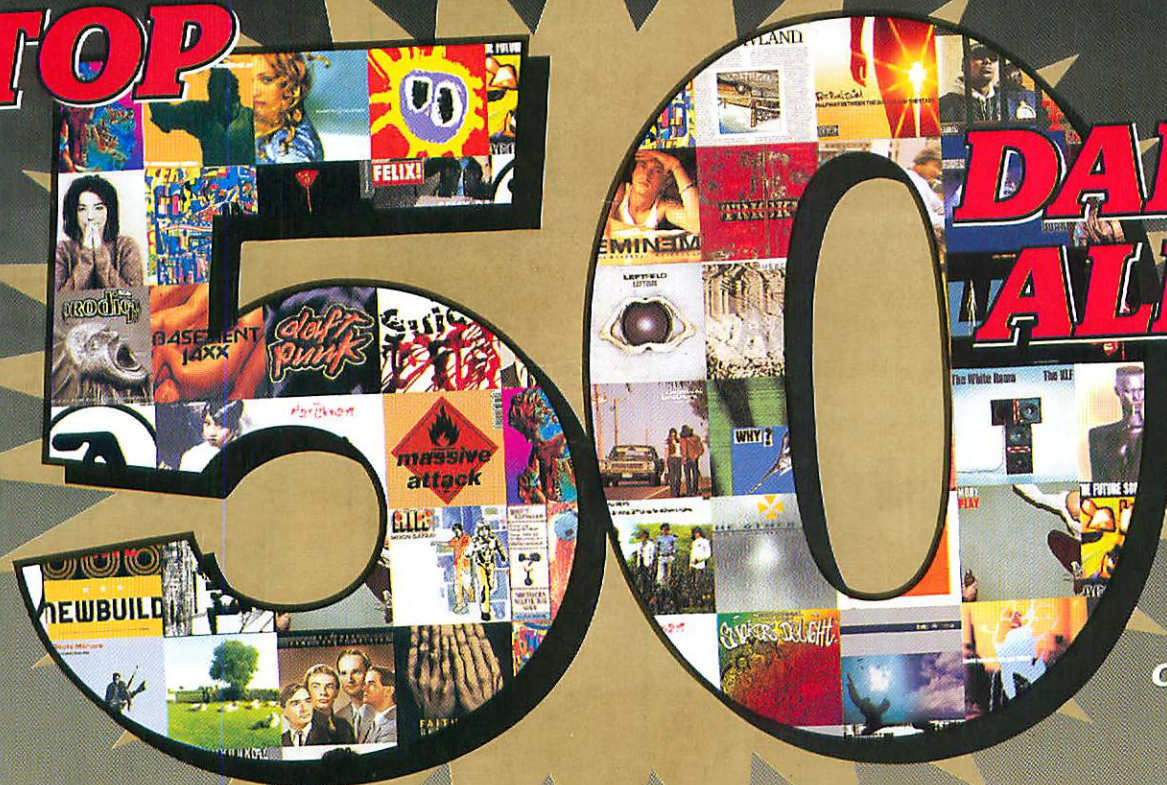


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...OF ALL TIME

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checklist starts p41

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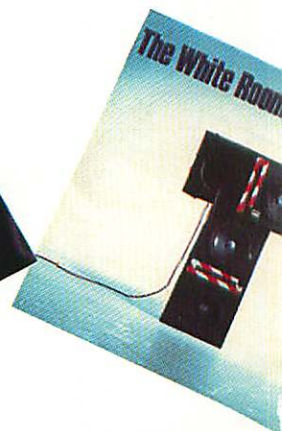
Grandmaster Flash fights it out with Mistress Barbara, God's Kitchen and Lil' Louis

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Dangerous Dave bigs up Mauro Picotto, but has difficulty coming to terms with anything more musically complex

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Count the Vital Releases you've heard of on no hands. That's how ahead of the game our boys are



Editor's Letter



All hail the pub discussion – dance music cornerstone!

This month we have spent a huge amount of time in our local drinking hole generating – for the first time ever in history – the definitive list of the 50 best dance albums of all time.

The experience was a deep and fulfilling one, sprinkled with surprises, revelations and peanuts. The biggest revelation was that – 15 years after the acid house

revolution – dance music really has come of age, with a back catalogue of long-form work so impressive in both depth and girth that, well, you could publish an entire magazine about it. Fortunately, we already were.

I can safely say that all of us at Muzik like pubs. So it's not surprising that given an excuse to sit in selected ale houses for much of the month and call it work, we slumped into action. Sitting at a not-quite-big-enough table with a fag and a pint, gesticulating wildly to back up your vitally important point about the relative merits of each of Massive Attack's albums, is one of the finest pleasures the dedicated dance music fan can have.

And why stop at albums? We can argue for hours about pretty much anything: the speed at which prog house should be played; the optimum number of decks a DJ booth should have; or the best breaks record around at the moment. So that's exactly what we filled the rest of the mag with, and more.

Something tells me you might not all totally agree with our Top 50, in which case we say, "Come on! Let's hear your inspired choices, then. . . And get us a pint while you're about it." If you have got something to say about the list, e-mail us on muziktop50@ipcmedia.com and we'll kick off all over again. Looking forward to it.

Conor McN.

Conor McNicholas
Editor

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

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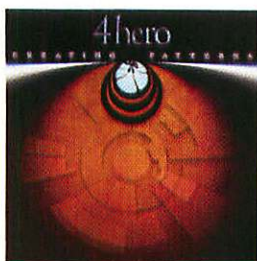
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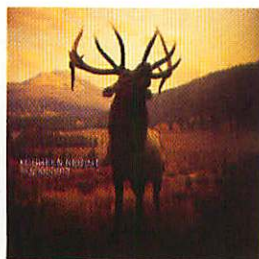
THE MUZIK TOP DANCE ALBUMS
...OF ALL TIME

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THE BEST ALBUMS OF 2001



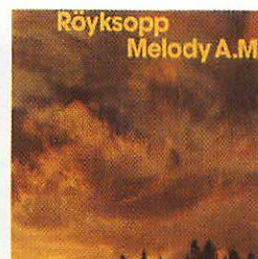
4 HERO
Creating Patterns



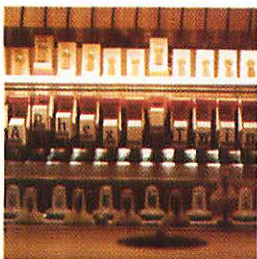
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Resist



BLUE STATES
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APHEX TWIN
Drukqs



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Fabric



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10,000 Hz Legend



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First Contact

lots more highly recommended releases instore!

WHATEVER TURNS YOU ON

Virgin

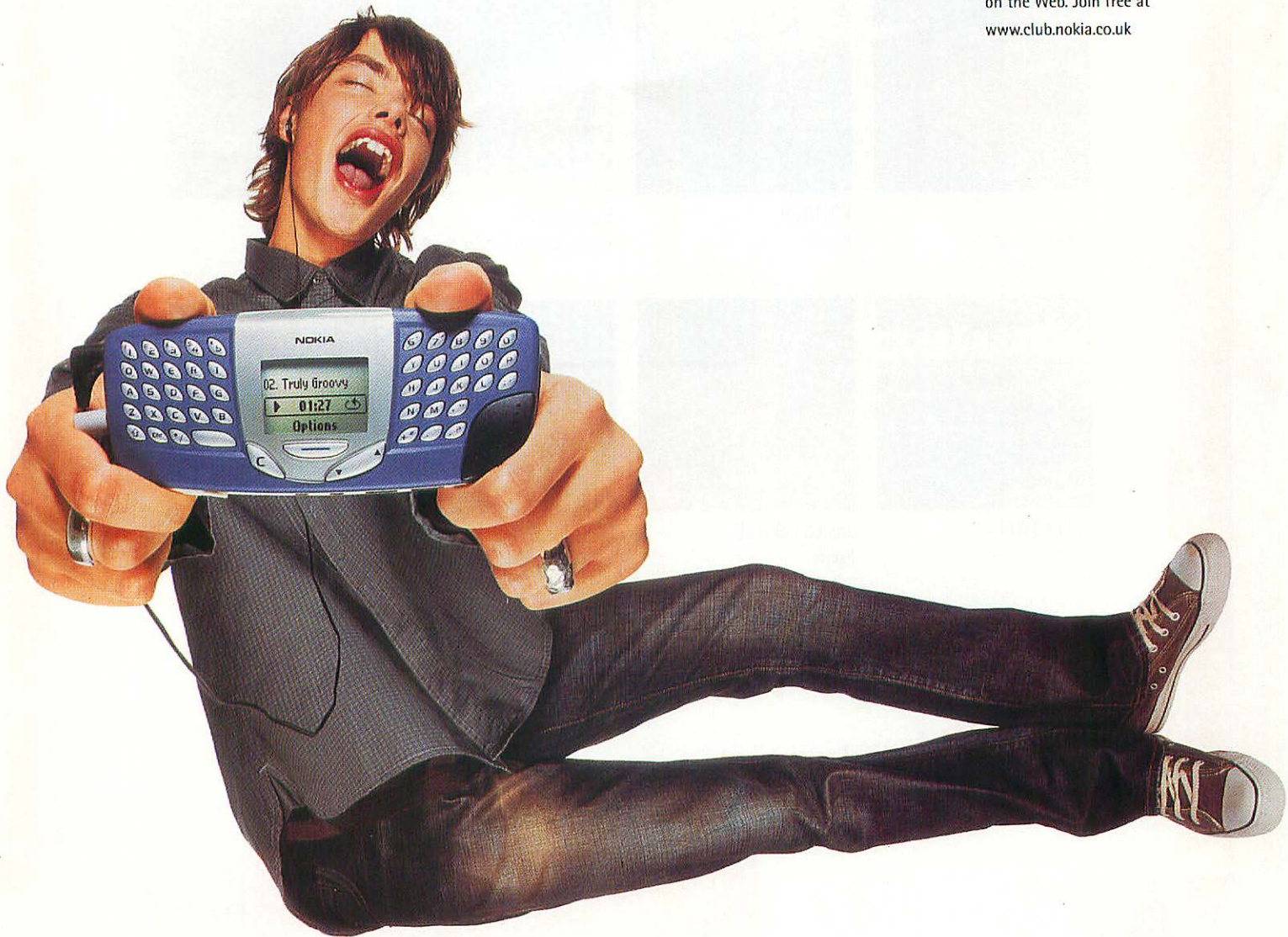
megastores

NOKIA 5510

Looks weird. Sounds great.

The new Nokia 5510 doesn't look much like a personal stereo. It doesn't really look like a phone either. But it's both and a lot more: a text machine, games, WAP browser, FM radio and a digital music player. Sounds great, doesn't it?

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TRACKS FROM

THE BEST DANCE ALBUMS OF ALL TIME

You'll have to wait till later in the mag to see where they all fit, but in the meantime, here's your cut-out-and-keep guide to the classics on offer with Muzik's free CD this month. . .



1 DJ Shadow

What Does Your Soul Look Like? (Part One: Blue Sky Revisit)

Cut 'n' paste hip hop pioneer Josh Davis became an instant hero when his 'Endtroducing' album was released in 1996. Sparse percussion, a chiming choral sample and a piano motif reminiscent of Erik Satie made this a filmic mini-classic.

Taken from the album 'Endtroducing'



2 LFO

LFO (Leeds Warehouse Mix)

Once famously slated by Steve Wright, LFO's debut was still a big fave at soaraway Radio 1. "Mike Read and Simon Bates hammered the shit out of it," recalls LFO's Mark Bell. "Dave Lee Travis liked it so much he made it the theme to his weekly Name The Herpes Strain competition." He might be joking though.

Taken from the album 'Frequencies'



3 Underworld

River Of Bass

Underworld comprised former members of no-hit wonders Freur and a chubby Essex DJ who appeared to be about 12 years old. Nonetheless, 'River Of Bass', or 'That bluesy one off Underworld's first LP', as it was more commonly known, was a downtempo classic that's stood the test of time brilliantly.

Taken from the album 'Dubnobasswithmyheadman'



4 Negativland

Christianity Is Stupid

How many records have you heard that sample the Rev Ivan Strang of the Church Of The Sub-Genius discussing the 'stupidity' of the world's second favourite religion and the 'goodness' of its former rival, communism? Whatever your answer, you can now add one to it. Resistance is futile. "Give up! Give up!"

Taken from the album 'Escape From Noise'



5 Bjork

Venus As A Boy

The song that propelled Ms Gudmundsdottir into the mainstream, 'Venus As A Boy' is still one of the best songs she's ever written. Produced by the elfin chanteuse with her close friend Nellee Hooper, it's one of the finest hymns to the male form ever penned – something we at Muzik can identify with.

Taken from the album 'Debut'



6 Tricky

Aftermath

Malevolent and claustrophobic, 'Aftermath' was the strangest, sleaziest debut single of 1995. It marked out Adrian Thawes, previously a bit-player on Massive Attack's records, as the dark lord of UK hip hop. Trip hop, the buzz-phrase for what he did, came and went, but Tricky endures. Magnificent.

Taken from the album 'Maxinquaye'

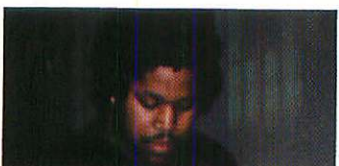


7 Pet Shop Boys

Can You Forgive Her (MK Mix)

The best PSBs remix ever – no mean feat as everyone from Morales to Farley has sprinkled fairy dust on the duo's work. Marc 'MK' Kinchen turned 'Can You...' into a stuttering acid house classic, leaving the full vocal intact, where many would have just looped the "You dance to disco but you don't like rock" line.

Original version taken from the album 'Very'



8 Felix Da Housecat

Silver Screen Shower Scene

A song so strong that it lured Laurent Garnier out of remix retirement, 'Silver Screen' received serious support from every DJ with an electro bent. Marvellously monotoned by Miss Kittin, it fused a punk spirit to the house glamour you'd expect from Da Housecat.

Taken from the album 'Kittenz And Thee Glitz'



9 Coldcut

Timber

"Every week a forest area the size of 700,000 football pitches is damaged," the sleeve notes warned – that's why you should never play football in a rainforest. Coldcut's 'Let Us Play' was as much a manifesto against tree destruction as it was an order to get down and party. Despite that, it was great.

Taken from the album 'Let Us Play'



10 Roots Manuva

Witness

Brilliant riddim track, semi-conscious lyrics, great delivery. Need to know more? Roots Manuva: "I wanted to recreate the sonic emotion of being in a spaceship, some mad cyberfunk jazz. It's like 'I'm in the studio, I wanna go somewhere, it's grim outside, so I'm gonna create an audio spaceship.' A-ha.

Taken from the album 'Run Come Save Me'

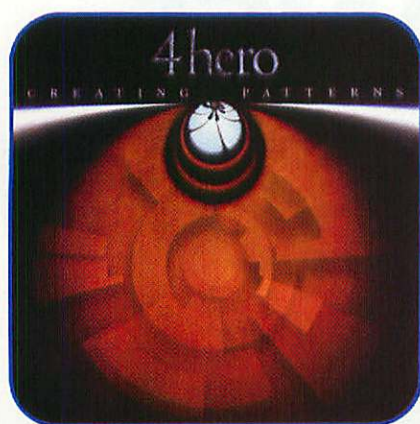


11 Rae & Christian

Swansong (For A Nation)

Manc-hoppers Rae & Christian helped redefine the sound and image of British hip hop back in 1998 with their groundbreaking debut album. Singer Veba breathed new life into 'Swansong', the album's standout soul mover. A perfect bedroom choon, too.

Taken from the album 'Northern Sulphuric Soul'

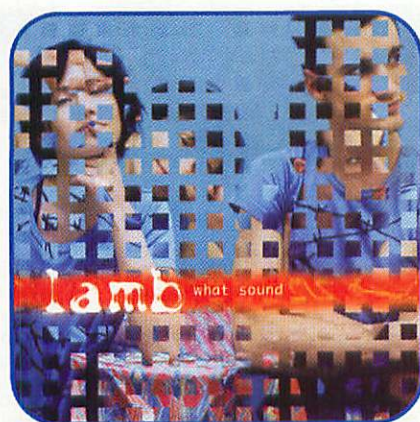


4 HERO
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Best of 2001



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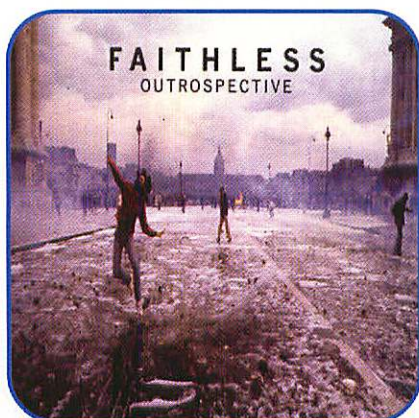


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Letter Of The Month



The Mode: Clearly the coolest band ever

✉ Mode rage

Dear Muzik
What's Quentin 'Norman' Cook's beef with "Depeche-bloody-Mode" (Muzik 79)? While Quentin was prancing around like a big stupid wanker on Top Of The Pops to groundbreaking tunes like 'Caravan Of Love' and 'Crappy Hour', "Depeche-bloody-Mode" were experimenting with sampling, getting On-U Sound to do floor-disintegrating remixes and, you know, unwittingly influencing techno, like you do.

Okay, they haven't got the Mancunian wit of New Order, to whom Quentin-boy unfavourably compares them, but for this purveyor of cartoon-student-lager music to dismiss Depeche Mode in such a way really pisses me off.

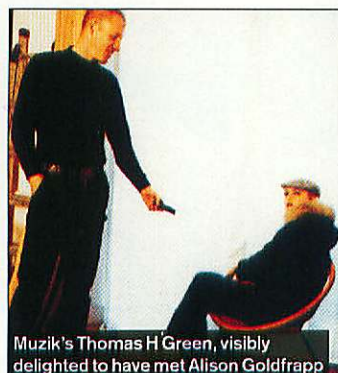
I quite liked the Cabaret Voltaire feature, though. Chazakka Dockcocke, Hackney, London

You're on dodgy ground taking the piss out of Norman's original name, Chazakka, but we thought he was being a bit harsh too. New Order obviously have more footie casual cool than the Mode, but in the more techno-heavy parts of the States it's a well-known fact that the Basildon boys are worshipped like gods. To this day, Derrick May has a Depeche Mode duvet cover, after all. He might do, anyway. You, Mr Dockcocke, win a 'special' Muzik goody bag.

MouthOff

Write to Mouth Off at Muzik, IPC Media, King's Reach Tower, Stamford Street, London SE1 9LS.
Or e-mail us at muzik@ipcmedia.com. Please include your name and address.

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Muzik's Thomas H Green, visibly delighted to have met Alison Goldfrapp

✉ 2001: A page space-filling odyssey

Hi guys

Firstly, props for a decent mag this month – a good read as usual. However, I have a few comments to make on your review of the year.

1) 'Get Ur Freak On' at Number One?!?!?!?!? Not groundbreaking (far from it – I thought this was typical of the lame hip hop that has been generated in the US this year) and not clever ("Hollerrrrrrr!"), this was the most over-hyped and over-played tune of the year.

2) BLIM and Pilgrim's 'Eskimo' at Number 3!!!! A mighty fine call in my book!!! The 'Yellow Snow Mix' has been destroying house parties (alongside 'Superstylin') all year for me and my mates... Good to see a real quality cut getting serious props!!!

3) Daft Punk at Number 5 in the albums Top 20?!?!?!? Please can someone get rid of their poncey French vocodered disco bollox?!?!?!? Being compared to the Eighties does not make you cutting edge!!!

Apart from that, it's a pretty good list (better than last year). Keep up the good work.

David Soul, Aberystwyth, Wales.

Are you being sponsored by people who sell question marks and exclamation marks, David? Thanks for sharing, though.

✉ Solid Goldfrapp

Dear Muzik

Although I'm sure there will be a few complaining letters and a few bruised egos after Alison "can I score less than zero?" Goldfrapp's demolition of the singles (January issue), I just wanted

to say that, speaking as someone heartily sick of Xmas cheer, it made my month.

E Scrooge, by e-mail

Thanks, 'E'. Not everyone agrees with you, though...

✉ Goldfrapp: Old crap?

Dear Muzik

After reading the singles review pages (Jan issue) I was so incensed by your guest reviewer that I had to write. Did you kidnap her and force her to listen to those records? For an 'artist' to be so un-objective as to give just about all the records reviewed no points made me think she must be a totally arrogant bitch. I thought Armand Van Helden's reviews in September 2001 were harsh, but this was ridiculous. What point was she trying to make? I have heard a fair few of the records reviewed and while most were not exactly classics, they did not deserve such total apathy from that sour faced bitch.
Iain Hanlon, Glasgow

Dear all at Muzik,

Why the fuck did you ask such a narrow-minded, musically challenged, old man's cap-wearing nightmare to be a guest reviewer? I have never read such pointless, ignorant, meaningless shit, and I honestly felt sorry for all the artists that had the misfortune to be reviewed by such a miserable person. Her comments oozed prejudice against dance music itself. Please don't let her review again. In fact I beg that you never again mention her name, show any pictures of her, or review her records. Or maybe I'm being a little harsh – what do you think? Cheers,

Mark Dennis (no, not the one who used to play for Southampton FC), Sidcup, Kent

Well you can't deny that Ms Goldfrapp speaks her mind, can you? Thomas, who conducted the interview, was overjoyed by the whole experience anyway, as our picture (top left) shows.

✉ Dirty Sanchez

Dear Muzik

Your Top 20 is surely missing one record – Roger Sanchez's 'Another

Chance'? I mean, excuse me for being more stupid than I normally am, but anyone who breathed this summer (and several who didn't), hummed and danced to this full-on furry fucker of a tune! Ibiza anthem? This tune invented the term! Yet you manage to include Röyksopp and Boards Of Canada? MEDIC!!

I suggest getting off your high horse before it bolts the stables, lads! Such a gaping hole makes an arse of the pair of buttocks that are your two-page Singles Of 2001 spread!

Yours truly,

Fenn, Lasgo Dance Dept, by e-mail

Well Fenn, as we sit here on our high horse, in an ivory tower, up our own arse, we can't help noticing that seven pages before the Singles Of The Year spread, we refer – perhaps a little abruptly – to The S Man's mega-selling Daft Punk homage as 'shit'. So we're hardly likely to then put it in the Top 20, are we? Nice tune and all that, but then so is 'Castles In The Sky', and at least that doesn't have a horribly weedy drum break ("Bip, bip, bip, bip!") that sounds like a Bontempi warming up.

✉ Cabs hailed

Dear Muzik

Thanks for the article on Cabaret Voltaire (December issue). Ever since I saw the video for 'Sensoria' on the Max Headroom show back in 1984 I've been a massive fan. For me they're probably the most important British band of the last 20 years. In fact, I was miffed that you dismissed the 'Conform To Deform' box set in the previous issue's Leftfield page – certainly some of the tracks are very much of their era, but I think it holds up really well. I think the box set, along with the 'Sound Of Sheffield' 'best of' comp would be an excellent investment for anyone with an interest in the roots of the thing we call 'dance culture'.

Nick Edwards, Downend, Bristol

Stephen Mallinder of Cabaret Voltaire replies: "Thank you. FOR your let. TER Nick, I agree WITH. The sentiments ex. PRESSED in IT." [A special prize is on offer for any reader who gets this joke – Ed.]



✉ We did it Norway

Hi Muzik

The UK magazines arrive late in Norway, so we have only just heard confirmation that we got Compilation Of The Year in your splendid magazine. We at the office would like to thank Muzik for this honour and wish you all a brilliant holiday!

Mikal, Thomas, Ketil, Christer & Kjersti, Tellé Records, Bergen, Norway

Aww, shucks...

✉ What the?

Dear Muzik,

Kurt Lesbian and Acid Klaus's Leftfield Top Ten for 2001 (January issue) was truly awesome. I'm guessing here, but some of those records don't exist, right?

Kevin Braddock, Oswestry

Certainly not, Kevin. They're just quite hard to come by. DJ Fistup & Prophylactic's 'Metal Insertion Unit' (Kunt), for instance, is only available in the form of a house in Ladbroke Grove with a CD player welded to the ceiling of its basement, playing the tune on a continuous loop – a small price to pay for a work of such visceral power.

✉ Albarn: Not such a twat?

Dear Muzik

I'd just like to reply to Tadhg Rua's e-mail (Albarn: Twat?) from the January issue. What is the problem with someone expressing the opinion that the bombing of Afghanistan is wrong? The idea that doing it will prevent "nutters from creating weapons of mass destruction" is ridiculous – it's not stopping the Americans, is it? I have nothing to say about Damon Albarn, though, so I'd

like to just add how much I've enjoyed the long running house night, Slide, in Oxford. They had Marshall Jefferson a couple of months ago and his set was so good that it brought a tear to my eye. Long live decent house music! And long live decent dance mags (that means you, big boys)!

Love
Mike, Oxford

This is the best letter ever: a lucid view of world politics AND a big-up for a house club in Oxford. Mike, you are a genius.

✉ Hard house confusion cured

Dear Muzik,

Making Simple Minds' 'Homosapien' Hard House Vital Release in January's issue was always gonna stir the pot a bit, but when you changed my review and credited this cover version to its original writer Pete Shelley, you made me look a right plonker in the process. I have been getting much stick all week. Especially as the Simple Minds cover was printed above the review. Please fire the Sub Editor.

Mark Kavanagh, Hard House Trainspotting editor

Sorry Mark, we assumed noted heterosexuals Simple Minds would never do a cover of such a gay record, and so credited it to its glad-to-be-fey original writer.

✉ Mixed blessings

Dear Muzik

Were the entrants to your Citronic Mixer competition receiving help from their children in doing the design and 'colouring in'? Do Citronic really have to produce one of these designs?

James, by e-mail

Very droll, James.



The 'Nifty' – soon to be representing the UK design industry at Expo 2002

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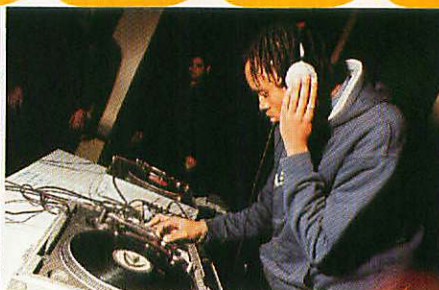
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Up to speed



Play It Yourself Clubbing –

These are the clubs where, if the tunes are poor, you've only yourself to blame. So grab five tracks and get ready to rock it. . .

PERUSE your record collection. Pick those tracks on which you'd stake a week's pay and your reputation. Then take a deep breath and play them in front of a bunch of total strangers – just like a proper DJ.

Why? Because there's a new breed of club that's springing up all over the UK. 'P.I.Y.' (or 'Play It Yourself') nights put the punters in charge of the tunage all night. Some are pre-register, some you just turn up and play, but all comers are welcome at the democratic clubs. 6ft Stereo, a London night that's touring the UK's Elbow Room bars this spring, is a 'register on arrival, play at random' deal. "We used to be pre-register, but we had too many 'this is my big break' serious types," says promoter Joseph Burrin. "We just try to get as much diversity going as possible. It's all about having a laugh."

"It's the DJ equivalent of karaoke," says Jimmy Hedger, who co-runs Stick It On, a London and Brighton based P.I.Y. night. Some nights are more hardcore, however – like Decks Territory at Ocean in Hackney, where aspiring DJs sweat it on the decks for half an hour in a masterclass given by Wayne Pasha and Fen.

So, whether you're after an international DJ career or you just want your mates to hear that rare Prince mix that's languishing in your record pile, your 15 minutes starts now.



Have a shuffle through your rack, then get yourself down to:

Decks Territory

(Ocean, London E8). DJ masterclasses 7pm-9pm every Saturday, followed by a set each in the Ocean Three Room as the club proper opens. **Info:** 020-8525-0111 / 020-8533-0111 or www.ocean.org.uk

6ft Stereo

(333, Old Street, London EC1V). Monthly Saturdays as part of the Revolution night at 333. A 'play anything' music policy. Vinyl or CDs. Also: Wednesday February 6th, 8pm-3am at Elbow Rooms, Chapel Market, London N1. **Info:** 020-7739-5949.

Stick It On

(St George's Road, Kemptown, Brighton BN2 / Catch, Hanbury Arms, London E2). 15-minute slots for everyone who registers on the web site. **Info:** Brighton: 01273-605-789. London: 020-7729-6097. Or www.stickiton.co.uk

Call Yourself A DJ?

(Edge, 126 Lower Parliament St, Nottingham). Guest DJs each Thursday with residents playing house and garage. Send all demos / CDs to PO Box 6333, Nottingham NG1 3LG. **Info:** 0115-910-6880 or www.edgeclub.co.uk

DKY

(Studio 24, Calton Road, Edinburgh). Every Sunday, 11pm till late. The "club with one major difference, you bring the music! If you don't like what we play, bring along what you want to hear!". You get the picture. **Info:** 0131-558-3758.

1210

(Babaza, Royal Exchange Square, Glasgow). Showcasing young DJ talent between 8pm and 11pm every Thursday. **Info:** 0141-204-0101.





Here We Go!



We check out one PIY DJ's choice of vinyl

Mike Edwards, 26, spun at Decks Territory last December. "I've only played at house parties before and I wanted to see what strangers in a club made of my choices. I was pleased with the reaction, though. And Wayne and Fen were brilliant – really helpful."

Mike played:

Roger Sanchez – 'You Can't Change Me'... **Basement Jaxx** – 'Where's Your Head At' **Destiny's Child** – 'Get On The


Bus'... **Smokin' Beats** – 'Dreams'... **Kleptomaniacs** – 'All I Do' (Bump 'N' Flex Remix) **Shut Up & Dance** – 'No Doubt'... **KP & Envy** – 'Swing My Way'... **The Hackney Soldiers** – 'The Swing Tune'... **Agent X** – 'Decoy'... **Sticky** – 'Take That'

What Muzik reckons:

A staggeringly obvious first choice, but Edwards quickly redeems himself with the 'if all else fails' punk stomper 'Where's Your Head At' and a seldom played



pop nugget from Destiny's Child. From here on he can do no wrong, showing underground garage nous with 'Dreams' and sticking with the formula to the end. Sticky's 'Take That' sees Mike smashing it into the back of the net like a pro. Needs to change his name to something more credible like 'Judge Mike' or 'John Digweed', though.




SANKEY'S ASKS 'WHERE'S OUR HEAD AT?'

The much loved Goodgrief sign is missing and sorely missed. Last seen on Sunday December 2nd at Sankey's Soap, the totem was carried out as the club was in progress, but sources tell us that all present were 'too spangled' to apprehend, or indeed notice, the thief.

REWARD OFFERED!

There is a reward of a day out at Chester Zoo for anyone providing information that leads to the recovery of the Goodgrief head. If you have any information as to the sign's whereabouts, please contact Barry Bignose and Ben Spier on 07711-672-795.



The January sales

Timed to coincide with our 50 Best Albums Of All Time feature, and perfect for filling the gaps in your collection. Bring it on!

The Grolsch ads

Start overusing, "Schtoppp!! This [whatever it is] isn't ready yet!" now before it runs out next month

The word 'jazzual'

The new phrase for stuff that's somewhere in between jazz and being merely 'jazzy'. As in "Mmm... That's jazzuaaalll."

How High

Method Man and Redman's movie looks a corker. Basically, Red and Meth smoke some weed that makes them really clever, they go to uni... and hilarity ensues!

Vauxhall's Crash club

The home of high-octane house and the first credible gay London club since DTPM. Fit blokes, too

MACK

WACK

Ads ruining fave tracks

MOP's 'Cold As Ice' now linked to toothpaste, KOT helping flog Red Square before the vinyl's even released... Can't you stop whoring, just for a second?

Horrible facial fur

Mr Scruff, Ali B and Craig Richards go for the full-and-manly effect and get it so, so wrong

The big pub Jenga game on Hollyoaks

Nobody on the show appears to know how to actually fucking play it. Retards

'A Quiet Riot' compilation (PIAS)

"34 Tracks To Save Your Life", they're saying about this CD of no doubt 'soaringly melancholic' tracks by Nick Drake, Oasis and Sigur Ros. Ironic, given that Drake topped himself, while the other two would cause most rational listeners to follow suit. Goldfrapp's on it too!

MINISTRY OF SOUND'S NEW DJ BOOTH

With eight decks, six mixers and 70,000 watts of power, the new MoS booth cost over £50k. Here's what the club got for their money. . .

Laser control

Dictates and controls the patterns and graphics each night. £18,000

Denon DN M2300R twin record MD control

The MiniDisc mixer. Like the CD mixer, it dates from 1999. £1021.27

Technics SL1200

Six of the eight decks are 1200s. MOS get through 50 a year, retiring them after a single service (opening one up means undoing 27 screws, making it uneconomical to service each one repeatedly). £380 each

Site of the old booth

Empty now, but a portable, two-deck set-up is available.

Can of Coke

Left in the booth by CJ Mackintosh (who never drinks booze when spinning). £1.90

Stanton STR8-100

A Stanton digital output lets DJs work digitally-based magic (eg pitch-shifting, key transposition) with vinyl, and they play at 78rpm too. Bonus. £539

Out of shot. . .

A number of other mixers, including a Soundcraft D-Mix 500, Soundcraft D-Mix 1000, and an Allen & Heath XONE 464. All these can be swapped with any other on the desk (some DJs request a particular model). In the old booth, Boy George once demanded five mixer changes in 15 minutes. His headphones were faulty.

Rane MP24 mixer

Used since the club's first day in 1991, the use of US manufacturer Rane embodied Ministry's 'London version of a New York club' mission statement. Linear faders (as opposed to US rotaries). £949

Rane MP2016 and XP2016

The serial number's a homage to the Urei 1620, though this was made in 2000. Top: MP2016 (a stripped down mixer). Bottom: MX2016 (or FX section). The old skool rotary faders front cutting-edge technology. Retains the sound and feel of the Seventies desk without the clunks of the original. £2,075

Martin Audio S218 Sub Bass Monitor

Speaks for itself. £1,585

FX rack

Used for live performances. Options include: Yamaha SPX-990 (multi-FX unit); Rane VP12 (voice processor); Rane DC24 (dynamic controller); Talent Booster and Rubbish Filter (ha ha!). £1,600

Pioneer CDJ 1000

State-of-the-art CD player. Slots into any record deck holder. £795

Stanton 680HP cartridges

Each cartridge replaced monthly, each stylus replaced weekly. £99.95 each / £28 each



Mirrorball

Supplied by Batmink and replaced three times a year.

Martin Black Line F-15 monitor speaker

The booth monitors play out in DTS 5.1 audio format as well as conventional stereo.
£939 each

FYI: '5.1' = Five channels of full range and one of sub-bass (a system used in cinemas to make helicopters fly overhead). Needs a digital format to work – vinyl won't allow for much more than traditional stereo.

Dancefloor

Receives a monthly strip and revarnish.

Creek Audio DI (Direct Injection) boxes

These allow most replay formats (CD, MD, reel to reel, etc.) to be 'patched' to the overall booth matrix – handy.
£120 each

Power connections

The mains power is put through a 'cleaner' to remove all 'spikes' (electrical interference). The sockets connect with the filtered supply.
£1.20 each

Pioneer DV939A

A DVD / Video CD / SA-CD (or 'Super Audio CD') player. MOS are 'future-proofing' and plan, in the next two years, to go multi-channel (ie 5.1 output, rather than stereo).
£850

Promedia 3 Way Active X-Over

Splits the main system into three frequency ranges just before output, allowing the DJ to tweak the EQ as the sound hits the 'floor'.
£439.50

IXOS DJ 1001 Headphones

Designed by MOS themselves, these have received rave reviews.
£110

Denon DN 2600F CD controller

The booth's dedicated CD mixer.
£766

Promedia stereo DTS-5.1 interface

Seamlessly converts 5.1 into stereo, or stereo into quasi-5.1.
£705

Rane MP44

This year's model and the freshest mixer in the club. As popular as the 2016.
£1,675

Urei 1620

Larry Levan swore by the Urei and there was one installed at Studio 54. This one has been at MOS from the beginning, but it's now a Frankenstein's monster of a mixer, built from three 1620s. Manufacture ceased in the Seventies.
£Priceless

BSS Soundweb 9088LL digital signal processor

Practically the only British product in the booth, but effectively its brain. Handles any output path, such as from deck to mixer to live broadcast. It can even control said broadcast. Capable of handling even more complex routing combinations than the London Underground system.
£3,225.40

Record Box

The original box that Lil' Louie Vega would stand on in the old booth. He'd find the new sloping design much easier to reach across.

A cigarette end

No it isn't. Smoking in the booth is absolutely forbidden at any time.

The New Olympus DM1 MP3 / Voice Recorder



The DM1 from Olympus is the first of its kind in the world, combining as it does a professional voice recorder and MP3 player. Coldcut's Matt Black checked it out for us. . .

Any cop? "Funnily enough, it's something I've wanted for a while – an audio sketchbook to record ideas for lyrics or melodies. It's pretty easy to use too."

Best feature? "It's small and portable, which is great: there's nothing more annoying than having an idea and not having a notepad with you. The management facilities make it really easy to access your stuff too."

And the sound quality? "It's decent MP3 quality, but I'll probably get a 128MB

card for it [about 120 mins' worth] for that extra bit of storage. 64 meg isn't enough room for a decent selection of music."

Any good for sampling? "It's optimised for the usual vocal range, but it's definitely not a sample acquisition device."

Drawbacks? "I'd like the facility to manage the music content from the

PC. If the DM1 is full up with music and I want to delete it and put on a bunch more music, I have to unplug it from the computer and delete the music manually. I couldn't work out how to control all the functions remotely from the PC, and that's something I think needs to be sorted out."

Will you use it again? "Definitely."



The Olympus DM1 is £299.99. Call 0800-072-0070 for stockists

Decade Raid February 1992

Digital Excitation 'Pure Pleasure' (R&S)

R&S keep cropping up in this section, and with good reason. They kick-started the careers of Joey Beltram AND Aphex Twin, invented the European take on techno and laid the groundwork for hard house with campy sinister hoover cuts like 'Dominator'. This was where they invented trance (sort of), and got involved in a bit of mildly amusing bother.

You see, the trancey chord sequence that forms the basis of 'Pure Pleasure' (which reached Number 37 in the chart) is also unmistakably the main riff of Toxic Two's more breaks-based 'Rave Generator' (which came out, rather unfashionably, on Pete Waterman's label and reached Number 13). This, apparently, is because the track started life as collaboration between Frank De Wulf and New York's Damon Wild. But as we all know, it's a thin line between 'collaboration' and 'queeny spat', and somewhere along the line there was obviously a bit of a difference of opinion.

Precisely who was in the right we may never know or indeed care, but the result was two very similar tunes, commercial success but mild cred-loss for Wild (Toxic Two) and artistic vindication for De Wulf (Digital Excitation), thanks to the wonderful bassline that he added to the 'Original Mix' of his version. His

track stands up extremely well today, anticipated Euro-trance's original incarnation by several years and remains one of the best produced, most genuinely hypnotic tracks of the era.

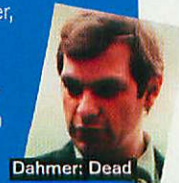
Digital Excitation went on to record the still underground but more widely known trance classic 'Lifetime Warranty' (check the 'Sax Anthem' mix – very tasty), which surfaced on React's recent triple CD retrospective. But this remains their best work, and another bona fide R&S classic.



Also this month in 1992:

American serial killer, cannibal and occasional necrophiliac Jeffrey Dahmer goes down for life (on Valentine's Day), convicted of murdering 15 youths. He was killed in the prison showers nearly three years later by a Christopher Scarver, fact fans.

The Maastricht Treaty is signed. This had something to do with Europe becoming more unified, and the standardisation of the length of sausages, or something. Michael Jackson jets to Africa (Kal Kal) to "visit schools, churches and institutions for mentally challenged children". Yeesh.



Dahmer: Dead

World DJ Day

Top DJs pledge their fees

PETE TONG, Sasha, Paul Van Dyk, Tenaglia, Sister Bliss and Judge Jules are just a few of the big name DJs pledging to donate their DJing fees for March 9th – World DJ Day – to music therapy charity Nordoff-Robbins. Superclubs Cream, God's Kitchen, Colours, Pacha, Lush! and Golden have also all confirmed their involvement, as have clubs and DJs in Argentina, Canada, Switzerland, Australia and USA. The fund-raising week kicks off on March 2nd and will culminate on the 9th with a huge number of events. Don't miss out – log onto www.worlddjday.com for updates of pledges and events taking place around the world. Muzik is lending its full support – more details of our event once we pull our collective finger out and sort it!



Snapshots

If you're wondering what that track is on the Red Square advert, then wonder no more. It's **Kings Of Tomorrow's** 'Young Hearts' and it's due for release early next year on Defected. The track's featured on Sandy Rivera's album ('It's In The Lifestyle') with vocals from Treassa Fennie. . . Post 'Suzuki', **Tosca's** Richard Dorfmeister and

Rupert Huber have brought out 'Honey': an album's worth of reworkings of their track of that name. On the remix duties are **Faze Action**, **Funky Lowlives** and **Organic**



Brancaccio & Aisher

Audio, among many others. . . On a similar tip, next from Credence is **Brancaccio & Aisher's** 'It's Gonna Be (A Lovely Day)'. A curious release for a duo whose favourite artists of all time are Jim

Morrison and Burt Bacharach. Remixes come courtesy of **Bedrock**, **Bini & Martini** and **Chris Lum & Jay-J**. . . **Subway** – aka Michael Kirkman and Alan James – are the latest signing to Nuphonic. 'The Subway EP', which features the jazzual 'Giving My Love To You', is released mid-February on – hey! – vinyl only. . .

(total income of individual)

relève odre

Further up

track

Journalists Godskitchen



the brand new album

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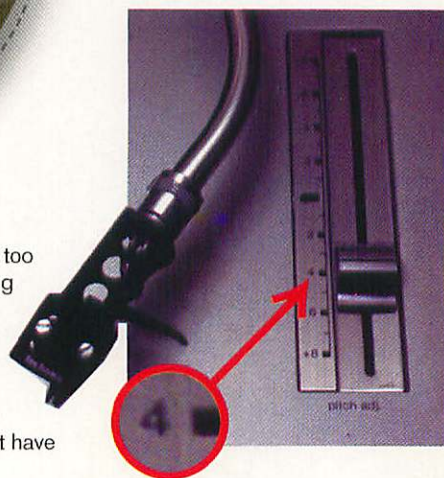
a seamless mix of godskitchen anthems
over 3 1/2 hours across 3 cds

featuring miss shiwa, james holden, popk, space brothers,
four strings, system p, ramirez, xpress 2, tall paul, mauro
picotto, terry bones and praga khan





a go at moving that slider thing at the side of your deck upwards as well as downwards. A little experimentation in the office has revealed +4 as the optimum position to lift your progressive vinyl masterpiece out of the flotation tank and into the top rank. And who knows – try starting a set at +4 and you may find you'd like to go higher. Who knows where it might lead. Join the +4 campaign today!



Muzik begs all prog house DJs: 'Smack Your Pitch Up'

Progressive house spinners, your attention please. Don't get us wrong, we love a bit of prog but sometimes it feels like we're dancing in treacle. When

you've had one Red Bull too many you need something with a bit of zip to go with your whump and whoosh: hence Muzik's +4 Campaign. Play your big, whumpy records by all means, but have

Designer Label **React Records**

Around for a hoary 11 years, React have always kicked popular dancefloor arse. Originally a mainstream dance music consultancy for Telstar, the label was set up by James Horrocks and Thomas Foley, with John 'The Source' Truelove's fabulous, Candi Staton-sampling 'You Got The Love' (1991) proving the perfect debut single. Their first compilation was the hugely successful, Belgian techno-oriented 'Reactivate'. By 1995, the success of subsequent editions of the 'Reactivate' series and Carl Cox's seminal double mix CD 'FACT' gave Horrocks and Foley the freedom to move away from their banging nu-NRG roots and move into compilation series like Dope On Plastic (trip hop), Artcore (drum & bass) and Café Del Mar (the chill out originator).

"We didn't think 'Café Del Mar' would sell anything," says James. "Now it's internationally famous." React also put two fingers up to the taste makers with their best-selling happy hardcore series, 'Bonkers'. 2002 will see releases from D'Juz (see page 31) and old school heavyweights Tenaglia and Rampling, as well as lounge and world music projects. Horrocks also has a 2002 comps shopping list that includes Sasha, Daft Punk and Basement Jaxx. He points out what, after 11 years, is obvious: "We just do what we want."



Snapshots

... Working the popular dance music formula of one slaphead and one hippyish geezer with a dodgy barnet, Bristolians **Starecase** (Paul Crossman and Al Watson) gear up for their debut album 'Firstfloor' with single 'Bitter Little

Pill'. The highly-fancied tune features vocals by ex-Spiritualised chap Sean Cook, and is out in February. You should also check out the Starecase remix of Beber & Tamra's 'You Wonder', out the same month. ... The **Chemical Brothers**

hit the road to promote their fourth studio album in March 2002 – 18th: Birmingham Academy; 19th: Portsmouth Guildhall; 21st: Manchester Apollo; 22nd and 23rd: Brixton Academy. ... **Jill Scott** has also confirmed five



Starecase, Yummy

UK shows, from February 13th 2002, kicking off in Glasgow. ...

Front Of The Box

Tunes to rinse

Gorillaz & D12: '911' (Parlophone)

Gorgeous pop-dub-hip hop with the Specials' Terry Hall "aah-ee-aah"-ing like a good'un.

Mindprint: 'Hand Of God' (Silversonic)

A moody, swooshy, breakbeating killer of a tune from this new label.

DJ Maxximus: 'Mercedes Bentley Versus Versace Armani' (Warp)

It's a mad ill bass monster, and it's getting props from all corners of the Muzik camp.

Basement Jaxx: 'Get Me Off' (Hi Octane Mix) (white label)

This Tom Stephan mix will take you straight to high octave heaven. Sex is back on Britain's dancefloors, at last.

Jon Creamer & Stephane K: 'Addicted To Bass' (Puretone)

New York duo's tech-nod to 'Bushes'. Who said prog has no sense of humour?

Peter Bailey 'U Need It' (Harlem)

Saeed & Palash remix the second salvo on this tribal-ish house imprint.

Back Of The Boot

Tunes to flush

Live Element 'Be Free' (Strictly Rhythm)

A Toy Town vocal with a hook nicked from Belinda Carlisle's 'Live Your Life, Be Free'. Shit.

Wu Tang Clan 'I Got My Uzi Back' (Epic)

The Clan's weedy one-sample first release from their next album. 36 chambers full of shit.

Sneaker Pimps 'Sick' (Tommy Boy)

Pompous nonsense with sub-Faithless lyrics from the indie dance never-rans. Like the shittiest page in the shittiest chapter of The Big Book Of Shit.

SJM Concerts by arrangement with Helter Skelter present

FAITHLESS

March 2002

Wed 13 **WOLVERHAMPTON** Civic

01902 552 121

Thu 14 **GLASGOW SECC**

0141 339 8383

Sat 16 **MANCHESTER E.N. Arena**

0161 930 8000 / 0161 832 1111

Tue 19 **PLYMOUTH Pavilions**

01752 229 922

Rescheduled date, original tickets from 11/12/01 valid for this show

SOLD OUT Wed 20 **BRISTOL Rock**Thu 21 **NEWPORT Centre**

01633 662 666



Tickets £17.50adv. except London £19.50adv. (subject to booking fee) 24hr cc hotline 0115 912 9000 or buy online www.gigsandtours.com
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SOLD OUT Sun 24 **CAMBRIDGE Corn Exchange**

Rescheduled date, original tickets from 13/12/01 valid for this show

SOLD OUT Mon 25 **SOUTHAMPTON Guildhall**

April 2002

Rescheduled date, original tickets from 14/12/01 valid for this show

SOLD OUT Fri 12 **LONDON Brixton Academy**

Rescheduled date, original tickets from 15/12/01 valid for this show

SOLD OUT Sat 13 **LONDON Brixton Academy**

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24hr cc hotline 0115 912 9000

www.gigsandtours.com: Exclusive live announcements and priority booking

Videos



"HELLO?! What? I'm with Vinnie Jones? What? No, he's rubbish!"

Swordfish

Director: Dominic Sena
John Travolta, Hugh Jackman

With a plot involving terrorism, super-hacking, a corrupt Washington senator, 'human bomb' hostages and an armoury of guns to make Dubya green, *Swordfish* is a glossy, violent, and mostly over-acted paean to corruption that feels, post September 11th, rather distasteful: a bit like watching a snuff movie. Travolta provides the good acting, Halle Berry provides the curves, and Christopher Young, Andy Gray and Paul Oakenfold provide the (excellent) soundtrack.



Seduction, Russian style

Solaris

Director: Andrei Tarkovsky

A bit of bleedin' kultaah for all you dance music hoolies. The late, great Russian master Tarkovsky drops three hours of cosmic meditation as scientists on a space station are confronted with physical manifestations of their repressed unconscious. Mesmerically slow and dreamlike, with an original ambient soundtrack by Eduard Artemyev. Fantastic.

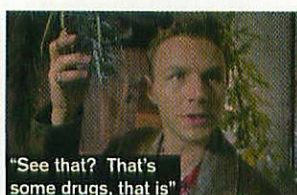


"Ouch"

Battle Royale

Director: Kinji Fukasaku

Fed up with teenage delinquency, the government passes the Millennium Education Reform Act. This involves kidnapping a school class, taking them to an island and forcing them to kill each other, game show-style. A biting and visceral cultural satire, this also has lots of Japanese schoolgirls murdering each other. All bases covered, in fact.



"See that? That's some drugs, that is"

SW9

Director: Richard Parry

With a subplot mawkishly dissecting the rise of middle class culture and a soundtrack directed by Dave Pearce, the only treat in drugs 'n' clubs flick *SW9* is Mitch (Mark Letheren). He accidentally absorbs 100 trips' worth of California Sunshine, turning in a world class 'ripped to the tits' performance that'll take your mind off the accompanying damp wool.

Games



Too much perspective?

Rez

PlayStation 2

You've had the shoot-'em-up and the beat-'em-up. Now here's the world's first, er, music-'em-up. *Rez* is an old school shoot 'em up, but when you blow something up it releases sounds that build unique tunes – a bit like the way Hi-Gate put their records together. Luckily the tunes on this game come from the likes of Adam Freeland, Coldcut and Ken Ishii. Awesome stuff. And yes, it's so-called thanks to Underworld's 'Rez'/'Cowgirl' mix, which was used to create the concept and invent the game.



"One, you lock the target..."

Headhunter

PlayStation 2, Dreamcast

Sadly not a game based on the song by Front 242, this is more of a Metal Gear Solid sneakathon. You play Jack Wade, a motorcycle-riding government agent cruising futuristic LA in search of a murderer. Light relief is provided by Robocop-style satirical TV ads and a range of hardcore weapons – handy when all that sneaking about gets tedious.

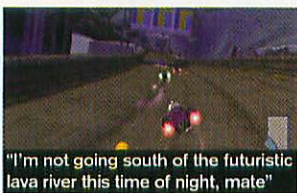


S Club 7: The Next Generation

Space Channel 5

PlayStation 2

Somewhat poorer than our terrestrial Channel 5 (lacking as it does Home And Away and Helga's Erotic Journey), this TV station seems to be anchored solely by a Janet Jackson-strutting news reader. It looks fantastic, but the gameplay is effectively Simon Says with dance moves, and some of the Jap Pop really grates. Hang on to the receipt.



"I'm not going south of the futuristic lava river this time of night, mate"

WipeOut Fusion

PlayStation 2

The game with the trendy soundtrack arrives on PS2... complete with trendy soundtrack. Expect FSOL, BT, Timo Maas and Plump DJs, plus the customary Orbital tune ('Funny Break' this time). That aside, it's futuristic racing as usual, with more dazzling weaponry, and the option to soup up your hovercar into the ultimate 25th Century penis extension.

Web sites

For: Many, many things...



Sound Effects Library

A massive range of downloadable samples – everything from wolf howls to rocket ship lift-offs to big, slamming metal doors. A year's subscription is pretty hefty, but you can buy cuts individually and some are free. www.sound-effects-library.com



Rap Network

Catch exclusive interviews (many streamed), mixes, and hip hop news at this US site, as well as a bluffer's guide to building the ultimate classic hip hop collection. The flashy-but-smooth design is pretty 'mack' as well. www.rapnetwork.com



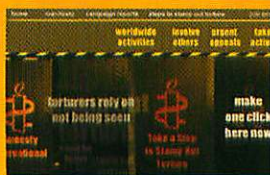
Deep House Music Page

Downloadable or streamed DJ sets from some huge names. Lil' Louis in Chicago in 1990? Farley Jackmaster Funk in 1988? Listen. Memorise. Pretend you were there. Check the great archive of old snaps and flyers too. www.deephousenetwork.com



Salvia Divinorum

Start your year right by scoring yourself a fat cutting of this psychoactive Mexican plant. Dry out and skin up for a brain-bitz that's a few notches more fun than the best chronic you've ever got crunked on. Apparently. www.gnosticgarden.com



Amnesty International

Assuage all post-Xmas excessive consumption-related guilt at Amnesty's superbly designed site. You can sign petitions on a range of issues while you're there (click on Campaigns). www.amnesty.org

words KATE HODGES



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Iz & Diz
Dave Congreve

Rm. 2 /

Eddie Richards
Pure Science (Live)
Dave Mothersole

Rm. 3 /

Different Drummer
Soundsystem:
DJ Dick & Tweed (Rockers HiFi)
Adam Resan
Frankie Valley

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Rm. 1 /

Crais Richards
Ralph Lawson
Tyler Stadius

Rm. 2 /

Paul Daley
Terry Francis
Detroit Grand Pubahs (Live)
Jonathon Cooke

Rm. 3 /

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Kelvin Andrews
Danny Donnachie
Jam D Bongso

2 February

Rm. 1 /

Tyrant:
Crais Richards
Lee Burridge
Hipp-E & Halo

Rm. 2 /

Terry Francis
Intec Records Presents:
Trevor Rockcliffe
DJ CI

Rm. 3 /

Swazak 5th Birthday Party

9 February

Rm. 1 /

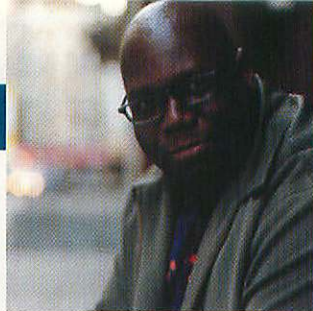
X-Press 2
Bill Brewster

Rm. 2 /

Paul Daley
Sven Andersson (Live)
Adam Freeland

Rm. 3 /

Nuphonic Records:
Maurice Fulton
Dave Hill



Coxy's Big Column

Hanging on the coat tails of techno god Carl Cox

GLASGOW'S SLAM have had a great year. With the success of Funk D'Void's 'Diabla' on their Soma label and their own 'Alien Nation' album, they've really been firing. They've been playing a lot of our label's music at their club night, so they asked myself and DJ C1 to come and do a four-deck soundclash with them at The Arches. It's usually hard enough with just two DJs trying to bounce off each other, but it came off brilliantly. It was all totally spontaneous, and we pulled a few rabbits out of the hat. A total roadblock and a legendary night.

Back in London, I played a six-hour set at Fabric. I've said it before and I'll say it again, this is a club that's really stuck to its guns. Their line-ups are second to none, and the clarity and definition of the sound shows how much trouble has gone into perfecting the system. One hour after the doors opened the place was full to capacity, and once people got on the dancefloor they simply stayed put. Until 8am! It felt like the early rave vibe all over again.

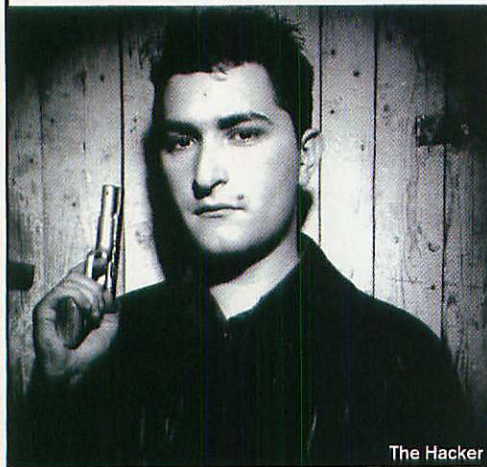
Then it was off to Middlesbrough for a quick visit to Sugar Shack (still one of the most incredible clubs in the area), then over to Holland to a venue called The O Theatre in The Hague. I was there to celebrate the birthday of Johan Cyber, a good mate of mine who runs the Cyber label and the Cyber shop. People like Sasha and John Digweed have been playing a lot of his stuff recently. Anyway, this place is slowly becoming as important as Cream in Liverpool, and the two DJs that were playing before me – Steve Rachmad and Michel de Hey – are the leading DJs in Holland at the moment. Definitely names to watch.

www.carlcox.com

Carl Cox

Carl's Top 10

- 1) The Hacker Nothing Lasts (Remixes) (Missile)
- 2) Carl Cox Ain't It Funky Now (white label)
- 3) Jakatta Ever So Lonely (Remixes) (Rulin')
- 4) Rob Mello Featuring Cecile Fantazise (Classic)
- 5) Jon Carter Everlasting Love (Bugged Out!)
- 6) Mumps Mechanisms M-P (Tortured)
- 7) New Order Someone Like You (Funk D'Void Remix) (ffrr/London)
- 8) Groove Creator Tribal Drumz (white label)
- 9) Vince Watson Friction (Bio)
- 10) DJ Nukem Versus Chab Wanted (Cyber)

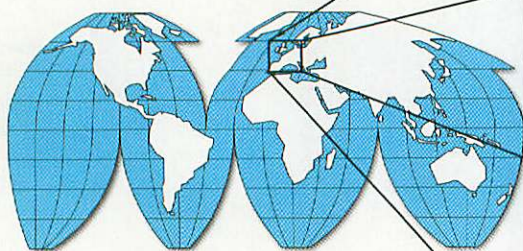
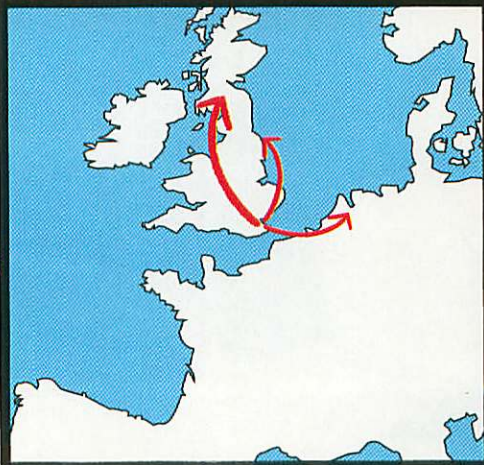


The Hacker

Coxy's Stats

This month, Carl travelled up to Glasgow to play with Slam, then back to London for Fabric. After a quick jaunt to Middlesbrough he flew to Holland, then headed back home where he holed up in his studio once again.

In all this month, Carl has covered 1,894 miles, taken six flights and lost a toothbrush, which eventually turned up at the bottom of his bag but was by then a bit too grubby to use.



Spit it out

"I could go round being myself. It was nice to go out somewhere without hundreds of photographers waiting for you to hit them! I was in Space and I managed to relax and do my own thing without people paying too much attention. . . I burned that dancefloor up. I absolutely demolished it"

Twatcock Jay Kay on Ibiza, making too much of himself as usual

"I know all about them, because I've got Battersea in my soul. I've got '21 Per Cent' in my home library"

Erstwhile Tory MP and Countdown Dictionary Corner don Gyles Brandreth on So Solid Crew. Word!

"I wake up, shit, sleep, eat, piss, talk, shit, know what I mean? Dream about getting pussy. . ."

Ghostface Killah: Renaissance man

"He's like that kid that you sit next to in school who punches you in the arm, and you punch him back, and then he cries to the teacher 'He just hit me!' and starts bawling, and you have to go the headmaster after he started it all"

Orbital's Phil Hartnoll didn't enjoy his US tour with Moby too much, then

"Like a guy whose album is the sound of him sawing his limbs off with a rusty spoon. . . And he only makes four albums – one for each limb"

Steve Mason of the Beta Band on new directions in music he'd like to hear



Mason: Odd

FABRICLIVE.



FRIDAY 18TH JANUARY

ROOM 01:
DREADZONE (LIVE)
JAMES LAVELLE
STANTON WARRIORS
DEADLY AVENGER

ROOM 02:
KRUST
ANDY C
GROOVERIDER
ADAM F
OPTICAL
ADDICTION
MC GQ & MC MC

ROOM 03:
FUNKIN PUSSY SOUND SQUAD

FRIDAY 25TH JANUARY

ROOM 01:
A NIGHT OF TRUE PLAYAZ
DJ HYPE
ZINC
PASCAL
ANDY C
FABIO
BROCKIE
RAZOR
MCs GQ, FATS & AD

ROOM 02:
SCRATCH PERVERTS
THE MIXOLOGISTS
JOE RANSOM

ROOM 03:
ZINC (OLD SCHOOL BREAKS SET)
ALI B

FRIDAY 1ST FEBRUARY

ROOM 01:
JAMES LAVELLE
PLUMP DJ'S
ALI B

ROOM 02:
FABIO
PESHAY
DJ DIE
ADAM F
J MAJIK
KENNY KEN
WAX MAGIC
MC'S DYNAMITE, MOOSE & GQ

ROOM 03:
JOHN PEEL

FRIDAY 8TH FEBRUARY

ROOM 01:
UNKLE
SCRATCH PERVERTS
FC KAHUNA

ROOM 02:
KRUST
ANDY C
TEEBEE
RAY KEITH
NICKY BLACKMARKET
PROFILE
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SCOTT HENDY
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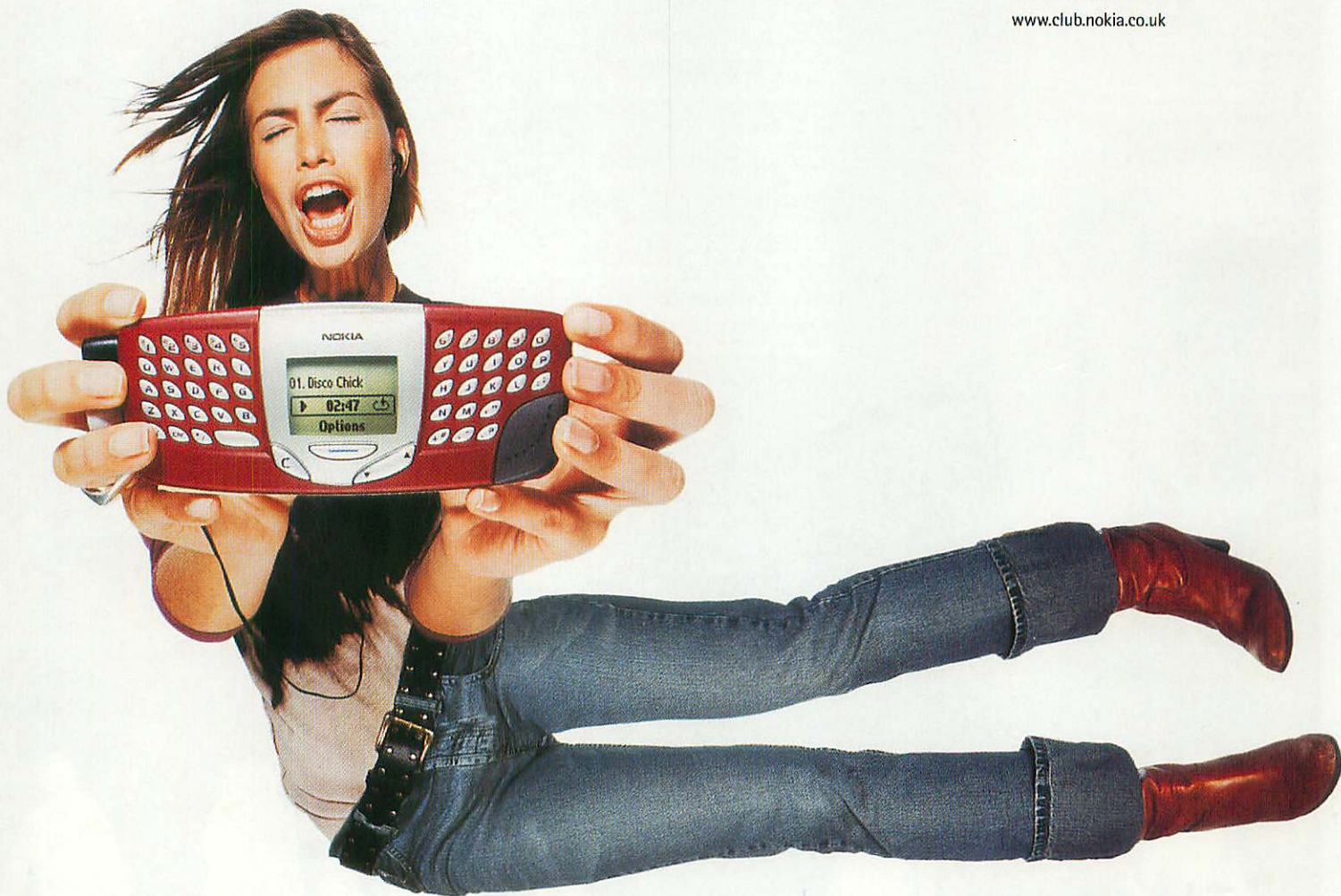


Looks weird.
Sounds great.

NOKIA
5510

The new Nokia 5510 doesn't look much like a personal stereo. It doesn't really look like a phone either. But it's both and a lot more: a text machine, games, WAP browser, FM radio and a digital music player. Sounds great, doesn't it?

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NOKIA
CONNECTING PEOPLE

Saints & Sinners

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

The Saints



Pete Tong

Well, there's no one more surprised than us, frankly. There we were, taking Tongy for some miserable, Scrooge-like, cardigan-sporting grandad, and what happens? Britain's best-loved jock suddenly develops a keen sense of humour – displayed here at Lotus in New York. Coming up next month: Oakley in deely-boppers and those huge sunglasses you can get.



DJ Touché

Touché's certainly hit pop paydirt: Kylie has invited the scratchmeister to DJ on her next tour. "I s'pose it would be a laugh to dress up every night with Sellotape wrapped round my head," he told Muzik – apparently that's a reference to La Minogue's latest promo. He hadn't actually said yes at time of going to press, although clearly he'd be silly not to.



Gilles Peterson

First spotted in Singapore's Velvet Underground consuming half a tray of apple vodkas, among various other sniffers, the irrepressible Peterson was later observed at the hotel poolside in trunks at 4am, glass of wine in hand, alongside a so-drunk-he-couldn't-see Mick Wilson of Parkes & Wilson, a ditto DJ Pippi, and two of Pacha's finest podium dancers.



Richard and Judy

Daytime telly's King and Queen have moved their thought-provoking show to 'trendy' Channel 4. When it came to a new theme tune to reflect this, there was clearly only one man who was sufficiently 'down' with 'da yout': the original 'Crasher kid, Judge Jules. Unlike the channel-hopping couple, however, the Highgate-dwelling millionaire WON'T budge.



The Security at The Cross

Hats off to the doormen at London's The Cross and their flagrant opposition to career-oriented facial recognition skills. When internationally renowned DJ Fatboy Slim pulled up in a limo, the Door confronted him with a blank, "Can I help you?". "I'm just here for the party," shrugged the modest Norman. He did eventually get in free, mind.

The Sinners



Steve Coogan

Zoe Ball's birthday meant the Cooks had 'a bit of a do' at their house. Guest Steve Coogan apparently misunderstood the nature of the party, and as the rest of the throng sipped cocktails, Coogan... Well, we hate to tell tales. Let us simply allow the words 'jacuzzi', 'naked', 'weeing', and 'quite big, actually' paint their sorry picture without further embellishment.



Casualty

The British very, very, very poor man's ER inadvertently leapt on the old skool bandwagon in December, featuring an appearance from a 'DJ Slipmatt' – apparently oblivious to the existence of a non-fictional jock of that name. His ailment – a painful combination of cock caught in zipper and progressive deafness – was undeniably funny though.



