

# British deejay to set pace at The E.Y.E.

By Shawn "Speedy" Lopes  
ADVERTISER CLUB COLUMNIST

The British accent may give L.A.'s Mark Lewis away, but the London-born deejay does most of his talking with his hands anyway. It's taken more than a decade for the nimble-fingered turntable tech to reach the

## Mark Lewis

10 p.m.  
Saturday  
The E.Y.E.  
3259  
Koapaka St.

lofty status of international deejay, but Lewis' time has finally come. As one of the world's most in-demand deejays, Lewis is billed as a trance spinner on his Web site, but is also internationally acclaimed for his versatility and extensive knowledge of all styles electronica.

Until recently, his weekly club events (begun in 1986, and dubbed "Logic") in Los Angeles were attracting widely known European and American deejays such as Carl Cox, Frankie Knuckles, David Morales and Paul Oakenfold. He's also a name producer and remixer, having worked on recordings by the likes of Chaka Khan, the Miami Sound Machine, Erasure and Ace of Base.

Since joining the ranks of the jet-setting club jockeys, Lewis has dropped the popular L.A. event to perform around the world. This weekend at The E.Y.E., his Global Frequency World Tour will team him with deejays from L.A. (Von Shock and TeF) and Honolulu (Matthew Grim, G-Spot and Daniel J).  
Never heard of The E.Y.E.? Maybe



Advertiser graphic

Mark Lewis is tuned into the range of electronica styles.

you weren't meant to. The out-of-the-way airport-area venue has housed several similar events recently, though as one local scenester commented, "Those who don't know

where it is by now, probably shouldn't bother anyway."  
Local promoter and deejay G-Spot will lend his turntable talents to the mix this weekend. He also has a few

good words on the headliner.

"Mark Lewis is big nationwide and a good deejay as well," says G. "He's a veteran, and he's been at it a while. He gets a lot of gigs overseas, which helps him domestically, if that makes any sense. You know how it is; some guys blow up after they make it overseas first."

It's been said electronica enthusiasts appreciate Lewis' extensive repertoire and epic performances, which, like a good novel, often consist of a beginning, middle and end.

Of course, the end may not arrive until well after the sun has risen Sunday morning.

### More what's up

Those who enjoyed the recent live rock shows at King's Crab Bar & Grill in Waikiki can both despair and anticipate: An e-mail from Pop Holy Man, the mastermind behind the summer series, confirms that the event is in hiatus, but will return in January. Many of the local bands featured there, such as Raining Bufaloes, Superslut and Syrum, have vowed to return with fresh material and a renewed presentation all around... Word has it that Shipley's Alehouse & Grill may change hands or go through some changes at some time after the end of the year. What kind of changes? That's anyone's guess. If you enjoy Shipley's just the way it is, however, you may want to down a few brews at the Mānoa watering hole during the restaurant's Wednesday-night deejay blowouts or occasional Saturday punk or reggae shows before the changeover.

# Fatboy Slim's latest album uneven but brilliant

"HALFWAY BETWEEN THE GUTTER AND THE STARS"  
by Fatboy Slim, Astralwerks

By Alona Wartofsky

SPECIAL TO THE WASHINGTON POST

British superstar deejay Norman Cook, better known as Fatboy Slim, specializes in a gimmicky but irresistible cut-and-paste style of dance-music-making. His first American hit, "Going Out of My Head," was built around the signature guitar riff of the Who's "Can't Explain." The hits on his million-selling second album, "You've Come a Long Way, Baby," also relied on samples.

Cook is up to a few of his old magic tricks on his new "Halfway Between the Gutter and the Stars." This uneven yet frequently brilliant album features several cuts meant to pack

dance floors, and again Cook relies on a few choice phrases to help define those tracks. The fast-paced pastiche titled "Ya Mama" juxtaposes two lines: "Push the tempo!" and "Shake whatcha mama gave ya!" And while the words of "Star 69"—

"They know what is what / But they don't know what is what / They just strut / What the (expletive)"—make little sense, they're the kind of rant that sounds vaguely existential, even profound, on the dance floor.

