



COLOUR BLIND

This month in...



Just what happens when punks pop pills?

p34

DFA

Exclusive! New York's hottest label and producer duo

LCD SOUNDSYSTEM.

THE RAPTURE, RADIO 4...

Revealed: The groups leading the disco punk charge

"WHAT R U DOING HERE?"

The weirdest floor-fillers ever

Feed to Both Country of the Both Country of th

AS BOTT NEED

There's ten of 'em and they're well 'ard. Big up the new UKG dynasty!

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The coclest radio station in the world - all two rooms of it

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WHAT'S ON

YOUR FREE

CD2

p44

Debbie Harry of Blondie – original queen of disco punk. For more drugged-up, genre-bending genius, turn to p34





The Tunes p67



Audio Bullys are the album of the month, plus Fat Truckers, Manitoba, MJ Cole and dozens more. Aphex Twin and d&b club Movement head up the comps







MJ Cole p70

Girco Loco are coming to town in ClubsBarsLive. Plus the best Digital Radios around; Daft Punk's most expensive vinyl and Futureshock's home listening chart

Subscribe to the best dance music magazine in the world and get your copy before it hits the shops. Annual Subscription Rates: One year (12 issues, including p&p) UK £45.60; Europe £63; North America £70; Rest of World £74 (airmail). For enquiries, please contact Muzik Subscriptions on +44 (0) 845 676 7778 (Mon-Fri, 8.30am-5.30pm), e-mail ipcsubs@qss-uk.com or Muzik Subscriptions, PO BOX 272, Haywards Heath, West Sussex, RH16 3FS, England



Make up: William Casey for MAC Hair: Chris Munt for Bumble And Bumble and a special thanks to **Kate Dwyer**

Make up: Winam Lasty on the Control of the Control



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Be inspired







Subliminal Sessions 4

Various

Mixed By Jose Nuñez & Who Da Funk

Jose Nuñez delivers a stunning blend of funky subliminal house while Who Da Funk unleash the harder electro attack with their rocking selections.

Album Out Now

Bent
The Everlasting Blink



erlasting Blink Album Out Now



Futureshock Phantom Theory Erstwhile remixers of Underworld, Moby and the Chemical Brothers present their stunning and genre-defying debut album. Available on CD and Double Vinyl.

Album Out 17 March



LTJ Bukem Feat. MC Conrad Progression Sessions UK Live 2003 Another first class stop on Bukem & Conrad's tour of the world, featuring the very best in upfront drum & bass including the latest cuts from Makoto, Aquasky, Vice Versa and Greenfly.

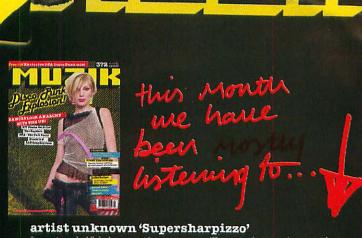
Album Out 31 March



WHATEVER TURNS YOU ON

Also available at virgin.com/megastores





Inspired d&b booty that straps 'Supersharpshooter' to the wisdom of Jay-Z. It is, quite literally, 'hovie'

Kid Alex 'Young Love (Topless)

Sleazy, slo-mo, robo-vocoder funk for disco punks

50 Gent 'Get Rich Or Die Tryin' (Interscope)

The fastest selling debut album ever, with 800,000 copies flogged in the first week

Kid Creme 'Hypnotising' (Positiva)

Last summer's underground anthem comes good with Tony Senghore's bouncy, Carter-esque house makeover

Under Mi Sensi (Greensleeves)

Mr Vegas, Alozade and Hollow Point come now with an amazing, electroclash-ragga (yes, really) take on the all-time dancehall classic

Stop Press* Stop Press* Stop Press* Stop Press* Stop Pre

Rulin' in association with Muzik presents...

SAVILLE ROW RECORDS

on April 12th at the Ministry Of Sound, London, SE1

BABY BOX HOSTED BY MUZIK Killa Kela - LIVE

Deepgroove **Ben Wijay**



BOX HOSTED BY SAVILLE ROW Jon Carter Tim Sheridan, Seamus Haji

Marc Hughes

rulin BAR HOSTED BY KINKY MALINKI

Gareth Cooke **Jay Friction & Stuart Geddes**

To win tickets, e-mail Muzik@ipomedia.com.

The Muzik office set-up

Saville Row

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

Technics





ELAC



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AND OUR FAVOURITE DISCO PUNK TRACKS ARE. . .

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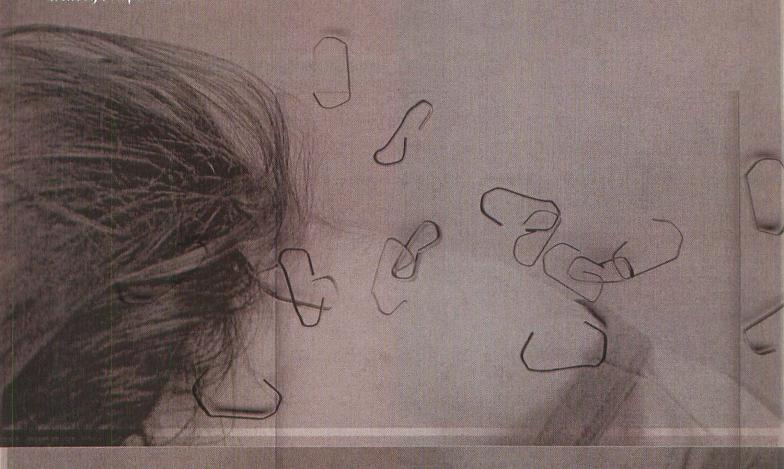
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FABRICLIVE. Warely / April 2003





Friday 14th March

room 1 AUDIO BULLYS sound system UNKLE SCRATCH PERVERTS JOE RANSOM

FOUR ?
ANDY C ? Ipour set
FABIO
ZINC
RAY KEITH
BROCKIE
WILDCHILD
MCs GQ, RYME TYME & 2 SHY

POUNT 3
ESCRATCH
MR THING
DJ BIZNIZZ
RICHY PITCH
MATT SMOOTH
ROB MAC

Friday 21st March

room 1 FILA BRAZILIA sound stystem PLUMP DJs JAMES LAVELLE JOE RANSOM

TOUIL ?
DJ MARKY
DJ HYPE
RANDALL
BRYAN GEE
XRS
MAXIMUS
MCS MOOSE, DRS & SP

MOS RECORDS
TAYO
BEBER
INITIAL RESEARCH
KLAUS 'HEAVYWEIGHT' HILL
CARE IN THE COMMUNITY

Friday 28th March

TRUE PLAYAZ

DJ HYPE
ZINC
PASCAL
GROOVERIDER
DJ DIE
PHANTASY
MCS GQ, FATS, RAGE & AD

HOWIE B live FC KAHUNA MEAT KATIE ALI B

THE MIXOLOGISTS
JOE RANSOM

Friday 4th April

PARID (100 HYBRID (100 JAMES LAVELLE ADAM FREELAND ALI B

POOIL ?

GUEIM

PESHAY
FABIO
DJ PATIFE
EZ ROLLERS
LONDON ELEKTRICITY
NEIL MAC
MCs MOOSE, CW & 2SHY

room 3
SINGER LICKING RECORDS
KRAFTY KUTS
SOUL OF MAN
DRUMATTIC TWINS
JOE RANSOM

WANTED: SCRIBBLAZ WITH A

Are you young? Cool? Able to write? We're looking for new writers, so if you can whip out nifty paragraphs like Michael Jackson can grow new noses, and you love dance, electronic and underground music, we want to hear from you. Just send two great feature ideas and some sample reviews to The Editor, Muzik, King's Reach Tower, London SE1 9LS. Get to it!

Letters:

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

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

Letter of the month

Yank us off!

OH MY GOSH! I picked up your magazine at the Virgin Megastore cos it had my lady Madonna on the cover. I must say this is the BEST magazine I have ever bought. So many types of music, AND stories focusing on electronica and techno! This is another reason all us Americans should move to the UK. I'll be fine if I keep buying this magazine. Otherwise, I should just check myself into the hospital now.

Joey Jessee, Ohio USA

Hoorah! It was worth putting Madonna on the cover after all! Have a free subscription, Mr Jessee.

GRISTLE TO

Dear Muzik

As one of your few readers who remember them from the first time

around, I want to thank you for the Throbbing Gristle interview. It made great reading, especially as it was conducted by another of my (anti) heroes, Mr Weatherall. I hope you will feature other innovators like Cabaret Voltaire, 23 Skidoo, Clock DVA and other groups from the Industrial music scene in future editions. Aaaah, nostalgia. . . Andrew Rana, by e-mail

LISA MAFIA

Dear Muzik,

In issue 94, Nashom from The Ones comments on Lisa Lashes, but you've put a picture in of Lisa Pin-Up. So which one is he talking about? Lots of love

Lisa Love

Oh bollocks. Why are there so many DJs called Lisa out there? Why can't they be called something more distinctive, like Kenneth or Lemuel?

SUB-STANDARD

Oi Muzik,

Why are new subscribers offered a CD if they start subscribing to Muzik? Why is it always clients-to-be that get all the treats? What about us, the suppliers of the continuous cash flow - the current subscribers? Lots of love

Patrick Znaty, Spain

Never mind Patrick. Now you can console yourself with a lovely bluffer's guide to techno. In Japanese.



This month, the specialness simply cannot be stopped. We're giving away a copy of the prestigious guidebook Selected Techno Discs 1983-2003, which is as in-depth a guide to techno as you're ever likely to find. Oh, and it's entirely in Japanese. Kon ichi wa! Moshi moshi! Bonsai!

TEXTMUZIK

Send your pics and text to:

07732-169-179

Hard house is dead. techno's a beaut

As an international party boy who lives in the fuck all, i'v been 2 many a party and i would encourage u2 review more low profile sets. Thanks woody

i've just heard the weirdest funkutriphop-kalimba-afro-ja zz ever. On argyll FM. Wow.

Yo Muzik! Big up from the brisvegas massive in Oz! Love ur mag, pity we get it a month 18tr than every1 else. Neti & Andy :)

Hooligan house is the british bulldog's bollocks!

Bang bang. That is all.



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

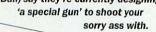


SCENES OF A **GRAPHIC NATURE**

Dear Muzik

Prior to the March 2003 issue, I had never even thought about buying your publication, perhaps due to the dodgy graphics you feel compelled to use. However, as an avid fan of Gilles Peterson I was keen to become a first-time buyer when I saw you were carrying a CD by him. What I didn't realise was that the magazine that came 'free' with the CD was actually pretty good - I guess I always expected the mag to be like your low-rent, so called rivals. Congratulations and thank you for being brave enough to champion alternative sounds. John Sharp, Glasgow

Yeah, thanks a bunch John. Muzik's art department (the very talented AND physically intimidating Dec and Dan) say they're currently designing 'a special gun' to shoot your





FIGHT THE POWERS THAT BE

MADONNA

Dear Muzik

Re: your 'Taking The Rap' article in issue 94 - quite frankly, I'm outraged! The British Government has stooped to a new low. To say that dance, hip hop and rock music is to blame for the rise in violence in the UK, is as stupid as saying that Tatu and Christina Aguilera are inspiring a generation of eight year-old girls to become lesbians.

Of all the millions of people in this country, of course there are going to be SOME, who take things too literally, or are influenced by this kind of thing. But you can't change who these people are or how they think. Why should a few messed-up psychotics, mean disruption for the lives of the millions of other innocent people who are just chillin' to the beat? You know what: FUCK THE GOVERNMENT, We'd be better off

without them.

From

A girl you'll never know in a place you've

never heard of

Thanks, 'A girl'. We'd give you a free subscription, but, er, we have no idea where you live. Nice use of pink pen on your letter, too, by the way.





FUTURESHOCK

PHANTOM THEORY

THE DEBUT ALBUM OUT MARCH 17 ON CD/DOUBLE VINYL INCLUDES THE SINGLE 'ON MY MIND'

www.futureshockmusic.net



DEX 'N' FX TOUR Feb 28 Slide @ The Zodlac, Oxford Mar 01 Heritage @ The Mint, Leeds Mar 07 Cream @ The Honeyclub, Brighton Mar 08 Maison @ The Showbar, Bournemouth Mar 15 Lisht Zith Birthday, Portrush, Northern Iteland Mar 28 Tribal Session @ Sankey Soops, Manchester Mar 29 Underwater @ The End, London Apr 04 Spirit, Dublin Apr 18 Aziec @ The Masque Theatre, Liverpool

___ JUNIOR

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

Erol Alkan says

to me and one to Pete Tong just

"I heard that they only gave one

before Christmas. It's good, with a

real rock vibe that jumps up at you

and grabs you by the scruff of the

neck. I'm a big NERD fan and love

the original but this was a pretty

interesting take. It's hard to remix

The Neptunes but I'm still playing

this outside of Trash!"

The ultimate vinyl guide



Lottie says

"Easily one of the strongest, loudest and most exciting records out at the moment - it's got a little bit of acid and a little bit of soul for the dancefloor that's a perfect mix. I played this for the Essential Mix, live from Basics and it destroyed the place If this is a taste of what Jon's Saville Row has in store for us, they're going be one of the biggest independent labels around."



Chris Coco says

"I think The Gotan Project are brilliant. Some people are under the impression that they're world music, but they're not, and these remixes should lead doubters in nicely to the Gotan sound. Tom Middleton's mix has made it 'up' for club play but he hasn't destroyed the original vibe. A brilliant package."



JON CARTER

Go Down (Saville Row)

With a cool sample from Oh Brother. . . and some phasing Chemicals beats, this is a sure-fire smash



QUEENS OF THE STONE AGE

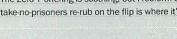
No-One Knows (UNKLE Mix) (Polydor)

FabricLive exploded - and so did we - when Lavelle dropped this d&b scuzz bomb. Superb



NERD Provider (Zero 7 Remix) / Lapdance (Freeform 5 Remixes) (Virgin)

The Zero 7 offering is soothing, but Freeform 5's take-no-prisoners re-rub on the flip is where it's at



DAVID GUETTA Distortion (Virgin)

Electroclash? Pah! Wily French wizard David Guetta gleefully darts between house, techno and electro. Miss Kittin, UR and Cassius will all love it



GOTAN PROJECT

Santa Maria (Pepe Bradock/Tom Middleton Mixes) (Ya Basta!)

Praise be! Two essential remixes on one YB slate



BENJI CANDELARIO IA (XS202)

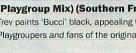
NYC's Benji C comes up trumps with this guitarladen anthem. The 'IA' is for India Arie and though this is currently still a booty, we wager that'll change



8

ANDREA DORIA Bucci Bag (Playgroup Mix) (Southern Fried)

Trev paints 'Bucci' black, appealing to goth Playgroupers and fans of the original. Result!



Benji Candelario says

Do I care if people find out it's me? No, I think it's great! I actually don't know India, but the track 'Heading In The Right Direction' is from her new album. If I get in trouble for bootlegging it, we'll have a hit because it will have caught the label's attention. I actually want to get in trouble. If I do that means we've done a good job!"



Thorton Shout (Subliminal)

E-Funk and Donica Thorton's chilli-hot latest is definitely destined for big business in Miami



SCHATRAX Misspent Years (Soma)

The first record Soma have ever licensed from another label, this house stomper comes with Funk D'Void, Silicone Soul and Josh Brent remixes

ROOM 5 FEATURING OLIVER CHEATHAM Make Luv (Positiva)

Easy, cheesey disco. The vocal and sample use rival Spiller for quality, but all the remixes suck



11 Bhangra Nights Bhangra Nights (Positiva) 12 Eastwick & Hollway Number One (Wall Of Sound) 13 Ladytron Blue Jeans (Josh Wink Remixes) (Telstar) 14 Shaun Escoffery Let it Go (Jazzanova Remix) (Oyster) 15 Justin Robertson Presents Revtone Everpresent (Black Strobe/Chicken Lips Mixes) (Bugged Out!)

The Message



Go to Virtual Ibiza

month

Can't wait till the summer? Join the hordes of White Isle addicts in the chatrooms at Virtual Ibiza.com. You can go to DC 10, hang out on the heach and practically feel like you're there.

Watch Budnubac

A group with a webbased comic book. New developments in the story are posted every month. You can hear their music online too. Check out: www.budnubac.com

Blag a DJ gig

At the charminglytitled Get What You're Given, a new night at Islington's The Retreat. Anyone who calls the promoter Jonjo can get their chance to spin. To try your luck, call 07903-460-301.

Book your ticket

For Brazil's Skolbeats festival. For a free pass, along with your air ticket, go to STA's website, quoting the promotional offer. www.sta.com

Buy a Fila tracksuit

Make like Missy and go back to the old school. Available from Fila in classic navy and red, velour and scratchy synthetic.

Be

www.fila.com



If the Public Entertainment License Bill going through parliament is passed, any bar DJ without the right paperwork could get up to £20,000 in fines or six months in prison. What the fuck?

"Under this bill, a DJ playing in a bar would be licensable and it would be the responsibility of the venue to get the right license. What is the justification for criminalising a harpist in a hotel, a piano trio in a restaurant or a DJ playing in a bar? It's like using a sledgehammer to crack a nut."

"It's actually a really thriving area of dance music. the bar DJs. They're playing in a bar, usually for free drinks or something, and they can kind of hone their skills on an audience before they move on to the clubs. This Bill just makes that transition more difficult."

"I'm hoping this might spark a bit of a revolt. In Sheffield and Manchester recently there have been a number of illegal underground parties. With this new legislation, people will more and more want to do their own thing, it could be a double-edged sword."

"There's millions of people that DJ in small places and this Bill doesn't consider them. The government might not have the manpower to carry it off in every pub, social club, whatever, but it's going to be dangerous. They'll be able to target whoever they want to, whatever's convenient.'



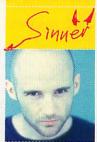
Helena Christensen Helena recently starred in Dirty Vegas' new video (for 'Simple Things'). Admittedly, DV aren't very good, but

here at Muzik, we

print a picture of

lovely Helena.

seize any excuse to



Moby

Tiresome, selfrighteous nerd Moby hit out at British hacks in a recent interview. Apparently, we 'aren't concerned with making the world a better place'. Well we can't all be vegan Buddhists y'know. Short-arse.

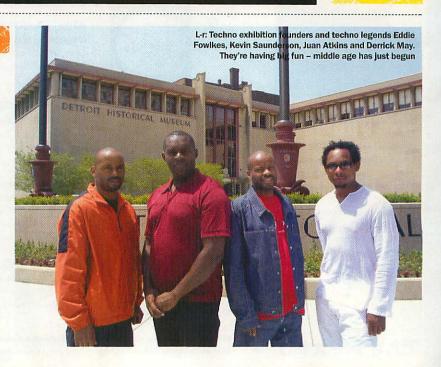
MUSEUM PIECES

Techno gets historical

It used to be well known that techno was Detroit's best export everywhere except in Detroit itself. But the motorcity is finally catching on. The Detroit Historical Museum's latest exhibition, 'Techno: Detroit's Gift To The World' boasts a collection of techno paraphernalia that is every record boy's wet dream, including iconic objects like Juan Atkins' synthesiser and Jeff Mills' turntables. Relive your heroes' heyday with pictures of Richie Hawtin with hair and John

> Acquaviva with the biggest glasses ever. You can even make your own techno track, or visit the replica of the legendary club 5401. complete with soundtrack and lights. Bet a museum was the last place you'd thought you'd go clubbing. . .

See www.detroithistorical.org for more info





DOUBLE CD SET



SE NUÑEZ & WHO DA FUNK

Once again the world's greatest house label Subliminal Records is ready to deliver the very best in today's dance music with their forthcoming compilation, Subliminal Sessions 4 mixed by Jose Nuñez and Who Da Funk. Subliminal Don Jose Nuñez meshes together a stunning blend of electro-vibin house while Who Da Funk, still reeling from their debut single "Shiny Disco Balls", unleash the harder electro-charged attack with their rocking selections.

"Subliminal Sessions 4 mixed by Jose Nuñez and Who Da Funk" has the latest essential releases from around the world and includes many exclusive & unreleased tracks such as, Cassius "The Sound of Violence"/ Oscar G. "Dark Beat"/E Smoove/E-Funk "Shout"/Thick Dick "Insatiable"/ George Morel "We Groove"/Jason Jinx "When You Know Your There".

FEBRUARY 2003	
21ST	MILK, BELFAST * JOSE NUNEZ
22ND	BACK TO BASICS, LEEDS*
28TH	HONEYCLUB, BRIGHTON

JOSE NUNEZ JOSE NUNEZ

MARCH 2003 33
SUGARSHACK, MIDDLESBROUGH *
SANKEYS SOAP, MANCHESTER *
"TYPE" @ THE CROSS, LONDON
SHINDIG, NEWOASTLE
"GROOVAHOLIC" @
**GROOVAHOLIC" @ 7TH 8TH 8TH

WHO DA FUNK (Part 1) WHO DA FUNK (Part 1) RICHARD F JOSE NUNEZ JOSE NUNEZ

CAFÉ EN SIENE, PETERBOROUGH BED, SHEFFIELD *

SUGARSHACK, MIDDLESBROUGH SANKEYS SOAP

JOSE NUNEZ (Part 2) JOSE NUNEZ (Part 2)

* = SUBLIMINAL SESSIONS UK RESIDENCY DATE

M

Subliminal presents The Annual Miami Party

Wednesday March 19th

Main Room: Subliminal Sessions presents DJ's:

Erick Morillo, Harry "Choo Choo" Romero, Jose Nunez, Richard F, Who Da Funk, Melvin Moore, Live P.A. by Terra Deva, Shawnee Taylor & Angelica de No

> Back Room: Tribal Sessions presents DJ's Jon Carter, Yousef, Lottie, Medicine 8 & Greg Vickers



Subliminal records is proud to announce our Subliminal Sessions UK Residencies

Sugarshack - Middlesbrough | Sankeys Soap - Manchester | Milk - Belfast | Back to Basics - Leeds | Bed - Sheffield | Colours - Glasgow For More Info, Visit us online at www.subliminalrecords.com

DUMB A.ND DUMBER

With the Londumb campaign, DJs claim that radio is dumbing down dance. But dance music's always been a bit thick. Check out the List Of Shame...

The Willennium

No-one could afford to buy a ticket, so everyone stayed at home, Cheers!

2 Unlimited

All together now -"Techno, techno, techno, techno!"

Progressive Trance

A track is either 'progressive'. Or 'trance'. It's simple.

WaSa

Nice And Safe Attitude? God help us if there's a war. . .

DJing By Video Link-Up

Like a naff mix CD filtered through rather big speakers.

Calling Sasha 'Son Of God'

He just plays records in the disco on a Saturday night.

Boy George's Hats

Were the acid house wars fought for this?

See londumb.com for more info. See Muzik's guide to Resonance FM on n57 for an alternative to dumb radio



This month, Aphex Twin's '26 Mixes For Cash' is released. But the way of an Aphex remix is a curious one - here are our five favourite stories from his remix vaults



Aphex agreed to do a remix of Indie lugs The Lemonheads and then promptly forgot all about it. when, some time later, a courier from Atlantic Records turned up to collect the mix, the quick-thinking Twin gave them a random DAT of gabba from his studio instead, claiming that he's sped up the Lemonheads' original so it was only half a second long and used it as a snare sound.

That wasn't the only time that Mr James' finished works have born scant resemblance to the original. Approached by Nine Inch Nails' Trent Reznor to remix a couple of tracks, Richard gave him some rather radical re-workings: "I never heard the originals," he explained, "I still haven't. I don't want to, either."

Not all Aphex remixes go through your regular channels. Sometimes, he simply meets those involved on the street or outside an off licence. "I just hand over the DAT and get the dosh," he says.

A brown paper bag stuffed with used twenties doesn't always get you an Aphex remix though. He's turned down offers in the past from Bjork, Madonna and Super Furry Animals, among many others.

When Aphex, classical composer Philip Glass and David Bowie combined on a project to remix Bowie's 'Heroes', it was never going to be straightforward. Starting with the 1996 Philip Glass orchestral version, Richard then insisted on having the original vocal tapes to put on top which, naturally, were locked away in a Swiss bank vault. He then had 30 minutes to do the mix, which may explain why it's rather, erm, 'challenging'.

'26 Remixes For Cash' is out on Warp on March 24th



Break the weed up nice and fine. You can use your fingers or a grinder if you got one. It's good to get one of those pocket grinders that just breaks the shit up for you."



thumbs flat against it and just press it apart so you don't tear the leaf. Cigars like Dutch Masters make it easier, because they're only one leaf."



"Take all of the tobacco buds out of the cigar. Make sure you get it all out - you leave anything inside and it's gonna smoke real harsh."



Cypress Hill's DJ Muggs gives Muzik a step-bystep guide to making a big, phat Philly blunt

> Fill up the blunt with weed, using your thumbs to pack it down tight. Put in one layer and pack it in, then another and so on, getting it almost as thick as the original cigar. Then roll it nice and tight."



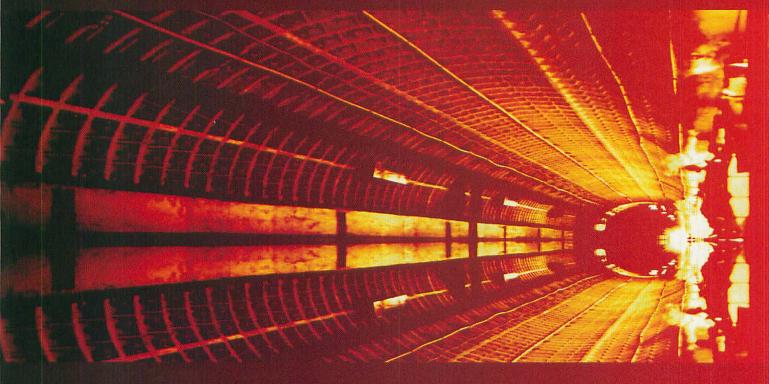
"Now lick the outside good and seal the loose end down. Let it dry, then you can spark it up. Stay warm, brother!"

DJ Muggs' album 'Dust' is out now on Anti/Epitaph

Released 03.03.03

Double CD and Double Vinyl



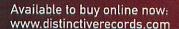


Next Level Breaks (Dread At The Controls)

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28 of the most firing underground breaks masterfully reworked.







the new fragrance





TALENT

Gimp Disco

Meet electro reprobates **Discordinated:** They're a bit like electroclash, only good "I've only ever had one legitimate job, and that was making 100 quid a week in a camera shop. The problem was, I soon realised that the only way I could survive was by nicking 500 quid's worth of camera equipment every day..."

In the music biz it pays to be enterprising, and Discordinated's mildly mental front man Bradley Lee (reformed football hooligan, Hells' Angels associate and bass player with Ibiza legend DJ Alfredo) is not

a man to wait for things to happen. Along with laptop wizard Pete

Der Weisse Engel' Mauder (posh Essex, classically trained former child prodigy) and Harry K (mohawked beatsmith, used to be in Apollo 440), Brad's one third of the most now, happening, scarily camp, madly skilled, synthcoregimp-disco band around.

Discordinated's live spectacle, with stormtrooper synth riffs bouncing off Bradley's angel/devil voice, is irresistible. Witnesses have come away shaken, confused and sometimes not a little moist. Bradley, aided by techniques learned in his former life as "a junior karate champion" (no, we're not sure whether everything he tells us is necessarily true either), is a lithe, high-kicking, rubber jumpsuit-wearing presence, with the most perfectly poised foot-ommonitor technique since David Rowie's heyday. First single 'Flectric's

Boy' is a classic, dirty bass electro stormer, currently cropping up in buzz charts all over the place. It's just the latest phase in Brad's pursuit of the life less ordinary.

"Do you know what makes me angry?" he bristles. "I'll tell you: Nine-to-fives. People have such potential for beauty and for doing amazing things. Why would you want to waste your life like that?"

Bowie's heyday. First single 'Electric 'Electric Boy' is out March 24th on Seeker

The Message



Forget cheeky sovs and council estate chic: toff style and pinky rings are where it's at

Silver band with diamond, £215, Goldsmiths

Gold ring with ruby, £395, Goldsmiths

Monogram ring, £75, Duffer Of St George

Gold square band with engraving, £79.99, H Samuels Plain gold oval, £115, Goldsmiths

Bee ring, £250, **Johnny Rocket**

STOCKISTS Goldsmiths 020-7600-8709 H Samuels 0800-389-5952 Duffer Of St George 020-7379-4660 Johnny Rocket 020-7377-8742

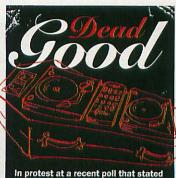


HARD HOUSE NUT-JOB

There was a time when tattooing the Cream logo on your arm didn't seem such an insane idea. Then we all woke up. Well, apart from dear Darren here [pictured below]. Apparently, for the hardcore house fan, there's no such thing as too much. Not content with the Sundissential logo, when his heroine Anne Savage signed his back,

he decided to have it preserved for eternity. "I love Anne - her attitude and music - she's gorgeous," gushes Darren. "I'll never forget the look on her face when I showed her my tattoo." Indeed.





In protest at a recent poll that stated that the nation's funeral 'favourites' included Robbie Williams' abysmal 'Angels', we asked five people with taste what their parting musical shot would be and why. . .

'Please, Please, Please, Let Me Get What | Want | Want' by The **Smiths**



"Because it will produce the maximum amount of tears."

'After Sex' by The Staple Singers featuring Curtis Mayfield

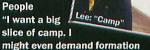


"Because it is the aural equivalent of Heaven."

"I'll probably have my ashes spread somewhere natural and I wouldn't



'In The Navy' by The Village People "I want a big



might even demand formation dancing amongst the mourners."

'Mercy Mercy Me (The Ecology)' by **Marvin Gaye** "It's my favourite record and is deeply



Rm. 2 Terry Francis Funk D Void Jon Marsh Rm. 3 Bill Brewster Nikki Lucas

22 March

Rm. 1
Craig Richards
Michael Mayer Kompakt
Misc. DJ Set
Misc. Live
Rm. 2
Haywire Sessions:
Andrew Weatherall
Baby Ford
Mat Carter
Rm. 3
Ben Cook Triangle Orchestra
Steve Kotey Big Bear

Fabric Saturdays March/April 2003

29 March

Rm. 1
Craig Richards
Iz & Diz
Rm. 2
Slam
Brenda Russell
Rm. 3
Chillifunk 50th
Release Party
East West Connection:
Dr. Bob Jones & Lofty
Andrew Baker

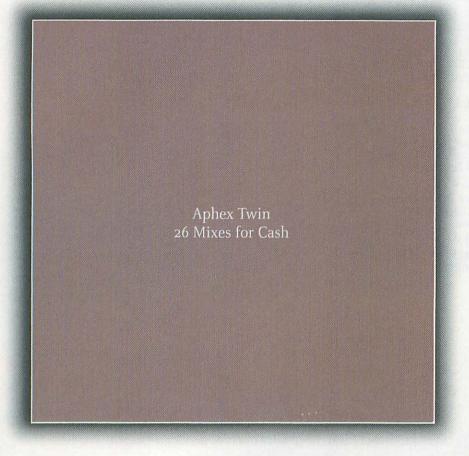
5 April

Rm. 1 Craig Richards Swag 'Dex & Gadgets' Bill Brewster Rm. 2 Pure Science Live Richard Grey Asad Rm. 3 King Britt Gapitol A Fabric CD Series: 09 Slam Out Now

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selected



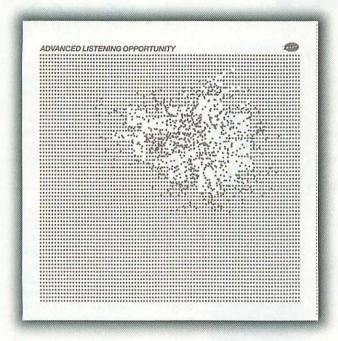


APHEX TWIN - 26 MIXES FOR CASH

26 Mixes For Cash is the perfect embodiment of ten years of brilliant remixes from the last true visionary of dance music. Nine Inch Nails, Wagon Christ, Curve, Saint Etienne and an eclectic cast of artists are all touched by Aphex Twin's ever-evolving and unpredictable genius on this indispensable collection. Also includes previously unreleased tracks Windowlicker (Acid Edit) and Saw2 CD1 TRK2 (Original Mix).

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BURNUS A DISC SWEATY SEVEN INCHES



Artist sleeve notes

Who? Fred Deakin, one half of chill merchants Lemon Jelly

From: Lived in Edinburgh for about ten years, but born and bred in Kentish Town, North London

Age: 38

First record bought: The Mekons'

'Never Been In A Riot'

Record for the afterlife:

'Happy-Go-Lucky Me' by George Formby

Where to play this tape:

"In the bath"

DRILLA/BOX CLEVER

Mama Says (Nice Nice) (2002)

"This is a nice little seven-inch with a human beatbox over the top. They're bubbling under at the moment but I expect great things from them. It's quite mellow, and a nice way to kick things off."

TAJA SEVILLE

Love Is Contagious (Paisley Park) (1987)

"A bit of a Paisley Park classic, this. Really mellow pop with strange production, which is the sign of Prince getting involved. And Taja was much better than Sheena Easton. It's not a club track but, if you had the balls, you might get away with it!"

BRUCE SPRINGSTEEN

Hungry Heart (CBS) (1980)

"There are a lot of people who are coming out as secret Springsteen fans at the moment - I think it's because there's a realness to what he does. 'Hungry Heart' is about the fact that it doesn't matter how much of a rugged man you are, everyone needs some good loving."

THE BAND AKA

Grace (Epic) (1982)

"A lovely dodgy disco nugget from a bunch of early-Eighties one-hit wonders. You just know they made it in their garage, it's got nice clumsy synth on it and a wobbly guitar. Why are they called that - AKA what? From the photo on the back of the sleeve I would say it's not Robbie Robertson [of legendary Sixties long-hairs The Band - Hippy Ed.] doing a disco track, but you never know!"

DEE-LITE

Dee-Lite's Theme (Elektra) (1990)

"This was one of my first DJ caner records and it takes me right back to that time. Dee-Lite are very underrated in a lot of ways. Everyone just thinks of 'Groove Is In The Heart' and that's it, but there's a lot of other good stuff. This is the B-side to 'Power Of Love', very short, but very funky, I used to run a club called Wildlife in Edinburgh, and this was one of the classics from there. It's dated pretty well too."

CARTIST UNKNOWN

Stupid (white label) (2002)

"I picked this up in Rough Trade. It's a dodgy bootleg with Charles Manson ranting on about how many people he could kill over the top of a sample of the groove from 'Stand' by Sly Stone. It's quite dark, but it's very funny. I've no clue who it's by."

D AEROSMITH

Dude Looks Like A Lady (Geffen) (1990)

"A favourite from our Impotent Fury night. We had a dressing-up box, and every time we put this on, these guys would run into the booth, steal the dresses from it and dance about. And it's always good to get some poodle rock on there."

FREIHEIT

Keeping The Dream Alive (CBS) (1988)

"This is a real boundary pusher. Again, it's by a one-hit wonder, but it's a completely blissed-out anthem. It's a massive power ballad with huge orchestration. I keep meaning to drop it in the middle of the night as part of a hugely pounding set, just to see if everyone would go home."

DUDLEY PERKINS

Flowers (Stone's Throw) (2001)

"This is a Mad Lib production that's very funky, very jazzy, and very laid back. It sounds like very early Erykah Badu on acid, and I'd recommend anyone to go out and pick it up now."

DAVERAGE WHITE BAND

When Will You Be Mine? (RCA) (1979)

"Another disco track from the funkiest bunch of Scotsmen ever, and with the best name to boot. Everyone always plays 'Pick Up The Pieces', but this is better in a lot of ways. I played it out last night and everyone jumped up and down. I think the drummer might have been one of Spinal Tap's - the one who choked on somebody else's vomit. I apologise if I've got that wrong."

Win that tape!

To win the only copy of Fred's tape, send a postcard with your name and address to Death By Jelly, Muzik, King's Reach Tower, London SE1 9LS. First card out of our 'special hat' wins the prize.

Winner of DJ Sneak's 'Yesterday, Today & Tomorrow' is Rossi, of Frome in Somerset.

HAIRY DIAMOND

Torture (PPQ) (2003)

"'A bit of a Hoxton-sounding record, this one. It's on a record label called PPQ, who are a proper bunch of northern soul mutants, and it's spliced a Jose Feliciano sample with a vocal sample. It's just really, really funky. It's not been released yet, but it's going to be a huge smash for them. One of my current favourites."

MICHAEL MCDONALD

Sweet Freedom (MCA) (1986)

"Absolutely an anthem. I'm a massive Doobie Brothers fan, and it's nice to hear the sound updated. This is a funky rock smash with that huge Eighties sound. I'm really into that West Coast, ex-stoner stuff, where they have obviously smoked a lot of dope but don't anymore, and it's just so completely smooth. It's all about inner peace and bliss, and also about making really radio-friendly records. It has got that uplifting house feel, but with the house bit taken out and put straight onto a gooey pop track. I love it."

LIVING COLOUR

Love Rears Its Ugly Head (Epic) (1990)

"This is a Soulpower remix of the original, and an end-of-the-night classic. It's at an odd tempo, really slow, but with really massive drums and a really funky beat. I think Soulpower make really bad Danish pop, but when you mix them with Living Colour, who were one of the first black metal bands, the result is fantastic. The lyrics are good too and I like lyrics that actually speak to people when they're brains are expanded at 2am. It's good to communicate with people, and if you've got a powerful lyric like this, they do respond."

ENGELBERT HUMPERDINCK

Lesbian Seagull (Geffen) (1996)

"This is pretty amazing. It's from the Beavis And Butt-Head movie, and it's very, very straight. I don't know how they convinced Mr Humperdinck to do it, but whoever it was, I'd like to shake their hand. It's a really heavily orchestrated ballad, but it's about a lesbian seagull, about how we can be free and find a place in the sun with the seagull and her mates. At the end, you hear Beavis fire a gun and shoot the gull down. You hear it, and you can't actually believe it exists. It's really something!"

Lemon Jelly's album 'Lost Horizons' is out now on XL. Many people enjoyed their recent tour





Talent

Live and Un-cut

Meet drum & basswith-vocals trio Un-cut. They're a bit like Kosheen, only good

"I had a spliff under the same tree told she was going to be Queen!"

Un-cut vocalist (and sometime actress) Jenna G, one third (along with 2D and Darren Lewis, who d&b headz will know as Future Cut), giggles, recalling the crafty jazz cigarette puffed shortly after playing for Goldie at his wedding.

"Goldie really liked our album. Us playing was like a thank you."

Having originally caught where Elizabeth I sat when she was trainspotters' ears with 'Borderline' and 'Obsession', the trio have also released drum & bass anthems on Metalheadz and DJ SS' label Formation over the last three years. Now, leaving their d&b roots behind, they've inked a major album deal with WEA, and are releasing 'Midnight', their first single as Un-cut. Its thrilling hybrid of funk, r&b, Northern Soul,

reggae, ska and d&b make it the track which will really rock the boat. Darren describes their forthcoming album for WEA as "like a film. Think Magnolia meets Lock Stock meets Memento meets Footloose, It's a mish mash of what we've grown up on."

With their new single set to bring them mainstream success, do they worry that the Keep It Real gestapo will accuse them of selling out?

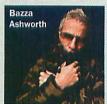
"I think the drum & bass scene is growing up," 2D muses. "There are going to be people who think that, because we're not making rinse-out d&b, we're selling out. But selling out to us is making something for the sake of it. This music's what we feel, it's what comes out and we're doing what we want to do with it."

'Midnight' is out now on WEA

The Message

WORLD DJ FUND

Clubland's answer to Comic Relief returns



Put April 17th in your diary: it marks the return of The World DJ Fund, Like last vear, a percentage of the price of entry at numerous

venues will be donated to charity and, once again, fund-raising creativity is running high.

Excess are bringing back their 'World's Most Expensive DJ Set' event with 35 top DJs including Barry 'Dub Pistols' Ashworth and Bez, who both rocked it last year - each playing their favourite record. Turnmills will be hosting Bras In Their Eves, where DJs and celebs will be dressing up and performing a song as their favourite artist. And Muzik will be doing something quite unfeasibly amazing, though we don't quite know what yet - watch this space!

See worlddjfund.com and muzik.co.uk for more details







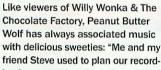
Charlotte Church

Having done the rebel thing with her opera dance palaver. now she's keeping it real, turning up at a recent Jay-Z gig. Next thing you know, she'll be upping the bling and starting a new line in operatic r&b. God help us.



Craig David

Becoming desperate as his appeal becomes ever more selective. Craig has tried to raise his cred levels by approaching Muzik cover CD punkfunkers DFA to cut a mix for his next 'lick'. That was on Monday. Will his career be over by Saturday?



Peanut Butter Wolf

Some candy talking with

buying routes by where there was a good candy store across the street." To commemorate his latest

release, for the 'Badmeaningood' series, and an overdue trip to the dentist, PBW takes us through his favourite American teeth rotters.

Hot Tamales

"These cinnamon jelly beans always make me sick a

few hours later but I live for the moment. Whenever I go to Australia on tour they always ask me for these so I have to stock up. I don't know why nobody has made a cinnamon candy there - they'd make a killing."

Green Apple Jolly Ranchers

SWEET HARMONY

"As a late bloomer, I didn't try weet until the age of 24, but as a kid, there was a rumour this flavour intensified the Jolly Rancher experience for potheads. The slogan for these was 'It's too good for kids' which worked with me as a teenager."

Toffifav

"The only problem with Toffifay is that those four little treats you get in each pack don't actually last that long. It's something you have to seriously weigh up when you're a kid and you've only got your hard-earned pocket money to spend on candy."

Reese's Pieces

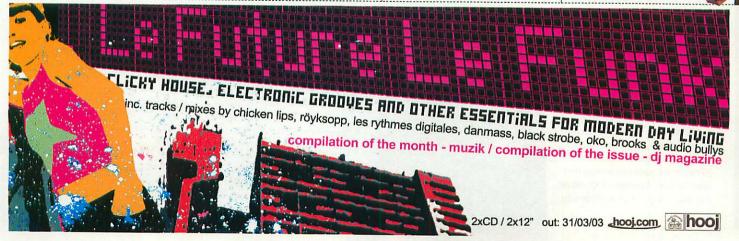
"Reese's came out right before ET was released, but him liking them just reaffirmed what I already knew: that peanut butter was the perfect addition to an M&M.