Thomas H Green

Muzik's Thomas H Green turned serial offender in Singapore at and around the Zoukout beach festival (see page 52). Crimes include: lascivious on-stage dancing, MCing uninvited over DJ Pippi's dawn set, wantonly smashing raw eggs over himself in a hotel lounge, and rowdily accosting breakfast-eating Japanese tourists. Very naughty.



Tim Pearson of Feel

The Preston promoter's appearance on The Weakest Link was a study in cringe TV. Dubbed 'Trendy Tim' by Taff-baiting host Anne Robinson, he said that "Yabba Dabba Doo!" was Yogi Bear's catchphrase. Finally, on being voted off, he blew a kiss at Robbo, and so had to take the Walk Of Shame twice, as such a thing is apparently unbroadcastable.



Oliver Warp Brother

Prog technomonger Olly was DJing atop a float at a German dance parade the other day when the heavens opened and began pissing it down. In an effort to calm his fear of electrocution-by-hi-fi, the highly conductive Oliver threw back half a dozen vodka Red Bulls, falling off the back of the back of the lorry as a result. It would've been safer to be zapped, surely.



Steve Lawler

If there was any doubt that Lawler is 'a friend of Danny Tenaglia', consider this. The Brummie has a new club called Harlem Nights. He's suspiciously fond of playing marathon sets. And he's just bought a 'Manhattan-style loft apartment' (in Birmingham). Luckily for Lawler – and the laydeez – he hasn't started to look like his idol (yet). Sorry, Danny.

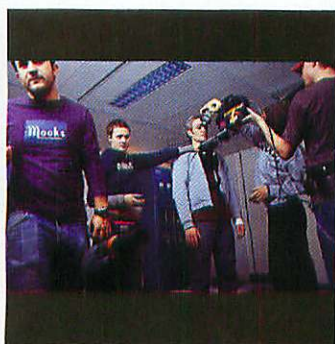
Grass up a misbehaving celeb! We want to know who's been getting it on and who's been screwing it up. You get the satisfaction of seeing virtue rewarded and vice punished, and we'll even give you a credit in the mag, guaranteeing maximum props from all your friends and family. So keep 'em peeled, and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



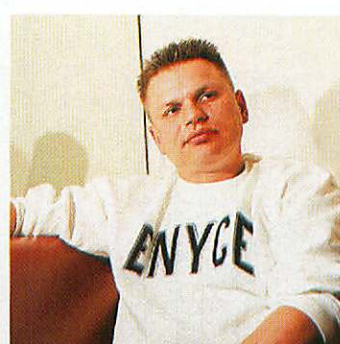
MAAS DESTRUCTION

Muzik dodges arty debris
on the set of Timo Maas's
new video and gets the
low-down on his
forthcoming album

TIMO MAAS LOU



"The new album is a very, very intense smokers' album"



Ow. Jeeesus. Shit! Ow! Muzik cowers under the volley of rusty tin cans and general urban detritus that's hurtling towards us. "Cut!" howls the director. Thank God for that. We're underneath London's picturesque Hangar Lane Gyratory system, alarmingly early in the morning, in the middle of winter, to watch the video shoot for Timo Maas' latest single, 'To Get Down'. Frankly it's not as glamorous as we'd hoped it would be, and we seem to be getting in the way.

After some grovelling apologies, we eventually find a convenient place to lurk. This time, thankfully, it's behind the cameras and away from the huge industrial fans responsible for launching the barrage of spent drinks containers and old newspapers (Guardian's G2 section mainly, for some reason), down a dark, dank subway and into the bodies of the lucky thespians being paid to take a battering.

This isn't the end of their worries, either. When filming moves into an eerie, deserted office block, director Richard Fenwick continues to give every indication of being something of a sadist. He straps a portable camera to a member of dance troupe Random's chest and laughs maniacally while the poor man is not only knocked from pillar to post by the brigade of industrial fans surrounding him, but also blasted with a garden leaf blower.

Timo, not being a man who enjoys seeing physical cruelty meted out to defenceless practitioners of contemporary theatre, is not here. He's beaver away in his studio in Hanover on a remix for miserabilist rockers Garbage. Not to worry though, we'll catch up with him later. In the meantime, we content ourselves by having a doughnut-eating competition with Maas' publicist and



playing with the star of both the video and Timo's forthcoming media blitzkrieg, Crystal Lan. She's quite possibly the cutest eight year-old ever spat into existence and is serenely oblivious to all the frenzied action taking place around her.

It's a frenzy that admirably reflects the breathless punk-funk stomp of 'To Get Down'. With a megavolt electric guitar riff that would put Slipknot to flight, it's three minutes of amphetamine-fed sonic brutality that will find itself pretty snug at the upper end of the Top 40 when released at the tail-end of January. Since Timo's remix of Azzido Da Bass' 'Dooms Night' doesn't really count – Maas only received a £1,000 flat fee for his work on that – it will also, we reckon, be his first major pop hit. Although when we suggest this to Timo a couple of days later, the ebullient man mountain seems surprised.

"Really?" he gasps. "Do you think?" Taking a giant slug from his mineral water, Timo mulls the possibility over.

"Well, it is the track on the album that goes most in the direction we've been already and that people expect us to go. It is a little bit slower, but I don't care. It would be boring for everyone, including us, to just follow the recipe of songs like 'Übik'. But I would say the next singles are gonna

be a little bit more grown up."

When Timo says 'us', he isn't using the royal 'we' – although like Liz and family, he is German. In fact, he's referring to his studio partner and general man in the shadows, Martin Buttridge. As Timo puts it, "the product, 'Timo Maas' is a collaboration. We both used to work for a distribution company in Hanover. We smoked a fat joint together once and I asked him to do me a remix at the end of 1995. I was really happy with it, and a couple of weeks later we were asked to do something together and we produced the first proper Timo Maas single."



So is Martin happy out of the limelight? Does he sometimes feel he doesn't get the credit he deserves?

"Yes and no," deliberates the cuddly German. "I have to say to Martin, 'we are a team always, but I'm the guy touring. I'm the guy doing all the promotion and most of the business', but I wouldn't be worth a penny without him and I know he feels the same too."

Aww, bless. Speaking of touring, it occurs to Muzik that Hanover resident Timo Maas is not only shooting his video in Britain, his publicist, management company and record label (Perfecto) are based in London as well. Is he a bit of an Anglophile, or what?

"To go to England, for me, is just around the corner," Timo explains. "In this country everyone is just so open-minded. Everyone is up for your influences and in Germany it's a little bit harder. I feel at home here. I need to find a house in London, but it's a little bit expensive!"

What of the new album, due to be with us in April, then?

"I have no idea how it will go down," Timo confesses. "It's totally different from what people expect from us and goes away from the typical prog underground thing."

"It's a very, very intense smokers' album. But there are a couple of 4/4 tracks on the album, and when I play them in the clubs, people freak out, which is the most important thing."

Timo's obviously pretty proud of the album, which also features collaborations with Finley Quaye and Kelis. "It's the best record so far with my name on it," he smiles.

From the snippets Muzik has heard already, he's probably right. Good news for us, but very bad news for those who make their living appearing in pop videos. . .

Timo Maas' single 'To Get Down' is out January 21st on Perfecto



"'FANTASMA' was the first of my records to be released outside of Japan, and lots of people invited me to do shows, to do remixes. . ."

Very polite people, the Japanese.

". . . And I said 'yes' to all of them. Three years went by doing tours around the world, doing remixes, then last year I got married. . ."

Sat in the Kensington Hilton, Cornelius – or Keigo Oyamada as nobody in the west calls him – is explaining the lengthy hiatus that separated 'Fantasma' and his stunning new album 'Point'. Looking at his cute little pixie face, you couldn't imagine him saying 'no' to anyone, or indeed, 'boo' to a goose. In a certain light (admittedly quite a dark one) he looks approximately 20 years younger than his 32 years of age. But the nauseatingly talented singer/songwriter/producer is proof that nice guys can succeed, where less savoury characters flounder in the margins or have their UK tours cancelled. Not that he seems to give a toss either way.

"I don't care whether I'm seen as underground or mainstream or popular," he says through his equally charming interpreter. "If it sells that's. . . er, nice, but I'm mainly interested in making music and the feelings that music can stir."

'Point' should stir quite a few feelings. It's the first classic album of 2002 (do we get a prize for the earliest claim on that?), an eclectic whirlwind of sound with great tunes and mind-boggling 'how long did it take to do THAT?' production. In an era when stereo is seldom used to do anything more than suggest a static sound stage or for clichéd 'car driving past' tricks, the almost touchable sound of 'Point' is a revelation. When Cornelius says that "you can walk through the whole atmosphere of the music on the album," or talks of "making sounds that you can feel – wet sounds or dry sounds," it's no mere studio nerd's hubris.

What makes this more remarkable is that on 'Point', Cornelius worked alone apart from programmer Mishima, squirrelling himself away in the studio, writing and recording tracks as and when inspiration took hold. Many of the tracks have vocals, but as they're in Japanese, to gaijin ears, they act simply as another texture. So what is a song like, for instance, 'Smoke' about?

"It's like that feeling: [makes an exhaling, sighing sound]. The feeling that you get when you smoke tobacco or weed. It's also about me thinking about times I've been in the park smoking."

It's this intimate capturing of moments that makes 'Point' such a fascinating record – one man's fixations and passing fancies recorded for people to experience.

"I'm trying to pass a message with words and music as a whole, in an impressionistic sort of way," says Cornelius.

"There are feelings you can't express with words. It's like when you're talking to somebody and there's a crack between the words, where there's a little thought – that's what I'm interested in."

Cornelius

Japan's fastest rising son

raw talent

They're growing at an alarming rate and will soon be penetrating your earholes

JIM BARON, one half of Crazy Penis, didn't hear a peep from his mother for six months after he phoned her and told her the name of his new group. Apparently, it wasn't the sort of tag that a proud mum could share with her bridge circle. "She's always been a bit funny," Jim explains.

The blame for the name can be laid with Manchester chancers Paper Recordings, the record label that Jim and Chris Todd, the other half of the Penis, call home.

"A friend of mine had an old Latin American track called 'Loco Pinga' which means crazy penis, and we thought it would be a good name," sighs Chris. "We offered it to Paper and they made us use Crazy Penis, rather than letting us keep it in Spanish. But if it turns out we don't get onto Top Of The Pops,

we'll go for a name change." Jim and Chris were introduced by mutual acquaintances at Nottingham University. They soon discovered a shared fondness for knob gags and, more importantly, disco-ey house.

"Jim was already releasing stuff on a friend's label," Chris recalls, "and we decided it would be a good idea for us to put something out, so we collaborated on a tune that became 'Diggin' Deeper', which was picked up by Paper."

That was in 1996. The debut album, 'A Nice Hot Bath With... ', followed in 1998. The cover featured, naturally enough, three men in bear suits standing around in

"I was the camp bear with the fag"

a kitchen. "I was the camp bear with the fag," Jim remembers wistfully.

Crazy Penis have gone through changes since then, though.

"The first album was sample-driven, but we're now concentrating on trying to write stuff ourselves rather than nicking it from people," Jim confesses.

The Penis has also grown, with the arrival of vocalist Danny Moore.

"The new stuff is still on the funky soul tip as we love our disco and soul," says Chris, "but Danny adds a new kind of flava." If you want a taste of the new Crazy Penis, you should check the soul explosion of their new single,

'You Started Something'.

Danny swoons while a glitterball of sweeping strings and keyboard stabs spray the dancefloor with tiny specks of 21st Century disco funk. It's a devastating teaser for the as-yet-untitled second album due in May.

Crazy Penis are coming – and there will be no cock-ups on their road to glory.

'You Started Something' is out now on Paper. An album will follow in spring 2002

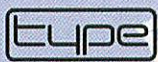
Crazy Penis

Readers: Why not write your own knob joke and stick it here?

words CARL STROUD



unbeatable times february 2002



Every Friday

admission £12
£8 before 11:30
members £10

room 1 - the deep end
miguel pellitero
malcolm duffy
justin ballard, laurent
roure & guests

room 2

harj
craig jensen
carlos francisco
spencer parker &
guests

room 3 - decade of dance

fat tony
stuart who?
dave rosen
mark westhenry

1st birthday party!

Sat 02/02/02

admission £15

room 1

chris fortier
ian ossia
jody (way out west)
paul louth

room 2

grooverider
(exclusive house set)
paul richards
lee ford

room 3

joe shanks
simon stuart

1st birthday party!

Sat 09/02/02

admission £15

room 1 - main room

seb fontaine
timo mass
future shock

room 2 - plastic fantastic

soul savers
oliver macgregor
enzo

room 3 - tunnel room

kelvin andrews
ali b

Sat 16/02/02

admission £15
members £10

room 1 - main room

judge jules
dj taka (protocol, tokyo)
luke neville
darren christian

room 2 - dusted

norman jay (resident)
2funky
gavin white

room 3

a little bit different!

an american renaissance

Sat 23/02/02

admission £15

room 1

trendroid (nyc)
john cowan (bliss miami)
nigel dawson

room 2

graham park
(5 hour set)

room 3

do-it-fluid

Sun 10/02/02

Valentine's party xx
admission £12/£10 with flyer

main room:

ralf (italy)
claudio basile (italy)
cosmo (nyc)

lounge:

oscar wilson
& vertigo residents

Sun 24/02/02

admission £13/£10 with flyer

special guest djs

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plus vertigo residents:

cosmo (nyc)
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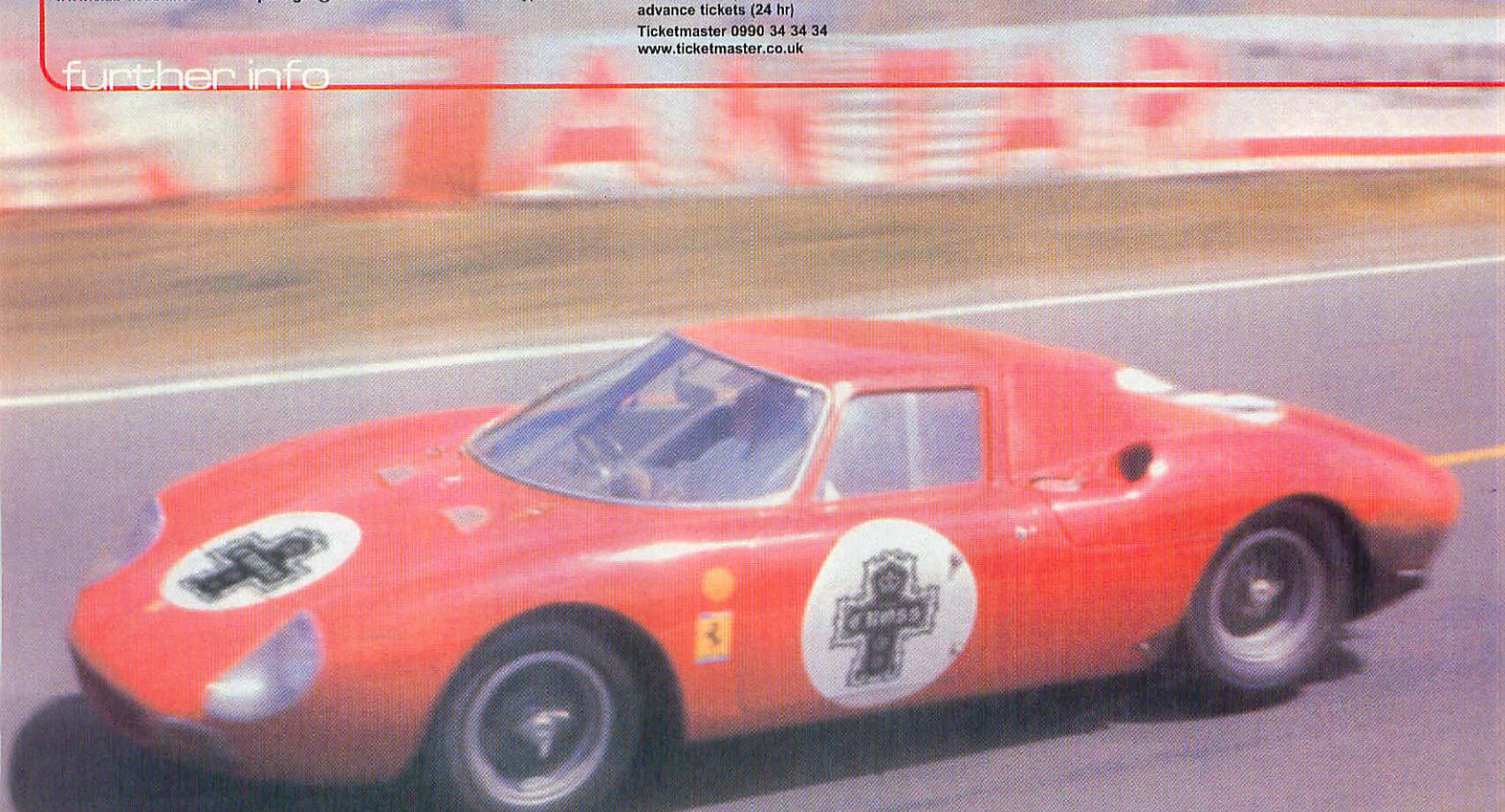
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D'Julz: "Heehong, heehong, moi phwa-phwa piooough pompte de la pompt" [possibly misheard]

rawtalent

D'Julz

Bass for your face: The French house DJ nouveau est arrivé

DOES THE WORLD really need another French DJ? Bien sur! Parisian DJ/producer D'Julz's 'Boxes' mix album takes the techno magic of Laurent Garnier, throws in a little of Layo & Bushwackal's house hypnotism and adds a dash of Low Pressings bass culture. The result is the best French export since this year's Beaujolais Nouveau. Or Cassius, if you prefer. Danny Howells and Josh Wink are already giving him major props and big love. The extremely polite (particularly for a Frenchman) D'Julz (né Julien

Veniel) keeps his ear finely honed by spinning five-hour sets at Bass Culture, his monthly night at Paris club The Rex. Not as inward-looking as some of his compatriots, he also has residencies in Amsterdam and Barcelona, thus ensuring that D'Julz is as comfortable with San Fran anthems like Dizzy's 'Grind' as he is with homegrown house by Chateau Flight et al.

"Some people say I play tech-house but I don't play one style," he says. "Records that touch me can't always be categorised. I like things with melody and emotions. I like bass-orientated grooves with

round and funky bass-lines."

In fact, D'Julz is a self-confessed bass junkie. Those bowel-quaking, heart-warming low frequencies are the key to his signature sound.

"Bass is really important," agrees the handsome Parisian. "The bass I use in my single ['Timeless Bass'] is very important to me, and I always like to put deep, dubby bass into my DJ sets."

D'Julz was originally inspired by a brief post-graduation sojourn to New York in 1993.

"Two weeks after I arrived, I gave the right tape to the right person at the right time and started playing at the very first New York raves," he recalls. He then spent 12 months playing at clubs like The Limelight

and The Tunnel. Easy, huh?

"I was bringing the European sound and that sound was exactly what they wanted," he explains.

His heart was elsewhere, though. "I was happy to play," he shrugs, "but I was having more fun going to The Sound Factory to hear Junior Vasquez, who was quite good at the time."

Quite good? "The Sound Factory was something legendary," he remembers wistfully. "I learned more going to hear Junior Vasquez at The Sound Factory than playing at raves myself, I think. There was nothing he wouldn't try out. Although he's playing shit now!"

'Boxes' is out now on React. The single 'Timeless Bass' is out now on 20:20 Vision



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Secret Cinema

Widescreen Dutch techno bod cracking the art of album writing

"IT'S A MIXTURE of songs from the past seven years, so to me it's not really an album, but more like a collection of songs," says Jeroen Verheij of his debut album as Secret Cinema, 'White Men Can't Funk'.

A collection of songs it may be, but it's a bloody good one, marrying some of the best moments from Jeroen's extensive back catalogue with 11 spanking new tracks. Well-established hits like 'Timeless Altitude' and 'Back Track' rub shoulders with

full-on techno brainbusters, before giving way to some more downtempo moments. It's these downtempo, beautifully melodic tracks in the middle section of the album that show how far Jeroen has developed as an artist.

"I like to try and make more musical stuff now," he says, "I think it gives a track a different spirit. Those loop records . . . you play them for two weeks

and then throw them away. They don't stay in your head. When it's more melodic people, remember it."

Very true. One more thing though, what's with the title?

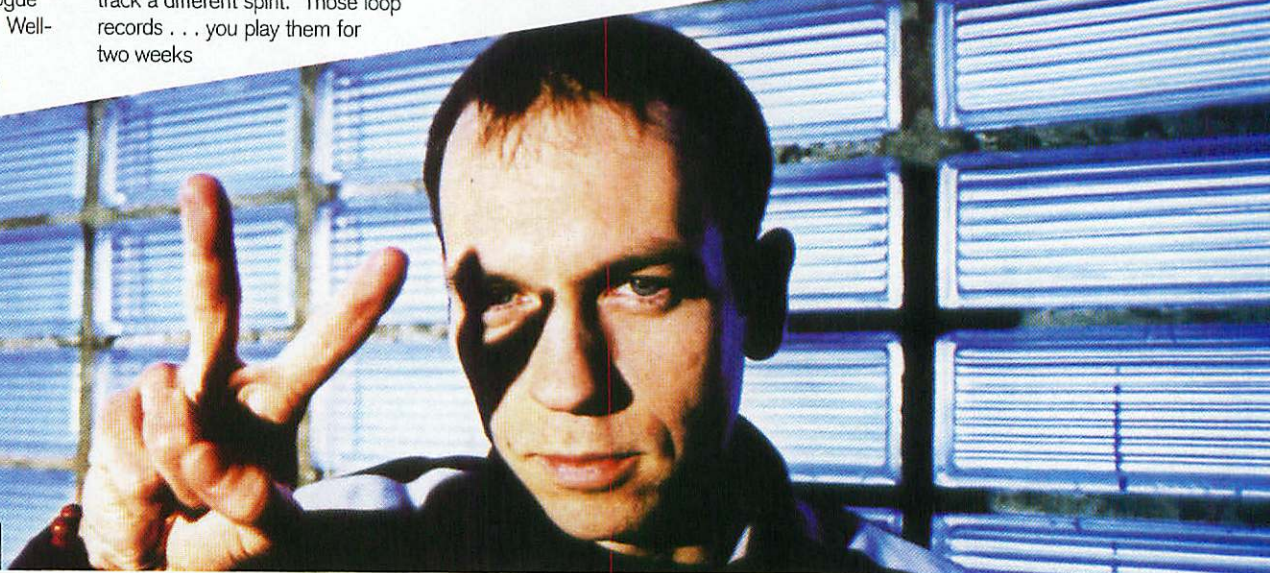
"It's a little joke. I go to the cinema a lot, and the film White Men Can't Jump gave me the idea for the title. It's because even though

the Woody Harrelson character can't jump, he can play basketball really well. So I'd like to prove that white men definitely CAN funk."

'White Men Can't Funk' is out now on EC

words DAVE MOTHERSOLE

Secret Cinema: "Admit I'm funky or I'll poke your eyes out!"



words THOMAS H. GREEN photo ROBERTO POLITI

rawtalent

Jolly Music

Electro androids in 'nice tunes' shocker!

WHAT DO you get if you take a bit of Herbie Hancock, blend in some Seventies Moog albums, add a few teaspoonfuls of Giorgio Moroder and a sprinkling of early hip hop, then flavour lightly with essence of Dario Argento horror film soundtrack?

We have absolutely no idea, but Jolly Music probably do. The Roman duo of Francesco de Bellis and Mario Pierro, having spent years as the underground electro/electro-pop unit Mat101, found they had a backlog of material that didn't fit their usual guise. Hence Jolly Music and their album 'Jolly Bar' which was released without fanfare at the end of last year, a hotch-potch of funky

uptempo material with milkman-whistleable tunes. It's now being remodelled and re-released in the wake of interest in their charming 'Radio Jolly' EP.

"We don't like the commercial progressive house scene in Italy," explains Mario, the English-speaking half of the outfit. So why have they remixed Spiller's latest, 'Cry Baby'? "It was fun to do something so unexpected," he laughs. "We're so not part of that scene."

An amended version of 'Jolly Bar' will be released shortly on Nature

Jolly Music:
They're from Italy



rawtalent

Bad Company

Multi-cultural junglists
gunning for Renegade
Hardware's frown crown

DARREN WHITE, one quarter of Bad Company – Renegade Hardware's only rival for the title of Makers Of The Most Evil Drum & Bass Imaginable – is sadly not chainsawing up his neighbours over a few pipes of crack when Muzik gets through to his mobile phone. He isn't even locked down in the studio creating sonic venom such as 'Planet Dust', 'The Fear', 'The Pulse' or 1999 opening salvo, 'The Nine'. No, Darren's busy in Hampstead, sounding very cheery and buying a woolly hat because, "Well, brrrrr, it's getting cold, innit?"

Presumably, then, he's wrapped up tight in one of those puffa jackets the size of a small car which are so de rigueur in the drum & bass community?

"Nah," he replies. "They're so Nineties. 2002 is all about simplicity."

Darren, along with Jason Maldini, Dan Stein and Michael Wojcicky comprise a production unit whose ethnic origins (Jamaica, Italy, South Africa and Poland respectively) are as intricate as their music is mental. Named after 2000 AD comic's intergalactic commando unit, Bad Company have one critically lauded

album ('Inside The Machine') under their belts, and are currently pushing a double CD which compiles their 'Book Of The Bad' EPs.

"I don't know if it's an album really," says Darren self-deprecatingly. "Wait till later in the year for that ['Digital Nation'], and for the live shows – they're going to be something."

The group is determined to "push the boundaries". But we have one

final question: who's the hardest, the nastiest out of you lot and Renegade Hardware?

Darren pauses a moment. "We're bad and angry," he laughs. "Katie who runs our label is the hardest. Renegade Hardware? In a celebrity death-match we'd knock 'em out." Fight! Fight! Fight!

'Book Of The Bad' is out now on BC

words THOMAS H GREEN

rawtalent

Bushy

Late convert to acid house licks the new Brighton rock

"I ARRIVED in Brighton in 1989 with a very dim view of house and indeed any music made just using technology," explains Jim Bingham, aka Bushy. "Johnny Reggae and I came from Portsmouth with the intention of making our band a success. I worked in a club called Savannah's and couldn't understand why all these sweaty, mingin' people were just drinking lemonade. This was just after the acid house thing. To cut a long story short, within a month the band has split up, Johnny had started DJing and I was buying drum machines – Brighton had us by the scruff of the neck."

15 years on, it still does. Johnny owns the Catskills record label, on which Bushy fires out breakbeat funk and downtempo fare such as 'Drop', 'Sqezy Soul' (ITV's Tuesday football montage music!) and forthcoming single 'Don't Mind If I Do', all of which will appear on his debut album 'Hiya' in March. The success of Catskills' artist Pepe Deluxe, thanks to the Twisted Levi's ad, gave Bushy, a self-confessed slow worker, extra space to attend to detail on his new album. Unlike some past efforts:

"God, you should hear my first record, 'The Spikeback EP'," he reminisces. "It's shocking! We've still got boxes of 'em."

Other than that then, and DJing with partner The Professor, what else does the Bush man get up to?

"Well, I used to indulge in outdoor kung fu, but these days I just stick to revealing my hairy arse, and I'm cutting down on that."

Probably just as well. . .

The single 'Don't Mind If I Do' is out on February 25th 2002. The album 'Hiya' follows on March 18th

words THOMAS H GREEN



fabric 01
Terry Francis

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February 2002 Winner



Neil: Has appeal

NEIL HARGREAVES

Contact: 07762-755159

Personal details: "I've been DJing for five years," says Neil Hargreaves, or DJ Hardgroove as he's occasionally known. "I've played at bars in my local area of New Barnet but I'm itching to play to a big crowd of drum & bass lovers!" Now living in Folkestone, this aspiring 23 year-old has moved down south to spread his wings.

"I want to get into production – that's my main aim in life apart from DJing," he says. "I'm planning to complete a DJ course on music production and take it from there."

And who inspires him?

"One man – Andy C," he says without hesitation. "Going to see him play at parties from the age of 18 was indescribable and the way he flips styles is incredible." With Brazilian artists in the ascendant, Neil knows that "there are fresh ideas in drum & bass now – there are so many ideas people don't hear. Drum & bass was the music I was into when I started... and I guess I haven't stopped!"

Winning tracklisting: John B – 'B-Mine' (Beta)... DJ Marky – So Tina Que Ser Com Voce (Movement)... DJ Red – 'Everything Has Changed'... Marcus Intalex and ST Files – 'Neptunes'... Calibre – 'U Make It Hot' (Creative Source)... DJ Marky & XRS Land – 'Unlimited Gold' (V)... Marcus Intalex & ST Files – 'Lose Control' (Metalheadz)... Calibre – 'Things R Re-Arranging' (Creative Source)... Suv & Surge – 'Snake Charm' (Full Circle)... Twisted Angel – 'Acoustic Cage' (Dread)... Total Science – 'Jungle Jungle' (Metalheadz)... Bad Company – 'Dogs On The Moon' (BC)... Suv Featuring Guy Calhoun – 'Nina' (Full Circle)... Total Science – 'Extra Curricular' (Advanced)... Quiff – 'Blood Money' (V)... J-Majik – 'Solarize' (Optical Remix)... Bad Company – 'Ladies Of Spain' (BC)... Ed Rush and Optical – 'Capsule' (Virus)... John B – 'When I'm Close 2 U' (Beta)...

Muzik says: Bedroom Bedlam's first drum & bass winner for a while is a Brazilian-tinged extravaganza that swerves through a variety of styles. Opening with the fluttering staccato soul of 'B-Mine' and sliding into the guitar-flecked groove of DJ Marky, this is a smooth mix equally at home revelling in summer magic as it is in darker, more experimental areas, avoiding the occasional blandness of LTJ Bukem and the noisy bastard shouting of Digital Hardcore.

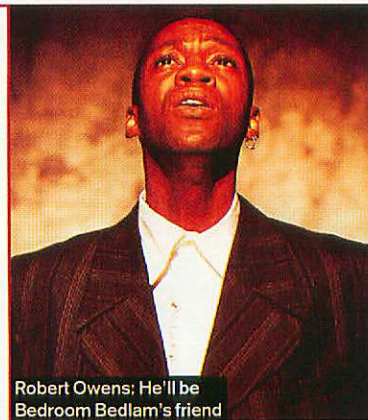
Hardgroove has found his own special niche – think Patife in a spin with Grooverider if you like. Or just think of it as a brilliant mix.

Runners-up

- 1 **Jim Wakeham** ('Dark Trance Mix' from Swansea)
- 2 **Taro Ito** ('Dancing With Mr Moonlight Mix' from Japan)
- 3 **DJ Lock-Up** ('Jump Up Breaks Mix' from Croydon)
- 4 **Nathaniel Dean** ('Electric Sky Church Muzik Mix' from Lancashire)

Bedlam News

Muzik is proud to announce details of Bedroom Bedlam's first ever world tour. Launching at the Miami Music Conference in March 2002, the tour will be visiting Europe, USA, South America, South Africa, Asia and Australasia. This ground-breaking venture will visit a new country or region and play between two and four gigs over one or two weekends with one A-list DJ and one BB DJ headlining the events. **Jay Cunning** and **Roberto Marroni** are confirmed for the Chicago leg and the Miami tour party will be hosted by **Joe Smooth**, **Kaay Alexi**, **Robert Owens** and a few high-profile surprises that we'll confirm over the following months.



Robert Owens: He'll be Bedroom Bedlam's friend

Soulshaker. In October he joined **Lavish** as a resident at Summit, the new purpose-built club in East Anglia. "I've also just agreed to do a monthly night called Update @ Summit," says Fountain. "We are trying to educate the folk of East Anglia – hard house is very big in these parts!"

Following his appearance at The Serious Christmas Party with **Judge Jules**, **John Kelly**, **Norman Jay**, and **Matt Hardwick**, Bedlammer **Stuart Bennet** has announced details of his studio productions with Carl of **2 Sinners** fame. 2 Sinners have signed the tune to their label 2S2 and it's out in the New Year. Two further tunes are in the process of being signed as we speak.

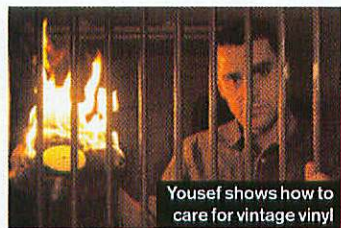
As well as several dates at Renaissance, former progressive winner **Wayne Fountain** is continuing his residency at

Mick Mesa has been contacted by Christopher Joseph, who wants to book him for Sohomatic to spin alongside such esteemed DJs as **Bill Brewster** and **Jeremy Newell**, which entitles him to an instant Fluid residency. "I also played at Herbal's birthday soiree the other week with Pete Herbert and others, which was wicked," says Mick. **Jay Cunning**, meanwhile, follows his dates at Global:Beats and Bedrock with Collision @ Madam Jo Jos with **DJ Rap** and a Breaks FM relaunch party on January 10th.

BB Chart: Paolo Mojo (Former progressive winner)

- 1 **Orbital Featuring David Gray** Illuminate (Charlie May Remix) (London)
- 2 **Stefano Greppi** Freedom Is (Jensen & Mojo Remix) (Alternative Route)
- 3 **Organic Soul** Angels (Atocha Remix) (Entermusic)
- 4 **Flash** Captured (white label)
- 5 **Cosmos** Take Me With U (Middleton Dub) (white label)
- 6 **D Note** Shed My Skin (PMT remix) Virgin
- 7 **Dido** title unknown (white label)
- 8 **16B** Cinderella (Sex on Wax)
- 9 **Kings Of Tomorrow** I Want You For Myself (Luke Fair Mix) (Yoshitoshi)
- 10 **H-Two** Burnin' Fire (Original Mix) (Renaissance)

BEDROOM BEDLAM



Contender no more

Yousef's monthly manoeuvres

CREAM'S been totally back on form lately – I want everyone to know that it's rocking again! Saeed and Palash played the other week and I expected something progressive, but they played funky percussive – a bit like Deep Dish – and they really rocked The Annexe.

The least I could do was show them a good time, so I hijacked them to a party after the gig. They had to leave eventually because they couldn't take the pace... but to be fair, it was mid-morning by then! One of them left wearing a moustache, the other with nail polish. Mission accomplished.

The next trip for me was to Hong Kong for an excellent small party for 500 people. It's weird travelling that kind of distance. My journey time was 16 hours from door to door and I was only there for 17 hours! I've noticed that a lot of DJs abroad play

banging trance before me – maybe they're trying to get the room going – but I think I did well.

Then I flew to Singapore to play at Zouk on two hours' sleep. That's dedication! I guess I have endless amounts of energy when it comes to DJing...

The Zouk atmosphere is well documented, and we were there for the Zouk Out festival, which was more like a beach party for 15,000 people. The line-up included me, some local DJs, Samuel L Sessions, Dave Angel, Norman and Joey Jay, Darren Emerson and Lee Burridge. It was a total success – totally rocking. But because I'd had no sleep, I eventually crashed out and went to bed for 12 hours – I needed it, man! When I woke up, half the people there were still going for it! Singapore was great. As a

city, it's completely spotless. The only problem is, it's miles away!

There were two other momentous developments this month. My Radio 1 web site is up and running and is going to be pretty interactive. There'll be Yousef TV, details of my gigs, internet-only mixes and I'll upload remixes and tracks I've done before they're in the shops. It's reachable via the Radio 1 Dance web site (www.bbc.co.uk/radio1/dance).

And finally, I've at last passed my driving test. I've got to say, though, when people say you've always got to put your hand in your pocket, it's true. I've had one windscreen smashed and someone drove into me in a car park and then drove off. Bastards!

Yousef

Bedroom Bedlam Directory

PROLOGUE First Saturday of the month, **The Cross, Kings Cross.** Ian Ossia is joined by breaking talent and seasoned pros from around the globe to mash it up on a funkier tip, with a diverse music policy.

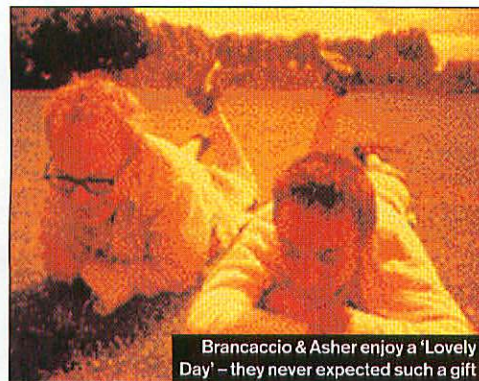
MUZIK: RESPONSE Second Wednesday of the month @ **AKA, West Central St, London.** 07939-023-084.

The cream of Bedroom Bedlam talent ensure a phat two-double-zero-two.

RAMSHACKLE Every Friday @ **The Academy, Birmingham.** 07977-446-362. Funky house, breaks, urban, hip hop and more, with host Steve Gerrard.

DIAL First Thursday of the month @ **Pool, 104 Curtain Road, Shoreditch.** 07860-884-400. Fantastic urban and breakbeat session with Will Saul and Roundeye.

GLOBAL BEATS at **Catch 22, Hoxton, London.** 07977-225-154. One of the best breaks nights in the country with Jay Cunning and friends.



Yousef's TopTen

- 1 **Brancaccio & Asher** Lovely Day (Jay J & Chris Lum Mix) (Credence)
- 2 **10,000 BC** Track 1 (white label)
- 3 **Derrick Carter** Where You At? (Classic)
- 4 **DJ Buck** The Bump (Siesta)
- 5 **Random Method** BT9 (Slide)
- 6 **Bobby Peru** Death Of A Player LP (20:20 Vision)
- 7 **Organised Noise** Let The Reign Begin (Deep Vision)
- 8 **Green House** Caravan (Visulize)
- 9 **Daniel Spencer** Deep Freak (Mixes) (Brique Rouge)
- 10 **Stefano Sorretino** Sans Egal (Street Lab)

DJ Question

How do I get to do highly paid remixes?

THIS month's DJ question was e-mailed in by Richard Beadle, who wants to know how to move from being an aspiring DJ to being a remixer to the stars.

"You need to take the initiative," says Danny Howells, sagely. "If you do something really good or release a cheeky white label then you can get a buzz going. My first remix came from doing a track and then getting remix offers off the back of that. Once you've done a few, you can approach a label and do a mix on spec. James Zabiela did a few tracks and gave them to DJs and that's how things came about with his Depeche Mode remix. So do a track, send it to friends or better still, find a big name DJ to get behind your stuff!"



Howells: "Get buzz going"

HowTo...

ENTER. Your tape/disc must be at least 74 minutes long. Include a full tracklisting with artist, track title and label. Also include your daytime telephone number and a passport-sized photograph with your name written on the back. Send all tapes 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 listen to everything. Bribes won't necessarily mean you win, but we couldn't rule it out.

WIN. Be original. Develop your own sound rather than copying Diggers, Dr Alex Patterson, Dr Bob Jones or Dr Fox. Steer clear of spinning too many obvious anthems. It's worth bearing in mind that if you send in a progressive mix, you'll be in direct competition with the other five billion progressive mixes we get sent each month.

BOOK A DJ. Call DJs Unlimited on 01895-850-157 if you want a Bedroom Bedlam DJ for your gig, club or party.

The Betas have been together so long, they can laugh about one of their number farting in bed



Do Us A Tape...

The Beta Band

The best Scottish group ever on the tunes that are their Alpha and their Omega



CV

Steve Mason

Place of Birth: Fife

Age: 28

First Record Bought: Adam And The Ants' 'Stand And Deliver'

Desert Island Tune: Burning Spear's 'Call On Me'

Richard Greentree

Place of Birth: Portsmouth

Age: 30

First Record Bought: Squeeze's 'Cool For Cats'

Desert Island Tune: The Who's 'A Quick One'

John McLean

Place of Birth: Perth

Age: 28

First Record Bought: Musical Youth's 'Pass the Dutchie'

Desert Island Tune: The KLF's 'Chill Out'

Robin Jones

Place of Birth: Edinburgh

Age: 28

First Record Bought: Paul McCartney's 'Pipes Of Peace'

Desert Island Tune: The sound of waves breaking on the shore

Olivia

Bizounze (East West)

Steve Mason: "She's a new hip hop/r&b singer from America. This is a great tune – not really a partying type tune but a powerful listening track with great vocals and arrangements. And she's a double hot lady."

Ludacris

Area Codes (Def Jam South)

SM: "A mellow, funky party track. Ludacris has a really unusual and funny delivery and his album's great. Dance to it with your toes."

Roots Manuva

Witness (Big Dada)

SM: "A top party track with great production and backing track. Made me feel patriotic for the first time in my life. Big up UK hip hop."

Ol' Dirty Bastard

Shimmy Shimmy Ya (Epic)

Richard Greentree: "ODB is a special blend of five stinky spices, combined to burn out your ears and throat, melt your heart and loosen your bowel. He is also a very fit and healthy young man who can jump higher than an adult goose. This track, played at the right point of the evening, has the ability to make grown men put down new beers and dance like fools."

The Who

A Quick One While He's Away (Polydor)

RG: "I love Pete Townshend like a favourite dog. This song has everything: a story, myriad melodies, awesome backing vocals, humour, ridiculous use of cymbals – thank you Keith – a singalong cowboy jam, dang, dang, cello, cello. The Who were the truest, greatest rock band in the universe and none of you can touch them, you are forgiven, you are all forgiven."

Beach Boys

Aren't You Glad? (Capitol)

RG: "If you truly love someone, stand them in a room, put this record on, then go to them, smiling with your mouth, eyes and ears and do the dance of a million years, and they will have to love you back. The bass drum plays the beating of a heart and I think of Brian's heart, and all its beautiful music. PS – Mike Love is a prick."

Bob Dylan

Ballad Of A Thin Man (CBS)

RG: "Peter Sutherland taught me to play the guitar and in my mind this song belongs to him. When you die, you will walk through a door into a vast room with the amalgamated architecture of 500 civilisations, you will stand in the middle and listen to this song until you've cried yourself clean, screamed yourself thin and remembered all the things that you never did. Bob will then bring you hot tea and stroke your head until you are calm again."

Prince Fari

The Dream (Frontline)

RG: "Without reggae music this world would be a dull place – I'd rather you took a colour from the rainbow. Anytime music; eat, dance, love, music. 'Whether you be black or whether you be white, open up your eyes and you will see the light'. We must all make a conscious effort to move towards the light, be dynamic. We are all crumbs of the same big cheese."



Wu Tang Clan, left to right: Silent But Deadly, The WAZA, Inspektah Yatickets and Killah Rabbit. Something like that, anyway

Primal Scream

Loaded (Creation)

John McLean: "I heard it in a house club back in the day and it hit me like an anvil tied to a Rottweiler."

Alex Reese

Pulp Fiction (Fourth & Broadway)

JM: "I heard it in a drum & bass club and it hit me like the Jolly Green Giant playing the bass to a machine gun."

The KLF

Chill Out (KLF Communications)

JM: "It's an album, but kind of one long song... perfect. 10/10."

The Beach Boys

Good Vibrations (Capitol)

JM: "Cos it is a great, great record. The extended bootleg is even better."

Jimi Hendrix

Hear My Train A-Comin' (12 String Version) (Capitol)

Robin Jones: "Having grown up listening to as much Hendrix as I could possibly dig up, I feel it is only fair to cite him first on my list. I imagine it is practically impossible to capture the true energy of his music on record, and that the live shows would have been totally explosive. Hendrix exudes personality and style. Where songs which are based around rigid melodies, chord structures and straight rhythms could represent a series of chapters in a book, Hendrix's guitar playing,

crossed with Mitch Mitchell's fine drumming, elucidate paragraphs, sentences and even words. Stringin' it lefty, playin' it right. Hell he was playin' it every which way – sometimes with his teeth. But still knockin' out great blues. 'Hear My Train A-Comin' is particularly pure."

Wu Tang Clan

Shame On A Nigga (Epic)

RJ: "All you could ever want – anger, melody, rhythm and bass. Why couldn't the vinyl have been cut just a little louder though?"

Richard Strauss

Also Sprach Zarathustra

RJ: "I never quite recovered from hearing it in Kubrick's 2001: A Space Odyssey. Very, very powerful. From its dramatic introduction the piece develops into a veritable garden of music – a garden possibly complete with a giant stone monolith, some philosophical monkeys and a massive sawn-off rocket-launcher (but don't take my word for it)."

Bob Dylan

It Takes A Lot To Laugh, It Takes A Train To Cry (CBS)

RJ: "Bob Dylan... The man appears to walk hand-in-hand with you, gently sympathising in your ear exclusively, as you take a ponderous stroll along the clifftops in a force 10 gale."

WIN!

THERE'S ONLY ONE COPY OF THE BETA BAND'S TAPE AND IT COULD BE YOURS. JUST ANSWER THIS QUESTION: Which of the following is an anagram of the word 'Beta'? 1) Beat, 2) Nigel, 3) 1974

Send your answers to Do Us A Betamax Tape, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS.

Beta Band tour dates: Edinburgh Corn Exchange (Friday January 18th), Manchester Academy (19th), London Ocean (21st)

Primal Scream: Oooh, scary. Make the nasty men go away, mummy



OUT THERE

HEAVEN



THERE
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THE TOP



DANCE ALBUMS

...OF ALL TIME

For the first time in dance music history, we present the definitive list of the top 50 dance artist albums ever released. Muzik's experts have cogitated and regurgitated and – after a certain amount of table-pounding – this surprising list is ready to be revealed. The results start over the page. Enjoy.

WHAT DO YOU MEAN YOU DON'T AGREE?

Aha! We thought you might have your own strong opinions, so come and have a go if you think you're house enough. Email your comments, good or bad, to muziktop50@ipcmedia.com or send them to the address on the letters page. We'll follow them up soon.

THE MUZIK TOP 50 DANCE ALBUMS ...OF ALL TIME



50. Rae & Christian

'Northern Sulphuric Soul'
(Grand Central)
1998

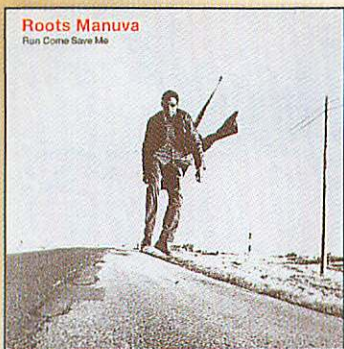
'NORTHERN' – Mark Rae and Steve Christian, the Mancunian force behind this classic. **'Sulphuric'** – the slow-burning hip hop of Jeru The Damaja, The Jungle Brothers and YZ. **'Soul'** – Veba, the voice behind their shiver-inducing torch songs. Quiet genius.



49. The KLF

Chill Out (KLF Communications)
1990

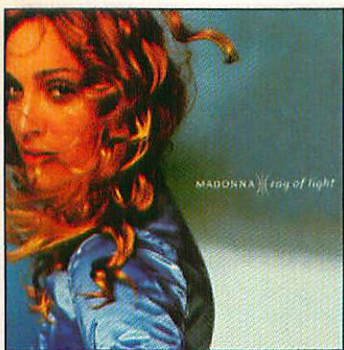
AMBIENT HOUSE was invented by sheep, makes love with the wind and talks to the stars – or so The KLF's Bill Drummond and Jimmy Cauty would have you believe. Slide guitars, mystic synths and otherworldly Elvis samples proved that the duo were the Pink Floyd of acid house.



48. Roots Manuva

Run Come Save Me (Big Dada)
2001

YEAH, MANUVA AGAIN. Are we on Big Dada's payroll, you ask? Hell, if we were, we wouldn't have earned enough to buy a sandwich by now. Our Album Of The Year 2001, and one we reckon will still be doing it next time we get round to making one of these lists up. Witness the fitness.



47. Madonna

Ray Of Light (Warners)
1998

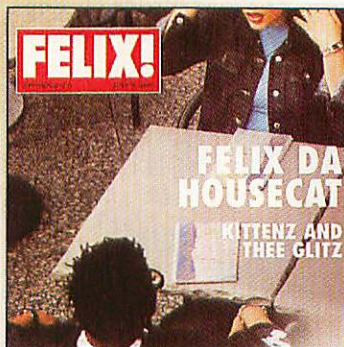
MADONNA'S first 'proper' dance album was also the comeback album for electronic production legend William Orbit. Slotted into the Madonna machine, the Bassomatic man delivered his finest work. Strong songs and crystalline production made the world take notice.



46. Coldcut

Let Us Play (Ninja Tune)
1997

WITH THIS album, Matt Black and Jonathan More showed the rest of their Ninja roster how to do it properly. 'It' being enormous beats attached to intelligent attitude, a political agenda and house-rockin' numbers such as 'Atomic Moog 2000' and 'More Beats 'N' Pieces'.



45. Felix Da Housecat

Kittens & Thee Glitz (City Rockers)
2001

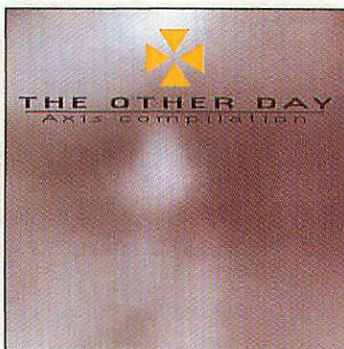
'HARLOT'. 'Walk With Me'. 'Analog City'. 'Pray For A Star'. As opening album salvos go, it's one of the best. Coming on like a tongue-in-cheek Prince at play with Visage and Kevin Saunderson, the stellar support cast includes Miss Kittin, Melistar and Junior Sanchez. Glam slam indeed.



44. Missy Elliott

Da Real World (Elektra)
1999

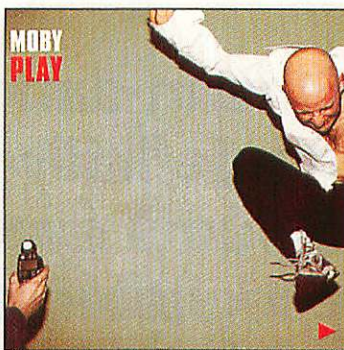
HOW CAN you sum up the genius of this record? Razor-sharp tunes, production more eerily perfect than the near-real cityscapes of The Matrix; Missy's fabulously rude 'tude; and guests, from Eminem and Beyonce Knowles to MC Solaar and dancehall queen Lady Saw, to die for. That'll do.



43. Jeff Mills

The Other Day (React/Axis)
1997

AXIS marked a new birth for Mills after he quit Underground Resistance, allowing his dexterity as a producer to really come through. Tracks such as 'Humana' and 'Sleeping Giants' outshine even his most punishing dancefloor workouts. A techno benchmark.



42. Moby

Play (Mute)
1999

BEFORE every track had been used for adverts, films and staff-training videos, Moby's mix of techno, blues, gospel, trance and breaks on 'Play' sounded fresh, accessible and kind of charming. Now it no longer issues from every shoe shop in the land, we reckon it's time you rediscovered it.



41. Autechre

Incunabula (Warp)
1993

THOUGH they shared characteristics with contemporaries like Plaid and Aphex, Autechre's debut was the one that spawned a billion imitators. Eight years on, 'Incunabula's' melodic complexity (as on the stunning 'Eggshell') and deceptively intricate production still sounds like the future.



40. Suicide

Suicide (Red Star/Mute)
1977

VISUALLY, Martin Rev and Alan Vega pre-empted every electro-pop duo from Soft Cell to the Pet Shop Boys, but they also possessed all the aggression of The Prodigy. Much more aggression, in fact. Musically, they were like the Stooges with cheap synthesizers; electro punk'n'roll from New York. Listen to the beautiful

'Cheree' or the murderously incessant 'Frankie Teardrop', and you listen to the kernel of a thousand dark electronic nights on bad drugs. Not one for the shiny happy people then, but for the rest of us, an act of simple genius.

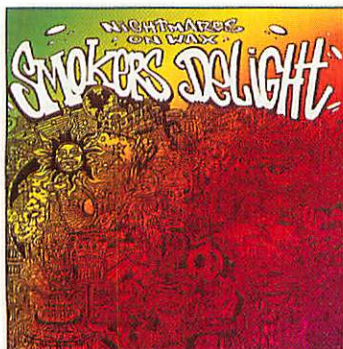


36. Tricky

Maxinquaye (Fourth & Broadway)
1995

IF MASSIVE ATTACK defined the shape and form of trip hop, 'Maxinquaye's legacy is its stripping down of the music to its bare, uncomfortable elements. Pursuing the themes of disaffection and discontent hinted at on 'Blue Lines', Tricky breathes and whispers confused and paranoid tales of anomie, lust and

mental disintegration behind exuberant vocal performances from Martina. Dense, disjointed and disquieting, 'Maxinquaye's schizophrenic sound opened up another path for British hip hop while epitomising the term 'blunted beats'.



39. Nightmares On Wax

Smokers Delight (Warp)
1995

ONE LOOK at the 'smoke-outs' (rather than shout-outs) should give you an idea of how rich George Evelyn's album is. Warp's Rob Mitchell, Mo' Wax and Up Yer Ronson all get a mention and the album gives peace "out to all the people juggling and playing percussion at sunset

down on Vagator Beach". And though this album is more jazzual than a jazz-fest on Jazz Street, the majestic string swell of 'Nights Interlude' is chill out at its most towering. Goa wouldn't be the same without him.



35. Plastikman

Sheet One (Novamute)
1993

HOUSED in the most purloined album sleeve in history – after some wag suggested its fake acid blotter cover was real – Richie Hawtin's low-temperature take on the 303 took dance into a weirder space altogether and paved the way for the über-minimalism of Basic Channel.

However, lengthy acidic workouts like 'Helikopter' and 'Plasticine' proved he still knew where the dancefloor was and could show Hardfloor a thing or two. Truly psycho-delic.

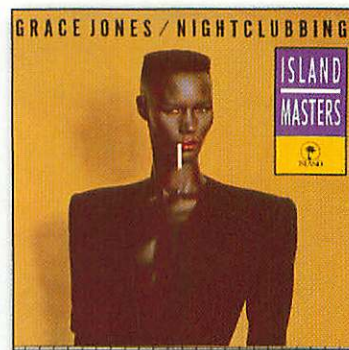


38. Throbbing Gristle

20 Jazz Funk Greats (Industrial)
1979

PERHAPS Throbbing Gristle's crowning moment in a career full of mischief was to get unwary Shakatak fans to shell out for this gloriously grimy piece of industrial electro-pop. Cited by Andy Weatherall as "the reason why techno and house was not a surprise to me", the dominatrix disco of 'Hot On The Heels of Love'

also paved the way for the sleazy glamour of everyone from Soft Cell to Miss Kittin & The Hacker. Also contains 'Persuasion', which was 're-interpreted', to put it politely, by Billie Ray Martin in the Nineties.

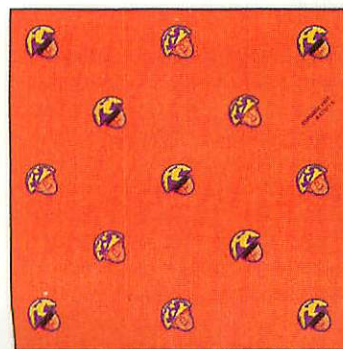


34. Grace Jones

Nightclubbing (Island)
1981

MIXING and matching songs about what can only be described as 'bumming' ('Pull Up To The Bumper') with martial-arty man-drag covers of songs by male artists, such as the title track and 'Walking In The Rain' ("Looking like a woman/Feeling like a man"), this was the Amazonian riddim killer's greatest moment. Sly &

Robbie and their Compass Point all-stars similarly dragged Talking Heads/Television-style new wave into bed with dub and funk, who pulled up to new wave's 'bumper' and drove 'it' inbetween. Do you see?

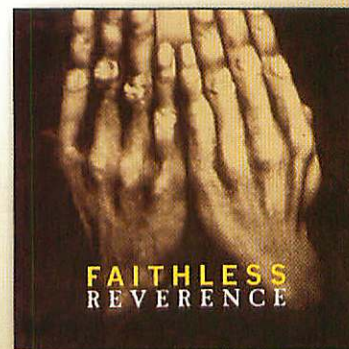


37. The Pet Shop Boys

Very/Relentless (Parlophone)
1993

ARGUABLY Tennant and Lowe's finest. And believe us, there's an elite coterie of aficionados willing to debate the matter for hours. Accompanied by an eccentric 'dance' mini-album, and packaged in a fetching transparent rubberized knobby sleeve, 'Very' found the PSBs hitting a sneering 'adult music press' for six by combining killer

pop ('Can You Forgive Her?') with wistful surrealism ('Dreaming Of The Queen'), pure camp ('Go West'), and the best song about being in a pop group ever ('Yesterday When I Was Mad'). Brilliant, in the literal sense of 'very colourful'.



33. Faithless

Reverence (Cheeky)
1996

BEFORE their sound 'matured' on the albums which followed ('Sunday 8.00 PM', 'Outrospective') and Maxi Jazz decided to take his interest in Buddhism to the workplace, Faithless were a lethal pop-dance unit. Rollo famously invented a riff ripped off by everyone (notably Sash! on 'Encore Une Foix'), for floor-monsters

'Insomnia' and 'Salve Mea', but elsewhere Sister Bliss's grasp of melody resulted in lesser known perfect pop such as 'Dirty Ol' Man' and 'Baseball Cap'. All 10 tracks are corkers, with actual tunes you can hum!

THE MUZIK TOP 50 DANCE ALBUMS ...OF ALL TIME



32. Björk

Debut (One Little Indian)
1993

THE FIRST solo salvo by probably the most important singer-songwriter of the Nineties remains her most potent and popular opus to date. Fitting gaping mouth-inducing ambition and madcap genius into every blissed-out groove, the vocal histrionics of 'Big Time Sensuality' were tempered with the tender fragility of tracks like 'One Day' and 'Come To Me'. Nellee Hooper's production was faultless and the whole world swooned accordingly. Great remixes followed from The Black Dog and Underworld, to name but two.



30. Depeche Mode

Violator (Mute)
1990

IT'S A much-undocumented fact that Martin Gore, a man with an ear for dark yet pristine pop, is one of the best songwriters this country has ever produced. 'Violator' was the sound of him, Dave Gahan and the other two coming of age. The album that broke the band Stateside, and gave them all nervous breakdowns, 'Violator' featured such towering hits as 'Personal Jesus' and 'Enjoy The Silence', still must-spin classics at clubs in Detroit today. The album eventually sold seven million copies worldwide – and that buys a hell of a lot of smack.



28. New Order

Technique (Factory)
1988

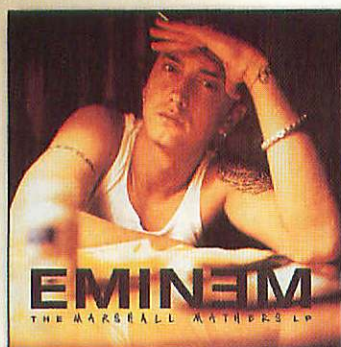
YOU'D NEVER see Stephen Patrick Morrissey in Ibiza. Recorded on the white island back in '88, 'Technique' shimmered brilliantly under the deep bright yellow sun. Eschewing New Order's signature dark melodrama in favour of a more optimistic outlook – Barney's vocals have never sounded better – the effect of certain island elements meant they lost any Manchester miserabilist Smiths association in seconds. 'Round And Round' remains one of their best singles ever.



26. 808 State

Newbuild (Creed)
1988

808 STATE'S original incarnation of (A Guy Called) Gerald Simpson, Martin Price and Graham Massey grabbed Chicago acid house and, in grand Ukaydian tradition (see also The Rolling Stones, The Beatles, er, Mis-Teeq) made an American musical form seem as British as Terry-Thomas or Margaret Thatcher. 'Newbuild' was the sound of men and cheap machinery at war, brilliant mistakes creating an industrial, haunted dancehall vision that was ominous and optimistic at the same time. The first British acid house record, and still the best.



31. Eminem

The Marshall Mathers LP
(Interscope)
2000

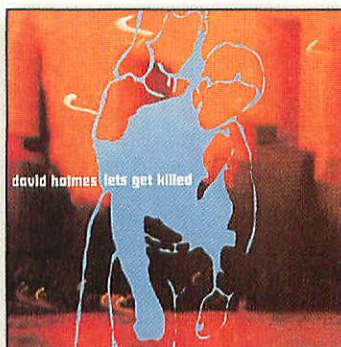
AN ATTITUDE-RIDDEN, obscenity-laden rap masterpiece. Who else could use such foul language and vivid imagery in songs about killing your wife or receiving murderous, homoerotic fan mail and still be hailed as the most ingenious, talented rap star of the 21st Century? The fact that producer Dr Dre was absolutely on fire by this point was hardly a hindrance either. For sheer audacity value and the fun of hearing people's characters defamed, Eminem deserves to be crowned the King Of Rap.



29. Portishead

Dummy (Go! Beat)
1994

LIKE 'Let's Get Killed', this album grew more insidious with every listen. Deliciously malevolent, 'Dummy' took one angst-ridden collective from near Bristol and turned them into international miserabilists. Coming on like Massive Attack's moodier cousins, Beth Gibbons's brittle vocal delivery took 'Sour Times' to the coffee shop and made trip hop palatable for... oooh, a year at least. They made a black noise that was entirely their own.



27. David Holmes

Let's Get Killed (Go! Beat)
1997

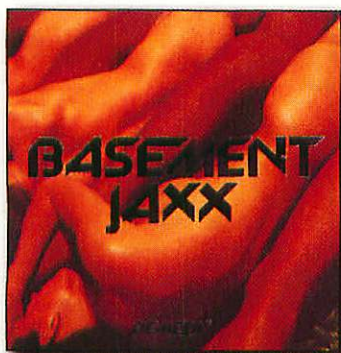
WHAT'S IN a name? Released around the time of Lady Di's departure, 'Let's Get Killed' struck a chord with disenchanted listeners everywhere and even found Holmes fresh new friends over in Hollywood. Revealing a fondness for edgy string dramatics and the shuffling spirit of northern soul, 'My Mate Paul' was the perfect embodiment of his maverick intentions – the Robert De Niro of DJ culture, if you will.



25. Fatboy Slim

Halfway Between The Gutter And The Stars (Skint)
2000

'HALFWAY Between The Gutter And The Stars' was launched with great aplomb into a world filled with cyberkids and boshing trance, and was criminally overlooked as a result. But post clubland downturn and after September 11th, the album suddenly makes more sense. It's a deeply spiritual album, diverse yet coherent, with astonishing songwriting and production. Forget the talk of a more mature direction, this album was the death of stupid Norman and the birth of Norman 'The Daddy' Cook. His finest album yet.



24. Basement Jaxx

Remedy (XL)
1999

HISTORY was made when Basement Jaxx spun for the masses on the Space terrace back in 1999. Heralding a shift away from the bland, faceless house that had blown through Ibiza that summer, their 'Remedy' took two boys from Brixton and turned them into international house superstars. The three glorious singles – 'Red Alert', 'Rendez-Vu' and the jump-up genius of 'Jump 'N' Shout' – need no introduction at all.



22. Negativland

Escape From Noise (Seeland)
1987

ORBITAL and Coldcut cite it as seminal, Fatboy Slim sampled it, yet this deranged San Franciscan opus is unlikely to become Levi's ad material. It may be cut'n'paste sonic collage par excellence, but the subject matter is always subversive, from the disorientating dadaism of 'Yellow, Black And Rectangular' to the anti-gun 'Sycamore'. The band pretended that 'Christianity Is Stupid', free on our covermount CD, had provoked a murder, then used the subsequent media furore as the basis for their follow-up concept album, 'Helter Stupid'. Post modern, huh?



20. Happy Mondays

Pills 'N' Thrills And Bellyaches
(Factory)
1990

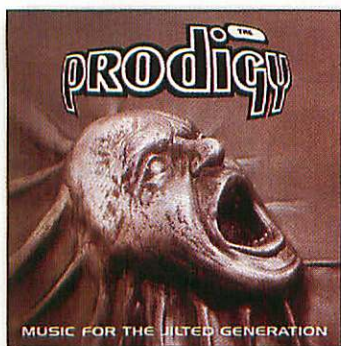
LOVABLE druggies the Mondays had been building towards this with the awesome 'Hallelujah' remix and 'Kinky Afro', but nobody could have predicted how effortlessly they and producers Paul Oakenfold and Steve Osbourne would combine shuffling dance rhythms, spacious arrangements and Shaun Ryder's tenement love-thug poetry on 'Pills 'N' Thrills'. For all indie-dance's manifest failings, this perfectly grubby slice of vinyl made even enduring Northside seem worthwhile. But whatever happened to Paul Oakenfold?



18. Air

Moon Safari (Virgin)
1998

ARMED with a vocoder, a bunch of old analogue synths and some great ideas, Nicolas Godin and Jean Benoit Dunckel made one of the most enigmatic albums of the decade. In contrast to the prevalent 'trip hop' sound, 'Moon Safari' escaped (rather than confronted) issues surrounding society and the individual psyche. Catchy, loungey Gainsbourgian melodies were sprinkled liberally with cosmic fairy dust and other-worldly vocals, making for an unashamedly warm-hearted LP that presaged a new era of downtempo 'feelgood' bands.



23. The Prodigy

Music For The Jilted Generation
(XL Recordings)
1994

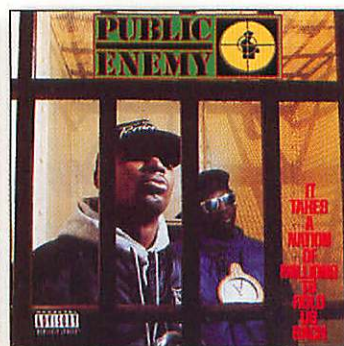
AN ALBUM that tells The Man to go and fuck himself ("Fuck 'em and their law!") and boasts penetrating basslines that can shatter windows at 50 paces. Within the space of 60 minutes it whips the most reserved and normally placid individual into a completely dysfunctional, hedonism-seeking hardcore raver. And what makes this even more worthy of praise is it propels us there without the use of drugs. Well, sometimes.



21. Leftfield

Leftism (Hard Hands/Columbia)
1995

IT SEEMED like an awful long time between the single 'Open Up' and the album, 'Leftism', that followed it. Apparently, in the meantime, Leftfield were asked to remix the Sex Pistols, but politely declined. They had this up their sleeve and it was a potent, epoch-defining record with dubbed-up basslines which set off car alarms when they played Brixton Academy and inspired collaborations (John Lydon, Curve's Toni Halliday) that set a still-continuing trend. Has it lasted? At the time of writing, 'Open Up' is being used to advertise 'The Bill' on ITV. And it still sounds awesome.



19. Public Enemy

It Takes A Nation Of Millions To Hold Us Back (Def Jam)
1988

CHUCK D wanted to make "music that my girlfriend wouldn't like". Producers The Bomb Squad duly obliged, recording hours of jamming with samplers, synths and drum machines. The results were horrible, but they found there'd be 10 seconds in each jam that they could take and loop. That, along with a dose of black power polemic ("putting the left in effect"), was how 'It Takes...' came about. The results were the sound of the apocalypse, as orchestrated by James Brown. Oh, and the best hip hop album ever.



17. Nicolette

Let Nobody Live Rent Free In Your Head (Talkin' Loud/Mercury)
1996

"MY FATHER'S gone, my uncle's broke, my friend's got cancer". Nicolette spoke with a shivering emotional directness unmatched on any electronica record before or since, and swaddled her unearthly croon in rippling synthetic sounds from a dream team of underground producers – Plaid, Alec Empire, Krust, Roni Size and 4 Hero's Dego all contribute to the full double CD version of this lost classic. Poet, voice and beautiful soul Nicolette seems also to be lost to us, which is a tragedy.



16. Soft Cell

Non-Stop Erotic Cabaret
(Some Bizarre/Mercury)
1981

Perhaps THE Eighties electro-pop classic, 'Non-Stop Erotic Cabaret' details an existence spent in a netherworld of clubs and bedsits, a life of drugs and endless meaningless and

twisted sexual encounters. "We were two art students doing weird tunes and suddenly people decided it was pop music," says Dave Ball backstage after a packed Soft Cell gig in November 2001.

