

NICK CHACONA & ANTHONY MANSFIELD – OH SNAP ! – HECTOR WORKS

Out at the back end of last year, and judging by the queue that forms at the booth every time it's dropped, in criminally short supply. This an absolute colossus of roughed up, bass heavy modern dancefloor disco, reminiscent of early Wicked releases from the Bay area, but somehow super fresh and versatile. As if the awesome original wasn't enough there's a killer rework from Mood Music's Freestyle Man, a giddy acidic workout from Stranger and an Idjuts style effects laden drum mix. Glorious.

SNUTEN – CHIN UP / WILD & FREE – C&C RECORDS

Another one that seems to have come and gone all too quickly. Norwegian band Snuten get busy employing two of the three Norsemen of the Discocalypse Prins Thomas and Todd Terje (Lindstrom presumably needed a rest !). Prins goes all out with a splendidly constructed discoid epic which builds to a hypnotic and deftly executed stomper. Mr Terje on the other hand adopts a more Housey approach, fleshing out a fine bassline and utilizing the vocals expertly in another dynamically arranged belter. Seek out.

ECLAT & PRUDO – FREELAND – MOOD MUSIC

Following on from some dependably demented releases for MFF, the Italian duo deliver the goods for the ever-prolific Mood Music. Distinctly more 'Electro-house' than previous offerings, but still possessing that all-important schwing, this stripped back vocal led workout, belches and farts in all the right places. Label boss Sasse takes care of the flipside mix, pulling up all the key elements and laying down a dirtier, druggier version which perfectly compliments the ill mannered extrusions of the original.

JOAKIM – I WISH YOU WERE GONE – VERSATILE

The man with the Midas touch applies his skills to his own release, instead of making everyone else's better. We're firmly in new, new wave territory here, but typically this elevates the game miles above the competition. Simple hooks and synth elements work alongside the spoken vocal, live drums and analogue bottom end perfectly, building to a guitar punctuated finale Factory would have been proud to release (or at least chop out on). The B side carries a more straight up DFA meets Moroder workout that's equally appealing, if a little more obvious. Class.

SOLID GROOVE – WAKING THE DREAD – DUBSIDED

Still ubiquitous, still smashing it regularly with that trademark futuristic beatwork and 'Fidget' formula. Dave Taylor unleashes another beast in the mould of 'This Is Sick' and 'A Bit Patchy'. Powerhouse drummage, Big ass Brass drops and sampled dreadisms all combine into a massive Dee Patten 'Who's The Badman' style sophisticated rave smash that's a well deserved kick up the arse for lazy House music pretenders everywhere.

SLEEPLESS CREW – EP – DALRIADA

Scotland's Dariada stray from their previously more electronic releases with this fine Acidic selection, made all the more loveable for retaining that 'homemade' quality, which automatically gives it bags more personality than most of the more polished tackle on offer. 'Spellhouse' marries a host of dark devices to compliment its irresistible acid bass line and 'Speak & Spell' vocals. 'Little Creatures' could easily have turned up on Klakson with its playful electro qualifications, while 'Missing In Action' being a lysergic take on UK dancehall styles.

MAKOSSA & MEGABLAST – LIKE A ROCKET – G-STONE

Lynchpin of the Vienna music scene, Makossa teams up here with Studio bod Megablast for a fine debut on G-Stone. Shrewdly employing some lurid lyricism from Capitol A, this sleazed out, live bass led prowler of a groove houses the vocal delivery perfectly. Flip for 'Kummaka' featuring Subrimah on vocal duties, a Zumen style infectious broken workout with plenty of fierce Stereotyp flavours employed for maximum dancefloor efficiency.

BUGZ IN THE ATTIC – ONCE TWICE – WHITE

Deadly double A Side from the Uk's finest. 'Once Twice' is so ridiculously uplifting, with its sampled string and vocal hook and powerful beats there won't be a butt left unmoved. 'Sounds Like' combines a stunningly simple but totally effective bass hook to the pacey percussion, building on with vocal harmonies and extra layers to hammer home the riff.

BOOTYMAN – MR XPERIENCE – BODYMUSIC

Apparently the new label from Chicago's Ron Carroll. Unfortunately I'm told the rest of the releases are totally forgettable, as is the A side here, where 'Mr Xperience' sets back the reconstructed male 50 years with his crap innuendo. Anyway, The B side is fantastic, still heavy with salacious intent, but carried over a

tough syncopated groove, with added 'I wanna get high' chorus and a host of Hip House extra's. Cheesy yes, but we're talking a whiff of Stilton as opposed to stinking bishop.

LAID – PUNCH UP – SIMPLE SOUND

One of those Basic Channel style workouts, which seems to be back in favour with the NYC house types. Like Mr. V's recent smash 'Jus Dance' (though no where near as good) this bumps along on an electronic skank, while treated vocals narrate around the groove, piling on the hypnotic styles. Not a podium filler by any stretch, but guaranteed to raise a few neck hairs at 6am.

ROB MELLO – CRITICIZE – CLASSIC

As everyone's favourite House label prepares to bow out gracefully, we have a few more 'Classics' to add to those fond memories. Here Mr No Ears himself cooks up another winner based lovingly on Prince's 'All The Critics Love You In New York'. Freaks resident vocalist Stella provides her unique vocal styles to a song about not giving a shit what people think, and just dancing. The 'Bunkin' School' mix breaks out the 808 in fine style, with boingy digital bass and tight programming. As always Mr Mello's dub's (there are two here) are true to the genre in every sense, and weave an equally impressive groove of their own. Strong.

DADABLEEP – PART TIME EP – ANORAK

Stand out 12 from the recent glut of German minimal boreathon's. Fans of the Freaks and dislocated House in general will find much to like in this wonky bassline led groove. Robo Vocals and nifty drops hold this irresistible workout together. Elsewhere we're in filler territory, but all good useable stuff.

COLDER – WRONG BABY – OUTPUT

One of Output's most consistent bands, Colder drop another choice new new wave cut (or whatever you want to call it). Issakidis deliver a dense and deliberately dark interpretation, which will float your boat if you're feeling the current Teutonic tidal wave of records. Playgroup take care of the flip with a stripped down almost Oizo style workout, and a version which utilizes the same raw synth bass, but this time over some nifty live drums. Even the more sensibly coiffured and non-Shoreditch dwellers would do well to check this.

BLOODFIRE 2 – BLACK ! – BLOODFIRE

Daz-I-Kue follows the splendid Bloodfire 1, logically enough with number 2. Here we have a supreme version of Syl Johnson's 1970 classic 'Is It Because I'm Black' skilfully represented for noughties floors. Fusing the original track in its entirety with simple Afro style broken elements, and top-drawer production, this is devastatingly effective. Soul snobs may shudder, but it works. Nuff said.

INDUCEVE – WAREHOUSE SHIT – DUBSIDED

Not content with supplying most of this years underground hits (see 'This Is Sick' etc) The duo of Solid Groove's Dave Taylor and Jesse Rose have cooked up another 21st century assault. Flapping the hardest of systems with inhuman frequencies, we're battered into submission with cycling riffs, powerful drums and all manner of Michelin star worthy chopping. Subtle this isn't, but there's no denying its power on the floor.

MPHO SKEEF – COMIN' FOR YA – PHUTURE LOUNGE

Standing out a mile on account of its almost 'shuffle beat' rhythm, this soulful gem from the Goya stable will certainly turn a few heads. Irresistible melodies and vocals married to the distinctive rhythm and rubber low end make this a real winner. Phuturitix offer a more traditional broken beat mix, but it's the original, which should get all the love.

LOUD-E-FIED DISCOPRODUCTION – ROBOTISM PART 3 – MUST

My favourite so far on the Mood Music affiliated Must label. Two more Italo Disco influenced tracks, but this time possessed of that all-important 'greased up bloke's' vibe. Chugging hypnotic and druggy, these tracks fit right into the current nostalgia for disco decadence. Both tracks (or re-edits) add a welcome euro flavour to the slightly overpopulated retro market.

ROYKSOPP – 49% – WALL OF SOUND

I guess most of you reading this would look at the remix line-up and leg it. Ewan Pearson's offering here is well worth a sniff though. Altogether more 'House' than his recent acclaimed output, this tickles the parts Mood2Swing dubs used to reach albeit in a more 21st century 'whiteboy' way. Essentially this is a festival of big clanking cowbells and an evil analogue bass line, builds, drops and of course, stellar production. Irresistible.

LINDSTROM & CHRISTABELLE – MUSIC (IN MY MIND) – WAX

A timely and more than welcome re-release of one of Lindstrom's best from the Feedelity archives. The opiated Balearic throb of the original vocal version still sounds as awesome as it did first time round. As if that wasn't enough, there's the added bonus of a mix from Black Cock main man, ex pat and DJ extraordinaire-Harvey. Harvey keeps the electronic pulse intact up's the tempo slightly while still managing to retain that 'lost italo classic' vibe, worrying the synths a bit more, and stripping things back to the bare bones of the groove. Choice stuff.

CARL CRAIG – DARKNESS (MAX MIX) – PLANET E

So competition really does breed excellence. After the truly special Radio Slave reworking we get a seriously on form remix from the man himself. Much like the recent and stunning Laurent Garnier mix, this is Classic Carl Craig. Growling Synth pads, cycling riffs, car alarm pulses and the spirit of European disco minimalism all combine to devastating effect. Flip for 'Angel (Caya Dub)', which is another Classic midtempo CC workout, reminiscent of early Retroactive pieces, but with the late addition of some scat style vocals and a Bassline Theo Parrish would be proud of. Special.

WILDCARD – EP4 – WILDCARD

Split 12 with the ever sonically flatulent Jacob London taking the A Side and super Freak Luke Solomon in charge next door. JL House up some riotous P-Funk licks in fine bootleg, party smashing style. Mr Solomon offers up his sterling Re-edit of Devo's classic 'Whip It' albeit a tad lighter on the BPM's than the original, we also get the Freaky styles on the Jam's 'Pretty Green' to complete this under the counter goodie.

STRATEGY – WORLD HOUSE – COMMUNITY LIBRARY

A real find this one, and likely to be sadly overlooked by most. Hailing from Portland, Oregon the first release on this label tantalizes with the promise of greater things to come. The title track is a deftly put together display of Live percussion, Kalimba melodies and deep bass lines, probably more Bear Funk than Spiritual Life, but all the better for it. 'I Have To Do This Thing' on the flip would probably cause Deep House hysteria if it came out on KDJ or Sound Signature, such are its irresistible throbbing midtempo ways and Motor City attitude.

PLAGE & DANIEL DREIER – SALT & VINEGAR – HIGHGRADE

I won't bore you with news of the other 3000 German records that came out this week, but take only a moment to draw your attention to this rather good one. If you like your minimal pieces caked in filth, with smudged mascara and sick breath, then look no further. 'Clicks N Chips' is an unapologetically fat number, with crunching percussion, Devastating low end and, er, a sheep. Easily on par with Palette's best outings. The B Side promises more of the same but falls way short of the supreme A.

SISTA WIDEY – SELECTA – ORI(JAH)NAL

A new albeit appallingly titled label set up with a view to dishing out modern re-rubs of dancehall favourites. So here's part one, with the mighty Jimpster getting to grips with Sista Widey, and throwing down a superbly loose broken house workout. Complete with ample bottom heavy dancehall sonics to compliment the catchy vocals, this fits the bill perfectly. 'Murderer' on the flip keeps things more traditional, but no less heavy.

MARTINO – 4 AM IN THE MOURNING – ART OF DISCO

Yellow's fledgling offshoot follow up the first two releases with this tidy offering. In its original form this is a well executed King Britt style, slowly evolving number, all melancholy piano's and rich analogue bass, which explodes into a syncopated, vocal drenched finale. Finnish superheroes of the retro groove, Putsch 79 handle the flipside, gorging themselves on synth percussion and barely reined in keyboard flourishes, before politely belching out this handsome groove. Well worth a look in.

TELEMARK – I FEEL ALRIGHT – LA ROSIERE

Vienna's Hackl and Kinzl (for it is they) have every reason to feel alright with a 12" of this calibre out in the world. The original is a nifty house tempo, R & B style, and sparse vocal cut which works really well. Next up the dub lays out a very tasty syncopated groove in the Jazzanova/Peter Kruder mould, all throbbing live bass, smart percussion and just enough vocal and synth ear candy to hold it all together. Finally the 'Radical Version' is a choice combination of clipped house drums and evil sub bass.

KILL HANNAH – KENNEDY (BHQ MIXES) – CLASSIC

Chicago Rock outfit 'Kill Hannah' (big on eyeliner and shitkicker haircuts) get kidnapped here by another Windy City Resident, Derrick Carter. Possibly a remix rejected by some Atlantic records A&R numbskull, thankfully Classic have the good sense to get it out there. The combination of the slurred rock vocals and a furiously bumpin' BHQ groove works perfectly, and should definitely see plenty of action, even in trendy electro environments. Three versions then, with varying amounts of the vocal. The big man hits more bull's-eyes than Andy Fordham.

MATTHEW HERBERT – ON YOUR FEET EP – SOUNDSLIKE

There's no questioning the genius of this man, especially when, in the midst of his most ambitious musical phase, he can nonchalantly release this into the community. The title track is a stunning 'Oizo' style blip house treat, which causes dancefloor confusion and delight in equal measure. This aural slap in the face is followed by a Herbertized version of 'Singing In The Rain', while tracks three and four on the A side are more traditional (in the loosest sense of the word) Herbert workouts. B1 (the title is too long to discuss here) is a great big shuffling, distorted clankathon, which remains funky, despite making everyone around it fall over. 'Wake Up' sees the wife laying down a typically soothing Siciliano number to wrap it all up. Vital modern music.

DOWN TO THE BONE – THE FLOW – GIANT STEP

With the original being a bit of a 'by numbers' jazz-funk house jam, you should be more than happy to see Daz-I-Kue dropping some Agent K science on this 12". Utilizing the original parts sparingly, he crafts a predictably slick but filthed up broken groove, complete with deft drum programming, understated musicality and a very wide arse end. Mr Gone offers up a superb latin based rework too, but the show has already been stolen.

PATCHWORKS – SUGAR EP – STILL MUSIC

Following the superb 'Immo EP' was never going to be easy, but damn ! The Original mix of 'Sugar' is a fat slice of certified dancefloor jazz, immaculately turned out, but never too posh for the party. 'Down To The Valley' touches perfectly on the KDJ vibe evident on the 'Immo EP' and 'Cinnamone' releases by this man. On the flipside soul sensation Amp Fiddler is drafted in to take on 'Sugar'. He effortlessly lays down that raw funk powered Detroit soul grit, and coats it all in, well, sugar. Essential.

DJ GREGORY – ? – FAYA COMBO (No. 7)

No title info. on this one, but I'm sure it's going to surface in abundance soon enough. The man with the midas touch pulls it off again, crafting another monster groove in that 'Phil Spector of house' style he achieves so well. Super beefed drums and a slowly unfurling guitar and synth riff make for a powerhouse of sound. The B side is essentially a variation with the addition of chanting and big strings. Might be a bit 'left' for fans of his straighter stuff, but this rocks hard and will easily see in the summer.

MIKE DELGADO – PHUNK CARNIVAL – KENLOU

NYC's old guard have retreated into the wings somewhat of late. But if all their less prolific forays into clubland proved to be as solid as this, then I'd welcome them back with open arms. This is one of those ridiculously simple sample house grooves built to the old school blueprint that just works, plain and simple. A formidable groove comprising of bucket bashing drums and a treated loop, it's as American as apple pie, or global bullying.

