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MUZIK

No 3 AUGUST 1995 £2.20

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Todd Terry

Tall Paul

Goldie

Soul II Soul

Misjah & Tim

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TAPE**

See page 7
for full details
of the tracks on
this exclusive
compilation

Dave Clarke
red alert!

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MUZIK is coming back out of your speakers. And your speakers will never be the same again after you've played our exclusive 90-minute tape from R&S Records, the world's leading electronic label.

Tall "Biffer" Paul

Since we last met, we've had four weeks of gruelling clubbing, taking us from the fields of Glastonbury to the hotspots of Ibiza. We've had another month of revelation and elation.

Glastonbury Festival proved how dance music is continuing to change lives with each new day. The 5,000-capacity dance tent left twice that number shut outside, until the appearance of Carl Cox forced the promoters to open up the sides. As one punter told our reviewer, "Glastonbury was made by the sheer fucking brilliance of Carl Cox."

Over in Ibiza, Manumission's opening night at Ku attracted a jam-packed crowd of 6,000, leaving all those stuck at home begging for a holiday out there. So what if it was pissing down when we last heard from the Great White Island? That's just another reason to stay on the dancefloor.

Elsewhere, the infamous Bar Ten in Glasgow saw hundreds dancing all day on tables to Kevin McKay from Muzique Tropique and Richie Hawtin celebrating his birthday in a British pub in Canada. Dave Beer meanwhile handed out 500 pairs of shades at Back To Basics. At least they weren't bleedin' Oakelys.

Kevin Saunderson's antics after his set at Culture Shock in Romford also impressed us. Without even bothering to check into his hotel, he travelled into London to see Juan Atkins spin at his Metroplex night. He then headed north to UK Midlands and Back To Basics.

And Pete Tong played Luke Goss on 1FM. Next to a jungle cut from Essence Of Aura.

But if you think that's weird, then check the latest craze among DJs. At the end of the Ministry Of Sound night at Kremlin in Lisbon, the spinners exchanged their record bags like footie players swap shirts.

Yup, it's been another month of Muzikal madness. But you ain't heard nothing yet. You're still only on page three...

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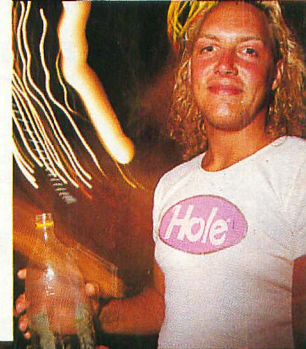
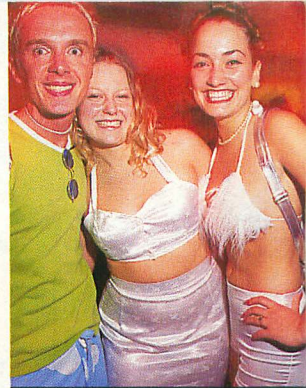
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This issue is dedicated to Marts Andrups and Louise Dean

Cover picture: **Vincent McDonald**



Boggin' it in Ibiza

MUZIK

in the mix

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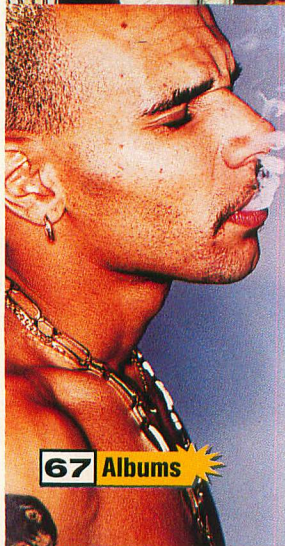
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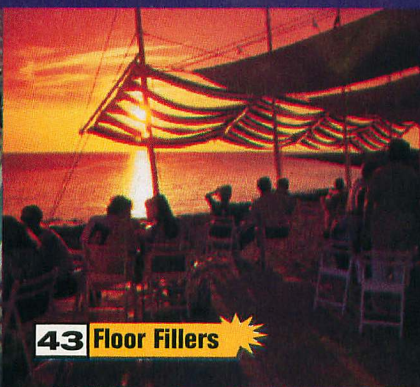
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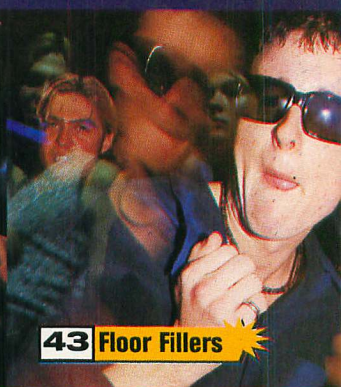
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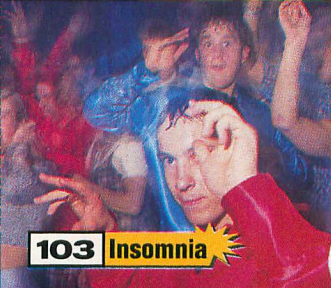
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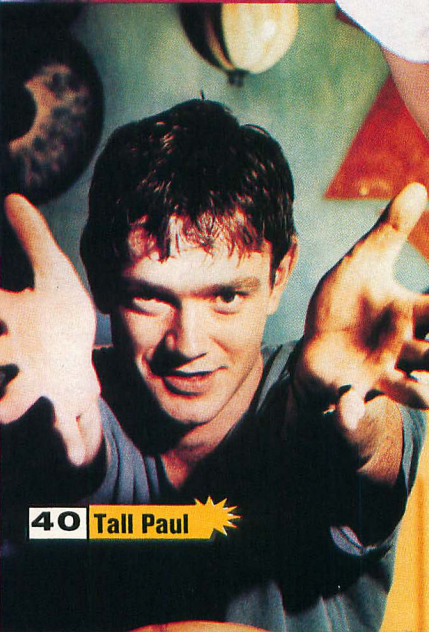
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MUZIK GOES MED IN IBIZA

MUZIK AND LOVE RANCH LAUNCH INTO SPACE

MUZIK is to host Ibiza's legendary Space club on Thursday, August 10. The event will begin at 7am and run throughout the day, continuing into the early evening on the outside balcony.

The morning begins with Eric Powell from Bush Records, followed by Richie Hawtin spinning a six-hour set. The balcony area will open at around noon and will feature Tall Paul Newman, Sister Bliss, Richard Ford and Jon Pleased Wimmin playing under the sun.

The Muzik party is to be co-hosted by Checkpoint Charlie, and is just one of a series of nights which are being presented in conjunction with Sean McCluskey, the infamous London club promoter who has been involved in The Brain, Love Ranch and Merrie England. McCluskey was also responsible for opening Club UK and currently runs London's Leisure Lounge. He will be reviving the sacred name of Love Ranch for his summer season on the Great White Island.

"I've tried to avoid using the name again, but I think the only place it will work is Ibiza," says McCluskey. "It's such a different atmosphere out there.

"I've never promoted a club in Ibiza before," he continues. "After last year, when nobody really did anything out there, I thought it would be a great idea to do it in 1995. Little did I know that everyone else had the same idea. We've ended up with a sort of battle of the promoters, but it's fun. There's nothing wrong with competition and there's a good atmosphere of rivalry. Everyone is trying to put on their best show and that can only be good for the punters."

McCluskey's choice of Space as his location is in keeping with the wild nature of the old Love Ranch days.

"It's an after-hours club, which means that the people are a bit madder," he says. "Most of them have been up all night, which makes for a better party. It won't be a half-hearted clubbing crowd who think they've got to go out just because they're on holiday."

Eric Powell, who will kick off the proceedings, states: "This will be the underground party of the season. Ibiza is really going to happen this year. Everybody is making an effort. It's going to be incredible."

Sister Bliss, Rollo's production partner, adds: "It's going to be the juiciest thing since Sasha's underwear. I love Ibiza because it's warm and all the clubs have cushions so you can collapse in a corner and nobody



of dawn won't be safe! Don't worry about Ibiza not being credible this year. I've no time to be up my own arse. I'm too busy trying to get up other peoples."

Space can be found at Play D'en Bossa, near Ibiza town. The local telephone number is 971-306-990.

The full list of the Love Ranch dates at Space is: Universe (July 13), DJ (20), BPM/The Orbit (27), Generator/Destiny The Cream (August 3), Muzik/Checkpoint Charlie (10), Sign Of The Times (17), Mixmag/Deja Vu (24) and World Dance (31).

• See next month's issue of Muzik for the final details of "A Paradise Called



Sister Bliss



Jon Pleased Wimmin



Richie Hawtin

bothers you. Plus, the mellow music at Cafe Del Mar is really something else. I got drunk there with Sasha last year. Then we hooked up with Brandon Block and the rest is history."

In his own inimitable style, Jon Pleased Wimmin says: "By the time I get there, I'll be so horny that the crack

Portugal", a week of club nights in the Lisbon area hosted by Muzik, Tribal UK and KAOS. The week, which takes place in mid-August, features Danny Tenaglia, Laurent Garnier, DJ Vibe, Phil Perry, Phil Mison, Terry Farley, Pete Heller, Miles Hollway, Elliot Eastwick, Scott, Richard Breeden and Rob Di Stefano.

REFRESH YOUR EARS

Your Order Of Dance

JUST in case you haven't already noticed, this month's Muzik comes with a free 90-minute cassette of tracks hot off the DAT reels of R&S Records, the world's finest electronic label. The Belgian imprint are still on a mission, as the 14 tracks on "Refresh Your Ears" prove. The collection is totally exclusive to Muzik and will not be available elsewhere.

Side One of "Refresh Your Ears" presents upfront previews, unavailable mixes and even a track recorded especially for the tape. On the flip, you'll be able to relive those golden years with a selection of R&S' finest moments and lost treasures, as chosen by the misty-eyed Muzik staff. Many of these are now highly sought-after rarities.

The full details of the tracks are as follows:

SIDE 1

KEN ISHII - "Extra" (Video Edit)

The Japanese maestro twists weird new shapes from his machines on this special edit of his next single.

FUTURE/PAST - "Hyperspace"

Kirk Degiorgio offers up a taste of his forthcoming album. Detroit delicacy straight outta Sheffield.

TOURNESOL - "Break 'N' Space"

Another exclusive sneak preview, this time from the curious Danish duo who specialise in Martian samba music for the well-fried.

JACOB'S OPTICAL STAIRWAY - "Fragments Of A Lost Language"

Gus and Dego, aka 4 Hero and Nu Era, turn in a remarkable piece of jazz-jungle fusion. Taken from their imminent album.

69 - "Puntang"

Carl Craig, the Detroit wonder boy, delivers a track recorded exclusively for Muzik. Nice one, Carl.

MODEL 500 - "I Wanna Be There" (Edit)

Juan Atkins kisses stars on this edit of one of the highlights of his recent "Deep Space" album.

SIDE 2

CAPRICORN - "20 Hz"

The drums, the drums! A battery assault of the most famous flying beats in Euro techno.

DJ HELL - "My Definition Of House"

Three years on, the German nutta's grooves still shimmy like Jonah Lomu down the left wing of Chicago house.

RADICAL ROB - "Monkey Wah"

Rob McLuhan and Pete Smith's 1991 classic. Watch out for the spine-tingly, gritty vocals deep in the mix.

DAVID MORLEY - "Birth"

Way ahead of its time and long unavailable, this was the first ever release on Apollo, the R&S ambient offshoot.

GOLDEN GIRLS - "Kinetic" (Orbital mix)

Lushness personified. The Hartnoll brothers take the controls and display a soft touch with the sound of trance.

BELTRAM - "Energy Flash"

The legendary Joey Beltram track which sparked the harder brand of techno. Still as full-on freaked as ever.

GUARANTEED RAW - "Get A Load Of This"

R&S head honcho, Renaat, dips into the waters of trip hop and lands a behemoth slab of mazy funk.

MANTRAX - "Scarlet Circus"

It's not all listening to demos, you know. Once again, Renaat shows the pups exactly how to roll out the red carpet to electronic nirvana.

**Refresh
YOUR EARS**
14 tracks

R & S AURAL Gum

GIVEN AWAY FREE WITH THE AUGUST 1995 ISSUE OF MUZIK

R&S CD COMPETITION

● In addition to the cover-mounted cassette, R&S have pressed up a limited-edition of just 100 CDs of this highly desirable collection for radio and press promotion purposes. The CDs are rarer than a polar bear in Goa, but we've persuaded the label to keep back FIVE copies for the lucky readers who can solve the following riddle:

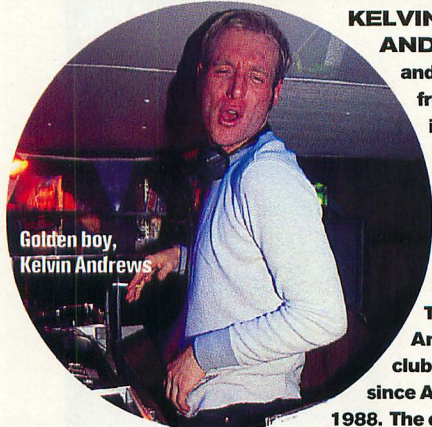
Which well-known Italian car manufacturer shares the black horse logo with R&S?

- (a) Skoda
- (b) Ferrari
- (c) Lada

Send your answer on a postcard marked "R&S Competition" to Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS. The closing date for entries is Friday, August 4. The Editor's decision is final.

KELVIN ANDREWS and Jo Hand from Golden in Stoke are to start a new club at Keele University in Staffordshire at the start of September. This will be Andrews' first club promotion since Adrenalin in 1988. The club is set to

run in a 600-capacity hall on a fortnightly basis and Andrews promises that the music policy will be right across the board, covering everything from house to dub to hip hop, with sets from the likes of Andrew Weatherall, Rootsman and The Chemical Brothers.



Golden boy, Kelvin Andrews



Del boy

GET CARTER

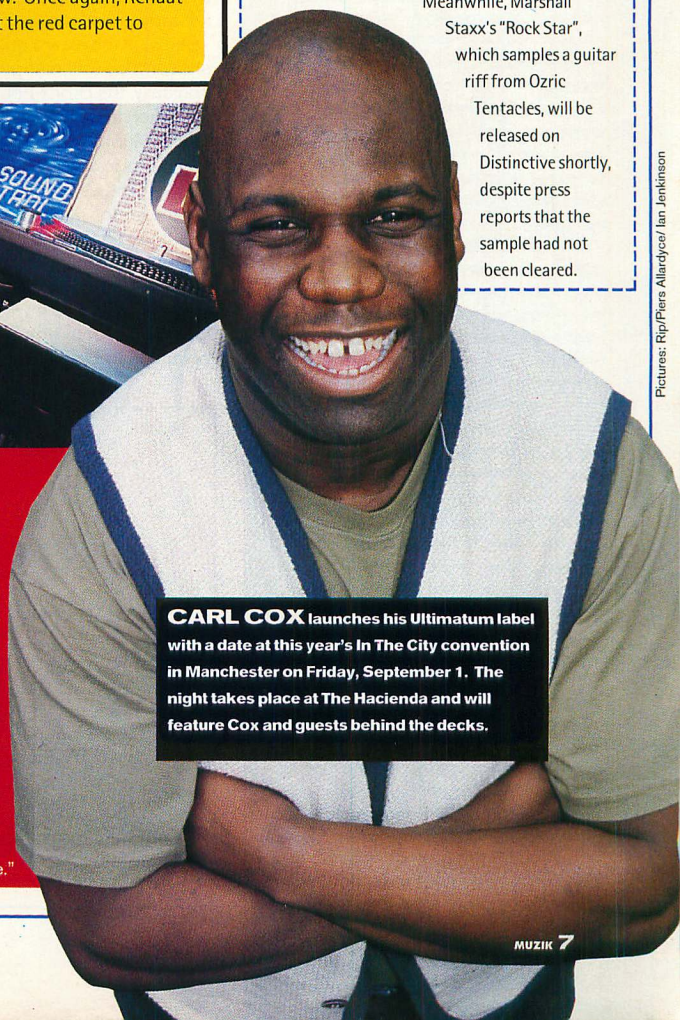
JUNIOR BOYS OWN host a second party at London's Substation South on Sunday, August 27. The night aims to cover "30 years of black American music" and will begin with Ashley Beedle playing an hour of hip hop. Kenny Carpenter will then spin classic New York house sounds, Mr Onester will play an hour of new music specially recorded for the event and Derrick Carter will end the night with funky Chicago house tracks from the Nineties.

Terry Farley says: "I can't see anyone complaining about the music for this one. There'll be something for everyone."

● **DISTINCTIVE** Records have licensed "You Spin Me" by The Madd Lads, a white label which is currently a huge hit in clubs all over Britain. The track is a cover of Dead Or Alive's "You Spin Me Round", a UK Number One back in 1984. Jon Pleased Wimmin is set to remix the track. "People have been swinging from the chandeliers to this for months now," says Richard Ford from Distinctive. "It really is a wicked record."

Meanwhile, Marshall Staxx's "Rock Star", which samples a guitar riff from Ozric Tentacles, will be released on Distinctive shortly, despite press reports that the sample had not been cleared.

CARL COX launches his Ultimatum label with a date at this year's In The City convention in Manchester on Friday, September 1. The night takes place at The Hacienda and will feature Cox and guests behind the decks.