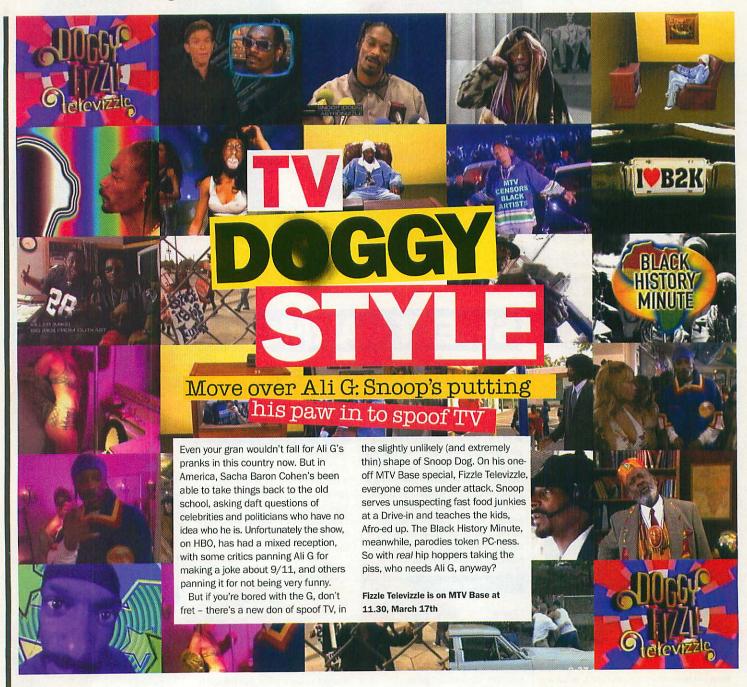
PBW:

Lucky Charms

"These are my favourite - I like eating cereals out of the box when I drive. You have marshmallow first

to eat the though." PBW's 'Badmeaningood 3' is out now on Ultimate Dilemma





NEWS IN BRIEF

Happy Birthday to two this month: Milk 'N' 2 Sugars celebrate their eighth birthday on April 18th with Jon Cutler, Junior Jack and Kid Creme. Original junglist nuttahs Trouble On Vinyl, meanwhile, are ten.

Turnmills, London has had a radical makeover, and now looks more like the Crystal Maze than a club, all industrialised up with a gothic bar. See turnmills.com for details of club nights at this London institution.

Oops! We said last month that Dani Siciliano's version of 'Come As You Are', from our Gilles Peterson covermount was recorded with Mathew Herbert's Big Band. Actually, the track was recorded by Dani alone and will feature on her new solo album out later this year.



REALITY CHECK

Muzik scans the meeja for embarrassing collisions between youth culture and 'The Man'

TV

Bling! Blong? Be-mulleted lurve muppet

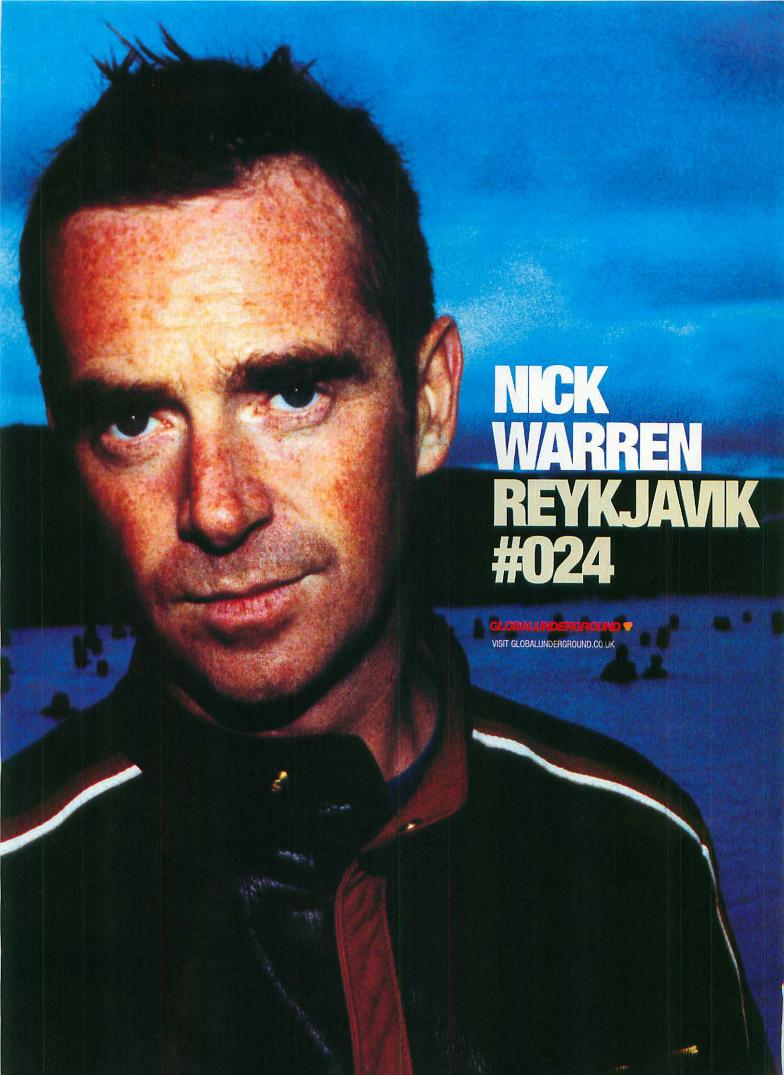
Peter Stringfellow telling GMTV that he prefers Solid Crew (sic) and Oxide & Neutrino to Jay-Z, "because they come to the club." Hey, street!

Club Foot: Happiness – BBC2's comedy-drama is good on mid-life crises, bad on clubbing. "The pub is dead," announced Johnny Vegas (wrong!). They go to a club called, erm, Fresh (very wrong!) And they found club toilets clean enough to shag in, in Hoxton (impossible!)

Off Dedt NO! David Dickinson to Galaxy FM DJ on Bargain Hunt: "I was privileged to meet, just recently, Ian Brown. Legend! Stone Roses – what a character! Ian, keep that great sound up!" Sphincter-hurtingly embarassing when said by anyone else, but... But somehow, the little orange fella gets away with it, doesn't he?

RADIO

Fox pas: Radio 2's Jeremy Vine namechecking 'Jay Zed', And he's the man the BBC are relying on to get The Kids into politics, Ker-iste!



BRAIN DAMAGE

Think you know your own mind? Wrong! Check your head with our simple guide to the receptors and triggers lodged in your grey matter

SKINNING UP

cannabinoid receptors are found in the parts of your brain involved in learning, memory and mood. When you smoke 'nuff weed, you stimulate all the receptors at the same time, releasing **DOPAMINE** which, some say, brings on a state similar to schizophrenia. Hence boring things appear interesting, and too much 'ism will make you think your favourite soap stars are conspiring to murder you (better start carrying a blade, yeah?)

LAYDEEZ

When the **HYPOTHALAMUS**detects a pleasing female form dancing on a podium in hotpants, millions of years of evolution kick in as **GONADTROPIC HORMONES** (yes, really) flood your system. Luckily, this

GONADTROPIC HORMONES (yes, really) flood your system. Luckily, this process works with pictures of naked ladies too, meaning sweaty Lotharios can console themselves when a post-club tryst fails to materialise.

LIST MAKING

Where do you store your knowledge about the catalogue numbers of every record released on the Trax label? In the HIPPOCAMPUS – the giant info-store that's sometimes called the natural world's most miraculous phenomenon. It's a crying shame that some people use it solely to be able to recite Larry Levan's Paradise Garage set list on January 9th, 1980 (he ended with a Mystic Moods Orchestra acetate, since you ask).

REPETITIVE BEATS

The **PARIETAL LOBE** loves the repetitive beats and movements of dancing, and naturally secretes those nice endorphins that are a distant memory for people whose spinal fluid was all drained by October 1996. The conscious mind then relaxes into happy thoughtlessness. Strangely, the music you like (decided via the **THALAMUS**) is down to what you're used to and to other, inexplicable tonal intervals that cross all cultural boundaries. Meaning three things: (1) Music Is One Universal Language, (2) House Music Is A Spiritual Thing and (3) You Don't Need Drugs. Pass the poppers, disco dad!



5 THE FEAR

The AMYGDALA is your tension gland, relating stimulus to previous traumatic experiences and flooding your system with ADRENALINE. Also involved are fear's cousins, anger (bastard, rip-off clubs), perplexity (Should I sell all those prog records? But to whom?) and the permanent paranoia that everyone's laughing at your mixing. Or the size of your cock.

HAND/MIND/ EYE CO-ORDINATION

DJing relies on this unique collection of skills, forward planning and fast reflexes, all stimulus-associated skills found in the **CEREBELLUM**. Theoretically, when you reach a high level of deck skill, you shouldn't even have to think about it. Though try telling that to the miserable sap who's just spoiled his stylish electroclash/ click house set by still playing 'Sunglasses At Night'. Arfl

HUNGER

The MEDIAL FOREBRAIN

BUNDLE gets off on smelling and looking at fatty, salty, sugary food, and releases lovely ENDORPHINS which makes you mellower than a pensioner watching Heartbeat. Possibly why you'd rather eat a load of sweets or kebabs than cooking a difficult, nourishing meal featuring all the major food groups.

A BLANK BIT

You left this in Ibiza last year. Remember?

: IAN HARRISON

A C BOUTSEN ABRAHAM JUKES ABRAR UL-HAO ADAM MATES ADAM PETERS ADRIAN PEAT ADRIAN POWELL ADRIAN REA AL NUMAN ALAN GRANT ALAN HANKSHAW ALAN HAWKSHIRE ALAN HENDERSON ALAN ROWE ALESSANDRO TAMPIERI ALEX ELLINGER ALISON BATLEY ALISON WARREN AMIT PUTNI ANDREW HODGE ANDY BOUCHER ANDY SEWARD ANGELA MURROF ANTONY MCCRACKEN ANTONY RANDELL ANYNA GORDON ARIANE ROTH AUDREY PARKES BALUJI SRIVASTAV BEATRICE MAYERAS BEN CROFT BEN KUMARE BEN THOMAS BEN TRAMER

CHRISTINE VAN DYKE CHRYSTA JONES CINDY MEISEL CLAIRE INGRAM CLAIRE NICOLSON CLARE HOFFMAN COLETTE APPLEBY COLIN BROWN COLIN CASE CONAN MANCHESTER CUTHBERT J MARONIE CYRIL RUBENS DALE MALONEY DAMIEN EGAN DAN LIEBERMANN DANA MILLMAN DANNY DOKU DARA LALOU DARYL JONES DAVE COLQUHOUN DAVE FORDE DAVE HALPORN DAVE HEALEY DAVE MATTOX DAVE RAWLINGS DAVID ELLIOTT DAVID ESSEX DAVID GRANT DAVID HAMRAN DAVID LEONARD COOKE DAVID PENTLAND DAVID WHITAKER DAWN JOSEP'S

GARETH GRAVELL GARETH MILFORD GARY DOUGLAS GEOFF BAILEY GEOFFREY WAKEFIELD GEORGE FORD GEORGE ROBINSON GERARD LYNCH GERRY PRINCE GERRY SHEPHERD GINNY GLEE GLEN CLARKE GORDON MCQUILTEN GRAEME DUNCAN GREG D'AUGELLI GREG LAWSON HANNAH THOMAS HELENA RATHBONE HENRIQUE DA SILVA HOWARD DAVIES HYWEL W BOWEN IAN BRUCE IAN COWLEY IAN GREEN IAN KING TAN MACTUER IMMANUEL ELIAS INFLEXION INGRID WEBSTER IRENE KING JACK BERRY JACK MANDETT

JON BALL JONATHAN ALLEN JONATHAN LINDSTROM JONATHAN SHARP JONATHAN UNGER JORGE BATISTA JORN DAHL JUDY MARTIN JULIAN COPE JULIAN GYNGELL JULIAN PEAKE JULIE PAYNE KADRIA THOMAS KAREN FREEDMAN KARL OLUF WENNERBERG KARL VANDEN BOSSUHT KATE ROSS KATIA LEMPKOWICZ KEITH ALEXIS KENDRICK ISADORE KEVIN MCKENZIE KIRBY FURLONG KWHEE SHAMBAN KYMBERLY PEER LARRY PRICE LAURENT GARNIER LAURIE JONES LAWRENCE OAKLEY LEE FOX LEN FAKT LEON MURAGLIA

MEL TODD MICHAEL ANDERSSON MICHAEL GRANT MICHAEL KUTTNER MICHAEL MCAVOY MICHAEL STEWART MICKEY CURREY MIKE DORE MIKE JONES MIROSLAV SEHNOUTKA MIRWAIS MISS AUDRY MONIKA SILVERSTRAND MR OIZO NAIDA COLE NARDO BATLEY NATHAN DAMBUZA NATHAN MOORE NETT, WILSON NEVILLE YOUNG NICK AMOUR NIGEL HAYES NIKKI SUN NOEL FRANKLIN OISIN MURRAY OWEN REES OYANA WALSH PATRICK KIERNON PATRICK WAITE PAUL MORGAN TAUL PESENDE

RONNIE STEVENSON RONNIE VERREL ROSIE MAYER ROSIE WETTER ROY MILLS RUFUS STONE RUSS STAPLEFORD RUSSELL DEPPELER SARAH FOLEY SCOTT FINDLEY SEONAG NICCOINNICH SEVENE ANDRADE SHANNON HARRIS SHARON BAILEY SIMON BARTON SIMON DE WINTER SIMONE DENNY STACY PLUNK STEVE CURRIE STEVE KOSTELNIK STEVE LINDSAY STEVE OSBORNE STEVE ROBERTS STEVE SARDAR STEVE SIMON STEVEN BIGGS STUART BOYLE STUART HANNA SUE ROTHESTEIN SUFF SAKOOR

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BETHAN SMALLWOOD BIGGAN STROM BILL SKEETS BILL SLIGHT BILLY NICHOLAS BJORN CHARLES DREYER BOB ENGLISH BOBBY MIDGELY BOOM BASS BRADLEY DAYMOND BRIAN ADAMS BRIAN HAWKES BRUCE DUKER BURT EZZARD CAMERON SAUNDERS CANDACE JOHNSON CARL FYSH CARLA OLLA CATHERINE WOOD CHANTELLE PHILLIPS CHARLES DUTOIT CHARLIE GRIFFITHS CHARLOTTE DAFFEY CHRIS BRUCE CHRIS MARRA CHRIS MILLWARD CHRIS SHEPP

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WALLER PAVEL ZEJFART PENELOPE SHAW PER ALDEHEIM PETER HATCH PETER HUGHES PETER POPLE PETER WILLESON PHILIP HARVEY PHILIP ZDAR PUI FAN LEE QUENTIN MCAFEE QUINN WHALLEY RACHEL SOLOMON RAPHAEL DEJESUS RICCARDO DONI RICHARD BAMPING RICHARD LEWIS RICK FLICK RITCHIE CLOSE ROB LORD ROBBIE TAYLOR ROBERT CHATER ROBERT CHIVILLES ROBERT GROSSEAU ROGER FRITZ RON ST LOUIS RONNIE LEHEY RONNIE MCGRATT RONNT

TALVIN SINGH TAMMY MARIE TERRANCE WILSON TERRY ADAMS TERRY WOODHAMS THOMAS WADDINGTON TIM ARCHER TIM CLANSFIELD TIM MACLEOD TIMOTHY LANDALER TINA HARRIS TOM ORTON TOM PARKER TOMAS HULTCRANTZ TONY DIBLASI TONY FISHER UTE LEMPER UWE GRANITZA VAL BAIN VIVIAN JOSEPHS WALLEN MJALAND WANDA KNEADS WENDY ASIEDU WILLIAM HINCHIE WILLIAM LIESENGANG XAVIER DEPRAZ YOSHIKO IWAI















It's been almost three years since we last heard from you.

Roisin: You're going to ask us about breaking up aren't you? **'Fraid so...**

Meach: Roisin and I split up and we both moved down from Sheffield to London, which took about a year. There was a bit of writers' block too. Did splitting up affect the working process?

Roistin: Mark and I used to be on top of each other the whole time – excuse the pun! This time, we worked more senarately. Mark would do the

excuse the pun! This time, we worked more separately. Mark would do the backing tracks then give them to me to work on the melodies and lyrics.

How would you describe the new album, 'Statues'?

Mark: It's more streamlined there are only ten tracks on the album because we definitely wanted to make something concise. Up to now, we wouldn't plan the sound of a record. This was the first time we actually threw tracks away. We wanted to get in touch with simple, direct songwriting, instead of being quirky or willfully jerky. Roisin: We were obsessed with making the best, most straight forward record that we possibly could. Max' I'd say lyrically it's an album about feeling profoundly lonely and reaching out. It's partly about our break-up.

Roisin: But not just how it affected us two, there's stuff about other people too. My mum and dad are deeply romantic figures to me.

It's also got a definite disco feel.

Roisin: I think it's a disco album

from start to finish. The original inspiration was Larry Levan's dub of 'Ain't No Stopping Us Now', which is a huge disco production, boiled down to something more intimate. The first single, 'Familiar Feeling', is definitely influenced by that – melancholic and uplifting at the same time.

Wenek: We were listening to quite a bit of Northern Soul too. It's the purest form of pop music and it informed how we made the album – marrying played instruments with loops and found sounds.

There's also some major orchestral action on 'Over And Over'...

Maxis: To have that playing back at us after two weeks of arranging strings was like going to the best gig we've ever been to. We just sat there, giggling and saying 'Blimey, have we made that?'

What was it like to suddenly become Ibiza darlings with the 'Sing it Back' remix in 1999?

Roisin: I don't think we've ever been darlings of anything. We've been madly misunderstood on every level. But it's been good for us. But the remix did introduce you to a new audience.

Mark: Yeah, but compare 'Sing it Back' to Armand Van Helden remixing 'Professional Widow' – Tori Amos didn't really have a clue about club culture but Rosin and I have always been involved with it. Roisin: 'Sing It Back' was originally a house record. It first came to be when I was dancing at Body & Soul in New York.

Mark: So when Boris remixed it, it felt really natural.

Who've you got lined up for remixes planned for this album?

Mark: Timo Maas has done 'Familiar Feeling' and Herbert's doing 'Forever More'.

Roisin, you first introduced yourself to Mark by asking, "Do you like my tight sweater?" Any new chat-up lines?

Rolein: I'm in serious need of finding some, I can tell you! It'd have to be a baggy sweater now though, cos that's the fashion. . . You instructed listeners of year.

You instructed listeners of your first album to smell it 'before and after use for a fuller sensual experience'. Any advice this time?

Mark: Concentrate!

'Statues' is out now on Echo





>>

Tim (softly-spoken, worked on early UNKLE tracks but doesn't wear, "extremely rare trainers"), and James (affable, forthright, audio engineer with hardcore punk history), met in 1999, while working on David Holmes' 'Bow Down To The Exit Sign' album in New York. They are very different people. But when they started working together, they clicked. Over The Ramones (the first band each of them saw live), the Gang Of Four's beats, each others' music and, crucially, how they wanted to escape their respective ghettos: trip hop and punk. "Both of us," laughs Tim, drily, "were sick of making this unimportant, moody music."

The DFA aren't the first people to fuse rock and dance. Indeed, in their juxtaposition of the physicality of live drums and bass with new technology, there are echoes of the New York punk funk bands, like ESG, who thrived in the early Eighties (see panel). But, this is no retro homage. If the The DFA take anything from that post-punk period, it's attitude, not sounds. "Not being afraid of plundering and experimenting," explains Tim, "that 'Fuck it!' spirit."

Their techniques and processes are very much their own. Moreover, there is no DFA disco punk formula. Each production is a constantly mutating, organic development. The Rapture's awesome forthcoming album has all sorts of stuff thrown into the mix – from Lou Reed and Adam & The Ants to Carl Craig and Sonic Youth. Sometimes all on the same track.

"It was insane, seeing hard rockers drop their first E's and head bang to 'I Feel Love"

"I don't like it when things are forcibly merged," James declares. "Like when P Diddy gets some idiot to play guitar on a song or when a jackass in a rock band starts rapping. I hate rock rap."

"I don't mind being labelled," he continues, "but I'm not into the post-punk attitude any more than I'm into the 1972 Krautrock attitude. People who make good shit have reference points but we're enough of a filter to make good, new stuff."



DFA

MUZIK36

That openness is still frightening for many bands. Stir in the fastidious way The DFA work and how they demand a creative dialogue and it can make finding the right people to work with difficult. "You have to build trust," says Tim. "For The Rapture, it took months of coming to the studio, drinking, listening to records."

At times, down in their chaotic basement studio, it can get stressful. "No matter how much hype there is," says James, "I have to go down there with Tim for 12 hours a day. And we're not people who wind each other up on the good stuff. I'm playing something and he's going, 'it's shit!' Or he's making beats and I'm going, 'not good enough'. There's no more critical judge than us two on each other." But the results; The Rapture's 'House Of Jealous Lovers', Radio 4's 'Gotham', have been stunning.

The press reaction has been equally enthusiastic. Murphy, in particular, due to his hilarious LCD Soundsystem track 'Losing My Edge', made all sorts of cool lists in 2002.

"How do I cope with it?" harumphs James. "I'm 33 years old. I really don't care." It's certainly something that Tim finds hard to take too seriously. "When he's been out DJing, with everybody going, 'You're James DFA, I love you',

it's difficult to calm him down - he's over 200 pounds, you know."

According to a recent NME, he is one of the 50 Coolest People In Rock, though. "God," groans Tim. "He still hasn't calmed down from that. We had to tear down all the pictures of him that he'd stuck up in the office," he laughs.

Right now, it's a weird time for them both. They have cachet but little cash – James is kipping on a blow-up bed in the studio – yet they're very busy. There's the recent album by experimental noisy bastards Black Dice album, an imminent label compilation and The Rapture's album, not to mention a number of lucrative production offers to consider. "It's hilarious," says Tim. "We've been offered Craig David."

James is bullish about getting stuck in: "You know what the Neptunes and Timbaland don't make? Little, indie records. They make music that has an effect on larger musical culture. I hate wilfully underground music. It's cowardice."

These major labels, though, aren't you suspicious of their motives? "If someone pays us to do some huge single they're not doing it because they really understand us. They're doing it because they've read that we're the new cool thing. But if it pays to spend two years on another Rapture record, I'll do it in a heartbeat."

He is choosy, though. Christina Aguilera, for instance, gets the thumbs down for her rubbish voice. And you can't imagine the duo ever relinquishing one iota of their artistic control.

"The offers are tempting," says Tim, "but we've got a chance here to do something legendary, like Factory. We really can't fuck it up."

For more DFA info, check www.dfarecords.com

The history of disco punk, continued...

In this environment, punk-funk - a minimalist, multi-racial amalgam of funky percussion, dub and scratchy punk guitars - blossomed. But, NY's ESG, hiquid Liquid and the pivotal 99 label weren't alone. In Manchester, Factory Records and A Certain Ratio were doing something very similar. Legendary Factory producer Martin Hannet produced both ESG and ACR's first records, cementing their spare sound.

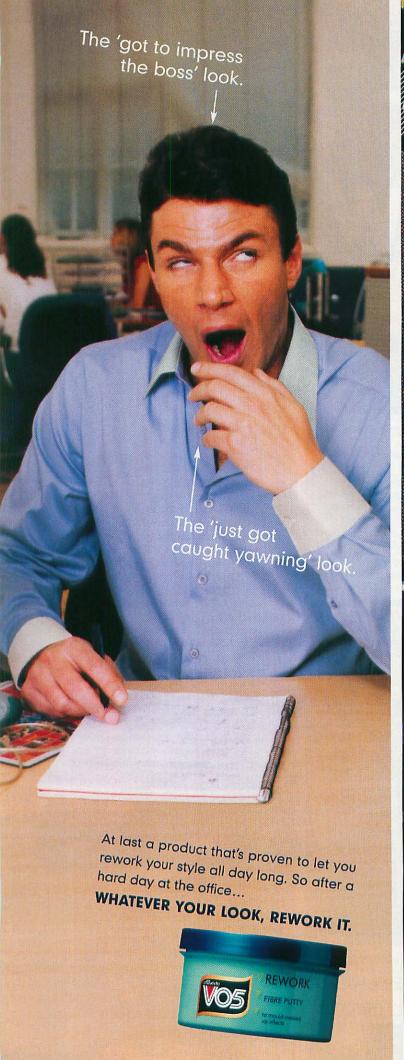
Clearly, the disc punk class of 2003 owe a lot to punkfunk's late Seventies and earlty Bighties pioneers, but this is no retro rehash. The bands and producers are bringing two decades of new influences techno, house, disco, punk, indie tof the Happy Mondays/Stone Roses variety) and electro to the table.

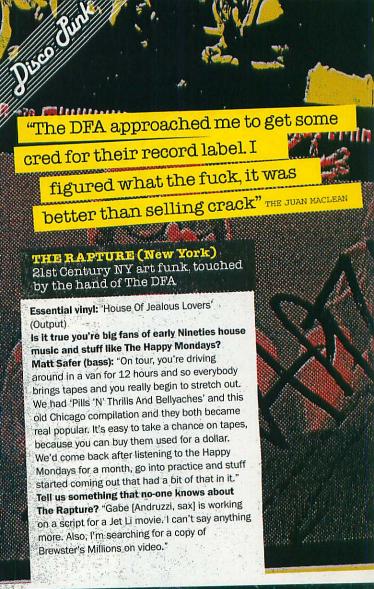
Disco punk today stems from the same things as punk-funk, then: a desire to fuse seemingly disparate genres. A desire to tear down boundaries between so-called 'black' and 'white' music; between 'mainstream' and 'underground'. Because it sounds fresh and immediate. Because it sounds cool.

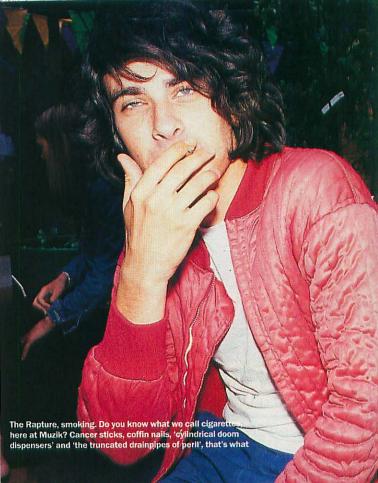
Disco punk is a growing presence, a spectre at dance music's feast. It can be heard at forward-thinking clubs like Glasgow's Optimo, Manchester's Club Suicide, and Trash and Pink Lunch in London. If you're bored with dumbed-down dance music, disco punk will set your heart racing again. The weirdos are back to save us. Again.

SEVEN ESSENFIAL
PUNK-FUNK PRIMERS
-ESG 'A South Bronx
Story'
(Soul Jazz)
-Liquid Liquid 'Liquid
Liquid' (Mo' Wax)
-Gang Of Four
'Entertainment' (EMI)
-V/A 'Anti-Ny' (Gomma)
-V/A 'Nine O'Clock
Drop' (Nuphonic)
-V/A 'Teutonik
Disaster' (Gomma)
-V/A 'In The
Beginning There Was
Rhythm' (Soul Jazz)

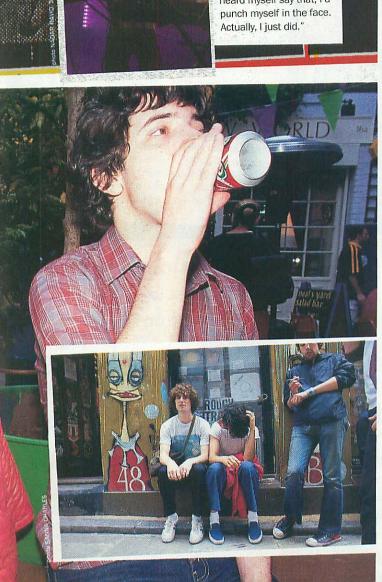


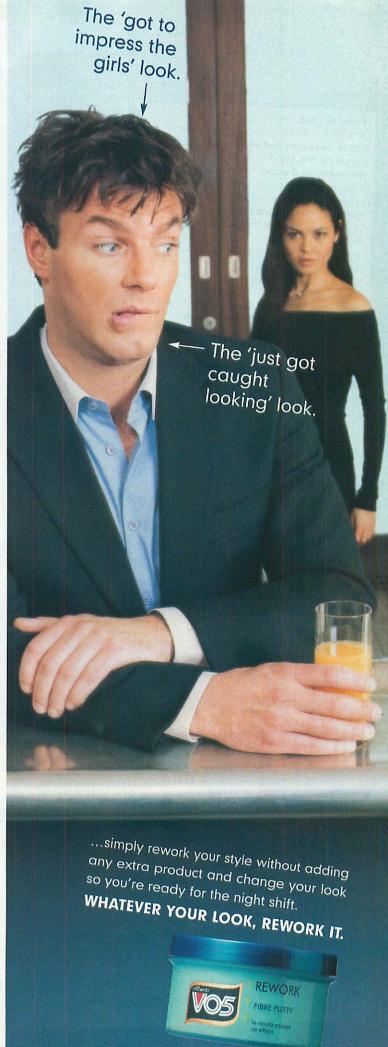


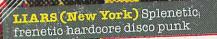












Essential Vinyl: 'They Threw Us All In A Trench And Stuck A Monument On Top' (Blast First) You've said before that all Liars listen to these days is hip hop. Why?

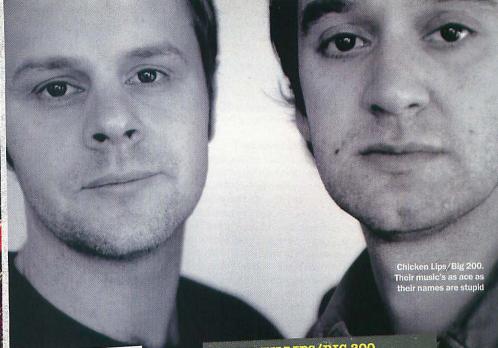
Angus Andrew (Vocals): "Hip hop is pushing the envelope in all directions, whether it's in terms of beats, basslines or dentistry."

You've sampled ESG and you were, maybe, going to play some gigs together. Big fans? "Yeah, more like disciples. They're the original cross-Bronx express, mixing influences with blatant disregard for fashion. We'd love to play with them, if only to clean their instruments and pour them drinks backstage but, alas, nothing yet."

What's more important: knowing how to play your guitar properly or finding a groove?

"Learning how not to play is the challenge. One note is a groove, and that's all you need."

Llars. More evidence that cousins shouldn't marry



CHICKEN LIPS/BIG 200

(Stafford) From Bizarre Inc to dirty disco (Chicken Lips) and raw punk-funk (Big 200), Dean Meredith/ Andrew Meecham have ploughed their own furrow

Essential vinyl: Big 200 'UK Decay' (DC) Is it dangerous to be too retro?

Andrew Meecham: "Part of what we do is retro but more on the recording side of things. The way we work is based around a live mix. We don't program any FX and we use tape machines instead of midi.'

Post-punk: are you inspired by the sounds or the attitude? "Both. When we record the Big 200 stuff we don't care about tape noise or hiss. Its just 'get it done, press record, let's go'.' You're big fans of disco nut-job Arthur Russell. Why? "He made proper, alternative, dirty disco. He broke all the rules. He was - still is - God." With weird dance music on the rise, is it all over for cheesy shit? "I'd hate it if we ended up in the Top 40, actually. I've been there before with Bizarre Inc. Cheesy music can stay where it is and dirty dance music should stay

underground. That way, everybody's happy.

"The masses have been fed homogenised shit for far too long. The powers-that-be are under the impression that we're all

PLAYGROUP (London)

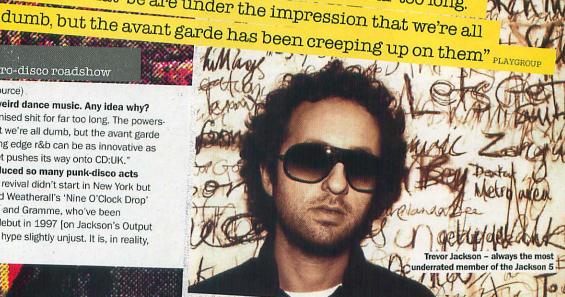
Trevor Jackson's future-retro-disco roadshow

Essential vinyl: 'Make It Happen' (Source)

We're witnessing a rebirth in raw, weird dance music. Any idea why?

"The masses have been fed homogenised shit for far too long. The powersthat be are under the impression that we're all dumb, but the avant garde has been creeping up on them. Cutting edge r&b can be as innovative as some obscure Russian seven-inch, yet pushes its way onto CD:UK."

Why do you think New York has produced so many punk-disco acts recently? "This post-punk, punk-funk revival didn't start in New York but in the UK. Mo' Wax's Liquid Liquid and Weatherall's 'Nine O'Clock Drop' compilations were released years ago and Gramme, who've been criminally overlooked, released their debut in 1997 [on Jackson's Output label]. So, I find this current New York hype slightly unjust. It is, in reality, a far more transatlantic exchange."





ERASE ERRATA (San Francisco) Broken down, funked-up Bay Area punk rock Essential vinyl: 'Other Animals' (Tsk Tsk) Would you describe what you do as punk-funk? Ellie Erickson: "No, never in a million years. We've started calling it 'dance damage', just to satisfy music writers,"

Erase Errata: Sanfrantastic

JEANS TEAM (Berlin) Like Giorgio Moroder meeting The Slits Essential vinyl: 'Gold Und Silber' (Kitty-Yo) Do you feel that you're part of a new dance rock movement?

Franz Schuette: "There are bands we like and feel related to, like Aavikko or Pluxus, but we don't feel part of any movement. I think one should be very careful with new generic terms and 'schools', Music is too complex for that."

HEADMAN (Switzerland) Disco punk duo with sinuous rhythms and crazy guitars

Essential vinyl: 'Up' (Gomma) Describe Headman's sound:

Rob Insinna: "Electronic disco punk house funk. It's not about imitating punk-funk – that's an inspiration, but I try to do new music."

ELECTRIC SIX (Detroit) Chartbusting eclectic loons Essential vinyl: 'Danger! High Voltage' (XL)

You're a rock band who use club sounds. Why? Surge Joebot: "It wasn't anything we sweated over. It's fun to fuck around with stuff. We always felt there was an unspoken element of Satanism in disco music, and our goal was to try and bring that out. It's a reaction against purism."

ZONGAMIN (London) Japaneseborn bass demon Susumu Mukai Essential vinyl: 'Spiral' (XL)

You obviously like fat, slapping bass and scratchy guitars. Are you influenced at all by post-punk? "My 'Serious Trouble' single was influenced by ESG, but I think I'm more influenced by other kinds of music. I do indeed like fat slappers and scratchy guitars though."

SPEKTRUM: Menacing, unstable and rather brilliant UK art disco Essential vinyl: 'Free Fall' (Kudos)

THE FAINT: Eighties-influenced, stomping, gothic synth-rock Essential vinyl: 'Danse Macabre' (City Slang)

NUMBERS: More San Franciscobased 'no wave' movers Essential vinyl: 'Numbers Life' (Artrocker)

EX-MODELS: Frantic, angular, Brooklyn-based quartet Essential vinyl: 'Zoo Psychology' (Frenchkiss)

41 MUZIR

Disco punk sees a lot of seemingly unlikely characters getting their party shit on. But nobody as fucked up as this lot...

The Steve Miller Band

Better known – as their frankly excessively bearded appearance suggests – for peddling a homogeneous brand of AOR soft rock, San Francisco's Steve Miller Band scorched dancefloors in the early Eighties with 'Macho City'. Possibly a tribute to the very, er, manly inhabitants of San Fran, the track is funky throughout as a pair of John Prescott's soiled underpants that have been left in a polythene bag. But it really kicks off when the self-styled 'pompertus of love' shuts the fuck up, leaving his Band to enjoy a rock-hard, funk groove 'workout'. The Paradise Garage, Roxy and beyond were rocked.

Yoko Ono

"A lot of people think is just noise. Because I am screaming, it's like I'm right on their face – they say there must be something wrong with the girl!" So said Yoko of her music when we interviewed her a year ago. But as well as making brilliantly scary artnoise for the last 300 years, Yoko also made one of the defining punk-funk disco records of the early Eighties in 'Walking On Thin Ice'. Luckily she decided to excise the original mid-section of the record, which was the sound of her hoovering a small dog while shouting the Karma Sutra in Latvian. Possibly.

The Human League, Gary Numan and Depeche Mode

An interesting insight into the gulf between American and British popular culture can be gleaned from the respective profiles of the original UK electronic pioneers. Detroit techno legends like Derrick May and Juan Atkins worship the Sheffield and Basildon boys as gods. Afrika Bambaataa specifically cites Numan's early singles as the inspiration for 'Planet Rock' and his other Soul Sonic Force classics. But over here, all three have been deemed beyond the pale for years. Mind you, the no-nonsense attitude of the League's Phil Oakey may explain this disparity in perceived coolness. "I know the techno people always said they were influenced by what we did, but I could never see it myself," he told us once. "It was too funky for me." That and the fact that his band is currently touring with Kim Wilde and The Belle Stars, anyway.

Simple Minds

it's impossible to believe now, but there was a time when Simple Minds were cool. When they made Kraftwerk-influenced electronic funk records that didn't go "Kerrrr-ang! Woooah! Step on up to ver waaderfron! Huuuagh!" In fact, from their Krautrock-

styled debut album 'Reel To Real Cacophony' to the trans-Europe impressionism of 'Empires And Dance', the band fronted by Jim Kerr (one of Patsy Kensit's production line of rock star husbands) brilliantly matched propulsive basslines (courtesy of the sexilynamed Derek Forbes) to arty, abstract guitar and synth squiggles. Joey Negro obviously thought so, turning their 'Theme Of Great Cities' – a bona fide Balearic hit back in the day – into an irresistible dancefloor mash-up, by crossing it with, er, 'Bohemian Rhapsody' on 'Real Life'.

Cat Stevens

When unbearably insipid pop-folk tosser turned Rushdie-scaring Islam enthusiast Cat Stevens teamed up with King Of The Keyboard Noodle Chick Corea in 1977, only one thing could result – jazz with a capital 'W' (spelling 'wazz' – do you see?). Only it didn't! Instead, Stevens' 'Was Dog A Doughnut?', with its woofing percussion and Roland melody, was a proto-electro gem, caned in New York's coolest clubs. See also 'Rockit', where Herbie Hancock said goodbye to four-hour long jazz improvisations, roped in poor man's Jah Wobble, Bill Laswell and made THE breaker's anthem and became one of the first black artists to appear on apartheid-era MTV.

Psychic TV

With Throbbing Gristle's 'mission terminated', as they put it (ie they split up because they all hated each other), front man Genesis P-Orridge continued to follow a highly individual path with his next band, PTV. He started his own pseudo-cult, the Temple Ov Psychick Youth, prompting serious young men from Bristol to Belize to shave their heads, perform 'sex magick' rituals and royally miss thee point. Having failed to change the world through such clever schemes as spelling the, 'thee' and of, 'ov', and releasing 12 albums in a year between 1986 and 1987, P-Orridge claims he 'invented' acid house in 1988, teaming up with former music hack and future The Grid/The Droyds chancer Richard Norris to put out 'Jack The Tab'. This was the first British acid album and in those open-minded times, tracks from it were welcomed with open arms at early underground raves. Four years later, P-Orridge fled the country because Channel 4 implied he was a nonce, and he later successfully sued Rick Rubin because he had the temerity to allow his house to catch fire while P-Orridge was in it. Like we said: he follows an individual path.



The Beatles 'Tomorrow'
Never Knows', the best
song by this little-known
Scouse beat combo, IS dance
music. Loops and samples
(dome on tape), pseudospiritual lyrics, and
wicked beats from Ringo
'Terminator X' Starr.

MUZIK 42

Cabaret Voltaire John Robie's remix of 'Yashar' is THE best collision of industrial music and electro. 'Sympathy For The Devil' and coolest Stone Brian Jones' work with Morocco's drums 'n' drones ninjas the Master Musicians Of Joujouka have been massive influences on dance's more experimental edge for Public Image Ltd When
Johnny Rotten 'came out' as
a fan of Can and dub,
hardcore punx were
appalled. But his next band
Public Image Limited's
collision of punk, dub and
angular experimentation was
for more thrilling than the
Pistols. And then there was
'Open Up' with Leftfield...

Talking Heads Always sounded funky live because bassist Tina Weymouth was the group's best musician. Then head Head David Byrne discovered African rhythms and they made 'Fear Of Music' and 'Remain In Light', which include house re-edit and Balearic staples like 'I Zimbra' and 'Once In A Lifetime'.

new music



OUT NOW

SLAM - FABRICOS

Scotland's favourite sons, Stuart & Orde aka Slam grace this acclaimed compilation series with a long overdue mix. A collection of upfront, up-beat techno tunes including many exclusive and unreleased tracks from amongst others, Ladytron, Bryan Zentz and Underground Resistance.



OUT NOW

RED SNAPPER - RED SNAPPER

Red Snapper's final opus and a perfect reminder of why we're going to miss them so much. Sublime mellow electronica tinged with their trademark jazz licks including seven brand new cuts and two live tracks. Also features the ultra-rare Sabres of Paradise mix of Hot Flush. "Truly refreshing and influential." - Album of the issue 5/5 - 7 Update



RELEASED 24TH MARCH

Anne Savage Music For A Harder Generation Volume 1

The unstoppable rise of Tidy Trax continues with this blistering and brutal set from the first lady of Hard House, Anne Savage. With exclusive tracks from Paul Glazby, Tomorrow People, Umek, BK and Anne Savage herself, this mix perfectly bottles the true savage sound of hard dance today.



RELEASED 24TH MARCH

MISS KITTIN - RADIO CAROLINE VOLUME 1

Miss Kittin is back. Radio Caroline sticks up two fingers to the fashionistas with this jaw-dropping mix of house and futuristic techno that redefines the word eclectic. Featuring tracks from the likes of Autechre, Der Zyklus and Blaze. "Radio Caroline shows that dance music can still sound effortlessly futuristic." Album of the month - Muzik

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Muzik's exclusive DFA mix is our hottest, most daring covermount mix since Miss Kittin's electro mash-up.

The DFA's Tim Goldsworthy gives us the low-down



1) Metro Area Orange Alert (DFA Mix)

15 Car 15

"We thought this would be a good way to start off the mix. Metro Area is one tough cookie to remix, but I think we came through with this interpretation: live disco drums; live, dirty bass and a big 10CC moment. Lovely."

2) Out Hud My Two Nads

"A nice little taster of the fabulous Out Hud, a must-see live band from NYC who seem to have been overlooked. Tyler Pope the bass-player also plays in the LCD live experience. You must hunt down their record on Kranky, it will be a sweet reward."