TWITCH – CHOP DIS UP – MINT MUSIC

Ahhh, the simple pleasures to be had, sampling a particularly gnarly bit of Oizo's acidic bass, and replaying a simple rhodes hook and new bass over the top. A few cunning drops and, bob's your uncle. Available in devastating instrumental, or 'Stereo MC's meets deadpan New York' style vocal versions. The Club 69 and Optimo honcho takes the piss with pure pop aplomb. Available on 7" if you can't find the (Banned) 12" version. Awesome

SUBJEKT – DIRECTION CORRECTION – FREERANGE

A label with an embarrassing amount of good music out there already, drops this solo LP from one half of 'remixers of the moment' 'Switch' and house producer of long tooth, Trevor Lovey's. The transition from the ripest picked sample cuts to full throttle club jams is never easily achieved on long play, but this kind of pulls it off. I'm sure there'll be many a detractor rushing to point out that alot of what's here sounds like sketches of ideas, as opposed to fully formed tracks, but sod that, the grooves are strong and possess an attitude that's blatantly missing from a high percentage of house music (hence the rise and rise of it's mutant electro brother). Anyway, what's what here? 'Be My Chicago', 'Dunky Frummer' and recent single 'Come On' will be familiar to fans of the Dubside label, and fair equally as well in the filthy digital house stakes. 'Stepback' and 'Backroom Speakers' annoyingly, would be magnificent club pieces if they adhered to more traditional construction, but why should they? Elsewhere 'Loose', 'Lil Loopin' and the title track are more than worthwhile exercises in sample scissoring. Not likely to change the world and a long way from ticking all the 'classic album' boxes, but certainly worth a punt.

TIM WRIGHT – OXYGEN – NOVAMUTE

The York based, largely unsung electronic maestro was hard pressed to follow up his mighty 'The Ride', featuring the incredible Luciano mix. 'Oxygen' however, skilfully resides in the same league. Equally underrated veteran of electronica Abe Duque, provides a mix, which like his recent EP's with Blake Baxter and remix for Miss Kitten is a throbbing, acid laced warehouse groove. Not to be outdone Tim's own remix resounds with rich string sweeps, a huge growler of a bass line and precision percussion.

JOHN DAHLBACK – WAIT FOR LOVE – DESSOUS

A polite euro deep house affair in its original form, this ode to teenage virginity preservation (probably) would be easily forgotten. Lance 'Landshark' De Sardi is determined to help you part with your cash on the B side however, with two seriously irresistible mixes, made of housed up electro drummage, rubber ball low end and all manner of intricate ear candy, not to mention the main vocal hook, this really stands out.

SAMIM & MICHAEL feat JON JON – THE F EP – TUNINGSPORK

An intriguing and instantly addictive workout from this US/Dutch imprint. Apparently hailing from Zurich, Samim and Michael's syncopated rhythms, deep tone bass and quirky sonics on the A side marry perfectly with the treated vocals of Jon Jon. Some lo-fi chat regarding funky ladies never sounded so good, fused with this twisted elastic groove. On the flip, we're in more traditional 4/4 territory, with more kick but less quirk. Fresher than Doug E

SECONDO – IT'S ANY LATE TIME – DRECK

With Soul Jazz jumping all over this producer for the recently released, and amazing 'We Got It Like That' it's refreshing to see him holding it down for the home team too. 'It's any Late Time' is the same seriously funky up hatchet house that fans of the label, or indeed artists like Akufen and The Rip Off Artist will be used too, just alot warmer and less brittle. Essentially 21st century sample house that uses snapshots of 80's music (here we get shredded Jonzun Crew and Shannon) And turns them into a whole different ball game. Get with it.

NATIVE FUNK – RETRO ELEMENTS – WHITE

Yet more secretive and limited edition white label Detroit business in the same vein as the recent Omars stuff. Here we have a typically understated deep houser, comprising Fingers Inc bass with warm strings and vintage percussion. Mainly worthy of your attention for the sometime Ferris Park collaborator Scott Ferguson's mix on the flip. Adding more potent rhythms and trancing out the bass and string elements turns this into a deep delight a'la Theo Parrish, one for the heads as they say.

INDUCEVE – HOW YA'II FUNK – DUBSIDED

I love Induceve and Dubside already, so it's no great surprise that this is straight in at number one for me. With one half of the duo currently pick-pocketing the major's with his incendiary Switch project, this easily equals, if not surpasses their previous output. Four tracks of futuristic house, which pushes the often tired formula into new and volatile directions. Pterodactyl synth screeches, Hip Hop samples, super sized beats and bowel bothering low end, not to mention the raw 'car boot' sample drops, make this an EP and sound you really should be all over.

STROMBA – GIDDY UP – WHITE

Precious little info on this one, a very much 'home made' selection of dub infused House and midtempo grooves. Tracks like 'Septic Skank' and the title cut are big on synth bothering over some lo-fi dub disco, staggering between the balearic and just plain wiggled out rooms this will be manna from heaven for some and impenetrable twaddle for others, I'm the former camp !

PARTIAL ARTS . CANOPY . (OUT OF THE LOOP)

Probably my favourite release from this splendid label so far, and from some of the UK's finest talent. Ewan Pearson teams up with Al Usher to cook up 'Canopy' a genre defying treat that's one hell of a groove, snippets of jazz, guitar and soulful sampled vocals are layed over an irresistibly fat bassline, ensuring this is safely out of 'polo neck' territory. Manchester's boy wonder Riton tackles the first remix, charging headfirst into the samples and knocking out some fine Lancashire two step. Russ Gabriel's releases on this label have been exceptional, as is his mix here, live drums sliced and spread thickly over a slinky bass and some delicate musicality.

SNS PROJECT . GET UP . (OVUM)

Jason 'Joystick' Jinx with another heady mix of powerful driving drums and swirly synths, not to mention the great vocals, which he's inexplicably 'Chered' up. The real action is on the flip though, with definite names to keep an eye on 'Rulers Of The Deep' providing a jaw droppingly good interpretation. Pounding Tom toms, rich synth washes and a driving bass underpin the super catchy vocals to devastating effect.

TIEFSCHWARZ . ACID SOUL/YOU DUB . (CLASSIC)

Another canny move from Classic, with an imminent re-release of the Schwarz brothers debut album 'Ra19005' . Here we have the funky, bumpin 'Acid Soul' in all it's hip grinding glory, backed with a superb and standout dub version of another LP cut 'You'. That Midas touch these boys have in the production department is evident once again here with chunky percussion, and bags of synth confectionary , all dynamically pieced together for maximum dancefloor appeal. A really essential selection.

ASAD RIZVI . SMILING AT THE SUN . (VISITOR)

Arguably the UK's leading Techouser joins the gang and supplies two deep delights for this ever present Belgian label. Both cuts are thankfully in familiar, crispy and bass heavy territory, with lead cut 'Smiling....' fusing submerged vocal and guitar snippets onto a typically precise groove. Flip for 'Anti-sceptic' another throbbing and atmospheric workout with all manner of appropriate squelching and twisted machine grunts.

VA . OTHER MISTAKES EP . (SOUNDSLIKE)

Previously around some time ago (50 copies, cheers !) this has thankfully been recommissioned with a new A side. '5 Days' from Mr. Herbert opens things up with a melancholy clanker not a million miles away from his Wishmountain sound. My Robot Friend provide the 'synthetic Pop' of 'Way Down' a subversive and new wavy ditty that's a little bit 'robo-surf', no ?. OK then onto the B side, 8 Bit Construction Set give us the fiercely squelched up Atari sampling, Drexciya like 'Dollars'. Finally from one maverick genius to another Si Begg finishes us off with 'Semi-Detached Utopia' a typically chaotic sample fest that skews from disjointed to double jointed disco in three easy moves. Vital.

JAMIE ANDERSON . UNDERGROUND COMPOSITIONS EP . (ON TEST)

New UK outlet, smart enough to recruit this man for their first release. Picking up where he left off on his Artform label we get 'Intruder Alert' which powers out the deep acidic bass under some swinging 909 action. 'Desire' chucks in the brooding strings for purely atmospheric purposes, while the splendid 'I'll Do Anything' leaves us in familiar and much loved 'Latinism' territory.

URBAN FARMERS . ERA . (20:20 VISION)

Tough as old boots stomper from the melonfarming trio, to mark the end of chapter one in the 20:20 story. Twanging disco loops throb under the belting drums as all manner of squelchy extra's are teased out of their dusty cabinets and layered 'into the groove' with the typically precise club dynamic we've come to expect. Flip for a stripped back mix of their brilliant 'Reactivate' and a twisted dub of 'Era'.

CIRCULATION . WHITE . (CIRCULATION)

The colour coded kings of techfunk return. Two more pumped up, glow in the dark big roomers that despite the paint by numbers formula, seem to sweat it out better than anything else. The usual firing loop construction, driving rhythms, user friendly arrangements and atmosphere by the bucket load, this is up there with their best.

VA . PLUS 8 CLASSICS . (NOVAMUTE)

After the initial impact these raw club anthems made almost ten years ago, here they are again, in all their glory. Worth buying alone for the still legendary 'Loop' by LFO Vs Fuse, you also get Fuse's scorching 'Substance Abuse' backed up with the hovertastic 'Technarchy' and Speedy J's powerhouse 'Evolution'. As lazy as it is to wheel this stuff out again, the fact that it still wipes the floor with most, after a decade of 'progress' speaks volumes.

HALO, HIPPE AND TONY . PRIMITIVE . TANGO

And it goes on, another outlet, the same floor friendly formula that has seen the bay area sound burn up floors the world over. Trademark chunky drums and big bass tell the story on 'Primitive' while 'Time N 'Again' concocts a powerful psychedelic potion out of dubbed up stabs, tickling sub and some killer sample manipulation.

MONKEY BUSINESS . EP . (SENDER TECHNIK)

Hardwax counter their recent clubbier output with this curious 8 track collection of lo-fi electronics. Comparisons with Autechre and old Aphex would only hint at the disturbing and filthy stuff on display here. Tortured drum machines and kindergarten melodies prevail, with the dirt factor maintaining superiority over cleaner alternatives. Destined to be the stuff of legend amongst the goatee massive.

NIGEL HAYES . I'M THE INSTRUMENT . (SUNSHINE ENTERPRISES)

Half of the mighty Chaser duo, and more recently responsible for two stunning releases on his Twilight label. 'I'm The Instrument' is an epic, heady casserole of strong percussion, latin flavours and disco bass lines, loaded with skilled musical extra's. 'Shriek...(But Is It Art?)' favours a slower, chunkier approach, fusing swirling keys with only the best wonky disco ingredients.

VA . REFRESH YOUR SENSE SAMPLER . (SENSE)

Vinyl taster for the forthcoming CD only comp., and another fine example of Sense's superb reputation for funky house done up with a techno twist. At Jazz cut 'Bless The Funk' stands out as a typically slick synth led frugger. Elsewhere vocoder funk nuggets, rich analogue sonics and weighty bass lines are firing off in all directions.

NICK HOLDER . AMERICA EATS ITS YOUNG . (NRK)

Another underground goodie from Holder's healthy DNH imprint. The original combo of rattling drums and the spoken word vocals of Jemeni is transformed here into a super, rump shaking groove by Terry Farley, in retro 'Junior Style' mode. Laying down the distinctive vocal over some face pulling synth blats and a bass bumping underbelly. He also throws in a smart downtempo mix .

LEXICON AVENUE . MIDNIGHT ON WEST 27TH STREET . (FORENSIC)

Dark, and then some, this hairy ghostrain ride through dub drenched effects, filtered drums and chest caving bass demands a change of underwear, even before the eastern chants and Darth Vader synths happen, crikey. 'Move It' on the flip is a sweatier and only slightly better lit groove in the Peace Division mould.

ARSENAL . A VOLTA . (WHA ? ROOTS RECORDINGS)

Not a million miles away from Pooley's latest, this is more indecipherable South American chat over a pots and pans groove. Rubba J's mix houses things up nicely enough, but it's hot tip Marino Beradi's dub which delivers perfectly. He combines all the original elements into a slow burning epic, which, when it finally kicks in, magically makes big bowls of fruit appear on everyone's heads.

TREVOR LOVEYS . FARALON . (EPHEMORAL BLACK)

House of 909's main man kick starts Ephemorals off shoot label in typical melody soaked style, crafting, as always, a sublime but burly GU styleupdate of the classic house blueprint. The 'Kev Waller Remix' cranks it all up, stretching the original bits into a lengthy club tailored, Circulationish romp, which joyously straddles the house / prog. divide.

VARIOUS . DETROIT BEATDOWN VOL. ONE . (THIRD EAR)

THE SKETCH. A worthy attempt to draw attention to the 'other side' of Detroit's musical output, beatdown being a collective term to describe the housier sounds emanating from the motor city by way of KDJ, Theo Parrish, Alton Miller and co.

HIGHLIGHTS. There's something good to say about 90% of what's on offer, standouts include the two Eddie Fowlkes tracks (still got the skills), the superb 'Ruby Nights' by Rick Wilhite and Mike Clark's 'The Creeper'. There's also exclusive cuts from Theo Parrish and Malik Alston (Recloose collaborator) representing the jazzier end of the spectrum.

LOWLIGHTS. The stomping, worked up disco cuts might sound a little dated to some ears, and I'm sure the Theo track will make as many enemies as friends.

THE VERDICT. As a snapshot of a particular sub genre, this captures a good deal of quality Detroit House. While they're still largely preaching to the converted, the sermon sounds as good as ever.

JORDAN FIELDS . I WANNA THANK YOU (MO WAX)

One of Mo Wax's more curious A&R decisions, Jordan fields unleashes an absolutely unmissable selection here. 'Chicago 84' culled from the awesome 'Moments In Dub' Japanese mini LP, is here in all its 'visual' bassline sampling glory. 'Paradise Mirage' owes more still to the Windy City with a looped up frugger ideal for sweaty dancefloor moments. Finally the title track, a more thoughtful but no less rump shaking reminder of how fresh sample house can be, when done with skill. Rock solid.

JOSEPH MALIK . THE FUTURE REMIXES (COMPOST)

The unashamedly retro but seriously sweet album favourite gets an awesome overhaul from Edinburgh's Grand Unified. Bags of presence and melodic flair, bristling with fine tuned percussion and a futuristically fat bass line carry the vocal to a whole new universe. Quite possibly a classic in the making. More Scottish treats await on the flip as Aqua Bassino immerses us in a shimmering house interpretation. Necessary.

TOM CHURCHILL VS DENNIS DESANTIS . SPACES/LEISURE (HEADSPACE)

This recently reanimated imprint proves it's more than capable of holding its own with this multi faceted and deeply textured selection. Tom weighs in with the Joshua style, mood soaked 'Spaces' followed by the quirkiest, but no less charming Dennis Mix. On the B side Dennis' 'Leisure' is all hauntingly familiar melodies and detroit flavours neatly packaged into a bite size slice of dancefloor deepness, with Tom providing a housier take.

KINDRED THE FAMILYSOUL . RHYTHM OF LIFE (HIDDEN BEACH)

Probably around for a while by the time you read this, but surely worthy of a belated mention. This slick piece of Philly soul gets an anthemic and incredible reworking from King Britt. The BPM's might be notched up, but the expertly sliced live drums, piano and classic sounding bassline lift the vocal into orbit. Truly uplifting and essential.

