



felix da housecat - thee album

A maverick, a renegade and visionary, Felix Da Housecat is rewriting the rules of house music on his own terms, Tracing a respectful lineage from Farley Jackmaster Funk to DJ Pierre to Dave Clarke, the last two years have seen a slew of releases that have spearheaded the renaissance of the original House sound of Chicago. As Aphrohead,

Sharkimaxx, Thee Madkatt Courship, and with his own Radikal Fear label, he's patented a harder post-techno definition of the original jacking groove, cutting it up with the harshest sonic armoury, then smoothing it to perfect trance with warm soul reflections. Thee Album' (his first as plain Felix Da Housecat) is the pinnacle of this trailblazing career. Chilled yet chilling, hard psychoactive boogie interfaced with deep deep house, 'Thee Album' is music to warp your mind and move your body. Feline groovy? You will be.



model 500 - deep space

The Godfather of Techno is back. Widely credited with having invented Techno together with Derrick May and Kevin Saunderson, 'Magic' Juan Atkins is a key figure in the history of the sound of Detroit. As Cybotron and Model 500, he gave us classics like 'Clear' and 'No UFOs', as potent today as when their weird electronic groove first put Detroit on the map.

Incredibly, 'Deep Space' is Juan Atkins' first ever album, after a long spell of inactivity broken only with last year's sublime 'Sonic Sunset'. But he's still the master of art. The old themes are all here - UFOs, distant galaxies, black holes and dark stars - dappled across the sweetest space-age electronic jazz and funky futuristic Techno of the highest order. Tracks like 'I'll Be There' and the shimmering 'Astralwerks' locate the lost spiritual soul at the very heart of the technological revolution. Kraftwerk would surely have approved.

<mark>jake slazenger</mark> - makesaračket

Forget all the talk of an electro revival. Say goodbye to intelligent techno, and electronic listening music. Pay no attention to trip-hop. For Jake Slazenger, aka young genius Mike Paradinas is in a riotous psychedelic mad machine world of his own. His debut album for Clear goas even further beyond categorisation. Ditching the abrasive edge in favour of

some supremely melodic funk-jams, tracks like 'Feet' and 'Megaphonk' find Slazenger tracing his influences from Phil Spector to George Clinton. Lipsmacking madcap jazz, lo-fi electronic street soul, crazy knockabout muzakal rhythms, they're all here. 'Makesaracker' is dangerously cheeky, dazzlingly innovative, and completely unique.

various artists - v.i.p. volume l

Drum'n'bass rollin'!! 'VI.P. Volume I' is this month's essential jungle compilation. VI.P. are infamous for their trailblazing jungle parties, to the extent that DJ tapes of those parties have become collectors' items in their own right. 'VI.P. Volume I' aims to capture the incredible atmosphere of those legendary nights, boasting a running time of two hours, an amazing

12 exclusive tracks and the cream of the jungle scene's big names. Kenny Ken, Roni Size, DJ Hype and Randall are all represented here, along with tearing tracks from the likes of DJ Ron, Trinity and Bizzy Bee. The music travels the entire junglist spectrum, and the whole package comes complete with a second CD/album scamlessly mixed by DJ Ron and MC'd by Moose, Sive O. Navigator, Det and the Ragga Twins. A Veritably Indispensable Package Indeed.



VIP

16 Jungle Hits

KNOW HMV • KNOW MUSIC

The second coming

MUZIK

A MONTH is a long time in MUZIK. Since we last met, events like UK Tribal Gathering have shown how positive and progressive the scene is. But we've had some bad times, too. Maybe that's just the nature of clubbing. The trouble with being so up is you always have to come back down.

The month began well, with Spooky, Luv Dup, Bandulu, Alex Reece and Roni Size all signing major deals. Tall Paul and Jon Pleased Wimmin threw birthday parties at their own club nights, and Laurent Garnier didn't let a dislocated shoulder stop him appearing at Voodoo in Liverpool.

Tony De Vit pulled off a 12-hour set at Trade, while ff celebrated their ffiffth anniversary. Suburban Knight went from spinning one of the worst sets ever at Lost in London, to playing a blinder at Club 69 in Paisley. And Phuture 303 and Felix Da Housecat tore up the MUZIK launch night.

Talking of MUZIK, we've had some excellent feedback on our first issue. Cheers. But we touched a nerve with the DJ Groupies article. Two of the girls we rumbled were so outraged that they put up flyers all over the country taking a pop at us. Selecting Ashley Beedle as the first victim in our Hang The DJ slot also upset some people. Weird that, seeing as how Ashley took it well enough himself. Like the top geezer he is.

On the down side, a couple of shootings outside Liverpool clubs and the fatal stabbing of a bouncer at Que Pasa in London made some of us wonder what we go out for. We've had loads of letters on the subject and, as Helen from Bucks put it, "Innocent clubbers don't deserve to get dragged into murder enquiries".

Across the pond, the authorities are talking about banning Richie Hawtin from the USA for 10 years for being caught without a work permit. They don't think DJing is as important as being in a rock band.

And Andy Weatherall and Justin Robertson were ordered not to drop any more jungle tunes at a certain leading techno night. In the words of Weatherall, at least jungle is "still getting up people's noses."

So is MUZIK. The magazine that tells it how it is.

MUZIK - 25th Floor King's Reach Tower Stamford Street, London SE1 9LS

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permission. Muzik may not be sold for more than the recommended cover price Printed by Southemprint Ltd, Dorset Repro by FE Burman Ltd, London MUZIK is available on the second Wednesday of every month. ISSN 1358-541X

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Fly By Night

41 Floor Fillers

41 Floor Fillers



— MUZIK EXCLUSIVE!!! —

PORTNASTORY

LISBON PREPARES TO HOST THE ULTIMATE SUMMER PARTY

UZIK and TRIBAL UK have teamed up with KAOS from Lisbon to host "A Paradise Called Portugal" – a week of club nights in the Lisbon area between August 14-19. Danny Tenaglia and Laurent Garnier are the main headliners of the event, with DJ Vibe from

neadliners of the event, with DJ vibe from Underground Sound Of Lisbon. Joining them will be Terry Farley and Pete Heller from Junior Boy's Own, Miles Hollway and Elliot Eastwick from Hard Times, Phil Perry from Full Circle, Richard Breeden and Rob Di Stefano from Tribal and Scott from Shindig in Newcastle. Phil Mison, who created the vibe at Cafe Del Mar in Ibiza last summer, will also spin.

The week will feature two nights at the Kremlin club in Lisbon, plus three nights at other clubs around the city and the local beach area. The week ends with many of the above DJs uniting for a huge closing party for some 4,000 people at a castle on the outskirts of Lisbon. This event takes place in the open air and will run throughout Saturday night and the following day. Angel Moraes, who was responsible for the "Welcome To The Factory" single, is also

expected to spin at the closing party. The full line-up for "A Paradise Called Portugal" is as follows:

Monday, August 14: DJ Vibe, Phil Perry, Richard Breeden, Rob Di Stefano.

Tueday, August 15: Terry Farley, Pete Heller, DJ Vibe, Phil Mison.

Wednesday, August 16: Laurent Garnier (eighthour set).

Thursday, August 17: Miles Hollway, Elliot Eastwick, Phil Perry, Scott.

Friday, August 18: Phil Perry, DJ Vibe, Phil Mison. *Saturday, August 19:* Danny Tenaglia, Angel Moraes, DJ Vibe, Phil Perry, Miles Hollway, Elliot Eastwick, Phil Mison, Richard Breeden, Rob Di Stefano, Scott.

Mison, Eastwick, Hollway, Perry, Vibe, Breeden, Di Stefano and Scott will be in Lisbon for the duration of the week and will play mellow sets in the many beach bars and cafes during the early parts of each evening. In addition, all of Lisbon's other main clubs, such as Alcantara Mar, Fragil and Gartejo, will run daily with



Tengalia, Garnier and Vibe

local DJs. Most of the "Paradise Called Portugal" nights will finish at around 7am, but the likes of Alcantara Mar continue until lunch time. The Climacz club, where J Daniel from Bush Records is the resident DJ, also continues until late afternoon.

Speaking from New York, Danny Tenaglia told Muzik of his love of the Portugese scene: "Of all the places I've travelled to recently, I've enjoyed the castle party more than any other. I loved being outdoors, the great weather, the party crowd, everything. The energy level in Lisbon is so high. It has a special vibe. I'm really looking forward to returning, especially to a special event like this."

Rob Di Stefano from Tribal USA, who has said that he one day intends to retire to Lisbon, added: "Lisbon is special because it is totally unexpected. When we signed 'So Get Up' from Underground Sound Of Lisbon, we had no idea it would be our bestseller. Or that it came from such a genuine scene. The people are so sincere. The ones I've met aren't just friends. They're my family. And I'm still only starting to explore

the culture. I'm like a kid in a candy store.

"I want to show the rest of the world what Portugal has to offer, but without exploiting it. It has to retain its identity. The country is small and it has lacked attention for so long in this genre of music that it may be vulnerable. But I'm hoping to develop what we've found and find similar places in other communities. Who knows, maybe we'll have Tribal South Africa before long! I just hope I come home without having to go into rehab."

Provided you stay over the Saturday night, flights to Lisbon cost around £250. The admission charge for each of the "Paradise

Called Portugalⁱⁱ nights will be kept down to below £10. Free coaches will be running from Lisbon to the final party.

For flight and hotel arrangements, call Sky Travel (a fully-bonded travel



(a fully-bonded travel agent) on 0171-727-1899. For further information on the club nights, you can contact Muzik on 0171-261-7518.

BAGLEYS TRAGED

AGLEYS WAREHOUSE in Kings Cross, London, is at the centre of a police investigation following a fatal stabbing during the early hours of Monday, May 29.

The stabbing took place in the VIP lounge at the largescale Que Pasa night at Bagleys, which was promoted by Berni from Leisure Lounge and Club UK, Andy Morris, Neil Locky and Chris Cocker. The night featured Carl Cox, Danny Rampling, Laurent Garnier, Billy Nasty, Paul "Trouble" Anderson and Judge Jules, and attracted one of the biggest crowds to Goods Yard in Kings Cross for some time. Cox had just started his set when the club was closed down by police.

The police statement issued the day after the incident read: "Police were alerted to the club at 1.30am after reports of a fight involving a group of 10 people. Police and ambulance attended. Two male members of staff - believed to have been security – were taken by ambulance to University College Hospital. Both men had sustained stab wounds.

"One of the men, David Anderson, aged 34 years, from Harlow, Essex, died. The postmortem showed the cause of death to be a

stab wound to the chest. The second victim, a male in his late Twenties, is still undergoing treatment for stab wounds to his legs and hands. He is in a stable condition. Three weapons have been recovered. Police believe that other people may have been injured, but did not receive treatment at the scene.'

Que Pasa's Andy Morris said: "It was completely out of our hands. We did the best we could. We just wanted to TEL: 071 278 4300

put on the best house party

this year, and we felt we'd achieved that until this happened. The events took all that

away from us. It's a tragedy. We're sickened.' Debbie Lee, the promotions director of Bagleys, said: "Our heart goes out to David's wife, Joanne, and children. We're going to hold a benefit to raise money for them. The police Chief Superintendent of our area is happy with our

AS

Goods Yard, Kings Cross

operations and he sypathises with the incident. He has advised us to open as usual and that's what we will do."

As Muzik went to press, the police announced that they have charged a 22-year-old Streatham man, Dominic Michael Sullivan, with the murder of David Anderson and causing grievious bodily harm to the second stabbing victim, Michael Karshialis. Sullivan was due to appear at Clerkenwell Magistrates on June 9.

CARL CRAIG is to release an exclusive vinyl-only compilation album for paid-up members of his Planet E Communications mailing list. The compilation features "some of Derrick May and Dimitri's favourite acetates" which came out on Planet E. Craig has completed new remixes of all the tracks.

The fee to join the mailing list is \$100, for which you will receive a copy of the compilation, six new Planet E releases two weeks prior to their release, an official E honorary member T-shirt, tip sheets from the label and a special collector's edition record of an older title which is now no longer generally available. For more information, call Planet E on: 001-313-567-0916.



Kick in the Jamz!

HE

PUBLIC ENEMY leader Chuck D has announced that he is in the process of starting up his own record label. The label will be called Slam Jamz and is intended to promote and distribute rap music in a radically innovative way.

Slam Jamz will be based around a 10-strong production unit, Pack-10 (Producers And Creative Kids), working in a competitive league environment.

Confirmed members include Son Slawta Melguan, The Punk Barbarians, A-Train To The Hood, Bonnie 'N Clyde and 5ive-O. The label's first releases will be a couple of seven-track mini-albums, with artists sharing the records. Other innovations include videos from film students around the world and DJ mixing contests to further stimulate competition.

Chuck, who recently completed his first ever solo track for the soundtrack to Mario Van Peebles' forthcoming "Panthers" movie, is also said to be nearing completion on his own definitive history of Public Enemy.

The next Public Enemy single, "Watcha' Gonna Do Now", is scheduled for release at the end of July. The group fly in to begin a UK tour on July 10. They will be appearing at the Phoenix Festival on July 15.

SIGNINGS GALORE ALEX REECE, RONI SIZE,

SPOOKY and BANDULU have all signed major recording contracts during the last month or so. Alex Reece, who is best known for "Fresh Jive" and "Basic Principles", has

secured a five-album deal with Island Records. Meanwhile, Polygram's Talkin' Loud offshoot havewon the battle to secure the signature of Bristol jazz-junglist Roni Size.

The Island contract means that Reece, who has recently remixed Kenny Larkin's "Groove" for REtS and recorded a single for Mo' Wax under the name of Playboys, will be cutting back on

Alex Reece: the jungle thinker

some of his other projects. He is, however, set to continue his partnership with Wax Doctor.

Explaining his decision to sign with Island, Reece said: "The jungle scene is still in the early stages. I have so many different ideas I want to explore, but I need the money to get the equipment. The deal enables me to concentrate on my album. I already have a couple of tracks floating around out there on dub plate."

Other news from the Reece camp is that he has been working with Lady Miss Kier, the former Deee-Lite singer. The results will probably appear on both his album and on Kier's forthcoming album for Elektra.

There has also been action on the signing front in the world of techno. Progressive house pioneers Spooky, the group responsible for the highly acclaimed "Gatgantuan" album on Guerilla Records, have signed to A&M, while techno firebrands Bandulu have secured a deal with Warners' Blanco Y Negro subsidiary. Bandulu's parting shots on the Infonet label will be two 10-inch singles, "Canz" and "Now", and an as yet untitled double-pack. "Canz" will appear under the name of Thunderground.

Finally, Bandulu have announced a UK tour with David Holmes, Luke Slater, Stacey Pullen, Slam and Twitch & Brainstorm all spinning in support. The dates are: Bugged Out, Manchester (July 7), Slam, Glasgow (14), Open All Hours, London (21), Orbit, Leeds, (22), Solid

State, Bristol (28), Shake Ya Brain, Belfast (29) and Pure, Edinburgh (August 4). They will also play the Phoenix Festival on July 15.

Raekwon (right) and Ghost Face Killer



snapshots

TODD TERRY is set to release his third album of the year in the next few months. "A Day In The Life" is a studio recording and will be available on Ministry Of Sound... SECRET KNOWLEDGE's forthcoming debut album is to be called "So Hard". It features collaborations with Pump Panel's Dan Zamani, and Andrew Innes and Martin Duffy from Primal Scream... 1FM are to present a seven-week programme called "JUNGLE SHOWCASE". It starts with a one-hour documentary called "Now... That's What I Call Jungle" on July 13. Goldie, Grooverider, MC Det and DJ Ron are among the acts confirmed to appear... EMANNUEL TOP is recording an album for Novamute... The SOUND CLASH club is set to return to Leeds later in the summer... SUBLIME have set up a new label called Real Musiq. The first releases are by Ken Ishii under the alias of Flare and Susuma Yokota as 2-4-6... Jeroen Verheij of SECRET CINEMA fame has recorded a new Grooveyard single, plus a full album for his Brave New World imprint. He is also launching a new label with Michelle from EC Records called Cotton Club. . . MARCELLO and Detroit legend DERRICK MAY have completed a track for 100% Pure. As yet untitled, it will boast Sterac and 2001 remixes. Also coming up on the Amsterdam label is a new 2001 single, "Sunk Ice", a new Morning Glory Seeds' single, and albums from 2001, Sterac and Edge of Motion. . . ROBERT ARMANI, DAVE CLARKE and DJ HELL have unreleased tracks available on a new ACV compilation entitled "Shout - The Future Tribe"... DERRICK CARTER will take a monthly residency at a club in Paris to be run by the team behind the Soma parties... ACID JESUS' Roman Flugel has named his next Roman IV single "FKK" in honour of the German nudist movement... DJ MAURICE and MICKEY from Back To Basics are to open a new club in Leeds this September, with Huggy and Maurice as resident DJs... SASKIA SLEDGERS has signed Scotland's STEVEN BROWN exclusively to Djax-Up-Beats. She is also releasing a new project from Thomas Heckmann under the name of Kobo, as well as new work from Steve Stoll, Louis Bell and Mike Dearborn. Saskia is holding another party in Chicago in November... The Australian JUICE label have launched a house subsidiary called Dirty House. HMC has already recorded the first two tracks... STEVE BICKNELL is set to remix THE DRUM CLUB... Watch out for a new WAX DOCTOR release, "Step 1", and the release of PHOTEK's much talked- about "Natural Born Killaz"... RUSS GABRIEL's Ferox label are holding a party at Munich's Ultraschalle on July 22. Ferox's next releases are new EPD from MAUCHTY & TOUS and releases are new EPs from NAUGHTY & TOLIS and new signings SYNCHROJACK, plus a compilation album containing a bonus EP with tracks from Russ and Steve Paton, Synchrojack, Too Funk and Naughty & Tolis... CONNECTION MACHINE follow their recent EP for Carl Craig's Planet E with "The Black Hole EP" on the Dutch U-Trax label... AIR LIQUIDE's Jammin' Unit has started a new imprint called Pharma. Air Liquide and JORG BURGER have meanwhile signed to Harvest, the EMI subsidiary which was once home to Pink Floyd. Burger will however, continue to run his Transatlantic label. The next releases are new singles by Sweet Rheinhard (''Teufel Im Leib'') and Michael (''Red Music")... DIY have completed the last mix on ASHLEY BEEDLE's "Narcotic Influence" EP. Beedle's Black Science Orchestra album has been

WU-TANG CLAN's drive towards world

domination continues with news of three more members about to embark on solo careers. After the success of the Method Man and Ol' Dirty Bastard albums, it's now the turn of Raekwon The Cheff, followed by The Genious and Ghost Face Killer later in the year. Raekwon and Ghost Face Killer are both signed to Loud/RCA, while The Genious is signed to Geffen.

The Raekwon album is called "It's Only Built For Cuban Linx Niggas". Originally due to be released this month, it has now been put back to September. A limited-edition promo single of "Glaciers of Ice" has, however, been issued to DJs in New York and is said to be one of the most sought-after hip hop records for years.

Wu-Tang have also announced that they are setting up their own record label. The first signing is a 15-year-old girl called Blue Raspberry, who contributed many of the vocals on both Wu-Tang's "Return To The 36 Chambers" debut album and Method Man's "Tical". She will be produced by The RZA, who has worked on all the releases involving the group to date.

Wu-Tang's follow-up to "36 Chambers" is scheduled for release in the autumn. There are, however, plans for the group to undertake a European tour prior to this, possibly as early as the end of July.

Bush versus Tribal

MURK are at the centre of a dispute between Bush Records and Tribal UK over a sample used on the group's "That's What I Got". The track has just been released on Tribal under the name of Liberty City and features a blatant sample of the keyboard riff on Rozzo's "Into Your Heart", which

The Bush boys

appeared on Bush last year.

Eric Powell of Bush stated: "It might be a brilliant record, but that's because of Rozzo. Sampling is part of this music, but it should be creative, and I don't think this is. We've tried really hard at Bush to create a niche between garage and techno and a lot of pure garage heads wouldn't entertain that riff on a Rozzo track, But because it's on an

American-affiliated

label, they do. I really respect Murk, but I would have expected a lot more from them."

Rob Di Stefano from Tribal USA replied: "We're working to resolve this in a way which is beneficial to everyone concerned."

Oscar G from Murk has meanwhile added his own words. Speaking from Miami he stated: "It's stupid to be making such a big deal out of it. I don't have many Bush records, but they must have samples on some of their releases. Tell me a label that doesn't use samples? All I know is that, if this track was on Bush, there wouldn't be such a fuss."

SURVEY THE SCENE IS IBIZA STILL WORTH IT?

NICKY HOLLOWAY: "Ibiza at its worst is still better than anywhere else. But the amount of promoters trying to earn money out there is fuckin' ridiculous. There won't be enough room on the island for the posters! There'll be a lot of tears. It pisses me off that all these people are jumping on the bandwagon."



JAYNE SMITH (punter): "I can't wait. It will be my first time and the fact that Cream are there will really make my summer holiday worthwhile. At least I know I'm going to get laid."

ÖRDE MEIKLE (Slam): "I haven't been since 1992. The first time is always the best time and life is too short to keep going back to the same island. Putting roofs on the clubs has really taken away from the atmosphere." ALEX REECE: "By the time you read this, I'll already be there. It's a good place to get away to, but there's no jungle. It's all geared up for house. I think jungle is more likely to take off there next year. I'm taking some plates out with me, though."

PAUL MARSH (punter): "If you're into music, going out and staying up all night, nowhere else that can offer what Ibiza can. It holds a special spirit from the Roman times that's still around in the clubs to this day."

BRANDON BLOCK: "It's a great summer retreat. We love it. We all do some of our best work there. It's antics city."



FESTIVITIES!!

GLASTONBURY and **PHOENIX**, the two biggest open-air festivals taking place this summer, have announced details of the dance stages.

This year's Glastonbury, which is already sold out, takes place on the weekend of June 23-25. Friday night's dance stage is being hosted by the Massive Attack Sound System, who will be presenting an extended version their live show. Saturday and Sunday have been organised by Steve Hillage of System 7.

The full line-up is as follows: Saturday: DJ Michael Dog (noon), Higher Intelligence Agency (1pm), Autechre (1.45), DJ Michael Dog (2.25), Fluke (2.55), DJ Evolution (3.40), Innersphere (4.10), DJ Rein (4.40), Spooky (5.40), DJ David Holmes (6.20), System 7 (7.20), DJ Richie Hawtin (8.20), Eat Static (9.50), DJ Darren Emerson (10.50).

Sunday: Ambient Breakfast with Mickey Mann, Pressure of Speech and Scanner (8.30am), DJ Mixmaster Morris (11am), Tribal Drift (1pm), DJ Paul Hartnoll (1.30), The Aloof (2.30), DJ Depth Charge (3.00), Dreadzone (4.00), DJs Slam (5.00), Kenny Larkin (6.00), DJ Darren Emerson (6.45), Plastikman (7.45), DJ Charlie Hall (8.30), The Drum Club (9.15), DJ Carl Cox (10.15).

Orbital and The Shamen will play live on the main stage on the Saturday. The sound system for the dance stage is being co-ordinated by Mickey Mann and Megadog are in charge of the lighting. Although the stage will be subject to a 12.30am curfew, the



organisers are confident that it will, nevertheless, be a Full Circle-type allday club excursion. Internet users can find more info on the Glastonbury line-up at http://www.crg.cs.nott. ac.uk/~nic/glast/.

Phoenix 1995 takes place over four days, beginning on Thursday, July 13, at Long Marston Airfield, near Stratford-upon-Avon. Although primarily a rock festival, the Megadog crew are taking charge of a dance stage at the event. The line-up for this at the time of going to press is as follows: Thursday, July 13: The Orb and Banco De Gaia live, plus DJ Lewis. Friday, 14: Underworld, Fluke and Innersphere live, plus DJs Darren **Emerson and The Drum Club.** Saturday, 15: Eat Static, Empirion, **Bandulu and Children Of The Bong** live. Sunday, 16: Trans-Global Underground, Loop Guru and Ultramarine live.

• HARDKISS are the

second dance outfit to be invited to contribute music to a Levis television advert. Biosphere recorded a track for the jeans company earlier this year.

Speaking from San Francisco, Scott Hardkiss stated: "They want some funky, pyschedelic hip hop. I think it's really cool that they've asked us, because most of the music on television is really poor. Most of the creative people choose to stay well way from doing it."

3-DEE & MICHAEL

PROCTOR's "Deliver Me". one of the biggest records at the Miami Winter Conference, has been picked up for the UK by Alan Russell's Hott label. The UK release will be credited to Urban Blues Project Featuring Michael Proctor and will include remixes by 95 North. Already huge in the sets of Tony Humphries and Louie Vega, the record will be in the shops on July 24.

• THE NONCE, the widelytipped LA hip hop duo, have announced that they are to move to the UK towards the end of the summer. The group are planning to set up their own recording facilities, work with British musicians and generally make themselves known to audiences over here, before returning to the West Coast after a few months.

snapshots

put back until the new year. In the meantime, he has just finished remixes of GROOVE CORPORATION, EUSEBE and STEVIE BE ZEIT... The next album in the "HAVIN' IT" series is "Havin' It In New York"... ZOOM host a Morris Trancers Convention party in Greenwich, London, on June 16. PHIL PERRY, DAVE WESSON, SIRWAIN and SEAN ROLFE all spin. Call 0171-284-3376... GURU JOSH's "Infinity", sadly a rave classic, has been covered by the appropriately named DJ TAUCHER from Germany... CHECKPOINT CHARLIE host a one-off event at Washington Heights in Reading next month, with ANDREW WEATHERALL (playing four hours of sub-105 bpms), JON PLEASED WIMMIN, BILLY NASTY, RICHARD FORD and PIERRE on the decks. Checkpoint Charlie are also planning a club tour... JUAN ATKINS is to release a compilation of Infiniticuts. He is also to hold the 10th birthday party of Metroplex in Detroit on September 2 and has told Derrick May, Kevin Saunderson amd Eddie Flashin Fowlkes to "block the day off" to spin. . . FFRR host a party at Ku in Ibiza on August 7 with PETE TONG, PAUL NEWMAN and NICK RAPHAEL on the decks... The first release on Miles Hollway and Elliot Eastwick's Paper Recordings is "The Book" by SALT CITY ORCHESTRA. . . BRANDON BLOCK and STEVE LEE have recorded a track together, while Block has completed another track with ALEX P. Block leaves for another summer in Ibiza on June 27... UNDERWORLD are remixing MODEL 500, while Emerson's Under Water label is about to release the third cut on "Red Star" by Short Fiction, which Emerson describes as "A nice deep house track, but more on a techno vibe"... SENSER's guitarist, Nick Michaelson, will be recording a track for Distinctive, who have also signed Uno Clio and licensed Androgony from Strictly Rhythm . . . JAMIE HODGE has another Born Under A Rhyming Planet release due on Plus 8. . . ffrr are to licence "Deeper" by PAUL NEWMAN under his Escrima guise. The label has also licensed "Hideawy" by KELLY RICH. Helicopter will provide the UK remix... LADY B is to open a techno restaurant in Paris next year, following the huge success of Barbarella in Cannes... Bush are planning a UK club tour towards the end of the year, with ROZZO, MIKLOS and STRATA 3 joining Dave Clarke and Eric Powell. Strata 3's next double-pack is due soon... The third in Nitebeat's massive SAINE series is due for release shortly, as is a compilation of all the new Nitbeat material... PHUTURE 303's forthcoming "Phuture 303" album is due on Power Music this month. Before that, expect new releases fromNATE WILLIAMS, LA WILLIAMS and a cut from DJ SNEAK... STEVE RACHMAD is back with a stunning new Sterac cut, as well as the lastest in the Rachmad Project Series... SLAM have remixed "Blackout" by LIL' LOUIS... MURK release a new Miami Soul cut from Ralph Falcon this month, under the name of KINGSMEN. DJ PIERRE has also recorded a cut for the Murk maestros... VIPER ROOMS is a new club venue in London's Covent Garden. Located on Bear Street, PUSCHA have taken over Saturday nights, while STEVE STRANGE is running the Friday slot. PAUL OAKENFOLD is launching Wednesday nights with regular guests JUDGE JULES and DANNY RAMPLING. The venue opens on June 21. Call 0171-839-4188 for details. . . SHAUN McCLUSKEY is resurrecting LOVE RANCH in Ibiza this summer, with a series of Thursday night slots at Space. See next month's issue for exclusive news of a Muzik night on August 10... PUMP PANEL's Tim Taylor is remixing his classic "Horn Track" for ffrr. .. RICHIE HAWTIN and PETE NAMLOOK have been recording together in Germany... THE STICKMEN have a track due on Sorted, under the guise of The Stick Guys. It follows their current release on Strictly Rhythm... PURE celebrate their official fifth birthday on August 19. The weekend will be marked by a special bash in Glasgow on the Saturday night. Pure are also planning a compilation of the best tracks from the club throughout the years... JON PLEASED WIMMIN appeared at a recent Elton John party in London... THE CHEMICAL BROTHERS are expected to be installed as mentily unsident or the Joanis be installed as monthly residents at The Zap in Brighton on Mondays. They also spin at London After Midnight in London's SE1, with J Saul Kane, Barry Ashworth and Andrew Innes from Primal Scream. Call 0171-580-6701..

STARSHIP ENTERPRISING

CJ BOLLAND has been talking about his new EP, "The Starship Universe", which is released on Internal in early July. The EP will be his first release for the London Records subsidiary label, with whom he signed after ending his long relationship with R&S in Belgium.

"Of course I miss the people at R&S," said Bolland. "But I left REtS because I was bored with making music which was basically too intelligent and too far-fetched for all but a really specialised group of people. The music was losing its point. With London, it's on a different level. They're on the phone every day, kicking me up the butt and making me work twice as hard."

The title track of "Starship Universe" is a dark breakbeat techno

of the drink into the side of their eyes...

track, while "Counterpoint" is more full-on. Sensibly, Internal have also included Bolland's remix of Utah Saints' "Highlander", which has been retitled as "There Can Only Be One". Originally only available as a limited-edition promo nearly two years ago, Bolland's mix has been credited as originating the Basic Channel sound. The promo has since been changing hands for ridiculous sums of money.

"It was actually Kevin Saunderson who started that whole sound when he sampled the piano for 'Big Fun'," said Bolland. "I used the same technique, but I just sampled a different noise. Anyway, whatever you do, there's always somebody else in there before you."



Masters at play



snapshots

Ministry Of Sound are releasing a live CD direct from the decks of AWOL. It was recorded last month with Micky Finn, Randall and Darren J all on the decks... A GUY CALLED GERALD has been approached to appear at the ground-breaking Concrete Jungle night in New York . . . Effective are releasing a track from SHIVA in Holland. . . . SAINT GERMAIN's "Boulevard" series has been licensed to Tribal for release in America... Music Unites, the team behind "Journeys By DJ", are to release the first "Journey Into Jungle" with SOUR Records. The next "Journey By DJ" will be mixed by COLDCUT... ROBOTMAN is to return with a new single on Novamute... The anti-fascist FREEDOM OF MOVEMENT organisation are holding a benefit night at the Music Factory in Leeds on June 29. Guests include Digs, Woosh and Simon DK from DIY in one room, with Herbal Tea Party Charlie Hall and Psyche in the other. Ticket info is available on 0113 247 0480. . . Rumour has it that Glasgow's club curfew will soon be put back to 1am with a later 4am closing time. At present, the curfew is 12.30am with 3am closing... Perth's STRAWBERRY BAZAAR record shop are starting their own label. The shop owner, Mark Burns, who recorded "The Warehouse EP" for Out On A Limb as Half Que, is also working on a single for Soma... MICK JONES, ex-The Clash and BAD, has been asked to remix COOL BREEZE's cover of The Clash's "Charlie Don't Surf". KRUDER & DORFMEISTER and UNDERDOG are also expected to remix. Dorado label-mates APE are having tracks remixed by HARDKISS... CARL CRAIG's "Bug In The Bass Bin', massive on the jungle circuit at 45 rpm, has been picked up by Mo' Wax. It orginally appeared on Planet E as a limited single credited to Innerzone Orchestra. RICHIE HAWTIN is also said to be doing a jungle track for Mo'Wax... Coming up on FRESHLY SQUEEZED is Raoul Recinos' "Ex DJ Formerly Known As SUGEEZED IS Radul Recinos "Ex CU Formerly Known As EFX", Politix Of Dancin's "Be Free (Remixes)" and DigiSoul Featuring LZ Love's "Miracles"... Those long lost WOODENTOPS tracks, "Stay Out Of The Light" and "I'd Love You Again" are finally to get a release on Octopus, the label responsible for the excellent Kushti single. The ASUL CV REPORT Survey of Working Oct 11 single. The ASHLEY BEEDLE remix of "Strings Of Life" is to be included on a Network compilation of old classics and lost archive material. The album is due on July 10 and will also feature a remix of KEVIN SAUNDERSON's first ever record ("Triangle of Love" as Kreem), some unreleased MODEL 500 tracks and an unreleased NEXUS 21 track with MK on drum programming... EDDIE FLASHIN' FOWLKES has a new EP out on Back To Basics... The GROOVE CORPORATION's much-delayed "Co-Operation" album has been put back (again) to August. In the meantime, there will be single, "Twist And Changed", on July 17. The group have also recorded a dub album, to be given away free in a limited edition version of "Co-Operation"... HARRI has recorded a new single for Bomba... Coming up on EMISSIONS LO-FI is "The Cataleptic EP" from Bishop, who has previously recorded for both Eevo Lute and X Trax... SABRETTES will be putting out a ilation of all of their new bands in August. . . DAVE ANGEL has been talking about his album. Contrary to what you may have read elsewhere, the Style Council's Mick Talbot will not be playing on the record: "I don't want anybody playing over my tracks. It's my debut album, and it's a dream come true, so for anybody else to be involved wouldn't be right." Angel's Rotation label is back in action with the "Sign Language" EP from PAUL HAZEL and the ise of a new POINT ZERO single, while his own SOUND ENFORCER project has transferred from Rising High to Rotation. Finally, Angel has remixed a DJ PIERRE single, "Speaking in Tongues", for Island,

EW YEAR'S EVE is

traditionally the worst night out of the year for clubbers. But after last year's disastrous nights at clubs like Just Can't Get Enough, some promoters and agents are desperately trying to put their wrongs to right. Although it's only June, many of the UK's leading DJs are already booked, with some confirmed for up to five gigs in the one evening. Jon Pleased Wimmin has been offered £5,000 by three northern promoters and clubs such as Renaissance have firmed up their venue and most of their line-up for the night. The booking frenzy has, however, touched a nerve with other promoters and agents, who believe that it's unfair on the DJs to book so far ahead.

Rachel Cox from Ultimate Music Management, whose roster includes Carl Cox, Laurent Garnier, Josh Wink and Colin Dale, said: "I don't think it's fair. Carl won't accept bookings for more than four months in advance. Why should I book so far ahead when all the cool clubs come along at the last minute? It's not about first come first served. Particularly in the techno scene. Techno is a global phenomenon and DJslike Carl and Laurent Garnier could be playing just about anywhere in the world that night."



Peaking too soon!

Janet Belsey of Unlimited DJs, who handles a number of name DJs, including Jon Pleased Wimmin and Sister Bliss, also believes the situation is getting out of totally hand:

"Now that Jon Pleased is one of the most popular DJs in England, everyone has been trying to book him. People are even calling me for 1996 bookings."

Jon Pleased Wimmin himself added: "I've had three offers for £5,000, but I'll wait until nearer the time and choose the best ones." One industry insider revealed that, with the likes of Jeremy Healy and other A-grade DJs, offers are collated together and "it then becomes an auction". Renaissance have admitted that they had already thought about the venue they will be using on New Year's Eve six months ago.

Mark of Renaissance stated: "The backbone of the evening is virtually sorted out. It has to be like that. Clubbing has become such an established industry that promoters have the confidence to put down the advance. But as for the DJs on our books, we like to keep a quality control over everything, so we let the bookings come in and then we decide. It's best to wait for the quality offers. Anything can happen in this arena."

The race is now on to see who will be the first DJ booked for New Year's Eve in 1996.

BEETLEMANIA

THE PRODIGY are headlining the 1995 INTERNATIONAL NO WORRIES BEETLE BASH, a three-day festival which takes place at Avon Park Raceway, Stratford, on the weekend of July 7-9. The festival is in honour of Volkswagon's ultimate style mobile.

The Prodigy will perform at an open-air rave, alongside DJs Dougal, Slipmatt and Seduction, while Jon Pleased Wimmin and Justin Robertson play in the Full Monty Tent. Other attractions include a cinema, a theatre and a fun fair. Plus, of course, more Beetles than a "Herbie" film. What's more, we have five pairs of VIP tickets to this event to give away.

Just answer the following:

- Which famous playwright was born in Stratford?
 - (a) William Shakespeare (b) Alan Ayckbourn

(c) Arthur Miller?

Send your answers on a postcard marked "Beetle Competition" to Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Friday, June 30. Please include your telephone number so we can contact you immediately. The Editor's decision is

more final than Herbie's last ride.

FINITRIBE, the Scottish pop techno outfit best known for their "De Testimony" and "Sonic Shuffle" singles, have parted company with John Vick, one of the group's founder members, after nearly 15 years together. They have also declared that they are winding down their Finiflex label to start up a new imprint called UGT (Unexpected Groovy Tunes). The band's split comes only a few weeks after the release of "Sheigra", their highlyacclaimed debut album for London Records. One more single is set to be taken from the album, most likely "Truth". After this, Finitribe will continue as a duo consisting of Davey Miller and Philip Pinsky, while John Vick will pursue other projects.

Davey Miller told Muzik: "Unfortunately it's not a particularly amicable parting. But then, when you've been together for 15 years, you're bound to become set in your ways. Basically, Phil and I want to work with real musicians and singers, while John has always been more of a machine person. It just got to the point where we couldn't work with each other any more."

The final releases on Finiflex are two singles from Ege Bam Yasi - "Cronk" and "Remount". UGT will be launched with two new signings, Astral Body and September's Room. Any vocalists interested in working with Finitribe can contact the group on the following telephone number: 0585-366-936.

BROTHERS IN RHYTHM

DAVID ALVARADO

BORN: Los Angeles. 7.7.1964. HISTORY: "Working at Bomb Records and doing production for Stickman gave me a profile in America. Los Angeles has always lived in the shadow of other cities, and I've always wanted to do something major for the place. So many things are working against LA that it's often hard to keep up the motivation. But

I'm getting the urge to make a lot of people creative."

HOW WOULD YOU DESCRIBE YOUR DJ SOUND? "I play to the crowd, but not with one type of sound. I like hard, tribal house which is energetic and ethnic sounding."

WHAT PROJECTS ARE YOU CURRENTLY WORKING ON? "I'm still doing my thing for Strictly. I'd love to do another Stickman project and I'm hoping Derrick Carter will do some more records for me. I'd just like to pull some more people out from the LA talent pool."

FAVOURITE DJS: Graeme Park ("I don't play too many vocals, but he does it so well"), John Acquaviva, Lil' Louie Vega, Derrick Carter, Pierre.

FAVOURITE TRACKS AT THE MOMENT: Ron Trent – "A Dark Room And A Feeling" (Subwoofer), PJ – "Untitled" (Stickman), Womina – "In A Trance" (acetate), Evalin Holiday – "Reach" (DJ Exclusive), DJ Duke – "Release The Tension" (Power Music). ALL-TIME CLUB CLASSIC: Cookie Watkins – "I'm Attracted To You". WHERE DO YOU SEE YOURSELF GOING MUSICALLY? "I'm hoping to get more sophisticated and I'm writing music which is much more dramatic. That's what I admire in people like Carl Craig."



GEORGE ALVARADO

BORN: Miama Beach. 11.3.1963. HISTORY: "I started DJing in 1979 after a motercycle accident, and bought loads of equipment to help keep my mind busy. I started Nitebeat in 1989, and then opened the shop three years later. I run the label from inside the store." HOW WOULD YOU DESCRIBE YOUR DJ SOUND? "On the progressive, hard,

tribal edge. My favourite labels are Tribal America, Nitebeat, Strictly Rhythm, Nervous and Vicious Muzik." WHAT PROJECTS ARE YOU CURRENTLY WORKING ON? "We have two new producers from Miami called George Acosta and Peter "At Work" Prester. George is the biggest producer coming out of Miami right now. He has a great sound, but he still manages to be completely different all the time." FAVOURITE DJS: Lil' Louie Vega, Armand Van Helden, Junior Vasquez, Roger Sanchez, EFX.

FAVOURITE TRACKS AT THE MOMENT: Sugar – "The Feeling" (Aqua Boogie), Mangohead – "The Hardtraxx Project" (white label), The King's Men – "Padre Nuestro" (Miami Soul Records), Winx – "How's The Music" (Nervous), Da X Grooves – "Groove Girl" (Nitebeat). ALL-TIME CLUB CLASSIC: CLS – "Can You Feel It?". WHERE DO YOU SEE YOURSELF GOING MUSICALLY? "I'm really into the Josh Wink sound and I like Armand Van Helden's progressive hard house edge because he injects it with a different flavour to everyone else. It's futuristic and that's the way I want to go."

THE ULTIMATE RIP-OFF?



IT sounds like a compilation made in Heaven. Or Spectrum or Shoom, for that matter. "THE ULTIMATE HOUSE" promises "28 Dance Floor Smashes", including "Ride On Time", "Pump Up The Volume", "Grand Piano" and "French Kiss". Okay, the artwork leaves a bit to be desired, but at a price of between £2.99 and £3.99, you can't help thinking this has to be the bargain of the year. Hang on a minute, though. What's it doing on sale in supermarkets and service stations? And take a closer look at the artwork. The names of the original artists or their record labels don't appear anywhere. Suspicious? You should be.

"The Ultimate House", along with similar ragga and techno compilation CDs, is as far from the real deal as Elton John's hair. Remember those hilarious Seventies "Top Of The Pops" albums, on which the latest hits were covered in a cheese-tastic instrumental style by a second-rate pop orchestra?" Well, the Ultimate House" is the Nineties equivalent.

Released by Tring International, the album has not one second of any of the original tracks on it. As Tring's label manager, Michael Infante, explained:

"They're all cover versions made by session people. There are whole production teams working on this type of stuff. Some we license, some we commission. It's a thriving industry." Nevertheless, the albums seem to be causing a great deal of confusion, as music fans seeking copies of original house classics fail to notice the CDs are comprised entirely of rehashed cover versions. In time, they may end up desirable items of kitsch desire but, for the moment, you have been warned. Like all dreams, "The Ultimate House" is too good to be true. THE MONT BLANC SERIES is a new label project set up by Barclay Records, the French imprint behind the Going Global Series. Concentrating on house releases, they have three EPs set for July including an eponymous EP by Sander, the resident DJ at a monthly club the label runs at The Bataclan in Paris. The next releases from Going Global are Dreadzone's remixes of Alex Maden's "Bakala" and Fluke's remixes of Khaled's "Kebou". Both are out at the end of this month.



snapshots

and KENNY LARKIN's "Loop 2" for R&S... Coming soon on Cologne's Force Inc is IAN POOLEY's "Celtic Cross", which will have remixes by DJ Sneak, Dan Curtin and Subsonic 808. New singles are also promised from SUBSONIC 808 and BIOCHIP C. . . BEDOUIN ASCENT's new album, "Music For Particles", will be released on Rising High this summer... TUMI, the Latin American importers and retailers, have started a dance label called Tumi Dance. Two CDs are planned so far. The first is "Waoroni Waaponi", which features recordings of the last tribes of the Amazonian Indians remixed by the likes of TRIBAL DRIFT, ASTRALASIA, ZION TRAIN, YOUTH, TIMESHARD and SCANNER. The second CD, "Inti Raymi", has Peruvian chants remixed by SUNS OF ARQA, U-ZIQ, T POWER and PSYCHE. . . Volume Four of the "IMMERSION REMIXES" is coming so with GLOBO, FAWN, RESOLUTION, and PABLO'S EVE on the case for the Swim label. July sees the release of a CD compilation of the first two volumes of the series, with the promise of albums from MARK GAGE's Cusp project and label manager COLIN NEWMAN to come later... Uncertainty still surrounds this year's LOVE PARADE festival in Berlin. Tentativelly scheduled for July 8, it's the subject of dispute between the city's mayor (who wants it to go ahead) and the council (who don't)... The wonderfully chic cyber-star JIMI TENOR releases his "Europa" album on Sahko subsidiary PUU in August. . . The mysterious SCHATRAX singles will soon be released on a CD compilation with a limited edition vinyl version... Liberty Grooves are set to issue DJ NÓIZE's "The Whole Mess", a 12-inch single with a free 60-minute mix tape. The London label and record store are also to launch a new clothing line, 3SS... Moving Shadow's latest signings, DEAD CALM from Bristol, have their debut single, "Urban Style"/"Searching" out soon, with a remix package courtesy of DJ Pulse to follow. Also coming up on MS are new singles from HARMONY, PULSE, a new OMNI TRIO single, "Nu Birth Cool"/"Torn", and SHADOW 68's "Free La Funk"/"Universal Horns"... CLAUDE YOUNG releases another Brother From Another Planet single on Seventh City shortly. It's entitled "Acid Wash Conflict". AVIS 14 will be USEE MULLS "Inverses Conflict"... AXIS 11 will be JEFF MILLS' "Purpose Maker". It will, however, be preceded by AXIS 12 (a MILLSTART single) and 13 (MILLS and ROBERT HOOD mixes of "X-103")... Ambient types FACELESS recently set up a PO Box number, only to find that the previous owner of the number was a right-wing newspaper. The band have been forwarding all mail addressed to the newspaper to Searchlight, the anti-fascist organisation. . . Metamorphic artist MORGAN GEIST is starting a new label. And the next Metamorphic release will be "Titonton" by TITONTON... Peace Frog have signed a new UK artist called DUSK, as well as an album from PAUL JOHNSON. You should also look out for the next NEIL LANDSTRUMM cut soon... This summer's releases on NINJA TUNE include a new 12-inch by HERBALISER and a DJ FOOD remix package with AUTECHRE doing the business on "Sexy Bits", MLO working "Dark Blood" and "Sexy bits , INLO Working Dark brood and JOURNEYMAN turning over "Valves". Journeyman has his own single, "50cc's Parts 1 and 2", out on July 12, which relaunches the N-Tone label. Finally, HEX are finishing off the Ninja Tone computer game. It's based around a record-throwing Ninja character who her to fickt off the finance of Behung. Apparently has to fight off the forces of Babylon. Apparently... DEEP DISH have remixed DAJAE's "Day By Day" for Relief and EN's "The Horn Track" for Tribal. . . The KRUDER & DORFMEISTER remixes of BOMB THE BASS' "Bug Powder Dust" are not to be released this month. Island have decided to concentrate on looking for a chart-busting single instead... PRESSURE DROP are recording a single for Hard Hands. Also on the label is a six-track EP from VINYL BLAIR (Billy Nasty and Steve Dub)... Copies of the WALL OF SOUND "Back to Mono" compilation, are said to be changing hands for up to £30... ITP have a PLUTO album scheduled for a July release... ANGEL MORAES has recorded a track with UNDERGROUND SOUND OF LISBON for release on Tribal UK... Official MANUMISSION merchandise can only be found in Ibiza at Ku and Bar M. Fake T-shirts and club clobber are already doing the rounds...

Pirate Radio

Sun down, mast up

EET ME OUTSIDE MCDONALD'S IN Crystal Palace. I'll be there in 10 minutes." The voice on the mobile phone belongs to the man behind Energy FM, one of London's longest-running pirate radio stations. He has agreed to talk about his activities, but only on the condition that his identity and the location of his studio are kent secret. The Crystal Palace

his studio are kept secret. The Crystal Palace rendezvous is the end result of a two-hour tour of south London's council estates. The guy from Energy is not cautious without good

The guy from Energy is not cautious without good reason. The maximum penalty for anyone convicted of "being involved in unlicensed broadcasting" is two years imprisonment and an unlimited fine, and the Department Of Trade And Industry (DTI) have a team of over 120 staff working tirelessly to control what they describe as the "menace" of pirate radio. Last year alone, the DTI carried out 570 raids in the UK. Most London pirates expect to be busted about once a month.

Fear of prosecution is not, however, the only reason why the pirates maintain a low profile. As a direct result of the fact that (according to DTI regulations) absolutely everybody involved is pursuing an illegal activity, almost all pirates have an incredibly strong underground ethos. Rejecting such mainstream commercial concepts as promotion and marketing, they prefer to build their audiences through word of mouth and carefully promoted parties. The owner of another of London's major pirates refused to be interviewed because he was concerned that co-operation with the media might suggest to his listeners that he was "going overground", a fate a lot of stations consider to be worse than a visit from the DTI.



PULLING up in a blue Escort after a little more than the 10 minutes he had promised, Energy FM's supremo is surprisingly friendly. He's an enormous black guy with big gold rings in both ears. Having introduced himself, another tour ensues – this time of the area's taller tower blocks. As

one of the highest places in London, Crystal Palace is a prime location for pirate radio transmitters and a prime target for the DTI investigators. Energy have been broadcasting on and off from here for over three years and the station's boss knows the area intimately.

Tower blocks are central to pirate radio mythology because their height provides stations with the widest possible catchment area. Most hide their transmitter in a lift shaft or a drainage pipe within cable reach of an aerial placed on top of a block. Energy's transmitter is sufficiently high to enable their programmes to occasionally be picked up in Luton, which is some 50 miles away.

Contrary to popular belief, however, it's not true that pirate DJs actually perform in high-rise buildings. A station's studio can be situated anything up to a couple of miles from their transmitter, to which they send signals via infra red midlinks. Easily located by the DTI's tracking vans, it is the unattended transmitters which are most often seized during raids. They cost a minimum of £300 to replace and represent a continual drain on pirates' resources. Energy lost no less than three a couple of weekends ago, forcing them off air for several days.

But the real prize for the DTI are the studios. With the power to impound any equipment which they suspect is involved in the running of a station, the authorities can remove turntables, mixers, record collections and even mobile phones. While the seizure of a transmitter is something of an occupational hazard for the pirates, a studio bust means *big* trouble.

The Energy FM studio is in a rented flat a good mile or so away from their current transmitter. Several of the station's roster of 35 DJs are sitting in the lounge watching an episode of "The Cook Report" on television.

"I love being a pirate because of the audience,"

Dodgy addresses, secret identities and the threat of two years imprisonment... but they remain undeterred. Is FIA F AD 0 the last bastion of the underground?

says Marie, who is one of half a dozen or so female DJs working at the station.

Marie has been spinning on Energy for around 18 months and her two-hour show concentrates on techno. Since starting her DJ career in pirate radio, she has gone on to play at numerous clubs, including Eurobeat 2000 and the VFM nights in east London. One of her colleagues at Energy, Dave, has also found club work as a result of joining the team. He first became involved by chance.

"I was working in a record shop and a friend of mine came in and asked if I was interested in having a go at playing on the radio," he explains. "I wasn't particularly bothered at first, so I started off with a graveyard slot. At that time, the station was mainly playing jungle and hardcore, and I was the only person here playing house music. They then gave me a proper time slot on Sunday afternoons and I really started to enjoy it. I've since had the opportunity to develop my style and my mixing skills."

But like all of the other DJs on the station, Dave has to dip into his own pocket for his education.

"We all pay £10 every time we play. It used to be just five, but we've been hit by the DTI so many times that we now have to pay more. It doesn't bother me because I sometimes find other work through my show. It's the same for everybody here. None of us mind paying for our slots because we all want the station to survive." Dave pauses for a moment, a dreamy smile creeping over his face.

"I really love my show," he adds.



OVER in Holloway Road in north London, another veteran of the Crystal Palace tower blocks is making a comfortable

living as a result of his pirate activities. Gordon McNamee, known to one and all as Gordon Mac, is the managing director of Kiss FM, once a pirate but now the third most popular commercial station in the capital. Around two million listeners tune in to Kiss every month, but the seeds of this success are rooted in the same underground scene currently inhabited by stations such as Energy and the equally highly-respected Girls FM.

Gordon originally set up Kiss in 1985, the same year that DBC (Dread Beat Broadcasting), a station widely recognised one of the most significant pioneers in pirate radio, was forced to close down. This was at a time when the DTI were clamping down particularly hard.

"The idea was simply to let people hear music which wasn't being played on legal radio," he says. "I also wanted to play loads of mixes. At that time, most of the other stations didn't cater for mixed music at all. A lot of them had good disc jockeys, but I felt that the music they were playing was pretty boring. As far as I was concerned, the only other interesting street station was LWR."

words Jonty Adderley pictures Andy Catlin

uarf

Not that Gordon initially housed any real longterm ambitions.

"We were just a normal pirate station. We had an engineer who made transmitters for us and we mainly broadcast from Crystal Palace or Swiss Cottage. Most of the DJs had day jobs to enable them to survive."

Colin Dale, for example, used to divide his time between DJing on Kiss and earning a crust with Barclays Bank. Like Gordon, he was initially simply pursuing a hobby rather than dreaming of fame and fortune.

"Kiss certainly had quite a lot of impact as a pirate, but we never sat down and thought: 'We're going to follow this or that strategy'," he recalls. "We didn't really set out to do anything but play the kind of music we wanted to hear. Getting to the stage we're at now just started to happen naturally."

Originally called "Abstract Dance" and now "Outer Limits", Colin Dale's show remains one of the most popular specialist programmes on Kiss. So much so that it has made him a significant figurehead of the techno scene. However, Dale is convinced his show retains the attitude of old. ➡



"I don't think being on a commercial station affects whether my show is underground. It's true that what I would define as underground could be completely different from someone else, but to me it's all a state of mind. You can be underground and listen to anything."

NONE of the DJs who worked for Kiss back in the pirate days were ever arrested, a fact which is hugely relevant to the situation in 1995. The Radio Authority's guide to applying for a license states that: "Anyone convicted of a pirate broadcasting offence since 1 January, 1989 is prohibited from holding a license. This disqualification lasts for five years from the date of conviction. They are also prevented from being involved with any licensed radio station in any way, either paid or on a voluntary basis, for five years"

The arm of the DTI responsible for enforcing the laws and making the arrests is The Radio Investigation Service (RIS). The Deputy Director of the RIS is Colin Richards, who notes that he is a keen fan of "heavy metal and mid-period jazz". Colin Richards' main concern is that the pirates interfere with others existing on the wavelengths.

"The pirates interrupt the emergency services and authorised broadcasting services," he states. "And however much they try to avoid it, the fact that



on their own means they cannot plan frequency use in the way that we can for authorised services. They may tune in to a

frequency and hear nothing there, but that doesn't mean to say that the frequency is not being used or that there isn't a harmonic on it. Planning is a complicated technical process.'

Although the DTI devote the bulk of their time and energy to tracking the countless London pirates, they operate nationally through a network of 20 regional offices. At the end of last year, for example, they raided Power FM, a Nottingham station specialising in pumping house.

They raided our transmitters just before Christmas," explains Cas-Roc, the station's programmer. "They also hit two other stations in the area - Globe FM and Heatwave - at the same time. As of yet, Heatwave is the only operation which has managed to get back up and running. But while we've been off air we've thrown house parties every single week and each party has drawn a crowd of over 500 people. It's from these parties

that a whole new set of DJs is starting to emerge." Cas-Roc's optimism for the future is admirable. As is his lack of bitterness towards the authorities.

"Actually, the DTI are generally pretty easy-going. They're civil servants, nine-to-five boys, and they have a job to do. If you take the piss out of them, they'll come down on you heavily. If they want to raid any studio, no matter what technology you have, they can do it. But whatever they do, it's impossible for them to really kill the scene. The underground vibe has to be kept alive because the only way new music is going to come through is on the pirates."



ONE of the people specialising in breaking new music through the pirate network is Shabbs, a London-based

record plugger. His most notable successes include Shut Up And Dance and Apache Indian. He started in the music business as a pirate DJ on LWR.

'Anyone who is a disenfranchised music lover is represented through pirate radio," declares Shabbs. "It's a kind of illegitimate democracy. There were times when I used to feel like one of Thatcher's children, because I was serving the market. And that's exactly what the pirates are still doing now." From his position as a plugger he now sees a

scene which is powerful but frequently fragmented.

"There is a general sense of community, but there has also always been in-fighting. It really depends on the genre of music. Some of the reggae pirates in London have a strong sense of unity, whereas all the stations in Birmingham fight like mad with each other. But when they're up against the authorities everyone is into the unity of being a pirate.

"Everybody respects pirates because they are on the edge, but the greatest aspect of it is the fact that anyone can do it. It's open and the start-up costs are not particularly high. Everybody wants to be a DJ and doing pirate radio is one of the first steps on the ladder to becoming a club DJ or, like me, working in another area of the music business."

Pirate radio has also opened doors for a hugely unrepresented pool of talent - women DJs. At Dream FM, the leading pirate in the Leeds area, they have been using female DJs since the start, even dedicating whole days to the ladies under the appropriate title of Dream Girls' Days. Alice, who now DJs at Bar Basics, the pre-club bar for Back To Basics, learnt her craft via the Dream airwaves. "I know it sounds terribly tired and cliched

but, three years ago, there weren't any women



who were DJs," she says. "And even though I considered myself to be very liberated, it never occurred to me to do it. I was far too busy going out and listening and having a good time myself. Then I thought: 'Hang on, I'm devoting my life to going out and mixing with DJs, why don't I try doing it myself?"

Annabelle, who is taking a television broadcast course at Leeds University, has also changed her career plans since joining Dream.

"I want to carry on playing the music that people want to hear. Studying television is fairly interesting, but I really want to work in music now."

DREAM FM have been running for three years and have just finished a joint arrangement with Leeds University Student Radio on what is called a Restricted Service License. Obtaining one of these



licenses, which allows a station to broadcast legally for a one-month period, is the first step along the road to legitimacy and is a mark of how successful Dream have been. As well as providing a wide selection of dance music, they have held charity parties for World AIDS day and reached a level of sophistication where they're even selling Dream FM slipmats.

"For the first couple of years we didn't have any problems at all, which meant we all became totally engrossed in what we were doing," says Chris, the no-nonsense individual who is helping to steer Dream down the path to full legality. "But when someone comes along and says: 'Enough is enough. The fun's over', then you think: 'Wrong - it's not over at all'. That's when it becomes a kind of a challenge.

"If we were doing any harm at all, if we were interfering, if I thought there was any way that one person could be hurt by what we were doing, then I would reconsider. But I believe in dance music and I believe in what we're doing. I believe there is no evil whatsoever in Dream FM.

A belief in and a love of whatever music they're playing is the common trait of all of the pirates. As with all activities which are centred in inner city areas, there are certainly one or two genuine criminal elements around, but the vast majority of pirates are otherwise law-abiding citizens with enough character to be able to cope with the risks.

Britain has a long and distinguished history of bold individuals challenging laws which they believe to be unjust. The pirate radio stations are part of that rich tradition.







