, 42 Charles Street
Price: £6/8 Time: 8pm-3am
Tel: 0161-272-6044
Rice And Peas jam and open mic sessions hosted by Hughie Thomas and Sanchos, Tuesdays. Wednesdays sees the Brazilian flavours of Balanca (check the Manchester School Of Samba practice sessions beforehand). Northern Soul and Funk on first and third Thursdays with Move On Up and all sorts on the second and fourth with the girls in charge of High-Heeled Sneakers. Slip 'N' Slide DJs play everything from hip hop to reggae on Fridays with Saturday hosting the finest live bands.

FUCK THE NAZIS

This month, we salute the organisers of Love Music, Hate Racism. It's a huge festival in Burnley, Lancashire taking place on Sunday April 26th - four days before the BNP's three Burnley councillors are up for re-election. The line up is double ace: Basement Jaxx, Tim Westwood, Punjabi Hit Squad, Skitz & Rodney P... they also need your donations. Get on their website and make it happen. www.anl.org.uk

WORLD DJ DAY

The week running April 19th-26th will be absolutely massive, with nigh on 20 parties happening across the UK. From The World's Most Expensive DJ Set in Brixton to Dave Beer's Basics Easter Bonnet Bash in Leeds, there's madness and mayhem for everyone, and all for a good cause. www.worlddjfund.com