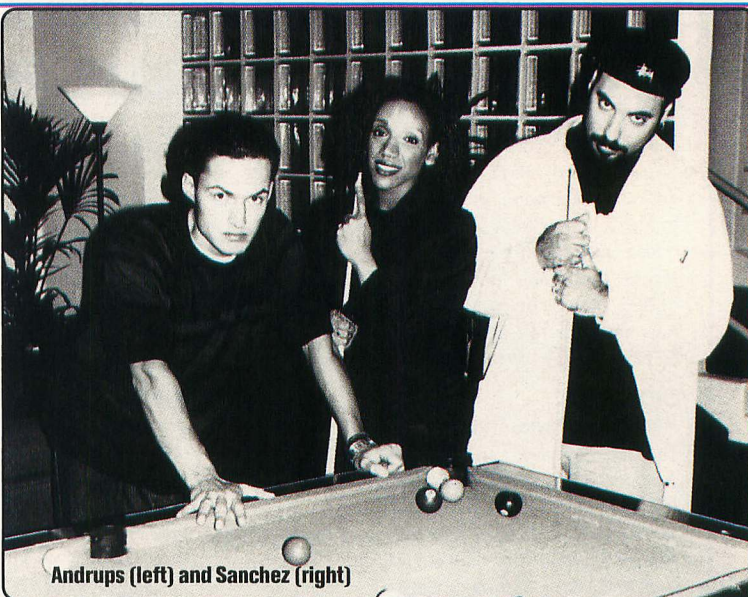
news

snapshots

UP YER RONSON are to launch STEAL in Sheffield on a weekly basis from September. It will take place on Fridays concentrating on British DJs. Tony Hannen from UVR states: "Wherever we go in Europe, we find that Britain is at the forefront of dance music. We've used Americans before, but the hype has been blown out of proportion. It's ridiculous that DJs who only earn \$300 in the US come here and charge \$3,000". ... FAT CAT are finally set to start a record label in August. ... ORBITAL play the Feile festival in County Kildare, Ireland, on August 6. ... Avant-garde junglists TEK 9 have blatantly ripped-off Marillion's "Kayleigh" on their latest Reinforced release. ... LUV DUP's night in Manchester has closed down, as has the BUG CLUB in London. The latter returns at a west London venue later this summer. ... "EVIL" EDDIE RICHARDS and DYNAMIX are to host London's Plastic People club on a monthly basis. The night will use DJs from Dynamix's roster of artists. Richards is also setting up a London office for Dynamix. ... The mammoth NIKOLAI record on Red Records has been licensed to Perfecto/east west. ... London's VIPER ROOMS has been forced to change its name after just one night. It's now called INJUNCTION. ... The next release on JOSH WINK's Ovum Recordings is by Dymanic. The track features a Robert Owens-style vocal. Wink has also remixed Hardfloor's "Funalogue" and is also reworking Sven Vath. ... YOUTH recently celebrated his birthday party at his studio in Brixton, London, with Kris Needs and Dan Zamani at the helm. ... HARDKISS have set up their own DJ Agency in the States. ... DAFT PUNK have remixed THE CHEMICAL BROTHERS. ... FINBARR has a track out now on Mark Moore's Stylofiction label. It's out as FINILO. ... MR C has completed a remix of Somnabulist for Plink Plonk. ... The latest release on ROC & KATO's Digital Dungeon is Isaac Santiago's 4-SIX DRUMS. ... MINISTRY OF SOUND is to close down temporarily in September for refurbishment. ... Heavenly have signed John Carter who did the "Rikster" record as MONKEY MAFIA. David Holmes will remix. ... DAVE CLARKE has Peel Session due for later in the year. ... MARK BROOM and CARL CRAIG have remixed GARRY MARSDEN for Sub Level. ... FLASHBACK 89 is a new radio station that has been set up on FM 89.6. Contact 0370-341-361 for further details. ... JEFF MILLS, ANDREW WEATHERALL, DARREN EMERSON, STEPHANOVICH, UNDERWORLD and THE ORB play live at The Borealis event in the huge Nimes arena in France on Saturday August 12. BABY DOC & THE DENTIST release their "In Worship Of False Idols" album on Truelove Electronic. It features the Hardfloor remix of "Mantra To The Buddha". ... MARKUS SCHULZ is back with "Spastik Plastik" on an American import. ... The new DISCO SLUTS single is out on Dam Mad. ... HANSON & NELSON are back on Effective with "Zone 1". ... REACT 2 RHYTHM will return in the late summer. ... SISTER BLISS and ROLLO are remixing Paul Oakenfold's new single for east west. ... DIMITRI has asked to be added to The Dutch Courage Weekend, which takes place from July 21-23. See Insomnia for further details. ... TRIP MAGAZINE have moved from Florida to New York. Their first issue for nine months features articles on Pete Namlook, Humate, Single Cell Orchestra and Fat Cat Records. You can contact Trip at: 2 St James Place, Suite 3, Brooklyn, NY 11205. ... KEN COLLIER is hoping to relaunch his

ROGER SANCHEZ has paid his last respects to his manager, Marts Andrups, who tragically died last month. The co-owner of Narcotic Records with Sanchez, Marts collapsed at a west London gym on Thursday, June 8. He was rushed to hospital, where he fell into a coma and was placed on a life support system. This was switched off three days later, after doctors had declared him clinically dead. He was just 30 years old. The cause of death was a brain haemorrhage after a weak artery had collapsed in his brain.

In a touching display, members of the UK dance industry travelled from all over the country to pay their respects at Marts' funeral, which took place at the West London Crematorium. Everyone agrees that the scene will not be the same without him. "I met Marts in 1990, when he was setting up Tribal UK," says Sanchez. "When he left Tribal, I told him that I had no rep in the UK and no manager, and together we dreamed up the whole way of creating my career. Marts became my other half. Going into meetings, we were like Batman and



Andrups (left) and Sanchez (right)

Marts Andrups RIP

Robin. He'd set them up and I'd go in and knock them down. Together we would always deliver.

"Marts was very witty and stubborn, but he had incredible flair and vision. He had a unique style, which complemented the way I worked. The Narcotic label was born from scribbling out ideas on the back of napkins in restaurants in New York and London. Marts was able to give me peace of mind by handling my business and

planning. He had the vision for my career. He had a whole lot to do with me being where I'm at now.

"There will never be another Marts. We were best friends and I will always miss that man. The world will be a slightly drabber place without his colourful and somewhat nutty perspective on everything. But at least we're all happy knowing that the last thing he had on his face was a smile."

SHOW, KEITH MURRAY and **NOTORIOUS BIG**, three of America's most talked-about current crop of rappers, have all found themselves in police custody during the last few weeks.

Show, of the New York rap group Showbiz and AG, was arrested after allegedly shooting his tour manager dead. The killing took place at the beginning of June. Ironically, the Bronx-born rapper's excellent second album is called "Goodfellas", a title taken from the Martin Scorsese film about violent American-Italian gangsters.

Keith Murray, who is part of Redman's Death Squad, was held by London police for four hours in connection with an alleged sexual assault on the morning of his recent show at The Grand in Clapham. His incarceration followed a claim by an 18-year-old south London girl that the rapper had assaulted her in his hotel room. Murray remained adamant that the girl was simply an over-zealous fan. He was released without charge when the girl telephoned the police to withdraw her allegations.

Finally, Notorious Big was arrested on charges of aggravated assault and robbery in Pennsylvania, following a fracas when a promoter is said to have failed to pay him for a show. Tracks on Big's debut album, "Ready To Die", made no secret of his violent past. He was released on bail on June 21.

SHIVA SINGER TRAGEDY

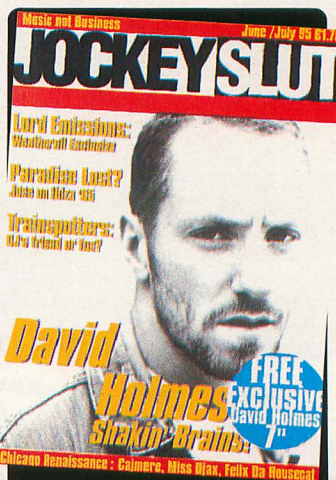


Louise Dean

LOUISE DEAN, the lead singer of Shiva, tragically died in a road accident last month. She was crossing a road in her home town of Huddersfield when she was knocked down by a van and killed instantly.

A spokesman for Shiva's management company, 7PM, says: "We are devastated. Louise was a sweet person who gave everything to her music. She had a voice three times her size and a larger-than-life personality to match. She was one of the most gifted singers we have ever come into contact with and was sure to be a star. We'll miss her."

Shiva's new single, "Freedom", will be released by London as a tribute to Louise.



DAVID HOLMES has recorded an exclusive track for the latest edition of "Jockey Slut", a fiesta of summery musical sounds entitled "Smoked Oak". The magazine also features a guide on "How to appear underground", plus articles on Cheap, Saint Germain, Jose Padilla, Cajmere and Saskia Sledgers.

Phoenix Rising

PHOENIX FESTIVAL has announced the final line-up for its Megadog dance stage. This year's Phoenix runs from Thursday, July 13 to Sunday, July 16 at Long Marston Airfield, near Stratford-upon-Avon. In addition to artists like Tricky, Ice T, Public Enemy, Guru's Jazzmatazz, Galliano, Freak Power, Warren G and Underworld playing on the main and jazz stages, the dance stage offers the following line up:

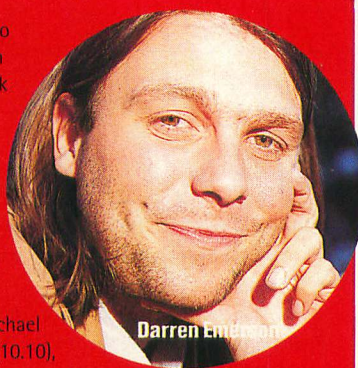
Thursday: DJ Michael Dog (5pm), Dat Sabotage (5.45), DJ Evolution (6.30), Outer Active (7.00), DJ Evolution (7.50), Timeshard (8.20), DJ Lewis (9.10), The Orb (10.00), DJ Michael Dog (midnight), Banco De Gaia (12.40am), DJ Michael Dog (1.50).

Friday: DJ Michael Dog (noon), J-Pac (12.30pm), DJ Michael Dog (1.00), Tribal Drift (1.30), DJ Evolution (2.15), Full Moon Scientist (2.50), DJ Rockitt (3.35), The Aloof (4.10), DJ Michael Dog (4.50), Fluke (5.25), DJ Rockitt (6.10), U-Ziq (6.50), DJ Evolution (7.40), Innersphere (8.10), DJ Michael Dog (8.50), The Chemical Brothers (9.30), DJ Evolution (10.10), Underworld including DJ Darren Emerson (11.00).

Saturday: DJ Rockitt (noon), Optik Eye (12.30pm), DJ Killer Pussy (1.10), Conemelt (1.40), DJ Mr Becker (2.20), Quazar (2.55), DJ Mr Becker (3.35), Higher Intelligence Agency (4.05), DJ Evolution (4.55), Bandulu (5.30), DJ Jamie Smart (6.20), Empirion (7.00), DJ Jamie Smart (7.35), Ege Bam Yasi (8.05), DJ Charlie Hall (9.05), Drum Club (10.05), DJ Killer Pussy (11.05), Eat Static (11.45), DJ Michael Dog (1.15am).

Sunday: DJ Rockitt (noon), Opik (12.45pm), DJ Marin (1.25), Children Of The Bong (2.00), DJ Mr Becker (2.50), Ultramarine (3.30), DJ Killer Pussy (4.30), Loop Guru (5.10), DJ Mr Becker (6.00), African Headcharge (7.00), DJ Michael Dog (8.30), Transglobal Underground (9.10), DJ Michael Dog (10.25).

The dance tent closes at 2am every night, except for Sunday, when there is an 11pm curfew. There are still a few Phoenix tickets left at the time of going to press. Credit card bookings can be made on 0171-344-0044 (24 hours).



Darren Emerson



SURVEY THE SCENE

WHO THE FUCK IS JEREMY HEALY?

WHO THE FUCK IS JEREMY HEALY?

was the tongue-in-cheek name used by Gary Vohnaten and a team of promoters for a recent club night in London. In response, we invited five people to suggest alternative names for the club's next night.

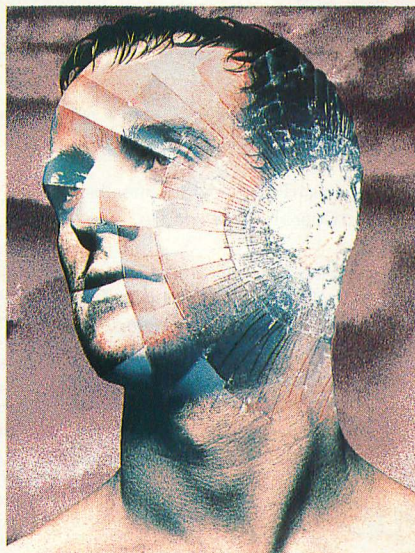
JEREMY HEALY: "Who The Fuck Is Elvis Presley? Because I don't think he's had enough recognition for his music."

HUGGY (outside a pub in Glastonbury): "Who The Fuck Is Brandon Block, because Velvet Underground is about as underground as the top of Blackpool Tower".

SARAH SHARPE (punter at Golden, Stoke): "Who The Fuck Is Josh Wink? Never trust a white man with dreadlocks."

LAURENT GARNIER: "Who The fuck is Muzik Magazine? In France, we wouldn't say, 'Who the fuck is...'. That's an English thing. We'd just say, 'Fuck you, Muzik magazine'. I'm not going to namedrop because that's what you're after."

CHARLIE HALL: "Who The Fuck Is Junior Vasquez? Too much enthusiasm and space has been given over to him. He's a good commercial mixer, but he hasn't got much to do with the English scene. It's all part of the slavishness towards American DJs."



Sasha by Vincent McDonald

VINCENT MCDONALD

Muzik's renowned photographer, is to host an exhibition of his work at London's Riki Tik bar. The exhibition begins on July 19 and runs for one month.

McDonald, whose work includes the stunning Chemical Brothers, Junior Vasquez and Dave Clarke cover images for Muzik, has taken some of the finest dance photographs ever. The show will also feature pictures of Sasha (left), The Orb, Billy Nasty, Orbital and Dave Angel.

Riki Tik can be found at 23 Bateman Street, London, W1.

THE PRICE IS RIGHT

DARREN Price has signed to Nova Mute. A highly-rated DJ and a member of both Centuras and Transits Of Tone, Price has signed a two-singles and album deal in his own name. Speaking from a studio where he is rehearsing with Centuras for the band's first ever live appearance, at Denmark's Roskilde festival, Price claims that he had not even been looking for a solo deal.

"I didn't send out any tapes, but the scout from Nova Mute uses the studio where Centuras rehearse, so he got to hear some of my stuff there," says Price. "I did the tracks entirely on my own, engineering and producing them myself. They're probably a bit harder than the tracks I've been involved with before."

The first fruit of the deal is a single called "Mechanise", which will be released in August. The deal will not effect Centuras, who have just recorded their next single for Junior Boys Own. Price is also working on a new Eddie Wolf release for Darren Emerson's Underwater label.

snapshots

Heaven club in Detroit on the first weekend in September, pending a police inspection... Carl Craig's Planet E are releasing a new EP from GEMINI... COLIN DALE is preparing to release the second cut on his Abstrakt Dance label. The track is from Trevor Dale... A huge dance event is planned in Handsworth in Birmingham for 30,000 people... EDDIE FLASHIN' FOWLKES has said he will take his pick of all the labels who are trying to sign up his vocal work. "I'll decide when the summer is over. Then I'll take my pick of the litter... 95 NORTH's remixes of Valerie Johnson's "Step Into My Life" are out now on Emotive... LARRY HEARD has a "Classic Fingers" compilation due for release on Black Market... MURK have remixed Sven Vath for Harthouse... MIKE KANDELL from Tranquility Bass has a track out now as Commander Mindfuck. He also has an album due on Astralwerks... TRADE are releasing a double compilation which will be beat-mixed by TONY DEVIT and MALCOLM... ROY DAVIS JUNIOR is set to unleash a new BELIEVERS release on Creators Of Deepness, while DJ SNEAK has now joined the COD team... FINLAY QUAYE, singer on A GUY CALLED GERALD's "Finlay's Rainbow", has signed a six-album deal with Polydor. He's also starting up his own dub label... Wondering who's behind the SPACEPIMPS record on Clear? Look no further than old breakbeat aficionados, ACEN... ULTRAMARINE finally get round to releasing their "Bel Air" album on Blanco Y Negro in August... OSCILLATE are planning a weekend festival in Cornwall... THE BIG CHILL host the Black Mountain Gala over the weekend of August 11-13 in a spectacular farm setting on the Welsh Borders, with GLOBAL COMMUNICATION, IRRESISTIBLE FORCE and COOL BREEZE. Details on 0171-281-8106... The next single on GESCOM comes from 17-year-old FREEFORM, with an album, "Elastic Speakers", to follow on Worm Interface... The next SMALL WORLD single on Hard Hands is "Living Free". It's not thought to contain any Joy Adamson samples... COOL BREEZE are working on new tracks for "Headz 2"... Fifth Freedom are lining up a compilation for September release with remixes from RUSS GABRIEL, COOL BREEZE, MARK BROOM & BABY FORD and JORG BURGER. The label's next single will be a double-pack from VANGO NOIR, an alter-ego for RADIOACTIVE LAMB. It will be their last for the label as the outfit RADIOACTIVE LAMB have just signed to GPR... GRANT NELSON of G.O.D. and NICE 'N' RIPE fame is starting a new label, SWING CITY, with the first single out late July. Nelson has also remixed FRANKIE KNUCKLES' "Walking", JULIET ROBERTS' "I Want You" and NUSHS' "U Girls"... ANDY WEATHERALL is to remix PERCY X for Soma. Percy X's album should be out soon, but Soma still aren't saying who Percy is... STEVE RACHMAD's STERAC album for 100% Pure, entitled "The Secret Life Of Machines" is due for release in September. Also from 100% Pure comes "Sightings", the first MORNING GLORY SEEDS single since they left Djax. And coming up on the same label is the collaboration between Amsterdam DJ MARCELLO and DERRICK MAY, with remixes from Steve Rachmad, Derrick and Dylan "2000 And One" Hermelijn. Finally, the EDGE OF MOTION album, "Contemporary Light Of Being", is released in November... Coming soon on RELIEF is the remix package of DAJAE's "Day By Day" with mixes from CAJMIERE, CARL CRAIG, DEEP DISH and CHEZ DAMIER & RON TRENT. 1,000 copies will come with a free 12-inch with remixes of "Fakes And Phonies" by DJ RUSH and DJ SNEAK. Also at Chicago's premier label, GLENN UNDERGROUND is using live guitars in his next project, a BOO WILLIAMS double-pack is set to go, and there will be a 12-inch containing previously unreleased remixes of "Preacher Man" by GREEN VELVET and GEMINI... MO WAX are currently putting together a compilation of jingles and short sound-bites...