Cook also revisits the classic-rock hall of fame. He samples the Doors' Jim Morrison, prattling on a track off the "American Prayer" album. Cook sets Morrison's words to chilled-out, ambient shivers and swoops on "Sunset (Bird of Prey)." That sample



is obvious (and listed in the album's credits), but dozens more are harder to place. Music fiends can spend hours trying to dissect these tracks: Was that Doug E. Fresh? Was that a go-go beat? Who's that reggae deejay in there?

Still, this album is a departure for Cook in many ways. For the first time since his early '90s tenure in Beats International, Cook has incorporated live vocals into his composite tracks.

He collaborates with oddball soul sensation Macy Gray on two cuts. "Love Life" is meant to be sty and sexy and oh-so groovy, but when Gray offers some lame double-entendres, she sounds merely wasted. Cook employs Gray to far greater effect on the exceptional "Demons,"

## CD REVIEW

which borrows piano chords from Bill Withers' "I Can't Write Left-Handed." Simultaneously mournful and rapturous, Gray exudes an abiding hope for some kind of salvation—if not eternal, then at least for one night.

Gray isn't the only pop eccentric Cook makes use of. Is there anyone in soul more endearingly bizarre than Parliament-Funkadelic bassist Bootsy Collins? The funk icon is featured on the maddest and greatest cut, "Weapon of Choice." This track, which yields the album's title, is an avalanche of vocal samples over what sounds like music for a '60s conga line headed by Pee-wee Herman. It's weird and absolutely brilliant, and Collins sounds gleefully demented.



## Billboard hits

Compiled from a national sample of sales reports collected by Sound Scan, radio lists and radio monitored by Broadcast Data Systems.

### TOP 10 SINGLES

1. "Independent Women Part I," Destiny's Child
2. "With Arms Wide Open," Creed
3. "Kryptonite," 3 Doors Down
4. "Music," Madonna
5. "Most Girls," Pink
6. "Gotta Tell You," Samantha Mumba
7. "This I Promise You," 'N Sync
8. "Come On Over Baby (All I Want Is You)," Christina Aguilera
9. "Case of the Ex (Watcha Gonna Do)," Mya
10. "The Way You Love Me," Faith Hill

### TOP 10 CDs

1. "The Dynasty: Roc La Familia 2000," Jay-Z
2. "Stankonia," OutKast
3. "All That You Can't Leave Behind," U2
4. "Chocolate Starfish and the Hot Dog Flavored Water," Limp Bizkit
5. "Awake," Godsmack
6. "Country Grammar," Nelly
7. "Greatest Hits," Lenny Kravitz
8. "Who Let the Dogs Out?," Baha Men
9. "Human Clay," Creed
10. "Rule 3:36," Ja Rule

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### TOP CDs — HAWAII!

1. "Charlie's Angels," soundtrack
2. "Chocolate Starfish and the Hot Dog Flavored Water," Limp Bizkit
3. "Greatest Hits," Lenny Kravitz
4. "Stankonia," OutKast
5. "All I Want," Robi Kahakalau
6. "All That You Can't Leave Behind," U2
7. "TP-2.com," R. Kelly
8. "The Dynasty: Roc La Familia 2000," Jay-Z
9. "Island Rhythm," various artists
10. "Island Roots Vol. 2," various artists

Hawaii's source: Tower Records

### KTUH TOP 10 NEW MUSIC

1. "for good health," Skanabata (demo EP)
2. "Borders and Boundaries," Less Than Jake
3. "Kid A," Radiohead
4. "Relationship of Command," At the Drive-In
5. "The Magnificent Tree," Hooverphonic
6. "Stankonia," OutKast
7. "Halfway Between the Gutter and the Stars," Fatboy Slim
8. "New Found Glory," New Found Glory
9. "there's always the radio," Face Value
10. "Back to School," Deftones

Compiled from KTUH deejay playlists (90.3 FM Honolulu, 89.7 Hawaii Kai, 91.3 FM North Shore)