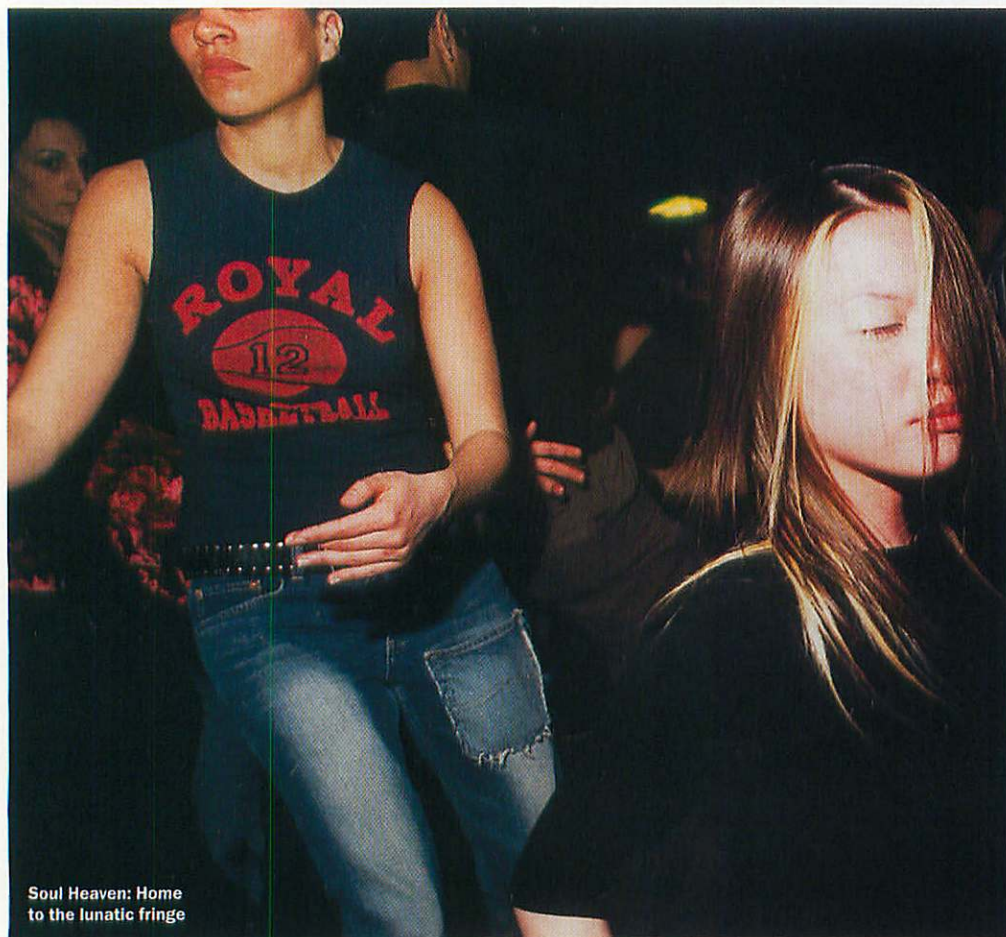


THOSE WHO ROCKED IT

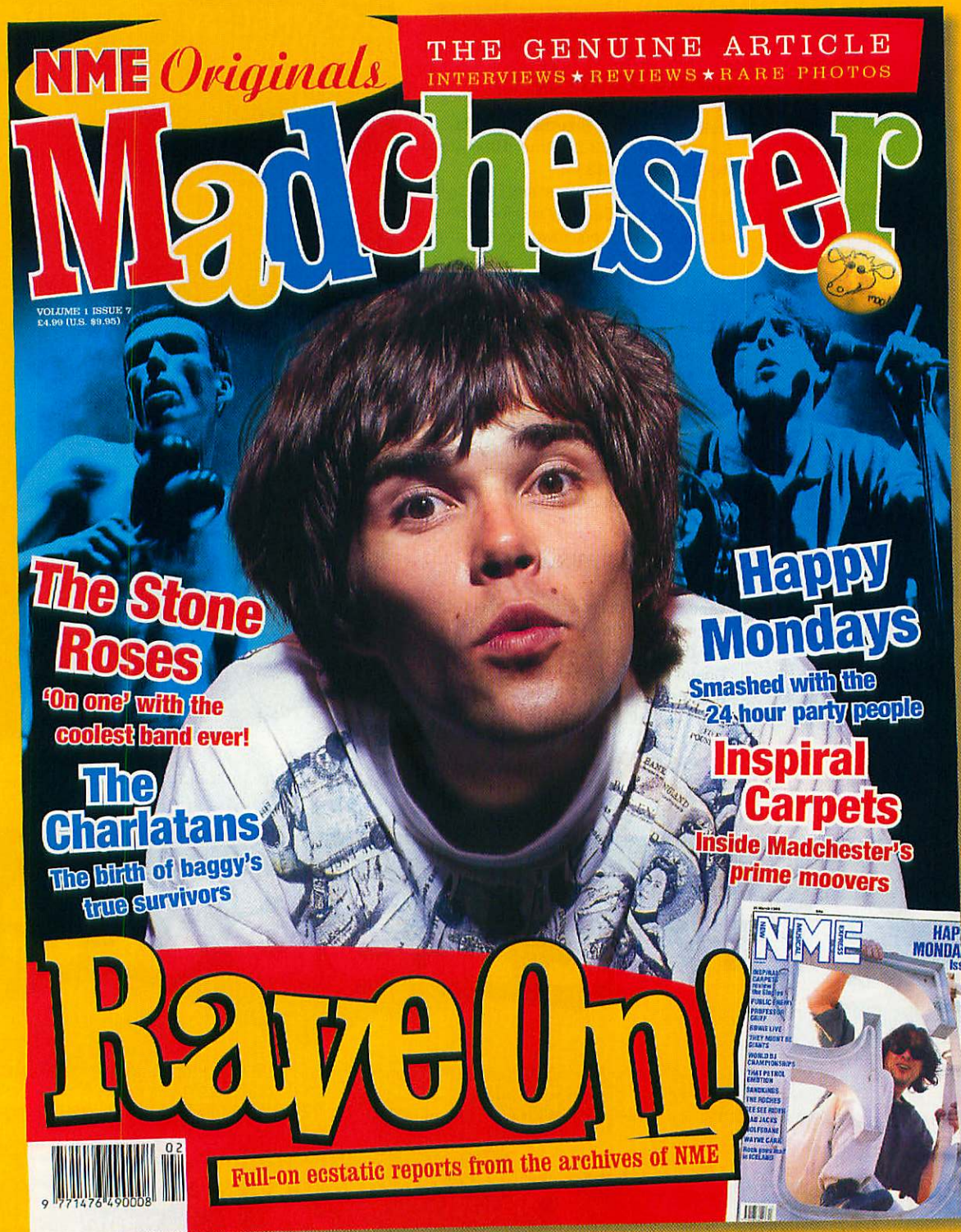


Majesticons: "Burlesque"

- **DJ FALCON** at Rockstar at Lounge One, Leicester, dropping loads of cut-ups and new Daft tracks. Now half of Leicester is talking in fake French accents.
- **STANTON WARRIORS** at the Boutique at Bed, Sheffield Putting their sampler to excellent use. Hey now, the boys are back.
- **ANDY C** at Manga's 7th Birthday, Edinburgh The very best, titanium tipped drum & bass pressure - people are already calling it a legendary set.
- **THE MAJESTICONS** at 93 Feet East The London Babylon stopped and searched them, trying to stop them bringing their bling and blong ting to the peeps. But running straight on stage, the financial MCs rocked it, aided by a nattily dressed, pipe smoking Infinite Livez. "It's like a hip hop show for gay men," says Head Majest Mike Ladd, "There's a lot of burlesque involved." London, England - consider yourselves... warned!
- **THE RAPTURE** at NYU, New York City The stars of last month's covermount in their full live glory. Even the lack of a bar (like, drinks and stuff) couldn't detract. Double wicked.
- **NENEH CHERRY** at Po Na Na, Putney She sings, she MCs, she DJs - one of the best gigs ever by one of the most beautiful and talented musicians on the planet... Yes, we're gushing but she was that good.



Soul Heaven: Home to the lunatic fringe



The Resurrection!

NME Originals

THE GENUINE ARTICLE

ON SALE
NOW!

The DJ Manual

Tips, tools and gear to make you a superstar DJ



Gadget of the month

Want pocket-sized headphones without tinny playback? Check out these little bables from Sennheiser. They're sleek, they're stylish, they've got impressive frequency response, whatever that means, and they collapse quicker than England's

batting line-up, but with considerably more style. If you're mad on bass, there's a closed-cup model (the PX200) for just a tenner more.

Sennheiser PX100: £30

108 Walkmans

Two pages of the finest portable sounds, on MP3, CD and MD

112 Bedroom Bedlam

Your chance to make your name as a DJ

114 Desert Island Disco

David Byrne's mates X-Press 2 profiled



Best MUZIK
VALUE!

1



2



3



Personal players

Perfect music on the move

1 Goodmans CDMP372

Bargain basement heavyweight MP3 CD £65

It's certainly not going to win any awards for looks and it loses on its heavy weight and brash sound, but for a shade over £50 you do get the cheapest player available that can handle MP3 CDs. Burning from your PC gives over 10 hours of music per disc and with 45 seconds of anti-shock (120 on MP3 CD), we couldn't shake it.

★★★★★

Goodmans: 02392-391-100

2 Archos Ondio

Cheap and cheerful MP3 £169

128 MB of on-board memory means two-plus hours of music that cannot be jogged, short of smashing the player to pieces. And the internal FM radio can be recorded direct to MP3. The catch? Radio reception's rubbish, the buttons are cheap and trigger too easily (though there is a hold button) and the whole deal looks, frankly, a bit naff.

★★★★

Archos: www.archos.com

3 Sharp MD-MT270H

Long-playing, low-cost MiniDisc £130

If you can't stretch to the Sony, then this is a great bargain buy. With the natty MDLP4 technology, a whopping 33 hours plus of playback and an optical socket for perfect copies from CD, it packs a hefty punch at the price. What's more it magically runs off one, single AA battery. And 40-160 seconds of anti-shock ain't too shabby either.

★★★★★

Sharp: 0800-262-958/www.sharp.co.uk

4 Sony D-EJ2000

£160
Slim, sexy CD - but is it money, baby?
This CD player's so slick it made us come over all Barry White [figuratively speaking, hopefully - Ed.]. This is the thinnest and lightest player on the market, with superb sound and a well-designed remote. However, no MP3 CD playback, an easily-marked cover, poor skip-control and big dollars all detract from the buff looks.
Sony: 08705-111-999/www.sony.co.uk

5 Sony MZ-N10

£280
Minidiscs not dead. It's on the web
This 'Network Walkman' brings MP3 features to Minidisc - just slot it into its cradle and you can transfer MP3 files to your heart's content. MDLP4 means an 80 minute MD can hold up to 320 minutes music, and with a tiny, solid case, long battery life and the 'G-Protection' software making it utterly shock-proof, price is the only let down.
Sony: 08705-111-999/www.sony.co.uk

6 Creative Labs Zen

£330
Fit your music collection into a bag packet
Want space for over 300 hours of music in a box barely bigger than a pack of smokes? Well check this 20 GigaByte jukebox. It's got decent sound quality, on-board graphic equalisation, a battery that can keep going for 14 hours and fast file transfer as standard. A 16 MB 'buffer' gives a quarter of an hour of shock-proof running, too.
Creative Labs: www.europe.creative.com



5



6

Best music guy!



4

The DJ Manual

DJ Gear News

1. Pocket marvel

The future is with us today: it's the world's first MP3 multi-track recorder, and it's tiny. And, handily, with its diddy, solid state Compact Flash cards this mini marvel can take the knocks if you decide to record rhino snorts close-up. Other features? Four-track recording, an on-board synth, mic input, over 100 effects, and easy transfer of files to PC. Is that a studio in your pocket, or are you just pleased to see us?