LARZ, Glasgow DJ and formerly one half of UNITED STATES OF SOUND on Bomba, has recorded "Thank You" and "Jack Me Off" as FUNK D VOID for release on Soma... Sometime AIR LIQUIDE collaborator, New York's KHAN has followed his Cologne mates by signing to Germany's Harvest. His new single, "I Don't Wanna Say Anything" will be out in August, followed by an album, "Electricity". Other news from Cologne says there will also be an album by H.E.A.D. on Harvest, preceded by the single "James Dean". X911 release "Oxygen" by DJ UNGLE FEVER, while Former KRAFTWERK engineer Sebastian Niessen has been made third partner in GLOBAL ELECTRONIC NETWORK. AIR LIQUIDE have remixed the next SHAMEN single, "MK2A", and VAPOURSPACE's "Theme From Vapourspace", while Walker and Tom Thorn have remixed SPEARHEADS' "Hole In The Bucket". Finally, the entire Cologne posse head over this way for a Harvest showcase at MR C's new club... Glasgow's infamous curfew has been put back from 12.30am to 1am, but the expected later closing hours were not granted... DJ HENRY HALL has an album due on Deep House Music... Watch out for some very strange billboards propping up around London this Autumn. Part of a street art exhibition and created individually by the artists, those taking part include HEX, GOLDIE, REQ and SWIFTIE... Coming soon, singles from Chicago's DADOMO, STATIK SOUND SYSTEM, THE EGG, New York's GRANTSBY and finally MONK and CASTELLA, plus a DISCIPLES six-track mini-album. October also sees albums from SPACEWAYS, DADOMO, GRANTSBY, and CRUSTACEAN... Glasgow is to get another one-month temporary radio station. Run by the people behind SWEET FM and TON AND A HALF FM, SUBCITY RADIO will run from October 16 until November 12. More info from Alan Bryden on 0141-332-0691... Possibly the coolest venue for an outdoor festival this summer is Kaldarmelir in Iceland, where UXI are hosting the JOURNEY TO THE TOP OF THE WORLD. Taking place on August 4-7, confirmed acts include UNDERWORLD, DRUM CLUB, BJORK, BANDULU, BLUE, PRODIGY and INNERSPHERE, with DJs JAMES LAVELLE, DARREN EMERSON, J SAUL KANE and CRAIG WALSH. There will be a "Journey To The Top Of The World" CD to follow, in conjunction with Volume. Flight with admission and transport to the festival site is approximately £340. Details from Music Travel on 0171-627-2112 or Betty on 0171-401-9505... PETER "BABY" FORD has remixed the first ever single on Eevo Lute, STEFAN ROBBERS' "The Vineyard"... The next DOPE ON PLASTIC compilation features STRATA 3, WOODSHED, DISCIPLES, CRUSTACEAN, COOL BREEZE, TONY D, DILLINJA, and APE... The next ADVENT single, "The Now And Then EP", is out on Internal at the end of July... Nottingham-based TIME RECORDINGS have an INTERNATIONAL PEOPLE'S GANG album ready for August release, as well as the second WOBB album, "Woob 2", followed by a new Emit compilation with CARL STONE, MIASMA, SMALL GOOD THING, VOODOO WARRIORS, DAVID TOOP, BAD DATA and WOBB, and finally the "Lucid Dreams" project with Oxford psychologist CELIA GREEN... The U-ZIQ album, "In Pine Effect", is released on Planet Mu through Virgin on September 14. Other Mike Paradinas projects on the go include the release of JAKE SLAZENGER's "Megaphonk" on Clear, remixes of AURAL EXPANSION for Crammed, a U-ZIQ versus APHEX collaboration for REPHLEX, and an EP for REFLECTIVE of San Francisco. And he's even managed to compile the second album for Virgin already... PAUL JOHNSON has recorded an album for Peacefrog, "Bump Talkin'", as has GLENN UNDERGROUND. Also on Peacefrog, NEIL LANDSTRUMM's "M-Cap" is out shortly, along with TODD SINES' "X-Tracks Volume 2" and the DAN CURTIN compilation, "Web of Life"... TECHNO ANIMAL follow up their "Re-Entry" album for Virgin with a new single on Rising High...

FLYERS COME OF PAGE

"HI FLYERS" is the title of a forthcoming book detailing the history of club flyers. It is being compiled by Phil Beddard, a partner in Three Beat, one of Liverpool's leading record stores, and Mike Dorian from Non Conform design. Beddard was also involved in running the legendary G-Love night. "Hi Flyers", which includes an introduction by Jon Savage, has been picked up by the Booth Cubborn publishing company and looks

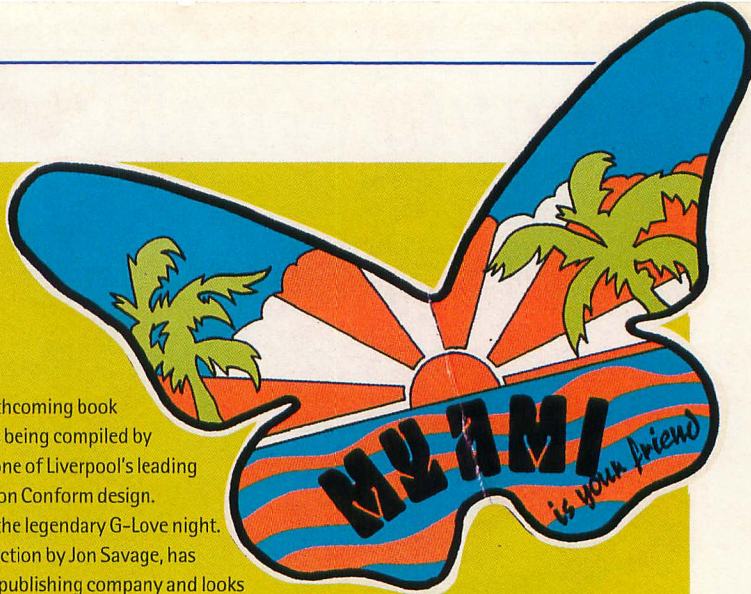
set to be in the shops in time for Christmas.

"We decided to put together the book about 18 months ago, basically because we had this enormous box of flyers lying around and didn't know what to do with them," explains Beddard. "We're compiling the book on an artistic and design level, with the flyers running in chronological order."

"The flyers run from the M25 orbital and Blackburn raves, which were just hand-copied, through Shelleys and Quadrant Park, the days of the large-scale raves and free parties like DIY and Spiral Tribe, right up to the present. The book is almost finished, but if you speak to Danny Rampling, tell him we're still waiting for copies of his early flyers!"

Designers whose artwork will be showcased include Jamie Reid, Influence, Egg, The Designers Republic and Wink Associates.

If anybody still has flyers from the early days of house and doesn't mind lending them out, they should contact Phil at Three Beat, 58 Wood Street, Liverpool L1 4AQ.



THE GOODMEN have left Fresh Fruit Records. After three years of successful releases, Zki and Dobre have decided to concentrate on their own Pssst! label.

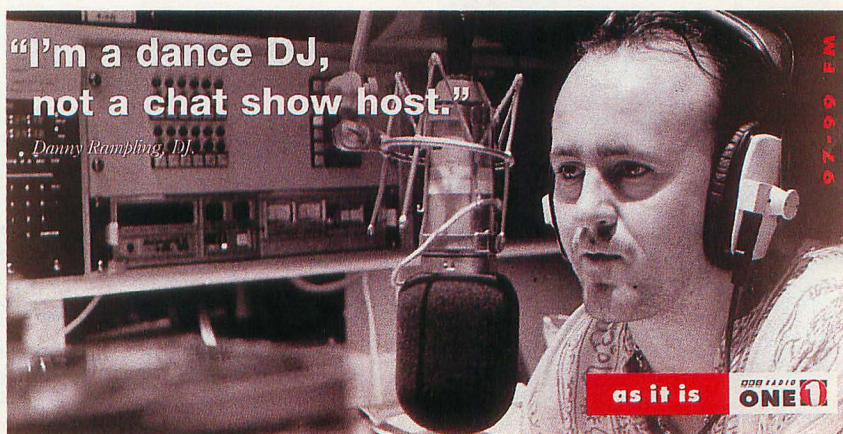
Marcel from Touche Records, where the duo's most recent output has appeared, explains: "They just want to climb another mountain. They want to see what they can do on another label. The Goodmen certainly have no dispute with Fresh Fruit."

Dobre states: "One part of me is very sad, but it's a good move for us because we can do it all ourselves now. Fresh Fruit aren't angry. They're a bit sad, but they can move on too."

Zki and Dobre's next release on Pssst is "Phroll-Lick". They also have a new Jark Prongo EP lined up.



DANNY RAMPLING is not a Wogan for the acid house generation. Well, not according to the billboard ads which have appeared beside some of Britain's busiest roads as part of 1FM's latest publicity campaign. Along with the bang-on collection of music on Rampling's Saturday night show, the posters are sure to further enhance the Balearic svengali's rehabilitation as an A-One Geezer.



SOMA boss Dave Clark has tied the knot with Melanie Powell, formerly of Back To Basics. And so determined was Scotland's best-known, most-partied and occasionally-loved promoter to avoid the excesses of debauchery which a wedding in Glasgow would normally have necessitated, that he and Melanie flew to Antigua for the ceremony. Muzik wishes the happy couple all the best, and looks forward to long conversations about mortgages, pram-rental and the price of leeks.



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six6

Sa' Trincha Cafe

CHILLED TO THE GILLS

IBIZA'S legendary club venues will never be bettered. But if you're out there this summer, look a little deeper and check out the Sa' Trincha cafe, an even humbler version of Cafe Del Mar. Often described as "Ibiza's best-kept secret", the Sa' Trincha is situated on Salinas beach, just a few minutes away from the Space nightclub and Play D'en Bossa.

It's at Sa' Trincha that you'll find Jonathan Grey, a Cheltenham-born 35-year-old who has been playing eight-hour sets every day for the last few years. Located close to the nudist area, the sounds of reggae, dub and deep American house can all be heard while you're soaking in the sun and recovering from the hedonism of the night before.

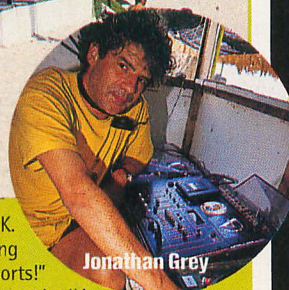
"I love it here because of the sense of freedom and independence," says Grey. "I used to DJ at raves and in London, but although I'm now earning much less money and playing sets which are four times longer, this is better than anywhere

in Britain. It's too intense in the UK. It's a youth market. But I feel young here. I'm still carrying on in my shorts!"

Grey believes that the art of chill-out is all in the mixing, dropping a capella vocals over acid tracks next to old David Bowie records. It's here that the real party-goers end up chilling-out after Space. Such places are, however, anathema to Grey.

"I'm completely bored of listening to club stuff," he notes. "And there's nowhere you can hear the kind of music I like except at Cafe Del Mar. All you get is the same DJs playing the same records in the same order. I just wish I could play this stuff at Ku."

"The best thing about Ibiza is that there's music wherever you go. You definitely don't need to bring a cassette player on holiday with you here."



Jonathan Grey



● **THE ETHOS CLOTHING COMPANY** have come up with a possible solution for stressed jocks who find the "Do Not Disturb" sign on their DJ booth is ignored when the alsatians are on a tea-break. The company's natty "DJ At Work" T-shirts are similar to the "No Trainspotting" shirts which appeared last year from Glasgow, but Ethos have gone one step further and had their signs installed on club premises. All they need to do now is make a special one for Carl Cox – with one more deck in the frame.

To order one of the T-shirts, telephone 0181-991-5591.

● **WILLIAM UPSKI WIMSATT**, the 22-year-old author of "Bomb The Suburbs", one of the most authoritative books on hip hop culture, is touring America's most dangerous neighbourhoods. The tour is for a bet.

The white middle class Chicagoan, who spent his teenage years tagging CTA trains, painting pieces on the lines and hopping freights around the country, thinks that America is "becoming a nation based on fear" but reckons that "it's not that scary yet". To prove his point, and to promote a second edition of his book, Upski plans to spend three months hitch-hiking across the States, visiting each city's "most feared districts". He has to finish his journey alive to win the bet.

● **B12** have denied rumours that Warp have rejected their "Third Album". They say the rumours are "A bit strange, given that we're cutting it this week". The record is scheduled for release some time in September.

The band have also confirmed details of a link-up between their eponymous label and Kirk Degiorgio's ART imprint. Having remixed "Traveller" on the ART 5.2 double pack, they plan to take the collaboration a step further with two joint 12-inch releases. Each record will carry B12 tracks and the B12 label logo on one side, with Kirk Degiorgio tracks and an ART logo on the other. Even the catalogue numbers will be shared.

The first single (B12 14.1/ART 7.1) will feature Red Cell's "Infinite Lights", Symetric's "In The City", Esoteric's "Kawaidan" and Blue Binary's "Solar". The second boasts Elegy's "Ipswich", Esoteric's "Thru" and two further Red Cell cuts, "Climactic Calm" and "Practopia". The singles will be issued on August 1, to be followed by a CD compilation of the two records, plus four extra tracks.

BYTE BACK

Wisdom, Wisecracks and Waffle

"Someone came on to me and said, 'How come you don't play jungle any more?' D'ya know what I said to them? 'Shut up'." **Fabio on Kiss 100FM, after criticism of his current drum 'n' bass direction** "Handbag is the same as rave was four years ago. It's full of big synth stabs, loads of girly vocals and big cheesy breakdowns. The only difference is that the girls are wearing baby doll dresses, not dungarees."

Rachel Cox gets on her box

"Ludovic Navarre is just a funny old melon farmer."

CJ Bolland gets Cantona-style cryptic on Mr Saint Germain

"I think Junior Boys Own are the only label we could be on."

The Chemical Brothers, 1994

"Let's go to Cream and cop off. You can't afford not to go clubbing."

"Coronation Street" get their priorities right

"Brighton has a population of 330,000 and only 110 go to see Ron Trent. For fuck's sake. What sort of place is that?"

Dave Clarke discovers the meaning of the word "underground"

"I only started drinking four months ago. Don't get me wrong. The last thing I want for people to think is that I'm steaming all the time. I can't drink any more because I'm allergic to it."

David Holmes. The words, "So, you're a lightweight, then?" spring to mind

TECHNO ANIMAL follow up their "Re-Entry" album for Virgin with a new single on Rising High... **DILLINJA** and **PLAID** are remixing **FUNKY PORCINI**'s "King Ashabanapal". Also on Ninja Tune, **THE LONDON FUNK ALL STARS** are reworking "Sureshot" and "Can You Understand", and a new **UP BUSTLE AND OUT** single, "La Bandalera", is due in September... **ANDREW WEATHERALL** has signed an act from Edinburgh called **BEING** for Emissions. Weatherall describes them as "minimal and very sparse. Like Plastikman with jungle thrown in and loads of funk". Watch out for an EP this month... **DEEP DISH** are remixing **Acuarhythms**' "Whisper" from the "BodyJazzBodyFusion" album. They've also teamed up with **DANNY TENAGLIA** for a single as **NEW YORK DC**... Freetown are releasing a compilation with tracks from **ARNOLD JARVIS**, **KERRI CHANDLER**, **JAMIE PRINCIPLE**, **280 WEST**, **URBAN RENEWAL** with **JOI CARDWELL** and **JANET RUSHMORE**. Also coming on Freetown is a double-pack from **JAMIE PRINCIPLE**, featuring **KELLI RICH**, with mixes from **BASEMENT BOYS**, a new **KERRI CHANDLER** track with **ARNOLD JARVIS**, with mixes from **ROGER S**, and another **KERRI CHANDLER** EP on SubWoofers as **PAPER MACHE**... **PHUTURE 303** have decided not to release their debut album on Power. They plan to release it themselves instead... **FELIX DA HOUSECAT** has tracks due for release on Touche called "The Chaos Engine". **TYRONE**, the singer on **FELIX**'s Madkatt Courtship project, has signed a solo deal with Deep Disstraction. Using the name **THE VISIONARY**, his debut album, "Visions Of Utopia", will be out some time this year. Felix, meanwhile, has been asked to remix **DONNA SUMMER**'s classic, "I Feel Love", and has also been contacted by ex-**DEE LITE** singer **LADY MISS KIER** to produce tracks for her solo album. Felix has also done an Aphrohead remix of "Metropolis Present Day" from "Thee Album". Coming on Felix's Radikal Fear is a new single from **FARLEY JACKMASTER FUNK** under his old **HOUSEMASTER BOYZ** disguise, as well as an album from **ARMANDO**, "One World One Future", and a single from **LA WILLIAMS**, "I'm Going Insane". Radikal Fear are launching a new offshoot for harder house, The Black Label, which **ROBERT HOOD** and **DJ SKULL** are recording for. Black's first release is **THE RIGHTeous MEN** 87% of Dissin' Germany", to be followed by **PROFESSOR TRAXX**'s "Autopsy". Professor Traxx also has "The Greenland EP" ready for Radikal... **CYPRESS HILL**'s **DJ MUGGS** and **HOUSE OF PAIN**'s **DJ LETHAL** are making surprise guest appearances on the Lab Stage of the Lollapalooza tour at its Los Angeles dates on August 14 and 15. For more info on Lollapalooza, head to <http://lollapalooza.com> on the Internet... **DAVE NICHOLL** from **NEURO PROJECT** has left **THREE BEAT** and **Neuro Project** to launch a career in rock music as **THE CAST**... **JEFF MILLS** and **RICHEL HAWTIN** spin at the next **Lost**, which takes place at London's Southwark Street Arches on July 29. **Steve Bicknell**, **Alex Knight**, **Rockkitt** and **Andrea** also play. **Colin Faver** will spin a set of old-school Chicago house. Meanwhile, the next releases on **Cosmic** are from Chicago's **DJ DEON** and **DJ MILTON**... **ALEX P** has completed a track for **Tono's Company**, entitled "Forever"... **MUSTARD RECORDS** are looking for "exciting new house music". Please send all demos to **Gareth Cooke**, Mustard Records, 333 Latimer Road, London, W10 6RA. Call 0181-964-9030 for further details... **DJ MAURICE** and **MICKEY** from **Back To Basics** have announced plans for their new club. The club will take place on the first Thursday of every month at The Cockpit in Leeds. **Huggy**, **Maurice** and **Beaumont Hannant** are the residents... **CLUB ALIEN** takes place at the **Fridge** in Brixton on July 28 with **DJs Pete Lazony**, **Evolution**, **Brenda Russell** and **Jez Turner**. **Tribal Energy** play a live set...