HE winter of ruffness and tuffness, direct beats and flash action grooves is passing. . . We're sitting in the bay window of KRUDER & DORFMEISTER's firstfloor flat, somewhere in the Turkish district of Vienna. The sun is going down, the shades are on and we're blissfully stoned. The gentle chirrup of twilight rendezvous and younglove gatherings floats past. This is life suffused with a lambent glow, viewed through a smeared lens. Contentment never felt so good. Peter Kruder and Richard Dorfmeister's "G-Stone" EP is playing in the background – achingly beautiful funk and gloriously hazed flashback grooves which sound so sublime and soaked in memory, you wonder how you can ever go back to oh-souncosmopolitan London.

"So you think our music's sad?" asks Kruder, still smiling the melting daze of a man who doesn't get up until four in the afternoon because, well, what's the rush?

It's that William Orbit remix, I tell him. An epic, widescreen weepie.

"That comes from living here. It's a brilliant city, but the mood of the place is always sad. And when you meet someone in Vienna, it's not like 'Hi, how ya doin'?'. You really get into things here. Everything is deep. Real deep."

In Vienna, everything is also "cool" and "groovy". Except when it's "super-cool" and "supergroovy". Which it frequently is in the world of Peter Kruder and Richard Dorfmeister. Not in some cheeky, retro-camp style, but rather the consummate redefinition of slick, chic and stoner sassiness. The cover shot of the "G-Stone" EP, their debut release of last year, saw the duo posed in a smooth take on Simon & Garfunkel's "Book Ends". But the music an achingly poignant wander through neon sleaze joints and tripped-out bass-abandonment - was lethally original, working flutes and Fender Rhodes into head-nodding nu-jazz.

Kruder, Dorfmeister KRUDF<u>R &</u> DORFMEISTER / G·STON and that cover

Summertime and the living is easy. Especially in Vienna, Hanging out with **KRUDER AND DORFMEISTER**,

Krumon & Garfmeister? Sider & Dorfunkel?

"Peter saw the photo in a Richard Avedon book and noticed the similarity between them and us," explains Dorfmeister. "So he sent me a copy and said we had to make a record, just so we could do a cover shot like this."

These days, the duo are on the most-wanted list of every remix project going. Theirs is a world where the sleek cut of fashion and art collides with scuzzed acid jazz, where Dorfmeister's classical guitar and flute frolic in the same soundpit as Kruder's hissing analogue gear. Seen and scene, they hang out with photographers and artists. One of them used to cut supermodels' hair and the other has a girlfriend with the sexiest scar in the world. As DJs, they mix from Lalo Schiffrin to DJ Nut Nut to Little Axe to Antonio Carlos Jobim. Like Portishead, they share a love of soundtracks, battered organs and grainy snapshots of Sixties black and white action.

"We like really rough things, but in a sophisticated way," agrees Kruder. "We use a lot of dirt, real destroyed stuff."

They got to know each other through Vienna's arch-prankster, Constantine of Abuse Industries and, like so many of Vienna's premier scenesters, they refuse to lapse into po-faced indulgence.

"Yes, we are mad here," grins Kruder. "Nobody is serious. It's true. The again, if you take yourself seriously, you're even more mad."

Thus, the "G-Stone" follow-up, "Chocolate Elvis", tipped a nod and a wink to the buskers and opera singers while cutting up some ultrasweet, slo-mo funk. A forthcoming exclusive on the Talkin' Loud "Multi Directional" compilation, "A Track For Us", takes its chorus from an answering machine message. Listen carefully to their

astonishing remix of Bomb The Bass' "Bug Powder Dust" and you'll catch Richard Dorfmeister scat-rapping: "G-crusing finger-licking Bomb The Bass remix. . . Yeah, check out the G-Stone." So very c-o-o-o-l. And so very, very groovy.

The Kings of the New Jazz Swingers are ready to roll. Get smokin'.

Kruder & Dorfmeister's remix of Bomb The Bass' 'Bug Powder Dust' is out now on Stoned Heights

words Calvin Bush picture (top right) Piers Allardyce

He's he first UK artist to sign to Tresor. He's the one and only **CRISTIAN VOGEL**

WilLD and fucking distorted... The hi-hats, 100bpm Chicago, looped... Wicked,

really banging, with this crunchy, grungey production... I'm thinking of calling the tracks 'Arse', 'Arse' and 'Arse'... Smash it completely to bits... Fuck them if they can't take a joke..."

CRISTIAN VOGEL snorts a self-deprecating laugh and looks up through his tangle of lank hair. He's beaming, and who can blame him? Here is a man who can afford to indulge a little. After a string of singles for Magnetic North, Ferox and Force Inc, and a debut album of stripped-down house music for Mille Plateaux, the 22-year-old DJ, club-runner, label-runner, producer and sometime student has just become the first ever British artist to sign to Germany's legendary Tresor label.

"I keep thinking, 'Do I deserve this?'" ponders Vogel, as another ripple of laughter sends his shoulders into a spasm of shrugs. "I mean, Tresor represents the height of pure techno. 'X102', 'X103' and the Robert Hood stuff... These are the best albums in the world."

For his part, Vogel represents the new generation of kick-drum kids determined to uphold the legacy of Chicago and Detroit, of Dave Clark and Luke Slater. Along with the likes of Russ Gabriel and Neil Landstrumm (with whom Vogel records as Blue Arsed Fly), he has great respect for the past, but his wild-child instinct gives his tracks an edge. Check out "We Equate Machines With Funkiness", the debut single on his own Mosquito label.

"I've always been into unpredictable music," says Vogel. "I like the idea of people hearing something they didn't expect."

So much so that there's a sense of freestyle anarchy at the heart of his work. More at home with your Sahkos and Air Liquides, it is, however, no surprise to learn that Vogel is about to graduate from a university course in 20th Century Music.

"We study everything from Stockhausen to Boulez to Cage. It really has taught me a great deal about musical structures".

For the last eight months, Vogel has also been running The Box nights in his home town of Brighton. It's from here that much of the inspiration for his "Absolute Time" album has come. And for now, past weirdness is dismissed as an indiscretion. "Absolute Time" pitches noisenik and metallic abstractions into some finely-woven grooves. The results never grate.

"I've been DJing a lot recently, so I've started to understand the way that a whole night works," concludes Vogel. "The highs and the lows, and what to drop when. 'Absolute Time' is a reflection of that. A map across a microcosm with the common thread of the four-four drum."

A positive education indeed.

'Absolute Time' is out this month on Tresor. A single recorded as Artists In Charge Of Expert Systems follows shortly on Mosquito

words Calvin Bush picture Piers Allardyce

YAL RUMBLE



KING JUST is proving there's more to Staten Island rap than the Wu Tang Clan

RAB a map of New York City and look for Staten Island. Located at the head of the Hudson, you'll find that it's a genuine island, smaller and more isolated than Queens, Brooklyn or the Bronx. Until 1993, nobody outside New York had heard of it. Nobody talked about it. But suddenly, out of nowhere, the place exploded. Shyeim and the indomitable Wu Tang Clan sent Staten Island out into the stratosphere.

Now it's the turn of 21-year-old **KING JUST**, whose recently released first single is the superb "Warrior's Drum".

"Staten Island has been on its own for so long, it's been kind of isolated in hip hop," says Just. "But that sound has been there for a long time. It's like a shaolin vibe. People are just starting to hear that sound, but we've always had it."

In King Just's case "that sound" means a track with cool guitar licks, insistent horns and a beat which leaves the loop-simpletons in its slipstream. On top of this, he lays down a dipping, diving rap, skipping and stumbling over references to shaolin swords, jello, sneakers, Figaro, Captain Hook and Big Foot.

"My style is off-the-wall hip hop. It's like the mentals, you know what I'm saying? It's like thoughts wandering, talking it to the next level." fuck'em

akead

The tracks tearing up the Muzik turntable this month are: Carlito - "Heaven" (Creative Source) Jodeci - "Untitled" - LTJ Bukem Remix" (white label) Yantra - "Dalai" (Music Man) Deep Dish Presents Quench DC - "Sexy Dance" (Tribal UK) Green Velvet - "Flash" (Cajual) Linear Phaze - "Humpin" (Slip 'N' Slide) Crrone - "Crrone's Pradise - Justin Robertson Remix" (EMI France) Kushti - "Freestyle EP" (Octopus) Harvey & Gerry Roomey - "Free Range EP" (Black Cock) LA Synthesis - "Agraphobia - Kenny Larkin Remix" (Plink Plonk)

This outward urge, together with the African-style chanted chorus of "Warrior's Drum", ties King Just's music back to the roots of hip hop, to the Zulu Nation, whose afrocentrism was always fused with a sizeable dose of sci-fi futurism. This is how it should be. New York is the Mecca of hip hop and, after a few years in the shadow of the West, the city is returning in full strength.

"The East is bringing it back and I want to prove how versatile I am. How I'm coming in all flavours."

We'll have a better chance to assess this when Just's album drops later in the year, with production by RNS, E-Swift, Easy Mo Bee and others. If you're looking for something new, the title – "The Mystics Of The God: The Sex, The Money and The Blasé Blah" – bodes well. This will be followed by a release from his crew, The Shaolin Soldiers. All of which suggests Staten Island is adjusting well to its new role at the head of the hip hop nation.

"In the neighbourhood we're like family. We've lived together and been rhyming together for all our lives. As far as living in the Projects, it's all one together."

'Warrior's Drum' is out now on Ruffness/XL

words Will Ashon





Lick, stick, roll and slip **SPACER** on the turntable. A brave new world of atmospheric trip hop is about to open up

UKE Gordon, aka **SPACER**, is one for the trip hop technocrats. Once a fresh-faced indic kid, he saw that his candy pop wasn't working and found his musical solution in machines.

"I started playing in a band when I was 13 and had all the cliched visions of what was to become of me," says Luke. "Up until a couple of years ago I was still trying to write pop tunes. I was very confused. But by working as a sound engineer with The Sandals, who were into experimental hip hop stuff, I've seen it's possible to be experimental without going up your arse."

The result of Luke's electronic conversion is a beatfreak manifesto of slow, busted loops and atmospheric pressure points – crystal clear music which suspends movement and turns the mind's eye inwards. As his "Watch The Skies" EP proves. And as trip hop tries to work out whether it exists or not, Spacer, who has also recorded under the names of N:M Ratio and Fat, is not afraid to bite the bullet and define the sound.

"Spacer is trip hop in that there are no vocals and it comes from hip hop with dub influences thrown in. I often use strings, and other people are sampling classical music and slowing it to create an aquatic ambience. People are bored with lyrics. They want something more emotional which goes straight to the heart."

The verbose Howie B, the trip hop meister who has recently secured Spacer for his Pussyfoot label, has no difficulty describing Luke's sound.

"It's fresh as fuck," he says. "Brilliant head music with wicked grooves. Spacer will appeal to those who are into a good smoke and a good chill."

words Jake Barnes picture Paul Hampartsoumian

Spacer's 'Watch The Skies' EP is out now on Orange Egg. An album follows later in the year on Pussyfoot





Four years after their debut, will the 'Airport' EP finally see DOI-OING zooming off into the heavens? Up, up and away. . .

ECHNO has endured some highs and lows over the years, but has emerged strong and stable. Now it can have some fun. It can take a few chances with its 4/4 boom. Which is where **DOI-OING** come in.

Doi-oing is not a new name. The duo, Nick Hale and Gez Dewar, are both in their late Twenties. Hale trained as a musician, Dewar as a sound engineer. Both found comfortable employment in the sound and vision media (MTV, Sky, Virgin), but have been unable to resist the siren call of nightime beats. They first released tracks in 1991 on The Brain Club's Brainiak label and, over the next two years, delivered quality cuts such as "Chunky", "This Is The Way" and "Wiggle One Time For The Judge" (recorded as The Oval Five) as pounding responses to the pulsating scene.

"You'd go to a club, come back buzzing and want to re-create that storming sound at home," says Hale. "It was an immediate and exciting period."

Doi-oing rode the tail end of the late Eighties/ early Nineties house boom, giving people what they wanted. But as the E-generation has entered a new decade ("Drugs are a huge part of the scene," admits Hale), the pace appears to have changed. It hasn't so much slowed down as become more thoughtful. And so have Doi-oing.

"There's only so far you can go making strictly dancefloor records," notes Dewar. "We definitely feel a need to do something deeper, more subtle. That's why there's a mixture of influences on our new 'Airport' EP. One track is quite garage-like and another has a lot of ambient overtones. We've also sampled some Alabama prison songs from the Fifties."

"It's very layered music and we think people will get into it when they're having a smoke at home," laughs Hale. "Mind you, we're a bit concerned that it will be too detailed for DJs. We'll probably have to strip it down for the clubs."

words Jake Barnes picture Matt Bright

The 'Airport' EP is currently available on Ministry Of Sound

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

 Fabio and Grooverider for dropping Carl Craig's "Bug In The Bass Bins" at 45rpm for the past three years. It's been the Speed anthem for months Breakdancing in clubs – at the Sound Factory Bar to Louie Vega, Wobble's Boat Party to Huggy & Ralph Lawson, and at Maximus to Son Of Noise Snorting vodka, Safer and more effective than drugs Mel & Sue, comediennes of the future, for taking the piss out of upper-class ravers Phuture 303 at the Muzik/Open All Hours. For showing all other artists around the world how to perform a live PA Dimitri at Renaissance. Back on form and back to stav • Everyone sorting it out and signing to major labels. Alex Reece, Bandulu, Spooky, Kruder & Dorfmeister... Daylight clubbing at Back To Basics, Renaissance, Trade, Scuba, Club For Life and Full Circle • Freedom FM. London's gay pirate radio station. We need more of them

• Girls wearing trainers in clubs once again

DOWNERS

• American DJs fiddling with the equaliser. Doodle don't Yankees!

• Virgin Club awards. They say nothing to us about our social lives

• Dub Tribe and Danny Tenaglia blowing out UK Tribal Gathering. The only two artists we really cared about seeing

 Slowing down tracks in a "French Kiss" stylee. You know who you are, Nush!
Binny from "Eastenders" going to Ibiza for the summer. Still, we'll see you there soon!

• Compilation albums which use the name "Sound". "The Sound Of New York", "Future Sound Of New York", "This Is The Sound Of Tribal UK". Enough is enough!

• Leaving dark clubs for the daylight. At almost everywhere in London and anywhere else that closes after 4am

 Patrick Prins' remix of Felix's "Don't You Want Me". No mate, we don't fuckin' want you!
Girls still wearing lace-up knee-length boots in clubs



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TOADSTOOL GODESTICATION Inc. The return of mind over rhythm





Who is the mystery man behind 'Flash', one of this year's biggest techno records? **GREEN VELVET** is unveiled...

E isn't too sane, you know, he's not of this world." The voice on the line from Chicago is talking about **GREEN VELVET**. And laughing dementedly.

When Green Velvet's "Preacher Man" first ripped out of the pulpit and tore onto the dancefloor in early 1994, the author and label were a mystery. Nobody had heard of Relief Records and many believed Richie Hawtin was behind this insane piece of house fundamentalism. Over a fierce, trax-style drum attack, a hail-and-brimstone man(iac) of the cloth railed against kids playing "house". It was terrifying. A year and half on, with the Chicago revival in full

A year and half on, with the Chicago revival in full swing and Relief the hottest house label, it turns out Green Velvet is none other than Cajmere. Responsible for the more accessible "Brighter Days" as well as the harder-edged "Percolator" and "Underground Goodies" series, Cajmere is the man behind the Relief and Cajual empire. By his own admission, he is pretty spacey.

"I took the 'Preacher Man' sample off the radio in 1993," explains Cajmere. "I knew this preacher was doing a broadcast, so I went out and left the tape on. When I came back and heard it, I was like, 'Shit, I don't believe this'. He's actually talking about playing house when you're a kid – playing mums and dads. To be truthful, I have a guilty conscience about this, so I'm going to make a donation to the church."

The long-awaited follow-up to "Preacher Man" lays even greater lunacy on vinyl. One side is "Flash", the beats of which sound like the hooves of the Four Horsemen Of The Apocalypse. On top, Cajmere takes a group of worried parents around a rave, pointing at

A

"all the bad little kiddies" smoking joints, drinking beer and inhaling helium balloons. If you thought Josh Wink's "Don't Laugh" was strange... "I did it after seeing how the kids are fucked up at underground raves," says Cajmere. "But it's not an anti-drug record. I'm not a drug user, but I'm not anti-anything."

The other side of the record, "Leave My Body", reminds me of The Residents or lost Eighties band The Very Things. The sinister, slowed-down vocals are reduced to a sickening leer. Astral projection to higher levels of bliss, this is definitely not.

"I've never even heard of the stuff you're talking about," he says. Oh. But do you have out of body experiences? "I guess I do, all the

time. I just don't know I'm doing it!"

words Calvin Bush

'Flash'/'Leave My Body' is out now on Relief **GREG ZWARICH** talks through some of the names to whom **THE STICKMEN** pay respect on the sleeve of their **"Direct 2 Disc"** album

JOHN AOUAVIVA "As well as being a friend and DJ extraordinaire, John is a personal mentor as far as the direction we would like our label to move in goes. The consistency of the releases he and Richie Hawtin put out is amazing. We've known John for 13 years, since university. We used to run this after-hours club together and we'd always end up in a drunken stupor. We did a lot of drinking and partying but not a great deal of studying."

Stick up your ears

BRCK HARRIS "Nick has represented The Stickmen as a DJ agent in the UK for over a year, and he's slowly been getting us respect as well as a variety of booking dates. They have been pretty successful, so we're pleased with what he's been doing. We met Nick through a mutual Canadian friend. He's cool because he's really into our music. He books people he admires, rather than DJ names. Mind you, I wish he'd book us into Final Frontier. It's one of those clubs you have to play."

JOSH WHAK "Josh is an excellent producer, a good DJ and somebody who really knows how to manipulate and take advantage of all the opportunities which arise before him. He knows when to make a certain sound and when to move on. We first met him at the New York Seminar about three years ago, and he slept on the floor of our hotel because he had nowhere else to stay. No, his socks didn't smell. He was actually wearing sandals because it was during the summer. His feet didn't smell either. What do I think of his haircut? I think he needs one!"

TRIP MAGAZINE "This is a magazine from Florida which covers dance music from right across the States. It has extensive record reviews and they are always pretty spot-on. We first bumped into the guys from 'Trip' at the Florida Seminar, when we gave them our first couple of releases. They've been very solid with reviews and feedback ever since. We recently did a full interview with them and they always publish our DJ charts."

GUS "NO PROBLEM, BUDDY" LAGOS "We

couldn't possibly forget Gus. He designs our sleeves in between working on more general designs for commercial advertisers in Toronto. The stuff which he does for us is more like a hobby. With the cover of 'Direct To Disc', we just gave him a simple black and white photograph and the rest of it was down to him. It's cool, isn't it? It's a shame we only get to see him about once a month. We're quite into Mathew Hawtin's artwork, too."

'Direct To Disc' is available now on the Stickman label



Phuture France THE first legal outdoor event for three

years, TRIBAL GATHERING truly was a uniting of the tribes, bringing together artists, DJs and 27,000 ravers from all over the world in a field in Oxfordshire. For some it was a flashback to forgotten times, for others it pointed the way to the future. For those who rocked it, lost it or failed to show, here are a few pictorial highlights...





Perry Nasty!

611



MUZIK

Luke Slater gets slated

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Phuture

Viva Acqua



22 MUZ



Rebublica keep the Grid on it

Taking the air

The Mills have eyes!



Hawtin for work?



Aint you got no Holmes to go to?

"His mix was that far out!" Who does she mean? Answers on a postcard. . .





the hostess with

STRAIGHT FROM THE

Spearheading the electro revival from the heart of Detroit, welcome to the world of **DIRECT BEAT**

"When the music started to get back to the roots of Detroit music. Everything was kind of ravey – it was just as fast and as noisy as you could make it. We were very frustrated, so we decided to ease out of the scene and only release other people's material. Then, when the music started to have a bit of style again, we thought, 'Okay, it's time to go back and do what we have always done'."

Laurence Burden, who runs Detroit's 430 West label and its groundbreaking **DIRECT BEAT** electro/techno offshoot with his brothers, Leonard and Lionel, is on the line from the Motor City. Classically-trained musicians who started messing about with keyboards and drum machines in the mid-Eighties, their first disc, "I Believe", was released under the name of Octave One on Derrick May's prestigious Transmat label in 1987.

Like so many on the Detroit scene, the brothers' initial inspiration came from spending nights out at the Music Institute club, where May, Shakir, Atkins and the legendary Electrifying Mojo played an eclectic mix of Euro imports, early electro and thumping B-boy funk cuts.

"The 'Tute was the place to be between 1984 and 1988," says Laurence in his upbeat voice. "It was so underground, so deep. A lot of the music came straight from Derrick's two-track. The Mojo's radio show was also a big inspiration. He was the driving force behind the whole city. If you can imagine hearing some Kraftwerk in one set and then some Aretha Franklin vocals... You can't help but get some very deep, soulful electronic grooves off that kind of vibe."



Since the first Direct Beat release, "Technology – 1993", the Burdens have put out a string of purist electro and techno tracks which capture the spirit of early Detroit electronic funk. The latest cuts are Aux 88's "My Aux Mind" and DJ KI's "Experience The Bass".

"Experience The Bass". "We're just trying to get back to what's real. When we released the first Direct Beat record it was already two or maybe three years old. We sat on it for that long because we didn't think anyone else would get into it. Now the rest of the world has caught up with what we're doing."

Aux 88's 'My Aux Mind' and DJ KI's 'Experience The Bass' are available now on Direct Beat

words Dave Mothersole

POWER PEOPLE

Taking jungle to fresh heights of sublime experimentation, is **T POWER** the drum 'n' bass equivalent of Larry Heard?

" S there not a jungle beyond the forbidden zone," ponders a reflective simian in the "Planet Of The Apes" film, as sampled in **T POWER**'s "The Elemental".

"Just because jungle is music from the streets, it doesn't mean there can't be any philosophy behind it," proffers Marc Royal, the 26-year-old producer responsible for the track.

Put the two statements together, throw in a talent for blending sidewinding drum 'n' bass with some rippling, deep crimson jazz breaks and dreamy sunshine-orange ambience, and you're half way to discovering the magic that is T Power.

Teaming up with his old pal MK Ultra, T Power's recent "Mutant Jazz" scaled new peaks in the unexplored terrain of jungle. A stunning fusion of horny trip hop and sounds as beautiful as anything Larry Heard ever dreamed of, it was nothing short of breathtaking. So it makes sense when Marc tokes hard on a blunt and announces, "I'd actually rather go to The Big Chill than most jungle clubs".

Sold on hip hop from an early age, Marc's meanderings through music reflect his desire to "transcend all that purist stuff". Like Goldie, he namedrops Sakomoto and Eno, then adds the texts of Plato and Burroughs, and the jazz of Davis and Coltrane to his palette of influences. It has, however, taken him a little while to arrive at his present state of sublime sophistication.

"I used to be in a band called Bass Selective and we devoted ourselves to mindless hardcore," recalls Marc. "We went through a real drug abuse state. Flowered Up's 'Weekender' summed it up."

Those days are well behind him now. "Taking a journey into the consciousness and intellect" is on the agenda instead. The hypothetics of trance wrapped around the synthetics of drum 'n' bass at its most delicately manipulated. Under the name of Atomic Dog, tracks such as "Step Into The Light" and the forthcoming remix of "Natural Born Killaz" cut from hard step to light soul with grace and ease, while Marc promises that a future T Power album will be a "50-minute musical journey through emotional moods." A symphony for the devils and the angels among you.

T Power's 'The Elemental' is out now on S.O.U.R. Atomic Dog's remix of 'Natural Born Killaz' follows shortly on Deep Thought

words Calvin Bush picture Pat Pope









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THE REECE PROJECTS

Once the jazz maestro of drum 'n' bass, ALEX REECE is still making grooves which keep him several steps ahead

NE of the most sought-after dub plates around right now, ALEX REECE's "Pulp Fiction" is not quite as you might think. The movie of the same title was the last thing on Alex's mind.

"I didn't call the track 'Pulp Fiction'", divulges Alex. "It was Fabio. I needed a title and Fabio, who had just been to see the film, said the tune was just like it."

And so it stuck. Without even knowing it, Alex has recorded the unofficial hardstep soundtrack, complete with the skid-marks of a car chase in a Seventies cop series all over it. The klaxons and downtown drum waves show why Alex Reece is one of the pacemakers of drum 'n' bass. Hence the fact that he has just signed to Island Records.

Alex discovered breakbeat while he was engineering for Basement Records. It was here he first met fellow junglist, Waxdoctor, who implored him to release the jazzy "Basic Principles" as his first solo breakbeat outing a year or so ago. Not that he is a jazz enthusiast.

"I've never been into it." he says. "You now hear a lot of tunes which sound just like 'Basic Principles', but I think the time has come to move away from jazz and into a new style. I want to embrace a wider range of music."

Nowhere is this more obvious than on "Detroit", a track Alex has recorded with Waxdoctor as Jazz Juice. The panoramic swirl of stretched, "Strings Of Life"-type sequences, carried along by a conveyor belt of rolling breaks, blurs the musical boundaries.

"I want to make music for everybody," declares Alex. "My tracks aren't for trendy people. They're about having a good time. If anything, I'd say they're about being skint. Having a good time with no money.

The enjoyment factor of Alex Reece's tracks supersedes their monetary value. But then, the best things in life are free. Or nearly free.

Alex Reece's 'Pulp Fiction' and Jazz Juice's 'Detroit' are out now on Metalheadz and **Precious Vinyl, respectively**

words Veena Virdi



Do house and techno have soul? "I'm not really familiar with house or techno music. If I had to answer that question, I'd probably have to say no, not really. I don't think soul is about a musical form or structure, it is to do with emotion and expression. And as far as I can tell, house and techno is all machine-made and is designed for a very specific purpose, namely to get large groups of people dancing."

Hero

Can you remix the blues? "No, you can't fuck with the blues. Look at Eric Clapton. That guy is running scared."

So what about your Jon Spencer **Blues Explosion's "Remixes** project? Did you choose the remixers for this? If so, why did you pick them? "Some of them were sort of chosen by default. The original idea was to get real straight rap DJs or producers to do the stuff, but none of the people we were fans of and admired were willing to do it. They either didn't like the fact that we were a live band and they weren't interested, or they wanted too much money. That was a little depressing. In the end, the only real rappers we had were Genius and Killer Priest [from Wu-Tang Clan] and, frankly, I was disappointed with what they came up with. Helmet once asked Hank Shocklee to do a remix and nobody liked it. I think there may be problem

when rock acts ask rap artists to do something, because they kind of hold back. It's like they're trying to second-guess what the artist is looking for. In my case, I wanted them to just mess it up."

JON SPENCER

Interviewed by JUSTIN ROBERTSON and RICHARD HECTOR-JONES

Imagine you are forced to make hip hop records. Do you protest?

"Yeah, I would. It's simply not in me, so it's not right. I was at a party the other night and this guy wanted to take a photograph, and he said, 'Come on, give me a B-boy stance!' I mean, it's not me. I'm a great fan of rap, but I don't think I have it in me."

Has electronic music damaged acoustic music

"No, not at all. I would strongly disagree with both statements. You should use anything you need to get across what you want to get across. I'm not a purist. That's why I'm not a fan of house or techno. To me, they seem to be very strict types of music."

"I don't know. Someone was telling me that guy doesn't even have a theramin and the theramin sounds on their album are sampled. For the coffee table? I don't know...!

Do people play air theramins at "I haven't seen it, no.'

Did Elvis "narc" for th

"Er, no, but he certainly tried. There's that crazy photo of him shaking hands with Nixon. He wrote Nixon a letter saying he thought he could help with the drug problem because of the special relationship he had with the youth of America. It's an incredible letter, but they weren't going to listen to some druggedout rock 'n' roll singer. Elvis was a big fan of law enforcement. He even collected police badges."

Name five essential style items

"[In a severely pained voice] No, I can't. Maybe readers could send me some suggestions. I need help with that."

Tell the world about Jack O' Fire! "They're a band from Austin, Texas, with a guy called Tim Kerr, who used to be in The Big Boys. I've never seen them live, but they've made some good records. There's one 10-inch they did with a kind of horror movie picture on the front. That was great."

You are Noah. As the flood waters rise you have time to save two acts. Who gets the rum ration and

"Oh Jesus! Two of them, huh? 1 guess I'd go for Billy Childish and maybe Skinned Teen. [Long pause] Oh, I should have saved The Fall. But they'd probably have survived it anyway."

Jon Spencer Blues Explosion's 'Remixes' is available now on Matador



"The music? No worries on that score at all, it's feelgood factor 10 all the way, with some righteous baselines and global soundbites...." NME

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PHOTEKNO!

Few junglists have taken their innovative bent quite as far as **PHOTEK**. Here's to the sound of the shag-pile carpet

HE futurism in evidence in certain manifestations of jungle is veering perilously close to the New Age excesses which finally did for the ambient/trance scene. Yet at the same time, a tougher, almost electronic style has emerged. One which has more in common with the techno-jazz of Underground Resistance and Model 500 than with the hardstep sound of the East End pirates.

Rupert Parkes, the Ipswich-based producer behind **PHOTEK** and a host of other aliases, is one of the leaders of this new school. For him, sitting among the quietly glowing samplers and digital exciters his friend and sometime collaborator Peshay has set up in his parents' London semi, this forward-looking, "intelligent" approach must surely be an article of faith.

looking, "intelligent" approach must surely be an article of faith. "I still call it jungle," he says. "Intelligent' sounds as if you are trying to be clever about it. I was asked if my music was experimental, but I really don't think about that kind of thing."

Maybe it's just the complexity of the breaks which makes it seem as though a lot of thought has gone into these tracks.

"Well, it has. There's a lot of talent in putting beats together. But I don't think anyone goes out of their way to be alternative or clever about it." Nevertheless, talk to Photek about contemporary music and he namechecks sophisticated techno producers like Mark Broom, Baby Ford, Black Dog and, most notably, Basie Channel. He says their deliberately scratchy, hissy productions made him approach sound in a different way. So much so that, when he was sampling a string sound from a record for the lead track on his forthcoming "Natural Born Killaz" EP, he first rubbed the disc on the carpet to obtain a more atmospheric, crackling sound. And he wasn't finished there. ...

"I then got some of the crackles on their own and started reversing them, twisting them and putting them over the top of the strings."

It's a startling attention to detail.

"I think that's why jungle artists are at the fore of what's going on in music. It's on a level with some of the techno pioneers. I mean, I take inspiration from Basic Channel, but in some aspects they're probably learning from us as well." But then that's not so surprising considering how many forms of music have played a part in shaping the Photek sound. Originally brought up in St Albans, Rupert played tenor sax in a jazz band after leaving school. He tuned into the experimental electronic funk of early LFO and Nightmares On Wax, and avidly listened to Gilles Peterson's weekly Radio London show. Peterson, the head honcho of Talkin' Loud, played tracks Photek had never heard before or since.

It was when Rupert moved to Ipswich for an abortive spell at design college that the musical seeds sown by these disparate sources developed. The first Photek releases were garlanded with critical praise and now everyone wants a piece of his sound. Even Sky TV asked for a tape. He's remixing Attica Blues for Mo' Wax, working with Kirk DeGiorgio of the ART techno label and planning a remix of the entire back catalogue of Reflective. And, in a gesture of grass roots support, taking time out to help Source Direct and Odysee, two young producers from St Albans who went to school with his sister.

No wonder he usually only gets around three hours sleep a night.

"Every waking hour, I'm making music," he laughs.

Yet he still finds the time to mull over life's complexities. Today, for example, he talks about 4 Hero's fixation with Nostradamus and about the theory that the pyramids were built long before the Eygptians arrived by the Nile. It's part of his respect for the fact that: "In 1995, we still don't know it all."

Indeed not. And as far as jungle goes, it seems we've only scratched the surface. But you don't need to be Nostradamus to work out that, whatever future direction the scene takes, Rupert Parkes will be an integral part of it. Welcome to tomorrow, people.

words Rupert Howe picture Pat Pope

The 'Natural Born Killaz' EP is out now on Metalheadz. Photek has also just released 'The Seven Samurai' on his own eponymous label

phuture



MANUMISSION INIBIZA

IT'S the ultimate clubbers' paradise. A sun-kissed haven awash with beautiful people, noshmungous culinary extravaganzas and incredible music. It's where every DJ who knows his carrots goes to be seen for the summer holidays. But enough of Ben Turner's kitchen. We'd rather talk about Ibiza, that blessed jewel in the Balearic crown. Ahh, Ibiza, the memories just flood back. Space, Ku,

Pascha, Cafe Del Mar... Incredible clubs, incredible times. Down the beach in the morning.

Downing sangria at sunset. Catching the world's best DJs in the world's most impressive settings.

Muzik will be there in force. As will MANUMISSION, the champion party organisers from Manchester. Following on from their legendary Ibiza parties in 1994, Manumission have established themselves as the top exponents of hedonistic and surrealistic clubbing, forging a new wave of club culture.

Manumission kick off their second season in Ibiza on June 19 and

thereafter run every Monday throughout the summer. Adding weight to their bashes this year will be Malibu Stacey, Velvet Underground, React, Colours, Hard Times, Rennaissance and The Hacienda. The best DJs, the best club, the nicest people and the most memorable happenings. Manumission are Ibiza.

To celebrate their return, Manumission and AVANT GARDE TRAVEL are giving ONE reader a chance to win a ONE-WEEK FREE HOLIDAY IN IBIZA this summer. You can take your best friend with you and choose exactly when you want to go. The prize also includes free entrance to Pacha, Es Paradis, Ku and Space throughout your stay on the island, the highlight of which will be a Monday night at Manumission, where you will receive the full VIP treatment.

To win this incredible prize, just answer this ridiculously simple question:

What is the principal language of Ibiza? (a) Peruvian (b) Latvian c) Spanish



Please mark your entries "Manumission Competition" and include your phone number so you can be contacted immediately!!! Don't forget to have your passport and holiday allowance sorted out. The competition closes on Friday, June 30. In the event of your not being the winner, it's worth remembering that Avant Garde Travel offer the best deals for Ibiza and all

other resorts this summer. Which is why they are the specialists to the dance industry. For further information, telephone 0171-240-5252. And for more details



of the wild exploits of Manumission this summer, you can join their mailing list by calling 0161-926-6048.

RENEGADE SOUNDWAVE

SMOKING! No, make that SMO-O-O-OHHKIN!! (a la Jim Carey in "The Mask"). It's the only word to describe RENEGADE

SOUNDWAVE, those masters of real deal punk-funk and gangster riddims. It's what they spend all of their leisure hours doing. And it's what their music sounds like. Medical services have recently been advising anyone listening to their "In Dub 2 - The Next Chapter Of Dub" album to have a fire engine on stand-by.

It's that hot. As such, it's highly appropriate that they have had some rather nifty commemorative silver pipes cast to

celebrate the release of their next stonking single, "Positive ID". No, we don know what you're supposed to put in them either, but we're confident you lot do. We're kind of vacant that way sometimes.

But we're generous, too. So much so that we're offering THREE readers, who care not a jot for their general well-being, a chance to win one of these **pipes**, along with a Renegade **T-shirt**, and copies of both the "In Dub 2" **album** and the group's new single. THREE runners-up will each win a T-shirt, album and single.

Just solve this unforgiveably dumb riddle:

Which of the following is not a well-known Renegade Soundwave track? (a) "Cocaine Sex"

(b) "The Phantom" (c) "In The Army Now"

Please mark your entries "Renegade Soundwave Competition" and state if you wish to receive vinyl or CD. The competition closes on Friday, July 7.



PHOENIX FESTIVAI

SUMMER'S here and the festival on is in full swing. The time is right for lying face down in a field full of bovine swarms, while the distant hum of some disreputable mud-encrusted features. Festivals: lost it at

one, lost it at 'em all, eh?



y not avail yourself of the opportunity to do it in for free at the awesome PHOENIX FESTIVAL? Taking place at Long Marston Airfield near Stratford on the weekend of July 13-16, the line-up beggars belief. The Orb, Banco De Gaia, Underworld, Bandulu, Trans-Global Underground and a million other exponents of the hypnotic groove will be taking to the Megadog Stage, while the Main Stage offers the likes of Public Enemy, Ice T, Tricky and The Brand New Heavies. There are also jazz and comedy stages, and enough entertainment to justify not roing out for the rest of the year. going out for the rest of the year.

Those kind organisers of the whole shebang, The Mean Fiddler, have teamed up with National Express Coaches to offer FIVE readers the opportunity to win a pair of tickets to Phoenix, plus free travel on a comfy National Express coach from anywhere in Britain. You will also receive a crate of Carlsberg lager to help you along

Just answer this unavoidably straightforward teaser: What is the title of The Orb's most recent album

- (a) "Orbvs Terrarum"
- (b) "Orbvs Conundrum"

NATIONALEXPRESS

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 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!

(c) "Orbvs Tindrum' Please mark your entries "Phoenix Competition" and include your telephone number so



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Phuture 303

Phuture 303 (I to r) Sparky, Roy Davis Jr, Professor Trax

Almost 10 years after he sparked the acid revolution, Spanky is returning at the head of **HUTURE 303**. But he's by no means the only original hero of house music making a comeback...

words Calvin Bush main picture Martin Gallina-Jones

Acid

OU CAN SEE THEM EVERY SATURDAY night at some dilapidated old Victorian music hall. The would-be come-back kings, the has-beens trying to be the might-just-be-agains, the ones who have lapsed

into endless revival sessions with scant disregard for their self-respect. Trading on reputations long since reduced to the occasional slot on "Golden Hour", hanging in there to milk every last penny from a spent career.

From the ritzy revue piss-takes of Gary Glitter to those truly hopeless Motown tours still carrying the big names (The Temptations and Martha & The Vandellas) but in reality usually only featuring a couple of obscure session musicians and the one original member whose name nobody ever knew anyway. You've seen the posters for the gigs and you've laughed yourself silly.

How can anyone still care after all this time? How can they still be fooled?

But hang on a minute. It's not just the world of rock 'n' roll which has been afflicted by this illness. Let's face it, nostalgia sells. After all, what's one of the most common phrases you hear every time you're out clubbing? "It's just not as good as it used to be." And house music has just passed its 10th birthday. That's more than enough time to accumulate a serious pantheon of heroes and lost legends, of treasured moments and enduring classics. Back... Back... TO prove the point, during the last year or so, Farley Jackmaster Funk and Marshall Jefferson have managed to inveigle their way back onto the club circuit. And they'd been gone so long that people were just pleased to welcome them once more whatever level of genuinely creative aesthetics they were operating at.

Look around, check through some of your old Trax compilations, and you'll find a few more names suddenly reappearing after years of failing to even make it into the "Where Are They Now" columns. There's Tyree, with a new EP coming soon on Cosmic, and Lil' Louis, who is about to start up a new label. There's Joe Smooth, currently working on his first album of the Nineties, and the mysterious Bam Bam, now signed to Tresor, the Germany techno haven.

Then there are those who never really went away. DJ Pierre is still causing a ruckus with the wild pitch sound and Frankie Knuckles is still calling himself "The Grandfather of House". Or something like that, anyway. And Larry Heard (aka Mr Fingers) is preparing to release the followup to last year's sublime "Sceneries Not Songs" album. Cast around the fringes and you'll even find old hats like Jamie Principle and Ralphie Rosario cropping up from time to time on obscure imports or minor-league remixes.

And to top it all, it's a recent Friday night at the Ministry Of Sound and onstage is some band called Phuture 303, a 1995 version of Phuture, the outfit which invented acid house as we know it. The line-up contains only one of the original members, but still they're bashing out all the classics: "Slam", "Acid Trax" and "My Only Friend", to name but a few. The tunes are faithful reproductions and the performance is sterling, but isn't it all just a bit George Foreman-esque? A shameless wallowing in the mudbath of history? Aren't these comebacks simply the last refuge of cash-sucking scoundrels?

"HOUSE music will never die. I don't care how good rap or that stuff sells, house music is always going to be there. It might be in last place, it might be right at the bottom of the totem pole, but it's still always going to be there."



Spanky, the founding member of Phuture together with DJ Pierre and Herb Jackson, is hooked. No matter what he does, no matter how he makes his money, house music will always be his first love.

Spanky was also responsible for putting together Phuture 303. Not so much a tribute group as a breakaway project from the original Phuture, Phuture 303 also features Pierre's wild pitch acolyte, Roy Davis Jr, and new boy, Professor Traxx. They have already finished an album for imminent release on Duke's Power Music label.

"We're still going to do a lot of the harder acid tracks, but we're also going to be a lot more musical," reveals Spanky. "When I say musical, I mean something like a real grooving bassline, maybe a saxophone solo or a flute solo. I'm getting older and my music is getting older right along with me."

Contrary to most expectations, Phuture 303's gig at the Ministry - only their second ever - was truly astonishing. Working their way through two sets, they made you wonder how you ever thought acid house could lose its potency.

"Slam" and "Acid Trax", albeit at a faster pace than their 1986 counterparts, still have the power to scramble your brain while pulling fiercely at your trance-trousers. There's a new number called simply "Welcome To Phuture 303" which bodes well for the album, and there's Spanky, a vocoder microphone strapped to his head, his body jerking in an imitation of the old acid jacking moves,

BACK TO THE PHUTURE

MUZIK's Guide To The House Pioneers

NICKNAMED "The Godfather Of House", Knuckles enjoyed a production role on early releases like Jamie Principle's "Baby Wants To Ride". But it was at Chicago's



legendary Warehouse club, where Knuckles DJed from 1979 until its closure in 1983, that the foundations of house music were laid. He later moved back to his native New York, where he DJed at the Sound Factory and forged an incredibly successful production and remix partnership with Dave Morales.

Still rocking the Sound Factory Bar every Friday, Knuckles' "Welcome To The Real World" album, reflecting his love of soul and R&B, has just appeared in a blaze of promotion. On the down side, he's also Janet Jackson's favourite DJ. KEY QUOTES: "I really think I owe my longevity to the gay community. They find what they like and hang on to it."

"When I first started playing, this wasn't a profession. And to be in the position I'm in now, the head of the gang, is kind of nice." DURABILITY RATING: 9/10. Although Knuckles is as far from the cutting edge as you can get, his reputation and Virgin's mega-bucks mean he can put the pension plan on hold for the moment. CLASSIC TRACK: "The Whistle Song" (Ten Records, 1991)

LARRY HEARD ALSO known as Mr Fingers, Heard was Robert Owens' sparring partner in Fingers Inc. Already a seasoned musician when house began, he recorded some of the most emotional electronic tracks ever committed to vinyl, including the silky "Can U Feel It?" and the acidic "Washing Machine". His chequered career later included a brief flirt with MCA, remixes for Lil' Louis, Electribe 101 and Adamski, and long periods where

everyone wondered where the hell he'd gone. A low-key comeback in 1994 saw the release of two Heard albums - the commercial "Back To Love" and the acclaimed "Scenerics Not Songs Volume 1", a jazz-house smoothie. KEY QUOTES: "People keep wanting me to do another 'Can U Feel It?'. It's so restricting, it's ruining my life. I came from R&B, but I always get thrown in the trashcan because of house music.

"I've left the industry several times already. If it's not paying the bills, then something else has to be done **DURABILITY RATING: 7/10** Assuming, that is, the great REtB conspiracy keeps restricting him to house music. Currently working part-time, but 'Sceneries Volume 2" is the subject of a label chase and "Volume 3" is almost finished. CLASSIC TRACK: Can U Feel It? (Trax, 1986)

Phuture 303

warning, "This is cocaine/It'll make you insane" over the dirtiest, grooviest, low-down acidthrobbing rhythms ever. The sight will linger in the minds of those who witnessed it for a very long time.

This may be the post-techno, post-trance, postjungle era but, on the basis of this kind of gig, you can't help but agree with Spanky that house, good ol' acid house as your mid-Eighties heroes used to fry it, will never disappear.

FOR those uncertain of Phuture's role in the history of house, all you really need to know is that, back in 1986, they layered Roland TB 303 noises over a pounding 4/4 beat and laid down the foundations for the sound which remains a constant in so much music today. Although Marshall Jefferson claims a similarly pioneering role, that is another story entirely.

But while DJ Pierre's post-Phuture career has flourished since his move to New York in 1990 and his dedication to his enduring wild pitch sound (from the seminal "Generate Power" to "Rise From Your Grave" to the recent "Atom Bomb"), Spanky's name has been seen far less frequently. Despite the fact that you'll actually find it on the Phuture releases on Strictly Rhythm, people have persisted in referring to Phuture as Pierre's project. So when Spanky formed Phuture 303 and signed up to Power -Strictly's main rivals - the whiff of controversy hung heavy over the whole affair. A quick phone call to Pierre soon sorts it out.

"Rip me off?" laughs Pierre nonchalantly. "How can Spanky rip me off when he's the one who put the group together in the first place? People always think it was me, but that's a grave misunderstanding which has been going on forever. I hear 303 are getting their own sound together, making it a bit faster and more experimental. They didn't want to be in the shadow of the regular Phuture. Much power to them."

IT hasn't been a bad year for Spanky. Not so far. His own solo comeback single, "Welcome To My Domain" - a bad-dream take on the wild pitch sound, simultaneously mellow and dark - was as good a return to form as you could ask for. The follow-up, "Da EP", and a new project in conjunction with Pierre for Strictly, further show that his skills haven't been blunted in the years he's been working as a full-time sales assistant in a designer clothes boutique just outside of Chicago. He talks confidently of finally receiving the respect and devotion which so many of the first generation of house artists were denied by the mainstream music industry in America. It's an audience he needn't even bother with now.

"To be truthful, when people appreciate what you're doing, it makes you want to continue," says Spanky. "But when nobody tells you your stuff is any good, you just give up. And I guess that's what I did during that time when I wasn't putting anything out. Nobody was telling me that London was so into its house music."

Spanky always has his sales job if things don't work out. And, in the meantime, Roy Davis Jr's star remains firmly in the ascendant, while Professor Traxx has launched his solo career with the scorching "Snake Out" on Felix Da Housecat's Radikal Fear label and is promising more of the same.

It seems that this is one flashback gang with their gaze firmly fixed on the future. Sorry, Phuture. Or rather Phuture 303.

Phuture 303's debut album will be released on Power Music later this summer

BACK TO THE PHUTURE

TYREE

ALTHOUGH he's the original Chicago master of hip-house, Tyree Cooper is best remembered for the 808-fired "Acid Over", a massive underground hit in 1987. He moved over to hip-house at the suggestion of Rocky Jones, the boss of DJ International Records, and worked with rappers Kool Rock Steady and JMD, as well as fellow practitioner, Fast Eddie. From there,

he gradually switched to trax-style house, most notably with "Soul Revival Part 1"

Now running his own, little-known Supadupa label and still fond of rap, Tyree is about to drop "Soul Revival Part 2" on Bicknell and Rashit's Cosmic imprint, with "Part 3" due to follow on Dance Mania.

KEY QUOTES: "Rocky wouldn't take hip-house to the next level. . . So it died."

"I didn't disappear. DJ International just wouldn't promote my records.

DURABILITY RATING: 6/10. Too long without any serious statements of intent to deserve the red carpet treatment. That said, the reputation of Cosmic will certainly help.

CLASSIC TRACK: "Acid Over" (DJ International, 1987)

FARLEY JACKMASTER FUNK CHICAGO'S other "Godfather Of House", Farley started his career playing live 808 drums over old Philly cuts and his radio show on WBMX led the house revolution. He enjoyed a six-year stint at the Playtown club and has recorded under scores of names, but it was with "Love Can't Turn Around", featuring Darryl Pandy on

vocals, that he shot to fame. He unsuccessfully ventured into rap and R&B in the late Eighties, but returned to house in 1993.

Farley dismisses his recent unreleased album with Chip E and Adonis as "fucking crap" and now has solo deals with Radikal Fear, 4 Liberty and Strictly Rhythm. A character in every sense, 90 per cent of his stories of the early Chicago days are hysterically libellous.

KEY QUOTES: "Of course I'm 'The Godfather of House'! Who else could be?'

"I hate retro, man. All that talking shit about the old days.

"It was really competitive in the old days. Me and Jesse Saunders were always at each others throats.

DURABILITY FACTOR: 8/10. Firmly re-established on the international guest DJ circuit and starting to hit the consistency button in the studio, but he could come unstuck with a planned move back into R&B later this year.

CLASSIC TRACK: "Love Can't Turn Around" (DJ International, 1987)



ONE of the most distinguished voices in house, Smooth gained his nickname while DJing in the mid-Eighties. In the background for many of the early house classics, including Chip E's "Jack Tracks",

he hit the big-time in 1987 with "Promised Land", a cut subsequently covered by The Style Council, and an album of the same title. He later put all his efforts into setting up the new Warehouse club in Chicago with DJ International's Rocky Jones.

Although Smooth still runs the Warehouse, he's also currently working on a comeback album for Trax. Insiders

describe it as "contemporary gospel jazz with a

KEY QUOTE: "I think that what's going on with the underground scene can only go so far. A lot of people are getting more into vocals, to get more out of the music than just a mechanical feel **DURABILITY FACTOR: 4/10.**

One classic single does not a hype comeback make. Early indications are that his forthcoming album will



tend towards the Knuckles end of pop-soul and, without major backing, he could be struggling. CLASSIC TRACK: "Promised Land" (DJ International, 1987)

BAM BAM

BORN Chris Westbrook, Bam Bam made music like Freddie Kruger let loose in a 303 factory. After two late Eighties classics, "Where's Your Child?", which had a brilliant sample of glass smashing, and the salacious "Give It To Me he set up Westbrook Records, which spawned Armando's "Land Of Confusion" and Mike Dunn's "Magic Feet", but ended up being ripped-off by distribution companies. He is then said to have made a tidy packet in real estate.

Bam Bam's return to the music business has so far been limited to one single, the forgettable "Space Track Year 2000", but an album, "Only The Strong Survive", follows soon on the Tresor label. He is also recording for Kickin' as Rude Boy. KEY QUOTES: "I don't even want to expend brain power on remembering who Westbrook's artists were."

"I never stopped making music. I just stopped getting paid.

"The glass sound actually came from a disk, which I altered inside the sampler. DURABILITY RATING: 5/10. An unknown quantity, back on the reputation of just two singles, but the

Tresor and Kickin' connections indicate a potential for serious floorstill exists. **CLASSIC TRACK:** "Where's Your Child?" (Westbrook, 1988)





TUNIE OF THE MORTH





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23/6 UNDERWATER NIGHT

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JON 'PLEASED' WIMMIN

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30/6

FRANCESCO FARFA

LIVE - THE JOI RAD RICE - D.O.P. (KEVIN HURRY & KEVIN SWAYNE) MONKEY PILOT - JUSTIN BERKMANN

7/7

DERRICK MAY (DETROIT) **STEVE BICKNELL** LAWRENCE NELSON - BREEZE

14/7

K - HAND (DETROIT) ANGEL MORAES (HOT & SPICY, NYC) PHIL PERRY - ALFREDO - DOMINIC MOIR

21/7

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Saturdays



RESIDENTS : CJ MACKINTOSH & HARVEY

24/6

LESBIAN & GAY PRIDE TERRY FARLEY & PETE HELLER JEFFERY HINTON - LUKE HOWARD -

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1/7

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15/7

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33:45 Records











et those thumbs up!

FLY BY NIGHT

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

PNI

"It means nothing to me/ Ow-ow-owwhhh Viennaaa!!"

HOSE ULTRAVOX MEMORIES. Who could forget them? Thereby did Midge Ure not only prove he couldn't hold his notes, but that he'd probably never even been to Vienna. Not the Vienna of the mid-Nineties, anyway.

There are countless names, buildings and icons ingrained in the brain in association with Vienna, the capital of Austria: Mozart and "The Blue Danube", Sigmund Freud and the white horses of the Spanish Riding School, painters such as Schiele and Klimt and Kokoschka, Kurt Waldheim and Falco - Austria's only pop star (and then only for a fleeting moment). "Come To Vienna - Have A Ball" implore the Tourist Board posters, the words appearing alongside majestic images which maintain the city's reputation as the perfect holiday retreat for those seeking a little elegant culture and aesthetics in their weekend breaks.

Which is how it might have stayed, were it not for the numerous waistrels, jokers, technicians, dubfunkers, swing-time freeloaders and manic musicians now busting out of the city like an open-all-hours kickback at Headz or the Electronic Lounge. For most outside Austria, it was Patrick Pulsinger and his crazy Cheap Records gang who first made us sit up and take notice. Prior to Pulsinger, Vienna's most famous techno export was Electric Indigo, the shavenheaded female DJ and former girlfriend of DJ Hell, but she took her box of tricks to Berlin and stayed.

No sooner had we woken up to the freestyle electronic situationism of Cheap and their parent label, Abuse Industries, than Kruder & Dorfmeister had raided Simon & Garfunkel's "Book Ends" for the cover of their "G-Stone" debut excursion into deeply stoned grooves, and Memory Foundation gave Robert Hood's M-Plant imprint their strongest release yet. Hip hop producers Uptight were to be found working with Stereo MCs and remixing Gravediggaz, labels like Pomelo, Mego and Loriz offered names from the Vienna school of words Calvin Bush pictures Piers Allardyce

art-core weirdness and Patrick Pulsinger licensed the stunning "Claire" to Mo' Wax. Suddenly, everybody pointed to this city as the most happening hot-bed of underground creativity in Europe since the Berlin of the early Nineties at the height of Tresor. And the influence is still rising.

After four days of non-stop partying, cruising, shopping, chilling, talking and listening, you can't help wondering why Vienna? And why now?

DRIVING around Vienna, it's impossible not to be impressed. Everywhere you go, you are literally bombarded by imperial splendour and palatial residences (the legacy of the Habsburg dynasty, which controlled much of Europe for 600 years). There are giant, porcelaincoloured mansions, regally overbearing galleries, neo-Classical arches, statues and seraphim, all bordering tree-lined boulevards custom-built for those 18th century victory processions. There are opera houses, museums and awe-inspiring Gothic cathedrals like St Stephens. Palaces, palaces and more palaces.

Step into Cafe Stein, however, and modern life quickly arrives in the shape of an enormous video screen over the entrance. Internet terminals are dotted around the chic interior, but this is no dweeb dumping ground. Soaking up the students from the nearby university and pitching them in with designers, artists and liggers, Stein is cosmopolitan Europe at its jealousyinducing coolest. This is clearly somewhere you want to be seen. It's like something out of a Gino Gianelli advert, and yet amid the ultra-conscious preening, business men and models alike head for the screens for a spot of

Something for the weekend, sir?



incongruous net-surfing. Hi-tech and street-style together as one – a combination which comes up again and again during our time here.

It may only be the start of summer, but a clammy heat-haze is already smothering the city. Head for the tiny Eissalong Callovi for a muchappreciated mango ice-cream or lunch on a Mozzarella toastie outdoors at Panino's, and you'll sit with crookster promoters, posey fashion victims, mewling kids and grumpy grandmas. We are told that these are big pick-up places. People-watching

at its very finest, we reckon. Again, it's that insouciant mix of styles and ages you don't find in Britain.

RIZLA

RIZLA

RV

RIZLA

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mini

The breakdown of cultural barriers also makes Black Market one of the best record stores around. Passing through a Slam City-style clothes shop (which reveals Stussy, Dready and Vans to be just as popular here), you find yourself in a huge space with a cafe on one side and vast racks of vinyl and CDs on the other. Imagine Fat Cat, Daddy Kool and Eastern Bloc rolled into one. From techno to rare

groove, it's all here, including old Mark The 45 King breaks albums to die for. Alongside the more house-orientated 33:45, it's also the place for club info. Around the corner is another local hangout, a basketball court where expat Afro-Americans and local black kids banter in New York slang.

FLY BY NIGHT 🚰 Vienna

DJ RESIDENTS OF VIENNA DAN LODIG - the techno wunderkid DSL - the hip hop king

PITA - the ambient experimentalist DJ GEB-EL SLACK HIPPY (!!)

ARTISTS

PATRICK PULSINGER KRUDER & DORFMEISTER UPTIGHT MEMORY FOUNDATION SIN

LABELS MEGO CHEAP

G-STONE DUCK SQUAD POMELO

OUNDATION A

CLUBS

U4 (12 Shonbrunner Strasse 222. Telephone: [00-43-1] 85-8318) THE PAVILLION (The Volksgarten. No phone number) WUK (8 Wahringer Strasse 59. 40-1210) BACH (16 Bachegase 21. 450-1970) CHATTANOGA (1 Grabben 29. 317-1583) KUNSTWERK (Lorenz-Mandigasse 33. Na phone) BRICKS (2 Taborstrasse 38. 216-3701) FLEX (1 Franz Josefs Kai. No phone)

CAFES, PRE-CLUBS, BARS AND AFTER-HOURS CAFE STEIN (Wahringerstrasse 6-8. 319-7241) ROXY (Faulmanngasse 4. 587-2675) THELONIUS MONK (Sonnenfelgasse 13. 512-1631)

DONAU BAR (Karl Schweighatery 10. 93-8105) BLUE BOX (7 Richtergasse 8. 93-2682) CAFE DRECHSLER (1 LinkeWeinzeile 22. 55-1660) SALT UND PEPPER (Jeaneligasse 8. 58-6660)

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THE language is German, but Austrian people take great lengths to ensure they are not lumped in with their neighbours as dour, damp squibs. In fact, they go to often ridiculous lengths. At times, it seems like the dadaists never really went away, they simply relocated to Vienna to run record labels and parties.

A few days before our arrival, for example, Cafe Stein hosted a party to protest at the Austrian equivalent of the BBC changing its test card transmission. Then there are the legendary scams of Abuse Industries (run by one man, known only as Constatine), including flyers for parties which don't exist and his infamous "Lucky Bags", handed out in clubs and stuffed full of tiny rag-dolls, religious paraphenalia and old sweets. And let's not forget the city's weird fixation with VW Beetles, to the extent that Mexico is now the most popular holiday destination of the Viennese, just because it's the only country in the world still manufacturing them.

There's also Vienna's labels themselves. Orel is the man behind most of those cut 'n' paste, Seventiesstyle kitsch piss-takes which readily identify almost every release from the city touched by Pulsinger or his partner, Tunakan. Theirs is a world where lurid porn, film-star fantasies, beaver-moustaches, low-cost advertising and cheesy slogans all collide in a hysterical counterblast to the miserabilist tendencies of techno. The Mego imprint, in the meantime, puts out records which seem to largely consist of recomposed fridge noises.

"We smoke a lot here," laughs Richard Dorfmeister's girlfriend, Sarah, accounting for a good 50 per cent of the zaniness on offer. "Maybe too much."

To prove the point, we even found a hardcore rave sponsored by Rizla. The rest is just the purest lackadaisical individualism. But luckily, between the pranks and myths, some great music is being made and played.

THERE is no central meeting place for Vienna's clubbers because, with the city being divided into 23 districts (the district number coming at the beginning of the address and the street number at the end), there is no concentrated location for pre-sweating activity. Some gather in Thelonius Monk, a jazz-cocktail bar decorated like a sleek, art-deco cruise liner, while others prefer the sounds down at Blue Box or The Roxy. DJ Pita's Electronic Lounge-style avant-garde forum at the latter is the place to spot the local muso bods. It's usually open until at least 2am, sometimes through till daybreak.

