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SOUL No 1 JUNE

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Leaving Planet Dust



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10 FULL LENGTH ORIGINAL 12 JAZZ, FUNK & SOUL

WEEK-ENDERS ALBUM

TREE OUNDS

RUNNING AWAY ROY AYERS EXPANSIONS LONNIE LISTON SMITH ET THE MUSIC PLAY CHARLES BARLAND SIX MILLION STEPS RAHWI HARID SHAME EVELYN CHAMPAGNE' KING YOU CAN DO IT AL HUDSON & THE PARTNERS WHICH WAY IS UP STARGARD DON'T STOP THE MUSIC YARBROUGH & PEOPLES YOU KNOW HOU'R TO LOVE ME PHYLLIS HYMAN RISIN' TO THE TOP KENI BURKE

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Which are you? Tick appropriate box and dive back into the Anthems Groove I was on the Anthems team first time round, and now it's on CD I'm still there Strutting My Funky Stuff I missed out first time round, I believe I've now bought my cap sleeve T-Shirt and this CD and I'm getting Groovie

ANTHEMS VOLUME 2 - MAY 9TH 1995

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Dance music is the music of today. And MUZIK is the magazine of today.

The dance scene has grown from strength to strength since the acid house explosion of 1988. Club culture is now the biggest youth movement of the Nineties. And it's still changing new lives every day.

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You'll be able to pick up MUZIK on the second Wednesday of every month. And as a special introduction, the first two issues will set you back a mere 95p. After that, our cover price will be £2.20. Welcome to MUZIK. Enjoy.

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TODD TERRY has two major releases due out in the UK this year. The first is a six-hour, live mix album which will appear in October. It will be recorded direct from the turntables of Hard Times in Leeds on July 22, with Terry using a drum machine, a keyboard and a selection of his own remixes and productions. **Responding to criticisms that Terry simply plays** six hours of his own material, Steve Rayne from





Portisheading out

PORTISHEAD have announced the dates for their debut British tour. The first gig takes place at Usher Hall in Edinburgh on May 22 and continues at Newcastle Mayfair (23), Blackpool Tower Ballroom (25), London Willesden Empire (27) and Southampton Guildhall (28).

BUSH BABIES

DAVE CLARKE and Laura-Jane, formerly of Magnetic North, are to A&R a new subsidiary to Eric Powell's Bush imprint. The label, which will be called Ambush, aims to follow similar lines to Magnetic North, which ceased trading at the end of last year. Clarke and Laura-Jane are still flooded with demos and are frustrated that there is no longer an output for any of these tracks.

"Laura-Jane will do the majority of the A&Ring, but each track will clearly state who has worked it," explains Clarke. "I really don't want to get involved with the business side at all. I can't be fucked with it. But we get sent so many demos, and I think Roland Casper and X-Heart will probably give us material. There's also the fact that the name allows me to flaunt another of my favourite colours from the rainbow on the

sleeves. We've had red, and now we can have amber for Ambush."

JUNIOR VASQUEZ's management company, This Beat's Workin', are in dispute with Ministry Of Sound and Emotive Records over the way that the Ministry's "Future Sound Of New York" compilation has been marketed in the UK. Jane Brinton from TBW, who managed Shep Pettibone for eight years, has placed a Cease Or Desist order on the Ministry Of Sound to prevent them from further promoting the record as a "A Tribute To New York's Sound Factory". Brinton says the album is using Junior's name to sell the product in the light of the recent closure of the Sound Factory. She says that "Blowing up one person's name is wrong. It looks like a Junior Vasquez album. It's totally

Get your hands off my man!

Vasquez management and Ministry Of Sound in "Future Sound Of New York" legal clash

misrepresentative". In reply, the Ministry Of Sound, who licensed the album from Emotive, have stated that they complied with the regulations stipulated by the original label, and it is to this label that the Cease Or Desist order should be aimed. Brinton and Junior saw the Ministry Of Sound's adverts for the album on a recent trip to London and Junior was said to have been "horrified". He knew of Brinton's agreement with Emotive and is "totally behind" what she's doing.

The "Future Sound Of New York" album was edited by Junior last September and Brinton believes that the Ministry "took it upon themselves to make it a tribute to the Sound Factory." She also

Dave Clarke (left) with Eric Powell



says: "That's the ultimate accolade any producer could ask for. Plenty of guys out there would be over the moon if they could play a full set of their own material and manage to send out classic after classic."

The second release is a compilation of early material and Unreleased Projects from Terry's Freeze label. The album, Entitled "GOD - The Godfather Of Dance" will be issued on x-treme at the end of June. **Remixed by Terry, it features** parts two-to-six of his "Unreleased Projects" as well as tracks from Roger S, Danny "Buddha" Morales, Darryl James, House Of Gypsies and Benji Candelario.

says that the hype around "Future Sound Of New York" has caused the suspension of negotiations with numerous record labels over the release of a 12-hour mix album recorded from the Sound Factory.

"People will be confused when Junior's real album comes out," claims Brinton. "This has taken away the momentum for our release. Anyone else who uses Junior's name will be sued. The Ministry are making money on my client and he isn't receiving anything.'

However, it seems that Emotive failed to pass on the correct licensing conditions to the Ministry Of Sound. Lynne Cosgrove from the Ministry states: "The Cease Or Desist order is not for our album. It's been put on the

Emotive album. I think David Chang at Emotive might have a few problems. We've already agreed to alter our next print run on the album. We at Ministry Of Sound believe that the dance industry is too small to go around fucking people up. We're all working together.

"It was unfortunate for Junior that the Sound Factory folded just as we were about to release the album," continues Cosgrove. "I don't know what people expected us to do. The sleeve notes from Jim

Masters talk about how we, as a club, felt when we heard that the Sound Factory had closed down. It was respect from one club to another, and I think people often tend to misunderstand us because we're coming from that level. It was a genuine tribute, in the same way our 'Sessions 5' album is going to be called 'A Tribute To David Cole'. Even so, Brinton and Junior feel that they should have been consulted on the Ministry's marketing plans. David Chang from Emotive Records was unavailable for comment at the time of going to press. The matter remains in the hands of Junior's lawyers.

 Junior Vasquez's classic 'Get Your Hands Off My Man' single is to be re-released by Tribal UK towards the end of June. The track, which originally came out early last year and became a huge club anthem, will be remixed by Nush

Junior's finger of suspicion

<u>RAKIM UP!</u>

RAKIM is set to release his debut solo album, "Once Upon A Rhyme", on MCA at the end of the summer. The album breaks a two-year hiatus which followed Rakim's split with Eric B.

"Once Upon A Rhyme" was recorded in New York and New Jersey, and boasts production work from such talented artists as DJ Premier (from Gang Starr), Pete Rock and Easy Mo Be (formerly of pioneering swing act Rappin' Is Fundamental). A muchrumoured collaboration between Rakim and Dr Dre did not, however, take place.

Reports from New York suggest that the album will be promoted in the States by a billboard advertising campaign featuring a photograph of Rakim with Mike Tyson under the words, "Undisputed Heavyweight Champs". The photograph was apparently taken in Los Angeles last month, shortly after Tyson was released from a three-year prison sentence for rape, a charge which he has repeatedly denied. Rakim had been writing to the boxing megastar during his incarceration and the rapper's espousal of Muslim ideology is believed to have contributed to Tyson's widely-reported conversion to Islam. Meanwhile. Rakim's former

Meanwhile, Rakim's former partner, Eric B, has made a somewhat more low-key comeback with an eponymous album on the obscure 95th Street label.

JOSE PADILLA has announced the guest DJs who will play at his weekly Moondance night at Pacha in Ibiza this summer. He is, however, keeping the precise date of each appearance under wraps until nearer the time.

Those confirmed so far are: Laurent Garnier, Claudio Coccoluto, Fathers Of Sound, Jon Pleased Wimmin, John Digweed, Sasha, Nick Warren, Gordon Kaye, Paul Daley, Terry Farley & Pete Heller, Chris & James, Breeze and Dominic Moir. Jose will also cohost at least six Monday night slots with Chuff Chuff, Back To Basics, Hard Times, Golden, Lakota and Ministry Of Sound.

Meanwhile, Cream, Renaissance and Up Yer Ronson will host nights at Ku, where Manumission will again fulfil their Monday night slot, and Phil Mison is set to rejoin Jose at Cafe Del Mar. Danny Tenaglia and Richie Hawtin are also considering trips to the White Island.

• Jose Padilla is planning to release a second volume of his "Cafe Del Mar" compilation album on React. Artists expected to appear include Jhelisa, Darren Emerson, Leftfield, The Beloved, Nick Warren, Salt Tank and Silent Poets, plus a cut from Sherman's Cloak & Dagger label.



BLACK DOG LOG OFF BLACK DOG have been talking to : May 13 and at Headz in London on May 19.

BLACK DOG have been talking to Muzik about their recent split. Rumours about divisions between Ken Downie and his partners Ed Handley and Andy Turner had been surfacing for months.

EBTYD

"Having put in all of this effort, I'm totally gutted," says Ken, from his studio. "I don't know why Ed and Andy left. We're not really talking at the moment. I'm carrying on with Black Dog Productions (the label and studio side), but they don't want me to keep the Black Dog name. The differences are personal not musical."

Ed and Andy have meanwhile said that they will continue to use their Plaid alias, as well as other former pseudonyms such as Balil and Atypic. Plaid recently released a single called "Angry Dolphin" on Clear and have been confirmed to appear live at Oscillate in Birmingham on

PHUTURE 303 are about to release an album, "The Adventures Of The 303", on Duke's Power Music label. The group, whose work as Phuture kick-started acid house, make their first live UK appearance at Muzik's launch night on May 19 at London's Ministry Of Sound. The line-up features original member Spanky, plus Roy Davis Jr and Professor Trax.



"Ken just didn't want to colloborate or

do PAs," says Ed. "It's been going this way

Signs of the split first emerged when Ed

and Andy performed a Black Dog show

without Ken in San Francisco in March.

the Internet warning "Beware the anti-

The split comes in the wake of the

album so far, "Spanners". A record

release of Black Dog's most successful

company spokesperson at their label,

Warp, said that all three members would

probably continue to record for the label

A message from Ken was then posted on

for the last year, so we thought it better

to get it all into the open now."

Dog, they are the imposters."

in some shape or form.

Phuture 303 are not the only house music pioneers set to return over the next few months. Following Trax Records' distribution deal with BMG for the UK, the label will be issuing a new album by Joe Smooth, as well as re-releasing Phuture's "Acid Trax" and Mr Fingers' "Can You Feel It". They also plan to put out a Phuture "classics" album. Elsewhere, Bam Bam is recording new material for Tresor, while Tyree is releasing a track through Steve Bicknell and Sheree Rachit's Cosmic imprint. Trax have also signed albums by Joey Beltram and Steve Stoll.

snapshots

The undisputed heavyweight champs

JOSH WINK's "Don't Laugh" has finally been given a remix which compliments the original. PLASTIKMAN takes the credit. His minimal reworking will be released on Sorted in America and follows Junior Vasquez's cluttered remixes on XL. Wink is meanwhile set to remix N-JOI... JEFF MILLS is launching a subsidiary to Axis called Running. Axis 11 is due here shortly... MURK have overhauled DANNY TENAGLIA's "Look Ahead", the next single to be released from Tenaglia's "Hard And Soul" album, while FARLEY & HELLER have started work on the following single, "Money". Murk's next release is "That's What I Got", which is issued under the name of LIBERTY CITY on May 29. Other news from the Tenaglia camp is that he is to sequence "Mix This Pussy 2" for Tribal... SPEEDY J performs two live shows at the Pinkpop festival in Landgraaf, the Dutch equivalent to Glastonbury, on June 4 and 5. The line-up for the festival also includes Dreadzone. . Reading's CHECKPOINT CHARLIE club are to launch the CHECKPOINT label. The first release is from RAD RICE, while BILLY NASTY is to record an exclusive cut with Jagz Kooner and Gary Burns from SABRES OF PARADISE... IRS, the label who own Tribal UK/USA, are to release an album from Austria's CLUB 69, who enjoyed a huge hit three years ago with "Let Me Be Your Underwear". The album is entitled "Adults Only" and has been licensed from Gig in Austria. It follows the recent American release of Club 69's "Diva"... ASHLEY BEEDLE and **BEAUMONT HANNANT** have remixed JHELISA's 'Friendly Pressure''... Beedle and ARMAND VAN HELDEN are also set to remix the next SUNSCREEM single and Van Helden has been approached to work with THE SHAMEN... STEVE HILLAGE from SYSTEM 7 has spoken to Muzik about the role he has been given booking the dance stage at this year's Glastonbury Festival, which takes place on the weekend of June 23-25. Muzik is to sponsor the stage. "I've been trying to do this for some time, and I've finally managed to persuade Michael Eavis to bring me in. I used to be involved with Glastonbury 20 years ago. If this works to the plan, it's going to be fucking phenomenal." Hillage has, however, still found time to record with RACHID TAHA... The next single on SCOTT EDWARDS' Beau Monde label will be "Do Androids Dream Of Electric Jazz" by Uriel. Edwards' "Space Is Forever" has meanwhile been picked up by Weatherall for a future compilation on Emissions... BLAKE BAXTER is among the artists who have remixed ORLANDO VOORN's "Solid Session". The track, a techno anthem in Holland, has also been remixed by Dimitri, Eddie De Clerg and Marcello, and will appear on Voorn's Nightvison label. . The next single on MARK BROOM's Pure Plastic label will include a track by STASIS. Broom has recorded an EP for New Electronica, a second EP called "Firescratch" for Mo' Wax, and remixed "Cloud 9" for the Pacific imprint. Other news is that REPEAT, Broom's collaborative project with Ed and Andy from BLACK DOG, are set to release an EP called "Lilta", with remixes from Stasis and Phenomyna... TROPIQUE, the highly-innovative Scottish house outfit, have completed a track for Jus' Trax... STORMY WATERS, a multi-media extravaganza in Glasgow planned for the end of May, has been put back to June due to the untimely intervention of the Scottish Office. The event was set to feature AUTECHRE, who have recorded a single under their GESCOM alias for Clear Records. "The Sounds Of Machines Our Parents Used" is apparently "a private joke". The group have also remixed new singles from Beaumont Hannant, DJ Food and chilljazzers Slowly... DBX has remixed Vampirella's

Tresor... DJ HELL has recorded a John Peel Session, as well as making a track for Space Teddy... CLAUDIO COCCOLUTO and FRANCESCO FARFA 🚗

'Vampirella'' for the Japanese Subvoice label and

DBX's Dan Bell is said to be recording an album for



DARREN EMERSON

and Eevo Lute label boss Stefan Robbers are to work together on a track via the Internet. Although the two have never met, they have been communicating by e-mail for some time.

"We'll just be sending each other sequences and frequencies to download," explains



Emerson. "Then we'll work on them in our own time. It basically means you can get two tracks from one set of sounds.'

Emerson has also been using the Internet to communicate with Brian Eno and Derrick Carter, and adds that "Underworld might even record some new tracks this way." However, the prospect of recording tracks in "real time" (where both artists work on material in different cities simulataneously) still seems some way off.

DOES techno get any better than Derrick May's all-time classic

SURVEY THE SCENE **"STRINGS OF LIFE" REMIX**

"Strings of Life", which he recorded under the name of Rhythim Is Rhythim? Network Records think so. They've just asked Ashley Beedle to remix it. But should such a treasured favourite ever have come under the remix scalpel?

NEIL RUSHTON (Network Records): 'We're not sure if it will ever be released. We just sent out a few copies to DJs we like. We'll have to see what Derrick thinks.' DERRICK MAY: "Nobody should have remixed that track. I mean, if it ain't broken, why fix it? It's a piece of history. There's no way that remix is going to be coming out.'

Mayday!

ASHLEY BEEDLE: "I originally did a re-edit of the live version, but I had some spare studio time so I came up with the remix. But it's not as if I did a Loveland. I really tried to keep the track true to what it is.

JOHN FAIRS (punter): "Shame on everyone involved. It's a classic tune, it means so much to so many people. Anyway, you can still buy the original

ANDY MARTIN (Fat Cat): "It's held in very high regard in our shop. When we heard that Ashley was going to remix it, we just thought, "Why' But it's always interesting to hear another interpretation of a record. **PHIL PERRY:** "Tracks like that are best left as classics in their own right. You can't beat the original. The only reason for having a classic record remixed is for record companies to boost sales."

HARDKISS have remixed two Elton John tracks, "Rocket Man" and "Benny And The Jets", at the invitation of the Elton's record company, Rocket.

Meanwhile, the Hardkiss album, "Delusions of Grandeur", which has been out in America since the beginning of April, is still awaiting release in Europe and the rest of the world. The album caused a stir in the States because of the inclusion of an uncleared sample of ELO on a track called "Phoenix". Consequently, a sample-free version of the cut will appear on the album in future. If you want to get hold of the original, your only option is to hunt down the bootleg pressing currently in circulation.



MUZIK EXCLUSIVE!!!

CARL COX has announced exclusively to Muzik that he is to sign a huge, Europe-wide deal with the German label, Edel. The deal gives Cox complete artistic control over a brand new imprint which will focus on

album projects, rather



Britain's top jock signs European label deal

than single releases. As well as his own album, the label will be releasing material by Trevor Rockliffe and John Selway from New York. In anticipation of his forthcoming workload, Cox has already put a hold on all week-day spinning commitments.

"Edel will have no artistic authority over what we're doing," he enthuses. "I'm not about to be told that I must change my hair to blonde and eyes to blue. My MMR label will now be replaced by the new imprint, although we have yet to decide on a name. We're going to be releasing material from Britain's leading producers, rather than relying on Chicago and Detroit's input. We want this label to be placed directly alongside names like Flaw Recordings and other independents who are doing something positive for the UK techno scene.

"I'll soon be going back into the studio to lay down more of my own tracks," reveals Carl. "I think my vision of the album will be very different to what most people expect. I'm going

to hook up with four producers. It's not just going to be 'Here's Carl Cox, now get on with it'. I want to collaborate

with people respect. I'll be recording tracks with Laurent Garnier, Pete Namlook, Shazz from F Communications and, hopefully, Felix Da Housecat.'

Carl's album will be in the shops before the end of this year.

Jackin' the Co

EAVEN SHUTS ITS DOO

KEN COLLIER's legendary Heaven club in Detroit has shut after six years. One of the most spirtitual clubs the house scene has ever seen, it was closed after the police had made numerous visits to the Saturday and Sunday night spots. The club, which was predominantly gay, usually went on until at least 6am and the authorities claimed that a fault in the club's licence did not give them full permission to open after-hours. It had a "dynamite" sound system, which Collier had spent years building up. "They've closed us down for opening after 4am, even though we don't have nude female dancers, gambling or drinking like many other clubs," says Collier. "The police kept visiting until it was time for us to renew the licence and then they refused us.

Collier, who has been spinning for 20 years, is devasted by what has

happened. As are the people of Detroit. "Everyone is mortified. But it's not just people here. I've had people call up from all over America. You can see

that we've had quite an impact on people. The locals are wiped out. They don't know what to do. In the meantime, I've been playing in Times Square." But all is not lost for Detroit's

house-heads, as Collier is confident that Heaven will re-open, possibly as early as mid-July.

"I was proud to announce it in Times Square, and people were frantic. We're starting on the renovations to the club this week and we're going to install a new lighting rig. We're going to have a whole new look."

This rather fetching piece of **CARL CRAIG** fan memorabilia was recently spotted in Brussels' Fuse

LAURENTX, the

partnership of Mark

Imperial and Vinny

production



club. Expect to see signed

versions raising huge sums at auction in a few years time.

And does this herald the arrival of Sasha pillow-slips, Danny Rampling scarves and Mad Mike balaclavas? Perhaps not.

BEEDLEMANIA!

ASHLEY BEEDLE's "Roots Revolution" EP is to undergo the full remix treatment for Narcotic. Deep Dish will remix "Jumpin' At The Sound Factory Bar" and Phil Perry will rework "The Sleaze Track", while Kris Needs takes on "Physical Inanity". Major Force are expected to complete an interpretation of "Pimpology". In return for the Deep Dish mix, Beedle is to overhaul the Ameri

EP The rk on ed to on return

Ash hits

for the Deep Dish mix, Beedle is to overhaul the American duo's recent Chocolate City release for DDR.

• **DEEP DISH** are set to collaborate with Underground Sound Of Lisbon and Kiwi Dreams after the three artists all met at the Miami Winter Conference. Although the track has not yet been recorded, Deep Dish are to send over their parts to Lisbon for USL to work on. Deep Dish have also completed a remix for MAW Records and are set to rework Frankie

—— MUZIK EXCLUSIVE!!! —

The Long-Awaited Return Of Laurent X



track has been a mystery for years. "Machines' was so experimental at the time," says Imperial. "We added fills and sounds to the track which were way, way ahead of their time. It was very reminiscent of our 'Jason's Revenge' track. That was released in 1985, and a few years later techno hit from Detroit. When I met Derrick May, he credited that track as techno. You be the judge of what he meant.

"It was the same story with 'Machines'. We made it back in the acid days and we always wanted to take it a step further. After acid, and tracks like Lil' Louis' 'French Kiss', the old musical barriers came down. Lots of experimentation followed, which made for some interesting productions."

Contraction of the interview of the i

Imperial is not, however, impressed with the current dance scene in Chicago. "Where are the true party people? Over

near you guys, probably. We just need more of them here. The next generation of kids just don't seem to party as hard. They seem to be more caught up in MTV." Imperial is said to be an eccentric and very evasive character. He apparently spends days sitting at home and not answering his telephone. Or even opening his front door.

"I'm not quite sure why people say that," he says. "Much of what I am today has developed through my devotion to martial arts. I have studied Goju-Shorei karate since childhood. I also study the husbandry and propogation of several reptile species. My tastes are extremely

eclectic and I keep myself to myself. I don't like the way people in the industry in Chicago unjustly judge one another. But when they do decide to band together and form an alliance, I want to be a part of that. All they have to do is give me a call!" Apart from the possibility that he might not answer the phone, is the fact that Imperial has been missing for three vears. His last release before this year was "Free Mike Tyson" back in 1992.

"I've been spinning and doing consultant work for the clubs, mostly. I spin for the people, but the selections are very much Mark Imperial. People feel my message through the peaks and valleys in my music. Spinning a room should be like making a track. It's

about tension and release. A rollercoaster ride, full of action and antcipation. House music has always been my passion and now that house has come the full circle, rest assured, we have some tracks you'll hear."

The return of Laurent X will certainly be warmly welcomed. As will be the news that Imperial is currently negotiating a re-release of the excellent "Machines" with x-treme Records.

"I'm really glad people in Britain have appreciated the work I've done, but I hope we'll have more attention in the States this time round," notes Imperial. "The closed minds around here didn't embrace the track the way you guys did. Sometimes you have to go away to come back."

SOUNDS OF BLACKNESS are to play three UK dates in the wake of winning Best Soul Act at the 1995 International Dance Awards. They appear at London Labatt's Apollo (May 16 and 17) and Birmingham Town Hall (May 19). The support acts for the London show are The Affair, Vertical Hold and Maxine Braham. Tickets are \pounds 17.50 and are available now from the box office on 0171-416-6080. The Birmingham tickets are priced \pounds 12.50 and are available from the usual outlets.

snapshots

JOSH WINK's "Don't Laugh" has finally been given a remix which compliments the original. PLASTIKMAN takes the credit. His minimal reworking will be released on Sorted in America and follows Junior Vasquez's cluttered remixes on XL. Wink is meanwhile set to remix N-JOI... JEFF MILLS is launching a subsidiary to Axis called Running. Axis 11 is due here shortly... MURK have overhauled DANNY TENAGLIA's "Look Ahead". the next single to be released from Tenaglia's "Hard And Soul" album, while FARLEY & HELLER have started work on the following single, "Money". Murk's next release is "That's What I Got", which is issued under the name of LIBERTY CITY on May 29. Other news from the Tenaglia camp is that he is to sequence 'Mix This Pussy 2" for Tribal... SPEEDY J performs two live shows at the Pinkpop festival in Landgraaf the Dutch equivalent to Glastonbury, on June 4 and 5. The line-up for the festival also includes Dreadzone. . Reading's CHECKPOINT CHARLIE club are to launch the CHECKPOINT label. The first release is from RAD RICE, while BILLY NASTY is to record an exclusive cut with Jagz Kooner and Gary Burns from SABRES OF PARADISE... IRS, the label who own Tribal UK/USA, are to release an album from Austria's CLUB 69, who enjoyed a huge hit three years ago with "Let Me Be Your Underwear". The album is entitled "Adults Only" and has been licensed from Gig in Austria. It follows the recent American release of Club 69's "Diva"... ASHLEY BEEDLE and **BEAUMONT HANNANT have remixed JHELISA's** "Friendly Pressure"... Beedle and ARMAND VAN **HELDEN** are also set to remix the next SUNSCREEM single and Van Helden has been approached to work with THE SHAMEN... STEVE HILLAGE from SYSTEM 7 has spoken to Muzik about the role he has been given booking the dance stage at this year's Glastonbury Festival, which takes place on the weekend of June 23-25. Muzik is to sponsor the stage. "I've been trying to do this for some time, and I've finally managed to persuade Michael Eavis to bring me in. I used to be involved with Glastonbury 20 years ago. If this works to the plan, it's going to be fucking phenomenal." Hillage has, however, still found time to record with RACHID TAHA... The next single on SCOTT EDWARDS' Beau Monde label will be "Do Androids Dream Of Electric Jazz" by Uriel. Edwards' "Space Is Forever" has meanwhile been picked up by Weatherall for a future compilation on Emissions... BLAKE BAXTER is among the artists who have remixed ORLANDO VOORN's "Solid Session". The track, a techno anthem in Holland, has also been remixed by Dimitri, Eddie De Clerg and Marcello, and will appear on Voorn's Nightvison label. . The next single on MARK BROOM's Pure Plastic label will include a track by STASIS. Broom has recorded an EP for New Electronica, a second EP called "Firescratch" for Mo' Wax, and remixed "Cloud 9" for the Pacific imprint. Other news is that **REPEAT**, Broom's collaborative project with Ed and Andy from BLACK DOG, are set to release an EP called "Lilta", with remixes from Stasis and Phenomyna... TROPIQUE, the highly-innovative Scottish house outfit, have completed a track for Jus' Trax... STORMY WATERS, a multi-media extravaganza in Glasgow planned for the end of May, has been put back to June due to the untimely intervention of the Scottish Office. The event was set to feature AUTECHRE, who have recorded a single under their GESCOM alias for Clear Records. "The Sounds Of Machines Our Parents Used" is apparently "a private joke". The group have also remixed new singles from Beaumont Hannant, DJ Food and chilljazzers Slowly... DBX has remixed Vampirella's "Vampirella" for the Japanese Subvoice label and DBX's Dan Bell is said to be recording an album for Tresor... DJ HELL has recorded a John Peel Session, as well as making a track for Space Teddy. CLAUDIO COCCOLUTO and FRANCESCO FARFA

snapshots

have been asked to design their own record box by an Italian company... FELIX DA HOUSECAT has signed exclusively to Radikal Fear... A GUY CALLED GERALD's next single is taken from the acclaimed "Black Secret Technology" album. "Finley's Rainbow" comes with 4 HERO mixes... BILLY RAY MARTIN's classic "You're Lovin' Arms" single is to be re-released by east west. ROGER SANCHEZ is on the mix... Mark Gage from VAPOURSPACE has remixed Todd Levin, a classical producer who is signed to Deutsche Grammophon... DEEP DISH present their next QUENCH DC project, "Sexy Dance", via Tribal UK on June 12... THE STICKMEN play live at The Bug in London on June 1... Having been forced to pull out of a recent party underneath Brooklyn Bridge at the last minute, RICHIE HAWTIN couriered a DAT of his Plastikman material to make up for his abscene. John Aquaviva apologised for his absence and the crowd went ballistic to the DAT. The party oversold tickets by some 4,000 people... HOWIE B's Pussyfoot imprint have their "Best Foot Forward" compilation out shortly, which features early releases and exclusives from Daddylonglegs and Space... ARDY B, one half of Eating Habits with **PATRICK PRINS**, is to spin at the Metropolis Festival in Rotterdam on July 1, alongside live performances from Jhelisa, Zion Train, Human Beings and Sensurreal. The next release on Prins' Movin' Melodies label will feature samples of messages from his answering machine, including several members of the UK dance industry attempting to arse-lick their way into Prins' good books... RED SNAPPER have signed to Warp and will be putting out their "Reeled And Skinned" album at the end of June. The Warp schedule also boasts forthcoming new albums from NIGHTMARES ON WAX and RICHARD H KIRK... SIMON HARTLEY, who now lives in Sweden, has recorded a four-track EP for F Communication... The new KRUSH single, "On A Whim" comes with mixes from ALEX REECE and RONI SIZE. There is also a 10-minute Krush/Shadow megamix... Alex Reece has also remixed JUAN ATKINS' "The Flow" single, the release of which will be followed by a compilation album of Atkins' Infiniti material and "Magic" Juan's own remix of "Techno City", the track he recorded as Cybotron. Both will appear on Metroplex... JUSTIN **ROBERTSON** is to record a second track with MC BUZZ B as part of his forthcoming LIOINROCK album. Robertson will also release a PETER **PERFECT** album for Finiflex, as well as launching Lion Rock Clothing... Remember a limited edition seven-inch from Detroit called "Doppler Effect"? It's apparently the work of one of the guys from DREXCIYA, who will shortly be bringing out a limited edition mini-LP on Doppler Records... "Love Stimulation", HUMATE's 1992 trance classic, has been bootlegged, just as MFS were planning to rerelease the track. The bootleg originates from Holland and MFS would like it to be known that they would appreciate it if the bootleggers could at least send them a few copies... FULL CIRCLE host the next of their infamous all-dayers on May 29 in East Grinstead. Phil Perry, Paul Daley, Andy Weatherall, Phil Mison, Stacey Tough, Ashley Beedle and Rocky & Diesel will all spin at the event. Full Circle's Perry is also set to follow in the foot-steps of Damon Wild and play in Belgrade later this month. The next release on the Full Circle stamp comes from FAITH DEPARTMENT, who have also delivered a four-track EP to Junior's Boy's Own... CARL CRAIG has remixed DAVE ANGEL's "Airborne" and "Take Off" from last year's "In-Flight Entertainment" double pack. The mixes will appear on Angel's next single, which will be followed by an album called "Tales Of The Unexpected". Angel's Rotation label has a new PAUL HAZEL EP, "Sign Language", and a new POINT ZERO single out shortly... TIMESHARD have completed two remixes for SUNS OF ARQA...



Holmes and away

DAVID HOLMES will release his debut album, "This Film's Crap, Let's Slash The Seats", on Go! Discs on June 19. The album will be preceeded by a single called "Minus 61 In Detroit" on May 30.

Holmes is also about to release a three-track single recorded with Alter Ego, the banging German techno outfit. The tracks, "Demonic Arousal", "Patrick Kraut" and "Dodgy Style", will appear on Harthouse around the same time as Holmes' album. The recording session took place over three days in Germany and was,

by all accounts, pretty crazy. "David had been DJing out here and was already wasted when we picked him up at the airport," says Alter Ego's Jorn. "But we just kept going, smoking and drinking whisky. In the end, even we couldn't keep up

with him.' "I don't think I've ever seen anybody so stoned," laughs Holmes, when tracked down to a Belfast boozer. "It's just great to work with people with such a good sense of humour.

Word has it that Harthouse honcho Sven Vath wasn't too sure about the cuts when he first heard them, but changed his mind after playing a test slate of the record at his Omen club. The next day, Jorn's Delirium record store was bombarded with requests "that Harthouse record with the for bells in it" and it took him a while to realise that the track people were talking about was his own! Vath immediately confirmed the release of the record.

● In a parallel development, a source close to David Holmes has told Muzik of the DJ's recent visit to his doctor to complain about elbow pains. He was apparently worried that his cueing arm might be affected. After a quick examination, the doctor asked Holmes if he liked whisky. When the DJ replied that he was indeed partial to the odd drop of Jack and Coke, the doctor immediately identified excessive consumption as the cause of his difficulties and told him to cut back on his intake. Whether or not Holmes has heeded medical advice is not known.



Effective(right) and defective (far right)

take charmers

Forget corporate logos. These days, the rip-off merchant's favourite targets are hot clubs and record labels

THE club scene has always relied on a bit of chutzpah. Clubs pilfering corporate logos like Coca Cola or Pepsi for their flyers. Tunes nicking their titles from various cultural icons and items (see every nursery rave tune from "Charlie" onwards) or even from other tunes. In many ways, this is simply a reflection of the music itself. After all, where would dance music be without the sample?

But is it now getting out of hand? With the likes of Ministry Of Sound and Cream entering the Superclub league, marketing their logos and hard-fought reputations to the max, the temptation for dodgy promoters appears to be getting the better of them. There's already been a club calling itself Cream Of Liverpool, and, following Northern Exposure, a Southern Exposure. But calling your club Sound Factory UK is not simply unimaginative, it's a blatant exploitation of the reputation of the legendary New York nighterie. Ministry Of Sound are reported to be pursuing clubs all over Europe who have tried to cash-in on their name.

Other current rip-offs include the flyby-night "Boy Next Door" single on a Fat Cat Records from Scotland. Their excuse? They claim not to have ever

heard of the legendary Fat Cat record emporium in London. Yeah, and Bill Clinton is the editor of Muzik. (How did you find out my real name? - Ed) 'It would be nice to say imitation is the

talland

friday

17th march

handsome

sincerest form of flattery," comments the original Fat Cat's Andy Martin. "But if you've heard the record, you'll realise it's not flattery at all."

And what about the flyer pictured above, which nicks the Effective Records mascot and the name of one of their artists. If any readers have spotted other

examples of piss-poor name/logo rip-offs designed to cash in on others' reputation,



send them to us at the usual Muzik address. We'll print them and try to identify the culprits.

Fat Cat. losers (above) and Fat Cat, London

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atcat RECORD





THE OUTHERE BROTHERS have been talking to Muzik about the controversy surrounding the release of their "One Polish, Two Biscuits And A Fish Sandwich" album. The Chicago duo responsible for the massive "Wiggle Wiggle" hit have run into trouble over tracks on the album such as "I'll Lick Your Pussy" ("If You Suck My Dick") and "Fuck U Up The Ass". An official complaint about the album has been made by a Bradford mother, who overheard her 10-year old

daughter listening to the tracks. Scotland Yard are said to have launched an investigation.

"We didn't make these tracks for the UK," says OTB's Hula. "We made them for Chicago. We like to talk about sex and partying and there's nothing wrong with it. Especially not compared with some of the negativity of gangsta rap.

"We don't disrespect women," adds Hula, "We don't call them whores or

sluts or bitches. The whole purpose of The Outhere Brothers is to put a little fun back into dance music."

"One Polish, Two Biscuits And A Fish Sandwich" has so far only been released in America on The Outhere Brothers' own Clubhouse Records. Import copies have carried a parental advisory sticker warning of explicit lyrics.

The album is currently scheduled for release in Britain on WEA on May 15, with a single, "Boom, Boom, Boom", following on May 22.

CREAMLIVE

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HEN I WAS 16, I WENT OUT WITH this geek who DJed at the local discotheque. He had a perm, wore his jumper tucked into his trousers and made this weird clucking noise in the back of his throat every time we snogged. But for a while, I was oblivious to the mirth of my friends, blinded by the fact that he controlled the party.

That was my first and last experience of being a DJ groupie. I guess I was just ahead of my time. Five years later, acid house kicked off and DJs became hot property. Now everybody wants one.

"As much as I love them, DJs are hardly the best looking people, are they?" says Shelley Boswell, who promotes The Gardening Club in London's West End. "I mean, look at Jeremy Healy, bless him. I love Jeremy, he's one of my best friends, but I would never sleep with him and I'm no oil painting. But there's no denying that he's extremely popular with the ladies and there was a time when he couldn't shake them off. Some of them were quite aggressive, you know, yelling 'Excuse me', tits in his face, all that kind of thing. To Jeremy, of course, it was like water off a duck's back. He's going steady now, but he does have something of a past. Most DJs have."

> ALTHOUGH dance music has yet to develop groupie superstars like Cynthia Plastercaster, who made a plastercast mould of the penis of every star she slept with, the DJ groupie is lurking out there, dressed to kill and ready to party. The days of the gig lig have been numbered since club culture came of age, for where better for a groupie to operate than in a den of iniquity? You see, behind all the quasiintellectual crap spouted about dance music, when you strip away the pretensions and grapple with the truth, the main reason people go to clubs is to hang loose, meet others and hopefully pull.

At least that's the theory according to Charlie Hall from The Drum Club. "The combination of the music and the dancing is an aphrodisiac, it sends the blood rushing around the body," he says. "Tribal, techno, house, anything with a four on the floor is

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tuic.

The perks of the DJ are endless. Free records, free travel, free beer. And, if the **DJ GROUPIES** have their way, maybe even the occasional blow job while on the mix. . .

definitely sexy music. And if you're the DJ and you've just played a blinding set, you've made everybody's night so you're obviously going to be the main attraction."

Which is why word is that Richie Hawtin's gawky looks and shy demeanour send the girls wild. He may look like the village idiot to you and I, but to his disciples crowding around the DJ box to watch him cut and create, he is a deity. So long as the soundtrack is hitting the G-spot, DJs really have minimal competition in the popularity stakes.

"If you look at the boys in clubs, you're not exactly spoilt for choice, are you?" declares Shelley. "Most of them are rotters, all sweaty and E'd off their heads. There's nothing more unattractive, is there? The DJ is quite probably going to be the straightest person there. Unless it's Brandon Block."

Believe the hype. That old chestnut about DJs being poor man's pop stars has more than a ring of truth about it. DJs are making records, jet-setting, raking in wedges of cash and dealing with all the trappings which come with fame – rampant paranoia, glamour and groupies. Club culture isn't the new rock 'n' roll. It *is* rock 'n' roll.

In Germany, techno is recognised as an important part of the economic infrastructure and DJs such as Sven Vath, Dag and Mark Spoon are hailed as national heroes, while in Italy, jocks like Francesco Farfa inspire the same mass adoration as AC Milan. British DJs have yet to achieve the status of their European counterparts, but they're slowly coming round to the idea of cultivating the iconic personality. Some individuals, however, simply don't like being the centre of attention.

"Fabio Paras and Darren Emerson have these two girls who follow them around everywhere they go," gossips Shelley. "It's hilarious. They stand by the DJ box, staring at them all night long. When they've

finished playing, the girls sometimes follow them out of the club. If I'm there, Fabio asks me to walk out to the car with him, sit in the passenger seat and make it look like I'm being, erm, intimate with him. Darren and Fabio are such nice, sweet, mumsy lads, that if a girl comes on strong, they'll spend the whole night ducking and diving, trying to get away."

To prove the point, the mere mention of his passionate friends has Emerson getting all hot under the collar.

"Oh no, I can't believe Shelley told you about those girls," groans the man whose name throws females into rapture before the needle has even hit

"One particular person I know asked this girl to go up to his hotel room and when he answered the door he had his dick in his hand"

the record. "It does my head in, to tell you the truth. I can't handle it. But once you've made a name for yourself, people like to gossip, don't they? There were all those rumours about me and Björk last year, but it was all just talk, there was no truth in the matter. All I did was remix her bloody record."

GROUPIES cannot exist on unrequited lust alone and for every shy boy, there's at least half a dozen others out there willing to take full advantage of their situation. It's amazing what tricks are turned behind those Technics. One young man, so rumour has it, once went as far as putting a mattress under his mixing desk. Nothing like a bit of style and comfort to impress the ladies, eh?

"A lot of DJs are as bad as the women who chase them," claims "Ms Chief", a self-confessed groupie who, for obvious reasons, wishes to remain anonymous. "It really just depends on their character. Sven Vath always has loads of women hanging around him, which he loves, although I don't know if he takes up any of the offers. One particular person I



know asked this girl to go up to his hotel room and when he answered the door he had his dick in his hand. Another one shags girls everywhere, at every club he goes to, blow jobs when he's on the mix and all that sort of business. There's also this great story about an English DJ who apparently had sex with a girl on a table in the middle of a packed bar in Birmingham."

Carry On Clubbing. All those artistic pretensions go right out of the window when hormones are involved. There are, however, one or two dangers and, apart from the spectre of AIDS still looming large, there's also the more immediate threat of confrontation and castration. DJs who play away from home and have a residency are simply asking for trouble as they can always be tracked down. And the Balaeric network has inter-linked most areas of the UK to a degree that there is always a distinct possibility of DJs being confronted by the dreaded "overlap" scenario, where two "friends" turn up to the same club. Then there can be some serious jostling in the DJ box.

It happens, believe me.

"Situations like that can be quite funny, but some people lose the plot altogether," says Charlie. "I had a scary experience where I'd ended a brief relationship with this girl and she sent me a dead frog through the post, which was followed by a dead bird. Then she started calling me up all the time. Her mum eventually phoned and said she'd gone loony. That really freaked me out and I told myself I'd never do it again. But later that weekend I was playing in Italy, surrounded by beautiful women, and I totally forgot what I'd promised myself."

DJs might only be playing other people's records, but try telling that to someone who has stars in their eyes and an ulterior motive in mind. Rachel Cox, the wife of the irrepressible Carl Cox and the manager of the Ultimate DJ agency, whose roster includes Derrick May and Josh Wink, can reel off a long list of girls who have tried to get their hands on her man.

"One sent him a note saying,

'Hi, my name's so-and-so, if you want to fuck me, call me on...' The stupid thing was that, not knowing who I was, she asked me to pass him the note. Carl has played in some quite poor areas and I think some girls

words Mandi James pictures Max Doyle

DJ Groupies

see him as their ticket out of there. That's happened quite a few times with one girl who's been on his case for four years. She fancies herself as a bit of a singer, so she'll come up to Carl and sing in his ear, or start getting gurny and loved-up when he's on the decks. She does it to every DJ that plays this particular club, to the extent that she's now been barred because of it. The last time Carl played there, she sat outside in a car and waited two hours for him to come out."

But does the occasional nutter deter the selfconfessed dabblers? Get real.

"Look, if there's a shag in the offing and it feels right, then I go for it," admits Charlie. "I'm not going to come on all PC about it. I do find it a bit weird, though. It's so rock 'n' roll, so 'Spinal Tap'.

"Spinal Tap" or not, some clubs revel in those images of bacchanalian excess. A pumping tune and all that dry humping on the dancefloor, combined with the right chemical cocktail, can make for a highly-charged atmosphere. It's a veritable orgy of flesh out there and a quick flick through club listings reads like the menu from an 0898 advert: Bare, S.L.A.G., Enough To Make You Come, Wet Dream. . . Sex sells and clubs like Back To Basics in Leeds have built their reputation on it, with flyers providing a hint of what's on the agenda. There's that one with Keith Moon of The Who rolling round the sofa with a bevy of bikini-clad babes and what looks like a cucumber stuffed down his underpants, for a start.

And when you've run out of dead or bloated hedonists to attract attention, who better to sell the vices of your night than the punters themselves. When the "Herb Garden" magazine issued a calendar at the beginning of this year featuring photographic contributions from various clubs, the girls were hanging out for the boys faster than you could say "Readers Wives".

"I actually think all the women in that calendar look quite cheap," says the best-dressed girl in town, Jon Pleased Wimmin. "There's nobody there I'd like to have as a sister. It's tacky, it's just 'Get yer tits oot for the lads'.'

Which brings us back to Shelley Boswell, who posed topless for the first run of flyers to promote her Centrefold club.

"I did it because it's totally not me, because it's going against the grain, and because I knew it would generate

lots of free publicity," she explains. If it had been some model, nobody would have paid any attention, but because I did it myself - and I'm a ropey old bird - everybody printed it. I don't see anything wrong with girls advertising their clubs like that. It basically depends on their attitude. If they're having a laugh, then that's fine. But if they actually think they're attractive or in some way tempting, then they're sad."

DESPITE appearances to the contrary, the truly dedicated DJ groupie is not necessarily a disco dolly, an attractive adornment but as shallow as a petri dish. In fact she's often armed with a knowledge of

"Look, if there's a shag in the offing and it feels right, then I go for it. I'm not going to come on all PC about it"

vinyl that could wipe the floor with the most earnest anorak.

"I've known groupies who are pretty clued up about the music, which is an added attraction for the DJ," says Charlie, on a roll with his confessional. "It kind of makes you feel as though you're not getting involved in some desperately seedy activity if you can talk trainspotting."

You might not be able to remember the girl's name in the morning, but at least you be able to compare obscure B-sides.

"Something like that, yeah. Instead of waking up and catching them going through your wallet, they're flicking through your record box with a notepad!"

Strange but apparently true. As is the fact that by no means all DJ groupies are female. Indeed, boys are putting up such a strong fight to rival for the attention of their idols that some are dabbling in a spot of gender-bendering to get their kicks. The sterling reputation of Flesh in Manchester and it's strict "no heterosexuals" door policy has straight boys mincing around in Calvin Kleins and nipple rings, showing no hesitation in sticking tongues down each other's throats, in a desperate bid to

get past the tight restrictions and in on the action. And as for DJ royalty such as Jon Pleased Wimmin, well, they have the best of both worlds.

"I think most men are secretly fascinated by me, but they feel too intimidated to come up and say anything," he sighs. "However, in places like Liverpool and Birmingham, I get lots of men hanging around the DJ booth, offering to buy me drinks. Which is strange because you'd think that boys from places like that would be really macho. I think it's the extreme they like. I've been home with guite a few over the years.

"It's like their secret way in. When they get off with a drag queen, they don't feel like they're getting off with a bloke. But the moment they've got you behind closed doors, they can't wait to get you in the shower quick enough. A lot of women seem to have crushes on me as well, desperately

Shelley Boswell

pretending I'm not gay. I think girls are fascinated by blokes who are in touch with their feminine side. It's an old cliche, but it's true, they want to get you into the bedroom for some make-up tips.

Those not promiscuous or pushy enough simply worship from afar, indulging in the ancient rite of trainspotting. Unlike the groupie, who some nights may not be in the mood, being a spotter - a fullyfledged jockey slut - is an incorrigible habit and full-time occupation rather than just a passing fancy. They're literally everywhere you go, cornering Justin Robertson and getting him to sign soggy T-shirts, hounding David Holmes for information about his set list and coyly asking Andy Weatherall if he wants to access their Internet. With the amount of boys clamouring around the decks, it's a wonder girls manage to get a look in at all. But in a climate where casual sex can kill you, a spot of mutual masturbation never hurt anyone.

"I know a lot of people who don't fool around any more because AIDS is such a threat hanging over everyone," says Jon. "When I first started going out, people would always be nipping to the toilets for a quick one. You'd be falling over bodies snogging on the floor, but you don't really see that these days. People are a lot more wary.'

APART from buttering up a DJ's ego, the groupie both platonic and erotic - serves as a reminder that DJs would be going nowhere fast without the support of the ordinary paying punter. Unfortunately, many jocks have a reputation for answering genuine appreciation with really moody attitudes.

"I think it's part of a DJ's job to talk to their fans," says Rachel Cox. "After all, at the end of the day these kids are the ones paying their wages. I was a Weatherall groupie when I was younger and I was incredibly naive, but he was always really cool. I'd be off my face and go up to him and blurt, 'Oh, I think you're wonderful' and he'd just smile sweetly. But then there are other DJs I've said that to - Danny Rampling was one of them and they just looked at me as though I was a total lump of shit."

Which begs the question, are DJs worthy of all that fuss and bother? After chasing your hero the length and breadth of the country, will your prince turn out to be nothing more than a toad?

'I went out with one DJ for nine months and he was mistakenly convinced that I was going to turn into the mad woman in 'Play Misty For Me'," sneers "Ms Chief". "He wouldn't let me telephone him, he'd always have to call me. I wasn't allowed to tell anyone that I was seeing him, I wasn't allowed to look at him in public and when I'd finally had enough and ended the relationship, he confessed he'd had four other girls on the go at the same time!"

If it's serious commitment the DJ groupie is pursuing, rather than just another notch on the bedroom turntable, the reality of going out with a jock is not as you might imagine. It's certainly not a non-stop rollercoaster of champagne, cocaine and free trips abroad.

As Rachel Cox bears witness.

'Going out with a DJ basically means spending four hours in a car driving to a club and, when you arrive, you'll sit there for two more hours with nobody speaking to you because they just see you as the moody girlfriend. It's either that or staying at home on your own.

And hoping that you're not the only one going to bed alone. M





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SISTER

LISA MOORISI

Photosofting the agenda

Although/best known for their leftfield jungle tracks, the guys from 4 Hero are also phuturistic techno masters of the highest order. As their **NU ERA** project proves

Electronica

IGH up in their attic studio in deepest Dollis Hill, Mark and Dego of **NU ERA** have the future on their minds. It'a curious blend of Nostradamus, Stephen Hawkins and Gene Rodenberry.

"I think it's all over on this planet," says Mark. "I can't see the world being saved. It's just ridiculous now. The only future is somewhere else. We have to find out if there is life on any other planets and ask ourselves, 'Can we terraform another planet?"

If we can, Nu Era are sure to be providing the soundtrack. Last years's "Beyond Gravity", the duo's debut album on their own Reflective label, was as close to electronic pillow-play perfection as you'll find outside of Detroit's own dreamers. Part respectful homage to early Transmat fixations and part elegant contemporary reworking, the two joint astro-travellers pitched their jazz-techno futurisms perfectly between Derrick May, Dan Curtin and Carl Craig. "The main thing that influenced me

"The main thing that influenced me about Detroit records was the string sound," recalls Mark fondly. "I liked that more than the banging side of it. That and the jazz side."

Taking giant steps for techno-kind is fast becoming Mark and Dego's forte. In addition to their Nu Era project, which they smilingly refer to as "our indulgence", they create immaculate avant-jungle under the name of 4 Hero, hip hop-influenced drum 'n' bass as Tek 9 and tearing ragga-style material as Tom and Jerry. Their CVs also also include excursions into deep garage and even acid jazz trip-outs. And it's all part of their reaction to the destructive pigeonholing of dance music in the Nineties.

"Back in the Eighties, you just took a record for what it was," says Dego. "So the idea is to keep each of the items separate and they will all gain their own reputation. Then, when everyone knows about it, they'll realise it's just one production team."

One day, the whole Nu Era story will be told. It will tell how the duo were invited to Detroit in 1992, when Kevin Saunderson put out their "Feel Real Good" as Manix on KMS. How they found solidarity with Underground Resistance's Mad Mike, who said they were fighting the same battle. Follow-up chapters will include the "Deeper Shade Of Techno" compilation they then put together, on which Dan Curtin, Nicolette and Octave One soundtracked their own imaginary Detroit mix-CD, defying those who asked what these junglists knew about techno. "There's no way we could have made that

"There's no way we could have made that album if we weren't respected in Detroit," says Dego. "There are people who have been trying to license some of those tracks for years and ain't got them." That Dollis Hill-Detroit connection will

That Dollis Hill-Detroit connection will soon catapault the jungle-techno crossover sound into shockingly new territory. Nu Era recently bumped into Juan Atkins at Speed, London's nu-jungle haven, and have since worked with him on tracks for both Atkins' R&S debut and the Belgian label's first jungle release. The latter is by Mark and Dego (who else?) under the alias of Jacob's Optical Stairway. There was, they feel, no other way.

they feel, no other way. "If anyone was going to do this stuff on REtS, it had to be us because of our sound. We can do jungle that's techno sounding, we can do it jazz sounding. .."

sounding, we can do it jazz sounding. . ." In the nearer future, there's the imminent Nu Era single on Josh Wink's Ovum label. The track, "Breaking into Space", is another giant leap for the sci-fi fearless.

"We've known Josh since 1991," explains Mark. "He used to play some of our stuff in his sets, and then we licensed one of his tracks for the 'Deeper Shade' compilation." We're accessing the future with such

rapidity that only technological intuition will guarantee survival for the gifted.

"I remember seeing an interesting episode of 'Star Trek' when I was small," says Mark, getting back to the future. "The crew were on another planet, sipping green drinks, and the music in the background was a load of bleeps. It was supposed to show how weird and futuristic it was. But now people are actually drinking green drinks and listening to techno. That was how far ahead people were thinking back then and we've already reached there. Where can we go next?"

Lay your hands on Nu Era's crystalballadry and you may find out.

Nu Era's 'Breaking In Space' is out now on Ovum, USA

Question: What's the connection between Strictly Rhythm and Luciano Pavarotti? Answer: JASON NEVINS

UPPERS & DOWNERS MUZIK's guide to modern clubbing

UPPERS

 The return of disco (Cajmere, Boo Williams, Glenn Underground, Relief)

• Tracey Barlow for necking a pink-un and getting on the level

John Peel

• Mini-cabs. Half the price, half the attitude

• The Loft, HQ's, London

- Larging it in clubs
- •Juke boxes in pubs

Danny Rampling

 Alex Knight's Lee
 Bridge Road acid-house
 "Dungeon" dance at Sabresonic

 Pints at Cultural Vibes, Full Circle and Checkpoint Charlie

DOMINEUS	
modern clubbing	
	DOWNERS • "Big Shout Outs" on records (Sanchez, Beedle, Romanthony, Navarre, Felix)
2	 Prince's club in Miami. Fuck off you midget pot-scrubber
3	 Pete Tong
1	 Black cabs. Double the price, double the attitude
ī	 The White Room, for making all live acts look crap
3	Others larging it in clubs
7	 DJs in clubs
3	 Jenny Rampling
3	 Terry Farley's wedding dance at Junior Boy's Own/Tribal
	• No pints anywhere else

OR someone with well over 40 production and remix credits on his CV. **JASON NEVINS** remains a

relatively unknown name. Having started his music career as a college radio jockey in Arizona, he is now one of the hardest working producers in New York.