Tascam PocketStudio 5, £399

2. Needle scars

Are you a scratch addict? Ms Pinky has just the thing to soothe those cravings, with this unique software and vinyl package. Once you've put the 'magic' records supplied on your decks and hooked them up to a PC, you can wicky-wicky-ise not only MP3 files, but also QuickTime movies, filter parameters or (for an extra cost) anything else you can think of. And all this from someone who signs their e-mails 'The Mystery P Minsky, slave to Her Pinkiness.'

Ms Pinky's Interdimensional Wrecked System, \$99

3. Booth bins

Less wires, less boxes, and more bang for your buck make powered speakers the way forward in many people's opinion. Features here include: 130W system output, 20Hz-20KHz frequency response and handy gain, treble and bass knobs on each speaker. Not recommended for home use, unless you really want to annoy your neighbours.

Numark M80, £199

4. Cheaper than chips

Common sense says you won't get much of a mixer for 100 quid, but this two-channel scratch mixer is a bona fide bargain. The tough, aluminium finish, four-band EQ and scratch-friendly crossfader mean this is no Fisher Price toy. It's just the first in a bonanza series of 30 new products Kam are launching this year. Time to break open the piggybank, kids.

Kam KSP100, £99

5. Beer coasters

MP3 mixing sounds great in theory, but the reality (getting your laptop soaked in beer and Breezers) has yet to match up. Enter, then, this timely dual-transport CD-player that – thanks to a family of computer-literate ants who live inside the casing – plays MP3s too. So those of a technical bent can enjoy all the benefits of traditional CD-mixing mayhem, without fear of laptop meltdown.

Numark MPCD33, £480



Stockists: Ms Pinky: www.mspinky.com Numark: 01252-341-400/ www.numark.com
Lamba (for KAM): 01582-690-600/ www.kam.co.uk Tascam: 01923-438-880/ www.tascam.co.uk

Charts

H-Foundation - Halo (left) and Hipp-E - arrive to find their latest gig a trifle under-attended



Brain scan

H-Foundation

Probing the innermost corners of West Coast house heroes Halo and Hipp-E's musical minds

First record bought

Halo: "Baby Wants To Ride" by Jamie Principle."

Hipp-E: "Eric B And Rakim's 'Paid In Full'. I was into my breakdancing, so I loved hip hop."

Guaranteed dancefloor filler

Halo: "The new Soha record, 'The Sneakers Freakers Club', by Julien Jabre & DJ Gregory. It works all the time."

Hipp-E: "Without trying to sound like a cunt, I think H-Foundation's 'New Funk Theory' [That wouldn't be your new single would it? - Ed.].

Favourite wedding record

Halo: "Definitely something by The Doors."

Hipp-E: "My girl and I are big Bjork fans, so 'One Day'. It sums the whole affair up for me."

Record to romance the laydeez

Halo: "Anything by 50 Cent"

Hipp-E: "Well, I only romance one lady, and she loves some Bjork."

Best Sunday morning platter

Halo: "Porridge."

Hipp-E: "A good Mexican can cure any hangover." [We apologise for the over-literal understanding of 'platter' here - Ed.]

View on Justin Timberlake's album

Halo: "Top notch production."

Hipp-E: "I love The Neptunes."

Favourite 'off yer head' record

Halo: "I don't get off my head - unless you mean smoking the 'chronic' - heh heh heh!"

Hipp-E: "Donna Summer - the Philip Glass remix of 'I Feel Love' [Er, we think Hipp-E means Patrick Cowley - Ed.] Those last eight minutes? Wow!"

Favourite weepy record

Halo: "Trance. I hate fucking trance when I hear it. It makes me sick and then I weep."

Hipp-E: "Bjork again. Possibly. Maybe. Uh, talk among yourselves a moment."

Favourite shit-kicking record

Halo: "Some NWA, angry record."

All time top ten

Halo: "I own far too many great records to say."

Hipp-E: "Anything by Bobby Konders. 808 State's 'New Build', The Orb's 'Adventures Beyond The Ultraworld', FSOL's 'Accelerator', The KLF's 'Chill Out', Roy Ayers' 'Ubiquity' and 'Change Up The Groove', Prince's '1999', Zapp!s 'Greatest Hits'. Any Parliament record and Public Enemy." (SW)

'Environments' is out now on Soma

Trevor Jackson's Top Ten



1 Mu Let's Get Sick

(Tigersushi)

"Totally fucked up future no-wave madness from Maurice Fulton."

2 Young Guns Can't Stop

Won't Stop (Roc-A-Fella)

"Raw beatbox and lyrics, like it used to be."

3 Putsch 791300 (Clone)

"A great Italo disco EP."

4 Theo Parrish Dellwood II

(Sound Signature)

"Another off-kilter beauty from the maestro."

5 Jaakim Are You

Vegetarian? (Versatile)

"Imagine ACR meets Carl Craig."

6 Trash Palace The Metric

System (Headman Remix)

(Discograph)

"A dark dancefloor beast is born."

7 Brett Johnson Temptation

And Lies EP (Icon)

"Sexy, sweaty and stupid."

8 Rework You're So Just

(Playhouse)

"A seriously tight groove."

9 Ark Versus Krikor (Battle)

"Dislocated dance, sordid sonics."

10 Dinky Blackcabaret

(Carpark)

"A wonderful LP - perfect 4am listening, nice and sleazy."

'Channel 2' is out now on

Output. See p79 for a review

Test Pressing Chart

1 Lee Cabrera Shake It

(Onionz Mix) (Credence)

2 Agent Sumo The Force

(Junior)

3 H-Foundation New Funk

Theory (Soma)

4 Pure Orange Feel Alive

(Stealth)

5 Paul Jackson The Push

(Underwater)

6 The Roc Project & Tina

Arena Never (Filterheads

Mix) (Illustrious)

7 Tammi Wright U R

Something (Black & Blue)

8 Arnold Jarvis Music Is

My Friend (Tommy Scott

Mix) (Madhouse)

9 Coldplay Versus Cosmos

Clocks (Parlophone)

10 Brancaccio & Aisher

Everybody (Bedrock)

Compiled by Tommy Scott for Amato Distribution

Andy C

Ten guaranteed floor smashers from the Ram Records boss

1 Ram Trilogy

Screamer (Ram)

"The first Ram tune for quite a while. It is, quite literally, a screamer."

2 Ram Trilogy

Skittles (Ram)

"Set to join 'Screamer' on the shelves in May. Taste the muthafucking rainbow!"