Liberal licensing laws, a wide variety of sounds and free entry make the likes of The Roxy a common choice for a whole night out. A good alternative is to visit one of the city's numerous *Heurigen* - traditional wine cellars, where the vino is doled out by the halfpint to thigh-slappers and old hucksters in saturnine surroundings. On the food front, most restaurants offer the usual Euro-capital global mix but, with the pound now weakened to about 15 schillings (it was 17 a few months ago), both drinking and eating out will probably seem quite expensive.

Soaking up the students from the nearby university and pitching them in with designers, artists and liggers (Cafe) Stein is cosmopolitan Europe at it's jealousy-inducing coolest

AT the weekends, people generally start heading for the clubs at around midnight, when the efficient tram and underground networks begin to close down for the day. Viennese authorities have so far given promoters a pretty free reign, and a lot of the most talkedabout parties shift from venue to venue, from the gas-works on the city outskirts to unnamed downtown cellars, making it hard to keep a tab on the scene.

One name to watch out for is Pomelo, the stamp of authority of Dan Lodig, the DJ everybody is tipping for a great future. Anything associated with Patrick Pulsinger is also probably worth a risk, although there's not too much evidence of consistently cool happenings, except perhaps the nomadic Happy parties. One-offs take place every weekend and, for details of these, it's best to check the flyers in Black Market or 33:45.

The dominant club on the circuit is U4, with Friday night's Rise, organised by the Memory Machines duo, standing as the city's premier hardbeat and techno haven. The interior darkness is punctured only by the odd UV light, the dancefloor is solid polished metal and the sound system is amazingly loud and clear. Gay couples mix with students and reformed Goths - there are none of the obvious cliques you expect in Britain - and if Ecstacy is on the agenda, it's not a way of life. There's no crazy gurning or clutching at water bottles, just passion, dancing and whooping, and forays into jungle and trip hop are fairly well received.

One word of warning, however. Not only are the U4 drinks obscenely expensive (£4 for a bottle of beer), but the barmaid with the blue plaids consistently tries to rip punters off. Just ask our photographer, who found himself extorted for a tip with the threat of violence for non-payment.

Despite the focus of attention falling on U4, another worthy club is Turbulence at Kunstwerk, which hosts some excellent parties for those veering towards the harder side of techno. WUK, a governmentsponsored arts centre, is also occasionally used for special events, but the barren interior makes it a difficult venue to really set rocking. By daybreak, most people head off to low-key after-parties, smoke-outs and bed, but those in the know make for Cafe Drechsler, a greasy spoon where clubbers come together with traders for an early morning analysis of the night's entertainment. After Five at Bricks is also worth checking, as is the very strange Salt Und Pepper bar, with its porn theatre entrance and low-light murkiness. Grab a hot chocolate, hang out until 7am, then put on your shades and you'll walk out into the fantastic Naschmarkt flea and food market.

IT'S not until you visit here that you realise just how deep an influence jazz and hip hop have carved on Vienna's sound. This is, after all, where jazz legends Art Farmer and Idris Mohammed both now call home.

The pioneers of the city's post-funk groove are, of course, Kruder & Dorfmeister, who DJ wherever and whenever they're asked. There's also the Uptight production unit, hip hop spinner DSL, the Duck Squad imprint, and a well-reputed jazz festival during the first two weeks of July. What's unusual is the way that the jazz/funk/ hip hop crews move at ease among the more electronic-orientated gatherings. And vice versa. Which helps explain the duality of the Cheap output - half fried weirdness and half stoned jazzuality.

Come Saturday night and, if the weather is right, you must try the delights of The Pavillon, situated in a lush park called the Volksgarten. Never mind that it's more like a glasshouse bar with a sound system and a few lights than a proper club. What's incredible is that, even though entry is free, there's no trouble apart from the occasional crunch of a dropped pint mug. People cane it, but the atmosphere never degenearates. There are no resident DJ's, but tonight, Kruder & Dorfmeister mesh a celestial mix of sweet, soulful trip hop and funky jazz. At around five, as dawn's early light casts a radiant glow, the back doors open up and in skates a long-haired dreamer on roller-blades. Without a word, he moves in small circles, lost in the swell of the basslines. An hour or so later, the sounds wind down, he does one final spin and takes off towards the city centre. Only in Europe. And probably only in Vienna. It's a city on the cusp of something groovy, a surf of good times and great music untainted by in-fighting or intervention from the authorities. One weekend

here and it's going to mean a lot to you.

Thanks to Richard and Sarah for kindness, company and chauffering. Honourable mentions also to Patrick, Katya, Erden, Dan and Chris Envelope


f.S.O.I. 'isdn'



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E'S RENOWNED FOR MAKING THE BEST CLUB music in Britain and going to bed at nine o'clock," says Sister Bliss of her remix partner, Rollo. "He likes being on guest lists, but he's not really a clubber. It's too loud for him."

Which marks Rollo down as a man of distinct opposites, a man full of contradictions. Take this interview, for instance. Initially reluctant, claiming, "I have nothing to say. I'd rather let my music speak for itself", once he is persuaded to talk, it's impossible to shut him up.

Rollo and Bliss are currently proving themselves to be a significant force on the remix and production circuit. They have an incredible ability to transform other people's music into the sound of ringing cash registers at points-of-sale throughout the world. Which is why, in the wake of their successful interpretation of Livin' Joy's "Dreamer", they've now turned their talents to Donna Summer's iconic "I Feel Love".

But it's not just the duo's remixes which send shivers down the backs of sweaty clubbers. There's also their own productions, primarily for Rollo's Cheeky label, including Rollo Goes Camping's "Get Off Your High Horse", Rollo Goes Mystic's current "Love, Love, Love -Here I Come", and the imminent "Salva Mea", which is credited to Faithless and is, perhaps, their darkest work to date. Each track bears their trademark of arm-raising, whoop-inspiring, scream-the-houseto-bits breakdowns.

"We've tried to make underground records, but they keep coming out as anthems," says Bliss. "I think it's because Rollo is so unfit that he needs those big sounds to drag him out onto the dancefloor!"

ROLLO, a 29-year-old philosophy graduate, first came into the public eye some four years ago, when he engineered Felix's humungously large "Don't You Want Me". At that time, he was in the process of setting up a studio with Judge Jules and was asked to work on the Felix track by Hooj Choon supremo, Red Jerry. Rollo, Jules and Jerry have known each other since their early teens.

"Jules and I went to the same school in north London and Jerry was at another school nearby," explains Rollo. "Jules was a new romantic and had the most amazing record collection. I used to hang out at his house and tape his records. Then we started DJing together and doing parties for our mates. It was basically just a great way to get a screw. It was like, 'Hey, you want to get in? Come and see me, little girl!' But Jerry and his lot were the kind of people we didn't let in."

"Because they were from the other school and we didn't want them taking our girls! I hated Jerry when I was a kid. I didn't have much to do with him for years. Not until he turned up at the studio with the Felix track. He wanted it done on the cheap and he was saying, 'Can you do house?', and I was like, 'Oh Yeah!' Felix did all the keyboards, I engineered it, and Jerry sat at the back saying: 'I want it louder!' My big thing was the key change. That's why that record works. But then we all love to argue about who did what to make it so great."

"Jerry made the breakdown really long, didn't he?" interjects Bliss.

"Yeah," affirms Rollo. "He said: 'The breakdown has to be longer.' We said: 'No it doesn't.' But we did it anyway and it turned out he was totally right. It was actually the first house track I'd ever done. I had to learn about long breakdowns and big sounds, and here we are, three years later, with long breakdowns and big sounds... It hasn't changed. So I do owe that to Jerry. He's like the grandfather of the north London scene.

INTRODUCED to Rollo by a mutual friend three years ago, Sister Bliss has brought not only her glamorous persona and classically-trained piano skills to the partnership, but also the ever changing contents of her record box.

"Rollo doesn't know a lot about the history of house, but I'm a total trainspotter," says Bliss. "As a DJ, I have loads of records and Rollo will say he likes this or that

words Muff Fitzgerald pictures Martin Gallina-Jones

Deaks Euphoria, glamour and a bit of cheeky philosophy on the side. Welcome to the world of ROLLO & SISTER BLISS, the big breakdown specialists



whatever, but more thoughtful, more substantial.

"House has a very bad name with a lot of people. They say there's no substance, no content, it's just good-time music. The art for me is, like, yes, it is just good-time, because it's made to dance to, but if you buy the record and listen to it at home, you could get a bit more out of it. Particularly the songs. It's only the tempo which guides what you have to do. If Bob Dylan was writing house tunes people would take them more seriously, but everyone wrongly assumes this music has nothing to say. I know a lot of house songs are walking cliches, but I wish people wouldn't lump them all together.

"The problem is that most house songwriters are in their mid to late Thirties and are writing for people like Deuce. So the house tracks the general public hears are often the saddest, most manipulative bollocks. It's all well and good Roger Sanchez saying it's about songs, but then you hear the songs he writes for Kathy Sledge and they're cliche after cliche. The same goes for Frankie Knuckles and Adeva. That's what puts people off house. It would be great if more proper songwriters were into house. Not the middle-

aged ones, but those with something to say!" Phew!

IF you're seeking proof of what Rollo considers to be serious songwriting, check out Faithless' "Salva Mea". The title is Latin for "Save Me" and Rollo and Sister Bliss consider it to be one of the best tracks they have ever recorded.

"I think we've made a bit of a left turn with 'Salva Mea'," says Rollo. "It's a serious record, it's about angst and wanting to get away from yourself. The chorus is: 'Just below my skin I'm screaming', and I think that sums up what a lot of people feel sometimes." "Salva Mea" is about the fear and inevitability of death and raises questions of a spiritual dimension. It addresses existential angst and the nature of the human condition against an epic musical backdrop which goes from Wagnerian atmospheric house to deep, dark hip-hop, and back again. It's very sobering. Although, needless to say, it will first be heard by hundreds of thousands of sweaty, off-it clubbers and the poetic beauty of the lyrics will only seep in after a few plays at home.

Below your skin you may be screaming, but, hey, while you're waiting for your number to come up, at least there's Rollo and Bliss to show you how to have a good time.

Rollo Goes Mystic's 'Love, Love, Love' is out now on Cheeky and Faithless' 'Salva Mea' follows on the same label on July 3. Sister Bliss' next solo release, 'Oh What A World', is released by Go! Beat on June 26

sound on this or that track and then we'll go: 'Let's copy it!' Plagiarism is the name of the game.

With a lot of enthusiasm and passion thrown in. It's reflected both in the way Rollo and Bliss talk and the music they produce. Walk onto any dancefloor which, is reeling with "Get Off Your High Horse" or Sister Bliss' "Can'tgetaman Can'tgetajob (Life's A Bitch)" and we're talking a vibe, a feeling, an emotion which you'll remember mid-way through Monday morning when you're back at that shit job with another boring week ahead of you. We're talking a peak experience. We're talking magic moments. Yeah, that was me and you on Saturday night, that was. We were truly alive!

"Hooks are important," agrees Rollo. "That's my problem with drum 'n' bass, acidy, Chicago-y, Detroit-y tracks. I could make music like that, it's so simple to do. I know it works on some floors, but I don't see what's so brilliant about hi-hats, drum and bass, and a bit of 303. It's being mythologised and I just think, well, if you're not a DJ... Are you going to fork out five quid for that?

"And the thing is that people don't buy those records, they don't sell many copies, because they don't give you a huge amount of emotional input. You don't remember them at the end of the night. You remember

Rock 'n' Rollo

the seamless DJ mixing and the general vibe, but you don't come away humming a riff or singing a melody.'

"It's not like people piling into the car park singing 'I'm a dreamer!'" adds Bliss. "A friend of mine saw a group of about 20 men coming out of Heaven one night singing, Can't get a man/Can't get a job'. That track was probably played in the middle of the night, but it was the one they remembered and took home with them. Hooks are important for the night bus!"

SO, Rollo, is there a Cheeky ethos?

At this point, he pulls a small soapbox out from under the sofa and asks if anybody wants a coffee. Yeah, and a sleeping bag.

"What I've been trying to do with Cheeky is produce non-song based house music, but there's a thin line between what Luv Dup do on a bad day and what I do. I mean, there are riffs for riffs sake and there are riffs which are emotionally involving. I'm trying to make music which is successful but still gives you some kind of emotional feeling. It's like handbag or hardbag or





THE EGG The Cooler, New York

THE rave scene never overwhelmed the States like it did the UK. Right now, it's in a holding pattern, having occup

in a holding pattern, having occupied a niche in the subcultural spectrum midway between whiter-than-white industrial and the house/garage milieu which is blacker and gayer than rave, with roots going back much further. Prognostications for the future of US rave range from "just give it time" to "a lost cause". Still, smallness has its advantages – rave in America simply never became big enough to fragment like the British scene has in the last three years. So a club like The Egg offers an eclectic

clubs and lives

melange of techno, happy house, trip hop and jungle. And that's kind of refreshing.

That said, jungle is gradually establishing itself here as a scene-within-a-scene. The monthly Konkrete Jungle club, for instance, has just gone weekly. The prime movers behind New York junglism are Soulslinger (the DJ/activist, who co-runs both The Egg and a downtown rave store called Liquid Sky) and DB (the Brit expat who founded legendary Manhattan rave-haven NASA and who, as A&R of Profile's techno division Sm:)e, released Omni Trio's LP in the US). Both Soulslinger and DB have also released some of the first homegrown American drum 'n' bass, with a pair of fine EPs on the Jungle Sky and Sm:)e labels, respectively. Other local breakbeat crusaders include promoters like Digital Konfusion and U-Buzzin', and DJs such as Delmar, Odi and Dara.

Tonight, Delmar drops a firing selection of artcore drum 'n' bass. It ranges from the geometric Latin percussion of DJ Crystl's "Let It Roll" remix, through Simon "Bassline" Smith's "Hypnosis", to E-Z Roller's ethereal remix of Droppin" Science's "Volume 2". It's this intelligent strain of drum `n' bass which appeals to the techno-reared ears and feet of the mostly-white ravers here, whereas ragga-jungle's ghetto-centric menace is more attractive to the black and hispanic youth of the hip hop and dancehall scenes. The future prospects of jungle in America largely depend on whether this fragile trans-racial alliance holds together, or whether deep drum 'n' bass and ruff ragga-jungle go their separate ways, as seems to be happening in the UK. Then again, gangsta-jungle may fare better with the US hip hop audience if it sheds altogether any taint of rave, which most African-American youth regard as strictly Caucasian affair. Following on from Delmar, DB switches to an uplifting house/techno sound, with tracks like Golden Girls' "Kinetic", before gradually working his way back towards drum 'n' bass. The highpoints of his set are a rare airing of Origin Unknown's 1993 darkside classic, "Valley Of The Shadows", and an unexpected set-closing foray into happy hardcore territory with DJ Ham's "Masterpiece". Grins of recognition greet the opening synth-riff, sampled from Van Halen's "Jump", and then the dancing gets frenzied as the

tempo rockets up to happycore's irresistibly bouncy 165 bpm. A DJ mixing it up like DB would be hard to imagine in Britain, where stylistic apartheid rules and the cutting edge of each genre is precisely what pushes it further and further from universal appeal. Even if it's born of necessity, The Egg's anti-purist approach suggests that, at least in some respects, the American rave scene is healthier than its trans-Atlantic cousin. Maybe small *is* beautiful... **Simon Reynolds**





MUZIK PRESENTS OPEN ALL HOURS istry Of Sound, London

SO this is how far we've come.

Down in the main room at the Ministry, we're gawping at history in the remaking as Phuture 303 remind us just how dark, potent, destructive and incisive dance music made by men on machines for people on drugs can be. Upstairs, in the VIP room, people are whooping and yelping like puppies in a Winalot factory at history in the trashing, as Rozalla's "Everybody's Free" blares out, reminding us just how bubbly, poppy and feelee-happee dance music made by machines for people on drugs can be. Confusing, huh?

But it's not just another evening of the paradoxes and the extremes which have become the norm for the Ministry's diverse-to-the-point-of-surreality Friday night line-ups. The previous week, Carl Craig and Kenny Larkin's sets had been greeted with indifference and silence. Tonight, it is a different matter altogether. A dense heat of intensity and commitment hangs in the air. You can feel it in the apocalyptic fervou rolling out of Green Velvet's "Flash".

Now the facts, bare and simple. The VIP room offers four hours of Bob Jones, easing majestically through every post-Fifties take on soul music your heart could wish for. The bar area has Phil Mison, Phil Perry and Terry Farley - a trio of Brits swooping from house with a rose between its teeth to house

with a flick-knife in its fist. And in the main room, to remind us where the flame of house was first kindled and still burns today, like a raging bushfire, are the Americans. There's Felix Da Housecat and there's Roy Davis Jr. And here's Phuture 303.

Playing live for the first time ever in Britain, Phuture give us two sets and, if it should be needed, prove just how awesome a cocktail the 303 and 808 can be. Led by the irrepressible Spanky, they work their way through some old classics ("Slam" "My Only Friend" and, natch, "Acid Trax") and an instant new anthem, ("We Are Phuture 303"). They don't need spectacle or virtuosity to blow the house down. And how. The screams of the crowd are deafening. It's unquestionably one of the very finest performances these

shores have seen for a long, long time. In between, Felix and Roy Davis set up serious bouts of the twitches as they attack their graphic equalisers with the passion of small children struggling to understand new toys. At the back, Farley Jackmaster Funk eyes the proceedings and assesses. He watches the grand masters, the lil' upstarts, the new kids and the old rockers. He hears house and garage and techno and soul for all.

Muzik came, Muzik saw to it that a good time was had, and music, of every groovy persuasion, conquered. **Calvin Bush**



USSU/ESSENTIAL MUSIC FESTIVAL Stanmer Park, Brighton

IT would be hard to overestimate the influence of Jamaica on modern dance music. The Mo' Wax posse certainly make no attempt to. Occupying the club tent on the Jazz & Soul Day of this festival, they lay down nine hours of jungle and dubbed-up hip hop to an enthusiastic crowd, the cries of "Mo' Wax crew in the house - live and direct!" adding to the ambience.

The next day is Dub day. Early attractions as diverse as the frenetic Dreadzone and the battle-hardened Linton Kwesi Johnson get the audience moving. Later comes The Mad Professor, taking the stage with various associates and trying to create the hi-fi feel in front of a crowd of thousands. It just about works, the climax being a huge dub echo cut relentlessly, disorientatingly across a jungle beat. U-Roy, one of the dub DJ originators, floats through his set in the largest white hat he could wear and still look stylish, while Jah Shaka replaces all the lights in the club tent with bass cabs and keeps the rhythms booming.

It's Lee "Scratch" Perry, though, who owns the show. His dancing a cross between Mohammed Ali and Eric Morcambe," the Upsetter" takes the stage and immediately has the pick-up band playing a sparser, more threatening sound. With his head plumed with reefer smoke, he pours out lyrics which occupy the territories of both Spiderman and the Old Testament, delivered in a rough rasp which occasionally soars away into beauty. It's Perry's constant edginess which gives his set strength.

The audience can be forgiven for pulling back when Perry brandishes a knife for purposes only he understands. Even when he says: "I love you as much as I love myself!", it sounds like a threat. At one point, he also declares that "God is a scientist". Perry, of course, is the scientist of the Jamaican sound. Figure it out for yourself: "I am he/I am he ... Will Ashon

CLAUDIO COCCOLUTO UK Midlands, Wolverhampton/Back To Basics, Leeds

THE life of Claudio Coccoluto is typical of many on the

typical of many on the DJ network. Currently one of that world's biggest earners, he's separated from his wife by a job which takes him to as many countries each week as it does clubs. Today, he arrives from Italy, jumps in a hired car at Heathrow and

speeds up the motorway to UK Midlands and Back To Basics. Then he flies back to Italy for an afterhours bash the next afternoon. The only time be has to truck unwind is

Front To Basics

only time he has to truly unwind is when he's set free behind the decks. UK Midlands in Wolverhampton is located in the old Foxes nightclub. It's been transformed into a spacious area with the crispest sound system this side of the Ministry. Mr C and Justin Robertson are tearing it up in the techno room, while Phil Mison has difficulty trying to hear his own music in the chill-out lounge. The Midlands crowd like to be given exactly

what they want and, unfortunately, Coccoluto's set seems slightly too dark and distant for them. At Back To Basics, however, you

At back to basics, nowever, you sense something special. Huggy is driving people over the edge in the basement as daylight starts to descend through the glass roof of the Pleasure Rooms upstairs. It suits Coccoluto's grainy garage sound, a sound with hidden karma and spiritual messages. This is mood music. It's as close to the ethos of trance as garage will allow and a bond is instantly felt with the 100 or so people left on the dancefloor. When he drops a Loletta Holloway a cappella, the emotions take over. The summer sun and daylight

The summer sun and daylight clubbing is what Coccoluto's music thrives on. Which is exactly why his wife can't keep him at home. Ben Turner



AZYMUTH The Jazz Cafe, London NW1

AZYMUTH are Brazilian fusionists, muchloved on the jazz funk scene, particularly for a track called "Jazz Carnival". They've been going for almost 20 years and have recently released their 13th album. They were mature when they cut their classics and they're extremely mature now. Tonight, the three guys are also tanned, sporting a variety of pot-bellies and moustaches, and playing a two-set show to a fairly modest mixture of the young, the middle-aged and the middleclass. With a sprinkling of Buppies thrown in for good measure.

Azymuth use piano, drum and bass. There's no electronic chicanery, but there's plenty of clickety-clackety percussion-type tools. They stroll through several pieces of mundane dinner-funk and occasionally touch on the drama of samba before finally getting around to "Jazz Carnival", but it's a lukewarm interpretation of their dancefloor pounder. Vocals are pretty thin on the ground. Now and then a disembodied "Thank you" or "Azymuth!" sprays from the stage like conversational shrapnel, but the personality count remains depressingly low. It was telling that this was the first time I've ever seen people sitting on the floor of The Jazz Cafe. Azymuth in London - nice, pleasant, dull. lake Barnes

REJUVINATION The Ormond Centre, Dublin

IT starts with "Fantastica", a slice of highoctane hard house which thrills both the hands-in-the-air posse and those who are here to hear Rejuvination's musicality. As does "Phaze Transition", which takes the spirit of Detroit and adds analogue action to create the big band techno sound Jim Muotone and Glenn Gibbons have long championed. The maudlin groove of "Dr Peter" slows the pace, but the crowd stays patient, lapping up the beautiful melodies. They're rewarded with the rollercoaster ride of "Sychophantasy", by which point Jim is a lost cause, his glasses off and his face glowing with perspiration.

Tonight is this first date on Rejuvination's hike around the clubs to promote their debut album, "Introduction", and prove that live techno can work on many levels. Not all of them musical. Glenn spends much of the gig looking over his shoulder to make sure the beats keep in time with the visuals of the specially-commissioned film flickering behind him. The video footage of Rodney King's beating, images of Nazism and Alex from "A Clockwork Orange" all have parts to play. Rejuvination may throw a good party, but they never forget there's an imperfect world beyond the hedonism. John Collins

THE STICKMEN The Voodoo Room, Glasgow

ON the corner of the dancefloor, someone keeps screaming "Acid fucking house!". Out in the middle, a couple are hanging onto each other and pogo-ing. Up at the bar, the rounds are 16-drinks strong and it takes forever to get served. And in the DJ booth, chasing a soundtrack which is tougher than the usual Voodoo Sunday fare, Zak from The Stickmen nods his head, ignores the guy on the microphone blurting out appreciations and gets on with the job.



Tricky or treat?

TRICKY/RENEGADE SOUNDWAVE Clapham Grand, London

PICKING up where Tom Waits and Nick Cave left off, Renegade Soundwave make bold claims on the Patented Sound Of Lounging Lizard Lowlife In Sleaze-Pit Dramas. Cocaine sex, gangsters, and turntable terrorism. Thunderous rhythmic collisions, gunshot smoke and slouched vocals. Irvine Welsh should be on the phone to this lot for the "Trainspotting" soundtrack. But the cold hell of the Clapham Grand is tonight no place for Renegade's racket(s). The crowd are seemingly traumatised by whatever the opposite of collective hysteria is and the appearance of writhing dancers to flesh out the dub scenarios at the close don't particularly help. Still, at least they attempted "Phantom". Everybody responds to that bassline.

All this makes it hard for Tricky, who wanders on stage with the malevolent, downward, devilish scorn which is rapidly becoming his trademark and snorts: "So what is the Bristol sound anyway?". He has a point. While Massive Attack and Portishead send gentle wisps of herbal snuff snaking into your head, "Maxinquaye" is all sulphur. It stings like, well, hell actually. When Tricky "Takes you to the corridor of my mind", he does so because "Hell Is Round The Corner". And burning ever closer.

Bathed in dark, dark blues and reds, his musicians indistinguishable wraiths in the background, Tricky croons through "Overcome" and a wheezing "Pumpkin" to mute appreciation. At one stage, he brings on Cath Coffey (a woman for whom the words "extreme pulchritude" were surely invented), and you can almost see the question marks popping up over people's heads. It really is tragic.

With Maxine doing the perfect haunted Cabbage Patch Doll vocal counterpart ("fuck you in the ass" never sounded so dangerously asexual) and his group laying down the sound of a slow-mo Armageddon, "Brand New" cuts like steel rotor-blades and "Suffocated Love" smothers. Tightly. But there's something missing. You can feel it. Tricky is not about acceptance. He's completely paranoid and he wants you to squirm just like him. We don't, we just feel slightly awkward, like stumbling into someone else's nightmare and being unable to find an excuse to get the hell out.

Hell again, eh? The definition of which, as Sartre once pointed out, is other people. Ask Tricky. Tonight, he found out all about it.

It's Bank Holiday Sunday and, this being Glasgow at 2am, there's the usual mix of sad gangster cool, student sweat and baby-doll pouting. The place is rammed, but not everyone has music on their minds. It's no coincidence that the Voodoo dancefloor only occupies a box-like space in the club. There are more important things to think about. Like getting drunk, falling over and not going home alone. Which doesn't make it easy for The Stickmen. Greg opens with some seriously soulful deep house, peaking with Hardfloor's bongo-frenzied "Mahogany Roots". He makes way for Zak, muttering: "He'll play a little harder", and it's an accurate prognosis. Before long, we're working our way through Wink's "Higher State", more Hardfloor and some blistering breakdown Euro tunes. But attentions are wandering. If only because two girls on the dancefloor have removed their tops. By the time we reach Size 9's recordbreaking mid-section, as fine an ending as you could ask for, too many minds have been lost. The reaction is some way off what we're used to. Hedonism has its price. And judging from The

Stickmen's reception tonight, it's

being paid in full.

Calvin Bush

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LOADED PARTY

Le Queen, Paris

"ARE you here voor ze arse?" asks the young queen at the door

'Er, no, I'm the DJ," answers Tim Jeffery, Loaded Records' blushing supremo.

Indeed he is. Jeffery has been invited to drop a few at France's leading gay club by Loaded's latest signings, Impulsion, and the FG 98.2 Paris radio station (sort of a gay Kiss – now there's a thought!) And the gig just so happens to fall on the same night that Arsenal are playing Zarragosa.



of Loaded, which he runs with fellow Brighton boy JC Reid, is diverse range of music from techno to garage. A lot of other labels have a certain sound and when that sound

is no longer in fashion, then neither is the label. As the 25 releases under their belt so far – from

underground **US-style** house

of Wildchild to the wide-reaching appeal of Pizzaman - bear witness. The mixed gay crowd is certainly ready for them and waste no time in getting down to a high octane set from Impulsion's Pascal R, while his partner, Christophe Monier, explains how, "Paris is completely into Goa trance at the moment. A lot of people go to Goa every year and they've brought that sound home. This club is about the only place in the city you can hear house!" Hence the reception for Tim Jeffery's storming set. Mixed like a dream, when he dropped Pizzaman's "Sex On The Street" I thought the roof was going to come off. No wonder the promoters immediately booked him for another sesh.

A final word or two about Le Queen. Having heard so much about this place, I'd expected something really, really special. Something on a par with Garage, Trade and ff in London. But not since going to the Dorian Grey club in Frankfurt have I been so disappointed. Although they adored the Loaded boys, the regulars were the most arrogant and unfriendly people I've ever had the misfortune to dance with. So much so that, whenever someone heard me speaking English, scowls were cast in my direction,

I wonder if it had anything to do with me screaming, "Let's 'ave eeet!" all night? **Muff Fitzgerald**

PORTISHEAD

Usher Hall, Edinburgh CARAVAGGIO couldn't have done it better.

Portishead have perfected the art of transferring chiaroscuro (the contrast of light and shade, fact fans) to the grand stage. The colours are dark blue and deep purple. The colours of mood and anguish, of course. Dotted about like immobile shadows frozen in some misty pageant, it's almost impossible to distinguish the six members of the group. The less known, the better. We are in the land of shadows now, the land where meaning is reduced to the simplest and saddest emotions. The lighting moves from very dark to impenetrable, casting an endless gloom only occasionally broken by the appearance of a starlit background.

And even that seems mocking. Christ, within minutes of arriving in Edinburgh, the rain had started. Coincidence? I think not. Miraculously, they provide a spectacle. That's the real magic of Portishead.

They turn small-time dramas into bigscreen thrillers. They transcend the selfishness of the love-struck to lay on an enchanting world of queasy glamour which we all want to climb into. The loneliness which won't leave them alone is not some narcissistic wallowing, it's the pain we all feel when the bills keep coming and the rain doesn't stop and the door of good fortune keeps getting slammed in your face. They don't ask for your pity, they draw you in. They stay in the shadows and lure.

There's something in the way they move you, the way their guitars reverb with a Sixties shimmer, the way Beth wraps herself around her microphone, the way the haunting theramin sound of "Mysterons" echoes the call of the sirens.

Somehow, Portishead replicate the quality of "Numb" and the fact they are doing it live makes for a night of transfixation. Geoff's scratching is meticulous, the drums roll straight off a military funeral and the double bass is

exquisite. They work their way through the classics ("Glory Box", "Wandering Star", "Mysterons") and offer a couple of new tracks which make me wonder if I will ever tire of their sound. The one called "In The Fire" (?) is a generational lament of anthemic proportions. By the time that "Sour Times" is wrenched apart by a rock-out breakdown, Beth resorting to growling in desperation, I'm speechless

This is everything I could have ever asked for. And way ahead of what I expected. The number one band in everyone's blue heaven ain't leaving town just yet. Calvin Bush

COOL LEMON The Arches, Glasgow

ROBERT Armani got the date wrong. Pete Heller picked Miami over Glasgow. And the venue is open for two hours less than advertised. It's not a very good start for this ambitious night organised by those long-time Scottish

promoters, Cool Lemon.

Regardless of such tedious teething problems, the venue rocks. The massive brick arches have always made this place pretty formidable, but tonight's opening up of yet more archways, never before used for a club event, adds to the appeal. There are two substantial spaces and two vibes, Rocky & Diesel sorting out the main room with a good slab of hard house and occasionally slipping in the odd bit off cheese to make sure that we're paying attention. Armand Van Helden's working of Jimmy Sommerville rates a Gorgonzola 10. While they mount the peaks and recover the lows, the back vault offers a set from David Holmes. Hidden by a rack of bass bins, he takes a straightforward (but still interesting) path from trance, through acid-tinged techno, to aggressive electronic dancefloor assaults. A thick layer of sweat and decanted

Evian on the slippery concrete floor is a fine testament to a fine night. **Rory Weller**

ubs and lives



THE BOAT TRIP

Up and down the River Severn TAKE your time... Pace yourselves... DON'T PEAK TOO SOON!"

Oh dear. The boat has just set sail, the sound system is warming up and both the dancefloor on the upper deck and the bar down below are rammed. There are one or two green gills around and it's still only four o'clock in the afternoon. Captain Gifford,



not only peaked too soon, but completely lost the rigging. The able showmen responsible for this excellent mess are The Back To Basics crew, Dave Green from the old Cultural Vibes, Kelvin Andrews of Golden and Phil and Si Long from Wobble. Plus a vague smattering of help from Graham Peace and a lad from Manchester who habitually removes his false teeth and irritates the fuck out of the skipper with vile sexual jokes about OAPs. Not that anyone cares. Just as long as you keep it

ship-shape and in your

trousers. But whatever

otherwise known as Phil from Wobble, is

shouting his bollocks off

at some poor sod who's

his own orders, Captain Gifford drops his pants within the first hour. Like a comic version of "Apocalypse Now" - in Worcester, to boot - the dancefloor erupts half-way through the trip. Although most of the DJs look like they couldn't even hoist their jolly rogers, let alone play their records, like all the great mysteries of clubland, it all comes together in fine style. Several members of this social

club, lost between the speaker stacks, are body-popping in a circle around the Captain's break-dancing, while Charlie Chester stands at the helm, insulting passers-by. On ship, reality is firmly suspended. Even the old bloke everyone ignored because they thought he was a bouncer joins in, muttering occasional comments like, "What the bloody hell's going on?" He later reveals his true identity to be Back To Basics' bus driver, but he is very well behaved, despite a rumour that Shelley Boswell from The Gardening Club was going to strip. Although this doesn't happen, there comes a point when a surprise stray bra flies across the bar, taking a few drinks with it. The only other naked bits are the shaven heads of the guys from Cultural Vibes. They probably

regretted it in the freezing air when, against all odds, the boat pulls into dock at midnight. By which point, of course, everybody is well overboard. There are no more jokes about walking the plank. Far too many bottles of rum and pop had left the entire motley crew without a paddle of sanity. Oh well, if you can't have a laugh

at your own social club outing, you may as well stay at home and read the Sunday papers. **Rowan Chernin**

SOUNDS OF BLACKNESS The Town Hall, Birmingham

A SOULFUL event in a soulful city. You can tell as much about a gig from the audience as the performance of the people on the stage. Tonight, the bulk of the punters are black and are mostly dressed conservatively with a little splash of urban cool. Which suits Sounds Of Blackness perfectly. At full strength, SOB number around 40, but on this occasion there are eight vocalists and eight band members, all wearing white smocks. The group have been in existence for over 20 years (initially as the Malacaster College Choir in Minnesota) and owe their current popularity to putting gospel power into a club setting (via the remixing skills of Jam & Lewis). In the context of a live show, songs such as "Optimistic" and "I'm Going All The Way" are deprived of their high-octane impact and the show is closer to a church service than a night at the Paradise Garage.

But no matter. The extraordinary talent of the group still comes over. At one time or another, for example, each of the vocalists seems to be the lead singer. What's more, such is the strength of their voices that, even though this is an all-seater venue, the crowd spends the

gig on their feet, whooping and singing enthusiastically, occasionally reaching evangelical highs. Praise be. **Jake Barnes**

E

Free fer all

BIBATES

JUMPING JACK FROST/KEMISTRY & STORM Energy, Southend-on-Sea

FOR a while it was touch and go. It looked like Kemistry had disappeared somewhere along the A13, leaving her partner with the lonely prospect of manning the controls in the DJ booth for the duration of the set. The expression

on Storm's face as Kemistry darted in, just a minute before the witching hour, said it all.

From anguished panic stations to a deep bass calm, Kemistry kicks off the proceedings with waves of serene lyricism, but it's just all just a decoy. Unleashing high octane beats, the duo are soon pummelling their drum 'n' bass selection hard. As Kemistry crosss the skin-tingling strings of "Creative Wax (Double Remix)" with firecracking, sonic pyrotechnics, Storm serrates the tribal cascades of Peshay's "On The Warpath" with the celestial chants of "I Want You", the Dillinja dub. This is their retort to anyone who thinks they can only play the artcore they regularly dish out at Speed. Tonight they prove that they are the most exciting drum 'n' bass envoys around.

Throughout this, praise is due to the MC, Spangler G. Managing to keep the momentum rolling, it's refreshing to hear a rhythmic raconteur respect the music. While most MCs seem to be inflicted with a swollen ego and verbal diarrhoea, this guy knows when to shut

up. So when Jumping Jack Frost steps up to percolate the silence with jazz harmonies, Spangler

spouts soundbites which actually enhance the velocity of the breaks. And with the crowd transfixed, Frost flicks the switch and throws in cranium-busting beat clusters. Although he has adamantly stated in

the past that his ragga days are over, there are also ambiguous moments when inflated bass FX surface.

Southend will never be an Ibiza, but clubs like Energy are proving that drum 'n' bass is fast becoming a pandemic force. The message is tonight reiterated time and time and again by Spangler G: "Jungle is our mission". Veena Virdi

BLACKALICOUS/HUSTLERS HC Subterrania, London

HUSTLERS HC, a pair of Asian rappers, deliver low-slung tracks which are cut, like their clothes, in the latest New York fashion, but on stage they're just two hefty blokes in turbans. And although they deal with conscious issues, like being black in Britain and misogyny, their best tune is called "Boxer Shorts Are Better Then Briefs".

There's a 20-minute wait before Blackalicous stumble on. Produced by DJ Shadow, their debut album, "Melodica", came out on Mo' Wax and was as notable for its radical instrumentals as the syllabic flip-flop of the rappers. Tonight, however, it's obvious that Blackalicous' chic lies in their wild sound, not their physical presence. Live hip hop is a precarious concept. A music sculpted by black boxes and electronic tricknology can often be a bit dull in the naked atmosphere of the performance arena and, on stage, Blackalicous are just three hefty blokes from the West Coast of America.

The anxiety and self-doubt which needles through their introspective raps makes Blackalicous the polar opposites of Snoop Doggy Dogg, Dr Dre, Warren G and the rest of the hip hop gangstas. They don't threaten death and they don't throw beer at the crowd. They don't do encores, either. Jake Barnes

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LOVE BOUTIQUE The Arches, Glasgow

LOVE Boutique isn't a provincial club. It might be in Glasgow, but it could be anywhere – London, Paris, New York or Mars. The country's greatest glamour amour night, where the guys wear dresses and the girls don't wear much at all, sashays its way into The Arches on the first Saturday of every month. The preparation is immense. For days, they have been

sewing on sequins, breaking in leather gear and talcumingup the rubber in anticipation of a night's heavy Loving. They start queuing while the rest of the world is still watching the Lottery and, when opening time finally arrives, the line is snaking around the block and merging with that of the club next door. Neither straight or gay, it's just sexual in the extreme. Hedonism on overdrive.

This month's ultra-special attraction is Jon of The Pleased Wimmin, a regular guest and personal friend of the Boutique. Arriving in a jet-black Rolls Royce, he fake-fucks the promoter against the door and sweeps into the club with a box full of hardbag and a Joan Collins video for the projector. The self-confessed "drag-addict, hooker-looker and chick with a dick" is glad to be back here with his Scottish chums. He knows exactly what they're after. The chill-out room is completely empty – there ain't nobody going to miss this. What follows is a shimmering set with an extra coat of gloss for good measure.

Jon flashes his premier DJ ID card from the start. First there's a solid battery of hard house nouveau and, as he settles in, out come the choice choons, the most apt being "Sun Always Shines On TV". By the time the roboscans switch between the glitter ball and the walls, joining together to spell out "J-P-W", the crowd are tiered on every available platform. Jon mixes up the diamond house with the classic camp and the assemblage are with him every step of the way. The guy in the crowd chained to his boyfriend yells, "Go for it, Jonny boy!" and on comes Pizzaman's "Sex On The Streets". The track climaxes with pounding drums and a preaching voice telling us we're all going to ruin. Hell, we're already there.

Rory Weller

AUTECHRE/SEEFEEL U4, Vienna

CONFUSION reigns. Seefeel are walking barefoot on scorching coals: the guitars are wrenching and the wall of feedback on "Filter Tip" is incredibly inhospitable. Darren raises his bass aloft and grimaces threateningly, but the crowd at Vienna's premier techno hotbed just look perplexed. They're ignored, and rightly so. This is Seefeel rejecting their static, isolationist tendencies of late to pummel a white noise warmth into their "Quique"-era catalogue. It's an awesome return to form.

Ah. A boyish pair with self-concerned and studied faces are standing behind their mixing desks, twiddling, fiddling and making you feel like you're peering through a glass-cage displaying "Exhibit 23: The Modern Musician at Work". Autechre are on stage, and for U4's purist audience, they make far more sense than Seefeel. Visually, at least. These are strange times It's a short set, compounded by technical problems, but it's enough to confirm that the elasticated funk of Plastikman, the dark minimalism of doomy dub, and the spastik slo-mo jerk of electro make perfect bedfellows. Gone are the days of

Autechre's annihilating rhythms. These days, it's all down-tempo, syncopated drum-stutters and avant-hip hop grooves, laced with the kind of dreamy vibe which makes the reworked version of "Flutter" so irresistible. It's barely enough to raise the temperature, let alone the roof, but the mood is insidiously phat 'n' phunky 'n' phuturistic. Warm-up be-bop unparalleled. **Calvin Bush**

SON OF NOISE Maximus, London W1

SON Of Noise are a London rap group who have been in operation since 1991 and this excellent event is to launch their new album, "Access Denied", on the Little Rascool label. To bump the night up a bit and cover all different bases of hip hop culture, they have organised breakdancers and a graffiti backdrop by Mode 2 of The Chrome Angels. The jam is distinctive for its friendliness.

The old guard of British hip hop are here – Hijack, The Cookie Crew, Jonzi D – and so are some of Germany's street elite. But it's soon obvious that this is a reconvening of the faithful in the face of the inevitable and, as the night begins to kick, it's jungle which rocks the floor and moves the flesh. Despite a welter of quality R&B and rap later on offer, nothing is able to match the verve of the new sound. It's as though this is the B-boys' last stand.

To prove the point, Son Of Noise have a jungle record in the pipeline. When the group takes to the stage at 2am, there are loud cheers of encouragement from the crowd – a very unusual reception for a UK rap act. Everyone seems down with the group. "We'll just do a few tracks and then you can get back to partying," they insist. But will anybody be partying to hip hop anymore? Jake Barnes

U-ZIQ/SLUTS 'N' STRINGS & 909/DAVID HOLMES Pure at Barrowlands, Glasgow

PURE, Edinburgh's best known techno weekly comes to the Barrowlands Ballroom for another big night out. In the main hall upstairs, David Holmes appears to float above the sweaty crowd on the high DJ platform in the middle of the dancefloor. The decks are suspended from the ceiling and, bathed in aquamarine spotlights, he mixes a fast and grungy techno set which takes in the likes of CJ Bolland, Jeff Mills and a sneaky blast of "Minus 621 in Detroit".

Sluts 'N' Strings & 909 appear exactly half way through the night and start this, their first ever UK live set with a lockedgroove loop. From there, Erdem Tunakan and Patrick Pulsinger slip into furiously funky breakbeats, acid cycles with hard 303 stabs and deep, jazzy basslines. Their four tracks of nu-disco electronica are all exclusive to the Pure crowd. The last cut, "Gay Ranchero", a beautifully laidback, melodic affair, is due to be their next single.

Meanwhile, downstairs, Mike Paradinas of U-Ziq sits surrounded by samplers and synthesisers, his Atari and sequencer laid out on the padded bar of the cocktail lounge. His set combines both ethnic and industrial noises, with some tribal beats thrown in for good measure, and reaches a peak with "PH1" and "Mega Phonk". The easy-listening xylophones of the former are overlaid with pebble-dashed drum patterns, while the latter is a jungle track warped by the Paradinas touch.

Tonight is not as wild as Pure's previous events. There are less piercings and light sticks and more girls in baby-dolls and guys with tans. But the eclecticism of Pure's DJs, Twitch and Brainstorm, who veer from the jazz-funk percussives of Gemini's "Le Fusion" to the drum 'n' bass soundtrack of PFM's "Western Tune", says it all. **Rory Weller**



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Freedom fighters, terrorists, or just a bunch of teenagers to change the Who were the hoping world? **BIACK PANTHERS** and why are the eulogised in rap

words Sonia Poulton

america's most

ALIFORNIA, 1966. THE WATTS RACE RIOTS HAD ignited Los Angeles the year before and the fires had continued to ravage their way through the ghettos of Chicago, Atlanta and Washington. Malcolm X had been assassinated, and yet, at the same time, there was a rare optimism that change was gonna come. America was in the throes of a tremendous passion, as students of all races came together in the name of Civil Rights. "All Power To The People" was the essence of their motions.

Away with the American Dream which, according to Malcolm X, had excluded the 22 million African-Americans, anyway. A worldwide revolution was emerging from the city across the San Francisco Bay. A revolution which would influence generations far into the future.

FORMED in Oakland, California, in the autumn of 1966, the movement at the heart of this social and political struggle was the Black Panther Party For Self-Defense. The story of the Black Panthers is told in "Panther", a film directed by Mario Van Peebles which is due to hit British cinema screens later this summer. The American premier of the movie might have been picketed by people waving boards proclaiming "'Panther' Is A Two Hour Lie", but a generation of 20-Somethings are discovering some things about themselves that they never knew.

Mario Van Peebles' CV thus far includes coaching Ice-T as a New York cop for "New Jack City" and an African-American take on westerns in the shape of "Posse" "Panther" was inspired by his father, Melvin, who has written an account of the movement to be simultaneously released with the movie.

Melvin Van Peebles was not a Black Panther, but he shared political rallies with its speakers. In 1971, he made a movie called "Sweet Sweetback's Baadasssss Song", the story of a hustler who evolves into a revolutionary, which was said to have been required Panther viewing. In an article about that movie for "The Panther Newspaper", Huey Newton, one of the leaders of the movement, referred to the child actor starring in it. That child was Mario. And now, with Mario Van Peebles' catalogue of Huey

Newton's endeavours, the cycle is complete.

"'Panther' is meant to be more a forest than a tree, story," says Mario Van Peebles. "A Panther was born every minute in the ghetto."

"PANTHER" couldn't be more timely. Black culture – and the selling and marketing of it – is big business. Rap music, in which the spirit of the Panthers lives on - is the biggestselling type of music in America right now. The Number One records in both the pop albums and singles charts for April and May of this year were hip hop entries.

It's no coincidence, then, that "Panther" comes with not one, but two soundtrack albums. First there's "Pump Ya Fist", featuring tunes dedicated to the movie, which draws in contributions from rap heavyweights Rakim, Warren G, Yo Yo, KRS-1, Grand Puba and Ahmad. Then there's "Panther - The Original Motion Picture Soundtrack", taking in covers from the era and including two versions of "Freedom", which has just been released as a single.

The vocal version of "Freedom" boasts an army of some 80 R&B sistas, scattered among which are Mary J Blige, Queen Latifah, TLC, SWV, Salt 'N' Pepa, Caron Wheeler and Aliyah. The rap version, meanwhile, features a slimmer line-up, with MC Lyte, Left Eye from TLC, Yo Yo, Me'Shell NdegeOcello, Latifah and Patra saying their bit for sisterhood in general, and black people as a whole.

FEW of the cast of "Panther" knew much about their trials and tribulations of the founders of the Panthers, but little about the early beginnings. Lead players, Marcus Chong (who plays Huey P Newton) and Courtney B Vance (Bobby Seale), prepared for their roles by reading the autobiographies of Newton and Seale, as well as books on the philosophies of Mao Tse-Tung and Mahatma Gandhi's peaceful resistance, both of which influenced the movement

Rap artist Nefertiti was touring with Arrested Development when she received the call to try out for the role of Alma, a character based on an amalgamation of Panther women J Tarika Lewis, Angela Davis and Elaine Brown

"We want full fledged membership in the Black Panther Party and none of that 'Okay sugar, as long as you play in 🜧



George Jackson, killed in an attempted jail escape in 1971





Black Panthers

the background gittin' my beer and rubbin' my feet' bullshit, either. You dig?"

So runs Alma's introduction to the Panther party men. Nefertiti is equally vocal in reality:

"We have a lost generation because

shit has been buried. Here we are, fucking left-over slaves in America, and nobody wants to deal with angry niggaz. It's like being told that your father of 20 years is not your father at all! Naturally, that will create a strong reaction."

J Tarika Lewis, who at the age of 18 was the first woman to be admitted to the Panthers, acted as technical consultant to the movie. She initially met Mario and Melvin Van Peebles in 1993, when she gave them a guided tour of historical Panther activity sites in Oakland. Her intention was to show why young men and women were prepared to put everything on the line to defend their community.

"What I tried to show was how deep this love was," explains Lewis. "How we fought for basic principles freedom, full employment, decent housing, an end to police brutality and the murder of black people."

THE catalyst for the formation of the Panthers was the lack of a set of traffic lights on the corner of 55th and Market in downtown Oakland, the scene of numerous young pedestrian fatalities. Despite

repeated requests from the local community, nothing was done. It was final confirmation that nobody cared, that the poor - and to a large degree black - were being neglected. It was time to do for self. An early part of the "Panther" film depicts a peaceful protest which turns violent when the Oakland police intervene.

In October 1966, two Oakland boys - Huey P Newton and Bobby Seale - both of whom had benefited from a college education and a knowledge of law, devised a 10-point programme. The Black Panther Party For Self-Defense was born.

Anybody seeking admittance to the Black Panthers had to adhere to its rigorous ground-rules. Drugs and liquor - the traditional suppressants of the ghetto - were strictly no-no, and programmes such as 'Policing The Police' and 'Building The Community' were introduced. In the years that followed, the organisation ran and funded schools, free milk schemes and sickle-cell anaemia testing.

Digital Underground's Money B attended a Panther-run school because his father was a member of the movement.

"I can always remember police busting in when we were watching movies," says Money. "I went to school one morning and found horse manure all over the walls. We always had police helicopters flying around the school and anything we did - like going on field trips - we'd get harassed."

THE psyche of the struggle was enhanced by the regulation uniform: black clothes, black sunglasses and a black beret. This idea was later emulated by Public Enemy's S1W's. Guns were issued to counterbalance the police's right to bear arms - and often wilful use of them. Drilling was introduced to encourage a group attitude.

Anti-Panther media at the time portrayed members as a bunch of trigger-happy rabblerousers. The sight of young black men carrying guns frightened racist America and the fact that the organisation was so named because a Panther is reactive and not pro-active fell on deaf ears. The requisite clenched fist held aloft (as demonstrated

by sprint champion Tommy Smith at the 1968 Olympic Games) did little to make ignorant whites think the Panthers were anything but uppity negroes who would be positively lethal in charge of their own weapons.

This reputation reached a dramatic climax

in May, 1967, when Seale, Newton and 25

made national and international headlines

armed Panthers bum-rushed the State

Legislature Assembly in Sacremento and

with their "Right To Bear Arms" protest.

But it wasn't just the Panthers' guns

The Panthers certainly had enemies in FBI

to what extent the government tried to

allow drugs, especially heroin, to flow freely into the

happens when you take drugs? You don't vote. You

don't think. You're not political. And you don't join

"This film says there was a deal made to

neutralise the community.

minority communities, and the reasons are

the Panthers. You've been

medicated. Neutralised."

WITHIN months of the

an unjust system and a burning

better, a British chapter of the

central figures - Farrakh Dhondy,

now the commissioning editor for

Channel 4's multi-cultural input,

desire to change it for the

Panthers was formed. Three

the world.

deceptively simple," says Van Peebles. "What

Number One" and the "Panther" film introduces a fictional character called Judge as "A reluctant Panther and police informer", allowing Van Peebles to raise the question of

GIL SCOTT HERON - "The Revolution Will Not Be **Televised**' **ONYX** - "Throw Your Guns In The Air"

lose, were prepared to die for it. So what relevance "Panther"? This:

Fast Forward to Los Angeles in the Nineties. Rodney King, a 20-year-old, black petty criminal, is beaten and electrically shocked by a gang of vicious racist thugs - employed by the LA Police Department. An amateur cameraman across the way captures the attack and subsequently has it beamed to millions of TVs worldwide. Rap artists, including Ice Cube, Snoop Doggy Dogg and Ice-T, stand up and say, "We told you so - this is the type of thing we've been going on about". They then predict the next move. When the not-guilty verdict against the police comes back, Los Angeles riots. The city burns.

A physical movement can be destroyed. But not the spirit which made it a movement in the first place.

Mario Van Peebles' 'Panther' will be released in British cinemas in August

Fonda contributed £20,000, Leonard Bernstein held a fund-raising party and Sammy Davis Jr was also reported to be an avid supporter of the movement.

The "Panther" film finishes before the decimation of the organisation, preferring to concentrate on what the Panthers were trying to achieve, rather than what, through external pressure and internal power-struggles, they had become.

The three Panther integrals, Huey Newton, Bobby Seale and Eldridge Cleaverhave had no say in the movie. Cleaver, now retired to France, quit the party in 1971. Leadership wrangles with Newton and a period of exile in Cuba after escaping a prison sentence (he had been arrested, half-naked, in 1968, during a police shoot-out in which Panther member L'il Bobby Hutton was shot and killed in the crossfire) served to reinforce a yearning for a more peaceful existence.

Huey Newton also escaped to Cuba after he was charged with the murder of a policeman and a teenage prostitute in 1974. Five years later, he surfaced in Canada - via China - and was extradited back to the States to face trial. Following a protracted trial lasting almost two years, he was released when the judge declared a mistrial. In a tragically ironic twist, Newton was killed by a drug pusher in Oakland in 1989.

Bobby Seale, similarly disenchanted with politics, retired to Southern California in 1974. A year earlier, he had unsuccessfully run for Mayor of Oakland. He too had faced arrest on several occasions. In 1968, for example, he was charged with murder, although the case was dismissed a year later because of "inconsistent evidence". At one point, he he was forced to sit bound and gagged in the courtroom.

According to Darcus Howe, by 1975, "the lexicon was complete." The British Black Panthers, like the Americans, were decimated. They had been charged with "Inciting people to kill" and "Inciting a riot" after a demo outside a west London restaurant had involved clashes with police. The headlines talked

of "Violent radicals" and "Police terrorised". A 55-day trial at the Old Bailey eventually came to a standstill and was thrown out due to lack of evidence.

IN many ways, the Black Panther Party For Self-Defense was a grandiose title for a bunch of angry kids who didn't like their situation and decided to question it. They were young people, some in their teens, who believed in revolution and, so little did they feel they had to

ICE CUBE - "AmeriKKKa's Most Wanted" formation of the Black Panthers. the spirit of revolution, the whiff of liberation, was circling BODY COUNT - "Cop Killer" In London, fuelled by the WAR - "The World Is A Ghetto" original hedonistic spirit of onelove, a heightened awareness of

BROTHER – "Beyond The 15th Parallel" JAMES BROWN – "Soul Power" CYPRESS HILL - "Pigs"

Darcus Howe, lawyer, journalist and latterly of Channel 4's "Devil's Advocate", and Yves Kinlock, later the founder of London's Choice FM black music station - were instrumental in the growth of the movement throughout Europe.

It was not exclusively a black fight, either. In parts of Germany, the Panthers were white. Middleclass teenagers, angry at the injustices of their own history, donned black berets and distributed the organisation's newspaper. "Honkies For Huey" badges appeared at a demo which followed one of Newton's many arrests. And at the funeral of Panther George Jackson, one of three inmates killed while trying to escape from San Quentin Prison in California in 1971, whites joined blacks in a farewell salute of fists.

BY the Seventies, dozens of Panthers were facing trials across America and Britain, and more than £100,000 was required to bail them out. Much of their financial support was, at this stage, drawn from the celebrities who rallied to the cause. Jane



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words Ben Turner pictures Vincent McDonald

WELVE HOURS IS A LONG TIME IN MUSIC. ESPECIALLY IN THE WORLD OF Junior Vasquez. For the last seven years, Junior has made and broken countless records in his legendary 12-hour sets at New York's Sound Factory - the most famous club the world has ever seen. People of every colour and creed would unite each Saturday to hear the most influential DJ since the late Larry Levan. Everything in Junior's life revolved around his Saturday nights. Sound Factory was Junior Vasquez. But not any longer. The police refused to grant the club a new license and so on

Saturday, February 11, he played his last ever set at the original venue.

Junior Vasquez has not been the same since. Nor has New York. The DJ may be glad of the rest (particularly as he's now in his Forties) but his soul has been taken away. He needed that focal point to express himself and to give the New York house seene the direction and guidance it demanded. And those 12 hours of ultimate satisfaction have been replaced with uncertainty and discomfort about his future...

OUR 12-hour session with Vasquez begins at his third-floor loft in downtown Manhatten. Located minutes from SoHo, it's surreal to walk down a street of boutiques and beggars, and suddenly find his name on a doorbell. Stepping straight into his living room from the lift it's even more surreal to be greeted by the glamorous DJ pottering about in his boxers. Junior is remarkably relaxed, if a little wary of allowing strangers into his domain something which Sasha will testify to, after being thrown out of the Sound Factory DJ.

Junior Vasquez

booth last year. He lives alone with just his black and white cats, Louise ("She's as old as the hills") and Christina, for company. His living room sports a carefully selected CD collection, with Madonna, Cyndi Lauper and a signed Diana Ross disc on display like the window of a high street record store. His bedroom has a small bed with black sheets, black lights and His & Her designer dolls on the pillows, while a painting of Madonna hangs above the bed, her beautiful eyes staring knowingly down at the duvet. It says much about Junior. As does the ladder which leads up to a hidden platform, where a second bed awaits those very special occasions. Though there aren't many of those these days.

"I gave up sex years ago," he says. "I'm just so fucking scared."

AS we take a cab uptown to the studio where Junior is today remixing Moby's whining new single, the DJ talks (albeit with his guard still up) about the closing of Sound Factory:

"It was a shock, but then we never know what's going to happen in our lives. I mean, I could have been killed in a cab going to the club one night. I just didn't expect it to happen so abruptly. It seems that all the good things that happen in New York are stopped. You know, all the great artists die of AIDS. It seems that's just the way life is. There had been problems with the liquor license for some time and we kept fighting the authorities in court until we couldn't fight them any longer."

Junior is currently looking for another venue for Sound Factory with his partners, Richard Grant and Steven Pastor, having stripped the original of its turntables, sound system and bar. What's left is a desolate space. A venue which looks like it's been gutted by fire. Junior's name is no longer above the door and you can't help pitying the fool who thinks he can come along and who are more concerned with watching his every move than partying to his music? He would destroy his own myth.

"I'm not tempted to play in the UK at all," he says. "I'd rather not DJ again than play somewhere other than Sound Factory. I've cornered myself, but it shows integrity. I don't want to be concerned with having to pack my bags and get on a plane. That's a real problem for me. I'd be more interested if someone offered me something permanent – that's something I would think about. Maybe even in England. I don't know, I'm scattered about it all right now."

Junior mentions Miami as somewhere he'd love to live. But he's adamant that he won't do anything just for the money. He recently turned down an offer of \$30,000 to spin in Japan.

"Sure, I could buy my Mercedes and a house, but it isn't about that. Sound Factory was everything around me. It was like an old pair of shoes. Through years of practice, I knew exactly what worked. I was in total control. If you spin anywhere else, you just don't know what to expect."

But everyone else in the world has to face up to that. Isn't it all part of being a resilient DJ?