"We were novices, recording this album at the Media Sound Studios in New York – not the Camden Cell, London, which it says on the sleeve due to [co-producer] Mike Thorne being worried about American tax laws. We were immersed in the whole thing, living the life we were singing about."

And what a life! The album also features the biggest single of 1981, 'Tainted Love'. "A great tune," admits Dave, "but annoyingly bigger than the band in some ways."

Soft Cell, however, had much more in the pockets of their stained leather mac, including 'Say Hello, Wave Goodbye' and the perv anthem, 'Sex Dwarf'. Best of all was the fact that a couple of white northern lads with an interest in technology, avant garde cabaret and Sixties soul got to cross the Atlantic, dive into hardcore black club/drug culture then document it for posterity with some brilliantly astute songwriting. It turned out to be a culture which, a decade later, many more people would be eagerly embracing. . .



15. The Future Sound Of London

Accelerator (Jumpin' & Pumpin')
1991

These days Garry Cobain and Brian Dougans of Future Sound Of London walk around with faces like a wet Wednesday planning their next situationist techno prank and recording the sound of babies puking for a composition called 'We Are Asparagus'. But back in 1991 they

knew what the world looked like outside the frame of their own sphincters and knocked out tons of great dance tracks under a number of monikers, the most lasting of which was FSOL. 'Accelerator' was their first album, and saw them competing with the likes of Orbital for the cultured dance dollar. At once dancefloor-orientated and fiercely experimental, unlike much of their later work it also had breakbeats and tunes, most famously on 'Papua New Guinea', the album's centrepiece. Later, the duo went on to mess with ambience on 'Lifeforms' and decaying urban soundscapes on 'Dead Cities', but 'Accelerator' was the first post-rave rave album, a record with muck in its grooves; as unsettling and textured as it was funky, and for a moment there in the early Nineties it felt like Detroit's mix of tunes and atmospheres had not only been supplanted by London, but also, briefly, improved upon.

Jack Dangers (Meat Beat Manifesto): "Papua New Guinea" is a great track. I actually went and bought it when it came out, even though they'd sampled [Dangers' own] 'Radio Babylon' and not cleared it with us. I wasn't going to get sent a copy, was I? It was a bit annoying, especially since they'd cleared the Dead Can Dance sample, but then I'm not about to set my publishers on people for sampling, I sample stuff all the time. That was the 12-inch that got them their deal with Virgin. I really liked that 'Stakker Humanoid' record one of them did around the same time, that was an absolute classic, a stellar track."



14. Massive Attack

Blue Lines (Virgin)
1991

Where Jamaican musicians and producers in the Sixties embraced American r&b and turned it into their own style of music, so Massive Attack – inspired by hip hop flick Wild Style and their experiences on the Wild Bunch sound system – transformed hip hop into a more introspective form, suitable for

British ears. A smoothly segueing attempt to reconcile different musical forms, 'Blue Lines' mashed together hip hop beats, weighty reggae licks, heavy blues, elegant songwriting and rich soul orchestration. The incisive lyricism of 3D, Daddy G and associate Tricky (or Tricky Kid as he was known at the time), delivered in a laconic, stream of consciousness style, captured perfectly the late Eighties/early Nineties urban experience of isolation, disaffection and confusion. It's an album that's ruled 'Top Albums Of All Time' listings with an iron hand since its release, though many a bemused pub debate has been fought over its right to be called the best dance album of all time – cuddling and solitary bedroom introspection, maybe, but shaking yer butt on the dancefloor – hardly! So strong is its legacy, however, that many artists, fellow Bristolians Kosheen included, are still inspired by it.

"It's a timeless album," sighs lead singer Sian. "Not only is it always on the top of my record box, it's always on my son's too. He's only nine and he's catching it! The LP is so full of beautiful songs. . . they really inspired artists like us to reach out in music and do something a bit different, and also to keep the soul in what we do. What they did was amazingly fresh and gave us confidence to do something that was hopefully as strong. It's still an inspiration."



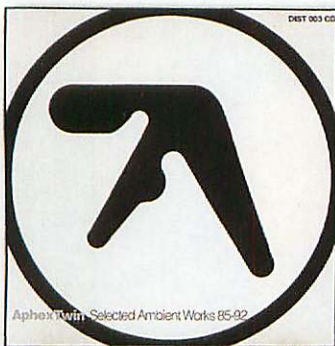
13. KLF

The White Room
(KLF Communications)
1991

If the KLF had never released anything worth a damn they'd still be a more interesting proposition than most dance-producer egg-heads. They were seldom up to anything less than conceptual misbehaviour and

preposterous scams. Whether they were performing with thrash-metallers Napalm Death at the Brits, burning all the remaining copies of their 1987 debut LP in Sweden claiming ABBA had sued over their version of 'Dancing Queen', releasing albums of Euro-'covers' of 'What Time Is Love' which all turned out to be by – guess who – The KLF, or, most famously, burning a million quid on the Scottish Isle Of Jura, life with Bill Drummond and Jimmy Cauty was never boring.

They were also the first to link British rave culture and anthemic Top 10 pop on a string of 'stadium house' hits such as 'What Time Is Love', '3AM Eternal', 'Last Train To Trancentral' and 'Justified And Ancient', all present on 'The White Room' (although the latter lacks Tammy Wynette). The rest of the album was hardly filler, despite apparently all being based around the same chord structure – try the Scottish country & western existentialism of 'Build A Fire' for size. While old situationists knowingly regarded the KLF's success as their biggest prank, the ravers got on with dancing to their ecstasy-peaking music while kids in playgrounds everywhere simply sang along to the catchy tunes. All three were bang on. Note to everyone in dance music: more stuff like this, please.



12. Aphex Twin

Selected Ambient Works 85-92
(R&S)
1992

Although the groundwork had been laid by the sonic seduction of 'Analogue Bubblebath', Richard James' first album appeared to come out of nowhere, a real blast from the leftfield. Allegedly recorded on

home-built equipment that narrowly escaped being mangled by his cat, 'Selected Ambient Works' welded together influences such as Brian Eno, Derrick May and Phillip Glass without revealing its sources, to create one of the high watermarks of ambient music.

Giving staggeringly pretty, melancholic melodies impenetrable titles such as 'Hedphelym', 'Ageispolis' and 'Schottkey 7th Path' served to underline the alien, unknowable quality that has seen it stand the test of time so well. Preceding Warp's 'Artificial Intelligence', 'Selected Ambient Works' added a depth and seriousness to the cod-dub of early Nineties chill out, but managed to be cheekily unhinged with it. Described by Andy Weatherall as "music from a parallel universe, only without the head/arse interface", its beguiling lo-fi atmospheres have since become the inspiration for bedroom futurists and countless imitators everywhere.

Released before Aphex descended into the dank ambience of 'Ambient Works Volume 2' and life as a professional myth-maker, this is still his most cherished and – though he probably wouldn't agree – his best record to date.



10. Underworld

Dubnobasswithmyheadman
(JBO/V2)
1993

When Underworld unleashed their debut album way back in 1993, no one could have predicted the impact this dub-infused symphony would have.

Revelling in their refusal to be pigeonholed, the Romford trio were part of a loose touring collective that

also included The Prodigy, N-Joi and a young duo called The Dust Brothers. Trawling their way around tram-sheds and numerous international Tribal Gatherings, Underworld had a widescreen scope but pure Essex intention. A band for the people, particularly the hedonistic sort. It certainly helped that their personalities gelled. Karl Hyde was the man with the notebook and authorial – if not quite ethereal – mouthpiece, Rick Smith the quiet master of technology and Darren Emerson the energising force at the centre of the maelstrom.

In many ways, Underworld were the Radiohead of club culture, with Karl Hyde's wonderfully obtuse ramblings somehow making perfect sense around Emerson and Smith's stadium-techno framework. 'Dark And Long', 'Mmm Skyscraper I Love You' and 'Cowgirl' surfed on our synapses with a clarity of vision we'd never witnessed before. In conjunction with the graphic dynamos of Tomato, Underworld also widened that worldview to include stunning video accompaniments.

"It's still my favourite Underworld album," says Emerson today. "A young DJ from Essex meets two boys who didn't know anything about dance music! That's why it was such a different sound."

There's no denying that 'Dubnobasswithmyheadman' was a work of art. Even the fiddly bits weren't bad.



11. Soul II Soul

Club Classics Volume One (Virgin)
1988

It's quite an ironic title, given that at the end of the Eighties the word 'club' stood for smiley T-shirts, acid bleeps and a little pill called ecstasy. But while club culture in the popular sense was sprouting wings, producer/vocalist/ songwriter Jazzy B and his crew of Funki Dreds were lighting the touch paper of a different musical

revolution with 'Club Classics Volume One'. No longer would modern soul be defined by the sickly loverman-isms of Alexander O'Neal and Luther Vandross.

Like a less moody precursor to Massive Attack, Soul II Soul culled elements of Philly soul, disco, reggae and hip hop and moulded them into an ultra-fresh brand of r&b. If Danny Rampling's Shoom club was the spiritual home to UK house, then Soul II Soul's night at the Africa Centre in London's Covent Garden would provide the catalyst for this country's urban movement. It was here that their first two records, 'Fairplay' and 'Feel Free', were first broken, though it was the Top 10 singles in 1989, 'Keep On Movin' and 'Back To Life', that captured the public imagination, and provided the springboard for a successful career Stateside.

It's easy to forget how universally high profile and inescapable Soul II Soul were at the time ('Back To Life' on Top Of The Pops week after bloody week, 'Club Classics' selling 4.4 million worldwide), and consequently how inspiring to a generation of inner city youth. It wasn't all about the music, though. Soul II Soul marketed itself as a lifestyle. Their clothing line enjoyed a brief fling with popularity, and they also helped to make Africa pendants and the short dreadlocked look hugely fashionable among the young black crowd. Hell, they even had their own slogan: "A happy face and a thumping bass, for a loving race."



9. Kraftwerk

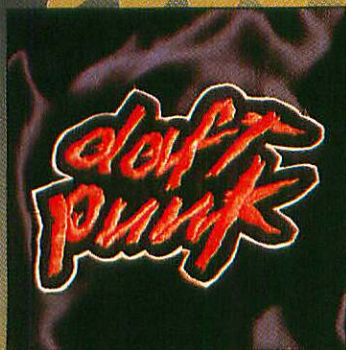
Trans-Europe Express (Capitol)
1977

"Rock, rock, Planet Rock – don't stop". It's one of the most familiar lines in dance music, but when Afrika Bambaataa married his rap to the melody from the title track of 'Trans-Europe Express' he couldn't

have known how prophetic his words would become. It was and still is one of dance music's most significant meetings of minds – the psychedelic African prince going head to head with four Germans who sang about travel, modernism, robotics and the mirror image. Kraftwerk may not have been the first Europeans to influence black American music, but they are endlessly important because they brought something new to the table – technology. Without them electro, hip hop, house and techno wouldn't sound as they do. Dance music as we know it today starts with Kraftwerk and the way their ideas were so enthusiastically interwoven with the sounds of black America. 25 years after 'Trans Europe Express' was first released, we're all still dancing to the global groove. The Planet is still rocking.

Ralf Hutter, Kraftwerk: "The mechanical universe of Kraftwerk has been cloned or copied in Detroit, Brussels, Milan, Manchester and even psychedelised by the delirium of house music. You can define it as you want – sci-fi music, techno-disco, cybernetic rock. The term I prefer is robotpop. It fits with our objective which is to work without respite towards the construction of the perfect pop song for the tribes of the global village."

THE MUZIK TOP 50 DANCE ALBUMS ...OF ALL TIME



8. Daft Punk

Homework (Virgin)
1997

After a considerable and consistent effort to destroy brain/liver cells and much time spent laying waste to serotonin supplies, we can still remember our school homework. Just about, anyway, and it didn't involve long lists of techno innovators ('Teachers') or

essaying a new take on house music ('Da Funk'). Although it may have involved recipes for tomato sauce (er, the video for 'Revolution 909' – we're exhausting this metaphor, aren't we?)

The French education system's obviously different to ours. Produced by Thomas Bangalter and Little Lord Fauntleroy, sorry, Guy-Manuel de Homem-Christo, Daft Punk's 'Homework' was handed in at the tail end of 1996 and received top marks from a music press and public caught unawares. A culmination of years of conscientious aural study, Bangalter and Homem-Christo's debut catapulted them into little-wanted stardom with 'Da Funk' and its follow up 'Around The World', cementing their position as reluctant popstars.

'Homework's filters and vocoders have been oft-filched by a stagnant and lazy music industry since, which means it's officially Often Imitated But Never Bettered. Gold stars all round.



7. The Orb

Adventures Beyond The Ultraworld (Island)
1991

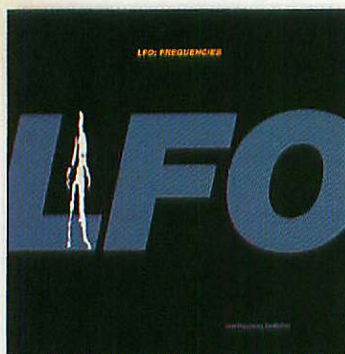
From 'Little Fluffy Clouds' to the Minnie Ripperton-sampling 'Huge Pulsating Brain...'. The Orb's debut (double) album had a depth, humour and musical erudition sorely lacking from most of the twee chill out acts currently riding the boom-

wave. Had you gone to see The Orb play Brixton Academy circa 'Ultraworld' you'd have heard Rhythm Is Rhythm blended with the Rolling Stones, before hippy hero Steve Hillage wandered onstage to add guitar glissandos to The Orb's own 'Back Side Of The Moon'.

This was a whole new idea, a mix of acid house attitude, stoner hippy jamming and freestyle borrowing from pop's illustrious history, not to mention a lorryload of gigantic dub reggae

bass action. This was 'ambient' as modern rave music.

Ex-Killing Joke roadie and Orb mainstay Alex Paterson mustered up a tidy collection of co-producers, such as Youth, Jimmy Cauty and Thrash to pinpoint his vision for an LP which still drifts most agreeably, especially when one is paying homage to the Mushroom God. Never mind its host of banal imitators, 'Ultraworld' was, and is, the adventure it claims to be.



6. LFO

Frequencies (Warp)
1991

A misty-eyed Mark Bell, one half of LFO (the other being Gez Varley) recalls that "Frequencies" was recorded really quickly. We would roll in without any pre-planning, drink four cans of Special Brew each and then just do whatever we felt. I'm always flattered when people say they

are influenced by LFO, but for me it's always been a case of 'do I love it?' and that's where it ends."

Certain radio DJs, intoxicated by the musical genius of contemporaries like Wet Wet Wet and Enya did not love LFO, however. Moustachioed twatmonger Steve Wright turned off their eponymous debut single halfway through, declaring it to be "the worst record I have ever heard". With dance music now in the mainstream it's easy to forget – and many have – but as moments of musical insurrection go, 'LFO', Bell and Varley's dark, bleeping, Speak 'N' Spell classic was like our 'God Save The Queen'. A bit.

LFO made hyper-concentrated house and techno – iron foundry funk for night drives through brutalist cityscapes. Erm, probably in futuristic Volvos, or something. Unlike the sometimes bloodless Detroit techno innovators, they possessed a real capacity for rage,

sounding equally menacing whether crushing lesser artists on 'We Are Back' or calling for unity between "Gay and straight, black and white" on 'Intro'.

But it was always done with dour wit and a smidgeon of irony. There was none of the tedious, techno willy-waving that characterised later, more Teutonic and spoddy styles of techno. They could kick arse in a variety of stylees, too. The stealthy

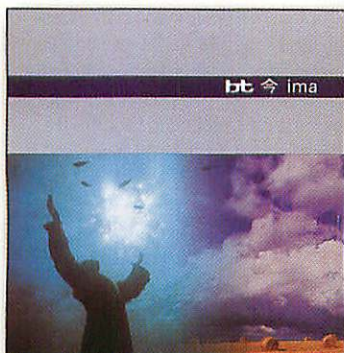
ambient house track 'Nurture' contains one of the most gorgeous melodies in techno, while the galloping percussion of 'Think A Moment' is more genuinely euphoric than a million trance compilations, marking LFO as the rightful heirs to the 'pioneers of the hypnotic groove' name-checked on 'Intro'.

"Frequencies" was like a mix-tape you'd do for a girl to get in her pants," says the gallant Mark Bell. "It

wasn't a case of 'Right, we've had a techno-crossover hit with 'LFO', let's roll on the floor like a corporate fuck toy', it was pure innocence, energy and passion for what we loved."

Technical notes: 'Frequencies' was recorded using Roland TR 808, TR 909 and TR 727; EMS Synthi; Casio FZ 10; and Creator on an Atari 1040ST. Not much, is it?





5. BT

Ima (Perfecto)
1995

Forget that 'epic house' tag. What made 'Ima' so damn special was that it gave a swerve to things like quick thrills and high bpm's. Unconstrained by such quaint Brit-ideals, Brian Transeau's mind went wandering in search of spiritual fulfilment, taking in a number of weighty tomes en route.

"I was reading a lot of books like 'The Tibetan Book Of The Dead' and

Deepak Chopra and kept coming across things that made me feel that music was more than the sum of a bunch of parts," says Transeau. "Like integrity and intention."

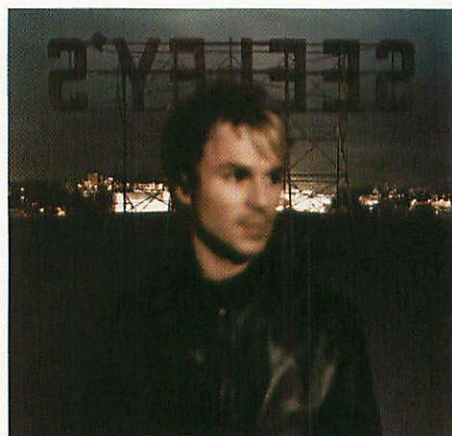
Much to his surprise, BT's unique house style found immediate favour with Sasha and Digweed, who flew the boy over to hear them drop 'Embracing The Sunshine' at the first-ever Babealicious. In a south coast barn, no less.

"I couldn't believe it connected the way it did," he recalls, still incredulous. But Britain did fall for Brian's staccato piano flourishes and serene whale samples – and six years on, 'Ima's emotional resonance hasn't diminished one iota. Centering on an incredible 40-minute remix wash from Sasha, it opens meditatively with 'Nocturnal Transmission' and peaks with 'Divinity', an exhausting 11-minute adventure through Brian's box of tricks. It perfectly captures the mind of a man whose life was about to be turned upside down.

"It's weird, man. That was a special time period for me. It was one of those things when working on a record is the musical equivalent of keeping a journal. I thought living in Maryland was a hard time for me – I didn't have a record deal – but I have wonderful memories of living there. I was combining things I loved – film music, classical music from Strauss and Rachmaninov through to early Chicago house – but I'd not heard a note of English club music! Sasha rang me up and said 'you're making important music that people in this country are going to embrace' but in a way, I'm surprised that it made sense to people."

"I'm still superstitious and if there are bad vibes, people perceive that. I still do it today – if I go to a place I love, I'll record silence and put it in a piece of music. When

Vincent Covello came down to record 'Loving You More', we had the windows open and all the cicadas came crawling. It was insanely loud and we were sitting at the piano writing this song in G. Then I realised the cicadas were chanting in G and the sound they were chanting made us write like that. It felt complete."



4. Primal Scream

Screamadelica (Creation)
1991

Before 'Screamadelica' was released in 1991 you were 'indie', or you were 'dance'. You either wanted to "burn down the disco", as Morrissey advised, or you wanted to hotfoot it there, eager to spend up to £25 a throw on new-fangled ecstasy 'capsules'. This strict

dichotomy was blurred thanks to The Stone Roses and the Happy Mondays, and it was into the putative indie-dance scene that Primal Scream launched 'Loaded'. Basically an Andrew Weatherall rework of a godawful indie squall from their previous godawful album, Primal Scream might still have gone the way of The Mock Turtles and Northside had they not continued their Weatherall association, roped in Jah Wobble for booming bass bits and recorded 'Screamadelica'.

By the time of the album's release, they'd notched up three more singles and lead big-gob Bobby Gillespie was loudly proclaiming his band the best in the world. Turned out he was right. What could easily have been the Scream's moment recycled, instead turned out to be one of the scene's definitive statements. And here's the trick. It did it not by kicking out rock conventions, but by copying them. The album's structure was based on The Rolling Stones' 'Exile On Main Street', itself paced to feel like a night on the booze. The Scream changed the drug of choice to E and began their own journey with the rousing call to arms of 'Movin' On Up' and a sleaze-funk version of the 13th Floor Elevators' 'Slip Inside This House'. By 'Come Together' we were flying, but 'Damaged' and 'I'm Comin' Down' more than hinted at the payoff to follow. A huge, magnificent, dubbed-up 'Higher Than The Sun' was a Weatherall/Wobble production darkly at odds with the celebratory Orb version that appeared earlier on the album.

In short, this was a record as much about paranoia as partying. It went further than any dance album had previously dared, and it did it with killer tunes. Essential, and then some.

Alan McGee (in Alan McGee & The Story Of Creation Records by Paolo Hewitt, published by Mainstream): "[Screamadelica] was really a compilation of singles and some extra tracks that we'd fucking fudged together. No matter what bullshit is spoken about that album, they were off their tits and we were trying to pull things together. We had no idea we were creating history. We were just capitalising on the moment. We needed to get an album out. Five of the tracks, 'Loaded', 'Slip Inside This House', 'Come Together' and 'Higher Than The Sun', which appears twice on the album – had been out before. It's a compilation album, right? And it got presented as an album."



THE MUZIK TOP 50 DANCE ALBUMS ...OF ALL TIME



3. Orbital

untitled (or 'The Brown Album'
if you prefer) (Internal/London)
1993

It's funny to think of it now, but there were a lot of old codgers who spent the whole of the Eighties waiting for something to happen – 'the next big thing', as the NME kept saying. All they got was bloody hip hop: Public Enemy, Schoolly D, that kind of thing. Very

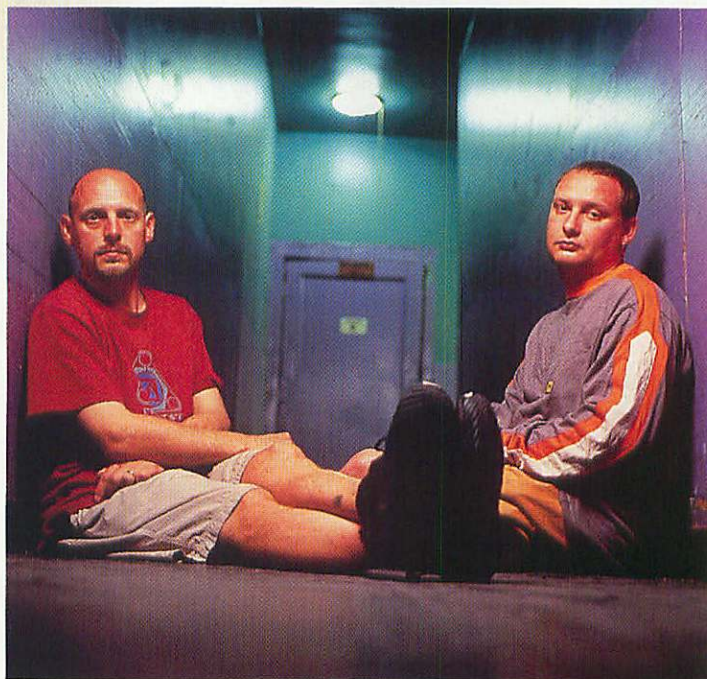
good but the fucking Americans invented it. What they wanted was something akin to psychedelia or punk rock, something with gnarly UK bollocks. Then in 1988 it happened. But it was a load of plumbers, plasterers, football hoolies and a big-haired Oakey dancing in London (or Manchester – calm down at the back) to something tuneless, soulful yet mental from the States utilising a drug you couldn't get hold of.

Happily, down in Kent two brothers who'd lived through the same British Eighties crap realised the potential of this new beast and tied their colours to the mast. While 'Chime' was famously an anthem that went straight from the bedroom studio to the dancefloor, and indeed Top Of The Pops, by the time Paul and Phil Hartnoll had worn out the rave circuit with Shades Of Rhythm, N-Joi and a nascent Prodigy, they'd developed into something bigger. Much bigger.

Orbital, you see, understood albums, rather than being a singles act of the Motown soul, disco or acid house variety. Their first, similarly untitled LP was great, but the second, coined 'Brown' immediately for obvious sleeve-colour reasons, was better, and remains their best to date, sitting accessible tunesmithery alongside leffield sensibilities. It has, for instance, one of the top tunes of all time aboard in the form of downer eulogy, 'Halcyon-On-On', later given Bon Jovi and Belinda Carlisle seasoning in its live form. Speaking of which, the centrepiece of Orbital's live set is still 'Impact (The Earth Is Burning)', here present.

Truth to tell, with the exception of a few bursts of spoken word tape-loop horror, there isn't a moment on Orbital's second that fails to deliver something dynamic, something anyone who was into dance music then, or in 2002, can get their teeth into.

Ed Chemical: "The 'Brown' album is a fantastically produced record. It's such a rush to listen to, it's so exciting. It reminds me of seeing them at Glastonbury in 1994, which is still my favourite gig ever."



2. Chemical Brothers

Exit Planet Dust
(Freestyle Dust/ Virgin)
1995

To appreciate the importance of 'Exit Planet Dust', think back to the early Nineties, when the optimism and egalitarianism of acid house was beginning to lose its lustre. Cracks were showing, the protagonists of the 1988 explosion were going their separate ways and nights as chalk and cheese as Megadog and Yellow Book illustrated the rapidly widening division. People who'd previously embraced all that acid house offered now found themselves feeling disenchanted by the re-arrangement

of dance's tectonic plates – notably, Jeff Barrett and Heavenly Records, who launched the Sunday Social in August 1994, with the then Dust Brothers as their resident DJs. The Social changed the nature of club culture – a demented 13 week run in the basement of the Albany pub in London, amyl fumes hanging thick in the air, guest DJs playing anything from mad old acid tunes to The Specials, it was an exciting alternative to increasingly prosaic and blinkered house clubs. And 'Exit Planet Dust' provided the soundtrack to those heady times.

Released in July 1995, 'Exit Planet Dust' – with its raw, ferocious basslines and beats so fat you could abseil off them – was the Social manifesto on vinyl. It's a definitive album in terms of turning away from traditional house culture, Tom and Ed referencing their hero Bob Dylan ('One Too Many Mornings' takes its name from a song on his 1964 album 'The Times They Are A-Changing'), roping in Beth Orton and The Charlatans' Tim Burgess for vocal spots, bringing rock, psychedelia and folk to the party, and reaching for a world beyond the simple 4/4 beat.

"It's interesting that 'Exit Planet Dust' was recorded at the time Oasis' 'Definitely Maybe' came out," says Robin Turner, who originally booked the Chems for The Social. "What that album did for rock 'n' roll, 'Exit...' did for dance music. You don't need to think about it too much, it drives you. I think it makes perfect sense that Noel Gallagher went on to work with Tom and Ed."

In short, 'Exit Planet Dust' forged a whole new direction for dance music. Without this album, you can argue, there would be no Jon Carter, no Norman Cook, no Avalanches, Wall Of Sound, Skint, Bugged Out! or Boutique.

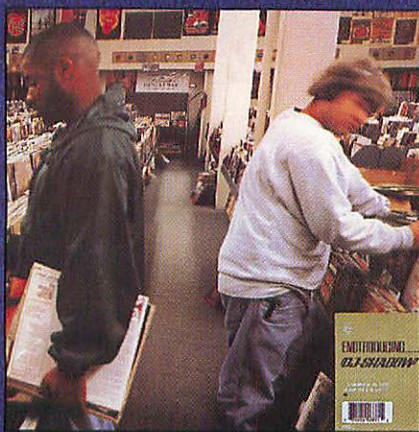
Ed Chemical: "I'm very pleased to hear something we did so long ago is so popular. I always have a tape of it in my car – for some reason it sounds good on cassette... there's nothing like banging a tape in!"

"We made most of 'Exit Planet Dust' in a month. It was the first time we felt 'this is what we do.' We hadn't even considered that we'd be making an album. Before that we were just DJing and doing remixes. Then [junior boss] Steve Hall gave us money to make an album. It was a good feeling.

We naturally wanted vocals on our records – it gives them a different edge. We had mutual friends through the people at Heavenly and The Social and met Beth Orton at the same time. I even moved into her old room in Vauxhall the week after we met! And Tim Burgess liked our remix of 'Patrol' and we liked The Charlatans' 'Up To Our Hips'. It's a really groovy album, quite swampy, and really connected with us when we were in the studio.

'Exit' came out at a time when dance music was obsessed with futuristic, fractal images, but it's definitely our most organic album. Like all our albums, it's got that juxtaposition of music that shouldn't work. It starts off fast and furious and then switches to something slow and that's something we've always tried to do. People linked us to big beat but what we were trying to do was have moments of stillness and beauty with something exhilarating.

"In America, you meet a lot of people who say 'Exit Planet Dust' was the first electronic album they listened to, and a while back Brian Eno published a diary where he mentioned that he and David Bowie enjoyed it. That was nice."



1. DJ Shadow

Endroducing (Mo' Wax)
1996

What makes an album a great album? What distinguishes it from the merely excellent? It must redefine music in some way. It must hold together as a consistent statement. It must do things that have never been done before. And then it must have something more. In hip hop parlance you could say it must elevate, which is as nice a way as any of describing the feeling of exhilaration, the rush you get, the almost indescribable giddiness of listening to something great.

When Josh Davis, a young man from Davis, California also known as DJ Shadow, was working on 'Endroducing', those weren't exactly the kinds of thoughts he was having. In fact, he was holding the work up against his previous release, the 33-minute EP 'What Does Your Soul Look Like?' (which he considers to be his real first album) and felt that "in comparison, 'Endroducing' was largely inferior. I always feel that way about the stuff I'm working on at that moment." He laughs, sitting in his studio working on the follow up to that follow up. "I feel that way now!

"The only clear ideas I had running through my brain," he says, "were to maximise the emotion of every song, whatever that emotion might be, and to try to outdo myself and my peers as far as the sample arrangements were concerned."

While Shadow had some of the basic outlines of the tracks for 'Endroducing' hanging round for up to three years ("Some demos need time to stew, I guess"), the bulk of the work for the record was done between September 1995 and the following May. Overall, Davis says, "it took about a year of concentrated effort, maybe a little more. By 'concentrated effort', I mean working at least five days a week, full time, but that obviously includes going down blind alleys musically as well. You have to figure that about a third of your time is completely wasted, trying things that don't work."

The album was recorded at Dan The Automator's legendary first Glue Factory studio. In the apartment at the bottom of his parent's house, Automator had some steps and a trap door up into a small, dark box with a lot of kit in and just room for two people to sit, hunched, next to each other. Its name came from the fact that it smelt of glue. This was no million dollar studio but it produced at least two classic albums, as Automator's Dr Octagon project was also recorded there.

"I became weary of spending so much time at Automator's tiny studio," Shadow remembers. "I started to obsess about my energy level and became more and more tired. By April 1996 it had become a serious problem for me. Also, the more songs you have under your belt, the harder it is to find a facet of the music that hasn't already caught the light. That's true not only on 'Endroducing', but career-wise as well. It's hard not to repeat yourself. At one point I thought the album wasn't going to work, full stop, and I started panicking in the studio. Dan had to take me to get some food and talk me down a little bit. That was kind of a turning point for the record. Like they say, it's darkest right before the light."

It's almost funny to think of Josh Davis agonising in his studio, almost a stereotype of how he is meant to be. Listening to the music, very little of the angst is there. What you notice most is the joy, the humour, the sheer energy and vitality of the drumming. That's probably the single thing which elevates the record, which takes it beyond a fantastically put-together, innovative, groundbreaking and ultimately (though only time will tell on this) influential record. The drum programming and chopping goes beyond a crate-digger sitting in a studio pressing a couple of buttons. It's drumming, full stop. Sampler or no sampler. As Shadow himself put it on the liner notes, "all respect due to James Brown and his countless disciples for inventing modern music."

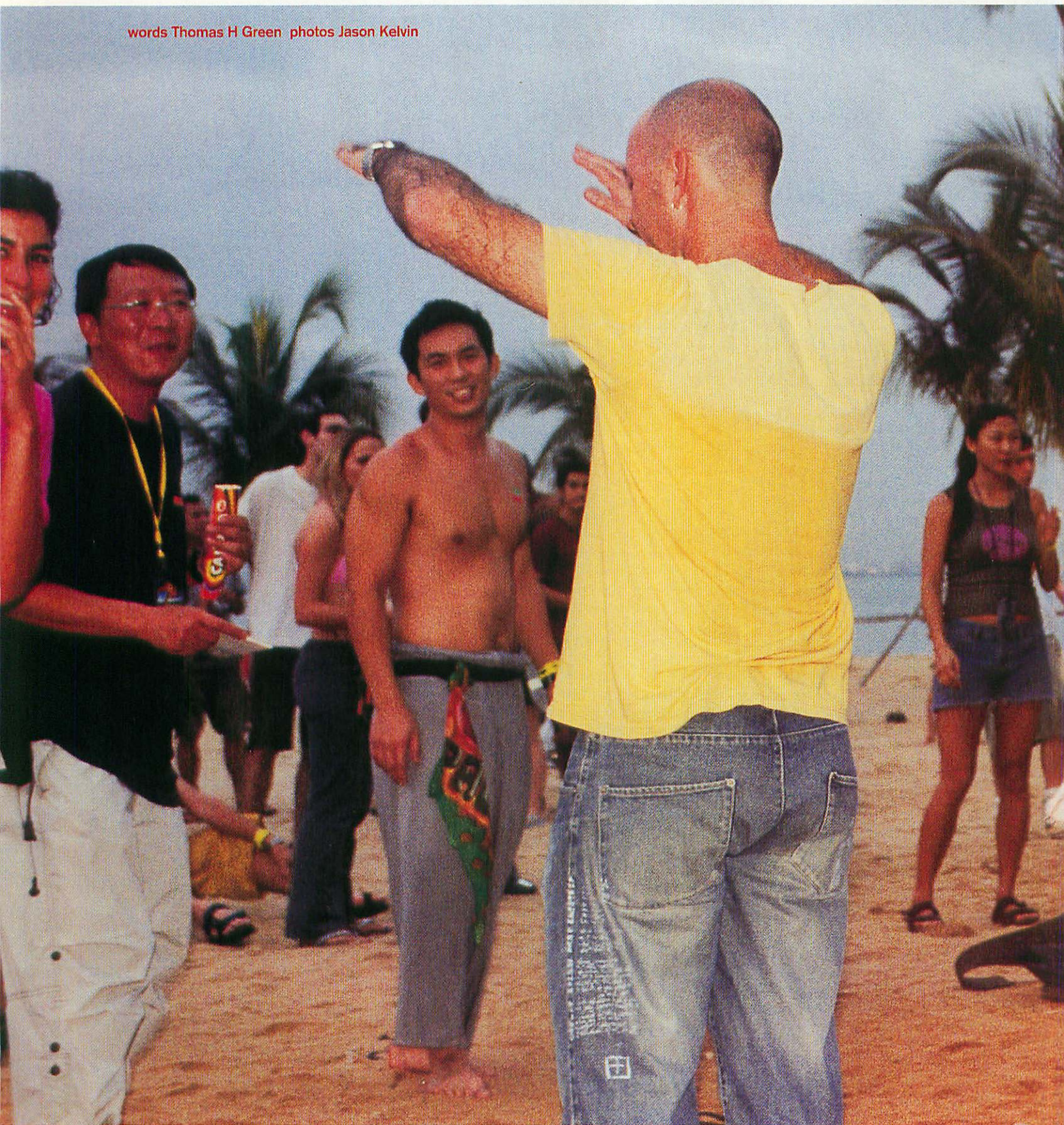
Give the drummer some. After all, even the record's harshest critic has grown to love it.

"The only thing I knew is that deep down I felt the record was good. I thought it had merit and a place within music. Beyond that, I didn't know what to expect. I've been praised and I've been dissed, sometimes by the same people. I guess that means it was provocative and that's all an artist can ask for. For a few months after I finished the album all I could hear were the unfinished or imperfect parts, but that fades after awhile. I just accept it for what it is now, a sonic encapsulation of my life up to 1996."



It's 7.15 am on the beach in Singapore after

words Thomas H Green photos Jason Kelvin



South East Asia's biggest ever dance festival...



They've been dancing for 12 hours in a country where possession of drugs carries the death penalty. How do they do it?

As the sun comes up, the police, po-faced and tooled up, keep a distance, happy that everything has gone off without a hitch.

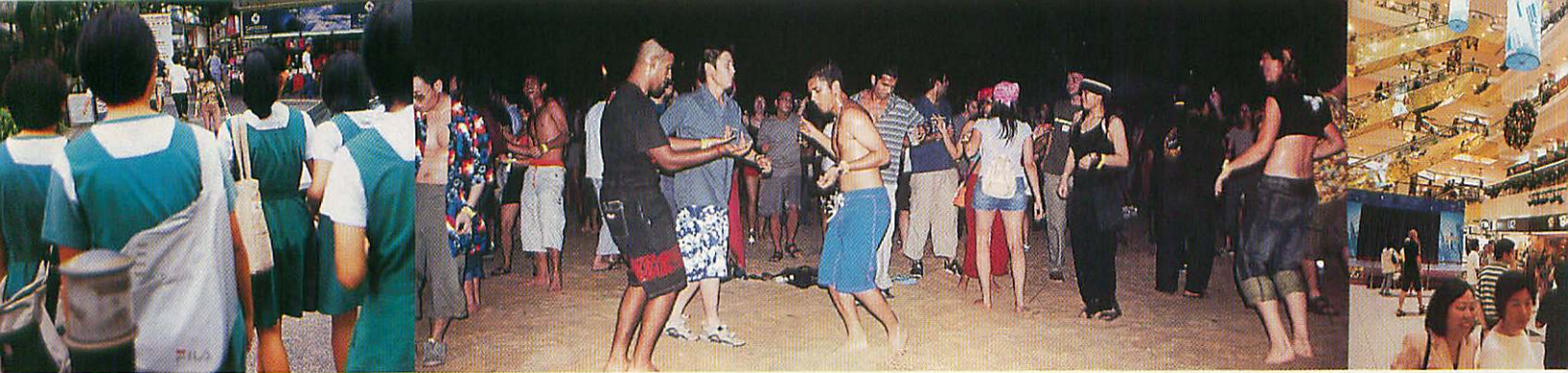
Palms sway gently, sarongs wriggle on the diamond fine sand, and in the distance exquisitely designed metal and glass towers reach for the clouds, awaiting another day's hard-nosed business.

Meanwhile, 36 hours earlier. . .

"I haven't drunk this much in a long, long time," says Gilles Peterson as he perches next to the Velvet Underground's DJ booth, while DJ B and Brendan C finish their garage and house set with a Minnie Ripperton tune. This particular Velvet Underground, named in honour of sometime resident Nicky Holloway's now-defunct London den of iniquity, is part of Zouk, Singapore's finest club. Andy Warhol and Keith Haring originals hang on the wall and the crowd is beautiful, globally cosmopolitan and not on drugs. They dance hard, as does Peterson until Mick Wilson of Parks & Wilson (and Tilt) wanders up and says "I love you," at which point Gilles becomes shy.

"I'm not gonna talk about it," emphasises Wilson, "but I love this bastard."

Pacha's DJ Pippi, meanwhile, cuts rug frantically enough to land him in hospital the next day with a sprained ankle, a horizontal Darren Emerson swills apple vodka, and James Barton's brother Tony talks loudly and libellously about Cream's "so-called" competition. It's the night before the Zoukout beach festival and a brain-smearing champagne, red wine, vodka, beer and no sleep combo is diddling the brains of tomorrow's headliners. Sir Stamford Raffles would not approve.



Sir Stamford was the man who signed over Singapore from its Malay ruler on behalf of the British East India Company in 1819, and turned it into a trading post par excellence. The buildings that house Zouk are the last remaining three 'godowns' (riverside freight warehouses) originally used by Raffles' vast outfit, and are a conservation project in themselves.

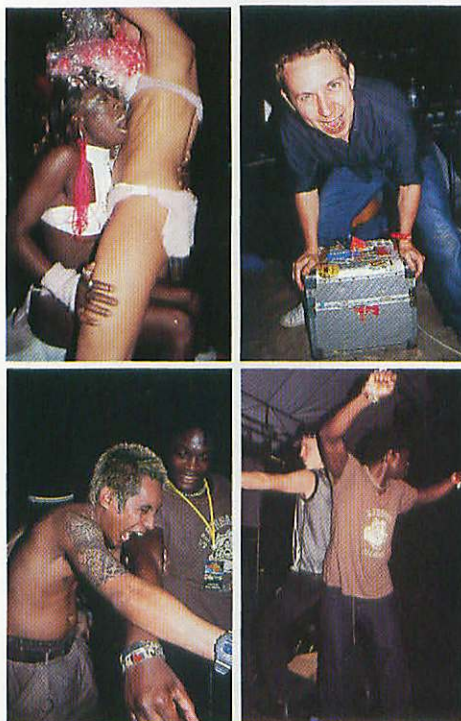
Zouk now comprises a quartet of diverse entities: the main room, all tribal house and techno, giant orange and green space invaders hanging from the ceiling; Velvet Underground, more sophisticated, housey and low-key; Future, the new upstairs breakbeat and electro haunt; and a wine bar. It's been a long road, though. Founded by Lincoln Cheng in March 1991 as a reaction against Singapore's stultifyingly cheesy club scene, Zouk has gradually grown into a concern attended by every major DJ on the planet.

"I was an architect and interior designer," says Cheng, "but I'd been going to Pacha in Ibiza since 1985 and that was a big influence. In the beginning the people who came were very normal, white shirts after work with ties. When they walked in the shirts would glow wildly under the UV, so after a few weeks they began to change their clothes."

It wasn't the only thing that Zouk would change in the following decade. . .

"We are still pushing the envelope of acceptance by the government and by doing things within the confines of the law, we are changing the country's view of what is acceptable," explains Tracy Phillips, Zouk's Marketing Manager. "Singapore's Tourism Board and certain areas of the government have realised Singapore needs to be a fun place as well as a super-efficient business environment. So, from the early years when the government was very suspicious of how a

penalty for drugs and caning (of the non-fun kind) for more minor offences, it would be easy to write this tiny country off, but the truth is not so simple. To cut a complex piece of history stupidly short, when the Brits pulled out of Singapore in 1959, there was a brief period of partnership with neighbouring Malaysia (1963-65)



but this also stumbled on Singapore's reputation as a mosquito-bitten backwater. Left to their own devices, however, Singapore struck up an unspoken deal between people and government (notably prime minister Lee Kuan Yew) wherein

just don't get it immediately as they would, say, at Creamfields in Argentina. It takes them a few moments."

That might be true, but the most popular stage at the huge Zoukout festival remains the one where Davis, Lee Burridge, Parks & Wilson, Zouk's own smart-card Aldrin, resident percussion maniac Mainiam, and Darren Emerson are playing. Here the Pacha girls, dressed in gaffer tape chest-coverings and Sique Sique Sputnik hair, cavort alongside the ever-energetic Wilson, who manages to magic a litre of vodka from thin air.

Yousef's playing a cuddly, warm house set, Joey and Norman Jay are recreating west London in east Asia with their goodtime Afro-funk and, more successfully, the bespectacled Koma & Bones bring the breakbeat sleaze, but from midnight till 4am it's techno tribalism that rules the roost.

If for some reason nothing is appealing to you musically at any given point, around the site there's the option of having a massage while watching a fishbowl, or trying drunken 'horizontal bungee jumping' for a free shot of 40% proof spirits. And despite the presence of shedloads of rather cheesy corporate sponsorship, the straight-as-a-die Singaporeans are up for it in a true acid house manner. They've got a stamina that's become legendary.

"The raw energy when I played last New Year's Eve," says Emerson, "was enough to keep me going for four hours, which was longer than I'd intended." Perhaps that's why they've booked marathon set specialist Coxy for New Year's Eve 2001.

Eventually stages start shutting down until, once Gilles Peterson's finished a warmly received MC-accompanied set, only Pacha's DJ Pippi is left, playing an expertly calculated mix of throbbing Balearic house and funk classics. This hack, carried away by the tropical whoosh of tepid warmth and Wilson's vodka, allegedly grabs the microphone when time appears to be being called at 7am and, in the manner of a rave MC circa 1992, encourages the remaining assembled to dance some more. Which they do.

"People are here for the music," founder Lincoln Cheng told me earlier. "You can't have a bad night because of bad drugs in Singapore."

"Nice one," says Mick Wilson, correctly, gradually recovering the ability to walk.

Against all our jaded experience, we have to conclude that they're both dead right.

Watch out for Muzik's forthcoming, exclusive Zouk covermount CD

"You can't have a bad night because of bad drugs in Singapore. . ."

club like Zouk could be drug-free yet so wild, and bring in so many DJs, they have relaxed a lot. Now they realise we can actually be an asset to the economy as well as somewhere that helps to defuse Singapore's image as 'Disneyland with a death sentence', as [sci-fi author] William Gibson described it in 1993."

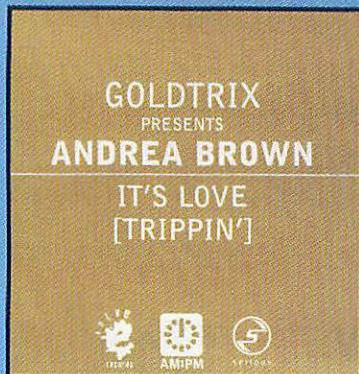
With Singapore infamously still clinging to laws like the \$2,000 (£760) fine for possession of chewing gum, not to mention the death

puritanical enforcement of strict laws was accepted as the price for fast-forwarding to the corporate-funded future, rapid economic growth and a city that's a futurist's neon and skyscraper-filled dream.

And when it comes to playtime after dark, Zouk are the long-established kings.

"It's weird without the drugs," says Circulation's Paul Davis. "Drop the bass and kick to the mids and top ends and they

first for singles



GOLDTRIX PRESENTS
ANDREA BROWN
It's Love (Trippin')

Goldtrix - aka Danny Goldstein and drum & bass producer Matrix - join forces with Andrea Brown to bring you this anthemic cover of Jill Scott's *It's Love*. Available on CD, 12" and cassette featuring remixes from Different Gear, the track has already been Pete Tong's Essential New Tune, Judge Jules Tried & Tested, Seb Fontaine's Floorfiller and Dave Pearce's Record of the Week.

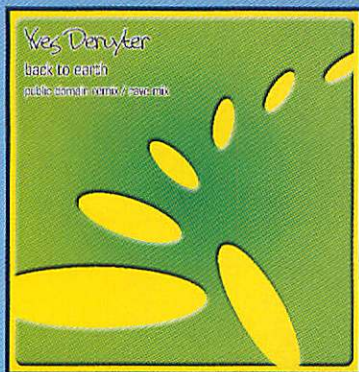
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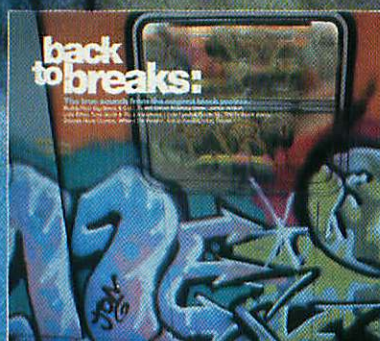


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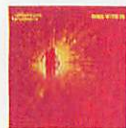
Reviews

ALBUMS SINGLES COMPILATIONS: THE DEFINITIVE 28-PAGE GUIDE TO THIS MONTH'S ESSENTIAL MUSIC

The Chemical Brothers

Come With Us (Freestyle Dust)

The Brothers get transitional on your ass



OH TO BE
a Chemical
Brother.

Everybody with a brain
thinks you're a genius.

You click your fingers and anyone with a larynx is desperate to sing on your album. You knock out a single and dancefloor trends change. You've got as much respect as you have critical and commercial success. In short, you're a lucky bastard.

So when the Chemical Brothers say 'Come With Us', you'd be a fool not to pack the Tupperware and join them. Where are they going? Difficult to say, but chances are there will be a phalanx of vocal names along for the trip, a heap of massive dancefloor tunes, and probably an epic, life-affirming spell of psychedelia to boot, right?

Well, not quite. Hardly a 'difficult' album, 'Come With Us' is nevertheless Tom and Ed's least Chemical Brothers-sounding album to date. It's most immediate trait is its lack of immediacy, in fact. Where's all that Chemicals stuff gone? The head-shredding breaks, the noise that swooshes between channels then explodes? Mostly in the opening track, as it turns out. 'Come With Us' starts things off in synapse-tickling style. A rousing call to arms, it's a berserk compendium of the Chemical Brothers' favourite sounds, just to remind you that you're in the company of the dons of dance. "Behold, they're coming back," a sampled voice intones, before the bass drum kicks in. Even the mardiest manta ray would get goosebumps.

After the Tarzan-on-ketamine thump of 'It Began In Afrika', you get the new single 'Star Guitar'. It'll be massive, but it's not their best moment by a long chalk. 'Hoops', on the other hand, now that's a track. ... It's like the Beach Boys inventing electro and it begins an incredible section of the album, segueing into 'My Elastic Eye', which, broadly speaking, sounds like the soundtrack to an Italian slasher movie set in Puerto Rico. Honest.



"Come With Us... to the toilets
at Waterloo Station. At night."

Album Of The Month



megastores

From 'Hoops' onwards we're talking gourmet head-food with Hunter S Thompson waiting tables. Beth Orton sings the West Coast comedown number 'The State We're In', and—like the whole album—it's not all that on first listen. But when it's renting permanent space in your life—as it will be—you'll be weeping every time you hear it. Then it's back to the dancefloor

for wah-wah guitar and horns, on 'Denmark', followed by the perverse, trippy beauty of 'Pioneer Skies'—like hearing Kraftwerk covering 'Sergeant Pepper', only weirder and better. And for their last trick? Richard Ashcroft on the album's only other collaboration, 'The Test', a startling rock number that kicks the shit out of 'Setting Sun'.

So what we're talking about here is a

trade. The Chems have swapped any obvious knock-you-sideways numbers for stuff like atmosphere and texture, and—sorry—depth. At first it feels like a bum deal, but when their mojo gets to work on you, you'll be addicted, forced to admit that the brothers have worked it out, yet again. Lucky bastards.

Andrew Holmes





De La Soul, moving gracefully from daisy age to middle age

De La Soul

AOI: Bionix (Tommy Boy)

The hip hop veterans show signs of a new golden age on the horizon



THERE has been a persistent rumour that De La's main aim in submitting the 'Art Official Intelligence' trilogy of albums to Tommy Boy is to get out of their contract. If so, it doesn't seem to have done them too much harm artistically. Last year's instalment, 'Mosaic Thump', was probably

their most commercially successful album since 'Three Feet High And Rising'. But some critics felt that the sheer quantity of celebrity guests drafted in to contribute diluted the unique De La dynamic rather than added to it.

'Bionix' goes a little easier on the mates-with-verses business, with only B-Real and Slick Rick phoning in some words. On the other hand, there are a whole host of r&b singers adding a little more slickness and not much else. There is, however, one track that makes this album essential. On 'Held Down' (produced and rapped by Posdnuos with singing assistance from Goodie Mob's Cee-Lo), De La produce some of the greatest soul you'll hear from

anyone, anywhere right now. Over a simple guitar riff, electric bass and organ, Pos builds what will come to be seen as a classic hip hop lyric, while the backing rises to a crescendo. It says everything about why hip hop is still a force and why music can move us.

There are other moments on this record that are good on their own terms, but only 'Trying People' comes close to 'Held Down'. If De La could give us a whole album of this standard, they would have every right to be remembered as one of the very finest acts America has ever produced. And not many acts can even aspire to that.

Will Ashon



Hans Platzgumer

Denial Of Service (Disco B)

User-friendly leftfield that won't frighten the horses



WITH a name of uncertain pronunciation and a habit of torturing innocent breakbeats to

death, Hans Platzgumer has all the requirements for admission to the artistic enclave marked 'difficult'. Thankfully, on 'Denial Of Service' he seems to have discovered the trick of making challenging music you don't need Nurofen to listen to. So while the beats are suitably arrhythmic and there's the occasional sudden cacophony to keep you on your toes, they've been stroked with a warm, furry mitten and even, on 'Lazy' and 'Stay Onlife', treated to ice-cool female vocals. If you like your leftfield with tunes, or vice versa, this is essential.

Andrew Holmes



Ashley Slater

Biglounge (Patsy)

Norman Cook's bald Brighton pal finally goes on record



AT last, Ashley Slater, the folically challenged troubadour best known as the voice behind

Freakpower's 'Turn On, Tune In, Cop Out', has got his shit together and made his very own longplayer. As you might expect, it's bursting at the seams with hooky songs with an unashamedly pop sheen. Slater's versatile voice issues forth soulful falsetto one minute, and sounds as laconic as Roger Moore the next, while his lyrics swing nonchalantly from the wry to the romantic. The LP smacks of experience and – even if it's self-consciously soppy and sonically suspect in places – is wonderfully insouciant and most definitely infectious.

Inspektor Gadget



Drexciya

Harnessed the Storm (Tresor)

Underground Resistance's techno mermaids spotted off the starboard bow



CAREFUL, these waters are dangerous. This second instalment of dark-edged acidic techno from the Detroit masters of minimalism takes the seismic disturbances of their previous 'Neptune's Lair' to an altogether deeper level. The nasty sequences of 'Dr Blowfin's Black Storm Stabilising Spheres' will nip your toes off in a trice. 'Digital Tsunami' is a white knuckle ride that even Captain Ahab would think twice about taking, and the murky waters of 'Aquatic Catclysm' hide a deep underlying sense of menace before the lush ethereal winds of 'Lake Haze' restore some sort of calm to the proceedings.

Gale force 10, at least.

Neil Gardner



Sven Anderson

Hem Ljuva Hem (Longhaul)

Crunchy Swedish banging of the techno rather than porn variety



AFTER Adam Beyer and Cari Lekebusch, another Swedish techno trooper sticks his head above the parapet to assault your ears. But while at first Sven Anderson's aural ammunition is pretty impenetrable stuff, stick with it and you're rewarded with a breadth of ideas that's rare in the techno community. Actually, that could be because it's not all techno. '2001-08-27 Deep Mix', for example, features a smacked-out Wuritzer organ and disturbingly deep house sensibilities. The almost Masters At Work-esque, wait for it, '2001-04-15', is also techno in minimalist title alone. Not half as scary as Sven's hideous photo would have us think, then.

Carl Stroud



Fila Brazillia

Jump Leads (23)

Jazz-wibblers return reinvigorated



CALLED 'Jump Leads', we assume, because somebody attached some to Dave McSherry and Steve Cobby's nads, until they agreed to change from noodling downtempo jazz amateurs on Pork Records into a fascinating widescreen indie dance outfit, on their own label. 'Jump Leads' is more tuneful than almost anything in their 10 year career, featuring Paul Weller-like songwriting ('Spill The Beans'), Seventies TV theme funk ('Percival Quintaine') and simple, jolly instrumentals ('Bumblehaun', among others) beside plenty of interweaving melodies. For those missing the (possibly) late lamented jamming unit The Egg, Fila Brazillia's new incarnation will definitely fill a hole.

Thomas H Green



Aqua Bassino

Beats 'N' Bobs (F Comm)

Edinburgh's deep house technician finally releases an album. Huzzah!



IT'S been a long, long time coming, heralded only by the occasional 12-inch surfacing on F Comm, but

Aqua Bassino's Jason Robertson has finally found it within himself to gather together an album's worth of material. Some of the tracks here have previously seen the light, but much of it is brand new and all of it is essential. Aqua Bassino is all about subtlety and precision, and 'Beats 'N' Bobs' is as precise as laser surgery. From the Taj Mahal-sampling 'Baby C'mon' to the reworked 'Milano Bossa' and the elegiac closer 'Na Na's Waltz', it's an album that no respecting househead should be without.

Cal Gibson

The Sneaker Pimps

Bloodsport (Tommy Boy)

Luckily, one bloodsport that's still legal is the hunting and critical savaging of shit like this



INCREDIBLY, one of the first lyrics on this abortion of an album is "It doesn't hurt if you think about your fans".

Clearly The Sneaker Pimps have failed to take their own advice, since instead of the usual fare of likeable if lightweight post-trip hop tunes, the stuff that - hey - 'the fans' made them famous for, they've come over all indie angst, bellowing through a succession of bitter, boring tracks with names like 'Sick' and 'Grazes'. Is it because they're unlucky in love or unlucky in the charts? Whatever the reason behind this grim volte face, 'Bloodsport' is not the cure. Set the hounds on it, Benson.

Andrew Holmes

Midnight Funk Association

Coffee Shop Blues (Domino)

The duo who prove technoheads can do downtempo funk'n' too



DAVE Hill (not the one out of Slade) and Mark Broom are clearly not men to be rushed.

There's been five years between the first Midnight Funk Association appearance on a Mo' Wax compilation and this debut album. Mark Broom is probably better known for making banging techno but it sounds like he's spent a fair amount of time in coffee shops recently, judging by the sparse mix of electronica and laid back scatterfunk contained in the filmic 'Way Back' or 'Accident's' minimal stoned grooves. Not funk as George Clinton would know it, but pretty slick all the same.

Neil Gardner

Blue 6

Beautiful Tomorrow (Naked Music)

Deepest house lightly dappled with shades of jazzualisation

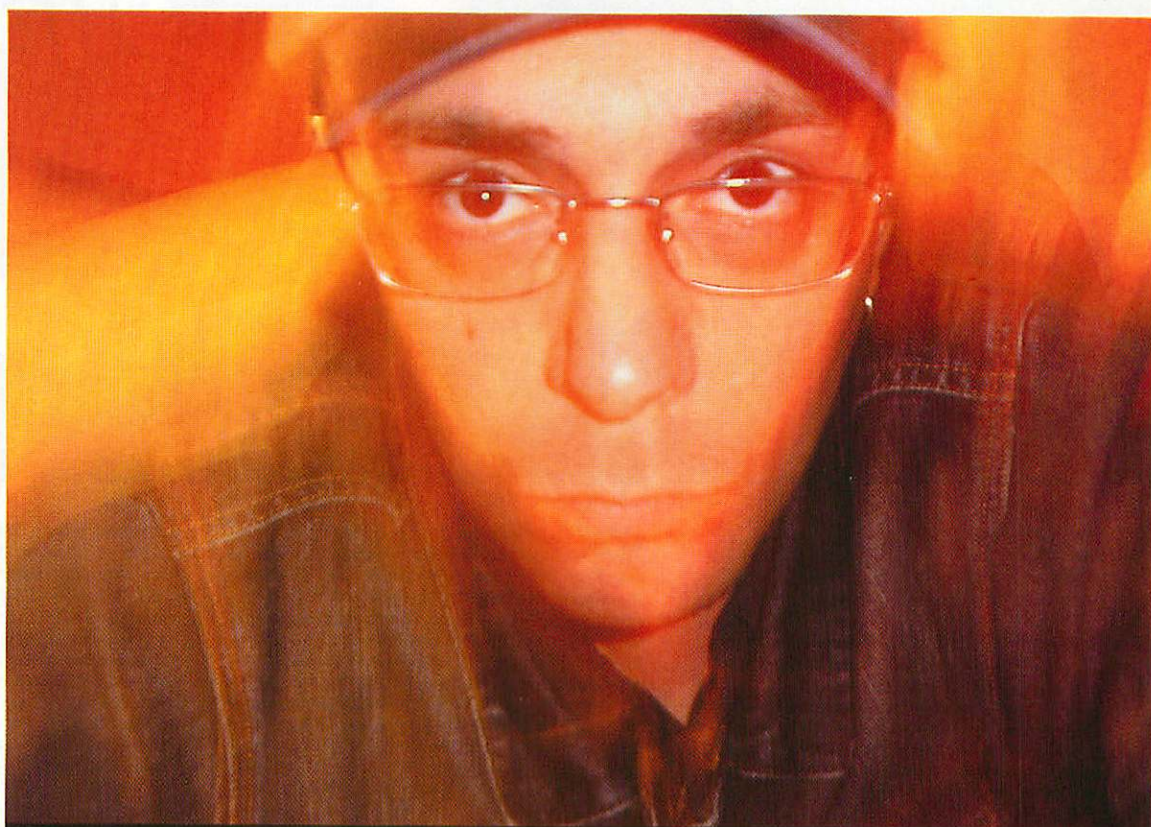
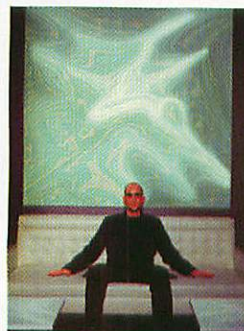


JAY Denes and deep house go together like San Francisco's Haight and Ashbury. And fortunately for us, while lesser producers of this most silky

smooth of house sub-genres constantly retrace the same tired path, Denes' work constantly finds fresh inspiration and depth in the heart of the city.

Good thing too. The debut album from Blue 6 adds a sprinkling of techno, jazz-flute and the gorgeous vocals of Lisa Shaw on 'Pure' to the deep house brew. He applies as much effort to the songwriting as he does the structure of his tracks. The three killer singles, 'Sweeter Love', 'Music And Wine' and 'Pure' are all present and correct in original and remix form and there are further potential loft-head hits in 'Come Inside' and the beautifully off-kilter soul of the title track. If there's one criticism however, it would be that there's only so much jazz-deep a man can take before he has to come up for air.

Ralph Moore



Charles Webster

Born On The 24th of July (Peacefrog)

The respected house producer heads for the commercial hills in his own inimitable fashion



If you were asked to name the ultimate underground dance producer, the most camera-shy, shadowy, stuck-perpetually-behind-the-mixing-desk, congenitally-scared-of-sunlight figure, who'd you plump for?

Kenny Dixon Jr, perhaps, or Ron Trent or Mad Mike Banks? There's always the likes of Juan Atkins and Derrick May [When was he last behind a mixing desk? - Ed.], of course, but what if you were to disregard the Motor City genii and plump for a white, bespectacled, mild-mannered Nottingham resident instead? Because make no bones about it, Charles Webster is right up there with the dons. Consider Charles' own wry tale,

for example, concerning the time he was in America meeting Ron Trent and Glenn Underground, who were more than slightly surprised, on meeting him, to discover he wasn't black.

Now, after a decade of releasing records under pseudonyms such as Symetrics, DJ Profile, Presence, Furry Phreaks and Love From San Francisco, the pale-faced producer emerges with an album under his own name. But if you're expecting deeper-than-deep 4/4 workouts and sound system-bothering basslines then look elsewhere, because 'Born On The 24th Of July' is far more about slapping on the headphones and kicking back on the sofa. Rarely does the tempo raise much more than a lope as tracks like the melancholic 'Forget The Past' or the soulful, playful 'Ready' do their laid back thang. With seven of the 10 tracks being resolutely 'proper songs', this is very much an album venturing into crossover territory. Perhaps the music of Charles Webster is finally going to find mass market acceptance after all.

Cal Gibson



There's something about this picture that's not entirely wholesome

LHB

Tell 'Em Who We Are (Telstar)

Muzik says: "Telstar, big up your chests"



HERE at Muzik we're a welter of prejudices, a haven of sneering elitism and we-know-better-ism. Apart from claiming deep house as the popular sound of now when it patently isn't, as Fergie will tell you, we examine every inch of CD sleeve and press release for evidence of each artist's lack of credibility.

Take LHB, for instance, they're on Telstar – TELSTAR, ferphuxachel! Two individuals named Giles Barton and Lee Wilson-Wolfe, undoubtedly well-bred aristo session musos (one of them was in "the company behind the Gorillaz campaign", apparently) who walked straight into a record contract on the basis of playing a major label Bush to Groove Armada's Nirvana. Probably all true. Probably.

Trouble is that their music's really rather good and the more you listen to this palatable concoction of beat-laced dance-pop, the more you smile along. Damn it. From the opening 303-addled loping beat melancholy of 'Olivia Newton Christ' through the

dubbing sing-song 'We Live in Cities' and Police's 'Invisible Sun' -sampling 'Everybody See It On My Face' to the straightforward Chemical Brothers-meets-Kosheen of 'Coming Up For Air' at the end, it has Muzik-staffers saying, "What's this again?"

It'll have you saying it too, because although it's hardly seminal, and it's made by a couple of poshies on Telstar (TELSTAR!) it'll have folk who like Moby and/or Basement Jaxx whistling along. Us, we'll whistle along too. Quietly and in a post-modern ironic manner, of course...

Thomas H Green



Wu Tang Clan

Iron Flag (Loud)

After their abysmal last album and some lacklustre solo efforts, the Clan return to form

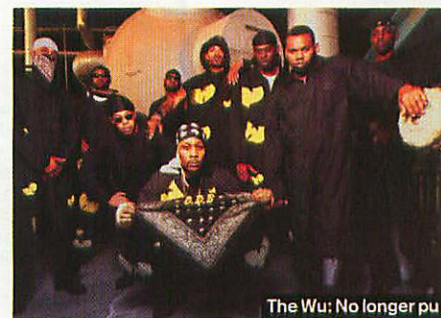


WHILE the quality control of the Wu's solo projects has all the scattergun approach of a turkey shoot, and the Wu as a whole have been widely held to have lost it since the overblown sprawl of 'Forever', they appear to have regrouped under their 'Iron Flag'. Perhaps the September 11th attacks have rekindled both their roots and their military zeal.

From the outset, 'In the Hood' signals a return to the grimy underbelly that they described so well on '36 Chambers'. The RZA excels himself, giving 'Radioactive' a fierce electro static makeover, covering 'Babies' in gorgeous hot buttered soul and giving the finger to rivals on the uncomfortable staccato beats of 'Ya'll Be Warned'.

Flavor Flav makes a cartoon cameo as a ready-made ODB replacement and the Clan pay their dues with the epic scope of single 'Back in the Game' with Ron Isley providing the soulman counterpoint to the Wu MCs.

While others may live off their reputations, 'Iron Flag' sees the Wu hungry and lean once again. Still smokin'. Neil Gardner



The Wu: No longer pu

The Notwist

Neon Golden (City Slang)

"Hello, UK", say The Notwist.
"Who are you?" the UK replies



GERMAN four-piece The Notwist may sound like the new kids on the abstract electronica block

but they have, in fact, been entertaining Johnny Foreigner with lo-fi tales of skewered hearts for some five albums now. Not that it shows. Wise heads and jaded palates are thankfully absent in favour of a fresh, beguiling sound that falls somewhere between Aphex, Boards Of Canada and To Rococo Rot.

Delicate, detached vocals singing sad songs of lost love and unanswered telephone calls are set to skewiff electronica, weird drum patterns, even a mournful banjo on

'Trashing Days'. Imagine Mike Paradinas jamming with Smog's Bill Callahan, if you can.

It's an acquired taste, to be sure, and likely to divide people cleanly into Notwists and Yestwists, but there's an enchanting X-factor at work here that'll have you reaching for the repeat button in spite of yourself. Andrew Holmes



Synchronised cup hurling – a trial event at the next Olympics

Too \$hort

Chase The Cat (Jive)

The hoe truth and nothing but...



STARTING with a tune called 'Keep Fuckin' Me' that has a chorus set to the tune of 'Just Be Good To Me', but with the lyrics changed – rather cleverly, we thought – to "I don't care 'bout the other hoes", 'Just be fuckin' me', 'Chase The Cat' finds veteran pimp, playah and twat Too \$hort developing his lyrical concerns very little. More old skool than Zammo from Grange Hill, the filth herein has two subjects: how much money \$hort's got and – to be blunt – shagging. The needle on the offence-o-meter moves from 'not too bad' ('Don't Ever Give Up') to 'totally out of order misogyny' (the aptly-named 'Talkin' Shit') and in point of fact, none of this says much about \$hort's ability to forge long-term relationships or get in touch with his feminine side. But tracks like 'U Stank' kick like Cantona, and \$hort's nasty flow is as effortless as you'd expect from a man who's been in the rap game for 15 years. "You can take it serious or think it's funny", \$hort suggests on 'These Are The Tales'. We'd recommend the latter, especially if you're of the female persuasion.