"Johnny Vicious jokingly called me The 1995 label whore'," laughs Nevins. "I can sell material left, right and centre, but that's not my main aim. I never feel like I'm just going through the motions."

Nevins' credits include tracks for Strictly Rhythm (as Real Deal, Motion Lotion, The Funhouse and Soundstation), E-Legal (as Plastik Project) and Todd Terry's Freeze imprint (using his full name). But his finest moment to date came last year with "Just Feel It", a melodic, deep house groove with cartoon cut-up samples released as Escort Service on Nervous Records. This was followed by his pounding overhaul of B-Tribe's "Nadie Entiende" for Atlantic.

"I'm really keen to remix artists who aren't from the underground house scene. I'm trying to get into new avenues of music, and I'm just about to start working with The 3 Tenors, the operatic trio headed up by Pavarotti. I'll never give up on house, but I want to broaden my spectrum." Over the next few months, Nevins also plans to launch his own label, mainly so that he doesn't have to answer to anyone else. Even so, he still feels he has a lot to prove.

"People haven't heard my best material yet. To become an icon like Armand Van Helden you have to do the right thing at the right time. I've made loads of great records for Strictly, but they didn't get noticed because they came out at a bad time. I've had a lot of bad luck."

A fair amount of frustration, too. Nevins feels particularly aggrieved at the way the American industry looks after house music. He believes there is only one Stateside producer who truly cares for the scene.

"Roger Sanchez is the man. He's cool because he looks out for the newcomers. A lot of the other guys out there don't know or care who is beneath them."

The respect which Nevins feels for Sanchez is mutual. Which is a sure sign that it won't be long before the house scene is made to sit up and really take notice of "The 1995 label whore".

Nevins' remix of The 3 Tenors is out soon on Atlantic. Look out for Jason Nevins white labels floating around from next month onwards

words Ben Turner picture Martin Gallina-Jones

MUZIK 17



Magic

GLEN UNDERGROUND, Chicago house music's answer to Chic, is heading Cajual and Relief's disco revival

"DISCO is behind all dance music. Too many people have forgotten how important disco is but it's put house where it is today. I live for house music."

GLENN UNDERGROUND is talking about the disco renaissance which is enjoying it's biggest boom period in years. Nobody has captured this better than Glenn Underground with his "Beyond" EP on Relief, but it was last year's "Unborn" EP on Djax which showed people the way, utilising those salacious Sueno Latino sounds. Mind you, Glenn has been fighting for the underground for years.

"In 1987, someone in Chicago decided that house music was dead," explains Glenn. "And a man on the local council authorised for all disco records that were left over in stores to be blown up. That was a *baaad* move, man. People are still searchin' for those classics. If I had been around when they destroyed them, they'd have had to blow me up too. I would have been down on my hands and knees trying to save all that stuff. Because I live for house music."



The tracks tearing up the Muzik turntable this month are:

GU (Glenn Underground) - "Beyond" (Cajual) Incognito - "Everday" Roger Sanchez Remix (Talkin' Loud) Damier/Abacus/Michael - "Foot Therapy EP" (Prescription) Dave Clarke - "Red 3" Of 3 (Bush) 3-Dee featuring Michael Proctor - "Deliver Me" (acetate) David Holmes - "Minus 61 In Detroit" (Go Discs) 4 Hero - "Paranorma" (Virgin compilation) Joe Gibbs - "African Dub Chapter 3" (Lightning) Jaziacs - "Complications & Inspirationz" (Black On Black) Performing Chicken - "Spooky" (Love Kit)

Glenn believes that Holland and Manchester kept house on the map, but now the Chicago guys are back in control with Glenn, Boo Williams, Sneak and Paul Johnson leading the firm. Recording tracks since he was 14, Glenn found himself in the studio with Steve Poindexterat an early age.

"I've been pioneering this thing on my own, but I'm glad people like Black Science Orchestra and Louie Vega are now going back to the original vibe. Chicago is going to come good because the whole world knows that Chic is the originator of dance music. Everything's coming back, because we live for house music."

As for the "Beyond" EP, recorded under the alias of GU, Glenn would like to give a special shout out to someone very close to his heart.

"I give all credit for that to Herb Albert," insists Glenn. "When I revamp a record, I make sure I give that person credit. Because I live for house music."

While many in Chicago give respect to Saskia Sledgers from Djax for believing in the Chicago vibe, Glenn's unsure as to whether he'll be recording for her again.

> "The day she decides to give me a call and let me know what's going on, I'll reconsider. There's a few Chicago artists that go to Holland and diss the rest of us, and I want Saskia to know that we don't disrespect anybody. We're all fighting for the same thing. And I live for house music!"

We would never have guessed.

'Beyond' is out now on Cajual. Glenn spins with Boo Williams at Bugged Out in Manchester on June 2

words Ben Turner



Having rocked the US hardcore rap scene, **MOBB DEEP** are now set to bring their scary street realism to the UK. Dare you read on?

T starts with a squeal. Then there's a rumble beneath your feet – the subway trains don't run this late, do they? – and a whiplash crack from above. You begin to wish you'd taken a cab.

Shit, footsteps. You swing round. Nothing. Steam hisses from the drain cover in the middle of the street. The shadows on either side of you seem way too dark. You quicken your step and slam your fists so deep into your pocket that you split the lining.

deep into your pocket that you split the lining. The sensations evoked by MOBB DEEP's "Shook Ones Part II" single, seem almost too real. Hip hop hasn't been this scary since Schoolly D's "Park Side Killers". The word "cinematic" is greatly overused, but Queensbridge rappers Havoc and Prodigy have a rare ability to translate music into mental pictures which Portishead would gladly swap their Ennio Morricone collection for. The lyrics – cold, hard and insidious – are delivered with the casual nonchalance of either the most studied of method actors, or the most cold-blooded of street hoods. When Prodigy spits, *"We be the infamous/Ya heard of us/Official Queenshridge murderers"*, there's no room for doubt. Mobb Deep's second album, "The Infamous", goes some way

Mobb Deep's second album, "The Infamous", goes some way towards explaining what life is like on New York's toughest housing projects. In "Survival Of The Fittest" Prodigy compares it to Vietnam. Which is why the duo's lyrical scenarios are a mite more convincing than many of the sun-drenched West Coast gangsta tales.

"My MC mentality comes from the way I live on the streets," explains Havoc. "You have to be careful, you know. There are lots of jealous niggas out there and I walk the streets like I say in 'Shook Ones' – 'I don't know if it's going to be my last time breathin'. I just try to protect myself and keep my eyes open."

"We just write about what niggas do," adds Prodigy. "Maybe it's going to the store and getting a beer, maybe it's hustlin'. I don't hustle myself, but some of the niggas I'm with do, so that's what I see all the time. All the shady shit which goes on makes me want to write." Growing up in the projects has given Mobb Deep enough material for another three or four feature-length albums. The battle would seem to be for Havoc and Prodigy to still be around to make them. Hence the bleakness of their lyrics.

"You can try to avoid shit happening, but if it's meant to be, then it's meant to be," concludes Prodigy. "If it's going to happen to you, then it's going to happen."

'The Infamous' is out now on Loud/RCA

words Angus Batey



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TRICK AND TREAT 'n' bassman JAY MAJIK, the new

Now you see it, now you. . . But drum boy at the Metalheadz stable, has no intention of doing a disappearing act

ORN and bred on breakbeat, the next generation of drum 'n' bass may have missed the first raves, but they were suckled on a diet of hardcore. Which is where 18-year-old wunderkind Jamie Spratling, aka JAY MAJIK, comes in. He's already released three tracks under the monicker of Dextrous, the first being "Six Million Ways To Die" on Lemon D's Planet Earth stamp, and set up his own label, Infra Red. He's always been way ahead of his years.

"Two years ago, I recorded this track called 'Inner Visions'," explains Jamie. "If I released it now it would do a lot better than it did then because the music has come back on itself. The scene at the moment is allowing me to do what I want. I'm into hard breaks, but I'm also into the music behind them."

It's this which first attracted Metalheadz impressario Goldie. Now accepted into a closeknit fold which includes Wax Doctor, Peshay, Dillinja and Photek, Jamie is about to release his debut single, "Your Sound", as Jay Majik. The name change is as a result of Jamie discovering that there was another Dextrous out there.

The situation exasperated me," notes Jamie. "This other guy is a jungle DJ and people were saying to me, 'I didn't know that you were into jungle. I thought you were doing drum 'n' bass'. So I thought I'd better become Jay Majik in order not to confuse everybody."

Jamie does not, however, plan to relent on any aspect of his music. For the proof, check "Your Sound", which is one heavy, looping soundclash, or the more surreal quality of "Tranquil" on the flip. Force fed by his parents with a brand of jazz eloquence typified by Miles Davis and drummer Buddy Rich, Jamie's next step will take him into the depths of live instrumentation and he is currently working on a track for which he has enlisted some acoustic guitar riffs. He views this as a way of being able to introduce his own musical style, without having to plunder back catalogues.

"The music is not so much about sampling these days. If somebody wants to produce a certain string sound, they'll now go to the keyboard rather than sample a record. They are actually going to the source."

Which means there's no longer any excuse for being stuck in a niche.

"I don't want to be known as someone who just makes one kind of music," concludes Jamie. "If you're working with breaks, it doesn't mean that you're just a basshead without a clue. I want to try to express myself in my music. Because, at the end of the day, I'll always be making tracks."

'Your Sound' is out now on Metalheadz

Veena Virdi

Phuture

Fresh from collaborations with Juan Atkins and Blake Baxter. **ORLANDO VOORN** is breaking out on his own terms

... AND you thought it was all windmills, tulips, tasteless cheese and an astonishingly rejuvenated Ajax football team? The countryside may be as flat as an anorexic pancake, but Holland's swelling band of electronic groove pioneers are driving the country's musical reputation steadily up the slope towards imminent "Techno Mecca" status.

Artists like Stefan Robbers, Steve Rachmad, Dylan "100% Pure" Hermelijn, Saskia D-Jax and DJ Dmitri are, of course, already well integrated into the lexicon of influential Dutch producers. But the name of **ORLANDO VOORN** has somehow remained conspicuous by its absence. Can this be the same Orlando Voorn recently named by Claude Young as "The only European musician respected in Detroit"? The unfussed 26-year-old who has notched up collaborations with insta-cred Detroit hightailers like Juan Atkins and Blake Baxter and even had his own releases on Motor City's Metroplex, KMS and Fragile labels? Is justice deaf as well as blind?

"Well, I don't like to gamble on one name or label," explains Voorn of his many aliases over the years, including Nightripper, Format, Living Room, Frequency and Dope Dog. "You always have to be on the move.'

Voorn's own moves follow a familiar path. As a teenager, his training came on the drumkit, falling in love with jazzed-out rhythms, playing in a local band. Then, when a prescient father bought him his first set of turntables, he switched on to the righteous funk of electro and hip hop, with the result that his DJing skills carried him to third place in the 1984 DMC World Mixing Championships. But it was the emerging sci-fi futurisms of Detroit which remoulded his agenda.

"A friend gave me a tape of Derrick May and Juan Atkins," says Voorn. "It was so different, so like freestyle, so full of funk."

Listen to any of Voorn's releases on his Nightvisions label and his current inspiration becomes clear, as pseudonyms like Defence, Baruka and Progress pitch wild-style distortions and alien frequencies into polytonal grooves. There's also "Keep House Unda'ground", released on Touche under Dope Dog, and his Infiniti project with Juan Atkins for Metroplex, a piece of pyrotechnic, post-Basic Channel linearity. Plus the latest in his Basic Bastard and Fix Mastercuts

serials for Outland and Clubstitute, respectively.

Is there to be no let up in his workload?

"No way. I make music how I feel it and I try to do that in my own way. Sometimes I get so bored with 'boom-boomboom', so I do real freaky stuff. I'm determined to keep above the other releases out there."

Dope Dog's 'Keep House Unda'ground' is out now on Touche

Calvin Bush





THE plan was to follow **REJUVINATION**. Soma's infamous Big Band of House, as they filmed the promo video for their new single, "Don't Forget Who You Are", at one of Slam's legendary boat parties on the River Clyde. The invitation said something about famous directors, catwalk models, spiked drinks and a homage to the Glasgow spirit of

cardiac-inducing hedonism. Several days later, our photographer was spotted floating in the middle of the Atlantic, desperately clinging to a barrel of Iron Bru. . .

> • . .



1 Left to right: Kate, Helen, Val and Janice gather in a hotel room to be told the price of fame. The directors suggestion of nude jellowrestling with a litter of Chihuahuas meets with a mixed reaction



2 After much frenzied discussion and hair-pulling, it's agreed that the Chihuahuas will be replaced by Bull Mastifs and that Victorian swimsuits are optional



3 You've heard of hairs with split ends, meet hairs with split levels. Kate blows up, double-decker style



5 Janice with the remains of the world's ostrich population around her shoulders



6 "Hi-ho, Hi-ho. . ." We're off!



Z "Look, I don't care if you've had that Dave Morales in your cab, you're not getting any more names on the guest list"



cwate Muotu

want you to see. Confirmation that they do indeed put something strange in the water in Glasgow

8 On the ferry and the photo they didn't 9 Kate: "Look everybody! I'm starting to get the hang of this hands in the air lark." Janice: "Hee-hee, these drinks, hee-hee, s'making me feel all funny"



vination's

is still yo

, a dribbling

diot

1 2 Slam's Stuart McMillan ocks the boat



14 The Slam posse



"Get that camera out



'Don't Forget Who You Are' is out now on Soma. **Rejuvination's** debut album, tentatively entitled 'Introduction', is released on June 5th





AKILAH BRYANT, the girlfriend of DJ Skull, is one of the youngest talents to emerge from Chicago's new school of techno

NE of last year's more melodic cuts on Holland's Djax-Up-Beats stamp was AKILAH BRYANT's "Urban Electronics EP". A gently massaging techno groove, it represented the Chicago style now favoured by experimental spinners all over the world. Co-produced by Bryant's boyfriend, DJ Skull, the record helped to cement the couple's relationship. Well, that and the fact they have a two-year-old "techno" daughter called Nina.

"I met Skull at the Power Plant club in Chicago when I was 14," says Bryant. "I started partying as soon as I was old enough. I would just go out and dance all night to hard house tracks and disco. Then, when I met Skull, I saw the other side of it. I spent a lot of time hanging out with him and watching him make tracks.'

Bryant and Skull subsequently moved to Brooklyn, where they took a brief hiatus from the years of hard partying at the legendary Music Box and Bismarck Hotel parties. But they returned to Chicago in 1993 and Bryant started a computer programming course, devloping her studio skills to the extent that she is now showing Skull a trick or two.

"Yeah, I've taught him a few little ideas," she laughs. "He knows his music well, but he doesn't speak it in technical terms. My college is a bit strange because there are only three ravers on my course. On this side of town, people don't rave. They're more into rap and hip hop."

Bryant's follow-up to "Urban Electronics" is the recently released "Black Widow EP", the highlight of which is "Eye Trip", a minimal acid track featuring Skull on vocals. She is also taking her music out live, mixing the sounds down at the recent Djax party in Chicago which also boasted Mike Dearborn, Storm and Acid Junkies. Her next ambition is to set up a label with Skull.

"We work well together. When I first started. I was intimidated by LFOs and stuff like that, stuff which Skull helped me understand. Now we just sit around, smoke blunts and come up with a bassline."

What on earth does Nina make of all this? "She's cool. We're teaching her techno and

she really loves it. When we put on one of Skull's records, she starts shouting out 'Skull music!' And she already owns her own keyboard!" The future sound of Chicago is in the making.

'Black Widow' is out now on Djax-Up-Beats

Respec

DEAN THATCHER talks through some of the people to whom THE ALOOF pay respect in the sleeve notes of their soon-to-be re-released "Cover The Crime" album

BILLY NASTY: "When the LP originally came out, we sent tapes to some DJs and Billy just went ballistic about it. So we had a one-off slate pressed just for him. He was the best plug every where, which was just the best plug ever. Danny Rampling phoned up looking for a copy to play on his show. We may well get Billy to do a remix for us some time in the future."

VEGETABLE VISION: "They're basically a lighting company. They do the lights for clubs and bands like The Sandals and the Mo' Wax guys. Their shows are very psychedelic, but clued-up, not cheesy at all, and when east west were pushing us for a video for our "Flavelas" single, we asked Vegetable Vision to do it. It's wicked. You see our percussionist, Richard, in silhouette, and they've projected images of eyeballs, fire and lava all over him."

SIMON "SKUNK" BENTLEY: "Simon used to run the Skunk label. Richard and I did a track for him once, as Davey Jones Locker. We liked the way he handled it, so we asked him to become our manager. He's given us the kick up the arse we needed. He's just starting a new label, Malawi. Why's it called that? Because Malawi is another name for good weed, I guess. Simon's pretty wild. On a scale of one to 10, he's a 12. There's nothing like being led astray of an evening by Simon."

"Ali plays bass and Nick plays keyboards for us when we go out on the road. Ali is also the bass player in Red Snapper and Nick has his own band, Deepend. Richard has known them both for years. They all played together in a band called The Freaking Habit Forms, doing P-funk and jazz-funk. Ali is cool. He's a jazz bod through and through. And Nick's a fucking maniac. He keeps the band happy, let's put it like that."

"He's the man behind the controls at Orinoco,

the studio where we recorded The Aloof's early stuff. We did the originals of 'Cover The Crime' and 'Circumstances' there. We never came out on Cowboy. Tim is wicked on dubbing our sound so we're going to take him with us when we play live. He'll dub it

'Cover the Crime' is re-released on east west on May 29. The Aloof's 'Flavelas' single is out now

Dean Thatche orting that sexy priso





We hope you enjoy the first issue of Muzik. As a brand new magazine, we are keen to know your thoughts. So why not call our research hotline on:

0345-125-747

You will be asked a number of short questions and your answers will help to make Muzik the kind of magazine you want to read. On top of that, your name will be entered into a draw to win one of 10 pairs of weekend passes for this year's dastonbury Festival, which takes place on June 23-25. The line-up includes Massive fooldie, The Prodigy, Leftfield, Plastikman, massive burne 23-25. The line-up includes Massive fooldie, The Prodigy, Leftfield, Plastikman, fooldie, The Drum Club, Tricky, Slam, David about a billion others. We promise that your chances of winning will not be affected by chances of winning will not be affected by

heap on us. Cross our hearts.

Your call will be charged at the normal BT local rate and will last around five minutes. But only the first 500 callers will be entered into the draw (after which you will hear a message telling you that we've reached our cut-off point), so get dialling now!

 0: Were you brought up in a
 0: Two years later, you delivered

Q: Two years later, you delivered a monumental piece of music – "Hot Buttered Soul". It had arrangements on it, the likes of which had never been done before – those layered strings, that massive intro... And "By minutes long with and about 15 minutes of rap.
A: I was playing with the Bar-Keys at minutes of rap.
A: I was playing with the Bar-Keys at piece was packed with people, but they were just talking among they were just talking among they were just talking among

"xinsod9" bsbulsni to record "Hot Buttered Soul", I when I was afforded the opportunity forth. It just reached people. So the song, ladies were crying and so "Whoa, yo, yeah!" and by the end of to Phoenix", everybody's going, part, you know, "By the tiiiime I get So I kept going and when I got to the stopped talking. I said, "I got 'em!". About midway through, the audience passed through Phoenix and so on. have happened, why the guy left and talking, rapping about what could - recycled the chord - and I started recycle the chord". They did just that 'Phoenix', γ'all, just hang up on it, just "Hey men, the first chord on their attention, so I said to the band, themselves. I thought, I've gotta get they were just talking among place was packed with people, but a club in Memphis, the Tiki Club. The A: I was playing with the Bar-Keys at .qer to setunim

Q: Does it bother you that your work is regularly sampled by the hip hop community?
A: No, not at all, because that lets me know my music is still alive. It has survived a lot of trends, it's still here, survived a lot of trends, it's still here.

and a lot of kids are grooving to it.

 Q: Bringing us up to date, you have your recordings with Virgin and your new album "Branded". Do you have a favourite on there?
 A: Well, it's like children, you love 'em all, you sometimes have a favourite and the you sometimes have a favourite and there?

F. Well, it's like children, you love 'email, but' you love 'email, but' you sometimes have a favourite and "Fragile" is one of those. Then, of together again and wrote "Thanks To gether again and wrote "Thanks To consider to be the sequel to "I Stand Accused". In America, the sisters call "I Stand Accused" their national anthem. In that song, I was talking about lohn's girl, well now I'm falking about lohn's girl, well now ''m falking about lohn's girl, well now '' The Stand Accused" their national anthem. In that song, I was talking about lohn's girl, well now ''m falking '' well now ''m gather about lohn's girl, well now ''m gather about lohn's

about John's girl, well now I'm talking about John. And John's finally blown for Letting You Go" because I finally get the girl after all this time. **Q: Are we gonna see Isaac Hayes**

O: Arc we gorna see Isaac Hayes live over the next couple of years? A: Yeah. I want to let this album come out and do its thing. Then put one behind that and, after the second record, I want to hit the road.

Isaac Hayes new album, 'Branded', is released on May 22

Picture: Pointblanlk

of course, they put the album out.

went and did the photo shoot and,

what?" "For the album cover!" 1

to say, "You got an appointment with a photographer tomorrow". "For

it. A couple of weeks later, Al called

Yent home and thought nothing of

impromptu, nothing rehearsed. I just

l ."9m wollof , zyug uoy yead", lies

went into the studio - everything

director at the time, said, "Hey Ike,

Al Bell, who was the promotional

pain. I came out of the studio and

kicked me way up, I was feeling no

ladies room and guzzled it down. It

bottles of champagne, ran into the

So me and Duck Dunn (who played

and the champagne down at Stax.

evening. I forget whose birthday it was, but we'd broken out the cake

A: Exactly. We got that down one

your first album, wasn't it? On the Enterprise division of Stax?

Q: "Presenting Isaac Hayes" was

I tedw sew sidt bebiede I nedw s'tedT

Tennessee, and won a talent contest.

think about music professionally until I went to high school in Memphis,

A: (laughs) Yeah. Actually, I didn't

To pninnipod off sew test brA:0

first public appearance aged three years old in the church across the

Int of talent in my family. I made my

professional musicians or anything. They just loved music and there was a

Isaac Hayes, superstar?

road from where I was born.

A: Well, my parents weren't

Spunosbysed lesisum

wanted to do.

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I want to cut something with you. How about right now?". So we

new album out now

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freebie

NEW ELECTRONICA

IN just over a year, New Electronica have established themselves at the top of the ultra-cred techno label league. If New Electronica ain't featured them, they probably weren't worth having anyway. Their catalogue includes essential compilations of artists like Florence, Morph, As One and Scanner, and labels like 100% Pure and ART. Plus, their

not inconsiderably funky "110 Below" series and five volumes of their flagship "New

Electronica" compilation itself. All of which would cost you an arm and two legs if you were purchase the lot.

But now you don't have to. Because to celebrate the release of the latest New

Electronica album, "Are You Now Or Have You Ever Been?" by Neuropolitique, the label has gone generosity crazy. Which means that ONE reader has a chance to win the entire New Electronica back catalogue (13 albums on vinyl or CD)

as well as a pair of slipmats and a electronica T-shirt. THREE runners-up will be sent a copy of the Neuropolitique album and a pair of slipmats.

> have 20 copies to give away. Just answer this rather simple and

amusingly-optioned question:

widely credited with having

(a) Brian Eno

invented the term "ambient"?

(c) Eno Addio Ere We Go Again

Please mark your entries "Freezone

Which well-known music boffin is

(b) The English National Orchestra

Competition", and state if you would like

variations

vinyl or CD.

a chili

Just answer this painfully dumb question:

*

Who released an album on New Electronica in which scanned mobile phone covnersations played a major part? (a) Rolf Harris

(b) Marshall McLuhan

(c) Scanner

Please mark your entries "New Electronica Competition" and state if you wish to receive vinvl or CD



about lank ne'er-dowells in Balinese cast-offs, like, really mellowing out, man, and skinning-up to the sound of "The Jakarta Working Men's Timbale And Triangle Division

Play Lush Whale Flatulations Of Our Time"? You did? Well think again. These are the post-ambient days. Reclining is out. Getting funky, in an eyelid-

drooping way, is in. And that means trip hop! And ambient jungle! And home-listening house! And dope jazz funk phatness!

So where are you going to find out about all of this? Why, on "Freezone 2: Variations On A Chill", a wonderfully encyclopedic quadruple vinyl/double CD album issued on the Belgian Freezone/SSR imprint, of course. The collection features The

Ballistic Brothers, LTJ Bukem, D*Note, APE, Abacus, More Rockers Photek, Kruder & Dorfmeister and many, many

more, plus exclusive cuts from 4 Hero and Josh Wink. The whole shebang comes out this month, but for those of you too

Answers to all competitions should be sent on a postcard to:

Muzik Freebie Jeebies, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS to arrive no later than Friday June 2.

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbag. The editor's decision is final. So there!



IT'S the king of clubs. The imperial showcase of nightime entertainment. The royal palace of after-hours grooving. But enough about Ben Turner's bedroom. We're here to tell you how wonderful the **Ministry Of Sound** is. Not just a fine club, but a dandy record label, too. Home to the incomparable "**Sessions**" compilations, the latest of which, "**Volume** 4", finds **CJ Mackintosh** getting fresh with the likes of **Barbara Tucker. Kathy Sledge**. the likes of **Barbara Tucker, Kathy Sledge**, **Todd Terry, Judy Cheeks** and a host of

other housey types. But just because you live outside London doesn't mean that you can't enjoy the Ministry's pleasures. Because the club are going on the road, visiting the nation's top dance hostelries with DJs **CJ Mackintosh** and Erick Morillo. And ONE Muzik reader will be whisked from their home to join the fun. The prize includes travel to a venue of your choice, entry to the club, accommodation (if necessary) and travel back home again. Plus all four volumes of the Ministry's "Sessions" compilations and a nifty Ministry T-shirt. Promomania!! THREE runners-up will receive all the albums and a T-shirt.

Simply answer this achingly-obvious question:

Which popular brand of fizzy drink is sponsoring the Ministry tour?

(a) Olde Sheepdog's Rather Pekuliar (b) Pepsi

(c) Thames Valley Water Board Effluent

Please mark your entries "Ministry Competition" and choose your winning night from the following: The Tunnel, Glasgow (Friday May 26), The Vaults, Edinburgh (May 27), Ministry of Sin, Aberdeen (May 28), Sugar Shack, Middlesborough (May 29) or What You Like, Solihull (May 30). And don't forget to state if you wish to receive vinyl or CD.

The closing date for this competition is Wednesday May 24. Make sure you include your telephone number so that you can be contacted immediately!!!



"ENTERTAIN. Educate. Stimulate". So goes the rallying call of London's SOUNDS OF THE UNDERGROUND label and they have certainly stuck to this admirable motto during timulate". So goes the rallying call of London's SOUNDS OF their short lifetime. SOUR is the home of jungle at its very finest, from the madman chants of Shy FX And UK Apachi, to the sweet jazz of T-Power, to the soul-riddims of Elisabeth Troy. Each and every cut is as deadly as Zorro's rapier and as cool as a genguin in a freezer. The guys at the label are currently limbering up for the release of their **"SOUR Cream Volume 2"** compilation album, but we've distracted them from their groove-making just long enough to convince them to offer up a suitably massive shouty prize. ONE win will receive an ultra-exclusive SOUR bomber jacket, together with copies of "SOUR Cream Volume 1" and "Volume 2", while THREE runners-up will each be sent a copy of "SOUR Cream Volume 2"

- Simply consider for a short moment this teasing conundrum:
- What was the name of Shy FX And UK Apachi's mammoth single last year? (a) "Original Nuttah"
- (b) "Original Peanut"
- (c) "Originally Nutted But Back In Control Now"

Please mark all entries "SOUR Competition" and state if you wish to receive vinyl or CD.



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Juan Atkins

from the Heart

USE, Brussels' latest incarnation of the ultimate techno night out, is just about to reach the groove-lock roar. That moment when the steady flow of pulsating, inter-weaving, cross-

Detroit's JUAN ATKINS is widely credited with having invented techno. Fourteen years later, he returns to claim his crown with the first ever Model 500 album

fading currents suddenly crash up against one another in a unified moment of revelation. When, out of nowhere, if you've tuned yourself into the right frequencies and hooked yourself into the communal energy, you're overwhelmed with elation. This is truly the best of times.

We're in the attic, the second room of what has to be one of the best techno clubs in Europe right now. Downstairs, Carl Craig is playing to a room so large, you keep thinking the club goes on forever. It's almost entirely dancefloor, and barely a soul is standing still. Upstairs, along a staircase moving at a crawl, is the tiered attic. The room slopes harshly upwards, layer after layer of platform-dancers gazing down on a heaving crowd.

And there, about half-way up, hunched over the decks, barely checking his surroundings, is the diminutive figure of Juan Atkins. A hero, a legend, a pioneer to anyone who knows the first thing about this infinitely mutating journey through the electronicallycreated future we call techno. That's not being unnecessarily

effusive. It's just stating the facts. At one point, Juan has to stop what he's doing. A young girl has been staring at him for a while now. Her boyfriend has brought along his

copy of "Trance Atlantic Express", which includes a feature on Juan's Infinity project, and they're comparing the photos in it to the man in front of them. They point at the magazine, look up at Juan, look at each other, and nod enthusiastically. Yup, it's definitely him. The girl edges towards the DJ booth, waits until Juan is putting a record back in its box, and asks for his autograph. He duly signs, barely registering.

Juan goes back to spinning, struggling with the volume block. When he looks up again, there are no clues as to whether he's enjoying himself. He doesn't smile. There's no punching the air, no showmanship. Here is a club where the women ask for autographs and the crowd words Calvin Bush pictures Rip

go increasingly doolally to every single



That's "Atkins", spelt G-E-N-I-U-S"

tune he spins, a club where every DJ worth his salt would kill to play, and Juan Atkins is apparently unmoved.

But then Juan Atkins is 32. He's been making music for 14 years. Which makes techno 14 years old. And that, as anyone who has been following the scene for even half those years knows, is a very, very long time. Easily long enough to be trapped, disillusioned, plagiarised... Long enough to ponder the futility of it all. To rage against those who would seek to usurp your throne. To be fêted and pilloried. To have to re-evaluate yourself so many times, you end up deluded, self-indulgent and lost. To be mired in self-doubt, as you try in vain to recapture

the adulation of those early days.

Fourteen years. Count 'em. The chances of still having any say in the scene you created are so slim, you could name your odds. It's a very, very long time.

IT'S the afternoon after the night before that went right on into the middle of the morning anyway. At a bustling patisserie in the centre of Brussels, pearly old dames in designer twin-sets are swilling down killer Trappist beers while seanning the latest "Hello!" But the opulent coffee-

house barely registers its sole black occupant. Juan Atkins "Magic" Juan Atkins.

The previous night, he'd barely said a word, but now we're talking about the rumours that Derrick May has put back the release of his album once again. He's apparently finding it hard to deal with the outrageous expectations people are going to have for it. It's a pressure Juan knows all too well.

"I know that when one of my records comes out, it's checked for references," he says. "When you know the world is watching, that everybody is looking out for every little thing you do, it

> tends to make you a bit paranoid. That's something I don't ever want to fall into. . ."

And talking about the way teehno has evolved since Atkins, with Cybotron's "Clear", laid down the blueprint which continues to shape the Detroit sound. Not that it was ever planned that way, of course. "You know, you set things in motion, and it's like you can't always be along for the ride. You can't really know what the result is going to be, or where it's going to end up. It's almost like the first episode of 'Star Trek', when they sent the voyager out into space... You just put it together and send it out there, and you never know how it's going to return."

THE story has been told too many times for a full recap, but the essentials are thus – as Cybotron, Juan Atkins spent the early Eightics making proto-electro and freaky electronic jacktronics which were the direct descendants of Kraftwerk's computer devotion and Parliament's ass-shaking funk. Later, as Model 500, he released tracks like "No UFOS", "Nightdrive", "Ocean To Ocean" and "Off To Battle" on his own Metroplex label, which advanced the concept of techno so far into the future that his Detroit sound cauterized the scene globally. The debut Model 500 album, "Deep Space", is released this month. Juan was there before either Derriek May or Kevin Saunderson, although their names are invariably bunched together as one outfilt. If you need to eatch up, just grab hold of last year's "Classics" round-up of all those seminal moments. Staying in the past for a little while longer, Juan says that one of the highlights of his carcer was his debut gig in the UK. It was at this gig that the homogenising power, the unifying force of techno first astounded him. "There were these 5,000 white kids, and they were actually liking the music I was playing. They were going mad! It was so different to what was happening in the States, where everything was still racially separated. That gave me a lot more mileage to keep going."

Some shows, however, haven't been such sweet experiences. "Going to some of the big raves in places like Holland, where every track is 180 bpm and you have this real fascist element to it, but people are calling it 'techno', that makes my stomach turn," reveals Juan. "To see people taking something you had an instrumental part in creating, then shutting you out of it, that's a hell of a feeling. Mike Banks of Underground Resistance has told me how he'd turn up at parties and there would be guys with swastikas on their arms. That's seary. "You ean't imagine some of the stuff I've seen. I've had guys spit on my ear, just because I'm a black person. And give me signs, flip me off, just because of the colour of my skin. That shit happens a lot in the States. You go to New York and you ean't even catch a fucking taxi

because of some dumb prejudice. Playing a great party like that first one in England is the only thing that helps to balance it out." →

S



Juan Atkins

Fuse; about to blow

THE general consensus is that Juan Atkins has been too quiet for too long. Maybe seeing his baby grow into the kind of monster that sees Dutch madmen release records of distilled bile called "I'm The Fuck-You Man" was too disturbing. Maybe he just became scared – when you're the subject of the kind of adulation Atkins received during the late Eighties, people are waiting for you to fall, hard and fast. Or maybe he just couldn't keep track of the way the movement he'd once spearheaded had tumbled so fast into a splintered future where reverence and goodwill stood for squat if you weren't upping the stakes with every new release.

For many, last year's "Sonic Sunset" EP on Belgium's REtS appeared to be something of a comeback for the prodigal son. Juan, however, is puzzled to hear that anyone should think he'd disappeared in the first place.

"I don't really remember stopping making records. It's just their reverberations were no longer seismic".

Head back to "Mind Games" and "Jazz Is The Teacher" in 1992 and it's clear that it is time for a reassessment. Defining moments like these can now be heard reworked as techno-jazz/phuturephunk in the cannons of Kenny Larkin, Dan Curtin and B12. Released on Metroplex without any hype, many of Juan's tracks were lost in the upsurge of

music caused by the increased availability of technology. Even Juan struggles to remember what he put out and when.

"I mean, I took something of a hiatus," he eventually shrugs. "Not that it was planned or anything. That was just the way it worked out."

THERE'S a remarkable humility

to Juan Atkins which takes a while to discover. What's the reason for his initial silence? Throw-off shyness or surly arrogance? He eases up slightly before the interview, recounting how he's kicking himself for blanking a girl who'd been giving him the eye the night before. And once the tape is rolling, he's disarmingly honest.

"I don't really hang out with many people," he confesses. "Maybe it's the way I was brought up. Back then, people said I was pretty unapproachable and that might have rubbed off on me in later years." A defence, in other words?

"Yeah, I find it hard to develop relationships, especially with people outside the business." Which goes some way towards explaining why, after four years of marriage and a baby daughter, he is currently living on his own.

Being Juan Atkins isn't easy. That much is clear. How many heroes can fulfil our expectations time after time? How many become devoured by arrogance with the slightest whiff of praise or success? And how often can you revolutionise music if you refuse to bow to the logic of progression?

The global electronic network is now a bustling matrix of scenes, sub-scenes and cliques, and the overwhelming plurality of it all sent Juan scurrying up a lofty pedestal for much of the Nineties. Once up there, he refused to believe in his own fallibility.

"I used to have this attitude that I couldn't look up to anybody who was younger than me," he freely admits. "For a while, I felt that there was no music and no artist that stimulated me. I mean, Kraftwerk had stopped making records, Parliament and Funkadelic had stopped making records..."

But then his frown breaks. Just a little.

"So, you know, I had to start realising that there were some up-and-coming guys I could learn something from. And now I'm starting to touch back on a lot of the stuff that happened during the time I was in that little cocoon."

There's a gentle painfulness in his voice which indicates this self-awareness was not easily reached. You have to admire his humility. What you see with Atkins is what you get. There is no artifice, no dishonesty. Respect.

"Going to some of the big raves in places like Holland, where every track is 180 bpm and you have this real fascist element to it, but people are calling it 'techno', that makes my stomach turn"

> MODEL 500's "Deep Space" is released on RtS and has been a long time coming – Juan says it was originally conceived in 1991. But the old obsessions are still there: galaxies and space-jazz; warm electronica and alien pop; slow-burning beauty and, of course, UFOs. "You look up into the sky and it goes on for an infinity. Now are

you going to tell me there's nobody or nothing else out there? "

So why haven't they revealed themselves to us in their full glory?

"Maybe they can't come to us in the same way we can't go to them. And if whatever's out there has the ability to come here, do you think they'll land and go, 'Hi ya! Get the cameras, get network TV, we're here!' If they have enough sense to get here, they'll have enough sense not to land in Times Square."

Juan's link-up with avant-junglists Mark and Dego of 4 Hero has a similarly futuristic sci-fi vibe. The last time Juan was in London, he headed for Speed to hear Bukem and Fabio spinning their unique take on futuristic jungle. There he met 4 Hero. The next day, they went into the studio to record a selection of both jungle and techno tracks.

Jungle and techno. They seem so far apart in terms of texture and construction, but think about what 4 Hero do now and what Juan's professed aims have been throughout his career. There's their mutual fascination with outer-space: "Orbit", "Milky Way" and "Astralwerks" are all tracks from "Deep Space", while "Sunspots", "Solar Emissions" and "Sounds From The Black Hole" all appear on 4 Hero's "Parallel Universe". Then there's the affinity for jazz: Juan's freestyle harmony progressions make you think the spirit of Coltrane would be delighted, while Mark and Dego make their love of jazz more manifest, using sax, vibes, horns and funk riffs to great effect in their work as 4 Hero, Tek 9 and PD3.

There is something curious about the junglist pair, who are nearly 10 years younger, teaching Juan Atkins, their hero and mentor, about the future of music. It's a neat reversal of roles. Teacher becomes pupil, pupils become teachers.

"A guy like me has to realise he's not the authority on everything," Juan offers humbly.

TEN years on from the first wave of Model 500's mind-altering sound patterns and it looks like we're in for another turning point. But for the time being, imagine that the 18-year-old Juan Atkins of 1981 is beamed into the future, where he runs into the 32-year-old Juan Atkins of 1995. What does he say?

For a moment Juan falls silent. And then, for the only time in the entire weekend, he cracks a smile as big as a golden ostrich egg and jokes:

"What would he say? Well. . . I guess he would say, I told you that you shouldn't have eaten so many of those ice-cream sundaes'."

Model 500's 'Deep Space' is released on R&S on May 29

OPEN **ALL HOURS**

Residents Darren Emerson & Jim Masters

12th May Open All Hours 2nd Birthday - Station to Station IKenny Larkin & Carl Craig - Live] - Fabio Paras -Derrick May - Chemical Brothers - David Alvarado [NYC] - Kjeb Tholstrup - Harvey. Tickets; £12 advance £15 On door call 0171 378 6528 for outlets

19th May May 2018 Muzik Magazine Party - Roy Davis Jnr - Felix Da Housecat - Phil Mison - Terry Farley - Phil Perry -Brighton Posse - Phuture 303 [Live]

26th May

Relief Records Party (Chicago) - Boo Williams -Gemini - Dave Clarke - Gene Farris - DJ Sneak -Green Velvet [Live]

2nd June San Fran Techno - DJ Buck [S. Fran] - Dan Curtin Yeno [S. Fran] - Harvey - Aquatherium (Live)

11.00pm - 8am, Admission: £8 members, £12 Non Members,£8 after 4am



Residents CJ Mackintosh & Harvey

13th May RADIO 1 'the essential selection LIVE' -Pete Tong - Patrick Smooth - Bob Jones Kid Batchelor - Paulette - Carwash - Jose

20th May Italy Extra - Fathers of Sound [Italy] - Ricky Montanari [Italy] - Gareth Cook - Ashley Beedle IXpress 2] - Jazzy M - Power House

27th May Bank Holiday Special - Justin Berkmann - Cajmere Kid Batchelor - Rhythm Doctor - Wonder Girls

Sunday 28th May Free Members Party - Frankie Foncett - Kenny Carpenter - Alfredo - Nancy Noise

3rd June San Fran Disco - Ra Soul (S.Fran) - Digit (S.Fran) Neon Leon [S.Fran] - L.Z.Love [Live] Shaun Benson [Live]

10.30pm - 9am, Admission: £10 members, £15 Non Members Ministry of Sound 103 Gaunt Street, London E-Mail MinistryofSound@CityScape.co.uk

Ministry of Sound Mailing List write to; Ministry of Sound, FREEPOST CV744, 3 Alveston Place, Learnington Spa, CV32 4BR.



A hedonist's guide to the clubs, bars and record shacks of ...

Soon words Ben Turner Dictures Raise-A-Head

OR MOST YOUNG BRITISH people, the two-week summer holiday is the most important event on the annual calendar. From the age of 16 upwards (the time when parents finally accept that their offspring would rather get loved-up in clubs for 14 nights than be dragged around the sights for 14 days), they flock to islands like Tenerife and Ibiza. Unfortunately, several years of British presence in these club capitals is enough to have destroyed any natural beauty they ever had.

Nowhere was this more evident than in Ibiza last year, where the spiritual setting for Phil Mison's emotional house sets at Cafe Del Mar was marred by hordes of mindless thugs urinating into the sea. It proved that we desperately needed an alternative. A place with breathtaking venues, blistering weather, beautiful sunsets and welcoming party people. This place is Lisbon - in a paradise called Portugal.

PORTUGAL is situated on the western coast of the Iberian Peninsula, with Lisbon, the capital city, located along the mouth of the Rio Tejo – a huge river which acts as one of the main ports to the Western world. Lisbon is one of the first places that drugs are shipped into from South America.



Hence the smack problem in the dangerous shanty towns, which cling to the mountainside as a constant guilty reminder to the "decadent" parts of one of the poorest cities in Europe. The river is marred by a rather ugly replica of the Golden Gate bridge, which leads to the Algarve - another area that British beer boys have claimed as their own. Next to the bridge on the south side is the Christ King Monument, a remake of the beautiful landmark in Rio De Janeiro. The Portugese were the first people to colonise Brazil, which is why it remains a Portugese-speaking country. But the days of Portugese discoveries are not yet over. Ever since DJ Vibe from Underground Sound Of Lisbon was exposed to acid house in England in

People line the tiny, steep streets, drinking their way to the many clubs... the locals, who live above the bars in minute Meditteranean terraced buildings, are kept awake by the music and drunken jubilation

> 1988, Lisbon has had an underground scene, although for years the venues refused to take it seriously. It's only since last year, when Tribal UK/USA licenced USOL's "So Get Up" and flew over Danny Tenaglia to spin at an openair castle for 2,000 people, that the Lisbon house scene has united. Tribal have gone on to release a compilation of Portugese house music called "Total Kaos" (mixed by DJ Vibe) and are now about to unleash "Kaos: Totally Mixed". As a result, Lisbon is now officially known as Tribal City.

Everywhere you go, the sensual house sound of Deep Dish's "Penetrate Deeper" album rules.

LISBON seems like a strange place to spend a summer vacation because it's a city. The population is one million, and a further million travel into the city to work every day. But with the beach just 15 minutes away by road, and temperatures reaching 31 degrees in the late evening, it's ideal for those clubbing binges where



the sun makes you look like you've been on a health farm for two weeks. Most people eat dinner in the early evening and then sleep until 1am because, after 11pm, there are very few places to eat outside the main bar area of Bairroalta. Food costs the same as eating out in England, but it's worth splashing out on the fish restaurants, if only because the Portugese are renowned fishermen. For basic food, the fish and chip shops provide a seat at the bar and a pint of beer.

After midnight, bars like Cafe Tagus and the British-owned Nova are rammed. People line the tiny, steep streets, drinking their way to the many clubs which can be found all over Bairroalt. As people get messy, the locals, who live above the bars in minute

Meditteranean terraced buildings, are kept awake by the music and drunken jubilation. Elsewhere, you find the more sophistcated bars like Cafe Targus (a Portugese version of Freds in London with jazz music) and Pastorinhos, where DJ Grizzy plays a Bob Jones-

type fusion of sweet soul and divine garage to a cosmopolitan crowd.

It's around here that you'll find Fragil, a small, sophisticated club which is also one of the hardest to get into. Supposedly aimed at the wealthier and older clubber, it's a surprise to bump into lads from London who were last seen propping up the bar at Boy's Own at the EC1 club. Resident Rui Vargas climbs up to the decks and the Tribal sound rings out. The chaps from London express how much they respect Tribal for realising the potential of the Lisbon scene, so much so that the music has made them move here permanently.

"But the Portugese are just like the Irish," says one of the bladdered and blinkered Brits. "They're great to have a laugh and a drink with, but they're never your mates!"

However busy the Bairroalta region is, the real Lisbon club scene takes place around the Alcantara area. Just opposite the train station is Kremlin. This is where Tribal UK held the launch for "Total Kaos", creating a huge buzz



Window shopping





Caught you, gal!





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BAFEUREIRA (San Pedro Do Estoril, 2775, Parede. Tel: 466-0392)

BENZINA (Travessa Teixeira Junior, 6. Tel: 363-3959) PAULINHA (Avenue 24 De Julho, 82. Tel: 396-4783) CLIMACZ (A truly underground club. Details witheld)



BARS CAFE TAGUS (Rua Dia Rio Noticias 40B. Tel: 347-8403) NOVA (Rua Da Rosa, 261. Tel: 346-2834) PALINAS TANTAS (Rua Diario De Noticias, 85. Tel: 346-5495) BRITISH BAR (Rua Bernardino Costa, 52. Tel: 342-2867) MAJONG (Rua De Atalaia, 3

RECOMMENDED RESTAURANTS

RESTAURANTE SINAL VERMELHD (Rua Das Gaveas, 89. Tel: 346-1252)

MASSIMA CULPA (Rua Da Atalaia, 35/37. Tel: 342-0121) CANTO DO CAMOES (Travessa Da Espera, 38. Tel: 346-5464) HAN'S COZINHA CHINESA (Rua San Pedro De Alcantara, 19/23. Tel: 342-4873)

MACDONALDS (Avenue Da Republica. Safest bet!)

RECORD SHOPS DISCOMUNDO (Campo

Pequeno, 74. Tel: 795-5146) SOM SO MUNDO (Rua De Norte, 42. Tel: 343-2991) ELDORADO (Rua De Norte, 23. Tel: 342-3935)



RADIO ANTENNA 3 - 100.3FM (Fridays and Saturdays between 11-1am. DJ Vibe from Underground Sound Of Lisbon performs a mix show during one of the two days each weekend)

CAR HIRE

FASIL CAR (Avenue Da Republica, 64A. Tel: 793-3647) OTHER ESSENTIALS

BEER (£3 in a club, 50p in small bars) ECSTASY (£20 in a club, £15 in bars) COCAINE (£40 per gram, £30 if you know someone) HASH(100FF (£4 ner gram)



If calling from the UK, dial 00-351-1 before the above numbers in the city with the appearance of DJ Pierre, Joi Cardwell, Richard Breeden and Rob De Stefano - the wild American boss of Tribal US who insists that he'll retire to Lisbon. With the Ministry Of Sound also set to host a party here in July, this is the most prestigious club in Lisbon. There's a plush bar upstairs for

the older generation and the astounding Kapital room at the back which, despite the retro salsa and disco music, has the same windmills in the wall which make Ku in Ibiza such a magnificent experience. On the wall of Kremlin are autographed records of all the artists who have appeared there, including Sven Vath, Danny Tenaglia and even Prince. The subtle lighting creates an atmosphere which DJ Vibe thrives on. His sets range from the finest American vocal house through to minimal techno, dropping everything from Basic Channel's "Phlypps Track 2" to the customary sound of Louie Vega.

At around 7am, while it's still dark outside, Kremlin closes to the ritual sound of "Moments In Life" by Art of Noise and everybody from the other

clubs, including Gartedgo (where Eric Powell recently played) travels to Alcantara Mar. It's Sunday morning and the beautiful gothic venue is heaving with transvestite dancers and some of the most beautful people Lisbon has ever seen. As Brazillio once said about the Ku's importance to Ibiza, the Alcan is "The mirror of Lisbon".

Anyone who feels they've endured a tough evening is then in for a shock, as the clubbing entourage moves into the centre of Lisbon for the more underground Climacz. Many people look far too healthy to have been right through, and it's evident that some have just woken up and come straight to the club. But it's at Climacz that the sound of Lisbon proves to be a lot more diverse than it first appears. The resident here is J Daniel, who Eric Powell has recently signed to Bush. His set truly opens people up, as the sound of Hardfloor

gives out the biggest crowd reaction of the whole weekend. It's an incredible experience as everyone comes together and tears the roof down without considering the burning sun outside. Once you leave, sunglasses are a necessity.

LISBON is certainly one of the great clubbing capitals of Europe. The





The reason why Lisbon beats Ibiza hands down are that the music is more emotional, the people are friendly, the venues are equally astounding, the sound systems pump your stomach and, wait for it, the clubs are all free to get into!

> Portugese party hard and the scene is just the right size for the clubbers to still be enthusiastic. Most of those involved in music here really care about the scene and all work together to further it. In record shops like Discomundo you'll find a wise selection of American and European imports, including the Power and Strictly Rhythm catalogues. With so many music clubbers sporting Eightball and Emotive shirts, and everybody else on the island wearing a Tribal UK dog tag, the tribal house sound has obviously found a new home.

But as well as Lisbon, a trip towards Cascais is ideal for a little extra summer excitment. With the train journey from Lisbon taking some 30 minutes, the seafront hosts clubs like Bafureira, which has an entire wall of windows to view the sunrise over the beach from the dancefloor. Then there's Tamariz, which has four open-air dancefloors similar in design to the outdoor roof at Pacha in



Ibiza. The musical diversity is also furthered by the secret dub parties. Minimal lighting leads you down a mud track to the beach, where heavy dub emissions vibrate from the

temporary sound systems. Everyone smokes themselves into a comatose state before catching the last train into Lisbon.

The reasons why Lisbon beats Ibiza hands down are that the music is more emotional, the people are friendly, the venues are equally astounding, the sound systems pump your stomach and, wait for it, the clubs are all free to get into! Compare that with bogstandard British club tours in Ibiza, where the music is pandered to by the public, the clubs charge a £20 entrance fee, drinks are twice the price and, because of the British behaviour, you are now policed in clubs like Space by vicious men touting guns.

There's none of this in Lisbon. It is truly one of the best club scenes in Europe. But for how long? Well, like Ibiza, Lisbon should enjoy at least three years of fresh clubbing and, if it then takes off, they can only expect the mong contingent to follow. But as Lisbon becomes wealthier, and with Expo 98 also set to take place here bringing an estimated 10 million visitors, there looks like being little chance of keeping this place precious. In the meantime, if you appreciate hard partying to hard tribal house music, then Lisbon is your spiritual home for the summer of 1995. It's time to party in a paradise called Portugal.

Many thanks to Roi for showing us the sights. See next month's MUZIK for news of a very special gathering in Lisbon this summer

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UDOVIC NAVARRE, AKA SAINT GERMAIN, is one of the most introverted people you could ever meet. Despite having produced some of the finest techno

and house tracks around, he is a virtual recluse. He rarely talks and he refuses to socialise with the general public or the house music cliques because he is so unhappy with the way the dance industry goes about it's business.

Navarre's depression is why his music, released under such quises as Deepside, Soffle, Modus Vivendi, DS and Nuages, as well the gospel grooves of St Germain, is so special and precious to him. He views it as his only escape from the world, even though it is often as dark as he is. And when someone like Navarre makes such immaculate, doleful house tracks, you start to question the common perception that good producers learn their trade from the dancefloor. In Navarre's case, it comes from the soul.

At 26 years of age, Navarre still lives at home with his parents in a small bungalow in Saint Germain-En-Lave on the outskirts of Paris. It's here that his morbid basment studio, where many musical tears have been shed, is based. Until recently, he hated France with a vengeance, believing that the entire population of his home country was "stupid" for initially refusing to accept house music as part of their culture.



The turning point was when Laurent Garnier and Eric Morand's Paris-based FNAC and **F** Communications imprints showed faith in Navarre's work, so much so that he has since produced or mixed a huge proportion of the labels' material. Perhaps not surprisingly, his main musical inspiration is the blues.

