



New Order:
"Startlingly original."



Farryl Purkiss: "A laid-back take on the Dylan original."

**FARRYL PURKISS:
POSITIVELY 4TH STREET**

South African singer-songwriter Purkiss delivers a laid-back take on Dylan's overtly aggressive 1965 original. But even though the tones are smooth, Purkiss expertly conveys the message behind Dylan's barbed lyrics, written as a riposte to the Greenwich Village scenesters who objected to his going electric.

NEW ORDER: BLUE MONDAY

When troubled Joy Division singer Ian Curtis committed suicide in May 1980, he left behind a band with an unflinching spirit. Determined to carry on without him, the remaining members of Joy Division pulled together, auditioning with in the band for the position of singer and deciding on guitarist Bernard Sumner. As youngsters, Joy Division made a pact that they would all quit if any member left, so the reconfigured band sought a new name, arriving at New Order at the suggestion of manager Rob Gretton. While debut album *Movement* continued, stylistically, to resemble Joy Division's doomy atmospherics, 1983's follow-up *Power, Corruption & Lies* ushered in an electronic, dance-oriented sound. Their watershed moment came with the ubiquitous *Blue Monday*, which was both startlingly original and utterly commercial – it went on to become the best-selling 12" single of all time. In writing it, New Order cited influences including Donna Summer, Kraftwerk and

New York house, but in tying those together, they created a work whose influence has been inescapable in dance music ever since. For a radically different take on *Blue Monday*, check out the Audi Remastered cover by Zook – aka ex-Higgsons drummer Simon Charterton and session musician William Denton – who reworked the track in a languid, bluesy, spoken word style.

HERBIE HANCOCK: ROCKIT

An erstwhile member of the legendary Miles Davis quintet, Herbie Hancock's jazz pedigree is impeccable. But in the early '80s, the fortysomething's head was turned by the emerging rap scene. *Rockit* was the result of him scratching that musical itch. An early exponent of synthesizers, Hancock enlisted the help of Grand Mixer DXT to add scratching noises to his cavernous, industrial tune. In doing so, he created one of the most heavily sampled, influential tracks of all time, and a new generation sat up listened.

Herbie Hancock:
"Created one of the most influential tracks of all time."



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reworked by the latest up-and-coming talent. Among the host of interactive content, you'll also find exclusive podcasts presented by Radio One's Jo Whiley, telling the story behind each track. You can also remaster each song for yourself using the U-Myx portal, which allows you to take the track samples, remix them and post your own version back to the U-Myx site. Or try the *Journeys Through Sound* game, which allows you to steer through the soundscapes produced by the remastered tracks.