STEVE BUG AND COMMON FACTOR . THE PULL (TACTILE MUSIC)

Two talented artists in their own right, it's no surprise this EP stands tall in the crowd. Opening up with the title track, we get a charged and tightly pieced together groove, with rich synths and a minimal attitude. 'Say When' and 'Before Breakfast' on the flip both display the same flair for subtle yet powerful grooves, enriched as they are with organic synth movements and precision beats.

CRAZY PENIS . KEEP ON – DANIEL WANG AND BRENNAN GREEN MIXES (PAPER)

Chief Balihu boys do up the Crazy Penis fave with all the consummate skill you'd expect. Raw mid tempo disco soul music is what you get, live drums and instrumentation that's not too posh for the party and works at home or away. The vocal is complimented perfectly on the A side, and the flip delights in unadulterated retro dubbiness. Special.

CUIDAD FELIZ

TAKE ME THERE . (SILVER)

A taste of Argentina via Paris, and another serious new talent. "Take Me There" offers clean shaven rhythms and the kind of relentless build up Tom Middleton would be proud of, by the time the bass drops underneath the swirling, optimistic keys, you'll be well and truly lifted. "For My New Friends" on the flip is a delicately sparse with the same subtle melodies at work. Choice.

FACEBALL 2000

LA PATINOIRE . (VERSATILE)

Apparently the work of I cube, and no surprise really with the high calibre and super funky, laser blasting, electro disco of the title track. "Zapotesque" by contrast is a dark and filthy acidic strutt, with tightly programmed beats, mushed up vocal bits and maximum lysergic limbo dancing appeal.

MAGI / BLUEBOY

C'MON CLAP YOUR HANDS / DUB A DUTCH . (GUIDANCE)

A sneaky double take from Guidance, and the welcome return of Lex 'Blueboy' Blackmore, who drops some sample laden old school house action on the B side. As usual though, those original Red nail Kidz, Derrick Carter and Chris Nazuka hog the limelight with a firing groove, expertly assembled around Prince's "Uptown" amongst other things. Serious.

VARIOUS ARTISTS

GU ALLSTARS . (GLASGOW UNDERGROUND)

Glasgow Underground celebrate their half century in style with some hot new exclusives from some of the labels key players. DJQ reinflates an old Reese track on "Fifty And Then" backed by my favourite cut, Mateo And Matos' slammin' "You Got It". The second half houses new Idjut's cut "Spultisch" which is a typically hefty bass charged ride through delayed congas and twisted disco. Finally Mateo And Matos appear again with a raw, throbbing dub out- take of their classic "The Real Thing". Happy 50th, cheers.

AFRIX feat. DOROTHEE NINGABIRE

ZAKAMUCYO . (CHILLI FUNK)

The title gives the game away somewhat on this energetic afro funk workout. The combination of 21st century construction and authentic afro ingredients works well on the original and instrumental mixes, while Peace Division take over the B side, for one of their trademark dark dubs. Making a meal of the tribal elements, and mopping up with a rolling bassline and those effective dancefloor lifts they do so well.

MOLOKO
SUNSHINE . (BOOTLEG)

Cheeky and sonically disturbing German interpretation of "The Time Is Now". A linear though dislocated, squelch ridden romp which will definitely send you on a wrong 'un at sufficient volume. Flip for a cliché fulfilling male vocal cover version, that's possibly even more silly than the main side, and a bonus minimal Cologne workout. Verrückt.

BLUE NOISE
SONOROUS EP . (SLIDE)

Release number four from this promising Belfast label and they've finally realised the potential their previous EP's hinted at. "Sonorous" is a monster, in the Circulation mould of 'Big House'. A squarely delivered, big riff, chunky drum, high string, dancefloor hole in one. "Process" and "Coldflow" follow the crispy beats and soaring synth recipe as outlined on their earlier EP's.

SYKLOPS
EP . (BUBBLETEASE)

Maurice Fulton adopts another alias for his many , mini sample symphonies. "Abdoer" is stylistically what we've come to expect, with stretched and chopped percussion alongside oddball melodies, all assembled with freestyle flair and jazz attitude. "Fairlight Sunrise" expertly arrives at a more eighties influenced electro and synth led destination, while "A Lovely Sunday" calls it a day with a delightful downtempo number a' la Ian O'Brien. Superb.

MOODYMANN – J.A.N . (WHITE LABEL)

Super limited and typically 'moody' piece that will no doubt receive the usual controversial reception. Unmistakable Kenny Dixon ingredients; pulsing bass undercurrents, loosely programmed percussion and those off kilter rhodes keys and string rises, which eventually give way to a welcome Norma Jean Bell style live jam.

VARIOUS ARTISTS
EMOTICON SAMPLER . (EMOTICON)

New label from Cardiff's Headspace bods, for all things abstract and funky in the world of electronica, and hopefully this selection is a measure of what is to come. Future Beat Alliance lead the horizontal charge, alongside the excellent CIM, Dublin's John Braine and new addition Mark McLaren. Fractured breaks, ethereal melodies and modulated analogue action all shoot through the four tracks to fine effect.

AUDIO SOUL PROJECT . TECTONIC BLUR EP . (NRK)

Chicago's Mazi, once again coming through with a tough selection of 21st century sample house fatties. Hayden André and Mood 2 Swing get thrown into the blender on 'Moving Paradigm' which powers out with speaker shredding stabs and driving melodies. 'Private Utility' is mid nineties Todd Terry on mescalito, with 'Delicious And Direct' being exactly that, as classic house elements are utilized perfectly.

SVEN VAN HEES . SUMMER SERENADE (LIFE ENHANCING AUDIO)

Heavenly slice of melodic house from Belgium's Mr. Hees. Unfortunately my acid house ravaged memory is annoyingly incapable of spotting the sample sources at play. Safe to say though, it's like all the seriously rich melodic elements of Bukem era Drum and Bass transplanted into a house framework—the stuff sunsets were made for.

TURNER . BEEN OUT . (MUSIC FOR FREAKS)

Sneaky and superior alternative takes of their recently released mix on this irresistibly crap, electro pop tune from Ladomat records. If wedding style dancing to inane eighties styled euro songs isn't your thing, head straight to the hipper 'Doobie Dub' , which strips and buffs up the best bits into a mesmerizingly fresh and freaky workout.

LLORCA . ANYHOW / INDIGO BLUES . (F COMM.)

About last month as a teaser for the forthcoming LP, and causing an immediate stir. 'Anyhow' fuses tight house percussion and a killer bassline with sleazy brass and spine tingling Rhodes and synth elements. 'Indigo Blues' however opts for an incredible dancefloor Latin influenced ode to the blues ala St. Germain. Guaranteed to dominate jazzier floors for months to come.

GRANDABOB . MUDWIGGLE . (TOKO)

Think about everything you like about Toko, then forget it. This beast of a tune was born in someone's back bedroom way past lights out, coming on like Daft Punk's 'Musique' in jackboots, this stands out a mile. Elsewhere 'Bad Jelly' is as close to the Aphex Twin doing house as you're ever likely to want to get. Si Brad keeps it 'toko' on the flip with a punchily polished remake.

FINI DOLO . HEARTBEAT . (PEOPLE)

At long last following up the classic 'Blow', and how. 'Heartbeat' picks up the same easy pieces; fluid, bass led jazz house with that distinctive narration and a timeless feel. Alternative versions included, come in the form of a more 'broken' interpretation and an excellent spaced out dub mix. essential.

WOLF N FLOW . TALES FROM THE BOUDOIR . (20:20 VISION)

Lawson and Finlow again proving what a formidable production partnership they are. 'The Liaison' blends throbbing disco bass with finely honed synth lines and beefed up beats. Flip for 'Our Future ?' a classic 20:20 moment, pure, funky and driving. Finally 'The Morning After' moulds the above into an alternative and moodier dub workout. Choice.

THEO PARRISH . SEGMENTS FROM THE FIFTH WHEEL . (MOODS N GROOVES)

More roughly pieced together sample gymnastics from the KDJ school of house. 'Chunky' stands out as it shuffles it's incongruously improvised way into your brain with those trademark Parrish ingredients. 'Secondary Darkness' on the flip is another low slung, raw, jazz infused piece. Check also the awesome 'Lights Down Low' on his Sound Signature imprint.

FOTR . PARKSHINER . (EARRISISTIBLE)

Umek escapes the recycled loops cul-de-sac and launches his appallingly named though promising new label, which thankfully houses two dancefloor giants. Both the title track and 'Akcija' approach from the usual Umek direction, but arrive at a less abrasive and altogether more atmospheric and satisfying destination.

PHIL KIERAN . VITAL 2 . (KINGSIZE)

Following the well received first installment, Belfast based Shine resident Phil Kieran unleashes Part 2. 'Tantrum' is an unrelenting though subtly achieved number, built around mucky synth stabs, precision rhythms and clipped vocal hits. 'You Like...' lifts a cheeky bit from Slam's first Freelance Science 12" and niftily crafts it into an impressive, and again, powerful groove.

BIG BEN'S HAIRY . BI-SICKLE . (VISITOR)

Third release on Belgium's new home for all things Techouse. The original is a fairly uninspiring techy cheeser made around a Yellow Magic Orchestra loop. Head straight for the Impossible Beings mix, as Asad Rizvi and Ravi McArthur's precision spanners once again beat out a crisply irresistible groove, drenched in moody synth and wobbly bass.

VARIOUS . COMPOST 100 . (COMPOST)

THE SKETCH. One of the planet's most consistent and forward thinking, not to mention genre smudging labels celebrates a century of releases with this selection of top drawer exclusives from the regular players alongside a few cameo's.

HIGHLIGHTS ?. A truly incredible collection that covers just about every base. From Zero DB's remarkable mix of Trüby Trio's 'Galicia', to slick uptempo latin numbers from Kyoto Jazz Massive and Minus 8, to the modern soul bliss of Les Gammas 'Outro Vida' and Wei Chi's 'Never Let Me Down'. Not to mention the serious futuristic throwdown's from Beanfield and Procreation, Syrup's rousingly squelchy D/A/D and Supersempft's afrotastic 'Wewa'

LOWLIGHTS ?. Forget it, personal taste will dictate the winners, but there ain't no losers in this bunch.

THE VERDICT. Having delivered some of the best leftfield comps. around already, it's testimony to the remarkable talent of the roster that they can effortlessly serve up this splendid selection. Viva Compost and here's to the next hundred releases.

SUPAFIX . EP . (EARTH)

Sheffield's illusive Earth imprint back in full swing with Winston Hazel and Rossman once again serving up an impressively raw selection custom made for naughty parties. The awesome 'Jomsong' a Jomanda sampling digital funkier kicks things off with a collision of sharp drums, nasty bass and ragga attitude. Elsewhere crunched up syncopated drums and bags of filthy noises, best realised on the dangerous 'Jam Buttie' set this apart from just about every other EP you'll read about on this page, the real basement jaxx.

BRETT JOHNSON . BOUNCE EP . (CLASSIC)

Classic's current reputation for choice cuts is surpassed only by Selfridges meat counter. Those who picked up Brett's EP on Seasons earlier this year will know all about his talent for quirky house, more than evident on this awesome EP. 'Jiffy pop' is a wonky, funkied up bleepathon, alongside the bumpin' narrated electronic grooves of 'Stucco Homes' and the classy vibed 'Be Here Now'. Chunky, dynamic grooves pieced together with love, get some.

DEMARKUS LEWIS . THE LOST LOVE EP . (MOODS AND GROOVES)

Superior quality once again from this label, managing again to blend classic house ingredients and rich musicality without losing a single drop of dancefloor power. 'Watching You' is a superb warm, soulful 'spinning round in the middle of the dancefloor' moment, with 'Blown Away' and 'Needless' again being the very embodiment of deep, uplifting instrumental house music.

SOBEK . NIGHTIME RITUALS . (SOMA)

With 'Diabla' still very much at the front of record boxes Soma simply carry right on doing what they're best at. 'Nightime Rituals' is a supercharged psychedelic workout that flies firing percussion over a hypnotic bassline, with bags of effects and a repeated vocal chant, simple and very effective. 'Shimmer' is a deeper rhodes and flute led affair that's still tough enough to get stuck into.

TRIBALATION . EP3 . (LOADED)

With dimly lit tribal house records being ten a penny at the moment, it's always refreshing to hear someone doing it very well in the midst of all the mediocrity. As with the previous two EP's and their sterling work on the Visitor label Dell and Oxby have crafted two more stunners here, with familiar snippets of vocal emerging from the bass heavy, mushy but crisp concoctions, specifically engineered for dark, sweaty dancefloors.

MEMORY MAN . THIS SHIT IS REAL ! . (MANOCALDA)

More gourmet Italian delights for the discerning palate, this time featuring a Italianate interpretation of 'Go Bang' which subtly weaves sampled snippets around a shuffling, expertly arranged percussive workout. Flip for 'Uovo's Dub Experience' which is purest dub (as in King Tubby) house in the 'Ashleys War' tradition. Very tasty.

SLOW AND LOCAL . ALL THE WAY DOWN . (JAZID)

Another absolute corker from the remarkable Jazid collective. 'All The Way Down' wedges Esther Philips' (I think) amazing vocals onto a sleazy proto disco groove with astounding success. On the B side of this 10" marvel is 'Don't Be Blue' a playful and infectious latin joint in the 'Indigo Blue' vein, but even better. Guaranteed to greatly improve your life.

COMMON FACTOR . OVER YOU . (TACTILE)

'Over You' is the kind of record that has helped Planet E establish it's position as one of the world's leading labels, which must be a sickener for them as it's come out on this new New York based imprint. Trademark Common Factor rolling, melody rich techno which owes as much to electronic disco and funk as it does to the motor city. Turn over for two more synth soaked and frankly, just as impressive numbers, absolutely drenched in mood and feeling, without doubt one of Mr. Calingaert's best.

MARK FORCE . GYPO . (BITTASWEET)

Nothing like the dictionary definition of Techno, but definitely worthy of a mention on this page on account of it's innovative angry attitude and downright filthiness. 'Gypo' Laughs in the face of the genre's it chews up and regurgitates into this powerhouse of chopped breaks and absolutely devastating bass. Incredible. '40 Days And 40 Nights' relives a bygone era with some precision 80's funk references executed with the same flair. Get with it.

BITSTREAM . RETREAT POD . (PYLON)

Northampton's Conner brothers kick start their own label with this impressive set. Comparisons to some of the Skam output only tell half the story, as eerie electronica plays happily alongside electro, turntablism and immersed bass frequencies galore, variety is the name of the game, as similar themes are explored in different contexts without ever straying too far into muso territory.

M. RAHN . TOASTER . (TRAPEZ)

Proven exponent of finest minimal grooves Trapez records once again giving us quality pared down deepness. Both tracks are chock full of emptiness, bar the obligatory rich synth washes, filtered off stabs, pokey drum machinery and fluid, undulating basslines. Make some room for it.

MILTON JACKSON . THE BIONIC BOY . (GLASGOW UNDERGROUND)

2001 was quite a year for Barry Christie (aka Milton Jackson), with more than a handful of absolutely superb 12" releases under his belt, whose accomplished feel and list of influences make it hard to believe he's still only 20. So, in the true spirit of invention which has thus far guided his work Milton eschews the time honoured tradition of house albums, namely filling in the gaps between the singles with any old guff, opting instead to give voice to a stunning selection of loose, accessible and undeniably groovesome tunes, which are just as at home in the main room as they are in your frontroom. Previous GU releases 'All New' and 'Sunlight' continue to sound like two of the best underground singles of last year and sit pretty alongside the strong line up of new tracks, which inhabit the same universe as Moodyman's sample collages, the Idjut's sleazy funk and Daft Punk's effortless dancefloor suss. Watch this space.