3) DK7 The Difference

"Don't know much about this apart from that it's killer: a nice, truly acidy number from the Output stable. It's kinda scary, in a weirdly oily way."

4) LCD Soundsystem Beat Connection

"A fine, fine disco percussion workout from Mr DFA himself, James Murphy. We had to put this one on or he would have either cried or beaten me. I'm not sure which is worse."

5) Radio 4 Dance To The Underground (DFA Mix)

"Another remix for another bunch of locals. 202 and Casio chat away nicely, while those goddamn disco drums crash away to their hearts' delight. It goes into an enchanting strings and sax work-out for another four minutes but we have to move along promptly to..."

6) Black Dice Endless Happiness (Remix by EYE)

"One of the family bands get remixed by EYE of the Boredoms. If you don't know who the Boredoms are, well, you really should. This is a totally mesmerizing, kick drum rework that stays very true to spirit of Black Dice, Play loud!"

7) The Rapture House Of Jealous Lovers (Morgan Geist Mix)

"I don't think anybody comes within miles of the MG mix. It's just so fucking perfect and soulful that it makes me dizzy. Listen to what he does with the reverb and the claps. Listen. It's so fucking good. Damn."

8) Le Tigre Deception (DFA Remix)

"Ooooh, the memories of the night we mixed this brings tears to my eyes. The glimmer of the mirrorball in James' hair; dancing and laughing, dancing and laughing..."

9) Playgroup Make It Happen

"One of the darker and dirtier moments from Monsieur Jackson's Playgroup experience. You should own this by now, it's been around for a while. Much like Trevor, actually..."

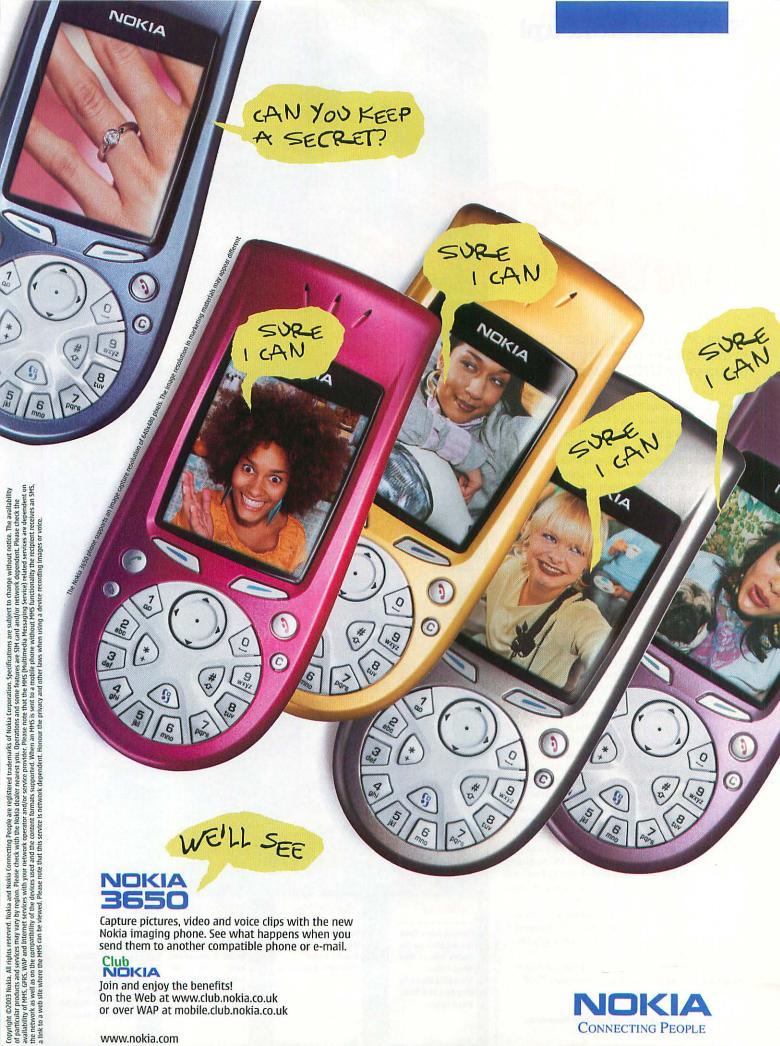
10) Fischerspooner Emerge (DFA Mix)

"Popcorn jiggyness for yet another of the locals. I made up a dance for this that scares cats and small children. It's killer. [This remix appeared as a US-only 12-inch remix late last year, and this is the first time it's turned up on any CD ever - Smug Muzik Ed]

11) The Juan Maclean

By The Time I Get To Venus
"Angry robot funk from funky
angry robot The Juan. This
is just the tip of the
proverbial iceberg from the
machine man. The long player
is coming soon. Sweet."

LCD Soundsystem and The Rapture will be performing live at Arthur Baker's Return To New York party at The Soho Lounge, Miami Beach on March 20th. Also spinning will be Peaches, Afrika Bambaataa, 2 Many DJs, Erol Alkan, Princess Superstar, Magic Mike and Mr iggy Pop



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Roll up! Roll up!

GOING DEEPER UNDERGROU

Move over So Solid - east London crew Roll Deep are coming to claim your UKG crown...

"Who's Asher D?" says Roll Deep's Dizzee Rascal, scornfully, of the So Solid Crew MC who recently cussed him up after being let out of chokey. "I don't know him, but he's calling my name, so 'Thank you!' and 'Hi!"

Roll Deep are a ten strong, all male UKG crew from Bow, east London. In spite of all being under 24 (Dizzee's just 17) and all looking like they're bunking off from geography, their threats to topple So Solid aren't idle. In their scant eight months as a group, they've appeared on the More Fire Crew album, remixed for Ashanti, and even supported Jay-Z on his recent UK tour dates. They're now on the most wanted lists of major label A&R departments, with Dizzee and Wiley already snapped up by XL, currently label home to the likes of original bad bwoys like, er, The Streets and Badly Drawn Boy.

The crew aren't all new to the game, however. Leader MC Wiley and Flow Dan were in Pay As U Go Cartel (whose track 'Champagne Dance' debuted at Number 12 last year). The others have also been solo MCs and DJs, on and off. Today, though, Roll Deep are practising their J-Lo diva moves. As they descend from the skunk smoke-filled studio to the street below, they're moody about walking on the grass for fear of dogshit soiling their pristine trainers. It's only when Wiley agrees to do it that everyone shuffles forward for the photo.

It's all part of their 'no compromise' ethos. Roll Deep won't use a distribution company because they'll lose money. They won't water down their lyrics. Though the bulk of the crew may appear non-committal, Wiley and Dizzee aren't afraid to make bold statements. Tracks like 'Eskimo' and 'Ice Rink' reflect this; a blend of conscienceheavy hip hop lyrics and minimal, off-key beats, laid down at a garage tempo. Although to be fair, there's also 'Ho', which is five sweary minutes of girl-versus-boy cussing. Their profile is largely thanks to Wiley, an MC so prolific he's currently being held solely responsible by trad UKG fans for the scene's current lack of vocals and 4/4 beats.

"I just flooded the market so you'd all know me," says Wiley, who, at one point, was releasing tracks on a weekly basis. "I made the tunes to an MC flow and it worked," he says of his unique style. "That's why UK MCs are getting better."

Too right - and as long as Roll Deep can overcome the dreaded dogshit, musical and otherwise, 2003 and UKG are theirs for the taking.

'Roll Deep Regular' is out now on Roll Deep Recordings

BREEZE FLOW DAN Loves Jay-Z. Thinks Ex-Pay As U Go Gained production Spends more time Cartel, Likes Steven asleep than on the Nas is too serious. cred with 'Nicole's Segal. A proper lady Groove'. Wrote decks. Wears Nike. Mostly wears

Would love Memphis Bleek to play him in a Roll Deep movie.

Akademics clothing.

killer - "He would take anyone's girl" Jamakabi says.

anthemic Pay As U Go track 'Know We' Is flogging his Renault to upgrade to an Alfa Romeo.



Joker. High-gradeloving toker. Doesn't rate Halle Berry. Likes to wear his hood up.

So called due to former chronic habit. Now swims twice a week. Brother of vocalist Dom P. Weed's track 'Creeper' is Likens himself to Bugs Bunny. Articulate. Also the tallest (6'5").

relation to More
Fire Crew's Ozzie B.
Likes Spiderman
and would consider
a part in a 'Roll
Deep Meets Snoop
Dogg' porno.

Doesn't smoke weed. Loves designer labels and being on stage. Wants to be a big face and have lots of money.





Hi-de-hi, campers! Autechre would like to welcome to you to a weekend of electronica japes in picturesque Camber Sands. weekend of electronica Japes in picturesque Camber Sands.

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All Tomorrow's Parties

>> Autechre's exclusive guide to the line-up



PUBLIC ENEMY Hip hop's Black Panthers

SB: "I never used to question Public Enemy, It was only when I started reading the media that I began asking questions like 'I'm a white kid off an estate, what does this mean to me?"

APHEX TWIN **Electronic futurist**

SB: "It's a DJ mash-up - there'll be a few live bits, but he ain't going to be telling anyone. We all met really early on before Warp and he's a good lad. He's done some killer tunes and he's maintained his integrity."

JIM O'ROURKE Jack of all trades, from alt.country to laptop techno

SB: "We thought a laptop set would be good, because we're getting this really indie guy (O'Rourke is a member of NYC art-rock legends Sonic Youth) to give his other flavour. I prefer his laptop stuff, although actually, I want him to do both at once: a folk-laptop album."

MEGO Vienne

Viennese digitalia label SB: "They're good people with

good motives and I'm a major fan of Hecker, who's signed to them. I was always big into Zoviet France: stuff that was quite powerful. It's like a machine inside your head."

Totally wit **Totally wired Indie gods**

SB: "If you're into Joy Division, which I was, Mark E Smith was almost like a link between that and hip hop - he's not hip hop at all, but there's just something about what he does. It's pure attitude. To me, Mark E Smith's a lot like Aphex; that kind of renegade, fuck-everyone thing."

THE MAGIC BAND Captain Beefheart's backing band

SB: "I'm a big fan of the drummer, John French, that's how I got into Beefheart. It might sound bluesy, but once you listen to it, whatever genre they're messing with, it's unbelievable."

LFO, BABY FORD & A **GUY CALLED GERALD**

Renegade rave Innovators

SB: "We have such ongoing respect for Mark Bell, Peter Ford's still making major tunes and Gerald's just a fucking genius: there's no way I can overstate how much of an impact he's had on what we do. 808 State's 'Newbuild' was a life-changing experience. Put Gerald down with gear and you don't know what he's going to do, but you know it'll sound Gerald-ish. His jungle is unlike any other jungle."

KOOL KEITH, CANNIBAL OX & EL-P

Fucked up, cutting-edge hip hop from NYC

SB: "We're just thinking about the beats. Kool Keith has always been wicked. And I don't care where ELP's from or how much money he's got. His tunes are fresh, so who gives a fuck? But I've got plenty of mates who're into hip hop who'd go, 'Nah, not feeling EL-P, he's a bit white'."

CARL CRAIG

Detroit's techno brainbox

SB: "He did a party with us in Miami a good few years ago. He was on a filter tip, but it was really good, really quick, choppy house. The shit I'm into is all the Planet E stuff, really. That made an impression on me, big time."

MIRA CALIX Electronica producer (and Sean's wife)

SB: "She keeps us outside of what she does on Warp so I can be a bit of a fan. What she does is unique - I find it quite hard to explain. It's pretty childish but deliberately so, and perversely poetic. It goes over a lot of people's heads, but I love it."

SKAM ROOM **Eccentric Manchester** electronica label

SB: "Skam's for people who don't want any attention. They just want to have the ability to anonymously bang a tune out. It's making music without any responsibility, I guess."

Further info

Keep an eye out for the Autechre TV channel in your chalet. "It's going to be so random that it could end up in any order. It's going to be a scattering, all kinds of shit: our mate Leo arguing with Tony Wilson on Granada Reports, Cutmaster Swift on Wogan just before the 1989 DMC finals, it should be quite funny. We've got loads of films our mates have done - camcorder freaks who love pissing about."

All Tomorrow's Parties, April 4th-6th, Camber Sands Hollday Centre. For further information and a complete list of artists, see www.atpfestival.com. Tickets are £110 per head. You can spot Autechre helping out during the Gescom collective's DJ set. Autechre's new artist album, 'Draft 7.30' Is out on Warp on April 7th





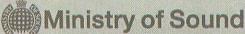
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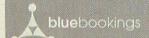


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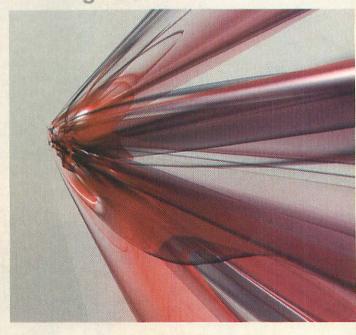


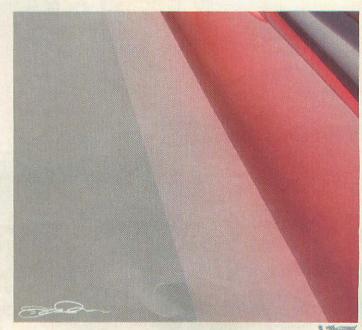


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Saviour or sell out? Rap megastar **Nelly** shows us how to walk the hip hop-pop tightrope

t's another sweltering day in America, and we're at the legendary Playboy Mansion, high in the Hollywood hills. The job in hand is the video shoot for Nelly's massive new single 'Work It', and the 22 year-old is currently being swarmed over by a number of almost illegally nubile, near-naked ladies. The pink flamingos mingle with the odd Bunny over by the pool. Nelly's new best mate (and guest vocalist on the track) Justin Timberlake is next to him, trying gamely to look nonchalant. Meanwhile, Playboy visionary and lothario supreme Hugh Hefner looks on approvingly and calls out for more champagne at regular intervals. It's tough, being hip hop.

Such excesses are all in a day's work for Nelly. The St Louis rapper first broke out of obscurity three years ago with a riotously cocksure debut album, 'Country Grammar', and, since then, he's achieved celebrity status as the platinum-crowned prince of hip hop, rivalled only by Eminem, and – Jay-Z might argue – Jay-Z.

Worldwide hits 'Ride Wit' Me', 'El', the Kelly Rowland-featured 'Dilemma' and last year's ubiquitous, Neptunesproduced 'Hot In Herre' have propelled young Cornell Haynes Jr to the top of the hip hop pile, but it's been a long ride. Following a childhood spent hopping round the world's air force bases with his serviceman father, he spent his adolescence getting a street education on St Louis' shadier side, before being moved to the 'burbs. After his first work with the six-man hip hop crew St Lunatics (Nelly's trademark Band Aid is worn in tribute to jailed Lunatics comrade City Spud) he took off, finding fame beyond his wildest dreams as a solo artist.

But, whether you see him as the punch-rolling hero of a hip hop generation that just wants to party or (like rap general KRS-One, who holds beef with Nelly for not being 'real hip hop') as a hoop-jumping jester who's taken the genre to a new sell-out low, it's

impossible to ignore Nelly's popularity. Eight million people worldwide bought 'Country Grammar', while five million and rising have snapped up 2002's follow-up 'Nellyville'. With his own Vokal clothing brand, his Derrty Entertainments record label, a budding movie career and more female attention than he can handle, it's apparent no amount of beef is going to bring him down. He's just digging the ride. . .

How does it feel being knee deep in pussy for this video shoot?

"It's terrible, man! No, it's cool, it's chill. After a while you don't really trip off on it. You're there to get a job done so it becomes just like a day's work."

So what's the video concept?

"Me and Justin [Timberlake] play these two gardeners doing lawn work. It just so happens that we pop up in the

"I got a boat, two big buses, a few cars - a Benz and a Bentley. My money just sits there in stacks"

Playboy Mansion and we're like, 'Woah! Jackpot!' So we're running around, having fun and we bump into Hef. Then the police come to the party."

Are you mates with Justin?

"We best friends for a minute, now. He hold it down."

How was Hef?

"He's a real cool dude. What a joy, being Hugh Hefner. I think every single man would like to be Hef."

But what about Kelly Rowland?

"Nothing. Kelly's like a little sister to me, man. She's very talented and I think it was good for people to recognise her as a solo artist."

You've always had girls begging for you, though, right?

"Yeah, I never really had any problems with girls! Even when I was 15, I would go to clubs and meet some nice looking girls, but now, it's just on a whole other level."

OTHER RAPPERS WITH GIRRLY NAMES



PUFF DADDY

Oh dear. Why didn't somebody at his record company tell him what 'Puffy' means in Britain? Presumably because they would have been fired, and then murdered.

TASH

He may be one-third of West Coast drunkrap pioneers Tha Alkaholiks (or Tha Liks as they are now known) but his name is still short for Natasha. Allegedly.

CAMPLO

Stylish NYC pimp-rappers who may be unaware of the other meaning of Camp. Or maybe they straight down with John Inman, Dale Winton and all them niggaz. We dunno.

CAPPADONNA

He may be one of the hardest Wu proteges around, but when you release tracks with names like 'Oh Donna' people start to talk.

MOE LUV

One of the Ultramagnetic MCs, now reduced to playing a battered wife with a miserable face and minging sisters in Eastenders.

So you're a single man, then?

"I am, yes. I don't get a lot of time for dating. But I'm always looking."

What are your tracks about?

"I have other songs on my album that are more 'down' and controversial, so to speak, but a lot are about having fun. The majority of people I know of just want their music to be entertaining. There's so much seriousness in the world – I think a lot of the time your music should be something that frees your mind from troubles and puts you in a whole other place for five minutes."

Where do you get your skills?

"I don't know, I really don't. But I do know that you have got to be willing to say, 'OK, I'm going to sacrifice everything to live this dream'."

Is it true you went to eight different schools?

"Yeah. I was always the new kid. I got kicked out of four for being the clown."

So it was tough growing up?

"Yeah. My parents got divorced when I was real young and I moved around a lot, so I never was with my mother my whole life. I stayed with friends and family. But it taught me a lesson: it taught me to adapt and I try to bring out the best in the situation. I don't care about what people say. If the music's hot, it's hot. You can't deny it."

But you've been attacked for it.

"Everybody's been attacked, you know what I'm saying? I just look at Tupac and Biggie, the best that ever did hip hop, and not everybody likes Tupac and not everybody likes Biggie. So if those two can be criticised and ridiculed and still be the best, I know I can take my criticism and ridicule and keep on doing what I'm doing."

What have you given up?

"My life, my privacy – you give up everything. Right here, right now, I want to watch football. There's 50 million people watching the Superbowl and I'm one of the biggest football fans in the world, and I'm not watching it. People expect so much from you, you're not allowed to be a human."

What's the biggest way that fame has changed you?

"In every way. I wouldn't have been talking to you five years ago. So, everything imaginable, besides the way I treat people. I've always treated people with respect."

Do you shit yourself that one day it might all be gone?

"You can't. A lot of people get sidetracked and thn they can let criticism distract them from what got them there, until they're totally off-track. I just want to keep on doing my stuff different."

When did you last break the law?

"Probably yesterday. Everybody breaks the law once a day."

Tell us a secret.

"I can do a back flip."

What's the worst rumour you've heard about you?

"That I had AIDS, was sick and I was in the hospital. I was just like, 'Woah. No.'"

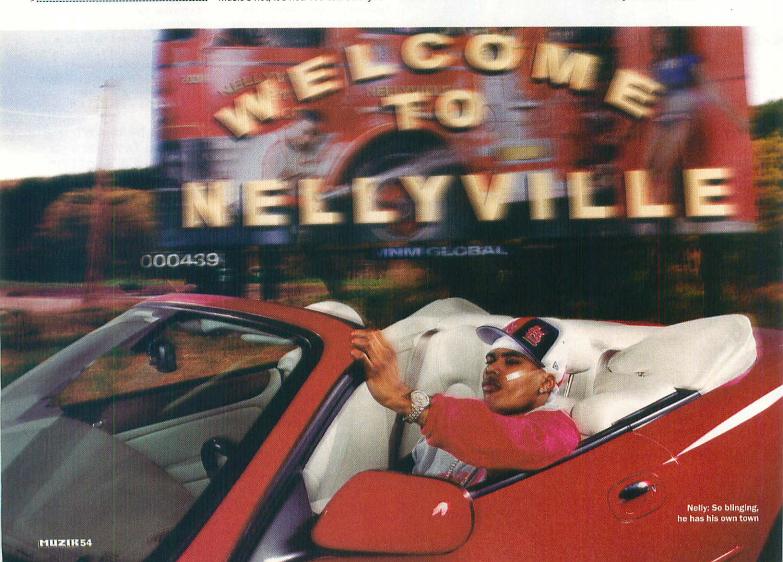
Do you wear the Band Aid every day?

"Not any more. The first time I put it on was because I had a bruise under my other eye from playing basketball but now I wear it when I think City Spud will see it. It's personal for me and him. I came into the game without a Band Aid, and I didn't like the way people took it and blew it up."

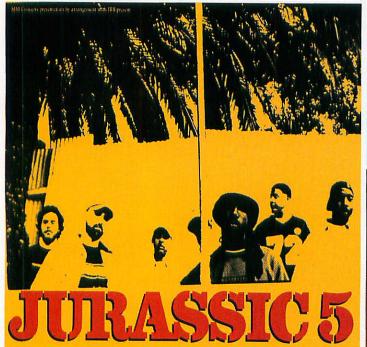
When did you last buy something you couldn't afford?

"Ha! Ha! Never! I got a little boat. I'm not too keen on flying, so I got two big buses. And a few cars. A Benz, a Bentley. People send you a lot of stuff. Tennis shoes? Oh man, I got closets full. But my money just sits there in stacks. I don't have time to spend it. Sometimes I write a cheque just to write it."

Nelly's single 'Work It' from album 'Nellyville' is out now. The UK tour kicks off on March 21st. Go to www.nelly.net for more info







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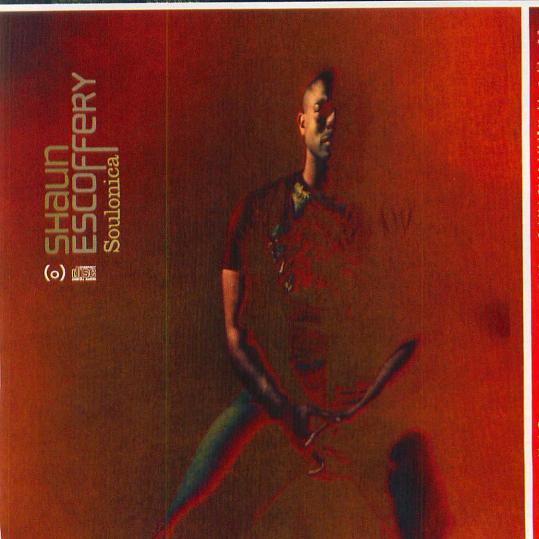
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Resonance FM

The station began life in 1998 as an offshoot of the London Musicians' Collective, equipped with a 28-day RSL (restricted service licence) as part of John Peel's Meltdown festival at the Royal Festival Hall ("the signal just about reached the other side of the Thames," recalls station manager Knut Aufermann). They're currently operating under a one year 'access licence' which has just been extended until December. After that, it's down to two things: whether the Radio Authority will grant Resonance a longterm licence, and - if they do - how Resonance will find the money to keep broadcasting.

No-one knows the answer to these questions just yet, but it only serves to sharpen their sense of purpose. "We want to re-define radio, to show that there is an alternative to the BBC and commercial radio, that this medium hasn't been explored to its full potential," says Knut soberly. Which means no industry pluggers, no playlists and no adverts. All the presenters and technicians are volunteers; committed enthusiasts with wit, imagination and a vast pool of musical knowledge they're eager to share. Some of them even have proper, useful day jobs like nurses and librarians. No careerist wannabes or motormouths here - it's Utopia.

On this particular Saturday night, Lee Berwick of Brixton's Digidub label turns up with Wajid, of ex-Novamute noisy bastards 2nd Gen, in tow. Lee's a regular on the Clingradio show, curated by Sarah Washington, and tonight he's brought in a recording of him and Wajid comprehensively trashing a piano in the car park of an old chocolate coin factory near his house. "It's about an hour long," he tells Knut, "is that okay?" A couple of weeks back Lee's contribution consisted of a tape of flies lured to doom by a cafe's Insect-o-Cutor. Listeners were invited to phone in and guess the creatures' nationality. "They were Greek," Lee explains. "But no one got it. It's lucky they weren't American, cos it was the day of the space shuttle disaster."

We squeeze up the narrow stairs to the upstairs studio; a cramped, yellow attic space with some plastic desk chairs and lots of trailing wires. Richard Thomas, who's been known to improvise his portion of the show live over a mobile phone, is next on the Clingradio roster. He's brought in special guest alcoholic Jon Tye of Lo Recordings. Shamelessly flouting the 'no booze in the studio' rule, Jon recounts his latest escapades in Moscow and Saint Petersburg and plays tracks from his forthcoming compilation of new Russian electronica. Alexandroid, in particular are apparently worth watching out for.

The following afternoon, David Toop, veteran purveyor of 'difficult' music, pops in to guest on Baggage Reclaim, hosted by the Alan Bennett-esque Richard Sanderson and his erudite sidekick Rob Flint. Toop is reminiscing about the time he saw arch-experimentalists AMM supporting Seventies supergroup Cream at the Camden Roundhouse. First on the bill, AMM made their customary improvised racket to a largely oblivious audience, who assumed they were roadies tuning up. "I don't know of anyone else who noticed they were on, but it had such a profound effect on me that it was a big factor in everything I've done since," says Toop.

And that's also what makes
Resonance so vital: when was the last
time you came across something on
Radio 1 or XFM that genuinely
inspired, surprised or shocked you?

"You can come across things by accident that change the course of your whole life," Toop later elaborates.

Back downstairs in the control room, Ben Drew and Tom Chant (who doubles as a member of Ninja's awardwinning Cinematic Orchestra) are preparing for their show, Instant Music Radio Meeting. The electronica they play is so minimal, even they have trouble telling whether it's started yet. Soon a respectful but convivial hush descends on the packed studio: tonight's guests are going to improvise live on air. Taking a cue from John Cage's 'prepared piano', they're busy arranging a selection of household objects with which to coax new sonic possibilities from their reluctant instruments. Rhodri Davies (who, bizarrely enough, accompanies Charlotte Church on tour when he's not being experimental) sets up some rich drones by applying bottle tops to the strings of his harp while his sister Angharad makes dissonant scraping noises on her violin. Alessandra Rombola on flute approximates the sound of the dodgy plumbing from the toilets down the corridor.

The performance comes across like an intimate conversation, albeit an intimate conversation between members of an alien species. All three, unusually for the improv scene, are classically trained. Less surprisingly, they found the mainstream too restrictive. "To be a good orchestra player you just have to be able to follow a score and not think with your brain at all," says
Alessandra. That's Resonance FM pretty much summed up. A cure for conformity, still available without prescription. Try it before they ban it.

Resonance broadcasts live between noon and 1am every day on 104.4FM (only in London) or at www.resonancefm.com







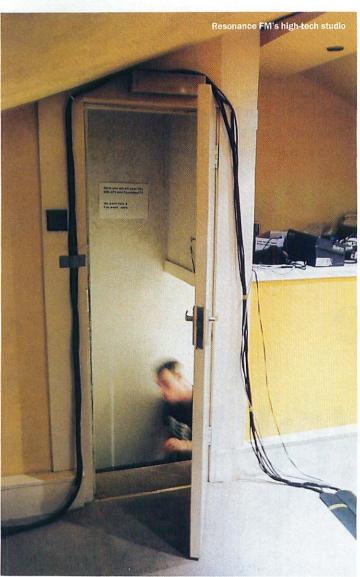












DON'T TOUCH THAT DIAL!

THE MOST MEMORABLE RESONANCE MOMENTS

SHOW: YOU ARE HEAR

"Noxagt played so loud you could hear them from the street. Halfway through, their drum set collapsed but in true hardcore style they carried on." (Magz Hall and Jim Backhaus)

SHOW: SIMON MUNNERY'S EXPERIMENTAL HALF HOUR

"The time when I accidentally banged my head on the ceiling while recreating the Myth Of Sisyphus using a swivel chair." (Simon Munnery)

SHOW: QUANTICK SPEAKS

"Accidentally playing a recording of a BBC interviewer saying to Neil Kinnock 'So long as you don't say 'Fuck', we're all right'." (David Quantick)

SHOW: TURNTABLE RADIO

melodies not a speciality

"Our special with Bay Area-based label Hip Hop Slam, which featured no fewer than 18 world exclusive tracks. It was humbling to deal with legendary people and even more dope to find out they were all really down-to-earth." (Mr Trick) Did you know that UK garage is bigger in Warsaw than Britain? That the Chinese love boshing trance? No? then follow our guide to the most bizarre genre hotspots around the world









YEH BHANGRA HIP HOP HAI? *







Where? Poland (especially Warsaw) has a huge UKG scene, and Skeletal record distribution, run by a local promoter, ensures the Poles don't miss a two-step beat. Over in Africa, Ghana has a growing r&b and UK garage scene and Amsterdam loves it too (lesbian sex shows are de riguer at Dutch UKG clubs, too, which is nice). UKG's been quite the thing for a while now with the American, metropolitan cool set, but now drippy Seb Fontaine lookalike fuckpig Daniel Bedingfield is taking it to the FM airwaves. Booooool

Key clubs: Amsterdam: Panama or 020. Warsaw: Hybrydy and Underground Music Cafe. "We didn't expect this reception at all," Ed Case comments of Warsaw's UKG scene. "Ten years ago, they were swapping bread tokens."



Where? "Japan's mad - they're so enthusiastic," says Luke Slater. "They've got every record you've made, including ones you'd forgotten you'd done." Japan's been hooked into techno right from the start and it's not unknown for big DJs like Jeff Mills to be surrounded on the decks by crowds simply staring at the DJ's hands all night - inscrutable, or what? The Serbian and Canadian techno scene continues to thrive, with Richie Hawtin one of Canada's most famous exports. Just a short Eurostar trip away, Belgian technoheads are numerous - unsurprisingly, as Belgium has embraced experimental electronic music since the days of

Key clubs: Tokyo: The Liquid Rooms.

Brussels: Fuse. Antwerp: Cafe De Anvers.

EBM and new beat.



Where? The main hotspots are all in the southern hemisphere - South Africa, Australia, New Zealand thanks to the 50,000 antipodeans and S. Africans who live in the UK, then take the hoover gospel home. Ever wondered who goes to those 5,000 capacity hard house gigs in London? Now you know - those ravers from the south love boshing choons almost as much as they love working in pubs and carrying large backpacks. Ed Real of Nukleuz reckons that "Cape Town is like the Wild West of clubbing. South Africans are the craziest people on the face of the planet." Key clubs: South Africa: massive mountain raves like Vortex and Synergy, while in Cape Town, there's

The Gallery. Australia: Frantic in Sydney

or Melbourne and Fever in Auckland.

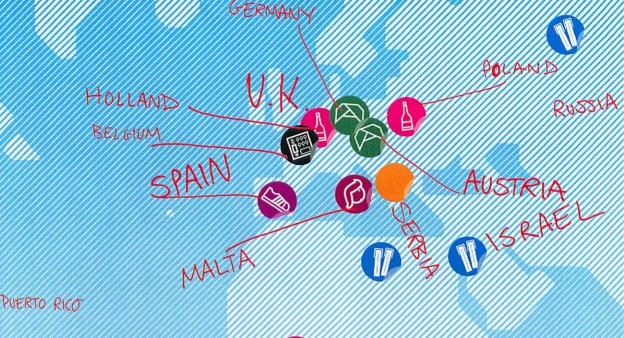


Breaks

Where? Breaks is massive in Australia. Plump DJs may be reasonably well known in the UK, but in Oz, they're worshipped as gods. On New Year's Day 2003, they headlined a 16,000 capacity gig at Sydney Harbour. "Breaks are more popular in Australia than anywhere else in the world. We haven't got a clue why," they explain helpfully. The scene isn't quite that big in southern Spain, but the fans are full of Latin spirit – the Plumps had to hire security to prevent them being mobbed by Seville's autograph-hungry fans.

Key clubs: Sydney: the Funky Breaks

Rey clubs: Sydney: the Funky Breaks night at Metro. Perth: Bar Amber (a massive outdoor annual event). Canberra: ditto through the Student Unions. Spain: The Industrial Copera in Granada or Barcelona's La Paloma.







Where? Brazil has an even bigger scene than the UK. Bryan Gee and Jumpin' Jack Frost are massive stars there and DJ Marky heads a strong native roster. Nearby Puerto Rico also boasts a fanatical following for the rinsing UK sound that runs tings. "The first time I visited Puerto Rico I was expecting a small club," recalls Optical. "They drove us to the middle of the rain forest, into a massive underground cave, where 10,000 kids were going absolutely crazy." Old school-style jungle raves have also started up in Belgrade, which, like with most of eastern Europe, makes a beeline for the toughest dance music.

Key clubs: Puerto Rico: One-off parties in San Juan are your best bet. Brazil: Sao Paulo's Love is DJ Marky's residency.



Where? Israel has a long-running passion for uplifting trance and is even, er, 'fortunate' enough to have its very own trance Pete Tong in the shape of popular radio jock Robert Gitelman. "Trance is really new for a lot of Israelis and because it's new, it's still really exciting," says Armin Van Buuren. Russian nut-jobs PPK continue to lead the Moscow trancers, Canada and China also have burgeoning prog trance scenes, while Lee Burridge began his DJing career in Hong Kong. Psy-trance continues to dominate in parts of India, Egypt and Morocco, while trance and white trash America have embarked on a lengthy, trailer-shaking affair.

Key clubs: Jerusalem: Hao Man 17 or Decal Beach for outdoor raves. USA: huge outdoor raves all over the place.



Where? "When you think of Brazil, you think sunshine and house music," says The Hacker, "You don't expect them to be into German techno and EBM." But those crazy Brazilians can't get enough of their Eighties'-spiked electro. Actually, it's not that surprising, as Brazil has a very dark side - police death squads and grinding poverty are just two of the less carnival-esque characteristics of the country. Spin Vitalic, DJ Hell, Miss Kittin or Fischerspooner for instant props from Sao Paulo's fashionistas. Malta loves electroclash too. Rather impressively, Miss Kittin & The Hacker's remix of A Number Of Names' 'Shari Vari' is a mainstream radio hit over there.

Key clubs: Sao Paulo: Love. Rio De Janeiro: big warehouse raves. Malta: Axis in St Julian's.



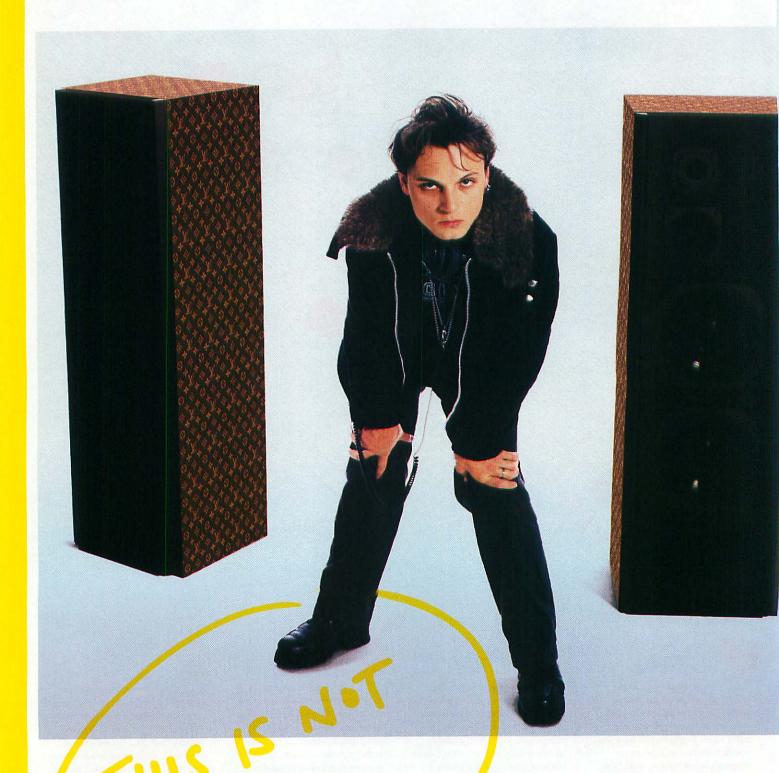
Where? Germany's most noted for trance and electro, but the bhangra hip hop audience is absolutely massive. Panjabi MC's 'Mundian To Bach Ke' reached Number 2 in Germany and Number 3 in neighbouring Austria. "Man, the crowd is wild in Germany," Panjabi MC exclaims. "I had 7,000 people chanting my name before I even came on!" Curiously enough, nobody on the Indian sub-continent likes it, though.

Key clubs: Berlin: Club Deewane (check www.club-deewane.com for

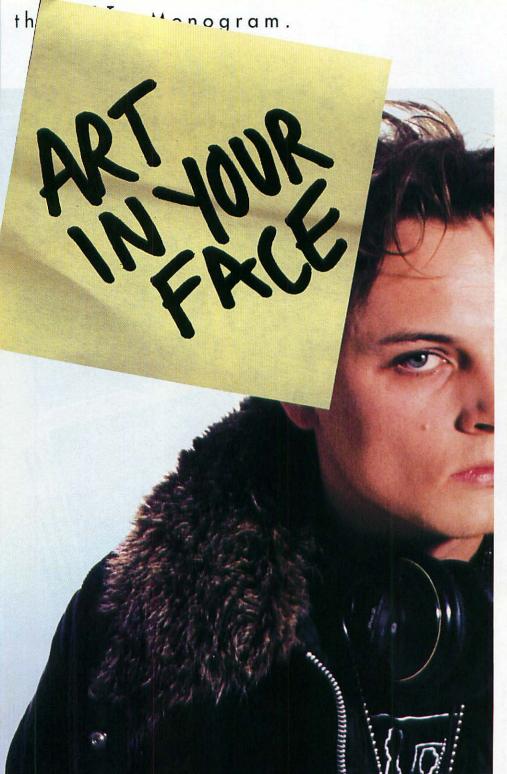
₩ "What's this fucking bhangra hip hop shit?"

details). In Vienna: The Funkhaus.

Louis Vuitton and Johannes Schweiger celebrate



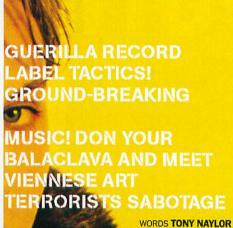
1996, Louis Vuitton celebrates the 100th anniversary of LV Monogram. This legendary anvas has inspired designers who are at the forefront of fashion: Azzedine Alaïa, lanolo Blahnik, Romeo Gigli, Helmut Lang, Isaac Mizrahi, Sybilla, Vivienne Westwood. Thannes Schweiger's speakers presented by Pomassl. Limited edition.



LOUIS VUITTOI

Kohlmarkt 5, Kohlmarkt 16, Vienna • Mayfair, 149 New Bond Street • Knightsbridge, 198 Sloane Harrods, Ground Floor, Knightsbridge. For more information, please c

AN AD.

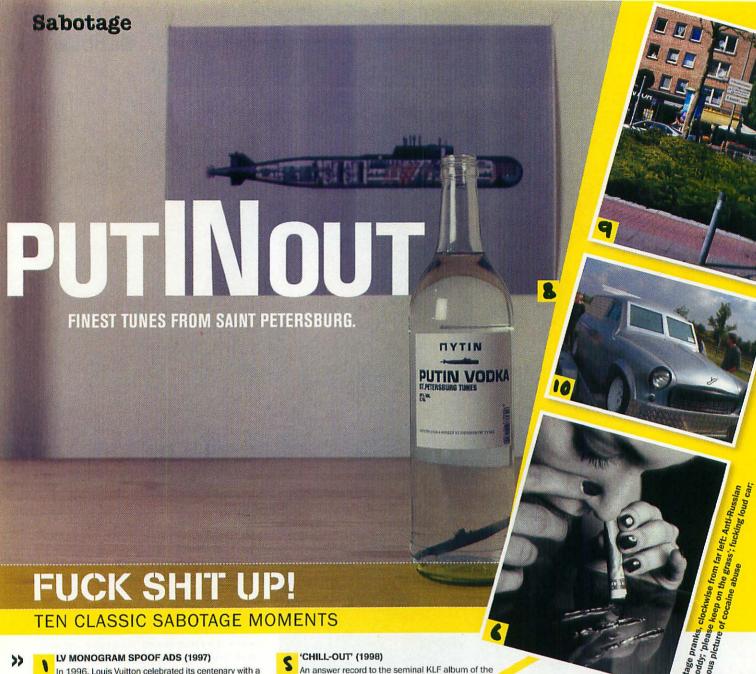


hey've put out records by the cream of the European electronic music scene. They developed a cigarette brand for the toughest prison in Austria. Once, they installed an escalator in Helsinki airport that went nowhere and called it 'God Says No'. They've released a compilation, the artwork to which mapped incidences of police brutality against Austrian hip hop kids, in co-operation with Amnesty International.

They are Vienna's Sabotage organisation: a network of mischief makers fusing music and art in bizarre installations and guerrilla media. Founded in 1992 by Czech-born artist Robert Jelinek, their ethos encompasses anything out of the norm. "We're interested in direct interaction with people outside the classic art ghettos," Jelinik explains.

When rave culture hit central Europe in the early Nineties, it made perfect sense to mix music and art for a mass audience. Two labels, Sabotage and Craft, followed, and the likes of Richard Dorfmeister, Adult. and Parallax Corporation rallied to the cause. They contributed tracks to conceptual compilations, played at Sabotage's art prank events and became involved in the ever growing portfolio of 'interests'.

It's not always easy to understand Sabotage's past art 'actions'. Some, like a stinking freight container, which supposedly acted as commentary on Austria's 'restrictive immigration policies', have an absurd logic. But, whatever their motives, Sabotage are always funny and accessible. This month, as part of their tenth anniversary celebrations, they're taking over an abandoned church near Amsterdam on Good Friday for a night of music, snakes, clogs and Sabotage communion wafers. It's just the sort of thing that makes the art world suspicious. "They regard Sabotage as art terrorists that you'd better not trust," says Jelinek. And as for the rest of the world's take on them? Sabotage put colour in electronic music's cheeks and make brains fizz. Long may they shit stir.