"The blues give me a melancholic feeling," says Navarre, speaking through his friend and translator DJ Deep, with whom he recorded "Sexual Behaviour" as Deep Contest. "This kind of music makes me think and it brings a certain mood. It's not what the artists say that matters, it's the emotion of the sounds. It puts you in a special state of mind."

THIS obsession with the blues is what gives Navarre's tracks such depth, the likes of St Germain's "Alabama Blues", "My Mama Said" and "Walk So Lonely" utilising vintage samples from the Thirties. The former is based around an old Lightnin' Hopkins cut. It all adds an historical element to contemporary music which many producers lack and, with Navarre's discomfort at the mechanics of today's dance scene, you get the feeling that he'd be more comfortable making music without the house beat. But that would miss the point.

Having been ignored for too long, the imminent release of the third part of St Germain's "Boulevard" EP series will show the American house producers how melodic house music should sound. Danny Tenaglia, Deep Dish, Murk and David Alvarado have already sung his praises and many labels are now desperately tring to sign St Germain for the States. His recent visit to New York, however, left him cold. As ever with Navarre, there was plenty to complain about and he's already going back on the names of the American elite he humorously gave respect to over the top of "Deep In It" on "Boulevard 1"

"I regret mentioning Todd Terry, Louie Vega and Roger Sanchez because they don't need to be told how good they are," insists Navarre. "I really hate the way these people behave. I respect their music, but I can't stand their attitude. I haven't tried to make my music sound like it has come out of New York, it just happened that way. I see Saint

Gational He's a manic depressive who can't find a good word to say about anybody or anything. He's 26 and still lives at home with his parents. But he's putting the soul back into house music. Meet SAINT GERMAIN

> Germain as a good link into the New York sound, which many people aren't ready for. My music is an easy way in for them.

"But going to New York itself didn't change me or tell me anything new. Too many DJs were showing off and they all have attitude problems. Many of the DJs who get all the respect just play Euro shit, and they're not honest with their own sound. The only thing that I really liked was the unification of the crowds, where people were open-minded enough to dance to Benji Candelario playing progressive trance and then staying on the dancefloor to hear Kenny "Dope" Gonzalez play real hip hop." It's in his own DJing that Navarre feels he is truly showing people the way, by mixing up house, hip hop, funk, jazz and reggae. He even manages to mix it together creatively.

The problem is that you can't educate people in France. I'm frustrated here, but I fear that people are like that all over the world. I like to play obscure hip hop tracks and then bring in house records which have used the same samples or ideas. I like to shock people like that."

NAVARRE'S sound is so musical that there are very few house producers he would ever consider working with. DJ Deep and Shazz are the notable exceptions. Which is


why, for the purposes of the Saint Germain project, he has drafted in real musicians who have no background in or love for dance music. The guys are tutors at La Clef, a government-funded music school in St Germain, who pop down to his studio to play guitar, piano and saxophone over the top of his deep house sounds. Navarre is planning to add some of them to his live set-up, to give his motionless live show a deeper dimension.

"These musicians are the only open-minded people I know. I've been working with them for about three years and I'm really attracted by them. They're the only people I've met that I feel I can exchange ideas with. I find house and techno people so ignorant, they're all about money and nothing else, and that's why I don't listen to very much of that style of music. I don't think it's going forward. I just don't think it's interesting."

Navarre adds that he first became interested in house music through artists like Colonel Abrahams and Alexander O'Neal, whose songwriting he feels speaks directly to the listener. This is what Navarre himself aims to achieve, but finding the right vocalist to enable him to do so has not been as easy as finding the right musicians. His ability to source the perfect samples for his records while not understanding any English is admirable, and one hopes that his desire to with people like Michael Watford and Robert Owens would not detract from his music. The idea of someone expressing contemporary feelings over St Germain tracks is a little worrying.

"I know what you mean," sighs Navarre. "At the moment, I suppose the music really does do the talking and in some ways there is no message there to be said. It's just that I have problems explaining what my music is. But the fact that I can't express myself about my own music doesn't mean I don't have feelings. It's also perhaps something to do

with the fact that I can't actually play any instruments myself. I'd really love to be able to play the bass guitar or the flute. I'm going to start learning this year because I'm very frustrated about it."

> ANYONE who has been brought up on a diet of reggae, funk, jazz and the blues is sure to be blessed with an openmindedness, as well as an irreplaceable musical knowledge. For this reason, Navarre's parents were the biggest initial influence on his career. He's very grateful to them, to the extent that he even dedicated a track to them called "Thank U Mum (For Everything You Did)" on "Boulevard 2/2". In turn, his parents, Yves and Michelle, adore his music and are very proud of what their little boy has achieved. Living at home not only adds to the charm of Navarre's music, it also explains why his shirts are always so white and crisp and why his black kung-fu slip-on shoes are so shiny. "I'm very close to my family," says Navarre,

family," says Navarre, who has a sister some 10 years his senior. "They are my first source of happiness and being able to share things with them is very important to me. I love them dearly. My mother loves my music. She's my number one fan. She takes my music to bed with her every night. And she feels it coming through the walls, too!"

Will you ever leave home?

"Only if I meet the right woman!"

THE forthcoming "Boulevard" album, which collects together all three of the Saint Germain EPs on one package, proves that Navarre is a precious and innovative talent on the house scene. He has already enjoyed high praise for his deep techno tracks as Deepside and Modus Vivendi on FNAC, making the most sublime and melodic hard sounds you could hear at that time, but he's adamant that he will never record a techno track again. Especially now he has been informed that Richie Hawtin has been playing his sparse "Organ Talk" at 45rpm. And on plus eight.

"I'd expect that from Mr Hawtin," says Navarre, sarcastically. "I want to get rid of the techno scene and all the people involved in it. I'm fed up with them. They have no imagination or ambition. All the techno DJs who used to play good records are now playing commercial music."

So isn't it time that you came back and helped to sort out the scene?

"No. I'll never record as Deepside again. I just want to concentrate on Saint Germain. If I made a Deepside record now, DJs would only play it at the start of their sets and nobody would even get to hear it. Too many people in the techno scene just don't have a clue about music in general."

A statement that nobody would dare to aim at Ludovic Navarre - a man whose soul is leading the new wave of warm house music.

'Boulevard 3/3' s out on June 5. The album follows later in the month

THE NAVARRE COLLECTION

Selected Ludovic Navarre cuts

DEEPSIDE - "Deepside" EP (FNAC) ST GERMAIN - "Motherland" EP (FNAC) SOFFLE - "Nouveau" EP (FNAC) MODUS VIVENDI - "Modus Vivendi" (FNAC) DS - "Volume 1" (F Communications) NUAGES - "Blanc" EP (F Communications)

THE NAVARRE SELECTION

CHET BAKER TRIO - "This Is Always" (Steeplechase) TIMMY THOMAS - "Why Can't We Live Together?" (TK Production)

KOOL & THE GANG - "Give It Up" (De-Like Records) THE MAYTALS - "Do The Reggae 1966-70" (Attack) YUSEF LATEEF - "The Complete" (Atlantic)

LARRY HEARD ON THE "BOULEVARD" SERIES

"I CAN see why people think St Germain's work sounds similar to mine. It's like when people say that you look like someone - you can never see it exactly but you can understand why they say it. It's certainly like my work as far as the textures go, but it has a more acidic approach. It's a combination of what I did, mixed in with Emmanuel Goetshing and Brian Eno. It's real good. I would have said he was from Italy or Germany. Can you spell his name so that I can look out for his album when it comes out?"

Cheer up mate!

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12th May 1995 Cosmic Cave

Cosmic Cave 10 - 12 Nils 12 - 2 Tin Tin 12 - 4 Ralphie Dee (New York) 4 - 6 Steve Mason (Cologne)

Tribal Temple 10 – 1 Phil Perry 1 – 4 Robert Hood (Axis Rec) 4 – 6 Gayle San

Shangri-La Sugarlump Sound System

19th May

Cosmic Cave 10 - 12 Hero Uda 12 - 2 Dave Angel 2 - 4 Carl Cox 4 - 6 Marco Zaffarano (Stuttgart)

Tribal Tem

10 -12 Steve Johnson 12 - 2 Gordon Kaye 2 - 4 Charlie Hall (Drum Club) 4 - 6 Carl Cox

Shangri-La Re:verb Sound System

26th May

Universe salute the Aniversary of the birth of our minister for International Diplomacy – Ian's Birthday Onslaught !

Cosmic Cave

10 - 6 Laurent Garnier (Paris - Intense 8 Hour Set))

Tribal Temple 10 – 11.30 Marc French 11.30 – 4 DJ Dag (Omen-Frankfurt) 4 – 6 Gayle San

> Shangri-La Andrew Weatherall Justin Robertson Andy Curly (old Trout)

2nd June

Cosmic Cave 10 - 12 Stix 12 - 2 Pierre 2 - 4 Luke Slater 4 - 6 CJ Bolland

Tribal Temple

10 – 12 Beamish 12 – 2 Billy Nasty 2 – 4 David Holmes 4 – 6 Eric Powell

> Shangri-La Cultural Vibes

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SOUTHPORT SOUL WEEKENDER

Pontins Holiday Camp, Southport WELCOMED in golden sunshine, the 16th Southport Soul

Weekender turns the blue-rinse chalets of a grotty holiday camp into a nightlife carnival. Motors loaded with sports bags, tape decks and trusty packets of three are stacked to overflowing in the car park. Alex Lowe must be a proud man. He's the guy responsible for turning Southport into an annual soul mine, and the original attendance of this event from 600 into the 4,000 of today.

clubs and lives

The ballrooms are re-wrapped in a glow of banners and smoke. Sound systems blast out the classic soul, jazz and funk tracks of the Hip Joint, the lur-ve songs of The Soulbase, the swing and hip hop of the Underground Room and the spiritual vibes of The Powerhouse. By eight on the Friday night, as the sugar turns to alcohol, the arcade buzzes and the first feet touch the virgin heat of the dancefloors.

The Powerhouse offers Paul "Trouble" Anderson, who plays one of the best sets of the weekend, and The Reese Project, whose live show peaks with "Colour Of Love". There are also some great sounds spilling out of The Soulbase, with entertaining PAs from Lew Kirton and The Affair, and Norman Jay taking up the microphone to introduce songs from Weekenders gone by. He finishes off the night with a couple of other jocks, each spinning an hour of classic garage.

Over at the Hip Joint, DJs like Bob Jones, Simon Mansell, Snowboy, Sylvester and Kevin Beadle keep it jazzy and obscure. Some of the punters wear flares and sandals and some are in lurid Adidas gear, but it's the floor technicians, the guys in T-shirts, slacks and gangster brogues, who make the biggest impression. Dancing as if barefoot on burning coals, twisting like elastic to the riot of jazz sounds, they're still flipping at four in the morning.

The floor technicians are up at nine on Saturday for skipping practice and a sauna, while the rest of us flop into the canteen around noon for eggs and beans. One or two of the more fragile don't even make it that far, remaining in their chalets to enjoy the insanity of the on-site TV station. The highlights include a lad from Newcastle, who said that he didn't like garage, being hypnotised and told he'd be a fan of Masters Of Work by the end of their set that night. Masters Of Work are, of course, one of the main attractions. They appear just after midnight, with Kenny "Dope"

Gonzalez dressed like something out of a Ren & Stimpey cartoon and Li'l Louie Vega's head only just visible behind the four decks. It's a comic display, but what a sound! The bass bins rock and the screams of wild divas cut through the atmosphere. As for the hypnotised one, he's rumoured to have approached the duo asking questions like "Hey, Kenny, are you called 'Dope' because you're stupid?" and "Is 'Li'l' a reference to the size of your chalet tackle?" The final highlight of the weekend is Loleatta Holloway, who performs in The Powerhouse late on the Sunday afternoon. The lament of love which opens her set reaches so far into our hearts that some of the audience are in tears. Most of the guys claim it's the smoke.

The track explodes into a mix of "Ride On Time" and "Love Sensation", and by the time the last beat drops, Southport is hers for the taking. The moment is fused by the vinyl touch of Larry Heard's voice declaring, "House is an uncontrollable desire to jack your body... This is our house and our house music..."

Rowan Chernin

00000

(top) Tenaglia

(bottom, I-r) Farley [JBO], Stephano [Tribal USA], Breeden, [Tribal UK]

TRIBAL UK & JUNIOR BOY'S OWN Substation South, London

ubs and lives

THAT old chesnut about lengthy DJ sets is back on the debating table following Danny Tenaglia's six-hour set at the Tribal UK and Junior Boy's Own free bank holiday party. The odds don't look good, though, as the most anticipated dayout in London's clubbing agenda is marred by yet another American DJ destroying his own myth by failing to build or take his set anywhere.

The day begins at 2pm, with London's clubbing elite gathering at Full Circle under strict orders from the General (Junior's Terry Farley) to "be there early". The beauty of these all-day sessions is the unity which comes with them, and nobody is better at bringing people together than Farley. The undying spirit of Full Circle puts everyone in the mood as Josh Wink performs a slow, grinding set which finally untangles and unwinds into a storming acidic groove.

An entourage of cars travels up the M4 to Brixton in time for Jo Mills to set the mood for Tenaglia's second set. The atmosphere is perfect, but Tenaglia immediately launches himself into his sexy, dark house groove, prompting concerns as to where he will go from there. He acts like the pacer in a 3,000 metre race, burning up all his energy in the first quarter. By the halfway stage, his set is as flat as the horizon, the only surprise being when he unleashes the soulful disco-house groove of Glenn Underground's "Beyond".



Perhaps we expected too much, but someone who performs lengthy sets every weekend should not have left the crowd feeling so numb. It's pointed out that he had performed another six-hour set at Hard Times in Leeds just 24 hours earlier, which is a bit like running two marathons in one day. That said, DJ Pierre's recent six-hour slot at Hard Times similarly lacked progression and, with the likes of Todd Terry now spinning six hours of his own material, there's a big question mark over what certain American jockeys are about.

The day ends at the Ministry Of Sound, where Masters At Work further mar the event by turning the DJ booth into their own private domain Sure, they rock the party – with the likes of Todd Terry, David Morales and CJ Mackintosh all joining in behind the decks – but it's important for DJs to perform to punters on their level. The music may have captured the vibe of the wasted weekend, but we need – and demand – more than that. Music without personality and human input is music without soul. Today, we were robbed. **Ben Turner**

LUSH

The Voodoo Room, Glasgow

MONDAY morning, 2am, and Lush is raging full-on. Weekend workers celebrating their night-off sweat-down next to clubbers who haven't been to bed since Friday night. There's a mass of blonde hair and low-cut dresses on the dancefloor... And that's just the guys. Jeers and whoops greet familiar classics and new cuts alike. But when all drinks are £1 a time, and you have to be mute not to have blagged a free pass, you're pretty much guaranteed a crowd without abandon, shame or snobbery. Harri watches from the DJ box, which is positioned within touching distance of the dancefloor. He spots the smiles which greet Armand Van Helden's "Witch Doktor", hears the ecstatic whoosh which goes up when he drops "Losing Control", and sees the delirious airpunching as he drops Slam's "Positive Education", the pinnacle of his set. The Voodoo's detractors who accuse the club of pandering to the party house crowd obviously haven't been down on a Sunday night.

From now on, next weekend starts here. Calvin Bush

FUSE Brussels

IT'S exactly one year since the opening of Fuse in a former cinema in the centre of Brussels. A year during which promoter Patrick Vercautere has established the club as one of the most exciting and popular joints in Europe. A policy of booking DJs with an ear for experimentation and an eye for the demands of the dancefloor has played a big part in this success.

DJs like Carl Craig, Juan Atkins and Mr C, who head the line-up for tonight's party to celebrate the first anniversary of the club. The Paperclip Person is first on, dropping Giorgio Moroder back-to-back with his own clanking "Computer" and the hypnotic tango of "Rushed". Beats are clipped where they should have flowed and, although the music is a delight, Craig's set shows precisely why he remains a producer first and a DJ second.

There are no such problems for London's Mr C and techno pioneer Juan Atkins. The former previews new Plink Plonk material alongside slamming freestyle cuts and psychedelic trancers. Atkins, meanwhile, plays upstairs, spanning the great divide between futuristic European and jazzy American techno, plus the excursions into hi-NRG and electro. The punters who have filled this place for the last 52 Saturday nights with their wet, sexy, tribal dancing are ecstatic. As the Fuse flyer says, this is "techno and pleasure to the max". At least in Brussels. Walter van Maren

THE LOFT HQ's, London

WHEN house splintered into a myriad of sub-genres three years ago it left clubland in a dire state, from which it's only now beginning to recover. Particularly in London, where truly musical clubs with any sense of crowd unity are few and far between. One of the few is The Loft, the home to Paul "Trouble" Anderson and the finest underground house night London has seen for years.

has seen for years. The fact that The Loft takes place on the same night of the week as New York's Sound Factory Bar says more about the aims of this club than anything else, particularly as tonight's appearance of Louie Vega attracts the likes of Kenny Dope, DJ Pierre, 95 North and Joey Negro. Vega's performance is immaculate, melting the small sweatbox into a frenzy with 3-Dee's "Deliver Me", which is already one of the biggest club records of the year. The beauty of The Loft is that people come here just to dance. And to do so with attitude. Like the influential Crackers or Heaven in Detroit, the battling on the dancefloor can be intimidating. But amazing to watch. The Loft is house music in 1995. **Ben Turner**





CHUFF CHUFF'S ORIENTAL WHISPERS **Dunkenhalgh, Accrington**

IT'S midnight in Accrington, deepest Lancashire, and 900 happy casualties are exploding ecstatically in a final nu-NRG onslaught from the unstoppable Tony De Vit. He's the DJ packed with Duracell, the DJ whose continuous loops of cheesy techno melodies send crowds spare. He's the ideal man for this, the first in a series of out-of-town excursions hosted by Chuff Chuff - the truly exceptional Birmingham club.

Chuff Chuff have rented an entire country manor-style hotel for the event and on offer tonight are two rooms of music, plus a buffet. There's an optional "Robes Of The Orient" fancy dress theme, with around 50 per cent of the crowd being the kind of girls you wouldn't want your mother to meet in case she read your mind. I'm beginning to realise exactly why all the rooms at the venue have been booked well in advance.

Most people divide their time between relaxed sauntering around the gardens and energetic dancing in the main room to the happy sounds of not only Tony De Vit, but also Jon Pleased Wimmin and Mark Moore. There are notable attractions in the alternative room, too - Norman Jay playing luscious old soul records and Original Rocker, DJ Dick, stretching the bass bins with a pounding mixture of lover's rock and jungle

Not surprisingly, tickets for these superb events are very much in demand, selling fast and furiously every time. Get an arm and a leg ready. Round two is already on the calendar. **Tony Warren**

BUSH RECORDS PARTY Katakombe, Zurich

HAVE you ever spent an entire evening lurking around the decks in anticipation of hearing one track? The first official Bush Records party is one of those nights, as Dave Clarke prepares to give the crowd an exclusive preview of the third and final chapter in his legendary "Red" series. Run by Eric Powell and Eric Gooden, Bush has already expanded into three subsidiaries and their guaranteed quality has persuaded the club capitals of Europe to firmly embrace their sound. Take Zurich, where Bush's Rozzo and Miklos are tonight firing out explosive experimental techno in the depths of a converted bunker. It's a fitting warm-up to Dave Clarke, who flashes a slate of "Red 3" on his arrival at the club before embarking on an impressive set of cutting and scratching. With exquisite creativity, he moves from Power to Robert Armani to Smith & Mighty, teasing the trainspotters staring into the caged booth as if they're looking at a monkey at the zoo.

Clarke tickles the dancefloor with "Red 1" and "Red 2", leaving him with no option but to complete the cycle. As landmark releases go, it will make the lame followers quake

RADIKAL FEAR ALL STAR NIGHT

Mirano Continental, Brussels

IT'S Sunday night, but the Mirano, an old theatre with the same vibe as Amsterdam's renowned Roxy, is packed. Which is perhaps no suprise, bearing in mind that the Radikal Fear team are in town. Felix Da Housecat opens the proceedings with tracks designed to illustrate his musical origins. It's a delectable selection. The youngest acid phunkateer is replaced by Mike Dunn, the Barry White of house. Dropping soulful tunes like "You Used To Hold Me" by Robert Rosario back-to-back with Armani's brave and fierce

"Circus Bells" and Dimitri's piano-fuelled "Prisoner Of Your Own Style", Dunn's set encompasses both the underground excitement and the fascinating appeal of Chicago's deep house. Despite the disappointing sound system, the crowd are transfixed.

ASC:

party of this kind, but now that they've developed a sound and a direction of their own, the Bush crew are ready to take on the rest of the world. **Ben Turner**

this city, the Bush mission is complete.

We've waited a long time for a

by a UK production.

in their boots. Those who have stolen Clarke's lead are

about to lose it again, because "Red 3" is a distinctive

progression. It's a scathing house track with a killer break

which sounds like a sheet of molten metal being wobbled

back and forwards. Detroit has never been so threatened

Clarke is followed by Eric Powell, who finally arises from

speakers keep cutting out, to perform a killer set. Drawing

sounds of The Stickmen, he even turns the mellow grooves

of St Germain's "Alabama Blues" into a slamming techno

track by dropping it at plus eight. Despite the sound problems and the extortionate cost of enjoying yourself in

a line between Clarke's crisp techno and the hard house

his hotel bed to enjoy his own party and, although the

Next up is Roy Davis

Jr. Seizing the energy of acid house

and channeling it in a new direction, he

is most definitely the man of the moment. He works the mixer like a

juggler works his sticks, jacking the tabs with his own "We Are Phuture" classic and the overwhelming strings of Ron Trent's "Altered States"

Blending the old with the new, like Dave Clarke's "Red" series and Carl Craig's neo-disco hit, "Throw". Davis is amazing.

Armando closes the event with his intense and dramatic acid soul sounds, but not before the brief return of Dunn to take us on a journey to a different four/four planet. As Davis notes at one point this evening, "This is how it should be". Radikal Fear

MIRANO CONTINENTAL offers a musical umbrella embracing all kinds of different musical styles, not just a night for the knowledgeable. All stars, indeed. Walter van Maren

MUZIK 41

this is how we do it

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THE LEDGEND CONTINUES. . THE SOUND FACTORY



A LUMINOUS full moon hovers over the skyline of the Big Apple as throngs of nightcrawlers flood through the streets to Roseland for the long-awaited return of Junior Vasquez and his Sound Factory. Even if it is, for the time being at least, just for one night, and even if it does cost each of them a pretty hefty \$40 for the privilege. It's very nearly two months to the day since the abrupt closure of the Factory and the Vasquez crowd are desperate for a dancefloor fix.

Vasquez's only performance in the last few weeks was spinning at a Madonna party at Webster Hall and he's as keen as anybody for this to be one to remember. He kicks off with a ferocious storm of underground tracks and it's not long before the entire audience is whipped into a state of hysteria. Dexterously working the three a nd five-way crossover of his mixer throughout, scattering samples, hi-hats and beats all over the room, the punters show their appreciation by offering up numerous thunderous ovations. In New York, this kind of overwhelming admiration is about as rare as finding a seat on the subway during the rush hour.

Vasquez's initial barrage of ravey electro tracks turns out to be a mere hint of the best which was yet to come. His set extends well past noon the following day and, as the sun rises, so does a selection of blazing vocal cuts. Striking deep and hard, they completely decimate the jam-packed club. As he cranks the crisp sound system continually higher, the only respite from the sweaty frenzy is a PA from Vernessa Mitchel, the young lady whose Vasquez-produced "Reap" single appeared on Tribal. Judging from the faces in the street outside at the end of the event, it's been almost too much for even Sound Factory veterans to handle.

Perhaps the best summation of this brilliant one-off, which was billed as "The Legend Continues...", comes from a worn-out drag queen click-clack-clattering her way down 52nd Street, presumably in search some after-

hours hideaway. "I could have danced all night," she goofs in a bad Audrey Hepburn impersonation straight out of "My Fair Lady". "And girl, are my feet ti-*red.*" Only in New York, folks.

Only in New York. Darren Ressler

geeze

Vasquez takes the hands-on approach

0



ARMAND VAN HELDEN

Fifth Man, Manchester LET'S get something straight from the start. Armand Van Helden is a babe. With his platinum suedehead, old skool Adidas and knack for turning profane pop into serious underground currency, this native New Yorker is not just drop-dead gorgeous, he's way cool. Which is why, as soon as he hits the decks for this, his UK debut, he's surrounded by spotty youths trying to sneak a look at his labels.

Armand begins with his own mix of Jimmy Sommerville and everything thereafter neatly compliments the linear beats and headbutt breaks. Rumour has it that he often runs riot with jungle, ragga and a splash of hip hop in his sets, and there are headz hovering by the edge of the floor, waiting for him to drop the bomb. Most shuffle off after an hour, realising it's not going to blow. He never wavers from the seamless mixing or flinches if a record jumps, but there's nothing to make you catch your breath. It's no surprise when Armand calls in "Witch Dokter", which receives a THE ALOOF/TRANS-GLOBAL UNDERGROUND, Megadog at Brixton Academy, London

TRANS-GLOBAL Underground have the whole world sound in their hands... I'm just not too sure I like the way they're

cuddling it. It's that kind of affection with which parents insist on smothering their offspring, long after they've started going bald and worrying about their third divorce. On an occasion like Megadog, TGU have to be a merry band, not moribund. They are, I smile appreciatively, and wonder what will happen when the future smacks them full on. Tonight, however, the spotlight falls on The Aloof, and not only because it's their first Megadog. There's also the fact that those other canines, Black Dog, have pulled out at the last minute, presumably perfering to stay in their kennels and scrap over the bones of their apparently irretriveably brokendown relationship. No simple toonsome techno-

No simple toonsome technopopsters, The Aloof have been caught out in the stampede to find the next Underworld. Too tribal? Too vocal? Too varied? Who knows? Buttoo heavy? Too fucking right. Society, religion, crime, war – The Aloof throw in the lot. Nobody warned me that they were going to be so, well, *solemn*. And *serious*. And *sullen*. Somehow, the last Megadog for aeons doesn't seem like the place to be coming on like Blaggers ITA trying to convert Leftfield. Especially when hampered by a lumpen sound which makes Ricky Barrow's sneered politico-raps almost inaudible. And is it just me or has Dean Thatcher suddenly started resembling Lou Reed?

Luckily, The Aloof have the kinetics just right and that counts for plenty with this blithely stomp-crazy crowd. Pounding their way through most of their excellent "Cover The Crime" album, Richard Thair's drumkit could file for abuse, while the bassist chucks out venomous, snakehipped b-lines. It's a great lesson in how live dance music can really, like, *rock*.

The problem is that they're going to need lagerdripping caverns and sweaty micro-crowds to let their tribal tech-tonics potion really fizz. And watching them mooch back into the darkness, it looks as though they know it. Distanced, but not yet dangerous. Calvin Bush

Barrow boy

TGU-hoo!

rapturous Pavlovian response from the crowd, and rather predictable to hear from his mentor DJ Pierre and British peers Roach Motel. As the end draws nigh, he sneaks in the puff-pant motions of "French Kiss", but then he's back, marching out the Frankfurt drum rolls. Armand certainly knows a crafty trick or two, but tonight he's not taking any chances. Maybe he just needs to loosen up a bit and let the rhythm take control. Mandi James

JIMI TENOR/PANASONIC Disobey at The Garage, London

NEVER mind the Jackson Pollocks, Panasonic splatter their abstract noisebombs all over the canvas of free-form no-wave electronica with a disregard for form which is positively terrifying. Their screech-core house is certainly not for the faint-hearted. The only thing that is lifted up during their performance is dinner from two hours ago.

Thank heavens, then, for Jimi Tenor, the second of the acts from Sahko (the highly intriguing Finnish label) playing at tonight's Disobey Club. Jimi is surely Scandinavia's greatest (only?) exponent of ultra-chic, space-age, bachelor pad muzak. A picture in a black two-piece, complete with sequins which flicker across the gold tinsel backdrop, if you're looking for the missing link between Suicide, The Residents, Andy Warhol and Ultramarine (and if you aren't, you darn well should be), here it is.

With his cheese-o-matic organ-sounds and oh-so-camp histrionics locked firmly in an iron(y)-clamp hold, it's easy to laugh. But when Jimi plays his sax, when Jimi hits a falsetto high, when Jimi riffs forbidden squelches from battered old analogue gear and, above all, when Jimi tells us he loves us, we can only gaze at his ostrich-squawk features and declare that the feeling is mutual. You'd better believe it. Because the revenge of the cyber-nerd has already started. **Calvin Bush**

TERRY CALLIER The Jazz Cafe, London

EVERYBODY knew something special was about to go down, right from the opening chords of the opening song,

"African Violet". And boy, we weren't disappointed one little bit.

Terry Callier fits into that category of "great unknowns". He's "great" as far as those of us who have religiously collected his music over the last 20-odd years are concerned, but "unknown" to pretty much everyone else. Those of you belonging to the "Terry who?" category should listen and learn, because discovering Callier is a magical thrill. His "Best Of... The Cadet Years" on the Charly label is the best starting point.

Callier possesses the incredible gift of being able to relay pure emotion from the stage to the audience. And with devastating effect. At one point this evening, when he performs the haunting "What Colour Is Love?" the venue is stunned into complete silence, which is something I've never witnessed at this place before. His spiritual, almost unplugged set had the entire crowd on a natural high. Tonight was a precious experience and will remain so in my memory for many years to come.

Thanks Terry. Come back soon. Bob Jones

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WARREN G

Rock City, Nottingham

JHELISA/D*NOTE/OUTSIDE

could be had listening to leftfield

compositions, this all-star Dorado

Records extravaganza kicks off with Outside. Led by Matt Cooper

committing virtuoso theatrics on his

keyboards, this attempt to make their

jazz musicology work in a live context

Coupled with technical hitches, the

down in over-zealous ambitions.

may be laudable, but their set is bogged

best-laid plans simply don't materialise.

the idyllic sonority of D*Note. They may

pseudo-mutation of the tempos on their

have nonplussed everybody with the

second album, but that doesn't stop

Computer malfunctions similarly blight

DETERMINED to prove that a good time

LA2. London

WHEN Warren smooth-talked his way into town at the dawning of the G-funk era, we knew exactly where he was coming from. Longbeach, California, where the shit went down to a laidback soundtrack. He may have grown up riding the rhythms of Rick James, Cameo and Chick Corea, but he did so in an area where shoot-to-kill was the order of the day. And despite having sistas in his crew, *"A beyatch is still a beyatch"*. We knew he walked it like he talked it. What we didn't know was that he expected the same commitment back from us. So it is a bit of a suprise when the Muzik photographer is taken backstage for a pre-gig grilling by Warren G's manager. He concludes by asking if she always wears baggy pants, a hooded top and Airwalks, or just fancy-dressed especially for tonight. But if he's worried about *our* hip hop credentials, he

hop credentials, he Mandi James them continuing to parade their metamorphosis from melodic sweeps into head-bobbing jungle. Until, that it is, the whole ensemble drifts out of synch

and grinds to a halt. A pity. The only act able to escape the technological curse is Jhelisa. Her recent tour of Europe has honed her set close to perfection and, with wellbloodied arias booming through sultry, smoke-filled resonances, numbers like "Whirl Keep Turning" and "Galactica Rush" show how well she can hit the right chant. She even finds favour with the trendy sneaker brigade with her invitation to "Smoke a fucking joint". In tune with the new school of soul, Jhelisa is probably Britain's coolest diva. It takes guts to be original, especially when you put your neck on the line in public. Outside, and D*Note may have occasionally lost the plot tonight, but at least they dared to ditch the tried and tested. This event didn't dent Dorado's reputation. Even if it was hit and miss. Wena Virdi

SPEEDY J

and lack of confrontational rants create a false sense of

security for some of the graphic scenes he lyrically depicts.

G is first and foremost a producer. His love is for the music

and his ultimate aim is to show off the skills of his extended

family rather than to be the centre of attention. This visible

lack of ego and obvious pride in his homies are what makes

him an effective musical svengali. But this lack of front and

ultimately makes tonight's atmosphere more like that of a

At the end of the show, disappointed at the poor response,

Warren G slinks offstage without so much as a "Peace, I'm

unwillingness to take control of the party is also what

outta here". Leaving us to discard our Stussy gear for

comfortable shoes and a couple of A-line skirts.

church outing than a riotous gang-bang.

Despite his prowess as a rapper, it's plain to see that Warren

Effenaar's Fluid Warehouse, Eindhoven SEEN as one of the world's leading technological cities, Eindhoven was always going to be a special date on Speedy J's current tour of Holland and Belgium. Especially coming the night after appearing in front of an apparently bemused hardcore crowd in Rotterdam. Jochem Paap may have been given his Speedy J nickname back in his gabber



days, the days of the monotonous "Something For Your Mind" and "Pull Over", but now he's a scrupulous posttechno artist. Tonight, he concentrates on tracks from his "G-Spot" album, fusing ambient sounds with plush beats. Melodies flow in and fade out, with most tracks culminating in eruptions of noise. "Lanzarote" and his "Pepper" crossover hit both work especially well, though neither of them are exactly recognisable. There is also some wild, spaced-out, Kraftwerk-style elektro-tracking.

Speedy J illustrates that a live show isn't simply about the precise reproduction of your latest work. Improvisation – a word which all too few techno acts know the meaning of – is what counts. He deserves nothing but respect. Waltervan Maren

F COMMUNICATION'S 1st BIRTHDAY PARTY La Locomotive, Paris

IT'S easy to gauge the impact Laurent Garnier's label, F Communication, has made on the dance scene in France by the 1,000 people locked outside without a ticket, without a hope in hell of getting in and all desperately praying otherwise. Honouring, as they put it, "one year of pleasure", this party is a pure celebration of the inspirational acts F Communication has come into contact with and helped nurture over the last 12 months.

Tonight's roll-call is brimming with talent, including F Commicons, Chicago's Cajmere and Britain's Carl Cox on the decks. Then there's the homegrown specialities, ranging from Ludovic Navarre with his jumping jazz, to the space cadet that is Juan Trip, sounding out sine waves from his "Spinal Tap" pod.

This is as wild as it gets on La Pigalle's red-light strip. And for an old party animal like myself, tired of tripping over club casualties, tonight is a revelation in terms of the drug-free energy jacking up from the dancefloor. With the venue transformed from a black industrial hole into a kitsch playground, and three rooms of classic ambient, sophisticated house and pumping techno to grab your attention, there's no relapse when dawn breaks - only a sinking feeling that in three hours time, the best night of your life is going to end. But until then, le freak, c'est magnifique! Marc Boussen



words Jonty Adderley pictures Stuart Isett

S RECENTLY AS SIX MONTHS AGO, UP TO 10,000 PARTY PEOPLE WOULD descend on Sunrise Beach on Ko Pha Ngan, an equatorial island off the southern coast of Thailand, to celebrate each full moon. As well as offering picture postcard beaches and palm trees, the island played host to a monthly all-night techno beach bash which often attracted that overused, but in this case apt, label – legendary. What made these parties so special was the combination of location and freedom both social and external restraints. As long as you didn't bother anyone else, no-one would bother you. Anything else was fine.

Omelettes made with Het Khi Kwai (Thai for buffalo shit, otherwise known as magic mushroom) were available at every cafe and ganja could be obtained on room service at the chalet complexes. If mushrooms and spliff weren't enough, then you could sample the speed punch, or simply buy amphetamine capsules over the counter from local pharmacies. International DJs, including such underground luminaries as Mr Oz and Nils from Silverfish, provided the music and for eight years the parties grew, largely unnoticed and unmolested.

In January this year, however, the Thai Narcotics Suppression Bureau (NSB) raided the island in force. Uniformed policemen clutching machine guns stormed the

beach from a flotilla of boats, frisked unsuspecting travellers and unleashing sniffer dogs in bungalows throughout the island. The raid was organised at the urgent request of the Thai Tourism Authority, who were reported to be extremely concerned about the "degenerate" reputation the island had acquired. During the raid, the authorities also seized vials of speed punch from the cafes, which were taken to Bangkok for analysis.

A month or so later, the NSB were back with warrants for the arrest of anyone who had been hawking the punch. The guilty parties were fined 10,000 baht (around £250). Not surprisingly, they also took the opportunity to search more bungalows, frisk more travellers and to establish a more permanent presence on the island.

"THE fucking CIA are down here," warns a tattooed German skinhead. Rumours and paranoia abound and are passed on to each new arrival. At the Bumble Bee, a bamboo cafe selling chicken and cheese baguettes, the owner tells a typical tale – a drunken Japanese tourist has been haranguing her diners for drugs. After working his way around the cafe, he orders a beer and befriends some Germans sitting on the beach. It's not long before one of them unwittingly reveals some ganja. In a flash,

Reportage

Gone are the days when the Thai authorities turned a blind eye to the activities at the **FULL MOON PARTIES** in Ko Pha Ngan. This season, the beaches have been stormed by armed police and hundreds of revellers have found themselves thrown into some of the most unsavoury prisons in the world

"TER Stimus Rest

The cells are old-time Wild West-style constructions, with three windowless walls and an impressive array of floor-to-ceiling bars at the front. to seal the traditional effect

2

the Japanese guy reaches out, handcuffs the Westerner and pulls him up. As his friends look on in shock, he is led away and thrown in the back of a truck It's only a short ride from the beach and the cafes to the newly-completed police station, but the nature of the ride is illuminating. Despite having a fully-functional station complete with cell blocks, interrogation rooms and even a football pitch, half of Ko Pha Ngan is still without proper roads. Instead, dirt tracks with death-defying gradients suffice. At many particularly steep sections there are "ghost houses", tiny wooden temples built to house the spirits of accident victims wherever they 've died. If you survive the road to captivity, you'll be incarcerated in one of the two large communal cells located on the top floor of the two-storey building. The cells are old-time Wild West-style constructions, with three windowless walls and an impressive array of floor-to-ceiling bars at the front to seal the traditional effect. The toilet is a filthy hole in the corner, from where gigantic cockroaches frequently appear, providing entertainment possibilities or terror, depending on your point of view. On the plus side, you are permitted to have food and drink brought in by visitors and there's an excellent view of the north side of the island, although admittedly only through the bars.



A 26-year-old man has been hanging in a chalet for three days. Policemen with rags tied around their faces cut down the corpse

Reportage



Being caught in possession of ganja means confinement in the cells (unless a bail of 50,000 baht [£1,250] can be raised), a court appearance three weeks after the date of your imprisonment and, upon conviction, a fine of 3,000 baht (£75). You will be taken to the Thai mainland for the court hearing. After that, you'll have a drug conviction which will be circulated internationally via Interpol, the implications of which are considerable. Many countries (including America) refuse visas to people with drug convictions and, even in tolerant places, you will be considered a legitimate target for customs. Of course, many people visit Ko Pha Ngan with no

intention of taking drugs, but if you are Western, young or look in any way alternative, you will be a police target.

IT'S one in the morning and the party has been going for about two hours. Around 2,000 people are dancing and most of them seem to be drunk. Bar owners are estimating that tonight's party will draw about 3,000 people at its peak and are worried they won't be able to sell their full quota of refreshments. Their anger is principally directed at the police. Mr Paradise, the owner of the strip of beach where the parties originally began, says the dancers are high on nothing more than "moonshine and Mekong (Thai whisky)". He was one of those busted for selling speed punch at the beginning of the year, but he maintains he was framed.

In the meantime, a dreadlocked juggler weaves uncertainly between the dancers. He's accompanied by a scrawny dog which seems mesmerised by the flight of the three silver balls he's tossing in the air. Stumbling to avoid the dying embers of a fire, he almost collides with a group of tough-looking Thai guys and drops one of the balls. He picks it up, smiling amiably, and starts juggling again, appearing not to notice as they begin to follow him. Before you can say "Thai Stick", he is surrounded and frogmarched off to a police truck. His dog barks halfheartedly and sniffs the abandoned silver balls. Amazingly, half an hour later, the juggler reappears. "They never checked inside my yoghurt," he grins. "Want some acid?"

The party reaches a climax towards sunrise. The first wave of drunken dancers have either vanished or collapsed in the sand, to be replaced by a wilder crowd. Tattoos, dreadlocks and faded hippy clothes are now *de rigueur*, replacing the beerguts and off-the-peg traveller costumes of the earlier revellers. While most people dance, others sit in the sand around small, knee-high beach tables, drinking Mekong and small bottles of the slighty smoother Lipovitan D, a local energy drink popular with Thai truck drivers. Most of the people on the beach are Westerners (mainly Israeli, Australian, German and English), although there are also a few Thai tourists and a handful of prostitutes. Pha Ngan is virtually the only place in Thailand without sex shows and brothels, but hookers from the mainland come across for each party. They are not, however, exactly as they might appear. Welcome to the sexual shadowland of the katoeys - transexuals, silicon-breasted transvestites and, more unusually, regular transvestites (who are undoubtedly working to save up for surgery). One of the whores wears a skintight T-shirt bearing the legend, "I love Englanders", painted in flourescent green and gazes lustfully at anyone who shows signs of interest. Business is good tonight.

Welcome to Hell

One of the whores wears a skintight T-shirt bearing the legend, "I love Englanders", painted in flourescent green and gazes lustfully at anyone who shows signs of interest. Business is good tonight

> The music blasting out of the speakers veers from happy house anthems to techno, the sounds growing harder and harder as the night progresses. Meanwhile, like lions circling a herd of gazelles, the police continue to pick up suspects who wander too far from the centre...

BY around eleven the next day, the place to be is the police station or the hospital. At the station, the cells are overflowing with foreigners trying to befriend the other police catch of the day – Burmese pirates. Outside the jail, wads of cash change hands as bail money is raised and inmates are released. The man in charge of this operation is a yellow-eyed officer known to his colleagues as "Supercop". One of his awestruck underlings says he earned his nickname effortlessly and that he has Mongol blood in him.

Supercop heads up a force which, over the last few months, has grown from 20 local, non-Englishspeaking cops to over 90 specialist operatives. But even with 90 officers, his role is still only partial in the crackdown. Samui Police (from the more developed island of Ko Samui) are also present throughout the party, as are members of the NSB. Furthermore, the NSB claim that men from the American Drug Enforcement Agency (DEA) are in on the action, but they are so deeply undercover that nobody knows for sure. There have even been several frigates from the Thai navy stationed offshore for a week, complete with amphibious landing craft, though Supercop maintains they've just been visiting the island "for a holiday".

Silicon chick

It's also been a busy night over at the hospital. One Swiss guy has lost an eyeball and a French girl has broken her coccyx, both as a result of dirt-biking, and there have been numerous minor injuries. More seriously, there has been a mysterious death over on Sunset Beach. The body of a Norwegian guy has been found in one of the bungalows.

The 26-year-old man has been hanging in the chalet for three days. A group of policemen with rags tied around their faces cut down the corpse and, as a gang of giggling Thai kids dare each other to touch the blackened body, one vomiting policeman looks up and says, "You know, it smells kind of sweet after a while".

Death and dealing with the consequences seem remarkably routine to the rest of the police standing around the chalet, and they cheerfully construct a bodybag from a hammock strung across the porch, then manoeuvre the body into their truck. The Norwegian's personal effects are few. Apart from a few clothes and a half-empty pack of cigarettes, there's a backpack which contains over 20 books and nothing else.

His chosen method of death was also unusual with regard to the manner in which he hung himself. Instead of jumping off a chair into a clear space, the police say he stood on his bed, attached the rope to a beam, and either raised his legs or collapsed them beneath himself. Their assessment is a suicide, but this doesn't add up at all. They are not, however, interested in conspiracy theories. They just want to remove the body as quickly as possible.

DRUG busts and police crackdowns occur at virtually every beach resort in virtually every country. Why Ko Pha Ngan has suddenly been subjected to such intense scrutiny from the authorities is unclear. Commercial pressures inevitably play a part. Most visitors to the island are what is termed "budget travellers" and they clearly have less money to spend than the tourists

staying at the luxury complexes in neighbouring Samui. Political factors are also undoubtedly involved. Drug agencies and governments are increasingly co-operating together to wage war on drugs and attacking a high profile party resort like Ko Pha Ngan will be seen as a good PR exercise.

But just as destroying Thailand's opium crops has led to peasant users becoming heroin addicts (it's easier to conceal), destroying the Full Moon party scene could also have

unforseen consequences. Many of today's budget travellers are students and graduates who, in 10 years time, will become the next generation of luxury tourists. How many of them will choose to visit a place where they have been treated as criminals?

The evening after the party, travellers on the ferry are talking of another destination. One that has the same unspoiled beaches, cheap food and accommodation, and a certain reputation which should deter mainstream holidaymakers for a few years. It's a place where Israeli travellers have already started putting on a few techno parties, and the locals have apparently been welcoming. You'll also be unlikely to bump into too many DEA agents there, unless they've been Missing In Action for 25 years.

Vietnam certainly sounds appealing, doesn't it?

AM:PM

AM:PM

Dina Carroll. Carli James. For Real. Terri Symon. The Police. Rhythm Source. Ce Ce Rogers. Masters At Work. Vertical Hold. Barry White.





chenicrazy

They've changed their name from The Dust Brothers to THE CHEMICAL BROTHERS and their beats are beefier than ever. Stand by for the imminent release of their debut album, 'Exit Planet Dust'. Ten, nine, eight...

The Chemical Brothers

a states

words Push pictures Vincent McDonald

HE ONE WITH THE LONG BLONDE HAIR AND THE TINTED GLASSES, THE ONE WHO HE ONE WITH THE LONG BLONDE HAIR AND THE INITED GLASSES, THE ONE WHO LOOKS like a bleached Nana Mouskouri, is called Tom. He's not far short of seven feet tall and he has this curious habit of dum-de-dumming strange little tunes under his breath every few minutes. He's the quiet one. Mind you, alongside the other one, the pudgy one, the one called Ed, Ceaser The Geezer would probably be considered as quiet. Until a few months ago, Tom Rowlands and Ed Simons were known as The Dust Brothers. Now, after a threat of court proceedings from the New York production team of the same name, they're The Chemical Brothers. Not that this fundamental change in their metoamlon has demonated their solitie. Not in the land

Brothers. Not that this fundamental change in their masterplan has dampened their spirits. Not in the least. 🛲

"Nobody from the dance world has come up with an album to reflect these times," says Ed, embarking on his first rant of the day. "Why is that? Why is it left to a group like Oasis to express the way that young people want to go out and get battered every weekend?" That's what The Chemical Brothers are about. Tom and I are out all the time, off to clubs and gigs, living fast, living it up. That's what I hope we're putting across on our records.

"The trouble is that too many people involved in dance music want to keep the scene down to their little clique," he continues. "They don't want to try to create characters, they don't want artists with something to say. They're just interested in faceless boffins sitting in their bedrooms, putting

DONE AND DUSTED

"Song To The Siren" (white label, August 1992)

"14th Century Sky EP" (Junior Boy's Own,

February 1994. Tracks: "Chemical Beats"/"One Too Many

"Song To The Siren" (Junior Boy's Own, February

1993. Original version, plus two Sabres Of Paradise remixes)

"My Mercury Mouth EP" (Junior Boy's Own, May

1994. Tracks: "My Mercury Mouth"/"If You Kling To Me, I'll

"Leave Home" (Junior Boy's Own, May 1995. Including

"Exit Planet Dust" LP (Junior Boy's Own, June 1995.

Tracks: "Leave Home"/"In Dust We Trust"/"Song To The Siren

(Live At Sabresonics Night Clubs)"/"Three Little Birdies Down

Beats"/"Fuck Up Beats"/"Chemical Beats"/"Chico's

Groove"/"One Too Many Mornings"/"Life Is Sweet"/

"Playground For A Wedgeless Firm"/"Alive: Alone")

LIONROCK "Packet Of Peace" (deConstruction)

ARIEL "T-Baby" (deConstruction, promo only)

THE SANDALS "Feet" (Open Toe)

SWORDFISH "The Get On" (Pandephonium)

LEFTFIELD/LYDON "Open Up" (Hard Hands)

SAINT ETIENNE "Like A Motorway" (Heavenly)

REPUBLICA "Out Of This World" (deConstruction)

THE CHARLATANS "Patrol" (Beggar's Banquet)

MANIC STREET PREACHERS "La Tristessa

SABRES OF PARADISE "Tow Truck" (Warp)

BOMB THE BASS "Bug Powder Dust" (Stoned Heights)

JUSTIN WARFIELD "Pick It Up, Y'All" (WEA)

PRIMAL SCREAM "Jailbird" (Creation)

THE PRODIGY "Voodoo People" (XL)

DISCOGRAPHY

Mornings"/"Dope Coil"/"Her Jazz")

Klong To You"/"Dust Up Beats")

REMIXES

Sabres Of Paradise and Underworld remixes)

out their tunes on white labels. That's part of the reason dance music hasn't progressed over the last three or four years.

"Look at the way that some people ignore Orbital, just because they're on a major label. Never mind that they're still making great records. And why don't people recognise the huge sales Leftfield clocked up with their album? Why aren't they held in higher esteem? That's why I like Richie Hawtin. I'm not into his music, but I admire him for not being afraid to court fame. Aphex Twin is brilliant for that, too. But who else is there?

"I'm amazed at the low expectations which have always been centred on dance music. I'm amazed at the lack of ambition. What dance music needs at the moment is a big album. An album the scene truly deserves. An album which so many artists out there who have promised so much haven't quite managed to deliver." An album like The Chemical

Brothers' "Exit Planet Dust"? Hmm...

TOM and Ed were introduced to each other in 1989 by Geoffrey Chaucer, the medieval writer. They were studying history at Manchester University at the time. Within just a few weeks of their first meeting they were DJing together under the name of The Dust Brothers, playing any and every hop they could in Manchester. They specialised in tunes with big beats and bigger noises, but soon became frustrated at what they saw as a shortage of tracks like that. So they decided to make one themselves.

The result was "Song To The Siren",

which appeared as a white label during the summer of 1992. The record was pressed up with the help of a £300 loan from a friend, Ed promising away 10 per cent of all of his future earnings if he hadn't paid back the money within six months. Unfortunately for the friend, Ed managed to find the dosh in time. "Song To The Siren" was subsequently picked up by Junior Boy's Own, who re-issued it in early 1993.

Durera" (Epic)

Tom and Ed have since released two EPs: "14th Century Sky", the title a nod of respect to Chaucer, and "My Mercury Mouth", which unleashed the storming "Chemical Beats". They've also undertaken countless remixes, their credits including The Prodigy, Bomb The Bass and Primal Scream, and held the residency at the popular Heavenly Sunday Social club in London throughout the second half of 1994. So popular, in fact, that they sometimes had to turn away 500 people a night.

The problem over the duo's original choice of name has been a bummer and they still occasionally slip back into the habit of referring to themselves as The Dust Brothers. But aside from this, their star keeps on rising.

"Exit Planet Dust", The Chemical Brothers' debut album, will be in the racks in another month or so. It's their last release with Junior Boy's Own

because they've just signed to Virgin. And the number of artists wishing to benefit from the group's knob-twiddling skills continues to grow by the day. David Bowie is the latest to join the queue.

"EXIT Planet Dust" kicks off with the caustic groove of "Leave Home", which is about to be released as a single, complete with some ace Sabres Of Paradise and Underworld remixes. The press release describes the original version as "The Prodigy meets Motorhead", and it would take a bold man to attempt to think up anything more accurate. The guitar samples will cause great distress to the purists, but The Chemical Brothers

simply smile at this suggestion.

As anyone who ever made it to a Heavenly Sunday Social night will already know, Tom and Ed don't particularly like the idea of confining themselves to one narrow band of music and "Exit Planet Dust" is sure to stand as the most eclectic dance album you will uncover this year. From hip hop to acid to funk to techno, goodness knows where their heads were at when they were in the studio. Especially since the album was recorded in a mere three weeks.

"We were really hammering it out," says Ed. "We've written loads of new material since then and we were toying with the idea of replacing a couple of tracks with fresh stuff, but then we thought, 'Fuck it. It all sounds great, even if it is now nine months old'."

"We were very conscious of making the album work together as a whole," adds his partner. "The first half an hour consists of solid beats, but it also has other stuff on there because people will hear it at home, not in a club."

With this in mind, two of the tracks, the ghostly "Alive:Alone" and the prickly "Life Is Sweet", feature vocals. Beth Orton, who has previously worked with William Orbit and Red Snapper, and Tim Burgess of The Charlatans take the respective credits.

"We had a good session with Tim," says Ed. "He basically sank four cans of lager, scribbled a few lyrics, and went for it. We first met him when we did a Charlatans remix, after which he regularly came down the Sunday Social and danced around with his Adidas top zipped right up to his nose. We had a wild time messing about with his vocals. But then music should be an adventure, shouldn't it? Not just going over the same idea again and again."

"You need different sounds to fit different moods," says Tom. "We're both into lots of types of music and I don't see why we should have to deny that. I can't believe that even the most dedicated techno buff would want to stick on a Basic Channel tune when they woke up on a summery Sunday morning. I bet they all have a secret stash of Simon And Garfunkel under their beds."

Imagine Maurizio and the Basic Channel crew flicking through the "Sunday Sport" with "Bridge Over Troubled Water" playing in the background. What a genius thought.