3 Pendulum

Vault (31)

"Brand new artists straight out of Australia. A very musical intro

breaks through into a thundering bassline drop. Check the triplet edit in the middle."

4 Shy FX

Feelin' You (Origin

Unknown Mix) (FFRR)

"Myself and Ant Miles got busy in the studio, adding a real Ram twist to the flavour."

5 Ed Rush And Optical

Get III (Virus)

"Ed and Optical team up with the Scratch Pervers for some wild scratching shit."

6 Fresh

Temple Of Doom

(Breakbeat Punk)

"Goes on an eerie, mystical vibe before entering The Temple of Doom. Minus the whips!"

7 Origin Unknown

Featuring Dynamite MC

Hotness (dub plate)

"A team-up with Bristol's Mr Dynamite that combines Ram and Full Cycle flavours!"

8 Layo And Bushwackal

Love Story (bootleg)

"I got sent a CD of this. There are two versions going around - I'm with the instrumental. Everyone should hear this: it fits the drum & bass tempo perfectly."

9 Roni Size And MC Tali

Once In A Lifetime

(Full Cycle)

"MC Tali from New Zealand has hooked up with the dread Roni for a track from her forthcoming album on Full Cycle. Feel the Bristol bass!"

10 Moving Fusion

Soul Survivor (Ram)

"Moving Fusion hits straight back! This has the most perfect drop from the top producers in the business. Who will survive, though?"

Andy C's new mix album will be released on Ram Records in May

The DJ Manual

BEOROOM
BEDLAM

THE ULTIMATE
HOME DJ
COMPETITION

COMPACT
disc
DIGITAL AUDIO

WINNER!



Tim Sui

Electro Therapy

A CD by Tim Sui

Get fact! Tim Sui

Contact: 07810-824-350

Favourite DJs: Justin Robertson, Touche, Ali B and Stanton Warriors

Favourite Producers: Jacques Lu Cont, Plump DJs, Mirwais, Chicken Lips and Luke Brancaccio

Favourite labels: Faith and Hope, Skint, Kingsize and Azuli

Favourite clubs: Ginglik in Shepherds Bush Green ("it used to be a public lool"), Form in Soho, Tummills, The End and Fabric

nod to the past with Pierre Henry And Michel Colombers' 'Piffy Rock'. Subtonic and Essa are not far behind, with mournful, spacey funk (Sir Drew) and French house (Micronauts' 'The Jag') running to catch up.

Smart editing, a compelling tracklisting and some smart mix trickery - Royksopp meeting Two Banks Of Four works particularly well, for example - ensure that no gratuitous acappellas are needed.

"I've just come back from a DJ trip in Malaysia, where I got asked to play records that Jules likes as well as Las Ketchup, so I was itching to make a real mix when I got back," he chuckles. "This mix is everything I define as electro." So after Malaysia and a quick trip to Kazakhstan, ("it's above India. They like house on a hard edge"), he's back in town, eager to organise his own club night.

Tracklist

- Pierre Henry & Michel Colombers Piffy Rock (Remix Moog Cookbook)
- Subtonic Forget Me Not (Fused And Bruised)
- Sir Drew Me, I Was A Numanoid (Kingsize)
- Micronauts The Jag (Science)
- Sgt Rock So Many Reggie Perrins In The Arse End Of Space (Wija)
- Chicken Lips Three Soaps In One (Kingsize)
- Essa Under Reconstruction (Reset Reconstruction)
- Crispin Lips Three Soaps In One (Kingsize)
- Royksopp Remind Me (Wall Of Sound)
- Royksopp 64 Position (Wall Of Sound)
- Two Banks Of Four Street Lullaby (Four Tet Mix) (Groovetech)
- Strike Boys Jet Set (Wall Of Sound)
- Mirwais Naive Song (Les Rythmes Digitales Mix) (Naive)
- Sofasurfers Lost Muchachos (Klein)
- Mint Royale Blue Song (Kompis Hotpants Mix) (Faith And Hope)
- Sir Drew She Male (King Size)
- Chicken Lips Do It Proper (Kingsize)
- Block 16 Electroktion (Nuphonic)
- Air Don't Be Light (Hacker Remix) (Revolvr)
- DeeJay Punk-Roc My Beatbox (Independiente)
- Marley Marl Marley Marl Scratch/Kev E Kev Listen To The Man (Strut)

April Runners Up



DJ STEP ONE
VIBEZ 'N' STUFF
Contact:

07810-867-367

"It's not disco & bass or fucking 'lilting' d&b, it's just drum & bass!"

rants Paul, aka DJ Step One. London Elekcity, DJ Zinc and Carlito and Addiction would surely agree.



DAMIEN KOWALSKI FROM STOKE NEWINGTON
Contact:

07813-720-189

Miguel Migs, Tiefschwarz and

Liquid People's 'The Dragon' bubble in the mix, before Jeno's mix of Rocket's 'People' finished things off in fine style. Triptico at Cocomos is just one of his local DJ haunts. . .



SINKA GABOR FROM HUNGARY
Contact:

+361-262-5182

"I'm proud to send you my CD from Hungarian Sinka Gabor all the way

from - yes! - Hungary. I only hope you'll like the mix!" We do. Pete Moss, The R1 Project, G-Pal and David Alvarado do the party-mad Magyar massive proud.



RICHARD CROW-MAINS FROM SURREY
Contact:

07958-414405

This Hersham boy grooves to Maurice Fulton, John

Ciafone's remix of Underworld and cool cuts from Vince Watson and Swayzak. There's a welcome revival for King Britt's mix of Josh One's 'Contemplation' at the end too.

How to...Enter

- Your tape/disc should be at least 60 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

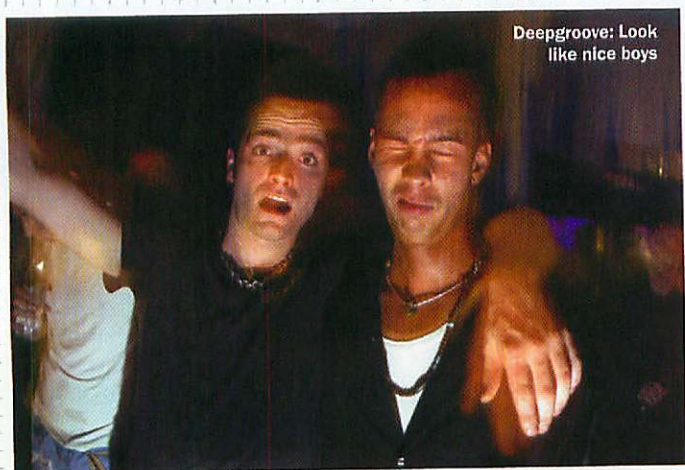
...Book a DJ

If you want to book a Bedroom Bedlam DJ, contact Paxton Talbot on:

Tel: +44 (0)20-8653-0664

Fax: +44 (0)20-8653-0642

E-mail: info@lilyuk.com



Deepgroove: Look like nice boys

BB Winner, 2003

Deepgroove

Your cut-out and keep guide to the Bedlam stars of tomorrow. This month: Deepgroove

"We won Bedroom Bedlam in July, crossed our fingers and got on with building Deepgroove's profile, so to win the award for Best Bedroom Bedlam DJ of the year at the Muzik Awards last November was some shock, to say the least.