LV MONOGRAM SPOOF ADS (1997)
In 1996, Louis Vuitton celebrated its centenary with a range of limited edition products. Sabotage decided to gatecrash the party, issuing fake ads for non-existent Louis Vuitton speakers: "For the LV Monogram edition, Helmut Lang designed 100 record cases to give to people like Grandmaster Flash. Our ads reflected the shallowness of fashion and its relationship with music."

POMASSL'S 'SKELETON 1' / 'SKELETON 2' (1996/1997)

Experimental techno producer releases album. He then releases exactly the same album a year later, in a different sleeve, as if it's his next, brand new album. Cue deeply embarrassed music journalists who didn't notice, and raved on about how Pomassi's sound had changed.

TRY A LITTLE SABOTAGE TOUR (1997)
Sabotage enclosed dancefloors with a live electric fence, usually used on cows. Are clubbers like cattle? "In a specific mental moment, maybe. With the fence we strictly break up the clubbing ritual and clubbers loved the fence. The voltage was 100 volts and gave you a push of adrenaline. Definitely more effective than some drugs."

'MURDER' CIGARETTES ADS (1998)
Is Sabotage anti-smoking? "No, we smoke a lot."
But certainly, Sabotage are all for questioning advertising. This spoof was the work of Dutch electro don I-F, of 'Space Invaders Are Smoking Grass' fame. And the strapline? 'I would eat shit if it made me look cool'.

An answer record to the seminal KLF album of the same name. Sabotage's version, featuring the likes of Bannlust and Fennesz, frequently topped 340 bpm. Don't Sabotage enjoy chilling out? "Of course, but we reflected the time. A new interpretation in a new musical context. My personal artistic background is inspired by Bill Drummond and Jimmy Cauty's work, especially the K Foundation."

CASH PERFUME (1998)

A perfume developed to smell exactly like a \$100 bill, this was the first in a number of scientific Sabotage projects that sought to illustrate the psychological effects of different scents. Is money a neutral unit? Or does the smell affect us? "You can learn how to findle money, but you can't handle the smell of it. No rational thought can

smell affect us? "You can learn how to handle money, bu you can't handle the smell of it. No rational thought can control the feelings connected with a nasal sensation."

DEATH OF SABOTAGE RECORDINGS (1999)

Sabotage Recordings tops itself! How? By melting down its back stock and asphalting it into the dancefloor at Vienna's Flex club. But don't cry — the label was later reborn as Subetage — and it was a great party. "It was time to start new things, a personal final break with electronic music nostalgia. Street asphalt has the same ingredients and melting point as vinyl — in the beginning, the idea was to melt our records on a new highway. But then we thought 'Why not bring the records back to where they were actually played'? The club was packed with people dancing in black, like a funeral. Every night, 500 people are dancing on our history."

PUTINOUT (2000)

Compilation of St Petersburg producers. The sleeve (a toy submarine at the bottom of a bottle of vodka) was a protest at Russian President Vladimir Putin's handling of the Kursk tragedy and Russia's wider, vodka-soaked apathy. "For the Putinout tour, we produced 200 vodka bottles with the sunken Kursk models inside. The Russian Embassy in Vienna ordered a CD to find out what it was about."

70,000 CANNABIS PLANTS FOR KASSEL (2001)
A living sculpture that involved planting 70,000
cannabis seeds around the German town of Kassel. It was a largely symbolic act, as, initially, you couldn't get high smoking plants grown from EU agricultural hemp seeds. However, after the third generation, the THC content increases. "The high THC concentration will be coming this summer. We have someone in Kassel who keeps an eye on the plants."

THE BEAST (2001)

A joint-endeavour by hi-fi specialists SoundBlast and Sabotage, The Beast is an armour-plated Mini Rover

boasting a stereo that's louder than a Boeing 747 engine. 167.2 decibels, to be exact. It has since won various prizes at European car-stereo sound challenges. "Every millimetre inside the car has the optimal sound vacuum."

See www.sabotage.at for more subversion



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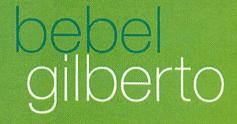






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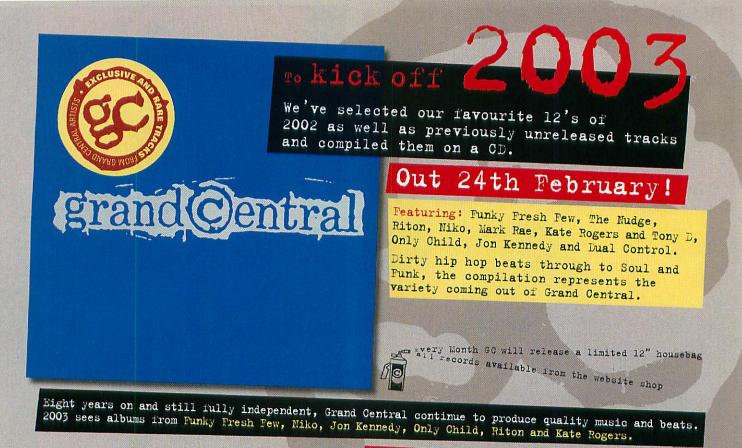
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AUDIO BULLYS

MONOSYLLABIC HOOLIGAN HOUSE DUO

LOB THEIR DEBUT MOLOTOV

Neatness, discipline and diplomacy you're a Swiss civil servant. Or a copper. Or the deputy manager of a medium-sized thrives on instability. Great music, in fact, thrives on conflict, mistakes, malfunctions and arguments, illogical leaps of imagination and bravery in the face of confusion and apathy.

When musicians play by the accepted rules and attempt to please people, we get Dido, Coldplay, Craig David and drippy ballads from Destiny's Child. When music stems from a reckless explosion of

repressed energy, we get The Sex Pistols, Suburban Base, Happy Mondays, Reprazent and – finally! – Audio Bullys, all bands ripping random pages from the rule book while bellowing: "We don't care!"

So far, Bullys' duo Simon Franks and Tom Dinsdale have been pegged as the bastard offspring of The Jaxx and The Streets. Certainly, their rough and ready mix of punk, garage, house, electro and ska is in that phat, fucked-up suburban lineage, but the Bullys are very much their own entity. If Basement Jaxx are a glamorous party in Ibiza Town, then the Bullys are Tuesday afternoon on an overcast west London high street.



Albums

Sure enough, there's plenty of griminess on 'Ego War'. Debut single 'Real Life', throbs with menace, while moody album opener 'Snake' is a fizzy tangle of squishy noises and monotone vocals. There are lyrical moments that will fuel those Streets comparisons too. 'Way Too Long', with its inspired, scattergun use of a scratchy Elvis Costello guitar sample, is a cool kitchen-sink drama, a tale of debts, liberties taken and dickheads getting slapped. Like their beloved Specials, Audio Bullys bring us nervy reports from piss-stained stairwells and dodgy nightclubs.

But Franks is no storyteller in the Mike

Skinner mould. Rather than close detail and colour, Audio Bullys are at their best when dropping gobby slogans, snatched stories and cryptic phrases over swaggering, sizzling beats. It's all about attitude and atmosphere. The lairy, cheeky 'We Don't Care' is still the pinnacle of this approach but the brassy, jittery punk-disco of 'The Snow' (yep, we're talking coke) and the positively jaunty, chunky-cut 'Ego War' are up there too.

Audio Bullys aren't really hooligans, of course, and when the nice, normal lads emerge from behind the bolshy beats, the results are decidedly mixed. '100 Million' (bloke moans at his mum for moaning at

him, gets stoned, dreams about cash, hustling and girls) is a bit Martin Fowler. while the Seventies crooner-sampling 'Face In A Cloud' is only half an idea. On the other hand, 'Veteran' and 'Hit The Ceiling', with Franks fretting about being a "better man" for his missus, bring home Bullys' overlooked wistful side, a side borne out musically by the spectral ska of 'The Things'.

Ultimately, though, this album is about cheeky choons, strutting like Liam G and thump-funkin' over Armand Van Helden's killer house beats. It's about casting off musical chains to produce a fresh album that, however momentarily, makes you feel that anything is possible. Get ready, as Bullys would have it, to hit the ceiling... **Tony Naylor**

"Gobby slogans and cryptic phrases over swaggering beats" (SOUTHORN)

Classic's jokers drop nifty debut



KEEPERS **Presents The Ziggy** Franklen Radio

Show! (Classic)

The eccentric nature of singles like 'Sing Like This' and 'What's Your Man Got To Do With Gan?' told you that when James Curd and Nick Maurer got round to making an album, it would be idiosyncratic to say the least. But we never expected it to be this good.

On 'The Ziggy Franklen Radio Show', the Chicago-an duo floor us with a weirded-out slew of tunes and skits that stand out. Sometimes this is for bad reasons - that the album is themed, ever so loosely, around an imaginary radio show, complete with pretend commercials and stock market news, is a ruse which only half works. And on tracks like 'Low And Sweet' they turn up their love for ragtime music to Doop-like proportions that will have you reaching for the skip button in seconds.

But elsewhere there's the sound of p-funk and e-funk strutting hand-in-hand; of Beck if he made club bangers; of 'swing house' being far better than its name would suggest, as frantic, Django Reinhardt-style jazz loops blur past over playful house basslines.

The overall effect of the soft easy-chilling of 'Fluid', the lowrider grooves of 'Andy Woman' and the spacey folk-isms aboard 'Dark Sky', plus sinewy dancefloor damagers like 'Mesopotamian' is to stick this album in a strange little orbit of its own. If only Radio 1 would bring Ziggy Franklen in to replace Sara Cox.

Andy Crysell



You're live, caller!

Greens Keepers reveal all to Muzik's listeners

Caller 1: Why is your album done like a radio show?

James: "Our songs are so different that if you put 'em on an album, it wouldn't be very pleasant to listen to. So the radio show format makes it 'Eclectic Hour'.'

Caller 2: Got any favourite pasta shapes?

N: "I have some cool penis pasta from Amsterdam."

J: "I go with the ABC's personally." Caller 3: Any favourite slang?

J: "Don't sip on the Haterade. Good-ass

slang is 'throws-you-under-the-bus'; like when someone drops you in it. I do a lot of throwin' under the bus too though. I threw Nick under the bus about the beauty pageant."

Caller 4: Any tips for lush lawns? N: "It's important to have your spaces

defined, and watch out for clover." Caller 5: What makes a good house party?

J: "I like a dark, hot room. I don't give a shit for lights. I just wanna \$4 drink, a good sound system, and a fun DJ."

Caller 6: How do you get away with using all those old jazz samples?

J: "The swing stuff is so old the copyright's expired. If it's before 1936 you can say it's your song. So in ten years

time we'll break out the big bands." Caller 7: TV game shows - genius

or evil?

N: "Price Is Right is genius."

J: "Jeopardy is fresh. And I'm addicted to American Idol right now, I can't get enough of that."

N: "And Blind Date. What these people do on camera! Do they forget their mom's gonna watch it?'

Caller 8: Do you find any vegetables offensive?

N: "Only when I see them in certain pictures being used in the wrong ways." J: "I'm for saving the plants. I don't really

N: "I like carving Halloween pumpkins. I guess I'm a hater." (JF)

eat vegetables."



TRICKBABY Hanging Around

(Chachaman)
Trickbaby offer few new
tricks on this 'baby'

Apparently, we're currently experiencing an Asian renaissance, with Bollywood films suddenly supercool, Asian-themed chill out compilations more prevalent than curry houses on Brick Lane and a bhangra track in the Top Ten. Which makes the tedium of this weakly-flavoured dance-pop even harder to understand. Television producers everywhere will be delighted with this album, as it provides them with over 70 minutes of vaguely Asian-sounding cack that can accompany patronising documentaries without offending Daily Mail readers too much. This horrible mess of tablas, indie chords and lyrics that would embarrass a suburban goth poet is much, much less than the sum of its parts.





MOLOKO

Statues (Echo)

An older, wiser Moloko return with arguably their

We've not had a bona fide new album from Roisin Murphy and Mark Brydon since 2000's 'Things To Make and Do', raising fears that end of the pair's romantic relationship would spell curtains for their musical liaison. Fugedaboudit: the duo's fourth LP has a scope and swagger that suggest the duo are finding this music-making malarkey as easy to do as breaking up is hard. Taking in smallhour melancholia ('Cannot Contain This'), jerky, white-girl funk ('Come On') and allconquering disco-house ('I Want You'), 'Statues' sees Roisin Murphy mutate from bruised balladeer to ball-grabbing diva quicker than you can say 'vocal chameleon'. Sleeker and more focused than ever after a self-enforced hiatus. Moloko have snatched St Etienne's place at the top table of intelligent pop. Ed Potton





KEN ISHII Future In Light

(Exceptional)

Another genre-straddling LP

from the Japanese techno bod

It's a bit of a mystery why Ken Ishii has never broken through in the UK. His mastery of a studio, his ability to fuse soaring synth melodies with stomping techno beats in an Orbital stylee, and, of course, his effervescent live shows put him head-and-shoulders above the monotonous loops brigade. 'Future In Light' isn't likely to change the situation,

but it's a finely crafted, lugubrious selection of retro-flavoured and fluidly quirky braindance. A highly accomplished collection of multi-layered but tough dance music, which doesn't sit easily in any genre, this album will reward those who make the effort to get to know it.

* * * *

ANALOGUE DYNAMO

PRODUCTIONS

Analogue 🛎

(Illicit Recordings)

Portishead's DJ puts the

'Anal' into 'Analogue

Andy Smith, occasional warm-up DJ for where-are-they-now file residents Portishead, also makes up one half of Boca 45, alongside Scott Hendy. For this outing though, the pair have their Dynamo Productions cap on. Backwards, most probably. 'Analogue' is the sound of a pair of complete vinyl obsessives. In the outside world, people who manifest symptoms of obsessive behaviour are normally referred for some form of psychiatric treatment, but in dance music circles, it is all too easily forgiven. That Dynamo Productions sound more retro than Space Hoppers wouldn't matter if they had one hundredth of the panache of their old school b-boy heroes, but they don't, leaving 'Analogue' sounding like a hip hop equivalent of Ocean Colour Scene: spirit sappingly predictable and teeth gnashingly dull. What is the point? **Carl Stroud**

Jan .



AUTECHRE Draft 7.30 (Warp)

Infuriating duo continue to explore the outer limits (of the listener's tolerance)

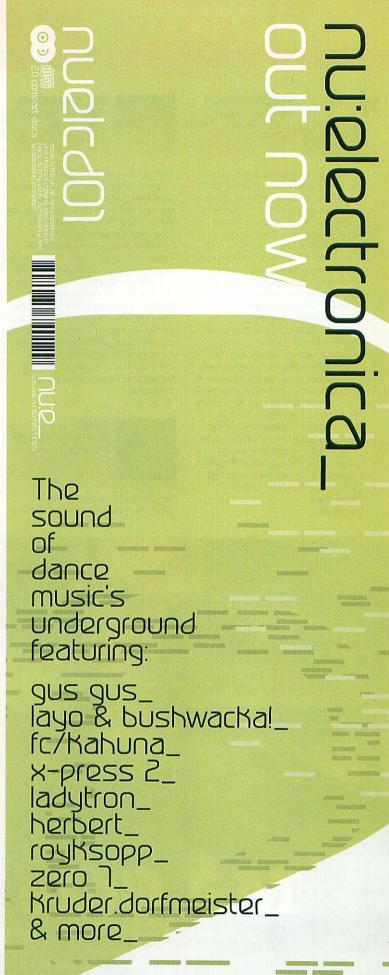
The past. Wasn't it better? Remember when fags were a quid a pack, the Labour Party was a little bit socialistic and the charts were full of great music (okay, maybe not that one). Remember when Autechre wrote melodies? We do - we've got their first three albums. Nowadays, the Manc duo toy with time signatures, blur beats, impress academics and make tunes the milkman finds awfully difficult to whistle, 'Draft 7.30' is fascinating to listen to, but 'fascinating' isn't the same as enjoyable, and this is a sterile, cold record - the duo would do well to learn (or relearn, rather) a bit more from their idols Coil about variety and atmosphere. Even from a technical point of view, what Autechere do is only a matter of having the right plug-ins for your laptop. And frankly, 'playing with your laptop' could be a euphemism for what Autechre do these days. Blah.

Duncan Bell



"A horrible mess of tablas and embarrassing lyrics"

TRICKBABY 'HANGING AROUND' (CHACHA



Albums



FUTURESHOCK Phantom Theory

(Junior/Parlophone) Futureshock struggle to get to grips with producing an album

The debut Futureshock album has a handful of good moments within its 12 tracks, but, like so many other attempts by successful dancefloor producers to make a full length album, it falls far short of greatness. The production finesse that characterised the duo's remixes for the Chemical Brothers and Underworld is thankfully in evidence on 'Phantom Theory', as the album runs reasonably smoothly from downtempo, breaks and house through to big room magic moments. Beginning with the excellent 'Statikman' and 'Another Hit', the LP is further boosted by guest appearances from vocalist Ben Onono and Slug from Minnesota hip hop crew Atmosphere, as well as the presence of superb, heads-down chargers like 'Wide Open'. But at their weakest, for example on 'Satellite', Futureshock are both formulaic and predictable, sounding rather like a poor man's Dirty Vegas as if Dirty Vegas weren't poor enough already. As a result, although 'Phantom Theory' is an impressive enough first album, it's certainly no 'Leftism'. Sarah Monk

MJ Cole, working





SOLAR HOUSE Magic Of The City

(Large)

Deep, Scottish grooves on a top Chicago label

What is it that links Glasgae and Chitown? While fellow Scot, Paul 'Deep Sensation' Hunter has had a long standing dalliance with Guidance, Calum Walker's Solar House project has for a good while now been backed by Chicago's other quintessential deep house label, Large, 'Magic Of The City' is as poised and articulate as an evening in with Noam Chomsky. From old twelves like 'Got 2B U' and 'Universal' to the Rhodes-fuelled funk of the title cut and 'Paradise', it's a mature, crafted swing through bar-friendly moods and grooves that will sound particularly sweet come the summer months. Less cunty than David Blaine and not as bald as Paul Daniels: that's the magic of the city. Cal Gibson



AVRIL That Horse Must Be Starving (F Comm)

love songs from France

They're dead romantic, the French. aren't they? Parisien artist Avril certainly

"An album that's as uniquely twisted as it is sexv"

is, and on this debut album the electronica ninja weaves nine different love stories. But this ain't red roses 'n' choccies territory - there's a depth and dark humour here that makes 'That Horse. . .' as uniquely twisted as it is sexy: think Juliette Lewis in Natural Born Killers, naked and covered in melted Bournville, Avril's influences are impressively diverse. Bowie-esque vocal harmonies, driving basslines, eerie, Boards Of Canada-like washes and Pole-style scratchiness, plus spoken word samples (which owe a debt to Ken Nordine rather than to hip hop), are all here. Harps, electric guitars and the occasional saw also join the synth fray, but the cheekiest surprise is a slowbuild cover version of Li'l Louis' house classic 'French Kiss'. 'That Horse. . . came out in Europe last year, and duly won the Prix Constantine, the French equivalent of the Mercury Prize. No wonder F Comm consider this really rather wonderful album to be their secret weapon for 2003. Victoria Goodwin





INTERNATIONAL PONY

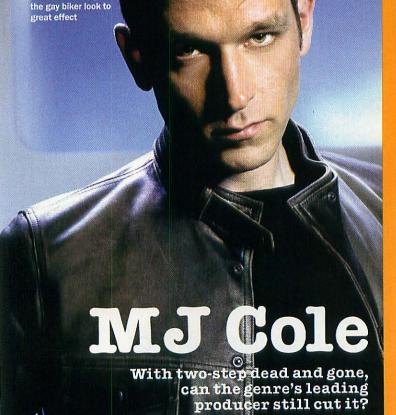
AVRIL THAT HORSE

We Love Music (Skint) than Bentley Rhythm Ace

Detractors often label dance music and it's practitioners as humourless - and for the most part they're right. Those who attempt to redress the balance, like Bentley Rhythm Ace (Wigs! Sirens! Humourous Birmingham accents!) usually only tend to make it clear why this is the case. But German trio International Pony do like a laugh and aren't totally shit. They've been gaining plaudits all over the continent for their inveterately strange mixture of p-funk atmospherics, house music grooves and lysergic reveries, and they should get much the same over here, as 'We Love Music' is great. The swing beat skip of 'Leaving Home' is irresistible, while the shrieking candyfloss punk of 'My Mouth' will have you in stitches. IP may be international, but they're certainly not pony.

Carl Stroud







MJ COLE Cut To The Chase

(Talkin' Loud)

banger to just plain bland

Is the world waiting for another MJ album? The sparkling two step of 'Sincere' and 'Crazy Love' aside Matthew James Cole's debut suffered from too much filler, and his second maxi sadly follows the same dodgy formula. It's not that his productions are bad - his Double 99-style mix of Lamb's 'Gabriel'

is a killer, but even the appearance of top-notch vocal talent like Jill Scott and Elephant Man can't save this mishmash of oh-so-average skitter-beat programming, lacking any real grit and artistic insight. On the up side, 'Wondering Why' is a pleasant enough pop ditty and the gritty 'Ruff Like Me' suggests MJ should get experimental more often, but overall, pulse-quickening highlights are few and far between. So, cut to the chase: buy the singles instead. **Ralph Moore**

Partners |

in rhyme MJ's guide to his album collaborators

Elephant Man

"He's focused, but manic. He just walked in and shouted 'Play the beat, play the beat!' and within a minute he was like 'I've got it, I've got it!' There's this whirlwind around him. He was kind of cautious for the first ten or 15 minutes, but he's cool, man."

Jill Scott

"I was remixing 'Gettin' In The Way' and asked if she could re-vocal it. But she didn't fancy doing that song, so she did something completely different, which never got used. So when I came to do the album I was like 'A-ha - I know where I can go for some vocals!"

"She used to work in a cab office in Kings Cross and my manager met her when he was getting a cab back from the Scala one night. Strange but true." Shaun Escoffrey

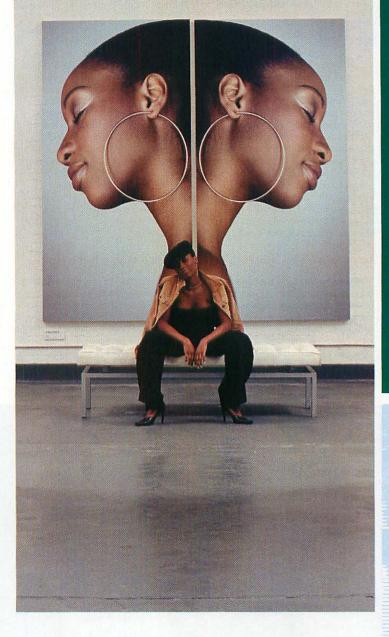
"I did a remix of 'Space Rider' and then went on Jo Whiley's Christmas radio special with him, so he was always

someone I wanted to work with." Lyric L

"My A&R man really got into the tune she made with Bugz In The Attic caleld 'Loose Lips'. I was looking for a female rapper from London - and it turns out she's from Willesden." (CS)

TERRIWALKER UNTITLED

The Highly Anticipated Debut Album Out 3rd March



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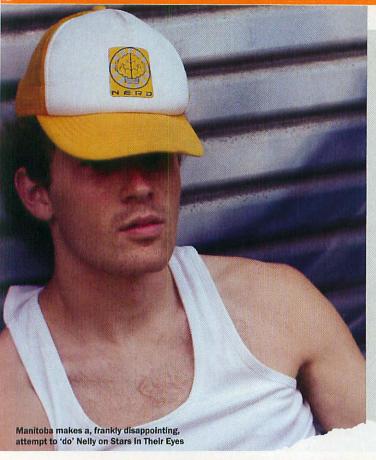
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Albums





MANITOBA Up In Flames (Leaf) Quirky electronica merchant sets his studio amount to the

Electronic noodling will only take you so far. This is what Manitoba's Dan Snaith has obviously concluded since his 2001 debut 'Start Breaking My Heart', and he's decided to instead make contact with his inner Sixties psychedelic warrior.

This involves learning how to strum guitars, bash drums and tickle glockenspiels, while his trusty computer pal co-ordinates matter. Thus we have a series of 21st century bedroom jams brimming with pop harmonies. Drums rampage throughout, with melody well to the fore, notably on 'Hendrix With Ko' which recalls both lan Brown and The

Pastels, and 'Twins' whose high-pitched backing vocal is a straight lift from glam-rockers Sweet. 'Jacknuggeted' is seasoned with New Order guitars, while the 'Kid You'll Move Mountains' is a hippyish melee of Middle Eastern flutes.

Ambition, then, is not a quality Manitoba is short on. He's fashioned an album, more-or-less on his own, on a laptop that echoes the multi-timbred likes of Polyphonic Spree and Mercury Rev. It may not quite match FSOL's demented (and as-yet-not-properly-released) progtronic masterpiece, 'The Isness' for lysergic energy, but it's not far off. Watch out for live shows – with full band, two drummers and the aforementioned glockenspiel – on this summer's festival circuit – they should be a knock-out.

Thomas H Green

Get Fact!

Exclusive! Manitoba knowledge here!

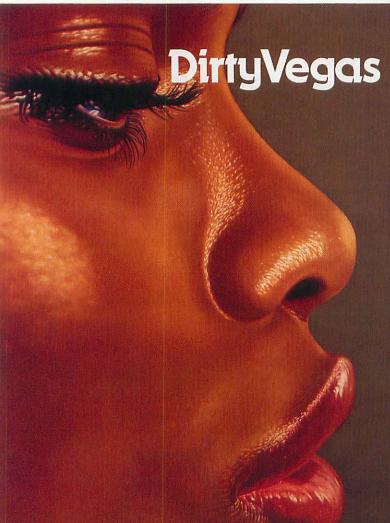
Manitoba Manitoba is a Canadian province on the US border, twice the size of the UK. Its name means 'where the spirit lives' in the native American tongue.

Dundas, Ontario Dan Spaith's home

■ Dundas, Ontario Dan Snaith's home town is "a hippy little place outside a steeltown called Hamilton." And

Hamilton? "Mullets, tons of glue-sniffing, shitty/amazing graffiti and fucking crazy people in medieval metal outfits."

■ Brainy sod Snaith, who now lives in London, is probably the only person to remix Mr Scruff's recent 'Sweetsmoke' single who also has a Master's Degree in Pure Maths.



The new EP from Dirty Vegas Simple Things Out Now

Available on 12" and enhanced CD featuring the video, photo gallery and exclusive live tracks and mixes. Taken from the debut album Dirty Vegas.

Catch Dirty Vegas on tour Wednesday 12 March: Manchester University Thursday 13 March: London Astoria

www.dirtyvegas.com







ZONGAMIN Zongamin (XL)

Quirky, electronic funk debut from Sonovac associate Susumu Mukai (bless youl)

XL, a label with impeccable credentials for turning underground talent into massive overground success (Prodigy, Basement Jaxx, er, Electric Six), have now signed Japanese artist Susumu Mukai. Good on XL, we say - such adventurousness is a breath of fresh air in a timid, tepid dance music market. Zongamin, you see, creates the sort of sound more regularly found on labels like Lo Recordings and Leaf. His album consists of 12 instrumentals, some twinklingly intriguing, others just plain stodgy and odd, but all owing a subliminal debt to post-punk industrial funk from Tom Club to ESG to Stump. Opening with an electro-country cowboy stomper and crossing Gary Numan with The Pop Group on the Kahuna/Weatherall-friendly 'Spiral' single, there are also traces of Ennio Morricone, Joy Division, and numerous other beguilingly dissimilar influences. 'Zongamin' is an appealing curiosity and a foundation stone from which musical greatness may arise.

Thomas H Green

* * *



REVOLVO Killing Time Between Meals (Tummy Touch)

Disappointing dip into Lemon nd. More mud next time please

Is 2003 the year of the playground sound? Following on from the joyful skipping of Lemon Jelly, we now have Revolvo, whose cheerful amalgam of ambient rhythms and bright, friendly guitars is capable of making toddlers up and down the land giggle endearingly. This is an odd record, so cleanly produced and upbeat that it sounds sterilised in places, yet peculiar enough to suggest that deviance may be at work somewhere along the line. Relying heavily on waves of sampled guitars rather than beats, it plods along pleasantly and inoffensively throughout and there's even a stab at some roughneck breakbeat towards the end. But none of the ideas really go anywhere and ultimately it's too self-regarding to be of much lasting interest. Hats - and indeed, trousers - off for the porno sample at the end though.

Tim Wild





MS JADE Girl Interrupted

(Beat Club/Interscope) Full-fat Philly hip hop cream,

"A wolf in a dress," opines Timbaland of his latest protege Ms Jade as this debut from Philadelphia's newest rap star begins. In a bar, such talk would have got him a slap, but when you're one of hip hop's modern greats, you get away with it. Thankfully Timbaland who produces most of 'Girl Interrupted'

- recognises that Jade, who comes across like MC Lyte with the braggadocio of Missy, has talent. Eager to compensate for his relative failure with Bubba Sparxxx, he furnishes her with music to match her rhyme skills. It's most obvious on the almost-single 'Ching Ching', where Jade, Nelly Furtado and Timbaland combine to create a simple, lazy, minor classic, 'Girl Interrupted' looks a firm foundation for a long career.

Stephen Worthy



JADE Chicago-based r&b crew, seen as serious contenders in the early Nineties. Sadly, their inability to show enough cleavage led to their musical demise.

Jade Goody Showed far too

much cleavage - and 'kebab' on BB3, while claiming that East Anglia was "abroad." A credit to British ducation.

Jade Jagger Daughter of rock legend, model, jewellery designer, bon viveur and lovely girl. Turns up at Sa Trincha beach, Ibiza most summers, wearing little more than a smile.

Jadakiss Brash New Jersey rapper, formerly of The Lax, now forging a career as part of the Ruff Ryders crew. Has a fat face and can't rap, but he's of the thuggish persuasion, so don't tell him we told him so.



2×CD



MIXED BY MIGUEL PELLITERO & STeve Thomas

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CAT No: evscd37





Tour Dates

Sat 22nd February – 02 Lisbon, Portugal – Miguel Pellitero & Mark Westhenry
Sat 22nd March (4am) – Pump, Miami – DTPM Recordings/Album Launch – Tedd Patterson, Miguel Pellitero, Guy Williams
Sat 5th April – DTPM Recordings/Album Launch at Heritage @The Mint, Leeds – Miguel Pellitero & Steve Thomas Sun 6th April – Fabric, London – DTPM 10th Birthday and Album Launch – DTPM Al-stars Fri 23rd May – DTPM @The Honeyclub, Brighton – Steve Thomas, Miguel Pellitero Sat 30th Aug – DTPM @ Heritage @The Mint, Leeds – Miguel Pellitero plus guests

More dates to follow, for details call Blue Cube Promotions 0044 (0)207 749 1199

Albums



THE BLUEFOOT **PROJECT**

(Chocolate Fireguard) Fans of Massive Attack and

d Central: your new favourite band is here

Since the Massive Attack album has spectacularly failed to live up to the hopes of even those with particularly low expectations, there now exists a gap in the market for a decent late-night, posttrip hop album. And here it is. While the music on 'Brave' sticks to a tried and tested formula (a bit of light scratching, funk samples - you get the picture) it's the vocals that really lift it. To these ears, Rachel Modest has the finest set of pipes this side of an on-form Lauryn Hill, infusing even the most pedestrian productions with passion, soul and urban atmosphere. And on album highlights like 'Does He Love You?', she's simply stunning, making this an album that creeps up on you and grabs you by the scruff on the neck. The Big Chill awaits! **Andrew Holmes**



JAMEZ Dreamchasing (Future Groove)

currently hot remixers

Considering how consistently brilliant Novamute is, it's strange that this other Mute offshoot should be so consistently, well, crap. Jamez is a case in point, turning in a bland and derivative, workaday stab at progressive that's about as exciting as a box of stale cornflakes. As if that's not bad enough, the occasional vocals seem to be involved in a competition to run through every 'positive' cliche in the house music book, the dreadfully insipid 'Energy Of Life' being the most excruciating example. The foot-tapping, utilitarian instrumentals 'Dreamchaser' and 'Testpilot' will save it from immediate incineration and the unashamedly epic 'People Will Believe' will find favour with Sasha and his followers, but for the most part this is too mediocre for words. Something's got to be done. . . John Hall



TES

Quirky hip hop that's twice as good as the competition

Brooklyn MC and producer Terrence Tessora must be the life and soul of any alt-hip hop party. Whereas compadres like Aesop Rock, Cannibal Ox and Anti Pop Consortium have you running a gauntlet of unpalatably bleak vibrations, he knows how to bring colour, charisma and even disco to the mix. Such is the case on 'New New York', the standout track on his debut album, where great swathes of the fizzy, funky glitterball stuff make a rare but immensely successful link up with hip hop. Elsewhere, his angular grooves and distinctive rhyming drawl make for sleazy sounding tracks loaded with slow burning crankiness and acerbic comedy. MTV probably won't take notice, but don't let that stop you. **Andy Crysell**



JUNIOR SENIOR D-D-Don't Stop The Beat

(Crunchy Frog/Mercury)

Danish duo Junior Senior are the Laurel and Hardy of dance - Jesper 'Junior' Mortensen is skinny and straight, Jeppe 'Senior' Laursen is big and gay [Didn't know Oliver Hardy was gay - Ed.]. They number Fatboy Slim and Ronan Keating among their fans, and the principle themes of their debut LP are 'shaking' and 'moving'. Michael Barrymore would be pushed to throw a party as memorable as this. Tracks like 'Move Your Feet' chime like Wham's 'Club Tropicana' meets Duran Duran, 'Shake Your Coconuts' out dafts and out punks Daft Punk while 'Shake Me Baby' is Sixties pop for the Noughties dancefloor. U-u-unstoppable.

Aurangzeb Aziz ***

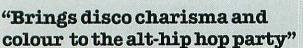


THE DURUTTI COLUMN Someone Else's Party (Artful)

out with real depth

Factory Records stalwarts Durutti Column (aka Vini Reilly and assorted chums) were once described as "nice to chill out to" by no less an authority than God (in the film 24 Hour Party People - steal a copy today). 'Someone Else's Party' is as pretty as ever, but it's also a simple, hugely moving elegia to Reilly's dead mum. The main ingredient throughout is Reilly's reverberating guitar, which sounds awesome, whether picking out a delicate, classical-style backing to his quavering vocals on 'Requiem' or crashing again and again like waves onto the shore on 'Remember'. A note of caution: although this never becomes grim or excessively cloying, the feeling of intruding on somebody else's private grief builds throughout the 14 tracks, and the final inclusion of an answerphone message from Vini's mum is heart breaking. But still, a beautiful record.

Duncan Bell







FAT TRUCKERS

Fat Truckers

(Road Train)

If there's one thing above all that's rubbish about electro these days, it's the lyrics. Shagging computers? Being a Hollywood star? Telephones? Faarkorffarrhtovit!

We don't want that, we want songs that take a more realistic look at the relationship between man and computer (ie incomprehension and fear, alleviated only by mankind's love of shoot-em-ups.) We want lyrics

about bus stop loonies; about dodgy music biz managers; about anorexic robots and superbikes. Musically, we want scuzzy, half-cut electro beats that sound like Suicide sharing a pint of brown ale and an anecdote about shagging a fat lass with Mud. We want northern wit. We want choons.

Praise the lord, then, for Sheffield's Fat Truckers. They're as ace as they are stupid and their debut album's a blast. In fact, it's so good, we've even been able to bring ourselves to remove the cattle prod that we rammed into our ears after hearing the Tok Tok album last month. Hoorah!

Duncan Bell

Get Fat!

Ross Fat Trucker speaks his brains

'Anorexic Robot'

"We're not taking't piss out of people with anorexia, it's about these robotic, skinny women models. None of the lasses I know look like that - they'd be ashamed to, it's not healthy. Having said that, it could also be about [dead, thin, Seventies singer] Lena Zavaroni. She were a quality entertainer."

Def Leppard knew my mum

"Joe Elliott [Def Leppard's singer] used to be like the messenger boy at the engineering firm where me mum worked. She bought their first ever single off him cos she felt sorry for him. It were 'orrible."

'I Love Computers'

"I had a Philips thing when I were a kid - it were about the size of a skip outside a school and you couldn't get the cartridges in properly half the time. Then I had a Commodore 64. Spectrums? The best thing about them were that you could hide 'em

down your trousers or under your coat easy. It were much harder to get out the door with a Commodore without being spotted. It'd be comfy to sit on too, cos of the rubber keys."

'Ron Is Back'

"When we go to pubs we always seem to end up talking to these off-the-wall characters. Loonies, basically. They're really funny, and they've got interesting things to say, but they're not necessarily people you'd approach for a chat."

'Superbike'

"Well that were a song that come about cos I turned on Channel 4 one Sunday and that was all that were on. They show speedway an' all? It's fookin' mad, is that."

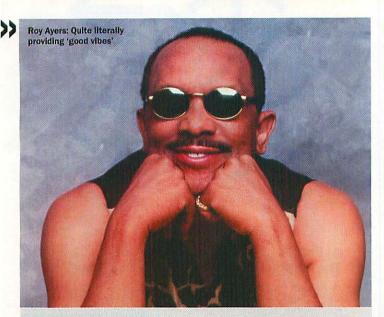
Taking the piss

"Up north, taking the piss is done with love. It's like 'Oi, you fat bastard, yer a fat fooker but I fookin' love yer! Come round me house and eat all me pies anytime!" (DB)

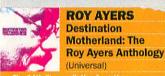


Re-Issues

Re-released classics and greatest hits



ROYAYERS



If there was an award for the funkiest 62 year-old person on the planet, then Roy Ayers would be preparing an emotional thank you speech right now, for he is truly a man deserving of the over-used 'legendary'. Since his debut album 'West Coast Vibes' in 1963, Roy's virtuoso vibes playing has been heard on an incredible 87 albums, with his Ubiquity and Uno Melodic releases regularly changing hands for big bucks amongst crate diggers.

He has played with everyone from Herbie Hancock and Fela Kuti to Guru and Jill Scott, in the process joining the dots between jazz, funk, soul, disco, rare groove and house like few musicians could ever hope to do. All of which means, of course, that 'Destination Motherland' is required listening for anyone even remotely interested in the funkier, soulful side of dance music.

All the classics are present and correct from 'We Live In Brooklyn Baby' to 'Life Is Just A Moment' and 'Love From The Sun' and rest assured, it's all stone cold killer stuff which simply cannot be recommended enough. Both essential and life-affirming: in short, Roy Ayers rocks.

Cal Gibson



Roy runs it down. . .

This is your 14th compilation - pretty good going, don't you think?

'Oh yeah man, I'm so lucky to have had such a long career and I dig the fact that kids today still listen to my music. I can't tell you how much it means to me."

You always have artists citing you as an innovative influence. That must feel good.

"You know, I'm just an average, humble guy but everybody wants to work with me, which is great. Last week, Alicia Keys phoned me up and said 'My brother, you started all this. I wanna thank you for that!' which was just so nice."

What's your favourite track from the ones you've written?

"'Everybody Loves The Sunshine'. I just love the feeling I share with the audience when I play it live. Because everybody does love the sunshine, right?'

You're in your 60s now - do you still enjoy making music?

"I feel just as creative now as I did 20 years ago, In the past two years, I've written 450 songs! It's just something within me. Music keeps me young, man."

How do you relax?

"My wife and I do like to sit down and play a game of chess. I find that very relaxing. . ."



Spiritualized's first volume of 'Complete Works' brings together many of the early Nineties classics that helped to define main man Jason Pierce's strung-out, signature style, 1990's 'Anyway That You Want Me'/'Step Into The Breeze (Part 1)' is a brilliant opening salvo and there are further gems like the hair-raising hum of 'Electric Mainline' parts 1 and 2 and the aching yearn of 'I Want You'. The unconverted may find this a bit much to consume in one sitting, but collectors and fans can rejoice - 'The Complete Works Volume Two' will follow later on this year. Ralph Moore





TERENCE TRENT D'ARBY 19 Classic Tracks **And Rarities**

(Columbia)

The frog-voiced Prince pretender returns

Back in 1987, TTD was one of Britain's leading pop-soul crooners, yelping his way into the Top 10 like his little heart depended on it, prompting several million otherwise sensible listeners to purchase his debut album 'The Hardline According To. . .'. But while 'If You Let Me Stay' and 'Sign Your Name' are classics of sorts, no-one in their right mind will want to endure the next tiresome trio of 'It's Alright Ma', 'Elevators And Hearts' or the awful 'Vibrator' unless heavily sedated. It gets even worse after track six, which marks the point at which Terence decided to stop making music, preferring instead to unleash the frightening ego-bomb 'Neither Fish Nor Flesh'. Alas, the world wasn't ready (and it never will be), so Terence vanished forever up his own arse.

Ralph Moore

* *



SERGE **GAINSBOURG** The Ultimate Best Of

(Philips)

An unmissable compilation from the Gallic gnome who once told Whitney Houston that he wanted to 'feeuurck 'euurrrrrgh', live on French TV. It's a shame there aren't more of his mad stabs at reggae and world music on here, but the likes of 'Je T'Aime. . .', 'Bonnie Et Clyde' and the, er, charming 'Requiem Pour Un C. . .', which is a very nice song about a fanny, drip with seedy French glamour. In fact, at 23 tracks duration, and loaded with more innuendo than an evening spent in an amusingly-shaped vegetable shop with Graham Norton, 'The Ultimate' provides the perfect aural backdrop for everything from romantic seduction, to really quite vigorous feeuurcking.

Jacques Off ***



escul

DJ SCUD Ambush

(Rephlex) Uber-banging, ragga-tinged hardcore retrospective

Scud may be a nice public school type called Toby in real life, but he's been making a fearsome racket for ages now, as this compilation attests. 'VIP Pressure Part 1' has drums that would put most milquetoast junglists to flight, while 'Witness', his scabrous splatterragga reworking of Asian Dub Foundation is by far the best thing ever to bear their name. What's surprising, though, is how well these nine tracks sit together as an album, only descending (or ascending, depending on your viewpoint) into chaos on the closing track 'Something Violent'. 'Ambush' proves that destruction can be fun. Acid Klaus



LORY D **Sounds Never Seen**

Proof that there's more to Italy than disco-house

Scarcely as vital as Scud's compilation. Rephlex's collection of the work of Rome's prime exponent of horror-tech is still worth investigation. The obvious point of comparison is Goblin's soundtracks for Dario Argento's films, and while D never really scrapes the same depths of bowel creeping terror as them, the likes of 'Deep From The Colosseum' and 'Levitazione', with its nastily detuned piano riff, have a cold sweating unpleasantness to them that, like a good horror film, is paradoxically enjoyable.