ALTHOUGH there are lots of different levels to "Exit Planet Dust", it's the fat beats which hit the listener first. And hardest.

Ed: "I think the album suggests two people with a lot of energy about them, a lot of vitality. It's a very youthful record. If I was 16 and I went out and bought it, I'd be chuffed to bits." Tom: "We're not into avant-garde

excursions, the sort of abstract ideas that you'll hear on a Mo' Wax record. We're more like party steamrollers."

The dynamic quality of The Chemical Brothers' music is not in doubt. But it could be said that there's not a lot of elbow room for any soul.

Ed: "I don't think that's true at all. What do you want us to do? Get Luther Vandross to sing with us? A lot of our music is pretty brutal, but I'd say that it has far more soul, more fire and passion than most so-called soul records. It's like

"There's far too much good blokery in dance music. Some people have built an entire career out of being good blokes. That's a load of bollocks"

wants to be like Portishead, when they have little dinner parties." making music for people to put on when they have little painstaking process."

Not everyone the Tricky album. That's a heavy bit of gear, but it's also really soulful. Not everyone wants to be like Portishead, making music for people to put on

> Tom: "Which is not to say that we don't put a lot of time and effort into our tracks. We re-worked 'Chemical Beats' around 50 times until we were finally happy with it. It's often a very

A substantial part of which, of course, dinner parties, revolves around the fine art of sampling. Tom: "I love the concept of

manipulating lots of different artists and having them play together on your record. It's a shame the days of blatant sampling are gone. Unless you pay shit loads of money. I was told recently about someone who wanted to sample a conga loop and the record company were asking for 20 grand. For a conga loop! It's fucking ridiculous."

Ed: "We're not at liberty to say exactly what samples are on the album, but there are some crazy combinations. Not that even the people concerned would be able to recognise themselves."

Except Kenny "Dope" Gonzalez, who recently complained that The Chemicals Brothers had half-inched all of his beats.

Tom: "I don't know why he's creating such a fuss. Apart from the fact that we've only ever used one of his beats, he makes music in precisely the same way as us. He loops bits of other people's tracks! That's why we didn't mind when we were sampled by The Boo Radleys. We thought it was great."

Ed: "But we didn't think much of that other band sampling us, did we?" Tom: "Someone in Germany sent us this dreadful soul record which started with a snatch of 'Chemical Beats'. We refused to let them use it."

Ed: "We did it more for them than for us, though. We didn't want them to embarrass themselves. They'll thank us in the long run."

KENNY "Dope" Gonzalez is by no means the only one who has taken a pop at The Chemical Brothers during recent months. Even Kris Needs, one of the mildest-mannered guys in clubland, has had a go. And around the time that Tom and Ed were forced to change their name from The Dust Brothers, there was the fanzine which said that they should follow Prince's example and just use a symbol. They suggested a pile of steaming shit.

So what is about this pair that seems to wind people up?

"It's probably me," says Ed, a massive grin creasing his face. "I've been known to get a bit leary sometimes. But it's not like I'm waltzing into clubs with two beautiful women and I've never gone out of my way to deliberately wind someone up. Not as far as I can remember.'

"I sort of understand why some people don't really like us," says Tom. "There's a buzz about us at the moment and it might seem as though we've come out of nowhere. . .'

"But I honestly don't think we wind people up," interrupts Ed, his grin now replaced with an almost pained expression. The question seems to have touched a raw nerve. Another rant is on the cards.

"Perhaps it's because we don't really have much to do with anyone else on the scene," he mulls. "There are probably one or two people we're supposed to shake hands with and ask what they're having to drink, but we're not into playing that game. There's far too much good blokery in dance music. Some people have built an entire career out of being good blokes. That's a load of bollocks. We're not into DJ get-togethers, you know, everyone going down to Strutt on a Sunday night. We'd rather run around with our friends.

"There's also the fact that I don't have the obligatory respect for the past. We could never be like all of those groups who are now desperately trying to make their records sound like old Detroit tracks. It's not us. We're not constantly droning on about the techno originators and shit like that. We don't tow some imaginary line. The likes of us and Andrew Weatherall are just out there doing our things. I mean, look at the way Weatherall winds a lot of people up. It's simply because we've dared to tread our own path.

"In some ways I don't particularly care if people want to take a pop at us. At least it shows we're having a bit of an impact, doesn't it? And in the final analysis, our music speaks for itself. It's been bloody good right the way down the line. People can criticise what we do as much as they want, but they're not going to stop us totally believing in the noises coming out of the speakers."

THE Chemical Brothers are one of the few dance groups to really cut it on the live circuit. A couple of reviewers have suggested that their set is all

The Chemical Brothers

on DAT. In fact, the duo actually use two huge samplers to build lengthy chains of beats and noise. Listen closely and you'll hear them balls it up from time to time.

Playing live is an essential part of what we're about," beams Ed. "One gig which sticks in my mind was at this glitzy club in Los Angeles. There was a weird political meeting going on during the soundcheck, Young Republican Of The Month or something, and we were wondering what the hell we were doing there. But when the audience came in, the place went mad. We even had people stage-diving."

The Chemicals' live set-up has been specially designed to enable the duo to stand shoulder-to-shoulder onstage. Hunched over the samplers, their heads are simply blurs of movement, but they still seem to be communicating with each other every couple of minutes.

Ed: "But I'm usually talking in Sanskrit."

Tom: "And I'm usually shouting, 'More strobe! More strobe!" However focussed the group's live show might be, their DJ sets are all over the shop. With sounds as varied as U-Ziq, Sly Stone, Patrick Pulsinger, Slam, Public Enemy, Desmond Dekker, Emmanuelle Top, Flowered Up, Schoolly-D and even The Beatles on offer, it's hardly surprising that they've come in for some stick about their mixing. Or, to be more accurate, the lack of it.

Tom: "Our DJing has always been about us just getting up and having a go. Neither of us has any decks at

home, so we have to practice in public. We've definitely been getting a lot better lately, though."

Ed: "It's important to connect with the audience. You can hear a thousand records being mixed technically brilliantly, but if the DJ doesn't actually mean anything to you... The people who come to hear us DJ probably own some of our records and want to know what else we can give them. Whatever our mixing is like, we'll always give you a fucking rocking party."

IT'S easy to understand why The Chemical Brothers have come in for a lot of flak in recent months, and why they'll continue to do so. They can't DJ,

which have always been centred on dance music. I'm amazed at the lack of ambition"

"I'm amazed at

the low

expectations

not in today's accepted sense, but they hosted one of the hippest London clubs of the last few years. They've taken their have-a-go attitude into the studio and walked out with a string of successful records. They've been lucky. They're the first to admit it, and their refreshing honesty, both in print and on vinyl, is something else one or two people can't seem to handle.

But whatever you think about The Chemical Brothers, there is absolutely no question that they do make for a fucking rocking party. There's the big crate of amyl they keep hidden under decks, just for starters. Then there's the raucous energy of the likes of "Leave Home" and "Chemical Beats". That's mainly down to Ed. Listen close to the tracks, however, and you will discover some mighty skillful musical twists in the arrangements, the timings and the tones. That's Tom.

Despite the Chemicals' laudable ambitions, "Exit Planet Dust" is not the best dance album ever made. But it is highly recommended. The largerthan-life, almost cartoon-like quality of the material is a neat reflection of the two spirited guys responsible, rather than simply a re-run of some tired old formula. Don't knock them for it. At least not until you've found out exactly what it is they're carrying in those test tubes.

'Leave Home' is released on Junior Boy's Own on May 15. "Exit Planet Dust" follows in June

Hey fellas, what's the hurry?

RELEASE DATE	CAT NO.	ARTIST	TITLE
24TH APRIL	RSN 103 / CD	SOUND ENFORCER	RE ENFORCE MENT 6&7
Pumping techno musik o	of the highest quality.		
1ST MAY	RSN 105	TANZMUZIK	LOVE LIGHT
The Japanese duo return with a 12" of outstanding quality.			
8TH MAY	RSN 104	KIBU	NO NATION EP
Pulsing with a strirring power - Clear vinyl.			
15TH MAY	RSN LP/CD 33	VARIOUS	CHILL OUT OR DIE IV
Featuring 16 tracks of lazy beats and pure elequence - the best selling series continues.			
15TH MAY	RSN 106	RABBIT IN THE MOON HUMATE	EAST (THE REMIXES)
A trancetastic dancefloor epic - miss it at your peril.			
29TH MAY	RSN 107	STEVE BUG	BUG FOR EVERYONE
Exclusive tracks and remixes explode in a minimalistic style of groovy techno & house.			
29TH MAY	RSN LP/CD 34	VARIOUS	THE SECRET LIFE OF TRANCE 5

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THE TOP 50 MUZIK SWEEP

1	WHAT'S THAT SOUND	
2	SCIENCE FICTION	
3	BORN SLIPPY EP	
4	UNPREDICTABLE EP	
5	ROLLING & SCRATCHING	
6	CONTROL FREAKS EP	
7	ROCK STAR	
8	ARMY OF ME (REMIXES)	
9		
10	I'M ALIVE (SASHA/BT RE	MIX)
11	FAVELAS	
12	DJ KRUSH EP	
	MOVIEOLOGY	
14	LET IT ROLL (REMIX)	
15	HIDEAWAY	
16	DARK CORNERS	
17	CONNECTION MACHINE	
18	OXBOW LAKES	
	SEX ON THE STREETS	
19		
20	PUSH PUSH (REMIX)	
21	TALES FROM VOLUMI	
22	RE-ENFORCEMENT	
23	TRIPPING AMONG THE S	TARS
24	TRANSISTER RHYTHM	
25	TOW TRUCK (REMIXES)	
26	EP 1	
27	RADIKAL BITCH (REMIXE	IS)
28	MINUS 61 IN DETROIT	
29		
30	THE MEMORY FOUNDAT	
31	ZION YOUTH (UNDERWO	RLD REM
32	ACOUSTIC BLUES	
33	BOULEVARD 2/3	
34	JUST FEEL IT	
35	ANGRY DOLPHIN	
36	HOT FLUSH (SABRES RE	MIX)
37	I'VE GOT SOMETHING	
38	DEJA VU	
39	BLASTIK	
40	ANAFEY	
41	BLUE MONDAY (HARDFL	
42	THIRD FLOOR	
43	EMULATE EP	
44	RELEASE YO'SELF	
45	CHISEL	
46	FOOLS GOLD (PAUL NEW	MAN REA
47	FAITHLESS	
48	EXOTIKA EP	
49	WILLITTE DAIN	
50	III THE RELIGIOUS CONT	

...... Carl Craig (blanco y negro) Scan 7 (Underground Resistance) Control Freaks (Clean Up) Marshall Stax (Distinctive) The Aloof (east west) Barry Adamson (Mute) De Lacey (Slip 'N' Slide) Connection Machine (Planet E) The Orb (Island) Pizzaman (Loaded) The Woodshed (Cloak & Dagger) Claude Young & Shake (Frictional) Armando (Radikal Fear) Natacha Atlas (Nation) Dreadzone (Virgin) Cool Breeze (Dorado) Saint Germain (F Communications) Jason Nevins (Nervous) Plaid (Clear) Red Snapper (Flaw) Federal Hill (L'Attitude) Deja Vu (Cowboy) Hip Optimist (Skint) Mark Broom (Cosmic) Method Man (Island) Stone Roses (Silvertone) Teknotika (Submerge) Karnak (Tribal UK) Funki Porcini (Ninja Tune)





Norman Cook (Pizzaman

The Muzik Sweep was compiled from the following DJ returns: Ashley Beedle, Alvin C, Darren Emerson, DJ Tasha Killer Pussies, Simon Fathead, Rob Fletcher, Richard Ford, Phil Gifford, John Grigg, Riverside Hammock, Chris Hart, Piers Hay, Jo Hiller, James Holroyd, Mark Jackson, Chris Jam, Nick James, Jasper The Satellite, Jon Pleased Wimmin, Tim Jones, Gordon Kaye, Kemistry & Storm, Shaun Kendrick, Alex Knight, Angela Mattheson, John McCready, Phil Mison, Moose, Gareth Morgan, Tony Morley, Mixmaster Morris, Simon Mu, Annie Nightingale, Jamie Paton, Pip, Stephan Pitsos, Eric Powell, Bruce Qureshi, Rocky, Badher Shah, Andy Sherman, Dean Thatcher, The Egg, Twitch & Brainstorm, Andy Williams

READER'S CHART

MASON DANCEY (Oxford, UK) 1 SOUR TIMES (A LOT MORE REMIX) Portishead (London, import) 2 ORIGINAL Leftfield & Halliday (Hard Hands) 3 HAPPY BUSINESS Roach Motel (Junior Boy's Own) 4 WHAT DOES YOUR SOUL. . . DJ Shadow (Mo' Wax) 5 COVER THE CRIME The Aloof (east west) 6 DARK HEART (SABRES REMIX) Bomb The Bass (Stoned Heights) 7 ULTRA-FLAVOUR Heller & Farley Project (Junior Boy's Own) 8 IN DEEP Red Snapper (Flaw) 9 GET YOUR HANDS. . . (FIRE ISLAND) Junior Vasquez (Tribal UK) 10 IF YOU KLING. . . Dust Brothers (Junior Boy's Own)

RADIO CHART

RADIO B92 (Belgrade, Yungoslavia)

1 BLANC EP Nuages (F Communications) 2 PINGBONG Speedy J (Warp) 3 BACK PORCH Joey Beltram (Syntox) 4 HARD AND SOUL Danny Tenaglia (Tribal UK) **5 COUNTERFORCE Various Artists (London)** 6 MOMENTS Mike Dearborn (Djax-Up-Beats) 7 THE CLIMAX Paperclip People (Open) 8 BOULEVARD 1 Saint Germain (F Communications) 9 ON A SNEAK TIP DJ Sneak (Radikal Fear) 10 MADMAN STANDS Robert Armani (ACV)

HOME-LISTENING CHART

RAY ROC & JUAN KATO 1 THE BEST OF Sade (Epic)

2 BLACK CELEBRATION Depeche Mode (Sire) **3 CORE Stone Temple Pilots (Atlantic)** 4 VOLUME ONE Giant Steps (Payday/ffrr) **5 SOUNDS OF THE SHARK Various (Henry St)** 6 GREATEST HITS Luther Vandross (Epic) 7 GREATEST HITS VOLUMES 1 & 2 The Smiths (Sire) 8 THE HITS 1 & 2 Prince (Paisley Park) 9 ALL LPs Babyface (Epic) 10 BOTH LPs Jon Secada (SBK/EMI)



TOP 30 SALES 12-Inch Dance Singles

MARCH 25-APRIL 22

1	NOT OVER YET	Grace (Perfecto)
2	LEGENDS OF THE DARK SLACK 2	Wildchild (Hi-Life)
3	U SURE DO	Strike (Fresh)
4	YOU CAN HAVE IT ALL	Eve Gallagher (Cleveland City)
5	TWO CAN PLAY THAT GAME	Bobby Brown (MCA)
6	MOVE THAT BODY	Nush (Blunted Vinyi)
7	BABY BABY	Corona (Eternal)
8	KOOLWORLD PRODUCTIONS	Invader (Flying)
9	YOU BELONG TO ME	JX (ffrreedom)
10	BITS & PIECES	
11	CRAZY	Mark Morrison (WEA)
12	I'M GOIN' DOWN	Mary J Blige (Uptown)
13	SPIRIT INSIDE	Spirits (MCA)
14	AHORA RS (NOW IS THE TIME)	2 In A Room (Positiva)
15	A PRAYER TO THE MUSIC	Marco Polo (Hi-Life)
16	IF YOU LOVE ME	Brownstone (Sony)
17	FLAVOUR OF THE OLD SCHOOL	Beverley Knight (Dome)
18	KEEP IN TOUCH (BODY TO BODY)	
19	DON'T STOP	Outhere Brothers (Eternal)
20	ALWAYS SOMETHING THERE	Tin Tin Out (WEA)
21	THE HARD TIMES MARCH	200 Sheep (Hard Times)
22	LIBERATION	Lippy Lou (More Protein)
23	YOU BRING ME JOY	Rhythm Factor (More Protein)
24	AIN'T NO STOPPING US NOW	Luther Vandross (Enic)
25	NATURAL BORN KILLAZ	Dr Dre & Ice Cube (Death Row)
26	FIRE	Prizna (Labello Blanco)
27	THE CYNICAL EP	AFC Botswana (Fantastic)
28	PUMP UP THE VOLUME	Greed (Stress)
29	OPEN YOUR MIND	Chapter 9 (Ouch!)
30	FUNKY SUGAR	Baby Bumps (Azuli)
Cha	rt deatils based on sales information supplied by CIN. C	IN copyright

TOP 20 SALES Dance Albums

MARCH 25-APRIL 22

- RETURN TO THE 36 CHAMBERS Ol' Dirty Bastard (Elektra) 2
- SURRENDER Kut Klose (Elektra) NEW JERSEY DRIVE VOLUME 1 Original Soundtrack (Tommy Boy) 3 4 5 6 LEFTISM Leftfield (Hard Hands) 7 8 PROTECTION Massive Attack (Wild Bunch) 9 DUMMY CLEAR 10 DANCE MANIA 95 - VOLUMME 2 Various (Pure Music) 11 ORBUS TERRARUM The Orb (Island) DRUM & BASS SELECTION 4 Various (Break Down) 12 13 DO YOU WANNA RIDE Adina Howard (east west) 14 15
- 16 17
- 18
- 19

ALL THAT MATTERS Portrait (Capitol)

CARL COX F.A.C.T. Various (React) 20 Chart details based on sales information supplied by CIN. CIN copyright

ers (Eternal) EA) rd Times) e Protein) (More Protein) is (Epic) be (Death Row) Blanco) (Fantastic) :h!) Azuli)

Portishead (Go! Beat) Bomb The Bass (4th & Broadway) STRICTLY RHYTHM 4 Various (React) HAPPY ANTHEMS 2 Various (Rumour)

- FRIDAY Original Soundtrack (Priority)

TRANCE CENTRAL VOLUME TWO

THE TRIP

FEATURING	
JUAN ATKINS	SOURMASH
PATRICK PULSINGER	JOSH WINK
SUNSHOWER	TRANCE TEAM
MARK N.R.G.	BRIAN TRANSEAU

ON **TRIPLE VINYL DOUBLE CD DOUBLE CASSETTE** KICK LP-CD-MC 22



GLOBAL COMMUNICATION CHART

HMC (Adelaide, Australia)

1	MAURIZIO 4	Maurizio (untitled)
2	INTO SPACE	Mark The 909 King (X-Rated)
3	CHISEL	Turph (Probe)
4	MOMENTS	Mike Dearborn (Djax-Up-Beats)
5	BLACK SEA	Drexciya (Warp)
6	STEP BACK	Slam (Soma)
7	THE MEMORY FO	UNDATION Robert Hood (M-Plant)
8	PHREAKEN	HMC (dat)
9	UNTITLED	(Vemax)
10	DISCO 2000	Teknotika (Submerge)

KEMISTRY & STORM (London, UK)

1	NEEDLEPOINT MAJIK	J Majik (Metalheadz)
2	IS IT LOVE EP	Hidden Agenda (Metalheadz)
3	BAAD REMIX	Goldie (white)
4	PULP FICTION	Alex (Metalheadz)
5	THIS IS THE WAY	Lemon D (Metalheadz)
6	PHOTEK	Photek (Photek 5)
7	TOUCH ME	Chimera (white)
8	GOES AROUND	Desired State (Ram)
9	SOUND CONTROL (RE	MIX) Andy C & Randall (Ram)
10	BURNING DEEP	Adam F (Section 5)

JOHN DIGWEED (Hastings, UK)

1	LOST IN LOVE (SASH	A MIX) Up Yer Ronson (Hi-Life)
2	RIGHT & EXACT	Chrissie Ward (XL-ORE)
3	I BELIEVE	Quivver (acetate)
4	SALVA MEA	Faithless (white)
5	SING HALLELUJAH	Mozail (Perfecto)
6	THE BUBBLE	Indiana (Jackpot)
7	TRUE MOMENTS	Billie Ray Martin (Magnet)
8	THE SUN ALWAYS SH	IINES ON TV Diva (acetate)
9	LIQUID DESERT	Earth Nation (Eye Q)
10	LOVING YOU MORE	BT (Perfecto)

DJ SHARAM of DEEP DISH

(nnc	asimigron, Amer	ica)
1	REMIX	Salsoul Orchestra (white)
2	WHAT I GET	Liberty City (Tribal UK)
3	NEVER THOUGHT I'D :	SEE THE DAY Sade (acetate)
4	LOVE SONGS	Chocolate City (Deep Dish Records)
5	SECRET WEAPON PAR	RT 2 Roger Sanchez (Narcotic)
6	MASS PRODUCTION P	ART 2 Lenny Fontana (Kult)
7	BLACK RAIN/WHITE N	100N Karoak (Tribal Test)
8	ALL CUTS	Cheeky Boy (Cheeky Boy)
9	COMEBACK DC	Depressed (Slip 'N' Slide)
10	I'LL BE RIGHT THERE	Brotherhood Of Soul (Strictly/Narcotic)

transworld

PHIL MISON (Highwood, UK)

CRUISIN' WITH THE	TOP DOWN Sound Patrol (Organico)
DS VOLUME 2	DS (F Communications)
NIGHT VISIONS	Groove Quantize (Synewave)
ALIVE	Chris Shivers (Serious Grooves)
TORS NUDE	Ngin-O (Steel City)
OUTER MOTION	Haze (Collect Boy's Own)
A ZEP & TWO LS	Fila Brazillia (Porkys)
SPRING	PP002 (Pure Plastic)
ON HOUSE	Aphrodisia Technubian (Balihu)
MEMORY FOUNDAT	ION M Plant (M Plant)
	DS VOLUME 2 NIGHT VISIONS ALIVE TORS NUDE OUTER MOTION A ZEP & TWO LS SPRING ON HOUSE

ERIC POWELL (Manchester, UK)

	A CONTRACT OF A	
1	BORN SLIPPY	Underworld (Junior Boy's Own)
2	THIRD FLOOR	Miklos (Bush)
3	UNTITLED	Colin Bros (Psst Music)
4	FAST GIRL	The Deep (Grass Green)
5	LEGION	Aphrohead (Bush)
6	I'VE GOT SOMETH	ING Federal Hill (L'Attitude)
7	LIDPOPPER	Slab (Dukebox)
B	BANTER	Mindless (Field)
9	DEJA VU	Deja Vu (Cowboy)
10	SYNCRO	Drone (Kickin')

JONAH SHARP (San Francisco, America)

1	FLEXITONE	Atom Heart (Rather Interesting)
2	ANGRY DOLPHIN	Plaid (Clear)
3	SPIKE EP	MLO (Reflective)
4	DOPPLEREFFEKT	Cellular Phone (MDX)
5	A CASE OF FUNK	Nightmares On Wax (Warp)
6	THE FOURTH WAVE	EP Various (Planet E)
7	MAKES A RACKET	Jake Slazenger (Clear)
8	KUNSTOFF	Move D (Source)
9	BORN UNDER A RHY	(MING PLANET Live At Jimmy's (Plus 8)
10	UNTITLED	4 Hero (Reinforced)

KELVIN ANDREWS (Cheshire, UK)

1	SCHLAMME	Quakerman (U-Star)
2	QUANTUM JURY	Flow To The Mid-West (Analogue)
3	CHOCLOATE ELVIS	Tosca (G-Stone)
1	BODY FUSION	Body Jazz (Aquarhythms)
5	KITTENS IN MY FLESH	EP Base Kittens (Oxygen Music Works)
3	DIRECT-TO-DISC	The Stickmen (Stickmen)
7	IT'S LOVE	Signs Of Life (Almo)
3	DISC SELECTION EP	MJ & Co (Join Hands)
3	MINIMAL SOUL	Basic Bastard (Spiritual)
10	BEATS & BASS	Not Reggae (U-Star)

FLOOR THE SPECIALIST SHOP CHARTS

RUB-A-DUB (Glasgow)

1	BUTTER BREAKS	Peanut Butter Wolf (Heyday)		
2	WHITE 430	West (4W - 235)		
3	WHITE	City Of Fear (Underground Resistance)		
4	DISCO LP	Unit Moebius (Disko B, LP)		
5	YOU ON MY MIND	DMX Krew (Dap 7)		
6	CONNECTION MACHINE EP Connection Machine (Planet E)			
7	PHASE TWO	Audiotech (Metroplex)		
8	AUDIABLE ILLUSION	Insync Vs Mysteron (Peacefrog)		
9	GOD WARES FLARES	Scarlette Pumpanickle/Holistic		
	0 ALWAYS REMAIN HARDCORE DJ Krash Slaughta/X Records			
Rub-A-Dub Records, 33 Virginia Galleries. Telephone: 0141-552-5791.				
MR BONGO (London)				
1	CONTROL FREAKS EP	Control Freaks (Clean-Up)		
2	VOLUMES 1 & 2	Suite Espagnole (Blues International)		
3	SWEET TO THE WIND	Zoot Woman (Wall Of Sound)		
4	UNTITLED	P-Nut Butter Dreams (Heyday)		

3	SWEET TO THE WIND	Zoot Woman (Wall Of Sound)		
4	UNTITLED	P-Nut Butter Dreams (Heyday)		
5	SOUFLE H (KING ST REMIX) Mondo Grosse (MAW)			
6	THE INFAMOUS	Mobb Deep (Loud)		
7	RESURECTION '95	Common Sense (Relatitvity)		
8	FEELS SO GOOD	Lena Horne (Accord)		
9	KEEP IT REAL	Millie Borne (Capitol)		
10	DANCEFLOOR JAZZ VOLUME 4 Various (Mojo)			
Mr Bongo, 17 Lexington St, W1. Telephone: 0171-287-1887.				

THREE BEAT (Liverpool)

1000				
1	I'M ALIVE (SASHA/BT REMIX) Seal (ZTT)			
2	REBORN & BANGIN'	Digital Blondes (Positive Projects)		
3	I NEED YOU	Pendulum (Foreign Policy)		
4	AS LONG AS YOU'RE GOO	D TO ME Judy Cheeks (Positiva)		
5	RIGHT HERE RIGHT NOW	Disco Citizens (Modena)		
6	SEX ON THE STREETS	Pizzaman (Loaded)		
7	SECRET WEAPONS 2	Roger S (Narcotic)		
8	HOLD MY BODY TIGHT (T	ENAGLIA REMIX) East 17 (London)		
9	SPECIAL	Robbie Craig (Labello Blanco)		
10	ADORED & EXPLORED	Marc Almond (Mercury)		
Three Beat, 58 Wood St. Telephone: 0151-707-1669.				
TAG (London)				

	DA PHUNK	Daft Punk (Soma)
2	MUSIC/PASSION	Beta (Red)
3	MOVIEOLOGY	Barry Adamson (Mute
ļ	TRAX BIZAVVES	DJ Franco (Spark)
ī	NEW BODY	DJ ESP/Communique
3	FIXET & ADDICTED	Tabasco/5x0
1	BEYOND	Glenn Underground/C
3	WHITE RAIN	Karnak/Tribal UK
]	BORN SLIPPY	Underworld/Junior Bo
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ele	ephone: 0171-434-0029.	
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DERRICK CARTER is Chicago's very own disco-house king. The owner of the Blue Cucaracha label, his recent seven-week tour of the world has left DJs quaking in their boots with his overlays and "calculated but freestyle" sound. Despite considering himself to be nothing more than "a kid who likes to play", Carter engineered Laurent X's "Machines" and also has a stunning production CV under his belt. BEN TURNER invites him round to review this month's singles

GLENN UNDERGROUND Beyond EP Cajual, USA

GLENN Underground is leading the fight to restore true house to the musical setting, "living life for the underground", and helping establish Cajual's dancehall crusade along the way.

Nobody is more qualified than Glenn to do just that, having spent 10 years on the dancefloors of Chicago clubs – where he used to dance till dawn, go straight to school and then rejoin his chums at the club in the afternoon. His return, following the retro-grooves of "Unborn" on Djax last year, is one of the finest releases you will hear all year. "Somebody Scream" is a funky disco groove, with wailing vocals and a jingly guitar backing. But it's with "Beyond" that Glenn is denting the hearts of clubbers across the UK, making going out such a worthwhile experience these past few weeks. The traditional Chicago stomp sets the pace, before a divine house groove gets under way with horns and an amazing brass section revolving away endlessley into the "Beyond". It's by far the most infectious

SD

record around and it will soon become one of the biggest tracks of the summer. It also sounds like it should be the next theme tune to "Grandstand". A compliment, by the way. Derrick: "This is perfect for the parties I spin at because it's so weird. I do sunrise sets and this record works real well as the strobes become ineffective and the light comes through the windows. It has a

comes through the windows. nice groove and a lot of heart. It's retro phuture-funk and a good journeyman's record. You can put it on and wig out. It's a mood record that sets the tone and takes you up, up, up and away. Glenn's stuff is usually good. I used to work at Cajual, so I know him from then. I've actually lost my copy of this record."



THE SCALLYWAGS What We Need Grass Green

THERE'S no stopping Eric Powell. His unblinkered outlook on house has already forced him to add Field Recordings to his and Eric Gooden's Bush empire, and now Grass Green emulates both imprints with delightful packaging and the UK's answer to Glenn Underground and Ludovic Navarre. The Scallywags offer a smooth house slide with a clinical use of vocals, while Toronto's Stickmen seem reluctant to try and better the original. Derrick: "Very groovy. I think The Stickmen have dene ene holl of e

Stickmen have done one hell of a mix. It has a lot of funk and I love that weird, sub-muted, tight kick. I play some of the Bush material, but a lot of it doesn't reach Chicago. This will sound wicked on a big system.

ROLLO GOES MYSTIC Love, Love, Love – Here I Come Cheeky

JUDGING from the support tracks like this have been receiving in the sets of people like Jon Pleased Wimmin and Sister Bliss, Rollo's Cheeky label is set to become mighty successful. Bliss is the coproducer here, developing "The Big Mix" into the happiest anthem around. DC: "Rollo is going mystic, is he? The breakdown is beautiful and the track almost sounds like Depeche Mode. But then again, it is the 'Moody Mix'! This isn't my style, but I love the voice and the weird noises. This has a nice attitude." ••••

SHARKIMAXX Stringfree Intercourse Power, USA

IF the title doesn't help to explain what Felix Da Housecat got up to on his recent honeymoon, then the track most certainly will. Orgasmic and repetitive love grooves drive off into the horizon and make for another fucked-up Felix production. DC: "This is better than Felix Da Housecat's 'Aphrohead' album, which I didn't like at all, but I'm a bit unsure about all that Wild Pitch stuff. The fact that it's so big makes me go the other way. I need to have something different." ●●○○○

NATACHA ATLAS Duden (Spooky Remix) Nation

NATACHA Atlas finds herself at the mercy of Spooky's obsessions with the etherial sounds of the Cocteau Twins. But while most people would trip up, Spooky succeed for the simple reason that they are the most overlooked British dance act in existence. We need them back. DC: "Spooky have used some real cool sounds, making this a crazy Enya-meets-the Cocteaus track with a funky ethno beat. Oh, was it supposed to be played on 45rpm? Shit, I didn't know. Still, it's a classy production. I used to listen to a lot of Cocteaus stuff in my formative years and I make up non-house tapes at home with stuff like early Terence Trent D'Arby and Al Green. I love music like this it helps me to relax." ••••00

<u>SINCIES</u>

PAUL JOHNSON Just Whistle Relief, USA

PAUL Johnson may have spent his musical career confined to a wheelchair, but his tracks always command your respect, not your sympathy. In true Johnson style, "Just Whistle" features his own vocals and skippy FX. Simple and so brilliantly effective.

DC: "'Just Whistle' makes me twitch. Man, I'm pissed that I didn't get this record. It's very interesting. I like Relief because there's something on every record that I can play. But since Relief and Cajual made it big, too many people have been striving to get their sound to make money. Yeah, I'm scared that Chicago will implode with all the hype. People really should stop trying to bite that style and go their own way." ●●●○○

MK Burning 95 Activ

THE best advice is to seek out the original and leave Activ with a negative bank balance. An unnessecary waste of plastic. DC: "I don't understand the remix fascination. You know, 'Let's have it again for the tenth time'. I mean, it's like that goddam Nightcrawlers tune. What's up with that? This remix has lost all the grit. The original on Area 10 is still the dope and it should never have gone beyond that. I hope it does well for MK, but I won't be playing this." OOOOO

INCOGNITO Everyday Talkin' Loud

ROGER Sanchez follows David Morales' unfortunate attempts to turn this into a dancefloor classic. The "Supreme" remix truly reflects



Sanchez's adoration for Latin-jazz and is a gorgeous gospel groove. Strongly supported by the likes of CJ Mackintosh and Bob Jones, Derrick Carter came close to making it Muzik's first Single of the Month. DC: "I love Incognito. I saw them live in Chicago and they fucking rocked the house. They played for nearly three hours to just 100 people and it was real strange. This is very, very classy. I much prefer the Roger Sanchez mixes to the Masters At Work ones."

SCHATRAX Schatrax 4 white label

THE Isle Of Wight has a lot more to offer than Hovercraft, Portsmouth supporters and the decaying Blackgang Chine. It's also home to Mark and Josh from Happy Daze and the fourth in their excellent Schatrax series provides yet another take on the Detroit dialect. DC: "This is one of those tracks that allows you to get all happy with the EQs. I like crazy shit like that. One of the tracks is a cool, minimal, psychotic stomp, while the other is pulsing psycho tomtom madness. Very post acid." 00000

SWAG Dark Corners EP

Junior Boy's Own RICHARD Brown is one of Britain's most under-rated producers. Here, he proves his versatility by moving away from techno and hooking up with Junior Boy's Own to let off some deep house steam. DC: "I love to overlay and make long blends, and this is real cool for that. It's very, very chunky. It has loads of strange blippy noises and the beats are a real slam. I love things with drums and wobbly bits over the top."

ROC & KATO Alright Slip N' Slide

IT might be two years old and it might feature remixes from the Henry Street posse and Davidson Ospina, but it's the lovable Roc & Kato's "Hard Beat Trip" which

leaves us in a charged-up mood. This record is wider than most US jocks and it probably hits like one. Forget the Chicago Stomp, this is the New York Thump! DC: "The drums are fat and insane. It's definitely the hard kick which makes this record the bomb. A big-ass, hugesounding record which will stomp all the way through the party. I like Roc & Kato's stuff a lot."

SEAL I'm Alive (Sasha/BT Remixes) ZTT

THE slimey one attempts to find another way to ressurrect his career, this time by bringing in the two biggest names his A&R man could think of. Enter Sasha and Brian Transeau, the unlikeliest house partnership of the year, who fail to even pick it up off the floor. DC: "An odd combination. Sasha puts a lot of spike in his records, but it tends to be a bit too trancey for me. Brian Transeau? I only like BT when he's remixed by Carl Craig! I used to like Adamski a long time ago, but l don't know if it's safe to say that. I'm sure Seal racks up enough sales in America not to need remixes like this. The fact that it's Seal puts a crick in my neck. I can't get into it." •0000

PURVEYORS OF FINE FUNK Heights Of Trax Volume 2 Peace Frog

DAN Curtin and Tatsuro Hayashi firmly live up to their name with this experimental piece. It further demonstrates how keen Curtin is to distort and re-design dancefloor beats. With his recent experiences at Speed in London, many are expecting him to go all drum 'n' bass on us. We relish the prospect.

DC: "I'm very big on this record. It's simple and very, very effective. Dan always makes interesting and melodic electronica. I wish him well if he starts to make jungle records, but I won't be there for him. Jungle is too manic for me. I like it groovy."

NATE WILLIAMS Count Your Steps X-Rated, USA

ANOTHER one from the Power stable, who continue to release an amazing amount of records. While certain releases cross over, this double-pack is of most use to the darker house spinners who need to link up their anthems.

DC: "Is Nate Williams the same person as LA Williams? This is a bit obnoxious for me, but one side sounds like a Fresh Fruit track. The rest just doesn't throw me. It's scary the amount of records Power put out. Are they just becoming a music factory? I've only put out three records on my label in one year! It's strange when you have to take an artform and turn it into a living. It's like a painter making postcards to make ends meet when he really wants to do masterpieces. They seem to be riding the hype, too. The only track that I really liked was 'Tribal Liberation'. It was on one of those fucking labels. Probably on pink vinyl!" •0000

DJ KRUSH The DJ Krush EP Shadow Recordings, USA

LOOKING at the varied DJ return forms we've received for our Muzik Sweep chart, this has crossed more boundaries than Robotman's "Do Da Doo" did last year. A stunning jazzy, hip-hop groove which is uniting British dance music. DC: "I always thought Krush was a jungle kid. It was just something that solidified itself into my head.

This is down-tempo hip hop craziness. I could certainly get nutty to 'Ruff Neck Jam'."

COSMIC MESSENGER Eye 2 Eye Plink Plonk Blue

THIS suggests that Stacey Pullen's forthcoming album on R&S is going to be monumental. Featuring pulsing basslines, both Stacey and Mr C's mixes are already being hammered in clubs across the globe. DC: "I haven't played this out yet because it takes me a while to figure out how the hell I'll make a track happen in my set. Whenever I go to Detroit, I hook up with Stacey and Alan Miller and we go out and get drunk and rowdy at the local chicken shack. Stacey doesn't get the respect he deserves. It's great to see him get a groove on." ••••00

DJ ICEE Love

Genuine Zone, USA

THE name DJ Icee has been floating around on the underground for some time. Here he almost moves into drum 'n' bass territory with a catalogue of cascading beats. DC: "I used to get Icee records back in 1988 and we'd talk on the phone every day. We've never met. but we've spoken at least 200 times. His records are cool and he has a great vibe with the kids. I like this because the breakbeats aren't too manic. He's the trancey hip hop version of Wildchild. It's a little too hip hop for what I do, but I'd certainly recommend it." 00000

DOPE DOG Keep House Unda'ground Touche, Holland

NOT one of Orlando Voorn's finest moments, but the inimitable Zki and Dobre from Touche provide another clinical hard house groove with delicate Dutch touches. DC: "Orlando can get a little wild for me. This does exactly what the title says. Touche have created their own niche and people use the name as an adjective to describe records. Most labels are like helter skelters - some bits are just good and others are wild, but with Touche you know that the music will always be of a real high quality." ••••00

SCAN 7 Undetectible EP

Underground Resistance, USA DESPITE Suburban Knight's disappointing set at Lost, Underground Resistance continue to maintain their untouchable uniqueness with Scan 7. Mixed and edited by Mad Mike, the "Password Soul" cut will see more house-heads flock to Underground Resistance than ever before. An essential experience.

DC: "Underground Resistance are keeping up their standards and their integrity. They're not sell-out kids. They always push the envelope and it's important to have someone stretching the boundaries. These are real, real nice grooves."

PERFORMING CHICKEN Spooky

Love Kit, USA

THE work of Keyboard Money Mark, this will connect with anyone with a feel for traditional music which has a touch of wackiness. So it goes without saying that James Lavelle has already licenced it to Mo' Wax.

DC: "Very classy. So is the packaging. It has a Sixties feel, reminding me of smoke-filled basements with red lights and beat poetry. It's avante-garde but sort of, er, blue and purple at the same time!" $\bullet \bullet \bullet \circ$

CLAUDE YOUNG/SHAKE Changing Factors Frictional, USA

THE much talked-about Claude Young either irritates you or amazes you and actually brings dancefloors to a halt because of his visual cutup techniques. "Changing Factors" proves he does know how to let a record develop without imposing too many outside influences. DC: "Claude is Detroit all the way and the kids there do those hip hop tricks. He was good because he played really good stuff and worked the crowd, which means he did his job. He gets double kudo from me. I've had this on a white label for some time, but I had no idea who it was. I'm not surprised it's Claude. He's a cool kid." ••••



TRANCESETTERS & MECHANICAL SOUL SALOON En-Trance Together First Impression, Holland

FIRST Impression are one of Holland's best labels, with releases from Mechanical Soul Saloon being a staple part in the sets of such house guardsmen as Phil Mison. Two of Zki's projects are here placed back-to-back. But to little acclaim from Derrick. DC: "This kind of missed me. It's not where I'm at. I need a bassline or something to pull me in. This didn't do it. It sort

of existed over there [he points to the window] and I was right over here." ••••••

DINUSA

Supercheap, Austria

THE last release from Austria's Cheap Records failed to live up to the hype around Patrick Pulsinger, but this 10-inch on the new offshoot shows a return to form. Nothing amazing, just typically on another planet. Ana-Din for the clubgoer.

DC: "This is weird, freaky, postapocalyptic acid shit. I like it a lot. I admire the non-traditonal use of whatever the fuck that is for a drum. It's funky without relying on a 909 in the middle. Very experimental with a nice vibe."

RAZOR'S EDGE Exquisite Sin Metropolitan Music

TEDIOUS techno to some, but also the sound of Trade, one of the most influential clubs around. Open your blinkers, imagine yourself amongst the UK's wildest gay crowd, and feel the breakdowns and ballistic beats. DC: "I don't like this at all. It's the kind of music they play at raves in America when I think 'It's time for a drink'. It doesn't break any new ground. It's just an acid track with strings and loops."

CHUGGLES Deep Alarm Back To Basics

FOR which Ralph Lawson and Chez Damier reunite to prove that UK producers can offer as much to the Americans as they can to us. And who better to prove the point than Ralph Lawson from Back To Basics. Simply stunning. DC: "I liked the last Chuggles track, but not the version they released. I had a special version on acetate - Chez always keeps his best mix for his friends. We like to have that personal mix from his cellar of unreleased DATs. Simple and stripped-down this will go down well with almost anything."

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FELIX DA HOUSECAT PRESENTS THEE MADKATT COURTSHIP ALONE IN THE DARK Deep Distraxion



IT somehow makes a strange kind of logic that Felix Da Housecat's declared hero is Prince. Both are contrary, mercurial, erratic and prone to venomous outbursts against the industry they have done so much to shake up. At least Felix takes his cool for a walk down easy street rather than nursing it atop the kind of ivory tower in which the purple one keeps his delusions.

But there's more. Check the titles on "Alone In The Dark" and you'll find the same freakadelica wordabuse in "B'4 Wuz Then" and "Ano.Th.A.Level". The similarities were there on Felix's classic "By The Dawn's Early Light" of last year: the submissive house sound which is as much tuff funk as anything, and the gentle yearnings for unattainable fantasy girls. Plus, of course, those incredible grooves. Think of the London Philharmonica playing out Pierre or Roy Davis Jr while hallucinating God on the roof of the Royal Albert Hall.

So praise be that, following the abrasive tirade of "Thee Industry Made Me Do It", this album is everything that you loved about "Dawn's Early Light" magnified by a thousand. The vocals, for which he is occasionally helped out by Harrison Crump, ache with even more sublime pain and the mad tracks rage with even more terrifying apocalyptic furore. And, with "Heaven Yes" and the title cut itself, there are two bruising, broken-hearted masterpieces which are enough to crown anybody's career.

Felix calls his music "Vapournoise" and the mantel fits perfectly. Rain and sunshine refract fine mists of soaraway beats through "Mad Weather", while "Claire", a wistful reworking of pop's fascination with the untouchable girl, looks down on the Chicago trax style from the clouds. This is way beyond mere house music, way beyond the solitary pursuit of hip-shake moods. On "Under Water" and the filmic "Ballad of the Rain", you hear traces of Barry White, Marvin Gaye, Jimi Hendrix and Virgo, the long lost house hero.

Unlike so much of his prodigious output, Felix's Madkatt Courtship project transcends the functional demands of the dancefloor by taking emotions to extremes. Which is why "Alone" will either feel like being baptised under a waterfall by angels or chased by demons across the Styx. The title track is a particularly scary terrordrome of distortion, sleaze and the kind of endlessly rising dramatics which have

already become his trademark. It's what Tam O'Shanter might have heard as the witches closed in.

Word has it that, from now on, Felix is going to operate only under his own name and that he wants to stop making music altogether to concentrate on his label. Then there's the fact that the album he is simultaneously releasing on Radikal Fear is a serious step back from "Alone In The Dark". Is this starting to sound like someone familiar?

Don't take anything at face value. But do buy "Alone in the Dark" and be prepared to have your heart stolen forever. The Artist Formerly Known As Aphrohead, Sharkimaxx, et al, continues to astound.

Calvin Bush

Eight out of10 Katts prefer house

<u>ALBUMS</u>

DJ RAP Intelligence

Proper Talent

REMEMBER when the good times rolled? Remember those full-on hardcore raves where pioneering drum 'n' bass spinner Charissa Saverio learned her trade? Back then, the emphasis was purely on pleasure. The joys of "rushin'" were paramount, it was all about sweaty abandon, getting "on one" and never coming back...

Jungle has since turned breakbeat fans towards

contemplation, towards smoke-induced reflection. So it's no surprise that DJ Rap should call her debut album "Intelligence". If hardcore was about being nothing but happy, then jungle has become seriously cerebral.

In purely sonic terms, this has led to a mad surf across the musical genre pool. Jazz, dub, film scores – it's all up for grabs. Gone are the days when a brief snatch of The Winstons' "Amen Brother" and the odd Chicago house a capella made up the entire junglist lexicon. Now the emphasis is on scientific studio treatments – unrecognisable, time-stretched vocals, ultra-complex needlepoint breaks and a sophisticated ambient sheen.

"Intelligence" is initially no exception. "Mad Up" screams off the blocks in a madcap hurtle of treated drums, wooferstretching boom-bass and tingling echoes of soul. As on many of the other tracks, these high-density production pyrotechnics are the work of Pete Parsons, the experimental studio magus who was also responsible for tweaking the frequencies on DJ Cryst's early tracks.

Rap, however, is essentially a populist. So rather than opting for the futuristic abstraction pioneered by the likes of Goldie and 4 Hero, she tries to cover all bases. She drifts from the *booyacka* dancehall step of "Roughest Gun Ark" (which features ragga rhymer Top Cat) through sky-surfing string melodies on "Spiritual Aura" (a heart-tugging artcore classic), to the lilting chill-out shuffle of "See The Future". It occasionally sounds more like a compilation than a single-artistalbum, but there's no doubting the appeal of the individual tracks themselves.

For all of those currently gagging on a diet of strict, strippeddown drum 'n' bass and desperately looking for a little more tunefulness slipped in with the rattling breaks, "Intelligence" could well prove to be a revelation. Something for the mind, the body and the soul.

Rupert Howe

MODEL 500 Deep Space

WHEN it comes to techno, nobody deserves more respect than Model 500's Juan Atkins. Kevin Saunderson has clocked up bigger sales and Derrick May gained greater notoriety, but Juan...

Juan was there first. Fusing the stark rhythms of German art house electronica with the funk and soul of hometown Detroit, he gave techno that all-important futuristic outlook. His 1983 Cybotron classics, "Clear" and "Techno City", laid down the blueprint of the genre and set a standard by which everything else was (and sometimes still is) judged.

Juan has never been one to rest on his laurels and "Deep Space", his first fulllength album as Model 500, pushes the boundaries even further forward. Picking up on last year's "Sonic Sunset" EP, each of the nine tracks explores new sounds and new styles. Highlights are the delightfully soulful "Flow", the dark but soft "Astralwerks" and his "I Wanna Be There" masterpiece. It's just a pity that the latter appears in an edited form, rather than as the full 18-minute version.

The lo-fi urgency of Juan's Metroplex heyday has been replaced by a lusher, more overtly polished sound. The funk is still very much there, only this is music to dance to internally. Calm, gentle and very beautiful, it's a hell of a record.

His best yet? Maybe, maybe not. Ask me in five years. ●●●● Dave Mothersole

THE DISCIPLES Resonations Cloak & Dagger

TECHNOLOGY and reggae are bed partners of old. As such, it comes as a bit of a surprise that, despite the subversion of modern gadgetry as a major factor in the creation of dub, many cling to yesterday's FX in an attempt to stay true to an ancient ethos. Not so with The Disciples, whose subsonic roots sound embraces the latest hi-tec spec in a wonderfully maverick fashion. A Disciples dub-plate is far more likely to be a DAT than a limiting piece of acetate.

Opening up with "Eastern Fire", which stitches Egyptian melodies to a deep bass skank until it unfolds into an acid dub version of "Wild Fire", this album travels through urban dubscapes of urgency, opposition and life on the new frontline. The strolling rhythms of "Thunder And Lightning" mix reversed glitches with King Tubby-style sonics, while "Faithful Man" takes a taxi ride with Sly & Robbie. The journey finally ends with the exceptional American Indian digi-dub battle cry of "Salute To The Brave".

Wearing their influences on their sleeves, The Disciples indulge themselves in the best of both Seventies dub and Nineties techno to produce an album of astounding passion and fire. They sure are resonating in all the right areas.



MOBB DEEP The Infamous Loud/RCA

MOBB Deep are the hip hop sensation of the year on the other side of the Atlantic, where "The Infamous" is shifting serious units. The group are also starting to cause a stir over here, with their "Shook Ones Part II" single racing out of the specialist shops on import. Hence RCA's decision to grant this album a speedy UK release.

The result is a big fuss over a good record, but not a great one. The Mobb have a reputation for hard-hitting ghetto lyrics, which are supposed to tell it like it is without glorifying violence, but there are only so many words which rhyme with 'glock' and 'gat'. As it is, the two rappers do not yet have the invention, irony and artistry to turn a sketch like "The Infamous Prelude" into the Scorsese-style brilliance of the opening of Wu Tang's "7th Chamber". The music is sparse, dour and effective, especially on "Survival Of The Fittest" or "Eye For Eye", but this can be tiring. The only real relief comes towards the

The only real feller contest towards the end, with the funky, Q-Tip-powered "Drink Away The Pain". Maybe the Mobb need to kick back a little.

VARIOUS ARTISTS Freezone 2 - Variations On A Chill Crammed, Belgium

PLACING ambient music under the microscope, "Freezone 2" uncovers a wider world of mutating microbes and chill-out chromosomes than anybody ever thought existed. Fatheads who dismissed the very idea of "ambient" confused sound with structure. It's not about strung-out monotones and industrial drones. I mean, does anyone actually listen to all of that Isolationist stuff for pleasure?

No, the best home-listening tracks out there right now infuse the singular spirit of the "groove" to truly move - ask Ballistic Brothers, Solid Doctor and Nuron - and "Freezone 2" works because it's one of the first compilations to recognise this. It even goes so far as to include the sublime deep house of Abacus, spiritually divine jungle from LTJ Bukem and Rupert, along with a topheavy leaning on trip-hop and dope jazz-beat. There are also exclusive 4 Hero and Josh Wink cuts. It's a faultless selection and a perfect education, and you don't even have to leave the comfort of your sofa to receive it. Top gear.

Calvin Bush

ROCKERS HI-FI Rockers To Rockers Island

THEY wouldn't let it lie. Initially released in 1993 on the Different Drummer label, back when this Birmingham oufit were known as Original Rockers, this album was unquestionably a crucial signpost to the current dub house-trip hop melting pot. Not that we knew it at the time. It sounded too innovative for the good of a then rigidly-divided dance populace. Lost treasure status beckoned.

But hindsight, as the unscrupulous aren't slow to realise, is a powerful marketing incentive. You name 'em, they'll flog 'em. And so, after several reissued singles and the inevitable jungle remixes of "Push Push", here's a repackaged "Rockers To Rockers". The frenzied hyper-rush towards the unknown which categorises end-of-the-millenium club culture brooks no sentimental nostalgia and should have set the alarm bells ringing in the Rockers' camp. Sadly it hasn't. The result is an album which now sounds merely quaint, a Saint Etienne-style fusion of beamhappy disingenuous stoned grooves.

This is may be a harsher judgement than the Rockers deserved. But that's what happens when you try to milk an already over-fattened cow. Those responsible deserve to find themselves choking on a seriously curdled product. $\oplus 0000$ **Calvin Bush**

TACKHEAD Power Inc Volumes I & II ^{On-U}

RELEASED in two parts, "Power Inc" is a compilation of the primer cuts of On-U's one-time house band. Featuring the talents of Skip McDonald, Doug Wimbish, Keith LeBlanc, Bim Sherman and Gary Clail – squashed together like so many frogs in a blender by Adrian Sherwood, Lord Of Mixing Desk Misrule – Tackhead's sound was always claustrophobic. Though sometimes too dense to bear, their melange of dub, funk and metal was an awesome spectacle when the sparks of genius flew upwards.

"Volume 1" clearly dates from the Eighties, with its beat-boxy, stop-start rhythm programmes and samples of Thatcher rants stirring memories of mutal right/left paranoia and post electro

Martin James

The only guarantee you'll have with "Sheigra" is that you'll still be playing it come Christmas. But exactly which Christmas is another matter entirely.