Duncan Bell



Nobukazu Takemura

Sign (Thrill Jockey)

Testing experimentronica from the land of the rising track duration (sorry, 'sun')



THE last album by Nobukazu 'Nobby' Takemura was one of the most superhumanly irritating we've ever heard, so – being connoisseurs of angular oddness, we had high hopes for this. Especially as he's now roped in Windy City post rock noodlers Tortoise to be his backing band. We're glad to report that Nobby does not disappoint. The arsenal of stylistic annoyances on this release includes, but is not limited to: skipping CD noises; dizzying lurches in mood, tempo and key within tunes that leave you feeling sea sick; a track that goes on for 30 FUCKING MINUTES; an incomprehensible video CD-ROM cartoon about the environment or something; the odd proper tune scattered here and there and a general vibe that's like the lengthy noise-coda from the Velvet Underground's 'Sister Ray' done on a synth and then played back through a broken CD player. The man's clearly a genius of some sort, and this is an album whose eccentricity those with perseverance could really come to love.

Duncan Bell



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Milton Jackson: So deep he lives in a tube station



Milton Jackson

The Bionic Boy
(Glasgow Underground)

It's international deep house month, so here's yet another album review devoted to it!



MILT may not mean much to anyone outside the deep house cognoscenti just yet, but if anyone's capable of rekindling the space vibes of his Seventies hero and near namesake Milton Jacks, it's the space-obsessed Jackson. The debut album from the 20 year-old born as Barry Christie refuses to be pigeonholed. 'Beat My Beat' sounds like it was inspired musically by the spin cycle on Matthew Herbert's washing machine, while 'Shock Me All Night' shimmies like Prince getting down at Grand Slam. It all goes a bit punky in the second half, but matters come to a satisfying conclusion with the majestic 'Deep Burnt' slant of 'Sunlight'. Deep and cerebral, this 'Bionic Boy' is more mature than you might think.

Ralph Moore



Kevin Yost

KY Funk 'N' Stuff (!)

... And yes, here's some MORE deep house – we just can't get enough of it!



IT'S always tempting to compare Kevin Yost to a good-old fashioned slice of hot, buttered toast. Not forgetting the obvious rhyming potential (Yost rhymes with toast, you see), both provide wholesome nutrition for those in – and around – the house. So to speak. Bad gags aside, Kevin's latest collection of B-sides and session work is big on deep house beats but a bit low on cutting-edge thrills. Highlights include the NYC soul of 'Filtered Luv' and the parping sax prancing of 'Set Me Free'. Ultimately though, the sleeve art – a home-made teddy with open arms – is indicative of the work inside. 'KY Fun' is warm and tasty but won't change your life. Just like hot butter, in fact.

Ralph Moore



Camping Gaz & Digi Random

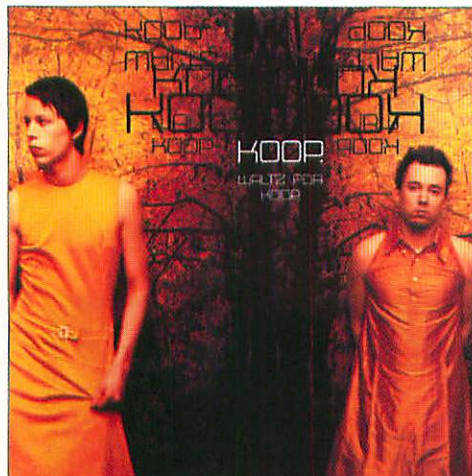
Blü Box (Novophonic)

Six years. Three EPs. Time well spent, evidently



THE slinky, downtempo groove of Lemon Jelly, the sample-mad antics of The Avalanches, the jazzbo head-nod of Kruder & Dorfmeister. Even a wacky name. Camping Gaz & Digi Random have it all, and still boast clowns' pockets heaving with more tricks. Take the Iberian duo's 'Jaio Silver', for example, which sounds like Sique Sique Sputnik, Fatboy Slim and Sonic Youth all at once. Or 'Circus World', which cheerily adds a theremin to ska and comes up smiling. In light of such obvious genius we'll forgive the self-indulgence which slightly mars the end of this three-EP collection, because, people, this is the next word-of-mouth hit, and being the early adopters you are, you want this.

Andrew Holmes



KOOP - WALTZ FOR KOOP - FEAT. GUEST ARTISTS LIKE TERRY CALLIER, ROB GALLAGHER, YUKIMI NAGANO, CECILIA STALIN & MIKAEL SUNDIN - THE ALBUM OF THE YEAR HAS ALREADY ARRIVED! (GILLES PETERSON) JCR 021-1 (2-LP) & JCR 021-2 (CD)



FAUNA FLASH - CONFUSION - THE FUSION MIXES BY DZIHAN + KAMIEN, STEREOTYP, STEPHANE A., PETER KRUDER, POLE, SALVADOR GROUP, KYOTO JAZZ MASSIVE, DIXON, CHARLIE DARK, BLUE FOUNDATION CPT 101-1 (2-LP) & CPT 101-2 (CD)



V.A. - FUTURE SOUNDS OF JAZZ - VOL. 8 - WITH ATTICA BLUES, DAN CURTIN, SLOW SUPREME, THE UNDERWOLVES, ATJAZZ A.O. - INCL. 5 EXCLUSIVE TRACKS AND REMIXES BY RECLOOSE, ASHLEY BEEDLE A.O. CPT 102-1 (3-LP) & CPT 102-2 (CD)

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THE UNDERWOLVES - REMIXES (IN THE PICTURE/SHAKEN/BIRD SONG) - JCR 017-1



VICTOR DAVIES - SOUND OF THE SAMBA JCR 018-1



KOOP - SUMMER SUN REMIXES BY DORFMEISTER/MADRID DE LOS AUSTRIAS, M. ENOCHSON - JCR 022-1



JAZZANOVA - THAT NIGHT / DAYS TO COME JCR 023-1



KYOTO JAZZ MASSIVE - ECLIPSE AFRONAUGHT MIXES/A CALMAREA SUBSTREAM - CPT 093-1



BOUGIE SOLITERRE - BESIDES YOU REMIXES BY TIEFSCHWARZ & WORLDLESS PEOPLE - CPT 097-1



FAUNA FLASH - THE VIENNA MIXES BY PETER KRUDER + STEREOTYP CPT 098-1



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Compilations

Reviews by DUNCAN BELL, THOMAS H GREEN, CAL GIBSON, CARL STROUD, RALPH MOORE, FUNKE KUGBOLA, ANDREW HOLMES, WILL ASHON, INSPEKTOR GADGET, NEIL GARDNER, TOM MUGRIDGE



COMPILATION OF THE MONTH 1

This Is Not A Soundclash

(Nuphonic)

What's it all about? Have they really passed half a decade already? Nuphonic – still the most soulful house imprint in London – celebrate

their sixth birthday with 12 tracks of consistently fine quality. **What's on it?** Opening with the breezy, string-driven drama of Faze Action's 'In The Trees', further highlights come from Diesel with 'Flam Flam' under his Yellow Sox alias. Tiny Trendies' 'The Sky Is Not Crying' – Adam Goldstone's moodiest moment to date – and newer material from Fug, Rollercone and Justin Robertson. **Any cop then?** Bypassing the major label trend to make as much money in as little time as possible, this independent-minded album will be available in the shops for \$2.99. Essential, in a word. (RM)

■■■■■



Vikter Duplaix Presents DJ Kicks

(Studio K7)

What's it all about? Songwriter, vocalist, remixer, DJ and fanny magnet Duplaix mixes some of his fave tracks while trying to beat sexy women away (with his cock). **What's on it?** 'Broken beat' classics like 4 Hero's 'Hold It Down' and P'Taah's 'The Crossing', deep house grooves like Herbert's 'You Saw It All', and Duplaix's own aptly titled 'Sensuality', and some slower headbobs like De La Soul's 'Copa', Erykah Badu's 'Bag Lady' and Spacek's 'How Do I Move'. **Any cop then?** If your aural palate is susceptible to deep, soulful vibes, you'll love it. A varied selection linked via cutting edge production and 'dopeness'. (IG)

■■■■■



Back To Breaks

(Blow)

What's it all about? Blow is a new imprint which will 'cover musical styles from all cultures' (it says here). In the case of this inaugural LP, they're going for a bit of a 'block party' vibe. **What's on it?** Bona fide funk and soul classics such as Buddy Rich's 'The Beat Goes On', SOUL's 'Burning Spear', Jackie Wilson's version of 'Light My Fire', Eddie Bo's 'Hook And Sling' and William De Vaughan's 'Be Thankful For What You've Got'. **Any cop then?** The music may indeed be 'sho' nuff cool, but most of these cuts have already been re-released by labels like Soul Jazz, Strut, Harmless and BBE, and with more informative sleeve notes and better packaging to boot. (IG)

■■■■■



Mint Styles

(Mint Condition)

What's it all about? The first label compilation from nascent UK garage label Mint Condition showcasing the likes of Sugar (aka Audioweb singer Martin Merchant), DBX, DJ Slice and Elena. **What's on it?** A range of flavas from skippy, soulful cuts to darker, dubby moments. Tracks include DBX & Sugar's 'My Dream', DJ Slice's spunky 'The Time', Smokin' Beat's 'Times R Changin'', Magic Funk's 'Too Much' and Elena and MC Tyrone's 'I Like'. **Any cop then?** Mint Condition don't go in for Neanderthal MCing, saccharine vocals or pizzicato string overdoses. Instead, they offer cool tunes, the odd bit of retro and some new breaks-style cuts. Accessible and ass-wiggling. (IG)

■■■■■



Eskimo Volume 3

(Eskimo)

What's it all about? The third in Eskimo's series of classic deep house and soul compilations, this time brought to you in association with those purveyors of fine wines Piper Heidseck, for some reason. **What's on it?** Frankie Knuckles' champagne moment 'Your Love', some classy, fizzy Seventies disco from Johnny Harris, Luomo's minimalist digital funk, the original 'Be Thankful For What You've Got' and a moody late night venture from the B-52s, of all people. **Any cop then?** Occasionally a little bit 'Lambini' but generally Krug of a very superior vintage. Or something. (NG)

■■■■■



Better Life Through Chemistry

(Dragonfly)

What's it all about? Despite the critical bile dumped on it, trance techno will probably survive the apocalypse, along with cockroaches and goths. Here, the increasingly anachronistically named Youth and co try to prove there's life in the old dog yet. **What's on it?** With Dragonfly what you see is what you get, although there's some fine hard-as-nails beats from 12 Moons and two impressive darker excursions from the Youthful one himself. **Any cop then?** It will hardly set the world alight (maybe a good thing at the moment) but there's enough sonic disturbance to maintain interest. (NG)

■■■■■



Godskitchen - Journeys

(INCredible)

What's it all about? God whipping up a three-course feast of comfort food tunes in his kitchen. **What's on it?** The usual suspects. Most of them, at least. Is there a hard-edged compilation in the land that doesn't feature BK and Nick Sentience's mix of Praga Khan's 'Injected With A Poison', or Miss Shiva's 'Dreams'? It's compulsory, as far as we can tell. **Any cop then?** It challenges the very concept of dance music as we know it. Nah, not really. It's still pretty good though, moving from nice and trancey on CD1, to hard and fierce on CD3. Close your eyes, turn out your pockets and charge yourself to hang up your coat, and you could almost be there. (AH)

■■■■■



Popshopping 2

(Crippled Dick Hot Wax)

What's it all about? German advertising jingles from the Sixties and Seventies. Yes, really. **What's on it?** 27 miniature pastiches of various musical styles, ripping off everything from John Barry to Cat Stevens (whose 'Matthew And Son' is given a magnificently foolish Teutonic makeover) via a huge assortment of 'tributes' to Ennio Moricone's spaghetti western themes. **Any cop then?** Er, probably a must for disciples of kitsch. Something of a one trick pony, but nothing goes on long enough to really get on your tits. No, that's not quite true, it does go on a bit if you really listen to it. But you won't, you'll just laugh at a few funny bits then turn it off and move on. (THG)

■■■■■



Progressive Development

(Whoop!)

What's it all about? The prog veterans over at Whoop! present highlights from the last two years of their well respected label's output. **What's on it?** Way Out West's mix of Tarrantella's 'Karma' sets the pace, followed by Tarrantella & Redanka's deep reworking of Jimmy's 'Talkin'', King Of Spin's house mix of Skynet UK's 'Way Of The Wave', and some upfront cuts from The Columbian, Hard Attacks and Spacepunks. **Any cop then?** True to Whoop! form, it's tight, uncompromising, funky, tribal titillation. Neatly avoiding being overbearing or samey, it's virile enough to demand rewind action. Time to, er, 'Whoop!' it up, then. (IG)

■■■■■



Fabric 01: Craig Richards

(Fabric)

What's it all about? On-line purchasable CD-mix venture from the top London night-spot. **What's on it?** Jamie Anderson, Buswackal, Terry Francis, Antonelli Electr, Swag, Schatrax and lots more quality, techy, beatsy gear. **Any cop then?** Yes, we like it. It rocks. (THG)

■■■■■



Brazilian Beats 3

(Mr Bongo)

What's it all about? The Latin American contingency are back, courtesy of human trafficker Mr Bongo. Not content with taking us on two delightful trips to deepest Brazil, they're now offering a third glorious expedition to the land famous for salsa, football, bongos and the carnival. **What's on it?** Exceptional quality from start to finish, thanks to feet movers like Malena's 'Para Ti', the classical castanets and drums of Mr Hermano's 'Como Um Sol' and the more traditional Brazilian sounds of Jackson Do Pandeiro with 'Sebastianiana' and Otto with the excitingly named 'Bob'. **Any cop then?** Yep – it's the perfect remedy for those dreary British winter blues. (FK)

■■■■■



A Family Affair

(Viennese Scientist)

What's it all about? Nothing to do with Sly And The Family Stone, but a collection of dubby jazz and electronically enhanced funky breaks from around the globe, curated by up and coming Austrians. **What's on it?** There's a noticeable lack of big guns but plenty of names to watch: jazzy beats from Hungary's Mikrofunk, Fellmann & Louise's soulful 'More You Cry', Dublex Inc's electro bossa and more superior grooves from Funky Lowlives. **Any cop then?** A pretty solid selection overall, but nothing to get in a whirl about. (NG)

■■■■■



Mix The Vibe: Lil' Louis - 27 Years In The Mix 1974-2001

(Nite Grooves)

What's it all about? Lil' Louis taking us through 27 years of Chicago house (although it was only invented about 16 years ago). **What's on it?** Classics like Dinosaur L's 'Go Bang' and 'Jaguar' by Aztec Mystic. Plus other less welcome guests such as 'Is It All Over My Face' by Loose Joints, which would have been better suited to the \$2.99 bargain bin of your local record shop. **Any cop then?** Although it features mixes from most of the house greats – Vega, Yost, Levan and François K – it fails to give doubters any indication as to why Chicago house should be regarded as any good at all. (FK)

■■■■■



COMPILATION OF THE MONTH 2

MB01: Misstress Barbara

(trustthedj)

What's it all about? Thanks to releases from Dave Clarke and Luke Slater, there's something of a resurgence in the techno mix album

sector. Now add to that list Misstress Barbara, who sports boot-cut jeans in lieu of kinky boots and hasn't let her lack of household name status get in the way of knocking up a really good techno mix album.

What's on it? The dark basslines of Mr Siff's 'Rippin' Dippin' kick off the set, and from there things get deep and funky with Rino Cerrone's 'Optical Way', then harder and faster by the time you get to Misstress Barbara's own 'Do You Believe In Love At First Listen?'

Any cop then? A cunningly crafted set that won't rupture your eardrums but still boasts the might of full-throttle techno. (AH)

■■■■■



Every DJ Tells A Story: Kareem Raihami

(Cinq Etoiles)

What's it all about? Mr Raihami "creating an unwritten book and unveiling a new world with every page". Or deep house with a seasoning of deep house and extra added deepness, to you and I.

What's on it? Varying degrees of depth from the usual deep suspects—Dubtribe Sound System, Omid, Kevin Yost, Tenth & Parker, Charles Schillings et al.

Any cop then? Fine as another excavation in the ever-deepening trench of deepness, but a tad disappointing in the light of Cinq Etoiles' stated policy of trying to take CD-mixes in a new direction, as they did on their excellent 'Limited' collection. (THG)

■■■■■



Community Music (CM)

What's it all about? Community Music is a music access project giving 'no-marks' the chance to flex their musical muscles. Previous 'no-marks' to benefit from the scheme include Courtney Pine and Asian Dub Foundation. Eat that!

What's on it? This, remember, is a large community access project, but a tiny music publisher. Props are due, then, for the breathy soul of Kase Klosed, the meaty two-step of Invasion, and in particular Amber Filter's 'Wow And Flutter', a guitar-driven downtempo number as good as any currently raiding compilations nationwide.

Any cop then? The tracks are great. The mix of styles may put off the average punter, but you're not the average punter, are you? (AH)

■■■■■



Total Euphoria

(Telstar)

What's it all about? Dave Pearce mixing trance anthems, probably on two decks and a two-channel mixer, maybe with a sampler so he can be more experimental, or something (NB: irony).

What's on it? Syrupy melodies, vapid vocals, Ian Van Dahl and a sound a bit like Jean Michel Jarre at his worst remixed by a 14-year-old DJ from Antwerp. The far more interesting 'hard trance' sound is touched upon briefly, but despite having been around for two years now, it's still a bit too cutting edge for Pearce to use much.

Any cop then? Very useful if you need background music for a Christmas party to which you've invited 200 of your most cretinous friends. Veevee poor. (DB)

■■■■■



Arabica

(Bar De Lune)

What's it all about? Ululation—that's what you need. And loads of detuned violins, those funny islamic horn things and, indeed, all manner of north African sounds.

What's on it? Rachid Taha, Cheb Mami, Transglobal Underground and more, all working that Tangiers disco/trip hop sound that's so big in fashionable parts of France.

Any cop then? This was done rather better by React's 'Arabesque' compilation—the beats here are a bit tired and the production overly clean. So if you only buy one compilation of funky-kasbah sounds this year, don't make it this one. However, if you fancy buying several—and maybe you should, if the alternative is 'Heightened Creamy Euphoria 27'—it's worth a punt. (DB)

■■■■■



Lyricist Lounge Presents Underground Airplay

(Ecko/MIC)

What's it all about? The former Rawkus collaborators strike out with a clothing manufacturer for a very long CD of New York (and beyond) indieground hip hop.

What's on it? Beautifully mixed by DJ Spinbad, there are 30 tracks here, from big names like Mos Def, Masta Ace and Quasimoto, to fast risers like Unspoken Heard, Lord Have Mercy and Zion I.

Any cop then? Weighing in at 76 minutes it's either really good value or far too long. However, despite its duration and the predominance of the East Coast sound, Spinbad keeps it moving so quick that it feels pretty damn good. (WA)

■■■■■



Chris Brann: Inspirations

(Karma Giraffe)

What's it all about? The second in the series that explores the influences of the world's finest producers, homes in on the mind of Mr Wandue himself, the ludicrously talented Chris Brann.

What's on it? 12 certified slices of deepness, from Alice Coltrane's 'Journey In Satchidananda' to Can's fruitloopy 'Mushroom', Chick Corea and Gary Burton's pianofest 'Crystal Silence' and Antonio Carlos Jobim's enchanting 'A Felicidade', it's a cosmic space jazz journey, maaaaaan.

Any cop then? Yep: like Danny Krivit's recent Strut selection except on a leftfield tip, this is a collection of awe-inspiring music. Hence the title, no doubt. (CG)

■■■■■



Dimitri From Paris: After The Playboy Mansion

(Virgin)

What's it all about? Dimitri's return to—or is it disappearance from?—Playboy Towers is another soulful house adventure.

What's on it? Maze, Blaze, Llorca, Linda Clifford, Jon Cutler and De La Soul—'All Good', obviously. Things take a dip with Boris & Roisin's 'Never Enough' but pick up with Ten City and Harold Melvin, the latter a neat re-edit of 'Don't Leave Me This Way'.

Any cop then? Dimitri's debut Playboy production struck a chord with certain members of the Muzik team, but with the politer shades of filter disco fast disappearing into the ether, Dimitri's musical breasts are becoming ever less pert. (RM)

■■■■■



Make Music

(Harmless)

What's it all about? Harmless, the finest compilers in the business, back with a selection of folk-funk and free soul nuggets from the late Sixties to the early Seventies.

What's on it? A load of perfect rug-cutting tunes with Minnie 'I can sing opera, me' Ripperton ripping off 4 Hero with 'Les Fleurs'. Linda Lewis being quite indecisive on the Midfield General-sampled 'Reach Out For The Truth'. Sergio Mendes, Shuggie Otis and assorted other flower children being laid back, yet monumentally pissed off at the same time.

Any cop then? Great for anyone else who's suffering from a 'Now That's What I Call Chill Out' overdose and wants to enter the funky Age of Aquarius. (CS)

■■■■■



Hotel Costes Quatre Mixed by Stephane Pompougnac

(Wagram Music)

What's it all about? Hotel Costes, holiday home to international fashionistas and erm, Emma Bunton, branching out into deep house compo territory.

What's on it? Nothing intrusive enough to obscure a conversation between regulars Bruce Willis and Craig David. The well known (John Cutler's 'It's Yours') perch confidently on red leather banquettes next to nervous newbies like the creepy percussion workout of Dublex Inc's 'Tango Forte'.

Any cop then? Perfunctory and somnolent are the words that spring to mind. Bring on 'South Mimms Welcome Break Vol 1', we say. (CS)

■■■■■



Deep And Sexy: A Wave Music Compilation

(Wave)

What's it all about? The main man Francois Kevorkian gathers together 12 choice cuts from his mighty fine Wave imprint's back catalogue, then melds them into almost 80 minutes of Nu Yorican boogie business.

What's on it? Blue 6's 'Sweeter Love', which is one of the finest vocal house tracks of the last five years; Erik Kupper's Latino love missile 'Havana' and Nathan Haines' 'sistapowa groover' 'Earth Is The Place', not to mention cuts from FK, Boyd Jarvis and Itaal Shur. **Any cop then?** Well, given that it's by Francois K and it's on Wave, it was never going to be anything other than essential, was it now? (CG)

■■■■■



The Official Adventures Of Grandmaster Flash

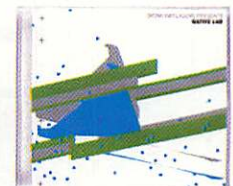
(Strut)

What's it all about? One of the true hip hop originals putting together a CD mix that captures something of what he was doing at Bronx block parties "back in the day".

What's on it? All-time hip hop classics such as 'The Mexican' and 'Trans Europe Express', chunks of P-Funk, recordings from parties in the late Seventies and early Eighties, tons of chunky scratches and bags and bags of funk. Oh, and chunks of Flash telling it like it is.

Any cop then? True b-boys will be appalled by the small silver thing this is housed on. The rest of us can just enjoy a well put together reconstruction of the beautiful crime of hip hop. Brand new retro. (WA)

■■■■■



[Komfort.Labor] Presents Native Lab

(WMF)

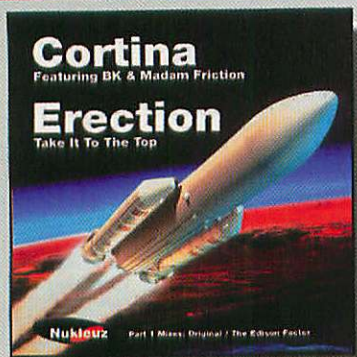
What's it all about? Berlin-based software developers Native Instruments holding court in the back room at WMF, the city's best-known temple of arty, angular-fringed cool.

What's on it? Computer music that ranges from super-dense and banging (Richard Devine) to grating and repetitive (Errorsmith) to humorous and melodic (Solar X). Plus Kid 606, of course. If you don't like it, you can make your own with the CD's 'data sector': an interactive track based on Native's famous Reaktor program.

Any cop then? Guaranteed to induce a nervous tic in all fans of deep house, jazzuality or 'realness', but hours of brain-boiling entertainment for the technically minded. (TM)

■■■■■

Six Of The Best



NUKLEUZ

CORTINA, BK & MADAME FRICTION
ERECTION

2 x 12" / cd
14_01_02

The follow up to 'Music Is Moving', the massive debut track from Cortina! Already a classic in the hard house scene it has now been given a monster re-rub from men of the moment: Les Hemstock (Sagitare), The Edison Factor (The Beginning) and Champion Burns (Subliminal). A beller of the highest degree that deserves a place at the front of every record box! Essential...



BXR

MAURO PICOTTO
AWESOME

12"
21_01_02

After being voted No 8 in the Top 100 most popular DJs of 2001, Mauro Picotto keeps the pressure on in 2002 with his first UK release of the year. Having received club and radio support from most of the other 99, 'Awesome' sets a new standard for the man who has re-written the hard dance rulebook! Pounding grooves and high-tech hypnotica are the order of the day with this six-track doublepack as Mauro explores his dark side... Yikes!



VICIOUS CIRCLE

VARIOUS
THE CIRCLE OF FRIENDS EP

12"
21_01_02

To celebrate their 10th release Vicious Circle Recordings are proud to present The Circle Of Friends EP Part 1, featuring tracks from Andy Farley, Paul Janes and Justin Bourne. A side: the result of Farley & Janes' first official collaboration, is an epic tech-trance monster of a track, appealing to everyone. The AA side is a classic example of Justin Bourne's full on style, a no holds barred hard house work out, definitely for the harder floors! Look out for Part 2 in Feb. featuring tracks from RR Fierce and Jez & Charlie.

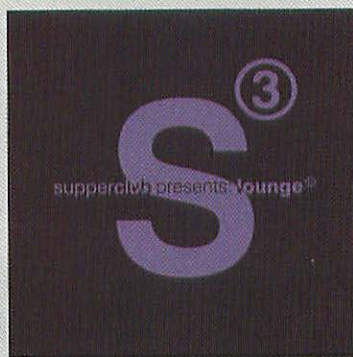


TIDY TRAX

SIGNUM
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28_01_02

Clubland's biggest & best kept secret is about to be exposed with interpretations from Kumara, Flash Harry, JFK and the Stimulant DJ's spread over two twelve inch singles. It's already sold over 30,000 copies since it was first released in August 1998. It kicks off 2002 for Tidy Trax in stunning style with the revamp it deserves and massive clubland & radio support. Tidy Trax music for the harder generation.



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28_01_02

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10 KILO

VARIOUS
10 KILO CALLING

lp / cd
28_01_02

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"Do you want business, love?"

Ils

Next Level/Music (Marine Parade)

A nasty, sticky hunk of bass-flavoured breaks from one of Adam Freedland's more exciting protégés. Far from keeping things simple, sequences of tones keen and flit in 'n' out while subterranean farling emerges every so often, as if the bowels of a small planet were suffering from gastro-enteritis. Aims higher than just getting your toes tapping, and soundtracks the latest Orange advert.

■ ■ ■ ■ ■
Dave Pearce: "Kind of hip hop with a rapped break saying 'Take it to the next level'. I guess I should know where that comes from, but I can't think. It'd be really good on an album or at about five in the morning on Annie Nightingale's show."

■ ■ ■ ■ ■

Angel Moraes

Turn It Up (Renaissance)

Four sides of 'progressive' vinyl, none of which say much that hasn't already been said many times before. Moraes may add a diva who belts stridently that we should obey the title phrase in a very Tenaglia-a-few-years-back manner, but Mashup and I-Jack simply throb and dub. A bit dull, really.

■ ■ ■ ■ ■

Dave Pearce: "Another deep-down-dirty, funky little tune. Angel Moraes is an originator of this sound, it's got a New York feel to it. I can see myself getting lost in this but it doesn't do much, it's just a groove."

■ ■ ■ ■ ■

Krust

Snapped It (Full Cycle)

Remember when techno went through that stage where all anyone ever put out was repetitive loops and DJ tools and that was considered enough? God, it was boring for those of us who weren't wannabe Hawtins or Clarkes. This is boring too in just that way. Flat, soulless looped drum & bass riffage. Ad infinitum.

■ ■ ■ ■ ■

Dave Pearce: "Relentless beats basically, very minimal. You can imagine some people at Fabric getting into this. A million miles from what I'd use."

■ ■ ■ ■ ■

The Hacker

Nothing Lasts (Remixes) (Missile)

Following the farrago of Tim Taylor's hook-up with Thule Records, Missile appear to be back where they belong on this 12-inch. Michel Amato is the Hacker, whose ventures with Miss Kittin are currently extending the natural life of electro-pop, but here, with remix assistance from fellow Frenchman Oxia, he stays sternly and defiantly electro-techno. Tasty.

■ ■ ■ ■ ■

Dave Pearce: "It's just a mix track you might drop. Apparently it was out last December but I don't think I've heard it before. The electro side is quite interesting."

■ ■ ■ ■ ■

Singles reviewed by Dave Pearce

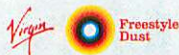
He's bald, he's round, he's worth a million pound. Dangerous Dave rates the slates

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DAVE PEARCE'S SINGLE OF THE MONTH

Mauro Picotto

Awesome EP (BXR)

Mauro's 'Lizard' man turns his hand to battering techno. Sadly, because of who he is (a Judge Jules fave) and where he comes from (not Detroit, for starters),

'Awesome' won't be taken seriously by techno's no-faced boys' club – their loss. With a few chords and furious techno-trial drums, the Turn terminator is tearing the hard house masses, Pier Piper-style, into the abyss.

★★★★★

Dave Pearce: "Awesome" is a track I'm playing. On the circuit I'm on, he's the man of the moment. It's interesting that he's gone for a very stripped sound. Nothing particularly hooky, but it's an energy rush record – fantastic!"

★★★★★

"It's an energy rush record – fantastic!"

Mauro Picotto's 'Awesome'

Jam & Spoon

Be Angeled (NuLife)

We hated this on its original German release, but it's now been remixed, remade and remodelled for the English market. The good news is that Electric Tease knocks it into techy shape and Paul Van Dyk continues to shy away from the trance sound he invented. The rest is gurning for girls.

★★★★★

Dave Pearce: "In terms of what it can offer the dancefloor, one of my favourite mixes is the Hiver & Hammer one. You need records where something happens and you take away a memory, not just tracks. It's our big record for 2002." [NuLife is Dave's label, you know – Ed.]

★★★★★

FPU

Crockett's Theme Remixes (Turbo)

Those young/fortunate enough not to remember Miami Vice may instead remember this from that hideous bank advert where a spotty retard employee of

said bank filled a cashpoint machine with money while claiming, optimistically, that working for a bank is "not all work, work, work". A weird release with strangely inappropriate electro/house mixes from Mateo Murphy and DJ Hell associates Tiga (who adds vocoder) and Zyntherius.

★★★★★

Dave Pearce: "Don't really know what to say about this, it's not something that interests me."

★★★★★

Smoke

Random As (Savalas Underground Developments)

Iain 'Deeply Dippy' Croucher's hotly tipped Glasgow label finally delivers the goods after a number of false starts. From the Funk D'Void/Slam school of monstrous bass threat, 'Random As' achieves finely honed dancefloor devastation on its own terms, with skittering techno drums to go. Solid.

★★★★★

Dave Pearce: "Slightly dark and progressive with a cinematic bassline. In the right environment it would work well, but it doesn't have the energy I look for in music."

★★★★★

Chemical Brothers

Star Guitar (Freestyle Dust/Virgin)

The Chems hit out with a quality party banger which doesn't have the individuality their reputation would imply. Bring back the aml. Very Boy's Own, very London, and bumps along at its own pace. Heller's on the mix, of course – the only thing he hasn't mixed lately is cocktails for the Queen. But we have evidence he's trying to do that too.

★★★★★

Dave Pearce: "I must admit I've come round to this, although I didn't like it at first. If I shut my eyes, it reminds me of a club called Better Days in New York when house music first kicked off. I kept waiting for something amazing to happen but it never delivers. You feel a bit cheated."

★★★★★

Studio Pressure

Relics (Remixes) (Certificate 18)

And what lovely remixes they are. The joy of Certificate 18 is that they join the dots between listening electronica (Pilote) and dancefloor mentalism (Teebee). 'Relics' (by Photek in disguise) is a case in point – one side has Warp's rather wonderful Plaid adding melancholic driftwood to the proceedings while on the other, Digital indulges in high-BPM super-funk.

★★★★★



Dave's attempt to beat Muzik at hide and seek were pathetic, frankly

Dave Pearce: "Jazzy drum & bass, perfectly pleasant. Doesn't stand out but I'm not an expert in this field. It'd probably fit into a Fabio set."

★★★★★

MC Ultra

Drop Da Bass (white label)

When US hip hop first kicked off all they could ever talk about was themselves and the party. It's the same with UK garage MCs. Dream Team male MC Ultra's enthusiasm, speed and style delivered over requisite hardcore-meets-two-step production is attractive enough. But who's gonna take it to the next level?

★★★★★

Dave Pearce: "Doug Lazy's 'Let It Roll' done 2001 style, isn't it? The guy sounds very like Neutrino to me. On their scene it'll do okay, but lyrically it didn't say anything new to me."

★★★★★

Titchy Bitch

Dynamo (Sundissential)

It's often said by those who don't attend hard house clubs that the music there sounds like galloping horses. It's a muddy analogy in most cases, but 'Dynamo' sounds exactly like the Light Brigade charging while a woman runs behind them asking "When will you say that my hands like you?". Whatever that means.

★★★★★

Dave Pearce: "The funkier end of hard house. This is really useful as a DJ tool because it appeals to female clubbers. It's a good direction for harder-edged music, as some aspects of hard house are a bit played out."

★★★★★

Jazzanova

That Night (Compost)

The latest from the German jazz-funkers is a syrupy number which draws on everything from Giles Peterson to George Benson. Making extensive mention of "that night", this is shamelessly retro and really rather ace.

★★★★★

Dave Pearce: "Quite original and memorable – a track I'd like to hear coming back from a club in a cab in the middle of the night. It's a listening record that I'd like to have on a tape. Because I haven't had any sleep since DJing in Southampton last night, this is where my head's at right now."

★★★★★

Medicine

Ape Don't Kill Ape EP (Regal)

Medicine's May brothers look very promising indeed. Not blinkered by genre addiction, they're quite happy to mix and match whatever takes their fancy. On this outing there's lots of half-audible waffling over 4/4 beats. But much more importantly, there's also underlying melody and aggressive rhythmic drive. Progressive house made by people with imagination, for a change.

★★★★★

Dave Pearce: "A real Jon Carter record with electro and early house influences. It reminds me of the 'Jack Your Body' era. Obviously made by people digging through their record collections; the sort of thing that'd turn up on Ali B's Capital Radio show."

★★★★★

Dr Dre Featuring Knoc-Turn'al

Bad Intentions (Aftermath/Interscope)

Over a sloping beat, strings and, most notably, a lazy flute, Dre coasts creatively for the soundtrack of 'The Wash'. Meanwhile, official Most Stupidly Named Man in hip hop, Knoc-Turn'al, advises "Keep your face down, keep your ass up, keep those titties jumpin'". Is he trying to tell us something?

★★★★★

Dave Pearce: "It's got a great, flutey music bed in it and a sort of Funkadelic/George Clinton feel. It's looking back to Seventies funk, the sort of music I grew up on. Hopefully, it might introduce people to that kind of music."

★★★★★



"And this is how I do what I like to call 'putting on a record'"

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REGAL

Medicine EP out January 28th
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Ape Don't Kill Ape
Even the Beetles, The Monkeys
Donuts Prozak

med- icine

MUZIK'S SINGLE OF THE MONTH

Trabant

Enter Spacebar/
Lady Elephant (Thule)

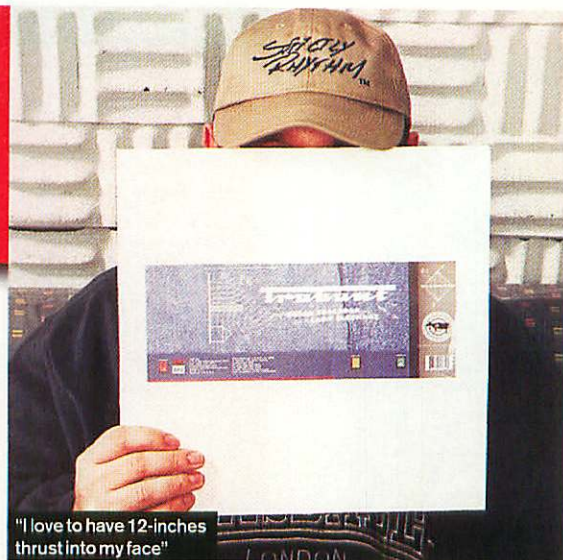
Iceland's Trabant bring some cheer to the post-Christmas bitterness of winter with the sound of Funkadelic jamming with the

mad android from Logan's Run. Submarine pinks, broken machinery, sci-fi choruses and digital glitches are melded into a Blue-ish n' and disguised as perfect pop. 'Lady Elephant', meanwhile, is a sardonic electro-latsch. Brilliant!

■■■■■■■■■■

Dave Pearce: "This is John Peel territory, a very schizophrenic track. They must have been on an awful lot of drugs making this and that's what you need to listen to it [Not at all like Mauro Picotto, then - Ed.]"

■■■■■■■■■■



"I love to have 12-inches thrust into my face"

Plank 15

Strings Of Life (Multiply)

"We simply wanted to make sure DJs keep playing it," Plank 15 say. Rather like Tom Jones' version of 'Burning Down The House' would encourage people to listen to Talking Heads, presumably. Like clappy jazz, this leaves a bad taste in Muzik's mouth. Mixes from Tarantella & Redanka, Soul Mechanik and Pete 'Ubiquitous' Heller.

■■■■■■■■■■

Dave Pearce: "This is hard for me because the original is a landmark record. People who don't know the original might feel differently."

■■■■■■■■■■

Dave Pearce: "On this one I'd probably go for the dubs. The problem I have is that I love the Allyson Williams original which was part of the Def Jam soul series - it's a landmark record, whereas this is an average cover."

■■■■■■■■■■

Spiller

Cry Baby (Postiva)

'Groovejet' it ain't. If you're after decent disco-house action, forget this and search out the latest from Dave Lee. In its favour, Postiva have resisted the urge to haul in Pete Heller and Robbie Rivera to make even more of a remix hash of things and grabbed Röyksopp and Jolly Music instead. They're tons more fun, so respect for that. It still won't sell, mind.

■■■■■■■■■■

Dave Pearce: "This should have been worth the wait but it isn't. Very disappointing. 'Groovejet' was great till they let Sophie near it. They should have rejected this and come up with something blinding."

■■■■■■■■■■

Timo Maas

To Get Down (Perfecto)

We're not sure about Timo Maas' desire to reinvent himself as a German Fatboy Slim. He's directing his production team towards popland, taking along as hand luggage some catchy guitars and a blithe saying, "What comes around just goes around, this is the sound, it's time to get down". 4/4 dance-rock with spirit.

■■■■■■■■■■

Dave Pearce: "Quite distinctive and rocky - interesting stuff."

■■■■■■■■■■

ATFC Featuring Lisa Millett

Sleep Talk (Defected)

Whatever one's musical taste or sexuality, the pouting disco house anthem that was 'Bad Habit' could make you feel mighty real. Sadly, instead of more of the same, this serves up a slack cover with codes of mixes (Tom De Neef, DJ Men) which doesn't say anything to anyone outside 42nd Street Niteclub, Somerset.

■■■■■■■■■■

Various Artists

Music For Dreams (Music For Dreams/EMI)

This is peculiar as only Scandinavians can be. It's chill out, but as oddly different as the mutant bendy people in the Twisted jeans advert - someone in A&R at EMI-Denmark is clearly very strange. Music For Dreams' cheery smile, primitive chanting and avant-garde jazz makes you almost think that all this endless chill out tedium may be worth it.

■■■■■■■■■■

Dave Pearce: "A weird, slightly drum & bass-style Ibiza chill out thing. It's a 33 but if you play it at 45 you get a pirate radio-style liquid funk sound."

■■■■■■■■■■

Fatboy Slim

Retox/Drop The Hate Remixes (Skint)

Norman's limited edition New Year treat for anyone who's interested. Forget the inevitable Pete Heller mixes and go for the other two. Santos winds up his electronic fret-wanking for 'Drop The Hate' while Dave Clarke and Freq Nasty take 'Retox' down the Boutique for a techno kicking.

■■■■■■■■■■

Dave Pearce: "The thing about Norman Cook is that, unlike most people, when he digs through his record collection he makes a bit more sense of it all rather than just nicking bits of other people's records. Santos comes on like Hendrix."

■■■■■■■■■■

Blackwater

Octave One (430 West)

The house heads are going crazy for the version with Ann Saunderson singing, but we prefer the original E-Dancer mixes, which lay down a crisp techno groove and paste it in humming basslines. Whoever way your tastes lean there will probably be something classy here to nibble on.

■■■■■■■■■■

Dave Pearce: "Doesn't really do anything for me. It has a distinctive Detroit sound but played next to Jocelyn Brown the vocal just doesn't stand up."

■■■■■■■■■■

Brown & Brown

Goodlife (Azui)

Non-related couple Karl 'Tuff Enuff' and Jocelyn Brown play their moves with charm on this balmy 4/4 disco house number, but there's nothing really happening. The remixers (John Alvarez, APM Spirit, MAS Collective) do little to rectify matters,

despite what Dave Pearce might try to tell you. Average.

■■■■■■■■■■

Dave Pearce: "This is a make-you-feel-good record. I love Jocelyn Brown's voice - someone ought to go and write her a brilliant song... which this isn't. It might be a grower."

■■■■■■■■■■

Grant Dell & Gareth Oxbey

Tribulation EP 3 (Loaded)

One for the DJs. Spartan production, a sloping, low-key drum pattern, a smidgeon of synthesizer and echoing female vocals add up to something stylish yet unmemorable. Loaded rarely deliver anything rubbish and this is no exception, but it will leave your mind the moment it leaves the turntable.

■■■■■■■■■■

Dave Pearce: "A bit like Junior Jack's 'Just Come' but not as good. Okay, but not original."

■■■■■■■■■■

Starecase

Bitter Little Pill (Hope)

Paul Crossman and Al Watson suddenly fancy themselves as more than just prog

number-crunchers. Who can blame 'em - every scene has its day. Anyone who remembers 'Gravitational Arch Of Ten' by Vapourspace will recognise the best mix. The rest is just passing time and treading water. At least they're trying...

■■■■■■■■■■

Dave Pearce: "On one side they seem to have decided to become an album act or headed into the leftfield. Someone must have said, 'Where are we going to take it? Let's move on'."

■■■■■■■■■■

Stella Brown

Never Knew Love (Perfecto)

Oakenfold's Perfecto imprint seems so single-minded in its determination to make a star (na ha) of Stella Brown, one is almost tempted to join in. But though she has a fine voice, this triple pack is nothing more than a selection of pubescent hi-NRG disco-moves. Bri & Martini, and uncanny Mick Jagger-alike Hernan Cattaneo help out on the remix.

■■■■■■■■■■

Dave Pearce: "It doesn't really do anything for me. The original is probably best because it's like an old disco record, but not a particularly memorable one."

■■■■■■■■■■

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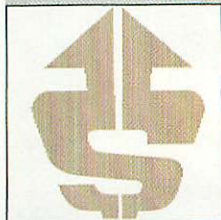
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Trainspotting

Estereo:

Vital Release



Swag

Diversions Part Two
(Version Music)

I love Swag records. You know before the first beat thumps out of the sound system that they're going to sound bang on. Here, Sheffield's white-hot production duo offer a left of field rhythm excursion that mixes bass, beats and analogue licks into one serious floor jam. If Joe Claussell's musicians only had Junos, Jupiters and 909s in their hands, they might make records like this. (KM)

★★★★★

Vital Vinyl

- 1) **Praise Cats** Shined On Me (Subliminal Soul)
- 2) **Dirty Trix** Salsa Musica (white label)
- 3) **Mekka** I Got You (Union Square)
- 4) **Lost Souls Inc** Can't Stop Us Now (Focus)
- 5) **Inland Knights** Blown Out (Doubledown)
- 6) **Chris Lum** Big Tool (Tango)
- 7) **Rhythm Masters** Ghetto (Tommy Boy)
- 8) **MAW Featuring India** I Can't Get No Sleep (Jay-J Mix) (white label)
- 9) **Audio Drive** Don't Wanna Come Down (Ultraviviny)
- 10) **Rooster Presents Instep** Looking Through The Windows (white label)

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

Label Stable

Estereo

Making waves in the deep house pond since 1997. Label boss Danny Jones reveals all...

What was the original idea behind Estereo?

"To fuse dancefloor energy with all the areas of music we like – Latin, r&b and garage. Our first release was Bah Samba's 'Reach Inside' – we've released 41 records now. We're releasing a single every three weeks – that's quite scary!"

Who's been your most successful artist?

"Bah Samba, because they write complete songs, perform live and appeal to both house and Latin heads."

Which DJs have supported you?

"MAW, Frankie Feliciano, Terry Farley, Norman Jay and Gilles Peterson."

Estereo are bigger overseas than in the UK. Why is that?

"We get so much music over here and it moves much quicker. They pick out specialist niches abroad so Europe and Japan are way bigger than England. And it's hotter!"

What's next?

"Singles-wise, we've got Roland Clarke ('Speak To Me'), Hakan Lidbo ('Walk Away'), Sampson ('Hear Me', with mixes from Derrick Carter), Willie Washington ('What Will I Do'), Liquid People (as yet untitled) and a compilation early next year."

Go to estereo-recordings.com for more information

Singles

AK

Say That You Love Me
(King Street Sounds, US)

Body & Soul is a place where all forms of dance music work the floor, but if there's one kind of record that's considered synonymous with Manhattan's Sunday soirée, it's records like this. On their 'FKEK Dub', Francois K and Eric Kupper deliver a superb mix of tumbling congas and warm, funky bass layered with swelling Rhodes chords and subtle vocal effects. A delight from beginning to end. (KM)

★★★★★

DJ D

Sanctuary (Tokyo Calling)/
Inner City Dub (Session)

On this latest release from the ever-checkable Session label, 'Sanctuary (Tokyo Calling)' is a heavily dubbed affair with a hypnotic blend of voices and sax hooks all melting into the distinctly smoky mix. 'Inner City Dub (I Jahzef Mx)' sees Dawson in a more techy mood, working his trademark Jamaican influences into a pot of bubbling synths and big bottom end. (KM)

★★★★★

Richard Grey

Me And My Funk EP (G-High)

Dead funky cut-up of BT Express with a block party 'back in the day' vibe, while the storming old school Subliminal cut on the B-side will keep floors rocking. It's not a classic but with the WMC looming up soon, all the biggies are being held back. As a make-up track this will do the job in fine style, though. (TF)

★★★★★

H-Foundation

Passage Of Time (Soma)

Keeping that old school dub reggae/San Fran crossover thing going, Hipp-E and Halo show they know how to construct a groove and then (the harder bit) how to keep the thing going. Dark, tribal and righteous. (TF)

★★★★★

Various Artists

Better Days
(Better Days Records Inc)

More boogie, disco and two-step (proper two-step, not that 'council fabulous' nonsense) re-edits courtesy of the tape splicer of Sean P. One strictly for the heads – I can't list the tunes because I don't know 'em – and far too obscure, but all four tracks here are hidden gems. Well worth a listen. (TF)

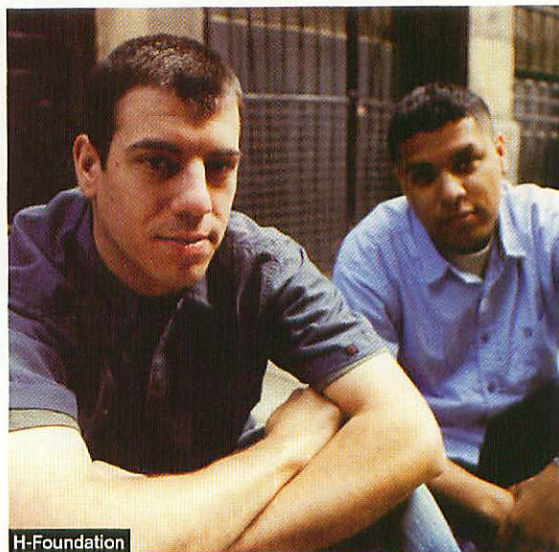
★★★★★

Lula

The DJ, Music And Me (Hooj)

Loads and loads of mixes from all sorts of 'prog' types, that to be honest are all of a muchness... except the Peace Division mix. As ever it's minimal and Lula's vocals are kept out of the frame a little too much for my liking, but the mix is hot – another big room bastard. (TF)

★★★★★



H-Foundation

Common Factor

Over You EP (Tactile, US)

The much-admired Nick Caingart throws down three uncompromising electronic funk workouts on his first outing for his own label. Fans of early Deep Dish will love 'Over You', where Caingart mixes a joyous cocktail of synthetic vocals and Latino hooks. More adventurous is the raucous mixture of Philly strings, booty bass and disco effects that is 'Uptown Thing', before the driving, Detroit-influenced house of 'Beware the Twins' rounds off an excellent EP. (KM)

★★★★★

Moss

Wish (Pork)

There are plenty of Park records made for dancing, although not many at the speed of the other releases on this page. This one from Moss' album 'Stone Soup' is definitely from the up side of tempo, though, and provides a wonderful blend of broken beats, electro bass, smooth keyboard pads and spacey mule trumpet playing. If Masters At Work had made a version of 'Our Mute Horn' at 120-odd bpm, it might have sounded like this. (KM)

★★★★★

Rob Mello Featuring Cecile

Fantasize (Classic)

Quirky and very, very funky, as you would expect from our very own Rob Mello. Breathily vocals, great drums and that 'classic' Classic left-of-centre vibe that we all dig. (TF)

★★★★★

G-Flame

House Traitor EP (Moody, US)

Mr G follows a great 2001 with a double pack of sure-fire heavy rhythms. The standout tracks are 'Da Walls' and 'Golden Brown', where the emphasis is squarely on pumping the beats and shaking that ass. (KM)

★★★★★

Louie 'Balo' Guzman

Back To Tribal
(Nitegrooves, US)
Telepathy (Liquid Lounge
Sound, US)

Two new percussion-heavy twelves from one of New York's longest-serving producers. On the Nitegrooves slate it's all about the beats – 'Back To Tribal' is one of those killer floorfilling slices of Africa that will have a whole range of jocks hot under the collar. 'Telepathy' features the vocal talents of Jeanie Hopper and follows the well-received 'Guiding Light' cut that was featured on Deep Dish's massive 'Moscow' mix. (KM)

★★★★★

Uschi Classen Featuring Kimra

Now Illuminate (Earth Project)

The latest issue from Felix Hines' Earth Project teams Uschi Classen with the outstanding Mantis vocalist for a 'Raise The Dead'-style moody houser. If that sounds like a good idea, head straight for the 'Green Fridge Rub' where Kimra's powerful vocals float over Classen's classy late-night soundscape. (KM)

★★★★★

Su Paka Pooh

Theme De Yo-Yo (Disorient)

Tokyo duo Murao and Chikashi continue their homage to America's jazz past. This time it's the Art Ensemble Of Chicago's classic jazz-dance anthem 'De Yo-Yo' getting a makeover. It's more a jazz tune than a house record, but if house truly is a feeling then this has got tons of it. There is a deep house mix from Flower Records' Little Big Bee, but the esoteric flavor of the original is the boss. (TF)

★★★★★

Roy Ayers

Our Time Is Coming (MAW)

Modernist boogie from one old master and two current soul boy heroes. Roy turns it out with a full crew giving it plenty, while Louie and Kenny keep the mix funky and sensual. Essential. (TF)

★★★★★

Vital Release



Felon

Get Out (Serious)

I've had this for a while, and it's now been signed to Serious. They're on to a winner. This track has it all - a smooth vocal that attacks the brain and production that's near perfection in my eyes. I'll be behind it all the way - more like this please!



face, and this coming out of Cafe Marmbo. It's sexy, it's soulful, and it genuinely makes you smile. I just can't stop tapping my feet.

Faith Evans

U Gets No Love (Grungeboyz Remix) (white label)

The vocal talents of Miss Evans have been given the UKG treatment by remix outfit Grungeboyz. A punchy dark bassline under a sweet r&b vocal and backing track, this has all the ingredients it needs to be a definite dancefloor filler.



Rubi Dan

Beautiful Selino (Ghetto Wax)

Rubi's distinctive ragga style has already made its impact on the garage scene, and this offering will ensure his mark remains. This is the second instalment from the Ghetto Wax label, and its original sound guarantees it will be a club hit.



Label Stable

Aim Records

The rejuvenated and extremely funky label run by UK garage award winners MC Viper, DJ Troy and Danny C

Right, let's cut to the chase... Who's actually in charge? [Lengthy silence] "... It's a joint ownership venture. Everyone has their specialties. Take for example Viper, he's our main guy on the street. Out of the three of us I'd say he was our A&R man."

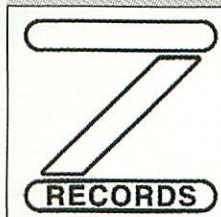
What are you going to bring to UK garage in 2002? "We're going to be taking it from a different and obscure angle. It's going to be so far leftfield but still managing to keep in the realms of two-step. Basically we're unorthodox."

Daniel Bedingfield - what's so great about that song? "Commercial appeal... a slightly religious theme. The instrumental beats were good and so was the hook. It was simple."

What does your label 'Aim' (hal) to be doing in five years' time? "Sitting on a sunny beach surrounded by lovely laaaaydeez!! Also, when you see our records in the shop we want people to automatically know that this label equals quality. We want to be the quality control in UK garage."

'Special Request' by Kid P Featuring Phoebe One is out now on Aim Records. Catch MC Viper once a month with DJ Luck on Kiss 100FM, Tuesday 8-10pm. Danny C and DJ Troy can be heard live every Monday on Upfront 99.3FM, 10-12pm

Vital Release



Erro

Change For Me (Z)

Produced by Osunade and previously on Yonba Records, this is now licensed to Joey Negro's imprint. He's remixed it with respect, maintaining the original elements but making it a lot more playable in the clubs with a great change for the last section of the song. Wonderful, soulful dance music at its best!



Singles

K Warren & MC 2 Ton

Paradise (white label)

Before you write this off as just another Phil Collins remix, check it out. K Warren has kept the original feel of the record intact while rising star MC 2 Ton combines MCing with strong vocal capabilities. This one should be all over the radio.



Rhyme & Artley Featuring Miss Liz

I Want You (Azel)

New name, new label, but definitely worth a listen. With beats tough enough for the dancefloor but also a strong song and melody from Miss Liz, these guys are names to watch out for in 2002.



Ten Shi

Jedi Mind Tricks (Remixes)

Take one quirky vocal, one MC Prechus, a big bassline and an Oriental-sounding sample, and you'll get this funky, unique track. From the house of Little Miss Mixit, this will have you kung fu fighting well into the New Year!



Jon Cutler Featuring E Man

It's Yours (Direction)

I'm listening to this while I write as I can't turn it off! If I close my eyes I can feel the sand under my bum, the bizan sun on my

Vital Vinyl

1) K-Warren & Lee O U Stress Me (white label)

2) Menta Sounds Of The Future (Oris Jay Remix) (Sounds Of Da Future)

3) Twister Sweet Thing (Too Wyze Crew Remix) (DFL)

4) Double Dragon

Notting Hill Horns

(B-Boys Revenge)

5) Amira Why Is It Wrong

To Love You (Virgin)

6) Heavyweight

Ultrasound (Sidestepper)

7) H Grade Jug (Bingo)

8) Ed Case & Sam

Scandalous (Bigger Beats)

9) Felon Get Out

(Wideboys Remixes)

(Serious)

10) Aaliyah More Than

A Woman (Bump 'N'

Flex Remixes) (Virgin)

Compiled by Melanie and Richie at Catapult, 22 High Street, Cardiff CF1 1BB. Tel: 0292-0228-990.

Singles

India Irie

Brown Sugar Remix (white label)

I have no idea who's behind this cheeky remix of the r&b starlet's tune, but I love it. It's very soulful and will file nicely next to the JJJ Scott remix bootlegs that have been flying over from San Fran lately. Don't miss out!



Ron Carroll Presents Shawn Christopher

Can't Give Up (Yelloworange)

Featuring the vocalist behind 'Don't Lose The Magic', the intro of this builds on a dark, dubby vibe before breaking into an uplifting chorus section which slathers on the girly factor (but in a good way). There's also a deep and funky dub by the talented Rick Garcia. Deep and soulful vibes from Chicago!



Prophets Of Sound

New Dawn (Ink)

Jon Cutler has produced a slammin' mix here with full-on live saxophone. The song is top quality. I love the melody - which reminds me of many a Roy Ayers tune - and if you're a fan of Cutler then his mix won't disappoint. One for the purists.



Mekkah Featuring Bryan Chambers

I Got You (Union Square)

Bryan Chambers of 'All I Do' fame is back in fine form on this feelgood song. 'I Got You' is driven by a bassline played well up the fretboard, ragtime keys and soaring strings, with Bryan doing his thang backed by some strong female vocals over a speedy disco groove. Investigate!



Eddie Matos Presents

No Questions EP (Fourth Floor)

My favourite cuts on this Latin-vibed EP are 'The Feelin' Right', a dirty funk groove led by Santana-style electric guitar, and, on the flipside, 'Graceful', a lighter vibe with live acoustic guitar and trumpet. If you liked Choo Choo Romero's 'Night @ The Black' then check this out.



Aaliyah

More Than A Women (Virgin)

I love the original r&b version of this latest single by the talented & dearly missed Aaliyah. Masters At Work submit their interpretation of the song, which is aided by live guitar, Stevie Wonder-style synth pads and 'Work' type beats. Designed for the more discerning dancefloors around.



The Pride Featuring Byron Stingily, Norma Jean & Jasper Street

Paradise (Nervous)

Kim English

Everyday (Nervous)

The latest Kim English single doesn't break any barriers, but it's pleasant enough and is produced by Maurice Joshua in his classic style. The rather ambitious Pride single covers the much-sampled classic by Change, but pulls it off well. Spen & Karizma give it a tuffer, almost early Nineties MAW feel.



Vital Vinyl

1) The JB Experience

I Like It Like That (US2 Remix) (Reel House)

2) Una Mas I Will

Follow (Union Square)

3) Mary Griffin Without You (Curb)

4) David Harness Can Heaven Wait (Moulton Studios Mix) (J)

5) B.B.T God's Child (JJ Knight Mix) (Defected)

6) Kenny Bobien Superficial People (Shelter Remixes) (S.O.W)

7) Mekkah Featuring Bryan Chambers Got You (Union Square)

8) Jay J Of Your Body (Remix) (Loveslap)

9) Soul Avengerz I Can't Stop (white label)

10) Live Element Be Free (Strictly Rhythm UK)

Compiled by Melanie and Richie at Catapult, 22 High Street, Cardiff CF1 1BB. Tel: 0292-0228-990



Vital Release



Mark Ambrose

Destiny Angel (Crayon)

Mark Ambrose has always been a very original producer whose records need to be listened to properly to be fully appreciated. Unfortunately, the sheer volume of releases nowadays means his work often gets overlooked. Weaving everything from infectious disco basslines and lush, heavenly strings into his fat, spacious grooves, Ambrose has here delivered a double pack with more staying power than anything else this month. Give it a chance, it's worth it. (DM)

★★★★★

Vital Vinyl

- 1) Samuel L Sessions
Body Slam EP (SLS)
- 2) Jamie Anderson
Can't Stop (Reworks)
(Artform)
- 3) Carlos Dwian
Elegant Work EP
(Donkeyhead)
- 4) Andrew McLauchlan
Cold Sweat (Molecular
Recordings)
- 5) Universal Ritual
Mixes (Meta)
- 6) Exhale/Inhale
Exhale (Pocket)
- 7) Andrew Richley/
Ryan Rivera
The Fiction EP (Primate)
- 8) Henrik Kid B
The Cookie (Illo
Rhythm Recordings)
- 9) User #14 (User)
- 10) Marco Lenzi
Discovery (Access 58)

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

Singles

Paul Nazca

Evolution (Scandium, France)

The lead track on this one starts brilliantly – all dark throbbing bass and fat, punchy drums – then suddenly goes all Lisa Lashes and hovertastic halfway through. It hardly matters, though, because on the flip there's an excellent old school, string-led monster that sounds a bit like Funk D'Void going head to head with Bushwacka!. (DM)

★★★★★

The Hacker

Nothing Lasts – The Remixes (Missile)

Missile take advantage of The Hacker's growing profile by releasing some new mixes of last year's 'Nothing Lasts'. One side features the ever-reliable Oxia doing his tribal techno thing, while on the other there's a cool, Eighties-style mix by The Hacker himself. Another great Grenoble moment. (DM)

★★★★★

James Ruskin

SR 23 EP (Blueprint)

Ruskin's records have always focused on the contrast between experimentation and accessibility, and even the most casual of listeners will appreciate the effort he puts in to get that balance right. Sonically the three tracks here are pretty amazing, but dancefloor-wise only one ('The Chase') really does the business. More of a headphone excursion than a dancefloor burner, then, but so what? (DM)

★★★★★

Kevin Freeman

Pilot Grooves EP (Advance)

Freeman's combinations of techno sounds, proggy rhythms and housey vocals have found favour with everyone from Sasha to Colin Dale and it's not hard to see why. Tough without being over the top, linear but never boring, the four tracks here will work in almost any decent club. Proper, functional DJ grooves. (DM)

★★★★★

Blueface

Side Red Funk & Reaction
Technology (Blueface)

We have to admit that it was the title of this that initially brought it to our attention – it's just so techno. Not surprisingly, then, so is the music. Especially if you take the view that techno is, at least in part, about pushing the sonic envelope. Abstract but effortlessly funky, the drum programming alone makes this worth shelling out for. (DM)

★★★★★

DJ Tracy & Tao

Love Supreme
(Silver Pearl, USA)

One of the good things about the current state of play is that it's often more or less impossible to tell where records come from. Listening to this blindfolded, even the most clued up of 'spotters' would probably assume this nifty bit of tech-house tackle is from the UK. But no, it's actually Californian. Good that, innit? (DM)

★★★★★

UK Gold

Turn Around (Primevil)

One of the best tracks from Chris McCormack's debut album gets a single release, complete with a couple of re-rubs from the Bandulu boys. The new mixes' tough, rolling rhythms will take the track on to more purist techno floors, but it's the vocal-led, jazz-tinged original that still cuts the mustard. Why wasn't this released in the summer? It would have been huge. (DM)

★★★★★

I-Jack Presents Ruffen Hausen

Submerged (FYAudio)

As usual this month we've had to sift through loads of 'tech-house' records, most of which, it must be said, were fairly dull. This one stands out, though. Okay, it might be just another two-month record, but it least it's got a bit of spunk. Good, solid, funky shit. Ruffen Hausen indeed. (DM)

★★★★★

Label Stable

Frozen

Label boss Carlo
Notarangelo spills the
borlotti beans on Italy's
techno scene

What's Frozen all about?

"We're from the original techno underground of Naples. Danilo Vigorito does all the music for Frozen. He's been engineering for years – techno, deep house and hip hop."

What's the scene like in Naples at the moment?

"It's good. There are lots of good nights and the music is becoming a lot more clubby. The BPMs have come down a bit and the sound is now a lot more groovy and musical. I think we've all been very influenced by that Maurizio, dub-based, organic sound and we're also trying to merge lots of other musical influences to try and make something new. Electro is also now very popular. We have two weekly nights in the city that play only electro."

Is there a new Italian techno sound?

"I don't know if you can talk about an Italian sound, or a German or an English sound at the moment. It's all about swapping ideas. For sure, our music is very influenced by the classic Italian sound which is very house-based, but I can hear lots of influences in our productions."

'Frozen 03' by Danilo Vigorito is out now. The 'Evolution Funk' series (Frozen 04 and 05), also by Vigorito, will follow shortly

Terry Francis & Richard Grey

Smurky (Eye 4 Sound)

Another good tech-house record, although with Francis and Grey at the helm you'd expect it to be so. 'Smurky' sounds a lot like an old Murk production, hence the title, while 'Has Been' picks up the pace a bit, but keeps things nice and groovy with some rough rhythms, a touch of acid and an ancient Haden Andre sample. Nice. (DM)

★★★★★

Gosub

Miami To Brooklyn (Isophlux)

Isophlux co-founder Shad T Scott takes it to the (Brooklyn) bridge via Miami and Detroit's fat bass network. After producing electrofunk in its spiritual home of Southern Florida many moons ago, it should come as no surprise that Shad knows his shit. Yet the spine-tingling melody and feeling in the tracks conjure up a vista nestling comfortably between Drexciya, Doppleeffekt and DJs Godfather and Assault. An absolute corker. (JS)

★★★★★

FPU

Crockett's Theme Remixes
(Turbo)

This superbly homoerotic cover of Jan Hammer's electro fave sees macho Miami Vice buddies Crockett and Tubbs (undercover cops in a bleedin' Ferrari Testarossa?) do battle with Sweden's Peter Benisch. With Mateo Murphy, soon to be megastar and Turbo bass Tiga, and Jori Huikonen chipping in equally impressive mixes, this is one 12-inch that could pull off a jacket-with-the-sleeves-rolled-up and jeans ensemble AND keep an alligator for a pet, no problem. Watch out Top Of The Pops! (JS)

★★★★★

Ebullition

Painful Memories (Ebullition)

The Concise Collins Oxford reckons Ebullition is a 'sudden outburst of passion and emotion', and judging by the quality of electronic interchanges on offer here I'd be inclined to agree with our learned friends. The creation of Surface Records' behind-the-scenes man Nick Dunton, the outbursts here range from raw, peak-time industrial techno to staccato string-laden electro and wonderful Carl Craig-style funk with effortless ease and panache. As debuts go, this is exceptional. (JS)

★★★★★

Wyndell Long

Chicago MF (Pro-Jex)

With blitzkrieg kick drums and head-ripping bass, Wyndell Long takes jacking into the industrial age with a good deal of M**** F***ing swearing and a track that could only have been born in the volcanic bowels of the Windy City. With three more tracks of fierce yet downright groovy jack-hammer madness to follow, anyone with even a remote interest in the house that jack built should road test this M**** F***er! (JS)

★★★★★



Vital Release



Signum

What Ya Got 4 Me? (Tidy Trax)

Signum's 1998 anthem returns in a range of contemporary mixes from Kumara (subtle and sophisticated party house), Stimulant DJs (polished and pumping with two big breakdowns), JFK (tough and trancey) and Flash Harry (dark and driving). Dancefloor domination is guaranteed, but one wonders if it will shift the 26,000 copies it did first time around?

★★★★★

Vital Vinyl

- 1) **Andy Farley** Concentrate (BK Remix) (Nukleuz Blue)
- 2) **Lee James** EP Part 1&2 (Honey Pot)
- 3) **Organ Donors** In Power (Frantic)
- 4) **Project 247** Untitled (Black Hole)
- 5) **BK** Domination (Go Around) (Nukleuz Blue)
- 6) **Paul Glazby** Beautiful (Vicious Circle)
- 7) **Guy McAffe** Raw 9 (Raw)
- 8) **Bulletproof Presents** Bravado (HotWax Trax)
- 9) **Mauro Picotto** Metamorphose EP (BXR)
- 10) **Satellite Kidz** Funky Nuts (Tidy Trax)

Compiled by Joanne at Massive Records, 95 Gloucester Green, Oxford OX1 2BU.
Tel: 01865-250-476.