Acid Klaus * * *



THEY CAME FROM THE STARS I SAW THEM They Came From The Stars I Saw Them

(Lo Recordings)

Bizarre collection of early singles from Leftfield page faves The Stars

The ever-shifting, multi-piece musical extravaganza that is They Came From The Stars record at a pace similar to that of continental drift, so Lo have released this 'greatest hits' set before their debut album's even been started on. It has to be said that this is a quite unfeasibly shoddy product, with only seven tracks. one of which is just an extended intro to 'Sunshine Coach'. For contractual reasons there's no room for last Christmas' 'You Can't Fool Us' EP, which contains by far their most accessible material, while 'Authentautistic' has been written out of the Stars' history altogether. Every home should have their Twin Peaks-esque title track and the ultra-rare, 25-minute Krautjazz-rock epic 'Holy Mountain', but let's have a proper album soon, eh boys? **Duncan Bell**

* * *



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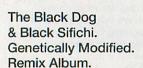
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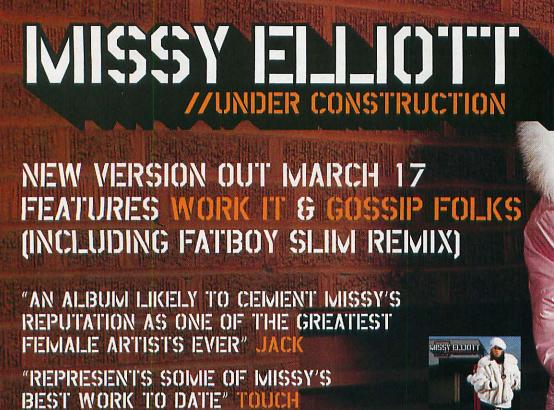
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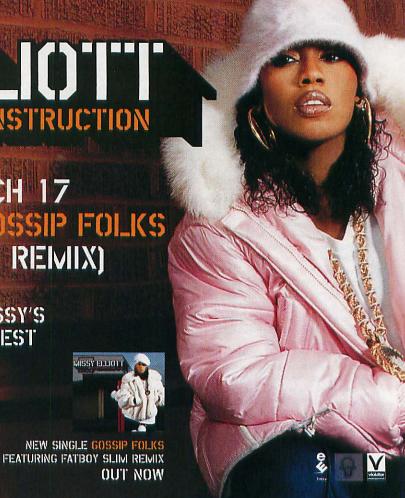
A1 People. The Yellow Album.

Also Available Now on CD & LP. Duke106. ...Gary Numan dances robotically to Kraftwerk, Orbital & Peter Hook's basslines... you'll rarely find it handled more magisterially than this. Sunday Telegraph

Excellent 'electro' which doesn't require the 'clash' to work. Uncut

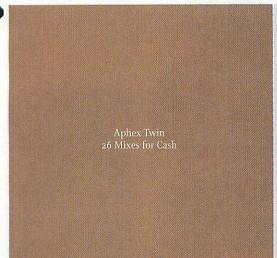
....a twisted body of tracks that spits fiery machine funk like a molten hard drive. If those machines really are talking to each other there's little doubt they're doing it with a proud knowing. IDJ





Compilations

The Three Big Ones



APHEX TWIN

26 Mixes For Cash

(Warp)

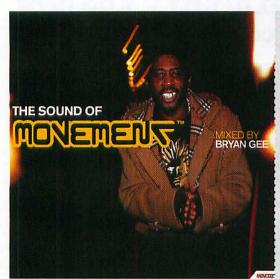
Mammoth remix retrospective from electronica's only star

Richard James is nothing if not perverse. If '26 Mixes' is anything to go by, despite his avowed disdain for, like, the corporate pigs, Aphex actually seems to save his best remix work for artists who don't deserve it. So industrial rock horrors Nine Inch Nails get what appear to be two excellent remixes of Aphex's own 'Ventolin', pop-goth also-rans Curve get to sound like an electronicised My Bloody Valentine for a day, useless cunts Jesus Jones have 'Zeros And Ones' turned into a fractured, dubby masterpiece and the abominable Gentle People are gifted a long, ebbing remix of their track 'Journey' that's genuinely beautiful.

Elsewhere, the beardy Cornishman follows his twin themes of abstracted, glitchy tunefulness and tedious gabba noise, with gems like his uncredited mix of 808 State's 'Flow Coma' and a playful run through Nobukazu Takemura's 'Let My Fish Loose' cropping up every now and then. But what's most surprising about this album, given how fresh and new Aphex sounded when he first emerged, is how lacking in surprises it is. In fact, the only truly astounding moment is the mix of David Bowie's 'Heroes', which is a splicing of Bowie's original vocal with Phillip Glass' orchestral version. It is so utterly unlistenable, it's really quite heroic.

Duncan Bell





MOVEMENT

Sound Of Movement Mixed By Bryan Gee

(Movement)

Brilliant d&b club releases brilliant d&b compilation - brilliant!

For over six years, Movement has built an enviable reputation based upon twin foundations of fresh talent and unshakable credibility. The devotion that Movement inspires is proof that, for all the chart success last year and renewed media interest in a 'renaissance' within the scene, drum & bass didn't come back – because it never went away. Following their last mix CD, DJ Marky's superb 'The Brazilian Job', was never going to be easy, but V Recordings don and d&b pioneer Bryan Gee is a not a man to be daunted by precedent, and he delivers

here in spades, with a mix that contains a healthy blend of dubplates and established d&b anthems.

The VIP mix of Roni Size's 'Trust Me' kicks off a truly exhilarating 80 minutes with standout cuts including J Majik's 'Capoeira', DJ Marky & XRS' enduring 'LK', Ray Keith's cover of Dawn Penn's dancehall classic 'No No No' and Dillinja's eardrum bursting 'Warning'.

As a statement of intent for 2003, 'The Sound Of Movement' pretty much broadsides the opposition. As a testament to the continued vigour of the drum & bass scene, it does exactly the same. Job done.

Sarah Monk



hooj presents :



a hoo

HOOJ

Le Future, Le Funk Mixed By Red Jerry & Ross Cale

(Hooj)

Disco to disco, Hooj deliver a funky and futuristic mix

Be honest. What do you expect this CD to sound like? A swathe of synths? Thundering, breaks-plated house with menacing, robo-vocoder vocals lost deep in the mix? Think again. Hooj have moved with the times, looking to the grimy sidewalks of New York for new inspiration with this compilation. So, as thundering drum rolls and filtered disco loops get edged sideways, artists like Black Strobe, Audio Bullys and Soul Mekanik sidle onto the floor, roughing up lesser beats with an armoury of raucous lo-fi attitude and pitch black war paint.

The first CD sets the Hooj agenda well. Deep and vocal free, this is music to twist to at late night dens. Swag's mix of Metro Area is followed by the lo fi Danmass remix of 'Haze' with Brooks, Subway and KV:5 all joining in. It's all a glorious mesh of early Eighties melodies and punk-funk drums.

Unfortunately, the second CD doesn't manage to match the first, but it does boast LRD's remix of 'Miss You', which rumbles in and encapsulates 'Le Future' perfectly. This is dark disco for a dark era and Hooj have helped shift the goalposts again.

Ralph Moore





Compilations

>>

"Is Blow a misogynist wanker, or what?"

KURTIS BLOW LEGENDS OF HIP HOP (UNIQUE CORP)



INFEKTED BY DR LEKTROLUV

(NEWS

What's it all about? The third in this series of compilations of that music that nobody is calling electroclash anymore. What's on it? The good doctor has a fine ear for a tune it seems, plucking wheat from the European and American electrochaff mountains at will. Japanese Telecom, Trans-X and Anthony Rother say 'Tonight, Matthew's replacement, we'll be Kraftwerk (as usual)', and all make a pretty decent stab at it. But there are two things about this compilation that are incontrovertibly great: Electronicat's Glitter Band-electro stomp through Depeche's 'The Dead Of Night', and the presence of a track called 'Barbara! Buy A Monkey!', by someone called Monkeyshop. Any cop then? Mighty fine. After other electro compilations have made you cut off your own ears and put them in a (kitsch Eighties) sandwich toaster, Dr Lektroluv will suture them up good. (DB)



RESONATE 2

(Tidy Trax)

What's it all about? 'The Brutal Sound Of Hard Trance'. Are you threatening us Mr Tidy Trax?

What's on it? Two CDs of four-to-the-floor power-bangin' to send trendies running from the room screaming, 'Resonate 2' stays away from Tidy's usual hard house sound in favour of ballistic chemo-trance, so there are lots of Dutchmen in the production credits, alongside churn-'emout regulars like Rob Tissera, Lee Haslam, Steve Hill and Dom Sweeten. Any cop then? It's a sound that hasn't changed a jot since 1995 and nothing here will be remembered beyond April. Nonetheless, it all has more bottle than a magnum of Moet with a pill at the bottom and put a large grin on our faces. It's the nuts. It ain't broke. They haven't fixed it. Now let's get BRUTAL! (THG)



45 DIP PRESENT The Acid Lounge 2 (Hed Kandi)

What's it all about? This second instalment of the Acid Lounge takes place while 'Lost In Space', as 45 Dip take you on another madcap excursion into, if you will, 'deep chill'.

What's on it? CD1 engages full attention with the blissful beats and basslines of Bermuda Triangle's 'Mooger Fooger' and John Howard's stunning 'Buddha Cowboy', before seducing us with the hypnotic crooning of Chungking's 'Bubble Love'. CD2 takes a darker, more abstract turn and, after a slow start, materialises into cosmic chill. Bastian's 'Love Is Incredible' drips with brie but tunes from Space Hoppa and The Gentle People rock.

Any cop then? An album named after Ozzy Osbourne's front room has some reputation to live up to, but in an overfull market, this is well worth a look. (CK)



FASHION TV PRESENTS PETE TONG

(Fashion TV/Wagram)

What's it all about? The unkind might say that Tongleberry mixing a comp for Fashion TV (whatever that is) is like Pol Pot doing a mix on behalf of The Comedy Channel. But they'd be wrong ish.

What's on it? In an audacious move, the surprisingly well turned-out Tong launches two collections simultaneously. For the early evening, we have a casual selection featuring the jejune, a la mode and heehong-de-la-style delights of Gotan Project, Lemon Jelly and acid hoolies FC Kahuna. But later in the evening, Tong dazzles with a thoroughly recherche collection of off-the-shoulder wrigglers from Gus Gus, Lil' Louis and Armand Van Helden.

Any cop then? Judge Jules was so last

season daaahling. Stylish, yet at the same time functional. Mwaaah. **(CS)**



ELECTRIC INDIGO The New Electro

(UWe)

What's it all about? Austria's electro veteran Electric Indigo proves she can still rock an 808 with the very best of 'em. What's on it? Mount Sims weaves into My Robot Friend. Electric Indigo's own killer track 'Dirty Floor' cuts through to David Carretta's bouncing 'Automotion', and sulky genre godfather Jeff Mills puts in an appearance too. As the mix canters along, it touches electro, 4/4, and sometimes cloth, but while Ms Indigo sometimes veers towards the dark and dirty, she never ditches the funk. Any cop then? God yes. Put this one on when you've banged a load of speed and you have the ideal soundtrack to chew your fingernails to. Scary and addictive in equal measures. (VG) ***



Diggin'thruthebox ... For comps with big cocks



MACRO DUB INFECTION Volume 1

With the possible exception of 'progressive', we doubt there's ever been a more over-used and misused musical term than 'dub'.

From 'dub house disco' in the early Nineties (contained no dub) to American 'dub-inflected' house today (ditto) and the term's use when it comes to house remixes (as a synonym for 'instrumental'), it's clear that nobody involved with dance music has got a clue when they're talking about Jamaica's second greatest export, as pioneered by mad sonic scientists like King Tubby and Lee 'Scratch Perry.

Those seeking enlightenment should head straight for 'Macro Dub Infection'. Compiled for Virgin by Muzik's very own Bill Bailey lookalike sonic terrorist, Kevin 'The Bug' Martin, it's an uncompromising two CD showcase of producers using the studio itself as an instrument.

Underpinning the whole thing is an understanding of dub as real trance music. The likes of sonic alchemists Coil, long-lost hip hop geniuses New Kingdom and more trad dub vendors like The Disciples and Iration Steppas cut up musical language into William Burroughs-like fragments and sluice them into your brain on the back of huge basslines.

The whole thing is a trip, but special mention has to go to Laika's stunning 'If You Miss', which captures that moment of drugged excess when you feel you could die but don't care, and 4 Hero's 'The Paranormal In 4 Form', which is just about the most fucked-up, far out thing you'll ever hear from a mainstream dance act. (**DB**)



FABRIC 09

(Fabric)

What's it all about? Fabric's monthly series of mix CDs continues in fine style with underground techno Jocks, Slam. What's on it? Lots of Room Two rumblers and Slam specials. The pace is unrelenting, with a pulse-raising tracklist

that runs from Tony Thomas' 'Cannibals' to the Slam dub of Ladytron's 'Infinity', via Sven Vath, Marco Bailey, Bryan Zentz and Danilo Vigorito, ending quite appropriately with UR's divine 'Inspiration'.

Any cop then? Definitely. The Fabric series has recently suffered a couple of inconsistent releases, but they're back on form with this beauty. McMillan and Meikle deliver a swift Glasgae kiss right to the heart of the dancefloor. (SM)

Compilations



LOST TREASURES (Make Some Noise)

What's it all about? Noisy motherfuckers from Berlin representing, retrospectively. What's on it? A joyously haphazard, shouty/noisy whiteboy take on hip hop, mainly. Bomb 20 and Patric C play their suspect devices, while rapping of varying degrees of sophistication is provided by Paul PM. Peaches and the one and only Chilly Gonzales. Some of it sounds a little dated, but it's hard to argue with the likes of 'No Piss, No Fun' (presumably a song about prostate troubles), 'Jewfunk' and the fast/slow hyperballad 'Meditation'. But why oh why isn't Gonzo's 'Cum On You' on here? Any cop then? Yeeeeeah, boyeee! It might be the sound of a bunch of trust fund reprobates fucking about five years ago, but it's still better than most 'proper' hip hop compilations. (DB)



BRAZILIAN LOVE AFFAIR Volume 4

(Far Out)

What's it all about? A foray into less hackneyed Brazilian grooves (plus a few from outside that country) from a label and DJ (Joe Davis) so obsessed with South America it's no wonder they're located next to Heathrow.

What's on it? A couple of twangy offerings from Azymuth, 4 Hero doing low slung, sublime stuff with Nature's Plan's 'Without Words', Gilles Peterson proteges Osunlade fattening up Grupo Batuque's 'Na Batida Do Agogo' – it's one long ass-wiggling carnival.

Any cop then? Worth checking even if

your own Brazilian love affair doesn't stretch much further than donning a Ronaldo shirt. (AC)



SAINT GERMAIN Des Pres Cafe III

(Wagram)

What's it all about? Wagram Electronic produce a third electro-jazz-jam sandwich for the chic cafe dweller.
What's on it? A selection that treads the line between elegant sophistication and a fit of funk. From the sultry, smooth vocals on Nuspirit Helsinki's 'Trying' and Fertile Ground's 'Take Me Higher', to the jazz/hip hip fusion of 4 Hero's 'We're Getting Down', this 'funk fandango' is the perfect soothing Sunday afternoon soundtrack. One for beautiful people as well as those who don't sit around in posh French cafes all day.

Any cop then? Apart from a few tracks that are more Pret A Manger than cafe chic, this meal goes down a treat. (CK)



NRK SINGLES 5

(NRK)

What's it all about? Bristol's finest invite us back to their house for the fifth time is as many years.

What's on it? Ian Pooley pops up twice, with 'Fly Shuffle' and the Lottiebothering 'Quatro', Miguel Migs wisely drops the deep on the ragga-tipped 'Bump Selectah' and there's a clutch of top notch remixes, including Q Burns ('doing' King Britt), Louie Balo (Pete Heller) and Rob Mello (Rocket). There are also dark interludes like Peace Division's mix of El Amor and lighter moments like Miguel's 'Satisfied'. Any cop then? We thought 'Volume 4' would take some beating, but this - their 'Empire' if you will - is a triumph. Whether 'Volume 6' will be their inferior, bear-filled 'Jedi' remains to be seen. . . (RM)



Project Human (Moving Shadow)

What's it all about? America's top drum & basser Dieselboy invites all the artists he respects to remix the tracks they like. Feel the love.

What's on it? Drum & bass re-rubs of all sorts, from trance to house to west coast hip hop. Most of your d&b hard hitters – Dieselboy, Bad Company, Ram Trilogy, Dom & Optical – are present, but the standout track has to be Weapon and E-sassin's version of Robbie Rivera's 'Harder And Faster'.

Any cop then? After a tediously smooth and considered first half, Dieselboy finally confronts you, cuts you bad, then squirts lemon juice into the gaping flesh wound. Nasty. (VG)



* * *



KEVIN SAUNDERSON KS 02

(Trust The DJ)

What's it all about? Detroit techno originator Saunderson mixed live and direct on TTDJ's landmark 382nd release. What's on it? A lot of techno, mainly of the mellower, funkier persuasion. Warming up with the likes of Blaze's 'Gloria Muse' and travelling via the stroboscopic warehouse salsa of Manu From Newcastle's 'O Bairo' before ending up, shaven headed and tops off, raving to the full-throttle boms of Ben Sims and Bryan Zentz. It's an assured selection. Any cop then? DJs who have their names permanently prefixed with 'the legendary' often disappoint, but Saunderson rises to the occasion, with a timely reminder that techno is party music first and foremost. (JH)



THE RETURN OF FUNK PHENOMENA

(Obsessive)

What's it all about then? A classic, slow-burning soul comp, lovingly compiled by the excellently named Peter Adarkwah of BBE.

What's on it? Psychedelic soul of the Shuggie Otis/Minnie Riperton ilk. Earth, Wind And Fire's 'Mom', The Jacksons' 'Mirrors Of My Mind' and Patti Austin's 'Sweet Sadie The Saviour', for starters. Any cop then? You betcha. This is full of soulful goodness, and avoids the usual soul collection trap, of lapsing into wilful obscurity and earnest wibbling. (ER)



GRAND CENTRAL

Various (Grand Central)

What's it all about? The occasionally magnificent Manc imprint return to prove that there's more to their Brit hop armoury than Aim and Rae & Christian. What's on it? 13 new-to-CD songs, including material from the much-feted - and impressively fey - Kate Rogers. There's also a breezy Prince rip-off from Niko ('Sound Off' is the entire population of 'Alphabet Street' on Prozac), an essential Deadbeats re-rub of 'Lavish', Riton's 'Window Pain' and 'The Rhyme', a dark and drizzling collab between Tony D and Kate Rogers. Any cop then? This is one Central line you can rely on, regardless of leaves, black ice and broken rail track. If only everyone else on the underground was this dependable. (RM)



KURTIS BLOW Legends Of Hip Hop (Unique Corp)

What's it all about? Legendary rapper Kurtis Blow calls in favours from all his old school chums, as well as the new school likes of Eminem. The USP? Each artist re-recorded their vocal for the versions of their tunes on this album, apparently. Fresh!

What's on it? Leading the fray (and closing it, too, in its original form) is 'The Fifth Element' by the 34-strong Legends Of Hip Hop collective. Old school meets new across the board, from Doc Ice, Harry Balz and Flava Flav ('Old School Ball') and Raheem, Grandmaster Caz and Shinehead ('Be 4') to Eminem and Royce Da 5'9" ('Nuttin' To Do'). But where the hell are all the women? Is Blow some sort of misogynist wanker, or what? Any cop then? In spite of the criminal lack of female flava, it's a good mix of old and new school with some real classics present. (VG) * * *



Y4K Tayo: Next Level Breaks (Distinct'ive)

What's it all about? The short-arsed Boutique/Bugged Out! hero serves up two CDs of smoothly mixed, rough edged breaks for young modernists. What's on it? The pounding, frenetic 'Cous Cous' by Rennie Pilgrem and Uberzone's will please frazzled ravers everywhere, while 'Hunted' by Initial Research is like Eat Static, only good. CD2 has the dubby 'Let it Ride' by Spork, plus Lee Coombs & Meat Katie's house homage 'The Hum,' which is very nifty. Any cop then? The purists will love it, but two hours of home listening nu skool is a wee bit too much for anyone else. But dem's the breaks! (TW)



BLUEPRINTS 3

(Slip 'N' Slide Blue)

What's it all about? Another foray into deep, soulful (etc, etc) house that's more twentysomething dinner accompaniment than all-night sweat-a-thon.

What's on it? Hum-a-long melodies and girly vocals aplenty a la Naked Music (see Gaspard's 'Good Enough', Fish Go Deep's 'Dollface'). Luckily, deeper, rolling numbers like Nile's aptly titled '3 In Tha Morning' and Atlazz's Herbert-esque rerub of Rhythm Plate's 'Lean' prevent this from ever sounding too tasteful, however. Any Cop Then? Something of a pipe and slippers special, but there's nothing wrong with that. We'll all be old one day, you know. . . (TC)



2 CDS & MP3S

(Novamute)

What's it all about? Two CDs of techybanging, with 16 normal CD audio tracks and – gasp! – 28 MP3 tracks. Mmm... Future city, daddio!
What's on it? Tech-house-breaks with Novamute's usual high class sheen, from the likes of Tim Wright, Speedy J, Umek and Debasser. It's all undoubtedly quality stuff, but the addition of MP3s seems a bit gimmicky – why not just have three CDs. Or have only MP3s (giving you about 60 tracks over two CDs)?

Any Cop Then? Musically, yes, but as an experiment in selling MP3s to normally light-fingered PC jockeys, it feels a bit half-arsed. Still, at least Novamute are trying to bridge the gap between old-fashioned CDs, and the music medium of the future (ie sound crystals from Planet Zarg that beam music directly into your brain via a 'special hat'.) (DB)



six of the best

available from all record stores



NUKLEUZ O.S.I.R.I.S. ONENESS WITH THE UNIVERSE

12" | 10/03/03

Debut release on Nukleuz from leading German trance producers O.S.I.R.I.S. that features the massive Phil Sawyer's 'In The Beginning' sample along with two huge remixes from the crème de la crème of trance producers, the mighty Wippenberg and Liquid Sun. Essential big room material.



DJ FRED NUMF UNIVERSAL RHYTHM

12" | 17/03/03

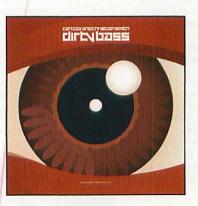
Fred Numf returns to Maelstrom with 'Universal Rhythm'. Split into two tracks, 'Day' & 'Night', 'Day' is a lot more uplifting and energetic whilst 'Night' delves deeper and darker into Fred's psyche. Featuring a bonus track of the previously unreleased Marc O'Tool dub 'Universal Language', this nicely rounds off the second 12" from one of the originators of the whole tech movement!



STEVE MAC presents THE MOOMALOIDS CUT UP GROOVE

12" | 10/03/03

Three of the weirdest, most warped, funked up grooves known to mankind. 'Cut Up Groove' is exactly that, but in Steve's own unique style it kicks a hole in the speaker, all cut up with a funky ass horn loop. 'Rock 2 Tec' is full of funky disco grooves and 'High' is one twisted piece of house.



23rd CENTURY RECORDS CARL COX & CHRISTIAN SMITH DIRTY BASS

12" | 17/03/03

23rd Century Records is a new imprint specifically for Carl Cox's productions. 'Dirty Bass' features gloriously polluted percussion over menacing synths and melodic chord changes. Trevor Rockcliffe's mix adds a further twist by pitching up the tempo. Promises to be a big hunk of a tune in the clubs.



NUKLEUZ VARIOUS HARD TRANCE EP 3

12" | 17/03/03

Nukleuz Records' secret weapon Mark Richardson delivers 'Innocence', which is anything but. On the flip Nick Wright & Dave Rowland aka Phatt Bloke & Slim drop their debut production for the nation's favourite label. 'Silverspeed (God's Child)' is set to follow 'Energize' and 'Times Like This' into the hard dance history books as one of those tunes that just ain't gonna go away!



CHOCOLATE FIREGUARD THE BLUEFOOT PROJECT BRAVE

CD | 24/03/03

"Soulful music with a breakbeat edge has never sounded so good. Buy this today." Knowledge "Impressive debut... a collection of songs that rewards repeated listening" IDJ

"This girl could sing the telephone directory and still break your heart" DJ

"An early contender for album of the year" DIVA "Accomplished" Breakin' Point

(12" sampler available 17/3/03)

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The Big Singles



MISSY ELLIOTT

Gossip Folks (Elektra)

(Echo

Missy puts her bang down, flips it and reverses it, roping in Fatboy to add a bit of old school oomph and snazz to her moan about tittle tattlers. Ludacris adds his macho tones, making it perfectly clear that hot girl-on-girl action is the last thing on Missy's mind, whatever the mental images conjured up by her butch/

femme partnership with regular vocal foil Lil' Mo. It's one of the finest tracks on 'Under Construction' and Quentin's mix is his best work for ages. A smash.

Chart prediction: 1

With Missy on a roll, and Norman's profile higher than ever (albeit for unfortunate reasons) this could go all the way



SAINT ETIENNE Soft Like Me

(Mantra)

The pop veterans return with MC Wildflower in tow for a typically 'nice' little number about how the world would be a better place if we were all more feminine and less aggressive and confrontational. Quite right too. Unfortunately, listening to Sarah Cracknell's mimsy voice is liable to make you feel EXTREMELY aggressive and confrontational. Isn't it ironic?

* *

Chart prediction: 41
SE haven't had a proper hit since about 1956



QUEEN VERSUS VANGUARD Flash (Nebula)

If you haven't heard this already, you obviously only go to very 'cool' clubs – get out more. 'Flash' by Queen.
Rudimentary techno beats. Technically quite badly done, really, but who gives a stuff about that? It's 'Flash' to the beat! Fly my hawkmen, fly!

★ ★ ★ ★
Chart prediction: ??

Depends what sort of UK release it gets. Number One and Number 199 are both possible



LISA MAFFIA All Over

(Independiente)

So Solid's 'first lady' (we prefer Tiger S, but that's just us) finally brings out her solo debut. A wholly convincing UK take on jittery US urban funk, it's arguably the best So Solid-related release since 'Ride Wid Us', but the plethora of MCs on board leave 'Liiiii-SAH!' sounding like a guest on her own record. Some more London patois flava wouldn't go amiss either. Still, this bangs like a So Solid member's cell door at lock-down time.

★★★★
Chart prediction: 2
Rude girl can't fall, surely?



ALEX GOLD LA Today (white label)

Gold? Gold! He's got the power to know, he's indestructible. He must do, cos he's roped in Phil Oakey from the Human League to provide lyrics and vocals to his latest cheese trancer. Our Phil deadpans his way through a diatribe about the City Of Shit, the bass kicks, the Novation Supernova goes 'Peeeeeow!' and coastal clubland goes mad. We love it.

★ ★ ★
Chart prediction: 50
Number One In Germany and Mallorca though

NERD

Provider (Zero 7 Remix)

(Virgin)

There'll be a full 12-inch, CD and futuristic 'musical spacegem' release for the Neptunes' latest, replete with a new, hooligan house™ version of 'Lapdance', but we've been sent this 'special' 10-inch. Opinion is divided on this one at Muzik Towers. Some love Zero 7's mellifluous, swooping rejig of NERD's thoughtful

original. Others think it's tiresome muzak that sounds like Air after all their ideas and musicality have been sucked out of their arses with a big fat talent hoover. But who's right?

Chart prediction: 20

Neptunes on other peoples' records = chart gold. Neptunes on their own = chart poison



V ★ = ★ = ★ =

PROLIDER

COSMOS

Deep Inside The Groove

(Research & Development)

'Take Me With You', the last single by Muzik's Tom Middleton, stiffed despite being pure niceness. This just goes to prove that near-middle-aged men with beards are never going to become overnight pop idols, especially when they insist on getting Roachford to sing on their

tunes. This limited edition is, as the title suggests, a proper, back to basics, hypno-house chugger. Various lock grooves are also supplied, so you can plaster the title phrase all over other peoples' records. Fun.

No full release planned, so a must for heads



SAFFRON HILL FEATURING BEN ONONO My Love Is Always

My Love Is Always (Illustrious)

The return of Tim Deluxe and Ben Ononononono, co-writers of last year's Evissa-to-Everton smash 'It Just Won't Do'. Ononononono takes the mic this time round, and the tune bubbles along nicely, courtesy of its bumpy bassline – and Deluxe's shrewd judgement on where to drop it in. But will leaving out the slight novelty element of its predecessor be the duo's undoing?

Chart prediction: 18



MOBY Sunday (The Day Before My Birthday) (Mute)

Nobody listens to techno, Eminem tells us. So it's just as well that Moby persists in putting out bittersweet pop records with just the barest dancefloor throb beneath. This one goes "It was a nice day yesterday/ Why oh why has it all gone wrong today?/ I blame Bush". Something like that anyway. If you like Moby's gloomy, repetitive-samples schtick, you'll like this.

Chart prediction: 16

A nice enough song, but surely too miserable for much airplay in these troubled times. . . THE ENDS

"ARE YOU AREALLY FROM THE ENDS

L AMER'S TO BRIDE AREAS

2 AMER'S TO SHORE AREAS

4 AMER'S TO SHORE ARE SHORE

4 AMER'S TO SHORE

4 AMER'S TO

THE ENDS
Are You Really From The Ends?

(P)

Too many bwoy dem wanna pretend that they're in London's latest UKG sensation The Ends, apparently. So the genuine articles are here to put matters straight with a More Fire-style rinse-out that rises above its production (which is bare budgetness, guy) and crappy lyrics, thanks to the sheer brio and bravado of all concerned. Great nu-hardcore re-rubs from Jamma Versus Bigga too.

Chart prediction: 36
Underground tings only on this label





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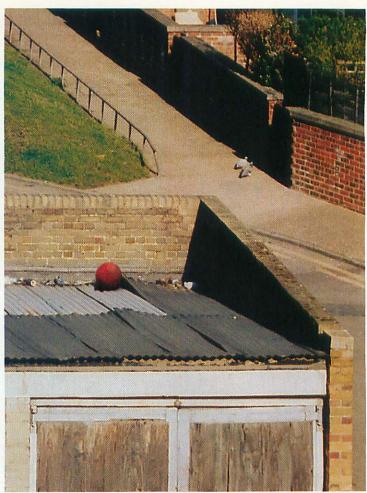
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Saffron Hill -My Love Is Always

#1 Coolcuts, #1 Buzz Chart Pete Tongs Essential New Tune Includes new / exclusive Tim Deluxe 'Summertime Remix'

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Reviews by Terry Farley and Kevin McKay

>> Vital Release



REEL PEOPLE FEATURING ANGELA JOHNSON Can't Stop (Papa)

A truly wonderful record from a cool new London label. The London lads join up with Angela Johnson of Cooly's Hot Box fame and man of the moment Denis Ferrer to create a Rufus-style slice of deep soul. Adding some beautiful plano keys and a tough rhythm track, the vibe and vocal make this a real modern boogle tune for the heads. A near-perfect house record for Lazy Dog and Shelter heads allike – real top-drawer quality. (TF)

DUBTRIBE

album sampler (Defected)

For tireless devotion to the groove and a work ethic that is rarely found in house, Sunshine and Moonbeam Jones, aka San Fran superduo Dubtribe, warrant a silver disc on their studio wall at least. On this four cut sampler, 'Ride Line' kicks things off with a deep and funky vocal excursion. 'Nothing Is Impossible' adds some tribal flavour and 'Raggatronique' is subterranean dub-house that will stay in the warm up part of your box for ages. Finally, 'The Rhythm In Your Mind' shows Naked music a thing or two about deep and funky grooves. A great package. (KM)

INLAND KNIGHTS

What To Think (Drop Music)

The touring DJ's favourite production outfit change tack slightly with their latest on Drop. 'What To Think' sees the Nottingham duo eschew their usual heavy beating style for a deeper, more Mood II Swing feel. 'Caught Up' keeps the beats rocking and adds bubbling bass, spacey effects and shimmering pads to spice up the groove. 'Can You Do That' works a more Traditional IK groove while 'No New Thing' recalls 'Alabama Blues' in a seriously good, bass-bumpin' fashion. (KM)

MATTHIAS HEILBRONN

Nature Boy (Nitegroove)

Originally sung by the velvet voice of Nat King Cole and later done over for the soul boys by George 'bad' Benson, 'Nature Boy' is one of those songs that lends itself to any style with a soulful bent. Matty houses it up, aided by James Preston Jr, who supplies his usual top notch keyboards and a great vocal too. If the term 'funky house' meant something other than cheap and cheerful, filtered crap then this would be at the top of the pile. (TF)

TE'T KALE ORKESTRA

Kouzen (Nitegrooves)

The ridiculously talented Guillaume returns with another soulful strut through Africa's rich musical history. Beautiful melodies and African rhythms reach a peak on a record that's so good it's never going to fill big rooms or make Pete Tong's 'Essential Selection'. But listen to this while watching the sun set in Ibiza this summer and you'll realise great house isn't just about jacking. (TF)

F.I.T.S VERSUS THE IDJUTS Deborah Dub (Session)

Like a choice Bobby Kondors moment, this dub-soaked cut is designed for easing the dancefloor to life or dropping at 7am when things have settled into a nice, kicked-back groove. There aren't many clubs that are going to wear this as peak-time entertainment, but it's wonderful nonetheless. (KM)

MAGIK JOHNSON

The Funk/Rollergirl (NRK)

After impressive releases for Shaboom and Honchos (alongside lan Pooley), Magik Johnson delivers a solo 12-inch for Honchos' big brother, NRK. Even though 'The Funk (Original Mix)' is the obvious floor-filler, the less obvious 'Rollergirl' is the track to check. Bubbling bass, tough beats and smooth hooks all covered in a cool spoken vocal make for a 'Do It Your Way'-style killer. (KM)

AUDIOMONTAGE

Heaven/Movin' On (Freerange)

Head straight to 'Heaven' for some spiky, Wild Pitch house music from Jamie 'Jimpster' Odell. Simple but effective beats underpin a swirling cocktail of electronic fx, choppy vocals and big, booming bass that's like a cross between 'The Way' by Global Communication and DJ Pierre's 'Love And Happiness'. (KM)

UNBEATABLE PEOPLE

Electronic Boogle EP (Consortium)

This label, based in Paris' super cool Track's Addict store, is beginning to deliver the grooves. This twisted three-tracker crosses the lines between house, electro and techno with consummate ease. The untitled A-side in particular is wicked, sounding like Chicken Lips and Herbert getting it on. (KM)

THEO PARRISH MEETS JILL SCOTT

Slowly Surely (US white label)

Around since before Christmas, this eclectic, slow-burning groove is starting to get huge. The soulful pleadings of the Philly lady and Theo's incessant musical

brilliance make this is a journey to die for. A really creative remix from one of house music's most under-rated producers. (TF)

MIKE DIXON

Deep House Damage EP (Bumping City)

A very old-fashioned Chicago cut 'n' paste record that could have been made ten years ago, but sits perfectly into that whole boompty-boomp thing that's sweeping our better floors. The four tracks cut up and loop Al Green ('Take Me to the River' and 'Love And Happiness'), Detroit Spinners ('I'll Be Around') and Keni Burke ('Rising To The Top'), and while none of them are big or clever, they're all proper basement and strobe-light shit. (TF)

MOTON

19 (Moton)

Another in the series of re-edits that has them screaming in Manhattan. Recorded in Tokyo, Eighties MOR belter Elkie Brooks' 'Rising Cost of Love' is the star billing – an amazing, long-hidden Loft classic – while Jackson 5 album track 'Mirror In My Mind' gets edited into a bboy delite. This Moton was done by the clever hands and razor of a certain Grimsby ladyboy and Fabric DJ who shall remain nameless. Hi Bill – nice job! (TF)

WALLY LOPEZ & CESAR DEL RIO/MIGUEL PICASSO

Drah/I Like The Way (Weekend, Spain)

Weekend's output has been a bit predictable of late, but here, label stalwart Lopez and new kid Picasso attempt to redress the balance with two fresher-sounding cuts. Lopez heads into dark, bass-heavy territory with cast iron beats and a funked-up synth hook. Picasso's more standard take on the tribal groove will attract sneers from DJ types who are 'just so over progressive', but it's the kind of thing that bouncier dancefloors will really go for. (KM)



Plate producer Matthew Hunt-and Muzik-on why he's so cool

- They made 'Lean', one of the best house grooves of 2002.
- Matthew says 'Lean' could be a reference to an old Derbyshire term for sex ("Crude? Yes. But so are most of our women.") He might be joking, though.
- He also says it might mean "to have an eight minute and 33 second supported rest, cos, let's face it, we're all a little bit tired of most of the music that's coming out at the moment." We think he may have consumed quite a lot of cider before saying that.
- They have an EP for DiY called 'Masters At Wirksworth'. Other cunning names in the Rhythm Plate pipeline include "the follow-up EP for

- DiY, 'Straight Outta Cromford'. We're also considering a cover of the De'Lacy classic, 'Holloway'!"
- They are from Derby. All house music from Derby is pretty hot.
- H-Foundation's Halo puts their records out.
- "Laborotoire Garnier's Mr Laurent, Pizza Hut's Deep Dish and Charles Webster" all have "the presence of mind" to give mad love and big-ups to Rhythm Plate.
- Their favoured words for describing goodness are 'skill' and 'crucial'. (KM)

The 'Straight Outta Cromford EP' (DIY) and 'Divine Strategies' (LSF) are both now



Reviews by Dave Mothersole & Jonas Stone

>> Vital Release



PETAR DUNDOV Kazoo (Music Man)

Having made an album of unusual, barely audible electronica for Jeff Mills' Tomorrow imprint last year, Petar Dundov returns to the floor with added vigour and volume, on an EP of sheer sonic brilliance. Delivering a fullbodied range of driving, syncopated, urgent drums, Dundov manages to

make a peak-time record that really stands out from the avalanche of current identikit dirges. One moment brutal, the next delicate, Dundov's minimalist beats are full of deft nuances and subtle abstraction, with industrial-strength basslines that cut through the dancefloor like lasers. You won't have to strain sensitive earlobes to hear this one, but there's no way this should be written off as just another bangin' techno record? (JS)

AGORIA

Kofea (PIAS)

Agoria is back with another winner. The surprise here is that he sounds like he's been listening to a lot of underground UK garage. Built around a huge, reverse, pitch bending b-line that would make even the likes of Sticky jealous, 'Kofea' is as cutting edge and accessible as it is unforgettable. Off-key - as they say in the 'burbs. (DM)



SCAPE ONE Let's Put The Future Behind Us

(Remote Audio)

Kurt Baggaley is one the best electro producers around right now, and 'Let's Put The Future Behind Us' is further proof that this man's star is firmly in the ascendant. From beautiful, synthwashed chords to UR assault funk, Baggaley shows that when it comes to shifting dancefloor butt, Bognor Regis can bust it with the best. (JS) * * * *

THE ORB

Kompassion (Kompakt)

An Orb record that sounds like it was forged on the banks of the Rhine? Yes indeedy. On 'Kompassion', Doctor Paterson teams up with longtime partner in grime Thomas Fehlman for a driving dancefloor gem that will blow any lingering, fluffy little clouds out of the sky. A superb return to form - let's have a repeat prescription please, Doc! (JS) ***

TAMION

All Black Eyes Closed To The Excess Of Disaster (Ersatz Audio)

On tracks like 'Do The Devil Dance' and 'Fuck You Tami', Tamion vocalist B Kerry lets rip, bellowing aggressively like it's New York in '81. The group's punky, analogue electro can be both irritating and charmingly sweet but although they seem serious on the face of it, you can't help suspecting that they're taking the piss. (JS)

AUTERFORM

Diversion EP (Room Tone)

With its canny blend of reverse string hooks and a tough arrangement, this has 'big room crowd pleaser' written all over it. Weatherall and Garnier are already on the case, so it should put this new label right on the map. (DM)

TERRY MITCHELL

Fire (Dark House Music)

It's no-nonsense techno all the way here, as driving riffs and surging basslines fuel the flames of Terry's disco inferno. With Belgium's Stanny Franssen on the remix, there's no mistaking where this is aimed at: it's big and it's banging. (JS)

* * *

MATT CARTER

Zark Time EP (Varial)

It seems that Matt has found a cold cellar in Salem and gone totally crazy. Amid the barrage of downbeat electro, you can sense the ghosts of Ectomorph and Drexciya, while 'The Violent Case' drags hip hop screaming into the torture chamber. Scarily good. (JS) * * *

ERIC LEE & **FRANCIS HARRIS**

Sellout (Surreal)

Tech-house with an NYC twist from these two newcomers. The deep basslines and bouncy snares are in keeping with the London sound, but the huge delays and rising strings suggest these guys cut their teeth at Twilo, not Wiggle. (DM) ***

KITBUILDERS

Wake Up Remixes (World Electric)

The refrain of "Wake up in the morning/ Everything is grey" is bleak, but there's always a ray of electro hope when the Kitbuilders are involved. Fired up by some fine rerubs from labelmates Bolz Bolz and two new songs, this is a wake up call that's hard to ignore. (JS)





SAVAS PASCALIDIS

The Berlin-dwelling Gigolo artist and boss of Laser Gun on what makes his electronic heart tick

Records
"Because music is my life. Vinyl surrounds me all the time. Whether I'm making it, playing it or buying it. I'm the classic vinyl junkie."

My apartment
"Because I have a beautiful view over Berlin and I you can see the Television Tower, which is one of Berlin's landmarks. It's a great city. Exciting, vibrant and full of life and new ideas, and I can see it all and soak it up from my flat."

3 My studio "It's where I am at my most creative. I shut the door, throw away the key and step into my own world. I need to totally immerse myself in the sounds I am making in order to

create something new. I guess it's a form of escape into my own reality."

4 Seventies gangster and science fiction movies

"Apart from being very inspiring, they're also a chance to step out of your own life and live in a fantasy world for two hours. Another form of escapism but much more relaxing. Films like 2001: A Space Odyssey help to fire up my imagination."