Todd Terry



New York's **Todd Terry** is a giant of house music. He's also the subject of controversy and slander over his DJ sets and remix attitude. So how come Britain's dancefloors are still thrilled to be touched by the hand of Todd?



words **Calvin Bush**
pictures **Rip**

Day *of reckoning*

JUST WHO THE HELL DOES TODD TERRY think he was?

"I was a mean bastard motherfucker."

And exactly who in Satan's dominion does he think he is now?

"I've got two personalities. I can be calm today and then I can be the wildest motherfucker you ever saw."

What do you, the reader, reckon? Todd Terry as... *(take your pick, deleting as appropriate)*

A/ God. Todd The Disco God, the Brooklyn kid who invented house (kind of) and still looks down loftily upon the rest of us 10 years later.

B/ The fallen King of the sample ethic, an old hero trading in his reputation for recycled tracks, lazy remixes and indifferent DJ sets smacking of arrogance and perfunctory wage-earning.

C/ Todd Who?

TODD Terry is only 28, but he already has a back catalogue to kill for. During the first wave of post-acid house, he hooked up the sample ethic to the 4/4 loop, threw in streamers of carnival attitude and an instinctive feel for the heart of the party, and conquered the world.

Royal House's "Can You Party?". Orange Lemon's "Dreams of Santa Anna". Black Riot's "Day in the Life", with its nagging "Back, back, I wanna go back" chant. Swan Lake's "In The Name of Love". Classics, all. Long before Morales and Masters At Work (originally his and Kenny Dope's working tag before he passed it on),

Terry was the man who just had to glance at a record or remix to cause a stampede. Inevitably, it took its toll.

"I fell into the lock, I fell into the lock of fame and all that other stuff. People were offering me deals and I was taking every one. I did the press I had to, but back then I wasn't as open as I am now. I couldn't listen to nobody. A lot of people were saying a lot of fucked up things and, like, popping a lot of shit over. And I'd be like, 'What's your problem?'."

In the interim, he's still managed to knock out the odd classic: Tek 9's "Slam Jam", Gypsies' "I Hear The Music", CLS' "Can U Feel It?", in between a steady treadmill of his own individual tracks-style

"People say, oh he'll never make another good record, all his shit sounds the same. I don't care, I really don't care"

underground slammers, released with a frequency that would shame Relief or Strictly. His remix list reads like a Who's Who, not just of dance music, but of pop music in all its corporate shamelessness and mega-buck desperation: Digital Orgasm, D Mob, Whitney Houston, Dr. Alban, Aswad, Robert Plant, The Grid, The Shamen.

As a DJ, his deification means commanding fees rumoured to regularly top the £2,000 mark. Not bad

for a spinner who, as the complaint often goes, just plays all his own records.

Yet few DJs are subject to the sheer hype and rumour that Todd Terry is constantly surrounded by. He's been making music for 10 years – plenty of time to accumulate a stock of bad-mouthing and controversy.

His face may not be as familiar as Morales' Puerto Rican six o'clock shadow sex-god features. He isn't surrounded by the giddy carnival of PR puff and promotional glitter which major label accruals like Knuckles gladly endure. You probably wouldn't recognise him if you saw him cruising the streets of New York in his plush, beige Lexus 2 litre. But if you have even a passing interest in the history of house music, you'll sure as hell have an opinion about the man.

FOR the record, Todd Terry is the anti-Vasquez. He'll repeatedly tell you he "don't give a fuck". He's not crazy about having his photo taken and reckons interviews are like "being on trial".

"People say, 'Oh he'll never make another good record, all his shit sounds the same'. I don't care, I really don't care. Don't buy the record. The reason I'm always gonna be here is because I don't pay attention to them. I cater for what the crowd want to dance to. It's not the industry that's going to buy my records."

He's found his niche, he's happy sticking there, and it just so happens that niche is on top of a pedestal

founded on a few incredible records and, shall we say, a susceptible public all too happy to continually swallow his self-perpetuating myth. He knows he has his detractors, but when the work keeps rolling in, when Whitney Houston, Janet Jackson and PM Dawn call up looking for mixes... Well, why worry?

You can't help but admire Terry's brazenchutzpah. He had the cheek to come up with an incendiary remix of Bizarre Inc's "I'm Going To Get You" and then use

Todd Terry

exactly the same track, note for note, when asked to remix Cajmere's "Brighter Days". Trawl through his multitude of remix duties and you'll find the same beats and sounds cropping up time after time. His disregard for copyright laws borders on the hysterical – it's no wonder few British labels picked his stuff up until Hard Times' recent licensing of his Sound Design material.

On his "Unreleased Projects", meanwhile, for his own TNT label, you'll frequently hear marginally different mixes from some of his major label remix commissions – Jon Secada, The Shamen, Nerissa. Except that the label paid for the studio, while Todd gets the payback. He makes a poor stab at denying it, but calling tracks "Secada Beats" is a bit of a giveaway.

"TNT is for stuff that's dangerous legally. So if the worst comes to the worst and they want to try and come get us, I'll just close it down."

You have to have a sneaking respect for his prankster's disregard for the majors.

"But if Jon Secada wants to come and sue me for a beat, he's quite welcome to," he laughs with disdain. "Assuming it costs \$20,000 to get me in the court room, why do it? It's not worth it. I'll just make a deal where, okay, you remix my next record for half the price." He gets away with it simply due to his reputation.

WE meet in a typical New York diner. Todd is tearing into a roast chicken and I'm trying to find out the things you were always afraid to ask him. I offer the option of a "no comment" if he thinks I'm being intrusive but, truthfully, it's my get-out clause should I touch a raw nerve.

"I say, what the fuck am I supposed to do?" he continues. "That whole thing with Bizarre Inc and Cajmere – what's the problem? Both records sold. I did that because I can. What I did was make that one idea work worldwide. I use the same idea on five or six records, so what?"

Well, for starters, it's laziness.

"No, it's not laziness, because it just doesn't get around. Why should I waste a great idea on one record that's only going to sell in one territory and never be heard of again? I'd rather get the same idea and use it again so people know it's me. And another reason is because these guys, they bite me off."

"Like that CLS [the rasping pumpmanic "Can U Feel It", a seminal tech-house cut from 1993], I used that sound twice, but people sampled it like 10 times, and they made money out of it. Really, I should have used that idea again and again. But I only used it twice. So people can look at me as being arrogant. But I'm not going to let you take from me. I'm going to use it and abuse it, so you don't use it no more. I'm doing it against the industry, not against the people."

Todd Terry does because Todd Terry can.

Often thought of as a Brooklyn or a Bronx homeboy, he grew up in the affluent 'burbs of Coney Island and neighbouring Brighton Beach. His mother was "a church lady", his father walked out on them when he was very young and he became, by his own admission, "definitely not the one to play with back in the days. But I'm not the gangster no more."

His formative years were spent hustling for equipment to play out at block parties, especially the

ones up on 125th Street, where Grandmaster Flash and Funky Four Plus One would regularly step up to the decks and freestyle. Like Kenny Dope, his roots and his heart lie in hip hop. Both still pay back to their roots with serious hip hop productions for Terry's Freeze, Blackmarket and TNT labels.

TODD ON G.O.D.

Todd talks about the G.O.D. white label which ripped off "Bounce to the Beat"

"That G.O.D track, I put it on my next Sound Design record. I'm not bootlegging it, I'm putting it out officially with my name on it. I don't know whether to respect it or not. If I met the guy who did it, I'd say, 'Thanks a lot for giving me the record. You make money off of me, I'll make money off of you.' He should be happy that I'm putting it out. See, what he's done, that's me. Don't do me. Don't be me. He's doing what I would do. Go do it to somebody else, don't do it to me. It's really stealing out of my pocket. He can do it again and again but, sooner or later, I'm gonna get faster and faster, and every time he puts one out, I'm gonna have one sitting on the other side of the shelf with more mixes on it. I'll beat him out sooner or later."

WE go for a cruise around New York's Lower East side. Old men sit impassively on up-turned wooden crates chewing tobacco, pimps skulk uncomfortably in the unprotected afternoon daylight. Rollerbladers cruise past, police sirens wail in the distance, and the sidewalks heave with life's strollers and losers, moving by like bit characters in a "Hill Street Blues" episode.

I notice an enormous line of scar tissue on his left forearm and ask Todd if he ever gets any hassle.

"I don't think I got too many hassles."

I think I got it pretty easy."

Have you ever been held up?

He flashes a grin.

"I been hoping for that?"

Excuse me? Did you say "hoping"?

"Cos I carry this big Uzi right here..."

He reaches down to feel about under his drivers' seat.

"...and I ain't had a chance to use it yet," he grimaces.

We hold our breaths, then he triumphantly pulls out his mobile phone. And laughs. Today, Todd

Terry is in a good mood.

Pry a little deeper, wait a little longer, and he'll start

to lock into the gangsta ethic with a relish that's surprising for one initially so reticent. When he's throwing down his couldn't-care-less 'tude, you get the sneaking suspicion that the reluctant star is nevertheless performing for your benefit. He starts telling us about how he still hangs out with small-time hoodlums and crooks, lapping up the attention.

"We play cards for stakes sometimes. And it gets a little messy. Actually, the other night, we was going to play some Russian roulette. Yeah, we're not good people. We weren't playing with serious bullets, just with paint bullets, but it hurts you just as much. You hear it go 'p-tshang' and everything. It's terrible."

Was this with mates?

"Yeah, I still hang with gangsters, real Mafia types. I know them from years back. I grew up with them. Knowing you're sitting down there with them and somebody could just come by and shoot up the place, it's really deep."

When Todd was starting out, he borrowed \$20,000 from the mob to launch his studio. He had three months to pay it back. He took seven. Heavy scene?

"Erm... I'm not scared of heavy. Because back

then I was the scariest person. I'd scare the shit out of them. Nowadays, if a fight breaks out, I'm running."

When was the last time you had got into a fight?

"A couple of months back, we had an incident. A guy didn't want to let me into a club because I was wearing sneakers. He knew who I was, this big bouncer guy, that's why he pushed me. And I like to fight bouncer guys."

So you took him outside and pummeled him like a battering ram on a small kitten?

"Erm, no," Terry replies, looking away distractedly.

"I had him taken care of. I walk away and make a phone call. Ha! Ha! Man, I can't talk no more."

Have you ever done time?

"Maybe a couple of times."

What for?

"I won't say."

Short-term or long-term?

"I won't say."

Was it a long time ago?

"I won't say. I'm always the bad guy."

ALWAYS the bad guy? Terry doesn't do much to dispel much of the bad press he knows exists but can't be bothered dealing with. As a working DJ, it seems incredible that he boasts of not having bought a record for the last three years, adding that he doesn't even have turntables at home to practice on.

"Last time I practised was when I was playing in England three months ago."

Is he aware of the music coming out of Detroit now?

"I'm lost, I'm totally lost."

And yes, he's still using the same drum machine he used in the late Eighties.

Nevertheless, the workload hasn't ceased. As well as running the Freeze label and all its thriving subsidiaries (Hoody, TNT, Blackmarket, Signet and more) with business partner Will Sokolow, he's searching out a new premises for a studio complex. Later this year, he'll record a six-hour live DJing album (of, yes, entirely Todd Terry tracks) for Hard Times, to complement this month's "Back From The Dead" single. Then there's his new Sound Of Ministry album, "A Day In The Life".

Despite what you might have heard, it wasn't

recorded in one 24-hour session, nor is it a work of genius. It is yet another quintessential Todd Terry album that simply spills the Todd Terry sound over yet another eight tracks.

Like Morel's "Grooves" or Sanchez's "Secret Weapons", it was created in a vacuum where you can hear the benefits and disadvantages of ignoring the last three years' polymorphing of the house sound.

It's the perfect testimony to his admission that "I'm more of a trackmaster. I'm not a writer of songs, they're too much trouble. Plus, you make twice the money off of tracks, and they're quicker."

A FINAL exchange.

"Why have you got to keep badmouthing people who've been in the business 10 years?" says Todd. "I mean, people are still buying the records, because I'm still getting hired, right?"

The bigger you get, I tell him, the more you're a target.

"Yeah, well they can all fucking die. That's their problem."

Do you ever read your own press?

"I don't read nothin'. Nothin'!" Suddenly the faintest trace of a vain defencelessness appears.

"Except when I'm on the cover. My face going to be on the cover of this one?"

And he genuinely cares. Can you believe it? Todd Terry, eh? Who the hell does he think he is?

G.O.D. on Todd

Grant Nelson, aka G.O.D., reveals why he made the notorious white label

"Is Todd Terry still a God? Well, he's been there since the year dot and he really had it off big time in the early days. But he's really got to do something drastic if he wants to keep up with everybody else. I mean, he does do some blinding stuff occasionally, but then he goes and uses the same old stuff and churns out the old tracks again and again. He canes the samples off everybody, but he samples himself more than anyone else really. We didn't actually do the G.O.D. record (which was just an anonymous white label) to cream any money off him. Yes it was cheeky, but we did it out of respect. We had a great A-side and nothing for the B-side, so we thought let's throw together a version of 'Bounce To The Beat'. It's all made up of samples anyway. If he's bootlegged it for his next single, I just hope he's not done it out of spite and revenge. At the end of the day, house is not a million-selling style of music, so why not?"



Grant Nelson

'A Day In The Life Of Todd Terry' is released on Sound Of Ministry on July 24. His 'Sound Design - Back From The Dead' is out on Hard Times on the same day

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Hype Vibes DJ SS Dougal

[19-20] [110-111] [111-121] [112-131]

Special Surprise

Sy Randall Clarkee Slipmatt

[11-21] [12-31] [13-41] [14-51]

Kenny Ken Easygroove Brisk

[15-21] [16-21] [17-21]

MC Magika MC Flux

MC Robbie Dee

arena two

ROLLERS CONVENTION 2

DAZEE DJ KID KROME STRETCH

[10-20] [11-20] [12-20] [13-20]

MASTERVIBE RAY KEITH

[19-21] [10-21]

RONNIE SIZE DOC SCOTT FABIO

[10-21] [12-21] [13-21]

NICKY BLACK MARKET DJ RON

[12-21] [13-21]

DARREN JAY GOLDIE(REINFORCED)

[14-21] [15-21]

GROOVERIDER T.J. BUKEM

[16-21] [17-21]

MC FIVE O MC MOOSE MC GQ

arena three

Tek No Prisoners 3

The Aquatic Arena

MC DJ Ribbs

[6-8]

Scott Forbush(USA)

[8-9:30]

Brenda Russell

[9:30-11]

Trevor Rockcliffe

[11-12]

Dave Angel Loftgroover

[12-21] [2-3:30]

Craig Walsh Carl Cox

[3:30-5] [5-7]

Clarkee

[7-8]

MC Ribbs

arena four

the house that progress built



smokin'jo

carley jackmaster funk

lisa loud

jon of the pleased wimmin

tony mc vit

pete a russell (progress)

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Phuture

Ghost Rider

"GIVE me two records and I'll make you a universe."

So claims **DJ SPOOKY** - Tha Subliminal Kid. A cult figure on the New York ambient scene, this 24-year-old black kid with blonde dreadlocks is much more than just a record selector. He's not shy of bringing the full might of his French literature and philosophy college education to bear on the humble art of spinning vinyl, for a start.

When asked about his biggest influences, Spooky doesn't cite other DJs, but talks instead of avant-garde movies like "Last Year In Marienbad", sci-fi writers like Samuel Delany and critical theorists like Deleuze & Guattari. He calls his mix-tapes "electro-magnetic canvases" and he says a DJ is a "mood sculptor". He's splicing and dicing music's genetic code.

"I had a college radio show called Dr Seuss' Eclectic Jungle," says Spooky of his early days. "I played really mutated dance music - four turntables going at the same time, four CD players, two tape decks and lots of feedback! I'd mix Shabba Ranks with industrial music and a speeded-up Public Enemy beat. I anticipated the jungle stuff which is around today."

Spooky eventually took this mess-thetic to New York and hooked up with kindred spirits on the emergent US ambient scene like DJ Olive, Byzar and SubDub. Along with Olive, he launched his own party called Abstrakt, and played at lounges such as Chiaroscuro and cyber/art events like Jupiter. In stark contrast to the ganja-drenched, womb-like escapism of the UK chill-out zone, the New York scene is more bohemian. It belongs to a downtown tradition of experimental music, art spaces and loft parties.

"The set I'm part of, we don't even call what we do 'ambient'," declares Spooky. "We call it 'ill-bient'. Drugs are a factor, but they are not the be all and end all. There are other ambient DJs in New York, but they're fluffy, as in the British style. We come from a tradition which goes back through *musique concrete* - from German electro-acoustic music like Stockhausen, to futurists like Luigi Russolo and his 'Art Of Noises'.

"I've recently been doing backwards jazz sets and all-blues ambient sets using John Lee Hooker's instrumental records. Once you go beyond a certain limit, you're in totally open territory, where only people like the Italian futurists and maybe John Cage with his turntable experiments have ever been."

But although a Spooky set is a mosaic of ambient, trip hop, dub, jungle, film music and spoken word records, his roots lie in hip hop. Like DJ Shadow, he's disappointed by the "spiritual compression" in today's b-boy culture, and is reviving neglected traditions: the zany aural collages of Steinski and Mantronix, and the dada-rap of Rammellzee. Accordingly, as well as a proposed album for Rhythm King and other releases via the Liquid Cool label, he has participated in a collection of experimental hip hop tracks called "Valis". Named after the Philip K Dick novel and co-ordinated by Bill Laswell, Spooky contributes sleeve notes, plus two cuts which sit alongside offerings from the likes of DST and Kool Herc.

A Renaissance Man of the digital age, Spooky finds himself "stretched thin" these days. In addition to DJing and making music, he also paints, makes sculptures and has two books coming out later this year: a sci-fi novel called "The Dilemma Of The Ghost/And Now A Message From Our Sponsors" and a theoretical tome on cut 'n' mix culture entitled "Flow My Blood The DJ Said". As if all this were not enough, He also reviews bands for highbrow journals such as Artforum and Village Voice under his real name, Paul D Miller.