"Since then, we've been working hard in the studio with some of the producers we most admire, including Tony Thomas and D Ramirez: UK producers who are pushing tribal house further and further away from a 'big room' sound to more atmospheric sonics. You can expect our 'pumping groove/small room' collaboration with Mr Ramirez to drop in the spring on Junior, with our first solo single proper to follow. We've also hooked up with Basics resident Paul Woolford and Jody 'Way Out West' Wisternoff, so keep those ears open for that.

"Our debut at Ministry Of Sound is coming up and we're well nervous. It's going to be a Deepgroove Versus Ramirez soundclash hosted by Vudu Records - should be dirty, if we have any say in the matter. Then, of course there's Miami, and you know what goes on there... oh dear.

"Finally this is our golden opportunity to spread the word on the little known sport of 'Stair Surfing'. First go out to a club for the evening, get messy, return at six in the morning and choose your staircase. Do make sure you're clutching a firm pillow, cos the athlete with the least injuries wins...

DEEPCROOVE'S HOT TEN

- 1 Deepgroove Versus D Ramirez Kemical (Junior)
- 2 Mastik Soul Zulu Nation/Extrax (4kenzo)
- 3 Peace Division Beatz In Peacez 03 (NRK)
- 4 Shanti Physical Presence (Black And White)
- 5 Gilleron & McArthur Now It's Dark (Deepgroove Re-edit) (CD-R)
- 6 Tony Thomas & Access 58 People Of The World Unite (End Recordings)
- 7 D Ramirez Venus And Mars (Vudu)
- 8 Troffman Guana Bara (Shaboom)
- 9 Roach Motel Wild Luv (Tom Stephan Edit) (Junior)
- 10 Deepgroove Versus Tony Thomas Supergroove (CD-R)

DJ Disasters

Aphrodite

Even professionals sometimes get the shitty end of the DJ stick. This month - DJ Aphrodite

"A few years ago I used to print my phone number on every single one of my records and, out of the blue, I got a call to play a Wednesday night in the middle of Wales.

"I drove from south London in my crappy Mini Metro for hours in pitch blackness along endless B roads. When I got there the venue was a church hall and there were only five people inside - the promoter and his four mates. No sign of any other DJs or clubbers - no-one else at all.

"It was hilarious. I just said, 'I'll play for you guys', and gave them a good solid hour while they merrily danced round the decks. The

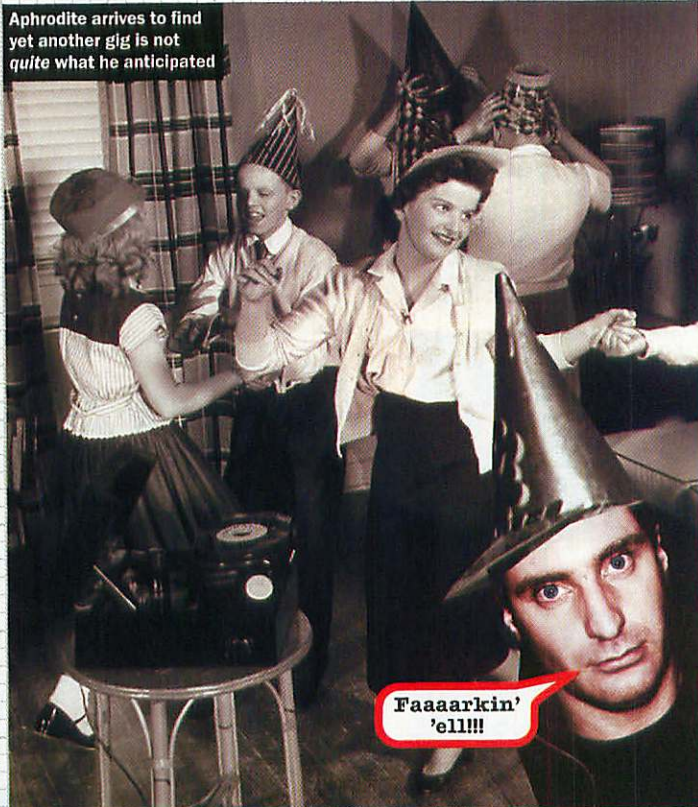
promoter bunged me £20 for petrol and the whole experience cost me a day-and-a-half and about £50 of my own money!

Mind you, the first time I played Belgium, the promoter gave me to understand I'd be playing a small nightclub and it turned out to be a massive festival and I DJed to 8,000 people, straight after the Orb. So it can go either way...

The life lesson learned? You just don't know what it'll be like until you get there. Group hug!

Tom Middleton is away. His startling 'Ask Tom' column will return next month.

Aphrodite arrives to find yet another gig is not quite what he anticipated



Faaaarkin' 'ell!!!!

Bedroom Bedlam News

WHAT ARE PAST BB WINNERS UP TO?

■ **DJ-K** aka Kevin McDiarmid (1998 Bedroom Bedlam DJ of the year) has hooked up with Moov Music and now produces as **Pyrotech DJs**. "Look out for releases on Minimal and Dirty Blue," he says.

■ **James Zabiela** will be playing at Homelands and Creamfields and touring America, as well as spinning for Colours, The Empire, and Lush. "I'll be starting a monthly residency in London soon and it now looks as

though I've got myself that summer job busking in the sun," says James, mysteriously.

■ **Matt Anderson's** new Samba-raro night continues to run monthly at Picasso's and bi-monthly at

Fagin's Den, both in Colchester.

■ **Jay Cunnning** and ED209's 'Sound In Motion' is released this spring. Look out for further productions with 2 Sinners and The Automators.

In Demand Vinyl

The top ten pricey platters at Vinyl Exchange, Manchester

1 **BROTHERS IN RHYTHM**
"PEACE AND HARMONY"
(Italo's Grand Finale)
12 BRW 173 **£30**



BROTHERS IN RHYTHM
Peace and Harmony/Speed And Half An E
(4th And Broadway)
An early Dave Seaman and Steve Anderson track, never released because of samples from Whitney Houston and 'Rock The House' by Nicole! Mega-rare.