Computer games
"I particularly like the old school games like Galaga, Asteroids and Moon Patrol. You can't beat a good shoot 'em up!" (JS)

The album 'Galactic Gigolo' is released on Gigolo on March 17th

BANGKOK IMPACT **Masters Of The Universe**

(Clone/Creme Organisation)

Sami Liuski may reside in the remote northern realms of Finland, where minus 10 is considered a good day to catch some rays, but his brain has been hijacked by Patrick Cowley, I-f, Daft Punk and Alexander Robotnik and transported to a big gay disco in space. It could have all ended in tears with the Bontempistyle cover of 'Like A Virgin', but somehow it all sounds quite magnificently right. Sure to make an impact everywhere. (JS) ***

COLIN MCNEIL Everything LP (Ritual)

Decent techno albums have always been pretty thin on the ground and have always had a tendency to stick rigidly to clearly defined agendas. The 'Everything LP', though, is - as its title suggests - very varied. It's also great, packed with Detroit strings, Chi-town grooves, Aphex Twin lunacy and a whole lot more besides. A truly refreshing approach to an area of techno that has historically underachieved badly. Recommended. (DM)



Progressive

Vital Release



PETTER

Occasionally, a new artist appears and totally shakes everything up. Epic house hippy Brian 'BT' Transeau did it in the early Nineties and, more recently, artists like Cass & Slide and James Holden turned progressive on

excursions. And now there is Petter a 17 year-old wunderkind from Sweden - who is poised to do exactly the same, 'These Days' captures the insane, melodic vibe of early Aphex Twin releases and cleverly updates it with daring, breaks-influenced rhythms and supercharged hooks. Big and clever, this is a 'Papua New Guinea' for 2003. Already picked up by the major prog players, it's a must.

I FLUKE

Hang Tough (One Little Indian)

Following last year's still-beating 'Pulse'. Fluke are once again poised to blow holes in dancefloors worldwide with 'Hang Tough'. It's very, er, tough, and is a real prog beast, with driving, pulsating basslines and gritty synths pushing everything along. Fluke themselves add a remix, turning in a funky houser with cool Celtic strings and dark vocals that pack an equally dirty punch.

THE AIRCRASH BUREAU

Make Me Wanna (Visual)

The original mix is a bit of a Marmite you'll either love it or loathe it. It all starts well with ace, chunky grooves, great little synths and a vocal with a slight hint of the Bono's. Then along comes the Marmite in the breakdown. The rhythm goes all Seventies prog rock and the vocal moves off into Bowie territory. Highly ingenious and original too, this is the kind of record Tenaglia would get hold of and make his own.

MARK SHIMMON **VERSUS PETE GAWTRY**

R U Out There?/Chant (Tune Inn)

A real showdown - Shimmon is on one side and Mr Gawtry has his back to the wall on the other. Shimmon's 'R U Out There?' is fat and groovy in a typically moody, progressive way, with great, techy percussion and a simple but amazing bassline. Gawtry's 'Chant' is. again, typical prog, but it's beefed up by some super, gated vocals and atmospheric swooshes. But sorry Pete. my money would have to be on Shimmon - it's that bassline! * * *

MEIZON

Aeon (Source Of Gravity)

'Aeon' continues SOG's current successful run perfectly with 12 minutes of 'Glad I Ate Her' vocals and the darkest twisted house you'll hear all year. Anthemic prog is back.

EXPRESSED SOUL

I'm Waiting (Fade)

After briefly losing its way, Fortier's Fade label is finding its feet again. Smooth production from Luke Fair, who remixes 'I'm Waiting' into a seductive, bassdriven track complete with old school female vocals, makes this one for the house heads as well as the proggers.

SUNTRIGGER Your Love (Mechanism)

Following the equally wicked 'Coldhouse' this is an energetic peak timer that grows from a tribal, dirty house track into a full scale monster when the vocal samples and eerie pads merge in the trippy breakdown. Nick McAllister remixes in a more groovy way.

* * *

Trance

Vital Release



PHATT BLOKE

discovered a shared interest in writing and producing music. Early projects never made it out of the bedroom but they've persevered and created a tough trance track of enormous proportions. If you're a sad individual who spends all day classifying music into microgenres, you'll probably call this hard dance. But we forgive you. Just this once, mind.

E-CRAIG

Drum Beats (Spinnin')

Dutchman E-Craig, who still lives in his home town of Amersfoort, began producing in 1998. His trademark style is a powerful combination of trance and techno, and this utilises the best elements of each genre.

MERGE

Armageddon (Codeblue)

In September 2000, an audio cassette was delivered for review. Made by Les Hemstock and Chris Jennings, it was a trance track based upon, of all things, a composition by Verdi! And it worked! Fast forward to 2003 and it's finally got an official release. About bloody time too - this rocks!

* * * *

DJ DARK RAVEN

I Believe (Axwax)

The Germans have every production angle covered when it comes to euphoric, cheese-free, vocal trance. Occasionally, the odd slab of cheddar does slip through the net but, for the most part, vocal German trancers are

worth their weight in gold, as far as dancefloor reactions are concerned. 'I Believe' is another Deutsche classic.

* * * *

MARCOS Nightmare Theme (99 North)

A track can be hard and pounding without being too abrasive upon our gentle little heads. After all, if the ladies cringe when that gabba-esque bassline hits the dancefloor, you know it's time to play something with a little more melody. 'Nightmare Theme' redresses the balance, with a wicked melody and energetic percussion, leaving the crowd intact and gagging for more.

* * * *

BANG BANG

Loaded (Captivating Sounds)

Captivating Sounds is a label that constantly strives to push the boundaries of music production with every new project. Vincent de Moor is on razor sharp form here - in fact, throw away that electric razor and listen to 'Loaded' instead, it'll shave a lot closer than the average blade. In particular, the 'VDM Dub Mix' is superb.





These Days Twist Moet (Deep)

its head with their experimental

□ FUTURESHOCK **FEATURING BEN ONONO**

On My Mind (Junior)

The first new single to be lifted from Futureshock's 'Phantom Theory' LP is a bit of a monster, with their usual floor rocking malarky lifted even higher by the cool, plaintive vocal of Ben Onono. Across the doublepack, you find the pounding original and two less full-on mixes from Steve Mac and a chilled-butgroovy mix from Watkins.

* * * *

Reviews by Lee Foster



& SLIM Prototype (Endeavour)

Messrs Dave Wright and Nick Rowland are Phatt Bloke & Slim - oh how they must chuckle every time they hear that one. Residents of Fluffy DJ competition, where they

Birmingham, they originally met at the

LEBEN Day One (Relative)

* * *

How would you agree on a name that accurately described a production project between, shall we say, two individuals named Ben and Angel? Perhaps they cunningly decided on Leben after a few light ales, the scoundrels! Their trancer, 'Day One', aspires to be both uplifting and credible, and we reckon it's safe to say that Leben have totally hit the mark. This is more stylish than a safari suit.

SUN DECADE I'm Alone (ATCR)

Last year, a few imports were flying around of this mad, hi-octane German trancer. Dancefloors were left in tatters, arms were ripped from sockets and in the midst of this crazy madness, it was only a matter of time before the man from Oxfordshire signed it to ATCR. Mirco De Govia and Ronski's original mixes have now had a piercing female vocal added. It's pleasant, but really should be far more insane.

* * *

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Reviews by Ned Denny

Vital Release



PLASTIC **SURGERY 4** Part 2 (Hospital)

Yeah, I know they occupied this slot for Part 1, but what with the preponderance of one-dimensional darkside, there's really no competition this month. That's not to call into doubt the quality of this triple pack, which opens with the nimble bassline pressure and languid Amen-battery of

Zero Tolerance's 'Spread Love' remix. Cuts from Syncopix, Utah Jazz, Influx Datum and DJ Kalm are all dandy, but the big track for me is High Contrast's VIP version of his own 'True Colours'. Why? Well, because of the way he injects new life into the 'Think' break by laying it over a truly regal dub bassline, because of its hypnotic swell and surge and because of the way the original vocals are warped into an almost feline mewl. Stunning.

DOM & ROLAND

Dynamo (Moving Shadow)

The consistently excellent d&b veteran returns with a pair of mighty, mighty rollers that show the new wave of darkness needn't just be about velocity. Start with 'Dynamo', whose typically heavy, clipped breaks conceal a soundscape of carnivorous bass-snarls and sudden toxic rays. Proper sharp. Overleaf, 'Adrenalin' comes with unrestrained drum-violence, raggamuffin soundbites and a general vibe midway between Digital and Rufige Kru. In other words, it's pretty damn good. ***

DELTA

Hotdog (Intercom)

More eccentric, impacted beats from Delta (whose 'Gave You All The Love' was last month's Vital Release). The title track does alright with its thuggish bass booms and shards of glassy melody, but it's the madness over on the other side that casts a proper spell. Quite unlike anything you've ever heard before. 'Monkey' lays a weird tribal chant over

its spasmodic break and darting, digitised bassline. Also buried somewhere in there are ghostly synths and a melody that flitters across the track like sunlight on water. Fucked up, intense and inspired. ***

VARIOUS ARTISTS

Reborn In The USA EP (Moving Shadow)

A new strain of war music from the USA (where else?). It's far sleeker and more lethal-sounding than our tired UK darkcore - at least now we know where all that defence spending went. The sheer velocity of 'Harder & Faster' makes it hard to get into, but E-sassin's VIP mix of Dom & Optical's 'Quadrant 6' is destined to be a modern classic. It contains shades of both Digital and Spirit, and 'Atlantis'-era Bukem, with a midway drop to make you melt. Just as dangerous is Hive's 2003 version of Rob and Goldie's 'The Shadow', a twisted, hardcore epic whose pummelling, ricocheting breaks are programmed to stun. Even better than the original, dare we say it?

NJC NJC

Dispatches (L-Plates)

There's quite an old school feel to this debut from NJC, with echoes of both Phantom Audio and 'Music Box'-era Roni Size. The sparse, bell-shadowed break borders on the prosaic, but the bassline's got a wicked moan to it and the horns that pop up halfway through hold everything together nicely. Turn to 'Feelz Good' for a much harder, Dillinjastyle roller, underpinned by a gruesome bass surge. Ray Keith will love this.

GADGIL Partykle Science (Megabop)

There are distinct echoes of both Justice and John B on this debut release from New Zealander Martin Gadgil, who's previously worked with Mad Professor. The title track has Justice's clipped, stepping beats and John B's taste for the epic, while 'Proto Clown' attempts a weird fusion of the uplifting and the industrial. Last up, 'Days When' mixes obsessive rhythms with synthetic grandeur worthy of Carl Craig.

USUAL SUSPECTS/ PYRO SUSPECT

PYRO & PAUL RESET 24:11/Reflexions (Industry)

Another double-header from Industry, and yet more evidence of the slow colonisation of drum & bass by aliens from planet Techno. So the Usual Suspects cut adds the pure venom of a 303 riff to a typically spartan break and a brutal, lumbering bassline, while Pyro and Paul Reset go properly mental with the atonal electronic frenzy of 'Reflexions'. In fact, play this one at 33rpm and it sounds like Juan Atkins. Way beyond funky.

UN-CUT

Midnight (MIST Remix) (M)

Divas can be a pain in the arse, with their empty emoting. 'Midnight' features such a diva, and in its original form, it was pretty passable, but re-recording it with real instruments instead of samples just seems a misguided attempt to be taken seriously. Lucky, then, that MIST save the day with the warm bass and dense drum textures of their VIP mix. ***

Albums

VARIOUS ARTISTS

Four Elements (Renegade Hardware)

Ah, the demonic blare of an out-ofcontrol technocracy. Raiden's 'Fallin'" gets things off to a promising start, but the headlong surge of cuts like Concord Dawn's 'Aurora' is far too close to old UR stuff for comfort. There's a deluge of dirty bass drone and compacted breaks, all enlivened by moments of hardstep brilliance (Universal Project's 'Tempest'). All in, though, it has more bark than bite.

VARIOUS ARTISTS

Renegade Rollers (Renegade Recordings)

While some opt for menace to get their point across, others are thinking about their rhythms and building something new. The irony is that, for all its soul, this selection packs a weightier punch than the RH mix. Check out the dense rhythms of Mathematics' 'Rhode Runna' or the sprung breaks of Tronik 100's 'Night Fever' and it's clear that that this new funk sound is where it's at these days. Fierce, fierce soul music.

Under the influence

Zero Tolerance

Cian McCann on the things that helped make him a man

DJ PREMIER

He's my favourite producer of any kind of music. He's got everything I look for in good music and I don't think anyone can touch him for beats or samples."

CALIBRE

He's my biggest influence from the drum & bass world and my closest ally. Over the past couple of years, no-one has consistently made such wicked music."

BASSBIN CREW

My hometown crew, and another big influence on my life in the last few years. As a club and later as a label, Bassbin has provided a focal point for anyone in Ireland who's into jungle."

MY BROTHER

"He was a musician living in London when I was younger and I got to experience drum & bass at its source. Besides that, he opened my ears up to a lot of music that I wouldn't necessarily have listened to otherwise."

MEANIES

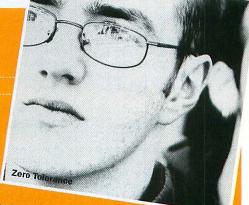
"I don't know if they exist in the UK, but they're a particularly cheap and very potent type of pickled onion corn snack that I discovered recently. The debate always rages with my friends as to what the most potent pickled onion crisp is, but there's absolutely no doubt in my mind."

NEIGHBOURS

"My most perverted influence. Why do I love it so? Is it the wafer thin plot lines, the spam acting or the fact that they only have three sets?

JALAPENO PEPPERS

These little green demons have now become a staple part of my everyday diet. They are regularly used for medicinal purposes during long studio sessions. You certainly won't fall asleep after nibbling on these, and they can also have narcotic effects when consumed in large quantities."



MY DOG

The smelliest, most idiotic creature I've ever met!" (ND)

Zero Tolerance's remix of Lenny Fontana's 'Spread Love' is out now on 'Plastic Surgery 4 Part 2'

>> Vital Release



INCOGNITO Who Needs Love?

II HIRD

Keep You Hird (DNM)

Northern Europe, and in particular

of artists like Koop with this quality

twist attractively alongside haunting

heads. The sound of the future?

black music. Hird follows in the footsteps

piece of jazz-rooted vinyl. Minimal beats

lyrics, making it one for the underground

Sweden, currently seem to be generating their own brand of eclectic

Bluey Maunick truly is an unsung musical hero. He always delivers a fine performance, whether on stage or on vinyl, but it seems he's never been given the credit he deserves. The man sleeps, eats and breathes quality in everything he does and his arrangements, production and songwriting are all premier division.

His latest album features the amazing talents of vocalists Kelli Sae, Joy Rose and Joy Malcolm, LP opener 'Cada Dia', featuring legendary Brazilian guitarist Ed Motta, is a joy and 'Can't Get You Out Of My Head', with the sublime vocals of Joy Rose, is a wicked mid-tempo soul tune which sounds like a future single already. At last, it seems, Bluey has found a real friend in Dome Records, also the ideal home for the evergreen incognito. Inspiring soul and gorgeous jazz-funk from Britain's finest soul outfit. ****

NO TENSHUN

Unfinished Business (Chilli Funk)

DJ Lofty gets busy on the jazz dance front with this killer cut. Funky rhythms flow throughout with some mellifluous sax playing, courtesy of Mornington Lockett. If that doesn't whet your appetite, let's throw in the talented Neil Cowley from Fragile State on keys, and you have a real, solid gold nugget unmissable stuff!

TERRI WALKER

Guess You Didn't Love Me (Def Jam)

An exclusive from the UK's newest soul diva. Ben Watt turns in a superb mix, which will please the soul fraternity as well as the house heads in the, er, house, and Terri's vocals are really something else. You need this.

* * * *

UBP FEATURING **MICHAEL PROCTOR**

Deliver Me (Soulfuric)

One of the finest voices in modern dance returns with some 2003 re-workings of his 1995 classic. Now, as then, Michael delivers the word from the pulpit to the floor, with inspiring mixes from Joey Negro, Hardsoul and Jask. Warm and extremely deep, this is a future soul classic, no problem at all. * * * *

JASPER STREET CO

Interpretations (Basement Boys)

A complete re-wash of some of Jasper Street Co's most inspiring songs, including unreleased mixes and brand new cuts like 'Another Day' and 'Praisin' His Name'. Preaching and teaching across our dancefloors, 'Interpretations' is pretty much as close to the real deal as you can get - the voices and songs are here for all to savour and no-one can tell the story like these guys.

......

VARIOUS ARTISTS

Jazz Bizniz 3 (Counterpoint)

Jake Bennan is a very lucky man. Not only is he the head of one of the best, eclectic black labels on the planet, but he also possesses one of the most indepth independent record collections around. Full of rare, collectable soul. funk and cosmic sounds, this is another 'must have' for your collection.

* * * *

DENISE LASALLE

Still The Queen (Ecko)

This lady has been belting out pure rhythm and blues for over 40 years, and, as the title of her latest maxi suggests, she can still demand your total attention. With stunning vocals and deep harmonies, this still sounds fresh today as she ever did.

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Roots & Dancenal

Reviews by Kevin Martin

Vital Release



TIMEBLIND

Rastabomba (Orthlong Musork)

Imagine a funky nerd addicted to Basic

dubadelica of early African Headcharge,

DJ/producer Chris Timeblind will appear.

Showing enviable good taste, he calls in

Kid 606 for a robo steppa overhaul, DJ

Rupture for a white noise wipeout and

Kit Clayton for a techtronic bashment

own remixes which leave the most

boogie. But fittingly, it's the composer's

and that's precisely where NYC-based

Channel's sensual grooves and the

KING JAMMY'S The Rhythm King (Maximum Pressure

This is sure to divide roots purists, just as Jammy's revolutionary, digital prototype 'Sleng Teng' did in the Eighties, but it's a near-faultless selection of Casio-powered dancehall rockers which illuminate his genius.

Pumping basslines and plastic-coated percussion are the key elements of Jammy's heavy but melodic, pre-ragga rhythm machine. Jamaica's finest vocalists, including Sugar Minott, Frankie Paul and Eek A Mouse, all appear to full hip-shaking effect. The exclusion of Wayne Smith's 'Teng' anthem might seem curious, but is fairly typical of Maximum Pressure's none-more-underground strategy.

FENIN

Driven (Meteosound)

Having previously recorded for cult Kraut troublemakers Shit-Katapult, producer/ reggae guitarist Fenin here tries his hand at Berlin's micro-dub sound. Fenin relaxes his sound for the light, stepping title track, and while his skipping glitches instantly recall Pole, the organic elements add warmth to the cool school. Alongside the stoned Enoid ambience of 'Woods', it's D Meteo's mesmeric mix that steals the show with its digital whispers and ghost-like atmospherics. * * *

Albums

VARIOUS ARTISTS

We Are Getting Bad - The Sound Of Phase One (Motion)

Motion return with a revival feast for roots fanatics and dubwise die-hards alike. The extended dubs flow like liquid gold, as time defying reverberations and dizzving, echo chamber FX combine to electrify the disorientating disco mixes. the presence of relative unknowns like The Untouchables, Steve Boswell or Jah Berry exemplifies the foresight of label boss Roy Francis, whose scarce late Seventies and Eighties catalogue was a triumph of quality over quantity.

TWILIGHT CIRCUS DUB **SOUND SYSTEM**

The Essential Collection (M)

Lovingly recreating and upgrading the magical dub odyssey started by King Tubby's collaborations with Augustus Pablo, bass fiend Ryan Moore has singularly pursued his obsession since the early Eighties. This tremendously deep retrospective is a resonant reminder of just how skilled a craftsmen the Dutchbased producer has become. Gathering

material from his finest albums, the contemporary dub master has found a fresh voice for his bassbin blowers.

BARRY BROWN

Steppin' Up Dubwise (Jamaican)

Following his release recent on Fatman, it's good to see Brown's heavenly tones continuing to see a revival in interest with this tantalising selection. Neither the non-vintage sound, nor the misleading sleevenotes can spoil the enjoyment of listening to a fine vocalist riding some heavyweight cuts on this album. Newcomers will be bewitched, even if the purists are dismayed.

ASIAN DUB FOUNDATION

Enemy Of The Enemy (Virgin)

Sounding like a demonic alternative to bhangra, produced by a more dubbed-out Bomb Squad, this album contains few surprises but it's all the more potent for its precise execution. With Sherwood at the helm, and Sinead O'Connor guesting alongside Radiohead's Ed O'Brien, ADF have once again found appropriate allies to enhance their dub/punk attitude. * * *

indelible electro-punk impression. * * * *

Breaks

Reviews by Dominic B and Tayo

>> Vital Release



PLUMP DJS

In Stereo (Finger Lickin')

An eagerly-awaited return from the breakbeat scene's biggest stars which should keep their fans cock-a-hoop for months. Those who were mumbling about the Plumps signature sound will have to turn their attention elsewhere,

as the four tracks on display here have moved on a mile. The plumpness is still there but the Zapp vibes of 'In Stereo', the 303 genius of 'Mantra' and the deeper feel of 'Nylon Radar' prove that their ingenuity is beyond compare. Crowd fave 'Squeaks & Bleeps' is more like old school Plumps but only a real curmudgeon would complain. Essential – buy it. (T)

AUTOBOTS

Rocky (Botchit Breaks)

Botchit are back on form with this awesome tune. 'Rocky' teases you up to the drop before the killer blow destroys the dancefloor in a way similar to some of Mechanoise's finer moments. The 'Shed Dub' on the flip shows guile as well as raw punching power. (T)

MEAT KATIE & LEE COOMBS

The Hum (Kingsize)

A second offering from the partnership that first surfaced on Finger Lickin' at the end of 2002. Now, Kingsize gets the return leg and, whisper it, the better tracks. 'The Hum' is a old school, pianoled break-style houser with anthemic overtones while 'Not House Music' on the flip is house music with the usual breaks twist. Put simply, this is A1 dark room, late night drug music that completely rocks. (T)

LADYTRON

Blue Jeans (Josh Wink Remix) (Invicta Hi-Fi)

Voguish, oddball electro remixed by a producer at the top of his game. On offer here are two, straight-up electro interpretations (dub and vocal) that are cold, clinical and destined for dancefloor success in the hands of the likes of Dave Clarke and Billy Nasty. Not the biggest tune of the night, but most certainly one of the best. (T)

* * * *

Eco (Disuye)

Hong Kong ex-pat Dan F had a good year in 2002, with the introduction of his Disuye label, a firm favourite with Hyper, leading to a fruitful partnership with Sweden's Sound Of Habib. Both tracks here lean quite substantially on heavy, walkabout basslines for instant effect but it is the deeper, less hectic atmospherics on 'Namonamo' that work better overall. Another man on the march this year. (T)

LATE NIGHT SNEAKY

Purr Project (Distinct'ive Breaks)

One of four upcoming Distinct'ive Breaks tunes that'll be released in quick succession and proof positive that the home of Hybrid and Way Out West is also showing commitment to the underground breaks scene. Another electro track for the box, with precision programming and an addictive guitar riff that creeps up on you before slapping you in the chops at the drop. (T)

RENNIE & BLIM

2 Freaks (TCR)

A track of the unexpected from these two, both of whom have been responsible for some serious diarrhoea-inducing basslines in their time: this is a comparatively intricate and mild mannered piece of work. It features, in the words of its creators, "a big, camp, Euro riff," which sounds appalling but actually works a dream. TCR have started the year with another genrebusting behemoth, and the remix on the flip with MC Chickaboo could take things to new heights as well. (T)

DRIVE RED 5

This Is My Party (Soul Of Man Remix) (VA Recordings)

Soul Of Man get all 'Housebreakin'' on this Italian-produced track. A sampled, Mexican voice provides the lyrical base, while SOM's chugging beats and filtered bass maintain the momentum and provide a dancefloor-friendly groove. A good debut release for VA. (DB)

FRIENDLY

Glottal Stomp (Fat)

Australian breakbeat seems to be on the rise (see boxout), which is a good thing. On 'Glottal Stomp', a dirty bassline combined with melodic samples drives the track, although it probably needs a huge sound system to be fully appreciated. The flip, 'Foot Rocker', gets all percussive and injects yet another thick bassline into proceedings. (DB)

MEAT KATIE & CHRISTIAN J

Cusp (Bedrock Breaks)

'Cusp' is one of the strongest cuts on DJ Hyper's 'Bedrock Breaks' vinyl sampler. The tight beats could work on house or breaks floors alike but it's the strong bassline that locks the whole track together. Simple, but effective. (DB)

FC KAHUNA

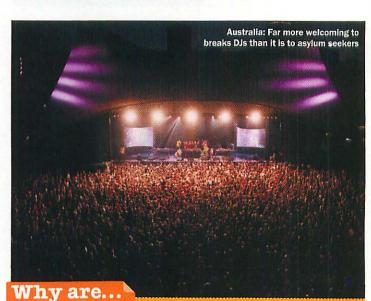
Hayling (IIs Remix) (Skint)

Ils shows us how breaks and vocals can work together, if treated right. With his edgy sound effects and fresh production techniques, this track hits all the right spots, with live-sounding bass underpinning killer drum edits and some super smooth sequencing. (DB)

PURETONE

Stuck In A Groove (Koma & Bones Remix) (Illustrious)

Lancashire breakbeat trio Koma & Bones transform the dodgy original track into an accessible breaks workout. The vocal is used quite sparingly over a repetitive, pulsing bass. The groove works well with smooth breakdowns that are in all the right places. (DB)



...Breaks so darn big in Oz?

Why those down under are going mad for UK breakbeat

It's January 1st, 2003 and we're midway through Sydney's huge annual Vibes On A Summer's Day event. 18,000 enthusiastic clubbers are dancing with a fervour that borders on the religious. Great weather and good organisation aside, there's one essential reason why Vibes is a total sell-out, despite happening the day after New Year's Eve – the music. Breaks, specifically.

Australians are the latest to be bitten hard by the breaks bug – perhaps unsurprisingly, given their long-running love affair with hip hop – and, despite Felix Da Housecat and LTJ Bukem also being on the lineup, today it is quite obviously breaks DJs like the Plump DJs who are not only billed as headliners but are by far the biggest draws,

The Plumps in particular - recognised

and stopped at Customs, such is their celebrity – are amongst the new gods of the fledgling Aussie breaks scene while, a week later, **Tayo** is greeted with similarly reverential behaviour at C-Moog in Byron Bay. "It's a wonder I don't move here for good," he grins.

Finger Lickin' currently sell far more records in Oz than in the UK while Krafty Kuts recently won Best International DJ at the Australian Dance Music Awards over DJs including Sasha.

There are also several other festivals that now cater for the ever-increasing breaks community in Oz including **Splendour On The Grass** and the equally tasty **Breakfest in Perth**. Little wonder, then, that scores of breaks DJs are emigrating to Oz each winter. Lee Plump sums it up succinctly: "The girls. The weather. The reception. The boat parties. Need I say more?" Nope. **(RM)**





>> Vital Release



MURS The End Of The Beginning (Def Jux, USA)

The title refers to the fact that Murs has already had a long career with the Living Legends, as MC, tape seller, jam-buster (and Ashon hater), prior to this 'debut' album proper. Perhaps making up for lost time, he uses it to prove he's a hard-hitting addition to the Left Coast rhyme tradition, who

can just style it if he wants to, or dig a whole lot deeper, all in a voice which has matured and grown richer in the last few years. Add to that a series of killer story rhymes, some great battle moments and guests including label boss El-P and the man himself, Shock G/Humpty Hump and you've got a thoroughly admirable piece of work. It would be tempting to say Def Jux do it again, if you didn't get the feeling that Murs is very much his own man. . .

TES

x2 (Lex/Warp)

Brooklyn's Tes has been making subterranean waves for a little while and now gets his first proper European release courtesy of Lex. The man's production range is impressive, running from the funky, discofied straightness of 'New New York' to the barbershop oddness of 'Fooltime'. What holds it together is his voice and flow, a distinctive constant which you'll either take to or not. Either way, there's no denying his skills or his ambition in making such a broad-ranging album.

CADENCE

Poisons The Minds Of Children (Day By Day, USA)

Worth buying for the title alone, this is also a very solid piece of jazzy, laid back hip hop with a little more going on than the average. It should come as no surprise that the Cambridge, Massachusetts MC and producer was originally a member of Raw Produce. Cadence adds a political edge, though, with a fantastically cogent attack on George W Bush on 'Vengeance Or Victory' and a very strong set of lyrical performances throughout.



DJ LOGIC

Remixed (Ropeadope, USA)

In which the avant garde-minded DJ is giving a good going over by Antipop Consortium (their last release together?), Rob Swift and DJ Spooky. Antipop come through with a drunken masterclass in their sound, while the Swift gets in more stabs than seems proper but makes it work and Spooky gets, ooh, spooky in an attack-of-the-dub-splatter kind of way (that's at 33, anyway - it's meant to be at 45). Something for everyone then. Or for at least three different people.



KLUB DES LOSERS

Baise Les Gens

(Record Makers/Source, France)

Losers Klub move in the same circles as TTC and make a similar sort of noise. While Fuzati's voice may not possess as much character as that trio, there's more than enough musical invention here to suggest that hip hop in France is set to produce some of the strangest shapes in the world.



HOODEE

First Contact (Aerosolik)

East Anglian producers Hoodee, aka Groove Criminals and The Twizt, team up with a succession of MCs on this five tracker. Words are supplied by III Seer, Oliver Twist, MC Koaste and T.S.One while Hoodee hooks up some minimalistic, bass-bursting beats, balanced by Hitchcockian string twists.



WILDCHILD

Knicknack 2002 (Stones Throw, USA)

Madlib is on the boards, freestyle favourite Percee P and Medaphoar (with a rhyme pattern reminiscent of our own Tony Rotton) are guesting and Stones Throw have another hip hop/soul thumper in the bag. It might seem easy on the face of it, but no-one else is doing it quite so well right now.



TASK FORCE & BRAINTAX

Rockstarz (Lowlife)

This was already one of the highlights of Lowlife's excellent 'Food' compilation, but Farma G's Latino-disco remix takes it up about another 300 levels. It would even be a hit, if Radio 1 weren't too pussy to play it. I don't even want to hazard a guess as to exactly who it's taking the piss out of, but it's just blindin'.



DARK CIRCLE

Bleak Mid Winter/Pirates (Jazz Fudge)

As you'd expect from the song title, this twelve from the Anglo-German quartet is not exactly big laughs. It is, however, beautifully produced, well rhymed and done with conviction. The switches between English and German work well and the presence of Sweden's Looptroop on 'Pirates' makes it a real pan-European release. Bien! Gut! Wick!

JOE MCDUPHREY **EXPERIENCE**

Experience EP (Stones Throw, USA)

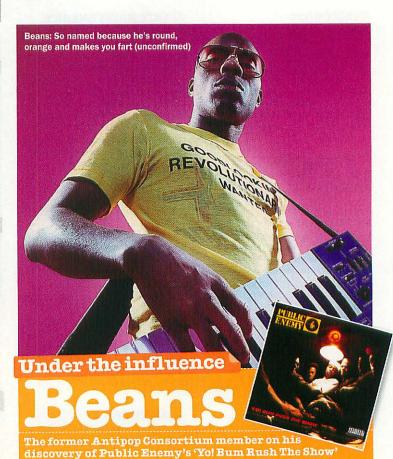
Stones Throw sometimes fuck about, but this Madlib-produced EP is straightforward, electronic soul-jazz. That's why people have been getting so excited about Madlib for the last few years - when most hip hop producers say they love jazz, they mean they love sampling it. Madlib means it, guy.

v Albums

DJ JS-1 & DUB-L

Ground Original (Yosumi, USA)

Rahzel's sometime DJ collaborator JS-1 offers up a manifesto: "This album was created to give you a good mix of lyrics, beats and scratches." And, with a host of guests ranging from KRS-One and G Rap to III Bill, OC and even Prince Po, he delivers. This is straight-up, East Coast, underground hip hop without so much as a trace of r&b, skippy beats, or stabs. ***



"Working as a maintenance man one summer at a community centre in New York, I was sweeping the floors one day when I was frozen in my tracks to the sound of pure confrontation. The song, I was told by the kids who were playing it, was 'Rebel Without A Pause' by a group from Strong Island called Public Enemy. That same day after work, I ran to the record store looking for that song. The 12-inch was sold out so I settled for their first album, 'Yo! Bum Rush The Show'

"I'm not gonna front and say I loved it from first listen. I was disappointed. It wasn't until much later that I realised how much of an influence that first album had been on my own musical sensibilities. The record was stark, mainly consisting of intricate 808 drum programming, Terminator X's use of scratches as melody, very few samples. and simple synth lines, used mainly to assist the presence of vocals. This was before they received any real major attention but served as a prelude to what would become a pinnacle of experimental hip hop, and one of the best albums of all time, 'It Takes A Nation Of Millions To Hold Us Back'.

"It's fair to say that Public Enemy changed my life - they led me to questions and the answers to those questions gave me a sense of pride and an idea of what it meant to be a positive black male in America." (WA)

'Tomorrow Right Now' by Beans is out now on Warp

UK Garag

Reviews by Chantelle Fiddy

>> Vital Release



WIZZBIT **Popadoms**

(Square Recordings)

These days, the Static Media camp are churning out top tunes quicker than Alicia Duvall can kick a footballer out of bed. The great thing about 'Popadoms' is that, while the grime comes thicker than ever, it's still wellproduced, quality sllage. With the

trademark, stomping Wizzbit b-line rolling through and a sitar flowing over the top, this is a dark but bumpy ride If Indian restaurants went gangsta, this would be the anthem, from Dalston to Delhi. A suitably solled instrumental is served with a vocal courtesy of Riko, an MC renowned for being a true bad boy, and he doesn't disappoint. It will take high standards to top this offering.

DJ NARROWS & TOP KAT

Champion DJ (Longtime)

The 4/4 resurrecting legend known as DJ Narrows returns with a hard number featuring old school boy Top Kat (remember Double 99's 'RIP Groove'?). The follow up to 'Fruit Machine' and 'Legacy', the ragga mash up of 'Champion DJ' showcases the versatility of Narrows without losing his tearing, four-beat sound. It's raw and chances are you're going to love it or hate it.

SKANDULOUZ UNLTD

Tiger/Force (Polydor)

Out of the Polydor cage, Skandulouz are letting the 'Tiger' out with 'Force'. Geddit?! [No - Ed.] Having grabbed the A&Rs' attention nicely, Watford boys Stanza, Whymes and AG are now working on Ms Dynamite's new album. For now, though, Force sets up the dancefloor with a bassheavy selection whilst Tiger cashes in on 'Indian samples are cool month'. Not that we're complaining, though.

DARQWAN

Jacks Nu Swing (Texture)

After Oris Jay (aka Darqwan's) neargenius production on last year's 'Said The Spider' cut, we wondered if he could he ever match it. After one listen of this, we knew the answer was yes! This track is everything a good garage record should be: tough and jagged with an intricate, 'Spider'esque b-line to boot.

女女女女

HOTFLUSH CREW

Red Hot/Motion (Hotflush)

The debut release from Hotflush, this is a good indicator of the direction they're taking. Although not strictly UKG, 'Red Hot' is minimal and chilled out while the more breaks-influenced 'Motion', will probably be the more popular side, fastening the pace and twisting the b-line like a fish on a hook.

2 GOOD 2 B TRUE

You Ain't Ready (white label)

The test press of 'You Ain't Ready' has become as sought-after as one of Willy Wonka's golden tickets. Think of

one of Wiley's Eskimos getting lost in a dungeon of Cubase reverb and you're somewhere near 'You Ain't Ready'. Not a groundbreaker, nor an anthem, but still one for the Staines pirate man.

5 M. J.

* * *

Target VIP (Lix Corruptions)

I HINDZY D

Newcomer from the Ghetto Camp Hindzy reclaims 'Target' after it was confusingly put out as 'Bionics? Capsule', and re-issues it was with a stomping remix. The minimalism of this track sticks and its off-key sound is undoubtedly the high point. Eight bar and grime haters should steer clear, but MCs will want to ride this like a maiden on black beauty.

BREAKIN' BARRIERS

Play Some Jazz (Public Demand)

This follows the current trend for hard, rolling basslines and combines it with an experimental use of jazz instrumentation that makes for a refreshing change. The soulful garage crew would happily sit alongside the grimy massive inside a speaker to get the full impact of this essential purchase.

Hard House

Reviews by Mark Kavanagh

Vital Release



LANGFORD

Confess (Recharge)

'Confess' is Langford's solo debut, although his past hard house cuts include the seminal Knuckleheadz release 'Upfront', and shows that young Bonnie Langford - as he's affectionately known in Ireland - was never born to be mild. The power-

trance rhythms are adorned by a bleeping, early LFO-style noise, while the breakdown is dressed in a familiar, killer riff. One of the best new DJs on the circuit, Justin Bourne, is on remix duties and delivers a powerful rattler with an NRG bass, plenty of percussive action and jaunty effects. The synth stabs are teased in perfectly before it erupts with the main riff in bad ass mode. Works like a dream.

THE DISCO BROTHERS

The Sound (Nukleuz Green)

A cousin of Anne Savage's awesome 'Hellraiser', 'The Sound' shines brightest in the 'Scratch & Breaks Mix', Techno attitude meets acidic aggression and old hardcore vibes sit pretty with uplifting trance melodies - it is dangerous and very different. For the less adventurous, the 'Regeneration Mix' sounds like Donna Summer under the influence of a speed and acid cocktail.

* * * *

OD404

Panic Button (Kaktai)

* * * *

Hissing like a basket of rattlesnakes, 'PB' mutates a mesh of techno stabs and brassy bursts, layering on the snarling synths as soon as the simple but effective, filtered breakdown has worked its magic. Not as commercially appealing as recent efforts, Nick Sentience's remix is still worth checking as he twists the funk to full throttle and enhances the melodic content superbly. * * * *

RAFF VERSUS GRIT **GREENLOW**

Propaganda 303 (OTR)

Fresh new beats from the Dublin underground as talented youngster Grit teams up with ingenious engineer Raff for a trip through Germanic trance terrain on board a 303. Dom Sweeten's manic remix adds more vocal samples, phatter beats and buzzy stabs.

DMF & MARC JOHNSON

Jam Busta (Baby Doll)

The follow-up to 'Crunchy', this is tough, melodic and powerful effort that marks the birth of a harder sound for Baby Doll. Flipside 'Dream Machine' is Filippo in solo mode, with lush trance melodies and an ethereal breakdown. Oh yes.

PANTS & CORSET

Bounce (white label)

P&C cheekily include their 'remix' of Justin Bourne's 'Hardcore Noise' on the AA-side, while the A-side updates Bounce's tribal house monster 'Get Off The Floor', a classic from back in the day.

THE ALICI PROJECT

Dark Angel (Intensive)

A delightful double-header from Dutch producer DJ Alici, who is also responsible for the more commercial Steve Morley and Dave Holmes singles on Tidy Trax. 'Dark Angel' and 'Code Red' are fiery affairs with plenty of attitude, veering wildly from techno through trance to downright and proper hard house, all based around suitably fiery 303 lines. Aggression is the new trance, you know. ***

VARIOUS ARTISTS

Hard Trance EP 3 (Nukleuz Purple)

Has Mark Richardson finally perfected twisted trance? He's certainly giving it his best shot on the third 'Hard Trance EP'. The floaty BBE-esque string plucks and industrial beats are not everyone's cup of tea, but such UK variations on the German trance theme are proving increasingly popular within hard house circles. However, Rowland and Wright's 'Silverspeed' is wicked - it's a supremely uplifting anthem that utilises the rousing vocal which was first made famous on Lionrock's 'Carnival'.





Reviews by Tony Farsides



>> Vital Release



LIL' MO **Make It Last Forever** (East West)

First emerging in the late Nineties, New York's r&b temptress and Eastenders star Lil' Mo finally hit her stride in 2000 with the wonderful 'Superwoman Part 2'. Then towards the end of last year came 'Ten Commandments' her stupendous pro-women pastiche of Notorious B.I.G's 'Ten Commandments Of Crack' featuring her and Lil' Kim laying down the law to men

everywhere. Now, Mo unleashes her most radio-friendly release to date. veering away from harder hip hop to a lush, r&b feel. 'Make It Last Forever' starts with a spoken intro, before launching into a wicked, mid-tempo r&b groove with a live, electronic vibe to it. This track is already a favourite among radio DJs here, but you can multiply that tenfold for the response it's getting in America. After too many false starts, this is the curveball we've all been waiting for from this incredibly talented singer.

P DIDDY FEATURING USHER

I Need A Girl Part III (Bad Boy)

Currently doing the rounds on white label, this soulful remix of a remix provides a third and final chapter to Puffy's perhaps-protesting-too-much anthem. Strictly speaking, diminishing returns should be setting in by now but that's just not the case with this new mix which again features Usher on vocals.

ANGIE MARTINEZ **FEATURING KELIS & FABOLOUS**

Take You There (Eastwest)

Hot 97 radio DJ Angie Martinez is not one of the world's most gifted MCs, but she does have a knack for turning out the odd smartbomb, and this stabbing, guitar-laden Just Blaze remix is just that. Don't overlook it.

* * *

R KELLY

Ignition (Remix) (Jive)

A remix of R Kelly's latest single that embellishes rather than overhauls the original, and shows that the Chicago legend and frequent visitor to police stations is a dab hand at mixing new r&b styles with his own. Shame this and Kelly's forthcoming album will be overshadowed by his recent 'problems'.

GINUWINE FEATURING BABY

Hell Yeah (Epic)

* * * *

R Kelly again, this time in the producer's chair for Ginuwine's new single, with Cash Money star Baby providing the guest rap. The result is a hard-edged r&b cut, driven by an organ stab and Neptunesstyle guitars. Already picking up plays on radio and in the clubs, this might even return Ginuwine to the Top 20.

SOUL SUPREME PRESENTS FEATURING PETE ROCK, AG & T-MAX

Queen (Hip Hop) (Gritt)

A soulful, independent hip hop twelve, taken from the soundtrack to a film called The Saturday Nite Agenda, that's well worth digging around for. Featuring Pete Rock, it's built around a lush string loop and those currently hip, time-stretched chipmunk soul vocals. The type of soulful hip hop that abounded in the early Nineties and is good to hear once again. ***

ERICK SERMON

Love Iz (J)

After 'React', this was always the most obvious choice for single from Mr Sermon's current album. Al Green's evergreen 'Love And Happiness' is cut up to provide a beat and the track's chorus line, as Erick rhymes in between in his own inimitable, almost lazy way. Anyone who enjoyed his Marvin Gaye tribute 'Music' 18 months back will need this to complete the set.

*** LIL' KIM

The Jump Off (Atlantic)

Timbaland and Lil' Kim make such a potent combination you wonder why it's taken so long to get them together. The results live up to the all-star billing on a track that grabs your ears from the get go. The beat is dirty, twisted and up-tempo, mixing up synth lines and samples in Timbo's inimitable way, while Kim once again shows what a great MC she is lyrically clever and as funny as ever. The final pay-off is a chorus borrowed from the Lost Boys' Nineties hip hop classic 'The Lex, The Bimas And The Benz'.

