

WANT MORE?

Go to www.djmix.com for reviews on these essential albums:

J Majik
Drum & Bass Mix (DMC)

Off World
Two Worlds (Far Out)

Various Artists
Sessions Volume 4: Afterhours Selections (SHR)

Labteknon
Song Of The Sovereign (Mush)

Steve Roach
Core (Timeroom Editions)

DJ 3D
U.S. D'n'B: An American Drum n' Bass Mix (Up Tempo Dance Music)

V/A- Bobbito
Farewell Fondle 'Em (Definitive Jux Recordings)

Daniel Ash
Daniel Ash (Psychobaby Records)

DJ Eddie Mix
Trance Stimuli V 2.0 (Neurodisc Records)

Electronic Chillage
Global Trance Excursions (Neurodisc)

Co-Fusion
Co-Fu2 (Sublime Records)

Dabrye
One/Three (Ghostly)

Familie Seelig
95-01 (Intergruove/Brilliant Tree)

Ashley Casselle
Response (Automatic)

DJ Enuff
Heavy Hits Vol. 1 (Kinetic Records)

Violent Vision
First Sign Of Communication (BNE/Yo-Yo Records)

Mike Ladd
Vernacular Homicide (Ozone Music)

Various Artists
Grass Roots Danny Krivit: Musical Influences & Inspiration (Strut)

Rei Harakami
Traces of Red Curb (Sublime Records)

Tweak
Hybrid Organics (Straight Ahead Recordings)

Princess Superstar
Princess Superstar Is (Rapster/IK7 Records)

Modjo
Modjo (MCA)

On Point
A Continuous Drum-n-Bass Mix (Mean Street Records)

Dabrye
One/Three (Ghostly International)

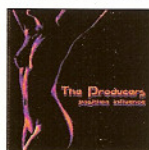
Fugitive Elf
Soulbound (Shadow Records)

James Hardway
Straight from the Fridge (Hydrogen Dukebox)

Album Reviews. By the BPM Music Crew.

THE PRODUCERS

Positive Influence (Creative)



Nottingham, UK based Alan Barratt and Tony Thomas a.k.a. The Producers could not have come up with a more appropriate moniker. Producing is exactly what these two guys have done for some time. In fact, the duo has production credits on over a hundred vinyl issues alone including releases for Creative and The End. Here with *Positive Influence*, the Creative imprint label takes a giant leap forward with their debut CD album release after many single EP releases. Run by Circulation member Paul Davis, Creative has a reputation for uncompromising house, techno, and abstract funk music. As far as the album at hand, all of the label's signature sounds are represented quite well on various excursions throughout. Highlights include the infectious groove of *Feel My Loving*, the rolling bassline on *Gorgeous*, the patience shown within *Meaning*, and the carnival atmosphere created with *High Times*. Just as modern techno is evolving, this album goes beyond the cliché minimal drums only approach. Similar in vein to artists Funk D' Void, Mac Zimms and Wild Planet, The Producers layer a mature melody on vicious drums where others often slop on the mayo. *Positive Influence* won't have any single charting, but the LP's depth more than makes up the difference. Sounds great and oh ermm... nice cover. (Rick Salzer)

VARIOUS ARTISTS

Gomma Audio No. 1 (Shadow)



After wrangling the right to review Gomma: Audio No. 1—and determining that it is indeed "Gomma" and not "Gamma"—from another quill in the BPM bullpen, I find myself confounded. A label retrospective from the past three years, the music of Gomma is all-at-once jazzy, melancholy, abstract, dense and downright strange. Just what kind of label is Gomma, anyway? Oh, a German one, of course. And a favorite of Leftfield, Kruder & Dorfmeister, Gilles Peterson, Jazzanova, Terranova, The Poets Of Rhythm, Rainer Truby, Les Gammas, Les Rhythmes Digitales and James Lavelle—among others. Shadow has already tapped another Teutonic label in Disko B for the marvelous *Munich Manhattan* release. But where *MM* reveled in a retro '80s homage to electro, Gomma carries breaks into darker corners of dimly lit living rooms and

avante-garde lounges. Protein shakes things up with *Aspik*, a weird and trippy array of whines, samples and discordant plonking that would sound right at home in an episode of *Doctor Who*. A smoking drum pattern, back alley breaks and teletype machine clack spirals down into an unexpected plip-plop on Low Daddies' *Yes Forti*. With *Bela Breaks*, Ilk Steigner distills some crunchy ones until the uncere-monious drop of a drum solo, which then blends into some Apollo mission spacey beeps. Downtempo too often gets confused with easy listening and Gomma: Audio No. 1 is anything but. (Yuri Wuensch)

ATJAZZ

Labfunk (Mantis Recordings)



With a wealth of remixes, 12"s and one full-length album under his belt, Martin Iveson has the art of folding jazz into warm house and other electronic beats, down to a science. *Labfunk* immerses the listener in a graceful nu-jazz world of syncopated bossa beats and multi-layered harmonies. Iveson's melodic tinkering gives rise to harmonious textures and organic instrumentation that, as the title suggests, is an ingenious concoction—part studio fabricated, part "real" jazz. Clubs, lounges and your place of dwelling can all groove with equal comfort to the exceptional sounds of Atjazz. The beauty of the album is that you can drop the needle at any point and be assured of a sublime experience. The collaboration with jazz musician Peter Wright throughout adds an essential dimension, resulting in a sensual meeting between man and machine. Plucky basslines are tempered by layers of smooth horns on *All That* and by velvety vocals on *Day 2001*, while *Harmony* maintains a delicious groove that allows for soulful vocals to drift over droplets of uplifting sound. Tired of the world? Labfunk transports you into an alternate reality where the inhabitants are friendlier, the climate warmer and the colors more vivid. Yum. (Lucy Beer)