VA . FREERANGE PRES. ALL OUR EGGS IN ONE BASKET . FREERANGE

Five years down the line for this Manchester based spingboard for wholesome space age jazziness, and the boys have bypassed baking a cake in favour of releasing this rather tasty compilation featuring all their star players. Jamie Odell's (co label boss) Jimster project has attracted more than it's fair share of acclaim, and rightly so, in a musical genre dominated by the likes of Compost et al, his sound manages to have a mind of it's own and remain true to the spirit of fusion which defines their output. The album features all superior examples of what Freerange do so well, from my faves Audimontage to the Tom Middleton endorsed Shur-i-kan project to the more electronic stylings of Yennah, all accomplished providers of the funky up and polished sound they helped give a name to, minus the overblown solo's or meandering nonsense that generally drag this music down. Choice.

MAW . UNRELEASED DUBS . MAW

Unreleased outtakes and dubs of two of their recent finest moments, 'Ekabo' and 'Elements Of Life' featuring Blaze. Both happily stride around in the instrumental buff, with 'Ekabo' being a simple groove based afro backbone, that is equally as addictive as the fuller original. 'Elements...' is pieced together here from the rhythmical underbelly of the original, complete with slick bass and glossy synth rises.

EAST WEST CONNECTION . ONCE I'VE BEEN THERE . CHILLIFUNK

Not usually known for their forays into the darker areas of house, Chilli Funk enlist the talented Lexicon Avenue, who do exactly what's required of them. Turning in a deeply throbbing, moody groove, complete with girthsome bass, bin bashing beats and scary fx, with stripped to the bone beats filling up the flip. Front of box action for the 'tonight Matthew, I'm going to be Danny Tenaglia' brigade.

SPELL BOUND . EP . DROP MUSIC

With the Drop boys affirming their abilities with a stonking EP for Siesta, they quite rightly save the fattest cookies for their own outlet. 'Want To Tell Me' is a trademark, funky workout with snipped vocal samples and a splendid bassline keeping those swinging beats company. 'Stronger' and 'Me Back' offer chunkier variations, while 'Bosy Down' grafts some gruff Terrence Trent D'arby vocals onto a cheeky house groove.

UNIVERSAL AGENTS . WEST OF ATHENS . OVUM

G Pal and Hollis P Monroe join forces on this fantastic new Ovum 12". 'West Of Athens' sounds like vintage Deep Dish on intensive care grade morphine, a real 'spinning around, eyes closed' moment of rich melodies, crunchy beats, a foolproof breakdown and a piano finalé. 'East Of Washington' is a more rugged affair, with skillfully layered percussion, rolling bass and eerie strings.

SILICONE SOUL . CHIC-O-LA . SOMA

With 'Right On, Right On' being arguably 2000's biggest underground hit, Soma release another album fave, and draft in H Foundation to do their stuff. In classic 'build 'em up, knock 'em down' style, everyone's waiting for the cracks to start appearing in their work. No danger of that here though as they deliver a ridiculously club friendly epic of huge, swirling effects and monstrous bass all powered home with those mighty beats. New track 'Minted' keeps things deep and swirly.

STAN FRANCISCO . THE BEATS OF STAN FRANCISCO . NEW RELIGION

Extra special start for this Regal off shoot. 'I Lover 2 Lover' manages to cram thirty years of glorious black music influences into ten minutes. Understated breaks and rattling snares give way to soaring string and live bass sections with flute, Rhodes and brass and the marvelous vocal hook completing the picture, Black Science style. 'Beautiful Music' is steeped in history too, with a 'Le Pamplemousse' sample hitting you square in the hips, as slick back up beats and melodies take over. Quality.

LOVERUSH . SAME 'OL THING . CREDESCENCE

Horrific cut ' n paste, cliché riddled take on Hi Voltage's 'Let's Get Horny', with 'rent a diva' drafted in to warble her worst over said crime, all pressed up on foul gold vinyl, Mmmm. Not even the considerable elbow grease of Sandy Rivera can polish this turd.

RECLOOSE . I CAN'T TAKE IT REMIXES . PLANET E

The startlingly innovative Recloose classic, reworked here by label boss, Carl Craig and Matthew 'busy' Herbert. Carl's mix is heavy with his trademark elements, off kilter chords and expertly diced breaks, shot through with selected bits of the original. The Recloose remix opts for a more disjointed feel, with offside bass bits. Herbert, in his inimitable style, adds a twisted repetition to the proceedings, spring loading the beats and triggering random fragments of the original, wrapping the whole thing in that unmistakable musical mood of his.

SCHATRAX . SAMPLER EP . SCHATRAX

Back from the dead, and fighting fit with a new selection that picks things up again perfectly. A1 is a mangled disco flavoured groove with big bass. A2 gets to work on a simple percussion loop transforming it into a dynamic DJ tool. On the flip a supercharged 'Soundhack' style jerky classic awaits, alongside a stripped, eerie 808 driven slice up of Fingers 'Washing Machine'. Raw and unique as ever.

CPL . RULES OK . TAG RECORDINGS

It's Techouse with a capitol 'T' as Dave Mothersole and Grant Dell team up and turn out those big beats, dub overtones and beefy British bass like troopers. Flip for 'Dub OK' which rolls the barrel right out with a stonking, proggy knees up of the highest order, building the chunky ingredients into a frenzied bass finalé.

SECTION 2 . SECTIONED . DARK HOUSE MUSIC

Top value for money assortment of tough yet funky techno. Four tracks which range from the building, chord driven groove of 'Arise' to the Millsian influenced 'Easyover' and 'French Fist'. Finishing up with a squeaky nod to Kalamazoo via the capitol on 'London Calling'. Well put together and strong where it counts.

QUIET DAZE . VIEWING A DECADE EP . TRANSMAT

Mr. Pooley's long overdue debut on Transmat, featuring the splendid synth soaked classic Detroit style 'November' as featured on the 'Time And Space' compilation, alongside three new tracks. 'Being Quiet' stays traditional as 909 percussion, offworld melodies and emotive strings conspire to celebrate the future past. 'The Scenic Route' stands out immediately as the dancefloor fave. Reversed riffs ride over the slamming, precision percussion and huge filtered bass as an old school Lil Louis style hypnotic melody takes over. Closed with 'Coming Full Circle', a beatless and ethereal effects drenched tribute to the spirit of Detroit's first wave. Superb.

VARIOUS . RED HOOK EP 1 . RED HOOK RECORDINGS

Paul Hunter's celebrated pseudonym gives birth to this new imprint, which, if this first selection is anything to go by, will be a truly thoroughbred stable. 'The Answer' opens up this supremely varied set of cuts, with a fine sample collage of laidback 70's funk ingredients. The Butch Cassidy Sound System provide two killers in the shape of the lively, dub infused 'Brothers And Sisters' and the incredible flute soaked roots vibe of 'Rockers Galore'. J Zone featuring Al-Shid more than impressively covers the Hip Hop angle, while three skits finish things off in typically first rate style. Worth shouting about.

VOOM:VOOM . POPPEN / INFLUENZA . COMPOST

More supreme Germanic Jazz flavours from the premier Compost label. Featuring Peter Kruder, you know this is going to be something special, with 'Poppen' following the Jazzanova's into breezy, uptempo, syncopated territory. 'Influenza' stands out though bringing an awesome latin vibe to that precision programming, and throwing in a super fat bass line.

KOT . FINALLY . DISTANCE

Right from the start, you know this one is special. Deeply soulful house, served up in an admirably raw, no frills style, built around a roughed up bass groove and a spine tinglingly delivered song. Already coming on like a classic MAW moment, it's no surprise the dynamic duo have been drafted in to do the honours, can't wait. Kevin Yost takes control on the flip, laying down a typically classy interpretation.

JEYMES SAMUEL . WHEN IT RAINS . GIANT STEP

One of many recent killers from this Big Apple outlet, and another classy vocal joint, transformed here by Phil Asher's Restless Soul project. Again with a nod to the MAW method, this builds around smooth live bass, horn blasts and tight melodies, before Mr. Samuel lays down the superb vocals. Pure class.

TREVOR ROCKCLIFFE . VISIONS OF YOU (NOEARS DUB) . INTEC

Impossible to ignore in it's original and Samuel L Sessions mixes, here we get another dirty dub from Rob Mello's Earless alter ego. Funking the whole affair up with a bloated Chicago style bass bump, swirling pads and an irresistible synth hook, not forgetting those seductive Blake Baxter vocals. A real 'moment'

THE BELOVED . TIMESLIP . WHITE

The minute the filthy, wobbling bassline drops on this one sided trainspotters delight, things get serious. Dark, druggy and built for burly systems, with flutters of acid and buried vocals this captures perfectly a ten minute ride around the messy floors of Basics or Fabric and once it's over you'll be queuing up for more.

DOC MARTIN AND TONY HEWITT . LEFT COAST SELECTIONS . WAX

The good doctor ushers in 2001 with the launch of his new label. Although this is the third release, it's quality West Coast house action all the way. Served up with noodle on the original mix, and refired just so on the dub, as a slice of classic acid gets worked into the mix of chunky sun baked drums and mushy vocal effects.

UNDERCOVER AGENCY . CLEVER ENDEAVORS . MUSIC FOR FREAKS

A JT Donaldson alias, turning out another pair of tasty freakin' tracks for this sickeningly good label. 'Outrun' comes on like vintage Nu Groove, with dreamy synth lines straddling the old school bass and rhythm sections. The title track plants us safely back in warm, bumpin' house territory, layered, as it is, with shiny melodies and quietly storming grooves.

METRO AREA 3 . EP . ENVIRON

Third installment in this outstanding series, and another selection of supreme, early eighties influenced cuts. Straight up drum machine driven grooves, drenched in retro synth work, fat basslines and live instrumentation. As always all the tracks work really well, with the guitar licked 'Evidence' clinching the cookie, and filling in for the dearly departed Balihu in fine style.

SMART ALEX . CHINZ NINJA . EUKAHOUSE

Soaked in dub devices, and combined with top techouse know how, this is a bass feast of sizeable proportions. Shredding speakers with it's sound system arse end and generally causing a rewind rousing, rump shaking ruckus wherever it's let loose. Flip for Rui Da Silva's splendid Kismet touch, which converts the energy of the original into a pent up psychedelic percussion ride.

MARINO BERADI . UNTITLE LOOPS . MB

That man again, seemingly on his own label this time and kicking things off with a powerful drum fest of expertly chiseled beats, pulsing bass and tense strings. Turn over for the equally powerful 'Tribal Shot' which combines Basic Channelisms with racing percussion and wobbly bits galore. With new mixes of 'Expressions In E Dub' next up, make sure you watch this space.

2B . TRUST UR RECEIVER . SPECIAL NEEDS

New selection from Byron Bagues, probably better known for his charmingly titled but rather good Choke Music label. The title track is one of those epic sounding, ever building synth fired numbers that never seems to kick in, but piles on the tension regardless. The Bside houses the crunchingly hefty, prog. compatible 'Eclipse' and the more atmospheric 'Lullaby' that doesn't betray it's clubby appeal by following a deeper path. Quality, once again.

VARIOUS . SPLINTER 3 . PAPER

THE SKETCH. Third in the series of selected top Paper cuts. Neatly representing the labels penchant for club smashes and deeper delights in equal measure. As with the previous two splinter selections, they've got the balance just right.

HIGHLIGHTS ?. All killers no fillers here pal, from Tribadelics delightful 'I Am' to Schmoov's huge 'Chicken Grease' , Nu Alumnists and Eddie Fowlkes, the hits just keep on coming. Thankfully also featuring the unsung chillout classic that is Two Lone Swordsman's mix of Kenny Hawkes 'Ashley's War Part 2'. Oh, and a cute picture of label boss Pete (aged 3) slobbering allover a biscuit on the cover.

LOWLIGHTS ?. There's no wasted Paper here. But there's a picture of label boss Pete (aged 3) slobbering allover a biscuit on the cover.

THE VERDICT. Everything a label compilation should be, namely a collection of your finest moments stuck together with maximum attention payed to the owner's listening pleasure. Nifty.

CHOC ELECTRIQUE . SHADOWS . (INVINCIS)

Following the excellent 'Edge Of Time' Invincis unleash another quality platter with the usual rich and varied mix selection. 'Illton's mix' has 'club moment' written all over it as he bathes the growling bass groove in atmospheric mush and congas aplenty courtesy of Pascal's Bongo Massive. There's also the splendid afro flavoured 'Mama' mix and the bubbling bass and broken beats of the 'Album' version.

SLOW SUPREME . FLESH . (JAZID COLLECTIVE)

More superior funky house from Norway, comprising of a devastating bassline, some eighties effects and a host of rattling wah wah's and live percussions. 'Granada' also boasts a burly bottom end as it shuffles it's organ led way into Truby style jazz house bliss. Polished, but not too posh for the party.

ROOTS AND WINGS . COME OVER TO MY PLACE . (BOOTLEG)

OK, so grabbing a stray R&B or similar accapella and layering over some chunky house groove is hardly a new trick, but these old dogs from San Fran. way have created some of the freshest vocal house tracks around recently. Following the killer Amel Larrieux boot, we get a hefty chunk of Davina inviting you round to her gaff for a bit of a sit down and a snog, over the usual top form bumpalong groove. Needed.

DETOX TWINS . LOVESHARED . (MUSIC FOR FREAKS)

Right where it's at once again, the title track on this fine EP is an expertly sprung deep groover, somewhere in the MAW / early Prescription ball park. Flip for some raucous dubs, with 'Lil Mark's' being a scraggly fantastic Germanic style house joint, and the obligatory 'No Ears Dub' finishing it all off in typically slick and twisted style.

RAY MANG . SUPERFUUCK SAMPLER . (R&S)

The ever so special Mr. Mang assisting this classic Belgium labels come back efforts admirably with this first of two (the other being DJD) samplers from the forthcoming 'Free The Funk', compilation. The awesome 'Drums Of Fury' gets an airing following a limited amount on Mangled records earlier in the year, flipped with new track 'Orchestral Maneuvers' a proper heavyweight string soaked discoid caper.

BJORN TORSKE . 48 . (SVEK)

Sweden's finest with another chunk of healthy, homegrown house music. More afro beat inspirations at work here as Erot style dislocated drums get wedged under an addictively wonky guitar sample , complimented with lashings of effects and some foot friendly arrangements. Available in either dubby original or dubbier dub versions.

HERBERT . MISTAKES . (TRESOR)

Maverick machine worrier Herbert does the honours for Tresor as a taster for his forthcoming 'Let's All Make Mistakes' mix CD. The aptly titled 'Demonic Mix' is the audio equivalent of being rolled round a scrapyards inside a dustbin. The 'Housey Housey' version lightens things up somewhat with only some mild sonic insanity, and a delightfully dramatic ensemble of bass burps and general machine indigestion. Finally the 'Original' mix musters a healthy 8 on the bonkersometer. An eccentric joy.

CHRISTIAN VOGEL . WHIPASPANK . (NOVAMUTE)

Tim 'Germ' Wright don'ts his Tube Jerk disguise and proceeds to give this already supremely bent funk-out a right roasting. Basslines are ripped to shreds as vocoder vocals slice through the powerhouse rhythm track, Buckfunk 3000 style. The ace original comes on like Parliament Vs Plaid, while Cylob opt for a seriously messed up electro take. Essential.

SWAYZAK . PING PONG . (SWAYZAK)

Reduced pops and clicks ode to the king of indoor ballgames. A melancholy melody floats around the crunchingly sparse groove while the synths get stuck into a game of Atari tennis. 'Skoobar' on the other hand basks in a slowburning house environment, as the lazy chords simmer nicely over the deep fried drums.