"Well, sort of. When I played the first Roseland party, I proved that I could play in a strange place, but I've come from a routine of six years in the same booth, with my own paraphernalia and little toys around me. It was like being at home – I even had a bathroom and a kitchen downstairs. So it's just really hard for me to play somewhere else."

Do you agree that too much focus was put on Sound Factory? That it prevented other clubs from coming through?

"I agree 100 per cent. There were trillions of people who really couldn't stand what I played, and it was never meant to be the club to end all

"I've been to the top and now I've had to come back down and re-invent myself. I always felt that Sound Factory and Junior Vasquez were the same thing. I've been enormously humbled"

follow in his footsteps. The caretaker of the building is, however, confident that another promoter will do just that.

So could the loss of Sound Factory have been something to do with who, rather than what, was involved?

"I don't think it was a conspiracy. I haven't heard any bad vibes. That was just the way God planned it. And I don't know if there will ever be another Sound Factory..."

JUNIOR'S DJing is clearly suffering as a result. Without turntables or a record collection at home, he seems detached from what's going down on the dancefloor. He has only performed twice since the closure, at his "Legend Continues" parties in Roseland. Not surprisingly, the vibe failed to emulate that of Sound Factory.

"It's hell," says Junior. "I've reached a position as a DJ where I really can't just pick up a box of records and play in any shit-hole in New York. I can't simply plot myself somewhere else. DJing is a religion to me. It's not the money, it's spiritual.

"I could use the rest because I've been doing this every week for nearly eight years, but it's getting really hard for me. I pride myself on breaking records. I make them happen. I reached a certain point as a DJ, but now I'm back at the bottom. It seems that you're allowed to climb so far and then you get pushed back down. I always think that if I was really an arsehole or a creep or a drug addict or anything horrible, I could get there. But for some reason, good people always get fucked."

AFTER two years at the top, Junior Vasquez deserves respect for being so loyal to Sound Factory and sticking to his decision to never spin in the UK or outside his own set-up. As soon as the club shut, every promoter believed they could lure him over. But they failed to realise that Sound Factory was *the* space, *the* sound system, *the* atmosphere, *the* lights and *the* DJ booth – a booth Junior built up through the years with special equipment to enhance his sound. Maybe some of it disguised his natural talent, but it's deeper than that. Who the fuck wants to hear him play some soulless UK venue, with hordes of straight people

JUNIOR on MADONNA and CYNDI LAUPER

"In the same way that me, Frankie Knuckles and David Morales are the geniuses in this business, so it is with Madonna and Cyndi. For 10 years they were out there doing their thing while we were doing ours. They were hanging around the streets of New York making records. It's great that we finally came together."



clubs. Well now's their chance. There is no Sound Factory now, so nobody should sit around complaining."

Junior's career seems shrouded in the past at the moment. While it was initially great to see the entire industry rally round him, the time has come for people to start looking ahead, to find a new focal point for house music. "People need to do that, yeah," he agrees. "I only wish I could give some hope to everybody, but I can't honestly see that there's anything out there."

THE past is now set to blow up again with the Tribal UK re-release of Junior's mammoth single, "Get Your Hands Off My Man", which firmly placed him as the man of the moment when it first came out last year. At that time, Sound Factory was at its peak, with the Junior Boy's Own contingent of Farley, Heller, Beedle and Rocky & Diesel all travelling to New York to take inspiration from Junior's raucous take on the wild pitch (a sound which was, even then, already being renamed the Vasquez sound).

"Get Your Hands Off My Man" had it all. It was a bitch track with a teasing cat-call which would remain in your head after even the heaviest of nights out. By the time Farley & Heller unleashed their remix, the title had become the catchphrase of last summer. And now it's back, with the obligatory Nush remixes. It seems to be a track which will never die.

"I don't know what it is about that record," says Junior. "There was a certain type of sound at Sound Factory and certain records related to certain people. This was about the faghags – the girls who snatch gay boys from their lovers – and 'Get Your Hands Off My Man' was the phrase the guys used. The club used to breed a lot of faghags. They like to be around gay guys and try to convert them. They like to be screwed by gay guys who are high on ecstasy.

"It's a cult record. I think it stemmed from the focus on my name. If that record had come out four years ago, nobody would have given two shits about it. The early remixes were great but it was the first experience I'd had of giving up my stuff to somebody else. My initial reaction was: 'What the hell are they doing? The sole interpretation of this record is the way I did it'. But now I take it as another form of flattery. If it will help sell a song I've written, then all the better."

WHILE "Get Your Hands Off My Man" is sure to follow many other gay tracks into the arms of the masses, Junior keeps himself away from the gay culture of NYC. Born in Pennsylvania as Donald Martin, he is the eldest son of a butcher. He went to a Roman Catholic school, where he was always more popular with the dance and fashion kids than the football players and cheer leaders, and even as a small boy he housed an ambition to run away to New York and become a fashion designer. And that's what he did in 1971, when he changed his name to Junior Vasquez. Once in the Big Apple, he spent six years taking courses in art, fashion and hairdressing. "I don't live a gay lifestyle. But as I'm getting older, I like guys who've got their shit together. Nice bodies, nice jobs – 'nice products' as we call them. It's hard being gay because the world still refuses to acknowledge us. We just want to live our lives like anyone else. But when you're boxed in somewhere, you tend to live that lifestyle. That's why most gay people move to Chelsea or St Christopher Street – because the rest of the world doesn't accept them. People seem unable to get on with each other. It has nothing to do with being gay or straight – it's about being different. It's just a shame anything with a gay vibe is closed down.

"If New York followed the example of Amsterdam, by taking a designated section and creating a 'Smut Row' and a 'Club Row', then nice families would know where to avoid. If you go there, you know what to expect. You get tits and arse on one side and cock and balls on the other. In the gay neighbourhoods now, I hear people complaining about 'all these fucking straight people moving in and taking over'. It's wrong, but it won't end in my lifetime. Not with the government we have in the States at the moment. When the government are taking away funding for arts, you know we must be heading in a bad direction."

This is particularly painful for Junior, who is keen to return to the art world in the very near future.

"My God-given talent is as an artist in painting and sculpting. I don't play any instruments and I've never studied music. I just hope that when things are more comfortable in my life, I can pick up the brush again. Or be able to sit down and design fashion. I mean, I just fell into DJing. When my days aren't so full of stress, I'd like to be a freelance designer. I could've been a Westwood or a Gaultier. They're my favourites."

JUNIOR rarely visits clubs in New York, choosing to spend his free time watching TV with one or two friends. He goes to the gym six days a week and is on a controlled diet which means he must eat substantial amounts of food every three hours of the day. He's never been a drinker or taken drugs (even though he used to record under the guise of Ellis Dee) and his only real inspiration in the last six years has been Sound Factory. Plus the music of people like Pierre, Aphrohead (aka Felix Da Housecat) and Farley & Heller.

"I'm a TV freak. I watch all the horrible talk shoes. Sometimes I can't get out of the house because of the TV. I wish I could get into travelling, but I can't go five blocks away and be happy! It's terrible, but I've lived in New York for 20 years and I've never been to the Statue Of Liberty or to the top of the Empire State Building. I just wish I could enjoy myself a little bit more."

But isn't it important to keep going out and being inspired by music and DJs? Isn't that what this whole scene is about?

"Well, I can honestly say that I've *never* been influenced by anyone except for people who have been before me," replies Junior. "Nicky Ceeyani, Walter Gibbons and Larry Levan influenced me, but that was before I was DJing. I've learnt everything myself. I started with 10 records and ended up with 80,000. What happened just happened and I don't think staying in has, or will, hurt my position. I can only be influenced by my own personal tastes."

It's here that the success of the rigid Junior Vasquez sound comes to light – those frantic drums, those breakdowns into strings and those shooting splinters of sound, homogenised from DJ Pierre's wild pitch. We first heard signs of it in 1987, on his remix of 2 In A Room, and then on "Took My Love" from his experimental acid work as Ellis Dee, which developed after hearing acid house in the UK. And now everybody from Elton John to Paula Abdul to John Cougar Mellancamp wants his sound.

"For the longest time, everyone was complaining that I didn't play enough vocal tracks," he reveals. "I was busy playing tribal, tribal, tribal, but that was because I couldn't find any vocal records that I liked.

And when everyone got on a tribal groove, I went out and remixed all the vocal records in my style. I made them for Sound Factory and, all of a sudden, you have this hard groove against vocals everywhere."

JUNIOR'S love for life outside of music is reflected in his friends and social life.

"When I'm out, I don't want to talk about records. I'd rather go shopping, go rollerblading or talk about 'Absolutely Fabulous'! I don't have many friends. I

pick up a friend, put them down and move on to the next one. That's a very bad characteristic, but I'm a one-person person. I'm not an entourage person. People are like clothes. When I don't want something it goes in the trash bin. My friend at the moment is Claudio, who is the first friend I've had in a very long time where I feel I have to call him when I wake up or go to bed. And he's only a friend. We started out as something else which didn't work out. But we have great fun together."

Junior is a very possessive man and this is obviously translated into his music and the way he dominated New York with those 12-hour sets. He captivates people, locks them in and takes over their senses. That's what Sound Factory was about. And that's exactly what happened during our time spent in his company.

"Yesssss! I am very possessive. That's why I'm upset that my crowd is now able to go hear other DJs play. It bothers me, but that's just the way I am."

FIVE RECORDS JUNIOR BROKE AT SOUND FACTORY – OFFICIAL! Livin' Joy – "Dreamer"

Kristine W – "Feel What You Want" Billie Ray Martin – "Your Lovin' Arms" Underground Sound Of Lisbon – "So Get Up" Fast Eddie – "Let's Go, Let's Go" the top and now I've had to come back down and re-invent myself. I always felt that Sound Factory and Junior Vasquez were the same thing. I've been enormously humbled.

Want" Want" win' Arms" sbon – "So Get Up" bo" Want List I can honestly say that I've done exactly what I set out to do. I stood in the middle of the dancefloor the night The Garage closed and looked up at Larry Levan and said: 'I'm gonna create this for myself'. Ten years later, I've done just that. But what happens now is a big fear of mine. People come up and fade away. Just look at Jellybean. I like to be constantly in the limelight."

If he had passed away like Levan, Vasquez would be a legend. But he's still here, so everybody's waiting for him to slip. The success of "Get Your Hands Off My Man" will prove that's not going to happen just yet.

It's getting on for 20 weeks since the loss of Sound Factory and nothing has come close to replacing it. New York needs Junior back. And, for the snowball effect his support seems to have on house music, so does the rest of the world. It's as if, with every passing Saturday night, house music suffers a little more.

So much can happen in 12 hours of music and right now, for Junior, every 24 hours seems like an eternity. But his best is yet to come. He just needs to get rougher and tougher. Just think of those "Dream Drums".

'Get Your Hands Off My Man' is out on Tribal UK on June 26

ay bikers

bigger than the actual talent? Simply take one listen to the seething hihats, brutal beats and distorted hissing of Vasquez' remix of "Dream Drums" by L'Ectroluv and you'll never doubt his abilities again. "I know it's bad to dwell on things, but I've been so humiliated. I've been to the top and now I've had to come back down and

SO what's next for Junior Vasquez? Could it be that the myth has grown





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EAGERLY AWAIT-ED NEW E.P.

FROM THE ABSULUTE MASTERS OF OUT-THERE TEU-TONIC AMBIOLOGY. 'BIB' WHETS THE APPETITE FOR THE STARTLING NEW ALBUM 'IADRA TAHITI'. COMING THIS SUMMER.







CUP OF TEA RECORDS OUT NOW

THE TOP 50

JU)
1	HOT FLUSH	
2	LEAVE HOME	
3	THAT'S WHAT I GOT	
4	RADIKAL BITCH (FARLEY & HELLER REMIX) Armando (Radikal Fear)	
5	CONFUSION	
6	EXOTIKA Skylab Vs Dom T (L'Attitude)	
7	WHERE'S THE FEELING?	
8	SPACE COWBOY (MORALES REMIX)	
9	IT'S OUR FUTURE	
10	MAHOGANY ROOTS (REMIXES)	
11	IOVE LOVE LOVE	
12	LOVE LOVE	
13	BEYOND	
14	MINUS 61 IN DETROIT	
15	NOD TO H20	
16	NOD TO H20	
17	FILLING UP WITH HEAVEN (HARDFLOOR REMIX)	
18	PORTAMENTO TRACKS	
19	KEEP YOUR LOVE DJ	
20	WATER MARGINPhotek (Photek 4)	
20	WE CAN MAKE IT	
22	EYE TO EYE	
23	STRINGS OF LIFE (BEEDLE REMIX)	
23	IS THERE ANYBODY OUT THERE? (HARDFLOOR REMIX)	
	CRY INDIA	
25 26	AGRAPHOBIA (REMIXES)	
20	MIDNIGHT	
1	CRY	
28 29	BITING THE DRAGON'S TAIL	
30	LOST IN LOVE (SASHA REMIX)	
30	INTERFERENCE EP	
32	PATRICK KRAUT	
32	IMAGINARY MAN	
34	AIRPORT	
35	CREDO	
36	HIDEAWAY	
37	EAST REMIX	
38	THE CLUB	
39	WARRIOR'S DRUM	
40	INDEX MAN	
40	298 STEPSOutside (Dorado)	
42	THIS OLE HOUSE	
43	JAZZ THNG (REMIXES)	
43	DO ME RIGHTButter (Emotive)	
44	DANCE MF	
and the second	SWEETEST DAY IN MAY	
46 47	ALPHABETICAL ONE	
	SUBETHER	
48	DETROIT - TECHNO CITY	
49	STEP BY STEP	
50	STONEAGE	
The 84.	ik sweep was compiled from the following DL setures CL Bellevel At the C.A. C.A. C.A. C.A. C.A. C.A.	Carles .

The Muzik sweep was compiled from the following DJ returns: CJ Bolland, Alvin C, Mr C, Ambient Soho, Sister Bliss, Mick Brennan, DJ Callie, Gavin Campbell, Carlos Cavaco, Jim Charlton, Lady Eva, Chris & James, Ross Clarke, David Colley, Simon Cooke, Evolution, Simon Fathead, Scott Ferguson, Nick Fiorucci, Keith Fielder, Rob Fletcher, DJ Flex, Andy Ford, Phil Gifford, Girls 2 Gether, Jon Grigg, Van Halliwell, Tim Hamblin, Tim Hancock, Alex Handley, Piers Hay, David Hill, Kev Hill, Jo Hillier, Chris Jam, Tim Jones, Marie-Chantal, Mark Kavanagh, DJ Marks, Jon Marsh, Angela Matheson, DJ Misjah, Miss T, Gareth Morgan, Tony Morley, Simon Mu, Guy Oldhams, Graeme Park, Pip, Bruce Qureshi, Danny Rampling, Nik Read, Justin Robertson, Pete Robinson, Stephan Pitsos, Jim Shaft Ryan, Simon Scott, Mike Shawe, Andy Sherman, Stuart Simpson, Danny Slade, Patrick, Smoove, Tantra, Tasha, Twitch & Brainstorm, Killer Pussies, Anthony Teasdale, Dean Thatcher, Paul Trouble Anderson, The Egg, Paul Thomas, Three Beat, Paul Tibbs, Johnny Walker, Warlock, Andy Williams

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status



22 - Detrick May



2 – Chemical Brothers

READER'S CHART PAUL McCLUSKEY (East Kilbride, UK)

1 PEANUT BUTTER BREAKS Peanut Butter World (Hey Day) 2 GL SOCIALISER Kotai & Mo (Electro Music Department) 3 HI-TECH JAZZ Galaxy 2 Galaxy (Underground Resistance) 4 MAURIZIO 4 Maurizio (Basic Channel) 5 AMBIDEXTOUS LESSONS Ambidextrous Lessons (Grass Green) **6 THE MEMORY FOUNDATION M-Plant (M-Plant)** 7 DISCO 2000 Teknotika (Submerged) 8 FROM WITHIN Pete Namlook & Richie Hawtin (Fax) 9 ALIEN FM Aux 88 (Direct Beat) 10 ICON Rhythim Is Rhythim (Transmat)

RADIO CHART KISS 102 (Manchester, UK)

1 MAHOHANY ROOTS Hardfloor (Harthouse) 2 LEAVE HOME Chemical Brothers (Virgin) 3 FILLING UP WITH HEAVEN (REMIXES) Hardfloor (east west) 4 DA FUNK Daft Punk (Soma) 5 GOT ME BURNING UP Maurice (Strictly Rhythm) 6 GEARBOX Sjef & Sjaak (Cyber) 7 WHERE'S THE FEELING Kylie Vs Aphrohead (deConstruction) 8 PRAISE DANCE Take Aim (Junior Boy's Own) 9 RADIKAL BITCH Armando (Radikal Fear) 10 PHASE TWO Audiotech (Metroplex)

HOME-LISTENING CHART **ARMAND VAN HELDEN**

1 LOVE TO LUX Sade (Epic) 2 RETURN TO THE 36 CHAMBERS OI' Dirty Bastard (Elektra) **3 RAGGA IN THE JUNGLE** Various (Street Tough) 4 THE NEW CHICAGO HOUSE SOUND Various (Cajual) 5 RANDALL, HYPE & JUMPIN' JACK FROST from Kiss FM tapes 6 TICAL Method Man (Def Jam) 7 DOWN DEEP & DARK Various (Strictly Rhythm) 8 BACK TO BASICS Various (Instinct) 9 JUNGLE RENEGADES 1 DJ Randall (Re-Animate) 10 GREENSLEEVES SAMPLER 11 Various (Greensleeves) 'Break Night' by Armand Van Helden as Mole People is out now on Strictly Rhythm

TOP 30 SALES 1 2-Inch Dance Singles April 24 - May 26

and the state		
1	DREAMER	Livin' Joy (Undiscovered)
2	SCATMAN	
3	THIS IS HOW WE DO IT	
4	YOUR LOVING ARMS	
5	LIFTING ME HIGHER	Gems For Jem (Box 21)
6	WORK IT OUT	
7	DON'T LAUGH	
8	FREAK LIKE ME	Adina Howard (east west)
9	DIRECT ME	
10	IF YOU ONLY LET ME IN	M MN8 (Columbia)
11	MY GIRL JOSEPHENE .	Super Cat Ft Jack Radics (Columbia)
12		VE Nightcrawlers (Final Vinyl)
13	IF YOU LOVE ME	Brownstone (MJJ)
14		Love City Groove (Planet 3)
15		BAME Bobby Brown (MCA)
16	HIGH AS A KITE	One Tribe Featuring Roger (ffrr)
17	BORN SLIPPY	Underworld (Junior Boy's Own)
18	ZION YOUTH	Dreadzone (Virgin)
19	FORGET I WAS	A G Whitehead Bros (Motown)
20	LOVE & DEVOTION	
21	CRAZY	
22	ARMY OF ME	
23		JE Aaliyah (Jive)
24		Eurogroove (Avex UK)
25		K BLACK - PT 2 Wildchild (Hi-Life)
26		
27		
28		R Kelly (Jive)
29	IT'S ALRIGHT S.A.I.N	
30		Charles & Eddie (Capitol)
	CI	hart details on sales information supplied by CIN. CIN copyright

TOP 20 SALES Dance Albums

nril 94 May 96

1	CREAM LIVE	Various (deConstruction)
2	THE HOUSE COLLECTION - VOLUME 2	Various (Fantazia)
3	MINISTRY OF SOUND - THE SESSIONS 4	
4	THE INFAMOUS	Mobb Deep (Loud)
5	FROM THE BOTTOM UP	Brownstone (MJJ)
6	SURRENDER	
7	LAST TRAIN TO LHASA	Banco De Gaia (Planet Dog)
8	DUMMY	Portishead (Go! Beat)
9	DO YOU WANNA RIDE	Adina Howard (east west)
9		Anhey Twin (Warn)
	I CARE BECAUSE TOU DU	Various (Virgin)
11	STREET SOUL	Newskie De Netwoo (Pigli)
12	POVERTY VS PARADISE	Naughty By Nature (Big Life)
13	THIS IS HOW WE DO IT	Montell Jordan (RAL)
14	PROTECTION/NO PROTECTION	Massive Attack (Wild Bunch)
15	RETURN TO THE 36 CHAMBERS	Ol' Dirty Bastard (Elektra)
16	LEFTISM	Leftfield (Hard Hands)
17		Portrait (Capitol)
18		Various (Global Television)
10	NEW JERSEY DRIVE 2	
19	CLUB TOGETHER 2	Various (EMI)
20	Chart details based on sales information	supplied by CIN CIN convright
	Unart details based on sales information	supplied by one. One copyright

1 Eth the new electronic generation

REMAKE UND SMAK CALIGULA ODYSSEY BOOSTER TIME & SPACE EAST REMIXES FUNKY BASSLINE YOU AIN'T SEXY EXCITER REMOVER RATTLESNAKE

Volume 2

PAPERCLIP PEOPLE PLASTIKMAN EMPORAR PERCY X PLANETARY ASSAULT SYSTEMS THE YOUNG BRAVES RABBIT IN THE MOON TESOX ALIEN RACE SILVERVOX DUMP PANEL WOODY MCBRIDE

COMMUNICATION CHART

MARK BROOM (London, UK)

1	COBURN EI	Mal (Ifach)
2	COYOTE FLUX	Minimal Man (Trelik)
3	20 FT SCALF	Stasis (Pure Plastic)
4	TRACKS SMART FOOD	
5	LILTA	
6	JAZZ FOUR	AS Czr (Lagato)
7	SWITCH BACK	Neuropolitique (New Electronica)
8		
9	UNTITLED	Roswell (Green Vinyl)
10	T22	Kosmic Messenger (Plink Plonk)

CJ BOLLAND (Antwerp, Belgium)

1	INTERFERENCE EP	The Advent (Internal)
2	MENTAL HUNTER	Vector (Planet Rhythm)
3	WAYFARER	Phrenetic System (Bonzai)
4	VENTOLIN	Aphex Twin (Warp)
5	QUINALDINE BLUE	
6	NEXUS 6	The Noom (Noom)
7	BE YOURSELF (ADVENT REMIX)	
8	ORDEALS IN SOUND	Vector (Planet Rhythm)
9	MOON DUST	Black & Brown (Tripoli Trax)
10	TRANSVERSE WAVES	Parametrue (Intelligent Hardrive)

TWITCH & BRAINSTORM (Glasgow, UK)

1	WHAT I SEE Drewsky & Paul Johnson (Dance Mania)
2	PORTOMENTO TRACKSGreen Velvet (Relief)
3	AS ABSOLUTE TIME GOES BYCristian Vogel (Tresor)
4	KEY SCALEZLazer Musik (Cheap)
5	VOLUME TWOChuggles (Prescription)
6	AIN'T NO SUNSHINE
7	JUST WHISTLEPaul Johnson (Relief)
8	DAS TELEFON
9	TAKE ME BABYJimi Tenor (T&B Vinyl)
10	UNTITLED

NICK FIORUCCI (Toronto, Canada)

1	WHITE POWDER EP P	resence (Love From San Francisco)
2	WAKE UP	Spin That Wheel (Hi-Bias)
3	REACH ME	Anita K (Heartbeat)
4		MAW (white)
5		Mode 2 (Toronto Underground)
6	WE'VE GOT LOVE	Veve Brown (Club Vision)
7	MY LOVE'S FOR YOU	Hadrian S (Crash)
8	HARD TIMES MARCH	200 Sheep (Hard Times)
9	LIFT UP YOUR HANDS	Earcandy (TU)
10	GOD'S AN ASTR-0 Bl	unt Funkers (Moneybar Experience)

MR C (London, UK)

1	PLANTATION	Ringo (Sublime)
2	EYE 2 EYE	Kosmic Messenger (Plink Plonk)
3	AM	Chris & Derrick (Organico)
4		Alpha Proxima (Lo Voltage)
5	HIDDEN ROOMS	Sound Of Life II (Certificate 18)
6	AGRAPHOBIA (LARKIN REMIX) .	LA Synthesis (Plink Plonk)
7	PHASE TWO	Audiotech (Metroplex)
8	CLIMAX (VOORN REMIX)	Paperclip People (Touche)
9	MERIDIAN (OCTAVE ONE)	Detroit Techno City (430 West)
10	ULTRASONG	

KEVIN BEADLE (London, UK)

	FLY	Livonia (London)
den i		
2	NATURAL BORN KILLAZ	Photek (Metalheads)
}	INSPIRATIONS & COMPLICATIONS	Jaziac (Black On Black)
	LOSING PATIENTS 3	The Solid Doctor (Pork)
j	YOUNG MENKrud	er & Dorfmeister (Wall Of Sound)
j	CLAIRE	Patrick Pulsinger (Cheap)
1	WHERE IS THE WHAT	
	MINUS 61 IN DETROIT	David Holmes (Go! Beat)
)	QUEEN OF BLISS	Luscious Jackson (Grand Royal)
0	PASS ME BY (HOWIE B MIX)	

DJ MISJAH (Rotterdam, Holland)

İ	THE SIREN	Unknown (test pressing)
2		Lost Sector (Fishtank)
3		
4	and the second	
5	X-FILE	Profile X (Oscillator)
6		Bandulu (Infonet)
7	LOCKED IN TIME	Jay Trance (Out Of Romford)
8	SURFACE	Natural Born Grooves (NBG)
9		Quakerman (U Star Records)
10	TRAX BIZARRES	DJ Franco (Spark Records)

SISTER BLISS (London, UK)

1	SALVA MEA	Faithless (Cheeky)
2		
3		
4	THAT'S WHAT I GOT	Liberty City (Tribal)
5	ONE MORE TRY	Kritsine W (white label)
6	FEEL	Zone 1 (Tripoli Trax)
7	TEMPO FIESTA	
8	WITCHCRAFT	Sjef and Sjaak (Cyber)
9	WONDERING YEARS	
10		

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2		Bucaneer (white label)
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4	SAD & LONELY	Sade (Epic)
5	I'LL BE THEIR FOR YOU	
6	OUTSIDE 89	Steps (Dorado)
7	LOVE & DEVOTION	Joi Cardwell (Eightball)
8	SATISFIED	H20 Featuring Billie (Liquid Grooves)
9	KEDROS	
10	CELLULAR PHONE	Bounty Killer (white label)
Eigl	ntball Records, 105 East	9th Street, NY 10003.
Tele	phone: 001-212-473-63	43

TAG (London, UK)

1	DRUM EXCITER EP	Oricom (Rugged Vinyl)	
2	PROTEIN		
3	JUICE REMIX	····· A Paul (Yeti)	
4	FORERUNNER	Natural Born Groovers (NBG)	
5		The Junk Hunters (Jinxx)	
6	DIGITAL PERCUSSION	Black One (Temple)	
7	PORTAMENTO TRACKS	Green Velvet (Relief)	
8 AGRAPHOBIA (KENNY LARKIN REMIX) LA Synthesis (Plink Plonk)			
9	ARKED	Philorene (Organico)	
10	ALL TRACKS	Monster Music (Irdial Discs)	
Ta	g Records, 5 Rupert Court, W	1. Tel: 0171-434-0029.	

RUB-A-DUB (Glasgow, UK)

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3	DYNAMITE SOUL (REMIX)	Art Facts (Big Beat)
4	THE WHOLE MESS	
5	FOR MY NIGGAZ	Red Hot Lover Tone (Select)
6	SIT BACK RELAX	
7	WHAT'S DONE IS DONE	STS (Guiding Light)
8	GOODTIMER EP	Hunch (Clean Up)
9	RUFF, RUGGED & RAW	Double X Posse (Big Beat)
10	ALWAYS REMAIN HARDCORE	Krash Straighta (X)
Rub	b-A-Dub Records, Winter Gardens.	Tel: 0141-552-5791.

RECORD TIME (Detroit, USA)

1	CELLULARPHONE	Dopplereffect (Dataphysix)
2		Green Velvet (Relief)
3	G SPOT	
4	GUITAR GROOVE	Omegaman (Definitive)
5	HIGHER	
6	ALL TRACKS	Detroit Techno City (430 West)
7	SLEEPER	
8	ALL TRACKS	
9	LIQUID METAL MONSTER	DJ T-1000 (Generator)
10	THE JONEZIN EP	Chuck Phula Sole (Definitive)
Rec	cord Time, 25110 Gratiot Aven	ue, Roseville. Tel: 001-810-775-1550.



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JUNIOR VASQUEZ

Get Your Hands Off My Man (Nush Remixes) Tribal UK

JUNIOR is down in the dumps, but the certain success of this record should cheer him up. After all, although a re-release might seem uneccesary to some, there are still thousands of clubbers who don't know the track. It's just a shame the remixes don't match up to either the original or Farley & Heller's initial interpretations.

Tim: "I went to Sound Factory in 1990, before the Junior Vasquez hype started. This guy was mixing tracks for ages and ages, moving the sound around the club and letting sirens off against the walls. He was wicked. I don't like this record, though. Vasquez is great DJ who shouldn't let Nush loose on his tracks."

LA SYNTHESIS Agraphobia (Remixes) Plink Plonk

THE original "Agraphobia" was one of the most beautiful records of recent times, and here Kenny Larkin provides a stunning techno reworking. Those who shed a tear when they heard "Agraphobia" for the first time should flip the record over for Nuw Idol's stunning junglist orchestral take. Plink Plonk continue to do no wrong. Tim: "This floats along nicely, but the original is still the best thing that Plink Plonk have released. And Kenny Larkin hasn't really remixed it. He's done his own track. I'd be bottled off in Europe for playing this." 00000

HUMAN LEAGUE Filling Up With Heaven (Hardfloor Remixes) east west

ONLY a few months ago we were defending Hardfloor for repeating their formula because it was so effective. Now they're taking record company to the cleaners by remixing everything in sight on autopilot. This is their lamest effort to date and the only reason to thank them is for keeping A&R men off the streets.



Tim: "If Hardfloor can do this, why can't we do 'Love Action'? Hardfloor, man, *come on*. They did a great remix of 'Blue Monday' but they need to be very careful. People only want them for their name. Still, the record companies are happy and the dancefloors are full."



Reviewed by BEN TURNER with TIM TAYLOR and DAN ZAMANI



As **PUMP PANEL, PLANET OF DRUMS** and **YANTRA, TIM TAYLOR** and **DAN ZAMANI** are one of the most prolific production partnerships in the UK. Tim was also responsible for the classic "Horn Track" some three years ago on ffrr, the label for whom they recently remixed New Order's 'Confusion', one of the biggest records on Danny Rampling's 1FM show. Pump Panel's "Ego Acid" must go down in the annals of history as one of the funkiest techno tracks ever made and the Planet Of Drums series has been invincible. No wonder they are so pernickety about other people's work.

GREEN VELVET FLASH/LEAVE MY BODY Relief, USA

THE work of Cajmere, this insane club track talks about laughing gas and joints over military-style drums, before breaking down into a threesecond warning: "Cameras ready, prepare to flash". The cut then crashes back and clubs go crazy. Armageddon on amyl nitrate. Tim: "I've only liked two records on Relief and how many have there been? At least 100. This does have a real good groove, though. It's a wicked backing track, especially the drums, but why does that bloody guy have to talk over the top?" Dan: "He sounds like the guy on the British Telecom adverts." 00000

ARMANDO Radikal Bitch (Remixes) Radikal Fear

FARLEY & Heller have remixed this off their own back, having insisted that it could become the next "Get Your Hands Off My Man". Keeping the original vocal, they clearly had Vasquez in mind and have taken it as close to Junior's track as possible. Dan: "Sirens go handbag. Why don't we like it? It's unoriginal." Tim: "Why on earth is everybody making house music? They're all finding ways of paying their rent, that's why. At least Carl Craig has advanced more than this. At least he's not deing throwaway house

advanced more than this. At least he's not doing throwaway house music. I used to like Armando, but you're only as good as your last track."

ONEIRO The Warrior

Blue Cucaracha, America DERRICK Carter, whose inventive individualism makes him one of the true soul boys of the Chicago camp, teams up with The Innocent for the latest release on his Blue Cucaracha imprint. The result is an experimental disco-house groove which is so well produced, even Dan is dancing round the bedroom. Albeit with a reefer in one hand. Tim: "This is one of the freshest singles I've heard, but seeing as Carter reviewed the singles in the last issue, it might be a bit suspicious if we made it Single Of The Month. Most of his stuff is too slow for me to play in Europe, but this has a nice vibe. It could have been made a couple of years ago, and I really like that." 00000

DEEP DISH PRESENTS QUENCH DC Sexy Dance Tribal UK

WASHINGTON's finest Iranians maintain the high standard set by their "Penetrate Deeper" album, despite not taking things much further. But with the album being as good as any you'll hear in 1995, don't let that put you off of this silky house groove. While Dave Angel adds jazz to his techno, Deep Dish are doing it for the house kids. But obviously not for Tim and Dan, who remain numb. Dan: "This is so totally forgettable. It doesn't do anything. You just

know that it will be played on Kiss during the day. Music like this really should be outlawed."

DJ MISJAH & DJ TIM Keep Your Love Mo's Music Machine SIZE 9

I'm Ready Ovum/Virgin

HOLLAND'S Misjah & Tim are infuriating. They may be the biggest producers on the hard house tip, but the way they've achieved their status stinks of a sell-out. However, despite being clinical, their productions are effective and the way they insert scraps of vocals means their work goes down well with certain handbag DJs. Which is why Virgin have drafted them in to remix "I'm Ready" by Josh Wink's Size 9.



Tim: "Misjah & Tim are well cheesey, but they fucking deliver. They have a British sound which they've charged up and given more of a Euro feel. What they're basically doing is taking Hardfloor at their best. Their style is nothing new and the compulsory vocal puts me off a bit, but I can't deny that it works."

DAVE ANGEL Bump/Bebop (Remixes) Blunted

DAVE Angel is now living in Swindon, but he has yet to adopt that West Country drawl. And the only dialect here is his music, as he once again proves that his jazzy take on techno is better than anyone else's. "Bebop" don't stop.



Tim: "Dave stands out as one of the best UK artists around right now. Good productions and good emotions – he always delivers. Unlike Carl Craig with his remixes. Dan's not really into this sort of stuff. He's more into playing Beatles records backwards." Dan: "I honestly don't know how Carl

Craig gets away with it."

DAVID HOLMES VERSUS ALTER EGO Patrick Kraut Harthouse

WORKING with other producers seems to bring out the best in David Holmes. It makes him go that step further, be it with the music or the drink. And with this exceptionally tight production, he

PEREZ & DOWELL

Music Man, Belgium

RESPECT to Music Man for licensing two EPs from Perez & Dowell – techno's hottest property – and releasing them together as a

double-pack. These guys have their own sound – crisp productions with intriguing drums which are extended by succulent string structures – and Tim Taylor and Darren Emerson have both been spinning these tracks since their original appearance on the US Double label. Just watch Perez and Dowell fly. They're bang on it. Tim Taylor: "This music is very warm, with wicked drums and strings which

really carry you off. It takes you on a journey. I like the fact that Music Man have licensed both records straight, without getting any remixes. If you slow down 'Darkened Dome' to minus two, it becomes a perfect Sound Factory record. Stefan from Music Man wants us to have remixes for our third Yantra single, and these guys should do it. They're on the same vibe as us, but they're using different sounds. This is proper tribal music."

shows Germany's Alter Ego just

how to do both. Another once-

the hedonistic spirit of a British

in the Blitz.

sober foreign act is corrupted by

DJ. They're dropping like bombs

Tim: "This is the one they recorded

when they were totally wrecked, so

I was expecting it to be pretty mad.

But it's actually very DJ-friendly and

Dan: "I love that acid doorbell sound!"

Tim: "Who do you think had the most

input? I'd say it was the engineer.

The artists were probably down the

pub. What with this and the recent

Harthouse are trying to be a whole

STRINGS are truly the essence of life - they're the element which

reaches your heart or your dustbin.

And nobody is better at strings

and fucked-up frequencies than

Taylor and Zamani, who abstain

this track for obvious reasons.

from commenting on the merits of

will decide whether a record

Luke Slater remix of Alter Ego,

lot cooler these days."

....

YANTRA

Purple Vicar EP

Music Man, Belgium

funky. I love the simplicity of it."



Tim: "One of the tracks, 'Dalai', was recorded by Dan on a hot night in New York with the headphones on. It was done at the same time as the first Yantra track. We knew it would eventually see the light of day. Yantra are cool to unwind to when we're really pumped out, but we actually feel more comfortable making aggressive music."

SK-1 Deep Subculture, USA

ALTHOUGH Laurent X is on the production here, this really is an incredibly poor attempt at creating a Robin S for 1995. Something has gone badly wrong and Tim Taylor is clearly amused that such an influential figure could have made such a bad record.

Tim: "Laurent X's 'Machines' is one of the greatest acid tracks ever made, but someone has stolen my copy. You have to pay £20 for one now. I don't understand why he's done this. It's really bad."

Dan: "This is a bag of old spanners. He must have done it because he's skint. He's obviously not getting enough remixes."

SKIN TRADE Andomraxess Soma

SOMA go further out on a limb with a melancholic and meandering track. The squelching sounds are unique, but it's hard to think of a club in which it might be played. Which surely makes it a most worthwhile release.

Tim: "They're clearly pleasing themselves in the studio, which is always the best way, but it promises more than it delivers. This doesn't sound like the stuff I've been hearing on Soma lately, but it shows they've got their own thing going."

DAVE CLARKE Four Season (Remixes)

HE may be obsessed with digits in his track titles, but Dave Clarke's records are anything but music-bynumbers. Here, he teams up with fellow kick-drum kid, Robert Armani, who remixes "Four Seasons" into a storming techno track with wild noises in the background. A festival of fucked-up delights, it should keep everyone happy until the release of "Red 3 (Of 3)". Tim: "I love Armani. He's really rough.

I love his solid kicks and hard claps. I love his hi-hats and grizzly noise. I like some of Dave Clarke's music as well, but he just talks too much."



Toni Mono Er. 2º /CDmaxi Decriman Maufactured EP. 12º /CDmaxi Alaska Deuxieme EP. 12º /CDmaxi Alaska Deuxieme EP. 12º /CDmaxi Affecte E, 12º /CDmaxi

MARSHALL STAX Rok Star Distinctive

SIGNED by Richard "White Gloves" Ford to his Distinctive imprint, this is the work of Nick Muir, who has half-inched an extremely suspect guitar riff from Ozric Tentacles and thrown in a few dance beats. This is truly the worst record since the bagpipesdriven "Acid Folk".



Dan: "I rather like Ozric Tentacles' early stuff. They used some fantastic sounds. I really don't recognise this sample, though."

Tim: "You should do, you've tried to sample them yourself. You have to grate your cheese properly in this business. If they want good guitar riffs, I have plenty they can use." $\oplus \oplus \oplus \oplus \oplus \oplus \oplus \oplus$

COSMIC TRAVELLER 7th Disolvance Models Inc. Italy

DESPITE being offered the chance to get stuck into a jungle remix of Anita Baker, Tim swears he would much rather review this experimental record which he has brought along with him. And quite rightly so. It's the work of S Longo, a man who could show Patrick Pulsinger a thing or two about being weird.

Tim: "S Longo is also responsible for all of the muzak stuff in Italy. They don't sell many records, and that's the whole point. I really like Pulsinger, but I like this guy a lot more. He's even more out-there, if that's possible. He's not following what's going on in Chicago or in the UK, and you've got to admire that. This is a really atmospheric track."

CARL CRAIG PRESENTS PAPERCLIP PEOPLE The Climax (Remixes) Touche, Holland

HAVE Touche lost the plot? Yes, this is an amazing track, but this is the third time it's been out in three years and, sadly, Dobre & Jamez have been influenced by those cheap DJs who only want to play the whistle part of the track. Shit, if Carl Craig had wanted it played like that, he would have made it that way himself.

Tim: "I loved Carl when he was recording for Transmat, when he was really experimental. I have the original of this on a white label, but it has already sold so many copies and had so much exposure that I really can't see the point of this release."

TECHNIQUE This Ole House Sound Of Ministry

AS sad as traffic wardens on motorbikes. It's hard to believe that this abysmal ABC of how to make a house record is being played by people like DJ Sneak. He really should know better. **Dan:** "This gets a five... In the Bag Of Spanners section! I thought people had run out of cheap gimmicks for this music."

Tim: "The barrel obviously isn't empty yet. There's lots more where this came from."

ECTOMORPH Subsonic Vibrations Interdimensional Transmissions, USA

THE so-called electro revival moves up a notch with this Detroit composition. While Direct Beat have been taking most of the credit, this rough, stuttered cut displays all of the merits which first made electro such a revolutionary form of music.

JODECI Freak 'N You (LTJ Bukem Remix)

THE jungle scene has opened itself up by focusing on musical sounds rather than just beats. Pump Panel point out that this sound isn't jungle. No. It's more than that. Having last year remixed Michelle Gayle, LTJ Bukem's fascination with swingbeat now continues via



this reworking of Jodeci. Starting with a doleful piano line, "Freak 'N You" promises the world. And delivers with frantic drum 'n' bass, aquatic frequencies and a sublime, summery, beautifully-warm feeling. "Freak 'N You" doesn't have peaks and troughs, it's more subtle than that. If you get taken in, you really will come out with a different perspective on everything around you. Melancholic, full of mood and exquisite, Turkish Delight skylines, who would have imagined a Summer of Love to drum 'n' bass? Well here it is.

Dan Zamani: "Steve Hillage went to see Bukem at Speed the other week and was blown away. Now the whole of Butterfly Studios has gone a bit funny and



they're all saying jungle is wicked. Jungle has some good ideas and is becoming experimental, but the breaks are still way too fast. This isn't really jungle, though." Tim Taylor: "We did some breakbeat tracks a couple of years ago and, although I like the sounds, it's just not funky at 160bpm. I like some of the ambient jungle, though. We'll explore the drums a lot more with Planet Of Drums, but there won't be any sub-bass. You know, hoover noises. All this music is getting people's attention and the 303 banging stuff is being ignored. But I can't say I don't like this."

Tim: "Electro is one of my favourite types of music, so I'm critical of anything which claims to fit in with that in 1995. The Direct Beat pressings are crap. They sound like they've been recorded in a garage. Mad Mike is the only person who has really been cutting it with this style. But having said that, this is cool as it doesn't have those bloody robot vocals on it. Yeah, I'd say it's one of the best records I've heard today."

BOO WILLIAMS VERSUS GLENN UNDERGROUND Motion Sickness

Maad, USA HERE, two of Relief Records' chief chaps come together for a spot of sampling and cutting up, which is what they do best. Everybody is talking about this double-pack, but that's more because of who is involved than the bite of the tracks. It definitely could not be described as original.

Dan: "It sounds like most of this track has been lifted from a sample CD." Tim: "It has two samples from Mr Fingers and I'm sure they could have done a lot better with those sounds. The Chicago hype is definitely not justified. I'm not convinced of it at all. The hard stuff is really not doing well in the UK now because people are incredibly fickle."

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Key: Classic OOOO Cracking OOOO Competent OOOO Clumsy OOOO Cack OOOOO Chunder OOOOO

paris

SAINT GERMAIN

Boulevard F Communications GONE are the days when everybody under 40 associated jazz with Bob Keer's Whoopee Band and little else besides.

Not that Bob would have understood most of the music currently being described as having a jazz influence. From jungle to trip hop to nu-electronica, from Alex Reece to DJ Krush to Stasis, this influence can be felt more than heard. It's not so much a sound as a mood, an experimental edge, and the fact that – while we're talking about essentially instrumental forms of music – there's an attempt to convey something deeper than just cool notes and neat beats.

France, the home of Ludovic Navarre, the man behind the Saint Germain monicker, is a country with a long and distinguished tradition in jazz. Maybe it's because it reflects the poetic, passionate and complex – occasionally to the point of being downright difficult – nature of the French. Whatever, it all comes back down to depth. And you'd be hard-pressed to find anyone quite as deep as Ludovic Navarre. However big your snorkel. He's even called the opening track of this, his debut album, "Deep In It".

Recorded with the help of a handful of French jazz musicians, "Boulevard" offers a glorious tapestry of billowing saxophones, breezy pianos, rolling basslines, crisp percussion and soft house beats. Sometimes sexy, sometimes sad, but almost always soulful. It's easy to see why Navarre's work has been compared to that of Larry Heard, the original jazzmeister of house, even though Heard is not namechecked with the likes of DJ Pierre, Frankie Knuckles, Todd Terry, Roger Sanchez and Smack Productions on the ultra-chunky "What's New?".

From Chicago to Detroit to New York to Paris. In the context of "Boulevard" it makes damn near perfect sense. It's not all house music, though. "Forget It" is bedded in large hip hop beats and "Dub Experience II" is a reggae cut. The latter doesn't particularly work, but the beautifully slow-mo scat calls of "Street Scene" make for more than adequate compensation. Listen carefully and you'll hear snatches of chatter in the background. It would make a great soundtrack to a film set on the pavements of Harlem in the Fifties. Or Chatelet in the Nineties.

Harlem crops up again in the brilliant "Easy To

Remember", a track inspired by Malcolm X. The hypnotic groove and the rich voice talking about the Muslim leader – "Did you ever talk to Brother Malcolm? Did he ever touch you? Did you ever have him smile at you..." – are simultaneously warming and moving. Together with the bluesy, semi-submerged vocals and plaintive wahwah harmonica of "Thank U Mum (4 Everything You Did)", it suggests that Navarre has an empathy with black American culture which is quite startling.

Monsieur Fingers

It seems like we are forever being told how this or that dance album will work as well in the comfort of your own front room as it does in the heat of a club. Which usually means that it's not actually a dance album at all. Or that it has a couple of ambient tracks. "Boulevard", however, is different. It's nigh on impossible not to want to move to Saint Germain's grooves, but the subtleties of the very same cuts also make for a wonderful listening experience.

Physical and cerebral, poetic, passionate and complex, Ludovic Navarre is to music what Eric Cantona is to seagulls following a trawler. Yes, that deep.

Push

ALBUMS



Feelin' movie

DAVID HOLMES The Film's Crap, Let's Slash The Seats Go Discs

ANOTHER Saturday night in. Another of those weekends when you're up for the crack but too skint to afford it. All you can hear is the sound of next doors' stereo. You bang on your bedsit partition wall and they just turn it up louder. Thump-a-whump-a-thump. Plink-plonk-plink. Goddam dance music and all you're getting is the filtered elements: the muffled bass, the scuffed melodies, the sense of something invigorating going on without knowing when the hell it's going to end. Everybody else is groovin', why aren't you?

Belfast boy, DJ larrikin and partyholic madman (as anyone who's ever seen him raging full-on at Sugar Sweet will testify with awe), David Holmes would approve. His is a world where you fantasise David Puttnam grandscapes and live out Alan Bennett drudgery, where the promise of the weekend escape is far greater than its home-alone actuality. He has lived the street-life and still has the razor-sharp no-bollshit attitude. He's the mod yoof reworking a "Quadrophenia" rebellion in a post-techno Celtic climate.

Which means that "This Film's Crap, Let's Slash The Seats" (a guaranteed bullshit-free title if there ever was one) is a debut album which turns up the collar of its leather jacket, walks tall, looks cool, imagines it's strolling like Isaac Hayes and cares not a jot for its failings. Matt Dillon meets Bob Geldof, say.

"This Film's Crap" is chock full of great ideas. There's the widescreen dramatics of "No Man's Land", complete with funeral bells, solemn footsteps and all kinds of duct-flowing emotions. There's the rollin' n' scratchin' metallic throwdown of "Shake Ya Brain" and the little-green-men-on-acid space waltz of "Inspired By Leyburn". There's the misty, Clannad-y vocals of "Coming Home To The Sun", Sarah Cracknell's windswept, lovelost voice on "Gone" and no vocals whatsover on the clanking acid-grunge which is "Slash The Seats".

Holmes has never, however, proferred himself as an electronic visionary or a techno revisionist. As "Got Fucked Up Along The Way" testifies, both in its title and in its winding, kitchen-sink weirdisms, he is too easily led astray. There's too much fun to be had out there to be rewriting the Twiddler's Guide To Nu-Style Club Music. So all sense of purpose, of direct beats and manic pop thrills, goes somewhat awry. Only the Pump-Panel-approved, straight-ahead single, "Minus 61 In Detroit", really hits full Oscar potential.

It's not a bad album, by any means. But as the final credits roll, you feel faintly unsatisfied, like when Hollywood remakes a classic French film (such as "Nikita") in its own bombastic style. A video for when all of the blockbusters have already been rented out and you're prepared to settle for second best.

What say the sequel will be better? "Son Of David Holmes", anyone?

Calvin Bush

THE CHEMICAL BROTHERS Exit Planet Dust Junior Boy's Own

IT'S the Achilles heel of dance music. It turns heroes into villains in the space of a month. Armand Van Helden and Hardfloor are guilty of it. So are The Chemical Brothers.

The Formula is often the very reason an act becomes popular in the first place. For The Dust Brothers as were, it's a thunderous car crash of hip hop, acid and mutant dub. Last year's "Chemical Beats" emerged from the shadows of trip hop and literally tore our heads off. Similarly, their remix of Bomb The Bass' "Bug Powder Dust". Live, they are even meatier, full of metronomic distortion and pulsing rhythms, while their DJ sets are legendary, merging disparate hip hop, house and rock sounds.

All of which makes The Formula so much harder to move away from. If it ain't broke, why fix it? This, however, is what makes "Exit Planet Dust" a onedimensional entity, full of their trademark sounds and idiosyncratic belching, but lacking any real depth. Except when the lazy grace of "One Too Many Mornings", a cut originally tucked away on the flip of "Chemical Beats", is taken a step further with two vocal tracks – the excellent "Life Is Sweet", which takes on New Order in a mud-wrestling bout of chunky techno malice, and the faintly folksy "Alive: Alone".

Sadly, the predictability of the opening half a dozen salvos blunts the senses to the finer points on show. What's left is the distinct impression that "Exit Planet Dust" comes off a poor third to The Chemical Brothers' live and DJ sets.

lestyn George

D-INFLUENCE Prayer 4 Unity east west

THE various members of D-Influence came together at live funk jams and acid house parties in the late Eighties, at a time when the capital was getting down to static-laden Seventies funk and the first waves of electronic house. It's this combination of the new and the old which lies at the heart of "Prayer 4 Unity", the multi-racial quartet's followup to "Good 4 We", their 1993 debut. D-Influence string a line from The

Carpenters and Rufus through to Blaze and Loose Ends. The base line is delicious funk, but the group are regularly at pains to point out that their rarefied eclecticism is uniquely British. Appropriating Cuban, Caribbean and Brazilian styles, they then play that old trick of adding a dash of reggae to the vibrant R&B cocktail, transforming an essentially American invention into a UK triumph.

The dub poet, Linton Kwesi Johnson, drops in a few sonorous lines on the title track, but the album's other vocal contributions are over-shadowed by the gamine voice of their lead singer, Sarah Webb. Her tones sparkle and pirouette over a music possessed of such honesty and integrity that it would be the choice of angels.

Jake Barnes

VARIOUS ARTISTS The Jungle Book: Intelligent Minds Of Jungle Reinforced

A GUY called Gerald once noted that there was one shining beacon among hardcore labels which had calibrated the evolution of drum 'n' bass via their fiery snares and voluptuous b-lines. Reinforced. If you wanted to know about the state of hardcore during a certain period, all you had to do was sift through their back catalogue.

Pure hyperbole? Penned inside their north London depot since the beginning of the decade, Reinforced have always hatched future music machinations in their sonic netherworld. They've been determined to make each cut millennium bound. The aim, especially on the tracks featured on this, their third label profile, has been on obliterating composition stipulations with an armoury of splattering snares, haywire pitches and sequences which are revelations.

Every single one of the contributors, whether new wave artists such as Nockie or the vanguard elite like Manix and Doc Scott, dynamically promote this edict. And the remixes are something else. Taking the original tracks to new dimensions, they are actually better described as progressional pieces. The detonated realigning of the 2 Gs' 'Energy' and 4 Hero's 'Universal Love', for example, sees their reverie-wafting grooves stripped away to reveal a dense, beat-desiccated undergrowth. And all of this on one album. Unbelievable, but true. Reinforced have slammed down their trump card. ••••••

GURU Jazzmatazz Volume Two: The New Reality Chrysalis

THE first "Jazzmatazz" record met with considerable mainstream success and a certain amount of suspicion in the hip hop community, and the appearance of a second volume of the project will not allay fears of an attempted cross-over. A quick listen to the record, however, reveals Guru's aim is not dollars but education. The excellent, if didactic, Gang Starr rapper is determined to help us into the next millenium with a greater understanding of each other and ourselves. While this might make for good copy, it isn't a guarantee of an interesting record. If "Volume One" could have been more accurately titled "Stolemasoul", "Volume Two" should be called "Hetoldmyass". The music itself is beautifully played and sung, as you'd expect from a cast including Shara Nelson, Chaka Khan, Freddie Hubbard and Courtney Pine. The beats are good, if lacking a certain kick, and Guru never disappoints. But nothing grabs you. Only "Respect The Architect" manages to transcend the feeling that, although this may be worthy, important material, it's also slightly dull and, yes, conservative. As Guru should know, hip hop, like jazz, is about much more than respecting tradition. It's about cutting it up. Will Ashon

JAKE SLAZENGER Makesaracket Clear

JAKE Slazenger is yet another pseudonym for Mike Paradinas, better known for his releases on Rephlex and R&S as u-Ziq. Often touted as just another Aphex Twin in a world which has found one to be quite enough, those Rephlex albums, "Tango 'n' Vectif" and "Bluff Limbo" nevertheless distanced themselves from the beardy one's sound. For Paradinas, old-school electro, bossa nova melodies and kidtronic playfulness are more powerful than slabs of ponderous minimalism or abrasive clattercore.

"Makesaracket" is supremely listenable, a marvellous experience every bit as innovative and stylistically confident as Black Dog's "Spanners". This is the album Talking Heads were looking for with "Remain In The Light", rejigged on lo-fi equipment and constructed from Clinton and Bambaata's cutting-room beats. Fun and outrageously funky, "Feet" and "Get Up R" cruise from Planet Rock to Planet Weird on deranged b-lines and ridiculously cool muzak melodies. It is, above all, ultramad pop music with a bop factor beyond reckoning and a riot of day-glo colours providing an all-over coating. Servin' up ace after ace.

Calvin Bush

RUSS GABRIEL Future Funk Volume 1 Input Neuron

THE past year has seen Russ Gabriel stoke a considerable underground following with the minimal technophunk missives from his Ferox label. His work as Too Funk gets the trousers twitching with few ingredients and little fuss, while outings under his own name weave more textures, twists and turns into still sparse arrangements.

Gabriel's first album-length excursion is released on GPR's new offshoot and features six cuts over four sides. Ranging from the Basic Channel-esque shimmer of "Digitec 727" to the percolating acid of "Steamroller", old school flavours lurk amid the rolling beats, while synths are mainly content to riff away in the engine room. Gabriel's house is rarely overtly mad - he is more content to insert a carefully-placed hose and gradually ease up the pressure.

Although essentially another sprouting from the bedroom techno ethic, "Future Funk Volume 1" is nevertheless a fine example of how this over-subscribed genre is still able to forge work of maturity and depth. ●●●●○

Kris Needs

FUNKDOOBIEST Brothas Doobie Immortal/Epic

"BROTHAS Doobie" is the second album from the multiracial rappers aligned with the blunted Cypress Hill/House Of Pain West Coast power axis. The fact that they are comprised of Latinos and native Americans makes Funkdoobiest a novelty in the world of rap, but they are also notable for two other things.

Firstly, they are backed by DJ Muggs (of the aforementioned Cypress Hill), whose impressive studio skills gives the group a wicked low-blow sound. In fact, Muggs' bass and drums are a clean counterweight to the sloppy G-Funk which rules the rest of their sunny home region (see Warren G and MC Eiht). Secondly, as their 1993 debut album, "Which Doobie UB?", clearly showed, Funkdoobiest are three porn fiends with a hairy line in obscene lyrics. Hence "The pussy just farted cause the walls just parted" ("Pussy Ain't Shit") and a track entitled "Super Hoes"

Explicit, stooopid and occasionaly frightening, Funkdoobiest are destined to remain marginalised freaks. To hear them at their best, track down the soon-to-be released Muggs remix of "Rock On", a spray of summer vibes which is sure to be a modern classic. Otherwise, if you must hear what is going on out West, get with the Hill.

WESTBAM Bam Bam Bam Polydor

NEVER mind your Sven Vaths and your Cosmic Babys. Westbam is Germany's true Crown Prince of techno, the one who regularly makes the charts and is married to Marusha, the First Lady of the scene. Not for him the memories of past

BJORK Post

One Little Indian

IT'S disturbingly clear that Björk is one of the few genuinely interesting pop stars around. And with two million sales and counting for "Debut", she's one of the few creative artists of the Nineties who even warrant the term. So what is it about her? Some see a mysteriously desirable tomboy, others relate to her unpretentious real-world savy. Either way, she attracts the likes of Nellee Hooper, Graham Massey, Howie B and Tricky – all of whom hang out and write songs with her.

There are always many more mysteries than answers. Like how she managed to sell that many records in the first place, never mind having a "Spitting Image" puppet made in her honour. Portishead you can understand – angsty easy-listening with the potential to stir the souls of Sade fans and breakbeat nuts alike – but Björk? Not on your Nellee, mate. This, after all, is the woman who sets noodling trip hop off against covers of Forties big band numbers, mixes ballads with warped bursts of salsa-house and, er, sings about throwing cutlery off

mountain tops. "Post" more than matches the incongruous musical nature of "Debut" but, with the clenched fist of electro-fun which is "Army Of Me", sets itself apart from the start. A poor choice of single, lacking any real semblance of a tune, it nonetheless immediately highlights the more assertive mood of "Post".

The heart of the album, however, is with the likes of "The Modern Things", all loose-limbed percussion and nurseryrhyme imagery, and the swirling orchestration of "Isobel". With the infectious melody of "Possibly Maybe" and the thumping frustration of "IMiss You", this is where the collision of ideas between Björk and her co-writers and producers really works. The combination of Tricky's claustrophobic

masterblasts like "Alarm Clock", "Monkey Say" and the killer "Hold Me Back". With his Low Spirits label and his MTV profile, he's a Teutonic techno take on our own Mike Pickering, with added court jester appeal and without the muso tendencies.

To expect anything more from "Bam Bam Bam" than purest cartoon rave (the perfect accompaniment to fairground rides and office parties) would therefore be ridiculous and it doesn't disappoint. Mostly sounding like the kind of pre-gabba happy hardtrance Eye Q and Frankfurt Beat were knocking out years back, this is eyeball-rolling Euro-cheese. "Celebration Generation", "Raving Society" and the totally hopeless "Escapist" are designed for those 3-Es-peaking-and-don't-give-adamn rush-times. Artistic innovation simply doesn't even enter into it. Dumb-ass hardcore breakdowns, pumping synth riffs and tearaway Euro-beats are the rule. Ver kidz will love it for at least a week -

Ver kidz will love it for at least a weekthere's oodles more bright pop inanity here and insanity than a million Take Thats or Deuces. Maddeningly poptastic and really not worth getting vexed about.