Like Tha Subliminal Kid in William Burroughs' "Nova Express", who manipulates reality through tape loops, Spooky's cut-ups "break the lines holding the past and present together, so that the future can leap through."

words **Simon Reynolds** pictures **Michael Wong/Edge**

The 'Valis' compilation is out now on Axiom, USA



DJ Spooky

Take four turntables and four CD players. Add a box of ambient, trip hop, jungle, dub and spoken word records and a French literature/philosophy degree and it's easy to see why DJ SPOOKY is the talk of New York

Synth Or Swim

From Plink Plonk with love, LA SYNTHESIS offer a unique brand of silky smooth phuture funk

A CINEMATIC concoction of swirling melodies and reverberating ambient swells built around a monster groove of pure syncopated funkiness, **LA SYNTHESIS'** "Agrophobia" was one of last year's finest moments. Its dancefloor success proved that abstract techno didn't just belong to the highbrow trainspotter. And, moreover, that people weren't just ready for something other than a constant 4/4 beat – they were crying out for it.

"What we strive for is dance music which is mixable and accessible," says Tony, the Scouse half of the LA Synthesis. "We want to make tunes that a DJ can drop in anywhere."

Tony met his Brummie partner, Carl, six years ago, a love of dance music having brought them both to London. They started working together, polishing up their programming skills and developing their own style, while also building the sort of studio set-up most techno acts only dare to dream of.

At the beginning of last year, the duo were introduced to Mr C by Carl's brother, Kendrix, himself a formidable DJ on London's underground scene. The meeting led to a signing with Plink Plonk, the perfect home for the group's unique brand of phuture funk. Their next single, "Frozen Tundra", is out soon. But how come it took so long to pick up a deal?

"We just weren't in a hurry. We've been programming solidly for years, but we wanted to compete at a certain level," says Tony. "So we waited until we were good enough. Working with computers is all about manipulating sound and it takes time to get that right. Once you've done that, you're totally in control."

Anybody who has witnessed one of LA Synthesis' PAs will testify as to just how in control Tony and Carl are. Their set is a seamless journey of beautifully orchestrated sound composed of movements rather than parts, all delivered

totally live with top RAM, hard-drive accuracy. On-line to the future.

words **Dave Mothersole** picture **Rip**

'Frozen Tundra' is released on Plink Plonk at the end of July. An album, 'Matrix Salsa', follows in August

THE MUZIK BOX



The tracks tearing up the Muzik turntable this month are:

SOUL II SOUL - "Believe" (Virgin)
NIKOLAI - "Untitled" (Red/Perfecto)
TAO - "Power House" (Krazy Feet)
METHOD MAN - "Release Yo' Self [Prodigy Mix]" (Island)
JEAN MICHELLE JARRE - "Chronologie [Laurent Garnier Remix]" (Disques Dreyfuss)
DAVE CLARKE - "Thunder [Red 3 of 3]" (Deconstruction)
TOPE THEORY - "Limbo Of Vanished Possibilities" (Plink Plonk)
DROPPIN' SCIENCE - "Volume 5 Remixes" (white label)
DAVID HOLMES - "Smoked Oak" (Jockey Slut freebie)
JIMI TENOR - "Europa" (Puu)

Watch With Brother

Will their bad-boy image stop **JODECI's** third album from matching their previous million-selling successes?

"THE most important thing is that you've got to be a unit," says K-Ci, trying to explain why, just two albums into their career, **JODECI** are the biggest R&B group in America. "We're a family. Love takes us along and that's what has got us here. I'm so proud of my fellas. We just keep on delivering."

Jodeci's tight-knit attitude stems from the bonding experience of driving to New York from their home in North Carolina with nothing but a demo to believe in and, as reward for their endeavours, being put up in the ghetto by their record company for an entire year.

"Whenever we do something it's just us four," grins K-Ci. "And that's the way we want to keep it. We are very independent. We like to control our own thing, man."

Jodeci are dark and light. Two sets of brothers, their gospel-trained voices are truly wondrous and their music – a stunning entwining of hip hop and soul – is the best Black America has to offer. Lyrically, however, they are pretty explicit and the boys have a bit of a murky reputation.

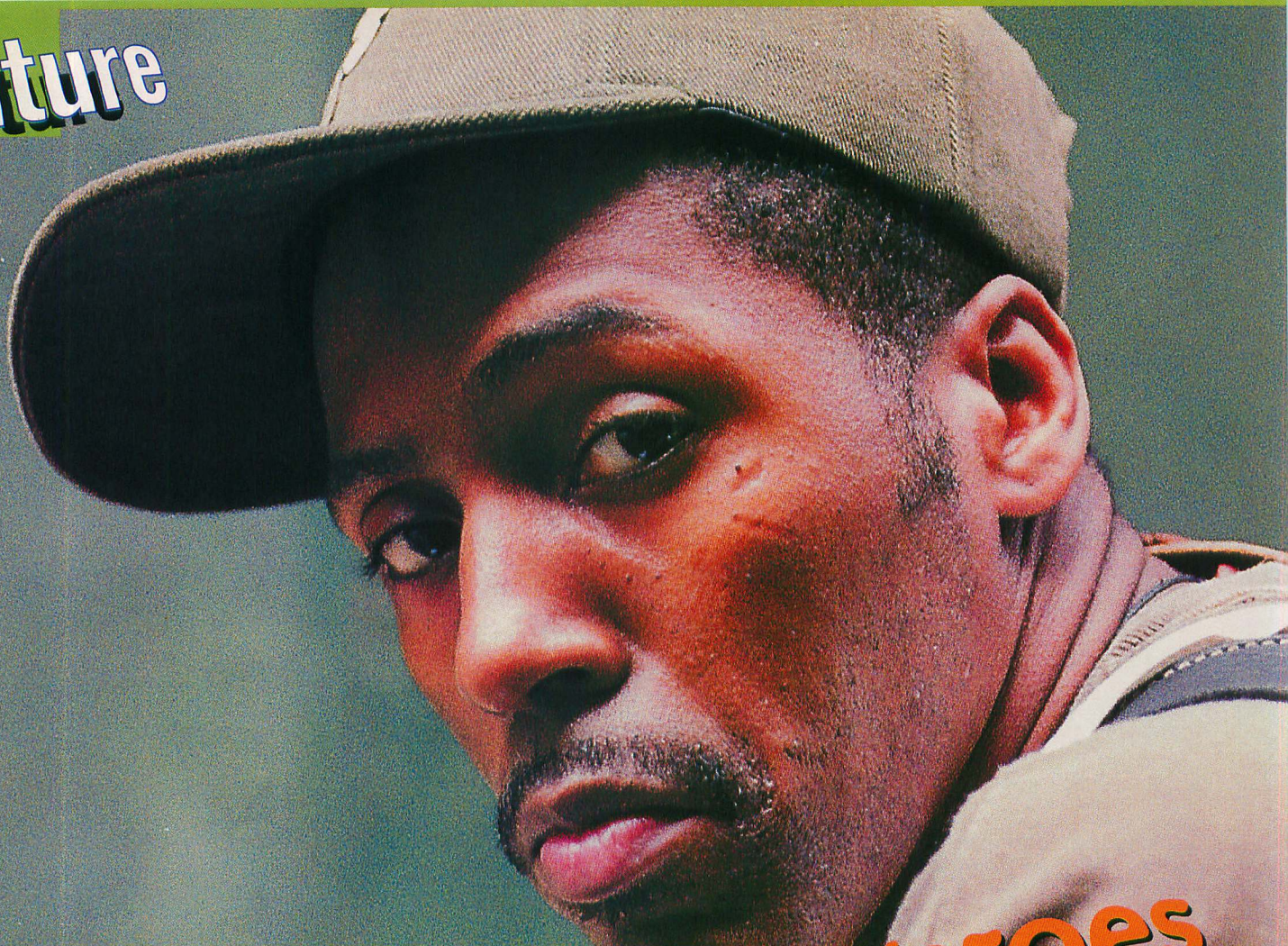
That said, the allegations of sexual misconduct and wild behaviour which have dogged the group's upward progress from the start have recently died down. On their forthcoming new album, "The Show, The After Party, The Hotel", the street-wise fronting of the ground-breaking predecessor, "Diary Of A Mad Band", has been replaced with a old school suave.

"Music is going back to the funk days and we wanted to contribute," says K-Ci, of the Seventies inflections of the new album. "We don't worry about what we did last time, we just go on in there and flow with it. In the same way, we don't think about whether this song is as good as the last song. That's nothing but pressure, you know what I'm saying? And we don't have time for stress."

words **Jake Barnes**

'The Show, The After Party, The Hotel' is out on Uptown/MCA on July 17





Li'l Louis Interviewed by Paul Oakenfold

Heroes

Who was the girl doing the breathing noises on the breakdown of "French Kiss"? And is she available for signing?

"No comment. That's a secret between me and her. When we recorded it, we decided that we would never tell anybody. That's the way we want to keep it. No, she's not available for signing."

Who was the first person you ever french kissed?

"My Eighth Grade teacher. I'd had a major crush on her for some time, so I asked her for a kiss when I graduated. And she gave it me. I don't know how long it lasted. That was the last thing I was thinking about. Yeah, it was good. I never saw her again, though. Man, she was my teacher. I shouldn't be saying this."

Who would you like to french kiss?

"I don't look at people that way. That's not my style. I'm satisfied at home."

How did it feel to become a pop star?

"Overwhelming and beautiful. I had to make adjustments to my life, but it's like wearing bigger shoes – you have to grow into them. I'd always had this goal to be a successful recording artist, but I didn't expect it to happen so quickly."

What inspired you to record "Blackout"?

"There was a point during the Reagan era when the situation was really hostile with the Russians. I saw a TV programme about how easy it was to push the button and it freaked me out. I was so concerned that I wrote a song about the power that God has. About how He can destroy the world and everything in it if He choses to. It put everything into perspective. I'm not worried any more. My head is in a different place. The end of the world will happen when God decides it. Hopefully, I'll be one of the meek and I'll inherit the earth."

Why was "Blackout" never properly released?

"Record company politics. I remember saying to them that they should release it, but I guess we all come round to things later in life. You ignore things and then, suddenly, they make perfect sense. That's what we go through with our parents. But I'm glad it's a topic again because it keeps me up there. It's good for my name."

Have you heard the Slam remixes of "Blackout"?

"I've heard about them. There have been so many rumours about bootlegs of 'Blackout', it's wearing me out. There seems to be one every week. It's very confusing."

Why did you move from Chicago to New York?

"It's easy to become complacent in Chicago. There isn't so much originality there. At first, everyone looked to Chicago and then they started looking to New York and to Britain. And I always want to be in the place people look to."

What have you been doing there?

"I've built my own three-floored studio in Manhattan. I've also been travelling around Italy, France, Switzerland and Portugal. I'm very selective about where I DJ because it's not my full-time occupation any more. But I love doing it and it keeps my ear to the street, which is where I'm from. I guess I spin maybe eight or 10 times a year."

Tell me about your Bootleg label

"It's basically an underground R&B street label. But I love all music, and if I hear good hip hop I'll sign it. I've signed an act called Tomboy, who are four girls with Mary J Blige-style voices. Man, do they rock. We'll be doing dance remixes of their records for Europe."

Who are your main influences now?

"I'm still influenced by the same people as always – Miles Davis, Minnie Ripperton and Marvin Gaye. Right now, I'm loving Brandy and Mary J Blige. As for dance music, I think we need to call a meeting between all of the house artists, because the quality against quantity ratio is getting worse."

Does it annoy you that people still confuse you with Li'l Louie Vega?

"It would if he made shit records. People ask him if he made 'French Kiss' and he says yes! We both have respect for each other. Because of that, it's fine."

picture Michael Wong/Edge

Tomboy's first release will be out on Bootleg in August

THE ORIGINAL, ESSENTIAL GUIDE TO THE FUTURE



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THIS YEAR *Trance Europe Express* celebrates 25 years of electronic music since Kraftwerk formed. After all, we borrowed our name from them... it seemed fitting, as our aim was not only to spotlight the rhythm-making mould-breakers of tomorrow, but also to put the music in historical perspective by crediting the pioneers throughout Europe and the States. Two years after our launch, new underground artists are continually expanding the horizons, displaying how wide and diverse the application of electronics to music can be. We're ready to redefine what *can* happen on the dancefloor. You can avoid the pigeonholes and bring everyone together if you accept that this is truly a music without frontiers: from experimental electronica, madcap acid and outer-orbit ambient to sensurround jungle, funky minimal beats, stoned hip and trip hop and future jazz... and music for which names have not yet been invented.

All tracks exclusive to TEX 4

**"'FRIDAY' IS A HIGH ENERGY COMEDY!
IT WOULD BE A MISTAKE TO DISMISS IT!"**

NEW YORK TIMES

a lot can go down
between thursday
and saturday...

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ice cube chris tucker

friday

15

NEW LINE PRODUCTIONS PRESENTS AN ICE CUBE / PAT CHARBONNET PRODUCTION IN ASSOCIATION WITH PRIORITY FILMS "FRIDAY" ICE CUBE CHRIS TUCKER NIA LONG TINY ZEUS LISTER, JR. REGINA KING ANNA MARIA HORSFORD BERNIE MAC AND JOHN WITHERSPOON
COSTUME DESIGNER SHAWN BARTON MUSIC SUPERVISOR FRANK FITZPATRICK MUSIC UNDERSCORE HIDDEN FACES EDITED BY JOHN CARTER A.C.E. DIRECTOR OF PHOTOGRAPHY GERRY LIVELY PRODUCTION DESIGNER BRUCE BELLAMY
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WRITTEN BY ICE CUBE & DJ POOH PRODUCED BY PATRICIA CHARBONNET DIRECTED BY F. GARY GRAY

NEW LINE CINEMA



NOW SHOWING AT CINEMAS NATIONWIDE

Bring the Noize

Life's a scratch for DJ NOIZE,
Denmark's top hip hop spinner and the
current DMC World Mixing Champion

THE scrape of diamond across plastic and the frenetic cutting from deck to deck in the search for rhythm. If you have to begin somewhere in defining hip hop, that's not a bad place to start. From DJ Herc blowing up the block parties with his breaks, through Bambaataa, to the seminal DJ cut, "The Adventures Of Grandmaster Flash On The Wheels Of Steel", the guys behind the Technics are central to the mythology of the music.

And yet it all seems to have gone – the cult of the rapper has grabbed our attention and the DJ has been left in the shade. As **DJ NOIZE**, a 19-year-old Dane who recently became DMC World Mixing Champ says, "The DJ is still part of the hip hop environment, but has been underestimated for the last five or six years."

Perhaps this is now set to change. London's Liberty Grooves label has released a record by Noize called "The Whole Mess" – 25 minutes of stunning skills and complex scratch patterns. Plus the young Dane's own unique "lyric cutting", a method of combining lines of words from different records into a seamless whole.

"It's a new way to be DJing," explains Noize. "The first guy who did it was DJ Typhoon. That inspired me and I said, 'You can do different things with this'."

If you've ever dabbled in turntable trickery, just how different the things Noize can do may come as something of a shock. As Johnny F, the owner of Liberty reveals, "When Noize was over, I had people in my store who were saying, 'I'm giving up!'"

"What appeals to me about mixing is that you get in touch with the record, you drift into your own world," continues the softly-spoken Noize. "You lock your room up, you're there on your own and you just do it for five or six hours a day."

Johnny F hopes to release records by six DJs every year from now on, the sextet getting together for a battle at the end of each batch. His aim is to raise the standards and awareness once again. Not that this seems to be of great concern to the distracted Dane.

"I'm trying to maintain my focus here," he says. "I'm three hours into a big practice and I've still got a couple of hours left to go..."

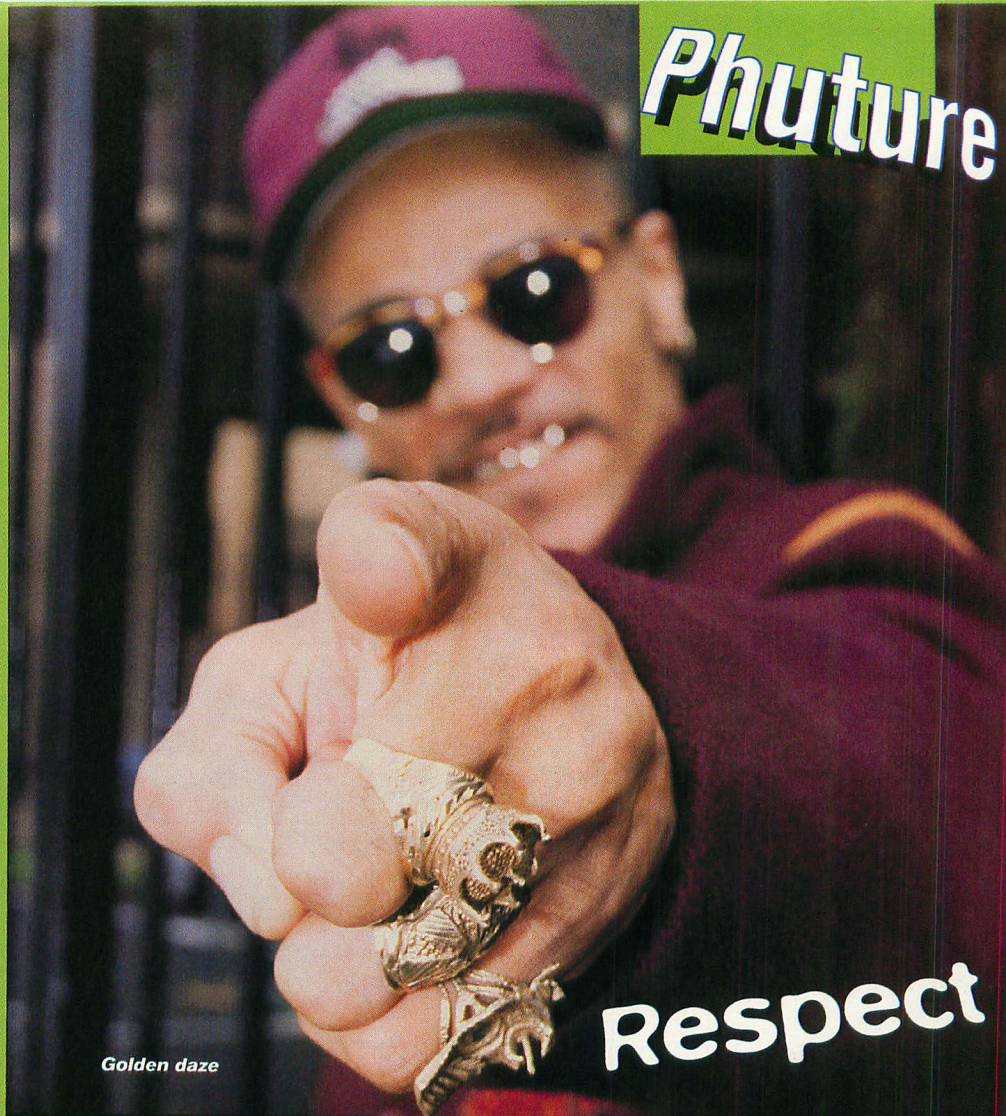
words **Will Ashon** picture **Piers Allardyce**

'The Whole Mess' is out now on Liberty Grooves



Great Dane: DJ Noize

Phuture



Golden daze

Respect

GOLDIE talks through the dedications on some of the tracks on METALHEADZ's 'Timeless' album

"SAINT ANGEL"

"This one is for Grooverider. He's a cornerstone of the music and 'Saint Angel' was one of the tracks he played out. It's also for him because I sampled his 'Sinister' remix on the track, which was actually a remix of an early track I did. They're two cuts that he played at two different periods of me listening to him, though he never played them back-to-back. So when you listen to 'Saint Angel' on the album, it changes into 'Sinister' through me taking out a piece of that remix."