TYRESE

How Do You Want It? (BMG)

The model, actor and singer returns once again! Taking no chances, Tyrese has followed the current trend for rejuvenating 2Pac classics by dusting off this collaboration with Jodeci. It's not the most original idea, obviously, but Tyrese gets away with it. But will he follow 2Pac and Jodeci and produce an X-rated video to promote it?

* * *

KELE LE ROC

Only One (Baby Angel Recordings)

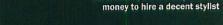
Two long-standing pillars of the UK r&b scene team up with predictably impressive results. Kele Le Roc handles the vocals, while DJ Dodge provides the music for this new cut on Dodge's own label. The beat is as solid and polished as you'd expect, and Kele's performance leaves you scratching your head as to why hasn't she got a proper record deal. * * * *

📮 Q TIP

Abstractions (white label)

Fans will know that 'Abstractions', Q Tip's unreleased second solo album (this is a vinyl bootleg), is not a hip hop album, rather a jazzual, leftfield selection featuring a live band and Tip mostly singing rather than rapping. It's noodly and perhaps too abstract at points, but on cuts like the rocky 'Feel It', things come together, while the jazzy, flute-led 'Million Times' and 'Blue Girl' sound like the type of cosmic jazz-fusion that the Tribe once sampled. It's a damning indication of the conservative times we live in that this gem was never released by Arista.

State Of The Artist



Blackstreet, before they had the



Blackstreet's back - alright!

New jack swing inventor and Jacko producer Teddy has no false modesty about his supergroup Blackstreet's impact over the years.

"When we came out, we changed the whole way urban music sounded," he says plainly. "We had people like Andre Harrell and Puffy putting albums on hold because they'd heard us, and knew that was how their acts should sound. That's what shaped 112 and Dru Hill."

But for the last few years, the group that brilliantly merged r&b and hip hop has been silent, following a well-publicised fall-out between founders Teddy Riley and Chauncey 'Black'. Now, though,

the duo have not only re-united, they've pulled together all seven of their collaborators over the years to perform on 'Bygones', the keynote track from the forthcoming album 'Level II'.

"The lyrics will speak to anyone that wants to put a situation behind them and move on," says Teddy.

What keeps Teddy going? His fully customised tour bus helps.

"I go everywhere in this - I even took it to London once. I've got a fully-equipped studio in it, which means I never have to stop working when I'm on the road. This is my whole world on wheels, man." (MD)

'Level II' is out now on Dreamworks

The life of Riley

Three key moments

DOUG E FRESH: 'THE SHOW' (1985)

Consistently hailed as a hip hop classic. But not everyone realises that a very youthful Teddy was behind the knobs - probably because he never got a label credit.

MICHAEL JACKSON: 'DANGEROUS' (1991)

In Michael's post-Quincy Jones and pre-sad bastard era, 'Dangerous' was his last truly massive album. Guess who produced the whole project?

BLACKSTREET: NO DIGGITY (1996)

Dr Dre added some hip hop flavour via a cameo, but it was Teddy who came up with the infectious beat on this landmark r&b crossover giant.

>> Vital Release



MANITOBA

Jacknuggeted (Leaf)

Manitoba - aka producer Dan Snaith emerges from a snowblind but beautiful trek through the electronic blizzard with a new single that combines vocals and acoustic guitars to stunning effect. 'Jacknuggeted' is a great example of an emerging trend in experimental electronica for using human voices and acoustic instruments, and is clearly

influenced by the psychedelic rock of Mercury Rev, The Byrds and My Bloody Valentine as much as by laptronica. With a new passion for both singing and playing the Glockenspiel, Snaith has moved on from laptop and DJ shows by creating a full band that will be out playing the new material in the coming months. With three excellent non-album instrumentals also included on the single, this is uplifting, surprisingly accessible music with real passion and soul. (CC)

near the end. Stereolab tackle 'Soldier Girl' in an equally irreverent and effective way, totally making it their own. Maybe they should produce the next LP. . . (CC)

PALACE OF PLEASURE FEATURING MIREJAM

The Art Of Falling Apart (Sunday Best)

This is more electro-pop than electroclash, but whatever you call it, it's a neat slice of now that works perfectly on this one-sided seven - the ultimate pop format. Another winner from Sunday Best - if they maintain this level of quality, they're heading for label of the year awards and much more. (CC)

Dando: "Woah! Dude!

ike, totally heavy, man!"

THE ROLLING STONES **VERSUS LOST VEGAS**

Sympathy For The Devil (white label)

One of those dodgy booties that's just a little scary, pushing up the energy level on the Stones' classic to make it fit into a club groove. At around 116bpm it's an end of the nighter for house DJs, but it could be a peak-time party moment in a bar/lounge set. (CC)

* * *

BETH GIBBONS & RUSTIN MAN

Tom The Model (Go! Beat)

Beth and Rustin Man's album 'Out Of Season' is so intense it's a bit much for one sitting. But, away from the claustrophobic surroundings of the rest of the album, this tune stands up as a slice of classic, soulful lounge. (CC)

▼ Albums

VARIOUS ARTISTS Another Country (Agenda)

Another excuse to drone on about country being the new sound of chill out is afforded by this excellent compilation. There's strumming, twanging and wistful whispering aplenty from bigger names like Lambchop, Low and Calexico, and lots more obscure, but no less worthy. exponents of the style. Excellent. (CC)

JEPHTE GUILLAUME

Al Di Yo (Spiritual Life)

Another release from the prolific Guillaume which can easily be slipped into a deep house, chill out or lounge set. The original mix is a bit too busy, so head for the 'Boboleta' mix, which stretches out the vocals, trumpets and pianos over nine months, while not staying too far into noodlesome territory. (PM) ***

DAVE SAMUELS

New Math (Spiritual Life)

'Balearic' is one of the most over-used words on this page, but there really is no better way to sum up this re-release from 1988. Taken from Joe Claussell's recent 'Music. . .' compilation, it's a steel drum and percussion-led, midtempo groove to bring joy into even the most cynical heart. (PM) ****

BEN ONONO

Badagary Beach (Ibadan)

Sounding like it would be more at home on Real World than Ibadan, Ben Onono's new single is a mournful tale of slavery and oppression. Hardly prime time dancefloor stuff, but a testament to Ibadan's varied release policy and love of music. Well worth a listen. (PM) ***

PEPE DELUXE

Salami Fever (Catskills)

One-sided sevens don't get any cooler than this, even without the piece of promotional salami that came with it. The manic beats of 'Salami Fever' are like heavy rock being played in a Sixtiesthemed disco hosted by Kraftwerk. It's a big fat, juicy burger of a tune that jumps and flips all over the shop. (CC)



CORNELIUS BUSHBEAT III

Do You Know Conchita? (Noid)

The Idjut Boys return with a self-styled 'seven inch spesh' that sounds like it was recorded in the bush, then passed through an echo chamber in a large concert hall. A wonderful, adrenaline rush-inducing blast of dub. (CC)

* * * *

FREDDIE FRESH

Grape Krush (Electric Music Foundation)

Freddie goes all electro on this clear vinyl seven from the States. 'Grape Krush' is a deceptively laid back groove that works as a dancefloor moment, because of the beats, and as a late night listen, thanks to the spacey hooks. B-side 'Orange Krush' is more manic. (CC) * * * *

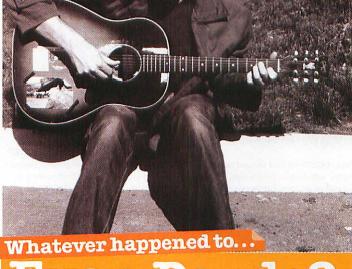
WILL SAUL

Fast Lane (Simple)

Bedroom Bedlam winner Will mixes broken beats, house, dub and electronica to create a smooth, audio bubblebath, with the whole thing held together by spongy pads and funny noises. Subtle, simple and effective. (CC) * * *

THE POLYPHONIC SPREE The Remixes (679)

Two, not-to-be-missed remixes of the cassock-wearing crazies. The Bees delicately deconstruct 'Light And Day', making the bass play the melody line and sliding in the vocals as a distorted effect



Ex-Lemonheads lead singer found alive! With an acoustic LP!

After seven years in the musical wilderness, Evan Dando has returned with an album of relaxed acoustica that effortlessly slides into the chill out scene.

He paid for the album himself to avoid interference from dodgy A&R men but it wasn't any normal recording process - it took four year of musing to come up with "12 unassailable songs". And though he does admit to being "fucking lazy", he did manage to wander round to Craig Armstrong's house to record the seminal 'Wake Up In New York' for Craig's album last year. He's also been spending a lot of time listening to music, though very little made after 1980.

"I listen to a lot of old jazz," Evan explains. "Ornette Coleman, Coltrane plus people like Blue Sky Boys, Gram Parsons. .

Right now, former Courtney Love shag Dando is revitalised and ready for action. On tour for a year, he then plans to make two more albums, have a baby with his wife and write a book of short stories. Making up for lost time in style then. . . (CC)

Evan Dando's 'Baby I'm Bored' is out on Setanta on March 17th

EVAN'S VITAL STATS

Height 6ft 1 Eyes Blue Birthday March 4th, 1967 - "I got lucky with that date, it's a command - march forth! And I was born in the spring of the summer of love. I do love my country but, right now, it's out of control. They've got a Hitler dude as President and he wants to take over the world."

Reviews by Tom Mugridge and Duncan Bell



>> Vital Release



BJORK It's In Our Hands (SPT Mix) (One Little Indian)

She can pick 'em, can't she? The 'SPT Mix' was first played to us by Keith Tenniswood late last year as a mystery white label; we've now discovered it to be the work of The Soft Pink Truth, aka Drew Daniel of Matmos (Bjork's current backing group; think the Pet Shop Boys with PhDs). Kicking off with

PARTY OF ONE

Shotgun Funeral (Fat Cat)

Made by a three-piece guitar/bass/ drums group from Minnesota led by

some character who labours under the

the two brilliant songs on this seven-inch

are as venomous and scathing as they

are catchy and tuneful, underpinned by

a vein of black humour that's triggered

'Shotgun Funeral' might even find favour

by disgust. If they're looking for a hit,

with fans of the 'new rock revolution'

(whatever that is). But we doubt the

Japanese avant-rock duo Ruins have

admiration would be mutual. (TM)

Tzomborgha (Ipecac)

RUINS

noo-wave nom de plume Eric Fifteen,

an electro tic and amyl-nitrate bassline that'll have you shitting into your stilettos, it quickly turns into the biggest feast of vocal-mangling. processed fun since Squarepusher's 'Red Hot Car'. One day (next Tuesday, perhaps) all pop music will sound this good. The Matmos duo re-unite to pull the legs off Biork's orchestral original on the other side, but the disjointed rhythms and queasy stabs sound merely studious compared to SPT's hi-NRG perversion. (TM)

In The Land Of The Blind One-Eyed

It'd be easy to dismiss this as just another album of nondescript static, hums and booms, lacking the brutal rhythmic Hovering in the background, it's the kind of sound you can try to ignore, like a trapped fly buzzing against your window while motorway traffic rumbles in the distance. Listen hard and listen loud, though, and you'll be as keen as any

ODD NOSDAM

The cLOUDDEAD DJ's second solo album

MIKA VAINIO

Is King (Touch)

propulsion of Vainio's work with Pan Sonic. stricken insect to escape to the light. Low on laughs, high on dystopian unease. (TM)

No More Wig For Ohio (Anticon)

been at it for donkey's years. Like Frank Zappa played by Carcass with dada poet Kurt Schwitters and some throaty Mongolians on vocals, this latest on even has a distinct whiff of 'Bohemian Rhapsody' about it, with abrupt tempo changes, virtuoso riffing and rock-opera bombastics. Bismillah! Quite partial to

medleys, here they also 'do' the greatest hits of Black Sabbath and the Mahavishnu Orchestra in two minutes apiece. You can't knock it. (TM) ***

MAJA RATKE

Voice (both Rune Grammofon)

SUPERSILENT

Supersilent 6

Right-o, we're firmly in the realm of 'free music' here, and a fucking odd place it is too. Maja Ratke is a Norwegian Diamanda Galas-in-Wonderland, feeding reindeer piss to her computer and ululating wildly during possession by water-sprites and wood-nymphs. Improvising quartet Supersilent sound like The Strokes in comparison; dense swathes of electronics, trumpets and percussion occasionally coalescing into structures resembling out-there jazz, proggy German space-rock and incidental music from Blake's 7. Fair play to them, we say. (TM) ***/**

moves with its own dream logic from trad hip hop through to drifting, unsettling

atmos, over 55 minutes, It's a spellbinding record, quite unclassifiable but never less than listenable, that confirms Mr Nosdam as a huge, if stupidly-named, talent. Indeed, combined with the 'DEAD's astonishing live shows last year, this has made us so keen to hear what the trio will do next that we've quite literally soiled our undergarments. (DB)

PIANO MAGIC

Popular Mechanics (Indus Sonica)

Another brilliantly eclectic, dreamlike album, 'Popular Mechanics' echoes the scary/beautiful experiments of Coil, or an aural rendering of an animation by the Brothers Quay. The music is sometimes sinister and hard-edged, sometimes melancholy, with child-like, female voices used intermittently to stunning effect - as on the musically moving, lyrically chilling 'Wrong French'. A very precious, magickal record, 'Popular Mechanics' should find favour with fans of AC Marias, Kate Bush, Boards Of Canada and the aforementioned Coil - seek it out. (DB)

JEANS TEAM Gold Und Silber (Kitty-Yo)

ULTRAFOX

Cloakroom Girl (Loserfriendly)

We make party, yes? Jeans Team return after an absence of a few years - a rather over-dramatic way of avoiding being tarred with the electroclash brush, but there you go. Their German disco-punk still sounds great, even if nothing on this EP quite matches their compilation stalwart track 'Keine Melodie'. Ultrafox are a bit more goth, and their EP of minimal tekno-pop with sexy girl vocals drips with Teutonic menace, with beats for dancing to in small clubs full of big hair. (DB) * * each

VANISHING BREED

The Seasons (Static Caravan)

The work of Alexander Holmes from Leftfield page faves They Came From The Stars I Saw Them, this charming artefact is a conceptual gatefold double seveninch adorned with sweet drawings of bunnies and penguins. Some (like one Muzik acquaintance who walked out of a recent gig because "there was too much hugging going on") might find it a little twee; others might consider its pastoral strumming, jaunty tunes and general aura of unabashed pleasantness a breath of fresh air. Probably depends which art school you went to. (TM)

DEAD MAN RAY

Landslide (Virgin)

GIDDY MOTORS

Promo (Fatcat)

Always Ahead Of The Game (Horse Glue)

Let's rock! Oddly! And with leftfield dance undertones! Dead Man Ray's debut is produced by the god-like genius that is Steve Albini, er, adequately, but saved by Colin Newman of Wire, who speeds it up, in their cool, digital punk ramma-lamma style, and Atom, who sentences it to death by laptop. Albini also produces Giddy Motors, who sound like Welsh wizards McCluskey or Albini's own Shellac getting into Dio-era Rainbow. German lyrics, London accents, big, fat drums what more could you ask? Prey is Barry 7's new project (with Supreme Vagabond Craftsman on board, no less) after the not-especially sad demise of Add (N) To X. Their Hawkwind-on-E, Devil Rides Out elektro-noize debut is as bracing as a firework enema. Please note that none of these records have anything whatsoever to do with the 'new rock revolution' (or 'poo cock revolution', as we like to call it.) * * teach

In The Bag itehouse William Bennett. Or is it Tommy Vance? William Bennett, Optimo DJ and lead bellower with the not-

universally-popular industrial combo, on the slates he rates

The Gerogerigegege: 'Live Greatest Hits' (Vis A Vis Audio Arts)

"They're not your typical Japanese noise band. They've got this very basic, old-fashioned drum machine on stage and they're just controlling the speed while this 50 year-old man masturbates live on stage, with the crowd exhorting him to come. That's a good way to start a set!"

Russell Haswell: 'Live Salvage'

"I build up to harsher stuff like this. I'm trying to create a feeling like you've got this surge of

electricity going through your body. It can be almost spiritual, dare I say.

Red Army Choir: 'Kalinka' (Drive) "When I played at Optimo in Glasgow recently, these young girls in their party gear were coming up to me going 'play

Langley Schools Music Project: 'Calling Occupants Of Interplanetary Craft' (Bar/None)

that 'Kalinka' again, it's fantasticl'

"I've got this tape of a Russian cosmonaut dying in outer space. I mix that in at the end and introduce some interesting sounds. It's an incredibly emotional experience.

Zipper Spy: 'lcki Beats' (Ground **Fault Recordings**)

"This has deep, pulsing, almost dub bass with some interesting noise improvisation over the top.

Yoko Ono: 'Fly' (Apple)

"Her early stuff is extraordinary. If you weave all this stuff together and get it right, it can be really special. Once people have experienced something like that there's no going back everything else sounds so mundane."

'Bird Seed' by Whitehouse is out now on Susan Lawly



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IDJ - Album Of The Month

...a superb debut album, and one of house music's most enjoyable tomes for yonks.

bbc.co.uk

It's electro, it's hip hop, it's funk and it's breaks all rolled into a futuristic disco soundtrack for 2003.

And it's ace! Essential.

Mixmao

Jacking house? (see 'Vinylstyloz') Yep. Retro breaks? ('Break@100 BPM') Uh-huh. Good ol' big beat? ('Bizarre Mind') Aye. Stefano even does a Daft Punk with the wobbly 'Da Funk'-like 'All Nite Long'. Bundle it all up with the fairytale croon of 'If Everybody In The World...' and we've got a future classic on our hands.

Muzik

Fontana flicks between house, breaks, techno and chillout...an eclectic album with class written all over it.

Will everybody in the world love it? They should.

dolmusic.com

It's a totally enjoyable ride with that 'once you've popped you can't stop' moreish-ness that's only bested by Sunny Delight, Sensations and Pringles. This is...funky, quirky, dark, housey, twisted, disco-y and druggy and takes you on a proper journey - and that's what made Daft Punk and Basement Jaxx stars not so long ago.

Playlouder

...a brace of Very Ace Things ...a celebration of everything you've ever loved about dance music.

DJ

Great album, great hair. What more do you want?

MAN MUSIC TECHNOLOGY - the album - out now





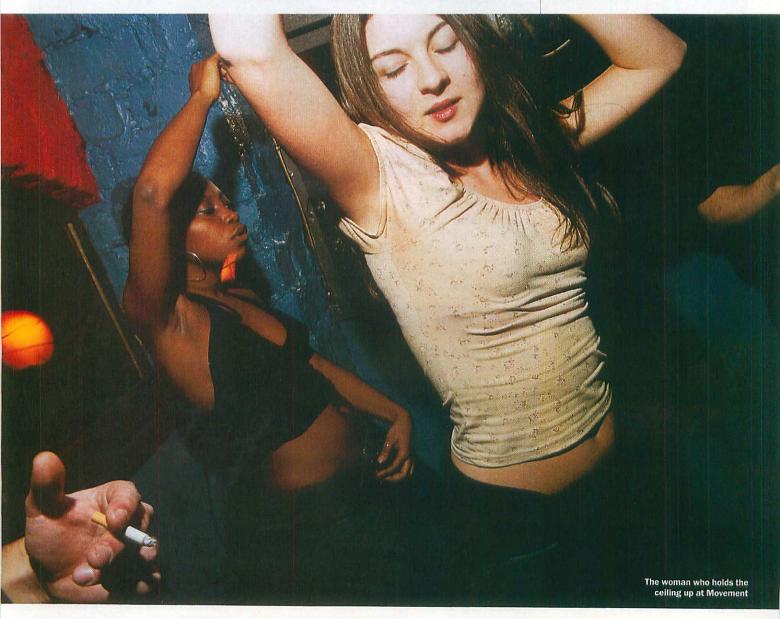


MUZIK'S A-Z GUIDE TO THE UK'S HOTTEST NIGHTS

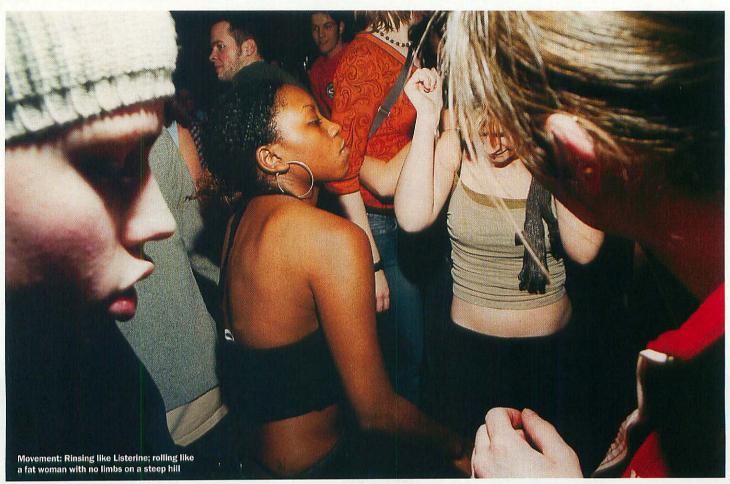
This month's photos, snapped by Darren Reigner, are from Movement. The UK's premier d&b night, Movement rocks Bar Rumba, London every Thursday, and is quite literally T for Tremendous.

Bar Rumba is at

Bar Rumba is at 36 Shaftesbury Avenue, London W1 Tel: 020-7287-2715



ClubsBarsLive



E A-Z

BIRMINGHAM

ACCELERATED CULTURE



Venue: Code, Heath Mill Price: £11.50-£13.50 Time: 10pm-6am Tel: 0121-665-6333
Tonight is the first of a series of three monster, all-night d&b parties. DJs include such stellar names as Hype, Krust, Zinc, Bryan Gee,

Moving Fusion, plus many more.

ATOMIC JAM MARCH 22ND

Venue: Code, Heath Mill Price: £13.50
Time: 9.30pm-6am Web: atomic-jam.com
We love Atomic Jam, and have done for
donkey's years. The reason is line-ups
like the one they've got tonight: three
techno deities for the price of one.
Hello Robert Hood, hi Dave Clarke, and
g'day Ade Fenton.

WARMUPBAR EVERY FRIDAY

Venue: The Olde Crown, 188 Digbeth High Street Price: Free Time: 7.30pm-midnight Tel: 07814-021-767

There are innumerable excellent nights at Code this month, and here's the perfect pre-club drinking hole for you, with DJs and everything. what more could you ask for?

BRIGHTON

STOMPAPHUNK

EVERY FRIDAY

Venue: The Funky Buddha Lounge, Kings Road Arches Price: £5-£8 Time: 10pm-3am Tel: 01273-624-343 Ralph Lawson drops by on March 14th,

followed by a residents' night, then it's Phil Kieran on March 28th.

DEKKY

DEEP FRIED FUNK EVERY SATURDAY

Venue: The Basement, Strand Street Price: £7-£10 Time: 10pm-3am Tel: 07814-918-452

Gilles Peterson guests on March 15th, with Andy Weatherall on the 16th (St Patrick's Day). On the 29th, it's James Zabiela, followed by Prime Cuts on April 5th.

DUBLIN

INFLUX MARCH 16TH

Venue: The Tivoli Price: €16.90 Time: 10.30pm-late Tel: 00-353-01-453-6002 A special St Pat's blowout with Jon Carter, Medicine8 and the rather ace Freelance Hellraiser.

INTERESTING IDRUGS

NYC, the city that brought you Bin Laden pills is currently awash with ecstasy tablets emblazoned with a Harry Potter insignia. Perfect for peddling down the local primary school, they give you the ability to fly and summon demons. Or whatever it is they do in Harry Potter books



BRISTOL

BLOWPOP APRIL 5TH

Venue: Blue Mountain Club, 2 Stokes Croft Price: £tbc Time: 10pm-4am Tel: 0117-420-341

Another basstastic party line up this month, featuring the Scratch Perverts, John Stapleton and Stereo 8.

WILD FORTNIGHTLY FRIDAYS

Venue: Bar Latino, St Stephens Street Price: £5 Time: 10pm-3am Tel: 07970-453-871

Bedroom Bedlam boys Deepgroove will be easing you into the weekend nicely.

EDINBURGH

GET-TOGETHER MARCH 1-FTH

Venue: Cabaret Voltaire, Blair Street Price: £8-£6 Time: 11pm-3am Tel: 07817-821-758

This really is a fine example of what Edinburgh excels at – small, perfectly formed club nights that joyfully dispense with any standard, boring music policy. The main resident is the supremely talented Joseph Malik, with support coming from various local guests on a regular basis.

GLASGOW

CPTIMO EVERY SUNDAY

Venue: Sub Club, Jamaica Street Price: £5-£6 Time: 11pm-3am Web: subclub.co.uk According to the promoters, Optimo encapsulates all that is 'bad and filthy'. Quite right too.

PRESSURE MARCH 28TH

Venue: The Arches, Midland Street Price: £18 Time: 10pm-3am Tel: 0901-022-0300 Tonight sees Tom Middleton, Layo & Bushwacka!, Slam and DJ Q. Top notch.



LEEDS

SUGARBEAT **IEVERY SATURDAY**

Venue: The Elbow Room, LS1 Price: £5 Time: 10pm-3am Tel: 0113-295-7730 DJ Zinc guests on March 22nd with Plus One the following week.

BACKTOBASICS EVERY FRIDAY

Venue: Rehab, Assembly Street Price: £10-£12 Time: 10pm-6am Web: backtobasics.co.uk

As ever, Basics will be taking you to the

brink of insanity, then laughing maniacally as they push you off the edge.

LEICESTER

TWIST APRIL -ITH

Venue: Po Na Na. 24 Careys Close Price: £6 Time: 9.30pm-3am Tel: 0116-253-8190 Kicking off in April, Twist aims to bring together lots of local DJing talent. It should be well worth a gander.

LIVERPOOL

BUGGED OUT!

MARCH 28TH

Venue: The Lomax at Nation, Wolstenholme Square Price: £11-£13 Time: 10pm-4am Web: buggedout.net With Dave Clarke, Justin Robertson, Erol Alkan, Tayo and Christian Smith.

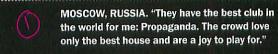
CHIBUKU SHAKE SHAKE MARCH 22ND-APRIL 5TH

Venue: The Masque, Seel Street Price: £8-£13 Time: 10pm-late

Tel: 07974-195-303

Two top parties on offer this month. CSS's birthday on the 22nd will feature Gilles Peterson, Jazzanova, Etienne De Crecy and The Doves. On April 5th, they welcome the Audio Bullys, Tom Middleton, Jon Carter and DJ Touche.

WITH BEDROOM BEDLAM'S ALISON MARKS



LONDON, UK. "Home ground, so always a winner. I love Traffic by the Uridium gang, and The Gallery at Turnmills, and those filthy old Laundry nights."

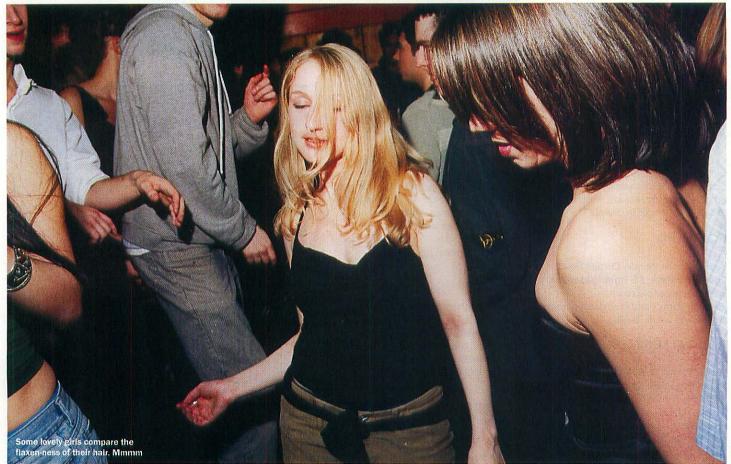
BOGOTA, COLUMBIA. "A superb little club called La Sala is where I do my thing. The people make so much noise, you can't hear the music!"

> SUBOTICA, SERBIA. "There's a brilliant club called Lifka, which has the ultimate soundsystem."

MILAN, ITALY "I play at the Pervert Gold parties, and always end up laughing my head off!"

Alison plays at The Gallery, Turnmills on April 4th





ClubsBarsLive

>> CIRCUS APRIL 12TH

Venue: The Masque, Seel Street Price: £11 Time: 10pm-3am Tel: 07866-503-021

Not only will Lottie, Josh Wink and Mutiny be the guest DJs, but it's Yousef's birthday to boot! Yousef tells us that his ideal present would be for Mr T to be his friend [Eh? - Ed.], while his lady Amy is hoping he'll receive a Justin Timberlake mask. Isn't that romantic?

LONDON

BASHY

APRIL 12TH

Venue: 93 Feet East, Brick Lane Price: £8 Time: 8pm-2am Web: 93feeteast.co.uk An outstanding hip-hop-meetseverything-else night in London's fashionable east end.

CASUAL

APRIL SRID

Venue: Cargo, 83 Rivington Street, Shoreditch Price: £5 Time: 7pm-1am Tel: 020-7613-7730

First of three launch parties for Ross Allen and Cantaloupe's spanking new Casual Records label.

DEEP DOWN & DIRTY MAR 1-FTI-

Venue: Herbal, 12-14 Kingsland Road Price: £5 before 11pm/£6 after Time: 8pm-3am Web: deepdown@breathe.com Another night of very fine deep house, breaks, beats, hip hop and drum & bass over two rooms. This week's special guest is Luke Solomon.

FABRIC LIVE EVERY FRIDAY

Venue: Fabric, 77a Charterhouse Street, Farringdon Price: £10-£12 Time: 9.30pm-5am Tel: 020-7344-4444 Plenty to get worked up about this month. March 14th sees the Audio Bullys Sound System join UNKLE and the Scratch posse. Next week it's Fila Brazillia and Mob records, while on the 28th, it's a night of Tru Playaz.

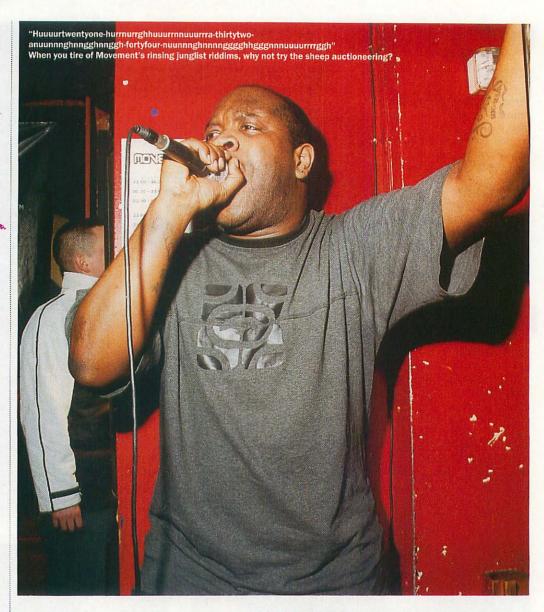
FORWARD APRIL -ITH

Venue: Plastic People, Curtain Road, Shoreditch Price: £5 Time: 10pm-2am Web: plasticpeople.co.uk

'Regular' garage and breakbeat garage at a wicked venue. Skills.

THE GALLERY EVEBY EBIDAY

Venue: Turnmills, 63b Clerkenwell Road, Farringdon Price: £8-£12 Time: 10.30pm-7am Web: turnmills.com Although there's always a stonking, big name line-up in the main room, may we politely suggest you also check out the smaller, far cooler room two.



THE RETREAT IS 1 APRIL 16TH

Venue: The Retreat, 144 Upper Street Price: £5 Time: 9pm-2am Tel: 020-7704-6868

We love this bar. It's cool, sophisticated without being too try-hard and the different club nights have just the right combination of intimacy and lunacy to ensure good times. Make sure you get an invite to their Wednesday night bash with Joe Ransom, Rob Mello and Matijn Ten Velden manning the decks.

RULIN' MARCH 15TH

Venue: Ministry of Sound, 103 Gaunt Street, SE1 Price: £15 Time: 11pm-8am Web: ministryofsound.com Check out the Baby Box room as Muzik's

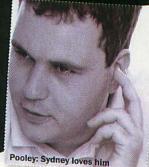
BB winners Deepgroove are hosting a new school tribal session.



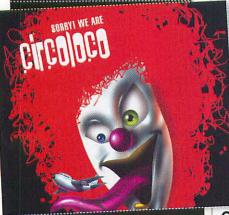
THOSE WHO ROCKED IT:

- **CREAM versus MINISTRY** at Muzik's Denise Barnard's leaving do Mark Hughes and Louis Edwards went head to head in a battle of the superclubs, armed only with their cheesiest records.
- **ANDY CATO at Chibuku** Shake Shake, Liverpool Promoter Damo got so excited, he texted everyone in his phone book: 'Oh my god! He just mixed 'Billie Jean' into 'Born Slippy'!'
- JAY-Z at Wembley Arena For turning the lights down and getting all audience dem to wave their mobiles in the air, like lighters. It's the new thing, guy!

- **JACQUES LU CONT and PEDRO WINTER at We** Love Basics, London Back to back funk storm!
- IAN POOLEY at Vibes On A Summer's Day in Sydney He may look like the fat one out of Pop Idol, but Ian rocked Sydney when he played Kim Wilde's 'You Keep Me Hanging On'.



RCH 22ND



Venue: Ministry of Sound, 103 Gaunt Street Price: £15 Time: 11pm-8am Web: ministryofsound.com Drum roll, please. . . the Circo Loco bandwagon is rolling into London. The infamous Ibizan club night will be touching down at the Ministry Of Sound this month. Challenging Space for the 'Most Fucked Up Fun You Can Have In The Sun' title in '02, Circo Loco was a true mecca for the hardest hedonists. You can expect chaos at Ministry. Or, as promoter Charlie Chester puts it: "It'll be absolutely fucking ridiculous". Watch out!

SODA EVERY SUNDAY

Venue: Madame Jo Jo's, 8 Brewer Street Price: £7-£10 Time: 7am-4pm

Tel: 07814-542-170

How quality is this? A decent Sunday club that plays decent house music rather than scary, banging shite. Ace.

THE SPRING CHILL

MAR 30TH

Venue: Cargo, 83 Rivington Street, Shoreditch Price: £10 Time: 2pm-midnight Web: cargo-london.com The spring warm-up to the August Big Chill event. Like all Big Chill

events, it should be a good'un.

GROUNDED! MARCH 29TH

Venue: Club SSU, 101 Tinworth Street, Vauxhall Price: £10-£12 Time: 1pm-9pm Web: theprogressionteam.com The Progression Records lot are taking shore leave this month. Their boat parties always sell out so now they're bringing their vibe to dry land. Expect house, house and more house, with some fancy dress action.

TRASH MARCH 17TH

Venue: The End, West Central Street Price: £4 Time: Tel: 020-7419-9199 Best Monday club ever + the fantastic Tiga = roadblock full of trendy types.

NEW VENUES FOR LONDON

London's about to get no fewer than three new venues. In north to south order: Egg (somewhere in Kings Cross, it's still all a big secret) from the people who brought you Trade; a new watering hole in Islington from the owners of The Embassy; and The Coronet (28 New Kent Road, Elephant & Castle; coronetlondon.co.uk), which was once a cinema. Who says clubland's in recession?

MANCHESTER

CLUB SUICIDE MARCH 28TH

Venue: Rockinghams, Harter Street Price: £3-£4 Time: 9pm-2am Tel: 07909-880-158

For those who just wanna rock, here is your club. Well, we say 'rock', but we really mean 'electro rock, skinny tie punk and r&b'. This month, check out crooner with a ukelele, Patrick Wolf.

RED LIGHT

EVERY SATURDAY

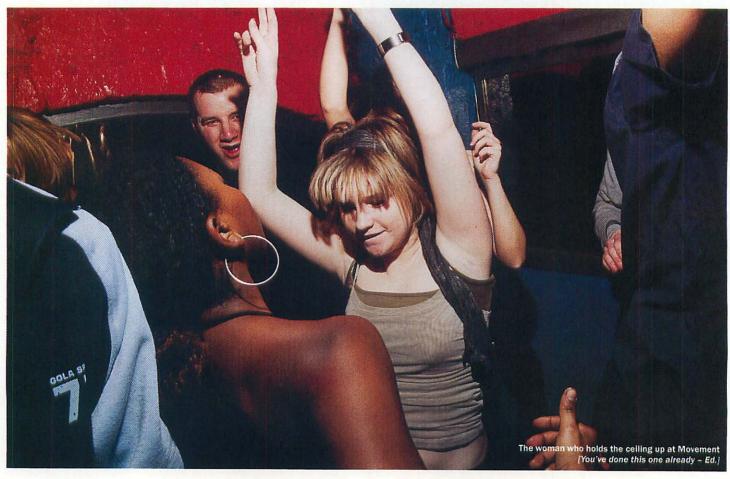
Venue: Sankeys Soap, Jersey Street Price: £10-£12 Time: 10pm-4am Tel: 0161-661-6886

"You don't have to put on the red light," Sting once said, but how wrong he was. From David Holmes on March 15th, Bugged Out! the following week, to Groove Armada on March 29th, this is the place to be.

TANGLED **EVERY SATURDAY**

Venue: The Phoenix Club, Booth Street West Price: £6-£8 Time: 10pm-4am Web: tangled.co.uk

A club that books talent that they respect rather than tiresome, big-shot 'names'. Even better, if you bring along a statement proving you're overdrawn, you can get half price entry, courtesy of Tangled In The Red. Great residents, too.



NOTTINGHAM

DROP THE BOMB EVERY SATURDAY

Venue: The Bomb, 45 Bridlesmith Gate Price: £8-£18 Time: 10pm-4am Tel: 0115-950-6667

DJ C1 starts a new residency on March 15th, followed by the brilliant Andy Weatherall the week after. Come April, Tyrant rolls into town, then on the 12th it's the amazing Mark Farina and, finally, on the 19th, Muzik columnist Tom Middleton.

SPECFEST UNTIL MARCH 22ND

Venue: Various Price: Free-£10
Time: Various Tel: 0115-950-5078
The tail end of this month of Specfest events doesn't stint on quality. From the (fabulous) Baker Brothers (The Moog, March 14th) and Rick Donahue (The Social, March 15th) to human beatbox Killa Kela (The Social, Mar 16th).
Specfest culminates with the Spectrum Boat Party (Nottingham Princess; Mar 22nd) for lots of well-deserved backslapping and ace music, on a boat.

SUNGLASSES AT NIGHT

SHIEFFIELD

PHON-ETICS EVERY SATURDAY

Venue: Po Na Na, Charter Square Price: £5 Time: 10pm-3am Tel: 0114-276-6082

Mixing up hip hop and breaks every week with residents Levi, Rant and Ant and guests with equally amusing names.

SCUBA

EVERY SATURDAY

Venue: The Fez Club, 40 Charter Square Price: tbc Time: 10pm-3am Tel: 0114-276-6082

A blinding lil' club, this. Great guests week in, week out, with housey folk queuing up to play lots of dead good records. You should go.

SOUTHAMPTON

HIGH TIDE BOAT PARTY APRIL 20TH

Venue: Ocean Park Price: £15
Time: 2-7.30pm Tel: 02380-223-278
The first bash this year from the
High Tide mob sees Lottie, Bedroom
Bedlam winner James Zabiela and
residents take over Ocean Park. Make
sure you find out where the secret after
party is, too...

IT'S A GAS

Bed, Sheffield, is the first UK club to offer punters the chance to purchase a blast of pure oxygen at the bar. The gas should make you feel more alert and a little bit merry, maybe. But don't have too much, because our doctors warn that if you do, you'll explode, like Mr Big at the end of Live And Let Die. Bed are also offering oxygen-infused vodka, whatever the fuck that is.

Bed is on London Road, Sheffield

ALL TOMORROWS PARTIES

APRIL -ITI-I-6TI-I Venue: Camber Sands Holiday Centre

Price: £110 Time: From noon
Web: atpfestival.com
Ticket price includes three nights
accommodation in 4-8 person chalet.
Curated by Autechre, the event features
Public Enemy, A Guy Called Gerald and
Aphex Twin. See p46 for more info.

DAVID HOLMES PRESENTS

MARCH 13TH-21ST

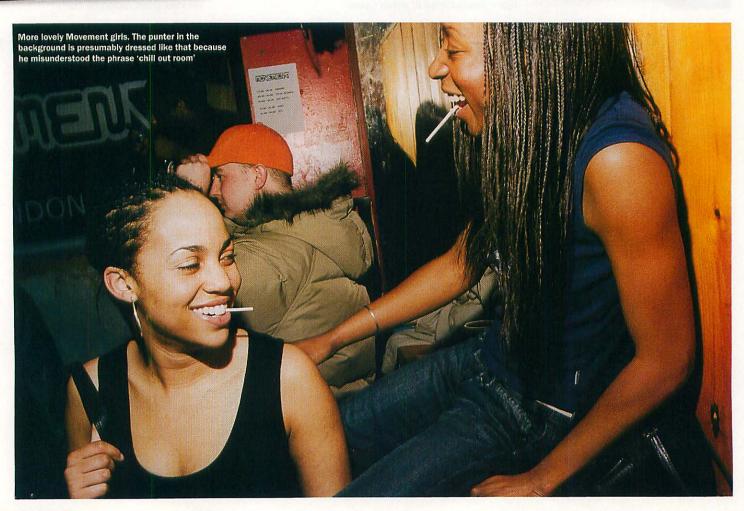
Venue, price and time: Various Tel: 0870-1-663-663

Playing at a city near you, including: Birmingham, London, Manchester, Edinburgh and Bristol.

THE ROOTS

MARCH 28TH-30TH

Venue and time: Various Price: £13.50 Web: okayplayer.com
Philly's finest play three dates in
Britain as part of their European tour:
Brixton Academy, Bristol Academy
and Manchester University. They
may also be making some
unannounced appearances, so
keep your eyes peeled.



THE FINEST BARS AROUND THE UK TO SPEND A LAZY, HAZY SUNDAY, WITH A NICE ROAST DINNER



BRIGHTON SIDEWINDER

65 Upper St James Street Tel: 01273-67-927

A cool little pub that can heave another inducement to get there early. Also has Scrumpy on tap.

BRISTOL BAR HUMBUG

89 Whiteladies Road Tel: 0117-904-0061 Attracting a pretty cool crowd, DJs play great hip hop and funk, and

the food's not bad either.

GLASGOW FIREBURD

1321 Argyle Street, West End Tel: 0141-334-0594

More of a bar than a pub, and outstandingly cool. Beautiful surroundings, dishy people and nice food too.