Calvin Bush



stomp and Björk's lyrical pictures drips with tension against the folky string lament of "You've Been Flirting Again". Ultimately, it's hard not to be moved by Bjork because she's

Ultimately, it's hard not to be moved by Bjork because she's one of the few people performing the whole high wire act without a safety net. Both "Debut" and now "Post" come with an unwritten guarantee that Björk will make some pretty awful albums in the future, but that's merely the downside of consistently taking risks and challenging how things are supposed to be done. We've learnt a little more about Björk along the way but you can't help feeling there's a whole lot more to come.

lestyn George

VARIOUS ARTISTS Cafe Del Mar: Volumen Dos React

IBIZA will never go away. However hard you try to pull yourself away from the Great White Island, you're always lured back. One of the main reasons for this is Jose Padilla's Cafe Del Mar, where the view from behind the DJ booth is the best in the world. Calming seas, golden sunsets, beautiful people... You can see how Jose gets his spiritual sound. Despite the odd lager lout infiltrating the beach. Following on from the success of his first "Cafe Del Mar" compilation, Jose has now selected a further 14 tracks to teleport you to Ibiza. While the first chapter featured the people who have supported him throughout the years, this time he's been braver and selected tracks which reflect the different moods of the Del Mar. From a late afternoon chill (the In The Nursery reworking of Sabres Of Paradise's "Haunted Dancehall"), to an early evening drink (Marks & Henrys), to that time when your mind starts to run away from you (D*Note's truly astounding "Devotion"). While other club capitals like Lisbon will emerge this summer, the only place to chill is Cafe Del Mar. Everywhere in the world wants one. But only one place has it. Ben Turner

RED SNAPPER Reeled And Skinned Flaw

THE coarse title gives away nothing of the deep, cerebral jazz tones of this album. Then again, jazz is too easy a label to slap on this five-piece, whose combination of live instruments and the applied handiwork of techno expands the possibilities. Occasional bum notes have their own aesthetic place in Red Snapper's sound.

"Reeled And Skinned" brings together the group's three EPs to date on a single compilation CD, plus Sabres Of Paradise's previously unreleased double-length remix of "Hot Flush". The original has been flipped up and around to create a kind of dub version of Lonnie Liston Smith's "Expansions" classic. The haunting vocals of Beth Orton on "In Deep" – "Speak what you're speaking and freak what you're freaking" – captures the impromtu mood of the album.

Original copies of the Red Snapper EPs are a right pain in the arse to find these days, but "Reeled And Skinned" successfully fills the gap before an album of new material appears later this year. Put this band in a pigeonhole too soon and you might just miss the future.



SOUND PATROL

Ben Turner on this month's cutting compilations

THE Italian house revival is well under way and on "United Sound Of Italian DJs" the likes of Coccoluto, Alex Natale, Massimino and Montanari display the spiritual garage sound which makes them rich. But only really justified here by the 96 pen shots of the contributors on the sleeve (21/2)... Kris Needs has compiled his own "Greatest Harthouse Trousers". Some of his choices are surprising, but you wouldn't expect anything less. Funny they didn't ask him to mix it, though (3)... The dark house sound of the Definitive label is presented on x:treme's "Definitive", with John Acquaviva providing a great mix (3)... "UK Tribal Gathering 95" is a lazy attempt to represent the artists from the event, as most have moved away from the sounds here. Take Fabio Paras, whose DJ set is now a continent away from his "Hypnotic Eastern Rhythm" (3)... Someone is earning too much money at GGS in France, judging by the packaging of "Going Global Series: Voila!", a concertina of CDs from their back catalogue. But if you don't already own the Resistence D and Hardfloor overhauls of Mory Kante, or Justin Robertson's work on Rachid Taha, you must have been in a Thai jail for the last two years (312)... The latest Kudos album, "The Kudos Digest: Issue A (Is For Apple)", offers the finest in underground UK techno via labels like ITP, Schatrax, Ifach, Spira and Irdial (312)... Likewise UK trip hop, with Glamorous Hooligan, Darkglobe and Fatboy Slim showing how inventive they are on "The Cream Of Trip Hop" (3)... Jon Pleased Wimmin has made a grand job of the mix of "Club X:Press", mainly because his selections work together (317)... Unlike Judge Jules' mix of "Havin' It Dancefloor Classics". But it was always going to be a struggle to link Marc Kinchen's 4th Measure Men, Dee Patten, Gat Decor and The Source (212)... "Trance Central 2" will shift copies for Misjah & Tim alone, but it's Mark NRG whose Euro techno really glows (312)... And thumbs up for "Prime Cuts 2", which sends you to heaven from the opening chords of Carl Craig's "Remake Uno". A truly diverse representatation of today's dancefloors (4)... Loaded continue to impress with "The Best Of Wildtrax", where the overcast house sound of the Wildchild Experience is perfect for late-night drives home (3 ... Randall, Grooverider, Kenny Ken and Hype are all on the mix of "Radio Dreamscape", where sublime pianos and an unoffensive MC make up for the rough recording (312)... Steve Bug is set for big things and here he joins Farfa's mammoth interpretation of Caspar Pound's "House" on "Secret Life Of Trance 5". But isn't it time labels worked harder for some exclusive cuts on compilations? (2)... "The Future Sound Of Jazz"? Who could argue with Pulsinger, Tenor and Luke Vibert combing their musical roots with a fucked-up mentality. But how else can we chill out? (4)... Certainly not to "Hardcore Terror". Isn't this the soulless stuff which gave hardcore a bad name? Moby apparently takes this to bed with him (0)... It's been hard to judge where Hydrogen Jukebox have been coming from, but the title of "Machino Weirder" says it all. And, while most of this doesn't deliver, the first five minutes of Globo's "Adult Channel 1-3" is a blow to terminal clubbed-out depression (212). It's that time of month again ... CHECKLIST... "United Sound Of Italian DJs" (Disco Mix, Italy) - "Greatest Harthouse Trousers" (Harthouse) -

CHECKLIST... "United Sound Of Italian DJs" (Disco Mix, flay) - "Greatest Harmouse Indusers" (Harmouse) "Definitive" (x:treme) - "UK Tribal Gathering" (ffrr) "Havin' It Dancefloor Classics" (Havin' It) - "Going Global Series: Voila!" (GGS) - "The Kudos Digest: " (Kudos) - "Cream Of Trip Hop" (Equator) - "Club X:Press" (x:press) - "Trance Central 2" (Kickin) - "Prime Cuts 2" (Prime) - "Best Of Wildtrax" (Loaded) - "Radio Dreamscape" (Dreamscape) - "Secret Life Of Trance 5" (Rising High) - Abstract Expressionism" (Flagbearer) - "Future Sound Of Jazz" (Compost) - "Hardcore Terror" (Rumour) - "Machino Weirder" (Hydrogen Dukebox)

REJUVINATION Introduction Soma

SOMA have always been noted for the quality of their singles. But with this, the long-awaited debut album from Rejuvination, they are clearly moving up into a different league. It's equally obvious that Jim Muotune and Glenn Gibbons have spent a lot of time and thought on "Introduction". To grip the listener for more than an hour from start to finish is quite an achievement. The epic journey never falls back on formulas or fillers.

The duo begin in ambient mode, with drifting electronics and funky beats over the first two sides. It's here they take in the melancholic "Dr Peter", finally hitting the four on the floor near the close of "Til Death". "The Conflict" and "All That Glitters" go up a gear into analogue heaven and the realms of deep techno, while "Phaze Transition" is a rich reading of the Chicago futuredisco stomp. They go out with their recent single, "Don't Forget Who You Are" and the syrup-expanding climax of "Sychophantasy".

I hate to use the phrase "intelligent techno". It conjures up horrific images of bookworms and boffins. But there are two truly brilliant musical minds at work here. As well as some fine basic instincts and the purest of souls.

Kris Needs

THE OUTHERE BROTHERS 1 Polish, 2 Biscuits And A Fish Sandwich WEA

FORGET the tame, two-bit version of "Wiggle" which did for the genuine Chicago scene what 2 Unlimited did for techno. You don't need to look any further than the titles of the tracks on "1 Polish... to discover what The Outhere Brothers are really about: "Pass The Toilet Paper", "I'll Lick Your Pussy" and "Fuck U In The Ass". Get the picture? From the opening calls of "Bee-yatch", to the smutty nursery rhyme cat-calls, crude enough to offend even Bernard Manning (or at least make him jealous he didn't think of them first), The Outhere Brothers make an explicit link between the rhythms of house and the rhythms of sex. Very explicit.

If the calculated assault on your PC sensitivities seems a bit weary, you could take some comfort in the music itself. If you can bear to listen. For the most part, we're talking the kind of pounding, minimal, jack-crazy beats Dance Mania and Relief have made their own. Even the Muggs-style beats of the token hip-hop track, "Phat Phat Phat", kick like Godzilla in Docs. And, hey, DJs ranging from George Morillo to the Pure boys have at some time succumbed to all of the silliness. Dumb and dodgy, but emminently danceable,



KEYBOARD MONEY MARK Mark's Keyboard Repair Shop Mo' Wax/Love Kit

NIRVANA were always far too het-up to be the voice of a postpunk generation. For the authentic sound of mid-Nineties slackerdom, you should look no further than Keyboard Money Mark, the Beastie Boys' organ player.

A king of straight-faced pastiche, Money Mark takes all of the popular music of the last 40 years and puts it through a thanatoid mangle. In the Money Mark universe, James Brown meets Stevie Wonder meets muzak meets hip hop meets Booker T & The MGs meets early Eighties electro pop meets Frank Zappa meets cocktail jazz meets Sixties hippie nonsense. And so on. Judging by the sound quality, the entire Money Mark universe fits inside his bedroom. Perhaps even his bed.

The tracks featured on "Mark's Keyboard Repair Shop" are short and scratchily reminiscent of Billy Jenkins' "spazz-jazz" minus the aggression. Buy it, play it and don't get up. ●●●●○

Will Ashon



DANNY TENAGLIA

Mix This Pussy 2: Can Your Pussy Do The Dog? Tribal UK

THE state of the compilation market is reaching boiling point. Every label in the world seems to be releasing a "Best Of" collection. Which is to say nothing of the anonymous down-market CDs featuring classic house rarities which, at £2.50 a throw, are currently shifting thousands of units in Tescos and petrol stations. For the DJ, beat-mixing compilations is now an important part of their trade, if only in attempt to halt the incredible amount of bootlegging which is going on at the moment. A friend of mine recently purhased a tape of what he believed to be an underground New York DJ, only to later discover that it was mixed by a guy in the shop he had bought it from. In such a climate, it's essential to have genuine DJ sets stored for posterity.

"Mix This Pussy 2" sees Danny Tenaglia reporting back with a truly remarkable sequence. It enables me to prove that, after taking a pop at him for his set at the JBO/Tribal party in last month's issue, I have nothing against the man. Everyone has off-days. They're allowed to slip up now and then. Just so long as they refuel us and drag us back onto the dancefloor. Which is exactly what this album does.

Based around the Tribal UK back catalogue, Tenaglia utilises everything he can from every release, dropping *a capella* and dub mixes next to the main tracks to sustain the groove and intrigue the listener. So here we get Deep Dish's "The Dream", Murk's stunning vocal dissection of "If You Really Love Someone" and a snatch of USOL's "So Get Up" thrown in to tease you. Ten minutes later and, lost in the music, you realise you may never find your way back. The stamp of a good DJ. He peaks with a triple sequence of Kiwi Dreams" "Y" and you're left in heaven. "Mix This Pussy 2" confirms what I've always thought about Danny Tenaglia. Truly inspiring. Truly Tribal.

Ben Turner

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TRAINSPOTTING

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House

Reviews by TERRY FARLEY

MONE

We Can Make It AM:PM Starting off as a deceptively good (but not great) garage track, this changes halfway into a groove of huge, motherfucking proportions. The vocals are looped in a continual wall of sound and everything goes off, Deep Dish-style. A must for garage-heads, this took the roof off at the Ministry Of Sound the other weekend. 00000

SINGLES

KYLIE VERSUS APHROHEAD Where's The Feeling deConstruction

Felix Da Housecat turns it out for Kylie with a monster Donna Summer-ish bassline. Classic Chicago string pads and pure Aphrohead tweaks 'n' squiggles make it one for the club kids not the trainspotters. 00000

PROFESSOR TRANCE AND THE ENERGISERS **Drumming Circle** Island

Forget about the wack name, it's the Mr Onester remix which is making crowds scream when this bomb is dropped. Percussive and funky in the current dark New York style, this is a must for househeads with an ear to the future.

THE UNDERGRADUATES Hipslinger

Big Big Trax, USA

A funky disco track which goes for every cliche in the book but still sounds fresh. Out of New York City, "Hipslinger" is one for those who like Fun (sic) with their house music.

JUDY ALBANES That Ain't Right Maxi, USA

Jahkey B, one of my fave new kids on the block, turns an average Jersey vocal track into a much deeper and darker affair. The "Tribeca Hump Dub" is so deep you could almost drown in it.

OUTSIDERS **Dee-Man**

Jus Trax Hard and fast dark garage, complete with a sex mania-style bassline - sounds like Nate Williams moved to Hayes. Big, big sound crossing the Techno/ House barrier. 00000



LOVE AND SEX FEATURING DARRENA Boyfriend Swank

Featuring samples of Bam Bam's "Give It To Me" and with London drag queen Darrena doing her "Get Him" Roxy thang, this pumps in a big way. Again, it's one for the club kids and the DJs. 00000

MAURICE Burning Up Strictly Rhythm, USA

DJ Pierre hooks up with younger brother Maurice to create another piece of wild pitch perfection.

With those classic Pierre sounds feeling as fresh as ever and a groove which doesn't let go, this is music for the feet and the head.

SPACE 2000 Do You Wanna Funk Wired

Following last year's "Release Me" (an anthem in any club which matters) with a cover of the old Sylvester classic is tempting disaster. But enter Joe T Vannelli, who turns it out yet again, underpinning a vocal of such quality that the late, great man himself would have been proud of it. A joint this good deserves no, demands - to be a hit.

.....

DAIAF Get Up Off Me Cajual, USA

The Chicago scene just gets bigger and better. Dajae does what the girl does best, as Cajmere pumps it up almost Murk-style. While house heads everywhere wait for the release of Dajae's "Day By Day" single with baited breath, this fills in the gap very nicely.

BB BOOGIE ASSOCIATION Five/Street Music Basement 282

More disco-boogie ruff cuts from the Ladbroke Grove posse of POWA. Four tracks of a quality Joey Negro would stand up for

VIDEN **MOREL'S** GROOVE Single

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CLASSIC

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CLUMS

Part 8: Officer Where's Your Brother Strictly Rhythm, USA

The fabulous George Morel gives the fabilities dearge where gives us this summer's "Get Your Hands Off My Man". With hilarious camp vocals from Nate Hudtson and Melvin Watson, and a monster Morel groove, this has immediate new potential has immediate pop potential, maybe even chart potential if a major got behind it. Why, even Jeremy Healy could play it. Fun without the cheese: *"The kids are gonna talk about this..."* 00000

they even slice up "Streetplayer" and make it fresh. Wicked London house music

QUAKERMAN Schlam Me **U-Star**

Another truly brilliant piece of nu-London house. Produced by Quakerman and the Idjut Boys, this minimal groove has been driving people crazy for weeks. A ruff-as-fuck joint which sounds like it came from a Chicago bedroom 10 years ago. One for

party-time sample, so the track really had to be a bit cheesy.

"When Stuart Crichton and I recorded it, I presumed it would sell around 4,000 copies like most of the other tracks I've done. But four major labels bidded for it and we've signed it to Positiva, who seem convinced that it'll be bigger than The Bucketheads. I find that hard to believe, but they know better than me. I can see it being a big summer record, but we could do with a summer first. "Pete Tong and Graham Gold are already

playing the record and I went to hear Jon Pleased Wimmin drop it at Pleased last week. I've been spinning it for some time, but it was really nice to hear someone else play it and watch everybody go mad. Jon was laughing and smiling and then he suddenly realised that it was us on the

dancefloor. "I'm well aware that people will give us a slagging. I've heard that some of the Soma guys are already having digs at us. But I can take the stick because I know plenty of others who'll love it. I'm thick-skinned so I can take a slagging, as well as giving it back. The sample is yet to be cleared, but it's pending. I suppose it all depends on whether Lionel is an anti-house head, or

whether he thinks he can make some money without doing anything. It'll be a shame for me if he says no, because this will be the biggest thing I've ever done."

• Sample clearance permitting, Umboza's 'Cry India' will be out on Positiva in July

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COMPETENT

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CHUNDER

the 'spotters. There's even a Peter Cook a capella thrown in for good measure. Don't ask me... 00000

THE MOLE PEOPLE **Breaknite**

Strictly Rhythm, USA Armand Van Helden's newie, this finds everybody's favourite B-boy in a more mellow mood. The funky keys bump and hustle over the kind of slamming groove you always get with this kid. 00000

CHUCKPHULASOUL The Jonezin EP **Definitive**, USA

A funky as fuck track for black music lovers everywhere. "Jaco & Chuck" is a Seventies-style bassline and groove track with wild pitch sounds laid over the top, while "Manik Sax" sounds like classic Fela Kuti afro-dance music. One for Norman Jay and Ralph Lawson, Brilliant, 00000

DANELL DIXON I Saw The Future

Nite Grooves, USA Danell Dixon joins up with the fabulous Roy Davis Jr to create another piece of deepness. Phuture funkin' East coast heaven.

GERIDEAU Reaching L'Attitude

The brilliant Gerideau is back and. although the vocal mixes just ain't doin' it for me, Tommy D turns out his best mix yet by looping up the voice and giving it a real bottom-heavy drum 'n' bass section.

TERENCE FM Feeling Kinda High Cajual, USA

Terence sings the praises of a "Phat one" over a great drum 'n' bass rhythm section. One for the purists (in other words, it wouldn't put hands in the air at Miss Monnypennies) and lovers of a good puff.

ROACH MOTEL Work 2 Doo

Junior Boy's Own I'm not going to review a mix by Pete Heller and myself, so it's straight to the "Danny Tenaglia Rub". Using the camp vocals of DMTP's Kenny C, Danny hits the spot - unlike Mr Ben Turner's review of Danny's performance at the recent Boy's Own party. If playing tracks from Gil Scott Heron, Kool & The Gang and War alongside today's faves isn't a musical journey, then it's back to the student union for you. Where's the Hang The Journalist page? 00000



of UMBOZA defends himself against the criticism for sampling Lionel Richie on the massive 'Cry India'

HE original idea for 'Cry India' came about when I was sitting in the pub at the train station in Glasgow and Lionel Richie's 'All Night Long' was playing on the jukebox. I didn't know how it would work, because you obviously can't make a heavy record with a sample like that. It's a TRAINSPOTTING

....



Reviews by VEENA VIRDI

VINTAVL

JAZZ JUICE Detroit

single Precious Vinvl Aside from the title,

this track could have "Motor City" on the country of origin sticker. But although Detroit's technocracy should be making tunes like this, they aren't. So it's up to those who have been influenced by the scene out there to seize the gauntlet thrown from across the Atlantic. Which is precisely what this outfit have cultivated with their Derrick May-like interludes of undulating harmonics and residual vibraphonics. Here is instrumental poetry at work. 00000

SINGLES

HIDDEN AGENDA Is It Love? Metalheadz

This track rolls backwards. Scissored snares are decanted into a beat-infested forest before they stumble into rare groove eloquence. This is way too hip to bow down to Amen. Stuffed with clips recalling the cheesiest of soul numbers, the record then levitates back into the hardkick tangle. Once heard, never forgotten. ----

EXTREME POSSIBILITIES Extreme Possibilities (Wagon Christ/Boymerang Mixes) Ninia Tune

Wagon Christ and Boymerang deserve real credit for their nerve. Especially since Wagon Christ removes drum 'n' bass from its traditional Amen thoroughfare and chucks it into a sea of sonic pandemonium. For open minds only.

DEADLY D Listen Dis Flex

There are basically two versions of this, one of which is definitely in the premier league when it comes to armchair raving. Ditching the hardstep assault to float into the realm of symphonic slurs, this is a pure daydream get-away.

PESHAY Futurama

Basement

With an introduction circled by aquatic pants and digital tricklings, Peshay synergises his watery b-line samples into garagey vocals. This may have been recorded a year ago, but the bass conductor has a sixth sense when it comes to constructing melodies.

WAXDOCTOR **The Spectrum**

Metalheadz Drum 'n' bass goes techno. Kicking off with a prelude which is Detroit-esque in character, metal

chips fly from Waxdoctor's beat furnace throughout "The Step". "Spectrum", however, is a different story. Set in much calmer tones, the mellow vibrations are disturbed by only the slinkiest of string screeches. Mesmeric.

SIMON BASSLINE SMITH PRESENTS INTENT **Natty Music**

Rogue Trooper This ballistic powerhouse is about to explode. The intro has an articulated lorry of a pulsation to head the percussive convoy. After that, you can predict the journey – feisty synchronisation, throbbing modulations and plenty of scrapping scuffles. Old ground has been retread. Again.

ATOMIC DOG **Step Into Lite** Deep Thought

A welcome relief. T-Power's alter ego finds him cruising into mind diversionary territory. Compared to his first "Natural Born Killaz" EP, he has doused his new blueprint in slippery intonations, solo pianistics and colliding polyphonies. The whole effect is totally hypnotic.

ROZ U Can Be My Lover

The drum 'n' bass workout may lower electroluxed swingbeat into a snare-fest, but the concept simply doesn't work. It's an example of how a drum 'n' bass mix is now the expected practice. 000

ENDEMIC VOID The Whole World EP

Language The new kids on the block. Not many people know they're out there, but they're part of the fraternity blasting out futuristic, sub-technical transmissions. Released on Tony Thorpe's still young Language imprint, this EP jams plaintive brass sections into muted stereophonics, digging deep into Endemic Void's own sonic detritus of bass drones, tin can alley loops and hi-hat stuttering. Endemic Void are just waiting to be discovered. 00000

KING JUST Warriors Drum (Foul Play Remix) XL

Time to rally around the totem pole. With red indian-like yoddling wafting above the tom-tom beat, the big chiefs, Foul Play, pummel hip hop locutions into a fractured, sonic matrix. Weighted with two-ton drum arrangements, Foul Play give the incantations the Midas Touch. 00000

PHOTEK The Seven Samurai Photek

Continuing to be driven by the idea of limitless possibilities, Photek looks to the Orient and emerges with a granite break simulation of "The King And I" Reversed oscillations unfurl their cymballic antennae as a gong clangs in the distance. Forsaking the lyrical washes of previous offerings, Rupert Parkes forges new dimensional hardcore, both rough and dark. 00000

VINVAL Single

THREE THIEVES AND A LIAR Hold Tight Breadfruit

It's not quite original, but the sound juxtapositions work. With an electronic DNA composed of contagious hooks alloyed in a Louis Armstrong fanfare, this cut belongs to the here and now. Marinated in these circuited ingredients, it's a definite summer hit. 00000

THE ICONS **Aspects And Aspirations Precious Materials**

As drum 'n' bass begins to mature, The Icons, aka Blame and Justice, nudge away from the minutae of recycled breaks. Enrolling elliptical jazz loops, the buoyant cadences and proactive outbursts make "Aspects" well worth hearing.

SONS OF ARQA Govinda's Dream (A Guy Called Gerald Mix) Arga Sound

Whenever Gerald is Master Of Ceremonies, you can bet he will discard prosaic sounds in favour

in the **BAG**! **KEMISTRY** & **STORM** on their current playlist

HE first gem in our 77 selection kicks off in

more ways than one. Jay Majik's Needlepoint Majic' opens innocently enough with a cool, wispy intro, but then in skip the fastest syncopated breaks you'll ever hear. The

intro swells, before a breathtaking lull tries to prepare you for the 150-foot drop into Jay's organised mayhem of surround-sound bass and beats. Brilliant.

"Our next choice is DJ Krust's remix of Adam F's 'Enchanted', the funky beats and emphatic strings conveying a warm, sunny essense which is hard to resist. The B-side, 'What Ya Sayin', is peppered with rare groove samples which work perfectly with the infectious rhythm of latin breaks over an unusual, meaty bass

stomp. It's clean and simple, but very effective. "Peshay's 'On The Warpath' proves that less is CHECKLIST more. Tight and tearing, the beatmaster is back with a

attention on the dancefloor.

JAY MAJIK - "Needlepoint Majic" (Metalheadz) ADAM F - "Enchanted (DJ Krust Remix)" (Section 5) PESHAY - "On The Warpath" (Basement plate) DILLINJA - "Blacknotes" (plate) track which demands GOLDIE - "Timeless" LP (London)



The arrangement leaves the bassline hook until the back end of the tune. A bonus indeed.

"Another good one is 'Blacknotes', where Dillinja trips the jazz fantastic with live vocal edits and shuffling percussion, transporting you to the world of speakeasies, though his unmistakable driving bassline is never far away. "Finally, Goldie's 'Timeless' album. This

opens your mind to a previously unexplored idea of drum 'n' bass. From' T3', a powerful lesson in hardcore and innovative drum patterns, to 'Sensual', a rich and sumptuous tapestry of musical mastery, Goldie guides the listener through uncharted territory. A new

discovery is made with each track. And as the odyssey unfolds, ambient jungle becomes the furthest cliche from your lips."

 Kemistry & Storm spin at Amazon in Birmingham on June 17

of authenticity. And this remix is one of the best examples of him eschewing typical aesthetics for dislocated effects and shambolic orchestration. Incendiary. 00000

TEK 9 We Bring Anybody Down Reinforced

Mixing a slew of shrill horns into rude bwoy squelches, interfacing twists and percussive gargles, Tek 9 erect a sound which is totally body-motivated. The real shiner is "It's London", which takes a transient trip into Seventies funkland. An aural rebellion.

ALBUMS

VARIOUS ARTISTS DJ's Delite Volume 2: DJ SS **Roque Trooper**

The disease of compilationism is endemic and will only be cured by DJs starting to diversify their selections. DJ SS doesn't completely fall into break dogmatism, as he packs in plenty of releases from his own Formation label. The trouble is that Formation records tend to crop up pretty much everywhere these days. The overall result is a case of more of the same. ----

VARIOUS ARTISTS Dreamscape Parts I & II SRD

How on earth did the compilers think that a rave could be translated onto vinyl? Divided into two sections, happy hardcore and drum 'n' bass, this album ultimately fails because the rave experience is not a home experience. It's about hormonal kicks. As a momento of a night out, it serves a purpose, otherwise this is a red herring. ••00C

VARIOUS ARTISTS Hardleaders 7 Presents Jungle Dub 3 Kickin'

At last, a record paying attention to the true underground breakers. If there is a compilation which should be purchased, even though the tracks are just fleeting interests by cause-celebres, it's this one. From Deadly D's "Listen Dis" to the ethereal outpourings of Roni Size and the chiselled structures of Tek 9, this album is furlongs ahead of any others out there this month. 00000

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This is NOT a live mix of any event This is NOT a compilation of tunes perceived to be flavour of the month These tracks will NOT be released as singles These tracks will NOT be appearing on any other compilation album



out on 26th june 1995

telepathy & breakdown - the original junglists



ANDREW WEATHERALL MIX QUAD-3 MIX **ALTERNATIVE ORB** MIX

TRAINSPOTTING

SINGLES

AUDIOTECH Phase Two/Techno City '95 Metroplex, USA

In the thick of it once again, here Juan Atkins remixes his 1983 masterpiece, "Techno City" and although I'm not really a fan of remixes, I have to say that it's a must. Stripped down to the bare essentials, the "'95" version rides a simple 808 drum pattern and, of course, the wonderful "Ooh ooh Techno City" vocal remains intact, Juan in a million ----

ESSA 3 Recorded Time Zoe Magik, USA

An immaculately produced and packaged EP of deep, mid-summer techno blues from San Francisco's most mysterious imprint. Featuring two downtempo cuts on one side and two clubbier versions on the other, my only complaint is that, as with all Zoe Magik tracks, they're absolute bastards to mix out of. ----

VARIOUS ARTISTS Otherworld Recordings Otherworld

The first release on the newly established Otherworld imprint showcases four acts: Stasis, Kapellmeister, Paul W Teebrooke and Phenomyna. The highlights are Stasis' wonderfully soothing "Out Of The Unknown" and Teebrooke's breakbeat-fuelled, string-led mantra, "A Face At The Window". A label to watch.

UNDERGROUND **RESISTANCE PRESENTS... City Of Fear** UR USA

Another tip-top release from the most original imprint in the world. The main track is the magnificently simple but strangely uplifting "Inversions", which is so emotional, it almost makes you cry. As the title suggests, this is music which reflects our difficult times instead of hiding from them.

TEKNOTIKA Spoors From Outer Space/ Disco 2000 Submerge, USA

"Spoors..." is the tune on this one, a full-on floor-shaker which is so raw, it's almost scary. The drum pattern is of a very housey nature and the haunting strings are a direct lift from Roger Sanchez's 1990 classic, "Ego Trip". More Chicagoinfluenced than anything from Detroit for a while, but none the worse for that. 00000

WATERMAN **Blue Windows** Aqua

Japan may well shape the techno sound of 1995, but it's important to remember that for every Ringo (see this month's Vital Single) there are always a few Watermans waiting to flood the market with sub-standard carbon copies. "Blue Windows" sounds like a lazy Dave Angel, "Drops" is Damon Wild on valium, and the

VARIOUS ARTISTS There Are Too

Many Fools Following Too Many Rules Irdial

The inside cover of this double CD has a computergenerated image of a topless Manga babe playing the violin. <u>Behind</u> her stands a headmaster

holding a cane and above are the words, "We Suffer To Bring You Beautiful Music". You know they're not lying. Over the last nine years, Irdial have know they're not lying. Over the last nine years, india have released an endless string of emotionally fulfilling electronic cuts, each limited to a pressing of just 1,000. Along the way, they have introduced us to Luke Slater (Morganistic), Lee Insynch (Storm) and Matt Cogger (Neuropolitique), all of whom appear here alongside others from Irdial's impeccable back catalogue. A unique opportunity to obtain a selection of now notoriously hard-to-find tracks and the album of the year so far.

VIDIANI

album

Irdial~Discs

other two tracks are a poor imitation of Carl Craig's BFC alter-ego. Not good. 0000

RUSS GABRIEL Future Funk Volume One Ferox

Portsmouth-based Russ Gabriel has come a long way in the last year. With minimal finance and little media support, he has turned his Ferox imprint into one of Britain's most consistent and respected stables, and this release can only heighten his popularity. Six tracks of minimalistic futurism aimed straight at the dancefloor, with a sound which lies somewhere between the hard funk of Chicago 1995 and the deep melancholy of Ludovic Navarre.

DETROIT Techno City 430 West, USA

From Direct Beat to 430 West, the Burden boys (Laurence, Leonard and Lionel) continue their mission to purify techno with four outstanding journeys into deep, mellow Motor City electro-funk. 00000

MIKE INK Live Part Two

Force Inc, Germany Apparently recorded live, although you'd never know it if the title didn't tell you, this is Mike Ink at his rawest and best. The A-side is drum 'n' bass, German-style, and the flip has wild acid sequences morphing in and out of his Basic Channel-influenced club hit, "Respect". Not a record you'll play in years to come, but solid enough to be hammered throughout the summer. ---

ALBUMS

UNION JACK There Will Be No Armageddon Platypus

This progressive trance/nuenergy business might be the sound of Young Europe, but it does bugger all for me. Most of "No Armageddon" sticks to the formula - you know, long intros, spiralling builds and fuck-off drops – but it just reminds me of (at best) Sven Vath and his Harthouse cronies, and (at worst) Snap!. And the more laidback tracks make me think of Enigma.

VARIOUS ARTISTS Colin Dale's Outer Limits 2 Kickin'

When Kiss FM first became a that he thought a DJ's most

echno **Reviews by DAVE MOTHERSOLE**

important job was to introduce people to new music. At the time, he was playing Clock DVA and Front 242 to an audience which would probably have preferred a bit of Rob Bass. But in spite of his continued refusal to play safe, Colin has built up a huge following for his weekly "Outer Limits" show, to which this album pays respect. DBX, Dan Curtain, Boo Williams and Tim Harper from Relief, Marshall Jefferson, Shiver, La Funk Mob and Carl Craig are all here, and he has even included Juan Atkins' 1983 Cybertron classic, "Clear", as a nod to the man who started it all off. A fine compliation.

CRISTIAN VOGEL Absolute Time Tresor

I can see why Christian Vogel has been hailed as the UK's brightest techno hope. His rhythms are cold and hard, but they're infused with a unique funkiness and, in many ways, his style is similar to that of fellow Brightonian, Luke Slater. Unlike Slater, however, Vogel doesn't have a mellow side to his music and listening to a whole album of this stuff tends to get a bit boring. I can understand the appeal, and the tracks work

RINGO Plantation VINTAVI single

Sublime, Japan Back in 1987, I saw a Japanese DJ spin an astounding set of warped electronica at a Goa beach party, and was so impressed I couldn't wait for the Japs to start producing their own music. Now, some eight years down the line, the Land Of The Rising Sun has gone techno bonkers. What's more, they are at the forefront when it comes to innovation, as "Plantation" proves. With six tracks spread across two discs, it has Detroit-y strings, great acid sequences, loads of sub bass and offbeat, jazzy drum patterns – all delivered in a remarkably fluent manner. This is, quite simply, a landmark. 00000

well individually, but I doubt if I'll ever listen to this album from start to finish again. A single-artist album should be a journey, not just a collection of tracks. 00000

Organisation' on the outside. I

tried to buy some tapes from them, but they weren't having it. You had to rent them for a minimum of six months. It's all to do with publishing, because the music is specially made to sound similar to famous tracks "The king of easy listening is Klaus Wunderlich, a German bloke who records these strange organ renditions of well-known songs. They're quite complex, but they sound like cheesy Abba covers. Tony Hatch also does a brilliant line in easy listening, and Martin Denny is a good one for exotica music. He made his band members make bird noises while they were playing. Anything by John Barry (the man responsible for the incidental music in the James Bond films) is well worth checking out, as is the 'Movie Themes Cha Cha' album", which

has themes like 'The Magnificent Seven' in cha cha formation. "I honestly don't know why there's a resurgence of this music at the moment. It's all very bizarre. What I really like about easy listening is that it can be very emotive, but there's a lot of humour in there at the same time. I played an hour's worth of easy listening records at The Big Chill a little while ago. It's really funny watching

people's faces when you put

on something like the theme tune to 'The Pink Panther'. You see smiles going up all around you. One bloke standing beside the speaker kept laughing the whole way through, giving me the thumbs up every now and again.

 Orbital are currently working on a couple of tunes for film soundtracks and will be releasing a new EP later in the summer

legal station, Colin Dale told me

* FIGHTING TALK



VE been into muzak for a long time. When I was about 17, I went to loads of warehouse-type department stores, like MFI, trying to find tapes of the kind of music they played in there. One store directed us to a company called Ready Fusion, who were situated in a building with 'The World's Largest Background Music



Reviews by WILL ASHON

NITTY GRITTY & WISE INTELLIGENT **Good Morning**

VINTAN Teacher Profile single Nitty Gritty was the main man on the New York reggae scene during the early Eighties, but he was dead by the early Nineties, shot down in the street. Profile have now obtained the rights to his classic dub plate, "Good Morning Teacher", and asked Wise Intelligent from Poor Righteous Teachers to give it a going over. The result is a gem – a sharp beat, cascades of keyboards, the horns and voice of Nitty Gritty and a fine toast from Wise himself.

SINGLES

DANGERMOUSE The System/Some MCs **One Drop Inner Outer** Despite the excellent production of IG Culture, this doesn't work particularly well. Dangermouse is only 16 and it shows in his attacks on "The System" and in his Brit MC with a Yank accent-style.

I-CUE Twisted Jointz Volume 1 New Breed, USA

I-Cue joins the host of US hip hop DJs and producers making beats records with a dopey paean to booda and blunts. Tiresomely thorough in its puffological obsessions, it is rescued by "Bong Hit", a surprisingly upbeat number.

EUSEBE **Captain Of Love** Mama's Yard/EMI

It seems that the "Captain Of Love" is any sex-talking grind god on vinyl who comes too quick in the flesh. Excellent rapping with an over-busy backing, but pared down perfectly on the "Ethnic Boyz Classic Mix". ----

SMOOTH **Mind Blowin'** live

Swingbeat combined with female mac raps and diverse references to finger lickin' and giving it to Mrs Smooth like you know you really should. This is dull, crass and not half as risqué as Mr Smooth would probably like to think it is.

0000

DJ KRUSH A Whim Mo' Wax

"A Whim" finds Krush going to ground somewhere between the nightmare futurism of "Strictly Turntablized" and the jazz-based funk of his debut, but it's Shadow's "899 Megamix" which hits the button. The turntable skills of his nine-minute reworking of Krush's LP will make you want to weep.

KITACHI **Spirits** Dope On Plastic

A crunching instrumental given that something extra by a horn riff which makes you feel like you're leading the forces of the Federation Of Free Dubsters on a jihad. Remember kids - Darth Vader don't dance.

DJ NOIZE The Whole Mess

Liberty Cookies Scratch DJing is set to be the sound of 1995 and DJ Noize, a young Dane who has caused a storm at recent DMCs with his lyric cutting, is well placed to benefit. Skills to go.

FIRST PRIORITY **Pure Arithmetic**

Gone Clear First Priority make clever use of their samples on "Pure Arithmetic", but a chunk of rare groove remains a chunk of rare groove. It's fun and funky, but not as exciting as the sparse, off-centred "First Cut Is The Deepest".

ALLIANCE ETHNIK Respect

Virgin West Coast rap from... France. With an uplifting and positive message (I think), it would be odd if the backing wasn't such trite pop pap. Even Prince Paul can't rescue the proceedings. 00000

SPECIAL ED Neva Go Back Profile

A fairly traditional piece of sucka MC New York hip hop, enlivened by Special free-associating rap: "I'm pumping like Donovan plus I'm a little vicious/I eat MCs 'cos they delicious"

GRAND PUBA 2000 Elektra

Grand Puba's main interest, his raison de rap, is sex. "2000" may look forward to the next millenium, but it's also a fairly accurate estimate of the number of genital references lacing these 11 tracks. Unlike so many other dick brains, however, the former member of Brand Nubian has the skills to carry the subject – his flow is complex and his rhymes are funny and off-beat. Furthermore, although he talks orr-beat. Furnermore, antibuyin the tarks about sex all the time, he's well aware of the risks: "You won't pull me out on a stretcher/'Cos my second head/Lead my first head into bed". Two tracks in particular grab the attention for sheer whith the obtine ubrachenealed low quality - the slinking, vibraphone-led love song, "I Like It (I Wanna Be Where You Are"), which is also available as a 12-inch import, and "Change Gonna Come". And for those snickering Brits brought up on toilet humour, he even calls himself "Pu".

* CELEBRATION TIME!

EF Jam had the first 10 Number One

from EPMD and three in a row from

and we had the Beastie Boys records. Without

selling them out in any way at all, we helped all

those artists to reach a much bigger audience.

I guess we saw the obvious. We kept it real. You know, the expression in New York right

CHOPPER

"Bung" is going to sound far too

ravey for the smaller-minded out

there, but it's a classic electro cut recorded with Nineties

technology. More importantly, though, it contains a scratch

sample to die for.

SUNZ OF MAN

Five Arch Angels/Soldiers

Has the Wu Tang bubble burst?

Could well be. This, the first

release on their own label,

features five sub-Wu Tang

....

Wu Tang, USA

VIDEAVI

album

Bung

Skint

hip hop albums. We had three in a row

Run DMC, we had the LL Cool J records



RUSSELL SIMMONS. the president and co-founder of **DEF JAM**, dons a party hat to celebrate the 10th anniversary of the best hip hop label ever

lyricists rapping about evil dead babies, scables and so on, over sub-Wu Tang music. Shaolin? Shoddy, more like. 0000

ALBUMS

VARIOUS ARTISTS Rest Foot Forward Pussyfoot

If London's Pussyfoot have developed a label sound over their five releases, it lies at the point where hip hop meets understated jazz styling and ludicrous electro squelching. Which is, of course, an inspired concoction. For those who have

now is 'Keep it real'. And that's

exactly what we did. "When Run DMC did 'Walk This Way', it wasn't the label which found that Aerosmith record. The guys found it themselves. They brought it to us. They wanted to do that. They were a bit confused, though. They thought that the group were called Toys In The Attic:

"Yeah man, we want to do this record by Toys In The Attic. 'Really? Who are Toys In The Attic?' 'Yeah, this group Toys In The Attic have this record we've been scratching for five years.' 'Really? What is it?' 'It's called 'Walk This Way'. That's the name of the record, yeah, but Toys In The Attic are the group.'' How long have you had this record in your fucking box, stupid? It isn't Toys In The Attic, it's Aerosmith...'

"They really didn't know. And they didn't give a fuck. They just did what they did. In some ways, we were slightly more sophisticated than the artists and we simply told them what we thought without making too great an assessment, without

being too insightful. Because when you do that, you fuck up. We wanted to do just enough to say, 'You know what you're really doing?' and 'This is what it will amount to in people's eyes.' Just enough to keep it real and help them to realise their vision."

 A selection of choice cuts from Def Jam's back catalogue are re-released on Island on July 3

> missed the story so far, "Best Foot Forward" brings together Pussyfoot's first four EPs, and the important name here is Howie B. In addition to his three cuts, two of the other best tracks (Sie & N:M Ration's spacious, string-strained "Deep Blue" and Naked Funk's "Husband To Be Present") are created by studio associates of his. As you'd expect from such a stable, the music is intelligent, original and airy throughout, but with enough feral funk to avoid domestication.

VARIOUS

Blackmarket Unreleased Volume 1 Freeze, USA

It's as if every teenager in the USA wants to be a DJ or an MC. As such, there's far more material being recorded than can ever possibly be released, so top marks to Freeze, who have had the good idea of producing compilations of some of the droplets from the torrent. The result is a collection of rough and ready debuts, where East sits next to West, glock-lore sits next to anti-gun challenges, and true talent next to mediocrity. Diversity is what hip hop is all about and, anyway, most of the tracks here have something to recommend them. Chun-Li's back-to-basics approach to the gunslingers, the Jigmastas' eccentric "Incog-negro" flow and superlative scratching, and Shanow's dense, opaque dissing and boasting are among the highlights.

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Reviews by MICHAEL MORLEY

VINAN

single

RUFFNECK FEATURING JAVAHN Everybody Maw.USA

From early plays by Lil' Louis Vega, this second release on Masters At Work's new label looks set to become a massive anthem. The vocals come courtesy of Jomanda's Joanna Thomas and the production is both raw and melodic, with a different edge that only the Masters can provide. Oh, and the Yello sample – *"Everybody be somebody"* – is unforgettable. Top notch!

SINGLES

COLONEL ABRAMS & ULTRANATE Where Do We Go From Here? Dig It, USA

After the split from Choice Records, this comes on Dig It's new deep vocal house label. A great match in vocal styles, with Ultranate and the Colonel's gruff tones interweaving perfectly, while the production is the typically lazy but insistent Smack groove, with classic hammond touches. Superb!

MENTALINSTRUM FEATURING GIANT STORM Trust Yourself King Street, USA

The best of these soaring, jazzy excursions is the "King Street Club Mix", but there's also an excellent scatty "Smack Dub" and some 280 West remixes. All of the productions are lush and melodic, with quality instrumentation.

JOE T VANELLI PROJECT Sweetest Day Of May Positiva

Italy's prolific DJ, producer and remixer again steps to the fore with a rousing gospel vibe led by the sweet vocals of Janice Robinson. There are UK mixes by Greed and a few takes from Joe himself, but the highlight is the sparse, melodic and fluid "Julio Vocal Mix." Positiva's best for quite a while.

H2O Living For The Future Liquid Grooves, USA

The second release from New York-based producers Oliver Stumm and Stephan Mandrax. My favourite is the more gospel-tinged mix, but there are some good dubs, including one which samples Martin Luther King's "I Have A Dream" speech. KEVIN ELLIOTT PRESENTS MINDREADERS FEATURING MALIK HART Love Music Hatt

Alan Russell's label continues to license quality transatlantic grooves. This time, from Chicago, comes Kevin Elliott's original deep and dirty production, with brighter UK remixes from London's DJ Seamus, which includes some fine brassy keys courtesy of Steve Mack, and Alan "Jinx" Chamberlain and Darren Hickey. The passionate vocal, complete with housed-up, James Brown-style grunts, merits a useful accapella.

FOR REAL Easy To Love AM:PM

This quality US R&B act are remixed in sparse, jittery electronic mode by Steve "Silk" Hurley and Jamie Principle. The vocals are not time-stretched, but re-sung for the song to shine through. Anyone for New Jill House Swing? .

MICHAEL WATFORD Love Change Over Hard Times

Michael Watford returns to form backed by a soulful productionfrom Fire Island. Smooth keyboards, a bumpin' bass and classy female backing vocals work throughout, with Michael even slipping into a refrain of Trussel's "Love Injection" disco classic near the end.

VE VE We've Got Love Peppermint Jam, Germany

Available in an assortment of versions, this sing-a-long female vocal track is most soulful in the F+F Dreamtime 12-inch mix. It boasts that unmistakable batucada percussion made famous when sampled by The Good Men a few years back.

SABRYNAAH POPE My Life Jellybean, USA

Released on Jellybean Benitez's label, "My Life" is written and produced by 95 North, the currently large Washington DC team, and the sweet backing vocals are provided by Phillip Ramirez. The lyrics, the quirky keyboard hooks and the swinging vibe are all

reminiscent of Sabrynaah's first release, "It Works For Me." A positively defiant statement which stands out on the dancefloor.

* BURIED TREASURE

This month's forgotten classic album is the sublime 'Journey With The Lonely' by LIL' LOUIS

OUSE music is not known for an ability to produce good albums. They often fly on the back of a one-off success, contain filler tracks, show a lack of diversity and/or attempt to crossover by trying out different genres which just don't work together. Respect is therefore due to Lil' Louis, the producer of not one but two fine LPs. The second, "Journey With The Lonely", released on ffrr in 1992, remains virtually unbeaten to this day. "Journey With The Lonely" introduced Joi

"Journey With The Lonely" introduced Joi Cardwell and Barbara Tucker long before the hype on these two singers started. Joi takes the lead on the two singles from the album (the homy and hypnotic"Club Lonely" and the sing-a-long "Saved My Life"), as well as the melodic dreams that are "Do U Luv Me" and "Dancing In My Sleep". Both of these appear on the downtempo second side. Barbara coos sweetly alongside the vibes and the whistle solo of "Funny How U Luv", in a very different style to her current work.

different style to her current work. In between, on "New Dance Beat" Louis paints a picture of *"Record company recession, dancefloor boredom and coffee machines spitting out song after song"* against a backdrop of firin' sax, Fender Rhodes and flute produced by Masters At Work. Pure jazz! This is the overall feel Lil'

DJ SPEN PRESENTS THE JASPER STREET COMPANY A Feeling Basement Boys, USA

Currently one of Roger Sanchez's faves. The passionate male and female leads interchange against a backdrop of funky disco music for the Nineties, and although Lenny Fontana's UK remixes lose a little of the punch, it still stings. ●●●●○

ALBUMS

VARIOUS ARTISTS Let's Dance For Love Freetown Inc

There's plenty of compilation pressure at the moment, but this one is not to be missed. Not if you want to obtain such classics as



Like Louis & M. Words

Louis injects: a soulful freedom which is missing from so many other records. On "Aahhh!", for example, he goes AWOL with a throbbing bass, backward beats and the murmurs and groans of sex. The track comes to a climax with the funkiest of wah-wah guitars.

A creative genius, Louis is set to re-emerge with a new label called Bootleg. The imprint will operate via Strictly Rhythm and put out house cuts on one side of their releases and R&B on the other. Hopefully in a similar manner to this classic.

Michael Morley

Arnold Jarvis' "Inspiration", People Underground's "My Love" and Colonel Abrams' "You Should Be Dancin". The album also has a wealth of unreleased material, most notably "If This Is Love", the in-demand Jamie Principle track featuring Kelli Rich. You will hopefully have caught some of these stars at the Freetown showcase in London earlier this month.

VARIOUS ARTISTS The Sound Of Garage City Coast To Coast

Named after twin DJs Bobbi & Steve's London sessions, this set is representative of the Zoo Experience sound which can be heard on Kiss 100 and 102. DJ Disciple's excellent deep mix of MOM's "Desire" and Ralphi Rosario's soulful production of "Gotta New Love" are here, as are some fine previously unreleased funky guitar and Fender Rhodes action from Paul "Trouble" Anderson and the Zoo Tribe's own bouncy "Get Up".

VARIOUS ARTISTS Nitedancin' Volume One Nitedance

A focus on the more cut 'n' paste side of the garage phenomenon. There are only two full vocal tracks – Indigo's sugary "Fly To The Moon" and Rosario's "Gotta New Love" – and although the album offers six previously unavailable tracks, it's not one for me. In the main, 1 find these unappealing machinations. Save your money.

MOREL INC NYC Jam Session Strictly Rhythm

Assisted by the likes of Ce Ce Rogers, Andrea Tafuri and Lillias White, George Morel finally gets around to unleashing a collection of full vocal workouts. Tafuri's delivery is particularly good on her two tracks, and the funky guitar and horns of "I Know" and Rogers' "Let The Rain Come Down" are also worthy of attention. That said, despite the pedigrees involved and the fact that it comes on the back of the awesome gospel vibin' of "Why Not Believe In Him?" the album has too much polish and not enough spark.

VARIOUS ARTISTS Pride '95 Strictly Rhythm, USA

This album is to celebrate Lesbian & Gay Pride Week in the States, with some of the profits going to four charities which support AIDS sufferers. The tracks include an unreleased dub of Barbara Tucker's "I Get Lifted", a remix of Club Ultimate's 1993 single, now retitled "Carnival 95 (The Pride Anthen)", two camped-up house tracks from Androgeriy and Rageous and something from Armand Van Helden as Mole People. Overall, a varied set segued smoothly if rather unspectacularly on the mix tape by Lil' Louis. ●●●○○

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VIDEAU FRANKIE KNUCKLES & ADEVA album Welcome To The Real World Virgin

Okay, I admit it. Whenever there's news of a fresh album from the big man, even this soulboy takes note. "Welcome To The Real big man, even this soulboy takes note. "Welcome To The Real World" offers a great mixture of uplifting melodies and soulful dance beats, with a couple of sweet ballads thrown in for good measure. The soulheads will love it, but there is something here for everyone. Vocalised by Adeva, who seems to have become Frankie Knuckles' unofficial partner, and also featuring a little help from Riche Illiverit. Other this is a construction from Ricky Dillard's Choir, this is so, so good.

SINGLES

HIT THE BOOM Sucker For Your Love Hardtoget, Holland

A floating soul song from the land of clogs and windmills. Available in various mixes with drum 'n' bass, strings 'n' things and hey! - this lady's vocals... Very, very nice.

FUSION FLAVAS Chapter II Monkey Funk EP

This homegrown funk outfit always make me smile. Here, they present a mighty selection of New Age jazz fusions, complete with strange space age FX in the mix. All four dubs are worthy of your attention. 00000

F/M FEATURING HELEN BRUNER **Over And Over**

Defender Raw and stripped-down UK swing with Helen on a high. Once this track has implanted itself in your head, the chorus and the sweet harmonies simply refuse to go away. Complete with R&B mixes

and uptempo dance versions for the house cats. 00000

DANIEL WALKER If Only Juice Jams

This, the third release from a new London soul indie label, keeps the pace firmly on the slow tip. The simple backing track is dominated by a single snare drum and a plodding bass, but it's the vocal style of Daniel, a mere 19 years old and already singing like a pro, which demands attention.

This is certainly a promising start to his career. 00000

DOWN TO BONE Down To The Bone Grooves Volume 2 Internal Bass

From the same mob who gave us the brilliant "Staten Island". They score heavily again with this trio of bone-shaking funky groovers, all of which are pushed along by the mighty old school jazz hammond organ and new school funk beats. 00000

LEWIS TAYLOR If I Don't Get Lucky white label

A moody and deep soul song with a vintage arrangement. Featuring wah-wah guitars and a single string line running along the back and eventually building into one tough tune. Pure class.

PEACE BUREAU Boom (Remixes) Eight Ball, USA

An American funk track which is stripped to the waist and cooking on undiluted bass and drums. Ideal for smoking to... Put one together now! 00000

HUNCH Good Timer EP Clean Up

According to the head hombre of Clean Up, jazz wizard Kevin Beadle, this is the last downtempo release from the label for a few months or so. Dark and moody, this second EP from Hunch once again finds them tripping the light fantastic with a selection of futuristic, spacey grooves.

JURYMAN ONE Juryman One EP Orange Egg

Lascalles' embryo presents four tracks of the highest quality, all on the kind of street tip that only the UK can deliver. Music for the nodders in the house. Luverly stuff.

D-INFLUENCE Midnight east west

The first single to be pulled from D-Influence's excellent "Prayer 4 Unity" LP is a funky bootie affair. reminiscent of those ruff American cuts of the late Seventies. The mixes come courtesy of Mass and The Basement Boys' Dr Scratch and could take the eastenders into the nationals... Hope and play. 00000

K-CI HAILEY If You Think You're Lonely Now Mercury

It takes a lot of guts to cover a Womack classic (nine times out of 10, nobody can beat the man at his own game), but whoever arranged and produced this has taken the song to a higher level. Smooth and with some great wailing from K-Ci, it certainly gets my vote. The real deal all the way. 00000

BIG CHEESE ALLSTARS The Prawn Big Cheese, France

A tongue-in-cheek tribute to those salty creatures of the deep. This modern jazz-funk cut is available in various flavours, some of which go great with noodles and salad. 0000

MONICA **Don't Take It Personal** Rowdy, USA

Across the other side of the pond they seem to be swinging slower and slower these days. Here, Monica wails sweet and soulful over a chunky and funky street beat, making it an excellent track for grooving down at the local sweatbox.

00000

Reviews by BOB JONES

VIDEAN

SUNCHILDE

Soho Square A raw, trippy and bluesy ballad, this is the debut single from a diverse threesome led by the wonderfully named Kaos. The group hail from the States but have been resident in London for some time, and the British melting pot of global music has certainly had an influence on their sound. Moody and multi-cultural, "Teacher, Teacher" is strictly for open and positive minds.

ALBUMS

JESTOFUNK Love In A Black Dimension Irma, Italy

Jestofunk came very, very close to being awarded the Vital Album stamp for this double collection It contains some truly superb, mid-tempo funky jazz cuts, the rough edges of which make them ideal for Britain's more discerning soul clubs. There's even a fine version of Donny Hathaway's "The Ghetto" featuring Ce Ce Rogers on vocals and sometime JB, Fred Wesley on trombone. Essential listening. 00000

THE AFFAIR Just Can't Get Enough 4th & Broadway

We've been waiting 12 months or more for this album. Not that I'm in any way blaming the group for this. They had to fit in with the schedule drawn up by the suits,

you see. But congratulations to Steve Carmichael and Hazel Fernandez - the wait has been well worth it. The classic "If Only You Could Be Mine" and all of their other singles are here. Real songs delivered by one of the finest soul acts in the UK, this deserves big props. 00000

VARIOUS ARTISTS Chomp 2 Knnl

This is the third in Chris Thompson's admirably eclectic series of Nineties journeys into the wonderful world of mid-tempo funky rhymes, hip hop breaks and ambient jazz juice. Featuring a dozen tunes licenced from European indie labels, including tracks by Howie B, The Egg, 9Lazy9 and The Jaziacs, it's the strongest so far. A worthy documentation of today's underground music scene.

in the **BAG**! DADDY BUG talks through his current playlist

ALWAYS take out at least two boxes of records when I play out. I think the secret to DJing on the R&B circuit is to play what people want to hear, as well as breaking new tracks. My radio show, however, is 80 per cent new stuff, because that is where I try to educate people. Which is why my first choice just now is 'Midnight' by D-Influence it's just a bit different to anything else out there. It has a very British feel and this lazy vocal which works well. I always try to promote British records, but a lot of R&B DJs will only play American stuff. "I am also very impressed with the remix of Shante

Moore's 'This Time'. On the album, it's a mid-tempo, nod-your-head soul tune,

but the remix has been totally ruffed up with a heavy bass and live drum patterns. It's fantastic to mix with, it really helps to slow the pace down. 'The Twenty Nine 8 Steps' by Outside is another cut which sounds totally different. It has a laidback, old school vibe, but it's also a bit jazzy and it has great vocals by somebody called Obiamwe. It's the kind of record I would play to an open-minded club crowd at somewhere like The Blue Note.

CHECKLIST

D-INFLUENCE - "Midnight" (east west) SHANTE MOORE - "This Time (Remix)" (Silas) OUTSIDE - "The Twenty Nine 8 Steps" (Dorado) GRAND PUBA - "I Like It" (Elektra) ADINA HOWARD - "Freak Like Me" (east west)

"One excellent hip hop record which is currently blowing up big-style on the underground is Grand Puba's 'I Like It'. It uses the El Debarge break, with fresh beats and smooth lyrics. He's a master of his craft. I also have lots of respect for George G/Man, who is responsible for the 'Mecca Soul Mix' of Adina Howard's 'Freak Like Me'. Everyone is chasing the promo of it. The rhythm track has been turned around and the vocals don't come in for ages. When they finally do, you should see people's faces as they recognise it. It's amazing."

You can catch Daddy Bug on Kiss 100 (Tuesdays, 1am) and at Jus' Doin' It, every month at The Blue Note, London N1, and Soul Base, at The Frontier Post in Bexley Heath







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PINNACLE







SINGLES

HALO Eclipsed (LFO Remixes) MNW, Sweden

The Sheffield metal machine gurus take the latest project from former Wire man, Graham Lewis, down the local Ambience R Us store for a full kitting-out. The "Growth Mix" throbs gently, but it's the acoustic "Emmersion Mix", a pulsating epic mesh of plucked guitar and hazy knobulars, which steals the show. Finely chiselled and tuned close to perfection. 00000

INNERSPHERE **Out Of Body (Remixes)** Sabrettes

A two-record package, featuring remixes of the lilting ambient dub of "Out Of Body" from the scorching "Body Works" album. The Sabres continue the Mutant Son Of Shaft theme they recently used for Red Snapper, and The Orb wibble bollocktastically, but it simply sounds like a storm in an E-cup. Meanwhile, David Hedger's "Quad-3" mix is an uneasy-listening stomp in a sheet metal factory.

LITTLE AXE **Another Sunny Day** Wired

Less robust than the excellent "Ride On", this second single from Little Axe (who are led by former On-U-ster Skip Macdonald) stirs all the wrong elements into a funk-fried dub stew: guitar frettery, cloying R&B vocals and piled-high effects. Over the top and underwhelming. 00000

PENTATONIK **Credo/Zeitgeist** Deviant

When Pentatonik's Simeon Bowring is on form, it's like hearing "The Last Post" on some lonely moor and being absolutely choked. And these are two of his finest symphonic slabs yet. An intricate, fragile, hallowed beauty which is not afraid to mix scraping violins and vapourous guitar into the distorted beats. Let it lap gently around your sensitive cranial parts.

