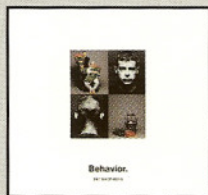


**SUV**  
*Desert Rose (Full Cycle)*  
 After years in the background, this album is likely to get Suv of Full Cycle and Reprazent fame a bit more recognition. *DR* goes from experimental D&B to breakbeat, to dub, to straight out dancefloorstormers on this album and it never loses its conceptual Arabic/Spanish flavor. There's *Yo Soy* twisting and morphing a female vocal, and the awesome upbeat dub of *Flamenco Cybernetico*, one of the best tracks on the album. For the dancefloor there's *Snake Charm* featuring Full Cycle newcomer Surge on board with a bongo laden roller. Closing out is the rewind-inducing *Flying to Nowhere*, an amen track with a melancholy vocal. While the other Full Cycle mainstays have been inconsistent as of late, Suv has proven his considerable talent and imagination with this album. (Jesse Mann)

FEATURED REISSUE



**PET SHOP BOYS**  
*Please, Actually, Inrospective, Behaviour, Very*  
 (Parlophone/EMI Reissues)  
 The elusive Neil Tennant and Chris Lowe have been creating music for over fifteen years gaining critical acclaim with their infectious brand of campy, cutting-edge electronic dance music. Each album revisits the boys' gift for composing intriguing, sexually charged, gender evasive pop songs with themes of love, irony, honesty, disillusionment, DJ/dub culture and pure bliss. My personal picks are: *Please* [PSB's seminal 1985 debut], 1990's sublime and soulful *Behaviour* and 1992's classic theatrical/futuristic dance conceptual opus *Very*. If you've missed out on any of these albums now is the perfect time to discover why the Pet Shop Boys are considered breakthrough electronic-pop superstars whose output has managed to stand the test of time. (Craig Rosenberg)

Album Reviews. By the BPM Music Crew.

some of the more popular nights out during the Winter Music Conference not to mention the fact that they were the first production company to bring DJs Sasha & Digweed to America. With the level of talent associated with the Groovejet name, they could have easily aimed for pop appeal with acts like Fatboy Slim and Groove Armada, instead they opted for less mass appealing remixes—injecting a certain underground panache to an otherwise big name lineup. And no matter how many times I hear tracks like *Music is the Answer* by Tenaglia feat. Celeda and all the *Sing it Back* remixes, I'm never disappointed. Hybrid, Terry Francis, Francois Kevorkian, Timo Maas and Mood II Swing lead the rest of the pack. This eclectic, high-production anthology should even get a nod from the discerning heads. (Woob)

**ANANDA PROJECT**  
*Re-Release (Nite Grooves)*



Over the past few years, under alias' Wamdue Project, Wamdue Kidz, P'Taah and Ananda Project, Chris Brann has evolved into one of the driving forces behind electronic music. Moonlighting as Ananda Project, Brann showed off his deep, soulful house side on last year's *Release*. Spin Magazine gave it the mass-appeal nod, touting it, "the kind of record that reminds you to feel grateful to be alive." Oftentimes, when it comes to remix albums, you get a feeling of dissonance from producers going against the original foundation of the track. Not the case here. *Re-Release* (a remix of last years opus), sees a solid stable of talent from Louie (MAW), King Britt, G-Pal and Blaze to Blue Mar Ten (Goodlooking Records fame) and Kyoto Jazz Massive (JCR) all getting their hands dirty with success. Highlights include G-Pal's atmospheric Child of The Sun remix of *Falling for You* and Louie's (standard deep house fare done very well) remix of *Breaking Down* and Blu Mar Ten's transformation of *Breaking Down* into a breakbeat, vocal opus—guaranteed to fill you with infection. (Woob)

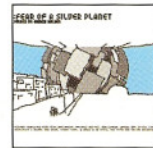
**DAVE AUDÉ**  
*Insomniac Presents: Nocturnal Wonderland (Moonshine)*



This CD acts as a blueprint for one of the largest, long running electronic festivals in America—Nocturnal Wonderland. If you've ever been to a party with thousands of kids dancing

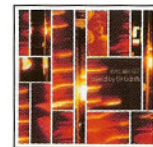
their ass off as if the four horsemen of the Apocalypse were due to roll up within the hour, then you know what Mr. Audé has packed into this CD. This mix storms out of the gate with the untouchable ballistic breaks of PMT's *Gyromancer*. From there, Mr. Audé constructs seamless bridges from breakbeat, house, techno and trance—showcasing the most slamming, up to the minute tracks each of these genres has to offer. Almost all of the cuts selected here are absolute gems that will rock your ass whether chillin' at home or cruising with your friends to the next party. Bottom line, this CD is the absolute jam, guaranteed to be rocking parking lots around the country. (Jason Brooks)