State Of The Artist

Warp Brothers

The prolific German producers on their plans for 2002

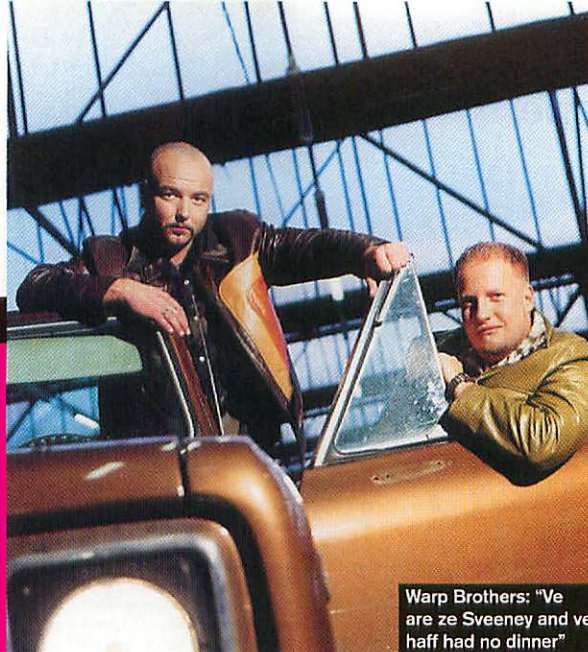
THESE boys keep busy. Jurgen works as Bad Habit Boys (check their ace JFK mix out about now), Oliver is behind Norman Bass and Dons, and together they are Warp Brothers. But are they hard house? Over to Oliver: "Hard house seems to have several meanings now. In the UK, the industry has a very narrow view of it, but it's always had many different styles. In Europe, hard house is now taking a bit of a techno direction."

Last year's backlash to the hovertastic UK sound came as the Germans started clogging up the charts. "The European material was more commercial," admits Oliver, "which has more to do with the continental markets it was originally aimed at."

So where does Oliver see hard house going in 2002? "It's the beginning of a new underground. The BPMs are going down, some people are getting more housey, and others are incorporating a strong techno influence."

And where do the Warp Brothers fit in? "Our album contains underground club tunes, happier tunes and even some breakbeat. We have never been stuck on one style of music." There might even be a live show. Whatever next?

Warp Brothers' single 'Blast The Speakers' is out now on Nu Life. Their remix of Slusnik Luna's 'Sun' (Incentive) and their debut album (Nu Life) follow shortly



Warp Brothers: "We are ze Sweeney and we haff had no dinner"

Singles

Jon Doe

Rock Ya Body (Honey Pot)

Utilising samples from The M Experience's 'Break It Down' and 'Rock Ya Body', this banging hard trancer was to have come out as an official remix of 'RYB' but is now, in effect, a cover version. Elsewhere on this impressive four-track EP, 'Start Dancing' fuses robotic voices with good time vibes, while 'High' and 'State Of XTC' rock the shop in the futuristic style you'd expect.

★★★★★

Mark Richardson

Hard Drive (Nukleuz Blue)

A relentless slab of mean and moody hard trance with strong hooks, sitting nicely on the right side of the dark fence. On the remix, pounding gabba kicks and a farting bass from hell are topped with techno percussion, and the lush, string-soaked breakdown provides welcome relief.

★★★★★

Cortina Featuring BK & Madam Friction

Erection (Take It To The Top) (Nukleuz Blue)

Originally a limited white label in 1999, 'Erection' gallops along with uplifting strings and a soaring 'gonna take it to the top' vocal - classic hard house that returns with three new mixes. The Edison Factor add a riff similar to their anthem 'The Beginning' and Les Hemstock takes it on a dark and trancey trip, while Champion Burns's house mix is wired to the moon.

★★★★★

Dirt Devils

The Drill (Nu Life)

Rachel Auburn and Lisa Pin-Up are among the champions of this festive smash, and Lisa's even supplied a remix. 'All hands man your battle stations, this is the drill' is how the catchy vocal goes, and the refreshing 'Original Mix' sticks like superglue. The new 'Evacuation Remix' adds phat bass and trance riffs, and has 'crossover smash' stamped all over it.

★★★★★

Medicine Men

Psychokfunk (Carnal, Holland)

The follow-up to the cruelly overlooked 'Wake Up (Jungle Fever)' comes in two

untitled mixes. The B-side is closest to its predecessor, with a stronger trance influence and less of the noisy synths, but retaining the same sharp arrangement style. Side A is a well produced Anglo-Dutch house workout, but it lacks that killer hook.

★★★★★

Spacefrog

Follow Me (Tripoli Trax)

Licensed from Sony (who promoted it in 1998 but never released it), the classic anthem 'Follow Me' is what Steve Hill hopes will be a Tripoli assault on the Top 40, with the pumping party house of the Mr Bishi remix leading the charge. Elsewhere, Pants & Corset get energised (you'll see), and Bunter & Doe show why the future of hard trance is safe in their hands.

★★★★★

Satellite Kidz

Funky Nuts (Tidy Trax)

Brighton's finest Oz and Dom return as Satellite Kidz, with a wickedly funky groove underpinned by a rumbling bass and stitched together with Dom's delightful programming wizardry. The more pumped-up 'Can U Feel It' borrows Mr Bishi's "woah" chant and goes on a camping trip to Holland.

★★★★★

Bulletproof Presents Bravado

Psycho (Hotwax Trax)

Not your average offbeat bouncer, 'Psycho' drowns the offbeat bass in layers of swirling synths, crazy effects and vocal shouts, building superbly to an OTT breakdown that takes the roof off. 'Thumper', meanwhile, lives up to its moniker with savage kick drums driving an offbeat groove that's got predictable noisy synths and female rap snippets.

★★★★★

RR Fierce & DMF

Rock Da Spot (Recharge)

Snapped up by Simon Eve, RR's underground hit is a hard, banging frenzy that utilises the hoover riff made famous by ToV on 'Are You All Ready?'. Fabulous. Flip it over and Knuckleheadz add their trademark rattling beats and a shuffling groove. It sounds ever so subtle in comparison to the original, yet still manages to do its job.

★★★★★

Hard House

Reviews by MARK KAVANAGH

Ilogik & Glazby

Can't Stop (Elasticman)

Ilogik and Paul Glazby, two of the most exciting new producers on the block, team up for a special release which comes in two parts on their respective labels, Elasticman and Vicious Circle. On the first instalment, the bouncy and buzzy 'Can't Stop' shines like a diamond, while 'From The Beginning' cuts a sharp groove with honks galore and knocking percussion.

★★★★★

T-Rok

Money (white label)

Does anyone remember The Flying Lizards? The avant garde Seventies popsters scored a minor hit with 'Money' and its "the best things in life are free, but you can give them to the birds and bees" refrain is interjected throughout T-Rok's Sharp Boys-approved funky house effort. One for the back room boys.

★★★★★

Lee James

Lee James EP (Honey Pot)

The best DJ sets, hard house or otherwise, are a musical journey containing strands of diverse musical styles, and here Lee James has come up with the vinyl equivalent of just such a set. The tech-disco leanings of 'Funk Lesson', the driving house of 'We Got Enough' and the trance elements of 'God's House' all reveal a guy on top of his game. A result.

★★★★★

Tuff Twins

Danger Zone (Green)

It's unlikely this has anything to do with DJ Modelle and Pori Young (who have been producing and remixing as Tuff Twins, and running a Tuff Twins label, for years) as the 'Original Mix' is a banging trance-infused attack far removed from their renowned style. Worth checking is Vinyl Groover's dub, a crowd-pleasing affair with marching drums.

★★★★★

Beamer Boy

To The Batmobile (IMS, Holland)

Using a different 'to the batmobile' sample than is the norm, Beamer Boys offer two mixes that blend hard house and trance as only the Dutch can. The 'Headz Up Mix' bumps along nicely with Darude influences and a fierce old skool synth riff, while 'The Shrink Mix' treads a Moroder-esque path with the aid of snappy percussion and a wobbling bassline.

★★★★★

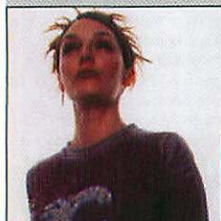
artist unknown

Pilgrimage To Paradise (white label)

The hottest bootie on the block sounds suspiciously like the team behind the incredible 'Access'/'Insomnia' medley (which a handful of bods have been caning for ages) that had its release blocked (by someone who later bootlegged 'Insomnia' themselves). The Prolekt classic kicks like the proverbial mule here, and it would put a smile on the face of a corpse.

★★★★★

Vital Release



Dreamcatcher

I Don't Wanna Lose My Way (Positiva)

Although I love the progressive side of things, you can't beat going absolutely ballistic to banging music and crawling in at 5am looking like an escapee from a secure mental ward. Quality trance has been thin on the ground lately and pop-trance 'songs' have damaged the scene's credibility. But fear not, remixers Divide & Rule, Magik Muzik, Niels Van Gogh and Toncraft are here to redress the balance. The heart-thumping original is strong enough, but NVG's mix is outstanding. (LF)

★★★★★

Vital Vinyl

- 1) **Tilt** Headstrong (Baroque)
- 2) **artist unknown** Good Morning Good Night (white label)
- 3) **Nukem Versus** Chab Wasted (Cyber)
- 4) **Leama** Melodica Remixes (Platipus)
- 5) **Luke Chable** Sealers Cove (Zero Tolerance)
- 6) **Tarantella** Karma (Way Out West Remix) (Whoop!)
- 7) **Brothers Of Dub** After Time (Forged)
- 8) **Smith & Lavelle** Escape (POD)
- 9) **Francesco Farfa** The Search (Plastic Fantastic)
- 10) **Mezz** The Desert (Sunkissed)

Compiled by Pezz at 3 Beat Records, 58 Wood Street, Liverpool L1 4AQ. Tel: 0151-709-3355. www.3beat.co.uk

Singles

Medway Versus

Pete Gawtry

Optical Illusion (Progress Inn)

It's alright for some. Take Tune Inn's Pete Gawtry, jetting off to the States to eat the biggest burger he could fit into his wheelbarrow. To cut a long story short, he ended up recording a few progressive tracks with Jesse 'Medway' Skeens while he was there, and didn't even get a whiff of Whopper. Mike Hiratzka, Katarina and Brian Stillwater also feature on this formidable but more housey than usual release. (LF)

★★★★★

Andy Moor Presents Sworn

Dark Amendments (Method)

Right chaps, this new Method track is so good, it caused the back of my head to abruptly fall off. So wear a crash helmet, or wrap masking tape around your bonce before you listen to it. Vocalist Katie Maskray has a voice that makes gospel choirs sound like pub singers. The flip side 'Detract Dub' is stark by contrast, a dark and foreboding soundscape of a track that's truly unmissable. (LF)

★★★★★

Fred Numf Versus Etienne Overdijk

Illusion of the Truth (Maelstrom)

Fred is heading into his golden age. Every new production raises his profile considerably, and it's only a matter of time before he breaks through and receives the recognition he deserves. With partner Etienne's input, and a deeper tribal remix from Mara, this looks as if it could be the pivotal track to help Maelstrom hammer home its position in the dance community. (LF)

★★★★★

Serie A

Spiritriders/Get It Together (ator)

Last year, the world rocked to 'Sunrise' – every harder-edged DJ from Athens to Zurich was belting out that little monster. Now the Goldenscan boys (Ed Goring and Mark McCormick) make a triumphant return to dubland with a new guise, Serie A, and a new sound. Think you've know everything about euphoric, non-cheesy trance? Think again. The new line of music from ator looks very impressive. (LF)

★★★★★

Memnon Featuring Julie Mays

Eclipse (Musicnow)

An emotive, thought-provoking vocal is worth its weight in gold. The standard of progressive house from the States is just getting better all the time, with deep soulful tribal influences blending harmoniously with pumping dancefloor grooves. Bloody hell! That almost sounded like a proper review! Olo Tek creates maximum devastation as Memnon, while Julie Mays sends tingles down the spine with ethereal vocals. Incredible. (LF)

★★★★★



Guy Ornel

Narcotik

Conditions (Enter Music)

It's always good to sample something that lightly fondles your genre but is refreshingly different. Australian producers Gab Oliver and CJ Dolan are pushing the boundaries of dance music with a style of progressive that could almost be perceived as a new genre in itself. Xportant are on hand for a 'Minimal Breakbeat Congo Remix', whatever that may mean. Look out for new Enter Music tracks soon. (LF)

★★★★★

Brothers Of Dub

After Time (Forged)

Tucked away in a small studio in Salisbury, the Brothers Of Dub have slowly been learning the craft of making music. Some of you may remember the sublime 'Same Frequency'. Here the Brothers take that vibe and experiment with it, take it further and further and end up with 'After Time'. At only 120 bpm this is an incredibly slow track, giving it a pre-1990 feel. The acidic bass adds to that, and then along comes a mind-bendingly awesome melody – this is house music at its absolute best! (P)

★★★★★

Tarantella

Karma (Way Out West Remix) (Whoop!)

Some records can be remixed and remixed, and 'Karma' is one of them. Way Out West give it what is arguably the track's best interpretation yet, and undoubtedly Way Out West's best remix for ages. Smooth, solid pumping house with wonderful melodies and a great use of vocals, this comes as a limited edition sampler for the forthcoming 'Progressive Development' album. (P)

★★★★★

Loki

NYCU (Easy Access)

Silver Planet's sister label brings us a menacing beller of a tune. 'NYCU' (whatever that stands for) tips the scales at a whopping 140bpm and as you would expect is hard and very ravey. Why the review here, then? Well, 'James Holden' is the simple answer – his take is to slow the tempo, get the groove in motion, and set the effects and soundscapes alight. One that puts Holden right back on top of the pack. (P)

★★★★★

DJ Nukem Versus Chab

Wanted (Cyber)

Last year, these two separately produced some of the best music in the progressive sphere. So when they get together... it's moidah, as Max from Hart To Hart would say. This is deep, but boy does it rock. It's simple, it's enchanting, it's subtle... it's almost too good! (P)

★★★★★

A Day In The Life...

Guy Ornel

He's a busy, busy man

Friday morning, 9am.

I go through my e-mails before the phones start ringing. They range from enquiries about my management roster – which includes Sasha, Steve Lawler, Sander Kleinenberg and Charlie May – to e-mails from clubbers who want to find out about records, dates and general chit-chat.

Sasha's got a studio session booked, so we're liaising with the musicians and studio engineer. Sander Kleinenberg is collaborating with John Creamer & Stephan K on a track for his next 'Four Seasons' EP, so there's a whole round of phone calls that need to happen. We've also brokered a new mix CD deal with Pete Tong's Essential Records in America, so the contract has to be worked on.

Charlie May's popped in and we discuss building his web site for him and draw up a plan for 2002. Steve Lawler, meanwhile, is busy finishing his new single for Bedrock. In between all this I juggle my own DJing schedule. A few phone calls later a bike is on its way to record shops across London to pick up packages and acetates. I go through my diary for the first six months of 2002 and line up dates in America, Canada and Australia as well as the UK.

Catch Guy Ornel at just about every major club in the UK, soon

Smith & Lavelle

Escape (POD)

Over the last year or so POD have built quite a reputation for good quality dancefloor-working records. Smith & Lavelle change all that. 'Escape' begins innocently enough, building as one would expect. The first break starts to show signs of something a little different, and then wham! Evil vocals, monster bass, grating analogue stabs and say goodbye to the roof! Massive. (P)

★★★★★

Pole Folder

Enter The Rhythm (Bedrock)

Listening casually to this record you could be forgiven for thinking you had heard three different tracks. 'Enter The Rhythm' starts in a relatively powerful, progressive way, then drops after a small break into a deeper house groove, oozing with mid-Nineties pads and quirky percussion. Then it gets all atmospheric and pre-1990 with spacey washes and airy chords. Interesting stuff. (P)

★★★★★

Mara

Coming Down (Choo Choo)

Since Gibbey began his DJ career the whole Mara sound has developed and dramatically improved. The lord of all things dark has taken the, at times, dull edge off and replaced it with a mature classiness. Sarah's vocals are as dramatic as ever, while Medway remixes in a chunky, quirky, dubby kind of way. (P)

★★★★★

Christian West

Quench (Fluid)

The last 12 months weren't the greatest for Christian – the excitement of his full-on sound had disappeared. Thankfully it has now returned. 'Quench' is a unique release that combines today's simplistic grooves with amniotic melodies that bring back memories of 1996, that classic year in progressive house history. (P)

★★★★★

Mezz

The Desert (Sunkissed)

Hamel's Sunkissed label can't put a foot wrong at the moment and 'The Desert' typifies the prolific US progressive label's growth. Haunting, simple synthetics drift by as deep bass gyrates beneath. Xzique remix with equally effective hypnotic rhythms. Fantastic tribal progressive house. (P)

★★★★★

Regrooves

Volume 2 (Future Groove)

First up on this second remix EP is Nimrod's 'Data' with Medway on twiddling duty. Minimal at first, it builds into a useful dancefloor-filling, stab-laden groove. The break increases the excitement, with spaced-out, screeching electric guitar sounds. The theme stays on the far side of the Atlantic with Fade's remix of Inertia's 'Ageing', which is deeper and more subtle than usual but all the better for it. (P)

★★★★★

Vital Release



Plump DJs

Big Groovy Fuckers
(Finger Lickin')

You might have heard about these two. Previewed on the WipeOut Playstation game and on the 'Urban Underground' mix CD, this is now available to the kids. From the signature riff to the inevitable drop, the Plump production levels are as impeccable as ever, and chaos on the dancefloor is guaranteed. Their soon-come debut LP will set new standards.

★★★★★

Vital Vinyl

- 1) **BLIM & Rennie** Pilgrim Triffid (Track)
- 2) **Koma & Bones** Morpheus (TCR)
- 3) **Nu Breed** Midi Killa (Boombox)
- 4) **Angelo D'Onorio** Save Your Soul (Carbon)
- 5) **Puretone** Addicted To Bass (Hyper & Rhymes Mix) (Gusto)
- 6) **Mara** Desanitize (Terminalhead Mix) (Acetate)
- 7) **2 Sinners** Round In Circles (2S2)
- 8) **Fat-Liners** Lo Life/ Spoiler (Kilowatt)
- 9) **Agent Sumo** Ain't Got Time To Stop (Virgin)
- 10) **Various Artists** Cup Of Chi Volume 2 (Chi)

Compiled by Matt at Carbon.
London store: 36 Kensington
High Street, London W8 4PF.
Tel: 020-7376-9911.

Dublin store:
Tel: 00-353-(0)-1-677-6666.



DJ Hyper on a staircase.
Can you bear the excitement?

Singles

Drummatic Twins

Thinking About You
(Finger Lickin')

Finger Lickin' seems to have stepped up a gear, with the likes of Soul Of Man, Lee Combs and the Plumps all at album stage. Drummatic Twins are the next act to be groomed, throwing up this double-sided slice of party breaks. Fun for all the family, even if the label seems largely to have moved on from this sort of sound.

★★★★★

Darqwan

As We Enta (Soulja)

This straightforward garage breaker consists of little more than a staccato beat and some 303 rumblings. The effect of that is that 'Pipe Dreams' sounds like a record in search of an MC. 'As We Enta' on the flip stands more on its own two feet with a low-end groove, a dancehall vibe and an attitude to match. Wicked.

★★★★★

DJ Maximus

Mercedes Bentley Versus
Versace Armani (Warp)

Bassquake bumps, experimental, skitting drums, ravecore sounds and a twisted vocal make this the most Warp-ed record of the month, reminiscent of the Aphex Twin's left-of-centre take on booty music. The 'Dubplate' remix is the shaker.

★★★★★

Runnin'

Runnin' (Runnin')

The sneaker design on the label is enough of a clue, but the drum programming and walkabout bass is a dead giveaway that this is the work of DJ Hype. As ever, Hype gets his teeth into the groove from the off and never relaxes his grip. The flip sees Marvin Gaye reworked in a way he'd never have predicted. Hands will head skywards.

★★★★★

Ils

Next Level (Marine Parade)

Uh-huh. It's that one from the Orange ad and more requested than anything over the last few months. Here it is in its full version, with that killer bassline, trademark Ils shuffle and acid attitude. I suppose you won't believe that the other side, 'Music', is even better? Believe.

★★★★★

Wreck

Hoe Magnet EP (Insomniac)

Minimal, broody electro from Miami which tips its hat to Anthony Rother. Deliberately retro and full of a lean funk that reminds us of eggheads in white suits playing chess. And Germans.

★★★★★

PFN

Future Burns (10 Kilo)

PFN records are as rare as they are tough, techy and rocking. Crystal clear, pristine percussion and a vocodered vocal make this an essential release for breaks fans. Not a 'Stitch Up', but then again not much is. Buy.

★★★★★

Airey

Jackin' (Play Recordings)

The second release on Play is actually a very nice tribal house workout, but we're concerned ourselves with Australian producer Kinetic's rolling remix. The relentless beat and driving bass show Kinetic is a student of the Koma & Bones sound, which is no bad thing.

★★★★★

Jammin'

Unstable (Bingo)

DJ Zinc breaks like DJ Zinc does - heavy on the drums, steady on the bass and a groove rolled out for the party section of the night. Better still is the Wookiee remix of 'Kinda Funky', adding warm bass, funky keys and some heady black funk to the already serious proceedings. Bada bing-o, the floor is yours.

★★★★★

In The Bag

DJ Hyper

The Bedrock resident also known as Guy Hatfield whistles a few of his favourite tunes

Fat-liners - 'Lo-Life' (Kilowatt) "A mash-up of progressive house production and earth-shattering bass. The biggest tune in my box."
Blame - 'Music Takes You' (Moving Shadow) "Loads of energy and BLIM's best remix of the year. It's working especially well overseas and at Bedrock."

Meat Katie - 'Next Life' (Acetate) "Chugging stuff from the ladyboy of housey breaks."

Stir Fry - 'Breakin' On The Streets' (Kilowatt)

"Second release on my Kilowatt label and it's a techy, percussive breakbeat workout for cooler floors. There's a stunning remix from PMT's new alter ego False Prophet, too."

Steve Bug & DJ T - 'Monstabaze' (Marine Parade) "Laid back, retro, electro vibes from Freeland's label. Quite slow and chugging with whooshing synths."

Freq Nasty 'Fresh' (Skint) "The strongest of his three recent twelves for Skint, and that's saying something."
PFN 'Future Burns' (10 Kilo) "Electro-breaks business which features smooth basslines to compliment the 808 vibe."

'Bedrock Breaks' is out now on Bedrock

Kemek The Dope Computer

Future Modular
(Dope Computer)

The first release from this US producer is the kind of nice, if lo-fi, slice of minimal electro that fits into progressive, late night settings. Sounds rather like a work in progress, though.

★★★★★

Orbital

Illuminate (Dark Globe Mix) (ffrr)

Orbital return to the breakbeat fold care of W9Y's Dark Globe. Borrowing a groove from label boss Meat Katie and warping vocals as successfully as they do on their own releases, they've created a fuzzy acid break for the bigger sound system.

★★★★★

DJ Quest

Rat Sessions Sampler 1 (Rat)

DJ Quest, Rat Records' secret weapon, showcases his new mix album with this three tracker. Best of the bunch is 'Say Yeah', a bumping bassline track with dope hip hop drums to keep the head and feet moving in unison.

★★★★★

Dee Kline Versus Freq Nasty

Every Posse & Crew (Rat)

This has already seen the light of day on the limited 'Electric Kingdom 2' sampler and is now more readily available. The heavy thump of the original is backed by a remix from Dee Kline and Dance Bully, featuring a more straight ahead drum pattern and a jungle bassline. True.

★★★★★

Red Alien Featuring Afrika Islam

Red Alien (Nebula)

Why are we looking at this meeting of a Teutonic trance biker and the Zulu Nation heir apparent? Because DJ Evolution has reworked the track, fattening up the kick and snare in a classic old school trance electro style, that's why. Will cross over into stadium territory throughout Europe.

★★★★★

Beber & Tamra

You Wonder Remixes (Mob)

A rare modesty stops this being single of the month (Mob is Tayo's label - Ed.) but Starecase really have pulled out all the stops for this. Comparisons with fellow westcountrymen Way Out West and Hybrid are inevitable, but the progressive funk, use of the vocal and awesome production are all Starecase's own. A dub for the headz (ahem) is provided.

★★★★★

Dope Smugglaz

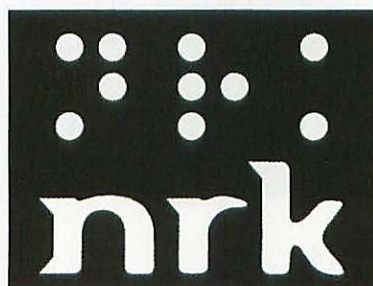
The Word (Perfecto)

PMT polishes a turd by wisely dumping most of the original and filling the gaps with the leftovers from his D Note remix. Will Brunen has had a superb year, and this does a solid job of holding the floor while you wait for something more spectacular. Like a PMT original?

★★★★★

NRK 12" SINGLES

3 FOR £10 OR £3.99 EACH



From the label that brought you Akabu's deep house anthem Ride The Storm, an opportunity to discover the back catalogue of the UK's finest underground house imprint. Get 3 12" singles for £10 or £3.99 each, available in stores from 14 January

Featured titles include:

Miguel Migs – Soul Selecta EP, Francois K – Time & Space
and Dimitri from Paris – Jazzin' The House



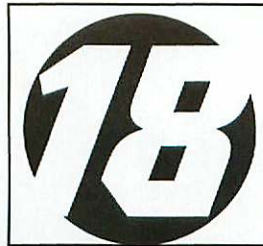
Also available in stores Mid-February
NRK Singles Collection Volume 4 CD

WHATEVER TURNS YOU ON

Virgin

megastores

Stickered items only. While stocks last. Prices may vary in Eire



Vital Release



Klute

Curly Wurly
(Metalheadz)

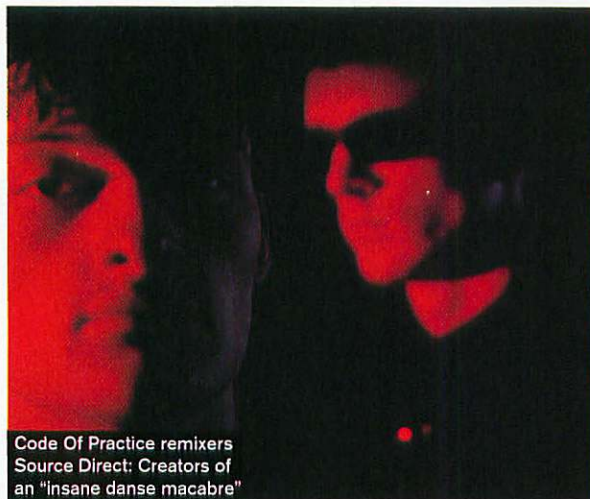
Metalheadz see in the new year with yet more visionary beats. 'Curly Wurly' (no, we don't know why either) invokes the rhythmic psychedelia of the label's early days, the emphasis being just as much on the kaleidoscopic drum patterns as on the strange sounds that surround them. Ram Records and their one-armed drummer should lend an ear. The real surprise, though, is flipside 'Splendour', a slow-paced piece of metronomic funk that makes us want to leap off the edge of the world. Splendid.

★★★★★

Vital Vinyl

- 1) **Digital** Void VIP (Dubzilla Album Sampler) (Function)
- 2) **Mist:ical** Mist:ical EP (Soul:R)
- 3) **JB, DJ Spice & Dark Angel** Me Myself & I (Back 2 Basics)
- 4) **Accidental Heroes** The Stars Our Destiny (Infrared)
- 5) **Cause 4 Concern** title unknown (True Playaz)
- 6) **High Contrast** Return Of Forever (Hospital)
- 7) **Twisted Individual** The F Word (Formation)
- 8) **SP Collective** LK (V)
- 9) **Blame** Music Takes You (John B Remix) (Moving Shadow)
- 10) **Various Artists** Motion Sickness (Slow Motion)

Compiled by Chris at Groovetech Limited, 10 Latimer Industrial Estate, Latimer Road, London W10 6RQ.
Tel: 020-8962-3361.
www.groovetech.com



Code Of Practice remixers
Source Direct: Creators of
an "insane danse macabre"

Singles

DJ Wildchild & Dice

Rock King (Red Master)

A funk-up bassline riding a meditative tanpura hum on flipside 'Red Master Theme' invites those that gotta have faith to throw shapes on the dancefloor. Excellent. The hiccupping bassline of 'Rock King' whoomps over a leaden break seemingly from a Bontempi preset. Combine this with Wildchild's over-enthusiastic use of an old school sample with the pitch whacked up full and you have something that would be comic if it weren't so scary.

★★★★★

La Cible

Mouvante Arena (Asphalt)

This Parisien morsel will score highly on the Michelin star ratings. 'Arena's assured rolling break, swathed with luxurious bass textures, is punctuated by malevolent inter-dimensional spasms. The feral snarl as something lashes out with fury suggests you might have to play with your food before you kill it. 'Daytrip', however, is a rather more forgettable excursion. A case of too much broth spoiling the cooks.

★★★★★

Dom & Roland

Imagination (Moving Shadow)

The bad boy of drum & bass unfurls a solar flare lashing toward earth. This voracious dance of death leaves you no option but to delight in its relentless ferocity. Despite a disappointingly brittle break, Kemal & Rob Data's remix just about works, the bass magic of the stunning original being transformed into a lewder, blood-feverish pulse. Remixers take note: machines have feelings too.

★★★★★

Ant Miles & Red One

Bring It On (Ram)

Unsure whether to follow fashion or look on bemused, 'Bring It On' features the signature sound of Ram's sluggish, chugging break

hesitantly dipping its toe into Fabio's liquid funk [Sounds Insanitary - Ed.]. The inventive use of a police siren leavens but fails to save the lacklustre plod of flipside 'Musica'. Highlighting the tendency of too many tracks which forsake the breaks for atmosphere, this doesn't bear repeated listening.

★★★★★

Technical Itch

Telekinetic (Penetration)

Robot Master's dislocated mantra of "telekinetic... muthafucka!" suggests someone on their last legs. The insidious break seeps in like a virus leaving ransacked, smoking human tissue in its wake. The shuddering of 'Halion' bring us back down to earth with a bump, its tense string vistas offering a glimpse of an electronic world. Something's lurking here, but is its bark worse than its bite?

★★★★★

Sonic & Silver

Can You Feel It?
(Science Fiction)

From some cheerily benevolent faraway place wait the synths of 'Can You Feel It?'. A white piano tinkles beside a lapping seashore, while the gently dubbed-up production will have you joining the 'I feel it' vocal with faith. Love, it seems, is the 'it' of flipside 'It Came From Outer Space'. The further we venture into the track the heavier the break becomes. This is benign transportation music, and very lovely too.

★★★★★

Dylan

Dark Skies Remix (Cylon)

Dylan's 'Dark Skies' remix powers up boasting of robo-euphoria, then gives way to a helpless human wail and a turgid break. The hysterical bass stabs at best suggest gothicism, at worst pure camp. B-Key's 'The Onslaught', meanwhile, features a drone of vessels passing over us in waves somewhere out of sight, and recalls the terror of low-grade sci-fi movies. But a clattering break lets down an otherwise subtle exercise in the creation of foreboding.

★★★★★

Buried Treasure

Code Of Practice

'Can We Change The Future?' (Sounds Of Life Mix) (Certificate 18)

ROUND about the mid-Nineties, there was a short-lived vogue for what, for want of a better term, we'll call depth-charge jungle. Tracks such as Aquarius' 'Drift To The Centre' and Hokusai's 'Divine' mixed skeletal breaks with sounds that seemed to have been directed by primitive radars into some inscrutable, bottomless void. They weren't necessarily much good for dancing to, but how we loved their creepiness.

King of them all was this 1995 Sounds Of Life (aka Source Direct) remix of Code Of Practice's 'Can We Change The Future?'.

Opening with deceptively pretty star-sounds, the listener was soon transfixed by one of the most amazing noises ever put to vinyl - like an immense bolt of electricity shot into the depths of space - and a voice intoning "Can we change the future?/ Do we really want to know about the future?".

More of those stellar sounds, more death-volts and some stunningly deployed 'Amen' and 'Think' breaks then joined forces for an insane danse macabre, a sonic version of Alfred North Whitehead's claim that "it is the business of the future to be dangerous". Once heard, never forgotten.

Catch Muzik's Ned Denny on 'Junglist Semiotics & Discourse' on the Open University, BBC2. Maybe

Various Artists

The Hideaway EP
(Architecture)

Four pieces of relentlessly malevolent darkcore, all of which would function well as adverts for the US Air Force. You know, shredding people with metal things that go bang. The razor-wire beats of ARX's 'Hideaway' move forward in tightly clenched bursts, reminiscent of both Rufuge Kru's 'Stormtroopa VIP' and Dom & Roland's re-released 'Imagination' (see below). A fine pedigree. The other killer is Manifest's 'Next Level', where the crisp clarity of the break is unmolested by the tininess that mars the other tracks.

★★★★★

Razor

Resistance (Defunked)

The coalescing, soulful moves of 'Resistance' form a rolling groove that gets progressively more excited with itself the more it bounces along. "Can't resist the temptation of your love", she sings, beckoning us to recline into the dstantly bubbling Rhodes. The minimal beat of 'Keep Ur Distance' asks "Do you have the power to save me?". Its languorous, lush, luxury-invoking saxophone inspires a rise to the challenge.

★★★★★

Stratus

The Future (Subtitles)

The super-charged high-performance soul of 'The Future', with its frenetic hand claps and acid squelch turbo-rhythms, is kept from slipping off the rails by a hard-as-fuck break. Give the drummer some more! The somewhat harder motor-bass pump of 'Get Hype' is for those who learned to drive playing videogames. Grip the throttle as it tears up the competition... the world is our racetrack.

★★★★★

High Contrast

Return Of Forever (Hospital)

Storming along with an expansive, religious fervor, seeking devotees to savour and worship its hinted offer of something-more-than-this, the joyous victory claims of 'Return To Forever' are tempered somewhat by the melancholic horn-rise. 'So Confused' is a deeper little groover, one to impress the laydeez with your moves at the school disco.

★★★★★

Albums

Various Artists

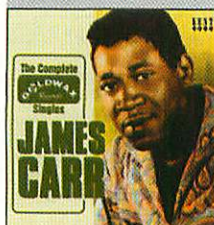
Hospital Mix (Hospital)

Proving that quantity doesn't always mean a drop in quality, Hospital Records' output is a model of soulful dexterity. Oozing confidence, this engagingly supple mix showcases the fractured funk of Delta's 'Roots' and the little-drummer-boy beats of Quartz's 'Your Love' alongside the Danny Byrd classic 'Changes' and London Electricity Versus Robert Owens' doleful 'My Dreams'. This is liquid funk direct from the source - let it spurt all over you.

★★★★★

DanceChannel Stereo MCs Air Photek Sie UK Garage Mondays 20:00-22:00UK/21:00-23:00CET
Architects Tiefschwarz Basement Jaxx John Digweed The Avalanches Danny Tenaglia Boards Of Canada
Modjo Fatboy Slim Raven Maize House Underground Tuesdays 20:00-22:00UK/21:00-23:00CET **Rolando John**
Creamer Oxide & Neutrino Chocolate Puma Roy Davis Junior Bjorkl Monster J Majik Mauro Picotto Genius
Cru Boris Dlugosch Pete Heller Inland Knights Chemical Brothers Breakers Wednesdays 16:00-16:15UK/
17:00-17:15CET **Sander Kleinenberg Ten City Charles Webster Zed Bias Sasha Demon Timo Maas Louie Aust**
en Artful Dodger Wolfgang Voigt Progressive House Wednesdays 20:00-22:00UK/21:00-23:00CET **Underwo**
rd Zero 7 Moby XPress 2 François K James Holden Sister Bliss 16B Green Velvet Röyksopp Roger Sanchez Left
field Pépé Bradock Album Tracks And Remixes Thursdays 20:00-22:00UK/21:00-23:00CET **Nitin Sawhney Sa**
ntos MJ Cole Fluxion Silicone Soul Kosheen Peace Division Block 16 Felix Da Housecat Deep Dish DJ Food Sato
shi Tomiie Massive Attack Riva Nathan Drew Larseni Crunch Mix Show Fridays 20:00-22:00UK/21:00-23:00CET
Paul Oakenfold Matt Herbert Ed Case Prodigy Reset Future Shock Miguel Migs Moloko Zinc FSOL Terry
Francis Masters At Work Ian Pooley Wideboys Red Snapper Swayzak Ministry Of Sound House Party
Saturdays 20:00-22:00UK/21:00-23:00CET BT So Solid Crew Alex Gopher Bushwacka! Daft Punk Derrick Cart
er Hard House And Trance Saturdays 22:00-00:00UK/23:00-01:00CET **Bent Jori Hulkkonen Armand Van Hel**
den Mutiny Groove Armada Chillout Sundays 04:00-07:00UK/05:00-08:00CET **Faithless Max Graham Madis**
on Avenue Luomo Stanton Warriors Alex Kid Orbital Twerk Carl Craig Blaze Talvin Singh Basic Channel Buke
m Anthems Sundays 12:00-14:00UK/13:00-15:00CET **Josh Wink Chicken Lips Tipper Spiller The Beloved Meek**
er Two Lone Swordsmen Sandor Caron Jersey Street Wookie Derrick May Tim Deluxe Thirty Minutes With Sun
days 18:00-18:30UK/19:00-19:30CET Rui Da Silva Sophie Ellis Bextor Rework Stephane K Arthur Baker Octav
e One Matmos Supermen Lovers Chicane Tricky Deep Retreat Sundays 20:00-22:00UK/21:00-23:00CET **Paul**
Van Dyk David Morales Planet Funk 4 Hero Rae & Christian Yomanda Madonna Everything But The Girl Fran
kie Knuckles Bomb The Bassii Junior Bob Sinclair Jack Rinôçérôse Slam
nonstopdance

Vital Release



James Carr

The Complete Goldwax Singles Collection (Kent)

This might be deemed unfashionable in these times of formulated, safe black music, but this wonderful collection of heart-wrenchingly deep soul songs, raw and bursting with emotion, still stands the test some 40 years on from its release. The real deal, without question – don't go home without one.

★★★★★

Vital Vinyl

- 1) **EM-CEE** Better Days (LIS Promo) (white label)
- 2) **Angie Stone** Brotha Part 2 (Arista)
- 3) **Temptations** My Baby (Motown)
- 4) **Jaguar Wright** Featuring Bilal I Can't Wait (MCA/Universal)
- 5) **Caron Wheeler** Open (Rawkus)
- 6) **Dennis Taylor** It's Over (Dome)
- 7) **Ali Ollie Woodson** Right Here All Along (Expansion)
- 8) **Pam & Dodi** Don't Have To (MCA)
- 9) **Tony Styles** If Why (white label)
- 10) **Jill Scott** Gimme (Epic)

Compiled By Ronnie Herel at Uptown Records, 3 D'Arbly Street, London W1V 3FD. Tel: 020-7434-3639.

Singles

Third Ministry Of Faith

Joy To The World (Sfere)

Gospel dance is finally breaking down the barriers and leading the way for an acceptance of real soulful music on the dancefloor. The fact is, stuff like this lifts you towards a higher ground without the use of drugs – so you can stay healthy and still see the light.

★★★★★

Blaze

How Deep Is Your Love? (Shelter)

This is a very limited edition single from Blaze and is the most requested cut from their 'Natural Blaze' maxi. These guys really know how to produce the right stuff and the great thing is they never forget where this music comes from – soul... and that's the difference.

★★★★★

Jersey Street

Hold Your Head Up High (Out Of The Loop)

Gloriously inspirational and very, very black, yet this slice of gold originates from the UK. Surprised? You shouldn't be. Although most music of this quality generally comes from across the pond, the UK deserves respect for producing top-notch, soulful dance like this.

★★★★★

Fragile State

Nocturnal Beat (Quiet Riot)

From the lounge to the bar and from the bar to the beach. Jazz-filled vibes fill the air and this is music for those who like their beats deep and then some... Another British act that's causing big moves on our more discerning dancefloors.

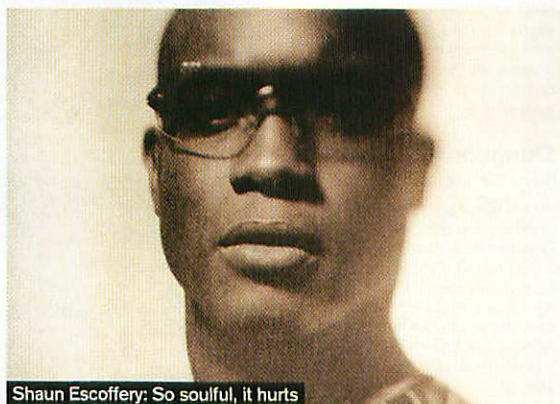
★★★★★

Su Paka Pooh

Muzika (Flower)

Japan's leading spiritual light comes on strong with another meaningful, deep groove, re-washed by the extremely talented Alton Miller, who gives this a funkier edge. It is just a matter of time before Tokyo's slickest dancefloor motif strikes gold.

★★★★★



Shaun Escoffery: So soulful, it hurts



Urban Vibe: Pure black country gold

Evil Eddie & The Super Slinkys

Three On The B/Side Skip (Blow It Hard)

The combination of guitarist Eddie Roberts, Hammond organ player Bob Birch and drummer Gordon Kilroy. These guys love the funk, the whole funk and nothing but, and this here is a ruff and ready hunk of boogaloo that would have sounded more at home in 1970 than 2001. But with quality like this who gives a toss! Give these brothers your support.

★★★★★

Side Effect

Run, Run, Run (Soul Brother)

This is new old music, and it's great when undiscovered gems like this come to light – real deals that have never been heard before. A full album, 'Effective', from this evergreen funk and soul band has remained on the shelf until now. Rare grooves – oh yes, yes, yes!

★★★★★

Shaun Escoffery

Days Like This (Oyster)

One of the most poignant and exciting vocalists to emerge from our speakers for a number of years and one who deserves all the hype and shouting that the media seems to be throwing his way. The bottom line is Shaun has an incredible future and it couldn't happen to a nicer guy. Full support all the way.

★★★★★

So Who The Hell Are...

Urban Vibe

The crew representing the soulful goodness of Coventry

WHEN you know you've got talent, but the industry is a little slow on the uptake, there's only one option. Do all the work yourself and wait for everyone to catch up! That's the philosophy with which the three-piece soul group Urban Vibe have launched themselves. Despite an enthusiastic DJ response to their six-track sampler, they're still looking for a label deal. So in the meantime, they're putting out their album on their own Face Entertainment label.

"We've come to realise that record companies' priorities right now are good-looking 16 year-olds or garage acts," observes vocalist Juliette. "But we know we'll break through. Till then, we're determined not to waste any time."

The group consists of Juliette, with producer and keyboardist Alvin Leon and lyricist and bass guitarist Andrew Harding. Unusually for a UK soul group, they are not from London – they're from the Coventry area. Their sampler showcases a distinctively chilled, jazzy sound, led by the tracks 'Get Your Groove On', and 'Let Me Show You'.

"Our influences range from classical to the likes of Enkayah Badu and Jill Scott," says Juliette. "But we think we've got an original sound." (MD)

'Urban Vibe' is out now on Face Entertainment

Albums

Various Artists

Soul Togetherness 2001 (Expansion)

Another UK outlet who always fly the flag for pure black gold. There's no compromise here, all these cuts are full of everything soulful and more, yet none have been heard on our airwaves nationally. Which just goes to show that those who dictate our club and social culture haven't got a clue and are missing so much.

★★★★★

Norman Connors

Eternity (Revolver)

This has been around for almost a year now but trying to obtain a copy has been like trying to win the lottery. Unfortunately, it seems its scarcity might have been a good thing. Brother Norman, fresh from his groundbreaking UK gigs, could be slipping into a cabaret groove, and believe me, Mister Connors, that's not the way to go.

★★★★★

Various Artists

Soul Of Solar Radio (Stone Groove)

A prime collection of heavy soulful beats and rhythms tried and tested by one of the nation's more eclectic soothers of the airwaves. This station has kept the faith for almost 20 years – one hopes it keeps on rolling and never stops.

★★★★★

N'Dambi

Turin' Up & Cosignin' (Cheeky)

Brand new cuts from 'The Voice', and what a superb follow-up to her debut album of last year. This lady has the ability to go all the way with her fresh approach to life's ups and downs. In fact, the only thing standing in her way is the media, who either like you or they don't. They surely cannot ignore talent like this.

★★★★★

Andy Bey

Tuesdays In Chinatown (N-Coded Music)

Mr Bey is one of those unsung singers who has never really got the praise and respect he deserves. He's a genius with words, with a voice that stands out among the mediocre, and this is an album full of lush, attractive sounds. A true talent that reaches, no problem at all.

★★★★★

Charles & Gwen Scales

So Good (Expansion)

Back in the Seventies, these guys produced some of the most inspiring, collectable rare grooves on the planet. Now a little older and much wiser after going through all the trials and tribulations that life throws up, they present us with some of their nu-soul grooves. Absolutely wonderful.

★★★★★

Vital Release



Tweet

Oops Oh My
(Goldmine)

Well, Missy Elliott has – quite literally – struck gold with this latest release on her Goldmine label, which is hugely popular across the board. Predictably, it features a totally slamin' Timbaland beat over which Tweet delivers verse after verse of sex-infused lyrics, telling us exactly what she likes to do (mostly with herself). This perfect slice of r&b/pop could cross over big style – be sure to get your copy now.

★★★★★

Vital Vinyl

- 1) Joe Let's Stay Home Tonight (Jive)
- 2) Tweet Oops Oh My (Goldmine)
- 3) Angie Stone Brotha Part 2 (J Music)
- 4) Horace Brown Just To Let You Know (white label)
- 5) Sharissa No Half Stepping (Remix) (Motown)
- 6) RL Got Me A Model (J Music)
- 7) Olivia You Got The Damn Thing (J Music)
- 8) Warren G Yo Sassy Ways (Universal)
- 9) Blaque Can't Get It Back (Remix) (Columbia)
- 10) Craig David Featuring Mos Def Seven Days (Remix) (Atlantic)

Chart compiled by Ronnie at Major Flavas, 28 Denmark Street, London WC2.
Tel: 07855-561-822.

Singles

Mack 10

Hate In Your Eyes (Universal)

As with much of his recent work, there's a slight electronic edge to this Dr Dre production. Led by guitar, this track really chugs along, helped in part by a catchy female chorus. Admittedly, the rap itself won't be giving Jay Z any sleepless nights, but this is a good track – so don't let it pass you by.

★★★★★

Mary J Blige

Dance With Me (MCA)

The second single from Mary's 'No More Drama' album would really have to go some in order to match the success of 'Family Affair', but luckily this song is something of a grower. Partnered on vocals by Common, the UK release of Mary's latest effort sees a British remix from Killaloo featuring some live guitar. A good piece of work.

★★★★★

Craig David
Featuring Mos Def

Seven Days (US Remix)
(Atlantic)

Following 'Fill Me In', Mr David's 'Seven Days' is now radically overhauled for US consumption. Having had DJ Premier-style backings for many of his latest remixes, the UK's finest finally gets to work with the man himself as well as with Mos Def, who provides the rap. The original still has the edge, but you'll probably want this anyway.

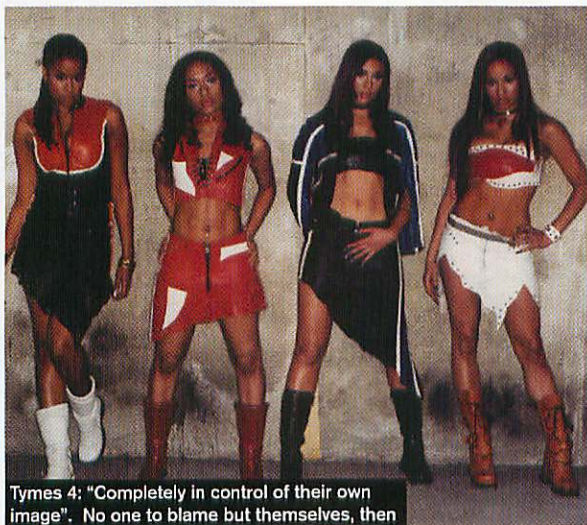
★★★★★

Angie Stone Featuring
Alicia Keys & Eve

Brotha (Arista)

This slow, brooding Raphael Saadiq production is a real grower and has been given an extra edge by a slightly more uptempo remix from Kerry Brothers, which features Alicia Keys and Eve. The British promo copy also features the regular version with an intro rap featuring the unmistakable London tones of Rodney P.

★★★★★



Tymes 4: "Completely in control of their own image". No one to blame but themselves, then

Mystikal

Back To The Wall (Jive)

A typically off-kilter Neptunes backing track kicks in the latest Mystikal single. Not quite as immediate as 'Shake Ya Ass' or 'Danger', this is a really good tune nonetheless and would certainly hold a dancefloor.

★★★★★

Ja Rule Featuring
Ashanti Douglas

Always On Time (Def Jam)

Ja Rule possesses one of the most hardcore growls imaginable, but it hasn't proved to be an obstacle to him coming up with a stream of commercial-sounding singles. This latest single follows the 'beauty and the beast' formula he's perfected, playing his gruffness off against a sweet female vocalist. This time the wonderfully named Ashanti Douglas moans about Ja's time-keeping.

★★★★★

Ginuwine

Differences (Epic)

Ginuwine proves that there is indeed life after Timbaland with this cut from his third album. Go straight to the bubbling remix from our own Manny Norte, which tweaks and twitters the original Troy Oliver production. For the more traditionally minded there's a straighter r&b/hip hop mix as well, courtesy of Rich Productions.

★★★★★

Dungeon Family

Trans DF Express (Arista)

Already quite a popular cut, this single sees this collective of Organized Noise/Outkast bods give a Deep South P-Funk twist to the old Kraftwerk classic. Is this reviewer the only one who turns off when the boys from Atlanta take their funk fantasies a bit too far? Better make your own mind up on this one.

★★★★★

So Who The Hell Is...

Tymes 4

Meet the British r&b girl group with attitude. Yes, another one

IN THE current 'Pop Stars' era, any new girl r&b group is liable to be greeted with cynicism. Hardened punters expect artificial acts remote controlled by their management, all surface gloss and little substance. The four members of Tymes 4 are out to break that mould.

"We want to maintain control of all aspects," says 21 year-old west Londoner Taymah.

"Songwriting, image, production. Thankfully, we've been given the resources and support to do that."

The resources have come from Clive Black, President of Edel Records, who spotted Holly, Melissa, Natalie and Taymah early in the game and hooked them up with a label deal straight away. Two singles have followed, 'Body Rock' and 'She Got Game'.

The group are influenced by the usual list of soul greats, but not just in terms of their music.

"We also draw inspiration from both the mistakes and the power moves that these artists have made to keep themselves in the game," Taymah enforces.

"Longevity is very important to us – just getting as far as a second album can be seen as an achievement these days!" (MD)

Tymes 4's debut album will be out in spring 2002 on Edel

Ray J

Formal Invite (Remix)
(East West)

A couple of new remixes breathe some extra life into the latest single from the often and unfairly maligned Ray J. Brandy's little brother has done the main mix himself and roped in big sis' herself, Shorty Mack, and none other than Teddy Riley to help with the vocals. The Neptunes, meanwhile, rework their own original production on the Blaze mix. A tidy little package.

★★★★★

Harry

Sex Go Round (East West)

The UK garage mix of this British r&b song is apparently doing the business at the moment. In its original form, this is a downtempo jam in which Harry shows that he has a taste for Ginuwine records while exhorting all the honeys out there to take a ride on his 'Sex Go Round' [Clever, like it – Ed.]. Come back Wayne Marshall – all is forgiven.

★★★★★

Jo Jo

Tonite/Best Friend (Urbanstar)

A slick uptempo r&b version of a garage track – also included here in its original form – from the UK r&b label. Things bump along quite nicely with a very smooth production and pumping bassline. The other cut, 'Best Friend', treads much the same territory and features a guest appearance from Elisha Laverne.

★★★★★

G Dep

Special Delivery (Bad Boy)

First reviewed here in its original form a couple of months back, this latest release of G Dep's 'Special Delivery' is a club mix which really separates the meat from the fat. The long build-up and echoed out P Diddy intro are gone and instead we cut straight to the chase. Yet another firing release from Bad Boy.

★★★★★

Wu Tang Clan

Pinky Ring/ Y'All Been Warned (Loud)

No great surprises here – in every way this seems to be business as usual, with both sides of this double A based on warped Sixties-style r&b beats. The various members of the Wu are as crazy as ever and in general it's really like the last five or six years have never happened. Whether that's a problem is for you to decide.

★★★★★

Nas

Get Ur Self A... (Columbia)

Although he still possesses a flow other MCs would kill for, Nas seems to be coasting at the moment. There's nothing particularly bad about this latest single but there's nothing that particularly stands out either. Nas recounts yet again all his past glories – how about some new ones?

★★★★★



Part 2 with (presumably) Parts 1 and 3 of New Flesh

Vital Release



Aesop Rock

Daylight EP
(Def Jux, USA)

Aesop Rock returns with the standout track from last year's 'Labor Days' album. It's one of those uplifting moments (with a raggingly familiar sample) that makes hip hop worthwhile. It must be said that the main problem with Aesop is that his voice and flow gets a little samey across any extended release and that's true here. But the re-work of 'Daylight' as 'Night Light', the up-to-the-second references of 'Nickel Plated Pockets' and a great verse from Blueprint all make this a more than worthwhile purchase.

★★★★★

Vital Vinyl

- 1) **Aim Featuring Diamond D** The Omen (Grand Central)
- 2) **Funky Fresh Few** Heavy Hittin' (Grand Central)
- 3) **Novacain** Ready For The Nova (white label)
- 4) **3582** The Living Soul (Humdrums)
- 5) **Mary J Blige** Family Affair (Pete Rock Remix) (white label)
- 6) **Truth** Enola All Alone (Up Above)
- 7) **Beatless/Madlib** Dominant (Ubiquity)
- 8) **Divine Verbal Dialect** The Natural (Abb)
- 9) **Roots Manuva** Join The Dots (Big Dada)
- 10) **Grandmaster Flash** The Official Adventures Of... (Strut)

Compiled by Martin at Fat City Records, 20 Oldham Street, Manchester M11 1JN.
Tel: 0161-237-1181.

State Of The Artist

Part 2

New Flesh's beatmaker talks us through what he does...

How would you describe your sound?

"A combination of the surrounding music of everyday modern culture – hip hop is the backbone, but with a blend of reggae, soul, r&b, funk, dancehall, Fela Kuti, Sun Ra. And a little bit of Pete Waterman!"

Who would you most like to work with?
"Ricky Martin! I'd do a dancehall version of 'La Vida Loca' with Elephant Man on it. Elvis too, but he's not around. Madonna as well. She's got plenty of cash innit? It would be nice to work with a lot more non-hip hop artists. I think my sound could work in so many different ways and I'd like the challenge. Anyone people expect me NOT to work with would probably be the best projects for me to do."

Plans for the future?
"I'm in a transitional period at the moment. I've got a couple of people talking to me about different projects but I'm not sure what I'm gonna give 'em yet. I've got to promote the new New Flesh thing first. I wanna do some house-meets-Afrobeat stuff or even experiment with some garage. Just experiment with what's going on in today's music..."

New Flesh's album 'Understanding' is out on Big Dada on January 28th. Part 2's remix of DJ Spooky's 'Catechism' is out now on Blue Juice

Singles

MK Presents...

It's All Live (Stonegroove)

The mixtape legend and Roots Manuva DJ presents Super T, Jehst and Kyza on a Harry Love beat. And very nice it is too – Love's beat draws on a reggae-influenced Brit sound, all the MCs have the kind of track record which means you know they're not going to disappoint and MK's cuts are good. And so it came to pass.

★★★★★

Mike Ladd

Activator Cowboy (Ozone, USA)

It's always a treat to get a new Mike Ladd record, even when he's doing some kind of semi-ironic blues/soul thing over a New Romantic beat. Yes, this is barby, but, along with his recent 'Vernacular Homicide' EP (also on Ozone) it shows that there are few people as willing to push at the boundaries of black music. Especially without taking themselves too seriously.

★★★★★

Shing02

Luv(sic) (Hyde Out, USA)

You've got to admire Shing02's balls. The Japanese MC loved West Coast underground hip hop so much that he moved out there and now raps in American. Which is probably a mistake – he sounds pretty good (quite UK actually), but the flow just isn't there. The music is good, though.

★★★★★

Kelz & Longlastin

Bristol Chronicles (Apt 22)

With an insistent reference back to London Posse's 'Gangster Chronicles' you know that Kelz isn't coming from quite the same direction as other Bristolians like Aspects. But diversity shows the strength of a scene and Kelz is certainly adding to what's going on out West – the beat works, he's got a good voice and his street talk reminds us of the more rugged side of the city. Spot on.

★★★★★

DJ Spooky

Catechism 1 & 2 (Blue Juice)

Not sure how That Subliminal Kid ended up releasing a single on Brighton's Blue Juice, but they've collected a fine package of UK mixes to distract from his favouring of musical theory over practice. With Kilah Priest dealing with the linguistics, the tune is worked over by Format, Part 2, Mex, Deckwrecks (with MCD adding more vox) and the Runaways. Best moment is Part 2's super-stabbing funk brass workout, but they're all good...

★★★★★

Mad Lion

Give it to Me
(Amorphous/Morpheus)

Mad Lion should be in a good position to profit from the way in which hip hop, dancehall, r&b and two-step beats are all collapsing into one another. Unfortunately, the backing here is more from the r&b end of the spectrum, an over-layered, over-live thing, right down to the slap bass sounds. Not terrible, but not the kind of backing which is going to take his Lion's roar a step higher.

★★★★★

Midnyte

Speak The Truth (Son)

Son continues its association with Nottingham, the most talked about hip hop city in the UK, with this twelve. Midnyte rhymes well – a quick flow of words, well-honed disses and street snapshots – and the beats add a certain sinister edge to proceedings. Notts landing.

★★★★★

LG & Lopez

EP (Sit Tight)

Bristol's newest label sets out with beats from LG & Lopez and rhymes from Yungun, Science Venom, Aspects and Monkey Moo. All three tracks are nicely done and varied, but the pick is Science Venom's 'Tempered Waters' – as much for a string twizzle on the chorus as for the head-splitting tongue-twisting of S Bashir and 2Face. Another month, another new UK label, another quality release...

★★★★★

Jehst, J-Zone & Harry Love

Staircase To Stage (Lowlife)

A UK/US underground link up brought about (and produced) by that man Harry Love. The beat itself seems a little slight (how many more classical piano samples can we take?) but it gives Jehst and J-Zone a chance to spit some nastiness. Maybe J-Zone was having an off day, maybe he thought he didn't have to try with Limeys, but, except for the line 'I wanna cheque that looks digital/ With ones and ohs', this bout goes to Jehst.

★★★★★

Sonic Sum

Rocket (Ozone, USA)

Rob Smith and company return once again, their more rock(et)-fuelled direction paying increasing dividends when mixed up with Smith's abstract/surreal flow of words. What they do may not appeal to the most straight-up of heads, but they are making some of the most original, personal-sounding hip hop around at the moment and their forthcoming album, 'Plaster Man' should see them taking a deserved step into the big league.

★★★★★

Funky DL

Prediction (Washington Classics)

The most prolific MC in Britain returns with a taster for his fifth album and it's a furious, stinging retort to everyone who has written him off, ignored him or dissed him over the years, all delivered over some kind of court-horns shuffle. 'No more calling it UK/Cos we ain't too united in this state of play'. It's always good to hear something with a little passion in it. 'Turntables Hate Me' is another spirited defence of DL's way of rhyming that shows real skills even if you don't buy the argument.

★★★★★

Mystro & Blufoot

Open Mic (Camshot)

Mystro takes the opportunity to remind us of the skills he has displayed at every open mic session in the capital, while Blufoot not only shows his skill with a beat, but gives us a hint of what's to come on his forthcoming album, 'Light Water'. That's set to feature some of the best up-and-coming MCs around and this is very fine.

★★★★★

DJ Noize

Fantastic (Wordplay)

The Danish former World DMC Champion is concentrating on his production now, and moving on from his scratch-happy previous releases to a more conventional MC-and-beats set up. The music he has out together is pretty good, too – a full-on Seventies-style soul workout, all string lines, electric pianos and plaintive horn stabs. However, Philly's Maylay Sparks, while good, offers nothing out of the ordinary. It's a good track that could have been great. 'It's A Demo 2000' is a rework of the G Rap tune leading to the question why? Well done, though...

★★★★★

Albums

Braintax

Biro Funk (Lowlife)

Joe Braintax finally gets out the album he's presumably been aiming at for years. Ranging across a wide range of subject matters and styles of beats and with guest such as Skinny Man (reminding us that, like Braintax, he's actually from Leeds), Jehst and Task Force, it's a well-rounded record from a true veteran of the scene.

★★★★★

Mobb Deep

Infamy (Loud/Epic)

Mobb Deep have never really recovered the impact they achieved on 1995's seminal 'Shook Ones Part 2' – a series of albums have followed, each sticking to roughly the same blueprint without building on it. Now they're trying a comeback with a more 'musical' (read: r&b-influenced) sound. Does it work? Not to these ears – the matter-of-fact nature of the music and lyrics was what made their releases compelling. The r&b elements just add a layer of hysteria to proceedings, diluting rather than strengthening what they do.

★★★★★

Downtempo

Reviews by CHRIS COCO
& PHIL MISON

Vital Release



Monotor

Cordoba (white label)

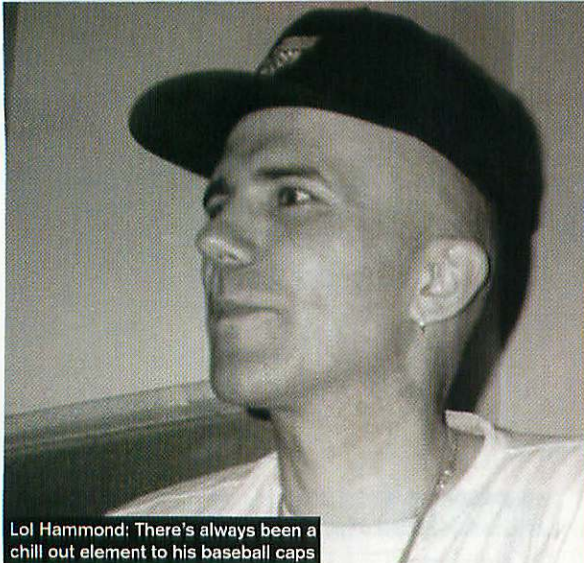
This tune, from a mysterious production duo, mixes a laid back Latin feel with an almost poppy sensibility to create one of those great downtempo that make you go "What's this? I know this. I love this!" – even when you've never heard it before. There's not much to it really but the beautiful strings and infectious guitar line carry the tune perfectly. On the flip, Mr Hermano provides a useful Latino house mix. (CC)

■■■■■

Vital Vinyl

- 1) Chessie Overnight (Plug Research)
- 2) Lone Pigeon Rocks (Bad Jazz)
- 3) The Boy Lucas Out Of The Wires (Output)
- 4) Various Artists Arctic Circles 3 (Beat Service)
- 5) Der Schwimmer Soundtrack (Hey)
- 6) Fauna Flash Vienna Mixes EP (Compost)
- 7) Various Artists Trip Do Brasil EP 4 (Small/Rhythmix)
- 8) Ulf Lohmann Before (Kompakt)
- 9) Blatter Leaves (Lux Nigra)
- 10) Various Artists Pop Ambient 2002 (Kompakt)

Chart compiled by Colin at Edgeworld, 6 Kensington Gardens, Brighton BN1 4AL. Tel: 01273-628-262.



Lol Hammond: There's always been a chill out element to his baseball caps

Singles

Neil Halstead

Two Stones In My Pocket (4AD)

Neil Halstead's songs are nostalgic but timeless, Nick Drake-like gems of stark, strange beauty. Here, two tracks from his forthcoming album get stripped down and twisted by experimental favourites Pedro, Fort Lauderdale and Broadway Project. Their reworks are interesting directions but the original versions really shine. (CC)

■■■■■

Various Artists

Deep Water EP (Deep Water)

This is the second EP from this new label. Like the first one it features a cut from Bathysphere, who seem to specialise in dark, slow, electronic grooves. This time round they are also remixed and cheered up a bit by Baby Mammoth. On the flip, Monkey Magic's 'Wellatigotee' is just quirky enough to become a future Big Chill fave. (CC)

■■■■■

Kenkou

Satellite Series Volume 3 (Music Conception)

This is an EP from the brother of the bloke who is Calm, so it's no surprise to see a Calm remix on the package. But the original cuts are the ones to go for. 'Voyage To The Dawn' is a gorgeous ambient piece and 'Space Flight' is really deep and mellow, moody house music. Lovely. (CC)

■■■■■

Uschi Classen

Illumination (Earth Project)

House that is too classy and mellow to cause much dancefloor action at the weekend, this is nevertheless groovy, sexy, emotional music that fits perfectly into a varied, eclectic downtempo set. The vocal is by Kimbu Kimra, who wowed us last year with 'Raise The Dead', and the best mix comes from Restless Soul. (CC)

■■■■■

Bebel Gilberto

Tanto Tempo (Ziguiboom)

Peter Kruder goes deep and Eighties-style on this remix of Ms Gilberto's beautiful Latin mumbler. The arpeggiated old school synth sound is a bit scary at first, and though the flip sounds like a Kylie dub, the main mix is a bit of a grower. (CC)

■■■■■

Treva Whateva

Singalong (Tru Thoughts)

A very silly tune with a daft vocal loop that just keeps on going through the tune as the music builds underneath. This is definitely not a moving, spiritual moment, but it is a highly effective dancefloor tool that will no doubt get much use from Mr Scruff, Mr Slim and other party renegades. (CC)

■■■■■

Jazzanova

That Night (JCR)

Deep house meets soul meets broken beats on this typically difficult tune from Jazzanova. It's kinda clever and well-recorded but can you dance to it or chill to it? (CC)

■■■■■

Leggo Beast

Noodle Soup (Pork)

Leggo Beast do their live lounge band thing on this characteristically noody instrumental from their current 'Sines And Cymbals' album. On the flip there are two new tracks – one nice and hip hoppy, the other rather fast and silly. (CC)

■■■■■

Albums

Lol Hammond

All This Is Bliss (Big Chill)

This music is hard to describe. It has a calmness, a stillness about it that is like a misty dawn deep in the English countryside. It makes you stop, sit, shut up. It can slow down your buzzing brain and help you breathe deep and fly off somewhere. Highlights are 'Baby Piano', the sort of tune Enya would make if she made good records and 'Love Forgotten', featuring the unmistakable Sally Rodgers from A Man Called Adam. What a breath of fresh air. (CC)

■■■■■

Weatherman

Curious Liquid (Just Music)

Weatherman creates atmospheric, ambient, electronic instrumentals on this, his debut album. The music, like the title, feels a little mysterious, a little otherworldly, a bit hippy and very suited to a slightly spooky night in Ibiza. Worth investigating if you like to get out there. (CC)

■■■■■

State of the artist

Lol Hammond

The veteran Drum Clubber chills out

LOL HAMMOND has always been a party animal, from his involvement with Drum Club and Spiral Tribe to noise terrorism with Slab and Girl Eats Boy. But now he's produced a great downtempo LP for the Big Chill called 'All This Is Bliss'.

How on earth did you get so involved in the chill out scene?

"I've always been into chill out music, but I suppose my introduction to making it was when I collaborated with Roger Eno on the 'Damage' album just over two years ago. This introduced my music to Pete Lawrence from the Big Chill, who put on the best parties around, in my opinion – great music, no corporate sponsorship and a wicked vibe."

What's your favourite track on the album?

"Probably 'Baby Piano'. I am particularly proud of the recurring piano motif, and Lorraine Mackintosh's vocals [former vocalist with Deacon Blue] are really beautiful."

Did chill out peak in 2001 like the corporate compilers say?

"Not at all. I think labels behind albums like 'I Left My Chilled Underpants In Ibiza Volume 27' will come and go while acts like Zero 7, Lemon Jelly and Kinobe as well as organisations like the Big Chill will continue to keep on growing."