0000

THE ILLUMINATI OF HEDFUNK **The Worm Turns** Ninja Tune

A writhing fusion of ultra-squiggly bass-funk and strange analogue manoeuvres, "The Worm Turns" is a little too outre for its own good, really. Imagine Space Time Continuum with hiccups. -----

THE WISEGUYS Nil By Mouth Wall Of Sound

The follow-up to "Ladies Say Ow!" and another killer record from a label which produces chic stoner grooves with appalling frequency. "Nil By Mouth" melts airy clarinets into a sweet trip hop rhythm, but the real winner is the flip side, "Too Easy" – a good-time ragga-chant bashed out to a funky beat and irresistibly folksy strumming. 00000

VINAL KUSHTI Freestyle EP single Octopus

Winner of this month's Expect Winner of unsmonth's Expect Imminent Genius gong. From a group featuring Ed Handley, ex-Black Dog, the best cut is "Stromboli", a delicious blend of samba piano riffs spread neatly genese thuthms which spake across rhythms which snake from drum `n' bass to rolling electro. Even Castro could tap a cigar to it. Flip the record over and you'll find the incredible multi-cultural dub-collage of "Realidad" and the bossest bossa nova of "U R Allstars". Innovation beyond the call of duty. 00000

BEAUMONT HANNANT Psi-Onyx GPR

Hannant's assorted mixes take in fleshy acid, obtuse piano (mad)house and, on the "Moon In Motion" version, surprisingly jaunty, trancey techno. Elsewhere, Autechre hit 12 on the distortion pedal as they rip the track to shreds in a grinding funkrock style, while Richard Brown comes over all Phuturistic. A truly mixed bag. Feeling lucky?

ALBUMS

FUTURE SOUND OF LONDON ISDN Virgin

At last, a proper release for the album which originally appeared last year as a limited artravaganza, a paradigm of ultra-modern consumer slick. For those who have long held FSOL to be electronica's emperor's new clothes, blinding only with

scientific mumbo jumbo, "ISDN" might cause a change of heart. Yes, there are still plenty of those VR soundscape fantasies. custom-built for expansive critical theorists, but there's also a fair few trip hop-sounding groovers, rewired through Dougan and Cobain's peculiarly polished hardware, including the elusive "Smoking Japanese Babes".

LOCUST Truth Is Born Of Arguments Apollo

Like Joy Division without the dark humanity, like Rapeman without drums and like Test Department without the spectacle. The world of Locust is one in which the machines are possessed by the devil and he's forgotten all the best tunes. In fact, he's forgotten his tunes full stop. An apparently intensely personal odyssey (half of the song titles have "I" in them), listen to "Truth..." and you can't help feel that Locust should lay off the downers, get out a little, and realise that communication is a far greater social skill than domination through fear. The world is cold enough already, thanks.

KEY PROCESSOR/ TV-99-AD Assembled

Eevo Lute. Holland

Every release on Stefan Robber's label is special. And this one is no exception. Divided between two artists, Key Processor and TV-99-AD, this is an album of mellifluous pure techno and off-kilter ambience which rarely lapses into functional derivation. Key Processor favour the jazzier end of the spectrum, stripping back the funky grooves to reveal sharp melodies and soaraway Detroit strings best typified by "Techno Bliss". TV-99-AD, meanwhile,



Reviews by CALVIN BUSH

DownTempo

MOUSE ON MARS VINAL Bib single Too Pure

What if Brian Wilson were to produce Can during their little documented drum 'n' bass period, Black Dog were locked in a time warp and ended up in a 1967 San Fran love-in and Sonic Youth were asked to record the sound of smoking Martians for a summer release on Mo' Wax? Would any of them sound as cool as this? Probably not. After their pick 'n' mix "Vulvaland" album, the German duo fuse every kind of music known to man and several not yet invented to prove that, when risks pay off, *aye caramba*. I could tell you these mixes are, by turn, groovy, tunescent, incisive, splintered, flipped and shimmying. But when you go and buy it, there's only one word you'll agree on: unique.

catapult themselves into orbit looking for Planet Electro and return with fascinating tales of alien b-lines and hard-funk mania. Check the brilliant "TV Brain" for Bambaataa goes Aphex FX.

ALEX PROOPER Regular Music EPEOS Software, Holland

Music without equipment? Atmospheres without a human touch? Ambience sans twiddling?

Apparently so. The wonderfully named Prooper has created a programme whereby his computer generates its own music. If it all sounds a tad improbable, and a guaranteed victory for theory over substance, it's not. "Regular Music" is surprisingly listenable, locating a beguiling tranquility from the spirit of randomness. Does this mean we're one step closer to the compulsory retirement of the musician?

REAMDATE **HOWIEB** dives into the realms of fantasy for his dream DJ slot



Vhat is your dream venue? Fuse in Brussels. The system there is really wicked. It's actually a hardcore techno club, full of very tall Belgian people going absolutely crazy. It's quite brilliant.

You can move this dream venue, so where will you put it?

I'd put it on top of this huge glacier in Iceland. I can't remember what it's

called, but it's the biggest one in Europe. I went there when I was DJing in Reykjavik. And the dream date would take place in summer, because then it would be 24-hour daylight.

ould you get there Fly to Iceland and then be transported to the glacier on a snowmobile.

Who would be the promoter? Simon Stevens. He promotes for James, The Chemical Brothers and the Mo' Wax clan. Why him? Because he's fucking mad and I can relate to him. He never sleeps, but he's still totally together.

What is your fee! One snowmobile.

Which five names have you put at the our quest list

Huebert, an Icelandic artist who paints beautiful landscapes. Bjork, because she plays a mean hi-hat. Mushroom from Massive, to be the beat-scout. Clint Eastwood. PD Ouespensky, who wrote this book called "The Fourth Way". He's not actually alive any more, but if he was there he'd have a lot to say. What is on the rider?

Lots of Tahini, with pita bread, and lots of gin and tonic. Oh, and pure indica spliff from Jamaica, A sackful of it.

o is your warm-up DJ?

Johnny Rockstar. He's part of Naked Funk. He plays after me at the Paradise on Sundays, so I'd just switch it round.

Which records do you open and close

- I'd open with "Come Together" by Herbie Mann – a gorgeous 12-minute instrumental version of the Beatles' song. And I'd close with "Return Of The Original Art Form" by Major Force. It's a collection of live beats from 1988 mixed together by DJ Milo and is the most exciting piece of music I've ever heard.
- Where do you go when the club closes? To the Blue Lagoon sulphur pool in Iceland. It's like a bath the size of a lake.

Who are you taking with you? Ima Sumac. She's a Brazilian singer who has the most amazing voice. Big voice, big body, big woman!

'Best Foot Forward', a compilation of material on Howie B's Pussyfoot label, is out now



Shoot Me With Your Love

000

The New Single Out 26th June On 12", CD and Tape With Mixes by Loveland, D:REAM and Vasquez



* in the **BAG**

TONY DE VIT talks through the highlights from his recent **12-hour set at Trade**

URING the first hour I " dropped the Todd Terry mix of Bizzare Inc's 'I'm Gonna Get You', a track which always makes me think of Trade DJ Malcolm Duffy. I heard it the first time I went to Trade and the place exploded. Another early record was Aritmia's 'Hey Man', a deep, driving house tune. I've never heard anyone else play it and it really does the business! "One track I couldn't possibly forget

to play was 'Krazy Noise' by Numerical Value. It's sexy-as-fuck, uptempo house music and is the best record Malcolm has ever made. From there, I moved up another gear with Celvin Rotane's 'I Believe'. It's a hard house tune with an amazing break that sends everybody crazy.

"I suppose it must have been somewhere around half-way through the set that I dropped the original version of 99th Floor Elevator's 'Hooked'. I was well into the happier stuff by this point. 'Hooked' is an excellant hands-in-the-air tune, and the same goes for "Bits 'N' Pieces' by Artemisia. Tracks like these are what I would call real

Trade records. 'Control's 'Time Of The Mumph' is an utter, utter handbag tune which I love, while Doc Scott's 'NHS Surgery' is a classic techno cut from the early days of Trade. Around this time, I also played quite a few records on the Rabbit City and Edge labels this is the kind of banging techno Trade

SINGLES

99TH FLOOR ELEVATOR FEATURING TONY DE VIT Hooked Labello Dance

This anthemic, Italo-style cheesegrinder is going to be enormous. Popular at Trade for the last three months on acetate and already being hammered by Pete Tong, it's one of those phenomenal feelgood tunes which makes everybody behave like Chesire Cats on E. It's sure to accompany many a summer's early morn. 00000

SPACEBABY Free Yer Mind **Hooj Choons**

Another one with "cross-over" stamped all over it, a girl crooning "You've got to free your mind" is juxtaposed with some spacious trippy-dippy keyboards and a wall-quaking, no-nonsense rhythm section, especially in Tall Paul's mix. It makes you feel like reaching for the stars. 00000

THE SHAKER **Strong To Survive**

Ugly Bug Pete Bones offers another irresistable party tune which is big on atmosphere and short on pretension. This uptempo love



CHECKLIST

BIZZARE INC - "I'm Gonna Get You" (Vinyl Solution) ARITMIA - "Hey Man" (Calypso) NUMERICAL VALUE - "Krazy Noise" (Sharp) CELVIN ROTANE - "I Believe" (Alphabet City) 99TH FLOOR ELEVATOR - "Hooked" (Labello Dance) ARTEMISIA - Bits 'N' Pieces (Movin' Melodies) CONTROL - "Time Of The Mumph" (White) DOC SCOTT - "NHS Surgery" (Bonzai) VARIOUS RABBIT CITY VARIOUS EDGE E-TRAX - "Let's Rock" (Trade) TONY DE VIT - "Burning Up" (Icon)

> monster is bound to have them rocking in the aisles!

CASTLE TRANCEALOT Indoctrinate Slate

Newly signed to the British Slate imprint, Patrick Prins turns over in his sleep and effortlessly churns out another dreamy, hypnotic, off-his-knackers soundscape. The aural equivalent of a Salvador Dali landscape, the synths slowly dissolve and drip seductively but relentlessly into your sub-conscious. A little like leaving an Almond Magnum out in the sun, it melts all too soon, leaving just a sweet memory and a handful of nuts. ----

ENDIVE **The Feeling** Distinctive

Head straight for the dub, a hi-octane hoedown which is a bigger hit than Cheryl Stark in some of Britain's clubs at the moment. A chunky, spunky and very, very funky Nush production.

has always been known for. "Towards the end I played 'Let's Rock' by E-Trax, an anthem which has really stood the test of time. And although some people might think it's a bit shitty to include my own tune, the last record I dropped was 'Burning Up'. As I left the box and hit the dancefloor, the entire club gave me an ovation. It was the best moment of my life."

 Tony De Vit plays at Trade at Turnmills, London EC1, on Sunday mornings at 8am

PLEASANT CHEMISTRY Sax Ore

This is a vibrant, uptempo party

animal which has been astounding many with its brass neck. Groovy enough to give anyone the horn!

JOI CARDWELL Jump For Joi

Eightball

This absolutely delightful groin-grinder finally receives a domestic release after shimmering on import for nearly six months. The voice behind many of Lil' Louis' most exquistite moments and last year's salacious "Hot Little Body" on Tribal, the saucy Joi Cardwell here delivers one of her finest moments with a track which is melodic enough for the handbag brigade. but deep enough to make even the most hardened purist moan with pleasure. Sheer magic. 00000

REAL MCOY Runaway (Remixes) Arista, USA

The Vasquez mixes were fabulous and now Armand offers up all his usual glorious trademarks for these American reworkings. Apart from the Todd Terry-esque keyboard pads and the driving kick drum, the looped vocal has more hooks in it than a fisherman's hat. 00000

YO-YO Ga-Ga

Conscious

An exhausting Nu-NRG workout which has some great breakdowns and will get you going up and down more times than a whore's drawers!

SARA PARKER My Love Is Deep Sharp

The fab "Armand Dub Of Doom" mix which appeared on the import is included here, but it's the two new Sharp mixes that are currently making the beat barons wet their knickers. The vocal version has a huge piano breakdown and an underground edge, while the "Sharp Dub" is a nine-minute orgasm. Further proof that Steven React and George Mitchell are one of the freshest remix teams around. 00000

BADMAN The Last Lover

Prolekult Baby Doc in one of his many guises, "The Last Lover" is a pumping, stomping, thundering, beefy burn-up.

TOP KAT Bend Over

Top Kat You can smell Times Square on this record. An awesome kick



Versus Trigger Remix) Hooj Choons More pumping than Johnny Fartpants after a chicken and lentil vindaloo, Blu Peter and Trigger (aka Ben "Rizzo" Tisdall) have speeded up the original and added some juggernaut-style b-lines. They have also cunningly stitched in the "Bitch, motherfucker, bastard" line from George Morel's "Morel's Grooves Part 3", which suddenly leaps out at you as sharp as a butcher's knife and twice as nasty. A record worthy of veneration -these boys don't fire blanks!

drum, which could have been lifted from any Armand cut, is suddenly joined by a fierce queen screaming, "Bitch! Bend over! You'll get the shock of your life!" Add some Peech Boys samples à la "Feel it, touch it, hold it", and we're talking sure-fire success. 00000

ALBUMS

VARIOUS ARTISTS Freska 2 React

This is the second album compiled and mixed by Rachel Auburn, the resident DJ at London's Garage club. And with a selection of uplifting corkers such as Soapy's "Horny As Funk", Happy Clapper's "I Believe" and Tall Paul's reading of "Invader" by Kool World, it's one which no self-respecting party animal will want to be without. Roll back the carpet, give your nan some earplugs and invite the neighbours round for a right old Russell Harty.

00000

VARIOUS ARTISTS Journeys By DJ Volume 7: Rocky & Diesel JDJ

Rocky & Diesel don their Vasquez masks to provide what could very well be the best of the "Journeys By DJ" series so far. From the opening bars of Aphrohead's "Tunnel Vision" to Emerson's epic remix of Shakespear's Sister to the enervating finale of their own mix o "Garden of Earthly Delights" by D-Note, we're talking large pools of blood and sweat spilled along the way. This is seamlessly fucked-up trypto-funk, pieced together with equal portions of careful planning and excessive zeal. 00000

JX Son Of A Gun **(Blu Peter**

Hardbag

Reviews by MUFF FITZGERALD

VIDEAU Single

A behind-the-sleeves report on the subtle house sounds of. . .



Sublitery is back on the house agenda. After three years of splintered house scenes, closed minds and overtly repetitive beats, a delicate and refined house sound is slowly re-uniting UK clubland. This is music with depth and density, music which reveals fresh layers of luscious intricacies with each and every play. And, in 1995, this sound is moving even deeper into the abyss by developing the style of Emotive, Hi-Bias and Strictly Rhythm and virtually leaving them stationary. While labels like Plink Plonk have been sweeping it up with silky techno, Eric Powell and Eric Gooden's



SANDMAN - "Psychosis" (BUSH 1001) RISING - "Loose Yourself" (1002) BITCH - "The Throwdown" (1003) PLEZ - "Can't Stop" (1004) BITCH - "Soundclash Volume 1" (1005) BITCH - "Soundclash Volume 2" (1006) APPLY WITHIN - "Change" (1007) TRINITY - "The Trinity EP" (1008) BUFFALO SOLDIER - "1/2 Step EP" (1009) APHROHEAD - "The Lite" (1010) APHROHEAD - "In The Dark We Live" (1011) DAVE CLARKE - "Red 1 (Of 3)" (1012) BITCH - "Soundclash Volume 3" (1014) DAVE CLARKE - "Red 2 (Of 3)" (1015) 1016 - "Distress Signal" (1016) BLAKKAT - "Blakkat" (1017) ROZZO - "Into Your Heart" (1019) ROZZO - "Fusion EP" (1020) **GRAYLOCK -** "Acceleration" (1021) MIKLOS KOUARI - "Third Floor Basement Track" (1022) STRATA 3 - "It's Not A Man's World (Test 2)" (1023)BUSH 1013 and 1018 were not released

FIELD RECORDINGS

PART ONE - "Haa Laa" (FR 1) LANGSTON - "Distant Voices" (FR 2) INTONATION - "Ineffable Plan" (FR 3) PART ONE - "Bisa" (FR 4) VARIOUS - "The Jersey Connection" (FR 5) BANTER - "Mindless Banter" (FR 6) Grass Green imprint is doing it for the house kids.

Grass Green is the first of three subsidiaries to Powell and Gooden's Bush empire. Launched some 18 months ago, with the debut release from Housey Doings, Bush have since also added an experimental offshoot, Field Recordings, and are now set to start Ambush, a label which Dave Clarke and Laura-Jane,

formerly of Magnetic North, will A&R. Right now, however, despite the relatively nonexistent profile of the label, the attention is focussing on Grass Green. Grass Green is a direct result of the Manchester pair's refusal to be stuck with one style of music. Powell has

with his DJing - adapting to both house and techno clubs and pretty much cleaning up all floors along the way. Gooden, meanwhile, is the experienced songwriter behind Temper Temper, who is now closely involved with Joe Roberts and Melanie Williams.

"Bush developed a profile of its own and people soon associated it with a particular sound," explains Powell. "We didn't want to mess with that, so we decided to launch an alternative outlet for other music which turned us on."

finally met up after seeing each other's faces in Manchester clubs for over a guy was - the one who kept stealing other people's girlfriends!" says Gooden. They became best mates, Powell had the idea of setting up a label, and together they launched Blip. But the duo's being in the music industry so much, it wasn't long before they tried to take over. Gooden: "We were done over, but it experience. We've now learned that unless you have the controlling interest, you're always going to be vulnerable." Powell: "We went in with nothing and by the end we'd lost £50,000. We spent 18 months working out how we could

Which is exactly what they have done. Despite being misunderstood by practically everyone around at the time the house scene divided, Bush have since appealed to these who grew bared



tly being by yone ime

ho grew bored of the two extremes. The label united

> a lot of people, providing them with a plethora of raucous tracks with a house tempo. Then came Dave Clarke's "Red" series, and the rest is history. As a result, Bush material has been pillaged by everybody from Murk to Armand Van Helden to Satoshie Tomice. Powell: "It took a while because the bass drum was too hard and the

was too hard and the hi-hat was distorted, bul now everyone is using Clarke's sound. People haven't sampled us

creatively, though, they've just taken bits and put them on their records." But the real turning point came when American DJs such as Roger Sanchez and Tony Humphries arrived in the UK supporting Bush releases. Suddenly, people who had categorically ignored their tracks came begging – something the two Erics seem to thrive on. This total change of

down to them having created a niche of their own.

Gooden: "It's like people who sell clothes. Something comes along which doesn't slot in comfortably and it creates a unique market. People actually giggled at Dave Clarke's record because they thought there was no real



Grass Green records°

extrem RASS GREEN records TH Ducke House, Ducke Street, Manchester, M1 2.W. Endland

British house tracks, although each etains that glorious Grass Green feel. 'heir AEtR policy is a combination of Powell's exceptional ears from behind he decks and Gooden's enthusiasm on the deces floor.

Gooden: "I just stand in a club, put my hands in the air and get on it!" Powell: "People say there's a Grass Green sound, but I can't hear it. If there



htting you in the face sometimes, but I don't understand why so many people choose to appeal to the lowest common

a few chopped-up vocals, conga riffs and a little piano.

"I just wish people would give the records a chance. It would take a very brave DJ to base his whole night round Grass Green tracks because an audience needs to be re-educated before they can get their heads around what we're





Eric Powell and Eric Gooden: Smartee people are happy people!

doing. It's time people listened to what they want rather than what the media tells them to listen to. I've constantly hung out with people who hate the records I play, but you shouldn't allow other people's influence to take over."

GRASS Green is set to diversify even further in the future, with Powell and Gooden hinting at plans to release tracks with conventional song structures and vocals. As Powell states, "You can't beat an incredible vocal." Gooden is equally pleased to see this happening, feeling that it will help to broaden the minds of people who buy records on the strength of the labels rather than on the music. Particularly as the Grass Green packaging is the most attractive on offer at the moment. Their promotional policy has also helped their profile to steadily grow, despite the fact that there is no mail-out policy, as such. Powell' "Peopla who support to act."

Powell: "People who expect to get records in the post aren't the people who go into shops to buy them. We haven't pushed Grass Green because I'm not into selling things to people who aren't prepared to listen. I'd rather they came across it more naturally than receiving it in a package alongside a Human League record."

It's thanks to the two Erics' exceptiona working relationship that the Grass Green policy is so carefully thought out and followed through.

Gooden: "We're similar in many ways, except that Eric's shorter than me!" Powell: "And he's a liar! No, I respect him totally. The beauty of us two is that if we fall out, we make up really easily."

Gooden: "Yeah, there aren't many people I can kick off with and then phone up one hour later to apologise!" On the subject of apologies, something

should be said about the way the rest of the industry has ignored one of the most creative and progressive British labels around.

Powell: "Well, if you're just going to play five seconds of one of our records on a turntable, you won't hear a thing. I think people are starting to open up to it. I really believe these are all quality tracks that everybody will come back to." <u>Right now</u>, Grass Green is the real

dope. Get on it.

words Ben Turner pictures Rip

GRASS GREEN DISCOGRAPHY

HOUSEY DOINGS "Brothers" (BB 1001)

"This is a melodic and very subtle house track which came straight out of Leatherhead," says Eric Powell. "We loved the fact that it was structured in a really musical way. We told them there was no market for it, but they were still incredibly cool!"

MFP PRESENTS MICROGROOVES "Jackanory" (BB 1002)

"It's funny that electro is taking off again at the moment. Jackanory was 18 months ahead of it all. We loved the approach of this because it was so different from anything else around. We had a particularly excellent reaction from the gay clubs in America."

VUDU

"The Callin" (BB 1003) "Eric Gooden wanted this for Bush because of the groove and the stunning strings. But although one track was ideal for Bush, the overall feel was Grass Green. John Truelove did a mix which preceeded what Tony De Vit has been doing recently."

SCOGRAPHY : HOUSEY DOINGS

"More Housey Doings" (BB 1004)

"More from these guys – we just love what they're doing. They don't rely on huge riffs, but it's super-tight and very musical. Housey Doings are going to develop into something real special."

THE SCALLYWAGS "What We Need" (BB 1005)

"This came from Terry Francis from Housey Doings and one of the boys from Swag Records in Croydon. They gave me a DAT with a Stickman remix already on it, which was great and very subtle, unlike a lot of their other work."

DADDY MACK "Pimp In My Brain" (BB 1006)

"'Pimp In My Brain' was clearly influenced by Todd Terry and is perhaps the most accessible record to date on Grass Green. The direction of the label isn't really changing, although we do want to include more vocal tracks. But we still feel this is very underground."

All Grass Green records are distributed by Network

Baffled? Bemused? Befuddled? Bamboozled? Send your questions to Vinyl Solutions, Muzik, 24th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e:mail edit@muzik.ipc.co.



Country Dancing

DRIVING back from Tribal Gathering, my friends and I started wondering about how this brilliant event compared with the first wave of ILLEGAL OUTDOOR RAVES. When did these kick off, who were the main promoters and what was the reaction of the police?

JULIAN HARRIS, London W5

ROOTED in the underground warehouse parties run by organisations such as Westworld and The Dirtbox during the mid-Eighties, the outdoor rave scene exploded at the beginning of 1989. Throughout the summer of that year, the police were monitoring upwards of a dozen large-scale illegal events taking place across Britain every weekend. What's more, against most expectations, the onset of winter didn't dampen the enthusiasm of the ravers. Between October and the following February, the authorities logged 267 unlicensed events in the South East alone.

Perhaps the most significant early party was A Midsummer Night's Day Dream, held on an old airfield near the Berkshire village of White Waltham in July, 1989. Promoted by Sunrise, one of the first and biggest rave organisations, it attracted around 11,000 people. "The Sun" printed a typically over-the-top frontpage report on the event, under the headline "Spaced Out!", but even the police denied the tabloid's absurdly inaccurate claim that "Thousands of empty Ecstasy wrappers were left littering the floor".

Sunrise's chief rivals at that time were Energy, Back To The Future and Biology. The latter attempted to pull off the most ambitious rave of 1989 at a chalk pit just outside Guildford in Surrey in October, with a proposed bill featuring Paul "Trouble" Anderson, CJ Mackintosh, Fabio and several rap bands, including Public Enemy and De La Soul. The venue, to which punters were directed via a series of 0898 telephone numbers which only came into operation a few hours before the party was due to start, was said to have a capacity of 40,000 people.

However, despite Biology's thick veil of secrecy, a massive police presence in vicinity of the event stopped even the most dedicated raver from reaching the location. Roadblocks were set up on both

the M25 and the M3, causing traffic jams for miles in every direction, some of them lasting until dawn. This scenario was to be repeated countless times up and down the UK in the next few months. On top of everything else, Public Enemy were arrested on their arrival at Heathrow Airport, and were stripsearched and questioned for four hours before being sent back to the States.

A vibrant scene also flourished in and around the many disused cotton mills of Lancashire and Yorkshire. One famous party near Leeds in July, 1990 ended with pitched battles between ravers and the police, leading to the arrest of an astonishing 836 people. It came just a matter of days after the passing of a government bill, under which anyone found guilty of organising a rave faced a fine of £20,000 and six months behind bars. The MP responsible for the bill was Graham Bright, who was at that time a Conservative back-bencher and is now a senior policy adviser to John Major.

This legislation has since been followed by the even tougher Criminal Justice Act, but not before the legendary Spiral Tribe party which took place at Castlemorton Common in Worcestershire in May, 1992. With no admission charge, revellers were invited to make donations to keep the generators running, and the festivities lasted for no less than five days from start to finish. At its peak, the audience was estimated at 40,000, making it the biggest illegal rave ever.

Basic Instincts

I RECENTLY bought a great jungle single on the BACK **TO BASICS label called "What** Kind Of World" by Ascend & Ultravibe. But my mate says **Back To Basics is a house** music label. What's the deal? TIM SOUTHWELL, Newport THE confusion is a result of the existence of two completely different, but similarly named, labels -Back To Basics and Back 2 Basics. The former was launched last year by the Leeds-based Back To Basics club. Promoted by the legendary Dave Beer, with the invaluable assistance of resident DJs Ralph Lawson and Huggy, the club began in 1992 and has now established itself as one of the most consistently exciting nightspots in the UK.

Back To Basics Records opened their account with "The Systems EP", the debut release from Huggy under the monicker of Hoth (12-inch, B2B 001). They have since issued four other 12-inch singles, most notably DJ Emma's trip hoppy "Based" (B2B 003) and Josh Wink's "How's The Music" double pack (B2B 005). Forthcoming releases include tracks by Eddie Flashin' Fowlkes and Mr Onester. With their distinctive colour coding and logo a Jamie Reid-style defaced picture of The Queen - the Leeds label's records are hard to miss.

Back 2 Basics are meanwhile based in Wednesbury, near Birmingham. Run by Jason Ball, the label developed out of a record shop of the same name in 1993 and have so far put out 25 12-inch

releases, mostly pure jungle cuts from the Midlands. Ascend & Ultravibe have issued two tracks on the label, "What Kind Of World" (B2B 12010, together with a remix, B2B 12010R) and "Real Love" (*B2B 12018*), and Ultravibe has also released "Will They Ever" (*B2B 12016*) and "Why" (*B2B 12024*). Ball himself records for the label as Northern Connexion and JB. To add to the identitification

difficulties, Back To Basics sometimes rewrite themselves as Back II Basics or even Back 2 Basics, and it's also worth pointing out that there is a group called Back To Basics who are signed to Polydor Records. Still, at least the two labels are not worried by the others' existence. In fact, they even get their records manufactured at the same pressing plant!

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

Screen And Heard

SOMEONE on a recent episode of "The Little Picture Show" talked about a short film which featured live footage of THE SHAMEN. What was this film and is it available on video? Also, does any other live footage of the Shamen exist? SHARON CAULDER, Aberdeen THE film was called "Notes From Underground". Shot during 1991-92, the half-hour movie concentrated on The Shamen and metal bashing performance artists Test Department. The live footage of The Shamen, which included versions of "Move Any Mountain", "LSI" and "Coming On", was captured at the Livingstone Forum on their Progeny tour.

Directed by the Modus Operandi production unit, it was premiered at the Edinburgh Fringe in 1993 and first seen by the public as a support show to "Reservoir Dogs" in London. The film went on to win the Silver Plaque for Best Documentary at the Chicago International Film Festival. There was talk of a Channel 4 screening but, due to copyright problems, this has not yet been scheduled. These problems also mean that it is unlikely to appear on video in the forseeable future.

Somewhat surprisingly, the only other video footage of The Shamen is a peformance of "Make It Mine" filmed in Chicago in 1991. This can be found on the "Boss Vid" video compilation (Virgin Vision, VVD 853).

Ford Of The Realm

CAN you tell me if BABY FORD's "Oochy Koochy" single is still generally available? Will you also print a full discography of Peter Ford's IFACH label? TOPPER. Lincoln

ONE of the first British acid tracks. Baby Ford's "Oochy Koochy (FU Baby, Yeh, Yeh)" (Rhythm King 12inch/CD, BFORD 1-12/CD) initially appeared in the summer of 1988, but has long been deleted. The onesided 12-inch, the flip of which featured a strange mini-novel scratched into the vinyl, it is now a collector's item. The track can, however, be found on the "Acid Flashbacks" compilation album (Rumour LP/CD, TRIPLP/CD 1).

Seven years on from "Oochy Koochy" and Peter Ford, sometimes known as Baby Ford, still has a fine ear for weird electronic sounds, as the following 12-inch releases on his lfach imprint bear witness: IFACH 001: "Monolense"/"Dead Eye" (released March 1994. No artist credited) IFACH 002: SYMPLETIC - "Space 4-Z"/ "No Name" (May 1994) IFACH 003: VOYECTRA - "Invisible

Companions"/"Charm" (July 1994) IFACH 004: ECO TOURIST -"Penguins"/"Magelonic" (August 1994)

90 MUZIK



IFACH 005: SOLCYC - "Off The Man"/"Vision" (September 1994) IFACH 006: BAIRD REMO - "Baird Remo EP":"Yohm"/"Emojerk"/"Amira"/ "Low Ride" (November 1994) IFACH P007: SYMPLETIC - "11.56 Mix" (November 1994. Limited edition of 500 copies) IFACH 007: VOYECTRA - "X"/"Fu Bong"/"Isotope" (January 1995) IFACH 008: PERBEC - "Perbec EP": "Chevy"/"Rain Tower"/"Shakerun"/ "Cow Gum" (March 1995) IFACH 009: SYMPLETIC - "Free B"/ "Roller"/"Jijon" (April 1995) IFACH 010: EL MAL - "Citrus"/ "Colburn" (June 1995)

A compilation CD of the highlights of the label's material to date, "Ifach Volume One" (IFACHCD 001), will be released in the next few weeks.

Freshly Squeezed HAVE you any idea what has happened to the legendary **DOUG E FRESH?**

NEIL COOPER, Cardiff ONE of the earliest hip hop heroes, Doug E Fresh was the original human beatbox, his ability to imitate instruments and effects first gaining him widespread attention in 1984. The following year, after hooking up with New York's Get Fresh Crew and Slick Rick, he signed with Reality Records in the US and Cooltempo in Britain. His debut single, "The Show" (12-inch, COOLX 116), was so popular that, at one point, it was said to have been played by American radio stations every 15 minutes, 24

hours a day. Fresh's first LP, "Oh My God" (CTLP3), an old skool classic, appeared at the end of 1986, but he was inexplicably dropped by Cooltempo soon after. His 1988 follow-up LP, "The World's Greatest Entertainer" was picked up in the UK by Fantasy (F 9658), but it wasn't a success and no more was heard from Fresh until

you Doug it?

1

a single called "I-ight (Alright)" came out in 1993 on Gee Street (12-inch, GEET 59). The track was produced by New York DJ Funkmaster Flex. Since then, he has once again fallen silent.

However, Doug E Fresh remains signed to Gee Street and has spent the last few months recording an album with the working title of "The Next Level". Word has it that it includes contributions from DJ Hollywood, Lovebug Starski, The Coldcrush Brothers and The Furious Five, Grandmaster Flash's old crew. The album will hopefully be in the shops by the end of the year.

The First Cut

EVERYWHERE I look, DJs are charting records as ACETATES or DUB PLATES. What are they? Are they like white labels? And can you buy them in the shops? CRAIG BOLDGER, Hayes

ACETATES are produced at the start of the manufacturing process of a record, when a set of master lacquers are cut from the original recording. A separate lacquer (which is a sheet of metal coated with plastic) is made for each side of the disc. By a complex process (which involves dipping it in acid and spraying it with silver nitrate) matching positive and negative lacquers are cut. It's from these that the records are pressed.

When a label or an artist wants to have an early idea of what their tracks will sound like on vinyl, they are cut directly onto an acetate, producing a unique recording which can be played immediately. Acetates are much heavier than a normal record, but made of softer material, meaning that they can only be played 25 or 30 times before the sound quality starts to deteriorate.

Dub plates, which originated on the Jamaican reggae scene in the mid-Seventies, came from the DJs' desire to obtain exclusive versions of tracks. Often, they wouldn't even bother setting the recordmaking process in motion, preferring instead to have repeated dub plates cut straight onto an acetate, without a lacquer actually being made. That way, there was no danger of bootlegging.

As dub plates now cost only £30 a time, some record companies prefer to supply a few DJs with exclusive copies in order to gauge crowd reaction. If the tunes are popular, the full process goes into operation. If not, the dub plates may be the only copies in existence. So it's rare for them to FAIBIRC be available to the public, but second-hand record shops sometimes reveal discarded DJ copies.

> Questions answered by Mr Push & Mr Bush



ORBITAL - "BELFAST" (ffrr EP)

"I brought Orbital over to play in Belfast in late 1989. 'Chime' had just come out and we were going crazy for it over here. The group gave us a tape of all of this new stuff which hadn't been released, including 'Satan', and my friends and I played it while we were driving around Belfast after the club. When 'Satan' came up, the whole car fell silent. We were like, 'What in the name of God is that?' We played it again and again. We told Orbital how much we loved it and they then put it on their next EP, which they called 'Belfast'. It's a classic record."

THE SHARPEES - "TIRED OF BEING SO LONELY" (Stateside seven-inch)

"A real soul gem from the Sixties. I picked it up in an old second-hand shop and it reminds me one of my old girlfriends. It's a bit corny, I know, but don't tell me you've never had a record which reminded you of a girl you fancied! I've no idea who The Sharpees were, but I still play this track to this day. I'm really into northern soul and R&B, and having the chance to play these records was what was so great about last year's Heavenly Sunday Social nights."

SEX PISTOLS - "PRETTY VACANT" and THE JAM - "IN THE CITY" (Virgin and Polydor seven-inch singles)

"These two records were given to me by my brother. I'm the youngest of 10 kids and I was about eight at the time. After that, I started getting really into these and other punk bands, like The Damned, The Clash and The Adverts. My sister, who has been working in London as a fashion designer since around 1969, made me this pair of bondage trousers, but I was never really a punk. I was far too young. Did I get any grief from my old dear for playing the records? Not really, but she did confiscate my bondage trousers and Doc Martens. I'm not telling you why, though."

THE WHO - "QUADROPHENIA" (Polydor album)

"The 'Quadrophenia' film completely rocked me. 'Love Rain On Me' and '5.15' are my favourite songs on the album. I was quite involved in the mod scene during the early Eighties and I used to go to a great mod club called Extraordinary Sensations whenever I visited London. It was run by Eddie Pillar, who is now the boss of Acid Jazz. I didn't own a parka, but I did buy a scooter. Unfortunately, the back wheel fell off when I was riding it home after buying it!"

THE SABRES OF PARADISE - "SMOKEBELCH" (Sabres Of Paradise 12-inch)

"I went to see Andrew Weatherall and Phil Perry at a Full Circle night at The Zap Club in Brighton. We missed our lift and we were about to call it off when we found someone else to drive us down. Weatherall opened his set with 'Smokebelch' and it was the first time anyone had played it. It was just on acetate. It blew me away, so I went up to him and asked if I could get a slate of it. He then asked me if I wanted to remix it. That remix did wonders for me. It got me loads of work. But I have to say that I prefer the original version to mine."

David Holmes' debut LP, 'The Film's Crap, Let's Slash The Seats', is released by Go! Discs on July 10



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SASHA - HEAVENLY TRANCE FINGERS - CAN U FEEL IT (VOCAL MIX) KING BEE - BACK BY DOPE DEMAND ROBERT OWENS - I'LL BE YOUR FRIEND LEFTFIELD - NOT FORGOTTEN (REMIX)

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armchair entertainment

Edited by MARTIN JAMES

CANED AND ABLE

Comedian, novelist and regular clubber ROB NEWMAN talks about his kind of nightlife

T'S rare for me to hit that right mix of a good club, playing the right music for my mood, with the right combination of Benelin and alcohol. Do I take many drugs? Like I said, it's Benelin and alcohol for me. Now that I'm fat and 30, I can't keep up like I used to. The heat of a club hits me a lot harder and I need longer to recover.

People often tell me I'm like a fatter, older version of that ROB NEWMAN bloke, only more tired-looking.

"I reckon I'm the only person around who's stupid enough to buy water from the bar. I can't be bothered with smuggling a bottle into a club in my trousers and then fumbling with the taps all night. But clubs are great for helping me get rid of the lustful thoughts which follow me everywhere. For me, clubbing is much less of a sexual thing than it seems to be for other people. I mean, I hate full-on sex tracks, where there's some diva

Newmantronix

screaming 'Hey baby, come over here. ..' That never happens in real life. Not to me, anyway.

"The type of music I listen to depends on my mood, but I really like a lot of house. It somehow seems to draw you into it. I especially like some of the uplifting stuff which is around at the moment. You know, the stuff the techno people call 'handbag'. One of my friends calls it 'barrage'. I just think it's nice to have a bit of melody in there. Then again, I also enjoy hearing banging techno tracks from time to time.

"I guess my favourite club is Cream in Liverpool. There are also a couple of places in Glasgow, but I've forgotten their names. To be honest, I prefer parties to clubs because they're generally a lot more relaxed. There isn't the hassle of the security. I think clubs like Strutt and Ministry Of Sound are really good, but I just prefer events which are done by word of mouth. I went to that Leftfield party earlier in the year, but I was knocked back at the door. In the end, it took Charlie Hall to get me in.

"The last time I appeared in Leeds, I wanted to go to Back To Basics, but I went to hospital instead. I was locked out of my own gig and the security wouldn't believe who I was. So I just pushed my way in and punched a picture of The Jeff Healey Band on the wall as I did so. I broke my hand. The venue were great about it, though. They didn't charge me for the damage and even asked me to sign the cracked poster. It turned out to be the best gig I've ever done.

"I actually only go out a couple of times a week, but if I'm starting to get a reputation as a clubber I suppose must be going to the right places. And I must be getting that combination of Benelin and alcohol right. . . Or, to be more specific, two measures of Largactyl to two measures of whisky."

Rob Newman currently has nothing but his own brand of hedonism to promote. He is, however, two paragraphs into his second novel

Martin James



IN THE VIDEO

"I personally like to watch action and sci-fi films like "Die Hard". I've seen "Back To The Future" something like eight times. My partner, Flavio Perniola, has lots of video tapes and a big, big, BIG VCR, but his tastes are very different to mine. He mainly likes dramatic films or classics from the past."

ON THE BOOK SHELF

"We have been working so hard for the last two years that we seem to have lost our ability to read books. When we have the time, we both enjoy sci-fi books. Unfortunately, all we're reading at the moment are manuals about the latest keyboards and effects."

IN THE FRIDGE "Let me think. Fridge, fridge, fridge... We have a small one in the studio and it's always pretty crammed. There are usually lots of fruit juices and ice creams, for a start. We often work anything from 12 to 18 hours a day without a break, so a full fridge is essential."

4am - ANGIE DEE: Soul and reggae

Noon - GRAHAM GOLD: With the Official Dance Chart

2pm - PETE WARDMAN: Upfront

4pm - JUDGE JULES: Euro, house

1am - ELECTRONIC AMBIENT DANCE: Hosted by COLDCUT 3am - MANASSEH: Dubtastic reggae

2pm - GRAHAM GOLD 4pm - MATT WHITE: Swing, soul,

24 hours over the weekend. The

sexiest mix of house and garage LONDON: PURE FM - 93.2 FM

of dope beat-ology

GREG LONG (Sun, 4pm): Two hours

hip hop and R&B 6pm - JOEY JAY: Roots and reggae

Noon - TREVOR NELSON

and garage (Energise Mix) 9pm - PAUL "TROUBLE" ANDERSON: Garage, house and disco 11pm - SARAH HB: Garage and house

house

Sundays

wired

BBC RADIO 1 FM

PETE TONG'S ESSENTIAL SELECTION (every Fri, 7pm) THE JOHN PEEL SHOW (Fri, 10pm, and Sat, 5pm)

TIM WESTWOOD (Sat, 1am and 9pm) TIM WEST WOOD (sat, Tam and spin) Including a monthly slot from NYC with FUNKMASTER FLEX from Hot 97's co-fronting the cross-Atlantic rap exchange DANNY RAMPLING (Sat, 7m) THE ESSENTIAL MIX (Sat, midnight):

June 10 - SASHA June 17 and 24 - DANNY RAMPLING ANNIE NIGHTINGALE'S CHILL

OUT ZONE (Sun, 2am) STEVE EDWARDS (Sun, 2pm) ANDY KERSHAW (Sun, 10pm) MARK TONDERAI (Sun, midnight) NOW THAT'S WHAT I CALL JUNGLE Sun, July 2 - 7pm)

A fly-on-the-wall trip through the drum 'n' cass phenomenon as a showcase for

For sound and vision

1 FM's new weekly jungle show. Will the jungle underground submit to the industry or simply mutate into something fresh?

REGIONAL RADIO

ABERDEEN: NORTHSOUND - 96.9 FM SOUL CITY (every Fri, 9pm): With STEVE AGGASILD CLUB COLLECTIVE (Sun, 7pm) BIRMINGHAM: BUZZ - 102.4 FM SIMON HARDING (Mon to Fri, SIMON HARDING (Mon to Fri, 6.30pm and Sun, 5pm) IN THE MIX (Sat, 7pm): With CHAD GEORGE BIRMINGHAW: METRO - 105.3 FM PARIS WALKER (Sat, 3pm) BRIGHTON: DFM - 101.2 FM Broadcasting 24 hours a day, seven days a week, DFM covers all areas of days a week, DFM covers all areas of

the dance spectrum and is operating on a restricted licence for July only. Look out for "Clandestine Emmissions" (Weds, 10 - midnight),

with the boys from Strata 3, Curtis Child and 1016. Special guests include Juan Atkins, Mike Banks of Underground Resistance, Carl Craig and Dave Clarke. DORSET: WESSEX FM - 97.2 and 96 FM THE DANCE SHOW (Sat, 6pm): A vital mix of upfront house, garage and classic club cuts from PHIL ALLEN EDINBURGH: FORTH - 97.3 FM STEPPIN' OUT (Sat, 3pm and Sun, 7pm): With TOM WILSON GLASGOW: CLYDE 1 - 102.5 FM GEORGE BOWIE (Sat. 6pm) PAUL WELSH (Sat, 8pm) ISLE OF MAN: MANX - 97.2, 98 and 103.7 FM NITE TIME (Mon to Fri, 6.30pm) LONDON: CHOICE - 96.4 FM: Monday to Friday, 24 hours a day LONDON: KISS - 100 FM Mondays Noon - BOB JONES: Soul and garage 2pm - PATRICK FORGE: Jazz and rap

7pm - DAVID RODDIGAN: The seminal host's 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 chart 9pm - COLIN FAVER: Techno and house Wednesdays 1pm - W WILBERFORCE: House mix 7pm - MAX LX AND DAVE VJ: Featuring the hip hop chart 9pm - THE JUNGLE SHOW: Offering an excellent selection of guest DJs Thursdays 1am - GIVIN' IT UP: Featuring an ever-changing mix of hosts 7pm - TREVOR NELSON: Street soul 9pm - COLIN DALE: Techno and upfront house Fridays 1 am - AMBIENT AND EXPERIMENTAL DUB: Hosted by COLIN FAVER and PAUL THOMAS 7pm - JUDGE JULES: Euro and

Spm - GILES PETERSON 11pm - BOB JONES LONDON: GIRLS FM - 107 FM Mondays to Fridays, 6pm to 2am, and

garage cuts Saturdays 1am - FAT FREDDIE M: Soul and

swina

Scanner



BALLET HOO!

What on earth does ballet have to do with club culture? Let's ask CONTINENTAL BREAKFAST

OR most of us, any knowledge of ballet stops at Wayne Sleep's pumps, Micheal Clarke's giant strap-on dick and a very dodgy Sven Vath album. Let's face it, the only place for a tutu in clubland is on the butt of some misguided fashion victim. Lance Fuller of the CONTINENTAL BREAKFAST performance troupe is, however, determined to change this.

"Our kind of performance offers a different form of stimulation for the clubber," he explains. "The pieces are choreographed to enhance the energy of the music, the dancefloor and even the drugs."

Having already received enthusiastic reactions at Megatripolis and last year's Phoenix Festival, Continental Breakfast now plan to take their vision ever deeper into club territory. In particular, they have recently forged an unlikely alliance with electronic symphonist Simeon Bowring, aka Pentatonik.

The point is that people can enjoy a powerful performance in a club," says Lance. "You don't have to just sit and watch us, you can dance as well. Even if you're not watching, you'll still experience the changing atmosphere because what we do goes beyond normal dance. And if people want to call us pretentious, that's their problem." Pas moi. mate.

Continental Breakfast appear at the Glastonbury Festival and will present a special show with Pentatonik at the Union Chapel in London later in the year

Martin James

LONDON: RTM - 103 FM RAY BRADSHAW (Mon to Fri, 6pm) GRUMPY BROWN (Fri, 5pm) MANCHESTER: KISS - 102 FM Mondays to Fridays 2am - KONTINUOUS KISS Non-stop, nocturnal grooves 6am - GARY BURTON'S BREAKFAST SHOW 9am - KONTINUOUS KISS 10am - THE KISS LIST Manchester's club scene gets a good going over 7pm - KONTINUOUS KISS Monda DA INTALEX DRUM AND BASS SHOW: Tuff drum 'n' bass sounds courtesy of XTC, plus MARCUS serves up a serious underground vibe

Tuesdays 8pm - TIM LENNOX: Manchester's gay scene in an upfront mix Wednesday 8pm - TECHNOMIX: With JOHN BARRIE 8pm - JUDGE JULES

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 Opm - KISS AT THE HACIENDA Sunday UP ALL NIGHT: NEV JOHNSON presents essential house and garage 4am - AUTECHRE 6am - PAUL WEBSTER 10am - 100% DANCE SUNDAY 2pm - MELLOW GROOVES cluding the Upfront Dance Chart Update at 5pm 6pm - GRAHAM GOLD 8pm - MATT THOMPSON'S AURA 10pm - FIRST PRIORITY: MARK RAE and ROSS CLARK with phat and jazzy beats

DRUM 'N' INK

A quick flick through "JUNGLISTS" reveals a vibrant book to match a vibrant sound

RITTEN by James T Kirk and Andrew Green, aka Two Fingers, "JUNGLISTS" is a rasping fictional account of Britain's most underground music scene. Through an energetic patchwork of ideas and impressions, the book documents the clubs, the fashions, the energy, the attitudes and, in one uncontrollable threepage splurge, all of the slang which surrounds jungle.

"Junglists" boldly attempts to represent an entire lifestyle. "People always say, 'write what you live', and jungle music is exactly what we're living," explains Green. "We wanted to get across the feeling of being in a club, with a whole heap of people, hearing that bassline kick in and seeing the hands go up

as the crowd start hailing for the rewind.

We wanted to re-create that whole atmosphere and experience. "Being into jungle is a state of mind. You have your true

junglists and your fly-by-night junglists. You don't like people jumping on the bandwagon. You want it to be just for the people who were into it originally. That's why jungle is constantly reinventing itself. And it's only in Britain that you have that fusion of the reggae, the hip hop and the jazz influences. Only in Britain."

'Junglists' is currently available in paperback from Boxtree Publishing

Jake Barnes

WALES: RED DRAGON - 97.4 and 103.2 FM KRIS HILL'S HIT MIX 95 (Sat, 6pm) WALES: SWANSEA SOUND - 96.4 FM Midnight - NAYA AGHEDO MANCHESTER: PICADILLY - 103 FM STU ALLEN (Sat and Sun, 8pm) MANCHESTER: WAVE - 96.5 FM JAMES LEWIS (Sat, 8pm) WEST COUNTRY & S. WALES: GALAXY - 101 FM MIKE VITTI (Mon to Fri, 3pm, and Sat, 5.30pm) THE MIDLANDS: MERCIA - 97 and 102.9 FM THE BREAKDOWN WITH DJ THE BREAKDOWN WITH DJ MIRANDA (Mon - Thurs 8pm): With live mixes from... WAY OUT WEST (Mondays): The future sounds of house. DJ DIGZ (Tuesdays): With MATTHEW WRIGHT (Fri, 7pm) THE MIDLANDS: BEACON - 97.2 FM NEIL JACKSON'S HOUSE PARTY (Mon to Fri, 6pm) NORTHERN IRELAND: DOWTOWN - 96.4 FM CANDY DIVINE (Mon and Tues, 10pm, Fri, 9pm, Sat, 12.30pm and quality swing and soul. THE DJ SELECTION (Wednesdays). FULL CYCLE (Thursdays): Presented by RONI SIZE & KRUST Sun 10am JERRY LANG (Wed and Thurs, 10pm) NOTTINGHAM: HEATWAVE - 87.9 FM - and - 107.7 FM Both stations broadcast non-stop, 24 hours a day NOTTINGHAM: TRENT - 96 FM GET ON THE GOOD FOOT (Sat, 10pm): With MARK SPIVEY PLYMOUTH: PLYMOUTH SOUND - 96.6 FM THE RHYTHM SHOW (Sat, 6pm) THE BASSLINE SHOW (Sat, 3-SCOTTISH BORDERS: BORDERS - 96.8 FM KEVIN YOUNG (Mon, 4pm) 6pm): Ranges from sould to hardcore YORK: MINSTER - 104.7 FM THE DANCE EXPERIENCE (Sat, 8pm) STUART KINGHORN (Sat, 6pm)

Roni Size, DJ Hype and Slipmatt provide invaluable SHOUT O STUR

<u>SOFA REPORT</u> **Reviews by Martin James**

THE HARDER THEY COME

Directed by Perry Hazel Arthouse Productions Reggae hero Jimmy Cliff stars as Ivar in this classic tirade against racial injustice in the music business. From the street-level hustlers of Kingston, Jamaica, to the high-rise rip-offs of the industry, Ivan challenges them all

- and watches his promising career

go down the pan in the process.

The soundtrack's massive as well.



SHAW SDISCOPE SHAOLIN MARTIAL ARTS

Directed by the Chang Cheh Shaw Brothers Made In Hong Kong

Kung fu kitsch of the highest order, "Shaolin Martial Arts" (aka "Five Fingers Of Death") is stuffed to the gills with supremery tacky used of a Over-dubbed with the subtlety of a

nuclear bomb (as usual with such films), it follows the Shaolin school's attempts to stop the evil Manchu clan from ridding China of all kung fu rivals. Grasshopper, what have you learned today?

ATMOSPHERE Hardcore/jungle 'zine Fax: 01709-344-384

On the loose for some three years, the Southend-based "Atmosphere" tackles the world of hardcore and jungle magnificently. The A3 format is packed with news, views and reviews, and contributors such as



assistance in capturing the energy and vibrancy of the underground. Highly recommended.



ACV 'zine

Fax: 00396-780-6719 An Anglo/Italian 'zine published by the wonderful crew over at ACV and distributed to like-minded people across the world. A veritable goldmine for fans of all things technological, "Shout" explores the outer reaches of

creative electronica with special attention given to the musical genres which exist at heart of the hi-tech lifestyle.

NATIONAL TELEVISION

MTV DANCE (MTV, Thursdays, 5pm) You know what it's all about - happy hardcore, Euro house and a poptastic babe heaven

THE BEAT (ITV, Thursdays, times vary) Unwrap the indie cover and inside there's a thin layer of dance music. EURO TRASH (C4, Fridays, 11.10pm)

Can you understand what they're on about? Do you care? Living in

Europe is so much fun. . . Unfortunately, "Euro Trash" seem to

miss the action every time MTV DANCE (MTV, Saturdays, 4pm) YO! RAPS (MTV Saturdays

midnight) Gangsta raps, beat poets, G funkers and sista style

T UL OF MTV (MTV,

Saturdays,11am) Lisa L'Anson presents the sweetest of soul sounds BPM (ITV, Saturdays, times vary)

Set your VCR for BPM's magazinestyle reportage and regular sorties into the heart of clubland



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Hi-tech low-down for boffins and bozos

A GUY CALLED With the addition of SEMs (Synthesiser Expander

Modules) this glorious machine could apparently have up to 12 voices, but this is merely a rumour talked about in hushed tones among enthusiasts.

LET'S cut to the chase. How much has this lot cost? "I'm not saying," laughs Martin Newcomb. Go on, we won't tell anyone.

"Some estimates have put it at about £100,000 and others at closer £1 million," he answers, coyly. Looking around, the latter would seem to be closer to the mark. Like everybody else, Newcomb is unimpressed with the cost of vintage gear in recent years.

"I really can't believe what people have to pay for, say, a TR909. It's becoming a joke. A few years ago, you could pick them up for £200, then sell them on for £400. Now they've doubled in price again. It's crazy. Three years ago, I bought an EMS VCS 3 for £500. Now you see them for £1,500."

Part of the reason is that so much of this equipment has not stood the test of time, ending up in skips as the musos of the early Eighties embraced the digital glory of Yamaha's DX7. To prove the point, at a recent music fair where Newcomb had a stand, a man recognised the modular system on show as being similar to one which a friend of his had bought in a jumble sale 10 years earlier. It was still boxed up in his garage. Newcomb had to tell him it was worth £3,000.

There is also the story of the chap who, in 1983, swapped his DX7 for his friend's Moog Modular System. As part of the agreement, the two men had a one-month trial period, at the end of which the first decided he couldn't come to terms with the Moog Modular and wanted his DX7 back. The swap was off. And now? A DX7 is yours for £200, while a Moog Modular will cost you over £9,000.

A word of warning, though. Newcomb says that the spiralling costs of 303s, 909s and 808s will sooner or later come spiralling back down.

"Those machines are in demand because they feature today's club music sounds, but that popularity probably won't last forever," he says. "They could well be back down to £100 in a few years. By contrast, classics like the Mini Moog and the ARP 2600 will always be highly sought-after."

GERALD is shaking his head in a mixture of disbelief, admiration and jealousy, with a little nostalgia thrown in for good measure. Visiting the Museum Of Synthesiser Technology has revived memories of the time when he'd spend hours fiddling with a Korg MS-20 in Manchester's A1 music shop.

"I used to get lost in the sounds, and you would never get the same noise twice," recalls Gerald wistfully. "These days, I usually delve deep into the Akai S950 for my sounds, but now and again I'll go back to the old synths and layer them on the Akais."

When he does work with synthesisers, Gerald has the choice of a JD800, a Jupiter 8, a Juno 106, an SH 101, a couple of 303s, one of which was the first instrument he ever bought, and a TR606 Drumatix. As a man who spent years triggering two 101s and a 303 off an 808 because he couldn't afford any new midi gear, a technique which can be heard to blinding effect on his "Voodoo Ray" single, Gerald Simpson knows his analogue onions. But he has to tip his baseball cap to Newcomb's museum, and he'll certainly be back for more.

"I recently brought a friend of mine down from Manchester to work in my studio in London,' says Gerald. "I'm teaching him programming and recording, and it'll be really useful to get him down here. All the modern equipment, even the Akai S3200, has the same basic principles as the old synths. It's brilliant to see how and where it all started."

A Guy Called Gerald's 'Finley's Rainbow' single is out on Juice Box on June 26 M

OU MAKE MUSIC WITH YOUR OWN MIDI set-up. You want to sound cool and groovy. You have been trying to track down a Roland TB303. You find one, pay upwards of £500, and then have to fork out around another £200 for a midi retrofit. You are quite clearly mad.

You are not, however, half as mad as Martin Newcomb. In a massive bunker tucked away in deepest Hertfordshire, Martin has amassed the most staggering collection of vintage synthesisers known to man. Walking down the stairs into the Museum Of Synthesiser Technology, it's difficult not to gasp in awe at the sight of several hundred keyboards set out in an easily negotiated maze, all

Competition

Thanks to The Museum Of Synthesiser Technology, Muzik is this month offering EQ readers a chance to win three stunning prizes. First prize is a copy of the museum's sample CD - a collection of analogue honks and quacks you'll never hear anywhere else which is worth £45 - plus a free visit to the museum, which normally costs £20. Second prize is a copy of a rather spiffing book about the museum, jam-packed with mouthwatering colour pictures and loads of obscure facts and figures. Third prize is a copy of the museum's video, including shots of Sir Robert Of Moog himself.

The winners will be drawn from the correct answers to this little brain-teaser:

Which company manufactured the guitar-style "Liberation" synthesiser? (a) Hoover (b) Moog (c) Braun

Answers on a postcard to EQ Museum Competition, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Friday, July 7. The editor's decision is final.

wired up and ready to play. Well-known workhorses sit heside obscure one-offs made in Russia and virtually every Moog made is represented. So are numerous gigantic modular systems, most of which weigh several tonnes.

Gerald Simpson, aka ambient jungle man A Guy Called Gerald, who has come to test out some of the museum's gear, is delirious.

"Oh man," he whispers. "I think I've died and gone to sythnesiser heaven."

IT all began as a hobby just four years ago. Newcomb had made a stack of cash as a foreign exchange dealer in the City, a job he retains to this day, and was looking for something interesting to spend it on. "I'd been into electronic music since the late

Sixties," he recalls. "I was a big fan of people like Klaus Schultze, Tangerine Dream and later Emerson, Lake And Palmer. I'd always dreamed of owning one of Keith Emerson's 3Cs, which is basically how the ball started rolling."

The first pieces in Newcomb's collection were a decidedly un-vintage JD800 and a Proteus II with an Atari. To these he added an ARP 2600, a small EMU Modular, a Mini Moog and a Memory Moog, by which point he had embarked on a period of frenzied collecting. Many of the synths came via a contact in America, who cruised the country armed with the knowledge that there was an English headcase willing to pay top dollar for items which were rare enough and in good enough nick.

As the collection grew, people started turning up to look at it, and chez Newcomb mutated into a fully-fledged museum. It was officially opened a little under a year ago by none other than Dr Robert Moog, with Youth and Underworld's Rick Smith among the dozens of famous names on the guest list.