**JAMES HOLDEN**  
*Fear Of A Silver Planet (Bliss)*



At just over 20 years old, James Holden is something of a wunderkid in the progressive world at the moment. Just like Richard Simmons in the realm of diet-science. His work for UK label Silver Planet is some of the finest programming and trance to be released in the past few years. *Fear Of A Silver Planet* highlights both James' production and DJ skills as he delivers the label's very own compilation. The album is pretty much what you'd expect from a label with a name like Silver Planet: mercurial, smooth beats heavy-laden with effects, mixed with panache by Holden. True classics like James' remix of Timo Maas/Mad Dogs *Better Make Room* and *Sudden Journey* are the most memorable (with an unreleased mix of *Make Room* adding some extra spice), along with the ghostly *First Light* from Ogenki Clinic, and Main Elements throbbing *Generation*. The only criticism, (and it's a small one), is that being a label comp, this mix is almost too clean. There's very little diversification from Silver Planet's signature gunmetal and space groove. A great reminder of modern classic progressive house and trance nonetheless. (Simon Ramsey)

**DJ GARTH**  
*Nite:Life 07 (NRK Sound Division)*



It has been over 7 years since San Francisco's DJ Garth unleashed masterful underground mix tapes like *EZE Skankin'* and *Gangsta Groove*. Since then, Garth has mixed a number of other compilations for other imprints, traveled around the globe a few times over DJing, and started his own label, San Francisco based Grayhound Recordings. Fast-forward

to 2001, Garth is still rocking it old-school style. From the opening cut from Louie Balo, and continuing through funky grooves from Tony Watson, Nectar, Altocamet, Jay-J and Andrew Macari, among others, Garth mixes up only the most funk-infused West Coast house flavors. If you are a fan of the long running SF Wicked Crew DJs, or use to party at SF's 'Come Unity' events back in early to mid 1990's, Garth's latest potpourri of house will have you dancing like it is 1994. Superb. (Rick Salzer)

**FRONT LINE ASSEMBLY**  
*Epitaph (Metropolis)*



When other Chicago kids were spending their lunch money on bad weed, model glue and questionable porn I was hanging out on Clark Street stinking my mind up with all the Wax Trax I could fit under my shirt...er...pay for. Meat Beat Manifesto, Revolting Cocks, 1000 Homo DJs, Acid Horse, Ajax, Pailhead, Front 242 all rode the lightening; vengeful priests of a new deity—industrial in its heyday. But as bright light shines half as long, most have since slunk off to flaccid endings. My Life with the Thrill Kill Cult got a bit TOO into latex, Skinny Puppy devolved completely into incoherent abstraction, Front 242 exists only in reissues, and Ministry... I weep that Ministry became the Twisted Sister of the genre. Luckily, one group still wields the hammer of leanness to use the new tech-toys along with everyone else, and their sound is fuller and more complex because of it. Reflective anger at the inevitable self-destruction of mankind is damn hard to pull off without falling prey to melodrama, but they do it. Subject matter aside, tracks like *Everything* and *Insolence* have both the harmonic texture and brute-force charm you'd expect from the last of the great contenders. (M.von Pfeiffer)

**HERBIE HANCOCK**  
*Future 2 Future (Transparent)*



Now is a time where the word "innovator" is thrown around so much that we hardly recognize its meaning. One of the originals Herbie Hancock with the help of electronic pioneer, Bill Laswell have a created another piece of timeless music. From his work with Miles Davis to his time with 70's jazz funk group The

Headhunters and his unforgettable venture into breakbeat in the 80's with *Rockit*, Hancock stands as one of the truly most progressive artists of our time. Now with his new release *Future 2 Future*, he once again shows his respect and interest in the current electronic music scene. Boasting a list of eclectic collaborations with A Guy Called Gerald to scratch turntablist DJ Rob Swift, this album is layered with ideas based in jazz, drum 'n bass and hip hop. Guest vocalist Chaka Khan and poet/lyrist Dana Bryant bring this new release up to date and beyond the current dance music scene. (Kenoy)

**VARIOUS ARTISTS**  
*On The Rocks (Chez Music)*



Neil Aline, the man behind this mix and king of the castle that is Chez Music, has delivered a proper house excursion on the labels debut CD release. Since 1999 Chez has released some of the most highly regarded "vibe" tracks in house. Last year, the spoken word rapture *It's Yours* by Jon Cutler feat. E-Man took WMC by storm and hasn't let up since. Chez is definitely a label which bases itself in what DJ Deep de Paris likes to call "roots house music." *On The Rocks* is just that, soulful deep house for a more discerning crowd. Except for the off-cuff, disco, mash-up *Craze At Midnight* by DJ Spen, it pretty much sticks with the "vibe" blueprint. The discernable *The Heart of Africa* by Martin Solvang, *Give It Up* by Jay-J & Chris Lum along with the aforementioned *It's Yours* are a few of my personal "smoking jacket and blunt" favorites. If you've yet to become familiar with what Chez has to offer there's no better time than right now. (Woob)

**NAV BHINDER AND PATRICK DREAM**  
*Bombay One (Bombay Recordings)*



Canada's deep house imprint Bombay Recordings (founded in 1998) is one of the country's best exports next to beer and cable access TV. For *Bombay One* label heads Nav Bhinder and Patrick Dream mix their favorite tracks from the label over the past 3 years. Included on this top-shelf collection are numerous cuts and mixes from label star Miguel Graca, as well as material from Fred Everything, Derrick Carter and Chris Nazuka, Tim Shumacher, Mark Farina and Miles Maeda. From the deepest depths of the atmospheric through