Lol Hammond's 'All This Is Bliss' is out now on Big Chill

Various Artists

Supperclub Presents: Lounge 3 (United)

The third double compilation from the outstandingly excellent Supper Club in Amsterdam (if you haven't been, get over there now) does the tried and tested lounge-to-deep house thing with the style and panache you would expect. Highlights include the first production from Supperclub resident DJ Jurr and classics like Soul Vibration's 'J Walk' and Shirley Bassey's 'Love Story'. (CC)

■■■■■

Dorfmeister & Huber

Different Tastes Of Honey (G Stone)

This is a weird one. 14 different remixes of Tosca's 'Honey' from loads of big downtempo names like Faze Action, Only Child, Funky Lowlives, Organic Audio and Freedom Satellite. What's the original like? Does it deserve 14 different mixes? Who knows, but the resulting album is varied enough to work nicely, thank you. (CC)

■■■■■

LNIV

Remixes (Virgin)

Three mixes taken from LNIV's excellent 'Acoustic Clubbing' album. Alex Gopher does his disco-house thing on 'Spank' and Les Diameters turn the Afro-funk of 'Abuela' into a deep house groove. But it's men of the moment Gotan Project who come up trumps with their downtempo accordion interpretation of acoustic clubbing. (PM)

■■■■■

FPM

Contact (Rhythm Republic)

From the man who brought you the cover version of the 'Whistle Song' comes this downtempo gem. Remixed by King Britt, 'Tedes Os Dese Jos' is a summery, laid back Latin track reminiscent of Bebel Gilberto or Faze Action, complete with softly strummed guitars, strings and gently sung vocals. (PM)

■■■■■

Basecamp Wolf

First Base On The Moon (Tellé)

There's a current vogue for Eighties-sounding Euro-electro at the moment, a lot of which (including this) sounds like Giorgio Moroder. 'Acapulco Nights' is a mellow disco vocal-led track, while 'First Base On The Moon' sounds like Klein MBO meets Boytronic. (PM)

■■■■■

Lexx

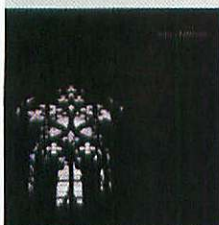
Basement Rock Featuring Ace (Relish)

2002 could be a big year for Relish Records. With labelmates Manhead already getting massive props, Lexx now unleash a Balearic gem complete with slide guitar, violins and spacey effects. On the B-side is 'Waiting For A Dub', a warped, dubby disco groove. (PM)

■■■■■



Vital Release



Various Artists

Touch: Ringtones (Touch)
Music is the soundtrack to life, so they say when they're trying to sell you some. So why waste yours with preset mobile phone rings called things like 'Pop Music #4', or, even worse, downloadable choons that you can hear on the radio every five minutes anyway? Enter Touch, who've persuaded everyone from New Order to Gilbert & George to their international roster of electronic artists to contribute their own ringtones for the next generation of hard disk handsets. And no, it's not sponsored by Sony. Works as a strange listening experience in its own right, but imagine hearing these on the bus. ... (TM)

Vital Vinyl

- 1) **A Certain Ratio/ Human League** Shack Up/ Being Boiled (Soul Jazz)
- 2) **Monolake** Cinemascope (Imbalance)
- 3) **John Cale** Dream Interpretation (Table Of The Elements)
- 4) **Adult.** Hand To Phone (Clone)
- 5) **Miss Kittin & The Hacker** First Album (International Deejay Gigolos)
- 6) **Various Artists** Pop Ambient 2002 (Kompakt)
- 7) **Hakan Lidbo** Bad Girls' Go To Hell (Supernature)
- 8) **Various Artists** Electroclash (Mogul Electro)
- 9) **Pierre Bastien** Mechanoid (Rephlex)
- 10) **Anti Pop Consortium** The Ends Against The Middle (Warp)

Compiled by Darryl at Rough Trade, 16 Neal's Yard, London WC2H 9DP. Tel: 020-7240-0105. Fax: 020-7836-3924. www.roughtrade.com

Squarepusher

untitled (Warp)

After the brilliant 'My Red Hot Car' but the slightly disappointing 'Go Plastic' LP, how about some more perfect 'Pusher-pop'? It's all here: post-jungle rhythmic virtuosity, 'ironic' vocoder, a tune you can whistle and more hooks than Babs Windsor's corset. We have a nagging suspicion he started this after EastEnders and still managed to get it pressed in time for last orders, but fuck it, who's complaining? (TM)

■■■■■

The Lone Pigeon/
James Yorkston

Rocks/St Patrick (Bad Jazz)

Landshipping

Deep Water (Bad Jazz)

Bad Jazz put out seven-inches by artists whose only common ground appears to be that they're all excellent and they all create hermetically sealed little worlds that you can lose yourself in for 10 minutes. The Lone Pigeon/ James Yorkston split seven is a gentle, melancholic acoustic guitar soundclash – think Incredible String Band and a folkier John Martyn – with the 'enigmatic' ex-Beta Bander Lone Pigeon just shading it. Landshipping's John Brenton, meanwhile, fits more ideas into four electronic/ acoustic songs (with vocals, tunes and everything) than most leftfield acts can fit into a double CD, perhaps because he knows that "there are more pressing matters than trying to double the amount you earn". (DB)

■■■■■ / ■■■■■

Sage Francis

Climb Trees (Anticon)

Sage is, apparently, "a world class slam poet" and has marvellously manly facial hair of a type not normally seen outside of Victorian costume dramas on BBC1. But this EP boasts hip hop beats and bluesy, jazzy tinkling so cool it'll help combat global warming, with Francis sing/ rapping a torrent of words over the top like Eminem with A levels. So that's alright, then. (DB)

■■■■■

Boyd Rice Presents

Music For Pussycats (Caciocavallo)

A collection of little-known tunes by obscure go-go dancing Sixties girl groups isn't necessarily what you'd expect from the Head of the Church Of Satan, but Rice is clearly a man who enjoys prodding at the smelly parts of moribund pop cultures. So worry not, freaks, for here are some fearsome, Phil Spector-ish walls of sound, a few psychedelic curios, and some genuinely incongruous lyrics ("We must kill more people/ Strong men are what we need" from the Lee Hazelwood-produced Honey Ltd), all of which can only enhance his sicko reputation. Wicked. (TM)

■■■■■

DJ Maxximus

Mercedes Bentley Versus Versace Armani (Warp)

It's on Warp, they're German and the title suggests a piss-take, but this two-step breakbeat bomb would sit nicely on a compilation like Dee Kline's 'Beatfreaks'. As minimal as Kylie's 'Out Of My Head'

Label Unstable

Bad Jazz

Are you sitting comfortably. . . ?

A LOVE STORY, of sorts. Winter 1996. Boy meets boy. Two simpleton corn reapers from the back end of nowhere. Bladdered on cosmic potato juice in Pa Judd's hay barn, a plan is hatched – to cram as many artists onto one wax platter as possible. January 1997, and the relationship is consummated with the static crackle of Arab Strap, Amp, Spare Snare and ISAN. Fast forward one month, winter takes its toll and a potato famine follows. In the sober light of day a custody battle ensues.

1998: Lonely-hearted divorcee quits Prozac and hatches another plan. The Bad Jazz label is born with no complications. Soon a proud parent, Bad Jazz nurtures its young folk-electronicists – ISAN (again), James Yorkston, Karl Smith (Sodastream), The Lone Pigeon (ex-Beta Band), Piano Magic, Solvent. . . 35 singles later and there are still no albums.

Skip to Spring 2001, boy meets girl, and another plan is hatched – maybe third time lucky? Enter The Lone Pigeon (again) and Stephen Merritt (of The Magnetic Fields). Sketchbook is born. A label to rival nothing, yet all. . .

Hydroplane's 'The Sound of Changing Places' LP (Bad Jazz) and King Creosote's 'So Forlorn' EP (Bad Jazz co-release with Fence) are out now. Stephen Merritt's 'Eban & Charley' CD (Sketchbook) and Lone Pigeon's 'Concubine Rice' CD (Sketchbook co-release with Fence) are out in March

outfit, it's a depth charge bass assault with ragga-style vocals and the flippergigbbit drum sound beloved of today's sportswear fancying yout's. A brilliant record, but if it's meant to appeal to the Warp chattering classes, somebody's cocked up. (DB)

■■■■■

Fat Truckers

Superbike/ Fawcetts Pimsoles (Roadtrain Recordings)

Zongamin/
Mike Sonovac

Whiplash/The Way I Walk (Flesh)

Unreconstructed ale-swilling small-time Yorkshire criminal meets spiky-haired Hoxton trendy meets your mate from school whose brother was hard cos he had a moped who fancies your sister who used to like The Cramps meets your weird uncle who went to see Suicide once at your shotgun wedding reception from hell. It's all going off, but you're in the bogs doing a line of dodgy powder. Shit! You missed it. (TM)

■■■■■ / ■■■■■

The Bowling Green

Fabrications (Spiky)

After his appearance in Velvet Goldmine, the official Worst Film Ever Made, The Bowling Green's Micko Westmoreland is attempting to redeem himself with this curious but amusing cabaret breakbeat/ glam-rock/ disco/ throw-enough-ideas-at-the-wall-and-hope-some-of-them-stick album. Does it work? Well, some of these tracks are to feature in a further cinematic misadventure (with Debbie Harry in it) called The Fluffer. Which is just as well, as they don't stand up too well on their own. (TM)

■■■■■

Bill Laswell

Sacred System Dub 3 (Ror)

We once described Laswell as 'the poor man's Jah Wobble' in order to annoy the sort of people who get wound up by such things. Well this EP features not only the poor man's Jah Wobble but the actual Jah Wobble too, as well as Nicky Skopelitis and Nils Petter Molvaer. If there's anyone in the world who's still impressed by mixing dub with 'ethnic' influences and the ability of musicians to like, 'play their own instruments', we dare say they'll be dead impressed with this nodding load of old bollocks. (DB)

■■■■■

Kuchen

Kids With Sticks (Karaoke Kalk)

März

One From The Heart (Karaoke Kalk)

A recent e-mail survey of Muzk staff revealed that the images most commonly associated with this page are of decapitated heads and infants in agony. Which says a lot about our social skills. But just to prove them all wrong, here are two beguiling downtempo moves from this excellent Cologne label. Kuchen (aka Meriel Barham from Leeds) presents seven tracks of uncomplicated electronic music that are as warm, fuzzy and comforting as an open fire, a large glass of single malt and Casablanca on the telly. März, meanwhile (Frankfurt's

Ekkehard Ehlers and Albrecht Kunze), manage to sound optimistic and sad at the same time, with simple melodic loops, deep house dynamics, a rich palette of sounds and sampled vocals saying things like "everybody will help you". We would call them "chill out", but then we'd have to kill ourselves. (TM)

■■■■■ / ■■■■■

Massimo

Hey Babe, Let Me See Your USB And I'll Show You My FireWire (Mego)

The cover of this three-inch CD features a hermaphrodite covered in suspicious sticky white goo and a young man with a SCSI port (or some such) inserted into his anus. Cool! And the music? Well, it's just noise, really, isn't it? Of the old-fashioned industrial variety. Massimo hates laptop/ clicks/ glitch/ microwave oven/ cuddly toy music and reckons this was all done on "just one trumpet". Hmmm. A magic trumpet with a built-in computer, was it? Still, Massimo is from Sicily and probably has some very 'influential' friends, so whatever he says is just fine by us. . . (TM)

■■■■■

Sensorama

Projektor (Ladomat 2000)

You may know Joern Wuttke and Roman Fluge from their techier excursions as Alter Ego on Harthouse and Klang Elektronik. Here, though, they've thrown in everything from clinical, clicky minimalism to bass-heavy two-step to Neul-style motorik grooves, and somehow made it coherent, accessible and even quite fun (one track's ill-advised vocals from Robert Forster of Aussie indie also-rans The Go-Betweens aside). It's far too long, though, and will probably be completely ignored due to Ladomat's tendency to put out any old crap that takes their fancy. Shame. (TM)

■■■■■

Penguin Cafe Orchestra

A History/A Brief History (Virgin)

They look like geography teachers, they've gone from supporting Kraftwerk to cropping up on ads for Knorr Herb Cubes, Mekyn Bragg likes them. There are numerous reasons to dislike Penguin Cafe Orchestra, but their music isn't one of them. Mixing sounds as diverse as ring modulators, folk music, prog rock and 'modern classical' of the Michael Nyman/ Philip Glass variety with genuine disregard for fashion or convention, the late Simon Jeffes' free-forming ensemble was truly unique. That said, a four-CD box set might just be too much of a good thing. Try the 'Brief History' first. (TM)

■■■■■

Klaus Beyer

Hauptmann Pfeffers Einsamer Herzenclub (Staatplaat)

Herr Beyer is a slightly corpulent and rather camp German film director who began, ahem, 'singing' karaoke versions of Beatles numbers in his native tongue so that his dear old mum could finally understand the lovable moptops' lyrics. Now you can hear them too. We're sure this extraordinary release was scheduled before George Harrison's sad demise, but it's a fitting tribute nonetheless. (TM)

■■■■■

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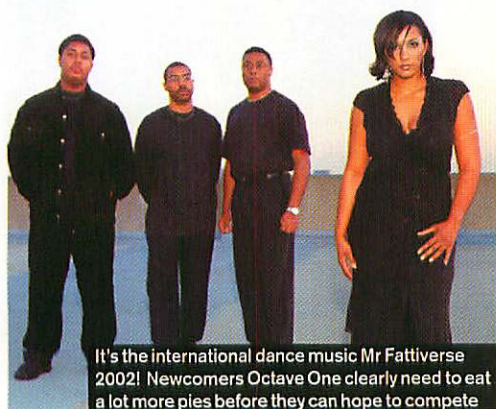


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Charts the Muzik sweep

The 20 biggest tunes on Britain's dancefloors this month



It's the international dance music Mr Fattiverse 2002! Newcomers Octave One clearly need to eat a lot more pies before they can hope to compete



Timo Maas shows how a pro emphasises his natural belly cleavage - marvellous



But there can be only one winner. Mark Spoon (left) shows the effortless mastery of girth that has made him the fattest man in dance since the retirement of Darryl Pandy



1 Brancaccio & Aisher Lovely Day (Credence)

Bedrock and Bini & Martini remix this across-the-board prog favourite



2 Jakatta Ever So Lonely (Rulin')

Cover of the early Eighties Monsoon hit in an 'American Dream' style. Photek remixes the phlip!



3 The Psychedelic Waltons Wonderland (Echo)

Roger Sanchez does his dark disco thing over Roisin's finest club moment to date. Magic



4 The Chemical Brothers Star Guitar (Virgin)

Pete Heller's bleep-fest remix is a must on this New Order-ish effort



5 Timo Maas To Get Down (Perfecto)

Great swathes of grunge guitar make Timo's latest a dancefloor must



6 Dreamcatcher I Don't Wanna Lose My Way (Positiva)

Massive Royale With Cheese with extra layers from Tiesto and Tomcraft



7 Octave One Black Water (Concept)

The Detroit techno renaissance starts here (again)



8 ATFC Sleep Talk (Defected)

House take on Alison Williams' Def Jam classic



9 The Rhythm Masters Ghetto (Neo)

This time the Philadelphia Allstars get the house cover



10 Spiller Crybaby (Positiva)

Jolly Music, Röyksopp and Cosmos remix the successor to 'Groovejet'



11 Warp Brothers Blast The Speakers (NuLife)

BBBB-RR-ING THE NOISE!



12 Junior Jack Thrill Me (VC)

ATFC attack, but it's the original that's causing the most disco damage



13 Garbage Cherry Lips (Mushroom)

International faux-goths get another dose of dark disco remix from Sanchez



14 Ascension For A Lifetime (Xtravaganza)

The Jack Kerouac of pop trance, if their PR is to be believed. Book em, Dano!



15 Teaser When Love Breaks Down (Eternal)

Dreamcatcher and Ocean Lab remix the old Prefab Sprout number. Better than it sounds!



16 Jam & Spoon Featuring Rea Be Angeled (NuLife)

Marc and El Mar make an INXS-style vocal stormer with PVD on the mix



17 Goldtrix Presents Andrea Brown It's Love (Trippin') (AM:PM)

Prog-ish take on the old Jill Scott number. Not unlike 'Hide U'



18 Iis The Next Level (Marine Parade)

This superior bone-breaking breakbeat cut has already made its way onto a mobile phone ad. Kerr-ching!



19 Dirty Vegas Brazilian (Credence)

Daft, Vader-ish vocals fuel the latest adventures from Vegas



20 Orbital Illuminate (London)

Charlie May and Medecine mix up the Hartnolls' hook-up with David Gray



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The Muzik Sweep is broadcast exclusively on Dave Pearce's Dance Anthems Show on the Sunday four days before Muzik hits the streets. Dance Anthems can be found on

every Sunday, 7-10pm



Charts The Global DJ Survey

HOME LISTENING CHART Alan Thompson

- 1 Jean Carne** "Was That All There Was?"
This is my all time favourite track. It sends shivers up my spine every time I hear it.
- 2 BBT** "God's Child" (X-Press 2 Remix)
This is my top club track at the moment. Proper house music!
- 3 Rae & Christian** "Another Late Night"
A fantastic, mixed collection of smooth and funky grooves.
- 4 www.deephouse.com**
I spend a lot of time at the computer so I listen to music sites. This one showcases unknown DJs and there are some excellent mixes here, especially those by Kevin O. Check it out.
- 5 David Gray** "White Ladder"
Great for when I'm pottering around the house or cooking.
- 6 Various Artists** "Eighties Soul Weekender Compilation"
Brings back memories of Eighties soul weekenders. Some classics here including Third World's 'Now That We Found Love'.
- 7 Various Artists** "Classic Salsoul Volumes 1 & 2"
The heavily sampled, all-time classic disco label. This includes two of my favourites: 'Let No Man Put Us Under' (sic) by First Choice and Candido's 'Dancin' And 'Prancin'.
- 8 www.gottahavehouse.com**
An excellent selection of classic mixes by legends, such as Ron Hardy live at the Music Box in Chicago. Very sought after!
- 9 Change** "The Glow Of Love"
A classic soul album by the Luther Vandross-fronted Change. My favourite track is 'Searchin'. It's a jazz-funk anthem.
- 10 Madonna** "Music"
Madonna's always moved with the times and she proved this admirably by working with Mirwais on her new album.

Alan's mix album 'AT01: Alan Thompson' is available exclusively through www.djalthompson.com in association with Trust The DJ

RADIO CHART Tula

- 1 J & S Productions** First Session (Blue M)
- 2 Moody B** Soul Satisfaction (DJ Buck Mix) (Leaf)
- 3 Annie** Greatest Hit (Soul Mekanik Dub) (Loaded)
- 4 DJ Buck** Release The Tension (Blue M)
- 5 Inland Knights** Kept Secrets (20:20 Vision)
- 6 Poker** Moving On (Eukahouse)
- 7 Ben Burns & Void** Smooth To Touch (Stompa Phunk)
- 8 Samson** Hear Me (Derrick Carter) (Estereo)
- 9 Groove Armada** Fogma (Jive)
- 10 Bushwacka!** Billie Jean (white label)

Tula is on Late-night Session, Juice 107.2FM Brighton, Every Friday night/Saturday morning 2am-4am

TEST PRESS CHART

- 1 Bobby Peru** Death Of A Player (20:20 Vision)
- 2 Cevin Fisher** My Shadow (Subversive)
- 3 Robbie Rivera** Funk-A-Tron (Sondos)
- 4 Paul Johnstone** Good Time (Moody)
- 5 Sshh!** Hold That Body (Wally Lopez Remix) (Rhythm Syndicate)
- 6 Dano & JZ** Good Vibrations (Kaos)
- 7 Boomfunk MCs** Uprocking Beats (Hatrass and Hakan Lidbo Remixes) (International House Records)
- 8 Weekend Players** Into The Sun (Chab Remix) (Multiply)
- 9 Thin Men** You Are (Moshik Remix) (Pipeline)
- 10 Atherius** Intensity (Wallp Ltd)

Compiled by Tommy Scott at Amato Distribution

Danny Krivit (Body & Soul) New York, USA

- 1 Mondo Grosso** Star Surte (Blaze mix) (King Street)
- 2 Ola Jagun** Odo Oya (white label)
- 3 MAW, Nasty & Denise** Work (Remix) (MAW)
- 4 Zap Mama** Nostalgie Amoureuse (white)
- 5 Jamiroquai** Little L (Timmy Regisford Mix) (Sony)
- 6 Patti Austin** Like A Butterfly (MAW)
- 7 Incognito** On The Road (Talkin' Loud)
- 8 Dan Gna** Lesgo (Spiritual Life)
- 9 Dennis Ferrer** Joy To The World (Sphere)
- 10 Mr Hermano** Jugando Con Fuego (Disorient)

Danny McMillan London, UK

- 1 Clone & Blue Sonix** Morpheus Chain (Chrome Yellow)
- 2 Meat Katie** Future Abuse (Bedrock Breaks Sampler)
- 3 Bladey** Light Fingert (2 Sinners Mix) (Forged)
- 4 Slam** Alien Radio (Paul Daley Mix) (Soma)
- 5 McMillan & South Featuring EQ** Resin' Up (10 Kilo)
- 6 Atlantic Conveyor** Tomorrow People (Lounin')
- 7 Octave One** Chase The Blues (430 West)
- 8 2 Bad Mice** Hold It Down (Danny McMillan Mix) (Shadow)
- 9 Plastic Pervert** Pull The Choke (Eukabreaks)
- 10 Rennie & Katie** Atmosphere (TC)

Jon Carter and DJ Patife



DJ Patife Sao Paulo, Brazil

- 1 Gilberto Gil** Chiclete Com Banana (DJ W! Remix) (white label)
- 2 Horizontes Featuring L Finochiaro** Technoide (Trama)
- 3 High Contrast** Global Love (Hospital)
- 4 Suv & Patife Featuring Tall** Inta Outa (Inta Out)
- 5 DJ Marky & XRS** Land LK (V)
- 6 DJ Marky, DJ Patife & Esom Featuring Femanda** Porlo So Tinha (Movement)
- 7 Carlito & Addiction** Keep On Pushing (Creative Source)
- 8 Shy FX** Shake It! (Ebony)
- 9 DJ Patife** Jam Session (Trama)
- 10 Bad Company** Rodeo (BC Recordings)

Faze Action London, UK

- 1 Sie** Super Pro Kid (Ernest St Laurent Mix) (Pussyfoot)
- 2 Incognito** Life Stranger Than Fiction (Ski Cakental Vocal Mix) (Talkin' Loud)
- 3 Femi Kuti** Do Your Best (Faze Action Mix) (Barclay)
- 4 Boy Naughty** You Got It (Better Days)
- 5 Hajime Yoshizawa** Endless Bow (Jimpster Mix) (Especial)
- 6 Block 16** Morning Sun (Pepe Bradock Mix) (Nuphonic)
- 7 Tosca** Honey (Faze Action Dub) (G Stone)
- 8 Space** Carry On, Tum Me On (Pye)
- 9 Maria Alvim & Rick Udler** Nego Maluco (Faze Action Mix) (Fuego)
- 10 Brian Bennett** Solstice (DJM)



Bob Sinclar (Yellow Productions) Paris, France

- 1 Derrick Carter** Where You At? (Classic)
- 2 Africanism** Macumba Walele (Yellow Productions)
- 3 Todd Terry** Cabarera (Loud House)
- 4 Green Velvet** La La Land (Music Man)
- 5 Paul Johnson** Doowop Sound (Nitlife)
- 6 Tom & Joyce** Queixume (MAW Mix) (white label)
- 7 Duncan** Too Deep (Yellow Productions)
- 8 Rivera's Groove** Funk-A-Tron (Subliminal)
- 9 Murk** Tribal America (IRS/Murk records)
- 10 Metro Area** 4 (Environ)

Lee Coombs (Finger Lickin') London, UK

- 1 DJ Buck** Soul Satisfaction (Leaf)
- 2 Dope Smugglaz** The Word (Perfecto)
- 3 Bushwacka!** Zebidee (Oblong)
- 4 Drumattic Twins** Thinkin' About You (Finger Lickin')
- 5 Michael Jackson** Billy Jean (Bootleg Remix) (white label)
- 6 New Order** Someone Like You (London)
- 7 Swingfield** Asteroids EP (Hypnotic)
- 8 Andromeda** White Lines (white label)
- 9 Pound Boys** Jack It Up (Black And Blue)
- 10 Chrome Yellow** Hold EP (Chrome Yellow)

Elliot Eastwick Manchester, UK

- 1 Jon Cutler** It's Yours (Ian Pooley Remix) (Direction)
- 2 Dealers Choice** New York City (Paper)
- 3 Metro Area** 4 (Environ)
- 4 Masters At Work** Butterfly (MAW)
- 5 Chicken Lips** He Not In (Kingsize)
- 6 Whiplash** Ghetto Tears (Loaded)
- 7 artist unknown** Up The Gitter (Re-Edit) (East End)
- 8 Dana Byrd** Your Love (Wave)
- 9 D'Julz** Timeless Bass (20:20 Vision)
- 10 Daniel Diamond** Champu (Champagne)

BLIM London, UK

- 1 Bill Hamel** Fazon Freq (BLIM Remix) (Ministry)
- 2 Raw24** Volume 3 (white label)
- 3 Chris Carter** Europa (TCR)
- 4 PFN** Futurebum (10 Kilo)
- 5 BLIM** Driving (white label)
- 6 Deep Blue** Helicopter (Rennie P's Tribal Mix) (Moving Shadow)
- 7 Kosheen** Snide U (white label)
- 8 Blim & Rennie Pilgrem** Monkfish (Track)
- 9 Blame** Music Takes You (BLIM Remix) (Moving Shadow)
- 10 Crystal Method** Murder (Koma & Bones Remix) (Astralwerks)

Andy Farley London, UK

- | | |
|---------------------------------|------------------------------------|
| 1 Mark Kavanagh & Base Graffiti | Hardcore Party (white label) |
| 2 Contact Assist | Futurescope (white label) |
| 3 Baby Doc & Dentist | Mantra To The Buddah (white label) |
| 4 Alien Thing & Mark Bangwah | Ride The Pony (Alien Trax) |
| 5 Mauro Picotto | Awesome/Charm (BXR) |
| 6 Guy McAffer | Raw 9 (Raw) |
| 7 DJ Bismark | Primitive Love (BXR) |
| 8 Pete Wardman | title unknown (acetate) |
| 9 BK | Domination/Go Round (Nukleuz) |
| 10 Mark Tyler | Buckle Up (Re-Entry) |

Dieselboy New York, USA

- | | |
|-------------------------|--|
| 1 Technical Itch | Reborn (Weapon Remix) (white label) |
| 2 Loxy & Usual Suspects | Stalker (Danny C Remix) (white label) |
| 3 Stratus | You Must Follow (Dieselboy & Kaos Remix) (white label) |
| 4 Cause 4 Concern | Soul (C4C) |
| 5 Decoder | Tension (Usual Suspects Remix) (white label) |
| 6 Calibre | Fire And Water (SoulR) |
| 7 Danny Breaks | The Bear (Universal Project Remix) (white label) |
| 8 Funk Parlor | Something For The Dancefloor (Underfire Remix) (white label) |
| 9 Stakka & Skynet | Altitude (Fierce & Rymetyme VIP Mix) (white label) |
| 10 Nico & Ruckus | The Visitor (No U Turn) |

Mazi (aka Audio Soul Project) New York, USA

- | | |
|----------------------|--|
| 1 Nathan Drew Larsen | Sechs Monate (Gourmet) |
| 2 Onionz | Latino Dubb (Aztlán) |
| 3 M Trax | Disfunktion (Traiter Trash Mix) (Low Pressings) |
| 4 Nathan Coles | Buck Raas (10 Kilo) |
| 5 DJ Motion | I'm Ben Gin Again (Joshua Collins Remix) (Simple Soul) |
| 6 Blakhook Project | Tropical Feedback (Blakkat Re-Scan) (Big Chief) |
| 7 Omni AM | Loaf Quakes (Plush) |
| 8 Metro Area | Pina (Swag's Mas Jugo Dub) (Classic) |
| 9 Pete Moss | RU Serious (Worship) |
| 10 A-J-Scent | Eat Your Words (Loaded) |

Bill Brewster (Faith) London, UK

- | | |
|----------------------------|--|
| 1 Puretone | Addicted To Bass (Gusto) |
| 2 Arnaud Le Texier & James | Warren Brothers (Kailash) |
| 3 Kevin Yost | Tease (il) |
| 4 Cosmos | Take Me With U (white label) |
| 5 Blakhook Project | Tropical Feedback (Big Chief) |
| 6 Josh One | Contemplation (King Britt Mix) (Electromatrix) |
| 7 George Morel | I Can't Get Enough (Subversive) |
| 8 Rhythm Masters | Ghetto (Munk Mix) (Tommy Boy Silver) |
| 9 Clay Acox | Keep On Dancin' (Sound Consortium) |
| 10 Organized Noise | Altered State (Deep Vision) |



The Plump DJs try not to look at each other's cocks

Plump DJs London, UK

- | | |
|------------------|--|
| 1 Plastic Pervet | Pull The Choke (Eukabreaks) |
| 2 Stereo 8 | Get Above Yourself (Hindsight) |
| 3 Blu Mar Ten | King Fisher King (Lime Ltd) |
| 4 Skina Lub | Boom Lub (A&H Records) |
| 5 Plump DJs | Title Unknown (Finger Lickin') |
| 6 The Gonzo | Lost (white label) |
| 7 Fatboy Slim | Retrox (Freq Nasty Remix) (Skint) |
| 8 artist unknown | title unknown (Whole 9 Yards) |
| 9 Hyper & Rhymes | Totally Addicted To Bass (dub) (white label) |
| 10 Risto Benji | Wickedest DJ (VP RecordingsR) |

Robbie Rivera New York, USA

- | | |
|----------------------|----------------------------------|
| 1 Dirty | Dirty (Junior) |
| 2 Robbie Rivera | The Trip (Fuju) |
| 3 Lil' Mo Ying Yang | Reach (Strictly Rhythm) |
| 4 Funky Green Dogs | Burning Up (MCA) |
| 5 Bob Sinclair | Save Our Soul (Defected) |
| 6 Robbie Rivera | Grooves Funk-A-Tron (Subliminal) |
| 7 BBT | God's Child (Fluential) |
| 8 Richard F | Cookie Dough Dynamo (Sondos) |
| 9 Ceballos & DJ Chus | Africa (Stereo) |
| 10 Dave Clarke | The Compass (Skint) |

2 Sinners (TCR) London UK

- | | |
|--------------------|--|
| 1 T-Power | Dangerous (Aquasky Remix) (Botchit) |
| 2 Dope | Smugglers The Word (PMT Remix) (Perfecto) |
| 3 BLIM | Driving (TCR) |
| 4 Sleep Freaks | Chemical Shift (2Sinners Remix) (Sumsonic) |
| 5 Chris Carter | Europa (TCR) |
| 6 Bladey | Untitled (2 Sinners Remix) (Forged) |
| 7 Koma & Bones | Morpheus (Rennie Pilgrem & Meat Katie Remixes) (TCR) |
| 8 Round In Circles | 2 Sinners (Future Funk Squad Remix) (2S2) |
| 9 Raw 24 | The Twilight Zone (Raw 24) |
| 10 artist unknown | No Need (2 Sinners Remix) (Circuit Recordings) |

Play Music

- 1 DJ Buck Release The Tension (Blue Recordings)
- 2 Inland Mates Blown Out (Doubledown)
- 3 MAW Versus Jay-J I Can't Get No Sleep (white label)
- 4 Tales From The Boogie Pound Boys (Look At You)
- 5 Junior Jack Thrill Me (Subliminal)
- 6 India Arie Brown Skin (Krivt Re-Edit) (white label)
- 7 Daniel Pawl Outerspace (Grove Attack)
- 8 Kelis Versus Naked Music title unknown (Jay Denes Remix) (white label)
- 9 Mondo Grosso & Blaze Star Suite (King Street)
- 10 DJ Ghost Featuring Clarke Bar Talk (Shelter)

Play Music, Unit P3, The Piazza, The Corn Exchange, Leeds LS1 7BR. Tel: 0113-243-2777

Tune Inn Records

- 1 Prototype La Caldera (Tune Inn)
- 2 Finger Fest Inc Auto Porno (D Ramirez Mix) (Choo Choo)
- 3 Liam Kennedy Transparent Signals (Fred Numf Remix) (Perpetual Tunes)
- 4 Sworn Dark Amendments (Method)
- 5 Junior Sanchez & Rhythm Masters Rock Your Body (Superstar)
- 6 Marco V Certainly (Duty Free)
- 7 Ascension For A Lifetime (Xtravaganza)
- 8 Dido All You Want (Cheeky)
- 9 BPT & DM Binxter Moody (Futureshock Mix) (Junior)
- 10 Jam & Spoon Be Angeled (Have & Hammer Mix) (Nulife)

Tune Inn, 2 Wren Lane, Selby, North Yorkshire YO8 4PH. Tel: 01757-212-593

Flying Records

- 1 Blaze Lovely Ones (Timmy Regisford Mix) (Life Line)
- 2 Stevie Wonder/D'Angelo In My Mind / Da Joint 95 (North Mix) (white label)
- 3 Kelis Versus Naked Music title unknown (Jay Denes Remix) (white label)
- 4 East West Connection Find A Way EP (Chillifunk)
- 5 Francois Dubois No Witness (Prolekt)
- 6 Nicole Graham You Light Me Up (Soulgroove)
- 7 Mr Hermano Juando Con Fuego (Disorient)
- 8 Modaji Into Something (Laws Of Motion)
- 9 Numbers Bitten Apples (Mainsqueeze)
- 10 The Monkey Brothers Some Of What You Got (Yellowrange)

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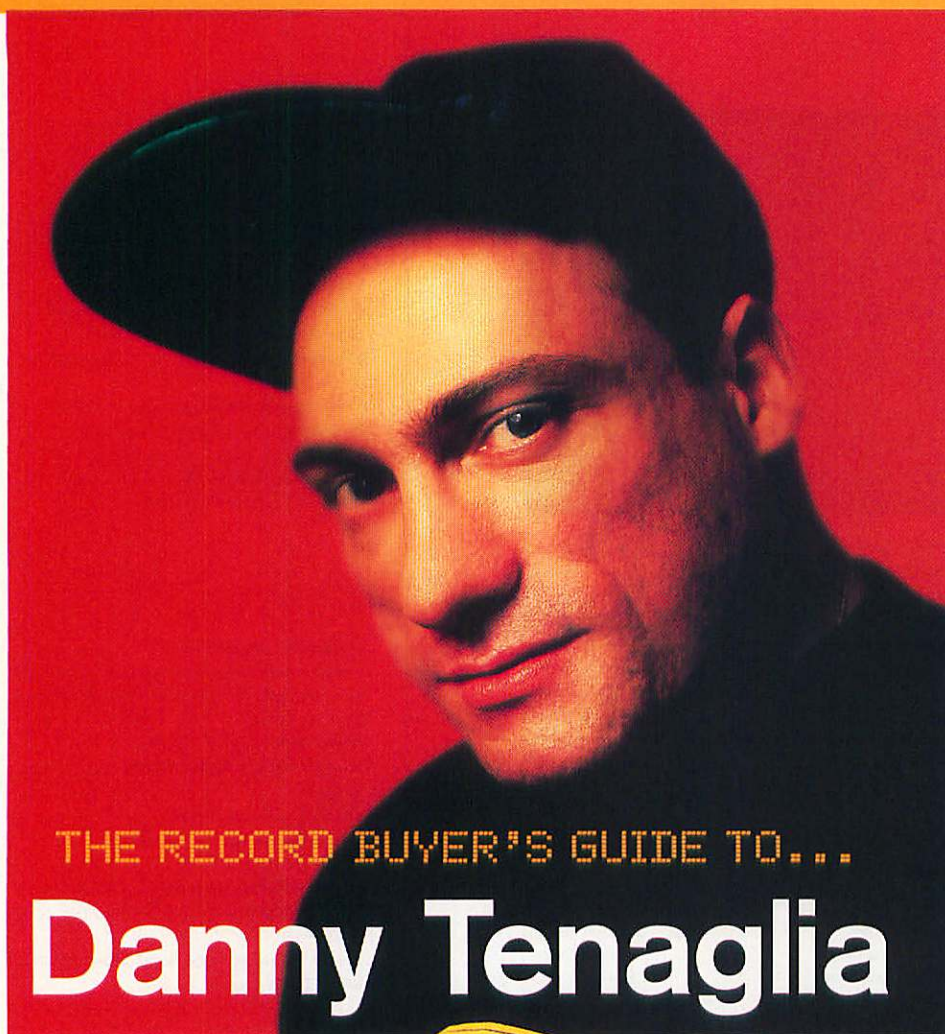
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the inside track on hunting rare vinyl



THE RECORD BUYER'S GUIDE TO...

Danny Tenaglia

PROBABLY the hottest property on the house market today, Danny Tenaglia's rise from the underground ranks to worldwide recognition has been steady since his first production foray, as Deep State with the catchy but forgettable 'Waiting For A Call' on Atlantic in 1990. It was followed by the even less memorable hip-houser 'Everybody Get Down' on the same label. Perhaps a little deterred, he concentrated on his legendary DJ

residencies until 1991, when he released the anthemic 'Harmonica Track' as Soulboy on Minimal Records. In 1997, Maxi re-released the 12-inch with a remix from the man himself.

Strictly Rhythm was Danny's next port of call, with the delicious Sueno Latino-esque 'Equinox' as Code 718 in 1992. It was his ear for a sensual deep house groove that helped establish his studio reputation during his time with the influential NY house label

Tribal from 1994-5. He initially worked with Peter and Vanessa Daou under the name of The Daou, and the combination worked a treat on haunting, sexual vocal tracks such as 'Surrender Yourself'. He went on to release material under his own name. In 1994 – with a wink towards camper dancefloors – Tenaglia released 'Glammer Girl' and 'March' as The Look with Peter Daou on the appropriately named Sexy Records. This was followed a year later by his critically acclaimed debut album 'Hard And Soul' which included the club hits 'Bottom Heavy' and 'Look Ahead'.

Between 1996 and 2000, Tenaglia continued to rock the club scene with his unique brand of 'hard garage', often on Tribal's successor, Twisted Records. In 1998, he released his second album 'Tourism' – which included tracks from Chicago house diva Liz Torres such as 'Turn Me On' – and the robo-vocoder anthem that was 'Elements'. But the real call-to-arms was the Celeda-driven anthem 'Music Is The Answer'. Spurred on by its success, Danny went on to write and produce an album for Celeda called 'This Is It', which included the dark vocal anthem 'Be Yourself'. It was released on Twisted the following year. In 2000, DT collaborated with ex-Ten City vocalist Byron Stingily for a superb single on Nervous called 'Why Can't You Be Real'. Also in 2000, there was Datar's 'B' – which had the honour of being the 100th release on Hooj.

Danny's philosophy on remixing has always been to emphasise the strongest points of the original and make it work in the clubs. Surprisingly, it was his remixes of Right Said Fred's 'I'm Too Sexy' in 1991 on Charisma which first got him noticed, but over the years, he's tastily revamped house classics such as Ralphi Rosario's 'You Used To Hold Me', Green Velvet's 'Flash' and Funky Green Dogs' 'Fired Up'. He's also worked on releases by Blondie and Moby. His recent remixes of KOT's 'Finally' and Depeche Mode's 'I Feel Loved' are already hailed as classics in some circles.

Danny Tenaglia has compiled various compilations, the most collectable of which was probably his 'Back To Mine' which also came as an unmixed triple LP.



Buried Treasure

Earth Wind & Fire 'I AM' (CBS)

MAURICE White, Verdine White, Philip Bailey, Larry Dunn, Al McKay, Fred White, Johnny Graham, Andrew Woolfolk and Ralph Johnson were disco grand pubahs Earth, Wind & Fire. Fabled for their cosmic live shows – which included strains of Mardi Gras and invasion by benevolent aliens – this nine-strong soul collective took their name from leader Maurice White's star sign – he's a Sagittarius, and therefore opposed to water, apparently.

"We wanted to convey a message of love and harmony," says Maurice, and he isn't joking. Released back in 1979, 'I Am' crossed the age of Aquarius with the age of the mirrorball, and it still sounds great today. 'Boogie Wonderland' is disco incarnate, 'In The Stone' still finds its way into Francois K sets and 'After The Love Has Gone' has been clinically proven to remove all signs of depression. 23 years later, everyone from Michael Jackson to Cirque Du Soleil owe a debt to their incredible vision. Elemental. (RM)

Danny's discs of delight

£10



Soulboy

Harmonica Track

(Minimal US 12-inch, 1991)

Early deep house cut that will surprise many fans of DT's later material, and not just because of the Musical Youth sample. Both mixes are killers, as is B-side 'Love Or Lust'.

£10



Code 718

Equinox

(Strictly Rhythm US 12-inch, 1992)

Another slice of deep house magic with an Italo-house Balearic feel. Check out the full 10-minute 'Heavenly Club Mix'. Also released on Pschent's 'Paradise EP' in 1997.

£10



The Look

Glammer Girl

(Sexy US 12-inch, 1994)

If it's deep, dark and twisted campness you want, head for the 'Bochine Prelude Ballroom Moog Reprise Mix'. Word on the street is that he made it for people "who might take drugs".

£10



Danny Tenaglia & Celeda

Music Is The Answer

(Twisted 12-inch, 1998)

The original is fine, the Tenaglia and Fire Island mixes are more than good enough, but it has to be Deep Dish's 'Deadline Mix' that rocks the party. A match made in Heaven.

£15



Jamiroquai

Emergency On Planet Earth

(Columbia US 12-inch, 1992)

These remixes were often overlooked in favour of later MAW mixes. DT's 10-minute 'Planetary Club Mix' is the pick of the five.

£20



The Orb

Little Fluffy Clouds

(Island Promo 2x12-inch, 1992)

The ancient ambient classic gets a touch of the DTs. His 'Detour Mix' eventually came out this year but the 'Downtempo Groove Mix' only appeared on this doublepack promo.

£12



Francois K Presents

The FK EP - The Remixes

(Open 2x12-inch, 1996)

Tenaglia remixes Kevorkian's 'Mind Speak' in a fluffy, bouncy house style. The package also features mixes from Todd Terry and Angel Moraes.

£15



Green Velvet

Flash (F-111 US 2x12-inch, 1998)

Two mixes and a 'Flashapella' of this old Relief Records Chicago house classic. True to the original, DT's mix is dark, loud and dirty.

£20



Depeche Mode

I Feel Loved

(Mute Promo 12-inch, 2001)

Original white label promo – of which apparently only 100 exist – of the Danny Tenaglia 'Labour Of Love' vocal and instrumental mixes.

£10



10 Kings Of Tomorrow

Finally

(Defected 12-inch, 2001)

Limited pressing of Danny Tenaglia's remixes of this massive vocal anthem. Another vocal mix was more easily available commercially.

Record Shop Of The Month Connect Records

Where are you? 123 Momus Boulevard, Coventry CV2 5NB.

Contact: 01424-424188

www.connect-records.com

Who works there? Matt Green and Corporate Jones.

What do you sell? Prog, tribal, tech and hard house.

What's selling well? "Dirty" by Dirty (Junior); 'Timeless Bass' by D'Julz (20:20 Vision); Fluke's 'Slap It' (Appaloosa) and Jimmy

Van M's 'Sanctuary' (the Brancaccio & Aisher Remix)." **Mail order?** Yes. Their records are £5.50 for UK copies and £7.50 for imports. "If I can get a record, I will!" says Matt.

They say: "We sell cartridges, decks, mixers and slipmats. We open at 11 and close at 8. A lot of people come after work," adds Matt. "Coventry's finally getting some credibility back!"



In Demand

Vinyl Exchange Retro Chart

1 Bizarre Inc Playing With Knives (Vinyl Solution)	£10
2 Various Artists Electro Volume 1-5 and Crucial Volume 1 and 2 (Streetsounds)	£22
3 Gat Decor Passion (Effective)	£10
4 Rob D Clubbed To Death (Mo' Wax)	£40
5 Kariya Baby Let Me Love You (Sleeping Bag)	£15
6 Sade By Your Side (Ben Watts Lazy Dog Mix) (white label)	£15
7 Rhythm Is Rhythm Nude Photo (Transmat)	£15
8 EPMD Crossover (Def Jam)	£18
9 Ce Ce Rogers Someday (Atlantic)	£50
10 BT Divinity/Quark/Tripping The Light Fantastic (three one-sided promo twelves)	£25

Vinyl Exchange is at 18 Oldham Street, Manchester M1 2JM. www.vinylexchange.co.uk

Insomnia

Can't sleep, won't sleep. Your essential clubbing guide

Inside Insomnia

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96 Bedrock & Muzik
Xmas Party
98 Vivid Experience

Club Listings

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107 Ireland
108 Wales & West
109 South & East

Premier League

The best nights out this month

1 BUGGED OUT! Friday
January 25th at Nation,
Liverpool.
Always a truly wicked night.
X-Press 2, Futureshock and
Lee Coombs are the tasty
morsels for you this time.

2 SUGARSHACK Friday
February 1st at The Empire,
Middlesbrough.
Progressive gods Sasha and
Steve Lawler will be pulling
the crowds in.

3 PRESSURE Friday January
25th at The Arches, Glasgow.
Slam, Trevor Rockliffe, Colin
Dale, Jim Masters and Kenny
Hawkes. Oh yes.

4 SILK 2002 Saturday
February 2nd at Enzo's,
Salisbury.
Jo Mills, Tom Stephan and
Mikee B check out Wiltshire.

5 KOOL WATERS Friday
February 15th at Dellar's
Wharf, Taunton.
Judge Jules, Anne Savage
and Marc Vedo get hard on
yo' ass. So to speak.

6 MINIMELT Friday January
11th at Ocean Rooms,
Brighton.
The junglist-turned-hip hopper
Adam F heads daarn saarf.

7 FEEL Saturday January 25th
at UCLSU, Preston.
Come and toast promoter Tim
Pearson for not knowing the
difference between Fred
Flinstone and Yogi Bear on the
Weakest Link!

8 GOD'S KITCHEN Friday
January 25th at Code,
Birmingham.
With Judge Jules, Signum,
Armin Van Buuren and the
GK residents.

9 LUSH! Saturday February
2nd at Kelly's, Portrush.
Way Out West live and mirth
from the Cuban Brothers.

10 MANGA Friday January
25th at La Belle Angele,
Edinburgh.
This lot celebrate their sixth
birthday with some drums,
bass and breaks.

Jan 9th – Feb 12th



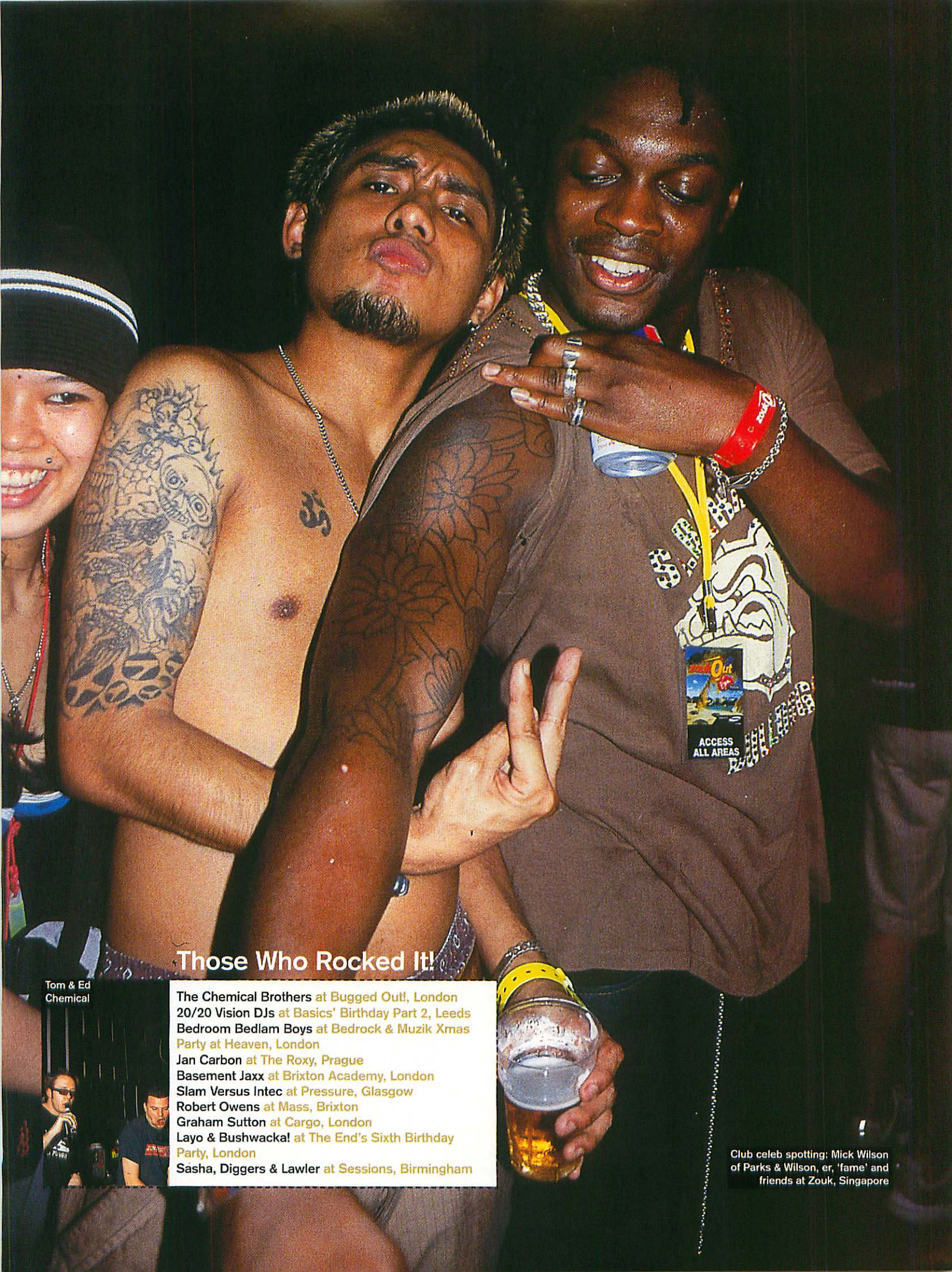
LADEN with wigs, inflatable parrots, glitter, Darth Vader masks, breakbeat nonsense and old skool classics, our Bedroom Bedlam boys James Zabiela, Jay Cuning, Steve Gerrard and Paolo Mojo stormed Heaven's Dakota Bar for the Muzik and Bedrock Christmas party. The proof is all in the review on page 96.

Angel wings, spears through heads and stupid hairy hands. Well... it was Christmas, and despite all the fuss the boys made, it was side-splittingly funny. Well I thought it was.

On a more serious note, all DJs, promoters, artists, agents and anyone else who hasn't signed up to help on World DJ Day should do so toot sweet. From March 2nd to the day itself (March 9th) everyone involved in dance music – worldwide – will be taking part in one way or another. I'm jumping out of a plane, Tongy's giving up his fee for the night and some clubs are opening their doors for a children's party. All in all, it'll be a week full of parties, pranks and pledges. All the money raised goes to Nordoff-Robbins Music Therapy, a charity that helps children and adults heal through the art of music. We've pledged our full support. What are YOU going to do? Be inventive, be creative and be generous. This is the first time that the dance community will come together as one. Let's make history.

Karen Young
Clubs Editor

TO GET YOUR CLUB LISTED IN INSOMNIA please fax to 020-7261-7100
or e-mail: muziklistings@ipcmedia.com. Listings are included at the
Editor's discretion.

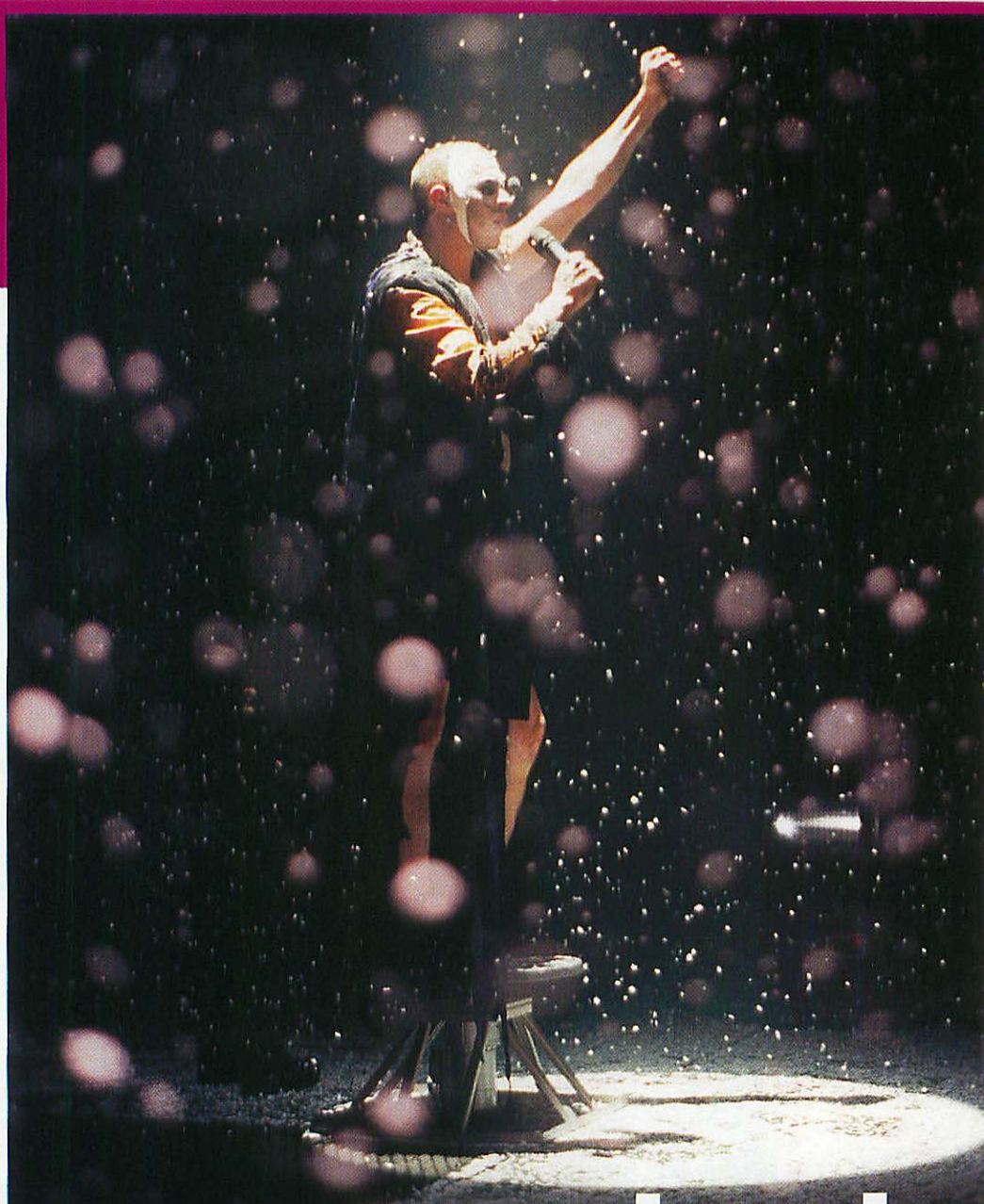


Those Who Rocked It!

Tom & Ed
Chemical

The Chemical Brothers at Bugged Out!, London
20/20 Vision DJs at Basics' Birthday Part 2, Leeds
Bedroom Bedlam Boys at Bedrock & Muzik Xmas
Party at Heaven, London
Jan Carbon at The Roxy, Prague
Basement Jaxx at Brixton Academy, London
Slam Versus Intec at Pressure, Glasgow
Robert Owens at Mass, Brixton
Graham Sutton at Cargo, London
Layo & Bushwacka! at The End's Sixth Birthday
Party, London
Sasha, Diggers & Lawler at Sessions, Birmingham

Club celeb spotting: Mick Wilson
of Parks & Wilson, er, 'fame' and
friends at Zouk, Singapore



Transmusicales

November 30th-December 1st, Rennes, France

THERE'S a team of bagpipers on Muzik's plane today, and one of their buddies has come to welcome them at the tiny Dinard airport in Brittany where we've just landed. So Muzik and the likes of Tom Middleton disembark to the mangled tones of a wheezing bagpipe. Impressively, things will get weirder over the next two days, as we run breathlessly around assorted venues in Rennes to soak up the sounds of one of the most consistently challenging and provocative festivals around.

Now in its 23rd year, Transmusicales is a French

institution, attracting an extraordinary cross section of contemporary electronic artists. There's nowhere else we'd rather be. . .

Squeezing through narrow cobbled streets filled to bursting with patisseries and bijou bars, Muzik eventually chances upon a concert hall fit to burst, with the heaving mass grooving to the pudding bowl-coiffured Bertrand Burgalat. Supported by a curious bunch sporting crotch-hugging slacks and dishing out some dreary aural mogadon, things only take a turn for the better when a Hammond organ is

wheeled out for a bit of a wing-ding inferno freak out. It goes down like Jonathan King in a scout hut.

Similarly retro-tabulous in tone are Gotan Project, here to bring it back to the (really, really) old school. Looking like a bunch of mortgage advisors out to do some serious 'winding down', they win everyone over with their gypsified deep house and casual breaks, with bonus marks for having a man playing his electric violin like an axe. Magique.

Modjo dispel any lingering doubts that they are a dance act. Or indeed any good. Their smug jazzual-easy-

MOR-pop pastiche grates like Jamie Oliver, er, doing some grating.

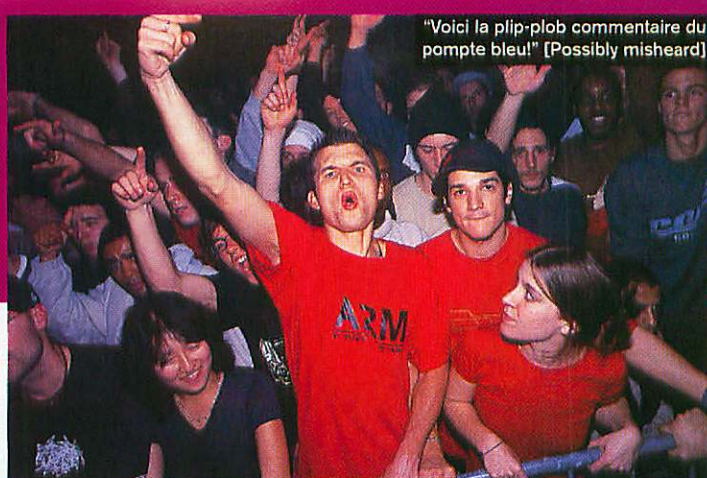
Retreating to the Rennes Enormodome, where the majority of the weekend's action takes place, we find Jimmy Love & The Tommy Rome Orchestra warming up with some amiable pork-pie-hat-and-tattoos hip hop. With gymnastics. Which makes a change.

Shortly after, in an atmosphere reminiscent of an aerobics class, funksters Breakestra unsuccessfully beg the bored Francophones to, you know, "move and get wiiid it."

The crowd prove more co-operative



Opposite page: The Fischerspooner life-sized commemorative snow scene. This pic: Dom Stanton Warrior



"Voici la plip-plob commentaire du pompte bleu!" [Possibly misheard]

when the mighty Bays take the stage, though. Featuring Tom Middleton and members of Massive Attack's touring band, they lay waste to the Enormodome's upstairs with techy bangers, moments of breaky house, and outbreaks of rabid drum & bass. The Bays wring every last drop of emotion out of the digital circuitry in front of them, giving a thorough aural fisting to all present.

Le lendemain – as they say in these parts – Muzik returns to find les hip hoppers Français slouching around, many sporting what appear to be bath towels strapped around their heads.

La Caution kick off with their thick beats and dense verbals. Meanwhile, downstairs Dom Stanton is completely shifted, but manfully endeavouring to DJ nonetheless. He slams shit-kicking slabs of ragga breaks into each other, dances like a schoolteacher and screams at the crowd. It's a tour de force.

Homegrown DMC champ Netick takes a more considered

approach to his rapturously received set of electro and block party breaks. As a result, the upstairs room gets so full that his set is peppered with the anguished groans and thuds of those who have scaled the gymnasium bars along the walls and then discovered that gravity is not an unmixed blessing.

By five in the morning, a very camp man is on stage in a pair of pants

surrounded by extras from the Moulin Rouge covered in blood. One hack for 'a rival publication' finds it all too much, collapses and is rushed to casualty. Fischerspooner, however, are oblivious to all this as they continue their theatre of the absurd. The spectacularly conceited arty wankers do their 'performance' of sleazy electro and conclude their 'set' with the fantastic 'Emerge'.

And so ends a festival of a sort sorely missing on these shores. The kind not stuffed with superstar DJs and sponsored by mobile phone companies. Vive la France!



Faceless techno bollocks?

Roots Manuva

Live at Manchester University, December 6th

IT'S ALL GOING OFF. Roots Manuva's DJ is scratching up a storm, police sirens are wailing and beats are pummeling the hoody wearing, baggy-trousered throng. They respond by throwing off their hip hop hauteur, invading the stage and bouncing about like mentalists. Wicked – but it had all looked rather less promising just an hour or so ago.

Rewind to about nine and there's impatience in the air. Anxious glances are being cast at wristwatches as lager grows warm in plastic pint glasses. The DJ's been spinning for nearly two hours but it's clear that the crowd are only here for one man: the keeper of the crufneck flame, the one and only Roots Manuva.

Then, at last, the guitarist arrives on stage, followed by a cellist and two violinists. Manuva bursts onto the stage with his excitable backing MCs, and the crowd roar, the hours of waiting temporarily

forgotten, if not entirely forgiven.

Roots kicks off with 'Brand New Second Hand' favourites 'Juggle Tings Proper' and 'Movements'. Off comes his sweaty top, in comes some aeroplane dance moves and a spot of break dancing. The string trio launch into a, er, stringy version of 'Highest Grade' ('Sess club's gonna show you how'), followed by the classic single 'Witness (One Hope)'. 40 minutes in and it's time for a break. Roots rehydrates, reminds the crowd he's a man of the people and asks for any special requests.

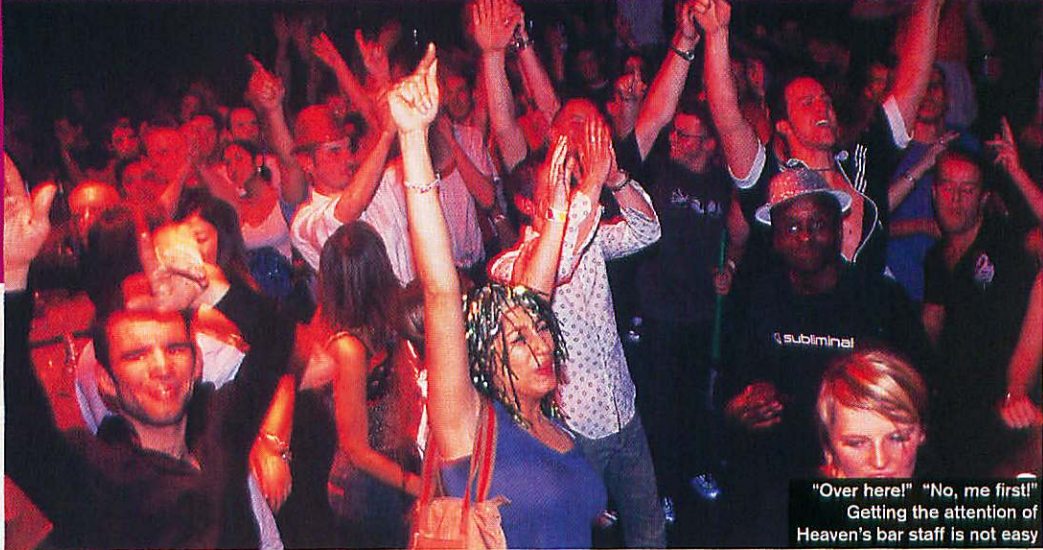
Rather too soon, Roots and his DJ launch into their grand stage-invasion-prompting finale, before, with a promise to return and a declaration of love, Roots is gone. There's some booing and bit of foot stomping. The show's over practically before it's begun, and no encore's in the offing. Roots is a man who calls his own shots. He knows they'll be back.



Roots Manuva indicates the whereabouts of the ceiling to his appreciative crowd



"Ooh baby, do you know what that's worth? Ooh Heaven is a place near London's Charing Cross"



"Over here!" "No, me first!" Getting the attention of Heaven's bar staff is not easy



Paolo Mojo (left) and Steve Gerrard



James Zabiela meets the one person in Britain with madder hair than him



Jay Cunniff (left) with unidentified mystery woman

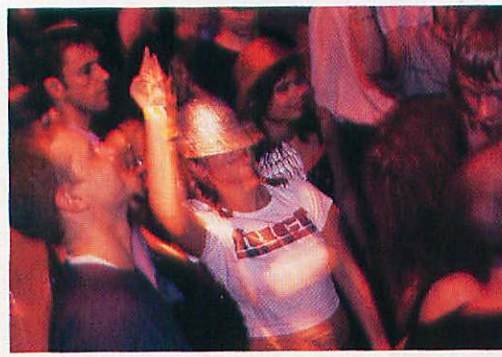
Bedrock and Muzik Xmas Party

December 6th at Heaven, London

SO THERE'S a geezer dressed as bronchial Lord Of The Sith Darth Vader dancing next to the usually ferociously well organised and neatly turned out Muzik Clubs Editor, who tonight is lurching about in a fetching tinselly wig of the sort favoured by IT office parties on the razz in Cleethorpes. The Dakota bar of London's Bedrock At Heaven, annexed by Muzik for a little non-prog lebensraum, is filled to the point of claustrophobia and a wild-eyed, topless lad is clambering up the rails of the pulpit-style DJ box, where he will lean over the crowd and attempt to rehydrate them with his armpit sweat. Those of us charged with noting down the night's events for future generations stop and pinch ourselves. Is this sort of thing supposed to be going on at a gathering of the prog faithful? A gathering, moreover, presided over by his holiness, the reverend Digweed himself? There's no doubting the fervour of his devotees,

mind. In the main room at Heaven the dancefloor is heaving with movement – for all that critics might deride prog as a pseudos scene lacking energy and soul, the dancefloor strongly suggests they're missing the point. Digweed is a master craftsman, lavishly handcrafting his set to the delight of his deliriously appreciative crowd, just as their 'prog' predecessors 30 years before might have lapped up a 10-minute bass guitar solo by Yes or Pink Floyd. But sometimes, you know, things can get a little too serious. It's all very well being cutting-edge, cool and hip, but there's more than one way to enjoy yourself. Compared to the über-serious progathon in the main room, Muzik's backroom bash is an attitude-free party, featuring fast-rising stars James Zabiela, Paolo Mojo, Steve Gerrard and Jay Cunniff. Muzik is behind this new nu breed not just because they all won Bedroom Bedlam – that's just a convenient link, and a

chance for Muzik to get some reflected glory – but because they mix serious 'skills' with a laid back approach to rocking the party. For instance, Cunniff starts his set by cutting an old piano track put down by Gerrard in and out of Alison Limerick's 'Where Love Lives'. It's a welcome spot of turntablism in a genre recently more used to mixing in the style of the computers that big-name jocks use to assemble their compilations. Add a slew of classics – including Sunscreens's 'Perfect Motion', Bizarre Inc's 'Playing With Knives' and Dee Patten's 'Who Is The Badman' – and you have a room where few feet are on the floor cos the people are jumping so much. It's what clubs should be all about – what dance music should be all about. Bedrock keeping it current and cool, Muzik wearing wigs and hitting people with giant inflatable microphones. What more could you want?



shindig:

19.01

JUNIOR SANCHEZ. SCOTT BRADFORD*

UPSTAIRS : SCOOPY, TREVOR BOLAM

26.01

STEVE LAWLER. SCOTT BRADFORD

UPSTAIRS : SCOOPY, PETER WHARRIOR (THE MAJOR BOBB)

02.02

X-PRESS 2 (5 DECKS - 5 HOURS)

UPSTAIRS : ASHLEY BEEDLE, SCOOPY

09.02

YOUSEF (CREAM/RADIO 1) **SCOTT BRADFORD**

UPSTAIRS : CRAIG DEWSON, MARK LOWRY

16.02

SMOKIN JO. TOM WAINWRIGHT

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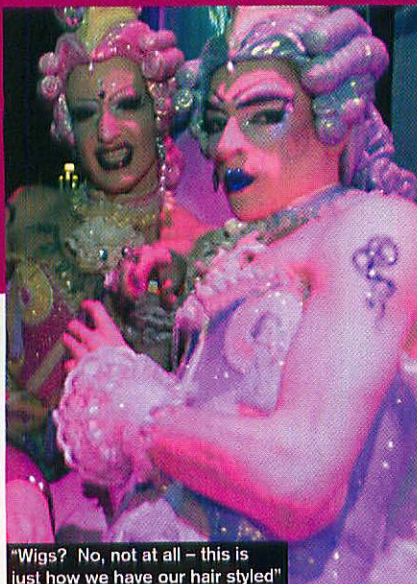
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WINNERS OF BEST UNDERGROUND CLUB IN THE MUZIK MAGAZINE DANCE AWARDS 2001

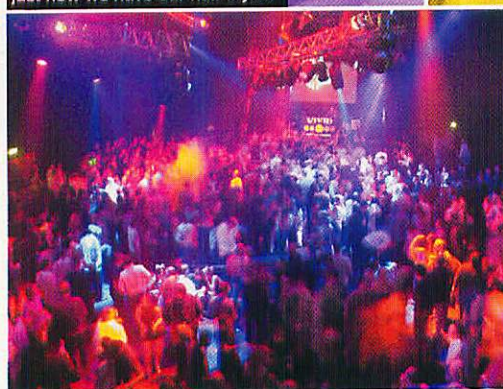
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cube recordings



"Wigs? No, not at all – this is just how we have our hair styled"



Vivid

December 15th at The Telewest Arena, Newcastle

SETS FROM Sasha, one of the world's favourite DJs, as well as Jon Carter, Lee Burridge, Smokin' Jo, Tim Sherridan and current press darling Tom Stephan. Flamboyant carnival dancers, lithe breakdancers, skateboarders and other performers doing tricks for your entertainment. Free massages and stick-on tattoos. Subsidised booze.