FREELANCE SCIENCE 2 . I KARUMBA . (FREELANCE SCIENCE)

Following the huge first release was never going to be easy, but these heavy duty grooves from north of the border, complete with cement mixer beats and pulsing bass make for a devastating party piece. 'U Karumba' on the B side is a textbook San Fran. style workout with rolling bass and percussion, dubbed up FX and enough 'slam' to raise the roof every time.

AMBUSER . SYNTHESIS AND EXTRACTIONS . (GRAYHOUND)

Surfacing from fifty fathoms down, this subtle selection of swirly, deep tech compliments Grayhounds recent output perfectly. 'Super Science' is a dreamy affair, with simple melodic devices and that patented tripped out vibe. Standout cut 'I Know What You Mean' skips crisp drums across a pool of bass and synth sweeps. Finally 'Chasers' adds a dubby, syncopated flavour to this strong EP.

SCOTT FINDLEY . MODERN SPACE EP . (INFINITE JAZZ)

Another deep delight, baked with wholesome old school ingredients. The A side has a John Tejada feel about it, with immersed synths and sharp, simplistic drum machinery. Elsewhere the lesson in the dynamics of simple, deep funky grooves continues, with serious basslines unfolding under the skeletal rhythms and subtle melodies. Choice.

MINUS 8 . REMIXES PART 1 & 2 . (COMPOST)

A split release selection taken from their recent LP and reworked by some key players. Tiny Trendies supply the superb 'Cultural Mambo' dark latin take on 'Snow Blind'. France's Big Bang tackle 'Non Human' and turn in a mix of two halves, with a cool afro interpretation, while the ever on form Amalgamation Of Soundz slice up the beats and bust out the rhodes. Over on disc 2 Doctor Rockit's 'Sweaty Dutch Vest' mix of 'Cold Fusion' is typically classy, with the original elements revitalized in true Herbert style. Again, the excellent Les Gammas don't disappoint with a fat IG Culture type jam, as Zimpala call it a day with their tricky atmospheric variation. All good.

FENOMENON . PACIFIC MEMORIES . NUPHONIC

Freshly pieced together down beat selection from this new Scandinavian outfit. Two reasonably satisfying vocal tracks 'Awake' and 'Out Of Control' sit happily in their sofa soft backdrops. 'Solara' ups the tempo with a melodic piano led number, but the title track justifiably steals the show as a Zero 7ish epic made up of spanish guitar, easy chords, vocal harmonies and piles of blissful 'sand between yer toes' good vibes.

FRED EVERYTHING . NIGHT LIGHTS . (INTONATION)

As ever with Fred's productions the effortless funkiness has enough clout to carry it's message straight to the floor. The title track is all perky percussion and rolling bass, livened up with snippets of flute and filtry stabs. Flip for 'Our Music' which features Judah Singer adding some raw, dubby vocals to this already rootsy house throwdown. Both cuts (and the included dubs) are eminently playable and easily up there with his best.

INLAND KNIGHTS . STEAL THE FEEL . (DROP MUSIC)

Nottingham's Drop duo have made their mark with an admirable sideline in chewing up what the American's have so kindly given us and spitting it back out in an often more palatable form. The best Drop release for a while, consists of 'I Do' where typically fattened up and laid out beats combine with the usual dancefloor dynamic that works so well. Whereas 'I Turn' on the flip has, largely due to it's hugely catchy vocal hook, succeeded in lighting up any crowd lucky enough to hear it.

DOM UM ROMAO . SAMBAO . (IRMA UNLIMITED)

Get the best of both worlds with this Italian/US joint featuring first up, a sensually deep and decidedly old school NY house vibe from Ibadan's Jerome Sydenham, which oozes lo-fi musicality and natural rhythm. A couple of handy beats mixes, then over for the LTJ Experience Vs Uovo mix, which combines the realness of the drums with a dirty analogue bass, the afro/Latino vocals and melodic atmospherics. Uovo takes over alone for the last take, which is all drums, bass and chants.

THE VOGADO PROJECTS . VOLUME ONE . (FLUID OUNCE)

Considerably hotter than our summer so far, this independent has single handedly added fire to the belly of most discerning DJ's sets over the last few months. Here, the 'Acme Mix' of 'Never Come Back' is all about a keyboard skank driven minimal groove, underpinned by those roughly chopped double bass edits and dubbed out vocals. ATFC's mix on 'Mas Fuerté.....' is a delightfully polished midtempo track, with lazy brass, dreamy guitar and an overall loveliness. Those Dad House chaps also get a hand in, beefing up the beats and charging in with some disco bass bits before legging it home in borrowed latin knickers.

JAY SALINO . HERE IS . (STRATA)

Aka Aqua Bassino (F Comm.) maker of superior, textured deepness, so no surprise that this is exactly that. Opting for synthesized as opposed to organically grown percussion, this comes over like Kevin Yost doing deep Techno, especially on the superb and elongated original mix. The 'Lypid Re-visit' literally immerses you in the musical elements, while the 'Adult Contemporary Mix' directly satisfies your desire for a tougher, more tripped out version. Check also the Jeff Sharel and Nu Mood Orchestra releases from this lot. Quality.

NATURAL RHYTHM . LAST CALL AT MARTINI RANCH . (VISTA RECORDINGS)

New label for house of the deeper variety (stop yawning) this is the first release, with a follow up from Inland Knights (I said stop that). After proving their worth on labels like Seasons and UTC, the boys pull another cracker here in the shape of 'Chicago Nights' a fiery sample house jam with bags of shoulder shaking schwing. 'Life Is...' gets all tight and tough with it's rattlingly punchy self, while 'Nobonics' (don't ask me, the study of deep house maybe ?) is a text book deep houser.

STEREOTYP feat. TIKIMAN . JAHMAN . (GSTONE)

A very special record indeed, I suggest dropping everything in order to go out and buy it right now, in fact while you're there get their incredible mix of Juryman's 'The Ethiopian' as well. Simply put, this is an extra fierce digital ragga throwdown featuring Tikiman on vocals (Burial Mix, Main street etc.) that will literally make all your clothes fall off if heard at sufficient voltage.

RADIOACTIVE RHYTHMS . KOSMIC FALLOUT 2 . (PHONOFORUM)

Absolutely essential 6 tracker of bruised basslines, subtly carried off, but abrasive electro sample tracks and bags of atmosphere. Tracks vary from the Si Begg style masticated 'Mysteries Of Love' cut up, a fantastic electro cover of Phuture's 'Your Only friend' to a digitally digested and regurgitated slice of Michael Jackson borrowing genius. Superb.

STEVE BUG . A NIGHT LIKE THIS . (POKERFLAT)

Who better to remix this devilishly simple yet potent minimal throbber than Richie Hawtin and Octave One. Richie's first lengthy version weaves the original melody into a thick Maurizio vibe, with added dirt courtesy of a well used 'Lou 2' loop. His dub mix however spaces things out nicely with sparse rhythm and mushy, buried stabs. Octave One, on the other hand deliver a typically raw and more direct assault.

JERSEY STREET . SOMETHING'S GOING DOWN . NEAT MUSIC

After a string of organically grown and seriously deep and funky live house jams on Glasgow Underground, Manchester based Jersey Street appear here on their own label. As you'd expect, it's pure class, squelching wah wah, and perfectly layered live instrumentation and melody, all sitting easily under the vocal refrains, before half way in the whole thing swerves off into a jazz-funkin' finalé. More Roy Ayers than Roy Davis, this is timeless stuff.

TRIBALATION . WHY DID YOU DO THAT ? . LOADED

The triumphant return of Gareth (Alien Funk Movement) Oxby in cahoots here with Grant Dell, for this truly superb debut on Loaded. The A sides chunky tribal percussion, all consuming bass, subliminally planted vocals and just the right amount of swirling mush is impossible to ignore. On the flip the tribal flavours persist on the deeper 'Jabba' which makes use of squashed stabs and chants to fine, hypnotic effect. Serious Brit. house.

ROOM 604 . SLEAZE FACTOR . DESSOUS

Pure Berlin warehouse material, (from Finland ?) whose appeal certainly won't be restricted to the minimally inclined floors of Germany. Intro'ed with a simple guitar lick this builds into a quirky, pulse powered groove, with synth washes and a subtle relentlessness that totally works. On the flip 'Somewhere In Between' applies the same techniques less directly, with 'Future Flair' gliding us home with a similarly sparse, but no less funky downtempo number.

SWIRL PEOPLE . WE ARE...SEASONS

After a bevy of serious joints for the likes of Tronicsole and Aroma, the boys from Belgium's infamous Food club are back. 'Don't Mother Me' and 'Call Bert' are typically stripped and pokey sample house romps. The real action is to be found on the B side though, in the shape of the glorious title track, a slamming be-bop house workout, literally spilling over with the all important 'bump'.

SYMBIOSIS . OXYGEN . ALLEVIATED

The handiwork of former Cajual records hero Bernard Badie, this is an absolutely filthy, naked, rubber bass groove with sweet vocals and piano tinkles riding the fat, thud-clap rhythms and heavily modulated bass. Awesome. A less effective 'demo' style mix occupies the B side along with the equally bloated 'Move To The Beat' a rough and crunchy Chicago workout which registers hugely on the 'squelch-o-meter' . Around for a while, but well worth hunting.

HCCR . SUCK MY CLOCK . SONDOS

Second release on this newly established 'son of Subliminal' label, following the atomic strength 'Thick Dick'. Here we get Harry 'Choo Choo' going (ahem) like a train, preferable in the self explanatory 'All Beef' mix, you get hefty tribal drums and conga slaps, repeated vocal chants and the same powerful thrills and spills that made his 'Beats Volume One' from last year such a favourite. Large.

BALLISTIC MYSTIC . IMPERIAL CRUISE REMIXES . EXIST DANCE

A label whose policy of patrolling the borders of specific genre's has served them well over the years. Here we get the mighty Recloose and Heaven And Earth on remix duties. The latter turn in an unsettling combination of relentless live percussion, wobbly synth lines and some scary ethnic instrumentation. Recloose opts for a latin feel in the drum department, arriving at an equally twisted destination with the help of his trademark off kilter synth work and rounded analogue bass blasts.

DYLAN . MUJI . BLUE BLACK

Man of many pseudonyms returns in convincing techhouse disguise. 'Muji' boasts all the hallmarks of it's namesake store, functional goods made of mostly good ingredients; clanking techy rhythms, filtered vocal bits and deeply drilled bass. Far more satisfying however is the early hours feel of 'Illinois' a gang of simple synth chords, straight up percussion and complimentary bass and string bits.

PLASTIC MUSIC . SERIOUSLY DISTURBED . 20:20 VISION

Only half as mad as the title would suggest, this latest from David Duriez pushes all the right buttons once again. The main mix is a simple affair with traditional rhythm elements held down with a looped disco bass and tweaked keyboard bits, hammered to the dancefloor with 909 nails. Elsewhere the 'D Drums' mix concentrates on, well, you work it out.

DHJ . SHAPESHIFTER . ARCHIVE

Premier Italian outlet for 'broken goods' Archive follow up the splendid Nu Era EP with this musical, mood drenched trip amongst the stars. The 'Volcov 4-3-3 Re-Edit' captures best the syncopated stylings on offer, as the thankfully not too tricky drums weave around the eerie chords and whistling machine melodies into the sunsets of far off worlds, probably.

WAI WAN . FEELIN' ME FEELIN' YOU . EARTH PROJECT

Fledging UK label Earth project hooks up here with the Supremely talented Wai Wan, handing over in-house vocalist Loretta Heywood in return for this sublime, string soaked futuristic beefy ballad. The studio prowess which cooked up 98's awesome 'Goddess' is again on display with his Dark Mix, while At Jazz takes care of the B side. The At Jazz vocal mix making full use of miss Heywood's contribution in connection with a lazy latin house groove, fused together with a fluid analogue bass line. The Dub meanwhile reshuffles the same elements, refining and unwinding the mood into a sharp and classy production.

M.A.N.D.Y And The Sunset people . (PHYSICAL)

Frankfurt's Monza crew come through with a fantastic release on this new label. The 'Es Vedra Mix' on the A side is a shuffling, atmospheric and punchy number, flip for the 'Late Night Flight' mix which captures the early hours feeling perfectly. Finally the ever on form Tiefschwarz brothers add their golden touch with a super charged remake, rich in fat electronic basslines and dancefloor dynamic, choice.

NEON HEIGHTS . GENTLEMEN OF FUNK . (NEON HEIGHTS)

Mr. Gibson and White's 99 fave gets the remix treatment from the excellent Stargazer, who provide a solid modern disco touch with perky drums, broad live bass and electronic keys, perfect barbecue business. Joshua aka 'Iz' takes over the flip, with a typically zesty bass driven remake, complete with chunky percussion and moody melodics.

CICADA . ELECTRIC BLUE . (CRITICAL MASS)

Taking full advantage of the retro mode, Cicada return with another winning EP. The A side stinks to high heaven of early eighties audio odours, slap bass, soaring synth lines and straight thudding drums, updates in a Metro Area meets Alan braxe fashion. 'Funk Me' goes way back too, with a chunky mid tempo, sleazy listening throbber, complete with tongue in cheek (or somewhere less pleasant) vocal and dub versions.

TIMEDWELLERS . BURBUDA EP . (TAK)

Mysterious and genuinely pleasing Nottingham label, that always provides sturdy goods. The A side fuses a chunk of Prince's 'Controversy' with slammin drums, funk'n acidic bass and hooky female vocal snippets. The B side meanwhile throbs out another driving sample house groove using similar ingredients. Handy.

DAVID DURIEZ . GET ON DOWN . (20:20 VISION)

That man again, following the excellent Bobby Peru mix of 'Can U Feel It' on Robsoul, we get this latest instalment for 20:20. 'Get On Down' is a quality retro Lil Louis type groove that lays out a bumpin groove punctuated with live sax snippets and an effortless funkiness in mix one and a tougher hat heavy mix two. 'Nukem' on the B side rolls out a firm house rhythm track, complete with hypnotically appealing bass and melody elements and enough gusto to appeal to a variety of crowds.

SOUNDHAK 03 . SOUNDKIT EP . (SOUNDHAK)

The Hardwax crew at it again with a fine selection of superclipped grooves that sound as good mixed up as they do played raw. Six more nuggets then, ranging from the euphorically charged 'Scraper' And 'Funkrule' to the shuffle beaty 'Double Hammer' and the downright vicious 'Riffler' . Destined to cause extreme reactions and mixed opinions, but worthy and wonderful to these ears.

CRANE A.K . TANZ GYMNASTIQUE . (POKERFLAT)

On something of an extended role, Pokerflat show their Autumn/winter range and display the same welcome disregard for conformity. The title cut unleashes a spacious and crunchy minimal swerveball, with all manner of clunking and digital jigginess, all pinned down with swirling moody chords and vocal snips. '43oC And Still Tuned' provides a reduced and snappy groove, with more moody chord work and raw bass.

DEETRON MEETS SAMUEL . L . SESSION . (SLS)

Further adventures in the groovier side of dancefloor techno from SLS, 'Vibrando' leads the charge with firing latin percussion and melodies born in the Basements of Detroit. 'Rico Que' and 'Guepa Guopita' on the flip sees Mr. Sessions in familiar territory with some hot latin flavoured unrelenting grooves laced with traditional melodic elements and an undeniable flair for the funk.