Finitribe album without a couple of cuts which didn't make you wonder what the

a pointless reworking of "101", and the dippy "Analogue Mix" of "Love Above", a

bassline is a mighty sinuous, sinewy affair. If acid house had happened 20 years

idiosyncratic sparkle of "Sunshine", a kaleidoscopic, popadelic head-rush. The

here, a three-note piano line there - count for so much. A loop of a chilling voice

Finitribe's chief skill lies in making the simplest of touches - a snatch of vocals

brand old. As old as the "Ace, Love, Deuce" session of four years ago. It's still excellent, though. So is "Mesmerise", which has a touch of Todd Terry's "Bango"

beats are jauntier than a ride on a hyperactive camel, while "Brand New" sounds

misleading. "Dark" boasts a positively incandescent keyboard melody and the

Sheigra" is typically unpredictable. Even the titles of some of the tracks are

of the ingredients, you never know how a Finitrack will come out of the pan.

correct but musically abyssmal "Animal Farm" single, their uncompromising

Sometimes it won't come out at all. Unless you scrape it out with a wooden spoon.

attitude has brought them nothing but grief. And while you usually have a fair idea

like their infamous "Fuck Off McDonalds" poster campaign around the organically

FOR good or ill, Finitribe have always gone their own way. On several occasions,

reciting, "But the end, when it came, was to be from sky..." transforms "Mushroom

Shaped" into a remarkably sinister furrow. By way of a balancing act is the

It's not all good, and the main disappointments are "Off On A Slow One", which is

sisastrous attempt to out-Hardfloor Hardfloor. Then again, this wouldn't be a

earlier, "Sunshine" would have been on "Sgt Pepper". No kidding.

music is hinted at in the sublime violins

Cornish sea shanty forms the basis of

crusty romp of "Little Britain" and a

gamut. Gaelic influences flood the

our times encompasses the whole

this group's multi-cultural perception of

sounds to varying levels of exotica. But

claim to represent contemporary life in

Many of the global technoheads who

hell they thought they were doing.

See? These guys really are utter bastards.

about it and is incredibly, er, mesmerising.

Virgin

usn_d

00000

uopuor Sheigra

FINITRIBE

Second Light

DREADZONE

this country simply reduce the disparate

studio album, is an incredibly British affair.

"SECOND Light", Dreadzone's second

"Captain Dread". Even English pastoral

would rather not see. nobody but the Heritage Secretary right now. It's a melting-pot vision which reflection of what's going on around us refrains and the result is a fine musical occasional Middle Eastern and Asian Banco De Gaia-esque. Add to this the the sound is Megadog-friendly, very orientated material, it's no surprise that When they turn to more technoare more Notting Hill than Trench Town. sound that the skanking dub cuts like "Zion Youth" and "Life, Love And Unity" In fact, so British is the Dreadzone featured on "A Canterbury Tale".

"Silowed to have hair?"

JOATA9 GNUOS

Reece and DJ Crystal replace jungle's ruffness with more musical stamps of Future Sound Of London gave us on "Papua New Guinea", while the likes of Alex which has been adopted by a middle-class media who refuse to acknowledge the street culture it came from. Omni Trio's "Living For The Future" is everything that best compilation around right now, despite boasting the ambient-jungle sound Even if this isn't as varied as his true sound (remixes of Barbara Tucker and Reel 2 Real), it's great to hear this DJ in the mix. While essentially a Strictly showcase (from the grand Gloo Factory to Armand's Strictly Rhythm compilation, which is beat-mixed by the great Puerto Rican spinner. Armand Van Helden's gritty ghetto sound is represented on "Get Up", the latest Sound Of South Beach". Minus 1,000 music conference liggers (Sugar Kings which sets the standard for the rest of the album. This really is "The known for the huge SAIN series, but it's the stunning opening cut by Murk as The compilation. Owned by George Alvarado and Carlos Espinosa, Nitebeat are best x-treme, America's answer to React, have asked Murk to sequence the Nitebeat wrong. A call to the Power office simply adds to our suspicion, with our question wrong. A call to the Power office simply adds to our suspicion, with of Miami Beach eliciting the reply. "I can't answer that" ($\bigcirc \bigcirc \bigcirc \bigcirc)$... The warmth of Miami Beach is reflected in the house sounds of both Murk and the Nitebeat label. Which is why (including a brave remake of "French Kiss" as "Mark's Kiss") suggest we're not Duke himself, and the deep techno grooves of "Can You Dig It - The Album" King, sparking much debate as to who the hell "Mark" actually is. We believe it's DJ Duke's Power Music label has finally delivered an album from Mark The 909 BEN TURNER on a selection of the rest

authority. React have pulled off yet another masterpiece (

CHECKLIST. . . MARK THE 909 KING - "Can You Dig It" (Power Music, America)

been through the strainer too many times

believe the Detroit vision of techno has

"Inspirations", it's hard to disagree. This

doesn't think so and, on the evidence of

electronics for total beauty and emotive

you could wish to find. There really is no

finest representations of British music

hard clubber. "Black Milk" is one of the

strike a chord in the heart of any die-

Cam-Elle's "Let It Flow", with that

is a succulent soundtrack for the

liw, anil" gnilles of susalito calling" line, will

summer, while the despairing vocals on

The Jaziac Sunflowers' "Eyes Of Love"

"Black Milk" more than proves him right.

he believes we produce this music to a

Vociferous on the issue of British soul,

which reflects Jones' attitude to music.

Black On Black imprint, the name of

would launch his own label. Enter the

than Bob Jones, so it was inevitable he

THERE'S no bigger authority on soul

Black On Black

STRITAA SUOIAAV

every red light. A real headfry.

with the criss-cross of dub crashing

supersonic splendour of the original,

Only Tackhead could out-super the

and even boasts an audacious version

sounding as big and clever as anything around today. "Volume II" is more fluid, playful and dubby – check the "Butthead Mix" of "Move It", or "Dreamworld" –

of Hendrix's "Crosstown Traffic".

Sex" (with a hectoring Melle Mel) (featuring Bim Sherman) and "Original

Black Milk

sddut2 bive0

higher standard than the Americans.

is the perfect riposte to those who

grace? Stasis, aka Steve Pickton,

match the sound of purest Detroit

stopping Dr Bob.

Peacefrog

suonendsu

SIZATZ

Ben Turner

WAS there ever a machine music to

dalvin Bush

Inflammable material indeed.

the most chemically-volatile atmospheres.

often the forbidden planets which have

a'ti tsht sevorg "ADSA" bns mailsminim

atavistic darkscapes of macro-machine

Add on the occasional plunge into

house of "Claire", which was recently

Station" are particularly impressive.

second CD, however, deep house

your ear. By the time you reach the

Labba the Hut weilding a road drill in

over driving bass-thumps, it sounds like

released so far. There are times when,

distortion and primeval jiggery-pokery.

purity are given a good old rogering by

FROM Vienna to Pluto, IO ride roughshod

can Stasis remain a relative unknown? gnol wod, han gruly inspirational, how long

his own inspirations to come up with

space-age jazzmatics. Acnowleding

the Balanescu Quartet covering early

ambient interludes between tracks.

"They Shoot Chips Don't They?" is like

Each side also boasts gossamer-thin

today, he'd be cadging tips off of this man.

avantisms of Aphex. If Mozart were alive

rhythmic perfection. Forget the abrasive

Ethereality in tandem with foot-tapping

I ranquility amid a chattering flow. "Exosphere" as mechanical soul poetry.

"Natural People" or the gentle carefully, so subtly, you could be forgiven for describing the sublime

stunning weird-out of Wagon Christ-like Mr Fingers and "Pork Chop Hill" is a

double-packs which the group have

"ASDR" brings together the two

some seriously fucked-up analogue

over parched terrains. All notions of

Cheap, Austria

Usua nivis

.....

AOSA

01

And above all, there's the quivering jazz-

and the throbathon which is "Station To

dementia are the order of the day. "TT"

grooves sliced up with the odd tweak of

picked up for the UK by Mo' Wax.

HAV (emert-x) "Asea Atuo2 t0 bruo2 eAT" - TA383TW

(fose)" "elgnut freidmA - erootrA" - 21211AA 2001AAV

(mdtydR ytrictly (Strictly Rhythm)

Pickton refines his acquasonics so "pristas of brilliance, with "Stealing" to reach peaks hit by the class of 1987. (con)fusion. But there are still numerous



29 XIZOW

ALBUMS

IZIT Imaginary Man Tongue & Groove

IZIT are best known for a track called "Stories", an exotic piece of streetfunk that hung around the charts for ages in the late Eighties. Since then, they've quietly let slip a few other cool classics, such as "Make Way For The Originals" and "Say Yeh!", while signing up for Sisely advertising campaigns in their spare time. There's no doubt this band have a strong sense of style.

"Imaginary Man", the London group's second album, is a retro affair which possesses the fragility of wind chimes. The material steps over the fusion border into the introspective world of folk music, a sepia-tinted place where glass amps pulse limpid pools of wah-wah and lyrics crack with selfexamination. In contrast to so many contemporary artists, lzit recoil from the digital influence, building a studio based on antiquarian valve technology and cutting tunes gently resonating with the melancholia of bygone eras. Hence the cover of Roberta Flack's "Feel Like Makin' Love".

The combination of filigree melodies and the reedy voice of singer Nicola Bright-Thomas amounts to a sunny Sunday afternoon soundtrack. A most delicate experience. ••••••

BANCO DE GAIA Last Train To Lhasa Planet Dog

IT kicks off with an actual train noise, all chuffing steam and ghostly whistles. And from this wistfully literal start, "Last Train To Lhasa" forms an enveloping, melancholy mood which pretty much hangs over the whole album. The sadness is, however, appropriate, given that Toby Marks' theme here is the plight of Tibet under Chinese rule. According to the sleeve notes, 1.2 million have died as a result of China's invasion in 1950 and China intends further colonisation of the country with the help of a new railway they're building. As you would expect, "Last Train To

Lhasa" features lots of odd percussion instruments with unpronounceable names and much delightful tinkling and ambience. It swerves from the crossbred backbeat dub of "Amber" to the foot-stomping title cut, but the nearest Marks gets to techno is the opening of "Kincajou". Not that maintaining evocative textures means that he doesn't whip up a storm when the fancy takes him. If you concentrate hard enough, your bedroom might just become an opium den with a large, fuming hookah in the middle of it. 0000 Mark Roland

FUNKY PORCINI Hed Phone Sex Ninia Tune

THE clue, of course, is in the title. A slow stroll through the sordid back alleys of Soho. A quick peep inside the strip joints and flesh shows of Hamburg's infamous Reeperbahn. Over the course of 16 tracks, "Hed Phone Sex" is a lush voyeuristic fantasy, all dressed in white and lit by ultraviolet. Always on the outside looking in, always removed from the action, Funky Porcini encourage their listeners to let themselves go in a world of virtual hyper-sex. A world in which physical contact is replaced by a sultry voice asking for an imaginary partner to go "Very, very gently and very, very slowly" against a low bpm soundtrack. Laced with musical references to late-night jazz dives, sax breaks and pianos seductively wrap themselves around the dubversive funk workouts which occasionally build up to bursts of frenzied, junglist excitement.

This album is a sensual tale of experience by proxy, a mingling with someone else's fantasies. To enjoy it to the max, just call up the Funky Porcini sex line. It's certainly one to remember. ••••• Martin James

APE

Strip Light Dorado

APE men Adrian Corker and Paul Conboy are the products of gloriously ragbag record boxes, desolation blues and epic visions of widescreen cool. Theirs is a funky dreamworld in which chunky hip hop beats stroll, pedal-steel laments toll, and time drifts by connected to reality only when the last video ends. It sure is a langorous place

to be. The title track redefines cool, "Number 5" has a woozy P-funk squelchiness which screams, "Water bed, silks, bong – now!" and "Wireless Mood" could certainly teach Portishead a thing or two.

Like DJ Food and Ashley Beedle's Ballistic Brothers before them, APE have taken stock of the zeitgeist and fallen perfectly into line. Unlike label mates D*Note and the more recently phuture-funktastic Cool Breeze, however, they only travel one road, totally ignoring any demands for postmodern lane-changing along the way. "Meridian Blues" is an unfocussed non-starter and by the time the comfortably numb "Piecemeal" comes round, you're longing for a little unhinged mania to jolt you from the aimless horizontality.

There's enough here to recommend, especially the tumblweed blues of "Snake's Pass" and the Earthling-style rap version of "Fallen", but you'll need to be in the right frame of mind. •••••• **Calvin Bush**



VARIOUS ARTISTS Expanding Upon The House That Jack Built Relief, USA

OVER the last year, no label has done more to galvanize the whole techno-house reunion than Relief. No label has done more to put a little big-time funkativity into house music and put Chicago back on the global groove map. The trax end of the Calmere stable, which also includes Cajual,

Prescription Underground and Balance, Relief is the place to hear the sound of the new skool taking revenge on the abomination of handbag.

The title of this album says it all. Somewhere, the spirits of Trax and DJ International are smiling down on Relief. Check those unmissable generic sleeves and the constant barrage

VARIOUS ARTISTS Macro Dub Infection Virgin

IN this, arguably the most exciting period ever for British dance music, everything is reviving and updating, plugging into a new future of electronic glory by employing an armoury of tuff little units to achieve the hard-edged sound. A good example of this overhauling is the way that dub has been transformed from the earthy sound of the Seventies into the digital omnipotence of the Nineties.

"Macro Dub Infection" reflects how the sonic wisdom of drum 'n' bass has now become the backbone to jungle and trip hop, and demonstrates the ties and vibes between ostensibly unconnected musical genres. No matter that the regal roots of Irritation Steppa, Tricky's pornoambience and Omni Trio's screensaver breakbeats all operate on different tempos and serve different scenes. They still crackle with the same stately power and spacious freedom which has characterised dub music since Lee Perry started weirding out B-sides at the dawn of the Seventies.

Dub is an outlaw sound which has never been co-opted into the mainstream and will always appeal to the avant-garde. It really is the only way to adequately

describe New Kingdom, Beduoin Ascent, 4 Hero, Bandulu, The Golden Palaminos, Earthling, Laika, The Mad Professor and the others collated here.

of new material. Check the adherence to the basic principles of house (locked grooves, jack-clicking precision, warped cool), while pouring a riot of colour into the mix. Check out the playtime mania of Paul Johnson or Gemini's soulful chants or Glenn Underground's disco revivalisms. Somehow, amid the tumult of endless EPs, each and every Relief artist paints with their very own distinctive palette.

Put together ("mixed" might be a little too generous a description) by Relief chief Cajmere himself, it's all here: Boo Williams' roof-raising "New Beginning", Glenn's "Bomb"-style disco-pillaging on "Clap Ya Hands" and Green Velvet's thoroughly insane "Preacher Man", the track which started it off. Piledriver beats are undercut

with oozy vocals, disco-pogo basslines, industrial clanking and even Donkey Kong samples. "Expanding Upon The House That Jack Built" shows how, in a matter of months, Relief artists like Sneak, Louis Bell, Gene Farris, and the totally bonkers Joe Lewis have pushed themselves to the fore of the Chicago resurrection with an innovation which puts their their contemporaries to shame.

And above it all, there's that back-to-bump-'n'-grind-basics sexuality. If Detroit is the sound of air-brushed sex in a futuregloss fantasy, then Chicago is the gritty reality of Seventies' strip joints. Practically every tune here is a shagmungous invitation to, like, *really* get down. Boogie times are here again.

THE ALOOF cover the crime



THE ALBUM RE-RELEASED INCLUDING THE NEW SINGLE

FAVELAS

OUT 29 MAY ON DOUBLE VINYL, CD AND CASSETTE

> "They are often misinterpreted as a 'dance' band. But COVER THE CRIME sees The Aloof jam with everything from dance, techno, dub, jazz, rock and hip hop. This is what makes it so innovative." BEN TURNER The Guardian CD of the week

> > LAV





EIGHT PAGES OF UNDERGROUND RECORD REVIEW

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CRACKING

DELACY

VINIAN Hideaway Slip 'N' Slide single Freedom though the groove. And since we're talking about house music, we're talking about a sound which has never been more



SINGLES FURY Pain

Murk, USA

You'll find no cheese, no nu NRG and none of that handbag stuff here. Just good, old-fashioned house music from people like the Murk boys, who are back with a vengence. Murky keyboards, murky basslines and murky South Beach vocals. Typically vibrant, typically great.

FREELANCE WORKERS Give Me More Heartbeat, Italy

Italy's leading label presents a first class example of trancey garage music. The sounds used on this record are great, so much so that it's sure to move as many different kinds of floors as you can imagine.

TRAXX BOY A Trip Toward Chicago EP ACV, Italy

These four tracks may be of Italian origin but, as you've probably guessed from the title, they lie squarely with the current Chicago renaissance. Thumping house with strong electro overtones, the choice cut is "What A Fucking Skyscraper".

SIZE 9 I'm Ready VIIM

Following on from "Don't Laugh", Philadelphia's Josh Wink seems to be aiming for the Top 40 with this wild pitch-cum-hip hop track. Complete with Raw Silk-y vocals and a drum roll to end all drum rolls, this is fun and funky.

VARIOUS ARTISTS The Deeper Side Of London Volume 3 Mousetrap

Four tracks of the purest London garage, with Noel Watson delivering the best of the bunch in the shape of the typically pumping "Lesson Learned". Not

consistent. From Chicago to New York, from London to Glasgow, from Turin to Naples,

from here to everywhere, house music is currently going through a truly remarkable renaissance. So how come no renaissance. So how come no fucker is playing it on the radio? We are, after all, talking about tracks of the calibre of Delacy's "Hideaway", last season's New Jersey fave which is given a storming remix here by those wicked Deep Dish guys. To say that it pumps is an understatement of epic proportions. Rocky & Diesel clocked up almost 20 minutes of this at Cream in Liverpool the other week. Two copies are obviously essential.

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that this is to say anything against the other contributors, KCC, Linden C and Ladbroke Grove's own Phil Asher, all of whom offer up excellent cuts. Buy, buy, buy! 00000

AGRA NEGRO Love Evolution/More Slip 'N' Slide

The outstanding Mr Onester gives us two wicked joints with this release. One is in a "Plastic Dreams"-style - deep and dark

the records in his DJ bag

11

It's the dope!

Germain's excellent

NE of my favourite

tracks at the moment is 'What's

New' from St

Boulevard' series. It's easy-

listening house music which reminds me of just how good

house used to be back in the

day. For a while, I was a bit

of today's records, but now

wonderful stuff coming out.

I'm surprised to hear that this

track is from France. It sounds

like it was made in New York.

"Work Session One's 'Silver Buzz' builds into a really cool

climax. This track is from

Holland seems to be of a high standard, and I love

the fact that some of the

best records are coming

NewYork will come good

from the places you

would least expect.

house music from

there's loads of weird and

concerned about the quality

*INTHEBAG

OSCAR G of **MURK** talks through

but still pumping big time. The other, "More", is classic house, both in flavour and content. Further evidence that Slip 'N' Slide are Britain's most improved label.

TAKE AIM **Praise Dance**

Junior Boy's Own The Seventies jazz funk revival continues unabated as Ashley Beadle gives "Take Aim" an excellent Black Science Orchestra workover. The result is a mere shiver short of superb. Ideal for head-nodders and dancers alike.

DANIEL DIXON Lift Me Up

Power Music DJ Pierre's protege mixes it up in a hard, East Coast style. Phuture house for phuture heads. 00000

RANDOM ACCESS DJ Tools Volume 4 Relief, USA

More distorted disco fun from the Chicago crew. "Doing The Doo" is cut-up in a typical Relief style and GQ's "Disco Nights" becomes a mutant track for even the most unhandbaggy dancefloors. And you know it makes sense to stay away from the handbag stuff. I mean, look what it did to Tracey Barlow... ----



rut with one style. I really admire them for it.

"My last two choices are 'Journey Begins' by Dhamas, a hard percussion track from Belgium which builds into the perfect peak-time record, and 'Room 21' by Tetraflux, an instrumental with a repetitive groove to put you into a trance. It builds for five minutes into vocal samples, then it goes mad at the end. I play lots of

Touche stuff. You know, it's only talking about it now that I realise how much European stuff I play."

Murk's 'Pain' single, recorded under the Fury guise, is available now on Murk Recordings keyboards are carried along with just the kind of attitude you would expect from such a legend.

MDZ LIL POUCHE Strictly For Da Underworld Zippy, Italy

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COMPETENT

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CHUNDER

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Reviews by TERRY FARLEY

Mike Dunn is on a roll right now. Here, he's mixing and matching "God Made Me Phunky" with some "Kan Ya Feel The House" wild pitching. If you still don't get the picture, just ask Mike what he would call his own brand of noise? "Mother Fuckin' House," is the cool reply. 00000

MARKUS SCHULZ PRESENTS THE RIBBED TICKLERS Never Let You Go/Bong

Waako, USA

The first of these two tracks features some great female vocals which are sure to enjoy crossover status throughout the world. Well, on Kiss FM, at any rate. In the meantime, "Bong' dark, wild pitch house music in the absolute purest of pure styles. 00000

STREET LIFE Love Breakdown Tribal UK

Mark Picchiotti grabs his opportunity to hit the big time with both hands. With some mighty vocals and the kind of thumping dubs you would expect to hear on a Tenaglia record, "Love Breakdown" is a track of real quality and invention. The Tribal imprint is back on form. In no uncertain terms.

MTS

Trackwork EP Volume 1 Stronghouse

Ricky Morrison and Fran Sidolli go soulful in "So Deep". Most of the material here is highly creative and sure to move many floors. 00000

SIR DANE Over And Over (Remixes)

Downtown 161 An old classic from Ashford & Simpson is given some sensitive

Seventies-style treatments and turned into a classic end-of-thenight track. A soul record in the true sense of the word.

JAHKEY B FEATURING DJ JAYMZ Overdrive Empire State, USA

The lords of underground return with an intense slice of sound. DJ Jaymz's vocals give the track a sinister feel and, although it might clear the dancefloors, it's an excellent one for the head.

again, though. I think it's ready to bounce back with a vengeance, but here in Miami, the scene is wacked out as far as clubs go. It's just a commercial scene for the tourists.

"Next is KenLou's 'Moonshine'. I don't think that I need to tell anybody about this one, do I? It's a completely original piece of vinyl, so much so that there's nothing around which can match it. Well, not much anyway. Hove the way Vega and Gonzalez keep on coming back with something totally different, just when you think that they've become stuck in a

Holland, and I'm a big fan of the sound which Work have created. Most of the CHECKLIST

SAINT GERMAIN - "Boulevard 1/3" (F Communications, France) WORK SESSION ONE - "Silver Buzz" (Rhythm Distribution, Holland) KENLOU - "Moonshine" (MAW, USA)

LA WILLIAMS 00000

The Project Sex Trax, USA Each of these five dark, fast tunes has a strong house/techno crossover potential. Roy Davis Jr slips in with a remix on "It's My Time To Jack 2". •••000

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CLASSIC

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CLUMSY

VIITAL **FEDERAL HILL** single I Have Something **For You**

"We Got It Goin' On", Tommy Musto and Victor Simmoneti are helped out by vocalist Karen Daughtry and New York remixer Angel Morae, who is obviously in peak form at the moment. The ideal track to push the Sound Factory to boiling point – it doesn't get any deeper than this.

THE GODFATHER OF

a deliciously deep and heavy

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HOUSE PRESENTS SHANNON LOW The Promised Land Strictly Rhythm

The ever-reliable Farley Jackmaster Funk weighs in with joint. The hooky vocals and



TRAINSPOTTING



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BURNING STUDIO

Hullmin Summing

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anin many termine

und Stille

IMMORTAL MINDS

The bass rips through the grating

rhythms and the cymbals are sharply abrasive. Although

reach-for-the-skies hedonism

of the other side, this is

there's some light relief with the

bludegeoned with a dirty reverb. Heavy-duty treatment.

INTHEBAG

FABIO on the contents of his DJ box

OUNDS Of Life offer two totally

a wispy saxophone, a rolling bass and a very musical arrangement. 'Hidden Rooms', meanwhile, is a frenzied, Jah Shaka-style workout. The bassline is monstrous. These

boys are definitely ready for the big time!

builds into a rattling drum 'n' bass groove.

especially in the way it gradually brings in a lovely summery keyboard line which lifts the

shimmering string break. This is a superb

"Next up is 'lcons', the best release from lcon for some time. A slow, jazzy intro section

Like 'Spice Of Jazz', it has a great arrangement,

"Hidden Agenda's 'The Flute' rumbles and quakes for a full seven minutes. The chugging

bassline, great live clips and whispered vocals

work together to create a totally tripped-out feel. The track on the other side, 'On The Roof',

is also really good. Hidden Agenda have that excellent hi-tech jazz feel that you associate with the likes of Photek and Wax Doctor.

"Talking of Wax Doctor, he's hooked

up with Alex Reece

Creative Wax.

catchy little ditty,

string intro which

with a summery

breaks into a

for a double-sider on

'Taking Over Me' is a

different sides on their latest cut. 'Spice Of Jazz' is a smooth, sparkling

brain-teaser, with jangling keyboards,

HHI HH

The City 3

Reinforced

the startes

Reviews by VEENA VIRDI

ALEX REECE Basic Principles

Remixes VINTAL Metalheadz Alex Reece is the single drum 'n' bass jazzmeister and he knows how many licks he needs to give his brand of bassolodica in order to ignite flutish tones into a string synchromesh. Sending his reverberating trilogy down a subscape of eerie effects, this 12-inch, which also includes reworkings on Wax Doctor and Dillinja tracks, proves why Reece will be an increasingly significant figure over the next few years. 00000

SINGLES

OL Panik

Awesome

Imagine being trapped inside a computer game with some bionic yeti hot on your trail. Having embarked on this plot with "Apollo 9", Essex detonator Jo remains on familiar ground as she effectively steamrollers a bass juggernaut over pneumatic stutters. A virtually real nightmare.

DJ HARMONY Let Me In Moving Shadow

The piano sets the scene.

Jingly, musical syllables drive crackshot breaks through the rhythmic crossfire but, despite the intensity, there seems to be something erased. The climax, perhaps? Workmanlike. 00000

DILLINJA **Angels Fall** Metalheadz

Adding extensive depth and maturity to his minced-up voyages, this journey finds Dillinja strolling into a web of taut strings lying across dense rhythms. And however heavy it might get, Dillinja still manages to tease out a sense of fragility from his psychopathic patterns. Pure skill.

JAY MAJIK Your Sound Metalheadz

With a percussive exterior as impervious as Fort Knox, Jay Majik rolls out his arsenal of smacking snares and ballistic hooklines. Flip the plate over and undulating modulations resonate in a cloud of sonic serenity. Even the heavy slabs and warbling siren can't shatter the peace.

Drift To The Centre Looking Good

AQUARIUS

Is it techno or is it drum 'n' bass? Photek has managed to reduce the dividing line right down to the width of a hairline fracture. Not committing himself to either camp, his latest excursion muffles the drum 'n' bass to a rumbling whimper, with the lunar samples having the last word. Enchanting.

URBAN SHAKEDOWN FEATURING D BO GENERAL Some Justice 95

Labello Blanco

Int

LINE

THE

de la

A record with a moral, as Mickey Finn and Gavin King retrieve an old agenda and up the tension with the help of soundbites from toaster D Bo. This must be what it feels like in a pressure cooker.

FLYNN AND FLORA Silk Cult **Independent Dealers**

It's hard not to resist slamming on the B-side, "Dream Of You", first. With its hazy acoustics, it elicits the type of nostalgic comfort you get from the grooves of an old, scratched record. The lead track retains this hallmark, but the dreamy mirage is splattered with echoes. Even so, they still clutch onto that laidback Bristol vibe.

D'CRUZE Are We In

Suburban Base

This one starts quite gradually but unwinds into a full-scale, breakbeat litany, as rolls and

VARIOUS ARTISTS **Routes From The Jungle** Virgin

With compilations from all genres flooding the VIDEAU album market, it is not surprising to find bass treasures where you'd least expect them. One example is Endemic Void's "Subether" on the "Miscellaneous" LP, which is under Tony Thorpe's Language panoply. Then there's the 4 Hero, Omni Trio and Spring Heel Jack tracks on the "Macro Dub Infection" album from Virgin, the label which is also responsible for 'Routes From The Jungle". Although seemingly a more straightforward collection, it looks at the risk-takers of the scene, uncovering gems by Nicolette, the acidic, Billy Holliday diva, and drum saboteurs like Doc Scott, Foul Play and 4 Hero. Every track is a real landmark. Listen and learn.

loops thunder through the bass drum barrier. A real collosus of atune.

DJ DEXTROUS (KING OF THE JUNGLE) Moonlighting Suburban Base

The catchy couplets, undulating resonances and soul-inflected vibe of this cool cut make for a different take. Tuned into carnival mode, this is a definite contender for this summer's tune to blast from the car stereo. 00000



wonderful, tongue-in-cheek jazz drop and sax break. Switch sides and you'll find a serious workout in the form of 'Lunar Funk', complete with great percussion and strident bass "My final offering is Alex Reece's own 'Pulp

Fiction', a cut as unpredictable as it is ultimately danceable. The short vocal section at the beginning leads into a sparse, but truly devastating, workout. Although Alex only uses bass, drums, percussion and sax edits, he's created a track that I feel is going to be

one of the biggest dancefloor thrillers in a long time. Playing at a club near you soon!"

Fabio is the resident DJ at Speed, every Thursday at Mars, London W1

SOUND STATION Sound Station Suburban Base

Funfair atmospherics. One minute you're sliding with the clacking hi-hats on a rollercoaster, the next you're bobbing with the bass on the bouncy castle. Frisbeeing out of control.

THE LIVIN' FLAVA **Celebrating Life** white label

It's time to enter the ballistic zone, as the blasting, jet-fuelled "Celebrating Life" rushes through accelerating expositions along the audiobahn. It's heading for a 20-sampler pile-up.

A GUY CALLED GERALD **Finlay's Rainbow Juice Box**

One of the most optimistic tracks around at the moment, the singer unleashes a wave of lyricism which hovers above the slurred synths and the shunting percussion. The remixes are by 4 Hero and Gerald himself. 00000

SPRING HEEL JACK Oceola

Rough Trade Spring Heel Jack's third instalment sees the Hackney pair once again denying themselves full membership to the drum 'n' bass club. Their samples and canned music-hall joannas are too esoteric to be immediately accesible, but this is still a great record. 00000

ALBUMS

VARIOUS ARTISTS Jungle Warfare: Moonshine **Presents Mickey Finn and Darren Jay** Moonshine

Vertitable totems in the world of hardcore jocks, Mickey and Darren dive into a trigger-fest with detonating dubs from labels such as Flex, Philly Blunt and Formation. If you block your ears to the irritating opener, "The Lighter", you will be treated to a series of headclangers which are as disturbing as the sound of Hannibal Lector rattling his gnashers. On the ruff 'n' tuff tip.

KEMET CREW The Champion Jungle Sound Parousia

The best kind of respect is that which comes from your peers. And this couldn't ring more true than in the jungle scene. Currently ostracising the freeloaders, Mark X and James have served their time on the legendary Ibiza label and their own Third Party imprint. Now they're calling upon the talents of a homegrown collective and this album proves that jungle does have a unifying aspect. The thread in Kemet Crew's audiomentary is easy to trace all positive missives, skittering dub shots and serotonin-infused soul effects - and when they say, "Jungle, I run it", they say it with pride. A definite winner. 00000

CHECKLIST SOUNDS OF LIFE - "Spice Of Jazz"/"Hidden Rooms" (Certificate 18) ICON - "Icons" (Basement) HIDDEN AGENDA - "The Flute"/"On The Roof" (Dub) ALEX REECE & WAX DOCTOR - "Taking Over Me"/"Lunar Funk" (Creative Wax) ALEX REECE - "Pulp Fiction" (Metalheadz)
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Jones & Stephenson The First Rebirth *Red Jerry Remix* Friends, Lovers & Family Tribute (Bucket & Spades) The Art Of Trance Octopus* Project X Under Siege *UK Mix* * NRG Jams Acid NRG *Blu Peter & Ben Tidsall Remix* * Cenobyte Future World *Future Mix* *

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TRAINSPOTTING



Reviews by DAVE MOTHERSOLE

The work of the fabulous Rabbit In The Moon, this is one of those records which surfaces every six months or so to give the scene a good kick up the arse. A lethal cocktail of fast breakbeats. snazzy high hats and thundering acid noises, it builds to a massive crescendo. Hearing is believing. 00000

DATE RAPE Lower Lifeforms

Disko B, Germany Released on Germany's inconsistent but occasionally brilliant Disko B label, this actually hails from Vienna. And judging from the feedback-fuelled title track, I suspect it has something to do with Patrick Pulsinger's Cheap crew. In fact, if it wasn't for the super-stringy cut on the flip, it would be confined to some hellish trainspotting ghetto.

COLIN BROS

Pssst Music, Holland

You'll probably know DJZki and Dobre from their work as The Goodmen, As far as I'm aware. "Ponti" is their first release as the Colin Bros and it's certainly very promising. The arrangement is simple, with a spiralling melody line which moves towards a highly effective drop before morphing into a heavenly jaunt through the

VINEAU album Mixmag Live: Volume 19 Mixmag

Unlike most techno DJs, Laurent Garnier has never been afraid to play a broad range of tracks and it's this open-minded, almost Balearic attitude which makes him worthy of his status. Okay, so he's not the world's best mixer (Sasha is smoother and Eddie So he shot the world speschiker (sasha is smoother and Edule Richards is tighter), but he does have a highly-developed sense of what fits and his sets always have a sense of direction. Here, he starts off all jazzy and mellow with St Germain before settling into a deep groove which includes DBX's "Loosing Control" and K Alexis' classic "My My My". From this point, he drops into the Mad Mike-produced soulfulness of Davinas" "Don't You Want It" conditions foll entry the totage is the set of t and then a full-on techno storm which takes in Kenny Larkins' "Catatonic" and DJ Skull's "Target Kill". The set ends with Drexciya's mighty "Journey Home". Incidentally, this CD-only mix is not indented, so you can't pick out individual tracks. It's all or nothing, babe. Enjoy the ride.



ALBUMS

ETERNAL BASSMENT Nerv Harthouse

Apart from the 100 bpm "Woy" and the Synewave-ish "Poem this album really is a pretty painful experience through and through. It's full of 160 bpm tracks all in a desperate hurry to go absolutely nowhere. It never ceases to amaze me that people can actually get off on this dreadful nonsense, especially when there is so much really good stuff around. Which is why I haven't bought a Harthouse record since "Barbarella". Let's face it, a couple of tracks doesn't make for a worthwhile album, does it? 00000

FELIX DA HOUSECAT Thee Album **Radikal Fear**

Another twist to the fascinating saga of Chicago's emergent star, but not one we expected. "Thee Album" finds Felix heading back to tradition, back to basics, back to strictly dancefloor cuts and, from someone capable of sublime widescreen traxmadness, to a narrow vision of what's going on. Not a lot, apparently. Bereft of the mania, rage, seduction and hedonism you take for granted in Felix's career, this is just a collection of spin-cycle drones set to mild pitch basslines and monotone moods. Dull. 00000

cosmos. Large. LAURENT GARNIER



DENEUVE Premonitions Telepathic, USA

Boston might not be the throbbing heart of the world's techno scene and Fred Gianelli may well sound like an ice cream manufacturer but, boy, does this guy cut some great tunes. The chemically-enthused analogue sounds build around a monster groove as the track glides into the most euphoric string section I've heard in ages. An absolute gem. 00000

FIGHTING TALK

JAMES from **DREXCIYA** hits out at what he views as the current lack of invention in techno

echno was supposed to be about the future,

but it's been going backwards not forwards over the last couple years. It's too easy now. People read about what equipment to buy and, because it's so advanced, all they have to do is push a few buttons and they've made a record. There's no focus, no direction, no understanding. It's meant to be an intelligent music form, but the only intelligent thing about it now is the equipment. "I wish more artists would

cut out the sampling and the loops, go back to scratch and programme the shit themselves. I've heard some good ideas, but there are just too many samples. We need sounds we haven't heard before, we need different rhythms and patterns. That's what electro is about. I mean, do you want a fine, home-cooked meal or do you want to go to some fast food joint and eat a bunch of chemicals and shit?

"Too many people focus on what label a record comes out on, rather than what the track actually sounds like. To me, that means there's something wrong. I remember the days when nobody cared if you were on Warner Brothers or Booty Up, just so long as what you

were doing was good. When you throw a party, what are you spinning? Are you spinning the middle of a record where all the writing is at or are you spinning the wax? You know what I'm saying? When a group comes to perform, who's up on the stage? Is it the business people punching their little computers or is it the artists themselves?

"Drexciya won't be putting records out for a while now. We'll still be making music, but not records. We won't allow this form of music to just stop where it's at, but we're not even satisfied with the quality that we are producing. And I have to say that I really wish people wouldn't follow us. Be inspired, sure, but please don't follow. The minute we hear footsteps following us, we switch our style. We'll totally abandon what we're doing. We won't release any records or perform anywhere until things change."

BUSHWAKA Grow Me! Plink Plonk

00000

sounds and a barely audible

Underworld influenced.

indie-style vocal. Definitely very

I really love Plink Plonk. Of all of the new British labels, they are far and away the most daring and forward-thinking. Here, they've created a totally unique sound and this rather cheekily entitled bass-led groover can only heighten their reputation as the masters of the wonderfully subtle two-step techno-shuffle. Wicked!

ESSIT MUSIQUE untitled

Shiver, Holland

Another of my favourite imprints. Nobody makes such funky acid music as Shriver and, even by their own remarkably high standards, this has to be their very best yet. The problem is that only a few hundred copies have been manufactured, so it may be somewhat hard to track down. But definitely well worth the effort.

DJ TRANCE AND DARWIN CHAMBER **Indians And Aliens**

Bassex, IISA The Los Angeles Bassex label are true masters at mixing up influences and this cut is certainly no exception to the rule. "Indians And Aliens" merges junglistic sub-bass, acid squelches and some seriously funky 808 drum patterns. It's not as anthemic as Rebirth's

"Embryo", without doubt thei best release so far, but the DJfriendly arrangement is still sure to score points with plenty of spinners.





inevitable that he'll suffer

VIDEN

single

CARL CRAIG Science Fiction

Now that Carl Craig has signed to a major label, it's perhaps

some kind of backlash,

which is especially irritating since "Science Fiction" has more in

common with his 69

alter ego than with the

accessible material that

he has released on Open.

His real fans will instantly

connect with the soothing

melodies and raw beats

which make it a classic Craig track. The purists need to lighten up and

remember that music is

From their early days on the now

defunct but fondly remembered Nucleus imprint, RAC were

experimenting with breakbeats

before the current vogue. And

this, like all their records, thumps

and clacks better than anything

else. Respect is long overdue.

and 808 drum patterns long

for sharing.

SINGLES

RAC Doublejointed EP

Warp

00000

Warner Brothers

TRAINSPOTTING



Reviews by WILL ASHON

DAVID CARON Fantasy On A Fantasy On A. . . VINIAN single Excursions

The first release on James Lavelle's brand new Mo' Wax offshoot is licensed via the Dutch Eevolute label, with the specially-added "Probe Mix" making it a particularly vital selection. The cut starts with Sputnik-style voices, before the rocket-fuelled monster of a beat comes pounding in. Then there's the tolling of bells, muffled and mixed with threads of reversed sound, and countless other odd noises piled on top of each other in dense alien structures. Sun Ra meets Afrika Bambaataa meets, well, tomorrow. A close encounter.

SINGLES SILENT ECLIPSE Don't Judge A Book

4th & Broadway At last, MC D gets his first release

- an uncompromising and angry yet lyrically sophisticated broadside. Listen out for "A Story To Tell" to discover what happens to Johnny Major on a giro.

BUTCHER In A Nightmare (Not Real Life) Rohs

Although technically not the finest rapper in the world, the Toxtethbased Butcher offers a chilling anti-gat view, particularly with Greg Wilson's reverb-fuelled soundscape twisting the words back and over on themselves.

DEAD ELVIS Opium Shuffle Concrete

Head straight for the "Skank Mix". Starting off on a crackling, guitar fuelled dub tip, a rolling double bass loop and a snapping breakbeat give it all the bite that it needs to carry the snatches of vocal, flute and fairground organ.

URBAN THERMO DYNAMICS **Manifest Destiny** Payday, USA

This group's uplifting message of self-empowerment and positivity works well on the "Diamond D Mix", while over on side two, The Pharcyde's J-Swift offers a complex, swinging drum rhythm and sternum-shaking sub bass. A beauty.

PROPHETS OF DA CITY The Struggle Continues Nation

The original mix of "The Struggle Continues" shows how indebted this South African posse really are to British hardcore music, while

"Wild Stylz" demonstrates their verbal skills to fine effect. It also offers DJ Explode the chance to skate around the decks. 00000

CHUCK CHILLOUT PRESENTS THE C-YA ALLSTARS 2, 3, Break 1995 Phat Wax, USA

Veteran DJ Chuck Chillout presents an explicit tribute to the B-Boys' old skool classic. Laid-back, funky and organic, it's a fine party record. The flip, "8 MCs On The Freestyle, You Suckers", is self-explanatory and never less than entertaining. 00000

NEMESIS **Drop The Bottom**

Profile A risible hip-house track with tinny drums, hideous keyboards and much booty-talk. A bit of advice to Profile? Forget "Drop The Bottom" and drop the band. 00000

SKEE-LO I Wish...

Sunshine Street, USA

A ludicrous, dayglo, superfly wishlist from the self-depreciating and immediately likeable Skee-Lo. The "Old Skool Dub Mix" contains some fine scratching and the "Mama's Mix" is heart-rending. Honest.

SAM SEVER & THE RAIDERS OF THE LOST ART What's That Noise? Mo' Wax

Sever, the highly respected US producer, lays down layers of befuddled samples, the familar ones flipped a little off centre, and chants his disillusionment with the hip hop industry over the top.

RED SNAPPER Hot Flush EP Flaw

The spirit of Dick Dale meets the breakbeat. "Hot Flush" itself is a fairly straightforward surfshuffle, while the Sabres remix is barely recognisable and fairly unrewarding. Only "Wesley Don't Surf" comes close to something genuinely new, but even that still sounds like a fish out of water. 00000

VARIOUS ARTISTS Give Em Enough Dope

Volume 2 Wall Of Sound Wall Of Sound claim to be the originators of the whole "Dope" concept, which I'm not too sure is something to be proud of. Unlike the music on "Volume 2". Styles and ideas mingle and collide

across the 12 tracks with some fine results



ATTICA BLUES talks through his current playlist

like to mix it up a little when I DJ. People need to know where the music stems from and it's always been a tradition in hip hop to play old funk records. With that in mind, the first record on my list is 'Nautilus' by Bob James, a sci-fi space funk record from the Seventies This tune was basically 20 years ahead of its time. It sounds like a DJ Krush record and is one of my all-time favourites. "Another big fave is TNT Allstars' 'This Is

Dope', which is an obscure New York record. Only a couple of thousand copies were pressed up. I often go over to New York to hang out and I know lots of DJs and producers there, people like DJ Smash, Jazzy Nice, Chilli Freeze and Sam Sever. Smash's

ALBUMS

THE MIGHTY BOP

La Vague Sensorielle Yellow Productions/Timewarp, France Utilising elements of house, dub and ambient music (most notably sampled keyboards which are looped backwards, stretched and clipped into staccato chunks), plus a range of guests, The Mighty Bop offer a magnificent and moody sound. There can be no doubt, however, that the French group's roots lie firmly in the world of hip hop. For proof, check the exceptional scratching which opens the record and is showcased on the

VINIAL

album

seriously odd "Abstract Fever". Add on the Anglo-French pidgin-rap of EJM on "Freestyle Linguistique" and a contribution from La Funk Mob on "Sans Remission" and you have an album of original and intelligent music

THE NONCE World Ultimate Wild West/American USA

The Nonce deliver a delicious concoction of stumbling beats and lyrical inspiration. In some ways, their sound resembles G-funk played backwards and slowly (check "On The Road Again" and you'll get the picture).

and three of highlights are previously unreleased. Kruder & Dorfmeister offer quiet, loping jazz guitar licks and bass sounds ("Young Man"), Mekon weigh in with their technoid take on old skool electro ("Last Breath") and Deceure Decen deliver the cut of and Pressure Drop deliver the cut of the album with a frantic, scratch-led tribute to the American Sixties anarcho-nutters Up Against The Wall Motherfucker. Other fine moments come courtesy of Hustlers Of Culture and Howie B, but all of the tracks are worth a listen. Now pass me that loofah. 00000

'Mad Graffiti' rocks the dance. He runs a club called Giant Steps, where you hear hip hop played in the right context. And Sam Sever is the king of underground beats. Check out 'Tonight's The Night'. It's real

B-boy madness. "Brooklyn Kids' by **Jemini The Gifted One** is an intelligent rap record. There's so much bad rapping these days. It was never about glorifying where you came from, just reporting on it and aspiring to move forward. Or partying. That's why I play so many beats records.

Opium Shuffle' by Dead Elvis is one of the best this year. I like playing it to a hard hip hop crowd because it bugs them out. You play it and they have to come up and ask who it's by. "My last two choices are my own 'Blueprints' on Mo'Wax and Mike D's remix of Bjork's 'Army Of Me', which is excellent. A lot of people are going to be picking up on that idea of laying really abstract vocals over hip hop beats. It's going to be the sound for '95."

CHECKLIST

BOB JAMES - "Nautilus" (CTI) TNT ALLSTARS - "This Is Dope" (Cuttin') JJ SMASH - "Mad Graffiti" (*New Breed*) SAM SEVER - "Tonight's The Night" (*No' Wax*) JEMINI THE GIFTED ONE - "Brooklyn Kids" (*Mercury*) DEAD ELVIS - "Opium Shuffle" (Concrete) ATTICA BLUES - "Blueprints" (Mo' Wax) BJORK - "Army Of Me (Mike D Remix)" (One Little Indian)

> However, it's also more varied than that comparison would suggest and, at times, their rapping reaches loopy heights: "I'm the mellow, the fellow, the one that likes to say 'hello" ("Good To Go"). Refreshing and inspired, and with a cameo from the mighty Aceyalone of Freestyle Fellowship, The Nonce are so off the testosterone-fuelled heat that they even call women "girls", for God's sake!

VARIOUS ARTISTS Freestyle Frenzy Volume 2 Liberty Grooves

The story goes that back in the Forties, a certain Charlie Parker fan used to hide in jazz club toilets to tape the bebop giant's sets on a wire recorder. The "Freestyle Frenzy" compilations are a Nineties take on the same tale. With hooting and shouting quite clearly audible in the background, they feature snippets of the classic freestyle sessions from the Stretch Armstrong radio show in New York. MC Serch offers a series of rambling tales and laidback observations, while Organized Konfusion weigh in with their own brand of abstract argot and biology, and Craig G tries a radically different flow, skipping across the beat rather than just riding it. .



THE BROTHERHOD ALPHABETICAL RESPONSE / ONE³

The New Single Released 22/5/95 on 12" & CD Single. Produced and Mixed by THE UNDERDOG





Reviews by MICHAEL MORLEY

CAROLYN HARDING & DAMON HORTON

Sing-A-Song Indochina

VINAL Fresh from her wellsingle received "Pick It Up" on King Street, Carolyn Harding (ably assisted here by Damon Horton) deliverers an

absolutely superb, straightdown-the-line garage anthem. With unbridled passion, the two somehow manage to create that Sounds of Blackness depth and uplift. The remixes on this double pack are by Masters At Work and Brothers Of Peace, with the former offering two subtly powerful vocal mixes, Kenny's almost laid-back "Dope Beat Mix", and a moody instrumental. This is certainly one of the best records I've heard all year. 00000

SINGLES

M&S PRESENT ROBBY CRAIG

Special Public Demand

Ricky Morrison and Frank Sidoni providing a sparse backing to the dreamy voice of young discovery Robbie Craig. The story runs that David Morales was so impressed after hearing Morrison play the track on a recent Def Mix UK tour that he begged for a remix with no mention of his usual hefty fee. The result is a straightforward crossover mix with beats reminiscent of his classic job on Robert Owens' "I'll Be Your Friend".

SONS OF SOUL In The Race Of Survival **Bokstone**

The strongest UK production for some time. The Sons Of Soul are Steve Mac and DJ Seamus (of The Satellite Club fame), and "In The Race Of Survival" is a stormin' gospel anthem with a tremendous vocal from Steven Granville, who appeared on Mass Fusion's recent Interstate release. 00000

BEAT DIVISION Love Is The Message (In The Music) Eighty Three West, USA

Nothing to do with MFSB's Philly classic, except that it's of a similar class. New York's Zach Toms produces this deep, soulful cut across four mixes, including an incredibly throaty male vocal version led by saxy licks. "Love Will Set You Free" is the message. Oh yes!

BLAK BEAT NIKS Now I Know Vibe Music, USA

There's a useful dub of this from UBQ, but the original "BBN Mix", as busted by Tony Humphries, is the one. The flip is the sparser and moodier "He's The Man", which boasts writing credits from Ron Trent and Ron Carroll.

MANY MOODS OF BLACK FEATURING CALVIN ROCK Be Happy Choice, USA/UMD, Italy

This is the second single from Michael Watford soundalike Calvin Rock. With the distinctive vocals and bubbly keyboard hooks, it will definitely keep the vibe fresh 'n' funky. And, yes, happy. As will the UK remixes of Rock's first single, "I Love You (Forever)", which are currently out on Interstate.

ALEXANDER HOPE Share (Remixes) Hott

An excellent vocal courtesy of New Jersey legends Blaze. The mixes are by Tommy Musto and Spice Of Life, offering more danceability than the original US release. With four great variations on the song, this is a

MONDO GROSSO Souffle H (Li'l Louie Vega **Remixes**)

Nite Grooves, USA Huge on bootleg, this slice of Japanese jazz-funk for the Nineties can now be found with even better mixes from Li'l Louie Vega. Of particular note is the "Sound Factory Live Remix", which builds from sax, piano and claps into a steamin', full-on,

Choice, USA

Following up on the massive club success of "Joy" was always going to be a problem, but this sing-a-long tune is similarly anthemic. A large vocal, supported by some well-arranged saxophone, organ and latinotinged keyboards, it has all the right ingredients, even if the range of mixes so far are not as strong as for the previous release.

FRANKIE KNUCKLES FEATURING ADEVA **Too Many Fish**

Virain The assortment of mixes spread across the UK and US releases range from Morales' sparse, hardedged style, through similar Bobby D'Ambrosio mixes, to Knuckles' predictably polished angles. And with the big voice of



PHIL ASHER moves into the realms of fantasy for his dream DJ slot

What is your dream venue?

The Hub Club in Bath. The atmosphere and the spirit of the crowd are amazing. The people actually take the time to listen to the music. I saw Masters At Work there the

other week and it was really rocking. ou can move this dream venue, so where will you put it?

On Sardinia Beach in Santander, northern Spain. It's opposite Seve Ballesteros' island, so I can nip over for a round of golf with him. The beach is incredibly beautiful, it's like Miami or something. w do you get to there

I love army planes, so it would have to be an old B-52.

Who is the promoter?

Nile Rodgers. He apparently throws amazing parties for rich people in their mansions which are just totally mad. hat is your fee

I'll do the first night for free. After that, it would be no less than 12 and a half per cent of the net profit!

Which five names have you put at the top of our quest list?

Dave Commacho, the New Jersey DJ. Tony Montana from "Scarface". Horsemouth from the film "Rockers" - he's the original party man. Barbara Tucker – she could start singing if the generator broke down. The Ladbroke Grove New Jersey Appreciation Society - which is basically all my crowd from the Grove.

What is on the rider?

It would have to be twelve magnums of Dom Perignon and a selection of sandwiches and cold food from Las Palmares Delicatessen. Oh, and some Marks & Sparks yum yums!

<mark>/ho is your warm-up DJ?</mark> Lil' Louie Vega. If there is such a thing as progressive house, he plays it. He just breaks down doors every time he plays.

Adeva, this means a hit in any form. The most essential is Knuckles' "Original Vocal" and "Satoshii's Dub" on which Adeva ad-libs over a fabulous grand piano hook.

BLACKNUSS FEATURING TITIYO AND JENNIFER BROWN

It Should Have Been You Sidestep These house and R&B takes on Gwen Guthrie's rare groove classic come from the heart of Stockholm's club scene. The vocal performances are pretty

good, but since the original is a personal favourite of mine, these reworkings were always going to come off second best.

VIITAL single

the same name. Produced by George Morel of "Morel's Grooves" fame, "Why Not Believe In Him" features one of the late David Cole's final pieces of work, with his eight-minute organ solo on the club mix providing a fitting memory.



Which records do you open and close your

I'll start with The Intruders' "I'll Always Love My Mama" on Philadelphia International and end with Patti Labelle's "Music Is My Life", which is another Philadelphia track. I remember when Tony Humphries played at Shoom all of those years ago and he finished with this particular Labelle track. It was absolutely fantastic.

Where do you go when the club closes? That's simple. Any cafe-bar in Florence

for a coffee. Who are you taking with you?

The actress Rosie Perez. She was in "Total Recall" and "White Men Can't Jump". Come to think of it, I'd probably blow out the club and just go straight to the cafe-bar with her.

Phil Asher's 'High Line' single, credited to New/Rom/Antics, is out now on Basement 282 and his 'Phlash' EP, credited to Phlash, is available on Strictly 4 Groovers

95 NORTH FEATURING DAVE SINKFIELD (Get Your) Mind Together Large, USA

Just signed to ZZT in the UK, Doug Smith and Richard Payton of Chicago's 95 North deliver a sax-powered stomper. Featuring "Get Your Mind Together" vocal samples and female whoops, it's not dissimilar to The Believers "Who Dares To Believe". 00000

INNERVISIONS FEATURING DAWN TALLMAN I'll Do Anything

Smack Music, USA Smack Music continue their moves towards world soul domination with a typically bright and contagious production led by the strong and clear delivery of Dawn Tallman and a distinctively scatty male backing vocal. The song is classically constructed and is largely retained across two vocal and two dub mixes from Mentalinstrum, DJ Disciple and 95 North.