"STATE OF RAGE (SENSUAL VIP MIX)"

"To Fabio and to the Eighties. The slickness reminds me of how Fabio plays. It's a track which sort of remembers the Eighties when it goes along and finds itself slipping back into it and then slipping out of it again. It includes this loop of Frankie Beverley's Maze which we took apart, and there's also a little acid loop from the late Eighties in there and a slight echo of Loose Ends."

"STILL LIFE"

"'Still Life' is down to Doc Scott and Reinforced. The track is two years old and was originally supposed to go out on Reinforced, but we thought it'd be dangerous to put it out then as it was so far out on its own. It was saying, 'Fuck you lot, this is electronic music!'. It has this electronic intro, which sounds very Mantronix, and it was the first time I'd used those kind of drum machine electronics. The break stays the same, it just flicks forward and back through different phases. This is also dedicated to Carl Craig as it was inspired by his track, 'Bug In The Bass Bin', which Fabio used to play at 45."

"KEMISTRY (VIP MIX)"

"Obviously because of the input of the girls, Kemistry and Storm, who took me out years ago and started getting me into it. That was my first experience of going out raving. I think this is the darkest track on the album in terms of having an internal coldness. Break-wise as well, because I kept all the pitches of the sounds on the original, even though that was 150bpm and this is 160bpm. It still works but it has an old sound to it. It really is a dark matter. It fucks me up, you know?"

"THIS IS A BAD"

"A track for Randall. I see it as representing all that crazy punk shit. It's a thrashy breakbeat track which has a really dissonant bass sound and a fresh, angry Boboy break. The voice at the start of the track is Randall leaving a message on my answering machine saying, 'Man, what are doing? All you're thinking about is your fucking album!'"

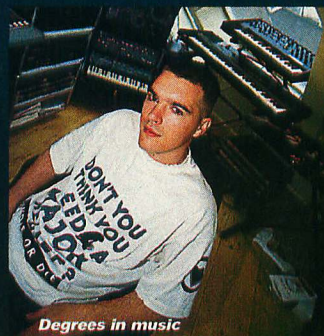
"ADRIFT"

"'Adrift' is basically for anybody who has had the experience of doing loads of drugs over the last few years: getting high and not being able to come down. For me, it's about that whole experience of having to get back down to reality. There's a slight blueness to it. It's like a paper boat – when you push it out, it ripples for a bit, it goes still, and then it gets blown on and drifts to the other side."

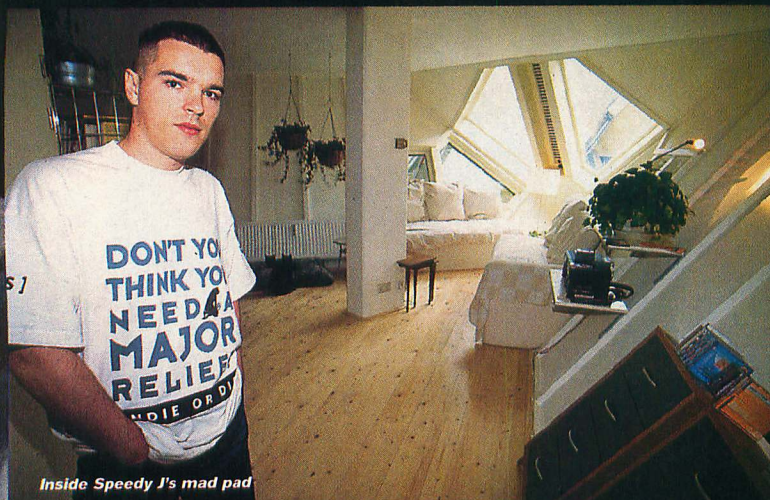
interview **Rupert Howe** picture **Ian Jenkinson**

Metalheadz's 'Timeless' is released on ffr on July 17

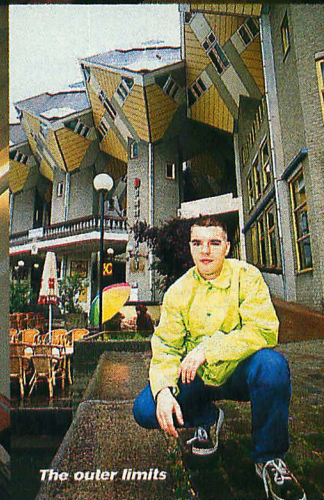
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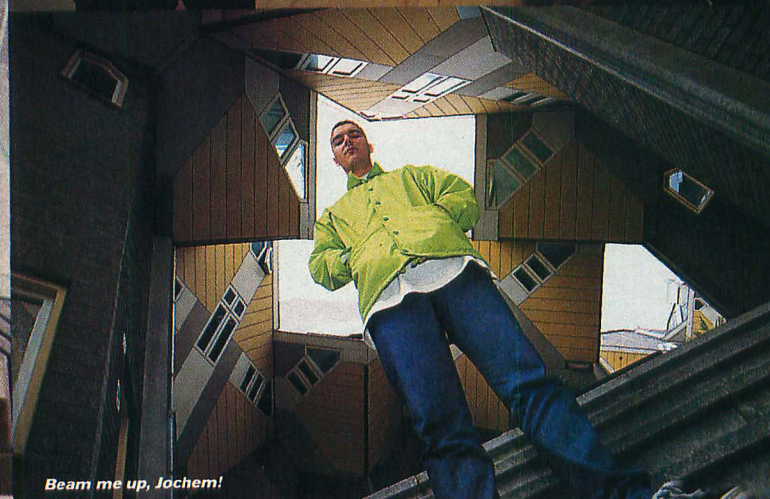
Degrees in music



Inside Speedy J's mad pad



The outer limits



Beam me up, Jochem!



A walk on the wild side

SPEEDY J, aka Jochem Paap, is renowned for his weird and wobbly electronic sounds. Owner of the Beam Me Up imprint, a loyal member of the Plus 8 legion of men, as well as one of Warp's experimentalists, he has never been one to shy away from making music which expands your mind.

But who could ever have expected this? Welcome to *chez Jochem*. Situated in the heart of Rotterdam, these distinct cube houses were built in the Sixties. Jochem purchased one late last year, and has decked the place out himself. As you can see here, the walls shoot out at 45 degrees and one look out of the window can be as disorientating as having a beer at the bar at the top of the Empire State Building. These houses are so fascinating that people regularly knock on Jochem's door and ask if they can look inside. In fact, his next-door neighbour has been charging people to look around for some 30 years. He made so much money that he bought the house. He now uses it as an official museum and lives on Jupiter.

Jochem refuses to believe rumours that living in such surroundings sends you mad... It's too late for that, mate.

words **Ben Turner** pictures **Rip**

Get Ferox Off!

Into the funky-up future with **RUSS GABRIEL**, the unassuming head honcho of the much-respected Ferox imprint

"PEOPLE make out that techno is this big underground scene, but it isn't. At the end of the day, it's not that different to pop music in that it's all about names. Look at how our sales have gone right up lately, just because we're getting more press. That shouldn't really matter. You should buy what you like, not what you think you're supposed to like."

RUSS GABRIEL, the mild-mannered and unassuming chap behind the remarkably on-the-ball Ferox label, is quite obviously baffled by his sudden rise to techno fame.

"People listen to things with different ears if they think it's by someone who's supposed to be trendy," he continues. "I've tried it out a few times. I've played tracks to people, shit tracks I've knocked out in about half an hour, then told them it's the latest thing from Detroit, and they're like, 'Yeah, this is wicked'. It's just sad, really."

You can't blame Russ for laughing at the absurdity of it all. When he started Ferox two years ago, he was lucky if he sold 500 copies of each record he pressed up. Nowadays, though, there's one shop in Chicago which alone off-loads over 150 copies of each new title.

You also can't blame Russ for being pleased about this. He's come up through the underground in the best techno tradition and, however big his label gets, that's where he'll stay. He knows being underground is more a state of mind than anything else. And how important it is to maintain a high quality. Witness his recent "Future Funk Volume 1" double 12-inch set on Neuron Musique, the GPR offshoot, and the "Blue Arsed Fly" cut on Ferox.

"Most of the tracks we've been putting out on Ferox lately have a very sparse, Chicago-type sound, but we have a more jazzy, Detroit-influenced release coming up and a full disco tune which I'm sure will shock a few people," says Russ, apparently delighted by the idea. "I don't give a toss what category people put our music under. I tell all my artists not to worry about what everyone else is up to and to just stay true to themselves."

words **Dave Mothersole** picture **Piers Allardyce**

'Future Funk Volume 1' and 'Blue Arsed Fly' are both available now via Neuron Musique and Ferox, respectively

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Hearing Derrick Carter's "Tripping Among The Stars" at Cafe Del Mar, Ibiza
- Exchanging record bags after DJ sets. An act of friendship which at least doesn't involve sweaty shirts
- Pete Tong playing Essence Of Aura and Patrick Pulsinger
- DJ names projected on the walls of clubs. As seen at The WOK Club in Guildford and Deluxe in Nottingham
- Coming up and coming out at Gay Pride
- Laurent Garnier. For being the first DJ to stipulate that he spins a minimum length of three hours in his contract
- Westwood on One. The music
- Air-conditioning in Ibiza clubs
- Tek 9 for replaying part of Marillion's "Kayleigh" on "We're Gettin' Down"
- DJ Colin Dale

DOWNERS

- Oakley shades in Ibiza. In the shade is the only place where you belong
- Fag stumblers in clubs. Put it in your mouth or put it out
- Club nights at college balls for college toff bodes
- DJ Pants. Your balls are as small as your talent
- Cover versions and remixes of glam pop songs: Dead Or Alive, Blondie, A-ha... The originals will do just fine, thanks
- Soap stars in clubs
- Bouncers larging it to DJs. As Felix Da Housecat experienced at Open All Hours
- Westwood on One. The patter
- More artists claiming to have "slept on Derrick May's floor in 1987". You know who you are
- DJ Brent Cross

Miami Spice

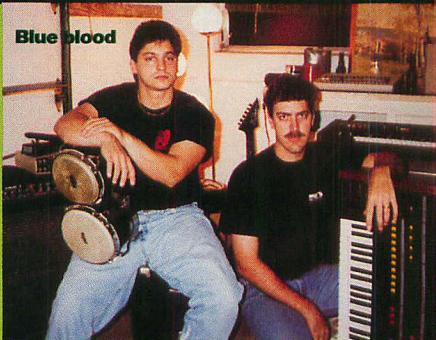
The most talked-about garage act of the Miami Conference, **URBAN BLUES PROJECT** are now causing a similar stir on this side of the pond

"YOU'VE heard of the classic mix, well this is the 'ultra-classic mix'."

So say Brian Tappert and Marc Pomeroy, the nucleus of **URBAN BLUES PROJECT**, of their upcoming garage anthem, "Deliver Me". With the major labels "sitting on their arses", it's taken the record a while to come round after its Miami Winter Music Conference debut. But now that Alan Russell's Hott imprint have picked up the track for a UK release, nothing can dampen the spirit of these two chirpy chaps from Fort Lauderdale, Florida.

"We're using a lot of live instruments," reveals Brian, referring to the enchanting guitar and sax licks which fill the record. "Any UBP song is going to have real instrumentation, real production and real vibes. We're fans of the classic old school. And Michael Proctor, the vocalist featured on the single, is the Teddy Pendergrass of the Nineties."

"UBP is a family affair. It's a collection of friends from around the way with the same outlook on music. But we'll use other producers, whatever the vibe is. We're just not two-dimensional."



Brian is making a subtle reference to the single's US release title, "3-Dee", and to the duo's multi-faceted careers. As well as UBP, Marc has solo projects as Lunchpail Productions and Cast Of Thousands, while Brian partners Roy Grant as Jazz 'N' Groove.

In the wake of "Deliver Me", Brian and Marc have been working on a new single with Michael called "Love Don't Live", plus there's an LP in the pipeline. In the meantime, Marc has remixed of his first Cast Of Thousands single, "Sun Will Shine", for a Bassline compilation and will also contribute to the Jazz 'N' Groove work on Mone's second single for A&M. Then there's the matter of a UK club tour in mid-August.

"Total respect to Alan Russell from Hott and Victor Simonelli," concludes Marc. "If it wasn't for Victor we'd never have any record deals at all. He's been inspiring and supporting us from Day One."

Cool guys and a very cool record. Buy it!

words **Michael Morley**

'Deliver Me' is released on Hott on July 24



Formula Won

Slipping female vocals into a thumping techno track, Rotterdam's DJ MISJAH & DJ TIM are the purveyors of an entirely new kind of Dutch courage

WITH a cunning production technique which takes the 303 from Hardfloor's kid gloves and finally punches a bit more inventiveness out of it, **DJ MISJAH & DJ TIM** are pushing techno to the masses. Witness the way that the Rotterdam duo placed a disposable vocal in the breakdown of "Access", one of the hardest-hitting tracks of the year. "Access" has already spawned a string of poor replicas but, as formulas go, Misjah & Tim are in pole position.

"There is no real formula," says DJ Misjah, who has been making records for four years under the guises of Die Witness (Holland's most successful gabba act) and Misjahroon (with Secret Cinema's Jeroen Verheij). "We just switch on the machines, begin with the bass drum and see what happens from there."

So what about those Hardfloor comparisons?

"They're not an inspiration," insists Tim. "I don't see us as in competition."

"A shop in Glasgow had one of our records on the wall and on it was a sticker which read, 'Hardfloor watch out!'," adds Misjah. "I just wish their tracks weren't all the same. I think they could do much more."

However successful Misjah & Tim's sound may be, the use of the cheesy vocal over the string break of "Access" has sparked a lot of cluend banter. The track immediately entered the crates of DJs like Chris & James, who rarely entertain stomping techno, and at the same time brought the likes of Richie Hawtin closer to hardbag DJs than anyone would ever have expected. The real purists, of course, refused to even entertain the record.

"But the break would have sounded empty without the vocal," asserts Misjah. "We wanted a break which everyone would immediately recognise when they heard it, because lots of records have them now. If the purists didn't like the vocal, then that's just too bad."

Misjah & Tim's regular DJing activity has obviously made them well aware of what works on the floor. Tim spins every week at Nighttime in Rotterdam, a town which is finally leaving much of the ghostly gabba behind and emerging as a techno-polis. He started his career by spinning Cappella records, but is now primarily inspired by Jeff Mills. Nevertheless, you can see where Misjah & Tim are coming from.

"DJing is my inspiration for making music," admits Tim. "We make records for the dancefloor and the breakdowns help to build the tension out there. The longer you leave that break, the better it is when the beat comes in. It makes people go crazy and that's exactly what you want when you're a DJ."

Misjah & Tim have clearly had many spiritual experiences on the dancefloor.

"We've had nothing like that at all," answers Misjah.

They should get out more. Then again, without the duo's love of the studio, we'd be lacking their prolific production and remix output, plus the material which has appeared on Misjah's X-Trax imprint, a techno/trance label set up in conjunction with Mid-Town distribution. It's here that "Access" first appeared, convincing everyone from Josh Wink to Jam & Spoon to employ their remix services.

"We're actually stopping doing remixes," declares Misjah. "The X-Trax label is far more important."

That said, remixes of Calvin Rotane's huge "I Believe", Thomas Heckmann's legendary "Amphetamine" and the new Perplexer cut are already on the way. Are Misjah & Tim worried that they may have peaked too soon?

"There is that pressure, but we feel that all our material is different," says Tim. "We're just going to see what happens. We don't think of sales figures and then decide which way to go. We'd prefer to head in the Jeff Mills direction and be really monotonous."

So what is the key to your sound?

"It's important that people see images when they dance," replies Tim. "And then still see them when they wake up the next day. With the Amsterdam sound, people just wake up and go straight to work without any further thought. We aim to have more impact on the mind. Because our music is simple, people have space to imagine sounds for themselves. They can hear things that aren't even there."

Even the cheese factor?

"Well, we know that what we do is not underground music. I'd say it's the commercial side of the underground." Perfect.