CONNECTIVE ZONE . QWERT EP . (EMOTICON)

Four more chapters of accomplished electronica from this reliable outlet. Emotional melodies abound, strapped to a variety of gleaming synthesized percussion and machine bass. 'Seed' successfully combines these elements into an admirable piece, while the expertly constructed title track and 'LA Synthesis' style 'Sea Breeza' won't disappoint either.

STARGAZER . ELECTRICA SAMBA . IDEAL

New release from the people who brought you last year's fantastic 'Deeper'. The title track here is a subtle and warm blend of live samba instrumentation, electronic bass and jazzy keys. 'An Uncertain Trumpet' on the flip utilises soothing chords, splendid live and drum machine percussion and the same blissful melodies.

LFO - FREAK - WARP

Now free from Planet Bjork, Mark Bell returns after a seven year hiatus with, well, a belting variation on pretty much the same themes. Crunchy speak and spell vocals collide with a plethora of pokey distorted percussion, buliding to a midway laser armed showdown between two heavily armed drum machines. Not clever, but certainly big, see you in the mosh pit.

AGORIA feat. SYLVIE MARKS – SPINACH GIRL (PIAS)

Thrusting himself into the fairly dimmed techno limelight by debuting with a couple of instant classics, Agoria unleashes 'Spinach Girl' as the single before the album. Comprising the thoroughly modern coupling of potty mouthed European lady against catchy, square wave techno pop backdrop, this will surely appeal. 'Snake Hips' comes on like the aircraft hanger mushyness that Minimal Man once penned, while the remix of the A side is an altogether deeper and groovier affair, album aint bad either.

MARTIN LANDSKY feat FILIP G – REJECT (POKERFLAT)

Hot on the heels of the celebrated DK7 remix for Output, long time purveyor of speaker shuddering minimal house Mr. Landsky more than reconfirms here that 'jack's back' with this homage to the heady days of Trax and 'viciously throwing down in one's box'. Loosely pieced drum machinery and a fierce Fingers Inc. style bass riff pretty much tell the whole story here, the vocal takes some swallowing, but the instrumental and 'Jack Mix' will surely Hoover the floor better than a Dyson.

MODELER – EP (DUBSIDED)

The first release on this Solid Groove affiliated label was a real standout selection, and this is no exception. If the Floorplay booty's, Switch track and forthcoming Audio Bullies mix haven't convinced you yet, then strap this on. 'Island Life' is like going out in a grass skirt, odd but surprisingly wearable. 'Getts Down' is super clipped beats and ample snatches of sample candy. Prime cut number three 'Mint condition' combines a rough, syncopated beat with a wobbly Oizo style riff and a bevy of tasty effects. Choice.

TIEFSCHWARZ . THROUGH A LITTLE WINDOW . (CLASSIC)

The ever aptly titled Classic snaffle up two stunners from the Tiefschwarz twins. Firstly 'On Up' plants an airy and addictive synth riff in the midst of some slinky disco bass and simple pokey percussion achieving a 'smiles all round' dancefloor moment. 'Swanitch' is an altogether freakier affair, with another strong groove, that's full of surprises.

SGNY feat. NU SOUL . IN MY MIND . (SOUTH EXIT)

A little piece of magic from New Zealand, in the bag for some time, but one of those tunes which only reveals it's true genius after inducing repeated scenes of wanton abandon. Barely held together rhythms fire away under a splendid riff and simple bassline, eventually giving way to swaying keys and generally adding up to one hell of a groove. Essential.

BBN . 7 DAYS AND 7 NIGHTS . (CHAMPION ?)

Fast forward to 'Silk Machete's Raw Funk Dub' (which says it all really) an absolutely belting, stripped down house joint, with basic, driving percussion, big boompty bass, growly synth blasts and mushy delayed vocals. Made even more delightful by it's dynamic and unrelenting arrangement. All you'll ever need.

COMMON FACTOR . RISE EP . (SOMA)

Having made a second home at Soma with the excellent Retroflex series, Nick Calingaert plays this away game under his Planet E alias. Rise captures his sound perfectly, following on from 'Pisces groove' and 'Get Down' with the same super charged Tech Disco. A Moroder style bass sequence, layered with string soaked brass and vocals and crisply constructed drum machinery all add up to a powerhouse groove that will no doubt be bouncing off the sweaty walls of every shit hole from here to Mars.

ARK . LE MAGICIEN D'OS . (BRIF)

French outfit Ark get wrecked in fine style here by Mr. Oizo and Herbert. Oizo is first up laying out a scraped back funk track which comes on like Prince trapped in a room full of vomiting synths. Herbert naturally employs the 'I Like The Way Your Booty Shake-ah' vocals into surely one of his best remixes. Silly riffs, bendy bass and lubricated beats combine with clearly stunning sample manipulation into a twisted musical ride that'll have you dancing like a gimp and laughing all the while.

KIRK DEGIORGIO . NAIROBI . (NEW RELIGION)

After making waves with their superb Sonic Insomniac release New Religion enlist the talents of Kirk 'As One/Neuropolitique' Degiorgio. The result is a serious selection of accomplished synth manoeuvre's and classic mood manipulation, which remains decidedly dancefloor throughout. All three tracks are true testimonies to the vintage Detroit blueprint which, when executed as well as this, sounds like the future all over again.

ADAM GOLDSTONE . SUMMER DUBS . (NUPHONIC)

Never has the term 'melting pot' seemed so appropriate. This trio of cuts, featuring guest vocalists and musicians, successfully encompasses more styles and influences than most long players. Including the midtempo Latino, electro popisms of 'Mi Querida Loisada' to the authentic bass soaked disco dub of 'In The Garden' to the downright dark and dirty 'Jacktalk' which carries it's message on a bed of 80's equipment and references. This is an excellent selection from an eagerly awaited LP.

MAKO & BASS KLEPH - LIKE ABORT JUAN - (FLOATING POINT)

New Australian label dedicated to showcasing all that's great about antipodean House and Breaks. If this debut release is anything to go by, we're in for some treats. A seriously heavyweight digital house jam that builds it's ever evolving ingredients superbly on the original mix, and wraps up a mean groove of bass burps, clipped drums and vocal juggling on the remixes. Totally essential.

LAVISH HABITS - THE THEME - (SELECT)

Only four releases down and already established as an unmissable platform for bumptious goods. Brett Johnson nails another fine remix here, with his smooth flowing A side rework and fierce stripped back dub, both of which make excellent use of vocalist Red Eye's lavish lyrics. The original manages to revisit that darker underbelly of 80's dance with a no nonsense beatdown. Strong.

CHARLES WEBSTER - REMIXED ON THE 24TH JULY DUBS PART ONE - (PEACEFROG)

First taster from what looks like an unmissable selection of reinterpretations from Charles supeb last LP. Pepe Braddock takes on 'I'm Falling' weaving a slightly unsettling set of dark elements into an irresistibly odd moment of genius. Ian O'Brien re-jigs 'I Understand You' into a gorgeous instrumental, and very live feeling latin smoothie.

TRAFFIC SIGNS - THE GREEN ROOM - TRAFFIC SIGNS

Following the anthemic Traffic signs One was never going to be easy, but Titus K, the man behind part two has managed to unleash a more restrained, but no less loveable follow up. Stripped bare percussion and some fine rib rattling German low frequencies combine into a killer off kilter groove. Flip for the remix which utilises the basic elements well, providing an altogether groovier end result.

JOHN CIAFONE . THUNDER . (JUNIOR)

One half of the deservedly legendary Mood 2 Swing follows the excellent 'Everything EP' with this return to his trademark styles of old, with a truly huge slab of clanking hefty house. Coming on like Chiapet 2002 this drives a simple, solid groove all the way home, the dub has more thrills and spills in the arrangement department, but hammers the layered riff with just as much gusto.

There's a bonus belter in the shape of 'Thinking About You' a smoothly addictive vocodery affair ala 'You've Been on My Mind'

(geddit yet ?), proving just how ahead of the game they always were.

NO MILK . EP . (RHAPSODY)

Japan's Yusuke Uchiyama serves up a seriously accomplished 12 on his new label, in fact if this came out on KDJ, you'd be wetting yourselves.

Previously No Milk had an NYC anthem on his hands with the fantastic 'Mozambique' on the Capricious label, here we get a couple of unashamedly Kenny Dixon influenced melodic, but punchy grooves that sound every bit as fresh as the man himself. The B2 cut is a dense and dislocated workout that finishes off a damn fine debut for this new imprint.

BLACK ART . BLACK ART MUSIC EP . (MOODS AND GROOVES)

Leading the charge alongside Trackmode for left of centre soulful house, Moods And Grooves present the debut release from Detroit's Black Art. Four home made jams that are brimming over with depth, 'Dig This' opens up with a typically strong yet musical Detroit workout. Elsewhere 'Sweet' charges up the live drum breaks with a repeated vocal hook and jazz flavours galore, as does 'Just Groovin' which flies the jazz house flag high. Serious as ever.

Mr. Villalobos' third outing on our favourite Frankfurt label, 'What You Say....' marries crispy but oh so dirty percussion and throbbing bass blips to the treated vocals and all manner of sonic trickery to fine effect. 'Ioda' is equally if not more impressive as a groovesome conveyor belt of assorted spanners combines with an electrical fire and some bucket bashing bass. Glorious.

BLACK STROBE . ME AND MADONNA . (OUTPUT)

Black Strobe's fantastic 'Innerstrings' was like a breath of (albeit re-conditioned) fresh air, any holding back then in the name of good taste has gone out of la fenêtre here. The original mix will have the new new wavers fighting it out in the Mullet disco sections, where as the 'Two fairlight Bitches' mix will strike a chord with fans of the Perspex Sex remix. Flip for more wanton disregard for form as 'Fitting Together' manages to combine elements that shouldn't into something that really does, in a DFA type clash of styles that's too wrong to be right, but couldn't give a toss.

JOLLY MUSIC . TALCO UNO (PREFUSE 73 REMIX) . (ILLUSTRIOUS)

With more remixes than you can sensibly give time to of this outfit around at the moment it's worth noting that this is one you can't afford to miss. WARP's current darlings Prefuse 73 weigh the folky vocals against a stripped back beaty but melodic and, well, plain lovely electronic groove, managing to elevate the song way beyond it's original confines. On a decidedly ugly bile green 10".

ROY DAVIS JNR. feat. PEVEN EVERETT . WATCH DEM COME (REMIXES) . BOMBAY RECORDS

Hard to avoid since it's first release in 99, and subsequent Jazzanova remake. Here we have the definitive remix package of a true underground hit. First past the post is Derrick Carters 'Watch Dem Bump' mix, which uses the smoked out vocals perfectly, laying them freestyle over a unique bump-a-thon groove, as only he can, awesome. Label regular Miguel Graca lays out a hash cake munching summer dub, while Fred Everything and Sean Dimitrie independently offer up breezing but punchy deep deliveries, with a fierce Romatt drum dub and the classic original on here as well, you really can't go wrong.

OLAV BREKKE MATHISEN . CROKETT AND ME . DISCFUNCTION

More high calibre, polished Scandinavian activity courtesy of this fine label. The A side stands out with it's boogie overtones, piercing syndrums, sprightly percussion and shimmering analogue lines, all combining perfectly into a late summer stunner. 'Assatti I Kommunene (Gorilla) on the flip is another choice cut, with punchy live elements galore. Extra special.

RANDOM FACTOR . WHAT I NEED . 20:20 VISION

20:20's chief twiddler with his best solo outing yet on the label whose sound he more than helped to shape. 'What You Need' has been number one for me for weeks and is a near perfect combination of the rich 80's synth action Carl does so well, those super slick beats and hook lines galore; by the time the vocal samples drop you'll be locked right into the groove. Elsewhere equally fat slabs of analogue melody are welded expertly onto the precision beats.

VA . OMOA MUSIC SAMPLER . OMOA MUSIC

'Music with which to butter buns' apparently, new outlet from (one of) Planet E's resident genius Recloose. This taster selection boasts the man himself with the help of a few friends (Dapp, Marc Alphonse and Ayro) cooking up an array of sonic rule bending grooves. Carved up afro percussion, deep bass roots and subtle melodic devices. Take note.

PORTABLE . PATTERNS AND SIGNALS . CONTEXT

Cape Town's Alan Abrahams celebrates his relocation to London with this impressively subtle, but mesmerising selection. Taking it's cue maybe from the 'pops and clicks' of the German underground minimalists, this adds a warmer, more organic dimension that brings something new to the stripped back digitalisms. Fusing real percussion and warm pads to the arrangements, it achieves a splendidly human feel on the B side, while the A keeps things dark and moody, without losing any of it's appeal.

THE OTHER PEOPLE PLACE . LIFESTYLE OF THE LAPTOP CAFE . WARP

The new pseudonym of an infamous Detroit outfit (starts with a D, ends in A with an X in the middle). Now kids barely out of nappies are knocking out electro equally as good as them, they've turned their considerable skills in machine manipulation to a more 4/4 backdrop. The result, well, eerie melodies and sharp drum machinery fused to lysergic arpeggios and synth wibbles, not to mention the kraftwerkin vocal stylings work, non too surprisingly, very well. Innovative 21st century Balihu style robohouse, or dull mochachocachino sipping laptop techno ?

TRUANT . SONG OF A CITY (RESET REMIXES) . PAPER

The ever so on form Reset boys (check their last two killer releases on Paper) get to grips with Repap mainstays Truant. The vocal mix slots the super effective and uplifting melodies over some basic, punchy percussion and gives the vocal ample room to breathe. The Dub mix wastes no time working the superb melody lines into a deep and absorbing groove, for late summer nights.

MAX 404 - DIRTY DISCO VOLUME ONE - (ESKIMO)

A man who knows more than a thing or two about getting machines to funk offers up a fine duo of cuts for the mighty Eskimo label. 'She Spelled Sex' gets stuck into some heavy afternoon drinking in a velvet upholstered strip joint, with midtempo, sleazed up styles aplenty. 'The Filth Of July' however is prime late summer sunset material, an all elastic groove drenched in honey and baked to perfection.

LOUIS DIGITAL - INSURGENCY SOUL EP - (ARCOLA)

Warp's latest low key offshoot has already made an impressive start, fitting then that they should snap up an EP from this exceptional artist. As with his releases on Footwork records, these cuts are perfect examples of how to extract the maximum energy out of a few key ingredients. Powerful percussion, be it syncopated or straight up, alongside some deft sample skills makes for an incendiary three tracker you should really trackdown.

JOSH ONE . CONTEMPLATION . (ELECTROMATRIX)

After surfacing a while ago in short supply this fantastic King Britt remix of a lazy trip hop track knocks the ball straight out of the park. Growing out of the "Open Up Your mind" vocal hook, this just builds and builds, with the Sylky one conjuring up a powerfully hypnotic groove from a tidy bassline and some stringy stabs, reminiscent somehow of Inner City's classic early bits, this will be heard time and again in all the hot spots.

MAURICE FULTON . THE MOO THAT ROCKED THE ELECTRIC CHAIR . (TRANSFUSION)

Mr Fulton, proving once again that his grasp on the mechanics of twisted funk is firm as ever. "The Moo..." drills latin drum hits through a solid core of bass, throwing up chunks of break beat and messed up vocals in the process. As usual what seems like a batty rabble soon becomes a cohesive and supremely funky groove, as with the flipside, a mid tempo number that's all nuggets of burly funk done up with his obvious flair for freaky edits.