6 **DOPPLEREFFEKT**
Infophysix (Data Physix)
Ultra-rare second EP from the Detroit electro pop champs. Hunt down the original pressing (with press sheet) of this Kraftwerk-meets-Mad Mike classic. **£20**



7 **SHANGHAI**
Shanghai (Warner Bros)
This highly sought-after album from the infamous rockers has two great drum belters for DJs to sample from. Very heavy indeed. **£20**



2 **JEDI KNIGHTS**
New School Science
(Universal Language)
Planet-rocking, doublepack EP from Tom Middleton and Mark Pritchard. Includes 'May The Funk Be With You'. **£30**



8 **SARAH MCLACHLAN**
Possession (Arista)
Rare, UK promo only 12-inch of this awe-inspiring Rabbit In The Moon remix. Caned by Sasha and Digweed, this is still soooooo sought after! **£18**



3 **SAINT ETIENNE**
Only Love Can Break Your Heart (Warner Bros)
Very, very rare US release. This is most sought after for the stunning and exclusive Masters At Work Remix. **£25**



9 **SUGARCUBES**
Birthday (One Little Indian)
Rightfully hailed as a Balearic classic, the wonderful Justin Robertson mix of 'Birthday' remains one of the best things he's ever done. **£15**



4 **CRAIG MACK**
Flava In Ya Ear (Arista/Bad Boy)
Essential hip hop! Demand has rocketed for this, thanks to an appearance on The Unabombers' 'Mixtape', a sure-fire sign of quality. **£20**



10 **MACHINE**
There But For The Grace Of God Go I (RCA)
Covered by Farley and Heller, played by every top US disco and house DJ, this is the very essence of house culture. **£15**



5 **THE PHARCYDE**
Passin' Me By (Delicious Vinyl)
Killer hip hop classic that sampled Quincy Jones' 'Summer In The City' way before Nightmares On Wax did... **£20**



Vinyl Exchange

Beamed from the huge brains of Mike Smith and staff at Vinyl Exchange, 18 Oldham Street, Manchester M1 2JM.
Contact: 0161-228-1122 or www.vinylexchange.co.uk



Buried Treasure with King Britt



808 STATE
Pacific State (909 mix)
(Creed)

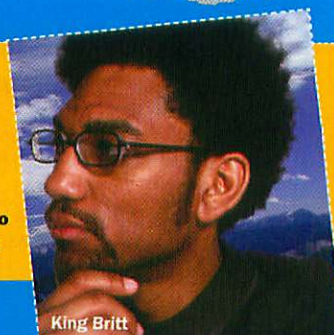
"This has the same chord progressions as the original, but

the sax line is completely different. It's sampled from the Miles Davis sound track to the 1987 film 'Siesta'. I got it on promo when I was working at Tower Records.

It really raises eyebrows on the dancefloor, as people are

expecting something else, but I think they recognise it. But, man, I can't even find it now." (CS)

King Britt's 'Adventures In Lo Fi' album is out now on BBE



King Britt



The vinyl hound's guide to...

X-Press 2

The production trio of Rocky, Diesel and Ashley Beedle had their eyes on the dancefloor and their tongues firmly wedged in cheeks with their debut release, 'Muzik X-Press', on JBO in the autumn of 1992, followed in 1993 by the equally emphatic 'London X-Press (The Journey Continues)'.

From 1994-1996 they released 'Rock 2 House'/'Hip Housin', 'The Sound' and 'Tranz Euro X-Press': cool, assured club tracks that also hinted at a life beyond the dancefloor for X-Press 2.

In the late Nineties, The Ballistic Brothers project saw the trio joined by Uschi Claussen and Dave Hill but they were also busy individually, with Ashley making tracks as Black Science Orchestra and Black Jazz Chronicles, while Rocky and Diesel recorded as The Problem Kids and Yellow Sox respectively.

The second coming of X-Press 2 began in the autumn of 2000 with 'AC/DC' on Skint. 'Muzikizum' and 'Smoke Machine' followed in 2001, before 'Lazy', 2002's collaboration with Talking Heads' David Byrne, saw them cross over.

After three weeks, David Byrne is dismayed to find X-Press 2 still munged out in his front room

The Trio's Tastiest Tracks



£10 X-PRESS 2
London X-Press (Junior Boy's Own 12-inch, 1993)
A perfect combination of a cheeky sample from a MAW track, crowd noises from a Johnny Cash live album, funky guitar work and an adrenaline-drenched b-line.



£10 X-PRESS 2
Hip Housin'/Rock 2 House (Remixes) (Junior Boy's Own 12-inch, 1994)
'Hip Housin'' is made over by Felix Da Housecat with 'Thee Housecat Soundclash' mix and Richie Hawtin adds his acidic touch to 'Rock 2 House'.



£20 THE BALLISTIC BROTHERS
VERSUS THE ECCENTRIC AFROS
Volume 2 (Delancey Street album, 1994)
An essential eight-track collection of downtempo jazz-funk. Came with a bonus 12-inch containing the original version of 'Blacker'.



£12 D*NOTE
The Garden Of Earthly Delights (Dorado 2 x 12-inch, 1995)
The Ballistic Brothers deliver a blissed-out reworking whilst, of the three X-Press 2 mixes, the 'Supavox' version is the pick of the bunch.



£15 BLACK SCIENCE ORCHESTRA
The Altered States EP (Junior Boy's Own 12-inch, 1995)
Classic Beedle! The A-side, 'Philadelphia', is a classy slice of Philly disco-house action, but it's 'New Jersey Deep' that rocks with its floating Funkanova sample.



£10 7TH MOVEMENT
Odyssey (Jus' Trax 12-inch, 1995)
A long-lost gem courtesy of Diesel and more Philly vibes as he takes us on a deep, dubby house odyssey inspired by Vincent Montana. Both mixes are wicked but the 'Love Star Discomix' just edges it.



£10 ARMAND VAN HELDEN
The Funk Phenomenon (FFRR promo 12-inch, 1996)
Scarce, promo-only twelve with The Ballistic Brothers' ace 'Phenomenal Funk Remix' on the A-side and X-Press 2's 'Loop And Activate' remix on the flipside.



£8 YELLOW SOX
Film Flam (Nuphonic 12-inch, 1996)
Another sublime moment from Diesel on Dave Hill's sadly departed imprint, this is an effervescent, swirling house groover that was licensed to Yoshitoshi with new mixes a few years later.