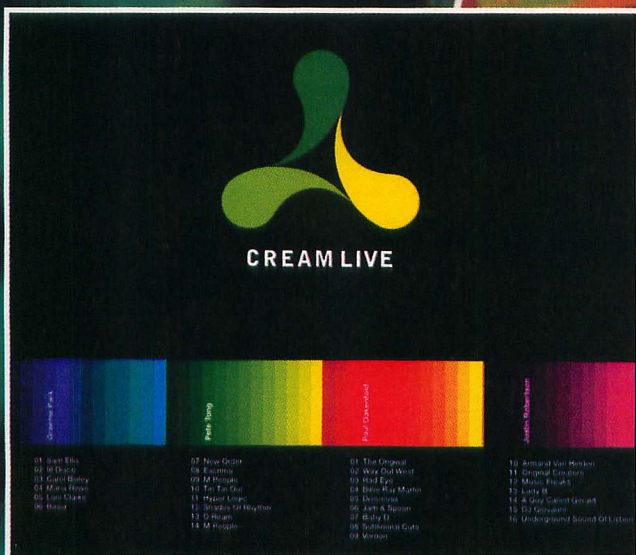
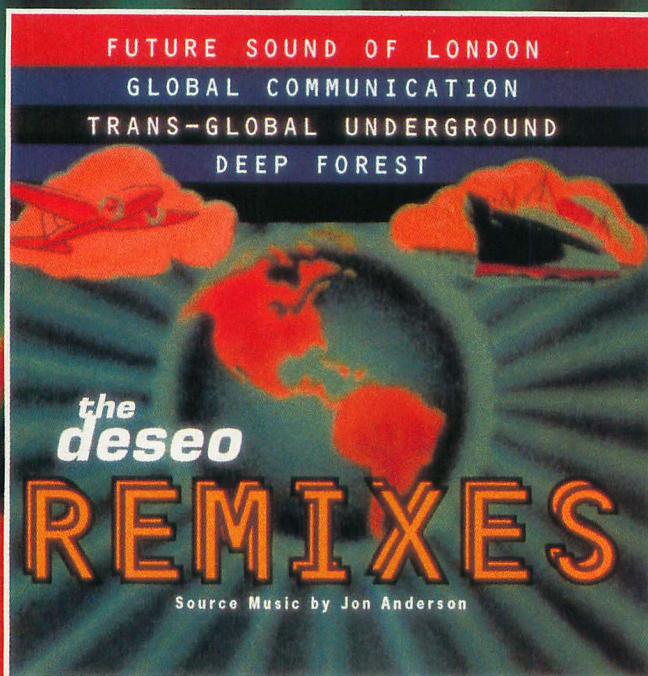
words **Ben Turner** pictures **Rip**

The next in the X-Trax series, 'X-Trax 6', is out now. Misjah & Tim's remixes of Josh Wink's 'I'm Ready' and Jam & Spoon's 'Angel' are available on Virgin and Sony, respectively



MEGASTORES

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two musical generations as
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Stand by for the long-awaited return of **SPECIAL ED**, the crown prince of freaky raps

"MY styles are totally original. When I write it's a kind of universal thing. I don't go by a pattern. I don't go by a particular style. It's just what comes to me. So it's not just a rhyme – it's art. It's the way my flow goes around and up and down, man. People can't quite capture it, because it's my own style."

Ask the man who used to be "Youngest In Charge" what makes his rhyme skills so exceptional and he's only too happy to tell you. As befits a man who is a survivor in the lightning world of hip hop, Ed Archer, aka **SPECIAL ED**, has no doubts about his abilities or his aims.

"I plan to take over a small portion of the earth and control it," he says. "I will be upgrading my studio to my ultimate dreams. I will be producing platinum hits forever. And I'm not going to own some real estate, some storefronts and a boat."

Special Ed's first album came out in 1989, when he was just 16. The follow-up, "Legal", hit the streets in 1991. Then there was silence, a gaping hole of four years. It's a long time in a recording career, a time during which "hip hop has changed dramatically and drastically." It was only last summer, with the release of the "Crooklyn" track from Spike Lee's movie of the same title that notice of his return was served. And now there's a new album, "Revelations".

"It will shed some light on the situation. People want to know what's up with Ed. Well, this album will do that. And it will also let you know a bit more than that, because within it I've instilled some knowledge and some lessons for the youth."

The Gospel According To Ed is to "be serious about life and what you're doing", but it's worth bearing in mind that he was previously revered as a man solely interested in "the play and the fun-fun". Hence, in a cryptic statement worthy of one of his extravagant lyrics, he also says that "everything on this album makes total sense, but it can also mean more than one thing and still make sense."

Listen and learn.

words **Will Ashon**

'Revelations' is out now on Profile



Ed of the class

Right Brown-ed,
you spin me



Fire 'n' Bru

STEVE BROWN is intent on rewiring the sound of Chicago and Detroit the Edinburgh way

UNTIL recently, the sound of working-class Scottish youth was epitomised by huge raves like Rezerrection and Hangar 13, happy hardcore labels like Clubscene and Massive Respect, and DJs such as Tom Wilson and Bass Generator. If you were Tony Parsons, you'd fix yourself a cheesy grin and pronounce techno the "slovenly haven of the middle-class degenerates".

But in Edinburgh, there's a whole new generation of musical youth bursting through. Living in a city too long in the shadow of Glasgow, the East Coast is finally laying down a soundtrack to clubs like Sativa and Pure, and it's as street-tuff as the legendary Hibs Casuals who once terrorised the city.

Pioneered by Niall Landstrumm, its latest exponent is **STEVE BROWN**, who Miss D-Jax recently described as "One of the most exciting finds of the last few years". The day-time electrician looks set to rewire the sound of Chicago and Detroit with the fast-burn fuse of Scottish adrenalin.

"I was brought up in a scheme," says Brown, nonchalantly. "And it was cool because you go through all of the phases, like breakdancing and

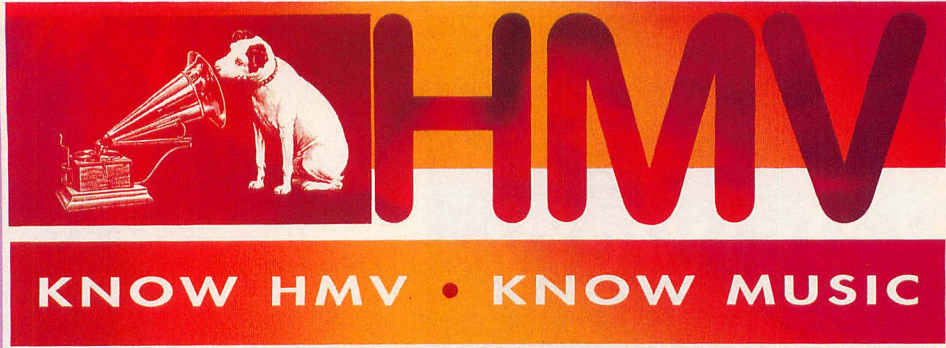
electro. I only have to open my window and I can hear 'Rez'-type stuff blaring out."

Brown is fighting back with a battery of high-velocity jack-tracks perfect for the sets of Russ Gabriel or Cristian Vogel. D-Jax have already signed him up for three EPs, while Soma have bagged an alter-ego project. He's been making music for three years, but has not always been happy with the results, partly thanks to taking Derrick May's condemnation of "too many imitators and not enough innovators" as his motto. "Finding originality involves a lot scrapping stuff," declares Brown. "Even if you've taken weeks to come up with a track. If you've heard something loads of times before, you should go back to the drawing board."

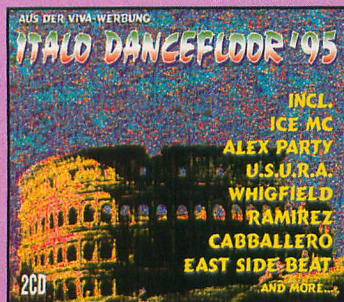
Steve Brown is set to catapult the trainspotting generation out of the ghetto and onto the dancefloors of all tomorrow's parties. Assuming, that is, he can get past his own stringent quality controls.

words **Calvin Bush** picture **Colin Usher**

Steve Brown's debut EPs will be out on D-Jax and Soma in August



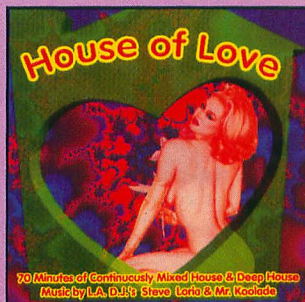
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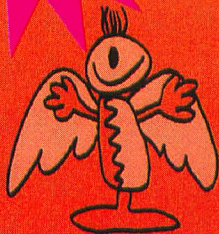
freebie jeebies!

AIR LIQUIDE IN COLOGNE

IT'S the new home of techno and the global electronic revolution. It's the world epicentre for strangely bearded Teutonic types twiddling with old analogue gear until they go blind. It's the venue for the annual convention of the followers of Professor Walter Von Piehead. We are, of course, referring to Cologne - Germany's answer to Detroit.

Thanks mainly to the incredible experimental genius of AIR LIQUIDE and their bewildering array of labels, Cologne has replaced Frankfurt as the trendsetter in the field of innovative futuristic music. It's from here that labels like Blue, Burger Industries, Mille Plateaux and DJ Ungle Fever, and people like HEAD, Walker, Bizz OD and Jammin' Unit have carved themselves on our frontal memory lobes with attitude, individuality and scorching techno.

To hear all about it, pick up a copy of "THE ELEMENTAL FORCE OF PHUNKEE NOIZE", the remarkable compilation of DJ Ungle Fever material released in the UK by those perceptive people down at RISING HIGH. It really is chock-a-block with essential Cologne classics. And to



DJ Ungle Fever Presents THE ELEMENTAL FORCE OF PHUNKEE NOIZE VOLUME ONE



Air Liquide

celebrate the release of the album, Rising High are offering ONE Muzik reader and a partner of their choice an incredible chance to spend a free weekend in Cologne and witness at first hand the glorious chaos on offer in this brilliant city.

The winner and their travelling companion will fly to Cologne for the weekend of Friday, August 18th and Saturday, August 19th. On the first night, you will be the guests of honour at Viva TV's Dance Awards ceremony, where Air Liquide will be performing live alongside several galaxies of international stars. The next night, you will sashay on to Air Liquide's club, there to swing to the sounds of Baby Ford, Khan, Jammin' Unit and Walker. You'll also get to meet such electronic heroes as Mike Inc and Jorg Burger. You will feel like pampered royalty.

Simply answer this not-entirely-demanding question:

To which well-known record label, once the home of Pink Floyd, have Air Liquide recently signed?

- (a) K-Tel
- (b) Harvest
- (c) Mo' Wax

Mark your entries "Cologne Competition" and include your telephone number so you can be contacted immediately!!! The competition closes on Friday, July 28.

LOVE TO BE

THE North has risen again. This time, it's in the magnificent shape of LOVE TO BE, one of the biggest club success stories of the last few years. The high-octane party atmosphere attracts the dance massive from around Britain to their incredible nights at the legendary Music Factory in Sheffield.

Love To Be have now linked up with GROLSCH PREMIUM LAGER for their first national tour, THE EXTRA SENSORY PERFECTION TOUR. It has actually already kicked off, but continues throughout the summer, lining up a glittering array of guests like Boy George, Jon Pleased Wimmin, Masters At Work, DJ Disciple and Dave Morales. And to show just how magnificent they are, Love To Be are giving ONE Muzik reader the opportunity to sample this unique club experience for themselves.

The winner and a partner of their choice will travel to whichever club in the following list they fancy, stay in a top hotel and be the VIP guests of

Love To Be for the night. They'll also walk away with a LEATHER JACKET, a RECORD BAG, a T-SHIRT and a BASEBALL CAP, while THREE runners-up will each get their paws on a LOVE TO BE BASEBALL JACKET, plus a RECORD BAG and a T-SHIRT. The first prize winner can choose from these dates: Hacienda, Manchester (August 11); Up For It, Tenby (August 12); Chester (August 18); Shindig, Newcastle (August 19); and the end-of-tour spectacular at the Music Factory, Sheffield (August 25).

Simply apply your small grey matter to this intimate postulation:

In which country is Grolsch brewed?

- (a) Zimbabwe
- (b) Lichtenstein
- (c) Holland

Mark your entries "Love To Be Competition", state which tour night you wish to attend and include your telephone number so you can be contacted immediately!!! The closing date for this competition is Monday, July 31.



REINFORCED RECORDS

THEY said it wouldn't last. That it was just a passing phase. That it'd all be over by Christmas, burnt-out in a speedball of teen-scream frenzy, impaled on the stake of adolescent trendiness. Wrong, wrong and wrong again.

To prove the point, there's one jungle compilation which even the tree-dwellers of the Amazon basin have been going down their local record hut to trade snake scalps for: "THE JUNGLE BOOK (INTELLIGENT MINDS OF JUNGLE)".

Put together by REINFORCED RECORDS, the album boasts a crucial selection of drum 'n' bass tracks. Tracks as diverse as Doc Scott's "Last Action Hero", Nookie's "Celebrate Life" and Peshay's "Gangsta", plus other seminal cuts by Tek 9, The 2 G's and Metalheadz.

Reinforced are offering FIVE readers the chance to win a copy of the album, plus a nifty REINFORCED BASEBALL CAP and a METALHEADZ T-SHIRT.



Just apply your mental science to the following easy teaser:

Who runs Reinforced Records?

- (a) Dego from 4 Hero
- (b) Kevin from Hull
- (c) That fat bloke in the Italian ice-cream adverts

Mark your entries "Reinforced Competition", state if you wish to receive a vinyl or CD and don't forget to include your address. The competition closes on Friday, August 4.

● 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

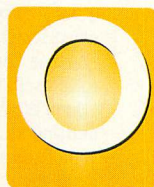
Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailbag. The editor's decision is final. So there!

Jungle Debate

The world of jungle is under pressure. Lifting the lid on the scene, some of the key underground figures debate the apparent divisions and possible future directions

rumble in the

jungle



VER THE LAST 12 MONTHS, JUNGLE HAS emerged as the most dynamic creative force on the British dance scene. Perhaps even in British music as a whole. And it's no mere passing fad.

In one form or another, breakbeats have been with us for the best part of five years. The jungle scene has been built up and nurtured over that period by an underground network which spans a new crop of independent labels, myriad pirate radio stations, a number of highly successful promoters and a roster of DJs and MCs who have become as well known outside the scene as they are within it.

As such, it seems a good moment to gather a selection of the more underground creative talents who have kept the jungle flame alive to debate some of the questions raised by its rapid emergence into the wider public consciousness. Questions regarding the role of the media, the current interest of major record labels and, perhaps most significantly, the perceived division between so-called "intelligent" jungle and the original sound. And what of the future? Where is jungle heading?

The participants in the debate are:

BROCKIE, one of the leading DJs on the circuit, a status confirmed by his set at the recent Desert Storm rave in London. **MC NAVIGATOR**, the much-respected jungle MC whose credits include D'Note's jungle single, "Criminal Justice".

DAN DONNELLY, boss of the Suburban Base label, the home of DJ Hype, D'Cruze and Krome & Time.

JAY and **CHRIS**, joint promoters of the AWOL club and the World Dance raves.

KENNY, promoter of the Telepathy events.

A representative from **KOOL FM**, the top pirate radio station, who does not wish his identity to be disclosed.

ONE of the main talking points in the jungle scene at the moment seems to be the role of the media. Have the press and the broadcasting services been covering the scene properly over the last year or so?

Kool FM representative: "A while ago, the media portrayed the scene in a very negative light, but now they're trying to do it a little bit better because they realise the money potential in it. They didn't realise how big it was until recently."

Jay: "It's your job, the job of the media, to sell magazines and to you it's news. But to us, it's not such a new thing. I know for a fact that some of the DJs we work with feel they've been playing jungle even before it was even called by that name."

Chris: "I think there's a lot of difference between being slagged off by the national press, and being slagged off by music magazines."

So you don't think the music press should do that?

Chris: "No, I don't think you should."

Kool FM: "I tell you, there's one magazine which wanted to kill jungle when it was brought up to the front. And now they want to interview every jungle person out there."

Jay: "Yeah, we had a review of AWOL in that magazine and I phoned the editor up and said to him, 'Look, this is the type of shit I'd expect to read in 'The Sun', not a magazine which is supposed to support the dance industry'. It was just sensationalised bollocks. We don't need to read that."

What did the review say?

Jay: "Basically that it was dark and dingy, and the atmosphere wasn't any good. The writer got in there for fuck-all that night, and there are other people who are glad to pay £10 or £15 to go through that 'dark and dingy atmosphere'. And they'll queue to the end of the road. I think she finished by saying, 'We got out as quickly as we could because people were sweating near us'."

Dan: "But if you guys in the media decide that it's all over and you aren't going to report on it any more, then so what? We're still going to be there. That's why we have illegal radio stations. Even when there seemed to be a media blackout, we were still selling large quantities of records. It's a self-contained scene."

Jay: "Are Suburban Base selling any more records now?"

Dan: "No, not really. Maybe with the albums, but in general we're selling practically the same amount as we did when we had no media coverage whatsoever... It's like a little black market, really, it's got nothing at all to do with the rest of the music business."

Kool FM: "The people who work in this scene are good at what they do. We're good businessmen. If it doesn't work one way, we'll make it work another."

How do you feel about the way the major labels now want a piece of the business action?

Dan: "People have tried to buy acts on my label, people have tried to buy the label itself, but I'm just not interested at the moment. I want to keep control over what we're doing. As far as jungle artists signing to major labels, it's not a bad thing as long as they can keep control over their creativity... You have to be true to yourself and true to your scene."

Does that mean that jungle can still be pop music? Does it matter if it makes the charts?

Brockie: "At the moment, the youth in this country relate to jungle. That makes it popular, doesn't it?"

Dan: "From our point of view, we were selling 10,000 units of a single when we weren't getting any coverage in the press and now that same 10,000 will get us into the chart. The reason for this is that the records are now going to sell through high street stores, whereas before they were only selling through specialist dance stores. Does that make it pop? The same amount of people have gone out and bought it. It's all just down to the way the charts are compiled."

"And the thing is, it's not important. You make your tune that way because you want to. All of us around this table are in the music business, but who knows what's Number One at the moment? I haven't got a clue. I couldn't name you one single record in the Top 10 right now."

Kool FM [nodding]: "When I'm not listening to jungle or my old rare grooves and soul, then listen to talk radio. I'd rather listen to that than what's on the big radio stations."

What about the argument that jungle has recently lost some of its rage and energy?

Kool FM: "All that stuff about how jungle has got anger... I don't know where that comes from. Street music, reggae, soul, it's got energy, for sure, but not anger. But if I was in tent with just ambient playing, then I'd get angry, mate!"

THE word "intelligence" has been used to describe a new variant of drum 'n' bass, not only in the press, but also on flyers for raves. Does this name actually mean anything?

Navigator: "Look, I say this on the radio, 'Do not categorise'. It's all one scene."

Jay: "It's the same question which has come up with techno and progressive house, and stuff like that. Who makes these names up? Can anyone tell me?"