RHYTHM SECTION FEATURING BOBBY HARDING Feelin' Happy

Choice, USA/UMD, Italy Starting from an eerie keyboard line, Harding's spirited vocal

builds to a glorious climax, and is then kick-started once again by an irrepressible piano hook, with lively string sounds to accompany. There's a double pack of mixes available on UMD, but all of the best Smack and Terrence Parker mixes are available on the Choice release.

ALBUM

ROGERS Secret Weapons Volume 2 Narcotic

By any definition, Roger S(anchez) is one of the leading producers and remixers on the scene right now, so it's no surprise that he wants to make the most of his skills by claiming the royalties on another album under his own name. Although mostly a dubbed-out affair, the full songs include the current Brotherhood Of Soul single, "I'll Take You There". Then there's the excellent "Understanding", which builds, breaks down, then builds again, with a sweet female lead from "Voices Of East London" and a wicked hammond solo. The better dubbier moments include the next single, "Rhumba", a lively Afro-Cuban workout, but the overall formula is a little disappointing.



remix job done proper!

instrumental workout.

JANET RUSHMORE **Try My Love**

....

MOREL INC Why Not Believe In Him?

Why Wot Beneve in thirt: Way Strictly Rhythm, USA This vibin', gospel track has insistent piano stabs and a chorus of vocalists, including Eddie Stockley and the wonderful Sabrynnah Pope, but don't confuse this Morel Inc with the UK act of the come name. Produced hy George

BACON SANDWICH DROPPING TUNES

MAY

ULTRA SHOCK: 'The Sound Of E' It is and you know it.

> THE SECRET: 'Starkissed' Hard edge dance

JUNE 5

HADDAWAY: 'Flyaway' The Emperor of Euro returns with killer mixes & dubs from Tinman, **Development Corporation & more.**

JULY 10

C.E. MILICIN: "Hold On' Yet another Euro stomper with a border breaking remix by U.K.'s Greed.

JUNE 19

Elillit: 'Shine' Hacienda anthem finally released with mixes by Graeme Park and Clubzone.

JULY





STOP PRESS STOP PRESS

This summer sees the launch of Save The Vinyl UK - 12" only releases on a monthly basis. Logic are interested in hearing any underground, head-turning tracks. Anything from... (deep breath) trip/jungle/house death ambient techno breakbeat bunfighting stuff. Only ground and genre breaking need apply. If it beats, its got a heart and if its still warm we'll have it. Please send demos to: STV c/o Logic Records, 1st floor, 34/35 Berwick Street, London W1V 3RF.







MOTTER OF MINE remixed by NIGHTMARES ON WAX, MIGHTY TRUTH & TONY COLMAN (TNG12014/CDS14) OUT NOW

 IMAGINARY MAN

 (TNGLP/CD7) OUT:
 MAY 22ND 1995



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MAY 28

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TONGUE & GROOVE RECORDS 17 BARON'S COURT ROAD, LONDON W14 9DP tel: 0171 386 8760/ fax: 0171 381 8014

TRAINSPOTTING



CONTROL FREAKS Control Freaks EP Clean Up

The latest outing on one of London's top independent music labels sees London band Control Freaks take us on a journey through spacey drum 'n' bass rhythms, indie vocals and raw, striped-tothe-bone beats. All four of the tunes here are worth a spin in a midtempo mould and have cool, jazzy undertones. This is definitely worth the big five!

Single

SINGLES WHITEHEAD BROTHERS Forget I Was A 'G' Motown, USA

The swing thing, or "urban dance" as our good friends across the pond like to call it. The problem I always have with this kind of material is that all the vocals, faultless though they might be, sound just the same. That aside, the Easy Mo Bees' remix is very raw, just the way we Brits like it

TOSCA **Chocolate Elvis** AM Tracks, US

Despite the well dodgy intro ("God bless you ladies and gentlemen, they call me the chocolate Elvis"), this features some wild mid-tempo drum 'n' bass with rock 'n' roll lyrics and house sighs. It's simple, it works - go shake it!

TROI Don't Say No/24 Hours Juice

Nu wave soul music, obviously influenced by the Americans but with that roughness which makes it British. "Don't Say No" is a shuffler and "24 Hours" is a beautiful ballad. Well produced and with good vocals, this deserves the props from the street.

RICARDO You're The Best Thing AM Tracks US

Brian Hobson and Bob Smith's "modern soul" tag pushes another unknown soloist into the spotlight. And if Ricardo carries on making records of this calibre, he'll be certainly be stepping into the major league before too long. The arrangement is slightly dated, but it's a real song, sung by someone with a real voice, and is definitely the real deal. 00000

KEVIN McCORD Mr Groove Part 2 AM Tracks, US

The ex-One Way frontman delivers a modern day P-funk groove, complete with some fabulous piano playing and a touch of old skool jazz-funk slap bass. Ideal for those of you who like their wax uncut but still accessible. Lovely stuff! 00000

NIGHTCRAWLERS Surrender Your Love **Finyl Vinyl**

There was a time, not so long ago, when this mob sang real songs. This, however is an utterly gutless and monotonous piece of plastic. Who needs it? 00000

IZIT Imaginary Man Tongue & Groove

The haunting vocals of Nicola Bright-Thomas and the forward production work of Tony Colman have never sounded so good. Spacey with a raw backbeat-a fine showcase to lzit's current album of the same title.

ORPHY ROBINSON Life (As We Know It Mix) EMI

Orphy, an underrated British talent needing the big up, gives us modern jazz-funk on a world music tip. If the layered arrangements and cool vibe don't move you, the chants sure will.

KUT CLOSE I Like EP Elektra

Written and produced by Keith Sweat in Atlanta, Georgia, this is typically smooth American R&B music, the faultless vocals oozing over slow and low backbeats. "My Body Down" and "Like You've Never Been Done" are the highlights, for UK audiences at any rate.

CAMELLE Let It Flow (Sausalito Calling) white label

A real grower of a mid-tempo soul song from Camell Hines, ex-Central Line and Hindsight. It has that old sunroof-open-andstereo-high summer feel to it. So good, so damn soulful and so very close to beating "Control Freaks EP" as this month's Vital single. What's more, this is a British groove.

OUTSIDE 29/8 Steps Dorado

Matt Cooper's crew turns in a frantic slab of jazzy uptempo dance featuring the cool vocals of lke Obiam. Progressive and positive music rooted on the darker side of the tracks, it brings to mind the deep arrangements of Lonnie Liston Smith in his flying Dutchman days.

JUDY ALBANESE That Ain't Right Maxi, USA

Our American comrades are beginning to pick up on the ruff-around-the-edges British sound. As the raw hip hop mixes of this soul song prove. Sure to raise dancefloor dust.

BLACKSTREET

Joy Interscope/AtaIntic, USA

It's the "Uptown" mix which scores points on this Teddy Riley outing. Raw, stripped to the bone backbeats with a great song - this is a good swing thing. ----

JEANIE TRACY & BOBBY WOMACK

It's A Man's Man's World Pulse 8

Don't get me wrong here. I happen to think that Womack is a



god and that Jeanie can shatter a glass at 50 paces, but sadly this doesn't cut it. Put simply, it's just not the right song for them. 00000

ALBUMS

RONNIE McNEIR Rare McNeir About Time

One of Britain's finest labels, About Time, delivers a stunning collection of meaningful, emotional songs from Ronnie McNeir, the unsung hero of soul. His truly incredible vocals range in style from R&B to gospel to jazz... and more! From deep to dance, this really is a damn near essential purchase. 00000

D-INFLUENCE **Prayer 4 Unity** album east west

When bands come through the underground to the major record labels, they generally have to fit in with the suits in terms of a change in musical direction. So it comes as a pleasant surprise to hear that D-Influence have stuck to what they know best – good, solid, homegrown soul 'n' funk. It's a lovely mixture of Brtish black music with the odd boogie tune thrown in to make sure you know where they're coming from. A great band and a great album.

ISAAC HAYES Branded Virgin

The master of neatly layered arrangements, the king of strings and the man responsible for more sampled beats than James Brown returns with his first solo album in seven years. And, yes, those beats sound as good now as they did back in his halcyon years at Stax. His treatment of Sting's "Fragile" is a masterpiece. Young gun producers please take note – the Duke is back, big time!

GROOVE NATION The Album Nuff Tuff

Nuff Tuff is a great indie soul label from the north side of London which deserves recognition for its output of brilliant street music Throwing soul, funk, jazz and R&B in the melting pot, the production of Guy Coife and Julian Locke is spot-on, and the vocals of Marcella French and Eddie Saunders are divine. Contact Nuff Tuff on 0181-886-4225.

VARIOUS ARTISTS TK Deep Soul: Deep Down In Florida Sequel

This compilation is aimed at those of you who like your music to send little tingles of adrenalin running up and down your spine when certain vocals and lyrics hit home. In a nutshell, it's the real deal. True soul, lovingly put together by John Ridley, with songs pulled from the shelves of the now sadly defunct TK label out of Miami, Florida. An excellant example of the deeper side of the tracks.

* BURIEDTREASUR

BOB JONES dusts down his favourite forgotten classic album: 'The Show Must Go On' by SAM DEES

EW collectors of fine music would disagree that Sam Dees' "The Show Must Go On" is one of the greatest soul albums of all time. It was released on Atlantic Records in 1975, at a time when America had just discovered discotheques and, more importantly, disco music, and what makes it so special is the fact that the most of the 10 tracks are slow grooves. Some are deep beyond belief.

So who exactly is Sam Dees? Originally from Birmingham, Alabama (and now a regular commuter between Nashville, New York and, if the wind is blowing in the right direction, London) this gentle giant is probably better known through his work as a songwriter for other artists than for his own recordings. His credits include Number One songs with Larry Graham and Gladys Knight, plus other material with Tyrone Davis, ZZ Hill, Loletta Holloway, Booker T and Clarence Carter. The list really is endless

But Dees is also one of the most underrated emotional performers of our time. His songs are about life, about you and me, about love found and love lost – a rare commodity in this seemingly clinical world in which we live –



and his

vocal expressions really make the listener sit up and think about what they've just heard. Pushing the right buttons at the right time, I defy you not to get that old lump in the throat feeling over such brilliant tracks as "Child Of The Streets" and "Worn Out Broken Heart".

If you manage to track down a copy of this album, I guarantee you won't be able to take it off of your turntable for months. Maybe even years.



Reviews by CALVIN BUSH

CONNECTION MACHINE Connection Machine EP Planet E, USA

VIIIZAL single/

Fresh from their debut on the recent petri dish Planet E compilation, Holland's Connection Machine appear to have now overdosed on nu electronica's rarified elixir vitae. These four technicolour dreamscapes really sound totally different to everything else out there at the moment. "Molly Is Mindwarping" comes on like Coltrane in analogue heaven, all celestial syncopated riffing and sensual moans, while "Poly 800" is best listened to in a jaccuzzi of liquid mercury while Tinkerbell gives you a vigorous rub-down. It's the only experience that could possibly do justice to such a unique moment.

SINGLES

THE ORB Oxbow Lakes Island

As some sort of recompense for the eye-rolling bewilderment caused by "Orbus Terranus", Alex's crazy gang make a beeline for top-name remix geezers Carl Craig, the trusty Sabres Of Paradise and reborn future junglist A Guy Called Gerald. The Sabres wheezing ambi-dub take is the best, but don't miss out on the "Instrumental" mix (by The Orb themselves), a lush piece of Nymanesque string-tugging which somehow transcribes the randomness of the original into a mirror-still picture postcard.

SKAM Snakewitch Gescom

The Autechre boys and a few of their mates have a laugh at the trainspotters' expense (blatantly misleading catalogue numbers and label information) while knocking out head-spinning electronic mayhem. This, the second single from Gescom, floats grandiose Lucas-FX horns against abrasive, Aphex-style scratched beats and proudly announces the (graffitti) writing on the wall for sad retro electro. What's more, it mashes it up at either 33 or 45.

PERCEPTIONS Remnants

Switch, Canada

How on earth did Himadri (one half of renowned Canadian madmen Teste) end up scoring pieces for the National Ballet of Canada? You're not telling me people danced to this. Nurvev would have choked on his samovar.

SELF TRANSFORMING MACHINE ELVES Steve's Green Thing Nova Zembla, Holland

This group do themselves no favours with a name even Terence "Arch Priest Of Cyber Wollop" McKerna would blanche at. Here, Steve Green, the redoubtable Amsterdam DJ, punishes them heavily, turning "Wun" into a crunching house track so "Secret Cinema" that Jeroen Verheij should sue. "Fore", however, shivers delicately in a beatless night air.

SIL ELECTRONICS untitled Sahko, Finland KIRLIAN

untitled Sahka, Finland Still forging a path between ear-shredding art-core and full-frequency house minimalism, Finland's premier weird-beards at Sahko return and declare war on the easy-listening revolution. SIL use Oval's special trick of making your record deck sound kaput, while Kirlian promise a brisk scrub behind the ears. With barbed wire. This is just what the witch doctor ordered. ●●●●● and ●●●●

BODYJAZZ BODYFUSION Ether Remixes

Acquarhythms, Eire A double-pack of remixes from the "Ether In The Ambient Jazz Cafe" OD. Two of the reworkings are by Carl Craig, the best of which is the "Straight" mix, conjuring up a sublime swirlathon of future-jazz trance. Unfortunately, this is spoiled by vocals which sound curiously similar to D:Ream's Pete Cunnah in lovesick puppy mode. Rabbit On The Moon also go through some particularly disappointing prog-house motions. ●●○○

ANNIE WILLIAMS Ruby Apollo, Belgium

In tying up the sounds of Diamanda Galas, Goldie and Paul Schutze into a most unholy trinity, producer Mark Verhoen (of Locust tame) turns up the heat on the ambient melting pot to *"Feverish, temperature rising"*. The first vocal project from the R&S stable – this is it's kooky and kookin'.

AURAL EXPANSIONS "Surreal Sheep" Crammed, Belgium More arhythmic strangeness and abstract shape-shifting from Finland. Hailed by Mixmaster Morris as a classic

when it first appeared on the cult Dum label, this revitalised reissue is a loving soak in an bathtub of bubbling percussives and aquatic harmonies. Further proof that Helsink is closer to Detroit than you thought.



* INTHE BAG



Bruce Gilbert, aka **DJ BEEKEEPER**, on the contents of his record bag

y first choice would be Bernard Parmegiani's 'De Natura Sonorum', which was recorded in 1975. It sounds rather academic and not especially ambient, but it is very slow and textural, working in shifts. There's a great compilation of academic stuff called 'Electronic Panorama', a record I had to borrow from a friend when I was first asked to DJ at Disobey because I didn't really have enough stuff to play in a set back then. The album dates from the Sixties and quite a few of the tracks fitted the bill perfectly. "Luke Ferrari's 'Presque Rein Number 3' is

"Luke Ferrari's 'Presque Rein Number 3' is also electronic and I would guess it's from the Sixties as well. It's a long, extremely abstract

ALBUMS

SUBSURFING Frozen Ants Apollo, Belgium

A colloboration betwen ex-Orb engineer Greg Hunter and Japanese multi-instrumentalist Obi, and just as mind-fried as such a pairing denotes. With a little help from Charlie Hall and Kris "Thrash" Weston and, one presumes, a skipload of Rizziefiller, this is (out of this) world music spinning on an axis of surrealistic pillow-cuddling, killer Seventies dub and post-punk fall-out. Try listening without muttering, "Cripes, The Orb are going to be green that they didn't come up with this."

piece recorded on a variety of machines. I tend to favour more minimal tracks because I like to try to play as many different records as possible at the same time. That way you'll never hear the same sound twice. We've just picked up a CD mixer with looping facilities for Disobey, which is going to make the club even more interesting.

even more interesting. "Another superb record is Earth's 'Earth'. It's the slowest grind imaginable on guitars. You couldn't call it rock music. I slow it down even more because it works as a great backdrop to bring other minimal sounds into the mix. It's an incredibly solid piece of music, as is Phil Niblock's 'Held Tones', which is really just a series of drones. Phil Niblock is a drone specialist and there a cut on this release which features nothing but trombones. It's very haunting and

atmospheric, and another ideal backdrop. "I actually helped produce to 'The King Mother' by Furious Pig, which came out on Rough Trade during the early Eighties. It's all vocals, with some very cool, very distorted noises. Apart from my involvement, part of the reason I like this track is the way it's so highly arranged. It's not exactly a capella, it's far too violent for that. Metabolist's 'King Quack' is along roughly the same of lines. I'd say it was like 'This Heat', but even stranger."

Beekeeper is the host of Disobey, which takes place every month, upstairs at The Garage, London N5. The next events are on May 18 (with guests Earth and Anthony H Wilson) and June 15 (with Nicholas Collins and Jon Savage)

CHECKLIST

BERNARD PARMEGIANI - "De Natura Sonorum" (INA/GRM) VARIOUS ARTISTS - "Electronica Panorama" (Phillips) LUKE FERRARI - "Presque Rein Number 3" (New Breed) EARTH - "Earth 2" (Sub Pop) PHIL NIBLOCK - "Held Tones" (Blast First) FURIOUS PIG - "The King Mother" (Rough Trade) METABOLIST - "King Quack" (Drornim)

-

SCORN

Ellipsis

Earache

Scorn's churning dub-metal monster of last year, "Evanescence", is spun inside a dense cement-sound remixer by the likes of Bill Laswell, Coil, Autechre and Scanner, turning reductive industrial minimalism in an old-school style into an essential set of soundscape artforms. Welcome to the sound of Godzilla fighting Scientist in a charred Tokyo landscape. Whether it will ever see the light of day, however, given the acrimonious circumstances in which Scorn are said to have recently split, remains to be seen. ●●●●○

OPTICA All The Colours Of The Rainbow Kinetix

The sad thing about today's technology is that it allows those devoid of even the smallest particle of invention to churn out derivative sub-Tangerine Dream dross like this. Ten minutes in and even those with the most libertarian sensibilities will be screaming for government control over public access to recording equipment. The hopelessly dated fractal cover says it all. Except how gratifying it is to be able to award a fat zero in my first column.

VARIOUS ARTISTS Emit 2295 Emit

VARIOUS ARTISTS Ambient Dub Volume 4: Jellyfish Beyond

Suprisingly, both Nottingham's Emit and Birmingham's Beyond imprints locate the elusive touch of individuality which leads most ambient collections to the muddy grave of plagiarism. Emit favour the finely polished tonalities and sweet smelling funk epitomised by the Woob and Symetrics contributions, while Beyond traverse a widescreen plateau of dub-tinged groovers. Another Fine Day and A Positive Life hold the reins with dignified grace.

ASTRALASIA Axis Mundi Magic Eve

Maybe it's my incipient spirit of tolerance towards the the aged, the stoned and the terminally transcedental which prevents this lot suffering a similar fate to Optica, but Shiva knows they came close. Listening to the Ravel's-Bolerogoes-Asiatic "Mystical Belief" and the Chant-Along-A-Krishna trance of "Mother Durga", you're reminded that Sven Vath did all this two years ago on "Accident in Paradise". Expect this lot to go down a storm at Glastonbury. A hailstone storm, hopefully. AMB 5933/AMB 5933 (D/AMB 5933 MC

APPROVED BY ALL GODS CURRENTLY REGISTERED

compilation

-beaturing aedena cycle-andie-biosphere-david morley--global communication-l.a. synthesis-locust--manna beaturing captain morgan-meditation y.s.-µ-ziq--robert leiner-subsurbing-thomas behlmann-tournesol-

divi

-robert leiner-subsurfing-thomas fehimann-tournesof -two sandwiches short of a lunchbox-word up-

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Reviews by JON PLEASED WIMMIN

SINGLES

REJUVINATION **Don't Forget Who You Are** Soma

This builds and breaks utilising the title line, making for a cleverlyjointed and sort of twittering track.

FAITHLESS Salva Mea Cheeky

This mammoth tune is further

proof that the much-vaunted Rollo/Sister Bliss production team is growing stronger and stronger with every release. It opens with wailing vocals which remind me a little of Clannad, before screams and some wild keyboard stabs erupt into a barricade of noise. The track then cleverly slows down and shifts into an almost down and sinits into an annost Massive Attack-type song, complete with the touching lyrics, *"Just beneath my skin – I'm screaming"*. It's a very brave and very original track which, given ball a benear available. half a chance, could well prove to be a classic.

Sex On The Sttreets I naded

It also marks a vast improvement over at Soma Heights. It doesn't manage to live up to the majesty of "Requiem" and "Works In Progress", but I'd say that it was certainly their best release since "Positive Education".

The follow-up to last year's massive "Trippen On Sunshine", "Sex On The Streets" is a breakbeat-driven carnival of a record. The calypso chords and horny riffs lead the way to a hilarious speech all about lewd and disgusting behaviour (does this ring any bells?), while the colossal breakdown owes a lot to the likes of the recent "Soapy"

PIZZAMAN



Hardbag

Reviews by MUFF FITZGERALD

SINGLES

ANETHUM I Can Make You See God Movin' Melodies

"With one finger I can make you see God, "intones Patrick Prins, who is not so much a prince among men as our salty Sovereign on this magnificent paean to sex. With a rumbustious rhythm and a huge chorus which screams, "Hard fucking!!!", you know why it's massive in all the clubs that matter. Real fucky-fucky!

RMS **Energy Tracks**

Choci's Chewns Ben "Rizzo" Tisdall, or Mr Prolific as he's fast becoming known, puts his Lucozade down for a minute and delivers two hi-octane twirlers which see off the cosy-knit techno-bores and saddo spotter-types at 100 paces. And with one arm tied behind his back. 00000

JINNY Keep Warm

Multiply Blu Peter performs the remix honours on this classic from around four

years ago, and mighty successful he is too, turning the top Italo piano-stomper into a fabulously NRG-tic, off-yer-tits screamer. Yeeh-hah!

ZONE 1 Feel

Tripoli Trax This was Trade beat-baron Malcolm Duffy's anthem for about a year, but there were only about five copies in the country at that time. It has now been remixed by

VITIANU

VOIDMEX **Orchid's Paw**

single Choci's Chewns A stunning debut from beat mistress E J Doubell (or Emma to her friends). This frenzied trance-out is also a moodier builder than Len Fairclough ever was, while over on the flip, Ben "Rizzo" Tisdall's "Trigger's Bouncin' Mix" takes this month's proverbial disco biscuit, no contest. An epic intro which spreads faster than genital warts, gives way to a pumping powerhouse of a bassline, causing more devastation than an atom bomb down the rushhour tube. Awesome. 🛛 🕶 🕶 🕶

not only Duffy, but also by Sister Bliss, and what a couple of amazing cuts they are too. The original track, with the killer hi-hats, is still larger than an elephant's bollocks, though.

I Just Want Your Boyfriend Bam Bam

Carry on camping fun from Rachel Auburn and John Truelove, who come together with Dareena drag queen and the hostess from London's Fruit Machine - in a titillating threesome. A bucket of pink blancmange, a set of handcuffs, two pairs of nipple clips and an extra-large bottle of Liquid Gold are also involved 00000 along the way.

LOVE AND SEX



track. Dancefloors will erupt and this is set to be even bigger than Dolly Parton's (latest) bust. ----

NEW ORDER Blue Monday (Hardfloor Remix) ffrr

Anybody who likes to dance will already know and love this one. Hardfloor have thankfully stayed reasonably faithful to the original, even keeping the vocals, and it's the sleepy bassline which continues to make it so special. The avalanche-like breakdowns and manic drum patterns are, however, very much in the same vein as the German duo's mix of Mory Kante's "Yeke Yeke". It will be huge.

UNDERWORLD **Born Slippy EP Junior Boy's Own**

My favourite track from the longawaited new Underworld EP is "Nuxx", which begins with such soft keyboards that you almost expect Elton John to start singing. The cut evolves into a tribal pounding which makes for a very intense wall of sound and the way that Karl Hyde chants beautiful words in monotone over the top matches the mesmeric music. He doesn't so much sing lyrics as

unfurl snatches of thoughts this is very clever and one of Underworld's main strengths, as witnessed to great effect on tracks like "Dirty" and "Skyscraper". May they remain head and shoulders above forever.

ZERO THE HERO Come With Me **Ugly Bug**

Pete Bones, aka The Shaker, Mooncat and Zero The Hero, delivers another mighty fine hi-NRG pounder. Although it's nowhere near as strong as his previous single under the Mooncat monicker, the jelly-like bassline and rushes of adrenalin still make it well worth hearing.

CABANA Bailanda Con Lobos (BT Remix) Hi-l ife

Brian Transeau mixes in Latino guitars and Sueno pianos, which build and build into an excellent, almost classical experience. The sounds which Transeau uses and the quality of his production really are superb. A lot of remixes aren't worth the vinyl they are pressed on, but this fills me with hope that it's still possible to turn out fresh ideas.

ASHTRAY OF THE MONTH

THE POLICE Voices Inside My Head A&M

How many more dreadful remixes of sad old records by The Police or Sting can A&M drag out? It really is getting beyond a Side. It's getting tring. This time, the fantastically-banal Roger S is employed to turn one steaming pile of shite into another. What's the fucking point? Avoid this mundane monstrosity at all costs. As if you needed telling anyway. OOC (JPW)

мамво Give me All Your Money!

Nu The camp quotient on this little darling is right up there at number 11. A beefy, uptempo scream-up, it does more than just, bitch, bitch, bitch, Okay, perhaps not much more, but who cares ya cheap tart 'cause it works and it's brilliant!

SHARP TOOLS Volume 1 Sharp

This gorge and tuff three-tracker is the work of garage DJ Steven React and Bang beatmeister George Mitchell. It came out of the knife drawer with Mrs Sharp! ••••

PKWARD **Transform 21** TEC

A full-on, nu-energy noise-up for the hell-for-leather, no-sleep till-Monday brigade. And it sounds even better with two down the back of the neck and one up each nostril

ALBUMS

VARIOUS ARTISTS **Reactivate 10** React

Last summer's "Reactivate 9" was rightly lauded by all and sundry as the quintessetial nu-NRG compilation. It reflected and defined the sound we had spent the previous year dancing to in Britain's crowded and sweaty gay clubs - an achievement which is now matched by the equallybrilliant "Reactivate 10". Available either mixed or unmixed, the former version finds Blu Peter in magnificent form. The tracks include the truly wonderful "Mighty Machine" by Dream Plant, Peter's remix of Mark NRG's "NRG Jams" and DJ Misjah and Tim's "Access", as well as a dozen other sizzlers.

VARIOUS ARTISTS Positive Energy Volume 1 Prolekult

This is another essential purchase, not least because it contains Red Jerry's sublime remix of Jones & Stephenson's "1st Rebirth" and DJ Big Al's "Trade" - an excellent tribute to an excellent club. There are also some extra special prescriptions from Baby Doc and The Dentist. Superb!



A behind the sleeves report on the pure house sound of...

Hard Times I

TSEEMSTO BE FASHIONABLE for promoters to use the name of their club to launder drug money on nationwide tours and help raise the profile of careless labels using tracks which haven't even been licensed properly. Some of their advertising campaigns are more like Hitler manifestos.

At such a time, it's refreshing to see a professional outfit like the Hard Times label, who truly care about the music they are pushing forward. Formed in 1994 by Steve Rayne (a former businessman, now a Yorkshire farmer), girlfriend Donna Skinner (a building society worker who changed Rayne's life when she took him to the Hacienda in 1992) and Pete Jenkinson (ex-Hacienda), Hard Times evolved out of the groundbreaking northern club of the same name. The club which has dedicated it's heart and soul to American "dark garage" - a sound which has finally been accepted as house music.

These days, everyone from Derrick Carter, DJ Pierre and Richie Hawtin, to Todd Terry, Danny Tenaglia and Masters At Work all claim to play "house music", albeit with a different polish. And Hard Times have captured the spirit of the past year's innovations with four releases from five of their favourite artists – Roger Sanchez, Todd Terry, Michael Watford &t Robert Owens and Masters At Work.

"People just see that we're down to earth," says Rayne. "We respect artists as individuals and they respect us in a similar way. The dance industry thrives on progression and I've always been frustrated by people's inability to work with each other. People need to venture into new territories and their refusal to do this is reflected in the music they support. If you just use the tried and tested formula, you end up being like a supermarket where your four best sellers are beans, bacon, spaghetti and eggs, and the shop pushes those formulas without bringing in other elements or styles for fear of not succeeding.

> (left to right) Pete Jenkinson, Steve Rayne, Donna Skinner

The Hard Times organisation has never been about that. Hard Times, the club, has enjoyed two healthy years at three venues, taking their loyal following with them wherever they go. From their birth in Mirfield to their current home at the Music Factory in Leeds, they've progressed with a roster of new talents which has ensured that the club has continually evolved. They may be responsible for one of the biggest and more glamorous nights in the country but, unlike other northern clubs

they are sadly compared to, they've never compromised what they are about.

"The kind of music that a label like deConstruction works with is different to the style we work with," explains Rayne. "That's reflected in the club it's associated with [Cream]. They cater for the British music scene, while we're aimed more at the American scene. One isn't better than the other, though. We're directed at different markets and the two feed off of each other. Without specific segments of music, we have nothing to relate to. Some people would say that Todd Terry's 'Sound Design EP' is nothing more than a laborious drum beat. But that's music. It's the most

subjective area of life you can look at. That's why it's so interesting and why we enjoy what we do."

Although many would refuse to acknowledge Hard Times as an underground club because they take out full-page adverts in magazines, they're one of the most purist and honest setups around. They remain underground in the same way that R&IS have stayed loyal to the cutting edge of techno by releasing groundbreaking material from stalwarts such as Derrick May and Juan Atkins. And what other club in the UK

has gone out on a limb and drafted in DJs to spin for six hours on a monthly basis?

People need to venture into new territories, and their refusal to do this is reflected in the music they support



Elliot Eastwick

"We've spent three years building up a solid base of followers who come for a specific night of music," notes Rayne. "When we'd achieved that, the label was launched to enable us to branch further out into the industry. I'd always enjoyed working with Todd Terry and Masters At Work on a DJ basis and I wanted to extend that working relationship into a record label. All the DJs were happy with how we did things as a club and it wasn't that difficult to persuade them to produce music for us."

Rayne spoke to Roger Sanchez, whose appearances at Hard Times have been their hottest nights, and the S-Man was more than willing to launch the label. He did so with the thumping "Time 2 Stop" which, with its "9 To 5" mix, perfectly reflected the sound and attitude of the club and the name Hard Times. The name, incidentally, was chosen because the recession forced Rayne's original business into liquidation. The track became an anthem and showed how



artists of Sanchez's calibre respected the club and the crowd by creating the perfect track for the hedonistic working classes, who make clubbing in the north of England such a pleasurable

of England such a pleasurable experience. But the strength of "Time To Stop" left Hard Times with a dilema: how could they follow it?

Rayne admits that the material which followed wasn't of the same standard. So they waited. And waited. They looked at what was around and decided it was

Hard Times club:

 Bounce to the beat
 wou

 Image: State Stat

best to license material which would continue to enhance the label. Enter Todd Terry's "Sound Design EP", obtained from his Freeze imprint to educate and bring the astounding 'Bounce To The Beat" back to British dancefloors. The move worked, even inspiring one UK producer to unashamedly remake the track on a white label under the name G.O.D. (as a tribute to Todd). The delay, however, left many asking questions about Hard Times' failure to support British music. "When we started,

the club scene was very commercial and we wanted to stick to the roots of house music," says Rayne. "To do that, you have to work with the Americans. But that doesn't mean that this country has no producers of a similar quality. What you will soon see from Hard Times is releases where we've asked the likes of Terry Farley and Pete Heller to create the original production for American vocalists like Michael Watford. Then we'll send the track to America and Europe for the remixes. We're using the same players but we're mixing it up a little. We're also looking at working with artists on a long-term basis, in a situation where they can promote themselves and their music."

While many presumed Hard Times residents Miles Hollway and Elliot Eastwick would be the first British artists to record for the label, Rayne paid for them to go into the studio and then decided to give the resulting track to Tribal UK. It was released as Salt City Orchestra.

"Miles and Elliot agreed to be the residents in their desire to become renowned DJs and, two years down the line, they've pretty much achieved their goal. It would have been easy for them to release their record on Hard Times but we wanted them to stand up on their own merits."

Hollway and Eastwick are already working on an EP of remixes for Hard Times, including their own overhauls of Watford & Owens, which will finally give the world a chance to judge their remix and production abilities. With other UK releases planned from the likes of CJ Mackintosh and Ricky Morrison, as well as introducing "a young gentleman who shall remain nameless", Hard Times is now set to spike the American sound with Britain's own attitude and spirit.

All of which is why Hard Times have slotted perfectly into the house agenda. Rayne is one of the most passionate promoters you could ever hope to meet and anyone who criticises him for not having experienced the initial wave of house music should take heed of the way he has earned the respect of the entire American industry. It may have been a harder struggle convincing people in this country, with little support from Pete Tong and Radio One, but the quirky house groove of Masters At Work as 200 Sheep, as well as the music that Rayne recently picked up at the Miami Winter Conference (including a six-hour beatmixed album from Todd Terry. See News) is finally starting to convince many of the doubters.

"We're still very new to the industry," concludes Rayne. "We're just babies and we don't have a major understanding



HARD TIMES DISGOGRAPHY

THE S-MAN - "Time 2 Stop" (HT001) "Roger Sanchez has been the main contributer to the success of the Hard Times club. When he plays it's always a special occasion. He's served us as a business associate and as a friend, and that was reflected on this track. 'Time To Stop' was way ahead of anything else around at that time. Some people say he made Strictly Rhythm. Well, he certainly made Hard Times."

TODD TERRY - "Sound Design EP" (HT002) "Bounce To The Beat' was an exceptional track which achieved worldwide recognition, but it wasn't a one-track EP. A lot of people have since given this record pride of place in their collection. Todd's six-hour sets at the Hard Times club have been massive events in their own right."

MICHAEL WATFORD & ROBERT OWENS - "Come Together" (HT003)

"Robert and Michael have performed and DJed at the club on a number of occasions and both have equally strong voices, despite being very different. We felt if we brought them together, the song would be of an exceptional standard. It was a successful record but, in hindsight, we should have spent more time on the production."

200 SHEEP - "The Hard Times March" (HT004) "We wanted something different from

Masters At Work, and that's exactly what they came up with. You either love this track or you hate it, and I'm sure many labels wouldn't have touched it. When this is played in Hard Times, the response in phenomenal. It's not an immediate track, but I think it will be around for a long time.

MICHAEL WATFORD - "The Love Change Over" (HT005)

"This is the next release on the label and I think it will be absolutely massive. As does everyone else who has heard it. Produced by Farley & Heller, and with remixes by DJ Pierre, this could well be the track that finally gets us some Radio One backing."

of how the industry operates. We're simply putting out material which we hope will be recognised for what it is. We're not just a club latching on to the record label bandwagon. Hard Times is a proper label making a unique contribution to the music scene."

A contribution that many others should take note of.

words **Ben Turner** pictures **Ian Tilton, Raise-A-H<u>ead</u>**

PAYBACK TIME

OU'LL find no better reason for staying in right now than to dip into one of the first three books from PAYBACK PRESS, a publishing company recently set up by Jamie Byng, the man responsible for the Chocolate City club nights in Edinburgh. Focussing exclusively on Afro-American and Jamaican culture, it is the only book imprint of its kind in Britain.

"Payback Press is my way of expressing my total love of black music, which I have immersed myself in over the last seven years," explains Byng. "Black culture has never received a full appreciation, despite the allreaching effect it has had, so I set out to do my bit to redress the balance. I'm basically a white guy who is attempting to pay something back to the culture which has had such a profound effect on my life."

Inspired by James Brown's "Black Power Payback", the launch of Payback Press is



Edited by MARTIN JAMES

spearheaded by the exceptional triumvirate of S H Fernando Jr's "The New Beats", Leroi Jones' "Blues People" and Ben Sidran's "Black Talk". Each is a core text for exploration of black music and culture, with "The New Beats" particularly recommended for those with an interest in hip hop. Just a few pages into Fernando's in-depth history of the genre and it's easy to understand why Chuck D described rap as "Black America's CNN".

"Hip hop is a very vibrant oral culture and it amazes me that academia still refuses to acknowledge how important it is," enthuses Byng. "It's a seriously crafted and politically aware art form. Picking up 'The New Beats' has been a very exciting proposition for me, not least because Fernando is an incredibly informed and energetic writer."

Over the coming months, Payback will also be bringing out two previously unpublished books by Gil Scott Heron and Laurie Guust's "Born Fi Dead - A Journey Through The Jamaica Posse Underworld". The latter is a takeno-prisoners investigation of the Yardie crack industry, in which the author even goes so far as to name names.

"Guust is a journalist who infiltrated the Yardies and followed the crack trail through Miami and New York while she was hanging out with the two main rival posses. Along the way, she uncovers a story of American

ople



LeRoi Jones

government corruption, including arms provisions for the Jamaican Yardies which fuelled the gun culture in Kingston in the mid-Eighties. It's an astonishing book. It makes all of the other accounts of the Yardies seem like nursery rhymes."

Perhaps not surprisingly, the world's publishing companies weren't exactly queueing up to snap the book up, the death threats which apparently went hand in hand with the manuscript making it a little too hot to handle. Jamie Byng, however, feels it would be a crime if "Born Fi Dead" was never placed in the public domain. Then again, making sure texts like this see the light of day is the whole ethos behind Payback Press.

S H Fernando Jr's 'The New Beats', LeRoi Jones' 'Blues People' and Ben Sidran's 'Black Talk' are all available now on Payback Press

Martin James

BYTE BACK

Wisdom, wisecracks and waffle "Why did it happen to me? Everyone else does them."

Pill head Tracey (of course there's an E in Tracey) Barlow drags "Coronation Street" into the Nineties

"I've always liked being involved with house music because of the girls. Do I take advantage of the situation? Well, when the opportunity arises, I use it to the full extent." Jason Nevins on girls - literally!

"We've got to stop doing remixes and start doing more productions.

Kevin Saunderson, Inner City. At last someone is talking sense

"I just sleep until I can't sleep. And stay awake until I can't stay awake." Derrick Carter. . . on sleeping "It's the sound of Chicago, and they stole it and called it the 'Future Sound Of New York'.

They're capitalising on us. Felix Da Housecat on the Ministry Of Sound's

"Future Sound Of New York" album "I don't really like all that hard house or

techno sound.' Andrew Weatherall, Snub TV, 1991.

Not much, mate

MAN ABOI HE HOU **ROGER SANCHEZ on his home** entertainment

IN THE VIDEO

'Crying Freedom', a Japanese animation film about a hired killer who comes up against this underworld sect called '108 Dragon'. I've been a big fan of anime stuff since I majored in architecture at college and got into Japanese artwork."

ON THE BOOK SHELF

"A lot of horror, science fiction and fantasy books. Right now, I'm reading 'Virtual Mode' by Piers Anthony. It's part of a series of books which are amazing. They really are essential reading. Apart from that I love reading military sci-fi books."

UNDER THE BED

"My bedroom was originally going to be my studio. I built all these shelves for my records and they're real dust-collectors, so all that's under my bed is a lot of lint. My ideal bedroom would be really stark with just a night-stand next to the bed."

Saturdays

For sound and vision

BBC RADIO 1 FM

PETE TONG'S ESSENTIAL SELECTION (every Fri, 7pm) TIM WESTWOOD (Sat, 1am and 9pm) DANNY RAMPLING (Sat, 7pm) THE ESSENTIAL MIX (Sat, midnight): May 13 - Live from the MINISTRY OF SOUND, London May 20 - ERIC POWELL May 27 - Live from the QUE CLUB, Birmingham Mon, May 29 - SPECIAL BHANGRA SHOW June 3 - FUTURE SOUND OF LONDON ANNIE NIGHTINGALE'S CHILL OUT ZONE (Sun, 2am) STEVE EDWARDS (Sun, 2pm) ANDY KERSHAW (Sun, 10pm) MARK TONDERAI (Sun, midnight) **REGIONAL RADIO**

SERDEEN:NORTHSOUND - 96.9 FM OUL CITY (every Fri, 9pm): With STEVE AGGASILD

CLUB COLLECTIVE (Sun, 7pm) BIRMINGHAM: BUZZ - 102.4 FM SIMON HARDING (Mon to Fri, 6.30pm, and Sun, 5pm) IN THE MIX (Sat, 7pm): With CHAD

GEORGE BIRMINGHAM: METRO - 105.3 FM BIRMINGHAM: METRO - 105.3 FM PARIS WALKER (Sat, 3pm): A crunchy, chunky, funky rap happenin' BRISTOL: GALAXY - 97.2 FM TRISTAN B (Mon to Fri, 6pm) LOUIE MARTIN (Sat, 5pm) LIVE MIX (Sat, 5pm): With DELI G EDINBURGH: FORTH - 97.3 FM STEPPIN' OUT (Sat, 3pm and Sun, Chunk TONN' TONN' SON 7pm): With TOM WILSON GLASGOW: CLYDE 1 - 102.5 FM GEORGE BOWIE (Sat, 6pm) PAUL WELSH (Sat, 8pm) GLASGOW: SWEET FM - 105.4 FM Without access to Kiss FM or any real pirate radio culture, Sweet FM offers something of an casis for the Glasgow club scene. Focussing on all aspects of club culture, the station represents the wealth of local talent,

along with quest slots from the likes along with guest slots from the likes of ORBITAL, CARL CRAIG and ANDY WEATHERALL. But be quick - Sweet is operating under the government's archaic monthly licence (RSL) ISLE FMAN: MANX FM - 97.2, 98.0 and 103.7 FM NITE TIME (Mon to Fri, 6.30pm) LEEDS: DREAM FM - 107.8 FM Having established themselves as one of the UK's best pirates, Dream are broadcasting legally throughout May on the same kind of limited licence as Sweet in Glasgow. Led by DJ EGG, known to his bank manager as Eddie Rickman, Dream's 40-strong team includes JJ (jungle), TANTRA (techno) and DAISY AND HAVOC (house). And let's not forget ambient DJ SIMON SCOTT's superbly-named TANDOORI SPACE SHOW LONDON: CHOICE - 96.4 FM Monday to Friday, 24 hours LONDON: KISS - 100 FM Mondays Noon - BOB JONES: Soul and garage 2pm - PATRICK FORGE: Jazz and rap 7pm - DAVID RODDIGAN: The seminal host presents the reggae chart 9pm - JAZZIE B: Soul, rap, reggae

and deep vibes

Tuesdays 1pm - DADDY BUG:Soul, jazz and R&B 7pm - STEVE JACKSON:The house cha 9pm - COLIN FAVER:Techno and house Wednesday 1pm - W WILBERFORCE: House m 7pm - MAX LX AND DAVE VJ Featuring the hip hop chart 9pm - THE JUNGLE SHOW: Offering an ever-changing selection of the ruffest DJs Thursdays 1am - GIVIN' IT UP: Featuring a vibrant, ever-changing mix of hosts from the world over 7pm - TREVOR NELSON: Street sou 9pm - COLIN DALE: Techno and house Fridays 1am - AMBIENT AND EXPERIMENTAL DUB: Hosted

by COLIN FAVER and PAUL THOMAS 7pm - JUDGE JULES: Euro and garage cuts

and swing 4am - ANGIE DEE: Soul and reggae Noon - GRAHAM GOLD: With the Official Dance Chart 2pm - PETE WARDMAN: Upfront house 4pm - JUDGE JULES: Euro, house and garage (Energise Mix) 9pm - PAUL "TROUBLE" ANDERSON: Garage, house and disc 11pm - SARAH HB: Garage and house Sundays m - ELECTRONIC AMBIENT

1am - FAT FREDDIE M: Soul

DANCE: Hosted by COLDCUT. Matt Black and Jonathan More, the Ninjadub overlords, relax the pace with a sonic journey from the electronic edge of funkjazztickle tricknology 3am - MANASSEH: Dubtastic

reggae Noon - TREVOR NELSON 2pm - GRAHAM GOLD

4pm - MATT WHITE: Swing, soul, hip hop and R&B 6pm - JOEY JAY: Roots and reggae 8pm - GILES PETERSON:

FILM BUFF

PPEARING on the front cover of a national magazine is great publicity for a group's debut album. Even if, as in the case of **DEJA VU**, whose "Gangsters, Tarts And Wannabees" will be in the stores next month, it's just one member of the band. And even if the publication in question is a porn magazine.

Deja Vu's keyboard player, Mark, is certainly not the least bit embarrassed to have posed naked with a similarly undressed young lady for the cover of a forthcoming issue of "Whitehouse". Which is probably just as well, seeing as how there are plenty more photographs of himself and his, er, friend, on the inside. Then again, he's not exactly new to this game.

"It all started in about 1987, when I worked as a sound engineer on a couple of porno movies," explains Mark. "One day, one of the actors couldn't get a hard-on, so the director asked for a volunteer from the

> crew to take this guy's place. Everyone pointed at me and l thought, 'Fuck it,





why not?' I appeared in several other films over the next few years. A few magazines, too.

"The films are pretty tough going. You have to perform in a room full of people and you might need to do three or four scenes a day. It's exhausting, even though the directors have these various little tricks to help you maintain your stamina. They use stand-ins for a lot of the close-ups and the climax shots. I suppose you'd call them specialist stunt men."

Mark's credits include a starring role in a movie with none other than Linzi Drew, Britain's leading porn queen. She was one of the models with whom Sean Ryder and Bez of Happy Mondays posed for "Penthouse" back in 1991. The Linzi Drew film has rarely left the video screen on the tour bus Deja Vu are using for their current series of dates with the Back To Basics crew.

"Some of Mark's expressions and the voice that he puts on are fucking hilarious," says Deja Vu main man Barry. "It's obviously a laugh for the rest of the blokes in the group, but I've absolutely no idea how the rest of the world is going to react." Either way, you have to admire Mark's bollocks. So to speak.

'Whitehouse' is available on a top shelf near you every month. Deja Vu's 'Gangsters, Tarts And Wannabees' album appears on Cowboy in June

Push

REVIEWS

POLLEN

By Jeff Noon Ringpull Publishing A killer strain of pollen descends on Manchester, causing a fierce hey fever epidemic and wiping out people

in their thousands. A chilling

and paranoic taxi ride through



Scanned

the claustrophobic back streets of breathing disorders, dog-people and zombies, Jeff Noon's latest offering puts him at the fore of cyber fiction. As someone once said, "Beware of the flowers 'cos I'm sure their gonna get you..." Acchooooo! (MJ)

FREAKED

Directed by Alex Winter Guild Videos

Starring and directed by Alex Winter of "Bill And Ted" fame "Freaked" is a kind of National Lampoon on acid, drenched in that goofy, college-boy humour which Hollywood has



specialized in since time began. And the special special states of belly laughs it certainly ain't. Keep a six-pack handy. (MJ)

KNOWLEDGE

Jungle 'zine

PO Box 353, Bristol BS99 5TP

The jungle scene still shuns the mass media machine in favour of grassroots publications such as "Knowledge", one of the most balanced representations around. Collated by the crew behind the Ruff Neck Ting and Roar nights in Bristol, its A5 pages are jammed with interviews, reviews and ground-level antics. Who said the art of fanzine writing was dead? (VV)

PATLABOR

Directed by Mamoru Oshii Manga Videos

An anime fetishist's dream, "Patlabor – The Movie" is based around one of Japan's most popular television series. An ultra-violent police drama set against a tale of danger and hi-tech revenge, it can be seen alongside such classics as "Legend Of The Overfiend", "Appleseed" and "Wicked City", the subterranean meta-dirt fest, at the Manga Film Festival which is touring throughout June. (MJ)

NATIONAL TELEVISION

MTV DANCE (MTV, Thursdays, 5pm) Kitsch, trashy, poptastic and about as underground as 2 Unlimited THE BEAT (ITV, Thursdays, times vary) Despite the indie bias, The Beat is finally opening up to dance music, making it worth checking. Whether the show will ever cover club culture, however, remains a mystery EURO TRASH (C4, Fridays, 11.10pm) With The Word and its desperate gusset shots now long gone and Baddass TV dragging its bad ass back to LA, the prized post-pub slot goes to the show that pretends we're a nation of Europeans - 100% merde MTV DANCE (MTV, Saturdays, 4pm) Lyrical gangstas and phat poets give this show a full-on, fresh and phunky lyric-a-thyme. On a major label expense account, too BPM (ITV, Saturdays, times vary) In a bizare twist of programming logic, BPM is invariably aired when any serious clubber should be out and about. Set your VCR for BPM's magazine style reportage and regular

sorties into the heart of clubland

Vibraphonic goatee-strokin jazz grooves, funk attacks and steamin' Salsa 11pm - BOB JONES LONDON: GIRLS FM - 107 FM Broadcasts Mondays to Fridays, 6pm to 2am, and 24 hours over the weekend. Currently creating a major buzz in and around London, Girls FM features a staple diet of the deepest and best in house and garage LONDON: PURE FM - 93.2 FM sexv GREG LONG (Sun 4pm): Two hours of dope beat-ology LONDON: RTM RADIO - 103 FM RAY BRADSHAW (Mon to Fri, 6pm) **GRUMPY BROWN** (Fri, 5pm) MANCHESTER: KISS - 102 FM Mondays to Fridays 2am - KONTINUOUS KISS Nocturnal non-stop grooves 6am - GARY BURTON'S BREAKFAST SHOW 9am - KONTINUOUS KISS 10am - THE KISS LIST: Manchester's club scene gets a good going ov 7pm - KONTINUOUS KISS

Mondays 8pm - DA INTALEX DRUM AND

sounds with XTC and MARCUS serving up the underground vibe Tuesda 8pm - TIM LENNOX: Manchester's gay scene in an upfront mix Wednesday 8pm - TECHNOMIX: With JOHN BARRIE Thursday 8pm - JUDGE JULES Fridays 7pm - KISS ENERGY: Non-stop hi-NRG 8pm - SOMETHING FOR THE WEEKEND: Hosted by 808 STATE Saturdays 4am - ALPHA WAVES: Electronica with a twist from STUART JAMES 10am - PAUL WEBSTER 2pm - PAUL ANTHONY JOE BLOGGS' DANCE CHART 10pm - KISS AT THE HACIENDA: Manchester's infamous Hacienda proves there's life in the old dog yet Sundays 1am - UP ALL NIGHT: NEV JOHNSON essential house and garage

BASS SHOW: Tuff drum and bass

4am - AUTECHRE: Come-down sounds for the terminally wired 6am - PAUL WEBSTER 10am - 100% DANCE SUNDAY 2pm - MELLOW GROOVES: Including the Upfront Dance Chart Update at 5pm 6pm - GRAHAM GOLD 8pm - GRAHAM GOLD 8pm - FIRST PRIORITY: MARK RAE and ROSS CLARK get vibed with a selection of phat and jazzy beats Midnight - NAYA AGHEDO MANDRESTER: PICADILLY - 103 FM STU ALLEN (Sat and Sun, 8pm) MANDRESTER: RADIO WAVE - 96.5 FM MIKE VITTI (Mon to Fri, 3pm, and Sat, 5.30pm) THE MIDLANDS: MERCIA - 97.0 and 102.9 FM

and 102.9 FM MATTHEW WRIGHT (Fri, 7pm) THE MIDLANDS: BEACON RADIO 97.2 FM

97.2 FM NEIL JACKSON'S HOUSE PARTY (Mon to Fri, 6pm) NORTHERN IRELAND: DOWNTOWN RADIO - 96.4 FM and 1026MHZ CANDY DIVINE (Mon and Tues, GET ON THE GOOD FOOT (Sat 10pm) MARK SPIVEY (aka DJ TURBO CRUNCH) hosts Britain's longest running independant dance show PLYMOUTH: PLYMOUTH SOUND 96.6 FM THE RHYTHM SHOW (Sat, 6pm) SCOTTISH BORDERS: RADIO BORDERS 96.8 FM KEVIN YOUNG (Mon, 4pm) THE DANCE EXPERIENCE (Sat, 8pm) WALES: RED DRAGON - 97.4 and 103 2 EM KRIS HILL'S HIT MIX 95 (Sat, 6pm) WALES: SWANSEA SOUND 96.4 FM JAMES LEWIS (Sat, 8pm) STUART KINGHORN (Sat, 6pm)

10pm, Fri, 9pm, Sat, 12.30pm and

10pm) NOTTINGHAM: HEATWAVE - 87.9 FM

Both stations broadcast non-stop

24 hours a day NOTTINGHAM: TRENT - 96 FM

JERRY LANG (Wed and Thurs,

and LOBE - 107.7 FM

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And flowers and trees and beasts and men receive Comfort in morning, joy in the noonday. And we are put on earth a little space, That we may learn to bear the beams of love. -William Blake

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Rankin' Mr P.