LEEDS SUNDAY ROAST

The Hifi Club, 2 Central Street Tel: 0113-242-7353

Open from midday, the Sunday roast here is always top notch. The jazz and funk DJs and musicians kick off from 6pm.

LONDON THE LOCK TAYERN

35 Chalk Farm Road, Camden Tel: 020-7482-763

Yup, this is the pub that Jon Carter's got a rather large stake in. Two floors of great seating, a top menu, and lovely, understanding bar staff, plus the regular visits of Sunday Best in the evenings make this a place to wind down the weekend in fine style.

THE SOCIAL NI

Arlington Square, Islington Tel: 020-7749-7000

This would be the best thing in the world ever, if it just had more comfortable seating. Still, it doesn't stop the mad and the bad coming in from 11am every Sunday.

MANCHIESTER ONE CENTRAL STREET

1 Central Street, 0870-740-4000 Richard 'I Understand Your Sunday Pain' Moonboots now hosts his Sunday parties here, presumably because the sofas and booths are so damn comfortable. We love the dark basement lighting as well - so easy on your peepers.

NOTTINGHAM BROWNES

17-19 Goose Gate, Hockley Tel: 0115-958-0188

From the fantastically enormous leather chairs that whisper comfort to the soul food and Sunday lunches, this is the best place in town to nurse your aching head and soothe your tired soul.



Back Issue

Back issues of Muzik cost £5.50 in the UK, £6 in the EU and £8 overseas. All prices include P&P. Cheques must be made payable to IPC Media and must be in UK Sterling. Please write to the following address, specifying the issue or issues you require: **Muzik Back Issues Dept, PO Box 666, London E15 1DW.** Tel: **020-8532-3628** (24-hour service). Fax: **020-8519-3695**. Or go to www.mags-uk.com/ipc



















The Roots



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the only limitation is your imagination

Matrix Input Isolator

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Dynamic Filter

Sweepable Filter Unit

3 Band Isolator

Trim Your Low's, Mid's & Hi's

Seal of Satisfaction by:

"The most versatile mixer for 3 channels combinations in a scratch format i've ever seen"

Di Food

"it's the best mixer ever, there's nothing to touch it" RJ (tour dj for Moby)

"Just the mixer i've been waiting for ! The 37 pro combines the best of club mixer and performance mixer with enough bits to make it more than interesting."

Mr Scruff



TheDJManual

Tips, tools and gear to make you a superstar DJ



Catch the new airwaves



Adapt DR-101

EVOKE-1

Acoustic Solutions SP110

Retro style futuristic sounds Solid simple digital racio



they've won testifies. Cambridge are good at wringing the best possible sound from the cheapest possible kit. The DAB300 is at the bargain bucket end of the price range, but the sound quality comes close to the awesome Arcam. The only problems we could detect were that at times it was a touch too sharp for sensitive ears, and the buttons feel a bit cheap.

Deliver A A A

Rating: ★ ★ ★ ★

This digital tuner should sound better than your CD player. It wrenches every drop out of the better-than-FM digital signals, and sounds crystal clear. It also looks great, is well built and comes with 16 preset station buttons. Best of all, though, the Arcam is future-proofed—it handles 'L-band' transmissions. Little wonder it costs nearly as much as all the others put together, then. Big band? Carries III-band and L-band (for future services)

Rating: * * * *

Digital Audio Broadcasts can only be played on new DAB digital radios, in-car, portable, personal or hi-fi. Here's what you get for your dollars. . .

Pluses: Near CD-quality sound; extra station information (current track etc); more stations than FM in some areas already, including digital-only stations such as radio 1's 1Xtra.

Minuses: There are no digital pirates (yet); there isn't total coverage of the UK yet.

Stockists: Acoustic Solutions: 01327-340-601 Arcam: 01223-203-203/
www.arcam.co.uk Cambridge Audio: www.cambridgeaudio.com Goodmans:

The DJ Manual

DJ Gear News

L. Not fade away

We never mastered Connect 4. So what chance do we have with Vestax's sequencer/controller/sampler/synth hybrid? But, for smarter lifeforms, each fader plays a note from the on-board synth or sampler. Then FX can be layered over, a master EQ section tweaks further and a SmartMedia slot means the results can be saved. Mega-flash fading action.

Vestax Fader Board: around £620

8. Moogie nights

Moog synthesizers are rare, bulky and bastard expensive. But relax, guy, because they're now available as a 'soft' synth, playable on your computer. The boffins at Arturia's labs reckon their 'True Analog Emulation' software captures the instability of old hardware oscillators, making them sound as good to the human ear as the words "It's my round".

Arturia Modular System: &200

3. V is for vocoder

Vocoders work by stripping the human voice into frequency bands and using these to modify another sound. So you can sound like a robot. What makes the Vokator special is that it uses 1024 bands, instead of the usual eight to 32, giving you get startling audio clarity. It also comes with bundled sampler and dualoscillator morphing synth. Wonder what the Daleks would make of it...

Native Instruments Vokator: £150

4. Diva desk

This stunning-looking three-channel console from mixer monarchs Vestax is more than just a pretty face: the Frequency Manipulation System (EQ to you and me) promises complete kills on all channels. Plus auxiliary sends feature pre/post switches for total FX control. Posh, and for not much dosh.

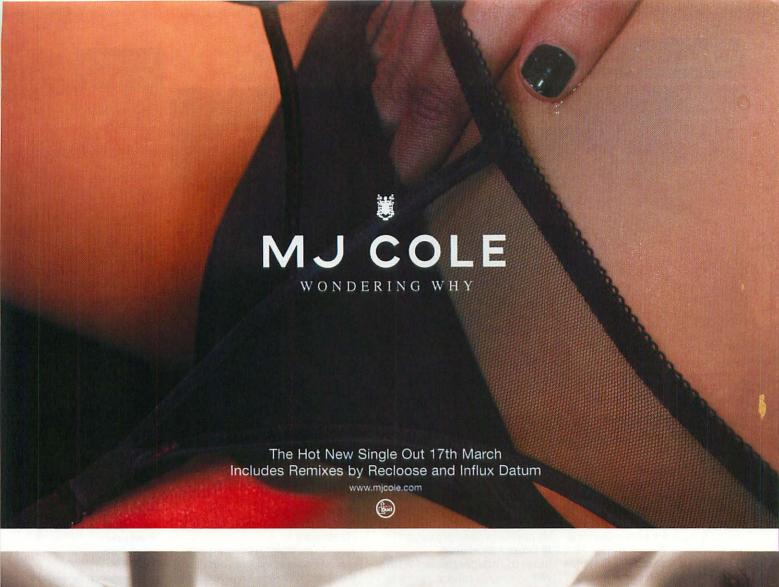
Vestax PCV-180: around £300

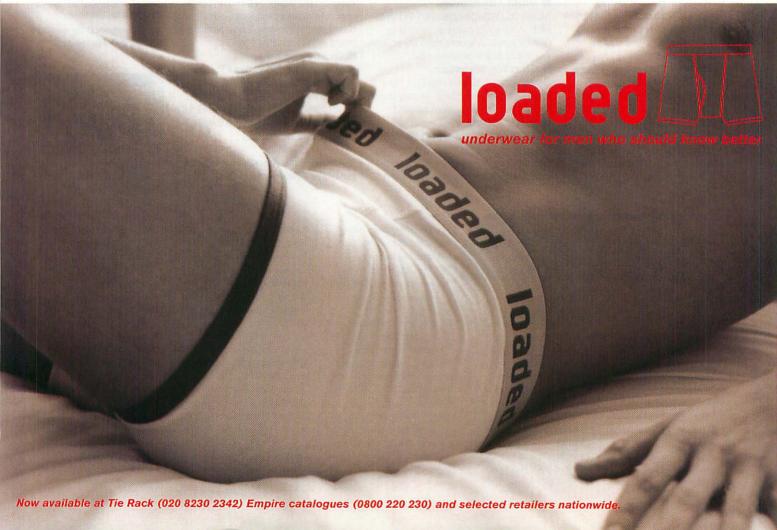
5. Replacement killer

Denon's DN600-F is the classic studio CD player, but it's now time to chuck it out – its replacement is here, and it can play MP3 CDs. Other extras include plus or minus 12% pitch adjust and a folder system for quickly finding that killer tune, while a ten-second anti-shock memory means you can juggle with it while unicycling.

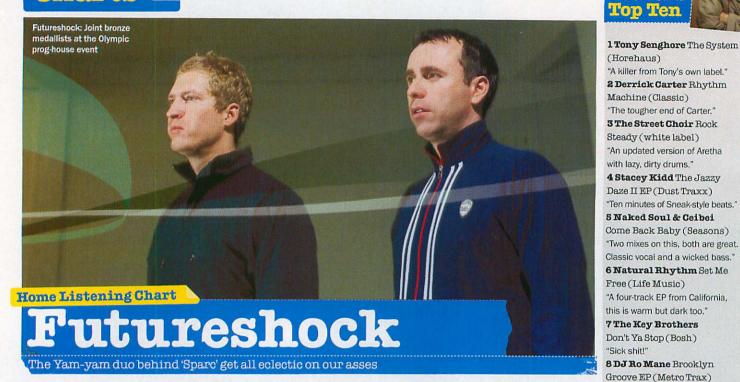
Denon DN-C615: £325







Charts



The Cure

Mixed Up (Polydor)

Alex: "This is an album of some great Cure tracks, remixed. I love that feeling when you hear a song you already like but there's some extra stuff going on, and you find out that it's because it's a remix. William Orbit and François Kervorkian are both on here, but I think some of the best mixes were actually done by the band themselves."

To Rococo Rot

The Amateur View (City Slang) Alex: "This album is great for a hangover. It's very atmospheric with lots of electronics, but full of emotion."

Biork

Joga (One Little Indian) Phil: "I love the awesome use of filtered beats and live strings. I never tire of listening to this."

Depeche Mode

Violator (Mute)

Alex: "I definitely think there's room for a band like this again - good pop songs done with great hooks that don't sound naff. 'Policy Of Truth' is one of my all-time favourite pop songs."

Donna Summer

State Of Independence (WEA) Phil: "A Vangelis cover, produced by Ouincy Jones. A record from my school years that still moves me now."

Charles Webster

Be No-one (Peacefrog)

Phil: "An awesome, deep, moody track. A great track from a great album."

Pink Floyd

Dark Side Of The Moon (EMI) Alex: "I love listening to this album on headphones. In my opinion, it's pure trance in the true sense of the word."

Craig Armstrong

Weather Storm (Melankolic) Phil: "This is probably the finest chill out record you'll ever hear."

Stevie Wonder

Don't You Worry 'Bout A Thing (Motown)

Alex: "To my shame, I thought it was only ever done by Incognito but when I heard this, it blew me away. Nothing could ever touch this version."

Grace Jones

Slave To The Rhythm (Island) Phil: "Produced by Trevor Horn, you need to hear this on a good pair of headphones to appreciate how well it's recorded. This really got me thinking about record production."

'The Phantom Theory' is released on Junior/ Parlophone on March 17th

ressing Chart

Yousef's lop Ten

(Horehaus)

"Sick shit!"

"Straight-up house, NY style,"

9 The Disco Thugs Filthy

"Does what it says on the tin!"

Gypsy Eyes Jimi Hendrix

Yousef, Josh Wink, Lottle and Mutiny

Disco (Church Street)

10 Baby Boy Presents

"Love the beats on this."

will be at Circus on April 12th

(white label)

1 Tony Senghore The System

"A killer from Tony's own label." 2 Derrick Carter Rhythm Machine (Classic) "The tougher end of Carter" 3 The Street Choir Rock

"An updated version of Aretha with lazy, dirty drums." 4 Stacey Kidd The Jazzy

1 Xavier Mathias Body Free (Brique Rouge) 2 Saffron Hill Featuring

Ben Onono My Love Is Always There (Illustrious) 3 Scumfrog Music Revolution (Roger Sanchez Mix) (Positiva)

4 E-Funk Featuring

Donica Thorton Shout (Subliminal)

5 Sam La More Takin' Hold (Underwater)

6 DJ Touche Temper (Junior)

7 Blakkat Rite Place (Onionz Remix)(Shaboom) 8 Moby Sunday (West

London Deep Mix) (Mute) 9 Massive Attack Special Cases (Virgin)

10 Liquid People Versus Talk Talk It's My Life

(Nebula)

Compiled by Tommy Scott for Amato



l<mark>2-inch</mark> cox

Back from his hols. Coxy is in fine fettle, and primed to tell us what to think

1430 West Back To The Rhythm (430 West doublepack)

"A new version of 'Big Fun' by Octave One and a lot of Laurence Burdon-type tracks. A killer doublepack - this will be in my box all year."

2 Leandro Ga'mez

Domestica (In-Tec) "This is really storming, Latinstyled tech-house. 'The Way You Beat Me' sounds painful but I promise you it's not!"

3 Carl Taylor Exile (Bugged Out!)

"Apparently, Carl comes from Doncaster - I used to play at The Warehouse there in '91. There was a bus outside that people used to chill out in, even in Winter! It's good that Bugged Out are representing Doncaster at last! Like a rearranged Felix." 4 DJ Strike Perfect Love (Ovum)

"Josh has been putting out a lot of tribal rhythms recently and

this is another classic builder from him, Unforgettable."

5 Pounding Grooves

24 (Pounding Grooves) 'Yet more devastating shit from this mystery man - show yourself, you bastard!"

6 DJ Pierre The Black

Tech-Trax Volume 1 (DJP) "This is his eighth release and it's Tenaglia-style house that sounds like a Subusa release." 7 Carl Cox Dirty Bass

(23rd Century)

"Trevor Rockliffe on the mix. A rip-roaring track, even if I do say so myself, that's finally seeing the light of day with a release at the end of April."

8 Sam La More Takin'

Hold (Underwater) "This could well be a big summer hit. I'm right behind it." 9 Mission 01 6277 (Axus) "A lot of this sounds like getting

beaten up in dark allevs but there's one track that works amazingly well in the mix. It's packed with distorted drums." 10 Adamatic Move Your

Ass (Pro-Jex)

"Again, tough Chicago techno that's like an updated version of Jax Trax, I think it's like something that Dave Clarke would play"

Carl Cox's new artist album will be released in summer

instant access to the net's hottest

FREE! 24 page eyeball-scorching photobook!





Get fact! John Donaghy

Contact: 0113-278-6178 Favourite DJs: The Plump DJs. Chicken Lips, Steve Lawler, FC Kahuna and Sander Kleinenberg Favourite Producers: X-Press 2, Superchumbo and Junkie XL Favourite labels: Thunk, City Rockers, Marine Parade and Skint Favourite clubs: Tribal Sessions in Manchester, Technique in Leeds and Shindig in Newcastle

...........

Go-getting 22 year-old John, from picturesque Leeds, set up a promotions company last year and has also started two club nights -Rinsed at The Fruit Cupboard and Prognosis in York. One night covers

house and breaks, the other is there to showcase up-and-coming talent.

"I want to totally immerse myself in music," he explains. "It's my foremost passion."

It took John three days to decide what to put on his CD mix, but his preparation paid off - the mix was completed in one take, and shows off all his years of experience, with subtle, gently building riffs that get right under your skin.

"I was 19 when I went to see Deep Dish at Renaissance in Nottingham,' he recalls, "and my eyes were opened that night. It all started from there. I want to push people on the dancefloor in new directions."

"I spend all my cash on records and spend three hours a day practising," he adds, wincing. "I'd love to get a gig at Tribal Sessions or Shindig."

Make that call, geezers. . .

Tracklist

- Bolz Bolz Take A Walk (Youngsters Mix) (City Rockers)
- Terminalhead Mind Of Your Own (Light Mix) (Kilowatt)
- X-Press 2 Supasong (Soul Mekanik Mix) (Skint)
- FC Kahuna Glitterball (City Rockers)
- Dr Kucho The Chase (VA)
- Chicken Lips Electric Universe (Silicone Soul Mix) (Kingsize)
- Ceballos, Mancas & Chus Strong Rhythm (Moody)
- John Silver Come On Over (Flatline Mix) (Cream)
- Junkie XL Breezer (Roadrunner)
- Classified Project Eyecatcher (Snafu Mix) (Sadie)
- Underworld Dinosaur Adventure 3D (Funk Da Void Mix) (JBO)
- Infusion Legacy (Thunk)
- Ladytron Seventeen (Slam Remix) (Telstar promo)
- Virdian Sunhump (Classified) Project Mix) (Forbidden Planet)

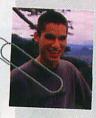
larch Runners Up



MARK JORDAN BLUE MOODS VOLUME 1' Contact: 0152-760-351

"I'm inspired by DJ Spinna, Vikter Duplaix, King Britt

and Osunlade," says Mark, whose mix includes tracks by 4Hero, Ronny Jordan and Roy Ayers. Gilles P would be proud.



TIM NUGENT 'A NEW FORM OF SCIENCE' Contact: 07779-127-799 Bluefish, Soul Of Man. Evil Nine and Creamer & K's 'I

Love You' all feature on this progbreaks adventure. Nice aeroplanes on the CD too.



IFF STEVENSON 'DIRTY SOUL' Contact: 07814-711-992 As you can see from his picture.

Lee lives, breathes and sleeps house music. Tiefschwarz, Constipated Monkeys and Harry Choo Choo all feature on this bumping house and tech-edged garage mix that ends with Basement Jaxx's ace mix of Justin Timberlake.



DJ LASOUL 'JAN 2003' Contact: 07779-251-206 Hailing from somewhere with the quite

unfeasibly noncey name of Chapel-En-La-Frith, DJ Lasoul thinks nothing of mixing deep housers like Solaris Heights with screeching nut-job Yoko Ono and Eighties funkers Rockwell. How cool is that?

How to ... Enter

- Your tape/disc should be at least Send all tapes, minidiscs or 74 minutes long.
- Include a full tracklisting with artist, track title and label.
- Include your daytime telephone number and a photograph with your name written on the back.
- CDs to Bedroom Bedlam, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Muzik cannot return any BB tapes. If you hear nothing, keep trying we try to listen to everything!

...Win

- Be original.
- Develop your own sound.
- Don't copy the styles of others or spin obvious anthems.
- Record your mix LOUD and pay attention to the quality of the sound as well as the tracklisting.

...Book a DJ

If you want to book a Bedroom Bedlam DJ, contact Paxton Talbot on:

Tel: +44 (0)20-8653-0664 Fax: +44 (0)20-8653-0642 E-mail: info@lilyuk.com



New! Exclusive! Every month, Professor Tom Middleton answers YOUR questions, no matter how stupid, about DJing...

Dear Tom.

I really love hip hop and house but how can I mix the two together?

Randeep, Huddersfield



You need a track that accelerates in tempo to change gear from 85-100bpm up to 120-130 bpm. May I suggest using 'A To G', by Blackalicious (from the

'NIA' album on Mo' Wax)? It's the perfect | hearing DJs talking about it. style-changer track and makes a crowd go nuts. After you've dropped it, you can play what you want. Take ya pick!

Dear Tom.

My mate reckons Plastikman's 'Spastik' makes his chest go funny - is he off his head or what?

Steve, Romford

It's pure physics, Steve: your internal organs resonate as sound waves penetrate the body. 'Spastik' is particularly intensive in the 'mid-range' frequencies occupied by electronic snare drums. As as result, on a big system, it will indeed make your chest 'go funny'.

Dear Tom,

Reggae or deep house: which one's the best?

Jay, London

Both do it for me! If you listen to classic Seventies or Eighties dub reggae, you'll

realise that the innovative use of spacey echo, delay effects, reverberated snare drums, heavy sub-basslines and sparse use of vocal phrases provides the obvious inspiration for much of the deep house that we're familiar with today. New tempo but very similar production tricks. Listen and learn, sir!

Dear Professor.

What's a 'sonic whoosh'? I keep Sarah, Leeds

The DJs are no doubt referring to a hi-pass filter sweep of white noise, used in a breakdown to induce an almighty adrenaline rush. Used creatively in a set, this naughty trick will inevitably make the crowd reach for the lasers and cheer! Tried and tested on many occasions by yours truly.

Dear Tom

I really want to be a DJ but my boyfriend says I haven't got the balls. Does he have a point?

Allce, Nottingham

Fear not, madame. Anyone with at least one ear, two hands, the ability to count to four and access to some vinyl recordings and/or CDs has the potential to be a DJ. You also need to have a strong personality, a desire to entertain and, above all, an insane passion for dance music. The rest is up to you.

TOM SAYS!

Handy Tip

PIONEER EFX500 SFX UNIT

This unit has been around for a while and costs around £200. It's more than worth it because this

baby has one of the most unique tricks of any DJ effects machine. By using the echo mode in full wet mix setting, you can

sample and loop on the fly,

then change the length of the loop in a rhythmic way for some really crazy effects.

A truly magic machine, it also allows you to reduce the delay time manually with the dial. You can eventually reduce the loop length to a distorted buzz. It's very mad, very impressive and one of the best ways to end any DJ set.

For more information on Pioneer products, call 01753-789-789 or see www.djsounds.com

Please send questions to: 'Ask Tom' c/o Muzik, King's Reach Tower, Stamford Street, London, SE1 9LS

Bedroom Bedlam News

WHAT ARE PAST BB WINNERS UP TO?

- Since winning Muzik's BB comp Ben Wijay has been approached by X-Press 2's Ashley Beedle to DJ at their forthcoming London nights. Renaissance have booked him to play alongside Charles Webster at Pacha London on April 12th and on April 18th, he celebrates his own DIY Discs release ('Just Muzik EP1') at Floppy Disco at the Bomb. He is also due to play at Chibuku and Circus in Liverpool. Impressed? We are. . .
- Murray Richardson's notorious Rebel Waltz night now resides at City Hall in Barcelona (monthly Fridays) with a stonking capacity of 1,200. Watch out for upcoming

- guests including DJ Linus, DJ Del Costa and Peace Division, who'll be joining Murray for this year's Sonar festival.
- Steve Gerrard has remixed Soulbreed, Duran & Aytek and Mara over the last few months, with Chakra's 'I Am' currently on the table. Steve will be playing in Miami at the Maze club, before touring the US until mid-April.
- Jay Cunning has been given a coveted Radio 1 slot to showcase his skills. He'll be appearing on Annie Nightingale's Sunday morning show in the very near future - so watch this space.

BB Winner, 2000

James Zabiela

JZ's latest moves: London, Istanbul, behind the mic...

Although this was meant to be my much-needed month off, I couldn't quite stay away from Groovetech or, indeed, Sheffield where I spent a night monkeying around behind the decks at The Fez Club's Urban Gorilla night. It's on every Friday with a very impressive line-ups for such a small venue. The same weekend, I also played at Muzik's Cream Resident finalist Demi's night, called Deeper Substance in London. It was at a tiny venue called 13, where I quite literally destroyed the sound system. After a frantic hour, spent trying to get the sound back on again, the engineer had to give up. I was surprised to find most of the crowd still on the floor waiting, in vain, for some more tunes. Sorry guys!

Every time I've gone to Istanbul, my records have got lost, but I'm happy to announce that my karma has been restored and I managed to get my records there and back this time. The gig was really excellent, at a club called Jukebox.

Another first this month was my debut as a 'singer', on my remix of Dave Brennan's 'Drink Deep' for the End. Well, one must suffer for art, or at the very least make one's audience suffer. I thought I'd be creative, tempt fate and add my own personal touch instead of just juggling the parts provided around.

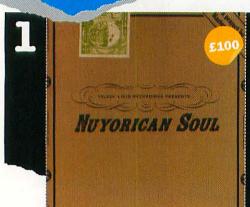


Finally, all good things must come to an end, and so must my column for Muzik. Hopefully I'll not be unemployed too long - I'm hoping to get a new job overseas, actually. So take care and I'm sure I'll see you around. It's been emotional!

James' hot ten

- 1 Sunday Brunch My World (Night Drive Mix) (Svek)
- 2 Dave Robertson Dr Robotnik
- 3 Squint What Is Electro? (CD-R)
- 4 Dan Corco & Fred Carriera Can't Stop (Rotation)
- 5 Remosh Thousands Of Eyes (Adegan Breaks Mix) (Stellar)
- 6 Dave Brennan Drink Deep (Zabiela's Vox Version) (End)
- **7** Carl A Finlow
- Floating Point (Device)
- 8 Brass Monkey Big Ride (Breaks Mix) (CD-R)
- 9 Cala Mr Gone (Diversions)
- 10 Will Saul Fast Lane (Fink Remix) (Simple)

The top ten pricey platters at Vinyl Exchange, Manchester



NUYORICAN SOUL

Nuyorican Soul box set

(Talkin' Loud) Very limited advance pressing of their classic debut maxi, spread over six 12-inches in an ace presentation box with picture insert. Very, very, very desirable.



TRILOGY

Good Time (Atco)

Ultra-rare Clivilles & Cole house mixes of their hip hop bomb, only ever available as a bootleg in the Nineties. This is the promo-only US doublepack.



MARY LOU WILLIAMS

Zoning (Mary Records Inc) Mad, rare, private press LP that features the hip hop/beat classic 'Rosa Mae'.

2



MASK 500

Midas Touch (Mask/Skam) The last in a series of releases by Skam in conjunction with Musik Aus Strom,

most sought after for the Boards Of Canada track, Limited to 500 copies.



FINGERS INC

Can You Feel It? (Jack Trax) House classic from Larry Heard. This nice UK copy includes Martin Luther King's 'I Have A Dream' speech and Robert Owens' inimitable vocal version.



MEKON FEATURING ROXANNE SHANTE

What's Going On? (Wall Of Sound)

A club classic, which rips it up in house clubs as well as beat boutiques.



X-101 UNDERGROUND

Resistance EP (Tresor) Rare issue of six tracks originally

released on UR, featuring the original UR line-up of Mad Mike Banks, Jeff Mills and Rob Hood. Buzzing techno bizznizz!



VARIOUS ARTISTS

Salsoul Classics Box Set (Indigo Music)

A seminal four LP box set, this contains about £300 worth of dance music history. Absolutely essential.

9



MILLS ART

Mecca EP (Axis)

From the fierceness of 'Step To Enchantment' to the lush ambience of 'Yantra', this is one of Jeff Mills' best, and rarest, EPs.

10



HUMATE

East (Rising High/Superstition)

Amazing Rabbit In The Moon remixes turn this trance classic into a huge anthem, featured on Sasha and Digweed's first 'Northern Exposure' album.

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Buried Treasure with Todd Edwards



JODECI Freak N You (MK Remix) (MCA)

"Mark Kinchen [MK] really helped me to grow and evolve. I bought

this at Satellite records in New York and used to play it in the studio to get those vibes going! He did fat remixes for Pet Shop Boys and Celine Dion too, but this one was just incredible. The bassline was played on an organ, the

drums weren't too complicated and I don't think anyone did vocal cut-ups like that before him. We

wdd Edwards

all take from the people before us and run with it and I still play

this record today. Alongside my own stuff, of course!" (CS)

> **Todd Edwards** Presents Full On Volume 2' is out now on II Records



The vinyl hound's guide to...

Daft Punk

School friends Thomas Bangalter and Guy-Manuel de Homem-Christo's first foray into music was under the Darlin' guise with an EP on Stereolab's Duophonic label in 1992. A subsequent review in Melody Maker described their efforts as 'daft punk' and the duo were duly re-christened. Under their new name, they signed to Slam's Soma imprint in 1994 and debuted with 'The New Wave', a full-on slab of acid techno.

But it was 'Da Funk', released in 1995, that got the pair noticed, quickly becoming a UK club anthem. Wary of the adulation the single's success had brought them, they shunned publicity and chose to record their last EP for Soma in 1996, entitled 'Part One', in the guise of Indo Silver Club.

In the same year, they signed to Virgin, who re-released 'Da Funk' to massive success – sales of 70,000 and a Top Ten slot, no less. Quick to capitalise, Virgin released their debut album, 'Homework', in the same year. The album was an equally huge success and spawned several singles and remixes, including 'Around The World'.

In 2000, the release of 'One More Time' hinted at a more commercial sound to come and this was confirmed with the supercharged AOR of 2001's 'Discovery' album. Since then, singles 'Aerodynamic' and 'Harder, Better, Stronger, Faster' have been released. For the time being, the world is still waiting intently to see what Daft Punk's next musical move will be.

The Punk's priciest platters



DAFT PUNK

The New Wave (Soma 12-inch, 1994)
A pounding acid techno workout, a million miles away
from their current sound, that heads straight for the
jugular. Backed by the similar 'Assault' and 'Alive'. The
EP was also released on Italy's UMM record label.



DAFT PUNK

Da Funk (Soma 12-inch, 1995)
A timeless slice of rocking techno-funk that sounds like a fucked up theme tune for a kiddy cartoon series. The original 12-inch B-side is the rather more abrasive

'Rollin' And Scratchin'.



R INDO SILVER CLUB

Part One (Soma 12-inch, 1996)

A one-off release – there was never a 'Part Two'. The AA-side was featured on 'Homework' and is a filtered, tech-house workout based around a sample from Karen Young's old disco classic 'Hotshot'.



DAFT PUNK

Musique (Source 12-inch, 1995)

The track which became the B-side to the Virgin re-release of 'Da Funk'. Originally released on this 12-inch, which was limited to only 500 copies and quickly became a collectable item at the time.



DAFT PUNK

Around The World (Motor Bass Miami

Mix) (Virgin France 12-inch, 1997)
A limited edition, import-only release, on which Motorbass turn an already classic track into near-on 15 minutes of top deep house. Not even the MAW remixes could top this.



I:CUBE

Disco Cubism (Versatile 12-inch, 1996) l:Cube's funky disco house classic is taken to the next level with a much sought-after Daft Punk remix that gave the record a spaced out, psychedelic dancefloor appeal.



IAN POOLEY

Chord Memory (Force Inc 12-inch, 1996)
The original was already a big techno tune, but Daft
Punk revamped it into a super-funky house groove.
There's a radio commercial in the middle of this version
that wasn't included on the later AV8 re-release.



CHEMICAL BROTHERS

Life Is Sweet (JBO promo 2x12-inch, 1996)

The Chemicals were massive fans of Daft Punk and invited them to remix 'Life Is Sweet'. They did and left out all of guest Tim Burgess' vocals, which was no bad thing, quite frankly.



GABRIELLE

Forget About The World (Go! Beat promo

12-inch, 1996)

Daft Punk were always quite selective about who they remixed so this was quite a strange choice. Still, they gave her a rather wonderful, quirky, filtered treatment.



SCOTT GROOVES
Mothership Reconnection

(Soma Promo 12-inch, 1998)
A one-sided promo 12-inch with Daft Punk giving Scott
Grooves tribute to Parliament and Funkadelic a full-on,
funk-fuelled remix that only they could give.



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PAUL MASTERSON
PAUL VAN DYK
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SYMPHONY OF STRINGS
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ORIG J MARS LAWSON NEMIX
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BULL HAMEL REMIXED HOCK ESSENTIAL MIX
BULL HAMEL REMIXED HOCK ESSENTIAL MIX
BULL HAMEL REMIXED HOCK ESSENTIAL MIX OPEN GUR EYES
SOLSTICE
FLESH 2002 (REMIXES)
CALLING YOUR NAME (DISC 1)
CALLING YOUR NAME (DISC 2)
FLASTIC DREAMS (REVISITED)
FLASTIC DREAMS (REVISITED)
ALVANGS (REVISITED)
ALVANGS (REWINS)
DON'T THINK IT (FEEL IT)
DON'T THINK IT (FEEL IT)
DON'T THINK IT (FEEL IT)
FOR LET FORE LET (OPEN LIP)
NOT FORGOTTEN (REMIX)
LOVING YOU ZO'N OF ALLEMS
AMPLE IT)
DEVITOR (ALEMS SAMPLER IT)
DEVELOPMENT (ALEMS FT ON DIGWEED BEDROCK ESSENTIAL M BILL HAMEL, FEDMICIMAN REMIDES OKISINAL / SHANE SE MIXES LANGE / SCOTT MAC DUBS CLASSO LETTIEN DOW APOLLO / FARRITE / FAUL HUTSCH MXS NC. ECHOES NO MISION MXI DI ARREESQUE / X-RAY / MAS-HARD BWD DA UMKEHRSCHUB SOUTHSIDE (REMIX) YEKE YEKE (HARDFLOOR MIX) YEKE YEKE (HARDFLOOR REMIX)

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HOW MASSIVE IS THIS ALBUM
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VEYE YEVE / MAGINEER / SEE SAMMIXES

AONELLI & RELSON REMIX

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UP TO NO GOOD 2002
RELIGAD
EVERY FUCKING DAY
TURN IT UP
TURN IT
TURN ORIG / FRANK BIAZZI REMIX
BW/MORTHERN LIGHTS
ORIG / S BLAKE & P REYNOLDS REMIX
ORIG / BK REMIX
ORIG / S CHARLE
FRANKO SIGSAW MAN MASH UP
TRAINSPOTTING AITHEM
KATANA P FREGSIODIM
KATANA P FREGSIODIM
MAKES
MASSIVE SOLAR STONE MIX TIESTO PLAYS
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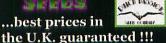
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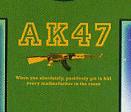




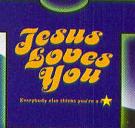
don't annoy tHe crazY person



stop me if I'm gurning







WOMEN SUCK







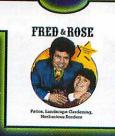




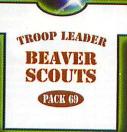




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ARTIST	FIGUR.	MONO		
Beatles She Laves You:	200048	(0.000)		
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Ray Orbiston crying over you.	200174	100281		
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70's Hits				
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Abba Mamma Min	200184	100302		
Beatles Orive My Car	200076	100323		
Beatles Lady Madonna/	200157	100324		
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Bon Jovi You Give Love A Bad Name		.44353
Bobby Mcferron Dont Worry		. 10033
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Pet Shop Boys West End Girls		10033
Pretenders I'll Stand By You		100335
Status Quo Whatever You Want		
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Bangles Hazy Shade Of Winter		
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ě	Rocky (Fanfare)		20097	100264
ĕ	Annie Anything You Can		200130	100265
ä	Back To The Future	A	200131	100266
	Preveheart		200134	100267
	Cassablanca Theme		200135	100268
	ET		200137	100269
ğ	Jesus Christ Superstar		200139	100270
	Little Mermaid		200142	
	Saturday Night Fever			
	The Wizard Of Oz		200148	100273
	Lone Ranger	*******	200249	100275
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	R'n'B	HIP-HOP]]
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á	Michael Jackson Black or	100000000000000000000000000000000000000	44291
ã	Ricky Martin Livin La Vida		44297
Ē	Robert Miles Children		200111
ä	Hanson MMMbop	200069	100408
ä	Spice Girls Wannabe	200070	100409
ă	Radiohead No Surprises		100411
ĕ	The Verve Bitter Sweet	200086	100412
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	Kelly Rowland	200398	100483

Recent H	its
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Figurations Cowboy	200299 100387
Shakira Objection (Tango)	200300100152
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Coldplay The Scientist	
Gareth Gates What My Fleart Wan	is 200846100442
Blue One Love	200118100145
Avril Lavigne Complicated	200263100153
DJ Sammy Heaven	200182 100154
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Big Bruvaz-Nu Flow	200259100162
Bushed Year 3000	200260 100200
Christina Aguilera Dinty	200263100168
Will Smith Black Suits	
Robbie Williams Rock D.I.	
Spice Giris Wannaba	200070 100305
Respect Wheatus	200213100307
U2 The Sweetest Floring	200152100306
The Bad Touch	200254 100310
Will Sunth 1000 Kisses	200257100311
H & Claire All Out Of Love	200258 100312
Kelly Ligrenna Heart Of Gold	200264100315
Darius Rushes	200266100317
Jan Wayre Because The Night	200267100318
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178	Soldier	200327 100427
140	Sing 4 The Man	200326 100426
180	Say Goodbye	200324 100424
181	Dripsfeat	200322 100422
182	Dad Gone Crazy	200321100421
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T68 and Colour Backarounds



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Ordering by text message examples:

- Q. I want to download the EMINEM tune "stan" to my polyphonic 3510 nokia phone, how do I do that ?
 Q. I want to download the EMINEM tune "stan to my 3310 mono (mono tune) nokia phone, how do I do that ?
- Q. I want to download the EMINEM tune "stan" to my samsung T100 polyphonic phone, how do I do that ? Q. I want to download the EMINEM tune "stan" to my ericsson T68 (mono tune) phone, how do I do that ?
- Q: I want to download the EMINEM tune "stan" to my motorcia T250 (mono tune) phone, how do I do that ? Q: I want to download the animated screensaver 82018 to my nokia 3330, how do I do that ?
- Q: I want to download the operator logo 28104 to my nokia 3310, how do I do that ?
- Q. I want to download the picture message 50004 to my 3310 nokia phone, how do I do that ?
- A. Simply send a text message to telephone number 82070 with the following text: A: Simply send a text message to telephone number 82070 with the following text:
- A. Simply send a text message to telephone number 82070 with the following text: A: Simply send a text message to telephone number 82070 with the following text: A. Simply send a text message to telephone number 82070 with the following text. A. Simply send a text message to telephone number 82070 with the following text:

A: Simply send a text message to telephone number 82070 with the following text: ITnokL28104 or call 0906 664 8100 A: Simply send a text message to telephone number 82070 with the following text: ITNok P50004 or call 0906 664 8100

ITnokF200115 or call 0906 664 8100 ITnokR44065 or call 0906 664 8100 ITsamF200115 or call 0906 664 8100 ITeriR44065 or call 0906 664 8100 ITmotR44065 or call 0906 664 8100 ITnokN82018 or call 0906 664 8100

Compatibility Guide: A full description of compatibility guides is online at www.ringtone.it

Costs: Texts cost £x1.50x3 (£4.50) + standard text cost. UK PHONE CALL costs £1.50 per min. x ave 2.8mins (£4.20) IRELAND PHONE CALL costs £1.90 per min. x ave 2.8mins (£5.32) Prices subject to val and PHONE-CALLS are based on BT Line Rates, Mobile and other providers may adjust the actual rate. Service available to over16's who have permission from the bill payer. Orders are normally instant. Service operated by MMs3.com west. George street Glasgow Support UK 08718720008 Ireland 1800719319

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You won't get into trouble if you're stopped at Customs with half a dozen eggs stuffed up your arse.

In fact, if you manage to do that without breaking any of them, you are liable to be showered with compliments and invited out on dates.

You cannot dip your little toast soldiers in an E.

Leggs are the very thing from which life springs, that point from which all that walks or crawls or wriggles or swims on God's great earth gaily springs, for all time, and that.

5Yes, we know that sperm is also technically 'the very thing, etc' too, but you can't fry sperm and eat it.

Edwina Currie, clearly the most mentalist MP of modern times, judging by who she chose to get jiggy with, went public to denounce eggs as being dangerous. And if they're too far out for someone who is willing to bump nasties with John Major, then they're obviously really fucking far out. . .

Visiting an Ecstasy dealer is often a scary and hazardous activity, whereas visiting a dealer of eggs usually involves lots of fun chasing about a farmyard yelling, "Here, chicky chicky chicken!"

We've never felt the need to eat one more egg, just to even out the comedown from the last three eggs a little bit.

There's no pleasure whatsoever to be had standing on a balcony yelling 'Fore!' as you clout Ecstasy tablets with a cricket bat.

10 If you throw an egg at Tony Blair it will explode humourously on his balding, hypocritical head, but if you throw an E at him, he will simply get David Blunkett to bang you up, forever.

If some scrawny-chested, gurny-faced minger in a jester's hat tries to sashay up to you in a club and 'seductively' slip an egg into your mouth, they're really going to have their work cut out.

The quality of a full English breakfast is not fatally compromised by the absence of any Ecstasy tablets from your house.

You do not get giant chocolate Ecstasy tablets that reveal a bumper bag of Maltesers and a toy inside when you crack them in half.

Note to Ecstasy manufacturers everywhere – we'd be willing to pay slightly over the odds if this matter could be rectified.

A dodgy evening on E can often by alleviated slightly by a full English breakfast, but a dodgy full English breakfast cannot be alleviated in the slightest by necking an E.

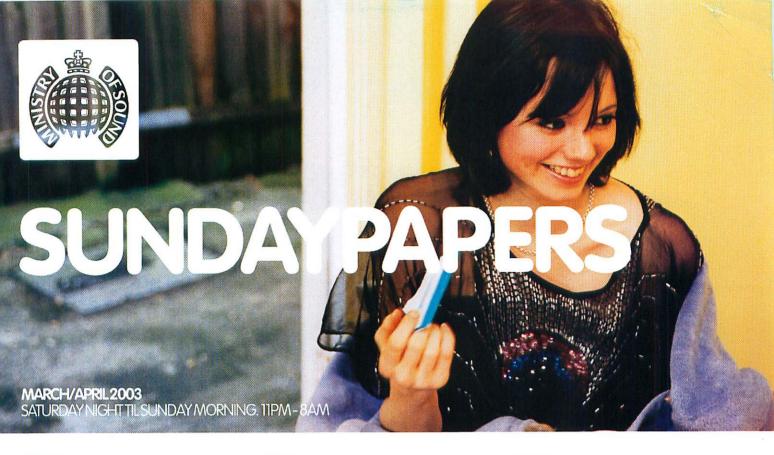
There will not be a cavalcade of tiresome, speculatory articles written by tiresome, speculatory journalists in pop culture magazines when hip hop suddenly discovers eggs ten years after everybody else.

peggs are a rich source of protein and essential basic nutrients important to the development of bone strength. Es, on the other hand, are a rich source of brick dust, industrial detergents and ropey speed.

If you are lucky enought to be a countryside dweller, hours of fun can be had by rolling eggs down the hill in cidered-up ancient fertility rituals. If you tried that with Es, they'd simply get lost and end up poisoning all the local wildlife that you haven't got round to shooting yet.

The Kinder Egg Man from around ten years back ("Chockadoobie! DOUBLE chockadoobie!") suggests that eggs in all their forms produce way better headfucks than Es could ever dream of. (Note to readers aged 22 and under – trust us, this is really funny and you will appear attractive and interesting if you laugh knowingly.)

You can 'go to work on an egg', according to the famous advertising slogan. But if you go to work on an E, you'll get fired



MAR 15

FUTURE

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CULIN BAS

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CULIN BA

MARCHUGHES DAVID PHILLIPS GARETH COOKE JAMES FIERCE

RHYTHM ATWORK **NICK BRIDGES GARYWILLIS CRAIGBUTLER**

APR 12



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DEXTER/LOTTIE/DANNY HOWELLS
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