THE synth wonderland is divided into several sections. There's the Moog corner, the ARP nook, the Roland cranny and, along the way, multifarious odds and sods. Each has its own mixer and PA and, in turn, each mixer runs into a central space in which an enormous Soundcraft desk handles all the signals and routes them onto ADAT. An Apple Centris also lurks here. With what must be a terrifying array of midi/cv converters and cables, this is able to sequence the entire place into a cacophony of analogue sounds.

Although Martin Newcomb's love for this now ageing technology is rooted in his adoration of the prog rock dinosaurs of the Seventies, it is the dance boffins of the Nineties who are flocking to the museum. And Newcomb hits the nail squarely on the head when he talks about their fascination for analogue gear.

"People are losing faith in the synthesisers of today. Musicians are not computer scientists and they're fed up with spending most of their time in front of a screen. They want to get back to fiddling with instruments. They want to develop sounds from scratch rather than just be given a pre-set."

SQUANK! Squidge!! Wibble!!!

Gerald has turned on the perspex Gleeman Pentatonic at the far end of the room, one of only 50 which were made in 1983 by the Californian Gleeman Brothers. It cost just over £1,500 when it first came out and would probably set you back about the same price now. Assuming you actually managed to find one, that is. With five voices and three oscillators per voice, it can really belt out some stomach-churning bass noises and truly wild, erm, squanks and squidges.

"I think I've found the one they used for 'Star Trek'." laughs Gerald.

Next on Gerald's tour is an Oberheim 8-Voice. The four-octave keyboard is tiny, but the control panel stretches way off into the distance and is festooned with more knobs than a "Colour Climax" video. Originally manufactured in 1976 and selling for a whopping £7,500, it boasts almost endless permutations. After a none too subtle twiddle of the frequency and resonance in the VCF, it offers up the meanest, fattest bassline you're ever likely to hear.



RICHARD H KIRK

Samol

"November X Ray Mexico" from the "Virtual State" LP (Warp Records, 1994)

"Most of the samples on that track came from a shortwave radio scanner," says Richard. "The scanner comes with a book telling you about the frequencies of stations like Radio Uruguay and something called Clandestine Transmissions, which is this government transmission frequency. There's another side to it, Continuous Wave Modulation, which is all the frequency bands used by big businesses, the armed forces and intelligence services. I recorded snippets of dialogue, made up some of the rhythms from the static interference and took the title from what I think must be an airport code!"



A user's guide to the latest gadgets on the market

A new series of monitors are available from Yamaha (01908-366-700). The S15's feature 80 watts of continuous power handling and sell for £99 a pair, while the heavier duty S55's handle a meatier 140 watts and are priced at £179. Both boast Yamaha's new "wave-guide horn technology". They look good, too.

Sound Foundation (0181-461-3131) are introducing a Kill Switch for DJs. Hook it into your set-up and the three-band EQ will enable jocks to kill the bass on one deck while retaining the higher frequencies and bringing in the bass from the second deck. The cost is £149.

Time And Space (01442-870-681) have released a new batch of sample CDs, each retailing at £59.95. "LA Riots 3" is a double collection of breakbeats and basses, while "The Bomb" offers all you need for reggae tracks. For R&B and hip hop, try "Fat And Funky", another double set, which includes a midi file on floppy disk, or "Chronic Horns", with a full horn section playing swells, hits and riffs in every key imaginable.

New from E-Mu (0131-653-6556) is the Emulator E64. With 64-note polyphony and expandable to 64 meg RAM, it's a stripped-down version of that sampling behemoth, the Emulator 4, although it features

exactly the same software and outputs. And it's a mere £2,690.

Claude Young



1 Claude Young is Detroit's hottest new DJ. A graduate of the Jeff Mills School of Turntable Etiquette (he used to be the great man's tea boy on his radio show), his sets are pure showmanship. When he gets in a club, some outrageous variations on the cut 'n' scratch theme are guaranteed.

2An old Jeff Mills trick, this one. Take the cartridge off the turntable and put it back in upside down. Then place a cotton-spool or similar block on the needle and balance the record on top, so it's lying on top of the needle. You will now be able to play your records backwards.





3 Now that's what we call real elbow grease. The only way to learn this one is practise, and lots of disposable records you don't mind hammering off the turntable. Scratch as normal, using the butt of your elbow and making sure you lean fairly heavily on the record.

Technics deck the number one choice of DJs. back when they were rightly known as disc jockeys, was the direct-drive motor. This starts the turntable at precisely the rpm it is set it to, unlike belt-driven decks, which take a spin or two to work up to the right speed.

Decked Up!

E0 puts TECHNICS' SL1200 turntables

THE Technics name continues to dominate the

DJ turtable market. Let's face it, where would

you be without a pair of SL1200 Mark IIs? DJ

It comes as no surprise to learn that Technics

is a part of a Japanese corporation, Matsushita.

Matsushita, which also owns Panasonic, is the

largest consumer electronics company in the

But not, however, just any corporation.

under the spotlight

limbo-land, that's where.

Technics launched in

the UK in 1972 as an

upmarket hi-fi brand

mid-Seventies. Back

please bunch. They

then, hi-fi buffs were

a notoriously hard-to-

could detect wow and

flutter blindfolded at a

turtable which could

deal with the

100 paces and wanted a

coming back for more.

quadraphonic version of Mike Oldfield's

"Tubular Bells" and all four sides of Yes'

"Topographic Oceons". The SL1200 was, as

puts it, "Over-engineered". It was designed

for heavy use, although rarely found this in

sitting rooms. However, DJs soon discovered

of unmentionable ways and it would keep

that they could abuse an SL1200 in all manner

Among the most important features which

essential to matching bpms and keeping people

on the dancefloor in the Seventies' disco boom

as it is now. Another feature which made the

initially made the SL1200 the stalwart of the

club scene was pitch control, which was as

Technics' product manager Peter Larwood

and had developed the

SL1200 turntable by the

entire world.

As disco gave way to electro and hip hop during the late Seventies, DJs like Grandmaster Flash and Red Alert started developing startling new sounds and collages with scratching and nifty wrist action on the mixer. The SL1200 as an essential piece of street equipment had arrived and, in direct response to this, in 1984 Technics sponsored the first World DJ Mixing

Championships. They still sponsor the competition today, witnessing firsthand the treatment their decks have to withstand in the six-minute slot competitors are given to impress the crowd.

The company has since introduced the SL1200 Mark II, which offers a different colour and an adjustable height tone-arm, so that DJs can fit any

adhering to the "if it ain't broken, don't fix it" philosophy has meant that the turntable has maintained its popularity. Technics have occasionally tinkered with the concept over the years, adding a digital pitch control with an LED indicator and separate plus and minus buttons for example, but ideas such as these

around £450, is the existence of a whole range of counterfeit versions. Imitation is, after all, the sincerest form of flattery. Try remembering that when your bargain pair of £50 "SL1200's" melt as soon as you plug them in.

4 Beware the hairs on your

chinny-chin-chin - a smooth

scratch we're told. And as if

good enough, he's also the man behind a series of

Claude Young's mixing wasn't

scorching tunes on labels like

Dow, Utensil, D-Jax and now

his own imprint, Frictional.

shave makes for a smooth

number of different cartridges. Wisely

came and went pretty quickly. Further testament to the enduring popularity of the SL1200, which currently retails at

THESE ARE THE NEW STYLES THAT MAKE PEOPLE DANCE. INNOVATIVE DEVELOP-MENTS THAT RIVAL AGAINST THE COMMERCIAL MACHINATIONS AND TIRED FORMULAS OF TECHNOID DANCE. TECHNO NATIONS AS ALWAYS STRIVES TO OFFER THE ALTERNATIVE GUIDE, AND AS THIS LONG STANDING TECHNO COMPILATION NOW EMBARKS ON VOLUME 4, THE HOSTS FOR THE SHOW ARE TRULY THE TALENT OF TOMORROW. LUKE SLATER > PATRICK PULSINGER > ROLAND CASPER > DAMON WILD & TIM

TAYLOR > BANDULU > MISS DJAX & JIMMY CRASH > PLUS TWO UNRELEASED CUTS FROM DETROIT'S EDDIE 'FLASHIN' FOWLKES > AND LONDON'S THE ADVENT.

TECHNO NATIONS 4 TAKES OFF WHERE VOLUME 3 LEFT OFF. FROM SHEER MINIMAL TECHNO TO THOUGHTFUL ACID AND SLAMMIN HARDBEAT, THE

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Muzik's essential club guide

PLEASE FAX ALL CLUB LISTINGS TO 0171-261-7100

edited by Ben Turner

LUB OF THE MONTH

SATURDAY JULY 1 LEEDS: MUZIK PRESENTS HARD TIMES Music Factory, Briggate. 0113-2467899. 9-3.30am. £10.

FOLLOWING Phuture 303's legendary performance at the Muzik/ Open All Hours night in London, we return to the road for an exclusive date with Oscar G at Hard Times in Leeds. As Murk Recordings, Oscar and partner Ralph Falcon – two musical maestros from Miami have continually left dancefloors stunned with their slick productions and murky house grooves. When one thinks of Miami, one thinks of Don Johnson, models and beach burns (the same thing?), wealthy lifestyles and beautiful weather. And all this is reflected in the sound of South Beach. A sound most associate with Murk.

The Murk sound is one of southing sursets and calming seas - a sound which relay production. There is its truly one of the mean of the more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound. Watch the Murk boy more emotional takes on the house sound what it is they're doing, as each sound is monitable frequencies and its hey're doing. As each one of the recent of evaporates into the next one fail is used to a sound of sophisticated house. There is sound of sophisticated house, boy can expect something with a bit more bits and impact. Joing Murk in the main room will be Dave Camacho from New house, pour can expect something with a bit more bits and impact. Joing Murk in the main room will be Dave Camacho from New house soon of the more stabilisted jocks the signing in America for much longer than the intamous basement. Miles Hollway and Elliot Eastwick continue the league ye stabilisted jocks the sust of the Acadoody right in New Yorks and the house and the house from Yorks inter take on the Wr firest cutus. There, with a more point to everything thrown at the heiler, a night down work of Jamicoqua by Huggy and Raph Lawson from the Back To Basics days, with a fire evening of Muzik at one of the uty's firest cutus. Sustement, fire you have yet to experience the special flates can be seen at the poly on the top for port, all in all this will be one the special flate down and soles. A well as a fire or who respond to everything thrown at the heiler and production work on the text of Jamicoqua bases, with the main cone of the uty's firest cutus. The Essawe (none of the uty's firest cutus basement, fire eve



DIRECT-DRIVE (the next five) 2 LESBIAN & GAY PRIDE 1995 (LONDON, JUNE 28) 3 THE ESCAPE (BRIGHTON, JUNE 17) 4 DEIA VU (HULL, JUNE 30) 5 DBSESSED (PLYMOUTH, JUNE 30) 6 SPEED (LONDON, EVERY THURSDAY)

MUZIK 101

WEDNESDAY JUNE 14

BATH: DIG THE NEW BREED Moles 01378-355-426. Residents Gerard, Nathan and Tim spin funk, jazz and house

LIVERPOOL: HERBAL TEA PARTY Krazy House, Wood St. 9-2am, £7. The Drum Club live. Psyche, Hall, Fletcher and Mixmaster Morris

LONDON: THE LOFT HO, West Yard, NW1 0181-780-9766 9 30-3am £5 Paul "Trouble" Anderson and quests. Jon PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5) Wimmin (fresh from his appearance at Epsom Racecourse) and Woods. Ralph Lawson guests at COLORS (Bar Rhumba, 36 Shaftesbury Av. W1. 0171-287-2715. £5) with Luke Solomon and the rest of the Girls FM crew.

THURSDAY JUNE 15

BATH: GORGEOUS Hub, Paragon, Walcot, 01225-446-288, 9-2am, £5, John Kelly

CORK: SWEAT Sir Henrys, South Main St. 10-2am. £5. Greg Dowling and Shane Johnson spin dubby American house. DUBLIN: LIVIN' LARGE Temple

Of Sound, Ormond Quay. 10.30-late. £3. Mark Dixon and Stephen Mulhall spin

LONDON: SPEED Mars, 12 Sutton Row, W1, 0171-439-4655, 10-3.30am. £5. Bukem, Fabio and Kemistry & Storm continue to host this night of avant-garde jungle, where everyone from Goldie to Lady Miss Kier to the Hawtins to A Guy Called Gerald to Dorrell to Morales to CJ Mackintosh to bloody Pete Tong can be found lingering at the bar... Mr C spins at SKIZM (Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-5am. £5) with Broom and Grey... Campbell and Danny Keith are at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) - Chris & James are no longer residents... Luv Dup spin for five hours at SOLO (Cross, Kings Cross Goods Yd, N1. 0171-706-6089. 10-3am. £8) Bob Jones hosts SHAKE IT LOOSE (Bar Rhumba, 36 Shaftesbury Ave. W1. 0171-287-2715. £5). MANCHESTER: **AMBIDEXTROUS** McNallys, Oxford Rd. 0161-257-2538. 10-2am. £3. Steve Moran, Andy Lees and **Ed Dickens**

Tall Paul's birthday babe



NEWCASTLE: BLOATED Riverside, 57-59 Melbourne St.

0191-232-9729. £5. Justin Robertson (recently heard dropping two hours worth of jungle at Final Frontier) and Detnon. NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. Graeme Park and Ian Tatham.

FRIDAY JUNE 16

BIRMINGHAM: CRUNCH Venue, Branston St. 0121-472-4581, 10.30-6am. Second birthday party with Des Doonican, Val O'Connor and Tony De Vit ... Mistress Mo and Danny Jones are at STRAIGHTS LESBIANS AND GAYS (Steering Wheel, Wrottesley St.0121-622-3385) BRIGHTON: RED Zap, Old Ship Beach. 01272-821588. 10.30-4am. £6. Paul Newman has left his residency here to launch The guests at DANCE 2 RECORDS (Orianas. Steve Murray is at CLUB FOOT (Escape, 10 Marine Parade. 01273-606-906. 10-2am. £4.50) BRISTOL: SOLID STATE Lakota, 6 Upper York St. 0117-942-6208. Josh Wink (who recently teamed

up with Richie Hawtin at an After Hours party in Germany, where Josh did the mixing and Richie did the EQing at the same time) and Robertson...



Spearhead play live at the NEW TRINITY CENTRE (0117-929 9008). CANNOCK: SPOILT Annabella's, 83 High Green. 0385-245 402. 9-2am. £5. Jem Atkins, Allan Price and Lee from Boutique.

CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341463. 9-4am. £7. John Kelly... Woodyatt plays TICKLE YOUR FANCY (Loop Club, 8-10 High St. 01222-664 577. £5). CHESTER: SWEET Blimpers, City Rd. 01244-343 781. 9.30-2am. £6. Al McKenzie and Patrick Smoove. CORNWALL: ELEGANCE Club International Church St 01637-875-096 9-late, £5, Simon G, Ian Elliot, Piers, DERBY: BLUE NOTE Blue Note, 14a Sadler Gate. 01332-295155. 10-2.30am. £5. Tony De Vit, Timm and Laurie. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 10.30-late. £6. Moy and Scurry... Warren Kieran and Francois are at

UFO (Columbia Mills, Sir John Rogerson's Quay). EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am.

£7. Twitch, Brainstorm, Dribbler and The Bill. GLAMORGAN: WIBBLE IT Benz,

Tremains Bd. 01443-676 593, £7. Mathew Roberts and Lyndsey GLASGOW: PHAR-OUT Downstairs at Art School, 168 Renfrew St. 0141-332-0691.10-2.30am.£2.50. Peacock and Cawle... Meikle and McMillan continue to reside at SLAM (Arches, 22 Midland St. 0141-221-8385, 10.30-3am, £6), GREENOCK: SUKIT! Ricos, Tobago St. 01475-568679. £4. Orde Meikle, Kevin McKay and Paul Brooks. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267 378. 10-2am. £5. Billy Nasty (currently one of the capitals biggest crowd pullers. Don't believe what you read elsewhere) and Paul Lewis.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Wainwright and Ossia. KENT: CLUB JUNGLE 76-78 High St, Sittingbourne. 0171-609-6700. 10-8am. £10. Kenny Ken, Darren Jay,

DJ Rap, Nicky Blackmarket, Devious Dee, UK Fresh, Timmi Magic and Highlander. LEEDS: UP YER RONSON Pleasure

Rooms, Marrion St. 01532-449474. 10-6am.Whitehead, Marshall, Ward, Nelson and Metzner... Boarman resides at Hard Times' SLICK 50 (Music Factory, Briggate. 0113-2467899 10-3am) LEICESTER: ASTRALTRANCE

Emporium, 69 Belvoir Rd. 01455-250583. £5. Mark Allen, Mark Walker and Innastate Of One live.

LIVERPOOL: RAGE HARD Garlands, 8-10 Eberle St. 0151-236-3307. 10-3am. Mike Allan and Mickey spin techno and nu-NRG... Andy Nicholson from Voodoo guests at BANG THE BOX! (Mardi Gras, Bold St. 0151-707-1635. 10-2am. £4) with McKechnie and O'Toole LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. "Magic" Juan Atkins hosts a Metroplex Records night with Anthony Shakir, Claude Young, Masters, Rejuvination live and DOP... Weatherall is at FINAL FRONTIER (Club UK, Buckhold Rd, SW18.0181-877-0110.10-6am.£11) with Westbarn, McCready, D.I Dick and Marusha with Eurobeat 2000, which is set in the Shangri-La room... Tall Paul Newman and Darren Stokes reside at THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10), with guests Tolstrup, Keith, Lottie and Scorpio ... Smokin Jo (just back from spinning in Australia with Tony Sapiano) ... Neville and Miss Barbie are at GLITTERATI (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) ... Mrs Woods and Blu Peter continue to reside at the legendary GARAGE (Heaven, Villiers St, WC2. 0171-839-5210)... Nelson, Farley, Davoli, Holloway and Perry are at LEISURE LOUNGE (121 Holborn, WC2. 0171-242-1345. 10-6am. £12) ... Brothers Glen and Scott Savonne are at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)... Oakenfold, Holloway and Harris can all to be found at THIS LITTLE PIGGY (Velvet

Underground, 143 Charing Cross Rd, W1.

0973-214-157.10.30-4am. £7).

featuring the voice of Rachel McFarlane [the debut album] the wonder of love don't make me wait let the music lift you up available on cd/cassette/limited edition dj friendly double vinyl including bonus mixes i need somebody and keep on shining released: 26th june 1995

Gallery in London, leaving Powell, Randall, Fleming and Weatherley at the helm ... Graham Beesly Seafront, 01273-325-899, £2.50).

Graham Gold, Darren Pearce, Craig Dimerch and Dave Lambert continue to host PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Hillyer and Dave Stewart... Andy Morris and Darren Pearce host FULL COLOUR (Colosseum, 1 Nine Elms Lane, SW8, 0181-960-2248, 10-6am). MAIDSTONE: SOUTHERN **EXPOSURE** Atomics, Hart St. 0181-293-5355. 9-2am. £6. Gold, Andy Morris, Arron and Rolfe. **MANCHESTER: COLLECTIVE** Code, 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10. Digit, Ra-Soul, Davoli, Shawn Benson and Primetime... Luke Slater spins at BUGGED OUT (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6) with Holroyd... Dunne and Thompson from Kiss 102 are at SUNSHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5) ... Fritz

St UIG1-230-3031. 10-38m. £5)... Fritz guests at **YOUNG, GIFTED & SLACK** (Dry Bar, 28 Oldham St. 0161-236-5920.7-11pm). Sounds like most young people today...

MIDDLSEBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253553. Seb Fontaine.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6. C Smooth, Skev, Hans and funk and hip hop in The Old Skool room.

ROMFORD: CULTURE SHOCK & DESTINY THE CREAM Hollywoods, Atlanta Boulevard. 01708-742289.9-4am. \$7. Jon Pleased Wimmin, Woods, Cooke, Grimley, Marc French and Ian Wright

SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9.30-4am. £8. Sasha, Auerbach, Walker, Hutchy and Shiva live ... Wainwright, Chiswick and Neon Leon are at RISE (Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6). SOMERSET: QUEST Madisons, West St, Crewkerne. 01460-76753. 9-2am. £5. Luv Dup, Allen, Pritchard and Stodge. STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Jules, Angel and Rowley, STOKE: SIN CITY Academy, Glass St. 01782-410733. 9-2am. £5. Tissera and Sanjay. SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531384.9-3am. £7. Norman and Darren Jay with Donovan Smith. WARRINGTON: LOVE TO BE The World. 0113-285-3528. Lambert, Harris and Walker.

SATURDAY JUNE 17

ABERDEEN: BUNGALOW BEATZ Pelican, 17 Market St. 01224-585-667. 10-2am. £2. The Aloof live with Dean Thatcher and Paz Pooba on the decks.

BELFAST: WISDOM Network, 11a Lower North St. 01232-813912. 8-130am. S7. Patrick Smoove. BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. S8. Jon Pleased Wimmin (dropping Marshall Stax) and Smoove... Macey and DJ Dick from the Original Rockers are at GOFNO (0n, Anderson Rd. 0121-233-0084. 10.30-2am)... MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)

continues to pack them in... Seaman and Ryan Roach are at **WOBBLE (Venue, Branston St.**

0121-643-0339.11-7am) with Gifford, Si Long and The Lovely Helen...Davolijoins Scott Bond at **REPUBLCA** (Bakers, 162 Broad St. 0121-633-3839. 10-late.56).

BOURNEMOUTH: MINT Palace, Hinton Rd. 01202-554034. Chapman, Woodgate, White,

Seth, Si and Warren. BRIGHTON: ESCAPE 10

Marine Parade. 01273-606906. 10.30-3.50am. Norman Cook displays a spinning technique which many believe puts most other house jocks to shame. Judge for yourself.

BRISTOL: REVOLUTION Lakota, 6 Upper York St. 0117-9426208. Auerbach and Angel.

BURNLEY: ANGELS Nightclub, Curzon St. 01282-35222. Roger Sanchez and Boy George. CARDIFF: THE HIPPO CLUB 3-7 Penarth Rd. 01222-341463.9-4am. 26.50. The THC boys.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362266. 9-2am. £8. Paul "Trouble" Anderson, Jeremy

Healy, Pete and Russell. **DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £8.** Heller and Dixon.

EDINBURGH: COLOURS Vaults, Niddry St. 01292-267306. Michael Kilkie, Harri and Tocayo live.

GLASGOW: COOL LEMON Arches, Midland St. 0141-339-0598. 10.30-3am. & Juan Atkins, Ian Paterson and Trevor Price... Unit Moebius plays live at **PUSSYPOWER** (Arena, Oswald St. 0141-334-0570. 11-3.30am. £6) with the infamous Terry and Jason... Oscar and Dominic continue at the SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8), where Meikle and McMillan recently made a very unexpected return behind the turntables. HULL: ROOM 82-88 George St. 01482-23154. 10-4am. £7. Femi B, 0115-9483456. Seaman, McCready and Roar... Rampling (dropping the Hardfloor remix of Baby Doc) and Perez are at **PASSION** (Emporium, 67 Belvoir Rd. 01530-815-278. 57.50). LIVERPOOL: CREAM Nation,

Losing your bottle (UK Midlands, Wolverhapton)



Beige, Bliss, Patrick Garry, Jeff Ibbson, Porky and Sheik. LARNE: RESOLUTION MEETS UP YER RONSON The House. 01265-56-455. 7-2am. £10. Block, McKenzie, Marshall and Hamilton. LEEDS: BACK TO BASICS Pleasure Rooms, Marrion St. 01532-449474. 10-6am. Kevin Saunderson, Solomon, Rejuvination live and Claude Young... Sanchez spins for six hours at HARD TIMES (Music Factory, Briggate. 0113-246-7899. £10. 9-3.30am) with Wainwright. Hollway, Boardman and Eastwick all spinning... Trannies With Attitude seem to have totally vanished from VAGUE (Wherehouse, Summer St. 0113-2461033. 10-4.30am. £9), leaving Daisy & Havoc with Curtis Zack. LEICESTER: HIGH SPIRITS

Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Oakenfold, McMillan, Meikle, Bleasedale, Barton and Carroll... Holmes is at VOODOO (Le Bateau. 0151-727-1388. 9-2am) with Skitch and Nicholson... Dawson and Rusty are at CLUB 051 (Mount Pleasant, Liverpool City Centre, 9-late, £7). LONDON: RENAISSANCE Cross, off York Way, Kings Cross. 01782-717872. 10-6am. £15. Renaissance now have Fathers Of Sound signed exclusively for the UK, while Digweed, Davoli, Whitehead and Ossia are tonight at the helm of yet another impressively presented club night. It's a shame others don't make the same effort at this venue... Mike Edwards from Jesus Jones ioins Fielder, Tibbs and Cox at SEX LOVE & MOTION (Soundshaft,

Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) ... Healy, Chris & James and Mac are at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2, 0171-379-4793. £12)... Graham Gold and Darren Pearce give off some GISM (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £12) ... E-Smooth from Chicago makes his first UK appearance at RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15) with Trevor Nelson and Bobby & Steve... Happi Hooligan resides at EVENING STANDARDS (Plastic People, 37 Oxford St, W1. 0956-437774. 10.30-6am. £8) with Mario and Chris H... Rachel B presents FLIPSIDE (Iceni, 11 White

Horse St. 0171-495-5333. 10-3am. £10) with Checkley, Dodge and Dezzie D, playing dope beats and drum 'n' bass. Forge, Martin and Torro play funky grooves on floor two... Jon Nelson, Perry, Morris, Farley, Holloway and Davoli spin at UNITED KINGDOM (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-8am. £12)... E-Smoove joins Harvey and Berkmann at MINISTRY OF SOUND (103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15) with Nelson. Smokin

Jo and Bobbi & Steve. MANCHESTER: LUV DUP Code, 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10. Powell, Crispin, Luv Dup, Red Marc and Frost...

Norman Jay is the guest at HOUSE NATTON (Sankeys Scap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7) with resident Dean Wilson... Nipper says YOUR MOTHER

WOULDN'T LIKE IT (Bowlers, Longbridge Rd. 0891-517499. 8-late. £12) with Rozalla... Park, Wainwright, Langley and Johnson reside at THE HACIENDA (Whitworth St. 0161-238-5051.9.30-3am. £13).

NEWCASTLE: SHINDIG Riverside. Melbourne St. 0191-261-4386, 9-2 30am Scott Bradford, Scooby, Hall and Kaye ... Sasha is at DISCOVERY (Cube, Brunswick St. 01782-711766. £8) with Mike E Bloc, Walker and Croft. NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-9474819. Timm, Laurie, Healy and Alex P... Seaman guests at THE HOUSE (169 Huntingdon St. 0115-958-7071.9.30-2am. £8) with Galae and Chappell for the Journey By DJ tour. PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy, where Suburban Knight recently made up for his set at Lost. SKEGNESS: POSITIVA

0.2



07.07.95 the fridge town hall parade london sw2

mr c. colin dale, stacey pullen, mark dale, live techno jammin: nuw idol + very special guest p.a experimental lounge: hijacker, bushwaka! richard grey, insync

vapourspace first finday of the month with residents minic colin date joined by always special quests whippin up the deepest techno psycholitance spacey dub and acid beats for your pleasure, experimental lounge hosted by members of the plink plonk network, spacious chill and serious art installations, members £10 quests 12, info & memberships 0171 490 0385 / plink.demon.co.uk vapourspace...probably the deepest techno in london.



THE GALLERY

Resident Artistes Tall Paul Newman Darren Stokes

Excellence In The Art Of Sound

June 23rd Paul Oakenfold Laurence Nelson Lottie

> July 7th Steve Lee Jon Cecchini Danny Keith Lottie

July 21st Laurence Nelson Danny Keith Lottie June 30th Jon Pleased Wimmin Danny Keith Scorpio

July 14th Boy George Alistair Whitehead Malcolm Duffy Limited Tickets only

> July 28th Fat Tony Jon Cecchini Danny Keith Lottie

63b Clerkenwell Road, London 10pm-7.30am — £8 B4 11.30pm & £10 thereafter For further information — 0171 250 3409

THE HUMAN LEAGUE FILLING UP WITH HEAVEN



Available on 12" vinyl from June 19 (YZ944T) Contains FILLING UP WITH HEAVEN mixes by HARDFLOOR and JOHN CLEESE, IS HE FUNNY ? mix by SELF PRESERVATION SOCIETY (Dave Valentine) Also available on CD1, CD2 and cassette

ew)



TRINITY DJ SWIFT LION MAN CLOUD 9 AREA 39 (Feat CORELLE) RONI SIZE DJ KRUST JON-E-2-BAD TEK 9 COOLHAND FLEX (Feat MICHELLE THOMPSON) DYNAMIC DUO STAKKA & K.TEE BLACKMAN THE DUB HUSTLERS ANTIX THE GUYVER

CD · MC · LP

RECORDS & CLUB APOLLO Zoo, Fantasy Island, 01754-610-414, 9-2am, £10. Lambert, Hawkes, Bogy and

Rikky Rivera. SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Nick Warren, Barry and Powell.

STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. £10. Sasha, Trannies With Attitude, Bromley and Complete Communion

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531384. 9-2am. £7. Danny Rampling.

WARRINGTON: THE WORLD Church St. 01925-241-104. 9.30-2am. £7. Clive Henry joins Mike Woods. WARWICK: WEST SIDE STORY Warwick University. 01203-417-220. 9-2am. £5. Mrs Woods. WIGAN: PLEASURE Pier, Pottery Rd. 01942-230-769, 9-2am, £7. Vertigo, Walker and Johnson, WINDSOR: FULL MONTY Mirage, William St. 0831-313-322. 10-6am. Darren Emerson, Phil Perry,

Chad Jackson and the Fabulous Hutchinson Brothers. Are you sure about that? WOLVERHAMPTON: UK

MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Jon Pleased Wimmin. Rocky & Diesel (whose remixes keep on getting better and better), Wilkinson, Girls2 Gether and Pickard all spin at this fine Midlands location. Watch out for a Muzik night here sometme in the coming months.

SUNDAY JUNE 18

KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 1-10pm. £7.50.

Club For Life has found a new home for the summer - and what a home it is! Taking place every week at The Barn (which Digweed and Sasha use for their Northern Exposure events), with two swimming pools and a lawn, this is set to be one of the best club events of the summer. Already a few weeks old, this afternoon's guests are Block, Loud, Nelson, Keith, Hanson and Moonboots.

LONDON: STRUTT Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6.

Mike Maguire returns to Strutt with James, upsetting the techno purists along the way.

MANCHESTER: Hacienda,

Whitworth St. 0161-236-5051. 8pm. £8. Michael Franti's Spearhead

play live. READING: After Dark. 112 London St. 01734-755-800.9-2am. £6. Zion Train perform live in support of their

forthcoming album.

SLOUGH: FULL CIRCLE Greyhound. Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Paul Clark joins Phil Perry.

MONDAY JUNE 19

BRIGHTON: FULL CIRCLE Zap, Old Ship Beach. 01273-821-588. 10-3am. £7. Phil Perry.

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and quests ... Lavelle hosts THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3) with Peterson ... Kevin Beadle, Forge and Snowboy spin the finest in jazz since 1939 at JAZZ WORKOUT (Wag, 35 Wardour St, W1. 0171-437-5534, 8-1am, £5).

MANCHESTER: ANG IS 38! Hacienda, Whitworth St. 0161-236-5051, Langley, Dunne and Motif celebrate Angela Matthews' (manager of the Hacienda) 38th birthday.

SHEFFIELD: Leadmill, 6-7 Leadmill Rd. 0114-275- 4500. £10. Spearhead.

TUESDAY JUNE 20

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Nick James and Fabio Paras

MANCHESTER: HERBAL TEA PARTY New Ardri, 85 Coupland St. 0161-228-4688.9-2am. £6. The Drum Club with Hall and Fletcher on the decks ... Robinson and Rofe spin tonight at RAYMOND & MARTHA (Hacienda, Whitworth St. 0161-236-1677.9-late).

WEDNESDAY JUNE 21

BATH: DIG THE NEW BREED Moles. 01378-355426. Damion and Jed from DIY join Gerard, Nathan and Tim. BRISTOL: MINISTRY OF SOUND University of West England. 0171-221-2241. Mackintosh and Humphries. LONDON: COLORS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Digs & Woosh and Luke Solomon ... Jon PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655.



NAME: Paul Farris. RESIDENCE: Farnborough, Surrey. Contact: 0585-417786.

BORN: Twickenham, Middlesex. 8.7.68. EXPERIENCE: "I started out as a mobile DJ some 15 years ago in the Surrey and Hamnshire area, I'm now more Londonbased, and I'm currently working in Uptown Records - where I'm the official buyer for house and garage." FAVOURITE DJS: Li'l Louie Vega, Tony

mphries, Paul "Trouble" Anderson, Bobbi & Steve, CJ Macintosh. AVOURITE CLUBS: The Loft (London), Ministry of Sound (London).

AVOURITE LABELS: Strictly Rhythm, Tribal UK, King Street, Henry Street, Freetown.

LL-TIME CLASSIC: In Deep - "Last Night A DJ Saved My Life"

CURRENT CLASSICS: H20 - "Living For The Future" (Liquid Groove); Michael Watford - "Love Change Over" (Hard Tumes); Zack Toms & Sandy B - "Peace Of Mind" (Bassline); Ultra Nate -"Party Girl" (King Street): Ve Ve - "We Got Love" (Peppermint Jam). FRUSTRATIONS: "There are very few clubs around in London where you can

drop a nice vocal. This is down to the public hearing cheesy records, and radio stations playing safe and then jumping on the bandwagon when it suits them. Radio One has never really



10.30-3am. £5) Wimmin is joined by Woods... Paul Trouble Anderson continues to provide a Sound Factory Bar vibe to THE LOFT (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am, £5).

NOTTINGHAM: EARGASM Bellamys, 36 Houndsgate. 0115-9475823. 8-11.30pm. £2.50. Swordfish (Astralasia) join DJ 4 Minutes 33.

THURSDAY JUNE 22

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Dixon and Mulhall. LONDON: THE BUG CLUB Dingwalls, Middle Yd, Camden Lock, NW1. 0171-267-1577.10-3am. £6. DJ Sneak (who gave a very impressive performance at Lost) and Gemini... Block is at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) with James Mac... Bukem and Fabio host SPEED (Mars, 12 Sutton Row, W1. 0171-439-4655, 10-3.30am, £5) with Kemistry & Storm... Nasty goes



Paul Farris

backed dance music - they didn't play Reel 2 Real's 'I Like To Move It' until it was a massive hit. They called it a novelty record."

WUZIK'S VERDICT: Starting off superbly by dropping a Victor Simonelli acapella from 1993 (Underground Commitee's "I Know A Melody") over the deep, saxy groove of Gigolo Supreme's "Gigolo Anthem", Paul smoothly segues into MAE-1's superb "Sweet Melody remix. His set is mainly vocal-led, with the occasional dub dropped in, like Karen Pollard's "Reach Out To Me". His choice of tunes is very upfront and intriguing, with the highlight being the instrumental of Giant Storm's "Trust Yourself". You can pick up Paul's tapes from Uptown Records, which is where we stumbled upon this one. Superb.

 Please send your mix tapes and a photo of yourself to: Ben Turner, Muzik, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS

SOLO (Cross, Kings Cross Goods Yd, N1.0171-706-6089.10-3am. £8) for five hours.

MANCHESTER: LOVE TO BE Home, Ducie St. 0171-705-4208.

Sanchez (highly regarded by Vasquez as one of the few people to have actually progressed the Vasquez remix sound). Wainwright, Walker and Rhythm Source live ... Kenny Larkin spins at WOMB (Equinox, Bloom St. 0161-224-8869. 10-4am. £5) with Dan Keeling and Johnny Abstract. **NOTTINGHAM: ASK YER DAD** Deluxe, 22 James St. 0115-9474819. Jon Da Silva. **READING: CHECKPOINT CHARLIE**

After Dark, 112 London St. 0171-625-6411.9-2am. £6. Josh Wink, Ford, Pierre and Stripe - where Jon Pleased Wimmin recently attracted Checkpoint's biggest crowd at the Muzik launch night.

FRIDAY JUNE 23

ABERDEEN: PELICAN Basement, 17 Market St. 01224-585667. Cristian Vogel and Pazz Pooba. **BIRMINGHAM: DANCE PLANET** Aston Villa Leisure Centre. 01865-742118. 8-7am. £20. Rap, Kenny Ken, Hype, Frost, Randall, Micky Finn, Slipmatt, Fabio, Grooverider, Vibes, Dougal, Bunjy, Bass Generator and a host of others. Bond and Casey are at STRAIGHTS LESBIANS AND GAYS (Steering Wheel, Wrottesley St. 0121-622-3385) BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606906. 10-2am. £4.50. Darren Emerson (still spinning Acid Jesus' "Move My Body")... Powell is at RED (Zap, Old Ship Beach, 01273-821588, 10.30-5am. £7) with Fleming... Sarah Chapman guests at DANCE 2 RECORDS (Orianas, Seafront. 01273-325-899. £2.50). BRISTOL: CLUB LOCO Club Loco, 84 Stokes Croft. 01179-426193... John Kelly and Ivor Wilson are at TOKYO SEX WHALE Depot, Lawrence Hill. 01179-424180.9-4am... Cox spins for four hours at SOLID STATE (Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am) with Daz Saund, Wilkie and Jody from Way Out West. CANNOCK: SPOILT Annabella's, 83 High Green. 0385-245402. 9-2am. £5. Andy Clarke and David Gerrard. CARDIFF: TICKLE YOUR FANCY Loop Club, 8-10 High St. 01222-664-577.

£5. Greg Fenton. CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Craig Campbell, Cooper and Russ.

South Main St. 10-2am. £5.

DJ Kermit drops techno and trance.

CORNWALL: ELEGANCE Club International, Church St. 01637-875096. 9-late. £5. Simon G, Elliot and guest. DERBY: BLUE NOTE Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Whitehead, Timm and Laurie. DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £6. The mighty partnership of J ohnny Moy and Billy Scurry... Timeshard play live at U.F.O. (Columbia Mills, Sir John Rogerson's

Quay. 01-497-0964). DUNDEE: THE RETURN OF DUB CLASH Club Cruise, Douglas St. 01382-

451-427.10.30-2.30am. £3. Dubmeister DJ Skylab. EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill

GLAMORGAN: WIBBLE IT Benz, Tremains Rd, 01443-676593, £7, John Kelly

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan.. Peacock goes PHAR-OUT (Art School, 168 Renfrew St. 0141-332-0691.10-2.30am. £2.50). **GLASTONBURY**

GLASTONBURY FESTIVAL 01179-767868. £65 for three days. Massive Attack Sound System, Rampling, Larkin, Emerson, Plastikman, Hall, Cox, Eat Static, Drum Club, HIA, Fluke, Evolution, Innersphere. Spooky, System 7, Holmes, Tribal Drift, The Aloof and Dread Zone. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £5. Luv Dup, Rob Scott and

Mark Wilson. HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9.

Hollway, Eastwick, Lancaster and Terry.

KENT: CLUB JUNGLE 76-78 High St, Sittingbourne. 0171-609-6700. 10-8am. £10. Kenny Ken, Jay, Rap, Nicky Blackmarket, Devious Dee and Highlander.

LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 01532-449-474. 10-6am. Park, Block, Ward, Metzner and Nelson... Boardman resides at SLICK FIFTY (Music Factory, Briggate, 0113-2467899, 10-3am), LIVERPOOL: BANG THE BOX! Mardi Gras, Bold St. 0151-707-1635. 10-2am. £4. Twitch from Pure joins McKechnie and O'Toole. LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 10.30-7am. £12. Darren Price (one of the most underrated UK techno spinners around) joins Jon Pleased Wimmin (who rocked the Ministry Of Sound on his last appearance at the Cream night, dropping Hardfloor's remix of New Order's "Blue Monday"), Farley, Jo Mills and Dunmore. Doi-oing play live... Robertson (who played a storming set in the back room of UK Midlands, dropping his own remixes of Crrone and Westbam)

guests at FINAL FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Dale (dropping Armando Vs Hardfloor from Harthouse Records and Axis 011)



CORK: A NEW AGE Sir Henry's,



together at Normal, Heidleberg Owen Owens at Cream.

- Birmingham
- Felix Da Housecat and Phuture 303 at Muzik/Open All Hours, London
- Liquid Sky at Egg, New York
 Baby Ford playing "Oochie
- Koochie" live in Manheim



- George Morel at Dorian Gray, Germany
- Carl Craig and Kenny Larkin live at Open All Hours, London
- Dan Bell at Slam, Glasgow
 Li'l Louis at Sound Factory Bar,
- New York
 Most of us at Tribal Gathering,





- Robert Armani at Cool Lemon,
- Glasgow Justin Robertson at Strutt,
- London. Due to illness
- Derrick Carter at Sub Club, Glasgow
- DJ Skull at Open All Hours,
- London Danny Tenanlia
- Danny Tenaglia and Dub Tribe at Tribal Gathering, Oxford

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

and Angel... Dom T spins at ATOMIC MODEL (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10) with Bellman and Preston... Tall Paul Newman and Darren Stokes host THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10), where Newman recently celebrated his birthday with Rampling on the decks. Tonight, Oakenfold, Lottie and Lawrence Nelson are the guests... Jules and Kelly host GLITTERATI (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Neville ... Johnny No Mates (insert the name of your most hated DJ in here) is at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) with Biko and T Brown.. Gold and Lambert reside at PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Gareth. MAIDSTONE: SOUTHERN EXPOSURE Atomics, Hart St. 0181-293-5355. 9-2am. £6. Smokin Jo, Bilko, Nick Brown and Cris Davies. MANCHESTER: SHINE Hacienda, 11-13 Whitworth St. 0161-236-5051.

9.30-3am. £6. Todd Terry joins Rofe

and Robinson... Roc & Kato spin

at CODE (Code, 11-13 New Wakefield St. 0161-237-3710, 10-3am. £10) with

Davis and Luv Dup... Josh Wink is

BUGGED OUT (Sankeys Soap, Jersey St,

with Holroyd... Lee Arkinstall is at

YOUNG, GIFTED & SLACK (Dry Bar, 28

NEWCASTLE: NICE Planet Earth,

Low Friars St. 0191-232-5255. 9.30-2am.

Fredrick, Koenie, Skev and Hans,

£6. Absolut Records night with

NOTTINGHAM: BOUNCE

Pezz and Bean.

Deluxe, St James St. 0115-9473100.

10-2am. £6. Linden C, Simon DK,

ROMFORD: CULTURE SHOCK

Hollywoods, Atlanta Boulevard. 01708-

742-289.9-4am. £7. Culture Shock

celebrates its third birthday with

Jules (listen out for Jon Pleased

Grimley, Penn, French and Cooke. SHEFFIELD: RISE Leadmill.

Wimmin filling in for him on his

Kiss 100FM show in the next

month), Luv Dup, Manston,

6-7 Leadmill Rd. 0114-275-4500.

Chiswick and DJ Mike.

9.30-4am. £6. Progress host with

SOMERSET: QUEST Madisons,

West St, Crewkerne. 01460-76753.

9-2am £5. Cleveland City join

residents Allen and Pritchard.

STAFFORD: SWOON Colliseum,

Newport Rd. 01785-42444. 9-2am. £7.

Progress and residents Angel

STOKE: SIN CITY Academy,

Glass St. 01782-410733. 9-2am. £5.

STERNS: LOVE TO BE & MENAGE

A TROIS Mansion House. 0171-705-

mission, as always) and Walker.

SWINDON: THE FRUIT CLUB

Brunel Rooms, Havelock Sq. 01793-531-

384.9-3am. £7. Luv Dup, Kenny Ken

SATURDAY JUNE 24

BELFAST: WISDOM Network,

11a Lower North St. 01232-813912.

8-1.30am. £7. Sarah Chapman

4208. Davoli, McKenzie (on a

and Rowley.

Tony De Vit.

and Swan-E.

Da Silva joins Pete & Russel from

Ancoats, 0161-237-3128, 10-3am, £6)

Oldham St. 0161-236-5920. 7-11pm).

with residents Jackson, Beagon and Newberry.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Fontaine and The Tufty Park... Max Mystery, Digit and Kaye join Gifford, Long and The Lovely Helen at WOBBLE (Venue, Branston St. 0121-643-0339. 11-7am). . MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) speaks for itself... Scott Bond is joined by Sister Bliss (who appeared at Jon Pleased Wimmin's birthday bash) and Lee Fisher at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839, 10-late, £6), **BOLTON: GOLDEN YEARS** Academy, Thynne St. 01204-397-947. 9-2am. £6. Nipper, Dunne and Guy Oldhams.

BOURNEMOUTH: MINT Palace, Hinton Rd. 01202-554034.

Kidd, Carrington, Jefferies, Seth, Si and Warren.

BRIGHTON: ESCAPE 10 Marine Parade. 01273-606-906. 10.30-3.50am. Norman Jay... Chris Mellor hosts a COCO CLUB CLASSIC REVIVAL NIGHT (Zap, Old Ship Beach. 01273-821588. 10.30-4am. \$7) with Paulette. BRI STOL: REVOLUTION Lakota,

6 Upper York St. 0117-942-6208. Rampling, Warren, Wilson and Fisher.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222.

Carl Cox and Judge Jules (who spent New Year's Eve together in Australia).

CORNWALL: LOVE Venue, Branwells Mill. 01637-875096. 9-late. £6. Parks & Wilson and Simon G. DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Boy George and Whitehead. DUBLIN: TEMPLE OF SOUND

Ormond Quay. 01-872-1811. 10.30-late. £8. Johnny Moy and Ashley Beedle.

EDINBURGH: COLOURS Vaults, Niddry St. 01292-267-306. Auerbach, Mancini and Boney.

GLASGOW: SUB CLUB SUMMER SPECIAL 22 Jamaica St. 0141-248-4600. 11-6am. \$8. Oscar, Dominic, Harri and Derrick May.

HULL: SCUBA Room, 82-88 George S t. 01482-23154. 10-4am. £7. Absolut Records with Cliff D'Lisle, Frederic, Porky, Beige, Bliss and Ibbson.

CIII



ILFORD: TELEPATHY Island.

0831-589739. 10-7am. £15. Randall, Grooverider, Femi, Clipper, Ramsey, Devious D, SL & Ron, Brockie and Andy C and Rap. LEEDS: HARD TIMES Music Factory, Briggate, 0113-2467899. £10. 9-3.30am. Heller, Farley, Cheesman, Hollway, Eastwick and Boardman... Femi B hosts BACK TO BASICS (Pleasure Rooms. Marrion St. 01532-449474. 10-6am) with Roar, Rice (who played at Checkpoint Charlie's afterhours party in the back of a chip shop in Reading), Huggy (tearing up the basement last month with the appearance of Coccoluto) and Lawson... Faversham guests at VAGUE (Wherehouse, Summer St. 0113-2461033. 10-4.30am. £9) with Pascal's Bongo Massive.

LEICESTER: PURE FILTH Echos, Biggin St. 01509-237594. Williams and Jim Shaft Ryan... Dimitri and Luv Dup are joined by Davoli, Kelly and Tom & Jerry at 1995 EURO SOUNDCLASH (University. 01162-471815.8-late.£10). LIVERPOOL: CREAM Nation,

RENAISSANCE



John Digweed with Jeff an Mark from Renaissance

Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Jon Pleased Wimmin, Jules, Boy George, Barton, Bleasedale and Carroll... CLUB 051 (Mount Pleasant, 0151-709-9586. 9-2am. £5) celebrate Dave Graham's Birthday Orgie Soiree. Charlie Hall is at VOODOO (Le Bateau, 0151-727-1388, 9-2am, £6) with Skitch and Nicholson. **LONDON: LESBIAN & GAY PRIDE** 1995 Victoria Park, Hackney. 3pm-10.15pm. 0891-310488. Free. After Danny Tenaglia's memorable daytime set in a sweating Ministry Of Sound tent last year, this is an essential date in the clubbing diary. Robert Clivilles, Paul "Trouble" Anderson, Harvey, Farley, Heller, Juliet Roberts, Yojo Working and Adeva are all in the Ministry Of Sound tent. De Vit and Malcolm from Dis-Cuss are in theTrade tent and do check out the Women Only tent. Most other gay clubs in the capital also host their own tents. Check local press for details of one of the year's finest clubbing weekends. Further details could not be obtained, due to the fact that it's Sunday afternoon and most of this crowd are still out caning it ... The POST PRIDE PARTY (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15) features Mackintosh, Harvey, Chandrika, Beedle, Farley and Heller. Patrick Lilley hosts the VIP ... Newman and De Vit host Heaven's GAY PRIDE NIGHT (Heaven, Villiers St. 0171-839-3852. Till 7am) ... De Vit also joins Rampling and Smokin Jo at BAMBI & BO (Cross, Goods Yd, N1. 0171-837-0828) ... Logan, Happihooligan and Def-E set the **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437774.10.30-6am. £8). Bobbi and Steve host GARAGE CITY (Bar Rhumba, 36 Shaftesbur Av. W1.0171-287-2715. £10) with

Eddie Perez. Colonel Abrahams

(one of Ludovic Navarre's biggest





eisure Lounge in London. every Saturday night, at 121 Holborn, London EC1 0171-242 1345

uly 1st udge Jules teve Proctor aul Kelly ean Stratten imeon ndv Lewis lichael Andrews July 8th **Graham Gold Gordon Kaye** Dom T **Danny Hodge** Janeen **Nick Brown Rad Rice**

July 15th John Kelly **Phil Perrv Kjeld Tolstrup** Nick Loveur **Darrin Parks** Paul Cardosi **Toney Grimley**

July 22nd **Danny Rampling** Nancy Noise Chris Coco **Dominic Moir** Mark French Andy Manston **Russell Penn**

July 29th **Judge Jules Fabio Paras Kield Tolstrup** Biko **James White Bubba Haymes Gareth Cooke**

Resident Dj's Andy Morris - Arron

Leisure Lounge in Ibiza every Tuesday night

July - August - September '95 at Extasis disco, San Antonio DJ's in Ibiza to include Phil Perry, Fabio Paras, Andy Morris, Phil Gifford, John Kelly, Rob Tissera, Rad Rice, Seb Fontaine, Danielle Davoli, Dominic Moir, Arron, Steve Harvey, Tom Costello, Nick Brown, Si Long, Luv Dup, Steve Proctor, Nancy Noise, Graham Gold, Brandon Block, Alex P and more t.b.c.





MONDAYS X-ERTION Garage & House DJ's The Dude **Blue Dread Tony Price** 10PM-3AM ADMISSION £5 MEMBERS \$3

TUESDAYS **THE PINCH** Dubwise trance & Hard house

Resident DJ

Fabio Paras plus guest each week All drinks £1.80 10PM-3AM

ADMISSION £5 MEMBERS £4 GARDENING CLUB/ NUS MEMBERS £3

WEDNESDAYS

Hip hop, Ragga, R'n'B

The Firing Squad

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Resident DJ's **Rus Kwame**

Pete Hamil 10PM-3AM ADMISSION £5

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THURSDAYS **ANIMAL HOUSE** House music & chean drinks

DJ's coming up: Chris & James, Brandon Block, Steve Lee, Darren Stokes, Nick Hanson,

Laurence Nelson. **Tall Paul Newman** All Drinks £2 10.30PM-3.30PM ADMISSION £5

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'GET DRUNK & DANCE'

FRIDAYS HEADZ Hip hop through to experimental techno Resident DJ **James Lavelle Guest** each week 11PM-5AM ADMISSION £10

SATURDAYS CENTREFOLD

Glam house DJ's Jeremy Healy, Brandon Block, Lisa Loud, **Jon Pleased Wimmin** & many more 10.30PM-6AM ADMISSION £12 LIFE ORGAN MEMBERS £10

PROMOTIONS



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The definitive

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who, what and

where it's happening

in dance music with

full news, reviews

and club listings


musical influences) performs a live PA... Lawrence and John Nelson are at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2.0171-379-4793.£12)... Wardman, Grimley, Paras, Gifford and Gold are at **LEISURE LOUNGE** (121 Holborn, WC2, 0171-242-1345, 10-6am. £12) with the Hutchinson Brothers... Kevin Beadle, LTJ Bukem and Hunch are at ORMONDS (Ormonds, Ormonds Yard, W1.0171-924-1661)... Sid James and Stuart guest at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Tibbs, Fielder and Cox... Paras, Gold, Gifford, Grimley and Wardmen are at UNITED KINGDOM (Club UK. Buckhold Rd, SW18. 0181-877-0110. 10-

Manches Terrer: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. \$13. Park, Wainwright, Langley and Johnson... Mark Moore is at LUV DUP (Gode, 11-13 New Wakefield St. 0161-237-3710. 10-3am. \$10) with

St U161-237-3710. 10-3811. £10) with Tom & Jerry... Tissera hosts **YOUR MOTHER WOULDN'T LIKE IT** (Bowlers, Longbridge Rd. 0891-517499, 8-late. £12) with Stu Allan (huge in these parts)... Dean Wilson hosts the first birthday of the Sankeys Soap club at **HOUSE NATION (Sankeys Soap, Beehive** Mill, Jersey St. 161-237-3128. 10-3am. £7).

MANSFIELD: HOT TO TROT Venue 44, Belvedere St. 11-7am. £16. Pete Tong, Carl Cox, Dave Seaman and Dave Morley. MEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Josh Wink, Rocky & Diesel, Bradford and Scooby... K-Klass DJs join E-Bloc and Mike Walker at DISCOVERY (Cube, Brunswick St. 01782-711766. £8).

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-9474819. Whitehead and Fenton... Tony Clarke invites you to THE HOUSE (169 Huntingdon St. 0115-958-7071.9.30-2am.58) with Ashya Dean. PAISLEY; CLUB 69 Rox's, 40 New
 Sneddon St. 0141-552-5791.9.30-2am.

 \$5. Martin and Willy.

 PRESTON: YES PLEASE! 21

 Cannon St. 01421-450140.10-2am.

 \$3.50. Dean from Parkers joins

 Owen and Leaky.

SHEFFIELD: LOVE TO BE & UP YER RONSON Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £16. Heaty, Seaman, Campbell, Block, Marshall, Hutchy, Walker and Loveland live featuring MCFarlen and Mollison... Ossia and Dawson join residents Jools and Furniss at **SUBWAY** (Arches. 0114-2722900. 10-6am. £10). SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £8. Choci and his

Chewns. STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. £10.

Tong, Kelly, Mackenzie, Bromley and Andrews. SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7.

Christian Woodyatt. WARRINGTON: THE WORLD Church St. 01925-241-104.9.30-2am. £7. Roy Davis Junior, Mike Woods, Barry May and Raj Acquilla. WARWICK: WEST SIDE STORY Warwick University. 01203-417220. 9-3am. Todd Terry, Danny Tenaglia, Terry Hunter and more. WIGAN: PLEASURE Pier, Pottery Rd.

01942-230769.9-2am. £7. Stu Allan, Walker and Johnson. WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233.

8-2am. £8. Mison, Moonboots, Block, Andrews, James and Alex P.

SUNDAY JUNE 25

COUNTY DURHAM: UP YER RONSON MEETS TO THE MANOR BORN Hardwick Hall Hotel, Sedgefield. 0113-244-5521.3pm-1am.512.50. Healy, Block, Campbell, Marshall, Bradford, Gibb and Jonathon. A barbecue is included in the price! GLASGOW: BAR TEN 10 Mitchell Lane. 0141-221-8353.2pm-12am. FREE! Kevin McKay, Iain Livingstone and David Boag perform three-hour sets



at Glasgow's coolest bar and cafe. KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153.1-10pm. £7.50. Summer fun in the sun with Jules, Stokes, Lee, Markey, Masters and Hanson. LONDON: STRUTT Cross, Goods Yd, N1.0181-964-3172.8-1am. £8. Josh Wink and Billy Nasty join James and Chris Childs... SLOUGH: FULL CIRCLE Greyhound,

Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Marvin Connor and Phil Perry.

MONDAY JUNE 26

BRIGHTON: UNITED NATIONS OF AURA Zap, Old Ship Beach. 01273-821588. 10-4am. £7.50. Mark Spoon, Dara Lee and Guille. LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Masters and guests... Lavelle and Peterson play at THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3).

TUESDAY JUNE 27

"The crowd had a really

LONDON: THE PINCH Gardening

Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Francesco Farfajoins Fabio Paras.

MANCHESTER: SOUND EDUCATION Hacienda, Whitworth St. 0161-236-5051. 10-2am. £3. House and garage with Baz and Ben Davies.

WEDNESDAY JUNE 28

BATH: DIG THE NEW BREED Moles. 01378-355-426. Phil Asher goes back to his roots with a set of hip hop, funk, disco and house, joining residents Gerard, Nathan and Tim. LONDON: THE LOFT HO. West Yard. NW1. 0181-780-9766. 9.30-3am. £5. Paul "Trouble" Anderson and guests... Luke Solomon shows his true house COLORS (Bar Rhumba, 36 Shaftesbury Av. W1. 0171-287-2715. £5)... Russ K, Gunning and Darge drop deep funk at WHO LOVES YA BABY! (Wag, 35 Wardour St, W1. 0171-437-5534. 10-3.30am. £6) ... Jon Pleased Wimmin and Woods are at PLEASED (Velvet Underground, 143 Charing Cross Rd. W1, 0171-439-4655. 10-3am. £5).

THURSDAY JUNE 29

CORK: SWEAT Sir Henrys, South Main St. 10-2am. £5. Greg Dowling and Shane Johnson spin dubby American house. DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 10.30-late. £3.

Mulhall and Dixon. LEEDS: FREEDOM OF MOVEMENT'S ANTI-FASCIST BENEFIT Music

Factory, Briggate. 0161-226-4688. 10-2am. Hall, Fletcher, DIY, Lawson and Psyche live.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Bukem and Fabio (dropping the stunning Essence Of Aura and Bukem's overhaul of Jodeci on MCA)... Mark Broom hosts SKIZM (Turnmills, 63 Clerkenwell Rd. EC1. 0171-490-0385. 10-5am. £5) with Grey and Dave Mothersole... Steve Lee guests at ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5)... Graeme Park (who has just turned in a remix of Up Yer Ronson for Polydor) plays a five hour set at SOLO (Cross, Kings Cross Goods Yd, N1.

FRIDAY JUNE 30 ABERDEEN: THINK AGAIN

0171-706-6089. 10-3am. £8)...

Broughton and M Crew spin

BABY DOLLS (Iceni, 11 White Horse

Tara and Denise spin soul and

Kensington High St, W8. 9-2am. £2).

NOTTINGHAM: ASK YER DAD

Deluxe, 22 James St. 0115-947-4819.

Roger Sanchez and Ian Tatham.