VARIOUS ARTISTS

I Love Serge (Ark 21 Records)



In the 10 years since his death, Serge Gainsbourg's influence has touched such artists as MC Solaar and ravaged the likes of Bertrand Burgalat. For the French crooner who sprayed sex on every recording like musk, it was only a matter of time before DJs inhaled the pheromones and added their own scents to his music. *I Love Serge* has

14 such artists adding to the Gainsbourg legend in this tribute. Howie B. contributes a mesmerizing remix of *Ballade de Melody Nelson*. Faze Action jumps in with a real hipster deep house cut, *La-bas c'est naturel*. The Orb, Bob Sinclaire, Chateau Flight, Dzihan & Kamien and Herbert all add their own special flavors to the libidinous mix while Demon Richie, Krikor & W.A.R.R.I.O., and Dax Riders make you realize that the '80s are best kept a repressed memory. Whether jazzy, dub, atmospheric, or deep house grooves, every cut oozes with Gainsbourg's formidable presence, and one feels the respect and talent every artist gave to this project. The legend is well-served. (Bill Campbell)

TALL PAUL

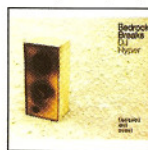
Mixed Live (Moonshine)



Gather around kiddies, because I was there. Although hard pressed—nearly mortally wounded by the furious denizens of the monstrous main room line at the sardine can of all clubs, somehow I managed to stagger, beaten and bloodied into the vaulted Ballroom of the Park Plaza that Saturday night O so many moons ago. This CD picks up about a half an hour through his set, when the pumping oscillation of Mauro Picotto's *Like This Like That* slapped the audience across the face with an open palm. From then on out I was screwed to the floor, having my brain mercilessly flogged by high-grade winners like Three Drives' *Sunset on Ibiza*, Durango 95's *Big Red Whoosh*, Accadia's *Into the Dawn* and his own *Precious Heart*. Moonshine's live mixes are always a treat, in this case bringing a DJ who has played regularly at Gatecrasher, Godskitchen, Cream, Golden and Sundisential, into your living room for a cocktail. The mixing itself is clean and aggressive; the tracks are all straight-ahead slammers across the board. So, if you are unfortunate enough to live somewhere not within a fifty-mile radius of the above mentioned clubs and want to catch the father of Duty Free Recordings in his element, pick this mofo up. (M. von Pfeiffer)

VARIOUS ARTISTS

Bedrock Breaks - compiled and mixed by DJ Hyper (Bedrock Music)



The first breakbeat mix from the Bedrock imprint comes to us courtesy of DJ Hyper and covers a good deal of territory over the 22 tracks contained within the 2CD set. Some of

the biggest names in breaks are featured as Hyper guides the listener on a casual mix combining everything from twisted nu skool to 2 step. The first CD starts off nice and slow with *Next Level* then dives into some straight booty bumpin' breaks and beats. Standouts include the bass saturated *The Joint* by Waveform and the terminally ill *A Place Called Acid Part 2* (but the original will always hold a special place in my heart) by the rhythm master Rennie Pilgrem. The second CD kicks off with a mellow and melodic track entitled *The City* from Dangerous Frontiers. From there Hyper takes the listener back into nu skool breaks territory and then back out again with a bit of trancey breaks in his and Rhymes' *Lunar Mix of Acender's Attitudes*. This second mix spans almost 60 minutes with other stand-out tracks such as Tipper's *Burnt and Meat* Katie's *Future Abuse*. All around, this double CD acts as a good introductory to what's happening in the world of breaks today, showcasing many of the styles and artists. (Sharee)

SWEDISH EGIL

UK Hard NRG (SHR)

Something might sound culturally amiss about a compilation called *UK Hard NRG* mixed by an American DJ named Swedish Egil. But then there's little right about UK hard house, anyway. While not provided with decent listening, I am given fodder for a favorite soapbox of mine: UK hard house died with Tony Devit. The late master's talent lay with his capable mixing coupled with superb programming, most notably being the diversity of the material he played. These days, it isn't the least bit surprising that UK hard house sounds so repetitive—and hence monotonous—considering the bulk of the tracks come from a core group of producers: Chris C, Madam Zu, Nick Sentience, Captain Tinrib and Vinylgroover are all present here exacting a tried and tired formula—and UK hard house has most certainly become the pabulum of the kiddie rave and drug set. Egil can hardly be blamed though. Acting as America's minor league answer to Radio One's Pete Tong, Egil has been breaking new electronic music for about ten years now on stations like Southern California's KROQ-FM, MARS-FM, and the original Groove Radio at 103.1 FM in Los Angeles). With UK Hard NRG, Egil's latched onto the latest trend—or is it fad? UK hard house, your 15 minutes are up. (Yuri Wuensch)