Sound systems which have their effects measured in megatons rather than decibels, and lighting rigs so intense that they could turn the autistic into 'It' girls. And with 3,000 people here, all dancing like threshing machines on crystal meth and enjoying each and every one of the attractions on offer to its fullest, it's a club of virtually biblical proportions. Except that, erm, it isn't. Welcome to the brave new world of youth marketing – ill-fitting free T-shirts will never seem the same again.

Vivid, you see, isn't actually a club. Or a festival. Or even, in the conventional sense, an 'event'. Vivid is, in fact, a state-of-the-art exercise in getting you, el punter, to buy booze. Bacardi (for it is they) have been a part of dance music events for years and it could be argued that without their involvement a number

of events, from festivals to New Year's bashes, would never have taken place.

Now, however, rather than jump on the back of other events, the marketing maestros who look after the sickly yet sinisterly compelling Breezers have decided that they've learnt enough to go it alone. And they've done a damn good job. Despite the cavernous nature of the venue, by bringing in professional promoters and dance event organisers who actually know their stuff and have cut their teeth on high-profile festivals and the like, Bacardi have managed to create something that's actually pretty bloody good.

Tonight a mini-street has been constructed within the vast Telewest Arena, complete with massage parlour, three bars and chill out granny-flat (don't ask). Which in itself is a bit more fun than your usual club interior, let's face it.

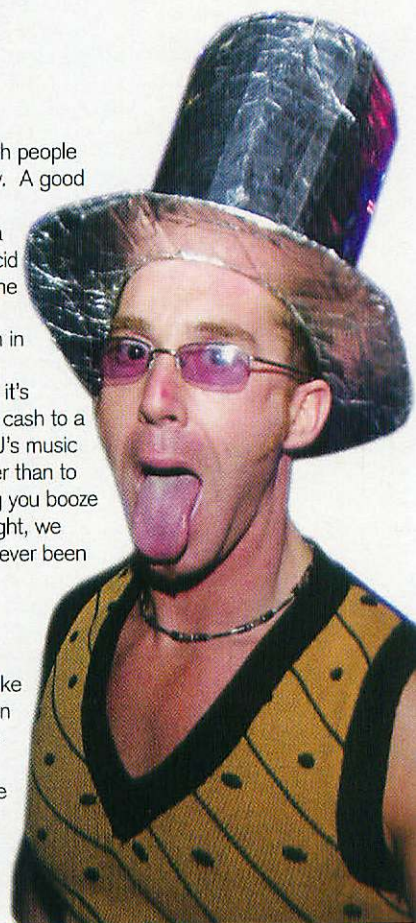
Tom Stephan provides an energetic set that proves that you can, sometimes, believe the hype. Sasha returns at least temporarily to form and Tim Sherridan provides that irresistibly popular house party-esque mish-mash of house, pop and everything in between. It's good

music in a fun environment, with people enjoying themselves immensely. A good thing, surely?

But some would see this as a great betrayal of the 'spirit of acid house'. "Is clubland grabbing the corporate dollar and selling its counter-cultural soul to the men in suits?" they will ask.

Well, possibly. But quite why it's better to give your hard-earned cash to a wideboy promoter to enjoy a DJ's music and dance the night away rather than to give it to someone trying to flog you booze (at a vastly subsidised rate tonight, we might add) is a point that has never been adequately argued.

With DJ fees now at stratospheric levels due to the globalisation of dance music, it might not be long until events like these are the only ones that can afford the DJing A-list, and the only ones with the money to make a venue look and feel like anything other than a dingy barn. In short, this could well be the future of clubbing. Deal with it.



UDG
ULTIMATE-DJ-GEAR.COM

Evolution

UDG
ULTIMATE-DJ-GEAR.COM

What do Carl Cox, Sasha, Paul van Dyk and Judge Jules have in common? Besides the fact that they are all superstar DJ's they also carry the Ultimate DJ Gear SoftBag along with them. More and more DJ's are beginning to realize that the traditional metal flight case is an uncomfortable thing to carry with you.



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Jungle



Breaks



Urban



Downtempo



Soul



Leftfield



Casual



Smart



AS January creeps into 2002, club doors slowly re-open their doors to the public. Most go under the knife over the Yuletide season, having a few nips here and some tucks there. Renaissance opens its doors on January 26th with a pristine venue, no doubt, not that there was much wrong with it before.

God's Kitchen and Babooshka are re-opening on January 11th, as is Deviate with special drum & bass guests Bad Company. See you on the other side.

Essential Nights!

DEViate

Friday January 11th at The Institute, Coventry.
Expect: Those baaad badasses Bad Company.

RENAISSANCE

Saturday February 2nd at Media, Nottingham.
Expect: Seb Fontaine and Angel Moraes.

D:DUKT

Tuesday January 29th at The Bomb, Nottingham.
Expect: Early week boshing from Matt Hardwick.

Friday

THE BOMB Weekly at The Bomb, Nottingham. 0115-950-6667. 10pm-4am. £8/£6.

One of the coolest joints featuring a selection of nights. Bring Da Noize with Killa Kela, Mr Things and guests (Jan 11th), DiY's Floppy Disco with Digs 'N' Woosh, Simon DK, Emma and Osbourne (18th), Insight with Blame, DJ Addiction, DJ Calm and DJ Eco and MC Ninety (25th), Spectrum with DJ Touché, Deadly Avenger, Simon Faze Action Lee and the Spectrum Breakers (Feb 1st).



DEVIATE Weekly at The Institute, Coventry. 02476-633-330. 10pm-4am. £7/£5.

Residents Ratty and Frenziz keep it bashment with Bassline Smith and Bad Company (Jan 11th), Shy FX and Nicky Blackmarket (18th), SS, Kenny Ken and Slipmatt (25th), Ray Keith and Ed Rush (Feb 1st), and Randall, Fierce and Shimon (8th).



DYNAMICS Monthly at The Edge, Nottingham. 0115-955-5078. 10pm-6am. £6/£3.

Alongside spanking residents Schmoov! is the fragrant Herbaliser (tbc) (Feb 8th).



FRISKY Weekly at Legends, Northampton. 01604-603060. 9.30pm-3am. £4/£6.

Over 10 years old now. It'll soon be smoking behind the bike sheds and nicking money out of its mum's purse. Better catch it soon then, with Anne Savage, Charlotte Birch and Rup (Jan 11th), JFK, John Kelly, and Luke Neville (18th), Yves Dreyer, John '00' Fleming and AJ Gibson (25th), and more guests to be confirmed.



FUSION Weekly at Summit, Cambridgeshire. 01945-588-333. www.summit-europe.com. 9pm-4am. £8/£10.

Top UK garage and breakbeat vibes with a line-up that features Matt 'Jam' Lamont, Hadleigh, Toby Dwinger, Shades Of Rhythm, Norris 'Da Boss', Smokey B and more.



GOD'S KITCHEN Weekly at Code, Birmingham. 9pm-4am. £10/£8.

Just off His living room you'll find God's Kitchen, filled with top house jocks like AJ Gibson, Daniel Soto and Chris Turner (Jan 11th), Jon '00' Fleming (four-hour set) (18th), an all-nighter with Judge Jules, Signum, Armin Van Buuren, AJ Gibson and Daniel Soto (25th), Fergie, Marco V and AJ Gibson (Feb 1st), Tiesto (six-hour set) and Daniel Soto (8th).



PLANET OF THE BREAKS

Fortnightly at Cellars, Shrewsbury. 07773-845-856. 9.30pm-2am. £5. www.planetofthebreaks.com.

Featuring the deck-melting delights of Krafty Kuts (Jan 18th), and Groove Amada (Feb 1st).



STORM Weekly at Emporium, Coalville. 9pm-3am. £13/£11.

Grand reopening party with an all night Storm Versus Frantic party featuring Andy Farley, Anne Savage, Tidy Boys, Lisa Lashes, Hennes & Cold, Rob Tissera, Nick Lunn back to back with Lee Haslam, Ian M, James Lawson and Justin Bourne back to back with Steve Hill (Jan 25th), BK, Nick Lunn, Paul Kershaw, Charlotte Birch and Linzi Lush (Feb 1st), Andy Farley, Lab 4, Mark Tyler and Nick Lunn (Feb 8th).



Saturday

2KINKY Monthly at The View, Frodsham. 9.30pm-6am. £12.

Whether you're in the playpen or the porn lounge, it's sure to be a melting pot of hungry house with Paul Taylor, Slammin' Boys, Shiney and Big Danny (Jan 26th).



BABOOSHKA Weekly at Code, Birmingham. 9.00pm-3.30am. £12/£10. Babooshka residents Jason Herd, James Algate and Simon Forestiero kick start the new year with an anthems and classics night (Jan 12th), MYNC Project (19th), Richard F and Tim Deluxe (26th), a Def Mix night with David Morales (five hours) (Feb 2nd), and Danny Rampling doing the first night of his residency (9th).



BUBBLELOVE Weekly at J21, Leicester. 0116-225-1440. www.bubblelove.net. 9.30pm-6am. £12/£10.

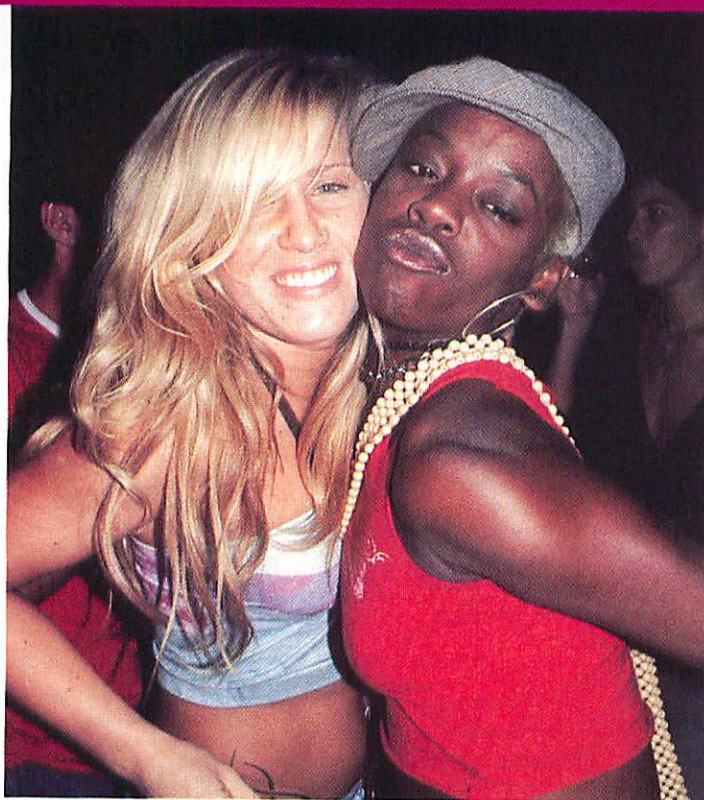
Re-opening with a Retrospective of 2001 with Sarah G, Neil Appeal and Mark Leish (Jan 12th), a Hotdog night with Anne Savage, Sarah G and Mark Leish (19th), Rob Tissera, Sarah G and Neil Appeal (26th), Rachel Auburn, Sarah G and Mark Leish (Feb 2nd), and Rob Tissera and Neil Appeal (Feb 9th).



CLUB PERUVIA Weekly at Hidden, Birmingham. 0121-455-9487. 8pm-6am. £10/£12.

Barking, scratching and biting beats for the house cognoscenti with Dave Oldershaw, Barkin Sid and Chrisso (Jan 12th), Angel and Dave Oldershaw (19th), Pete Doyle and Barkin' Sid (26th), and Lenny Fontana (Feb 2nd).





DROP THE BOMB Weekly at The Bomb, Nottingham. 0115-950-6667. 10pm-4am. £10/£8. Residents Kelvin Andrews, Dave Congreve, Timm Sure and Dean Anderson stir up some trouble on the decks with Tyrant joining in the fun (Jan 26th). Other information regarding guests were unavailable at press time but call Derren on the above number and he'll spill the beans, hopefully.

FLOATATION Monthly at Village, Birmingham. 9pm-late. £2. You can find deep, soulful house in the garden, while in the bar there's some funky breakz with resses Fred Lopez, Anton Debiage and Steve Alexander joined by Digs & Woosh for a birthday bash (Feb 9th).

GOLDEN Weekly at the Void, Stoke-on-Trent. 9.30pm-4am. £13/£15. King Midas would have been right on it and so should you lot with the Golden Masterclass providing the talents of Signum (Jan 19th), Lisa Lashes, Tidy Boys and Eddie Halliwell (26th), Scott Bond (Feb 2nd), and Judge Jules (9th).

GOODBYE CRUEL WORLD Weekly at M Coast, Leicester. 10pm-3am. £8/£7. AJ Gibson, Mark Fuccio and Scott King keep the house pumpin' in the main room with Jem Atkins and Darren 9Bar dropping the hip hop in the rather excellently named Yuck Fou Room.

LAVISH Weekly at Summit, Wisbech, Cambridgeshire. 01945-588-333. www.lavish-europe.com. 9pm-4am. £11/£9. House and some harder stuff from a line-up that has seen the likes of Lisa Lashes, Graham Gold and Alex P. It's hard, it's fast and it's... lavish.

PASSION Weekly at Emporium, Coalville. 9pm-3am. £13/£11. A multi-coloured venue with punters to match, cyberkids sucking dummies and pointing toy pistols at ya. Of course there's always the house room. Join Blueroom, Guy Omadel, JFK, Redroom, MYNC Project and DJ Canete (Jan 12th), John Kelly, Lottie and Lange (19th), Armin Van Buuren, Don Diablo, Tim Deluxe and James Holden (26th).

PLAYGROUND Monthly at Bullington Arms, Oxford. 01865-244-516. 9.30pm-2am. £7/£6. Playground claim clubbing's future is in the hands of the young so if you're under pensionable age get down and check residents Groove Connection and Nathan Gould joined by Guy Williams (Defected) (Feb 9th).

PROGRESS Weekly at Gatehouse, Derby. 01332-600-700. 9.30pm-4am. £12/£10. After a New Year's Eve of boshing madness, Russell and Pete are back with some guests who are household names. Sort of.

RENAISSANCE Weekly at Media, Nottingham. 0115-910-1111. 9pm-4am. £15/£10. Renaissance re-open their lovely doors on Jan 26th (line-up tbc), then Radio 1's Seb Fontaine and Angel Morales bring some relief (Feb 2nd), followed by Danny Howells, Nigel Dawson and Marcus James (Feb 9th).

TONIC Weekly at The Institute, Coventry. 02476-633-330. 10pm-4am. £7/£5. Hard and regular house with Sharp Boys and Anne Savage (Jan 12th), Brandon Block (tbc), Jim 'Shaft' Ryan and Jo Mills (19th), Daniele Davoli and Eddie Lock (26th), Graham Gold, John Kelly and Lisa Loud (Feb 2nd), and The Sharp Boys with Brandon Block (9th).

TRAFFIC Weekly at Careys, Coventry. 02476-227-397. 10pm-3am. £8/£6. Mark Allton, Raymond, Miss Diane and guests bring you funky and sexy house.

Tuesday

D:DUKT Weekly at The Bomb, Nottingham. 10pm-2.30am. £4-£5. A hard house and trance student night

with resident Jules Khi Versus A (Sundissential) (Jan 15th), Mark Leish (Fierce) (22nd), Matt Hardwick (Gatecrasher) (29th), and Sarah G (5th).

Thursday

BREAKDOWN Weekly at The Bomb, Nottingham. 10pm-2.30am. £6-£3. A breaks and beats night with the Breakdown crew featuring Tony Global, Goodfella and guests.

FUNKTEC Weekly at One Way, Mint Street, Lincoln. 01522-520-990. 8pm-2am. Free.

A refreshing midweek break from the hi-NRG Midlands mafia with a clued up tech-house workout featuring Eddie Vanderhyden, Scoob, Cuban and Dams.

PURE AND SIMPLE Weekly at Vice Versa, Loughborough. 9pm-2am. Free. Run by the Passion crew resses Parker and Pasquale drop some funk'n' marvellous US vocal house screamers.



Club Directory

Midlands

THE ACADEMY, Stoney Street, Nottingham. 0115-958-1888.
BAKERS, 162 Broad Street, Birmingham. 0121-633-3839.
BEATROOT, Broadway, 6-8 Broadway, Nottingham. 0115-924-0852.
THE BALLROOM (MARCUS GARVEY), Lenton Boulevard, Nottingham.
BAR CENTRAL, 722 Midsummer Boulevard, The Food Hall, Milton Keynes.
THE BOMB, 45 Bridlesmith Gate, Nottingham. 0115-950-6667.
BOND'S NIGHTCLUB, Hampton Street, Hockley, Birmingham. 0121-693-6960.
THE CANAL CLUB, Wolverhampton. 01902-312-128.
THE CELLARS, The Buttermarket, Howard Street, Shrewsbury. 01743-241-455.
CIRCO, 6-8 Holloway Circus, Birmingham. 0121-643-1400.
CLUB CITY, Lee Street, Lee Circle, Leicester. 0116-253-8837.
CLUB VISAGE, St Peter's Square, Northampton. 01908-840-050.
CODE, 49 Heath Mill Lane, Digbeth, Birmingham. 0121-693-2633.
EDGE, 1266 Lower Parliament Street, Nottingham. 0115-917-5109.
THE EMPIRE LEISURE CENTRE, H6 Child's Way, Central Milton Keynes.
EMPORIUM, 67 Belvoir Road, Coalville, Leicestershire. 01530-815-278.
THE FUTURE CLUB, Babbington Lane, Derby.
INDUSTRIA, 57 Welford Road, Leicester. 0116-233-4788.
ISIS, Redfield Way, Lenton, Nottingham. 0116-225-1429.
JAXX NIGHTCLUB, Brian Street Hanley, Stoke-On-Trent. 01782-279-438.
JUNCTION 21, Midland Street, Leicester. 0116-251-9333.
KENNEL CLUB, Off Freeschool Lane & Highcross Street, Leicester. 0116-225-1429.
LEGENDS, 16-20 Gold Street, Northampton. 01604-603-060.
THE LOST WEEKEND, 169-173 Huntington Street, Nottingham. 0116-225-1429.
M COAST, St. Nicholas Place, Leicester. 0116-254-9666.
MEDIA, The Elite Building, Queen Street, Nottingham. 0115-910-1101/ 1090.
MEZZANINE, Foxes Lane, Wolverhampton. 01902-450-011.
NOTTINGHAM TRENT UNIVERSITY, Byron House, Shakespeare Street, Nottingham.
RAYMOND'S CANAL, British Waterways Yard, Broad Street, Wolverhampton. 0670-700-4001.
ROADMENDER, Lady's Lane, Northampton. 01604-604-403.
THE ROOMS, Bridge Street, Hereford. 01432-267-378.
THE SANCTUARY, High St, Digbeth, Birmingham. 0121-236-8339.
SOHO, 41 Halford Street, Leicester. 07971-651-589.
SUBWAY CITY, Livery Street, Birmingham. 0121-233-0310.
SUGAR, 5-9 Tavistock Street, Leamington Spa. 01926-422-223.
THE QUE CLUB, Corporation Street, Birmingham. 0121-236-8339.
TIME, Mansfield Road, Derby.
THE SANCTUARY, Digbeth, Birmingham. 01908-840-050.
UNION ONE, Cathedral Road, Derby. 01332-202-048.
THE VENUE, Leicester University, Leicester.

London



Symbols



House



Garage



Techno



Trance



Hard House



Hip Hop



Jungle



Breaks



Urban



Downtempo



Soul



Leftfield



Casual



Smart



SO Birmingham boy Steve Lawler is taking up a residency at The End, monthly Fridays, and he's going to be doing sets longer than his erm... [penis? - Ed.] Burnitblue's nights at Bar Rumba and Kidsound at Velvet are exceedingly good - it's about time good, proper house came back to London, and it coincides with more and more promoters booking Bedroom Bedlam DJs - thanks to Turnmills, Elements, Collision and Fabric. Coincidence?

Essential Nights!

THE END
Saturday January 12th at The End.
Expect: Five hours of Claudio Cocolutto.

ILLUSTRIOUS
Thursday January 31st at Turnmills.
Expect: Sexy house from the cream of Bedroom Bedlam.

ALL NIGHT SCHLONG
Saturday January 19th at 333.
Expect: Groove Armada, Eastern Promise and Crackin' Skullz.

Friday

BARRIO Weekly at Cargo.
7pm-3am. £8/£4.
Stuart Patterson and guests play deep house with splashes of funk, soul and 'nu jazz'.

BUGGED OUT! MEETS THE BOUTIQUE February 1st at Heaven.
10pm-6am. £15.
Playing it raw and dirty, Slam, Justin Robertson, James Holroyd and Rob Bright host the BOI room, Jon Carter, Midfield General and Boutique residents in Room Two and Sunday Best chill in the relaxation room.

BURNITBLUE PRESENTS
Weekly at Bar Rumba. 9pm-3.30am.
£10/£6 NUS.
Quality house night with Jim Byers, Ben Arnold, Matt Dix and Alex Griffiths on rotation with special guests Terry Farley and Dave Jarvis (Jan 11th), a French session with DJ Rork (18th), and Faze Action's Obsessive Records album launch (25th).

CHEW THE FAT Weekly at The Bug Bar, Brixton. 8pm-3am. £12/£3/Free.
Breakbeat boy Paul Arnold is joined by Koma & Bones (Jan 11th), DJ Wheels (Marine Parade) (18th), Precision Cuts (25th), with Mole and Aya, 10/Sui, the Wildlife Display Team and Koma & Bones all on rotation.

THE END Weekly at The End.
11pm-5/6am. £15/£8.
A variety of nights for your pleasure, kicking off with XFM's The Rinse featuring James Hyman and friends (Jan 18th), Harlem Nights with Steve Lawler (six-hour set) and Marc Cohen (25th), a Renegade Hardware night with drum & bass from Trouble On Vinyl (Feb 1st), and Progression Sessions with LTJ Bukem, Future Engineers, MCs Conrad and DRS (8th).

FABRIC LIVE Weekly at Fabric.
10pm-5am. £12/£10.
Fabric's stellar line-up includes UNKLE, Plump DJs, Adam Freeland, Emcee Recordings featuring Roni Size, DJ Die, J Majik, Ed Rush and Cybin (live), with Mark Turner and Joe Ransom (Jan 11th), James Lavelle, Stanton Warriors, Deadly Avengers, Krust, Andy C, Grooverider, Adam F, Optical and the Funkin' Pussy Sound Squad (18th), Tru Playaz night with Hype, Zinc, Pascal, Scratch Perverts, Joe Ransom and The Mixologists (25th), Ali B's 'Fabriclive 02' party with James Lavelle, Plump DJs, Fabio and DJ Spooky (Feb 1st), and UNKLE, Scratch Perverts, Andy C, Krust, Nicky Blackmarket and Dynamo Productions (8th).

FICTION Weekly at The Cross.
020-7439-9009. 11pm-late. £12/£8.
Sexy house music at its best with a crowd

that throw caution to the wind and just 'ave it. With Miguel Pellitero, Malcolm Duffy, Justin Ballard and guests.

THE GALLERY Weekly at Turnmills.
10pm-7.30am. £10/£8.
Glamorous house night with Jon Pleased, Steve Thomas, Sharp Boys, Alex Anderson and Special Needs (Jan 11th), Fergie, Daniele Davoli, Luke Neville, Nigel Dawson, Oliver Klein and ShoodBGood (18th), Sister Bliss, Alex P, Darren Stokes, Alison Marks and Soundworks (25th), Judge Jules, Tall Paul, Chris Walsh, Steve Lee and Tom Stephan (Feb 1st), John Kelly, DJ Remy, Max Graham and Special Needs (8th).

KIDSOUND Weekly at Velvet Room.
10pm-4am. £10.
Cool and intimate house night with resident Mark Wilkinson (Jan 11th), with special guests Jesse Rose, House Of 909 and Solid Groove (18th), Paul Jackson (25th), CJ Mackintosh (Feb 1st), Onionz (8th), and Full Circle's Phil Perry and Leigh Morgan (15th).

PACHA Weekly at Pacha.
020-7834-4440. 10pm-5am. £15.
Musica with Jo Mills, Angel Linde, Paul Sidoli, Unabombers, The Nextmen, Sean Rowley and Corporate Hospitality (Jan 11th), Circo Loco with Jo Mills, Cirillo, Tanya Vulcano, Maurice Fulton, Dave Hill and Corporate Hospitality (18th), Garth & Jen, Richard Fearless, Future World Funk and Corporate Hospitality (25th).

PERVERTED SCIENCE January 18th at 333. 10pm-3/5am. £10/£5.
Perverted Science with Andy Smith (Portishead), Orson, Pete Herbert, L, ADJ, Jay 33 and more.

SMOOVE Weekly at Ministry Of Sound.
10.30pm-late. £12/£8.
Glamour and world class garage from Ramsey & Fen, Norris 'Da Boss' Windross, Matt White, DJ Stylez, Firin' Squad, Hermits House and Masterstepz (Feb 1st), and Norris Da Boss, Matt 'Jam' Lamont, Double G, DJ Nikki, Skins and Swerve (8th).

THERE Weekly (apart from 1st) at Heaven. 10pm-6am. £1bc.
Residents Bobby & Steve supply a party atmosphere with special guests.

Saturday

THE CROSS Weekly at The Cross.
10pm-5/6am. £15/£8.
Serious kick-start the New Year with John Kelly, Anne Savage, Luke Neville, Commie, Norman Jay, Mr Pink and 2Funky (Jan 19th), Renaissance featuring Sister Bliss, Nigel

Dawson, Eukahouse, Danny Hussain, Onionz (Feb 1st) and Do It Fluid (26th), Prologue's First Birthday with Grooverider doing a house set, Chris Fortier, Ian Ossia, Jody (Way Out West) and more (Feb 2nd), and Type's First Birthday with Seb Fontaine, Timo Maas, Futureshock, Soul Savers, Oliver Macgregor, Kelvin Andrews and Ali B (9th).

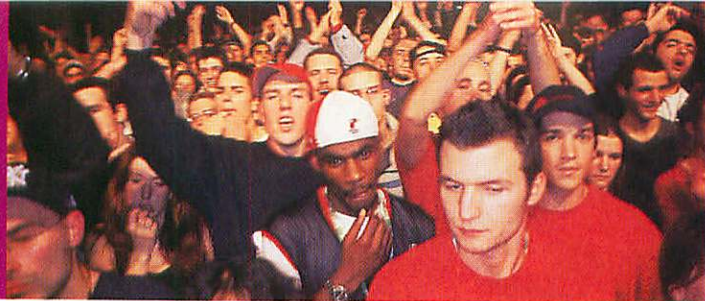
THE END Weekly at The End.
9pm-6am. £15/£12.
Three rooms of quality music from Claudio Cocolutto (five-hour set), Giancarloino, Howie B, Luka Elle and Fabra Saxa (Jan 12th), a Paper Recordings night with Miles Hollway and Elliott Eastwick, F Communications, Crazy Penis (live), Eric Rug and Ben Davis (19th), an Underwater night with Darren Emerson and friends and Sancho Panza in AKA (26th), BBE with Peppermint Jam's Mouse T, Boris D'Lugosch and Simon Marlin (Feb 2nd), and Open To Torture, launching the 'Torture Chamber Volume 2' with Billy Nasty, Jim Masters and many more (9th).

FABRIC Weekly at Fabric.
10pm-7am. £15/£12.
Residents Craig Richards and Terry Francis are joined by Jon Marsh and Amalgamation Of Soundz (Jan 12th), IZ, Dave Congreve, Pure Science (live), Eddie Richards, Dave Mothersole, and Different Drummer Soundsystem (19th), Tyler 'T-Bone' Stadium, Ralph Lawson, Paul Daley, Detroit Grand Pubahs and Surface Noise Soundsystem (26th), Tyrant with Lee Burridge and Craig Richards, Halo & Hipp-E and Intec presents C1 and Trevor Rockliffe (Feb 2nd), and X-Press 2, Bill Brewster, Adam Freeland, Sven Anderson (live) and Nuphonic's Maurice Fulton and Dave Hill (9th).

FRIENDS & FAMILY January 26th at The Embassy. 07971-042-323.
8pm-1am. £4.
The northern collective come down south with Fat City joining Scenario featuring Beatbreak live, The Nextmen, Ed Pitt and Howie Martinez.

MOVEMENT February 2nd at Club Colosseum. 020-7377-9494.
9pm-6am. £10/£7.
Drum & bass, hip hop and r&b from Fabio, Swift, JJ Frost, Bryan Gee, Digital, Tonic, Wheeler, DJ Swing, Matt White and MCs Rage, Moose and Stamina.

PACHA Weekly at Pacha.
020-7834-4440. 10pm-5am. £20.
A gorgeous club, sexy music and a delightful array of guests that include Franco Moiraghi, Claudio Basile, Mickey Richards, Jeremy Newall and Martin Heywood (Jan 12th), Phil Perry, Seamus Haji, Mickey Richards, Luke Howard and Cosmo (19th), Seamus Haji, Claudio Basile, Mickey Richards, Winston Hazel and Micky (26th).



PASSENGER Weekly at Form.

9pm-3am. £5.
Breakbeat house from Steve Blonde, Shaun Roberts and Joe Ransom (Feb 2nd), and Skitz, Ali B and Joe Ransom (9th).



RULIN' Weekly at Ministry Of Sound.

Midnight-9am. £15/£10.
Gellofishpink night with Jazzy M, Paul Farris, Gareth Cooke, Terry Farley, Rob Blake, Stuart Patterson and Andy Van (Feb 2nd), and Southeast Records night with Celeda (live), Tom Stephan, Rob Di Stephano, Tula and Alan Thompson (9th).



SOULSONIC January 19th at

Propaganda. 9pm-3am.
£10/£5 before 10.30pm.
Residents Stuart Patterson and Leo Elstob host this deep, funky house affair with guests.



333 Weekly at 333. 10pm-3/5am. £10/£5.
Off Centre featuring Mr Scruff, Patrick Forge, Ross Clarke, Jeremy Newall, Simon Law and more (Jan 12th), an All Night Schlöng night promising fun and frolics with Eastern Promise, Groove Armada, Jules Butterfield, Ed Dimmock, Steve Akwaaba and Ross Clarke, with Crackin' Skullz doing their thing (19th), and Off Centre with Riton, Addiction, Patrick Forge, Modaji, Ross Clarke and Shoreditch Twat (26th).



TURNMILLS Weekly at Turnmills.

10.30pm-5.30am. £12/£10.
A special Elements with Red Jerry and James Zabiela, Paulo Mojo, Margaret Dugas, Clive Henry, Sean Pollen and Nikki Holt (Jan 12th), City Loud with CJ Mackintosh, Tim Deluxe, Mark Westhenry, Kidstuff with Paul Jackson and Mark Wilkinson (19th), Headstart with Carl Craig, Miss Kitten (tbc), Carl Clarke, FC Kahuna and Trevor Jackson (26th), Metrogroove with Danny Rampling, Angel Moraes, Lottie and Kindergarten with Robert Owens, Martin Metcals and Nicky K (Feb 2nd), and Elements with Danny Howells, Pete Heller, Red Jerry, 16B, Clive Henry and Audio Soul Project (9th).



Sunday

CONCORDE Weekly at The Club.

020-7493-8516. 6pm-2am.
£5/Free before 7pm.
Wombat and Life present this Sunday session with residents Anthony Bebawi and Lelle joined by guests.



DTPM Weekly at Fabric.

020-7439-9009. 10pm-late.
£12/£8 members.
House, garage and progressive to Latino house, soul, jazz-funk, disco, r&b and hip hop from Malcolm Duffy, Miguel Pellitero, Ariel, Craig Jensen and loads more all on rotation.



PYROMANIACS Weekly at

Propaganda. 7.30pm-12am. £4.
Drum & bass from Mampi Swift, Hype, Kenny Ken, Andy C, Nicky Blackmarket, with MCs Navigator, Skibadee, IC3, Shabba, Fearless. Breaks from Botchit & Scarper, Mechanoise, Atomic Hooligan, Soto and more on rotation.



TRADE Weekly at Turnmills.

020-7700-5352. 4am-1pm. £15/£10.
Seminal, hot, pounding gay night with plenty of flesh and attitude.



TWICE AS NICE Weekly at The

Works, Kingston. 020-7263-9199.
9pm-2am. £10/£7.
Sexy sounds from Spoony, Masterstepz, Double G, Da Firin' Squad, The Dane Bowers and Omar.



VERTIGO Fortnightly at The Cross.

020-7837-0828. 11pm-5am. £12/£10.
Fabulous Italian house from Cosmo, Claudio Basile, Oscar Wilson and a Valentine's Day special with guest Ralf (Feb 10th).



Tuesday

SWERVE Weekly at The Velvet Room.

9pm-2.30am. £6/£5.
Taste the drum & bass sounds of Fabio alongside some very cool guests.



Wednesday

SPACE Weekly at Bar Rumba.

020-7287-2715. 10pm-3am. £5/£3 NUS.
Kenny Hawkes and Luke Solomon dish the deep and twisted tunes with guests.



Thursday

BASE Weekly at The Velvet Rooms.

07711-936-345. 10pm-3am. £6/£3.
Jim Masters, Brenda Russell and Trevor Rockliffe drop it deep, hard and raw with guests.



BEDROCK February 7th at Heaven.

020-7930-2020. 9pm-3am. £8/£5.
www.bedrock.org.uk.
Those residents Jon Digweed and Phil Thompson are joined by the progressive massive. With some breakbeat action in the other rooms.



COLLISION Weekly at Madam Jo Jo's.

020-7729-8030. 9.30pm-3am. £tbc.
A battle of the breakz night featuring Digital Pimp and Baron (Jan 17th), Jay Da Flex and Muzik Bedroom Bedlam winner Jay Cuning (24th), and Terminalhead (31st).



ILLUSTRIOUS January 31st

at Turnmills. 8pm-1.30am. £3.
Deep, funky and sexy house with swish sofas, stylish decor and Bedroom Bedlam winners showcasing their ample talents.



MOVEMENT Weekly at Bar Rumba.

020-7377-9494. 8pm-3am.
£6/£3 before 10.30.
Residents on rotation are Bryan Gee, Ray Keith, Tonic, Marky, Patife, Ruffstuff and Kalm with guests Marcus Intalex and Future Cut (Jan 17th), J Majik and Surge (24th), Andy C (31st), and Adam F (Feb 7th).



Club Directory

London

333, 333 Old Street, London. 020-7684-0723.
93 FEET EAST, 150 Brick Lane, opp Truman Brewery. 020-7247-3293.
AKA, 16a West Central Street, WC1. 020-7419-9199.
BAGLEYS FILM STUDIOS, Kings Cross Freight Depot, York Way, N1. 020-7278-2777.
BAR RUMBA, 36, Shaftesbury Avenue W1. 020-7287-2715.
THE BEDROOM BAR, 62 Rivington Street, EC2.
THE BUG BAR, St Matthew's Church, Brixton Hill, SW2. 020-7738-3184.
CARGO, 83 Rivington Street, London EC2. 020-7739-3440.
THE CHUNNEL CLUB, Vauxhall, SE11.
CLUB COLOSSEUM, 1 Nine Elms Lane, Vauxhall. 020-7627-1283.
CORE, 150 Old Park Lane, W1. 020-7514-1714.
THE CROSS, Kings Cross Goods Yard, York Way. 020-7837-0828.
THE DOGSTAR, 389 Coldharbour Lane, SW9. 020-7733-7515.
THE DROME, Stainer Street, London SE1. 020-7407-2744.
ELECTROWERKZ, 7 Torrens Street, EC1. 020-7837-6419.
THE EMBASSY, 119 Essex Road, N1. 020-7359-2842.
THE END, 16a West Central Street, WC1. 020-7419-9199.
THE EVE CLUB, 189 Regent's Street, W1.
FABRIC, 77a Charterhouse Street, EC1. 020-7336-8898.
FLUID, 40 Charterhouse Street, Farringdon, EC1. 020-7253-3444.
FORM, 4/5 Greek Street, Soho, W1. 020-7434-3323.
THE FRIDGE, 1 Town Hall Parade, Brixton, SW2.
THE GLASSHOUSE, Mermaid Theatre, Puddleduck Lane, Blackfriars.
HEAVEN, Craven Street, Charing Cross, WC2. 020-7990-2020.
KABATIC, 89 Great Eastern Street, EC2A. 020-7739-5173.
THE LEISURE LOUNGE, 121 Holborn, EC1. 020-7242-1345.
MASS, The Brix, St Matthew's Church, Brixton Hill, SW2. 020-7737-1016.
MINISTRY OF SOUND, 103 Gaunt St, SE1. 020-7378-6528.
MUCKY DUCK, 201 Coldharbour Lane, Brixton.
THE NOTTING HILL ARTS CLUB, 21, Notting Hill Gate, W11. 020-7460-4459.
OCEAN, 270 Mare Street, Hackney, E8. 020-8533-0111.
ONE FOUR FOUR, 144 Charing Cross Road, WC2.
PLASTIC PEOPLE, Curtain Road, EC1. 020-7739-6471.
THE PLUG, 90 Stockwell Rd, Stockwell. 020-7771-7709.
PO NA NA, 230-242 Shepherds Bush Road. 020-8600-2300.
PROPAGANDA, 201 Wardour Street, W1.
RHYTHM FACTORY, 16-18 Whitechapel Rd, E1. 020-7247-9386.
THE SCALE, 275 Pentonville Road, N1. 020-7833-2022.
TABERNACLE, Powis Square, W11.
TEAROOMS DES ARTISTES, 697 Wandsworth Road, Clapham, SW8. 020-7652-6256.
TURNMILLS, 63 Clerkenwell Road, EC1. 020-7250-3409.
THE VELVET ROOMS, 143 Charing Cross Road, WC1. 020-7439-4655.
THE WORKS, 1 St James Street, Kingston, Surrey. 020-8541-4411.

North



Symbols



House



Garage



Techno



Trance



Hard House



Hip Hop



Jungle



Breaks



Urban



Downtempo



Soul



Leftfield



Casual



Smart



AFTER spending the first week of January behind closed doors, the north's clubs are back on track. **Bugged Out!** have got X-Press 2, Sugarshack wheel in Sasha, and Feel – celebrating their eighth birthday with a theme of 'The Good, The Mad And The Beautiful' – roll in a man who is all three, Seb 'The Font' Fontaine. Techno fans can catch Andrew Weatherall at Intergalactic Funk, alongside Umek. Or if you prefer some breakbeats, the Plump DJs are at Tribal Sessions. Nice!

Essential Nights!

FEEL

Saturday January 25th at UCLSU, Preston.
Expect: Eighth Birthday mayhem with Tim Pearson, Seb Fontaine and Junkie XL live.

BUGGED OUT!

Friday January 25th at Nation, Liverpool.
Expect: A dream line-up of X-Press 2, Futureshock and Jon Carter.

SUGARSHACK

Friday February 1st The Empire, Middlesbrough.
Expect: The men like Sasha and Steve Lawler. Or perhaps just Sasha and Steve Lawler.

Friday

BUGGED OUT! January 25th at Nation, Liverpool. 10pm-4am. £15/£13 NUS.
Featuring X-Press 2, Octave One, Futureshock, Jon Carter, Lee Coombs, Lo Fidelity Allstars (live), Justin Robertson, James Holroyd, Rob Bright and Richard Hector-Jones.

FULLY CHARGED Weekly at The Fez, Hull. 07787-120-267. 9pm-3am. £6.
With a Moroccan feel and a mental vibe, this venue also boasts DJs of the calibre of Ollie Jay and Matt Hardwick (Jan 11th), Charlotte Birch, Scott Fisher and Rocket Ron (18th), Lisa Lashes (25th), Steve Thomas, Nick Lunn and Daz Flatman (Feb 1st), and Rob Tissera, JFK and Scott Fisher (8th).

HEADCHARGE January 25th at The Arches, Sheffield. Tickets available in advance from Jacks Records/Reflex/Airy Fairy Records.
Two rooms featuring Chris Liberator, Chris Gawtry, LSDJ, Pyroteknik, Griff, John W, Papa Al, The Dervesh and Tony Nuptopia.

INTERGALACTIC FUNK January 25th at The Music Box, Manchester. 10pm-4/6am. £8/£5.
Intergalactic Funk returns with Andrew Weatherall and Umek joining Mark Turner and Melrobe.

REVERB Weekly at Scotland Yard, Newcastle. www.reverbclub.com. 10pm-3am. £8/£6.
Crashing through techno, drum & bass and electronica bizness, with Antony Daly, Justin Mills, Paddy Freeform, El Dee and Suade. Guests include Phobia and Piper (Jan 11th), Soundtank (live) (18th), and DJ Krust (Feb 1st).

REMEDY Weekly at Po Na Na, Sheffield. 0114-272-2114. 10pm-3am. £7/£5.
House and techno tunes from Jason Drew, Mark Armstrong and Graham Preston. There are three weeks of celebrating musically influential cities this month, starting with Detroit (Jan 11th), then a night in Chicago (18th), a night in New York City (25th), then it's back to guests like Andrew Weatherall (Feb 1st), and Justin Robertson (8th).

SUGARSHACK Weekly at The Empire, Middlesbrough. 9-2am. £15/£10.
Guests this month include John Kelly (three-hour set) and Oli Faulkner (Jan 11th), Jazzy M and Rob Whiteside (18th), Judge Jules and Oli Faulkner (25th), Sasha and Steve Lawler (Feb 1st), and Scott Bond and Alex Gold (8th).

TRAVELLER Weekly at Reds, University of Northumbria. 0191-261-5895. 10pm-3am. £8/£6.
Starting the New Year at a new venue, this delightfully diverse night provides an outlet for drum & bass to dark and twisted techno. Guests are a DJ set by 4 Hero's Dego (Jan 11th), Ashley Beedle (18th), DJ Ease (Nightmares On Wax) (tbc) (25th), Jonathon More (Coldcut) (tbc) (Feb 1st), and Future Sound Of Jazz (Compost) (tbc) (8th).

TRIBAL SESSIONS Weekly at Sankeys Soap, Manchester. 0161-661-9668. 9.30-3am. £10/£7.
Techtastic tasty night. Resident Greg Vickers is joined by Tom Stephan (Jan 11th), Plump DJs (25th), Sander Kleinberg (Feb 1st), James Zabiela and another special guest (February 8th).

UNION Weekly at The Space, Leeds. 0113-242-1737. 10pm-4am. £8/£7.
Dark, dirty and twisted house from tech to progressive with residents Maurice, Chris Reeves, Phil Hooton and Buckley. Guests are Phil Futureshock (Jan 25th), John Graham (Feb 1st), and Steve Lawler and Phil Thompson (8th).

VOODOO Weekly at The Masque, Liverpool. 10pm-3am. £9/£7.
Underground techno night for the purist with guests to be confirmed.

Saturday

BASICS Weekly at The Mint Club, Leeds. 0113-244-8474. www.backtobasics.co.uk. 10-late. £10.
Join the ker-ayzee residents Ralph Lawson, James Holroyd, Paul Woolford and Tristan Da Cunha with guests Mark Wilkinson (Jan 12th), Craig Richards (19th), Doc Martin (26th), and more to be confirmed.

BED Weekly at Bed, Sheffield. 10-4am. £10/£12.
Grand re-opening with free entrance to NYE ticket holders (don't forget to bring the stubs!). Featuring residents Dan Metcalfe, Corey, Dino, Ricky Chopra and Jeff House (Jan 12th), Diesel, Tom Wainwright (19th), Slammin' live on Radio 1 with CJ Mackintosh (26th), Allister Whitehead (Feb 2nd), and Lenny Fontana (9th).

CHIBUKU SHAKE-SHAKE

February 2nd at The Lemon Lounge, Liverpool. 07974-195-303. 10pm-3am. £5/£6.
Phat Phil Cooper joins the residents at the most strangely named club in clubland – named after a drink from Malawi, apparently.

CREAM Weekly at Nation, Liverpool. 10pm-4am. £15/£9 NUS.
Join residents Yousef and Paul Bleasdale who re-open Cream with Pete Tong, Laurent Garnier (six hour set), Lucien Foort and K-Klass (Jan 19th), Seb Fontaine, Sander Kleinberg, Paul Kane and another special guest (26th), Judge Jules, Scott Bond, Paul Jackson and Mav (Feb 2nd), and John Kelly, Jason Bye, Etienne De Crecy, Alex Gopher (Air) and Commie (9th).

FEEL Monthly at UCLSU, Preston. 01772-517-799. 8pm-late. £13/£11/£7.
After promoter Tim Pearson's attempt at embarrassing Anne Robinson on The Weakest Link, join the man for a drink on a very special night – their eighth birthday. Their theme is 'The Good, The Mad & The Beautiful' and the headliner is Seb 'The Kid' Fontaine and a live set by Junkie 'Two Guns' XL. With George 'Geronimo' Thompson and Da Mentalistz (Jan 26th), and a residents' recession beater with George Thompson and Da Mentalistz (Feb 9th).

FRIENDS & FAMILY Weekly at The Roadhouse, Manchester. 0161-237-1181. 10pm-3am. £6.50/£5.50.
One of Muzik's Ones To Watch in 2002. Martin Brew kicks the new year off (Jan 12th), Mark Rae (19th), Ross Allen and Matt Triggs (26th), The Nextmen (Feb 2nd), and The Unabombers and Martin Brew (9th).

GATECRASHER Weekly at The Republic, Sheffield. 9pm-6am. £15/£10.
Crashing into the New Year in true Gatecrasher style with Scott Bond, Matt Hardwick, Eddie Halliwell and Nick Riley (Jan 12th), 'Experience 2002' album launch with Seb Fontaine, MIKE (Push), Futureshock and Signum (19th), Tokunaga, Jon 'OO' Fleming, Dumonde and Matt Hardwick (26th), Mauro Picotto and Francesca Farfa (Feb 2nd), and GC United with Judge Jules, Scott Bond, Armin Van Buuren, Joy Kitikonti and Matt Hardwick (9th).

Gig Guide

For tickets call the 24-hour Ticketline on 0870-1663-663. Calls are charged at standard rate.

ALL TOMORROW'S PARTIES

Camber Sands Holiday Centre (April 19th-21st and 26th-28th). Acts confirmed include Tom Verlaine, Breeders, Cheap Trick, Low, Shellac Of North America, Wire, Smog, Blonde Redhead, The Fall, Melt Banana, Bonnie 'Prince' Billy, Oxes, Arcwelder.

THE BETA BAND Edinburgh Corn Exchange (January 18th), Manchester University (19th), London Hackney Ocean (21st)

IAN BROWN Sheffield Octagon (February 15th), Leeds University (16th), Liverpool Royal Court (17th), Llandudno Conference Centre (19th), Nottingham Rock City (20th), Birmingham Academy (21st), Blackburn King George's Hall (23rd), Newcastle University Of Northumbria (24th), Middlesbrough Town Hall (25th), Aberdeen Music Hall (27th), Glasgow Barrowlands (28th), Norwich UEA (March 2nd), Southampton Guildhall (3rd), Cambridge Corn Exchange (4th), Bristol Rock (6th), Cardiff University (7th), Folkestone Leas Cliff Hall (8th), London Shepherds Bush Empire (10th & 11th), Belfast Limelight (13th), Derry Nerve Centre (14th), Killarney NEC (16th), Dublin Olympia (17th)

FAITHLESS Wolverhampton Civic Hall (March 13th), Glasgow SECC (14th), Doncaster Dome (15th), Plymouth Pavilions (19th), Blackpool Empress Ballroom (20th), Newport Centre (21st), London Wembley Arena (23rd)

JAMIROQUAI Glasgow SECC (February 22nd), Newcastle Telewest Arena (23rd), Birmingham NEC (25th), Manchester Evening News Arena (26th), Cardiff International Arena (28th), London Wembley Arena (March 2nd & 3rd)

LAMBCHOP Warwick Arts Centre (May 3rd), Manchester Bridgewater Hall (4th), Milton Keynes Stables (6th), London South Kensington Royal Albert Hall (7th), Brighton Theatre Royal (8th), Cambridge Corn Exchange (9th), York Grand Opera House (10th), Glasgow Old Fruitmarket (11th), Leicester De Montfort Hall (12th), Newcastle Opera House (14th), Belfast Empire (15th), Dublin Olympia (16th)

GOLDEN Weekly at The Void, Stoke-On-Trent. 01782-201-500. 9.30pm-4/6am. £13/£11/£9 NUS. Golden greats Pete Bromley, Dean Wilson, Danny Taurus and Complete Communion are joined by guests including Signum (three-hour set) (Jan 19th), Lisa Lashes and Eddie Halliwell (26th), Scott Bond (Feb 2nd), and Judge Jules (9th).

PHON-ETICS Weekly at Po Na Na, Sheffield. 10pm-3am. £6/£4. A mix and match night of hip hop, drum & bass, two-step and breakbeat from Chris Welch, Riles, Danny Mager, The Peruvian and Mark Jones.

PUMP Weekly at Millennium, 14 Stratton Street, Burton Upon Trent. 9pm-3am. £4.50/£3.50. Two rooms of music ranging from sexy, funky house to bouncy and euphoric hard house from Mark Aldrich, Sam-U-L, Grovesie Tommo and Wilf-E'.

RED LIGHT Weekly at Sankeys Soap, Manchester. 0161-661-9668. 9.30pm-3am. £10/£12. Residents Miles Hollway, Elliot Eastwick and Ben Davis host with guests Tom Stephan (Jan 11th), a Bugged Out! night with those Stanton Warriors, James Holroyd, Rob Bright and Richard Hector-Jones (19th), Danny Rampling (26th), Yousef and CZR (Feb 2nd), and Robodisco (9th).

SHINDIG Weekly at The Foundation, Newcastle. www.shindiguk.com. 0191-245-3760. 10pm-3am. £10/£8 NUS. Residents Scooby, Scott Bradford, Mark Armstrong, Craig Dewson, Mark Lowry and Trevor Bolam misbehave on rotation with guests Junior Sanchez (Jan 19th), Steve Lawler (26th), Pete Heller (Feb 2nd), and Yousef (9th).

STEREO Weekly at The Space, Leeds. 0113-2421-737. 10pm-4am. £10/£8. A fine night out in Leeds with residents Phil Hooton and Buckley playing house and Everton, Glyn Poole and Liam Frisco doing disco and funk in the 310 room. Special guests include Jon Cutler making a special appearance (Jan 26th), CJ Mackintosh (Feb 2nd), and Joey Negro (9th).

TANGLED Weekly at The Phoenix, Manchester. 10-Late. £6/£3. House of all genres and trance - depending on guests. These include an Xtravaganza Recordings all-nighter with Alex Gold (Feb 2nd), and Tangled Versus Kindergarten (9th).

2KINKY January 26th at The View, Cheshire. 9.30pm-late. £12. Sexy house from Retro's Paul Taylor doing a six hour set while The Slammin' Boys,

Shiney and Big Danny do upfront house and US garage in the Playpen.

2 RISQUE Weekly at The Hanger, Manchester. 07971-008-749. 10pm-3am. £12/£10. Opening at their new venue on January 26th, for a night of funky vocal house progressing to the deeper and darker side. With Jason Herd, Robo and friends.

Sunday

SUNDISSENTIAL NORTH January 27th at Club Evolution, Leeds. 0121-236-8339. 2pm-12am. £12/£15. Hard house from the leaders, featuring Tidy Boys, Mark Gray, Jez & Charlie, Rob Tissera, DJ Ilogik, Paul Glazby and Kinson & The Fruitbat.

THE VIBE Weekly at The Fudge, Leeds. 6pm-12am. Free. Mischievous Sunday session with residents Alex Wolfenden and Tristan Da Cunha setting the pace for superstar guest DJs. A must.

Wednesday

SHOESOU Weekly at The Elbow Rooms, Leeds. 9pm-late. Free. Kid Kenevil, Jimbroski, Rob7 and James Gregory drop hip hop, house and anything in between at Arthur Baker's new venture.

DON'T DO THAT Weekly at The BRB, Leeds. 8pm-late. Free. A pub with demented DJs like residents Tristan Da Cunha, Matt Playford and Alex Wolfenden on rotation.



Club Directory

North

THE ADELPHI, Vicarage Road, Sheffield. 0115-926-8312.
ATLANTIC STUDIOS, (Next to Train station), Halifax.
ATOMIC, Houndgate, Darlington. 01325-244-050.
BED, 33-49 London Road, Sheffield. 0114-276-8080.
BERLINS, Grange Road, Darlington. 01325-468-071.
CHARISMA, North Walls, Stafford.
EVOLUTION, Cardigan Fields Leisure Complex, Leeds. 0113-263-2632.
CLUB NON, 18-20 St George's Square, Huddersfield. 01484-428-800.
THE CORPORATION, Bank Street, Sheffield. 0114-276-0262.
ELEMENTAL, 45-47 Oxford Street, Manchester. 0161-236-7227.
THE EMPIRE, Corporation Road, Middlesbrough. 01642-253-553.
ENIGMA, 23 Witham (over North Bridge), Hull.
THE FAV, Springfield Mount, near Leeds University Campus. 0113-243-1481.
THE FEZ CLUB, 16 Anne Street, Hull. 01482-212-507.
THE FEZ CLUB, 40 Charter Square, Sheffield. 01482 212507.
FOUNDATION, 57-59 Melbourne Street, Newcastle. 0191-261-8983.
THE FOUNDATION, Wakefield.
THE FOUNDRY, Sheffield University Union, Western Bank, Sheffield.
THE FRUIT CUPBOARD, 52-54 Call Lane, Leeds. 0113-243-8666.
GENERATION X, New Wakefield Street, Manchester.
HORTON'S BAR, Great Horton Road, Bradford.
JAXX NIGHTCLUB, Hanley, Stoke-On-Trent.
LE BATEAU, Duke Street, Liverpool. 0151-709-6508.
THE LEMON LOUNGE, above The Brewery, Berry Street, Liverpool.
MAJESTYK, City Square, Leeds. 0113-242-4333.
THE MINT CLUB, Harrison Street, Leeds. 0113-244-9474.
THE MUSIC BOX, Oxford Street, Manchester.
NATION, Wolstenholme Square, Liverpool. 0151-709-1693.
THE NATIONAL CENTRE FOR POPULAR MUSIC, Sheffield.
PACIFIC BAR, Temple Street, Liverpool. 0151-236-0270.
THE PARADISE FACTORY, 112-116 Princes Street, Manchester.
THE PURPLE ONION, 80 Corporation Road, Middlesbrough. 01642-222-250.
THE PHOENIX, Booth Street West, Oxford Road, Manchester.
PLANET K, 46-50 Oldham Street, Manchester. 0161-237-9720.
PENNINGTON'S, 110 Manningham Lane, Bradford. 01274-224-488.
PHILLIPS PARK HALL, Whitefield, Manchester. 0161-796-2288.
PO NA NA, 40 Charter Square, Sheffield, S1. 0114-272-2114.
THE QUARRY, Heath Lane, Meathringham.
THE REPUBLIC, 112 Arundel Street, Sheffield. 0870-128-2000.
THE ROADHOUSE, Newton Street, Manchester.
SANKEYS SOAP, Jersey Street, Manchester.
SCOTLAND YARD, Waterloo Street, Newcastle.
THE SPACE, Hirst's Yard off Call Lane, Leeds. 0113-242-1737.
TALL TREES, Green Lane, Yarm, Cleveland. 01642-785-158.
THE TUBE, Unit 1 Southgate, Wards End, Halifax.
THE UNDERGROUND, Walker Street, Sheffield.
UCLSU, Fyde Road, Preston, Lancs.
THE VIEW, Overton Hill, Frodsham, Cheshire.
THE VOID, Glass Street, Hanley, Stoke-On-Trent.

Scotland



Symbols



MOST clubs are taking the first two weeks of January off, but as they re-open, the big name DJs are all heading off to the warmer parts of the world. **Damn.** So it's a quiet month, but don't despair. Manga, the first of the north, celebrate their sixth birthday in truly animated style. And why not try the intimacy of Alaska, with Silicone Soul and mates providing kick-ass tech-house.

Essential Nights!

MANGA
Friday January 25th at La Belle Angele, Edinburgh.
Expect: A sixth birthday do with G-Mac, DJ Kid and Tania Swift.

RELIEF
Saturday February 9th at Alaska, Glasgow.
Expect: Silicone Soul and friends.

Friday

THE ARK Weekly at The Tunnel, Glasgow. 11pm-3.30am. £7/£5.
Scott Mackay and Simon Foy play hard house while Gary Curley keeps things more leisurely with quality garage and vocal house.

GAIN February 8th at Alaska, Glasgow. 0141-221-9446. 10pm-late. £8.
Percy X keeps it hard and fast with The Hacker (minus Miss Kittin, sadly).

FOOT THERAPY February 1st at Alaska, Glasgow. 0141-221-9446. 10pm-late. £8.
Resident Laurence Hughes is joined by Swag's Chris Duckenfield, while Traxx's Andrew Pirie is joined by a mystery guest.

FUEL Weekly at Mas, Glasgow. 0141-221-7808. 11pm-3am. £7/£5.
Deep house and garage from Norman and Zeus, with hip hop and r&b from Skud.

KIA-AURA Fortnightly at Eskotheque. 01124-869-879. 9.30pm-3am. £7/£6/£5.
Twitchy tech-house and slapping breaks from Silicone Soul (Jan 18th), DJ Switch (Feb 1st), and a residents' night (15th).

LA BELLE ANGELE Weekly at La Belle Angele, Edinburgh. 10.30pm-3am. £10-£3.
A selection of nights to take the edge off of those January blues. Underground Solu'sh'n with residents George T, DJ Simon and Gav Sutherland (Jan 18th). Manga's sixth birthday with G-Mac & DJ Kid, Kemal & Rob Data, The General, DJ Tez and Tania Swift (25th), Big Beat's jazz, funk, Latin & soul with a very special guest to be announced (Feb 1st).

PRESSURE January 25th at The Arches, Glasgow. 0901-022-0300. 9pm-4am. £17 in advance.
Charging into the New Year in true Pressure style, with Slam, Trevor Rockliffe, Lulu, Jim Masters, Kenny Hawkes and Colin Dale. Techastic.

SHIFT Weekly at Noa, Edinburgh. 07773-321-750. 10.30pm-3am. £7.
Hard, tribal, techy, funky dance mayhem with residents Tim Makin, John McDonald and VR Ross, along with special guests.

SMIRNOFF EXPERIENCE
January 25th at The Ice Factory, Perth. 01738-630-011. £tbc.
Special night featuring Corvin Dalek, Mark Stuart, Johnny Fraser and another very special guest to be announced.

SUBLIME January 18th at the Honeycomb, Edinburgh. 0131-668-3043. 10.30-3/5am. £10-£8.
Special guest Atmos (Flying Rhino) pops in from Sweden while Gary Mac and Flix drop a unique blend of new school breaks and electro in the Nomadic Beat Suite.

Saturday

AREA 51 February 2nd at Drum, Aberdeen. 07974-922-145. 10-3am. £8/£6.
Deep, dark and twisted tribal grooves from Dave Begg and Andy Begg.

COLOURS February 9th at The Arches, Glasgow. 01698-276-866. £10-£18.
After a well-deserved month off, the Colours crew are back with John Digweed, Steve Lawler and Anthony Pappa joining residents Jon Mancini and Iain 'Boney' Clarke.

DO THIS DO THAT Fortnightly at Mono, Dundee. 01382-227-479. 10pm-2.30am. £7.
A gem of a club in bonny Scotland and one of our 'ones to watch' in 2002. Neil Anthony resides (Jan 19th), with Mr C (Feb 2nd), and Jon Carter (16th).

FLUID February 16th at Alaska, Glasgow. 0141-221-9446. 10pm-late. £8.
An intimate affair where DJ Q and Marc McCabe are joined by Romanthony.

FREELANCE SCIENCE
February 2nd at Alaska, Glasgow. 11pm-3am. £10/£8.
Stuart MacMillan and Orde Miekie host this tough and dirty tech night with Paul Cawley and Sidewinder in the bar.

FRUITFLY Monthly at The Arches. 0131-557-4656. 11pm-4am. £8/£10.
House and garage groovers Fisher & Price are joined by very special guests.

HIGH Weekly at Mas, Glasgow. 0141-221-7808. 11pm-3am. £8/£10.
Cool house night featuring residents Marcello Della Croche and Danny Sharkey ripping up some dark tribal beats.

THE ICE FACTORY Weekly at The Ice Factory, Perth. 10pm-Late. £7.
Mark Stuart, Jonny Fraser, Chick and Harry providing the best in house and funky garage.

COLOURS January 26th at The Liquid Room, Edinburgh. 01698-276-866. 10pm-3am. £10.
Catch X-Press 2 and their three deck wizardry at the Muzik Award-winning superclub's new venue.

LA BELLE ANGELE Weekly at La Belle Angele, Edinburgh. 10.30pm-3am. £10/£3.
Scratch featuring Lyley, Richie Rufftone and Extra (Jan 12th), Ultragroove with Gareth Sommerville, Colin Cook and Mikey Storton (Jan 19th), and Ultragroove again with Ted Patterson (Feb 2nd).

PROGRESSION January 19th at The Liquid Room, Edinburgh. 07949-106-868. 10pm-4am. £10/£12.
Where tech, tribal, quality and upfront house all meet up and get thoroughly twatted. With residents Alan Dobson, Derek Martin and Gav Grant with special guest Luke Brancaccio.

RELIEF February 9th at Alaska, Glasgow. 11pm-3am. £8/£6.
Silicone Soul, Billy Woods and Colin McLaren take control of the situation, providing some funky-up tech-house.

THE SHEBEEN Weekly at the Club Cruise, Douglas St, Dundee. 07905-353-301. 10pm-3am. £5.
Homeless present this house and breakbeat night with the Homeless residents Eat Not Sold, Big G and guests.

TRIUMPH Weekly at The Tunnel, Glasgow. 10.30pm-3.30am. £10/£8.
Colin Tevendale and Steven McCreery supply trance and progressive house while Kevin McFarlane and Stephen Lee serve up the garage, disco and vocal house.

Club Directory

Scotland

ABERDEEN EXHIBITION CENTRE, Aberdeen. 01224-824-824.
THE ANGEL EYE, Edinburgh.
THE ARCHES, Midland Street, Glasgow. 09010-022-0300.
BUDDA CLUB, 142 St Vincent Street, Glasgow. 0141-221-5000.
CLUB ALASKA, Bath Street, Glasgow.
DE NIRO'S, 120 Union Street, Aberdeen.
DRUM, Windmill Brae, Aberdeen. 01224-210-174.
EGO, Picardy Place, Edinburgh.
ESKOTECH, Bridge Street, Aberdeen.
G1, 33-39 Mitchell Street, Glasgow. 0141-221-9875.
GLOW NIGHTCLUB, 9 Belmont Street, Aberdeen. 01224-648-000.
HONEYCOMB, Niddry Street, Edinburgh. 0131-530-5540.
THE ICE FACTORY, Shore Road, Perth. 01738-630-011.
THE INDIGO ROOMS, Overhaugh Street, Galashiels. 01896-753-513.
LA BELLE ANGELE, Hasties Close, Edinburgh.
LAVA, Belmont St, Aberdeen.
MAS, Royal Exchange Square, Glasgow.
MONO, DUSA, Airle Place, Dundee. 01382-224-757.
NOA, 3 Queensferry Street Lane, Edinburgh. 0131-467-7215.
ON AIR EAST, 15 Ward Road, Dundee. 01382-203-226.
THE PELICAN, Hotel Metro, Market Street, Aberdeen.
PLANET PEACH, 34 Queen Street, Glasgow. 0141-226-8990.
QUEEN MARGARET'S UNION, 22 University Gardens, Glasgow. 0141-339-8283.
THE RIVERSIDE CLUB, Fox Street, Glasgow.
STUDIO 24, Carlton Road, Edinburgh.
THE TUNNEL, 84 Mitchell Street, Glasgow. 0141-204-1000.
THE VENUE, Carlton Road, Edinburgh.
WILKIE HOUSE, The Cowgate, Edinburgh. 0131-668-3043.

Ireland



Symbols

- House
- Garage
- Techno
- Trance
- Hard House
- Hip Hop
- Jungle
- Breaks
- Urban
- Downtemp
- Soul
- Leftfield
- Casual
- Smart



THE Smirnoff Experience is on tour again with dates throughout Ireland and a line-up that features Way Out West playing live and Nick Warren DJing, and of course plenty of voddy, schweety. If there's one thing that's a must this New Year it's got to be seeing the Cuban Brothers. Booked at the MMDA 2001, Lush! have taken our advice and are having them not once, but twice! Beware – they are very, very funny.

Essential Nights!

- LUSH!**
Saturday February 2nd at Kelly's, Portrush.
Expect: Way Out West (live), Nick Warren and those pesky Cuban Brothers – trust us, you don't wanna miss this one. . .
- TEMPLE THEATRE**
Friday January 11th at Temple Theatre, Dublin.
Expect: Madam Friction tearing the temple up.

Friday

ESSENCE Weekly at GPO, Galway. 00-353-91-563-073. 11-late. £6. Quality range of house music from progressive to deep and funky from DJ Ted, Dean King and guests that include James Zabiela (Jan 18th), and Nick Warren (Feb 15th).

FOOD Weekly at Switch, Dublin. foodswitch@hotmail.com. 10-3.30am. £7/£8. New breakbeat night wherein you can 'Fuck Off Or Dance' with some funk and Northern soul upstairs. DJs include 2-Bit, A-Dam, Simon F, Offset, Splyce and Dave Hales.