SUBA . SAMBA DO GRINGO PAULISTA . (ZIRIGUIBOOM)

Suba expertly follow up the incredible 'Felicidad' with this serious reinterpretation from the ever brilliant Zero DB. An incendiary latin fiesta of fast paced percussion, fat buzzing bass, clipped guitar and the excellent vocal (instrumental also included). Not be overlooked in favour of the mammoth A side is the equally tasty 'BiggaBush' mix on the flip, a potent cocktail of live percussion, hypnotic bass and stabby bits with a twist of acid.

ALEXANDER EAST . I GRAVITATE TO YOU . (AROMA)

Special selection from this Chicago (surely) producer. The title cut is a classy and deeply constructed vocal joint, with a simplistic and irresistible groove to work to. Flip for a chunkier bass heavy workout and the one that's been dropping heaviest, 'The mourning After' a straight up jack trackin chi town romp that's just plain stripped down and nasty.

MEN 1 . TWO MIXES FROM APHEX . (MEN)

The one and only twin is back with this sneaky re-edit of a track from 808 State's seminal 'Newbuild' LP. Throwing a hefty spanner in the works with a mangled symphony of carved up breaks, spliced, edited and chopped to within an inch of their lives, not forgetting the thick 303 pulses that occasionally ooze through the holes left by the drums. Amazing.

APHEX TWIN . DRUKQS . (WARP)

Him again, with a sonic warning of what's in store on his forthcoming long player. Two alternative mixes of LP cuts here then, the first being '54 Cymru beats' backed with the charmingly titled 'Cock 10'. Standard Aphex set pieces are on the firm, albeit in a far more listenable and entertaining environment. Discordant melodies, a fanatical and finicky approach to time stretched blating and ruthlessly edited beats, alongside the obligatory tortured vocals, uniquely combined with a welcome disregard for form.

J. JUNKER . WHEN GOOD THINGS COME TOGETHER . (NEURHYTHMICS)

New label that kicked off well with the 'Several Events EP' . Here we get four more tracks that fall between all the right gaps. 'Cakes For All' is a breezy, looped up track with a wobbly bass bits and an overall cheekiness that really works well. A2, co-written with UK techno hero Stasis, sounds more like a Moodyman record than a Moodyman record (no bad thing), whereas elsewhere the same loose and super funky approach to the art of the loop is explored with style. Gotta love it.

RICHIE HAWTIN . DE9 Vinyl Edition . (NOVAMUTE)

limited double vinyl edition showcasing the nuts and bolts of the plastic ones recent, acclaimed mix CD concept. Basically lots and lots of one bar locked grooves, from lots and lots of different tracks , presumably released so you can reassemble them in the comfort of you own home/ hospital ward/ padded cell (delete as applicable) and watch those long winter nights just fly by.

JEAN WINNER – TOUCH OF 85 – ESKIMO

From the same label that brought you all those great compilationLP's, this is a deliriously twisted interpretation of, as the title may suggest, all things 85, shamelessly looking forward to going backwards. 'Funky feet' leads the charge with a serious psychedelic bass workout, matching the slick vocal hooks and simplistic beats to a deliberately dirty bottom end and dramatic arrangement. Flip for the title cut which could easily be a Metro Area B side.

COSMIC GROOVE TRANSMISSION – ALL WORKED OUT – DRENCHED

Following a fantastic EP for Brique Rouge the CGT's follow up with another winning trio of cuts. The title track comes on like a new wave remake of 'Ma foom Bey' with strong bass movements, loveable melodies and the obligatory deadpan vocal, ace. 'Atmospheriq' is a deeply conceived mushy synth workout, while 'Regular Dub' is the kind of wobbly lo slung corker you'd shell eight quid out for on its own.

BIONIC BUMP BAND – EP – 2020VISION

Back with a fully operational deathstar, or something, 2020 continue to impress. This lot, aka Metta and JTLove have managed to cook up a delightfully functional modern house four wheeler. 'Noelly' and 'Shades' are blissfully sideways slanting Brett Johnson styled pieces, 'Nooby' has a drop Music type approach and 'On The Dog Again' wraps it all up nicely with a synth tickled groover. Steve Austin would be proud.

MIRWAIS – MISS YOU (MICRONAUGHTS REMIX) – ECHO

Scream obscenities at the decidedly poor Rolling Stones cover on the A side. Then scream with joy at the awesome Micronaughts versions on the flip. This really should come with a crash helmet, as it elicits serious mosh pit style ballroom dancing with its sonic stew of fattened up electro house beats, soaring Hoover bass and legion of machine goblins.

ALEXI DELANO – ROUND & ROUND REMIXES – STATRA

Vocal sleeper from last year, resurrected with a celebrity remix line up. Charles Webster leads the way with a typically subtle but tough groove, that lends itself perfectly to the vocals. Elsewhere Metro area make a rare remix appearance and turn out a stripped down interpretation, complete with delicate melodies and pokey drums. JT Donaldson wraps it all up with a tasty, melodic bump along workout.

LASZLO KOVACS – EP – FOOTWORK

The mighty Footwork follow up Louis Digital's 'Crack Up EP' with this equally sure footed firework display. 'Nothing I Could Do' is trademark shortlooped disco butchery, while 'K-theme' hacks a moroderesque bass moment to pieces over some simple drum machinery. Flip for EP highlight 'The Way You Move' which gets in your head for good with a vocal hook and some deft work at the sample slicer. 'What About (Dub)' ends it all in style with an old school reshake of Brandy.

BLAKE . SATURDAY NIGHT . (IDEAL) –HIT

Front of the box tackle and no mistake. Blake's distinctive vocal stylings laid out firstly by Sir Ewan Pearson and chum Al, who concoct an early eighties Prelude type groove to immerse Blakey boy in, all raw synth and pokey beats, lovely. San Fran's best export Joshua gets to grips with the B side as typically hefty beats and basslines ride under an irresistible fat analogue riff and slinky rhodes, providing a perfect backdrop for the catchy lyrics.

THE RAPTURE . HOUSE OF JEALOUS LOVERS . (DFA)

Either maudlin or foot on monitor new, new wave rock that I'm neither qualified nor inclined to discuss any further. Head swiftly to Morgan Geist's marvellous mix. Deftly carved up guitars and an expertly extracted and insanelly catchy organ type riff, not to mention dubbed up brass and slammin drum machinery make this into the best Talkin Heads dub you never heard.

ANDRES . OUT IN THE OPEN . (MOODS AND GROOVES)

The masked man returns, with three more anonymous chunks of pure funk from Detroit city. 'You're Still The One' is in familiar Andres territory, with an undeniable bump and hustle vibe to the sample juggling. Flip for the more 'Moody' 'Is It Cool' and the marvellous Marvin sampling 'Takeoff'. Yes please.

4 HERO . HOLD IT DOWN . (TALKIN LOUD)

One of the more remarkable tracks from their latest LP, this classy vocal joint is pulled every which way here by the ever present Osunlade, who provides a couple of crispy afro tinged deep house interpretations, while Kaidi Taitham's rework takes it all up West London way in style. Bugz In The Attic add the most convincing and complimentary flavours here though, giving the vocal a life of it's own against a backdrop of firing syncopated beats, heavy duty Co-Op bass and tons of funk.

ME' SHELL NDEGE OCELLO . EARTH REMIX . (WHITE)

Following their splendid Sade mix, amongst others the Lazdog duo continue to expand their global rep for superior soulful grooves. Me' Shell's distinctive vocals added to an atmospheric and punchy Naked Music with balls type groove, which builds and drops with devastatingly effective results. seek out.

SOLID GROOVE . MAD ABOUT...(FRONTROOM)

Possibly the longest intro ever, built around snippets of Dinah Washington's club singer classic, finally gives way to a fired up Sneak style loop track, complete with said vocals and all manner of floor approved antics. Elsewhere Rob Mello and Jesse Rose clinch the deal with a pair of solid and equally appealing remixes.

FORMIDABLE FORCE . MIND GAMES . (2020 VISION)

2020 continue on their extended roll with another super squelchy house romp from Huggy. Man of the moment Brett Johnson is drafted in to provide a typically wiggled out interpretation complete with additional scary vocals and keys. bonus cut 'secret Weapon' hits home too.

AUDIOMONTAGE . HEAVEN . (FREERANGE)

AKA Jimpster with a ripe offering for the ever essential Freerange label. 'Heaven' offers a very Tom Middletonesque moment, complete with thick double bass and ever building percussion and keys that evolve into a floor shaking finale. 'Movin On' is pleasantly soft centred house candy that's almost as swirly as the flipside, albeit in a less dramatic way.

STEFAN GOLDMAN . TRUE . (CLASSIC)

Thankfully not a Spandau Ballet cover version, this is in fact a big, pulsating vocal cut that really hits the spot. A typically 'Classic' thumping rhythm track and gut rumbling bass underpin the sugary vocals for an unrelenting but catchy corker. The remarkable Riton takes over on the flip 'Herbeting' it all up with off kilter keys, extra wide bass and utensil percussion, not to mention a contorted 'jazz' breakdown and freaky arrangement, kids today eh ?

JOHN TEJADA . STREETMATIK . (FENETIK)

This man is a genius, plain and simple. This may have been out a while, but is surely worthy of a mention, despite being super prolific he's often annoyingly essential. The title cut is a beauty, syncopated drums, hypnotic Detroit refrains and growling bass. Flip for the amazing "Game Of Chance" which is like 2 step for non carbon lifeforms and very fat indeed, while 'Mazzy Funk' is another loosely combined piece of machine funk.

LOUIS DIGITAL . THE CRACK – UP EP . (FOOTWORK)

Again, out for a while and sadly ignored by most, this is awesome. Fans of the Sound Stream EP from a while ago will wet their knickers for this. 'Escalade' is a tough floor wrecking loop track shot through with a fattened up disco loop. 'Good 4 U Girl' is the kind of twisted, sample house joint Derrick Carter would kill for, while 'Sensory-Motor' is another devastating example of expert sample gymnastics. Finally 'Weekend' cuts up Billy Ocean like never before. You need this.

FREEFORM 5 . PERSPEX SEX . (CLASSIC)

Like the Ben Hur or Moses of house music, this sounds like a cast of thousands have had a hand in it's grand construction. Sort of Playgroup and Basement Jaxx on the set of Carwash, this really has got the lot; superfly basslines, punchbag beats, rousing brass and synthy bits, camp choruses, sexed up male narration and a gang of backing singers. If that's all a bit too much for you, there's a dub which hones the ingredients into a fine point, which is no less epic and remains delightfully anthemic. Looks like it's gonna be a good year.

ACTIVE SOUL . HEY YOU . (VAPOUR MUSIC)

Terry Farley pulls out all the stops here, picking up where last years superb Nick Holder remix left off, with spacious but very chunky production, menacing bass blats, toms that hit you in the hips and squeaky clean rhythms, finished off with some mushed up snippets of deepstate II's classic 'Everybody Get Down' . As usual the dub's getting all the love.

GRAIN . EP 4 . (FATCAT)

A very warm welcome back to vinyl Arthur Smith. Single handedly saving us from mind numbingly mediocre 2 bar techno. OK, so these are loop tracks, but compare and contrast a moment. Here we have subtle use of premium ingredients to induce a trance like state. Purest warehouse funk that frankly shits from a great height on the competition. In fact there's no point in talking about any other records this month. Buy two.

BOARDS OF CANADA . ALPHA AND OMEGA

One sided and collectible (?) taster for the forthcoming new long player. Here the boards are slightly less horizontal than we have become accustomed to. All in all not dissimilar to strolling through a Turkish bazaar at sunset with the theme tune to Tomorrows World playing backwards on your mini disc.

TONY SENGHORE – FY FAN (OUTERGAZE)

Hot new Tokyo based label Outergaze come correct with this chunky number from Tony Senghore, who incidentally is finally getting the mainstream recognition and support he so richly deserves. Tony's original builds a typically irresistible riff to his patented powerhouse drums. The 'Friends From Tokyo' mix on the flip strips things back beautifully, allowing the groove to burn a little slower. A very promising debut then.

CLYDE feat. CAPITAL A – SERVE IT UP (MANTIS)

An absolutely mind blowing futuristic Hip House remake from boy wonder Brooks makes this an essential release for Mantis. The Original and Wai-Chu Ku mixes will certainly tickle the new jazzers fancies, but Brooks really breathes life into this with a dark but devastating mix that's reminiscent of the handful of classic hip house cuts of KC Flightt and Deepstate II and is easily as good.

MISS ME feat. JINEY AND MIZZY – SURPRISE ME (BRIQUE ROUGE)

A label that consistently impresses, supply us with a much needed vocal treat.

The ever essential Llorca turns in an excellent classic garage rub, that's got every tried and tested ingredient in the book, but works, plain and simple. The B side is all about two mixes from Frantz Kromer (apparently the offspring of synth designers) who sets the song against a boompity backdrop of bubbling electronics, crispy beats and a driving bass line, there's a dub too. Large.

BLAZE feat. AMIRA – THINK OF YOU (SLIP N SLIDE)

The tempo's employed here will keep it out of most house sets, but you can't keep a good song down and Blaze should know. Amira provides typically stunning vocals, as Blaze weave a simple midtempo groove around them. Redtop go for an uplifting boogied up flavour, while Restless Soul take first prize for a supremely classy remake of summer anthem proportions, still can't believe the awesome Q Burns remixes aren't going to see the light of day though.

ZOGAMIN – SERIOUS TROUBLE –DEXTER REMIX (XL)

The awesome Dexter provides a crunched up and melodic remake of this Zogamin LP cut.

Employing the hooky melodies and setting against a typically squelchy and toughened up drum machine work out, and if you haven't picked up the two amazing EP's on Klakson Records by this man, do so immediately.

SQUARE ONE . TAKIN' YOU UNDERGROUND . FREERANGE

Mark Wadsworth's (aka Mettle Music) new Long player for this label will probably be out by the time you read this, thankfully here we get a fantastic package of interpretations of one of the LP's key tracks. The original is a familiar but expertly baked set of ingredients, warm Rhodes and synthy bits with perky beats and a serious bassline. Deep Architecture tackle the first remix, turning in a mighty chunky version that's right on target with it's precise West coast aim. Japan's Utsumi wraps things up with an off kilter but no less appealing mish mash of elements.

Eagerly awaited and well worth the build up. This is the Freaks at their finest, Blue Monday kick rolls, irresistible old school Chicago bass dirt, and the usual eccentric synthing. All this and an impressive array of blips and wobbles underpin the splendid vocal input from Diz, who gives the track, with various launderette references, the soulful edge that makes it stand out a mile. Three steps ahead, as usual.

SLOW SUPREME . MUSIC UNDER PRESSURE . JAZID COLLECTIVE

With Scandinavian music achieving a level of consistent brilliance it's no great shock that this debut album from the Jazid Collectives main players is a triumph in every sense. The playful and accessible thread that runs through say, Royksopps creations is present here, in abundance. If you picked up the 10" output from this lot, you'll be aware just how good it gets, if not, well it's time to get with it. Staple singles 'Granada' (as played everywhere from Body and Soul to Basics) and 'Green Tea' are on here, all be it in modified though no less memorable form. New contenders include the brilliant Jazzanova meet Van Halen's 'Jump' sound-a-likey 'Ok', the obligatory retro numbers, 'Eighteen' and 'Queen Of The Night' and the more rounded Jazz flavours of 'African Time' and 'Latin Hollywood'. Elsewhere pure distilled funk outs like 'Shake It Baby' add to the diversity of the album as a whole. An easy to love and abstract selection that won't ever stray too far from your regular listening pile.