£8 THE BALLISTIC BROTHERS
Blacker (Soundboy Entertainment 12-inch, 1997)
Dedicated to Norman Jay - who championed the original version - this 12-inch of X-Press 2 mixes has a 4/4 floor flavour. The 'Souflexin'' mix is a killer.



£15 KRAMER DASHWOOD
What Has Been Joined By God (PGH 12-inch, 1999)
Ashley Beedle's twelve of twisted re-edits of First Choice's 'Let No Man Put Asunder' was limited to 1,000 copies, making this very sought after and scarce.

or call our finance dept: 0121 333 7771

| list / Group | Record Title | Comments / Remixer | Format | Price |
|------------------------|--|--------------------------------------|--------|--------|
| STARTED MINDS | 1 MINUS TEN / 10TH PLANET (PICTURE DISC) | ONE WORD..... HEAVY! | UK | £7.00 |
| KAHLINA | BURN DOWN / TURMOIL | BIG ROLLER / MIXED BY ZINC & SWIFT | UK | £6.00 |
| KRUUST | KLOANING KING | BLACK DON'T FRONT | UK | £6.00 |
| SHADOW / DEPECHE MOORE | NUMBER SONG / PAINKILLER | OUT CHEMIST / DJ SHADOW | UK | £10.00 |
| SPICE | BACK TO BURN EPISODE 2 | PLAYED BY ANDY C / RIDER / DJ SS | UK | £6.00 |
| SS | 5 FILES PART 1 (THE REMIXES) | FRESH FROM BASH CO. 1ST SOLO PROJECT | UK(2) | £12.00 |
| ZINC | SKY FIGHT / AS WE DO | EAGERLY AWAITED ZINC ANTHEM | UK | £6.00 |
| DBBS | SKYDECK | B/W BOUNDARIES | UK | £6.00 |
| NNA SUMMER | I FEEL LOVE 2002 (BREAKZ REMIX) | PUMP DJS / ON THIS GEM | UK(P) | £6.00 |
| RIVE RED 5 | THIS IS MY PARTY | ORIG / SOUL OF MAN REMIX | UK | £6.00 |
| UK / YOTUHI YINDI | THIS IS MY PARTY | CHICKEN LIPS / ILS REMIXES | UK | £6.00 |
| UK / YOTUHI YINDI | SLIDE / TIMELESS LAND 2003 | MASSIVE WRECKED ANGLE REMIXES | UK(P) | £6.00 |
| UK / YOTUHI YINDI | MUSIC MAKER EP | B/W FROM BASH CO. 1ST SOLO PROJECT | UK(2) | £12.00 |
| GH CONTRAST | TRUE COLOURS | BREATHAKING DRUM & BASS | 4 X LP | £15.00 |
| SYMPHONY | SYMPHONY | ORIGINAL & SURE IS PURE REMIXES | UK | £6.00 |
| NER CITY | BIG FUN 2003 (REMIXES) | MASSIVE DISCO INFLUENCED PESHAY RMX | UK | £6.00 |
| ROME & TIME | GANJA MAN (ORIG & REMIX) | ORIGINAL & DJ HYPE REMIX | UK | £6.00 |
| VO & BUSHWACKA | LOVE STORY (D&B REMIX) | QUITE SIMPLY BREATHTAKING..... | UK(P) | £7.00 |
| UK / BUSHWACKA | DEEP SOUTH 2003 (REMIXES) | INC / LAZYBOY REMIXES - VIPER | UK | £6.00 |
| UK / BUSHWACKA | IGOT 5 ON IT (REMIX) | MICKEY FERN-APHRODITE | UK | £10.00 |
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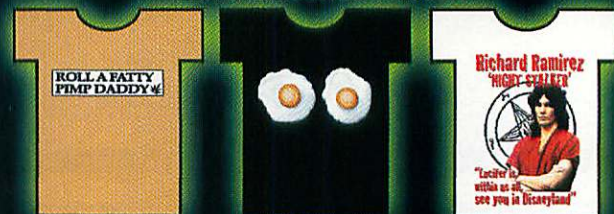
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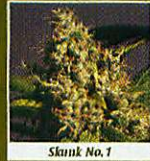
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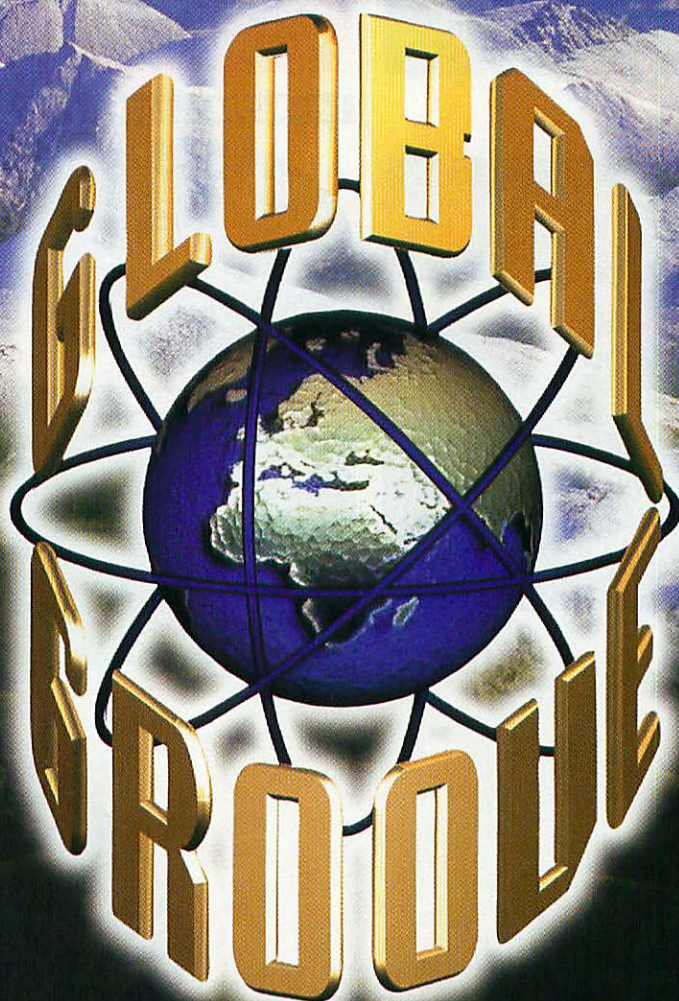
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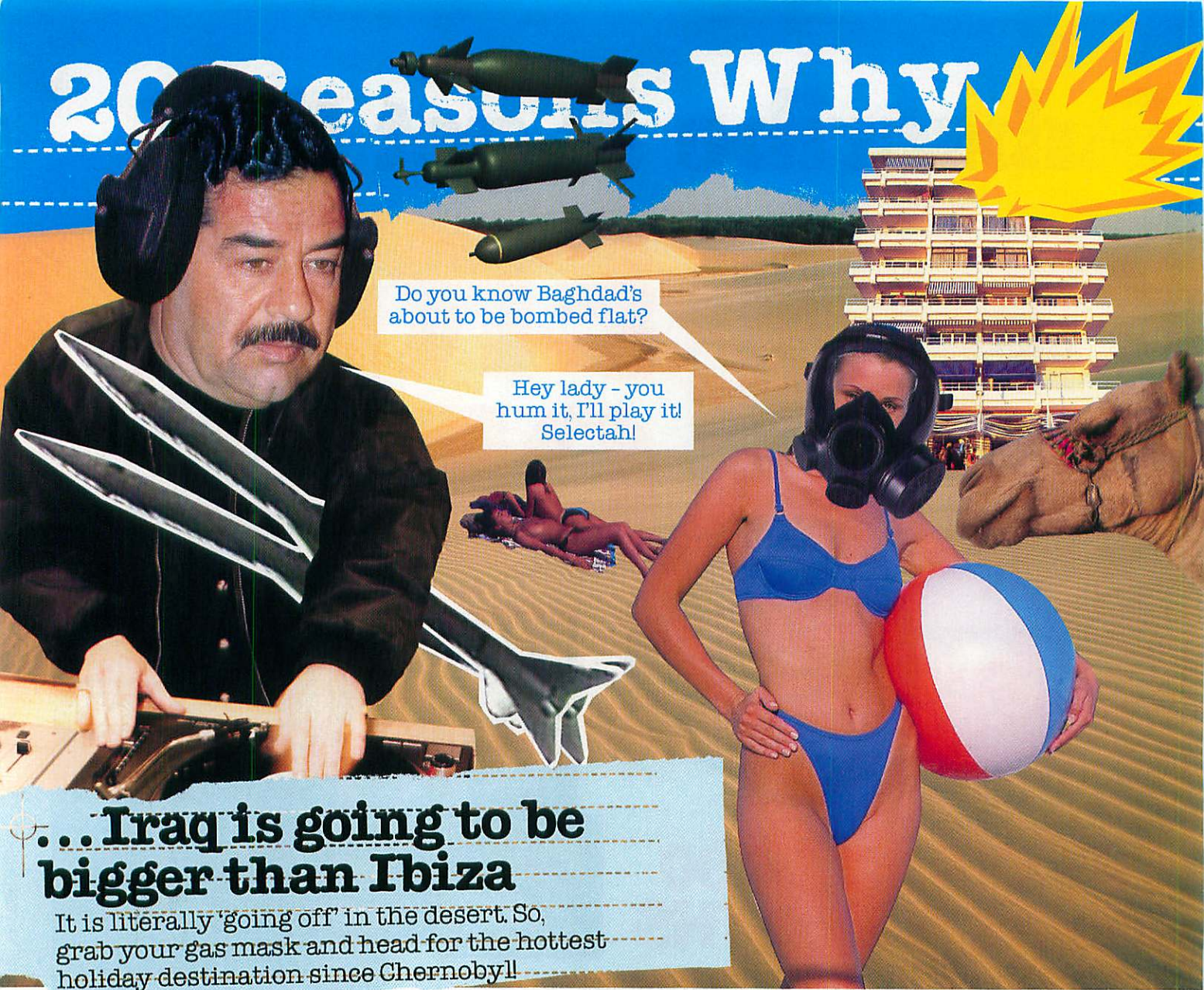
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20 Reasons Why