HAM Weekly at The Pod/Chocolate Bar, Dublin. 10.30pm-late. £8/£6 members. Chic and glossy house from Shay Hannon, Martin McCann and Tonie Walsh for a polysexual crowd.

LUST Weekly at Doc's, Limerick. 00353-87-205-7229. 11-3am. £7/£6. Residents Dermot C and Leonie play housey trance each week with guests that include John Power (Jan 25th), Robbie Butler (Feb 2nd), and Way Out West (live) (9th).

TEMPLE THEATRE Weekly at Temple Theatre, Dublin. 9.30-3am. £8/£6 with flyer. Two rooms in this converted theatre, with Rhythm Corporation playing r&b with DJ Karlos and, quite literally, pure Euphoria in the Crypt with Jay Pidgeon and DJ Orbit playing hard house, trance and dance. Guests include Keith Lawrence and Madam Friction (Jan 11th), Swerve and Chris C (18th), One Step and Rachel Auburn (25th), Firin' Squad, Samuel E Reeve and John Whiteman (Feb 1st), and Hanif, Nick Sentience and Justin Bourne (8th).

Saturday

THE CLINIC Weekly at GPO, Galway. 00353-91-563-073. 11-late. £6. Quality house and future funk from the Clinic residents and guests Eoghan Young (Jan 12th), Noel Phelan (19th), and G Whizz (25th).

CREAM February 8th at The Ambassador, Dublin. 10-late. £tbc. On their quest for world domination, the scouse house masters hit Dublin again, bringing Etienne De Crecy and Alex Gopher with them.

LUSH! Weekly at Kelly's Complex, Portrush. 02870-823-539. 9-2am. £10/£9. Resident Col Hamilton is joined by Jon Johnson (Bedrock) and Ronan Kerr (Jan 12th), James Zabiela (17th), John Cechini (25th), the Smirnoff Experience launch with Way Out West (live), Nick Warren and The Cuban Brothers (Feb 2nd), and Danny Howells (9th) and Boy George (16th).

PHUNK'DUP Weekly at Switch, Dublin. 11-3am. £9/£8. Phunk'dup house and techno from the residents Dean Sherry, Barry Dempsey and regular special guests.

RED Weekly at Redbox, Dublin. 11-3am. £8. Tough house from Johnny Moy and Robbie Butler with special guests that include Steve Lawler (Feb 2nd), a Smirnoff Experience night where guests are aplenty but as yet unannounced (9th), and Nick Warren and Way Out West (live) (16th).

SHINE Weekly at Mandela Hall, Belfast. 0870-241-0126. 9.30-2.30am. £10/£9/£8. Resident Alan Simms kicks off the new year with moody techno geezer Billy Nasty (Jan 19th), H Foundation's Halo & Hipp-E (26th), and The Hacker (Feb 2nd).

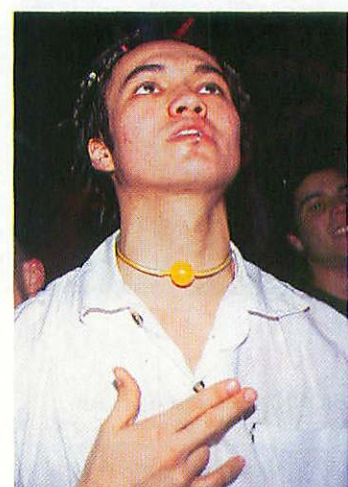
SPACE Weekly at Temple Theatre, Dublin. 10pm-3am. £12.50-£8. Three levels of fun with residents Darren Flynn and Orbit with special guests Judge Jules (Jan 12th), Don Diablo and Nick Lunn (19th), Mario Piu (26th), Dumonde (Feb 2nd), and a residents' night (9th).

Sunday

SUGAR Weekly at GPO, Galway. 00-353-91-563-073. 11-late. £5. Residents Kingsize roll out the phattest and phreshest mix of hip hop, r&b and soul while various guests spin funky house in the back room.

Thursday

MILK 54 Weekly at Milk:Bar:Club, Tomb St, Belfast. 07710-088-197. 9pm-2.30am. £5/£4 NUS. Recesses Mark Jackson and Conor Magavock play a selection of house, trance and breaks and are joined by Craig 'Disco' Dewson (Jan 17th), Gleave Dobbins (24th), Million Dollar Disco (31st), and K-Klass (Feb 7th).



Club Directory

- Ireland**
- THE BEACON**, Coretown, Co. Wexford.
 - THE COACH**, Church Square, Banbridge, N. Ireland.
 - COOLIO'S**, New Castle West, Co. Limerick. 087-654-9655.
 - THE FORUM**, Waterford City, Waterford. 051-871-111.
 - GPO CLUB**, Eglinton Street, Galway. 00-353-91-563-073.
 - THE GWEEDORE**, Waterloo Street, Derry.
 - HQ**, Abbey Street, Dublin. 00-353-1-475-8555.
 - THE KITCHEN**, Clarence Hotel, Temple Bar, Dublin. 00-353-1-497-1154.
 - MANDELA HALL**, QUBSU, University Road, Belfast. 028-324-803.
 - THE MET**, 109 Drumdaire Road, Armagh, Co. Armagh.
 - MONO**, 26 Wexford Street, Dublin 2. 00-353-1-475-8555.
 - THE NERVE CENTRE**, Magazine Street, Derry. 02871-260-562.
 - THE OASIS**, Carrickmacross, Co. Monaghan.
 - PHOEBE'S**, The Munster Hotel, Thurles, Co. Tipperary. 00-353-8-7205-7229.
 - REDBOX**, Harcourt Street, Dublin. 00-353-1478-0166.
 - SIR HENRY'S**, South Main Street, Cork.
 - SWITCH**, Eustace Street, Temple Bar, Dublin. 00-353-1-642-0200.
 - TEMPLE THEATRE**, Temple Street, Dublin. 00-353-1874-5088.
 - THE POINT**, Point Depot, East Link Bridge, Dublin.
 - THE POD/CHOCOLATE BAR**, Harcourt Street, Dublin. 00-353-1-478-0166.
 - THOMPSON'S**, 3 Pattersons Place, Belfast. 02890-823-762.
 - VOODOO ROOMS**, Catherine Street, Limerick.

Wales & West



Essential Nights!

SILK 2002

Saturday February 2nd at Enzo's, Salisbury.
Expect: Jo Mills, Tom Stephan and Mikee B.

PRECINCT

Friday January 18th at Clwb Ifor Bach, Cardiff.
Expect: True Playaz...

Friday

BIONIC February 1st at Emporium Nightclub, Cardiff. 10pm-4am. £10/£9.
Expect splashes of hard house, trance and US house and garage, entertainers and mighty fine dancers. With DJ Scott Project, Andy Farley, Brian M, Cally & Juice and Evolution Experiences Esher.

FREEDOM SOUND February 1st at Enzo's, Salisbury. 9pm-late. £12/£8.
Three rooms of techy trance, drum & bass and chill out featuring Eat Static (DJ set), Shane (UFO club), John Askew, Shy FX, John B, Leggy & N-Deva and Sam Spacey (live).

KOOL WATERS Friday January 18th at The Core, Yeovil. 01935-475-967.
9pm-3am. £8/£6.
Kool Waters go on tour with Marc Vedo and special guest Lisa Lashes.

KOOL WATERS February 15th at Dellar's Wharf, Taunton. 07721-039-616.
9pm-3am. £8/£6.
Featuring Marc Vedo with his guests Judge Jules, Anne Savage and Marcus and Matt Thorne while Ben Dobson, Joe Freeze and Lord Louie host the Subsonic room.

PRECINCT Weekly at Clwb Ifor Bach, Cardiff. 029-2023-2199.
10pm-3am. £8/£6.
Starting the year off with a Silent Running and Hustler showcase residents' special (Jan 11th), Andy Smith, True Playaz presents DJ Hype, Pascal and more (18th), Andy C (tbc) and Shimon (25th), Fabio and Scratch Perverts (Feb 1st), and Adam F (tbc) (8th).

SCREAM! Weekly at Bristol Academy, Bristol. 01179-220-703.
10pm-4/6am. £10.
Don't get confused kids: it's the same venue, but a new name. With a residents' special (Jan 11th), Dan Pearce, The Saint and Paul Conroy (18th), Seb Fontaine and Yousef (25th), Lisa Lashes (Feb 1st), and Tall Paul and Darren Christian (8th).

UK FEVA Weekly at The Edge, Cardiff. 10pm-3am. £5.
Champagne's the only thing to quaff to accompany the deluxe r&b grooves and sweet soul music played here. Dun-Matt, Blade, Che, Reno, Remix and Raheem are all on hand to spin.

Saturday

COME TOGETHER Weekly at Club Zinc, Rhyl. 01745-360-728.
10pm-2am. £4/£3.
Placing north Wales on the map for anyone with a little taste. Appearing alongside resident Jamie Trippier are Huw Titchner (Jan 12th), Guy Cross (19th), Colin Airey (26th), Jamie Trippier (four hour set) (Feb 2nd), and Huw Titchner (9th).

ESOTERICA Monthly at Depot, Bristol. 0117-908-7922.
10pm-5am. £8/£6.
Now moved to a regular first Saturday of the month slot, Esoterica brings you more of their trademark class in a glass with Derek, Liquid Chainsaw Featuring Five-Stylez, Action Satisfaction, Kath Doe, Mike Shawe and Lady Base (Feb 2nd).

EXCESSIVE January 26th at Lakota, Bristol. 07970-360-167. 10pm-5am. £10/£5.

A brain-melting techno and tranceathon with Darren C, Pranksters, Newton Dark, Jodie Lee, Mallice and Bust 'N' Move.

L'AMERICA Fortnightly at Emporium Cardiff. 0292-0300-810.
10pm-4am. £10/£8.
Dirty house from Craig Bartlett & Dave Jones (four decks and FX), Gareth Hopkins, Nick Reeves, Neil Young, and Dale Reese (Jan 19th), and Pino Arduino, Mark Wilkinson, Jeremy Newell and Nick Reeves (Feb 2nd).

HUSTLER SHOWCASE February 9th at The Coal Exchange, Cardiff. £10.
Hustler residents PG Supa, Money Shot and Parker are joined by Ozomatli.

RIPSNORTER Monthly at Depot, Bristol. 0117-908-7922. 10pm-5am. £8/£6.
Check the vodka jelly, oh and also the finely twisted tunes from Dee-Jake, Nat'zan, Trauma, Ram, Pod, Blah and Ben Chilmann (Feb 9th).

SILK 2002 February 2nd at Enzo's, Salisbury. 9-3am. £12-£8.
House, trance and garage from Jo Mills (Pacha), Tom Stephan (Superchumbo), Andy Price, Danny Franks, Sidewinder, Mikee B (Dream Team), Looney Tune Kru and Stel & Christos.

Thursday

CARTEL Monthly at Casbar, Exeter. 9.30pm-2am. £3.
Classy house from Deep Cartel and Ben Wijay.

Sunday

FULL CYCLE SUNDAY Monthly at Level, Bristol. 9pm-2am. £1bc.
Roni Size, Krust, Die, Suv, D Product and Surge are just a few of the faces you're likely to catch at this new Sunday session.



Club Directory

Wales

BAR RUMBA, Griffin Street, Newport, South Wales.
THE BRUNEL ROOMS, 1 Havelock Square, Swindon. 01793-531-384.
CAFE BLUE, The Old Fire Station, Silver Street, Bristol. 0117-940-5626.
CANDY STORE, 103 Mayflower Street, Plymouth. 01752-220-077.
CLAIRE'S, 39-41 Torwood Street, Torquay. 01803-211-097.
CLUB EVOLUTION, The Waterfront, Bristol.
CLUB ZINC, Queens Building, West Parade, Rhyl, North Wales. 01745-360-728.
THE COUNTRY CLUB, Warden Hill, Evershot, Dorchester.
CREATION, 13-21 Baldwin Street, Bristol. 0117-922-7177.
THE DANCE ACADEMY, 121-123 Union Street, Plymouth. 01752-220-055.
THE EDGE, St Mary Street, Cardiff.
THE EMPORIUM NIGHTCLUB, High Street, Cardiff. 029-2066-4577.
ENZO'S, The Inn, Highpost, Salisbury, Wiltshire. 01722-782-618.
THE ESCAPE, Northampton Lane, Swansea. 01792-652-854.
EVOLUTION, Atlantic Wharf, Hemingway Road, Cardiff Bay, South Wales.
JESTERS, Stow Hill, Newport.
LAKOTA, 6 Upper York Street, Bristol.
MAZE, Hepburn Street, Off Stokes Croft, Bristol. 0117-907-4231.
MINE, Greyfriars Road, Cardiff.
THE MONASTERY, Torwood Gardens Road, Torquay, Devon. 01803-292-929.
THE QUAY CLUB, 11 The Barbican, Plymouth. 01753-667-271.
REFLECTIONS, West Wilts Trading Estate, Westbury, Wilts.
THE ROCK, Frogmore Street, Bristol. 0117 927 9227.
SANCTUARY, The Pool Sanctuary, Kingsway, Swansea. 01792-366-511.
SLOANES, 2 Church Square, Taunton. 01823-256-161.
THE THEKLA, The Grove, Bristol.
THE TIMEPIECE, Little Caste Street, Exeter. 01392-493-096.
THE VISION, Market Place, Ringwood, Dorset. 01425-478-084.
VISION 2K, 43/45 Queen Street, Cardiff.
VOLTZ, 4-5 Beach Road, Weston-Super-Mare.

South & East



Insomnia



Symbols



House



Garage



Techno



Trance



Hard House



Hip Hop



Jungle



Breaks



Urban



Downtempo



Soul



Leftfield



Casual



Smart



Essential Nights!

MINIMELT

Friday January 11th at Ocean Rooms, Brighton.
Expect: Adam F. Tasty.

SUPERCHARGED

Wednesday February 13th at Buddha Lounge, Brighton.
Expect: Krafty Kuts, School For Thought and DJ Assault.

Friday

BEDROCK February 1st at The Beach, Brighton. 10-3am. £7/£8.

Join residents John Digweed and Phil Thompson at the beach for some progressive, hip-moving magic.

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THE BOUTIQUE Fortnightly at Concorde 2, Brighton. 01273-323-055. 10pm-late. £tbc.

Join Adam Freeland and guests (Jan 11th), line-up to be confirmed (25th), and the Stanton Warriors (Feb 8th). Always a cracking night.

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ETCH February 1st at Enigma, Brighton. 10pm-2am. £6/£5.

Mr Scruff launches his Heavyweight Rib Ticklers compilation on Tru Thoughts sister label Unfold, so expect a huge party with plenty of good music.

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KINKY Weekly at Honey Club, Brighton. 10pm-3.30am. £8.50/£7.50.

Fun in a bun party house with 2-Funky (Jan 11th), Marshall Jefferson (18th), and CJ Mackintosh (25th).

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MATRIX Weekly at The Matrix, Reading. 01189-959-0687. 10pm-4am. £10/£8. Garage UK host The Matrix featuring DJ Milan, Funky 'Express' Smith, DJ Precious, DJ Strife and more (Jan 11th), Soul Kitchen

(18th), a Bassheads night with DJ SS, J Majik, Panic, Crisp & Illusion, Too Hot FM DJs and Sticky Dec Feet (25th), Garage UK with DJ Luxy and more (Feb 1st), and Gifted with Lisa Pin-Up, Anne Savage, DJ Mahoney, Ratpack (tbc) and Scratchmaster Gee (8th).

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MELTDOWN February 15th at The Beach, Brighton. 01273-608-886. 10pm-2am. £8/£7.

Drum & bass from the best, featuring Bryan Gee, Total Science, Marcus Da Intellex, Quantum, JFB and MCs GO and Darrison.

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OCEAN ROOMS Weekly at Ocean Rooms, Brighton. 10pm-2am. £10/£6. Minimelt presents Adam F and MC MC (Jan 11th), Biting Back with Plus One and Killa Kela (18th), Fat City and Grand Central records present Friends & Family with Fingathing (live), Beatfreak (live) and the usual showdown from F&F residents (25th), a Heavenly night with Don Letts and Jeff Barrett plus guests (Feb 1st), and Off Centre South with The Herbaliser and Carl Faure (8th).

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PUSSYCAT CLUB Weekly at Zap, Brighton. 01273-821-147. 10pm-4am. £8/£6.

Those crazy cats in Brighton simply refuse to take a rest after Christmas. Hurrah! Check Guy Omadel (Jan 11th), Signum (18th), Alex P (25th), Push (Feb 1st), and Judge Jules (8th).

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SLINKY Weekly at Opera House, Bournemouth. 01202-766-655. 9.30pm-3am. £8/£6.

Join Rob Tissera, Gary White, Tim Lyall, Andy C and Shimon (Jan 11th), Anne Savage, Signum, Daniel Bailey, Dave Lea and Cause For Concern (18th), and Fergie, Guy Omadel, Garry White and Doc Scott (25th).

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STOMPA PHUNK Weekly at Funky Buddha Lounge, Brighton. 01273-624-343. 10-2am. £4/£3 NUS. Residents Da:Void, Serge Antiago, Matt Edwards and Tula serve up some stomping, funky beats with guests Matt Carter (Checkpoint Charlie) (Jan 18th), Ralph Lawson (25th), a residents' night (Feb 1st), and the lovely Andy Mac (8th).

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Saturday

CLIMAX Weekly at Matrix, Reading. 01189-959-0687. 10pm-4am. £10/£6. A new night from The Matrix showcasing new talent and old. Line-up includes Jamie B, JJ Sinnetti, Kev Delaney, Keith Newman, Ian Wallis and more. Guests are Phats & Small (Feb 2nd).

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COUNTRY CLUB Weekly at Country Club, Yeovil. 07970-850-365.

www.dance-daddy.com.

10pm-6/8am. £12/£10.

Twisted trance, filthy techno and hard house in the most refined of surroundings with a residents' party (Jan 12th), Mark EG (19th), and an all-nighter with Pablo Gargano, DJ Frantic, Cross & Spinout and Andy M.

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MAISON Fortnightly at The Showbar, Bournemouth. 01202-259-802. 10-late. £8 in advance, more on door.

Resident Cliff Lay is joined by Paul Jackson (Jan 26th), Soulsonic's Nick Holt (Feb 9th), and Tom Stephan (23rd).

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PHONIC HOOP Weekly at Enigma, Brighton. 10pm-2am. £6/£5.

Eclecticism and vision once more from those in charge of the Hoop with Al Stylus and Robert Luis (Jan 12th), Robert Luis (19th), Zero db (26th), Quantic (Feb 2nd), Raimond Flock (9th), and a Zebra Traffic launch night with Mark B and Simpson (16th).

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SEVEN SINS Weekly at Honey Club, Brighton. 10pm-4am. £12/£10.

The raunchiest and finest only please, for some wickedness with Steve Lee and Darren Christian (Jan 12th), Mark Moore (19th), and Luke Neville (26th).

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South & East

Club Directory

ATLANTIS, Epping Forest Country Club, Abridge Road, Chigwell. 020-8501-0917.
ATOMICS, Unit A, Hart Street, Maidstone, Kent. 01622-687-888.
THE ATTIC CLUB, St Helen's Street, Ipswich. 07710-357-752.
BAR CENTRAL, Lucy Road, Southend-On-Sea, Essex. 01702-338-428.
BOURNEMOUTH INTERNATIONAL CENTRE, Exeter Road, Bournemouth.
CLUB M, 109-111 High Street, Newmarket, Suffolk. 01638-667-945.
CLUB BLUE, next to Fortunes, Of War, Brighton.
CONCORDE 2, Madeira Drive, Brighton. 01273-207-241.
THE CAMBRIDGE CORN EXCHANGE, Wheeler Street (near the Lion Yard Car Park), Cambridge. 01223-357-851.
THE EMPIRE, Bognor Regis. 01243-866-344.
THE ENIGMA, 10 Ship Street, Brighton. 01273-328-439.
THE ESCAPE, 10 Marine Parade, Brighton.
FUNKY BUDDHA LOUNGE, Kings Road Arches, Brighton. 01273-725-5541.
HONEYCLUB, 214 Kings Road Arches, Brighton. 07000-446-639.
THE BEACH, Kings Road arches, Brighton. 07799-413-119.
THE JUNCTION, Clifton Road, Cambridge. 01233-511-511.
THE OCEAN ROOMS, 1 Morley Street, Brighton. 01273-699-069.
THE OPERA HOUSE, 570 Christchurch Road, Bournemouth. 01202-399-922.
PACIFIC EDGE, Market Place, Romford, Essex. 01708-739-382.
Q CLUB, Station Road, Cambridge. 01223-315-466.
RUMBLE, The Waterfront, King Street, Norwich. 07931-166-077.
RUMOURS, 50 Rosemary Lane, Clacton-On-Sea, Essex. 01255-435-942.
SOUND ACADEMY, Arcade Street, Ipswich. 01473-411-111.
THE SHOWBAR, Bournemouth. 01202-766-655.
3D, 46 Lowfield Street, Dartford, Kent. 01322-281-100.
TIME & ENVY, 108 South Street, Romford, Essex. 0870-600-8463.
TIFFANY'S BALLROOM, Marine Parade, Great Yarmouth. 01493-857-018.
URBAN, Firvale Road, Bournemouth. 01202-646-300.
VIVID & ELITE, Romford. 01708-742-289.
VOLKS CLUB, Madeira Drive, Brighton.
THE WATERFRONT, 139-141 King Street, Norwich. 01603-632-717.
THE ZAP, Kings Road Arches, Brighton. 01273-202-407.

A detailed photograph of the Roland VP-9000 Variphrase Processor. The device is a black, rack-mountable hardware sampler. It features a central LCD screen displaying 'Variphrase' and various parameters. To the left of the screen are several function buttons labeled F1 through F6. Below the screen are more buttons, including 'DEC/-', 'INC/+', 'PREVIEW', 'MULTI', 'CHORUS', 'REVERB', and 'EFFECTS ON/OFF'. To the right of the screen is a large 'VALUE' knob, followed by three smaller knobs labeled 'PITCH', 'TIME', and 'FORMANT/GROOVE'. A 'POWER' button is located at the bottom right. The top of the unit has a 'ROLAND VP-9000 VARIPHASE PROCESSOR' label. A bright yellow light beam cuts across the top of the device.

EQ

MUZYK TECHNOLOGY

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Sample this!

Hardware samplers get a new lease of life, courtesy
of the Roland VP-9000 Variphrase Processor

Time was that any aspiring dance musician would have a hardware sampler like the Akai S1000 or one by rivals Emu or Yamaha. All that's changed now. Although there are still plenty of people using squat black boxes for their sampling, many have now turned to computer-based technology. Virtual samplers and sound editors that live either next to or inside your sequencer programme are at an incredible level of functionality, doing tricks that are either laborious or impossible with hardware. Of course, they also tend to be less reliable, especially in a live set-up, and obviously less sturdy, but nonetheless, any new hardware sampler has got to be pretty damn special to compete. This is the atmosphere of the marketplace-cum-boxing ring into which Roland are stepping with the brand spanking new VP-9000 Variphase Processor.

Although ostensibly a sampler, the VP-9000 does enough on top of that for Roland to get away with calling it a 'Processor'. The reason lies in Roland's 'Variphase' technology. This allows you, once you have sampled a sound (or 'tone', as Roland put it), to change the pitch, the rate of time expansion/compression, the voice characteristics and the groove in real time. In other words, instead of having to painstakingly time-stretch the samples, you can let the VP-9000 do it for you easily, at the twist of a knob. The sound quality is amazingly good, and it's pretty easy to get the hang of it, too.

This feature isn't limited to individual samples, either. Say you have a tune choc-full of samples, vocals and instruments. If you decide it's too slow or too fast but you like the key that it's in, you

would normally have to embark on a long and laborious process of speeding up or slowing down every individual sample. The VP-9000 allows you to alter the whole lot at once, at the twist of a knob. The same applies the other way round: if you want to change the pitch but not the tempo, simply twist the Pitch Master knob. These aspects of the VP-9000 are amazingly useful.

Another feature of Variphase is how easy it is to create your own keyboard sounds without having to sample a note for every key. Play one note off your Rhodes, Stylophone or whatever and this box spreads it out across the keyboard for you, WITHOUT slowing down or speeding up the note depending on its pitch. It's as simple as that. The very high notes can become somewhat ribald, so it may necessary to sample one more high note and insert that, but of course that's still far easier than sampling an entire keyboard's worth of notes.

It's not just ease of use that makes the VP-9000 a bit of a dream machine. We reckon the sound quality is the clincher. If you have ever done a piece of music and used time-stretch, you will be familiar with the distortions that occur outside certain limits of stretching. These do not occur on the VP-9000 until way, way after they have ruined your samples on pretty much any other machine. Some software products can perform time-stretching and pitch-changing really well without bugging the sound beyond usefulness too, but only one sample at a time. The VP-9000 can do them all at once.

The technical specifications are excellent. This is a very well made box with digital ins and outs, two analogue ins and six outs, two SCSI connectors (for attaching CD readers and the like) and a ZIP drive. The screen is clear and the whole thing is obviously built to last and very reliable. The effects section is effective, though perhaps not ground breaking. It initially comes with only 8MB of memory, but you can expand it to 136MB. There are two manuals: an in-depth user guide and a quick reference guide.

All in all, this is something very new, yet it has



always existed in some of our more pleasant daydreams. The future for hardware samplers suddenly looks a whole lot brighter.

Contact: 01792-515-020/www.roland.co.uk
Price: £1149.00

↓ BACK TO CUBASICS

Steinberg Cubase VST 5.1 for Windows and Mac



THE BATTLE between Logic and Cubase to become the software daddy enters its latest phase with the release of Cubase 5.1, available free to all registered Cubase users. It includes three new VST instruments – a JX16 16-voice synthesiser with two oscillators, an LM7 24-bit drum machine and a CS-40 six-voice software synthesizer. There are also 11 new effects, including vocoders, a valve simulator, sub bass and many more. For you, Logic, the war is over (oh alright, not really.)

Contact: Arbiter Group on 020-8970-1909/ www.steinberguk.com

↓ VERY CLEVER SOFTWARE

Melodyne

MELODYNE, from Celemony Software, is a music application that brings a new approach to the handling of audio material. It analyses the pitch and time of monophonic audio files and offers the user the opportunity to change whole melodies in a way only previously possible at MIDI level. Basically, it cuts any piece of music into individual notes and places these notes on a Melody Edit window, similar to the MIDI Key Edit window in Cubase. Then you can drag notes up or down the scale, adjust the length of each note, control the amount of vibrato and even individual note attack characteristics. And, all this takes place in real time with no off-line processing. Nice one.



Contact: Arbiter Group on 020-8970-1909
www.arbitermt.co.uk
Price: £679.99

↓ RACK 'EM UP

Pioneer DJM-3000 Rack Mount Mixer

THE WORLD'S first pro DJ 19-inch rack mixer, the feature-laden DJM-3000, will hit the streets in early 2002. Everything the modern DJ requires is present, including a BPM counter that can be over-ridden by a Tap Button feature, so you can manually input BPMs of tracks that are difficult to measure. That's going to be very handy for breakbeat fanatics. All of this unit's glorious effects (delay, echo, auto-pan, auto-frequency filter, etc) are also auto BPM-effectable, as well as being assignable to each input (channel, mic or master). It offers selectable fader curves to fit all styles of DJing and, for the purists, there's the option to purchase a rotary volume knob for smooth club mixing.

Contact: Pioneer on 01753-789-500/ www.pioneer.co.uk
Price: to be announced



↓ SAMPLE SALE

The Z Series: Akai samplers move into the 21st Century

IT'S A sad day for all of us who still own a knackered 12-bit S900 from way back. Akai's S Series Samplers are no more.

The replacement is the Z Series – Akai's answer to the increasing dominance of computer-based software samplers. The Z4 and Z8 samplers take the desktop sampling and sequencing of the MPC range and combine this with the effects and real-time control of the DSP16 hard disk recorder.

The Z4 and Z8 are simpler to operate than the S Series, with Auto-Sampling, Normalisation, Naming, Sample Key Group and Program Assignment functions. They should be in shops by March 2002.

Contact: AMIC UK on 020-8614-2592
www.akaipro.com

Prices: Z4 from £1,299 and Z8 from £1,899 including VAT



↓ POSH GEAR GOING CHEAP

Waldorf Micro Q Lite

WALDORF have been making high-quality but spendy products for some time. Now, however, they're offering a 12 note polyphonic Micro Q Lite in a 2u rack format for a very reasonable sum. Micro Q Lite is easy to program and allows you to edit all of the sound engine parameters directly on its surface without the use of menus, thanks to the magic of knobs. A wicked little beast.



Contact: Arbiter Group on 020-28970-1909/ www.arbitermt.co.uk
Price: £479.99

電音

DENON
Professional Audio Brand

Essential Club Kit...



DN-630

DN-M2000R

DN-1800F

DN-2100

DN-2600

DN-X400

DN-X800

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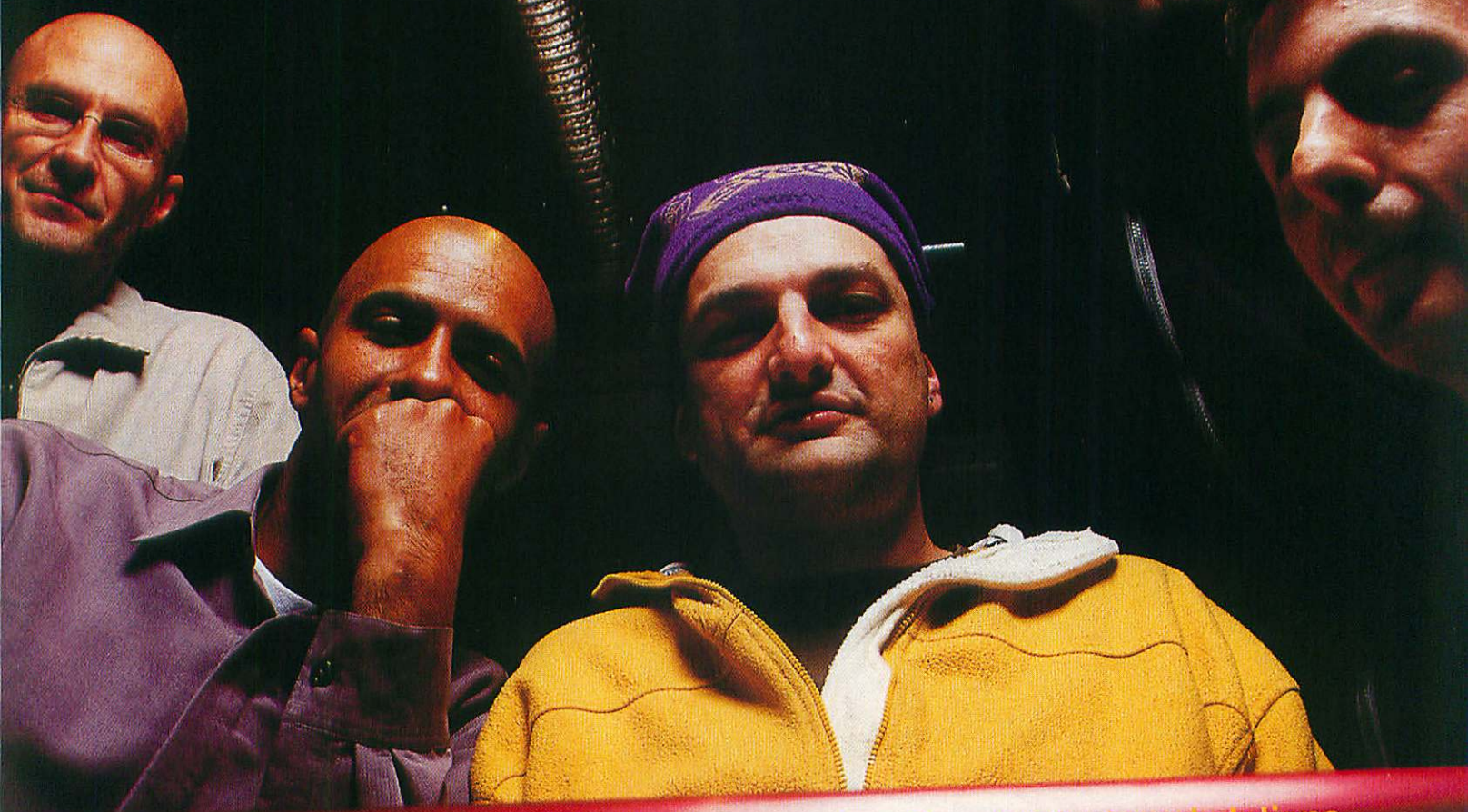
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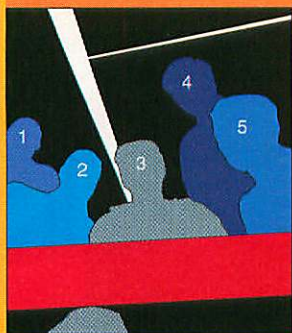
GUEST REVIEW

Q: What do Dido, Sasha, BT and M-People have in common?
A: These guys...



Five of the nation's leading studio boffins review Korg's latest workstations

A
ON



1) Paul Heard (PH)

Credits: One half of M-People, soundtrack for the film Secret Society, music for the Cirque Du Soleil live show

2) Danny Campbell (DC)

Credits: Dido, Blue Amazon, John Paul Young

3) Gaetan Schurrer (G)

Credits: M-People, Sasha, BT, solo album as Pariah

4) John Graham aka Quivver (Q)

Credits: Quivver, Skanner, DB Boulevard and solo album as Stoneproof

5) Andy Page (AP)

Credits: Sasha, BT, Junky XL, Tim Simenon, own solo album

When you put five musicians in a room, here's what you get: empty beer bottles, a room you can't see across for smoke, and lots of opinions. At first banter fills the air. Like what's the new M-People album sound like? (PH: "the future") and what's BT like now he's a big Britney Spears pop producer? (G: "madder than ever"). And has Sasha gone soft now he's a smiling, award-winning veteran? (AP: "no").

As for the workstation keyboards, despite the fact that they already own all the best gear available, they were not only interested and intrigued, but also impressed.

A workstation means anything with a built-in sequencer

and a keyboard, although increasingly they tend to include a sampler, various types of synthesis and an effects section – a studio in a box, if you will. The upshot of this is that they usually make excellent writing tools, but because they try to be all things to all men, are not good enough for proper recording. But these aren't like that at all. . .

The KARMA Workstation, the first of the two we looked at, is undeniably an attractive, shiny red keyboard. More importantly, though, it sounds good.

The KARMA Workstation is a sampler, a synth and a sequencer, plus effects, all in one. It combines multi-samples, programs, combinations, a tone generator and a lot of simultaneous effects with an on-board 16-track sequencer. It's 'multi-timbral', so you can use up to 16 of the sounds at the same time. The presets feature everything from drum sounds to rocket launches. The on-board disc drive allows you to store and transfer the songs you write, and other

data, to and from your other MIDI devices. Of course it's got all the usual MIDI options and connections as well, so it also could be used simply as a MIDI keyboard, albeit a seriously powerful one.

AP: "It's a writing machine, sure, but you could almost use just these sounds on a record without anything else."

PH: "I like the noises and atmosphere and

texture sounds – I would love to use this for film soundtrack-type stuff. It's got big, expansive sounds."



Q: "When I first started playing, it sounded straight away like someone

sprinkling stardust on an enchanted ocean, but I think I need a bit more time learning to program because after about 10 minutes of messing about, it sounded more like someone stirring a bucket of sick." So maybe it's not all child's play, then. It's true that the KARMA is very complex in the way it makes sounds, using a combination of traditional synth filtering, sampling and up-to-the-minute digital recombobulation. Suffice it to say that while it's really easy to dip into, trying to completely understand it could take quite a while.

The panel were especially impressed with some of the more unusual controls that are featured on the KARMA's face, such as the Swing knob. This allows you to change your song in mid-groove from straight-time to swing-time – not by throwing a crude switch but by 'dialling in' exactly the amount of swing desired. ➔



Then there are the Chord Trigger keys, which are probably the KARMA's best feature. They are big, chunky buttons you can assign chords to, by just playing a chord and pushing the button. It puts an orchestra in your left hand even if you're not exactly an accomplished musician. For DJs coming to production for the first time, this is a brilliant feature: find some notes you like, assign them, jam the four big buttons and move on.

DC: "I wish I'd had one of these in my early days when I didn't have the gear or the knowledge I've got now. This is a wicked tool for vocalists who aren't proper keyboard players – you can get a whole backing track together quite easily just by ear, and it sounds wicked."

G: "The secret of the KARMA system is that it uses MIDI events [like controllers, etc] as part of the sound. It's like a very sophisticated arpeggiator [a sort of real-time sequencer that plays through lots of notes when you hold down keys], and it's so inspirational when you just hit a note. Mind you, it can be a pain in the arse when you're just trying to locate a good sound."

Q: "This is a great machine for a lot of reasons [he turns the volume way up so as to drown out everybody else] really fat bass sounds, to name one."

So the KARMA's a winner. On we go to Triton's **Le Music Workstation**. Nobody seemed to register that this is also a workstation. Between gulps of beer, each one played it and described it as they would a traditional keyboard.

AP: "It tries to appeal to everyone with lots of basic sounds, but it's got really interesting sounds too, with great effects. It's good for dance music-type sounds, especially with all these layered effects."

Q: "Yeah, you don't have to trawl through a million sounds to find dance sounds you like. I always use the Trinity [also by Korg] anyway – this is similar but with way more dance sounds – sounds I would actually use. I've used workstations before, but this has more sounds, more, erm, everything – and it's geared towards dance music."

The Triton features preset multisamples, programs, combinations, an extensive effects section, a 16-track sequencer and quite a powerful arpeggiator. The presets are wide-ranging (there's virtually every kind of sound imaginable) and many of the presets incorporate the arpeggiator so that you start to be inspired as soon as you touch the keys. There are many 'combi' presets that give you all the ingredients (drums, bass, piano, key sounds. . .) in one go without having to search and save.

Most agreed that the arpeggiator was the Triton Le's hottest feature. The box really transforms when you turn it on. Suddenly every tiny adjustment you make with just about any knob makes the groove twist and turn. It's like you could just record your twiddles straight onto a tape to create an instant record.

The Triton also features something called Realtime Pattern Play which allows you to assign preset patterns to keys on the keyboard, so you can create quick groove ideas to jam over and you can instantly sound much better than you actually are. As you would expect, we all found this aspect particularly appealing.

DC: "This one is wicked too. It's the kind of keyboard where you put on the headphones to play

it and get lost inside it for hours."

G: "It's quick to get a vibe on and easy to write songs on. But I bet there's still a hell of a lot you can do with it if you take the time to learn the details. With all the layered effects and the different things you can do with the arpeggiator, the possibilities are endless."

So the Triton – like the KARMA – gives you tons

of awesome ingredients to throw together. That's what workstations are all about. If you haven't got 20 grand to buy a dozen keyboards then you'd do well to settle for either one of these.

Overall, the panel narrowly preferred the KARMA, but the two machines both have similar features, top sounds, vibey feels, and are comfortable to play. Wicked gear, basically.

M

Product List

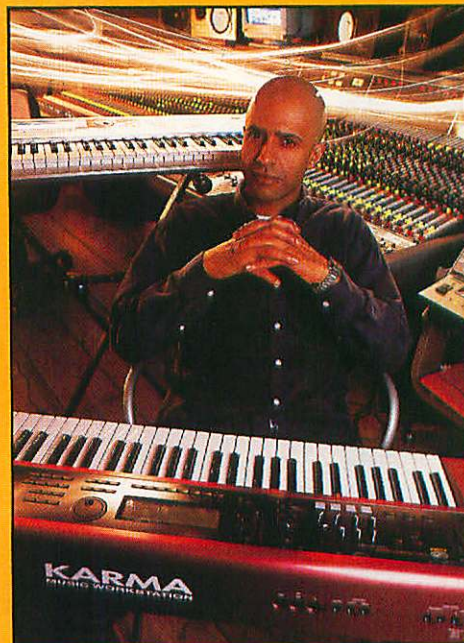
Contact: Korg on 01908-857-150
www.korg.co.uk



**Korg Triton Le
Music Workstation**
Price: £1,099.00



**Korg KARMA
Music Workstation**
Price: £1,599.00





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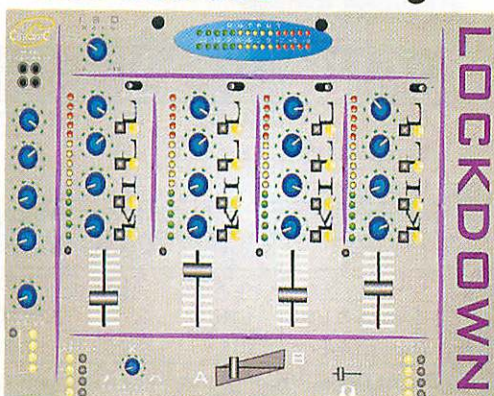
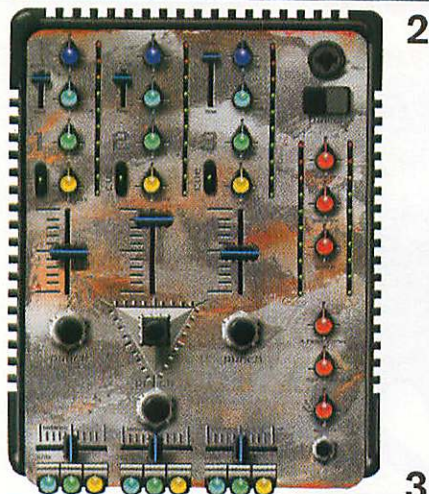
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Citronic Mixer Competition

The race to design the perfect mixer enters the final furlong



THE WINNER of Citronic's Mixer Contest will be announced on February 13th 2002 (not January 9th as we stated in last month's issue) at a party at the AKA bar in West Central Street, London WC1. Celebrity DJs have already committed the date to their diaries and you'd be foolish to miss out. The lucky and talented winner gets his mixer design made real by the folks at Citronic. Runners-up will receive a T-shirt and posters from Citronic and a six-month subscription to Muzik. Last month we reviewed some of the funkier designs, and this month we've got some more examples of the high standard of entry that we've received in this contest. This is only a small percentage of the hundreds of designs that we've received, but sadly space is too limited to print

1) LF1 (from Ryan Flynn)

Ryan doesn't hold back on anything – up to four-way crossfader assignability, a major FX section with a screen read-out, downloadable FX capabilities (like sequencer plug-ins), MP3 compatibility, soft and hardware upgradeability, 10GB hard drive, sampler, ADSL, USB, Firewire and serial connectors. How wicked would all this be if it were possible? Very. . .

2) Trinity (from Manuel Jimenez Barrio)

Possibly a vision of things to come, the unique feature of the Trinity is a triangular triple crossfader, which would be a fantastic creative outlet to run in tandem with two decks and a CD player.

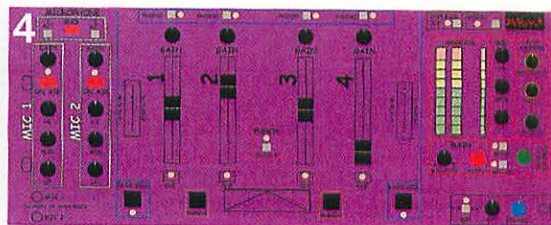
3) The Lockdown (from Simon Dodd)

Simon sends this in from a Young Offenders' institution, where he's been hard at work studying computers while staying at HM's pleasure. The Lockdown features a limiter on the main outs, adjustable crossfader curve, kill switches, crossfader channel assign, and much more. The colour scheme comes over like a migraine attack in the picture but would actually have similarities to Technics decks.

4) Magma (from Steve Martin)

The Magma's concept is very practical and based on its designer's requirements working on the club circuit. The master fade is a knob as opposed to two faders in stereo, there's only one three-band EQ, on the master output, but separate three-band EQs for two microphones. He pays particular attention to a talkover system, and apologises for the colour, which is a good thing.

Stay tuned for the winning design, which will be revealed and then actually available to you very soon, courtesy of Citronic. Oh, and see you at the party. . .



RETAILER OF THE MONTH

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Leigh-On-Sea, Essex. www.djsuperstore.co.uk

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00279	BIKES	00137	DRINKS	POWER 00202	CLUBBING	Westlife 01409	LIFE 01458
The Father 01835	Kawasaki 01135	01826	00030	PEACE 01930	01238	01413	01454
01212	HONDA 00660	00218	00056	Friend's 00235	00275	DR. DRE 01417	01497
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00275	00064	Coke it! 00057	I ♥ BEER 00403	00012	SEX Bomb 01425	SPORT	
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FACTORY TOP TONES

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7154 Handbags - Stereophones
7155 Words Not Enough - Steps
7156 Country Roads-HermesHous
7157 I Believe in Xmas - Tweenies
7157 Over Rainbow-Cliff Richard
7158 In Too Deep - Sum 41
7159 Doin' It - Liberty
7160 It Ain't Enough- Art Dodger
7165 Gotta Get Up - The Beddingfild
7146 Resurrection - PPK
7147 Everybody - Hansey
7148 What Is - Kerry Winstel
7149 Calling It - Gary Hallwell
7118 WhoDatoNew-Rose / DJMing
7119 Have You Ever - S Club 7
7113 If You Come Back - Blue
7105 Queen of My Heart - Westlife
7092 Fallon - Alicia Keys
7074 Because I got High - Afroman

CHART

7150 *Where's Y'r Head - Boss Jaxx*
7151 *Rag Dis - Oxide & Neutrinio*
7152 *Crying at the Disco - Alkazur*
7114 *Emotion - Destinys Child*
7121 *Da Weh Diddy - DJ Otis*
7040 *Hey Baby - DJ Otis*
7096 *Rapture - HO*
7048 *Can't Get you out - Kylie*
7098 *I'm Real - J-Lo*
7120 *Walk On - U2*
7105 *Queen Of My Heart - Westlife*
7115 *Free - Lighthouse Family*
7116 *Ugly - Bubba Sparxx*
7122 *Paid My Dues - Anastacio*
7123 *You Give Me More - Jamiroquai*
7054 *Willst-Wahld-Komm-Dir-Jamiroquai*

7106 They Don't Know - So Solid

- 7124 Dance & Shout - Shaggy
- 7127 Hit Em Up - Big Country
- 7107 Who's Going On - All Star Trio
- 7999 Bohemians - Dandy Warhols
- 7108 The Music's No - Cher
- 7050 Family Affair - Mary J Blige
- 7159 Fight Music - D12
- 7076 One Night Stand - Miss-Teeq
- 7110 Lost Nite - Steeles
- 7090 Closer To Me - Five
- 7111 Get Up - Bevelly Knight
- 7112 Feelgood - Depeche Mode
- 7104 I'm A Slave - Britney Spears
- 7100 That Day - Nathalie Imbruglia
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- 7130 Say Goodbye - Soul & Spirit
- 7140 Fall Up - Sam 41
- 7157 Thinking Is Hard - Liberty
- 7187 Loving You (Ole) - Brian Marston
- 7188 Mamma Mia - Robb the Realizer
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- 7345 Let's Get Back - Search Console
- 7346 Say You Love Me - Trance
- 7348 You're My Right Hand - P. Diddy
- 7349 Bad Boy For Life - P. Diddy
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- 7351 Alcohol - Stefflon
- 7351 Part - Ben Brown
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2733 Fill Me In
2737 N. H.

2737 Yellow
2711 Whole Again
2783 Rewind
2795 Insanity
2814 Like A Bird
2826 It's A Sin
2827 Champions
1003 Music Is My Radar
1004 Sandstorm
2764 Freestyles
1913 Black Coffee
1914 Don't Tell Me
1015 Dancing in the Moonlight
1017 Jumpin' Jumpin'
1021 Supreme
1034 Kids
1049 Baby One More Time
1857 Music
1859 Praline U
1066 Life Is A Roller Coaster
1067 Careless Whisper

1069 Cotton Eye Joe
1087 Mashed Potatoes

1097 Nothing Else Matters
1099 Walking in the Air
1092 Yellow
1093 S Club Party
1097 When a Woman
1098 It's My Life
1111 Man I Feel Like a Woman
1112 Here with me
1113 Shut up and forget
1114 Groovetel
2320 American Pie
2321 As Long As You Love Me
2322 I Want You Back in My Life
2374 Blue - Eiffel 65
2384 Don't Call Me Baby
2385 Don't Wanna Miss a Thing

2286 Walk Like an Egyptian
2289 We're Going to Rize

2192 Macarena
2302 Seasons in the Sun - Westlife
2305 Strangers in the Night
2306 Tequila
2323 Agnès
2411 Mississippisilla 2
2418 Sex Bomb - Tom Jones
2430 Summer of 69 - Brian Adams
2431 No Scrubs - TLC
2433 Uncle John From Jamaica
2434 Wonderwall
2456 Bob the Builder
2474 Getting Down, Fire
2475 Paradise City, Guns N' Roses
2476 Cry, Madonna
2479 Diezbeg, Wheatons
2480 It Wasn't Me, Shaggy
2482 Right Here, Fat Boy Slim

CLASSICS

2000 *Genesis*
2001 *Circle*
2002 *Happy Birthday to You*
1610 *Take On Me*
1651 *The Eye of the Tiger*
1653 *Killing Me Softly*
1954 *Flowers*
1955 *Play Jazzy*
1961 *Do You Think I'm Sexy*
1962 *In the Summer*
1963 *Sound of a Brother Man*
1964 *Awake*
1965 *Satisfaction*
1970 *Just Call It Say I Love You*
1972 *Smash Criminal*
1972 *Yesterday*
1974 *Married With Children*
1975 *My Love*
1976 *Good Love*
1977 *Hotel California*
1981 *Wheat in the Way*
1982 *Another Brick in the Wall*
1983 *Rock*
1984 *Enter Sandman*
1985 *Green Gonna Get You Up*
1999 *My Heart Will Go On*
1101 *Eternal Flame*
1104 *My Heart Goes Boon*
1109 *Voodoo Child*
1110 *Are We in the Will*
2027 *Johnathan Whitfield - Green*
2227 *Tot Boy in Me*
2276 *Care on a Cloud*
2297 *Cut It We*
2330 *My The Champions*

2281 Final Countdown - Europe
2000 Russia - 2000 111

- 2287 *Stammer Queen* - *John*
- 2288 *"Can Help Imitate"* - *John*
- 2289 *Everything Has Doors in Hinges* - *John*
- 2290 *Myself - The Artist* - *John*
- 2291 *Money Money Money* - *Abbas*
- 2292 *More Than Words* - *John*
- 2293 *World of Life - Die Stars* - *John*
- 2294 *"You Me & A Village People"* - *John*
- 2295 *Y M C A* - *John*
- 2296 *Birdy Song* - *John*
- 2297 *Death March* - *John*
- 2298 *Dondling Bones* - *John*
- 2299 *My Old Man's a Dryman* - *John*
- 2300 *The Entertainer* - *John*
- 2301 *Little Brown Jug* - *John*
- 2302 *Well We Have no Benches* - *John*
- 2303 *If I Were a Rich Man* - *John*
- 2304 *Boo Boo Life - Guss Vercord* - *John*
- 2305 *Wash Your Face - Wash Your Face* - *John*
- 2306 *Highly - The Beatles* - *John*
- 2307 *Help! My Three Toes* - *John*
- 2308 *The Life Sings Along* - *John*
- 2309 *Myself - The Beatles* - *John*
- 2310 *Twelve Bars - Mike Oldfield* - *John*
- 2311 *Heavenly Bodies* - *John*
- 2312 *Myself - The Beatles* - *John*
- 2313 *Prudy Young - Roy Orbison* - *John*
- 2314 *Swings of Silence* - *John*
- 2315 *Turning of Silence* - *John*
- 2316 *Oh Susanna* - *John*
- 2317 *Oh Little Town of Bethlehem* - *John*
- 2318 *Silhouette* - *John*
- 2319 *Alaska* - *John*
- 2320 *Alaska* - *John*
- 2321 *Alaska* - *John*
- 2322 *You're the One That I Want* - *John*

FILM AND TV

7008 Godfather
 7011 Hawaii 50
 2872 The Sweeney
 2796 Batman
 2897 Pqwash
 2895 The Jungle Book
 2891 The Jetsons
 2890 The Wombles
 2888 Winnie The Pooh
 2778 Reservoir Dogs

2375 Rocky

2783 Jews
2784 Indiana Jones
2785 Magma
2786 Alan Parker
2787 Mr Bean
2788 A Team
2789 Beverly Hills Cop
2790 Top Gun
2791 Flash Gordon
1806 Bond
1807 Knight Rider
1915 Ghostbusters
1916 Flatliners
1029 Police Academy
1035 Southpark
1037 X files
1043 Friends
2216 Casa Cal
2218 Rocky Hill
2373 Anderson Family
2375 Austin Powers
2377 Back to the Future
2378 Blackadder
2388 Black Beauty
2383 Shawnee - Centino
2386 The crypt

2387 Dallet
2388 Owen Gurdet

2388 Davey Crockett
2389 Doctor No
2390 Doctor Who
2391 Eastenders
2392 The Exorcist
2393 Father Ted
2394 Fawlty Towers
2395 The Flintstones

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ML932, ML936, ML939, ML940, ML942, ML946, ML949, ML950, ML952, ML956, ML959(R), Motorola: V50, V100, V8000, Timeport 250, Timeport 260 (GPRS), Ericsson: RS20m/mc, T20e, T29, T39. Nokia models 402, 51xx can only receive logos.

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Call, fax, email, text or send a stamped addressed envelope for your **FREE** copy of our 88 page full colour Christmas 2001 catalogue

If you are looking to sell part or all of your record collection we pay the best prices in the UK for quality dance music vinyl. Simply contact our buying department for further information. Our website has a **MOST-WANTED** section that lists over 2,000 titles we currently require along with the prices we will pay.

Free Colour Catalogue

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ARTIST / GROUP

RECORD TITLE

HOUSE / DEEP HOUSE / USA HOUSE / USA GARAGE / FUNKY HOUSE

A MAN CALLED ADAM
ACID JAZZ
ANDREA BROWN
ANDY CALDWELL
ARMAND VAN HELDEN
ATFC
BABY D / HYSTERIC EGO
BASEMENT JAXX
BASEMENT JAXX
BASEMENT JAXX VS ISLEY BROGS
BLUE
BOB SINCLAIR
BOBBY & STEVE
CELEBRATE CE PENISTON
CHARLES WEBSTER
CRENDENCE PRESENTS
CUT THE G
DEFINITE GROOVES
DMITRI & TOM
DIRTY LARRY (DOUT BOYS MIX)
DOUGLAS UNLIMITED
DUSTRIE SOUND SYSTEM
DO IT NOW
YA MAMA / SONG FOR SHELTER
KITTENZ AND THEE GLITZ (SAMPLER)
HARDY (REMIX)
THE THEME 2001
ON MY MIND / GOODTHING
JUNIOR JACK
KECHA JENKINS
LAB RATS
URBAN STALK VOL 2
LIL DEVICUS
M & S
MICHAEL JACKSON
MILKSHOTS PRESENTS CAFE DE S
MILTON JACKSON
MISSY MCMEANOR / ELIOTT
MURK PRESENTS DEEP SOUTH
PEN & CHUS
PERFECTO PRESENT
PLANET FUNK
WELL PERFECTO
RITA CAMPBELL
SOUND DESIGN
SUNSHINE
THE CORRS
THE POLICE
THE SCUMFROG
THE SUPERMEN LOVERS
UNDERWORLD
WHAM
Z FACTOR

COMMENTS / REMIXER

PERCEPTION / FUNKY
ORIGINAL / STELLI BROWNE REMIX
SAMPLES KATHY BROWN-LOVE IS NOT A
CRIGG / ONEUNDERCOVER / AGCEN
ORIGINAL / SUPERHUBBO REMIX
SAMPLES ALISON WILLIAMS MASSIVE IIIII
INC. VERNONS WORLD - WONDERER
LIMITED 4 TRACKER (BE QUICK)
BW BONGOLDO
ISLEY BROS. / SOFIA / SOFIA / STEP MIXS
BW GENDANO BIRU
BW FAZE ACTION: LA BAS CEST NATUREL
HUGE DANNY RAMPING TUNE
LITTLE TOWN / MALL / MOTHER / HORRALES
ORIGINAL / ALAN / MOTHER REMIX
INCLUDES 4 UNRELEASED REMIXES
AMAZING HACIENDA VOCAL CLASSIC
BW DEJA
BW ATTACK
BW ERNEST ST LAURENT - BUTTERFLY
ORIGINAL / LUIS / RICHARDS
CRIGG / DEEP TECH / ZARRE
ORIGINAL / CHEMICAL BROTHERS REMIX
NEVER TO BE RELEASED ON VINYL
FUNK DA HOUSE CAT
CHARLES WEBSTER / DERRICK L CARTER
MASSIVE PETER TONG / RAMPING TUNE
SIGNED TO DEFECTED
HOW DO WE WILL THIS RECORD BE HUGE
HOUSE HOUSE MASSIVE (THE HACIENDA)
VOCAL WITH A DASH OF FUNK
MORE CUP UP / DASH OF FUN / U
AGENT / SUNDAY / CLARKE REMIX
BLISSFUL HOUSE
AS PLAYED BY JUDGE JAMES RADIO 1
ORIGINAL / JUDGE JAMES REMIX
INC. POWER 2 THE PEOPLE / GIVE UP THE
SUPERHUBBO REMIX
ORIGINAL / OSCAR G REMIX
FUNK / DUBBY / HAZZARD / UNUSUNSET
ORIGINAL / DANO MIXES
KONKRETE / J. JOHNSON / PLANET PERF
DEEP DSH REMIXES
WELL / FUNKY SAMPLES / QUEEN
KONKRETE / VOCAL / DUB MIXES
TODD TERRY / JUST US / WENDEY / PHILIPS
ORIGINAL / TRENDS / DASH / ACAPPELLA
JL'S REASON REMIX
BIG PLAYS FROM RAMPING AND TONG III
GETTING PLAY FROM STEVE LAWLER
ORIGINAL / DUB / J. JOHNSON REMIX
FROM TRANSPORT MOVIE
FUNKY HOUSE REMIX WATCH IT FLY
CRIG DUB / FUNK INVESTIGATION DUB

PROGRESSIVE HOUSE / TRANCE / HARD HOUSE / PROGRESSIVE TRANCE

ORIGINAL / VULCAN / REMIX
BW THE GROOVE
KONKRETE / HEADSHOTS / C & DYN. INT
ORIG / BUNTER & A PROJECT / UMARA
VERY WELL DONE TRANCE MASH UP
PCB SEMI-ORIGINAL MIXES
ORIGINAL / JACK / VULCAN / DUB
ORIGINAL / SOLID SESSIONS REMIX
BW KICK THINKING
HEMETHO / LOST IN HASTENKIP
ORIGINAL / ELIOT / J. REMIX
ORIGINAL / 166 MIXES
ATLANTIC / SCUMFROG / V. BLU PETER
ORIGINAL / J. REMIX
MADAM / PETER HELLER DARK REMIXES
BW DEPTH OF SPACE
WEEKEND / WOLDFIS / GURUS REMIX
WOLDFIS
BW CH SCHMEZLE
WAY OUT WEST / MARC OTTO / INSTR
ORIGINAL / 2001 / DUB / PERC MIXES
ORIGINAL / HYDROGEN ROCKERS REMIX
ORIGINAL / LEXICON AVANCE REMIX
ORIGINAL / PANTS / CORSET REMIX
ORIGINAL / MR BUCK REMIX
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To place an order by post simply write your order & address details on a piece of paper and mail to our address. You may pay by cheque, postal orders or credit card. Cheques take seven working days to clear.



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Alternatively visit our store to collect your order personally We accept the following cards

ARTIST / GROUP	RECORD TITLE	COMMENTS / REMIXER	FORMAT	PRICE
CAUBIE	FIRE & WATER	2ND TUNE FROM MARCUS & ST'S LABEL	(UKP)	£6.00
CAUBIE VS JUJU	IMAGINE	DRUM & BASS MIX OF SHOLA AKA	(UKP)	£6.00
D12 FEAT EMINEM	PURPLE PILLS (DRUM & BASS REMIX)	THUNDERING DRUM & BASS MIXES	(UKP)	£5.00
DANNY C	CITRUS	NEW MEAN STREETS	(UKP)	£5.00
DEAD DRED	DRED BASS	ORIGINAL D & B MIX	(UKP)	£2.00
DILLUNA	SOUL BROTHER / WARP DRIVE	CANNED BY RIDER / RAY KETH / FABIO	(UKP)	£6.00
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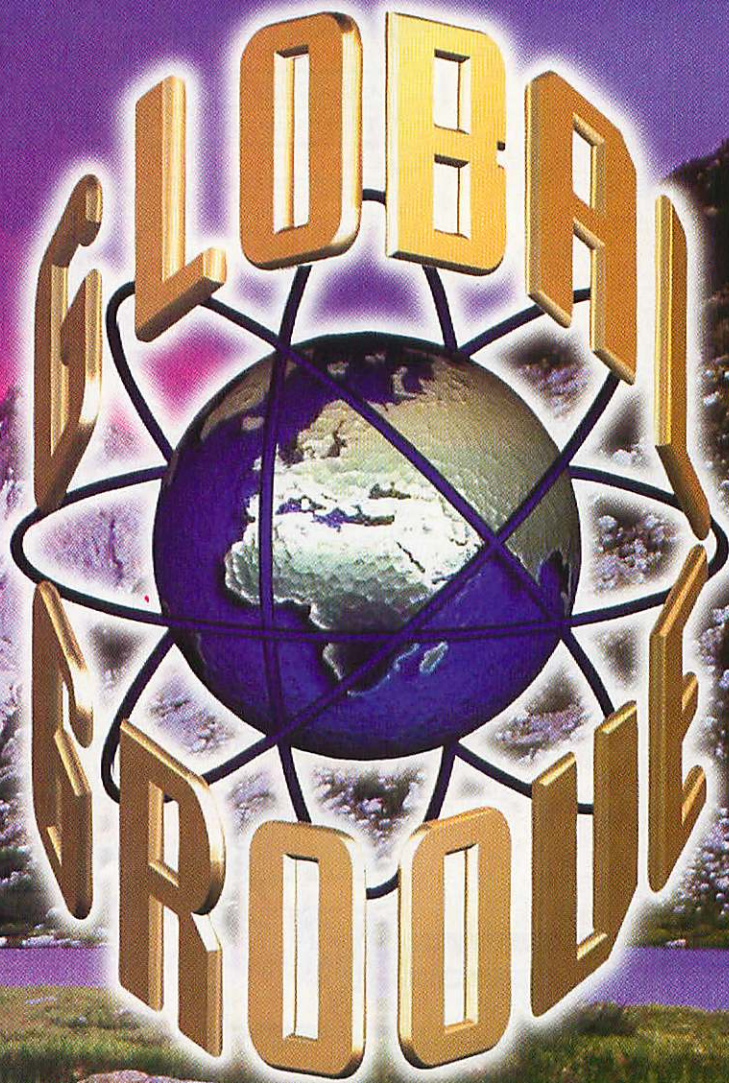
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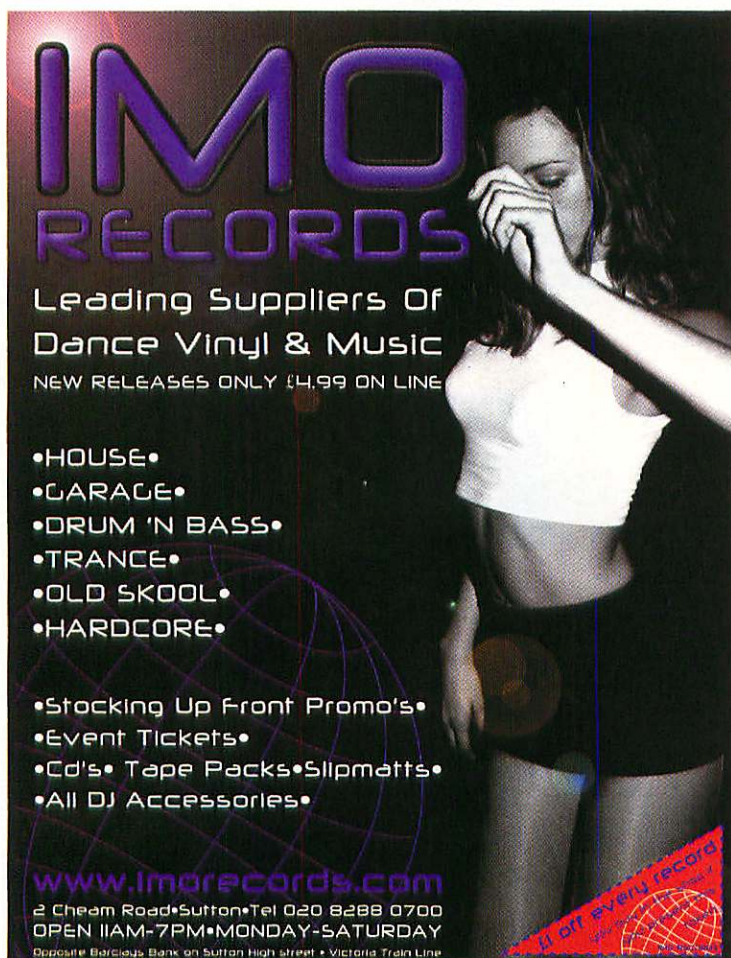
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PPK

Russian 'ResuRection' men Sergey Pimenov and Alex Polyakov drop knowledge about Julesy, Tarkovsky and tequila



"... Yeah, so, anyway, I wasn't fuckin' avin' that, was I? So I gave the geezer a slap, didn't I?"

IT'S the middle of winter in Moscow at the moment. Are you really bloody cold?

"We are totally fine, but it's been snowing for more than week now. Polar cold – minus 12°C at daytime and minus 18°C at night. After the four fantastic weeks that we spent in London it is too hard."

How did you hook up with Judge Jules in the UK?

"We arrived in London on a Friday, and went to Turnmills very excited, in very special mood. We started to clubbing, and suddenly heard 'Resurrection' on the dancefloor. We really were not prepared to such nice surprise. To listen our own track in first day in London and to see how people's reaction on the dancefloor – it is moment in our life that we never forget. We run to DJ booth, started knock the door as mad. Door opened and we asked DJ 'Who are

you, man?'" and he answered, 'I'm Judge Jules!' We were totally shocked. We started to embrace him – it is Russian tradition to fold person in arms when you are glad to meet them. Probably Jules was shocked to meet us with our embraces and poor English."

How did the pair of you meet?

"We first met at a radio station where I worked. We look to each other and separately decided that this man is really ugly person. We had such opinions for three years until we met at a club where, after a couple of tequilas, we started our friendly relationship."

On 'Resurrection' you sample Eduard Artemyev – are you fans of his soundtracks to Tarkovsky's movies?

"Our favourite Tarkovsky movies are Stalker and Solaris, both very strong and

powerful, fantastic sagas with fantastic soundtracks. Eduard Artemyev is the inventor of first Russian synth, the SINTI 100 – it was in size of a room and covered in switching wires."

Where would you go clubbing in Moscow to hear good music and dance, and where to run into some serious underground characters?

"Gorod, the city: there's very strong energetic atmosphere, old school music and a lot of positive people. For meeting very underground audience, parties at MIX, usually finishing at 12 on Sunday are best."

What's the favourite tippie in Russia for people planning to stay up dancing all night?

"Lager + vodka, tequila + cognac, vodka + Champagne, vodka + whisky + tequila. Each drunk in 100 gram shots."

What's your next single going to be all about?

"Our new single will be about space too but it will be about more deep and enigmatic space. 'Resurrection' is about first step of human in space, probably the second single will be about a future trip of man to Mars, as we know the spaceship for trip to Mars is already complete."

What will you be doing tonight?

"Hmm. Tonight we will be watch DVD of Star Wars Episode 1 for the 103rd time. We will get Armenian dolma [spiced rice or meat wrapped in vine or cabbage leaves – Foodie Ed.], Ukrainian fat bacon called Salo and drink Newcastle Ale for dinner."

PPK will have a new, as-yet-untitled single out in March 2002 on Perfecto

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