ONLY CHILD feat. AMP FIDDLER – U BRING VIBES – (GRAND CENTRAL)

Emerging, as Dwele first did from the ever rich seam of Detroit talent Amp Fiddler has made an impact as an artist in his own right. Here he teams up fantastically with Justin Unabomber aka Only Child. As one of the album highlights this breezy house groove oozes sunshine, bobbing along as it does on a sampled loop, with added keys and of course the fine vocal stylings of AF. Joyous.

JESSE ROSE – TELL ME NOW – (Frontroom)

With a list of quality productions under his belt, most notably the Induceve releases with sometime collaborator Solid Groove, it's no surprise that this solo effort embodies the 'frontroom' ethic perfectly. Favourite cut here 'Tell Me (Now)' is built on a foundation of sliced up vocals, wide bass and off kilter chords – a killer. Stefan Goldmann attacks the track in typically pokey style, while 'Zone 1' and 'Monday Vibes' are pacey, minimal and deep, melodic numbers respectively.

PERCY FILTH – SHOW ME YOUR MONKEY REMIX (Southern Fried)

I know absolutely nothing about who's done this, what the original's like or when it's coming out. I do know that boy wonder Riton has passed this through the mangler several times, laughing hysterically as biscuit tin beats, spiky synth bits and crap robo vocals fall out of the other side, c'mon you squares.

FREDDIE CRUGER – RUNNIN' FROM LOVE (JUGGLIN)

Oh joy, this made all my hairs stand on end on first listen, and how often does that happen ? Based on an unnamed chunk of Reggae this laid-back Hip Hop monster (featuring ADL) would be in the top ten if there was less blatant corruption in the record industry. Instrumentals reinforce the dubwise flavour and there's even a mid tempo 'B Boy Disco edit' on the flip, proving, if proof were needed just how fucking cool this new label is.

RED ASTAIRE – FOLLOW ME (GAMM ENTERPRISES)

Bootlegs are ruling the roost, it's official. Here we get the angelic erm, D'Angelo dropping a Voodoo LP fave over some choice xylophonic Samba Hop – well thought out and awesome. Flip for a precision cut up of the JB's entitled 'Wildstyle' . The other release on this label is from Marcus Enochson, so maybe this is him too, who cares, just buy it.

SLOW SUPREME . GREEN TEA . (JAZID COLLECTIVE)

More glorious 10" action from this Norwegian label/club night. Gutsy sampled vocals provide a totally uplifting drive to the funk up drums, percussive organ hits and niftily incorporated guitar and piano, with the whole thing amounting to far more than the sum of it's parts. Essential summer listening.

NORMA JEAN BELL . NOBODY IS GONNA LOVE YOU LIKE I DO . (PEACEFROG)

Having appeared a few years back on Pandemonium, this NJB classic gets a welcome return here in the shape of a fattened up dub re-edit. With the Moody one manning the desk, you know what's on; ringing congas, a sleazy bassline and dirtied up beats galore. With a long overdue album of her latest and greatest due, it looks like this talented vocalist and sax player will finally get the attention she deserves.

SPACEBOYS VS LAJ AND QUAKERMAN . EP . (LUPECA)

Inspired choice of producer from Lisbon's Nylon label, as they revive their Lupeca offshoot. Who better to rejig the spaced out guitar, Rhodes and real bass than these kings of the left wing. The drums are all skin, no tin, as the musical elements drift between the disco and dub rooms without ever losing it in the corridor. Just add sunshine.

GERD . ECLIPSE . (LEA)

A label that's happily dipped it's pinkies into warm pools of chill-out comp. fodder, albeit of the highest calibre. Gerd has contributed some outstanding 12's to the label, and this is no exception. Head straight to "Wired Telegraph" which is a dead ringer for our '2 + 2 = 5' track, but with jazzier leanings. Syncopated rhythms and layers of polished percussion fold into a gorgeous bass and melody line, pretty and tough.

X . HOLDING ON FOR YOU . (V2)

It's liberty X, get over it, not that I'd know, but being unable to peel myself off the sofa last Sunday, I saw the whole ugly scene on T4, I digress. Mantis' other golden boy, Brooks scrubs them up nicely with a shimmeringly funk up electronic house jam in vocal and instrumental flavours. Seek out.

RAINY DAY #23 . LOVE ON A RAINY DAY . (RAINY DAY)

This illusive US outfit emerge once again with a killer rewiring of Jill Scott's 'Love Rain'. A roughed up dirty syncopated and loosely programmed house number that's dark and uplifting in equal measure, and begging for some sweaty, loud basement to accommodate it's considerable girth. Ave it.

LAZYDOG . WHERE IS LOVE . (WHITE)

A gargantuan effort from everyone's favourite dozy canines. This years "It's Yours" you'll be hearing this everywhere, straight up pokey no nonsense house music that's uplifting and irresistible. Guaranteed to be around for a lot longer than my dirty dishes, well maybe not.

INTERNATIONAL PONY . A NEW BASSLINE FOR JOSE . (INTERNATIONAL PONY)

This little German treat, damn fine as it is in its original form, is made all the more wonderful with the inclusion of not one, but two Jackmate remixes. Hardwired Morris Audio style minimalism underpinning the frankly plain rude synth work and cheeseball discoisms. Like Akufen picking on Bangalter with a south american radio commentary. red hot.

D'BOLDISS – FREAK HUH ? – (COCO MACHETE)

A label that's certainly made its mark with a handful of sturdy house joints that dare to be different. Here, house legend Jovonn lays down a rough, vintage Pal Joey style groove as the backdrop for Miss Boldiss's X rated Hip House stylings. Slick !

On the remix 12" we get 'Glass' doing the 'new new wave' thing very well indeed across three varied mixes, the fiercest being the dub. Perky like pinky's pal.

ADAM GOLDSTONE – LIME/WINGS RE-EDITS – (LIME)

The best re-edits are uncomplicatedly executed by people who generally know their shit, inside out. Mr Goldstone steps out of the shadows cast by the sad demise of Nuphonic to expertly splice two undercover gems. His mix on early eighties electro dandy's 'Lime' is a mindblowing, 'Chicken Lipson Opium' type workout. Flip for his edit of Sir Paul's 'other' band's rare foray into discoid territory that's equally pleasing.

Serious indeed as Da Lata touch down with another sure shot. This expertly constructed afro killer has enough modern devices to please pleasure seekers and purists alike. The formidable Seiji takes control on the B side, fast forwarding to the 23rd century with another tight, bass heavy broken Brit bomb, a'la Bugz In The Attic.

JERSEY STREET – BURNIN – (ELECTRIC CHAIR)

Instant anthem, plain and simple. This ridiculously catchy and damn funky Manchester workout has all the right ingredients in all the right places, and sounds just like one of those magically captured moments of rightness that come along in way too short supply.

Raw Deal turn in an equally playable and impressive remix, while the Unabombers pin down one of their fierce basement workouts, complete with stripped back drum machinery, wide bottom end and sax galore, not forgetting an arrangement that's dancefloor certified. Class.

THE COMMITTEE . PEARL STREET . FACADE

A far from typical chunk of west coast house from a collective of bay area beat pushers connected with the Imperial Dub crew. This powerful and expertly held together groove is chock full of rich live bass licks, sweet melodies and unruly percussion held together with a gloriously dubbed out arrangement. The Dub mix is reminiscent of the Leaf recordings stuff, with organic drums and an even more tripped out approach. Essential.

PRAISE CATS . SHINED ON ME . PIAS

The endlessly uplifting, though fairly standard garage fare of the original E Smoove concocted track from Subliminal Soul is transformed here by the Electric Chair resident supremo's; The Unabombers. A bumping and seriously bass heavy workout provides a perfectly subtle but weighty backdrop for the soulful vocals and really comes alive where it counts, on the dancefloor.

RUB . WHO SAID THAT . MFF

Another twisted monster of a tune from MFF and Rub. Following on directly from 'I Was You' the title track here has a healthy portion of big boned bass, slamming beats and those loveable, quirky vocal styles. Flip for 'Snee' a slightly more demented cut that marries a 'chase sequence' bassline to more pokey beats and synth wibbles. Way out, in front that is.

CHICKEN LIPS . EP . SESSION

The tape delay hungry lips carving out another couple of loosely jointed retro instrumentalist grooves, comparisons with Metro Area are unavoidable, but the pharmaceuticals are undoubtedly more potent. San Fran's Triangle Orchestra take on remix duties adding widescreen bass filth with beats to match and a micro dot tainted approach to dancefloor satisfaction, one hell of a groove.

BILLY NICHOLS . GIVE YOUR BODY UP TO THE MUSIC . WEST END

Danny Tenaglia thankfully gives the body building house a delicate side step on this double pack remix of the 79 disco fave. Opting instead for an incredibly classy and polished selection of interpretations that give the epic disco shoe shuffle of the original a new platform (pardon the pun). Think back to his mixes of Was Not Was and Grace Jones and you're in the right area, tight expertly programmed percussion, hypnotic bass and fx and an arrangement to die for darling. Fierce !

SCHUMAKER . GOOD LIFE . (WHITE)

Deftly treading the line between brilliant and shite, this cover of the Inner City's classic is firmly in the first category, a well chosen latin loop is glued onto the original stabs and held together with a foreign accent english rendition of the original lyrics (in true bad cover version style). Genius. Elsewhere we get Paul Hardcastle's eighties treat 'King Tut' diced and spliced, along with the twisted, drum heavy re-edit of Keiji Shimazaki's 'Under The Moon'. None the wiser ?, me neither, just buy it.

HOME COOKIN' . BRING SOME . (TRONICSOLE)

The comfortably pigeonholed 'west london' scene still seems to baffle and delight in equal measure. Here we get the combined talents of Seiji, Marc De Clive Lowe and Kaidi Tatham under their successful Homecookin alias. "Bring Some" lays out a simplistic but superfunkin' groove and then some in vintage MAW, dub style. "Familiar Flava' on the flip is just that, as a whore of a drum loop is rendered pure with the help of some slinky Rhodes and the obligatory deep, deep bass.

NATHAN COLES . RAAS BUCKET . (10 KILOS)

Wiggle mainstay and man of many monikers hits the nail on the head here with this heavyweight track. The A side is Teahouse with all the fixings, spooky atmospherics, crispy beats and big old bass. The real star of the show is 'Buck Raas' however, which ditches the straight kick in favour of maximising the mood of the dark elements into a supercharged, syncopated groove, with bags of presence on the floor. It's a biggie.

DRY HUSTLE . DO IT QUITE SLOPPILY/TINY VICES . (WHITE)

Missy gets minced, again. Here some choice micro chip assisted mangling breaks 'Get Your Freak On' into little pieces and defies the laws of physics (and funk) by reassembling it (almost) into it's original state. A finger poppin' scrapey electronica twist is applied to the anonymous Radio Heady warblings on the flipside, creating a super sparse, odd, but compelling minimal funkier. Seek out.

ZETA RETICULA . EP3 . (ELECTRIX)

Aka the ubiquitous Umek, having crafted some well received electro previously, he opts for a more varied selection for this outing on Tortured's sub label. Veering from cringingly bad 80's synth pop to fairly bland electro on the A side, the EP is redeemed by the two Tejada/Brikkha style stab fuelled minimal throbbers on the flip, which are fab.

AUDIOSOUL PROJECT . REMIXES . NRK

Two more cuts from Mr. Mazi's recent LP, expertly reheated firstly by Jamie Anderson who turns in a meaty, bass powered, unrelenting tribal version of 'Freefalling' . Rob Mello does his 'No Ears' thing to "You Know" providing a nifty electronic house piece that wiggles it's toes into electro pop waters before pulling out and legging it off into rampant house territory.

VARIOUS ARTIST/PATRICK DAWES . REMIXES . TOUCH TONES

Italian favourites Tutto Matto give Verious' "Susie May" a more substantial overhaul here, which is pleasant enough, the real action is on the flip though with Rasoul's superb reworking of Patrick Dawes originally hefty slab of beaty bliss "tribal" which is transformed into a percussion laced, slow burning and hypnotic treat, with bubbling acid lines and a perfect 5am feel.

MIDNIGHT MIKE . ROUND AND AROUND . FLESH

Further adventures in quality quirkiness from the consistently odd but loveable Flesh label. "Round And Around" marries deadpan vocals a'la Clair Dietrich to a simple but irresistible modulated house groove. The dub expands on the same post disco themes as the original, making the most of the gradually evolving elements.

CAJMERE Presents WALTER PHILLIPS . SOMETIMES I DO . CAJUAL

Following much deserved chart success with "La La Land" Mr. Curtis Jones aka Cajmere, aka Greenvelvet reanimates his sadly defunct Cajual label, Hooray !. Picking up exactly where they left off, this has all the hallmarks of a classic Cajual release, in fact vocalist Walter sang on the 97 Cajmere biggie "Only 4 U". The A side is probably a bit too 'shandy with a cocktail umbrella' for most, but the dub more than makes up for it, being as it is a squelchy, bumping house jam that's drenched in flamboyant campness.

JELLO . CHAMCHIMZEE . PEACEFROG

Aka Darrel Fitton or more familiarly Bola, celebrated exponent of accessible, experimental electronica on the revered Skam label. This side project for peacefrog promises to be of the same calibre with this cut from the album being a skilfully constructed and listenable combination of bold electro style percussion laced with flitting analogue shapes and machine speak. For some fucking smart arsed reason Autechre provide 5 minutes of reverby piano on the flip.

VOLCOV & PARADOX/OPAQUE . NEW SEASON SAMPLER . ARCHIVE

Certainly one of the best releases on this label so far, with V&P's "No Europe" fusing carved up breaks and a ferocious bassline with a shower of Detroit synths and strings, eventually giving way to a live bass section, before exploding into it's former self once again, incredible. Opaque's "Sonic" is another spiced up stew of spliced drums and unrelenting bass.

SHADE AND TERRY . WINDSCREEN WIPER . (PSCHEM)

France's house scene has been undergoing a serious renaissance recently, and this aint Bob Sinclair or Daft Punk. Gritty afterhours house music is the order of the day and this is just one highlight of the type of sound more wll known labels like Brique Rouge consistently push to the fore. Tough drums, wobbly basslines and yes, that certain indefinable Frenchyness in the mood department all combine to fine effect.

ZOO BRASIL . FLAVOUR . (MUSIC FOR FREAKS)

Not perhaps the pinball house you may have wrongly expected from the MFF boys, as Zoo Brasil (remember their fine 12" for Estereo ?) hit a dancefloor homerun comprising the dirtiest bassline of 2003 so far, strapped onto firing drums and some insanely catchy chat about 'the flavour'. Elsewhere 'Alright' makes equally short work of mangling and milking a bassline while Laid dons a cravat for his late night smoking jacket sporting mix of the title cut.

ROCKET . PEOPLE - CHICKEN LIPS REMIX . (NRK)

A track that's been given more than its fair share of second chances to make a first impression, what with the original still more than hitting the spot and Rob Mello's mix seemingly glued to the bottom of most record boxes. Here the lips dust off the 303 again (check their incredible mix of Headman's 'It Rough') and deliver a fluid, hypnotic and damn it, not just a little bit uplifting mix.

THE FLAWS . FREEK REMIXES . (BITCHES BREW)

Slut cover mount CD fave gets the overhaul from the newly appointed (just ask Tongy) king of electronic house/Nu Hi-Nrg, Ewan Pearson. And boy has he done us proud, I'm loathed to describe any piece of music as 'sexy' but that's what it is, downright filthy, best not tell the mother style house that wraps the excelent MC Peek a boo vocals around a typically filthy funk out and has already left many a dancefloor trembly of leg and rosy cheeked. Have it.