Scratch 'N' Spliff

I AM thinking of buying a few LEE PERRY albums on CD. Can you recommend a few essential releases from his alarmingly large back catalogue and tell me a bit more about the man? DANIEL BARNES, Hull

LEE "Scratch" Perry, aka "The Upsetter", was born in Jamaica in 1936 and is recognised as one of the most inventive producers in the world. When he began working with the then unknown Bob Marley at the end of the Sixties, the result was the first widely recognisable shift in Jamaican music from the R&B-inspired sound of ska to the slower and heavier rhythms of reggae. The union also set Marley on the path to international success.

Perry started his career working with Clement "Coxsone" Dodd in the late Fifties. Dodd ran one of the earliest sound systems, playing hard-edged R&B tracks imported from America. Within a few years, however, R&B music had gone out of fashion in the States and sound systems realised that the only way to obtain fresh material was to create it themselves. It was to this end that Dodd launched his own record label, Worldisc. He followed this by opening his legendary Studio One recording facility.

After a spell as an A&R man for Worldisc, Perry graduated to producing sessions for the likes of Delroy Wilson and The Maytals, as well as starting to record his own tracks. He fell out with Coxsone Dodd in 1966, claiming he wasn't receiving recognition for his work, and issued an attack on Dodd called "The Upsetter". Two years later, he set up the Upsetter label, putting out a string of Jamaican hits by artists such as The Untouchables and Big Youth, as well as the first albums by King Tubby, the pioneer of dub.

In the mid-Seventies, Perry's sonic innovations earned him international repute as a producer, most notably with Junior Murvin, Junior Byles, Jimmy Riley and lover's rock singer Susan Cadogan. Many of these artists worked at Black Ark, the studio which Perry opened in 1974, initially as a four-track facility in a shed in the back yard of his Kingston home. By this point, his mixes frequently boasted weird sound FX and his use of dialogue taped from the television is seen as one of the earliest examples of sampling.

Perry's mental stability has often been called into question. In 1980, for example, he burned Black Ark to the ground. He fled Jamaica for Britain soon after and, in a series of barely intelligible interviews, denounced many of the artists he had previously worked with, including Bob Marley. In the late Eighties, he was claiming to be Hitler and, around the same time, he performed a gig in London with a saucepan jammed on his head.

Much of Perry's early work appeared in the UK on Trojan at a time when the label was trying to popularise reggae with LPs priced at 99p and these are now highly collectable. Trojan and their Attack offshoot have now embarked on an extensive re-issue programme and the following are recommended: "The Upsetter Box Set" (Trojan triple LP/CD, catalogue number PERRY/CDPRY 1) "Open The Gate" (Trojan triple LP/CD, PERRY/CDPRY 2. Seventies recordings) "Shocks Of The Mighty" (Attack LP/CD, ATLP/CDAT 104. Production work, 1969-74) "Battle Of Armagideon" (Trojan LP/CD, TRLS/CDTRL 227. The album that helped to revitalise Perry's career in 1986)

"Build The Ark" (Trojan LP/CD, PERRY/CDPRY 3) "Public Jestering" (Attack LP/CD, ATLP/CDAT 108)

Killer Crew

I HAVE spent the last few weeks repeatedly listening to RUTHLESS RAP ASSASSINS' "Think" album, which I re-discovered while sorting through a box of my old hip hop records. It's been ages since I last read anything about this excellent group, so am I right in thinking they have now split up? In which case, what are the various members doing now? ADRIAN BUTCHER, London E3 FORMED in Manchester in the late Eighties, Ruthless Rap Assassins have the dubious honour of being one of the few British hip hop crews to sign to a major record company. In the event, their deal with EMI resulted in far more difficulties than benefits and the label's lack of experience at marketing rap played a significant part in the trio's decision to split up after just two albums. Their first, "Killer Album' (LP/CD, SYLP/CDSYLP 6005), was released during the summer of 1990, with "Think . . . It Ain't Illegal Yet" (LP/CD, EMC/CDEMC 3604) following at the end of 1991.

Two of the three Assassins. brothers Anderson and Carson Hinds, have since maintained a low public profile outside of their home city, where they have occasionally performed with other members of the Mancunian rap fraternity. They are, however, planning to issue a single later in the year. The third Assassin, Kermit Le Freak, appeared on Happy Mondays' final album and now has a leading role in Black Grape, the band recently formed by ex-Mondays Shaun Ryder and Bez. Their debut album, "We're Great When We're Straight", will be released shortly on Radioactive. As a footnote, Tracey Carmen, the backing singer employed on several Ruthless Rap Assassins tracks, including their highly acclaimed "And It Wasn't A Dream" single (12-inch/CD, 12SY/CDSY 38) has spent the last

Baffled? Bemused? Befuddled? Bamboozled? Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk Pose The Big Question and bag a £25 record token

> three or four years concentrating on her work with psychedelic groovers Mind, Body And Soul. Her chief sparring partner in this project is Manchester DJ Greg Wilson, who produced both of the Assassins' albums.

Screenadelica

THIS might sound daft, but did I catch a glimpse of SAFFRON, the singer from REPUBLICA, acting in "Cracker", the television series starring **Robbie Coltrane? Could you** also print the relevant details of the track Saffron recorded with JAH WOBBLE a year or so ago? P GORDON, Glasgow

SAFFRON has never appeared in "Cracker" or, as far as she can recall, in any other television series. She did, however, enjoy a brief few minutes of screen stardom when she popped up in the video for Siouxsie And The Banshees' "Stargazer" single, playing the part of a woman dressed up as a man in an oriental gender-bender cabaret show.

"This kind of cabaret dates back centuries in places like Japan, where the girls are apparently very popular with housewives," reveals Saffron. "I felt a bit weird about having to wear a suit and put my hair into a quiff, but working with Siouxsie was quite an experience. She's been a heroine of mine since I was in my early teens.'

Saffron hooked up with Jah Wobble at the beginning of 1993, a year or so after she had parted company with N-Joi and several months prior to her forming Republica. The result of their brief union, "World Of You", appeared as a single on WEA (12-inch/CD, SAFF 10T/CD). The track was specially written for Saffron by Wobble and boasted contributions from members of his backing band, The Invaders Of The Heart, while the B-side, "Fluffy Toy", was mixed by Mark Moore and Pete Lorimer.



Tek That!

IS it true that TEK 9, whose "We'll Bring Anybody Down" single has been busting out of every pirate in London just lately, is a part-time project of one of the guys from 4 HERO? Has there been a Tek 9 album? HIGGY, London NW10

THE man behind Tek 9 is Dego from 4 Hero, who is also a member of fellow breakbeat outfit Tom And Jerry and one of the founders of the highly respected Reinforced label, on which "We'll Bring Anybody Down" (12-inch, RIVET 1276) has recently surfaced. The imprint has put out no less than six other 12-inch slates by Tek 9, beginning with "Kingdom Of Dub" (RIVET 1205)

way back in 1991. Last year's "Just A Lickle Sumtin'" double pack (*RIVET 1269*) is particularly recommended.

Tek 9's debut album is scheduled for release during the next couple of months on Crammed Discs Selector subsidiary, the Belgian label which was responsible for producing the first non-British jungle compilation. The title of the album is not vet confirmed, but it will be available only on CD (SEL 008) and, initially, only on import. It will include the best of Tek 9's output to date, plus three new cuts, one of which features Carol Crosby, the vocalist on 4 Hero's "Universal Love".

Animal Magic OVER the last

couple of months, of native bought three CDs on the EMIT label, partly

prompted by the photographs of incredibly bizarre animals which are featured on the sleeves. What is the idea behind using these photos and where does the label find them?

SANDRINNE Rivoux, Paris THE intriguing photographs found on the sleeves of the seven CDs issued to date on Emit, the experimental arm of Nottingham's Time Recordings, certainly help to make their releases stand out in the racks. The covers of the label's three admirable compilation albums, including the current "Emit 2295" (EMIT 2295), feature a selection of bug-eyed frogs, while a forlorn family of penguins and a bright blue iguana adorn the self-titled collections by Woob and Qubism (EMIT 1194 and 2294, respectively).

"We wanted our visuals to be a bit more imaginative than the fractals used on most electronic music album sleeves," explains Emit boss David Thompson. "The photographs give the label a unique identity and, seeing as how the animals usually look pretty weird, they reflect the abstract nature of the sounds we're dealing with. There's also a veiled ecological comment. The way the world is going, it won't be too long before we are left with nothing but pictures of these creatures.

"Most of our images are obtained through this amazing company called Oxford Scientific Films. They send people into jungles and up mountains right across the world to snap anything which moves. They've built up a massive library over the years. The musicians choose the photos for the single-

artist albums, but

myself and my

partner, Chris

frogs for the

compilations.

It's great fun.

You wouldn't

believe how silly

we get when a

big package of

in the office.'

Famous

MY brother

before his

reckons OTIS

classic "Dock

was a hit, but

Of The Bay"

REDDING died

Dead

new slides arrives

Allen, select the



Emit-ology: The call of nature

i'm convinced the soul singer was still very much alive until just a few years ago. Can you settle our ongoing family dispute over this matter? *SARAH HAMILTON, Liverpool* OTIS Redding died on December 10, 1967, when the private light aircraft in which he was travellion to

To, 1967, when the private light aircraft in which he was travelling to a concert plunged into the icy waters of Lake Monoma, Wisconsin. The singer, who had recorded "(Sittin' On) The Dock Of The Bay" at the legendary Stax Studios in Memphis just three days earlier, was 26 years old. The pallbearers at his funeral included fellow soul heroes Joe Tex, Percy Sledge, Johnnie Taylor and Sam Moore of Sam And Dave.

"The Dock Of The Bay" was subsequently released as a single by Stax (seven-inch, 601-031, later re-issued as an Atlantic seven-inch, A 4432) in February, 1968. It reached Number One in America and Number Three in Britain, selling a total of over one million copies in the process.

The track, which can currently be found on "The Otis Redding Story" double CD (*Atlantic K* 781762-2), was the first ever posthumous US chart-topper.

Avant-jungle pioneer LTJ BUKEM selects his all-time favourite tracks



CHICK COREA - "LEPRECHAUN'S DREAM" (from the Polydor Records album, "Leprechaun") "I started playing keyboards when I was about six. I had lessons from this old lady and it was really boring – all those scales and classical pieces. She was blind and I used to cheat on my fingering. It became a game of wits! Then we moved house and my new piano teacher broadened my horizons beyond classical music. He turned me on to other people, including Chick Corea, who made me what I am today. Chick Corea inspired both my piano playing techniques and sound. When I first heard his tunes, I was really interested in the way that he played and his angle of thinking. I saw him at the Albert Hall in 1980 when I was 11 or 12 and he used about 20 different keyboards. After that, it was game over!"

LEROY HUDSON - "BECAUSE OF YOU" (from the Curtain album, "Hudson")

"This track came out around 1976-77, when I was about seven. I got hold of it years later, some time in 1983-84, and played it non-stop. It totally encapsulates what I was about at that time. This was exactly the direction I wanted to take my music in. It's a well-arranged, soulful track, with good strings, vocals and sounds. Hudson is my idol, along with Lonny Liston."

LONNY LISTON HUDSON - "V00D00 WOMAN" (the B-side of the Dr Jazz 12-inch, "Expansions") "This record is in a similar vein to Leroy Hudson's 'Because Of You'. I heard it on a pirate station and from other collectors, then bought a copy at a record fair in the early Eighties. I don't get the chance to go to record fairs now and I really miss spending all my money at them! But you have to go between eight and nine on a Sunday morning to get the best deals, and I'm usually either at a gig or on my way home then. Again, this is a seriously moving track. It's 110bpm with a constant guitar riff all the way through and a real Rhodes keyboard sound on it. Lonny Liston has a collection of rare Rhodes and the sounds he created are found in house, hip hop, garage and jungle. I have several of his albums and they all have the same kind of sounds which people sample. They're so inspirational."

MR FINGERS - "WASHING MACHINE" (Trax 12-inch)

"Washing Machine' is a conscious piece of music. It's one to make you think. It came out in 1986 and I first heard it at a club. It was a tune which really stuck out. I bought it in around 1988, again at a record fair. At the time, it fitted what was going down and I used to play it at Confusion at Shaftesbury's on Shaftesbury Avenue in London. It's around 120bpm and very mellow. But then everybody knows this tune, don't they?"

MORNING AFTER - "FALL OUT" (4th Floor 12-inch)

"Fall Out' was my orgasm when house music started. It's an unreal record which sounded so different that it stood out for years. It's about 120bpm and the bassline and strings are very basic, but it's really deep and bouncy, and his playing and arrangements still sound fresh today. Nobody else has ever made anything like this. It's timeless. Ninety per cent of what is being recorded now is commercial; only ten per cent of artists are doing something new. Most will go on a commercial trip just to get by and I hate that. Whatever I do, I like my own sound and that's what 'Fall Out' is about."

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An Italian **SCHOOL FOR DJS** is a crazy concept and a crazy experience. As our rookie spinner, **DAVIE MILLER** of **FINITRIBE**, discovers. . .



AINLAND EUROPE HAS A tendency to institutionalise processes which stay underground in Blighty.

You live in Italy and you want to be a DJ? Enrol in one of the many DJ schools, do a year's course, obtain a diploma in DJ-ology and Bob's your uncle; four grand in used notes for spinning three tracks while smoking a cigarette could be yours!

So what happens at a DJ school? Is there playtime? And does the mashed potato have funny green bits in it? To further our investigation; we visit the BIT DJ School in Milan with Finitribe's Davie Miller, who is attempting to learn the subtle art of the disc jockey following the opening of the band's Edinburgh club, Coup. With guest DJs such as Darren Emerson and Justin Robertson trekking up to Edinburgh in the next few months, Davie needs to be up to snuff with a pair of SL1200s. He's taken to the decks five times so far, each time coming away in need of a massage and a week in a flotation tank, so he's only too happy for a chance to brush up on his DJ ABC.

THE BIT DJ School is in the basement of a Milan tower block, 10 minutes away from where Maurizio Gucci recently took a bullet in the head. The main room resembles a small dance studio, complete with floor-toceiling mirrors and a bar. Opposite the mirrored wall (ideal for perfecting stances that ooze DJ cool) is a pair of Technics SL1200s, which are hooked up to the amp, mixer and effects. "The school has been running for

"The school has been running for nine years," says Claudio, Davie's tutor for the day. "It started when the guy who was to become the school's first director replied to an advert offering DJ courses, then realised it was a fraud. The course didn't exist and the guys who placed the advert were just taking people's money."

When the chap complained about it, he uncovered hundreds of people clamouring to learn how to be a DJ. Together with the erstwhile fraudsters, who fancied a less risky way of making money, they set up a genuine DJ school and really did teach all of the people who had sent cheques.

Nowadays, for a bundle of Lire which would fill a wheelbarrow (about £1000), aspiring Francesco Farfas can take a nine-month course. The classes take place during the evenings and at weekends, and the pupils are usually taught in batches of 15.

"The course is divided into two parts; theory and practise," explains Claudio, who also DJs out under the name of Mr Engine. "We teach people about the equipment, we go into the psychology of the masses, how people react to particular rhythms and styles, how to change the mood of a crowd and how to build up a set. Then we go into how to mix the records. We cannot guarantee success, though. Some people just aren't made for it, no matter how hard they try."

After four or five months of theory, the rest of the course is a series of one-to-one tutorials with a regular DJ expert. BIT also teach the art of radio DJing; how to speak Italian properly, and, no doubt, how to tell crap jokes.

Claudio gives a quick demonstration of radio editing on one of the school's Revox B77 machines. In Italy, they think nothing of re-editing a track which is too long or wrongly arranged for their tastes. With startling speed, Claudio hacks three eight-bar sections out of some cheesy house anthem and splices them together, effectively creating a brand new track.

And, as Eric Morecombe might have said, you can't hear the join.

IT'S time to hit the decks and Davie lifts a white label of Finitribe's "Love Above" from his DJ box. Claudio drops the needle onto the vinyl. It's a powerful techno track, full of spurting synths and with a mesmerising beat. Great. Claudio skips through the rest of the track, listening to quick bursts before lifting the stylus.

"This is very heavy for Italians," he announces, looking a little nonplussed.

Next out of Davie's box is Richie Hawtin's "Robotman". It's becoming clear that as well as not understanding each other's mother tongue, Claudio and Davie aren't talking the same dancefloor lingo either. No worries, Claudio says he will start by giving Davie a few tips about his stance. He instructs Davie to stand over the decks, using his left hand to cue, but it's not long before he is telling his pupil to relax. It's just as well that the next part of the lesson, counting beats and bars, is a doddle by comparison.

"This type of underground music is easy to mix," declares Claudio. "You have far more opportunities to bring in the second record because the

melodies don't change very much." Claudio nudges the second turntable from the other side of the decks, bringing "Robotman" into sync with the Finitribe track

"You need to count four bars of eight. Most tracks are put together in groups like that."

The tutor whips the mixer controls across and the beats are a perfect match. The mixer has no cross-fade slider, so two seperate sliders are used, one for each deck.

"It is more difficult to use two sliders, but also more versatile. Once you can mix with these, using a crossfader is no problem."

Next, Claudio plays us an example of what he calls "Italian underground music". It's all girlie vocals and lush organs. He asks Davie how he would describe the sound?

"Er, in Britain it's called handbag..." There is a momentary fear that this might be fighting talk in Milan. Luckily, Claudio is merely confused by the notion.

AS the day draws to a close, Claudio demonstrates his favoured dancefloor tipple with mixes of Whigfield's "Saturday Night" and an Ace Of Base track specially cut for the Italian market. This kind of good-time pop music apparently goes down a treat after a giant pizza.

"The melodies in this type of music mean you only have one chance to mix the next track in," says Claudio.

Matching the actual tunes is an additional hurdle. If they are in a different key, you're scuppered. Each tune needs to be memorised precisely, so that any break can be used to bang the other deck in as fast as Lynford Christie on angel dust. Claudio shows us how it's done. His choice of music might make your hip British clubber run shrieking to the hills, but Mr.

Engine's technique is breathtaking. The crash course is soon over. Does Davie feel it's been worthwhile?

"I think so," he replies. "When I get back home, I'm going to discard the cross-fader. I've learned about cueing with the left hand while controlling the speed with the right and the importance of feeling relaxed. I'll be getting some better headphones, because the ones I've been using are really fucked and they tense you up. It's important to have them feeling light on your head. Overall, I'd say that today has been pretty useful."

"Shall we set up a school in Britain, then?" asks Claudio. "Is that a threat?" asks Davie.

Finitribe's 'Sheigra' album is out now on London

FINITRIBALLISTIC!

DANCEFLOOR stalwarts with the patience of Job, FINITRIBE have had more than their fair share of misunderstanding during their 10 years or so in existence. Then again, we are talking about a group who create fearsome club music wearing stick-on elephant trunks and three-feet high dunces hats, and who once played an entire tour hanging upside down from scaffolding like bats.

Most of us first picked up on Finitribe through the clanging bells of their 1987 "Detestimony" single. The original track was an exercise in punishing listening which owed much to the pioneering of Kraftwerk and some daft jabbering from Scooby Doo, the cartoon dog. The bells were sampled to oblivion in countless Summer Of Love anthems and became a clarion call to clubbers across Europe.

Back in their home city of Edinburgh, Finitribe have since built a mini-empire based around their Finiflex production and recording imprint. They record and produce themselves in their own studio (which features the old valve desk The Eagles used to record "Hotel California"), they generate their own artwork and they managed themselves for years. Over the last couple of years, they have also released records by the likes of Sparks, The Prankster aka Justin Robertson, and Scottish madman Ege Bam Yasi.

After a less than happy stint with One Little Indian, Finitribe are now with London Records. In the interim, they enjoyed a brief liaision with Tom Watkins, the legendary svengali figure behind East 17, The Pet Shop Boys and Bros. Their deal with London gave Finitribe £75,000 and several months to come up with an album which, if the label didn't like it, the band could walk away with, no strings attached. They could even keep the wad. The album, "Sheigra", is top notch, of course, and London are promoting it with gusto.

"Sheigra", named after the isolated cottage in which the tracks were written, is a barnstorming collection of dizzying blasts, like the opener "Dark", and gorgeous interludes in the vein of "Off On A Slow One". But despite the dancefloor ethic which runs throughout, it still retains Finitribe's peculiarly sinister stylings. Even the album's lighter moments, like the Giorgio Moroder-esque pop of "Sunshine" and the anthemic "Brand New", are vaguely

unsettling. It's indisputably the most solid record the band have ever made.

Trans-Global Underground ² "Templehead" (Nation Records, 1993)

The "Na-na-na, Na-na-na" vocal sample

"I once lived with Jalal Muud from Loop Guru," explains Transglobal drummer Hamid. "We would regularly make up tapes for each other and most of the tapes he made for me were of pretty obscure stuff. One in particular included three or four Tahitian tracks and the 'Na-na-na' sample came from one of those. If I hear a sound I like I write it down in my little red book and every now and then I'll have a massive sampling session. The Tahitian chant was one that had been floating around for a while before I finally sampled it."



A user's guide to the latest gadgets on the market

■ Novation (Telephone 01628-481992) has issued a rack version of its warmly-welcomed BassStation, the Nineties' very own TB303. There are a few snazzy jazzy improvements, like 99 memories, 64 of which are user-programmable, CV/Gate converter and a headphone socket. All yours for £399.99.

Also in the realm of bass is the G5 Synthbass from Korg (0181-427- 5377).
 Plug in your old Fender Precision (that's a type of guitar with only four strings, by the way) and the G5 creates throbbing synth bass sounds. With 11 waveforms, an effects section and a mixing section, it clocks in at £349.
 Akai (0181-897-6388) are preparing the Remix16, a new sampler to help DJs incorporate live sampling into their sets. It will boast fairly

versatile editing, with the samples being triggered from one of 16 easy-to-bash pads. DJs will, however, need £849 to burn. ■ A spiffing new box is the DM-800 from Roland (01792-310247), an eight-

A spirring new box is the DM-800 from Roland (01792-310247), an eighttrack hard disk recorder which features a 12-channel mixer. With space for two internal drives of 540 Mb, the unit can record over three hours at 48KHz, although it can switch to 44.1KHz and 32KHz. The price is £3,975, but you also need to buy the drives on top.



The History of the Akai Sampler

WHAT on earth was life like before AKAI revolutionised sampling with their S900 in 1987? It was a choice between a Fairlight, which cost such an obscene amount of money that only Peter Gabriel had one, and the grungy technology of the Ensoniq Mirage and the Emu Emax, the latter a supernaturally heavy and famously unreliable beast.

Founded in Japan during the Twenties, Akai started as an electronic components company, famed for its reel-to-reel machines. The Musical Instrument division was launched just 11 years ago, with a 12-track pro-portastudio and a rack mounted arpeggiator, and their first sampler was the S612, a one-shot machine which used QuickDisks. Next came the S700 and the X7000, basically updates of the S612concept, followed by the S900 in 1986.

The S900 was the first Akai product to be the now familiar light grey colour, a move which Akai's Toni Rutherford describes as, "One of the best marketing moves we made". It was designed in the UK by David Cockrell, who worked on the classic VCS 3, and Chris Hugget, who was responsible for the now highly sought-after OSCar synthseizer. The S900 was an instant success, mainly thanks to its user interface being so intuitive and simple. For the very first time, here was an affordable machine which offered extensive editing of samples, albeit only 12-bit and in mono.

Next came Akai's S950, offering time-stretch and the capacity to up the memory to 2.25 Mb, while the S900 was stuck at a paltry 750 Kb. The S1000, which followed in 1989, gave 16-bit stereo glory and was even more of a revelation. With its equally sophisticated sibling, the S1100, it rapidly became the industry standard. These machines could be expanded to 32 Mb and the editing features were far more extensive.

The current flagships in the Akai range, launched in March 1993, are the S2800, the S3000 and the S3200, with the budget S01 thrown in for good measure. Offering 32-part polophony and an array of internal effects, the S3200 has assumed supremacy in the sampling market. The loss of one of the data wheels on the 3000 series irked many who had grown to love them on previous models, although Akai insist the new cursor/single data wheel combination is quicker and easier to use. "All the comments we get are

considered when the new machines are designed," declares Toni.

Akai's sample library remains a crucial service which keeps many a boffin happy. Until recently, it was run from the company's offices in Hounslow, but demand grew too much for Akai to handle and the job was shipped out. Even now, however, disks are only a quid a piece.

The big question is whether Akai have a 4000 series on the way.

"Well, if I said we weren't going to build another sampler, I'd be lying," says Toni. "That's all I can reveal!"



2 The record must have a loop etched into the vinyl to allow the needle to remain stationary on the groove. The sound must be a monotonous tone, which will be altered according to the angle at which you drill. Take aim at around 1cm from the centre hole.

T Italy's FRANCESCO FARFA is one of the most creative DJs around. True to Italian "progressive" style, his music is slow liquid-trance and house, mostly played at minus two. In the first Tricks Of The Trade, Farfa demonstrates how and why he drilled a hole into one of his treasured records.



3Make sure that the hole is the same size as the stump in the centre... And that your partners' hands are still intact!



Place the record on your turntable and push the crossfader across to the centre of the channel. You should now have the sound of a wild siren. You can alter this sound by changing the pitch of the record, or by turning the turntable off and using your hands to slow and speed up the record. If you poke and prod the outer edges of the turntable, you will also hear some amazing sounds.



5FARFA: "DJs should be more like musicians. It's important to use every device you can to experiment and enhance the sounds. I brought an English white label from Stefano Fish at the Galleria Disco shop in Florence and it had a monotonous tone on a groove. We thought it would be fun to drill a hole into the plastic and it worked perfectly. I call the track 'Miaow' because it sounds like a wild cat. I once kept it going for 20 minutes at the Imperiale club in Tuscany!"



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BillieRayMartin





Your Loving Arms

The single out 8 May on MC • CD • 12". Featuring mixes by Junior Vasquez, The Grid and previously unavailable remixes by Roger Sanchez.



RESISTANCE

30

-

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WEDNESDAY MAY 10 - TUESDAY JUNE 13

Muzik's essential club guide

PLEASE FAX ALL CLUB LISTINGS TO 0171-261-7100

edited by Ben Turner

CLUBOF THE MONTH

FRIDAY MAY 19 LONDON: MUZIK PRESENTS OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, London SE1 0171-378-6528/0171 261 7518. 10 30 - 7am £12

TONIGHT, MUZIK teams up with London's Ministry Of Sound to bring the UK one of the finest exclusives you could ever hope to see. Some

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PHUTURE 303 – live FELIX DA HOUSECAT

MAIN BOOM

JIM MASTERS

PHIL MISON

VIP ROOM

TERRY FARLEY ROCKY & DIESEL

11-3am BOB JONES

eight years on from the first innovative works of Phuture (the American house collective whose core is Pierre, Spanky and Roy Davis Junior), Muzik is bringing them over here for their first live performance. In true Phuture style, the line-up has just changed again and, thus, tonight they will appear as Phuture 303.

Phuture have been credited with inventing acid house, thanks to the close relationship that Spanky and Pierre had together when they

were younger. Pierre had the machines, but it was Spanky who had the initiative to get

the machine to talk to him in acid squelches. From that day on, house has never been the same as Phuture went on give the world "Acid Trax" and "We Are Phuture".

However, when Pierre moved away to New Jersey, Phuture disbanded. Pierre has continued to produce huge tracks, Roy Davis Junior has recently launched his new Creators Of Deepness imprint, while Spanky still works in a clothes shop on the

outskirts of Chicago – even though his work as Spank Spank has been some of the finest material that Power Music have released. Now, though, Spanky and Roy Davis are continuing as Phuture 303 with Professor Trax, while Pierre is adamant that he wants to continue with the name Phuture for Strictly Rhythm.

This is your opportunity to hear these originators at work, as they educate with the classics and then show us the phuture with tracks from their forthcoming album. Before that, Roy Davis will spin his spiritual sounds (from the trance house of Power Music releases to the jazzier sounds of his work as The Believers), followed by the appearance of Felix

Da Housecat, who will close the evening up with his new take on the wild pitch sound. Just listen to the

repetitive use of dark, dark vocals and watch Felix **Prot** put the whole club in a trance.

MUZIK will also occupy the VIP room with the soulful garage sounds of Bob Jones, while the main bar area will be left in the hands of Phil Mison, Terry Farley and Rocky & Diesel. Mison helped redefine the term "ambient" with his pure house sets at Cafe Del Mar in Ibiza, spinning everything from Laurent X and Virgo to Jamez & Dobrez and Ludovic Navarre. Terry Farley and Rocky & Diesel, meanwhile, have earned the respect of the Americans with their own take on the wild pitch and New York house sounds. As such, all three would rather be in the main room listening to Phuture 303. You can't afford to miss out.









a at



DIRECT-DRIVE (the next five) 2 RENAISSANCE (WARWICKSHIRE, MAY 27) 3 PURE (GLASGOW, MAY 27) 4 LOVE TO BE... (SHEFFIELD, MAY 13) 5 BUNGALOW BEAT2 (ABERDEEN, MAY 13) 6 THE LOFT (LONDON, EVERY WEDNESDAY)

the essential club guide

WEDNESDAY MAY 10

ONDON: THE LOFT HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5. Paul Trouble Anderson and guests are at this underground house event which, to many, is the nearest London gets to recreating the vibe of New York... Jon Pleased Wimmin (recently citing Fluke's "Philly" as one of his all-time favourite tracks, and about to release his next single for east west with production help from Darren Stokes and Lindsey Edwards - aka Tin Tin Out) and Paul Woods continue to pack

PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655.10.30-3am. £5)... Alton Miller joins Luke Solomon from Girls FM at **COLORS (Bar Rhumba, 36 Shaftesbury Av, W1.** 0171-287-2715. £5), where Derrick Carter and Ron Trent recently showed the world how real house and disco should sound. Meanwhile, Carter is a happy man now that he's back in Chicago, having spent seven weeks

away from home. NORTHUMBRIA: MINISTRY OF SOUND Ballroom. 0171-221-2241. CJ Mackintosh and Tony Humphries. NOTTINGHAM: EARGASM Bellamys, 36 Houndsgate. 0115-947-5823.8-11.30pm. £2.50. Bobby and Dave from Higher Intelligence Agency – whose fortnightly Oscillate club is still sorely missed by the people of Birmingham.

THURSDAY MAY 11

HATFIELD: MINISTRY OF SOUND University, Hertfordshire. 0171-221-2241. CJ Mackintosh and Tony Humphries. LONDÓN: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Residents LTJ Bukem, Fabio, Kemistry & Storm and DJ Lee... Sherman and Uncle Al are joined by the Sabrettes label at THE CLOAK ROOM (Garage, 20-22 Higbury Corner, N5. 0181-963-0940. 8-2am. £5) with Innersphere playing live... Brandon Block (who destroyed the mixer at the



Gardening Club by spilling a bottle of beer into the crossfader – normal behaviour for Blocko) joins Chris & James at **ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5)...** Dr Bob Jones, Clayeon and Clinton spin soulful grooves at SHAKE IT LOOSE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5) – cited by Jones as one of the most open-minded clubs in London... Digit (without EFX), Buck and Aquatherium jam together at THE BUG CLUB (Dingwalls, Middle Yd, Camden Lock, NW1. 0171-267-1577. 10-3am. £6)



with host Charlie Hall... Queen Mazine guests at LE CLUB WITH NO NAME (Velvet Underground, 143 Charing Cross Rd, W1.0171-439-4655) with resident Alfredo from Ibiza. **READING: CHECKPOINT** CHARLIE After Dark, 112 London St. 0171-625-6411.9-2am. £6. John Digweed, Richard Ford (who played a six-hour set of club classics with Nick Hanson at Club For Life's Secret Garden - which finally saw Club For Life back to it's best), Pierre and Stripe.

FRIDAY MAY 12

BRIGHTON: RED Zap, Old Ship Beach. 01272-821588. 10.30-4am. £6. Eric Powell (dropping Saint Germain's "Alabama Blues" at plus 8 at his Bush party in Zurich) and Paul Newman... Justin Robertson guests at **UP!** (Escape, 10 Marine Parade. 01273-606906. 10-2am. £5.50). GLASGOW: CLUB '69 Art School, 168 Renfrew St. 0141-848-1674. 9.30-2.30am. £5. Acid Jesus (one of Germany's more soulful techno artists. Still, that's not exactly hard) plays live with Paul Doherty (check his warm-up slots, as superbly

shown at the Sabresonic Christmas party), Martin and Willy (respect for providing Scotland's finest night out. Regardless of the strict music policy, the club is still about having a good night out) ... Paul Cawley (cited by some as one of Scotland's finest DJs) resides at PHAR-OUT (Downstairs at Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50) with Nick Peacock (mad as a hatter)... Orde Meikle and Stuart McMillan are at **SLAM** (Arches, 22 Midland St. 0141-221-8385.10.30-3am. £6) ... Wainwright at THE YARD (Sub Club, 22 Jamaica St. 0141-248-4600. 11-3.30. £5). HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267378. 10-2am. £5. Nancy Noise and Sister Bliss (house music's most-wanted!). LEEDS: SLICK FIFTY Music Factory, Briggate, 0113-2467899. 10-3am. Jason Boardman and Captain Trafford Lovething... Marshall, Ward and Metzner host at the infamous UP YER **RONSON** (Pleasure Rooms, Marrion St. 01532-449474. 10-6am). LONDON: OPEN ALL HOURS **2ND BIRTHDAY** Ministry Of Sound, 103 Gaunt St SE1. 0171-378-6528. 10.30-7am. £12. Derrick May, Alverado, Paras and Emerson on four decks, Masters with Carl Craig and Kenny Larkin playing live... Weatherall is at **BOO (Colosseum**, 1 Nine Elms Lane. 0181-664-6051. 10-6am. £7) with Colin Dale, Evil Eddie Richards ("The techno antique") and Coldcut... Robert Hood (the antithesis of underground, despite the fact that he spins in a bowler hat) is at **FINAL FRONTIER (Club** UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Phil Perry, Eric Powell, Gayle San, Mason, Dee, Nils and Sugarlump... Rocky & Diesel join Neville and Jenson at GLITTERATI (Cross, off York Way. 0956-240542.10-6am.£12).. Rampling (respect for uniting the masses every Saturday on Radio One) guests at SPIN THE BOTTLE (Velvet Underground, 143 Charing Cross Rd, W1. 0171-497-3153. 10.30-4am. £10) with Holloway (the man who made the worst mix ever at Ku in Ibiza and then dropped his bottle on the record so it looked like an accident).



MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Flashin' Fowlkes (check his "Technosoul" album on Tresor for one of the deepest shades of techno you could

ever hope to hear. The perfect after-hour album after a night at Club '69. As Willy and Juan Atkins will testify) and Holroyd (Mr Open-Minded)... Danny Morales joins Nipper at SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6) ... Meanwhile, Rofe and Robinson host downstairs at 5TH MAN (Hacienda, 11-13 Whitworth St. 0161-236-5051.9.30-3am). **MIDDLSEBROUGH:** SUGAR SHACK Empire,

Corporation Rd. 01642-253553. Kaye, Appleton, Spencer and Arnold Jarvis live.

NOTTINGHAM: BOUNCE Deluxe. 0115-9410037. Ralph Lawson (one of the unsung house heroes in this country. Just wait until you hear his new Chuggles track with Chez Damier - a partnership that should not shock anyone), DK, Callum, Digs & Woosh.

SHEFFIELD: LOVE TO BE... Music Factory, 33 London Rd. 0113-242-7845. £20. Rampling, Dave Seaman, Danielle Davoli, Whitehead, Wainwright, Luv Dup and a surprise PA. Whitehead is also at RISE (Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6) with Gifford and Walker. **STAFFORD: SWOON** Colliseum. 0171-221-2241. Mackintosh and Humphries. **WOLVERHAMPTON:** PIMP Picasso's, 34-36 Broad St. 01902-711619. 9.30-2am. £10. Harris and Danilo

SATURDAY MAY 13

ABERDEEN: BUNGALOW BEATZ Pelican, 17 Market St. 01224-585667.10-2am. £2. Felix Da Housecat, Paz Pooba, Elvis and Vinyl Richie. BIRMINGHAM: MISS **MONEYPENNIES** Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50. Breeze and guests... Gifford and Long reside at WOBBLE (Venue, Branston St. 0121-643-0339. 11-7am) with Alex Knight...

Mike E-Bloc is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) ... Higher Intelligence Agency join Plaid (the new Black Dog) and Paul Hartnoll at OSCILLATE (Que Club, Corporation St. 0121-449-0310)... Sir Real and Tim Taylor (Planet Of Drums) join Frankie D at HOUSE OF GOD VS EUROBEAT 2000 (Dance Factory, Digbeth. 0121-449-7460)... Christian Woodyatt guests at FORUM (Institute, Digbeth High St. 0121-643-7788). BRIGHTON: ESCAPE 10 Marine Parade. 01273-606906. 10.30-3.50am. Rampling and Haywood... Paulette is at IT (Zap, Old Ship Beach. 01273-821588. 10.30-4am. £7) BURNLEY: ANGELS Nightclub, Curzon St. 01282-35222. Jay Chappell and Burger Queen. DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362266. 9-2am. £8. Dasilva, Seaman, Pete and Russel. EDINBURGH: COLOURS Vaults, Niddry St. 01292-267306. Marshall, Sommerville and Nightmares On Wax live. GLASGOW: RENAISSANCE Tunnel, Mitchell St. 0141-204-1000. 10-6am. £12. Renaissance and the Tunnel is a marriage made in heaven. Tonight, Ossia joins Digweed and Auerbach (where did Bump go wrong?)... Harri is at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8) with Oscar and Dominic. Digs & Woosh are at SEXY (Voodoo Room. 0141-332-3437. 10-3am. £8) with Kevin Mackay and Mel Barr... A-Man, Twitch and Panic spin at TANGENT (Arena, Oswald St. 0141-334-3440.

11-3am. £5) ... Nick Peacock and the infamous Bobby Bluebells host LOCO RETURNS (Arches, 30 Midland St. 0141-221-9736). HULL: ROOM 82-88 George St. 01482-23154. 10-4am. £7. Neon Leon, Beige, Porky, Bliss and Shiek, at one of northern England's finest clubs. LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 01532-449474. 10-6am. Claudio Coccoluto, Ashley Beedle, John Aquaviva, Huggy, Ralph Lawson, Holroyd, Wright and Mu... Chris Coco is at HARD TIMES (Music Factory, Briggate. 0113-2467899. £10. 9-3.30am) with Massimino, Cheeseman



(smile, mate), Hollway, Eastwick, Boardman and Michael Watford. The basement with Hollway and Eastwick is where the real fun happens here! LONDON: A CLOCKWORK **ORANGE** Cross, off York Way, Kings Cross. 0956-240542. 10-6am. £12. Judge Jules, Seb (Pleb?) Fontaine, Nancy Noise and Stone... Phil Perry guests at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Fielder, Tibbs and Russ Cox... Block and Richard Ford are at CENTREFOLD (Rock Garden, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Chris & James... Healy, John Debo, Darren Stokes and Brill are at THE BIG BANANA PARTY (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12)... Bob Jones leads the way at MINISTRY OF SOUND (103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15) with Pete Tong, Dave Dorrell, Patrick Smooth, Kid Batchelor and Yo Jo live ...

Emerson (the man who has life laid out on a plate for him. Cheers, mum), Heller, Rad Rice, Gordon Kaye, Fabio Paras and Dom T are at LEISURE LOUNGE (121 Holborn. 0171-436-1659. 11-9am). **MILTON KEYNES: CLUB** TV Denbigh, V7 Saxon St. 01908-368984. £15. Claudio Coccoluto (the man who earned a reported £4,000 for a onehour set over the Christmas period in Italy. Nice work if you can get it) Davoli and Paul Trouble Anderson.

Hollway and Eastwick dropped Deep Dish's stunning Chocolate City cut), Scooby and Bradford. **NOTTINGHAM: MINISTRY** OF SOUND Garage. 0171-221-2241. Mackintosh and Humphries. PAISLEY: CLUB '69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willie. Don't forget to visit the curry house upstairs!

NEWCASTLE: SHINDIG

Riverside, Melbourne St. 0191-261-

4386. 9-2.30am. Jon Marsh (who

pulled off a very impressive

set at Hard Times, before

STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. £10. Tim Lennox, Pete Bromley and Kelvin Andrews. WOLVERHAMPTON: UK MIDLANDS Foxes Lane, 0121-530-2233. 8-2am. £8. Claudio Coccoluto, Phil Mison, Mr C, Justin Robertson, Phil Perry, Fielder, Moonboots and Luv Dup.

SUNDAY MAY 14

BATH: MINISTRY OF SOUND University. 0171-221-2241. Mackintosh and Humphries. LEEDS: SUNDAY SERVICE Cafe Mex, Call Lane. 0113-2428522. 7-11pm. £2.50. Pete Lawrence and Scott.

LONDON: STRUTT Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6. James and Chris C. **SLOUGH: FULL CIRCLE** Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Perry and Farfa (who left virtually everyone speechless with his last performance here. dropping the Perfecto Allstars into the middle of a wild experimental house and techno set).



S 2

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MONDAY MAY 15

BRIGHTON: LIFETIME HABIT Zap, Old Ship Beach. 01273-821588. 10-3am. £7. Mark Auerbach and Dawson.

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Beedle and Jose Padilla... Lavelle and Peterson continue to pack out THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3) with Wilcox and Debra.

TUESDAY MAY16

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153, 10-3am. £4. Emerson and Paras (who on earth thought that it would be a good idea to put these two on four decks together?).

WEDNESDAY MAY 17

BRISTOL: MINISTRY OF SOUND University of West England. 0171-221-2241. CJ Mackintosh and Tony Humphries. LONDON: COLORS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Beedle and Solomon... Jon Pleased Wimmin and Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5)... Paul Trouble Anderson resides at THE LOFT (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5).

THURSDAY MAY 18

CARDIFF: MINISTRY OF SOUND Hippo Club. 0171-221-2241. Mackintosh and Humphries. LONDON: SKIZM Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-6am. £5. Plink Plonk's new fortnightly jam welcomes Mathew B with residents Mark Broom (tipped by Colin Dale to be the best new D.J. this year) and Richard Grey.. Stokes is at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) with Chris & James... Fabio resides at SPEED (Mars, 12 Sutton Row, W1.0171-439-4655.

10-3.30am. £5) with LTJ Bukem, Kemistry & Storm and DJ Lee... Bob Jones is at SHAKE IT LOOSE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5) with Clayeon and Clinton... Glamorous Hooligan visit THE CLOAK ROOM (Garage, 20-22 Higbury Corner, N5. 0181-963-0940. 8-2am. £5) with Sherman and Uncle Al... Bicknell (whose set at Sabresonic was described as a "revelation" by many) guests at THE BUG CLUB (Dingwall, Middle Yd, Camden Lock, NW1. 0171-267-1577. 10-3am. £6)... Helen Rhodes is at LE CLUB WITH NO NAME (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655) with Alfredo.

: 20]:[0]0 **MIX-TAPE OF THE MONTH** NAME: Rick Hopkins.

RESIDENCE: Stevenage, Hertfordshire. 0438-362775. BORN: Stevenage. 22.1.70. EXPERIENCE: "I've been DJing since the hip hop days. I've played at local parties in Tudor Oaks and also in Cambridge and Great Yarmouth. I have also been involved with running small parties in Baldock." **AVOURITE DJS:** Andrew

Weatherall, Laurent Garnier, Richie Hawtin, David Holmes, Colin Dale. FAVOURITE CLUBS: Sabresonic,

Strutt, Vapourspace, Analogue City and Spatz. FAVOURITE LABELS: R&S,

F Communications, Strictly Rhythm, Planet E, Peace Frog. ALL-TIME CLASSIC: 69 - "Desire". **CURRENT CLASSICS: Basic Channel**

- "C4" (Basic Channel); Alter Ego "Soul Free - Luke Slater Remix" (Harthouse); Johnny Fiasco -"Conduction" (Cajmere); Spasms - "Revolt EP" (Djax-Up-Beats); Barada - "Focus" (Definitive). FRUSTRATIONS: "It's hard to get into the club circuit. House music

is pop now and most people accept what they hear on daytime radio. Most people don't check what records are coming out in the import shops. They just look

FRIDAY MAY 19

BIRMINGHAM: DIGBETH **INSTITUTE** Digbeth High St. 0121-643-7788. DJ Rap. BRIGHTON: RED Zap, Old Ship Beach. 01273-821588. 10.30-5am. £7. Eric Powell, Paul Newman and Fleming... Russel goes **UP! (Escape, 10 Marine Parade.** 01273-606906. 10-2am. £5.50). BRISTOL: TOKYO SEX WHALE Depot, Lawrence Hill. 01179-424180. 9-4am. Billy Nasty (music for the boys), San, Parker and Woosh... Carl Cox continues his residency at SOLID STATE (Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am). DUBLIN: MINISTRY OF SOUND Ormond Multi-Media Centre. 0171-221-2241. Harvey, Humphries and Mackintosh. GLASGOW: PHAR-OUT Art School, 168 Renfrew St. 0141-332-0691.10-2.30am. £2.50. Zion Train, Emporer Sly, Peacock and Cawley... Sommerville is at **THE YARD (Sub Club, 22** Jamaica St. 0141-248-4600. 11-3.30. £5) with McCorrisken... Meikle and McMillan are at SLAM (Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6). GREENOCK: SUKIT Rico's, Tobago St. 10-2am. £4. Kevin Mackay, Paul Brooks and guest Stuart McMillan. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-



267378. 10-2am. £5. Digweed.

to Our Price. Plus clubs just seem to be putting on parties so that their mates can DJ." MUZIK's VERDICT: Clearly influenced by Andrew Weatherall, Hopkins utilises an accurate spinback technique which makes this spacious, minimalistic set delightfully disorientating. Opening with the accapella of Underground Sound Of Lisbon's "So Get Up", he shows musical diversity by linking it into DBX's "Losing Control" before continuing with a deeper shade of techno which welcomes looped vocals, truly peaking with "Higher State Of Consciousness" by Josh

Wink. For those who prefer Weatherall's more colourful sets at Cream and Strutt, Rick Hopkins is your man. Please send your mix tapes and a

photo of yourself to Ben Turner, Muzik. 25th Floor, King's Reach Tower, Stamford St. London, SE1 91 S



LEEDS: SLICK FIFTY Music Factory, Briggate. 0113-2467899. 10-3am. Hard Times present Jason Boardman and Hustlers Of Culture. LONDON: VAPOURSPACE Linford Studios, Linford St. 0171-490-0385. 10-late. Stacey Pullen, the mighty Shiva from Holland, MrC, Colin and Mark Dale, Grey, Lady Aida. LA Synthesis, Alpha Proxima and Torrington Toe all play live... Carl Cox, Dave Angel and Charlie Hall are at FINAL FRONTIER (Club UK, Buckhold Rd. SW18.0181-877-0110.10-6am. £11) with Kaye and Zaffarano... THIS LITTLE PIGGY (Velvet Underground, 143 Charing Cross Rd, W1. 0171-497-3153. 10.30-4am. £10) features Harris and Fat Tony... The up-and-coming Ampo joins Marlowe at THE CRAZE (Happy Jax, Crucifix Lane, SE1. 0171-231-1000. 9-4am. £8). MANCHESTER: SHINE Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6. Marshall Jefferson (Laurent Garnier: "Why does Marshall Jefferson DJ today? He's not a fuckin' DJ"), Nipper and Cleeton... Robertson guests at **BUGGED OUT (Sankeys Soap**, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6) with John McCready and Holroyd. MIDDLSEBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253553. Whitehead, Phil Faversham

and Michael Watford live. SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Jon Da Silva and Walker

STAFFORD: CREAM AT SWOON Colosseum. 0151-709-1693. 9-2am. Digit joins Rocky & Diesel **WOLVERHAMPTON:**

PIMP Picasso's, 34-36 Broad St. 01902-711619.9.30-2am. £10. Bond and Jarvo.

SATURDAY MAY 20

BIRMINGHAM: MISS MONEYPENNIES Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50. Whitehead and De Vit.. Junior Boy's Own bring Farley and Heller to the FORUM (Institute, Digbeth High St. 0121-643-7788) ... Marlowe, Harris and Transcendental Love Machine play at THE BUBBLE CLUB (Que Club, Corporation St. 0121-212-0770. 9-6am. £8). . Fisher is at **REPUBLICA** (Bakers. 162 Broad St. 0121-633-3839. 10-late. £6) with Tony De Vit... Huggy and Ralph represent Back To Basics at WOBBLE (Venue, Branston St. 0121-643-0339.11-7am) with Block, Robertson, Gifford and Long. BRIGHTON: ESCAPE 10 Marine Parade. 01273-606906. 10.30-3.50am. The Well Hung Paul Gotel and Haywood. BURNLEY: RETRO Angels, Curzon St. 01282-35222.

Jon Da Silva. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362266, 9-2am, £8, Jon Pleased Wimmin, Harris, Pete and Russell... Emperor's New Clothes join Alex Sparrow and Kirsty McAra at CLOCK (Wherehouse, 110 Friargate. 01785-226047, 9-2am, £3.50). DUNDEE: A MUSICAL **COLLISION** Tay Hotel, Whitehall Crescent. 01382-451427. 9.30-

2.30am. £6. Zion Train, Emperor Sly, Comwon and David Bowie (eh?!).

EDINBURGH: COLOURS Vaults, Niddry St. 01292-267306. Patterson, Mancini and Crosby. GLASGOW: TRIUMPH PRESENTS... PERFECTO Tunnell, Mitchell St. 0141-204-1000. Oakenfold and (State Of) Grace live... Meanwhile, Paul joins Terry & Jason at PUSSYPOWER (Arena, Oswald St. 0141-334-0570. 11-3.30am. £6). .



 Carl Cox's seven-hour set at The Omen, Germany
 Li'l Louie Vega at The Loft in

ROCKED

Carl Cox

- Junior Vasquez at The Legend
- Continues..., New York Stacey Pullen and Derrick May
- at Global Village, Melbourne Jon Pleased Wimmin at Savage,
- Melbourne



- Andrew Weatherall at Back To Basics, Leeds
- Danny Tenaglia at Junior Boy's Own/Tribal UK, London
- Johnny Vicious at Open All Hours, London
- Todd Terry at Hard Times/ Wobble, Birmingham You weren't missed
- Suburban Knight at Lost, London





 Todd Terry at Hard Times/ Wobble, Birmingham. And then appearing on the decks at Ministry Of Sound with a knowing grin on his face

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 CJ Bolland at Final Frontier, London. Fifteen minutes late and too rude to thank David Holmes for filling in for him

 If you are a punter or a promoter and you feel let down by DJs and clubs, then call the MUZIK complaints desk on 0171-261-7518 Harri is at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8) with Oscar and Dominic... Check this for a strange line-up - Darren Emerson, Twitch & Brainstorm and Mrs Woods at STORMY WATERS (Arches, 30 Midland St. 0141-212-9736, 11-late, £8), HULL: ROOM 82-88 George St. 01482-23154. 10-4am. £7. DK, Bliss, Beige and Ibbson. LEEDS: HARD TIMES Music Factory, Briggate. 0113-2467899. 9-3.30am. £10. Justin Berkmann. Piccioni, Leon, Slavin,

Hollway, Eastwick and Boardman... Knight and Huggy are at **BACK TO BASICS** (Pleasure Rooms. Marrion St. 01532-449474, 10-6am) with Acteson, Harvey, Lawson

and Holroyd. LEICESTER: HIGH SPIRITS

Venue, University Rd. 0116-2556282. Fabio Paras, Andy Morris, Stone and Republica live.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Harvey, Long and Gifford... Ann Savage from Vague spins at CLUB 051 (Mount Pleasant. 0151-709-9586. 9-2am. £5) with Graham, Ewans and Rusty. LONDON: RENAISSANCE Cross, Goods Yd, off York Way.

Cross, Goods Yd, off York Way. 01782-717874. 10-6am. £12. Digweed, Ossia, Dimitri and Dawson... Healy and Nelson are joined by Grant Plant at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12)... Sister Bliss leads the way at INDEPENDENCE (The Chunnel,

Tinworth St. 01708-727950, 10-6am. £12) with Newman, Dorrell, Proctor, Luv Dup, Kelly and Broughton... Phil Mison, Seaman, Tough and Lisa Loud are at THE BIG BANANA **PARTY** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12) ... The mighty Fathers Of Sound from Italy join Ashley Beedle, Dom T, Jazzy M and Cooke at MINISTRY OF SOUND (103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15)... Shimmon and Dare are at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Tibbs and Fielder... Graham Gold and Pearce host **GISM** (Bar Rhumba, 36 Shatftesbury Av, W1. 0171-287-2715. £12)... Sparrow and McAra host ATHLETICO (Blue Note, 1 Hoxton Sq, NW1. 01785-226047. 9-5am. £10) with Dean Thatcher and DJ Dick from Rockers Hi-Fi. NEWCASTLE: SHINDIG

Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Dale, Hunter, Scott and Scooby. PAISLEY: CLUB '69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. \$5. Holistic's Steveski Tuff Bones and Nobby Bollox join Martin and Willy.