Pyramids Centre, £3. Pete Couzens,

SOUTHSEA: GLASSHOUSE

funk at BADASS (Cuba, 11

St, W1. 0171-495-5333. 10-3am. £10)...

house and Latin sounds at

Pelican, 17 Market St. 01224-585-667. 9-2am. S.5. Claude Young, Varley, Pooba and Tich. BATH: GORGEOUS Hub, Paragon,

Walcot. 01225-446-288. 9-2am. £5. Jeremy Healy, Robin and Mark. BIRMINGHAM: CRUNCH Venue, Branston St. 0121-472-4581.

Venue, branston 3C 0121-472-4381. 10.30-6am. John Kelly joins Hollis and Jarman... Tim Knight hosts STRAIGHTS LESBIANS AND GAYS (Steering Wheel, Wrottesley

St. 0121-622-3385). BOURNEMOUTH: RENAISSANCE The Manor. 01782-717-874.9-2am. £10. Healy, Ossia, Whitehead and Dawson. BRACKNELL: BRACKNELL

FESTIVAL 1995 South Hill Park, Birch Hill, 01344-484-123, 6-late. Revolutionary Dub Warriors live. BRIGHTON: CLUB FOOT Escape, 10 Marine Parade, 01273-606906.

10-zam. £4.50. Carl Cox... Powell resides at RED (Zap, Old Ship Beach. 01272-821-588. 10.30-4am. £6) with Fleming... Spencer Playhouse is this weeks guest at DANCE 2 RECORDS (Orianas, Seafront. 01273-325-899. £2.50)... Logan, Happi Hooligan and Bed-E spin at BUMPY CAPERS (Loft Club, 11 Dyke Rd. 0956-573-463. 9-2am. £5) with a free

usb6-573-463.9-2am. £5) with a free after-hours party at a secret (seaside?) location. BRISTOL: FAIR SHOUT Club Loco,

84 Stokes Croft. 01179-426193.9.30-2.30am. Jon Da Silva and Mike Shawe... Jody and Wilkie celebrate Lakota's third birthday at SOLID STATE (Lakota, 6 Upper York St. 01272-426193.9.30-4am).

CLASSIC clubs

CARL COX comes over all Dennis Norden about AMNESIA HOUSE (Coventry, 1989)

MNESIA House was a monthly all-nighter at the Connection Sports Hall, and it was here that the Coventry scene really started. It was great because you'd get Sasha on the bill next to Nipper, Grooverider and myself, and you could hear everything in the one night. It really kick-started raving in the Midlands, with people travelling up from London. Which, in those days, was quite something.

"The atmosphere at Amnesia House was electric. The sports hall had a turbo sound system and the club really prided itself on their backdrops and the whole production. After a while, the club became like a small party. Everyone you knew was there. They established a strong mailing list through their flyers, linking up with other promoters in the area to do other parties. They once held a very famous party called Book Of Love, which was the first wedding rave to ever take place. One of the guys, Micky, decided to get married in front of 1,500 people. He had a priest on stage and everything. The club was like one big family.

"When I played there, I used to play Todd Terry-style hard house, mixed in with a bit of German new beat and the works of artists like Dr Fernando. In one night you'd hear hard house, techno, hardcore and then hands-in-the-air Italian piano tunes from Sasha. It never went into full-on breakbeat, but most of it was kick-drum orientated. Very few British records were played there. It was mainly from Germany, Italy and the US.

positive attitude. It wasn't quite the white gloves and vicks at this stage, but it ended up evolving into that club-orientated crowd. It soon attracted nearly 4,000 people, with contingents travelling up from Manchester, London, Leicester, Nottingham and Birmingham. My most memorable moment from this club was hearing 'Such A Good Feeling' by Brothers In Rhythm it was a huge anthem for me, even though it was much lighter. But this club was also the place where I first heard Derrick May spin for the first time. And hearing him play 'Strings Of Life' just made me freak. They tried really hard to be upfront, and you also had people like Frankie Bones spinning and N-Joi performing PAs. I used to have it all on video, but my VCR was stolen and the tape was in it. This club was the pinnacle of what was going on at this time. I'll never forget it."

ATTITUTE

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BURNLEY: HACIENDA TOUR Angels, Curzon St. 01282-35222. Park, Buckley and McCready, CANNOCK: SPOILT Annabella's, 83 High Green. 0385-245-402. 9-2am. £5. Gotel, Yates and Allan Price. **CARDIFF:** THE HIPPO CLUB 3-7 Penarth Rd. 01222-3414-63.9-4am. £7. Kelvin Andrews and the Jesus Jones Sound System... Sarah Chapman guests at TICKLE YOUR FANCY (Loop Club. 8-10 High St. 01222-664-577. £5). **CHESTER:** SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Phil Cooper and Russ from K-Klass spin club classics. CORNWALL: ELEGANCE Club International, Church St. 01637-875096. 9-late. £5. Simon G, Piers

and quest. DERBY: BLUE NOTE Blue Note, 14a Sadler Gate. 01332-295155. 10-2.30am. £5. Jim Shaft Ryan, Cordial, Timm and Laurie. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late.

£6. Moy and Scurry. EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill. GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan. HEREFORD: NAUGHTY BUT NICE

The Rooms, Bridge St. 01432-267378. 10-2am. £5. Whitehead, Fontaine and Pete Kelly.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Roger Sanchez and Lee Wright. KENT: CLUB JUNGLE 76-78 High St, Sittingbourne. 0171-609-6700. 10-8am. £10. Kenny Ken, Jay, Rap, Nicky Blackmarket, Devious

Dee and Highlander. LARGS: SWELL Fiddlers. 01475-673-297. 10-2am. £4. Kevin McKay and lain Livingstone.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-2445521. Sasha is the new resident until September 15th, joining Auerbach, Marshall, Ward, Metzner and Nelson. LIVERPOOL: JUNIOR BOYS OWN Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. Junior Boys Own host Full On with Sanchez, Roc & Kato, Farley, Heller, Beedle, Henry and Jo Mills... Huggy guests at BANG THE BOX! (Mardi Gras, Bold St. 0151-707-1635. 10-2am. £4) with Joe McKechnie and Kath O'Toole, LONDON: THE GALLERY Turnmills, 63 Clerkenwell Rd, E1, 0171-250-3409. 10-7.30am. £10. Jon Pleased Wimmin, Newman, Stokes, Keith

and Scorpio... Francesco Farfa (unleashing Blue Pearl's "Naked In The Rain" at the end of his set at Full Circle, to much applause) is at OPEN ALL HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12), Monkey Pilot (but will the Ministry allow in the Whirl-Y-Gig regulars?), Joi and Angel Moraes... Carl Cox returns to FINAL FRONTIER (Club UK, Buckhold Rd, SW18.0181-877-0110.10-6am. £11) with Perry and Medicine Drum live... Lavelle continues at HEADZ (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-5am. £10)...

Sinclair, Mutley and Patterson are

at **PENDRAGON** (Fridge, Town Hall Parade, SW2. 0171-326-5100. 10-6am. £9)... Palermo and Moir guest at SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8). MAIDSTONE: SOUTHERN EXPOSURE Atomics, Hart St. 0181-293-5355. 9-2am. £6. Paul Kelly, Steve Harvey, Brown and Simeon. MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Weatherall and

Hollywoods, Atlanta Boulevard. 01708-

Holroyd... Garnier spins for five hours at SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6), dropping the drilling drums of Green Velvet and his new Alaska



cut on F Communications (just check Garnier's take on acid electro)... Farley Jackmaster is at CODE (Code, 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10) with Douglas and Luv Dup.. Andy Ward is YOUNG, GIFTED & SLACK (Dry Bar, 28 Oldham St. 0161-236-5920.7-11pm). NEWCASTLE: LOVE TO BE NICE 0171-705-4208. Booker T's Rhythm Source join Marshall Jefferson, Smokin Jo and Walker.

PLYMOUTH: OBSESSED Pavillions, Millbay Rd. 01242-255 540. 7pm-2pm. 5,500 capacity with DJs Eddie Flashin Fowlkes, DJ Skull, Dave Angel, Easy Groove, Madness, Mach One, Tom Harding, Delerium, Producer, Lomas and Danny Slade.

Muzik launch party at the Ministry



PORTSMOUTH: HYPNOTIC STATE South Parade Pier. 01705-796-310.

and trance at this night where Finitribe recently caused a huge stir. READING: E-MOTION After Dark, 112 London St. 01734-755-800. Ossia, Needs, Hall, Chad Jackson

10-2am. Anton and Ped spin techno

and residents Beardsworth and Ben The Shepherd. ROMFORD: CULTURE SHOCK

742-289.9-4am. £7. Si and Scott Storer from Cleveland City join Cooke, Penn, Grimley and French. SOMERSET: QUEST Madisons, West St. Crewkerne, 01460-76753.

9-2am. £5. Tom and Jerry Bouthier. STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Mackenzie, Angel and Rowley. **SWINDON: THE FRUIT CLUB** Brunel Rooms, Havelock So. 01793-531-384.9-3am. £7. Sister Bliss, Seduction, Menace and Dougal. STOKE: SIN CITY Academy, Glass St. 01782-410733. 9-2am. £5. Danielle Davoli.

WELSHPOOL: ROCKITT Images. 0938-552145. 9.30-late. £5. Bleasedale, Bird and Sawyer, WOLVERHAMPTON: PIMP Picasso's, 34-36 Broad St. 01902-711-619. 8-2am. £10. Mark Moore, Seaman and Gifford.

SATURDAY JULY 1

BATH: HUB 01225-427441. £5. Freshly Squeezed host with Buck and Brendan McCarthy's Aquatherium live. **BIRMINGHAM: REPUBLICA** Bakers, 162 Broad St. 0121-633-3839. 10-late. £6. Parkes and Wilson with Scott Bond... Holloway and Roger The Doctor are at FUN (Steering Wheel, Wrottesley St. 0121-622-1332.10-late. £8)... Dean



Thatcher headlines Regressive at WOBBLE (Venue, Branston St. 0121-643-0339. 11-7am) with Gifford, Long and The Lovely Miss Helen... And don't forget MISS MONEYPENNIES Bonds. Bond St. 0121-633-0397. 9.30-late. £8.50). BOURNEMOUTH: MINT Palace, Hinton Rd. 01202-554-034. Gaz White, Nick Carrington, Ross Jefferies, Seth, Si and Warren.

BRACKNELL: BRACKNELL FESTIVAL 1995 South Hill

Park, Birch Hill, 01344-484-123. 12pm-late. Jah Wobble's Invaders Of The Heart and Ultramarine. BRIGHTON: IT Zap, Old Ship Beach. 01273-821-588. 10.30-4am. £7.

Paulette and Roger Trinity. BRISTOL: **REVOLUTION** Lakota, 6 Upper York St. 0117-9426-208 Dave Seaman

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362266.9-2am. £8. Russell and Pete with quests.

EDINBURGH: COLOURS Vaults, Niddry St. 01292-267-306. AM:PM host with Roger Sanchez, Simon Dunmore, Terri Symon and Rhythm Source. GLASGOW: VOODOO ROOMS' FIRST BIRTHDAY Voodoo Rooms, Cambridge St. 0141-332-3437.

Mackintosh, Cheeseman, McKay and Mel Barr. HULL: ROOM 82-88 George St. 01482-323-154. 10-4am. £7. Beige and Opik. LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 01532-449474. 10-6am. Gemini, Sneak, Jazzy M, Dominic, Huggy and Lawson.. VAGUE (Wherehouse, Summer St. 0113-2461033.10-4.30am. £9)

celebrate their second birthday with Eric Powell, Faversham, Curtis Zack and Daisy & Havoc... Hollway, Eastwick and Boardman reside at HARD TIMES (Music Factory, Briggate. 0113-2467899. £10. 9-3.30am). LEICESTER: HIGH SPIRITS Venue, University Rd. 0116-2755329. Phil Perry, Princess Julia and Gavle San

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Healy, Weatherall, Whitehead, Barton, Bleasedale and Carroll... Michael Dog is at VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch and Nicholson. LONDON: CLUB UK's 2ND

BIRTHDAY Club UK, Buckhold Rd. 0181-877-0110. 10-9am. £15. Rampling, Roy The Roach, Fat Tony, Nasty, Perry, Rice, Luv Dup and Andy Morris... Lawrence Nelson spins at FUNKOGEN (Hubble & Co, 55 Charterhouse St. 10-6am. £10) with Savonne, Richie the Printer, Antonio and Clayton C... Harvey is RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528.



11-10am. £15) with guests... Luke Vibert and Conemelt appear at LIVE WIRES (George Robey, Seven Sisters Rd. 0171-437-0521. 11-6am. £6) with Plaid on the decks... Nasty guests at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437774.10.30-6am. £8)... DJ Amanda resides at ONE FOR YOU (Happy Jax, Crucifix Lane, SE1. 0171-378-9828. 10-6am. £10)... APE from Dorado join BJ Carr, Matt Munday and Rob Wood at FATHOM (Club 9, 9 Young St. 0171-738-7058.9-3am. £7) ... Seaman and Gardner host CENTREFOLD (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-6am. £12)... Jules, Proctor, Kelly and Morris are at LEISURE LOUNGE (121 Holborn, EC1. 0171-436-1659. 11-8am). Look out for details of Lost, where Tyree recently played a storming set of old-skool house. MANCHESTER: LUV DUP Code. 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10. Carl Cox,Luv Dup and Fontaine... Jon Marsh (expect new Beloved material very shortly) is at HOUSE NATION (Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7) ... Park is (!) THE HACIENDA (Whitworth St. 0161-236-5051. 9.30-3am. £13) with fellow residents Wainwright, Langley and Johnson

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Colin Dale, Paul Gotel, Bradford and Scooby... Tall Paul and Tin Tin Outhost DISCOVERY (Cube, Brunswick St. 01782-711766. £8) with E-Bloc.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-

9474819. Tony De Vit, Angel and Craig Campbell.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791, 9.30-2am. £5. Martin and Willy at one of the few true underground clubs in the UK. **PORTSMOUTH: PURE SEX Gaiety** Suite, South Parade Pier. 01705-642764. £12. Nick Warren, Steve Conway, Stu Rising and Sunscreem live. PRESTON: VES PLEASE! 21 Cannon St. 01421-450140. 10-2am. £3.50. Owen and Leaky spin acid jazz and funky beats.

SHEFFIELD: LOVE TO BE ...

Music Factory, 33 London Rd. 0113-242-7845.9-4am. £10. Farley Jackmaster Funk, Davoli and Stone, SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. Simon Barry. STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621-454. 9-4am. £10. Robertson, Kaye and Bromley. SWINDON: FRISKY Brunel Rooms. Havelock Sq. 01793-531384.9-3am. £7. John Kelly.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Mison, Jay, Jeffrey, Jo Mills, Walker, Deighton, Ampo and Holloway.

SUNDAY JULY 2

BEDFORD: LAZY SUNDAY St Marys Gardens. 01234-360601. 12-11pm. Free. Sound System special at this annual free event.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri hosts deep American house sounds.

LONDON: SPREAD LOVE PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7. London's busiest Sunday nighter, with deep garage and house from residents Steve Flight, Daryl B, Dominic and Hermit. ... Nick James is at STRUTT (Cross, Goods Yd, N1. 0181-964-3172.9-4am. £6) with guests... Graham Gold and Dave Locke spin at **REJOICE** (Rock Cafe, High St. 0171-700-6100, 10.30-late, £5). SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Billy Nasty and Phil Perry.

MONDAY JULY 3

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Lavelle and Peterson... Masters is CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Kevin Beadle, Patrick Forge and Snowboy host JAZZ WORKOUT (Wag, 35 Wardour St, W1. 0171-437-5534.8-1am.£5).

TUESDAY JULY 4

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Billy Nasty and Fabio.

WEDNESDAY JULY 5

BATH: DIG THE NEW BREED Moles. 01378-355-426. Gerard, Tim and Nathan

BRIGHTON: RED LIGHT RUSH

PROFILE: GREG CUOCO

BORN: Queens, New York City. 02.07.67. HOW WOULD YOU DESCRIBE YOUR DJ SOUND?

Deep, soulful grooves leaning towards vocals. I'll play harder stuff but I prefer to keep it on the funky tip. I also play disco, classic funk and rare groove at Sapphire in Manhattan's lower East side. Playing this helps me become more knowledgable about older records. They're great for inspiration.

HOW DID YOU START DJING? WHO/WHAT **IRED YOU?**

Playing "album oriented rock" like Depeche Mode at Hartwick College, Oneonta, New York. After moving to downtown Manhattan, I was more exposed to house. I'm particularly influenced technically and musically by hearing Johnny Sender at Lucky Strike. He was playing a lot of retro and vocal stuff, and producing for the Jungle Sounds label that I later worked with.

TELL US ABOUT THE AQUA-BOOTY! PARTIES THAT YOU'RE KNOWN FOR

The first Aqua-Booty! party was in 1993 as part of House Nation. It was run by Greg Daye from Choice Records at 622 Broadway, an after-hours session in a dance studio. Since then, the party has moved around the US but it's back in NYC on the last Tuesday of every month. Danny Tenaglia, Lil' Louie Vega, Dave Camacho, Francois Kevorkian, Hippie Torales, Tedd Patterson, David Padilla, the UK's Alan Russell and Wildchild have all played, and Tony Humphries is now the resident. He helps create the special vibe.

WHAT WAS THE FIRST RECORD YOU BOUGHT? John Denver's "Greatest Hits".

AND THE LAST?

Something on the UK's Public Demand label. I can't remember what it was because I see too many records. HOW MUCH DO YOU SPEND ON RECORDS?

I'm pretty selective. About \$350 a month, and a lot on pressing up acetates.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE? There's too many good DJs who don't get the chance to

Escape, 10 Marine Parade. 01273-606-906.9-2am. Free. Emma and Piers spin funk, soul and funk. LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5.

Jon Pleased Wimmin and Woods... Paul "Trouble" Anderson spins at THE LOFT (HQ, West Yard, NW1, 0181-780-9766. 9.30-3am. £5)... Luke Solomon is at COLORS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5)

THURSDAY JULY 6

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Mulhall and Dixon. LONDON: ANIMAL HOUSE Gardening Club.

4 The Piazza, WC2, 0171-497-3153. Lawrence Nelson and Nick Hanson... Bukem and Fabio take you to the other side of jungle at SPEED (Mars, 12 Sutton Row, W1. 0171-439-4655.10-3.30am. £5) ... Rocky & Diesel join Beedle at THE BUG CLUB (Dingwalls, Middle Yd, Camden Lock, NW1. 0171-267-1577. 10-3am. £6), which is now fortnightly... The Megatripolis team present KILLER PUSSY DJs (Fridge, Town Hall Parade. 0171-326-5100. 9-4am. £1) and every week thereafter... Femi from the Young Disciples resides at ALHAMBRA (Emporium, 62 Kingley St,



play. I'd like to give others a break and support the scene as much as possible. Particularly in New York we need more support from the masses.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES? I have a good ear for music and look for variety in both style and tempo. I like to take you on a journey. That's the strength of good DJs. My weakness is that I sometimes get indulgent. I try to play for the crowd but sometimes get caught in my own world. WHO ARE YOUR FAVOURITE DJs?

Tony Humphries, Lil' Louie Vega, Danny Tenaglia, Dave Camacho, CJ Mackintosh, Harvey.

FIVE FAVOURITE CLUBS?

W1.0171-911-8528.10-4am.£10) with

BEYOND FUNK (Blue Beyond, 78 South

End, Croydon. 0181-688-5360. 9-2am. £4).

READING: CHECKPOINT CHARLIE

FRIDAY JULY 7

LESBIANS AND GAYS Steering Wheel,

BIRMINGHAM: STRAIGHTS

Wrottesley St. 0121-622-3385. First

BOURNEMOUTH: 0-WEST

Madisons, 7 West St. 01460-76753.

BRIGHTON: THANK FUNK ITS

FRIDAY Escape, 10 Marine Parade.

01273-606906. 10-2am. £3.50. Sean

Upper York St. 0117-942-6208. Mark

Lawrence Hill, 01179-424180, 9-4am)

CARDIFF: OPTIC Club Ifor Bach, Womanby St. 01222-232199. 9-2am.

DERBY: BLUE NOTE 14 a Sadler

Gate. 01332-295155. 10-2.30am. £5.

John Kelly, Timm and Laurie.

DUBLIN: TEMPLE OF SOUND

Quinn drops funk and soul.

at TOKYO SEX WHALE (Depot,

After Dark, 112 London St. 0171-372-

0779.9-2am. £6. Carl Cox, Ford,

Pierre and Stripe.

birthday special.

Kelvin Andrews

Billy Perez... Marky Phosts

Aqua-Booty! (New York), Sound Factory Bar (New York), Back To Basics (Leeds), Ministry Of Sound (London), Love Nation (Tartana).

WHAT WOULD YOU BE DOING IF YOU WEREN'T DJING?

Running my management company, Monarch. Sabrynnah Pope, Phillip Ramirez, Victor Simonelli and 95 North are all on my books, so I'm dedicated to all of them.

 Greg Cuoco spins at Octopussy at the Raw Club, London, on June 17. Greg has co-produced "The Aqua-Booty! Theme", a surf-house anthem due for release soon on Bassline Records

£8. Moy and Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill. Call for details of quests. GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan. Peacock is PHAR-OUT (Art School, 168 Renfrew St. 0141-332-0691. 10-2 30am, £2,50). GUILDFORD: THE WOK CLUB Bojanglez, 4-6 Woodbridge Rd. 01483-456-987.9-3am. £6. Smokin Jo, Noise, Ellenger and James. HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378.

10-2am. £5. Ossia and Harris. KENT: CLUB JUNGLE 76-78 High St, Sittingbourne. 0171-609-6700. 10-8am. £10. Kenny Ken, Jay, Rap, Devious Dee and Highlander. LIVERPOOL: BANG THE BOX! Mardi Gras, Bold St. 0151-707-1635. 10-2am. £4. Jez Varley joins Joe McKechnie and Kath O'Toole LONDON: VAPOURSPACE Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12. Pullen, Dale, Mr C, Nuw Idol, Grey, Insync, Bushwaka and Hijacker... Weatherall and Knight reside at **SABRESONIC 2** (EC1, Farringdon Rd, EC1. 0171-734-3158. 10.00-4am. £8) ... ACV Records host the Cosmic Cave at FINAL FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Rocci, Galli and Armani. Freshly Squeezed are in the Tribal Temple, Buck and Digit, while Russ Cox and Fielder represent Sex, Love & Motion in the Shangri-La... Stokes and Newman are at THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) ... Holloway, Neville and Jensen spin at GLITTERATI (Cross, Goods Yd, N1. 0171-837-8640. 10.30-4.30am. £10)... Pete Lazonby spins at CLUB ALIEN (Fridge, Town Hill Parade. 0171-424-0345. 10-6am. £9) with Brenda Russell, Evolution, Paul Tibbs and Tribal Energy live... Emerson and Masters host OPEN ALL HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12)... Lavelle continues to lose his HEADZ (Gardening Club, 4 The Piazza, WC2, 0171-497-3153, 10.30-5am. £10)... Robert Owens and Rhythm Doctor combine and form FUSION (Rock Garden, The Piazza, WC2. 0171-241-3325.11-6am). MANCHESTER: BUGGED OUT

Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. James Holroyd and guest. NEWCASTLE: NICE Planet Earth,

Low Friars St. 0191-232-5255. 9.30-2am. £6. Tony De Vit, Skev and Hans. NOTTINGHAM: LOVE TO BE The House. 0171-705-4208. Rhythm Source live... Scott, Scooby, Digs, Woosh, Ged and Damian are at BOUNCE (Deluxe, St James St. 0115-9473100.10-2am.£6).

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 01742-754500. £7. Healy and Chapman .. Park, Mackintosh, Marshall and Hutchy are at Up Yer Ronson's STEEL (Music Factory, Leadmill Rd, 0113-2445521). STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7.



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Bugged Out! @ Sankeys Soap, Jersey St, Manchester June 9th Claude Young June 16th Luke Slater June 23rd Josh Wink June 30th Andrew Weatherall *resident James Holroyd* More Bugged Out details : (0161) 237 3128 / 237 5606

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Cox and The Cat at the Muzik launch party



Fathers Of Sound on their recent UK visit



Disaster strikes: Carl Craig and Kenny Larkin







Hats off to Dimitri at Renaissance

Stress night with Seaman. <u>SWINDON:</u> THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531384.9-3am. £7. Oueen Maxine, Hype and Randall.

SATURDAY JULY 8

BIRMINGHAM: WOBBLE Venue. Branston St. 0121-643-0339. 11-7am. John Kelly, Steve Harvey, Gifford, Long and The Lovely Miss Helen... Fat Tony and DJ Heaven are at FUN (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) ... Scott Bond is **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839, 10-late, £6)... while MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397, 9.30-late, £8.50) continues to be one of the biggest nights in Birmingham. BRISTOL: REVOLUTION Lakota, 6 Upper York St. 0117-942-6208. Till 6am. Luy Dup, Ossia, Moore and Da Silva. CORK: SWEAT Sir Henry's, South

Main St. 021-274391. 10-2am. £6. Greg Dowling, Shane Johnson and Stephen Grainger. DERBY: PROGRESS Conservatory, Cathedral Rd, 01332-362266. 9-2am. £8. Boy George and Tony De Vit. GLASGOW: SUB CLUB 22 Jamaica St 0141-248-4600 11-4.30am. £8. Oscar and Dominic. LEEDS: HARD TIMES Music Factory. Briggate. 0113-246-7899. £10. 9-3.30am. Digit, Rasoul, Wainwright, Boarman, Eastwick, Hollway with Shaun Benson performing a live PA... Watson is at BACK TO BASICS(Pleasure Rooms. Marrion St. 01532-449474.10-6am) with Simon, Hall, Huggy, Holroyd, Wright and Lawson... Daisy & Havoc are at VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9) with Curtis Zack. LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Cox, Mackintosh, Bleasedale, Barton and Carroll... Steve Bicknell spins at VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch and Nicholson. LONDON: CLOCKWORK ORANGE Cross, Goods Yd. N1. 0171-837-0553. Jon Pleased Wimmin, Dorrell and Loveu... Harvey is RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-

6528.11-10am.£15)... Paul "Trouble" Anderson guests at LOVELY BUBBLY (Goldsmiths College, SE13. 0181-296-9566) with Luv Dup, Rampling (dropping Pump Panel's rework of New Order's "Confusion" and Sam Sever on Mo' Wax) and representatives of DIY... Heller, Steve Lee, Lambert, Harvey, Moir, Mrs Woods and Von guest at UNITED KINGDOM (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-late)... Norris Windross and Lawrence Nelson guest at BOOM BOOM (Chunnel, Tinworth St. 0181-771-5147). . Gold, Kaye, Rice and Dom T are at LEISURE LOUNGE (121 Holborn, EC1. 0171-242-1345)... Graeme Fisher spins at EVENING STANDARDS

(Plastic People, 37 Oxford St, WI. 0956-437774, 10.30-6am. £8)... Check CENTREFOLD (Gardening Club, 4 The Piazza, WC2. 0171-497-3153, 10.30-6am. £12) for a reliable Saturday night out... Cox and Tibbs are SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)... Jack 'N' Daniels and Mark Anthony

All club pron CLUBBING

SATURDAY JUNE 17

ITALY: COCORICO Via Chieti, Riccione. 0039-541-605183. 11-4am. Laurent Garnier, Cirillo, Sacoman and Rocco & Ralf. GERMANY: ELECTRIC RAVE Suttgart. Dave Clarke. ITALY: AREA CITY Via Castellana, Mestre Venezia. 0039-337-607221. 11-late. 2,000 capacity with weekly residents Stefano Noferini and Marco Bellini... Farfa spins at AIDA (Lide Di Jesolo. 0039-337-607221. 11-5am) with Noferini and and Marco Bellini.

MONDAY JUNE 19

IBIZA: MANUMISSION Ku Club. 0161-448-1734. The opening night of Manumission's Monday residency features a cruise around the Balaerics, followed by sets from Trannies With Attitude, Alfredo, Jose, Cesar de Melero, Bevans (who rocked Tribal Gathering) and Seb Fontaine. Manumission also host a Classics night every Thursday. With Ibiza over-subscribed by some 50 per cent this year, you'd better book your holiday guick. Or check out our exclusive Manumission competition on page28.

FRIDAY JUNE 23

TALY: CELLOPHANE Miramare Di Rimini. 11-5am. Noferini and guests... Rocco and Ralf join Sacoman and Cirillo at COCORICO (Via Chieti, Riccione. 0039-541-605183. 11-4am), while Massimo Macrelli spins in the Bikini Bar... For details of the legendary EXOGROOVE (Secret Iocation. 0039-337-309521. 7am-10pm) after hours, where Joe T Vanelli

are at SLINKY (Legends, 29 Old Burlington St. W1.0171-437-9933. 10-6am. £8). MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Park, Wainwright, Langley and Johnson... Auerbach and Sommerville are at HOUSE NATION (Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7). NEWCASTLE: SHINDIG Riverside. Melbourne St. 0191-261-4386. 9-2.30am. Scott and Scooby. NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947- 4819. Terry Farley and Seb Fontaine SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Luv Dup, Smokin'

Jo and Junior Perez. **STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621454. 9-4am. £10.** Paul "Trouble" Anderson, Lennox, Andrews and Bromley.

STRATFORD: BETLE BASH 95 New Avon Park Raceway. 0181-673-9300. \$22. The Prodigy, Slipmatt and Dougal, while the Full Monty boys bring in Jon Pleased Wimmin, Justin Robertson and Louis Gaston.



spins next to the likes of Coccluto, Farfa and D'Andrea, call the number above.

SATURDAY JUNE 24

BELGIUM: FUSE CLUB Brussels.

TTALY: HEAVEN Capoliveri, Isola D'Elbra. 0039-336-701735. 11-8am. Alex Neri, Marco Trani, Paolo Martini, Ricky Le Roy (considered by many to be the best-looking Italian DJ around) and Joy Kitikonti. USA: GAY PRIDE... THE SOUND FACTORY ROADSHOW CONTINUES Roseland, 239 West 52nd St. 001-212-643-0728. \$40. Junior Vasquezis joined by Cyndi Lauper and Kristine W performing "Feel What You Want"

MONDAY JUNE 26

IBIZA: MANUMISSION Ku Club. 0161-448-1734. Hacienda night with Wainwright, Bobby Langley and Stuart B.

THURSDAY JUNE 29

IBIZA: CREAM Ku. 0151-709-1693. Opening party with sets from Bleasedale, Barton, Carroll and quests.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Shawe, Wilkie and Savage. WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Kelly, DaSilva, Fontaine, Matherson, Moonboots and the Hutchinson Brothers.

SUNDAY JULY 9

BRIGHTON: SONGS OF PRAISE Escape, 10 Marine Parade. 01273-606-906. 7-11pm. Emma and Andy Mac. **CORK: DARKER THAN BLUE** Sir Henry's, South Main St. 021-274391. 10.30-2am. £3. Soul, hip hop and laidback sounds. GLASGOW: SONORA 13th Note, Glassford St. 0141-553-1638. 8-midnight. £1. DJs Unknown LONDON: STRUTT Cross, Goods Vd. N1. 0181-964-3172. 8-1am. £6. Chris C and Nick James... Mickey Simms and Windross are at MY MUM'S SUN-DAY CLUB (Frog & Nightgown, SE1. 0181-771-5147. 9am-9pm. £7) at

the legendary Frog & Nightgown... For those that are really up for the cup, check **DTPM (Bar Rhumba, 36**

All club promoters and booking agents for DJs should fax full itineries for any club dates between July 12 and August 9 to: 0171-261-7100

SATURDAY JULY 1

ITALY: ANGELS OF LOVE Aquafish Turist Complex, Ischitella exit Naples. 0039-81-5511179. 11-8am. Claudio Coccoluto with a monthly appearance from Lil' Louie Vegawho recently celebrated his birthday here... Massimino and Sandro Russo reside at PETERPAN (Viale Abruzzi, Misano Adriatico. 0039-541-604566. 11-4am).

MONDAY JULY 3

IBIZA: MANUMISSION Ku Club. 0161-448-1734. Healy and Block.

WEDNESDAY JULY 5

IBJZA; CLOCKWORK ORANGE Es Paradis. Ibiza's clinically clean Es Paradis hosts Jeremy Healy and Brandon Block. Look out for the nicest toilets in clubland.

SATURDAY JULY 8

BERLIN: LOVE PARADE

Thousands of German nutters take pills in the sun, jump on floats and generally get fucked to the sounds of Europe's finest techno spinners. Look out for Maurizio – the only man wearing a hood and balaclava while everyone else is sweating in shorts and T-shirts. **ITALY: ALTER EGO Via Torricelle N9,** Verona. 0039-45915130. 11-5am. Coccoluto, Marco Dionigi and Adrian Morrison.

MONDAY JULY 10

IBIZA: MANUMISSION Ku Club. 0161-448-1734. Tribal Records host with Danny Tenaglia and DJ Vibe from Underground Sound Of Lisbon.

Shaftesbury Avenue, W1. 0171-287-2715) throughout the afternoon. NOTTINGHAM: PROGRESS SUMMER BALL Colwick Hall. 0132-360-537. 2-midnight. £25. Jon Pleased Wimmin, Park, Moore, Seaman, De Vit, Pete & Russell and others. SLOUGH: FULL CIRCLE Greyhound, Colnbook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry and guests.

MONDAY JULY 10

LONDON: THE FORUM 9-17 Highgate Rd, NW5. £13.50. Public Enemy live... Lavelle is at THAT'S HOW IT IS (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715.£3) with Peterson... Holloway resides at WORLD RECESSION (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655.10-3am.£5).

TUESDAY JULY 11

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Ampo and Fabio Paras. MANCHESTER: SOUND EDUCATION 5th Man, Whitworth St. 0161-237-3704. £3.50. Ben Davis and Baz. of Contemporary Performing Arts 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.

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-William Blake Over 1,000 acts, at least 17 stages, performers include:-Main Stage: Friday- Oasis • Black Crowes • Soul Asylum • War Lightning Seeds • Ozric Tentacles • Senser • Spearhead Saturday- The Stone Roses • P.J. Harvey • Guest Artists • Jamiroquai • Jeff Buckley Everything but the Girl • Indigo Girls • Dave Matthews Sunday- The Cure • Simple Minds • Guest Artists • Tanita Tikaram • Saw Doctors • Bootleg Beatles **Ŵincanton Town Band** • Avalonian Free State Choir NME Stage: Elastica • Belly • Galliano • Leftfield • The Prodigy • The Charlatans • Dodgy • Gene Goldie • Offspring • Sleeper • Supergrass • Urge Overkill • Veruca Salt • Weezer • Ash • Flaming Lips Dreadzone • Live • Marion • Menswear • Morphine • Soul Coughing • Skunk Anansie These Animal Men • The Verve • 311 • Blameless • The Boredoms • Drugstore • The Mutton Birds Scarfo • Strangelove • Die Totenhosen • Seven Day Diary • Zion Train Dance Tent: The Massive Attack Sound System • Eat Static • Drum Club • Higher Intelligence Agency Fluke • DJ Evolution • Innersphere • Spooky • System 7 • Darren Emerson • David Holmes Mixmaster Morris • Tribal Drift • The Aloof • Dreadzone • Kenny Larkin Plastikman • Charlie Hall • Cal Cox Acoustic Stage: Altan • Paul Brady • Billy Bragg • Cajunologie • Martin Carthy • Difford & Tilbrook The Equation • G Love & Special Sauce • Keiran Kennedy • Les Negresses Vertes Nick Lowe & The Impossible Birds • Mary Janes • Mike Scott • Gilbert O'Sullivan John Otway Big Band • Prayerboat • Chuck Prophet • Rockingbirds • Seven Day Diary Sharon Shannon • Al Stewart • Vulgar Boatmen • Zap Mama Jazz World Stage: Tricky • War • Augustus Pablo, Junior Delgado & The Rockers Band Gil Scott-Heron • Aïrto Moreira & Flora Purim • JTQ • Transglobal Underground • Incognito Freak Power • Jhelisa • Diblo Dibala • The Roots • Spearhead • D-Influence • Jessica Lauren G Love & Special Sauce • Trevor Watts & The Moire Music Drum Orchestra • The London Afro Bloc The Rebirth Brass Band • The Federation • Bud Bongo • Tammy Payne • Brass Reality • John Perkins Cabaret, Theatre & Circus: Helen Austin • Attila the Stockbroker • Avanti Display • Bob and Bob Jobbins British Events • Brouhaha • Tommy Cockles • Ian Cognito • The Cottle Sisters Circus • Emergency Exit Arts External Combustion • Ronnie Golden • Boothby Graffoe • Green Ginger • Malcolm Hardee • Haze v. The X Factor Jonathan Kay • Kiss my Axe • Mandy Knight • Le La Les • Les Têtes en l'Air • Sean Lock and Bill Bailey Marin Magne • Al Murray • Natural Theatre Company • Orchard Theatre • Alan Parker – Urban Warrior Skate Naked • The Vander Brothers' Triple Wheel of Death • Andy Smart • Stickleback Plasticus The Stopler Bangels • Theatre Schrikkel • Mark Thomas • Tout Fou To Fly • Woody Bop Muddy Avalon Stage: Wolfstone • Edward II • Waulk Elektrik • The Dharmas • Banco De Gaia Glaz • Rock, Salt & Nails • Iona • Steeleye Span 25th Anniversary Celebration Films: Pet Detective • Mask • Pulp Fiction • Startrek Generations • The Lion King Forrest Gump • Reservoir Dogs • The Rocky Horror Picture Show • Baraka • Speed Plus Kids Area, Markets, 40 acres of Green Field and, of course, much, much more... • NB: Sometimes unforeseen circumstances prevent advertised acts from appearing •

All tickets to this year's festival have now SOLD OUT.
 Please DON'T COME WITHOUT A TICKET – you won't get in.
 Contrary to rumour, this is NOT the last festival – see you next year!

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MUZIK

GOMINUTE R&S CASSETTE

Next month's issue of MUZIK hits the streets on Wednesday July 12, and comes with a free 60-minute cassette of blinding tracks from R&S Records, Europe's premier electronic label. It will be your one and only chance to obtain exclusive cuts by such luminaries as CARL CRAIG, JUAN ATKINS, KENNY LARKIN, TOURNESOL and KEN ISHII. The cassette will also feature a selection of classic R&S moments from the past, including material from DJ HELL, JOEY BELTRAM, CAPRICORN and DAVID MORLEY.

Plus, of course, MUZIK's usual blitzkrieg of interviews, news, reviews and listings. And the occasional hanging.

etic club

... IN ORDER TO READ

Out Wednesday July 12

Edited by Ben Turner

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

WHAT the fuck is happening to the club scene?

I am, of course, referring to Que Pasa, held at Bagleys in King's Cross. A night which promised so much ended in tragedy, with one of the security staff being stabbed to death in a brawl involving about 15 people. Two other members of the security team were also wounded. Following the disaster, the police shut the venue at 3am, five hours earlier than planned.

That clubbing should come to this. The fact that anyone should even be thinking of taking a knife to a club is absolutely deplorable. And using it is despicable. If this is the future of clubbing then I'm not sure that I want to be part of it. Once again, the actions of a mindless few have dragged clubbing down into the gutter. Not to mention Que Pasa's solid reputation.

The other points I would like to make seem minor in comparison. The fact that the club was somewhat over-subscribed in my opinion, now seems irrelevant. The £15 admission fee was not cheap and you can imagine the pandemonium which followed the announcement that the venue was closing early.

The promoters will be able to make it up the punters, perhaps by putting on a free party, but unfortunately nobody will be able to make it up to the family of the person who was murdered. Words cannot express. THE BOTHERED BOYZ, **Bexleyheath**

NOT too many moons ago, the average wage for top DJs was £500 for a two-hour set and they were worth every penny. But here's a little insight into some of their wages today:

John Digweed was available for £250 one year ago, but now his going rate is £1,000. Ian Ossia was £250 and he's now £550. Gordon Kaye was also £250 and he's currently available at a cheap rate of £600. Plus VAT. Jeremy Healy was a snip at £600, but now he'll set you back £1,000. Even the young lady who was the barmaid at Venus has gone up from £200 to £450. And Sasha? He's gone up from £1,000 to £3,000!

Over the last couple of years, it's the northern DJs who have had the highest rate of increase. The DJs who have been around the longest, people like Andrew Weatherall, Justin Robertson and Paul Oakenfold, are the ones who have only gone up by around £100 during this time.

So what's all this DJ hype about, apart from increasing their bloody fees and making it impossible for

promoters like us to make any money? We take all the risks, have all the sleepless nights and make all the effort, but we're left with less money than the DJs.

The punters should also realise that it's not just about names on the flyers. Look to the night as a whole and the effort which has gone into the club night itself. Let's go back to the good old days when it didn't matter whose name was on the flyer. A COLLABORATION OF PISSED OFF **CLUB PROMOTERS**

Many thanks to Charlie Chester, Dave Beer, Renaissance, Universe, Ministry Of Sound and Cream for this letter. We really sympathise with your predicament!

But seriously, whoever you may be, it's no good you shifting the blame onto everyone else. If promoters took a stand and refused to book expensive DJs, they would be left with no alternative but to bugger off to Europe to earn their living. Just think yourself lucky you're not promoting in Italy, where certain

DJs earn so much money that they have to employ bouncers to take them around the club. We're talking £30,000 on certain dates of the year.

WELL done on the first issue of Muzik. No pictures of Jeremy Healy! Excellent! Can you keep your magazine up to this standard. With reviewers like Terry Farley, I would like to think so. FF

I'M pissed off. I think Muzik (great name, lads) is a steaming pile o' shite. It's worse than DJ, Mixmag and all of the other club magazines.

I don't need no glossy expensive dance music Q or Select wannabe telling me what clubs to go to or what records to buy. And what other information do we get? Lisbon club info (yeah, right) and DJ groupies (another pile o' bullshit to inflate egos further). Fuck off.

Call me old-fashioned, but I buy records after spending hours in record shops listening to everything that comes out and I go to clubs



songs as well. It's only after Billy Ray gunning thousands of pounds have

been spent on remixes and re-releases that they take any notice. The producers are the ones to blame. They make the selections, but they just don't know anything about dance music. The national charts prove that dance is here to stay (75 per cent of the Top 50 are dance or swingbeat records), but how often do you get to hear a track from an album like Loveland or Underworld on daytime radio? These albums are selling over 60,000 copies and they should be represented.

Look at the D:Ream album. It took two releases, three re-releases of the singles with double packs and countless new mixes before the radio picked up on it. The producers are deaf. They can't hear good tunes. When their listening figures went down, they didn't need to change the DJs. They just needed to change the music policies. Even though Simon Bates was a bit of an old fart, at least he was a laugh. He just need to be told to play Leftield tunes. The sackings of such key figures prove they're flapping.

Look at a record like Billie Ray Martin's "You're Lovin' Arms". Now that's a credible dance record. It's not cheesey, but it was out three times before they took any notice. Playing it once at three in the morning is just not enough. And if we want dance records to go gold, we do actually need 1FM's support.

1FM are treating dance like they treated disco in the late Seventies. But it won't go away. And another thing...

Nick Hanson

ignored not just good dance tracks but good recommended to me for the atmosphere and music content, organised by promoters who have the right feeling for the crowd. We don't hear about them. We just get to hear what bloody marvellous DJs have flown in from America and Italy. I don't give a fuck what other DJs are playing or what the media reckons is "Club Of The Month".

ANGRY, Eindhoven <chillum<crawley@prl.philips.nl>

MY first reaction to Muzik is "thank fuck". At last, no articles about DJ's mums and how many fish the jocks can catch. There's no arse licking and you're not afraid to say when a DJ is wank. Long may I continue to read a magazine which is as informative as this. It's money well spent.

SOMEONE LOST IN MUZIK

WITH reference to the review of the Junior Boy's Own/Tribal night. Oh dear. Doesn't Ben Turner know a good time when it smacks him in the coupon? Doesn't he know when he's in the presence of a master? Stop nit-picking, you dickhead. Everybody else there had a fucking great time. Sure enough, we're just punters, but it's people like us that make the night. The people in the club I talked to seemed to enjoy Mr Tenaglia, so are they just liars or were you the only manic depressive in there? Take some diddleys, you donkey. FALKIRK'S FINEST.

Scotland

PS Hang Ashley Beedle? Be realistic! That guy was one of the few DJs asked to play at The Sub Club in Glasgow who managed to rip the place and have people talking about it for ages.

The Junior Boy's Own/Tribal review was the opinion of one person. This opinion is no more valid than yours but, unlike other magazines, we're not here to pander to big-name DJs. Nobody is above constructive criticism. We heard Danny Tenaglia spin three times that week. Unfortunately, he played like a master at the first two, but not at the third. Everyone has off days, and it was just a shame that we'd already chosen that night to review for the magazine.

With regard to Ashley Beedle, we know how good he is. Which is why we were so incensed when he made such a bad record. Being passionate about music means getting upset when one of vour favourite artists let you down. And in case you hadn't noticed, the rope is still there. . .

GLASTONBURY has a deserved reputation as a melting-pot of performance, music and the arts and this year, for the first time, there's a long overdue dance tent. No doubt it will be the busiest area of the site, reflecting the country's shift away from guitar-led music.

So which well-established promoter do they get in to showcase the UK's cutting edge position in the world of dance? Steve Hillage. And who does he book? His mates. Mostly culled from the London techno scene, doesn't he realise that this represents just a small corner of the scene? Has Steve never heard of jungle, soul, hip hop, swing, dub, rare groove or plain old house? If Sabresonic can put on Dr Bob Jones, surely there's room for Glastonbury to stay true to the festival's spirit and offer some variety.

Why not get somebody with some experience to organise the dance stage? Somebody like the Ministry Of Sound, who promote leading garage, techno and jungle nights and have a better overview of dance music rather than a musician with blinkers on. It all smacks of missed opportunities and nepotism **BEN DAVIS.**

Manchester

Who better to answer your points that Steve Hillage himself:

"You should understand that a major selling point for getting Glastonbury to agree to a dance stage, having adamantly opposed it in the past, is the live performance aspect. The fact is that all of the top live dance music acts are, broadly speaking, 'in the techno'.

"A good proportion of our line-up also played at Tribal Gathering, which was the most succesful and uplifting dance event for some time. However, at Glastonbury we have only one stage and a limited time at our disposal, and I've been to enough club nights to know that it would be naff to present a mish-mash of various styles, with token jungle, garage and hip hop artists and DJs shoe-horned in with all the others.

"What we are presenting is focussed and well thought-out, and we're particularly happy to have the involvement of Richie Hawtin who will inject the event with his own brand of cutting edge dance energy. And what better way of thinking than with Carl Cox?

"As far as inviting my mates is concerned, I'm lucky enough to be blessed with a pretty awesome collection of mates involved with dance music and I can think of nothing better than having a brilliant time at Glastonbury with them playing the music we love on a massive sound system. Wouldn't you do the same?

"Finally, I'd like you to know that I pride myself on a broad taste in music. At the moment I'm listening to a lot of Chicago's Relief Records and also to LTJ Bukem's extraordinary DJing. So maybe next year..."

I'M writing in response to your news article "Fake Charmers" which talked about a flyer for my club night, "Tall And Handsome".

Contrary to the report, the club name was not a rip-off of an Effective Records artist. The title was chosen before the Outrage track was rereleased and has indeed been used before. To say this is like saying Cream are ripping off Prince and his record label.

The appearance of Effective's logo is different and I have already apologised to Shelley Boswell at Effective for this and apologise once more. The reason this appeared is because I initially approached Shelley to book an Effective Records DJ, and was quoted £250 for Darren Stokes. I then designed the flyer with Darren's name on the back.

We were then refused an extension beyond midnight at our venue, University College Student's Union. Unable to justify charging more than £1 on the door, we could no longer afford a guest DJ. I then altered the back of the flyer (deleting Stokes' name) and left instructions with the Entertainments officer that I only wanted a one-sided flyer printed. In the event, however, a double-sided flyer was sent to the printer, but by the time I found out about this it was too late to do anything about it.

As your article was rather onesided, not giving me the chance to explain this, I trust you will be printing this letter in your next issue. **RICHARD TAYLOR, London**

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.

Networking operates via an interactive telephone line. Readers are 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.

For a demonstration and more information about the Networking service please call

0990-101-198

To place a voicebox message call

0990-101-199

To hook up with this month's Networkers call

0891-889-893 After hearing a short explanatory message, you will be asked to tap in

The nearing a short explanatory message, you will be asked to tap in the four-digit Voice Box Number of the person you wish to contact. You will then be able to leave a message for them.

Get ringing and get partying!

Now for our JULY NETWORKERS. . .

• Darren, gay, 18. I'm wondering, did anyone go to Universe? Anyone want to have a chat to me about the good times we had? Perhaps we can meet up sometime. VOICE BOX NUMBER 2343

• Wanted: Sasha at Shelly's tape, 1991, for serious house fanatic. VOICE BOX NUMBER 2348

• Hello, I'm looking for any lovely lady in the East Anglia region, to meet up with me at United dance for a good night out. VOICE BOX NUMBER 2352

• I would like to get in contact with any jungle fans around Britain especially Scotland and London. I collect jungle flyers and would also like to hand out free mix tapes to anybody who replies. VOICE BOX NUMBER 2358

• Reformed indie/punk kid, now into house/techno, but still quite ignorant. Would really like to meet similar converts in the London area. VOICE BOX NUMBER 2375

• I'm 21, female and would like to meet anybody to go clubbing with. I'm interested in house music and having a good time. Give me a call VOIDE BOX NUMBER 2376

DELASEL

• Calls to the **O990** line cost the same price as a normal British Telecom non-local call. Calls to the **O891** number cost 39p per minute (cheap rate) or 49p per minute (all other times).



LES NEGRESSES VERTES

The new single includes hot mixes by Masters at Work ! **30.5.95** Taking the stuffing out of dance

On the road with Jon and Helena from The **BELOVED**

SCENE: A remote part of Bodmin Moor. Clouds of gnats swarm up from the nearby swamps. The unmistakeable whiff of sheep waste stings the air. The nearest sign of human life is a farmhouse barely visible on the horizon. An icy late wind whips across the tundra-like expanse.

But for Jon Marsh and his dearly beloved Helena, all is not lost. Far from it. . .

Jon: "Oh tarnations and blast it!!"

Helena: "What on earth's the matter, darling?" Jon: "I'm sure I brought matches with me, but now they seem to be gone. And you know what that means, don't you?'

Con drA.

EXCLUSIVE

NCC REVE

MUG AND TEAPOT OFFER REVERSE FOR HOW TO APPL

Helena: "We're not going to be able to warm our wholsome and nourishing tin of Heinz organicallygrown-and-ketchup-covered pulses and beans?" Jon: "Sadly, yes, my sweet."

Helena: "But don't worry darling. We'll always have each other for company. And not forgetting these marvellously friendly

their affection by drawing forth our blood. And the pleasing aroma of the countryside. And our deluxe Lovers Pad Inflatable Camping Mattress - for hikers with soft hearts and softer butts'. Why, how wonderful to be in such sweet harmony with Mother Nature and all her exacting vicissitudes."

Jon: "I couldn't have put it better myself. I think I feel a lyric coming on: 'Mother Nature, she's just the thing/So nice and nice, she makes me sing' Helena: "Oh treasure, to think we've been here three days now, just us and our pastel rave gear, without any

frightful passers-by to disturb us. So much nicer than Glastonbury, don't you think?"

Hours pass. Night falls. Voices can be heard in the distance as helicopter searchlights sweep the ground. "Bloody well don't deserve to get found." "Leave 'em to it, I say." "What the hell did they want to come up here for anyway". Eventually, the couple are picked out by one of the spotlights. .

Jon: "Oh darling, how simply rave-tastically marvellous. It's the sun rising. And hundreds of blissed-out ravers with their dogs all marching in time to the beautiful Balearic beat as they rise up as one to beckon us to greet the new dawn with them." Jon and Helena are forcibly removed by the

Emergency Services, their doe-eyes alight with the belief that they are not suffering from hypothermia but from chemically-induced paroxysms of love.



Each issue, one of Britain's top club figures mounts the soapbox for a right verbal tear-up. This month, DJ BOB from Dorset:

THIS is about sell-out dance acts, right? All those dance acts who've gone commercial and suck corporate cock. Who are, like, more interested in bucks per minute than beats per minute, yeah? The sort of guys who'd do a remix for Des bloody bastard O' Connor if the money was right. Yeah, you know who you are. I'm talking about DANCE ACTS WHOSE RECORDS YOU CAN BUY IN THE BASTARD SHOPS!

"Let me put it in no uncertain terms. If you allow retailers to sell your singles in vast, sprawling, bloated, corporate shops like HMV, or Red Records or Fat Joe's Vinyl (117a Theydon Bois High Street, ring the top bell), you're a phacking phascist! You're a traitor!

"No way will DJ Bob ever sell out. My last single, 'Move It On Up Hard And Long Where The Sun Shines Out Of Me' certainly didn't sell out. There are a phew copies left. Quite a phew, in phact. I mean, naturally, if I'd agreed for it to be sold in Virgin Megastore, it'd have sold millions, but that's not DJ Bob's style. Even if Richard Branson had come crawling to me and offered me a free go on one of his yachts, I'd still have told him to phuck off. And the same goes for Fat Joe. I don't have to tell you that neither of them have been in touch, which is a searing indictment of, like, how they don't know what's really going on in dance music today.

"If you want to buy one of the whitelabel-acetate-DJ-only copies of 'Move It On Up. ..', you'll have to buy it from me. If you don't know my address, don't bother asking. All I'm saying is, I live in a small bunker 40 foot underground in Dorset. Some DJs talk about living underground and some of 'em live in third floor bleedin' flats! Just knock on the manhole with 'Phuck Off' written on it. But I'll probably be out clubbing, so you'll have wasted your time.

"The last thing is, remixes. Kylie Minogue? I wouldn't do a remix for her if she begged me. Not even if she ran her tongue round her lips, stared me in the eye, grabbed me by the back of the neck and plunged my face into her Wonderbra. I'd be curious to see how pathetic it was and how far she'd go, but the answer'd still be no. I wouldn't even do it if she peeled off her clothes, peeled off mine, produced a jar of molasses, smeared me with them, then slowly licked... (passes out)

M

"THEE industry made me do it," raged FELIX DA HOUSECAT yesterday, as he announced his move into the lucrative world of cat food, "I've had enough of being compared to Prince and remixing pop stars. Now I want to do something that's really from the heart." Felix would not, however, comment on rumours that he's already starting other lines of cat food, including Sheebamix, Whiskerhead and Thee Go Cat Courtship.

Original

CHUNKS

IELLY

DR BUTTER'S MUZIK BIZ CLINIC

DEAR Dr Butter.

Last month we blagged some free studio time. We've done a stormin' tune and some record company wants to sign it to their label. But the studio are now saying they own the copyright and won't let us have the master tapes until we sort them out a wedge. What's the score Dr B? JAMES CLAYTON, Solihull

Dr Butter replies:

TRUTH is, those unscrupulous studio types have got you bang to rights. The Copyright Act 1988 says that he who arranges for the recordings to be made owns the recordings (I'm seriously paraphrasing here). So unless your new mate

at the record company pays for you to re-record it, the only way your anthem is going anywhere near wax is if you buy the master tapes from the studio, or sort them out with a percentage of what you get.

Next time, before you start recording on the cheap, agree with the studio (in writing) that you are the copyright owner. A lot of studios will agree to this on the basis that they are sorted out with a percentage of any advance or royalties you might get if the recording is released.

Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be on the safe side, if you've got a beef, go see a brief.





Captions on a postcard to MUZIK, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS.

QUEEN

Last month's winner

"At last!! Proof that not only does Dave Clarke talk shite, he smokes it as well." (JOHN ELSTEIN, London W11)

SAINTS & SINNERS

For sending his brother, Jon Nelson, to all the club dates where he has been double-booked. And not a single promoter has realised. Respect.

2 - JIM MASTERS For encouraging vodka snorting at the Ministry Of Sound. It's the thinking man's cocaine. Which also means that pop star DJs don't steal your £20 notes.

For the rather unusual cocktail which his record company kindly served up at a recent boat party in London. Nice one. Sorted. Wicked.

For dropping a bootleg of the Junior Vasquez-produced Rosie Gains track (which Prince wouldn't release) in front of Vasquez in Miami. And driving him out of the club in disgust.

For playing 90 minutes of his set at the Full Circle all-dayer without any sound in his headphones and reportedly doing a grand job. It took Rocky to work out that the mixer had a headphone limiter.

For putting his shoulder out of joint in a Liverpool hotel, spending three hours in hospital and then taking off his sling and spinning at Voodoo for two hours. He was so doped-up on anaesthetic that he can't remember a thing that he can't remember a thing.

For being a big girl's blouse and leaving Jon Pleased Wimmin's birthday party at Fierce Child/Pleased after half an hour because the strobe was too much for him.

For July's Worst Remix In The History Of Dance. Following on from Vasquez's foul overhaul of Josh Wink, Prins has turned in an unlistenable reworking of Felix's "Don't You Want Me'.

DAVE CLARKE from

For pretending to be one of the world's top caners, and spending all of his spare time on the golf course and getting married in Antiqua. How hardcore are you?

For going on the road with Carl Cox and spending most of her husband's sets sitting in the car reading books.

Chart compiled by The Circle Cynics





This month we hang FELIX DA HOUSECAT for crimes against...

HOUSECAT

MUZIK. For endlessly whining about the machinations of the music industry like some naive indie kid. For last year promising you wouldn't make any more records, then chucking them out faster than ever. For agreeing to remix Kylie Minogue she doesn't deserve you, for fuck's sake, and do you really need the work? For refusing to DJ in the UK any more. Why? We don't remember **Relief or Strictly giving** you your big break, but we do remember **British labels like** Guerilla, Soma and **Bush setting you off** down the right alley. Nice to hear you don't think you owe us one. For making a work of genius, "Alone in the Dark", and a work of tedium, "Thee Album", and reckoning the latter is better. And for letting us make "Alone In The Dark" album of the month only to see the release date go back three months - and in our first issue too. We love you Felix, but sometimes our tolerance wanes a little. So let this serve as a warning to others. Nothing stands taller than our gallows. Nobody is safe. Felix, we hang you in the name of MUZIK. Don't mess!

Carry On Harthouse

carry on harthouse

the greatest harthouse trousers compiled by Kris Needs



Pulse Mikado

Cybordelics Adventures of Dama

Pulse Soul Hunter (Secret Knowledge Remix)

The Essence Of Nature Blue Lotus

KRIS NEEDS CHOOSES HIS ALL TIME FAVOURITE HARTHOUSE RELEASES FROM THE BEGINNING TO THE PRESENT DAY.

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POSITIV

JUDY CHEEKS



the stunning new album

RESPECT

includes the hit singles SO IN LOVE, REACH, THIS TIME, RESPECT, YOU'RE THE STORY OF MY LIFE & AS LONG AS YOU'RE GOOD TO ME available on CD. Cassette and DJ friendly double vinyl including new E-SMOOVE cuts JOY TO MY WORLD & COULD IT BE (FALLING IN LOVE) plus exclusive remixes on RESPECT & SO IN LOVE