Do you know Baghdad's about to be bombed flat?

Hey lady - you hum it, I'll play it! Selectah!

...Iraq is going to be bigger than Ibiza

It is literally 'going off' in the desert. So, grab your gas mask and head for the hottest holiday destination since Chernobyl!

1 You can be guaranteed to hear 'bargin' sounds in Iraq every single night.

2 If ever there was a place that was 'a bit mental' and 'going off big-style' then it's Iraq, right now.

3 How can you call the clubland credentials of Iraq into question when THE ENTIRE COUNTRY is run by a dodgy geezer with a moustache and too much gold?

4 The light shows that they put on at night are, like, TOTALLY amazing.

5 If you want to see large packs of aggressive English blokes with cropped hairdos and union jack boxer shorts running around the streets shouting and getting into rucks this summer, then Ibiza is no longer the place to go.

6 Nor is it the place to go if you want to get filmed by loads of opportunist camera crews dashing about after said blokes, filming them for future documentaries. 'Baghdad Uncovered', anyone?

7 And the camera crews in Iraq wear bullet-proof vests! Could this place be any more hardcore?

8 There are absolutely no chill out cafes in Iraq.

9 Whether you're on the White Island or in Iraq, it's equally easy to find yourself some repetitive beats (in Iraq, more likely than not, from the Republican Guard).

10 Like in Ibiza, the Iraqis don't like us rampaging Brits, but at least they know after we've decimated their country, we might build them a couple of new bridges.

11 A trip to Iraq will give you the perfect opportunity to break out those old combat trousers for some late-Nineties fashion revivalism.

13 You can be reasonably sure that any Goa-clogging, trust-funded, hemp-trousered hippy cunt is probably going to give Iraq a wide berth. It's also fair to say that nobody will be banging on about peace and love over there.

14 If you get 'over-tired' in Iraq, you don't have to rely on over-priced local GPs with a dodgy grasp on hygiene - they've got the Red Cross. Assuming the Yanks haven't bombed their HQ again, anyway.

15 We reckon you're going to be able to bag yourself some seriously cheap flights to Iraq over the next few months.

16 Everyone in Iraq is going to be packin' a piece this summer. It's the gangsta's paradise that Ayia Napa can only dream of being!

17 The Iraqi conflict has already happened once, meaning that the current campaign is... The Back To The Old Skool War!

18 The newspapers are always telling us that the current Iraqi regime is 'wicked'. Alight?

19 You can bag yourselves free drugs in Iraq simply by lying down in the street with ketchup spread over your trousers and yelling "MEDIC!!"

20 And forget boring Es and dope. Illegal substances over there include sarin, VX and anthrax. That shit'll take your head off, guy!

Special note: In the event that by the time you read this Iraq has won the war and now rules the world, we'd just like to say, er, 'sorry Mr Hussein. Sir'

12 If you are into the classic holiday formula of sun, sand, sea and sex, but you're not really all that arsed about the sea or the sex, then Iraq has got you well sorted.



UP ALL NIGHT?

APRIL/MAY 2003

SATURDAY NIGHT TIL SUNDAY MORNING. 11PM - 8AM

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