PORTSMOUTH: MINISTRY **OF SOUND Bang, South Parade Pier. 0171-221-2241.** Tony Humphries and Mackintosh. SHEFFIELD: LOVE TO BE... Music Factory, 33 London Rd. 0113-242-7845. Judge Jules and Paul Trouble Anderson. SOUTHEND: ENERGY Palace Hotel, Pier Hill. 01702-43700. 8.30-2am. £6. Jungle reaches Essex in the company of Jumpin' Jack Frost, Kemistry & Storm, SLB and Fader. STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-dam \$10. Danpy Bampling

9-4am. \$10. Danny Rampling, Bromley, Timm & Laurie. WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. \$8. Meikle, Boy George (call yourself a DJ?), San, Lofty and Ampo.

SUNDAY MAY 21

LEEDS: SUNDAY SERVICE Cafe Mex, Call Lane. 0113-2428522. 7-11pm. £2.50. The Moonloonies join Scott.



CLUB GANGS: CHECKPOINT CHARLIE

THURSDAY MAY 25

READING: CHECKPOINT CHARLIE, MUZIK LAUNCH NIGHT After Dark, 112 London St. 0171-625-6411/ 0171-261-7518. 9-2am. £6. With residents Richard Ford, Pierre Mansour, Stripe and Jon Pleased Wimmin. Come and join the MUZIK team at Checkpoint.

short break there this year,

LONDON: THE BIG CHILL

Union Chapel, Compton Avenue, N1. 0171-281-8106. 3pm-midnight. £7. Oscillate special with HIA, A Positive Life, Pete Lawrence, Cloud 9 with Clear Records providing a funky-electro set... James and Chris C are at **STRUTT Cross, Goods Yd, N1.** 0181-964-3172. 8-1am. £6). **SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass.** 0181-898-5935. 2-6pm. £5. Lofty and Phil Perry.

MONDAY MAY 22

BRIGHTON: BODY POSITIVE BENEFIT Zap, Old Ship Beach. 01273-821588.10-3am. £3. Jon Pleased Wimmin, Mark Moore and Rolfe. LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1.0171-437-1977. 8-1am. Free. Phil Mison and Jose Padilla were the two people who gave Ibiza some integrity last summer and, with Mison only set to take a you really must witness this special opportunity to hear him in an excellent down-toearth setting. Away from the dancefloor, but with everyone dancing. Meanwhile, Jose has already returned to Ibiza to prepare himself for the invasion of thousands of mindless thugs. Look out for Tenaglia and Garnier in Ibiza this summer... Lavelle and Peterson spin jungle, hip hop and techno at **THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1.0171-287-2715. £3).**

TUESDAY MAY 23

LONDON: THE LOFT HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5. Paul Trouble Anderson... The hotly-tipped Terry Francis is at COLORS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5) with Luke Solomon. NOTTINGHAM: EARGASM Bellamys, 36 Houndsgate. 0115-947-5823. 8-11.30pm. £2.50. Luke Vibert from Wagon Christ follows his educational performance on Gilles Peterson's Kiss FM show last month. Not that he had anything interesting to say, mind you.

WEDNESDAY MAY 24

LONDON: SPEED Mars, 12 Sutton Row, W1.0171-439-4655.10-3.30am. £5. Bukem, Fabio, Kemistry & Storm and DJ Lee... Steve Lee and Chris & James are at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5)... Fabio Paras jams with his Interboss Sound System at THE BUG CLUB (Dingwalls, Middle Yd, Camden Lock, NW1. 0171-267-1577. 10-3am. £6). Alfredo spins all night at LE **CLUB WITH NO NAME (Velvet** Underground, 143 Charing Cross Rd, W1.0171-439-4655). MANCHESTER: HERBAL TEA PARTY New Ardri, 85 Coupland St. 0161-445-4826. 9-2am. £6. Ege Bam Yasi performs live with Dave Clarke and Fletcher.



ND SHOOT YOU R **O**N S

5th April 15th April 5th May 12th May The Palace DJ'S Home 19th May 26th May 27th May 28th May The Arches Hollywoods 2nd June **3rd June** 7th June

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University Of Northumbria Bournemouth (Succosso) Stafford (Swoon) Tenby/S. Wales (Up For It) The Colliseum Manchester (Discovery) The Empire Cultural Vibes Middlesborough (Sugar Shack) Plymouth Glasgow (Salsa) Romford Culture Shock) Leeds (Back To Basics) **Pleasure Rooms Bristol University** Bristol (Sutra)

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> 16th June 17th June 23th June 24th June 1st July 15th July 28/29th July 19th August 26th August

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Maddisons Bel Air Rooms Leadmill Angels The Institute The Academy Es Paradis

Jersey (Sounds Fantastic) Leeds (Hard Times) Sheffield (Rise) Burnley Birmingham Bournemouth (De Javu) Ibiza Shindig Newcastle The Music Factory Sheffield (Love 2 Be) 27th August Hollywoods Ipswich September onwards will be all European dates T.B.C.

D

Joining the residents... PAUL OAKENFOLD, DAVE SEAMAN, JOHN DIGWEED, KEOKI, JAY CHAPPELL, PAUL TROUBLE' ANDERSON, JUDGE JULES, DIMITRI (Holland) DANIEL DAVOLI, JON DA SILVA, ROCKY & DIESEL, ANDREW GALEA, CHANDRIKA.

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Thigh by night



FRIDAY MAY 26

ABERDEEN: THINK AGAIN Pelican, 17 Market St. 01224-585667.9-2am. £5. Tich, Paz and Innersphere live. BIRMINGHAM: AWOL SPECIAL Institute, Digbeth High St. 0121-643-7788.9-4am. £10. Jungle sounds from Randall, Kenny Ken and Micky Finn. BRIGHTON: RED Zap. Old Ship Beach. 01272-821588. 10.30-4am. £6. Eric Powell, Randall, Fleming and Tall Paul... Paras is at UP! (Escape, 10 Marine Parade. 01273-606906. 10-2am. £5.50). **GLASGOW: MINISTRY OF** SOUND Tunnel, Mitchell St. 0171-221-2241, Erik Morrillo, Mackintosh and Tommy D... Ninja Tune guest at PHAR-OUT (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50) with residents Peacock and Cawley... Meikle and McMillan are at **SLAM (Arches, 22 Midland** St. 0141-221-8385. 10.30-3am. £6). HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267378. 10-2am. £5. Jon Pleased Wimmin, Gifford and Long. LARGS: SWELL Fiddlers. 01475-673297.10-2am. £4. Kevin and Livingstone are joined by

Dominic. Don't forget the 12.30am curfew.

LEEDS: SLICK FIFTY Music Factory, Briggate, 0113-2467899. 10-3am. Boardman and Freestyle Groove Collective. LIVERPOOL: FULL ON Nation. Wolstenholme Sq. 0151-709-1693. 10-6am. Carl Cox, Oakenfold, Park, Holloway, McCready, Barton and Bleasedale. LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am.

£12. Relief Records host with Boo Williams, Gemini, DJ Sneak, Dave Clarke, Gene Ferris and Masters... Garnier spins for six hours at FINAL

FRONTIER (Club UK, Buckhold Rd, SW18.0181-877-0110.10-6am. £11) with French, Dag, Weatherall, Robertson and The Chemical Brothers... EFX joins residents Dare and Tibbs at SUBMERGED (EC1 Club, 29-35 Farringdon Rd, EC1. 0181-547-0930. 10-6am. £10) ... Lavelle hosts HEADZ (Gardening Club, 4 The Piazza, WC2, 0171-497-3153, 10.30-5am. £10) ... Sinclair and Vespere give out tribal vibes at **PENDRÄGON** (Fridge, Town Hall Parade, SW2. 0171-326-5100.

10-6am. £9). MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St,

Ancoats, 0161-237-3128, 10-3am, £6. Kelli Hand makes a rare UK appearance with Holroyd... Digit is at **SHINE (Hacienda, 11-13** Whitworth St. 0161-236-5051. 9.30-3am. £6) with Sean Rofe. MIDDLSEBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253553. Digweed and Chapel. NOTTINGHAM: BOUNCE

Deluxe. 0115-9410037. Chris Coco, Digs & Woosh, Emma, Jamie. SHEFFIELD: RISE Leadmill. 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Terry Farley and Pete Heller join Walker. WOLVERHAMPTON: PIMP Picasso's, 34-36 Broad St. 01902-711619. 9.30-2am. £10.



Progress from Derby come to town with Andrews, Pete, Russell and Keith Angel. The question is, how will Pimp face up with the introduction of UK Midlands?

CRACKERS (LONDON)

STILL remember feeling uneasy walking up to the DJ. "Trainspotting pain in the butts" hadn't been invented then. and to be blanked would have destroyed my fledgling soul boy image. I can remember what the DJ was wearing as vividly as some remember the day Kennedy was shot - Zapata suede sandals and a hooped sweater from Browns. Both items were out of range of my plastic-sandal teenage pay packet. The request was for Bobby Womack's "Check It Out". "Great choice" came the reply. The DJ was Marc Roman. The club was Crackers.

Located at the junction of Wardour Street and Oxford Street,

this basement venue was the premier club if its day. For five years, Crackers was the focus of black urban London, the catalyst for future DJs and future clubs. Paul Anderson became the warmup DJ. Carl Cox would travel up with his school-bunking chums for the infamous Friday lunchtime sessions. Norman Jay, Tommy Mack and Gary "Raid Club -D-Mob Acciddey" Halseman were all devotees of this space. Musically, it was black Americana jazz-funk. Tracks by Herblemann and Herbie Hancock would sit alongside Salsoul disco. The crowd was very young by today's wider club-age standards (14-20). Mostly black, many gay and all flamboyant in style and razor-sharp London cred. Those were the days of not

wanting to be the DJ, but one of the dancefloor elite. Kids didn't have Technics in their bedroom, they had a full-length mirror to practice

the moves that legends such as Trevor Shakes, Pinky, Horace Carter, Mohamed, Oily and Bassey would deem the Crackers style. If you couldn't make the grade, you didn't make the floor. Being one of the few white kids made this blatantly obvious to me. Most of my time was spent carpet shuffling. Saturday nights were a slightly older, multi-racial affair and a lot more fashion orientated. And a fucker to get in. ACME Attraction (Don Letts' shop), Sex (Westwood/ McClaren's), fluffy mohair jumpers were de rigueur clobber-wise. Rival clubs were Shags, 100 Club (Saturday lunchtimes), Bumbles, Jaws and Bali Hai in Streatham.

They were all good, but Crackers was W1. It was London. It was the first real nightclub. Wherever you may be dancing this Saturday night, remember which club you owe all this too.

Terry Farley

SATURDAY MAY 27

BIRMINGHAM: REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6. Martin Pickard... Andrew Weatherall is at WOBBLE (Venue, Branston St. 0121-643-0339. 11-7am) with Phil Gifford, Si Long and The Lovely Helen... Brandon Block is at MISS **MONEYPENNIES** Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)... Si and Scott from Cleveland City guest at FORUM (Institute, Digbeth High St. 0121-643-7788). BRIGHTON: IT Zap, Old Ship Beach. 01273-821588. 10.30-4am. £7. Paulette is joined by Paul Trouble Anderson... Meanwhile, Boy George tries to ESCAPE (10 Marine Parade, 01273-606906, 10.30-

3.50am) from the fact that he can't actually DJ. BRISTOL: ROAR Club Loco. 9-2.30am. £5. Roni Size, Krust

and Dazee. BURNLEY: RETRO Angels, Curzon St. 01282-35222. Boy George, Justin Robertson

and Marc Auerbach. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362266. 9-2am. £8. Chris & James, Jeremy Healy, Pete and Russell

EDINBURGH: MINISTRY OF SOUND Vaults, Niddry St. 0171-221-2241. Erik Morrillo and C.I.Mackintosh.

Ghost dancing

Barrowlands. 0131-220-3662. 7-2am. £12. Holmes, Twitch & Brainstorm, Innersphere, U-Zia, Sonic Womb, Dribbler, The Bill, Kookie and Sluts 'N' Strings & 909 live (Patrick Pulsinger and his merry men, whose choice of artwork for the sleeve of his album on Disko B is already offending many)... Meikle is at NEVER **GET OUT THE BOAT** (Renfrew Ferry, River Clyde. 0141-331-1477. 10-3am. £8) with McMillan... Harri and Oscar reside at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8) with Dominic... Twitch spins at TANGENT (Arena, Oswald St. 0141-334-8039. 11-3am. £5). HULL: ROOM 82-88 George St. 01482-323154. 10-4am. £7. Wilson, Beige, Bliss and Porky. LEEDS: HARD TIMES Music Factory, Briggate. 0113-2467899. £10.9-3.30am. Torrales (sixhour set), Wainwright, Hollway, Eastwick and Boardman... Alfredo is at **BACK TO BASICS (Pleasure**

Rooms. Marrion St. 01532-449474. 10-6am) with Robertson, Huggy and Lawson.

LIVERPOOL: CREAM Nation. Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Whitehead, Kelly, Bleasedale, Barton and Carroll (playing chill-out gems from the likes of Sub Sub)... Morley from Progress is at CLUB 051 (Mount Pleasant. 0151-709-9586. 9-2am. £5) ... Skitch and Nicholson reside at VOODOO (Le Bateau, 62 Duke St. 0151-709-6508 £5) LONDON: HARD TIMES Camden Palace, Camden High St, NW1.0113-2467899.10-8am.£16 plus booking fee. Following last year's marathon Hard Times spectacular in London, the

Yorkshire crew return to the capital with Morales, Morrison, Hollway, Bobby and Steve. Their date in London last year at Bagleys truly proved





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how huge the American house scene is, and how well respected the Hard Times crew are by the US elite fleet ... Mr C and Dean Thatcher spin at UNITED FREQUENCIES OF DANCE (EC1 Club, 29-35 Farringdon Rd, EC1. 01585-946128, 10-6am. £12) with Paras, Heller, Penn and Patterson... Cajual from Chicago host **MINISTRY OF** SOUND (103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15) with Cajmere, Dajae, Batchelor and Rhythm Doctor... Dorrell, Block and Chris & James are at **CLUB FOR LIFE & UP YER RONSON'S THE SECRET GARDEN** (Linford Studios, Linford St, off Stewart's Rd. SW8. 0171-627-1133/0171-497-3154. 10.30-7am. £15) with Phil Mison, Phil Perry, Darren Stokes, Mac, Vivien Markey and Lawrence & John Nelson... The legendary **GUMBO (Brixton** Academy, Stockwell Rd. 0181-788-1160. 9-6am. £16.50) return with Hallucinogen, James Munro, Sid Shanti, Factor, Om and Stone Lion Chill Out. If you

don't like the music, just check out the vibe ... Terry Marks (we know who you are!) is at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Fielder, Tibbs and Russ Cox... Cheesman and Michael Watford are at **GARAGE CITY** (Bar Rhumba, 36 Shatftesbury Av, W1. 0171-287-2715. £10) with Cooke, Bobbi and Steve... APE (Dorado). BJ Carr, Munday and Wood spin at FATHOM (Club 9, 9 Young St. 0171-738-7058. 9-3am. £6)... The Rock Garden is no longer in use (thankfully!), but Ford, Rice, Noise, Pierre and Stripe mark the one-off appearance of CHECKPOINT CHARLIE/ **CENTREFOLD** (Gardening Club. 4 The Piazza, Covent Garden, WC2, 0171-497-3153. 10.30-6am, £12). MANCHESTER: HACIENDA 11-13 Whitworth St. 0161-236-5051. £13. Graeme Park (renowned for being totally on it for three weeks, and then going to pieces for six), Wainwright, Langley and Dick. MANSFIELD: HOT TO TROT Venue 44, Belvedere St. 01332-362266.



11-7am. £16. Jon Pleased Wimmin, Mark Moore, De Vit (12 hour set at Trade? We couldn't think of anything worse), Jools, Pete and Russell. **NEWCASTLE: SHINDIG**

Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Harri, Harris, Scott and Scooby.

PAISLEY: CLUB '69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Alex Knight and Martin & Willy.

SHEFFIELD: LOVE TO BE... Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Alex P, Block and Buckley host this Ibiza send-off.

STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. S10. Lavelle, Andrews, Seaman and Bromley. WARWICKSHIRE: RENAISSANCE - THE GRAND TOUR Ragley Hall, Alcester. 01782-

717872.8.30-6am. £35. How times have changed for house music. Three years ago, Spooky chose Renaissance in Mansfield as the setting for their first ever live gig, but who could imagine it now? The many sub-genres of house have helped bring down much of the dancefloor unity that this country had and it's a shame that clubbers and cliques couldn't learn to be a bit more open-minded. Tonight, however. Renaissance put on the first of four one-offs in mansion houses with Healy, Rampling, Digweed, Dimitri, Seaman, Whitehead, Ossia, Auerbach, Keoki, Campbell, Dawson and Acid Jazz artists. Billie Ray Martin and Juliet Roberts perform live. You can also travel to the venue by helicopter from a local hotel for just £15! Call Renaissance for further information. WOLVERHAMPTON: UK

MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Nasty, Warren, Henry and Moonboots.

SUNDAY MAY 28

ABERDEEN: MINISTRY OF SOUND Ministry Of Sin. 0171-221-2241. Morrillo and Mackintosh. & James, Paras, Gifford and Long. BRACKNELL: SHAVE YER MONTY Simpsons, The Ring. 0831-313322. 7-late. £10. Darren Price, Oakenfold, Block, Luv Dup, Doherty and Scott James (who has just become a dad!). DERBY: CLOCK Wherehouse, 110 Friargate. 01785-226047. 8-2am. £5. G Love and Special Source join Sparrow and McAra **GLASGOW:** THE SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Derrick Carter returns to the UK with Dominic... Harri and Oscar rule at **LUSH (Voodoo Rooms,** Cambridge St. 0141-332-3437. 11-3.15am. £5). **LEEDS: SUNDAY SERVICE** Cafe Mex, Call Lane. 0113-2428522. 7-11pm. £2.50. Tandoori Space Meets Scott. LONDON: STRUTT Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £10. Hawtin, James and Chris C... DTPM (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. Gay members only) continues the mood of Saturday night throughout Sunday... Garnier, Cox, Trouble Anderson and Rampling are at QUE PASA (Bagleys Film Studios, York Way, N1.

BIRMINGHAM: CLUB FOR

LIFE MEETS WOBBLE Warehouse.

0171-497-3153. Healy, Chris

(Bagleys Film Studios, York Way, N1. 0171-734-4152. 10-8am. £15) with Paras, Nasty, Morris, Breeze, Smokin' Jo, Loud, Noise, Kelly, Jules, Gold and Roy The Roach. A strong line-up in one of the worst venues around. A shame.

MANCHESTER: FLESH Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-4am. £10. Lennox, Kendrick and McDermott and the grand final of Mr Gay UK.



READING: CHECKPOINT SPECIAL Secret Manor house. 0171-625-6411. 4-12am. £10. Garnier and Cox join forces with the regular Checkpoint team of Ford, Pierre and Stripe. SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Andy Morris and Phil Perry.

MONDAY MAY 29

BRIGHTON: RED CAT RECORDS Escape, 10 Marine Parade. 01273-606906. 10-2am.



Spud and Chapman spin house and garage. LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Lavelle, Peterson, Wilcox and Debra... Jim Masters seems to think he's CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free). Not a chance. MIDDLESBOROUGH: MINISTRY OF SOUND Empire, Corporation Rd. 0171-221-2241. Morrillo, Mackintosh and Spirits & Love To Infinity.

TUESDAY MAY 30

BIRMINGHAM: PIGEONHOLE Foundry, Beak St. 0121-358-1038.7-11pm. Free. Jon Harris... Erik Morrillo and CJ Mackintosh are at MINISTRY OF SOUND (Rosie's, Solihul. 0171-221-2241). LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Nick Rapaccioli, who recently performed at Leftfield's party.

WEDNESDAY MAY 31

LONDON: COLORS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Solomon, Hawkes and Rosado... Jon Pleased Wimmin and Woods are at **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 11-3am. £5).

THURSDAY JUNE 1

LONDON: ANIMAL HOUSE Gardening Club, 4 The Piazza, WC2. 0171-497-3153. Richard Ford and Chris & James... Bukem is at SPEED (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Bukem, Fabio, Kemistry & Storm and DJ Lee. MANCHESTER: SLEUTH Paradise Factory, Princess St. 0151-709-1693. Mr C (who dropped

his own remix of Stacey Pullen's new track on Plink Plonk at the first birthday party of FUSE), DJ Shadow, Robertson and Holroyd.

FRIDAY JUNE 2

BRISTOL: TOKYO SEX WHALE & THE ORBIT Depot, Lawrence Hill. 01179-424180. 9-4am. Vath, San, Parker and Woosh GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Phil Perry, Meikle and McMillan...





Cawley is at **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50) with Peacock. **GREENOCK: SUKIT** Rico's, Tobago St. 10-2am. £4. Kevin Mackay, Paul Brooks, Dominic and Ian Livingstone. **GUILDFORD: THE WOK CLUB** Bojanglez, 4-6 Woodbridge Rd. 01483-456987. 9-3am. £6. Jon Pleased Wimmin, Luv Dup,

Flannagan and Norman. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267378. 10-2am. £5. Silver and Campbell.

LONDON: SABRESONIC EC1, Farringdon Rd, EC1. 0171-734-3158. 10.00-4am. £8. Weatherall, Knight and Evil "Eddie" Richards... Buck and Aquatherium perform at OPEN ALL HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Masters, Yeno, Harvey and Sugarlump... Dermott hosts THE NERVE & **MONEYPENNYS** (Velvet Underground, 143 Charing Cross Rd, W1.0171-497-3153.10.30-4am. £10)... Lavelle is at HEADZ (Gardening Club, 4 The Piazza, WC2. 0171-497-3153, 10.30-5am, £10. MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Glenn Underground and

Boo Williams host this essential Relief special **MIDDLESBROUGH:** EMPIRE Corporation Rd. 01642-253553. Healy and McKenzie.

SATURDAY JUNE 3

BIRMINGHAM: WOBBLE Venue, Branston St. 0121-643-0339. 11-7am. Andrews, Holloway, Gifford, Long and Skinner... Kaye is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)... Jon Pleased Wimmin guests at **MISS MONEYPENNIES (Bonds, Bond St.** 0121-633-0397. 9.30-late. £8.50) with Mark Moore... Davoli represents Love To Be...at FORUM (Institute, Digbeth High St. 0121-643-7788). BURNLEY: RETRO Angels, Curzon St. 01282-35222. Retro with Paul Newman. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362266. 9-2am. £8. Swoon host with Farley Jackmaster Funk, Angel, Pete and Russell... D-Influence play live at **ATHLETICO** (Wherehouse, 110 Friargate. 01785-226047. 9-2am. £3.50) with Sparrow and McAra.

DJ PROFILE: Claudio coccoluto

BORN: 17.8.62. Rome.

CURRENT RESIDENCE: Gaeta, Latina (Italy). HOW WOULD YOU DESCRIBE YOUR DJ SOUND? House music is the root of all my music, even though I destroy and remake it in so many different ways.

HOW DID YOU START DJING?

I started at 15 on a pirate radio station. The music that I hated most at that time was dance music. I was into experimental rock, but I listened to a lot of the electronic artists of that time, such as Kraftwerk and Brain Eno. I understood dance music as soon as I grasped the concept of mixing records together. I fell in love with the many different ways that you can re-create the music. House reminds me of Lego - with the simplest of elements you can make the biggest and most beautiful things. WHO/WHAT INSPIREP YOU?

Listening to DJs like Mozart, who produces music as Jestofunk. I listened to one of his tapes and it altered my way of thinking. I started playing with records at the wrong speed and that encouraged me to experiment. When I discovered creativity, there was simply no looking back.

WHAT WAS THE FIRST RECORD YOU BOUGHT? Earth, Wind & Fire - "Sun Gardens". AND THE LAST?

Romanthony – "Ministry Of Love" (Azuli). HOW MUCH DO YOU SPEND ON RECORDS? £1.200 per month.

WHERE DO YOU BUY YOUR RECORDS? Disco Inn N'Modena. Italy's official DMC shop near Bologna. WHAT CHANGES WOULD YOU MAKE TO THE DJ

NETWORK?

Some DJs feel insecure and it prevents us from uniting. If we all love music, we should all be working together because that's what dance music is all about. WHAT'S THE WORST ADVICE YOU'VE EVER BEEN GIVEN? "Be careful of your fellow DJs". That's bullshit. Anyone

who loves music is similar to me.



WHAT ARE YOUR STRENGTH & WEAKNESSES? My strength and weaknesses are the same thing. I'm so technical and elegant in my mixing that people often misunderstand what I'm doing. I think my strength is that I'm constantly searching for new things all of the time, but to some people that is a criticism. But house music is all about continual improvement and movement.

WHO ARE YOUR FAVOURITE DJS? Li'l Louie Vega, CJ Mackintosh, Danny Tenaglia, Charlie Hall, Ralf (I hope he would says the same thing about me if you asked him!). FIVE FAVOURITE CLUBS?

This is going to get me in trouble! Sound Factory Bar (New York), Back To Basics (Leeds), Hard Times (Leeds), Ministry Of Sound (London) and

Angels Of Love (Naples). WHAT DO YOU RATE AS YOR BEST PERFORMANCE? The best one is always the next one!

AND YOUR WORST?

Limelight, New York. Arriving there was like opening your cupboards at home and finding them empty. The lovely church setting was condemned with commercial techno. I was very disillusioned. WHAT WOULD YOU BE DOING IF YOU WEREN'T DJING? If I couldn't DJ to the public I would play to myself at home. I'll always be involved with music.

 Coccoluto spins at Back To Basics, Leeds, and Club TV, Milton Keynes, onSaturday May 13



LEICESTER: HIGH SPIRITS Venue, University Rd. 0116-2556282. Ossia, Smokin' Jo and Parks. LIVERPOOL: VOODOO Le Bateau, 62 Duke St. 0151-709-6508. £5. Skitch and Nicholson... Carroll, Barton and Bleasedale are at CREAM (Nation, Wolstenholme Sq. 0151-709-1693.9.30-2am. £8) with Rampling and Weatherall. LONDON: DIRTY ROTTEN

SCOUNDRELS Hubble & Co, 55 Charterhouse St, E1. 01708-727950. £10. Block, Newman, Loveur and George... Freshly

Squeezed Records host **MINISTRY OF SOUND** (103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15) with Ra Soul, Digit, Neon Leon and Shaun Benson... Jon Pleased Wimmin guests at **CENTREFOLD** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12) with Campbell and Jeffries... Stacey Tough and York are at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with residents Cox, Tibbs and Eiglder

Tibbs and Fielder... For rare groove and hip hop, check the weekly installment of **THE GOODFOOT (Wag, 35**

Wardour St, W1. 0171-437-5534. 10.30-5.30am. £10). NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386.9-2.30am. Soak bring Sasha and Marshall to join

Scott and Scooby. **STOKE:** GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. £10. Whitehead, Bromley and Harri K.

SUNDAY JUNE 4

GLASGOW: SONORA 13th Note, Glassford St. 0141-553-1638. 8-midnight. £1. DJs Unknown. LONDON: STRUTT Gross, Goods Yd, N1. 0181-964-3172. 8-1am. £6. James, Chris C and guest.

SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Gayle San and Perry.

MONDAY JUNE 5

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Lavelle, Peterson, Wilcox and Debra... Harris and Holloway host WORLD RECESSION (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5).

TUESDAY JUNE 6

LONDON: THE ELECTRONIC LOUNGE ICA, The Mall. 0171-498-3032. 9-1am. £2.50. Tony Morley and Robin Rimbaud from Scanner.

WEDNESDAY JUNE 7

LONDON: COLORS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Solomon, Hawkes and Neon Leon. Jon Pleased Wimmin hosts

My girl Iollipop GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600.

11-4.30am. £8. Harri, Dominic and Oscar... Gemini from Chicago makes a guest appearance spinning at **PUSSYPOWER** (Arena, Oswald St. 0141-334-0570. 11-3.30am. £6) alongside Terry & Jason.

LEEDS: HARD TIMES Music Factory, Briggate. 0113-2467899. £10. 9-3.30am. Berkmann, Hollway, Eastwick and Boardman... Paul Oakenfold guests at BACK TO BASICS (Pleasure Rooms. Marrion St. 01532-449474. 10-6am) with Kecki, De Vit, Huggy, Lawson and Holroyd.



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MONTH IN MUZ

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Pawell dressing



PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-497-3153.11-3am. £5).

THURSDAY JUNE 8

ABERDEEN: DUPOB SOUNDCLASH Pelican, Market St. 01224-585667. 10-2am. £2. Nije, Zia, Paz, Bearded Brenda. LONDON: ANIMAL HOUSE Gardening Club, 4 The PiazzA, WC2. 0171-497-3153. 10-3am. £6. Chris & James

MANCHESTER: HERBAL TEA PARTY New Ardri, 85 Coupland St. 0161-445-4826. 9-2am. £6. Beltram and Inner Space.

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-625-6411/0171-261-7518. 9-2am. £6. Nasty, Ford, Pierre and Stripe.

FRIDAY JUNE 9

ABERDEEN: THINK AGAIN Pelican, 17 Market St. 01224-585667.9-2am. £5. Paz Pooba and Tich. **BOURNEMOUTH: OUTERLIMITS** G-Spot, Blandsford. 0181-450-4506. Hazzard, Frankie D, Edge and PH1. GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMilland. LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1.0171-378-6528.10.30-7am. £13. Emerson and Paras with Love To Be... from Sheffield... Kelly is at **SPIN THE BOTTLE** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-497-3153. 10.30-4am. £10) with Nicky Holloway

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Claude Young, Holroyd and Rejuvination live. **MIDDLESBROUGH: EMPIRE** Corporation Rd. 01642-253553. Graeme Park. NOTTINGHAM: BOUNCE Deluxe. 0115-9410037. DK, Jack, Stoney Stone and Damian.

SATURDAY JUNE 10

BIRMINGHAM: REPUBLICA Bakers, 162 Broad St. 0121-633-3839. 10-late. £6. Danny Rampling... Bond is at MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50); Sapiano and Donovan spin at HOUSE OF GOD (Dance Factory. 0121-643-7788)... MINISTRY OF SOUND VISIT FORUM (Institute, Digbeth High St. 0121-643-7788) with Mackintosh. DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362266. 9-2am. £8. Chris & James, Loud, Pete and Russell... Sparrow and McAra are at CLOCK (Wherehouse, 110 Friargate. 01785-226047, 9-2am, £3.50). GLASGOW: RENAISSANCE Tunnel, Mitchell St. 0141-204-1000. The mighty Fathers Of Sound, Dimitri, Keoki and Ossia...



Harri is at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8) with Dominic and Oscar. **HEREFORD: NAUGHTY BUT**

NICE The Rooms, Bridge St. 01432-267378. 10-2am. £5. Healy and Roy The Roach

HÚLL: ROOM 82-88 George St. 01482-323154. 10-4am. £7. Beige and Opik.

LEEDS: HARD TIMES Music Factory, Briggate. 0113-2467899. £10.9-3.30am. Azuli host with Humphries, Piccioni, Mello and Zaki D... Weatherall joins Rocky & Diesel at **BACK TO BASICS** (Pleasure Rooms. Marrion St. 01532-449474. 10-6am) with Huggy, Lawson and Holroyd.



From next month, MUZIK's club listings will become worldwide.

PLEASE FAX ALL DETAILS OF WORLDWIDE EVENTS TO 0171-261-7100

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Digweed, Robertson, Harris, Bleasedale, Barton and Carroll. Lovestation are at **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am. £5). LONDON: CENTREFOLD Gardening Club, 4 The Piazza, WC2. 0171-497-3153, 10.30-6am. £12. Healy, Block and Fisher.. Holloway and Good host SO **GOOD THEY DON'T NEED A** NAME (Velvet Underground, 143 Charing Cross Rd, W1. 0171-497-3153. 10.30-4am. £10) ... DJ Cellie joins Cox, Tibbs and Fielder at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8). NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Darrren Price, Jefferies, Scott and Scooby.



STOKE: GOLDEN Academy. Glass St, Hanley. 01782-621454.9-4am. £10. Warren, Andrews, Bromley and Original Rockers

SUNDAY JUNE 11

LEEDS: SUNDAY SERVICE Cafe Mex, Call Lane. 0113-2428522. 7-11pm. £2.50. Black Star Liner play live with Madden and Scott.

SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Perry and Evil Eddie Richards.

MONDAY JUNE 12

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Lavelle. Peterson, Wilcox and Debra.

TUESDAY JUNE 13

LONDON: THE PINCH Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and quest.



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AIN'T NO STOPPING US NOW

We'll be raising the temperature with the second issue of MUZIK, but not the price. Not just yet anyway.

> Packed with pills, thrills and the occasional bellyache, next month's MUZIK hits the streets on Wednesday, June 14, and will again set you back a mere 95p. But bearing in mind we have some very bad and very expensive habits to support, after that we will be reverting to our normal, but still ridiculously reasonable price of £2.20.

Feel the heat. Feel the power.

Out Wednesday June 14 950

Nouth

We didn't originally plan to run a letters page in the first issue of Muzik. Nor, for that matter, our Vinyl Solution section. Until, that is, our pre-launch adverts and postings on the Internet (together with guite a lot of club gossip, it would seem) resulted in a flood of correspondence. Here's a selection...

I WOULD like to make a few points with reference to the Ministry of Sound's "Future Sound Of New York". People have been giving it a bit of a slagging, complaining that it only reflects the commercial side of the New York scene. I'm fairly new to the genre, but I have to say that it sounds excellent to me. If this is the crap commercial side, then I can only assume that the underground sound must be completely blinding.

My main point, however, concerns the deplorable tendency of record companies to put out vinyl LPs featuring just a few tracks from the CD, maybe followed by a 12-inch release of some of the other tracks. For example, there's a Dave Clarke remix of Felix Da Housecat's "Thee Light" on the CD of "Future Sound of New York", but this doesn't appear on the vinyl, even though it's mentioned in the LP sleeve notes. This smacks of discrimination against/exploitation of the vinyl buyer.

Any comments on this? D L NEIL (d1in1@Leicester.ac.uk)

Just the one. Given the oft-expressed exasperation of DJs like Duke and Armand Van Helden at the paucity of decent club outlets in New York for the kind of music on the Ministry album, the Sound Factory having just closed down and the fact that half of the tracks on the compilation came from Chicago's house renaissance, "Future Sound Of New York" is an even more ironic title for what we at Muzik still reckon to be a stonking collection. A bit like putting together a hip hop compilation and calling it "Future Sound of Tajikistan". Wishful thinking on the part of Tribal America perhaps?

DID you know that Eindhoven is so crazy about dance music that the Bijenkoorf, the Dutch equivalent of Debenhams, has opened up a chillout room? The other Saturday I spent a couple of hours listening to Lady Aida playing mellow techno surrounded by happy families buying socks and frying pans. What's even crazier is that all of the local DJs are so jealous of Aida that they've started writing to the shop to try to get a slot there!

Whatever next? Jeff Mills playing in Superdrug? Black Dog doing live PAs in the food section of Marks & Spencer? A Domestic Appliances tent at the 1996 Tribal Gathering? DRUM 'N' BASS PROMOTIONS, **Eindhoven**

DID anyone catch Apollo 440 and Moby on MTV Party Zone recently? The saddest fucking bastards I've ever seen. Completely out of their brains and behaving like total rock 'n' roll bad boy arseholes. If this is what happens when successful electronic musicians achieve a little bit of fame, then we're no different to the rest of the music industry. This has really opened my eyes to how success can ruin you. CATWEASEL (John Ross <ross@itiv.etec.uni-karlsruhe.de>)

"Out of their brains. . . "? Good grief man, don't you realise what's going on? Apollo 440 and Moby are simply cybernetic prototypes of a devious plot which involves

Send your comments, compliments, gripes, groans and moans to: Mouth Off, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk

kidnapping rock and indie musicians, wiring them up to an endless tape of repetitive beats until they start to mumble, "Technotechnotechno", and telling them that "anyone can do this dance music malarkey". The next part of this insidious process is to let them loose on society in the hope that, once they've achieved stadium-level success, they'll suddenly start covering "Don't Fear The Reaper" and "New Dawn Fades" and hopelessly devoted punters will go out and buy every Blue Oyster Cult and Joy Division reissue they can find.

As you can see, the results so far have been rather risible. But be on the alert. There are rumours that Sven Vath is about to be let loose on Dire Straits' back catalogue. . .

HAVE you noticed how quickly the whole ambient scene has degenerated into an annoying excuse to make long, droning tracks



Telling it how it is

IT'S time all those people still mourning the loss of New York's Sound Factory realised how boring they are. It may have been one of the best clubs that has ever existed, but moping around and acting as sad as some were when the mighty Larry Levan passed away, is not helping to push the scene forward. It's time to look ahead.

All good clubs come and go, and people who don't like changes are preventing musical development. But those who move on when times are hard are those who achieve and re-create. What Vasquez has achieved in New York is remarkable, but it has been at the expense of the real underground sound of the city. When you hear about clubs like Egg (Nels, Tuesdays), Concrete Jungle (SOB's, Sunday), Giant Step (Limelight, Thursdays) and even Friday nights at The Tunnell ("The best club in New York at the moment," according to Armand Van Helden), you realise how much the underground was suppressed by the status accorded to The Sound Factory.

While we all wait to hear about Vasquez's plans to relaunch himself, why don't people take heed of Detroit's own spiritual house star, Ken Collier, who has just had his home at Heaven taken away from him? Is he in mourning? No, he is looking towards his next venture, which he remains extremely positive and excited about. To keep the vibe alive you must continually move on to new and better ideas.

When Vasquez returns with something new, he will do so with his own, original crowd. At least the underground is no longer being suffocated by everybody's attention being focussed on just one club. But for how long?

Ben Turner

Vasquez – suppressor or progressor?

which have more in common with the sorry era of prog rock in the Seventies than the forward-thinking Nineties. I mean, lets face it, since Deep Forest and Enigma have taken the piss and run off with the money at the same time, is there actually any point? It seems to me like most of the culprits out there making all that brain-numbing music are actually former hippies who've suddenly found the perfect excuse to wake up and bore the world with their sad belief that didgeridoos, Indian chanting and flatulent synthesiser tones are seriously going to elevate them to the nearest Nirvana. The Orb, Loop Guru, The Drum Club and the rest of this sorry rabble of bandwagon jumpers you're too old! Get out of the rain forest and get a life!

Yours from where it's really at - the dancefloors of the Ministry, Eurobeat 2000 and Final Frontier. JIM CARMICHAEL, London SW15

Unfortunately, we don't have time to respond to this properly. Our weekly Nose-Fluters And Crystal **Rubbers Anonymous counselling** session is about to begin.

I'VE heard a lot about Muzik on the grapevine and I'm really hoping that you don't forget that jungle is where it's at. Too many magazines out there (they know who they are) are neglecting the scene that's making the future happen even as we speak. Let's face it, there's a limit to how much you can actually do with the boring 4/4 beat. I used to love house music - "Last Rhythm" and "Strings Of Life" are probably my all time favourite records - but the whole scene is now totally stale.

Anyone can churn out a house record, but it takes real skill to make a jungle track properly and there are still so many new areas that can be incorporated into this music. Look at Bukem or Goldie or Alex Reece. These guys are the ones pushing back boundaries, finding new sounds to keep it fresh, while most house producers are still using the same old drum machine rhythms. Don't get stuck in the past, Muzik.

Show us the way to the future! DJ B ZAR, London E17

I JUST wanted to tell you about an experience I had in a record shop the other day, which proves how pathetic and sexist the trainspotter mentality of most techno people is. I'm not going to name the shop because it happens all the time to a lot of my friends all over. Plus, I think all record stores need to look at the way they treat their female customers.

The shop was quite busy and it took me ages to get served because the staff seemed more interested in preening themselves behind the counter. When I eventually got to the front of the queue, they ignored me, preferring to serve a couple of their mates who were standing behind me. I started to say that I was next in line, only to have one really surly guy say, "Can't you see I'm serving someone?" when all he was doing was chatting to his mates.

After about a minute, the guy turned to me and said "Yeah?", like I'd been giving him hassle or something. I asked if he had any good new techno tracks in that week and, thinking he'd have a laugh at my expense, he grabbed some random records from the racks. Most of the stuff he shoved at me was total handbag. The fucker assumed that I couldn't appreciate good techno because I'm female, so I threw the records back at him and stormed out. Him and his mates just laughed.

What's wrong with these people? It's no wonder so many techno clubs are going down the pan. Too many macho trainspotting wankers have turned the scene into a no-go area for music-loving females. There's no way I'll ever set foot in another techno shop again. It's just not worth the trouble.

KATEY GOLDSTONE, Walsall

To use a well-worn phrase, has anybody else out there suffered a similar experience? Katey didn't name the shop, but perhaps some sort of a league table of in-store service is in order. You send in your experiences (good or bad) and we'll print 'em.

FIRST of all, congratulations on the birth of Muzik. Although we're writing these lines a couple of thousand miles away from you, we firmly believe that the magazine will have an important role to play in the future development of dance music.

Living and working at the heart of the scene, you may not be aware of how vital your articles are for people whose reality is, unfortunately, made up of something completely different. Since we are based in Yugoslavia, a country which symbolises despair, tragedy and the general decline of human values, you will be our sole guide to the labyrinth of contemporary dance.

Perhaps you've never thought about it, but you should be proud of being part of the phenomenon which has influenced urban kids here. Names such as Robert Armani, Speedy J, Hardfloor and Andy Weatherall now mean so much more than bombs, guns and their parents' irrational obsession with the politics of nationalism. We hope that you will strive to reflect the truly global underground music network of these times, from Detroit to Athens, from Glasgow to Belgrade. And, if you can, join us at the Belgrade Technotribe Kozmik party on June 30th, with Riccardo Rocchi (ACV) from Rome.

GORDON PAUNOVIC, RADIO B92, PO Box 207, Belgrade 11000, Yugoslavia. E.mail gordon@b92.b92.co.yu.

GREETINGS from United Systems! It's good to hear there's a new magazine covering what we love and why we love to do it.

As you know, in the last few years, the intentions and actions of the British government has brought home to people, a lot of them previously apolitical, the seriousness of freedom and of the need to protect it. This gave birth to the Advance Party, a collaboration of ordinary people using the issue of free raves to highlight the grievous abuse of civil liberties which takes the form of the Criminal Justice Act.

The areas of concern and action have now expanded and we no longer find it relevant to think solely in terms of problems in the UK. International civil liberties is the issue which must be addressed and, to this end, a brand new organisation has developed out of the demise of the Advance Party. This is United Systems, the "International Free Party Network".

Opening up a fresh chapter in the struggle for a new world sense, we have representatives in Britain, France, Spain, Germany, Canada and the USA. Contact us on 0171-652-4602 or 0181-959-7525. We can only be strong if we are truly unified. UNITED SYSTEMS

Networking

Lost the phone number of that geezer who fixed your hem at Back To Basics? Need a travel companion for your trip to Lisbon? Want to swap mix tapes? Then Networking, Muzik's telephone interchange service, is the place for you. The service will be launched with our second issue, which will be on sale on Wednesday, June 14.

Networking operates via an interactive telephone line. Readers will be able to leave a voice message of up to two minutes in length on their own unique telephone number. A 20-word summary of this will appear in the next available issue of Muzik. You can then access the messages which have been left on your voicebox through a PIN number which will be allocated exclusively to you.

These are the kind of adverts we will carry in Networking:

Tommy would like to meet other jungle fans in the Leeds area

Anybody going to Ibiza this summer from the London area? Call Joe and Becky

Belfast gay (26) seeks guy for fun/friendship/possible relationship

Help! Tom, I met you at the Bandulu gig in Glasgow. Please call ASAP. Love Jane Wild girl (18-25) sought by energetic male (32). Must be into anthemic house music

Ziggy, Bob and Phil would like to meet ravers in the Cambridge area

Caroline. Met you at last month's Megadog, but lost your number. Please get in touch. Simon

Darren Emerson mix tapes wanted. Contact Bob as soon as possible

For a demonstration and more information about the Networking service please call To place a voicebox message call 0990-101199

If you would like your message to appear in the next issue of Muzik, place your advert before Friday, May 26.

Calling the 0990 line costs you the same price as a normal British Telecom non-local call. The Networking service will, however, operate on an 0891 number, calls to which will cost 39p per minute (cheap rate) or 49p per minute (at all other times).





Por Pills, Thrills & Bellyaches...

THE HOTTEST AMBIENT ANTHOLOGIES!

"AMBIENT FOR PLEASURE 40 GOLDEN GREATS"

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FOR

PLEASURE

40 GOLDEN

GREATS"

"THE TEST

CARD: THE

SOUNDTRACK"

"HANK

MARVIN'S

20 GREATEST

AMBIENT

HITS VOLUME

10

"RECHARD

CLAYDERMAN

PLAYS THE

SONGS OF

APHEX TWIN"

"I_LOVE_THE

SMELL OF

AMBIENT IN

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Mixmaster Morris... Aphex Twin... Peter Namlook... Brian Eno... All of those magic moments brought together on one bumper 80-CD package at \pounds 8.99. THIS ALBUM IS NOT AVAILABLE IN THE SHOPS, but by a special mail order juggernaut delivery service only.

"THE TEST CARD: THE SOUNDTRACK" Crucial archive classics from the true pioneers of ambient, including the Johnny Mansell Trio, the Sam Wibble Quintet and the Reg Hayes Light Orchestra. The Test Card – ambient for the eyes!

"HANK MARVIN'S 20 GREATEST AMBIENT HITS VOLUME 1"

The King Of The Guitar brings you more exquisite interpretations of the ambient tracks you love to hear. Tear up the house!

"RICHARD CLAYDERMAN PLAYS THE SONGS OF APHEX TWIN"

Lower the lights, bring out the candelabra and relax in the company of your loved-one to Mr Clayderman's soothing interpretations of "Didgeridoo", "Analogue Bubblebath" and many, many more . . .

"I LOVE THE SMELL OF AMBIENT IN THE MORNING" THE ambient apocalypse starts now! Take cover!





RAVING

Each issue, one of Britain's top clubbers takes a turn on the Muzik soapbox. This month, Jez from Luton asks:

"BEDTIME - DO WE NEED IT?"

"THIS is a rant against bedtime, right? I'm a clubber, right, and to me, like, the most radical thing about clubbing is that it subverts this whole repressive notion of bedtime. Ever since I was a kid, there was somebody telling me it was time for bed. It was, like, 'Go to bed this' and 'Go to bed that' and it really did my head in, right? That's why, as soon as I was 18 and my Mum told me to go to bed, I turned round and told her, like, 'No way, you old bag'. That was seven years ago and I haven't been to bed since.

"See, the Government and the police want nothing more than to get people in bed asleep, where we can't agitate or fight back. That's why the media pump you full of pro-bed propaganda, like all those adverts saying 'Big Sale Now At Slumberland - Prices Slashed On Mattresses'. They're playing fucking mindgames with us, man.

"And have you noticed how nearly all shops are shut at night? And how it's dark? It all, like, fits together. And another thing, yeah, if you rearrange the letters of 'futon' you get 'no fun'. I'm telling you, it's a fucking conspiracy.

"That's why I go out clubbing as long after bedtime as possible. See, I don't want no Big Brother Government Minister watching me. Before I go down the Gardening Club, right, I hang around by the gates at Downing Street. See, I'm waiting for the Prime Minister to go to bed. Soon as that top floor light goes out, I know I'm free to dance the night away subversively.

"So what I'm saying, like, is stay awake! The moment you fall asleep you're dead. Beds are for squares. That's why they're square-shaped. I don't even own a bed. Just a sound system. When my mum and dad visit, they have to sleep on the twin decks. One turntable each. And I keep 'em spinning all night, cos it's my gaff and I'll do what I like. "And I'll tell you another thing, right? Zzzzz..."

EXCLUSIVE! AT LAST, A **PICTURE OF MAURIZIO!**

HE wore a hooded top and played behind a black sheet at Lost. He asked Novamute to withhold all information about him on the press release for their new "Tresor" compilation. But we've got him on film: spotted on a Torremolinos beach shortly after he was seen leaving Berty's All-British Boozer with a pint of Worthingtons' in hand. (note to Ed - maybe worth checking)

BLEACHED WAIL

DECONSTRUCTION Records unveiled the new-look Kylie Minogue last week, when they showcased her forthcoming album, "Bottle Blonde On Blonde", at a secret London party. A&R head Dave Plotless said: "This record is really going to make people sit up and take notice of a serious songwriting talent."

The album - a collection of stark protest songs - was written and recorded on a four-track portastudio at the cottage Kylie recently purchased on a remote island just off of the Inner Hebrides.

"We brought in the Rolling Stones' mobile for a couple of overdubs and later did some mixing at Electric Ladyland in New York," revealed Kylie. "But apart from that and the orchestral parts which we recorded last year in California, it's just me playing live. . .

Hunched over an acoustic guitar, wearing dungarees and heavy boots, Minogue performed a selection of her new songs live at the party. The material sounded relatively raw, but two of the tracks, "From An Audi Coupe" and "Abo", stood out as particularly powerful. The latter, a plaintive hymn to the native inhabitants of her home country, was co-written with Sting and Michael Hutchence.

Deconstruction denied allegations that "Bottle Blonde On Blonde" had been tailored towards the US market, though more cynical commentators noted that the cover artwork (which features Kylie in a stars 'n' stripes bikini eating a hamburger in front of the Statue of Liberty) leaves little question as to the intentions behind the record. Label boss Keith Cashlost noted that Minogue was "Totally committed to the new direction", before adding, "Well, she'd bleedin' better be...

The first single from the album will be a minimal version of "Skippy The Bush Kangaroo", including mixes by David Morales, Paul Oakenfold, Hardfloor and Paul Hogan.

CAPTION COMPETITION



DAVE CLARKE

The Baron of techno... the **Jimmy Saville** of techno, more like.

Send your alternative captions to MUZIK, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS. The best one wins a copy of Shakespeare's "Hamlet"

SAINTS & SINNERS

RIS DAY from CHRIS

For letting James drive to all the duo's club dates around the country over the last two years, without revealing that he too owns a driving licence.

For discovering champagne, dropping two full bottles of it on the floor, purchasing more on Yello's expense account, chatting up women and generally behaving like most other DJs for the first time in his life. Will Detroit music ever be the same again?

3 KEVIN SWAIN of DC For admitting to a certain club

promoter that he couldn't fulfil a guest spot at their club without his partner 'cause he couldn't actually DJ!

For ending his set at Strutt (which featured 90 per cent ACV acetates) 30 minutes early because the dry ice was getting in his eyes. And then taking his money and running.

For not turning up to play Hard Times when he was supposed to, because he was actually at the Ministry Of Sound, ironically dropping Josh Wink's "Don't Laugh".

MISON from SK

For Sky TV's desperate attempt to attract viewers with the addition of a "Phil Mison" to their team of northern football correspondents. From Cafe Del Mar to Liverpool versus Newcastle? We think not. "One Phil Mison, there's only one Phil Mison . . .

For dropping Roach Motel's "Wild Luv" at Lost, in the middle of one of the fastest purist techno sets heard in the UK for ages.

8 DAVID HOLMES For taking Dan "DBX" Bell to task

about how he can make a record called "Losing Control" when he's never been drunk or taken drugs.

For being asked to remix Josh Wink's "Don't Laugh" on the strength of his support at the Sound Factory and then turning in the worst remix in the history of dance music. Relegation is an absolute certainty.

10 LOFTY from FLYI

For his ball control. The next time you visit Flying, mention Alan Sugar and watch the way he grabs his crotch.

















This month we hang ASHLEY "DADDY ASH" BEEDLE

for crimes against ...

MUZIK. Ashley Beedle has lost the plot. With Junior Vasquez, Kenny "Dope" Gonzalez and the entire entourage of fat New York house jockeys paying homage to him for his work as Black Science Orchestra and X-Press 2, Beedle has succumbed to his own hype by releasing the toadying "Housematic". Recorded with Italy's DJ Professor, the "Strip Special" mix is a sevenminute jerk-off to "my people, homies and brothers", namechecking none other than the most influential figure on the British dance music scene. Who? Chris Coco, of course. On "Housematic", Beedle spends more time perfecting his American accent and telling us how he hooked up with "my man, Professor" than trying to improve the lame backing track. Nobody should be allowed to thank their wife ("Big shout out to my lady") or call themselves a God ("Daddy Ash - aka The Father In The House") on a house record. Ashley, who the fuck do you think you are? You're not American, you're not a God, you're just the same old "Baby Ash" who sold us dodgy records from behind the counter at Black Market. As for asking us to "put our hands in the air"... Well, we have a better idea. Turn to face Beedle's home in Dartmouth Park Hill and, in perfect synchronisation, launch the twofinger salute. Ashley, this track is not "Housematic". It's pathetic. Irony or not, we hang you in the name of MUZIK. Don't mess!



BITTER FRUITS



Including mixes by

Jiri. Ceiver Loom I • 9:00

Goldfish Rotor • 6:22

Alter Ego Soulfree (Luke Slater's Ortoe Circuit Rework) • 9:23

Spicelab We Got Spice (Humate Remix) • 7:48

Pairick Lindsey Engagement • 7:06

Synesthasia Venom (edit) • 7:35

Koxbox Insect • 9:23

Eternal Basement Kraft • 8:16

Pulse Move (Oliver Lieb Remix) • 7:42

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MAHOGANY ROOTS (SLAM BENEATH THE SURFACE MIX)





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