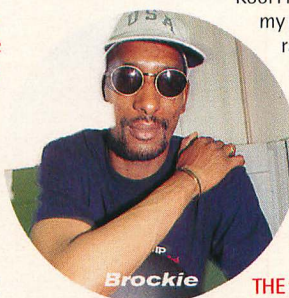
Dan: "Even the name 'jungle' isn't relevant."

Brockie: "We know where that name comes from, but what people call 'intelligent' I would call 'ambient'. I mean, if that's intelligent, what do I play? Unintelligent? It's rubbish."

Dan: "All those words don't really mean shit. 'Intelligent' is drum 'n' bass and it's jungle. It's all so interweaved, it doesn't matter."

Navigator: "Don't categorise. From Day One, music is music and people have gone out to listen to it and enjoy themselves. They pay money to go into a club and listen to what they want to hear. At the end of the day, the producer sits in his studio and says, 'This is the way I see underground dance music right now'. He's making something from his heart, right? It sounds good, he puts it on a piece of plastic, it gets played by the DJ, plugged by the MC or whatever, people like it and they go out and go mad to it. End of story. That's what it's about. It's a vibe."

"Now, if an MC has a little catchphrase and he's drilling that into your head, all of a sudden it becomes a word which is associated with the music. People latch onto it and they blow it up into something big. An MC might be running along with the rhythm and it has kind of a military step to it, so the man says, 'Hardcore drum 'n' bass, hardstep riddim track!', and it's just a little lyric thing, a vibe at the time. Then somebody latches onto it and says it's now the name of a type of music."



Jungle Debate

What about other terms, "hardstep" for instance. Are all of these meaningless, too?

Dan: "They're marketing tools. I call my tracks drum 'n' bass because those are the underlying elements. That's what I've always been into since the hip hop days. That is the timeless thing. When you call it 'jungle' or this or that, then at some point it's going to get dated."

Jay: "But I wonder whether a lot of these other names came about from people within the scene, because the media had jumped on the word jungle and the people within didn't want to call it jungle any more?"

Brockie: "I think that's what it is. [Loud interruptions from around the table.] Listen, Grooverider started 'hardstep' - he put it on his LP. And Bukem started 'intelligent'."

Navigator: "MC Flux was the first man that I heard say, 'hardstep', and he's down with Grooverider."

Is much of what is being termed as "intelligent" and "progressive" just a narrow part of the picture?

Dan: "It is. But I don't think it is as fragmented as that suggests. In general, all of this music gets played. If you go to a Jungle Fever rave, a Telepathy rave or a World Dance rave, you'll hear a cross-section all of this music. If you go to

Jungle Fever, you're not just going to hear ragga jungle. You can't break it up and say that intelligent has nothing to do with the ragga side of jungle or the drum 'n' bass side. At the end of the day, it has."

Brockie: "A lot of people are frightened by the word 'jungle' so promoters are putting other words on flyers."

Dan: "That's going back to the media again. Like when jungle first came about, I saw these articles about how jungle is like techno with crack and guns. What sort of reporting is that?"

Navigator: "What you have to realise is that the whole scene, right from the beginning, has always had bad press. When acid house first hit, there was all this stuff about how girls got killed taking this and that. Right the way through, certain sections of the media have been hanging over the scene like vultures waiting to pick off of the dead bones. But that's not going to happen."

A lot of people have recently been citing their influences as house and techno, rather than hip hop or reggae. Are these influences common to drum 'n' bass?

Dan: "They don't mean too much to me."

Brockie: "People don't even sample those records any more. A lot of friends of mine are getting back into the 1988 or 1991-style raves and I tell them that, to me, that's finished, it's over. I don't even play those records."

So that scene is irrelevant?

Brockie: "There are a lot of people doing raves now which are like, 'Let's get back to the happy days', and I don't see the point. What's wrong with these days?"

Dan: "I think our music has always taken its influences from many different areas. It might be one thing for

one man and something different for another. There are kids now who have only ever been in it for jungle and they're getting influenced by other jungle records."

Jay: "A lot of the bedroom producers and small-time people are keen to explore and try new ideas because they've got nothing to fall back on, they don't know a formula. If they want to try something new, they don't have to go upstairs and clear it with the board. They'll just try a new sound and, if it works, they'll cut it into a plate and see how it goes down at a club. It's hands-on."

You can turn round a track on this scene in a day."

Dan: "Without the influence of other styles there wouldn't be such a thing as jungle. We're all from different backgrounds and it's the fusion of everything coming together which makes jungle

what it is. If anyone tells you you should stop taking influences from this or that, then it's all over for them because we're still going to be taking our influences from whatever our background is. If someone tells you they just want to ambient it out with strings, they're making a different kind of music. They're going to end up on an ambient album and they're going to be so far removed from our scene that

they'll be nothing to do with what we're doing."

Kool FM: "I didn't hear such a big fuss in America when Run DMC were putting hip hop and hard rock together."

Jay: "If every artist takes their influences from just one particular kind of music, there isn't going to be any progression or development. Take it wider, sample anything you want and try anything you want. Try it in a club and if you get plastic bottles thrown at you, take it off and don't try it any more. If it works, rewind it and go again."

LET'S turn to the future. Goldie has just taken a band to perform live at Glastonbury. Is live jungle a new step forward?

Kool FM: "I've heard that DJSS does a wicked live set. He brings his samplers and stuff onstage and does it all live."

Kenny [finally speaking up]: "When someone is performing, you need to focus on a person and the problem with jungle is there are lots of samples. Jungle tunes are not very vocals-orientated and because there's not much to focus on with a sampler or a keyboard, it's going to be very difficult for someone to break through in that way."

Dan: "But every weekend you get Navigator and Dett on stage and they're doing it live."

Jay: "If a man standing behind the decks mixing two tracks with an MC is more entertaining than a group trying to make the same sound live, then maybe it

should be left to the DJs to do it. If, on the other hand, the technology which is available now can assist a group in producing a good show, something which is worth watching, that should be encouraged."

Brockie: "And if you're an MC or a singer and you think to yourself, 'I can make some money', good luck to you."

Dan: "We've got artists on Suburban Base who are MCs and singers, but there are a whole lot of others who don't want to do any kind of press or have their photo taken. It's all there. Half the people on this scene don't want to be pop stars. They want to make a living out of it, but they don't want to be on 'Top Of The Pops' every week. It's not what they're about. We don't need this frontman and band image that the majors love so much."

Drum 'n' bass has been widely perceived as a British phenomenon. But bearing in mind the obvious connections with hip hop, what are the chances of it taking off in America?

Brockie: "In certain parts it has already started. Ellis D came back from there the other day and told me they were selling loads of tapes. They were going like mad."

Are American hip hop fans picking up on jungle or is the audience so far restricted to white kids who have previously been listening to rave and techno?

Dan: "When we had a rave label, it was very white, middle class, suburban college kids. This time around it's taken on a different perspective, to the extent that even the LA gangs have adopted it. They don't really call it 'jungle', it's 'breakbeat' to them, but they know all the labels and they know everything that's going on. Which is more where it's coming from over here, like a street-level thing. We're now running a label in the States, Sub Base USA, because I want to push the music out there."

So is jungle going global?

Brockie: "Darren Jay and me were in Berlin recently. We did six hours. They're into it. They're into it hard."

Dan: "We've also just done a label deal for South America, for Brazil, Argentina, Mexico. I went down to Sao Paulo and these kids on the street knew us, they were like, 'Yeah, yeah, Suburban Base!'. We were chatting to them and they knew the stations and the rave events - and this was fucking Brazil! You just don't imagine it."

LET IT ROLL SARAH SANDY

Co-promoter of Speed and booking agent at Groove Connection, whose roster includes Grooverider, Fabio and LTJ Bukem

"I think the gap which has emerged is down to a national difference. London is way ahead, but is having problems at the moment with the ragga side of jungle. A lot of the DJs on my books who were stuck playing that real ragga sound became the jungle dons on the London scene, but they don't want to play those clubs now because they're changing..."

There's an element in those clubs who are getting nasty, and that's not what this rave scene is about. The scene has always been about people partying. There's always been a black and white mix, too. There's never been a race issue. Everyone knew that jungle was something made by black and white kids working alongside each other. That's why it's so unique."



Navigator: "I'd say that in a year's time we're going to be covering the world... It's like you have to know how to ride the waves. Look at the scene. It started on an acid house tip and then it progressed to hardcore and now it's gone to jungle and drum 'n' bass. I think the British scene is the focus of the world right now. It's all here."

BRAVADO? Maybe. But it's worth noting that the debate winds up with further stories relating to Europe, Australia and even Japan.

Hands are shaken all round as the participants go their separate ways. It seems that, whatever the apparent diversity of the labels, from intelligent to hardstep to jungle, collectively the strength is still very much there.

LET IT ROLL More notes from the underground

KEMISTRY & STORM

DJs and promotional representatives of Goldie's Metalheadz label

"The furore about the ragga side of jungle has recently died down slightly, allowing the musical side - which we call drum 'n' bass - to come through. With the attention being placed on ragga, the musical aspects were lost. Now everything is on a more even keel and integrated into the whole scene. But even if jungle is moving in separate ways, all facets of it can run concurrently. I don't think there's any conflict, though."

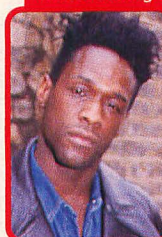


People who go to other raves come down to clubs like Speed as well. The music there isn't any less street. The technology makes it sound less rough, but the feeling is still there. You can't get away from that."

LET IT ROLL FABIO

Kiss FM DJ and the resident at Speed

"There's definitely a split emerging in the jungle scene. Before it was all about one breakbeat sound. But some of us have tried to mutate our own sound, so now there's hardstep, ragga, jungle, happy hardcore... The majority are still making the harder jungle sound and that's still what's selling the most. I know that the mellow stuff I



play isn't for the masses, but I've always gone out on a limb, especially with my radio show. However, I really can't relate to people who say I've sold out, or that I'm playing 'white-man's jungle'. To me, it's so creative, there's so much depth to it. Speed is a total experiment - this music sells less and attracts fewer people. We get a lot of older people, and it's also attracting a lot more women than other clubs. Speed is special."



HMV

volume one

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

Sao Paulo

words **Camilo Rocha**

pictures **Claudia Guimaraes** and **Nei Peres**



THINK Brazil and try to forget football. Forget the rain forests. Forget the old "Girl From Ipanema" chestnut. And please, forget that bloody Carnival.

Think instead of a massive city, a megalopolis of 16 million people, littered with zooming freeways, ugly industrial sites and one of the biggest concentrations of high-rise buildings in the world. There's no architectural harmony or urban planning whatsoever. If you manage to visualise such a messy, end-of-the-millennium monster, you might be able to understand why Sao Paulo currently has the hottest dance scene in South America.

To prove the point, Laurent Garnier, who recently enjoyed a three-night stint in the city, said that "the two best places I've ever played are Sao Paulo and Tokyo". He'd just delivered an awesome set at Hell's Club, which finished at the civilised hour of noon. The kids on the packed dancefloor had screamed their heads off. It was one serious party.

It hasn't always been that way, though. Three years ago, Darren Emerson played at a club full of clean-cut rich boys and boring models. Only 10 people danced.

SO why has the situation in Sao Paulo changed so dramatically?

In a nutshell, good music has grown on people and altered their lives. Thanks to the stubbornness and faith of local DJs like Renato Lopes and Mau Mau, who kicked off the new vibe in a sleazy joint called Sra Krawitz just over two years ago, the city's crowds started to favour more

underground sounds than the mish-mash of pop, disco and commercial house which used to be the staple diet of the clubs. That old cliché about DJs musically "educating" their crowds is totally valid for Sao Paulo.

Consequently, a new attitude emerged. Posing was out. Dancing 'til you dropped was in. It was the end of the "What were they wearing?" period and the start of the "Is everyone having a good time?" A fresh generation of clubbers arrived to join the older ones who had got the message. The rest complained that the beats were too repetitive and stayed at home.

The real turning point came around a year ago, when E and acid arrived in Brazil. Before this, people rarely took pills or trips because they were too expensive. And virtually impossible to get hold of anyway. If you wanted to come it, it was a choice between cocaine and alcohol. Despite still being pretty much everywhere, both of these now have second-best status. With the prices of E and acid steadily dropping, anybody wanting to get off their nut is opting for psychedelics every time.

There's also the fact that more and more foreign DJs are now coming across to Sao Paulo to play. The last two years have witnessed a wide range of sets from Dave Seaman, Sasha, Alfredo, Lee Fisher and Breeze, to name a few. Carl Cox and Sven Vath are both rumoured to be flying over later in the year.

MOST people associate the Brazilian party spirit with Rio De Janeiro, but although this city is definitely worth a visit, chances are you won't want to stay there too long. Apart from a fairly good monthly gathering called Val Demente, the clubs are crap. And Rio is sinking into a state of total paranoia around its rampant crime rate.

Quite simply, Sao Paulo is the heart and brains of Brazil. It's the gateway to the country and is responsible for a quarter of Brazil's GNP. It's scorching hot for at least six months of the year, there are great beaches within two hours drive and the food is the tops. The hippest and most tuned-in people live here, the best shops are here, new music arrives

here first and it's one of the very few places in the country where if you have, say, a pierced nose and orange dreads, you won't be treated as if you came from Mars.

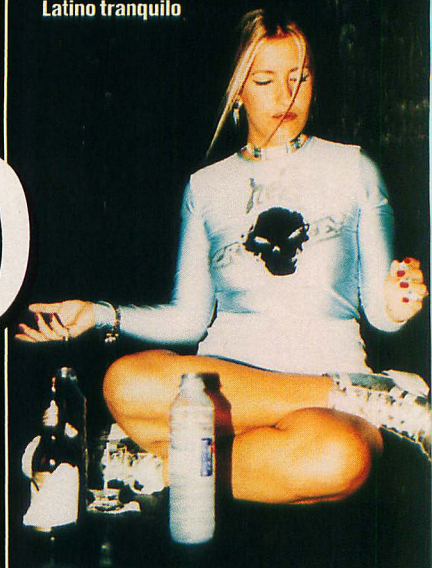
Paulistanos (the name given to the local population) pride themselves on their cosmopolitan outlook and they love to meet foreigners because, well, because they think it's damn cool. It's a different story in many of Brazil's other cities, where people look upon "gringos" as potential suckers just waiting to get their money taken from them, be it by deceit or by force.

Sao Paulo also has the added bonus of offering easy access to whatever tourist spots you fancy. Make sure you investigate the breathtaking northern coastline of Sao Paulo State, the Litoral Norte, but avoid the tacky Caraguatatuba resort at all costs.

THERE'S no better way to begin a round-up of the Sao Paulo club scene than with Latino, which is run by a controversial character called Bebete Indarte. Thursday and Saturday nights are hosted by Renato Lopes, a real underground legend who usually opens with trip hop and slow grooves, but soon moves the bpm's upwards. Expect to hear a lot of Strictly Rhythm, Power, Tribal and Relief tracks. On Fridays and Sundays, Luis Pareto takes the crowd on a journey through the deepest tribal and the bounciest house, with some tough techno near the end of his sets. The club recently featured Tony Humphries behind the decks and Garnier made his Brazilian debut there.

Latino's main rival, the appropriately-named Hell's Club, happens downstairs at Columbia, beginning at 4am on Sundays. The venue is basically one large room with a stage, and the fog machines and strobes are always pushed into overdrive. Just being there makes you think you're high. It's also the least gay environment of all Sao Paulo's clubs. The cruisers, drag queens and rent boys seen in droves elsewhere in the city generally avoid this place, mainly because the punters' only intention is to be havin' it big time.

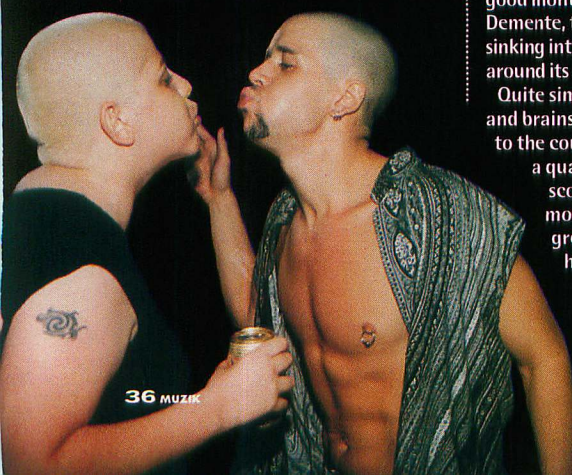
Latino tranquilo

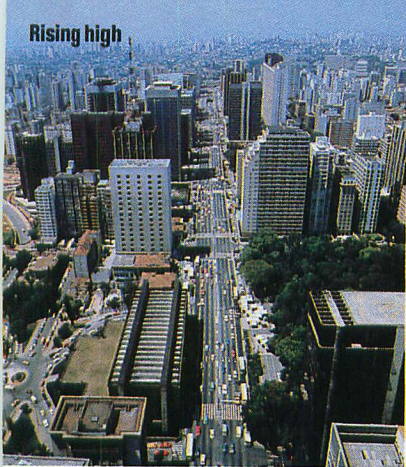


Hell's angel

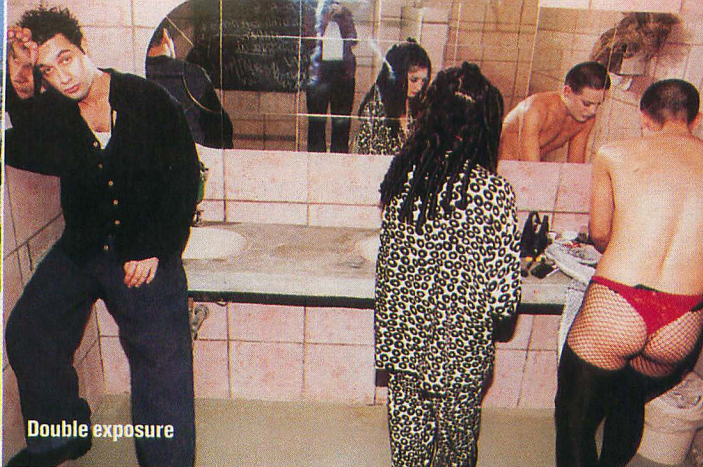


Grin and bare it

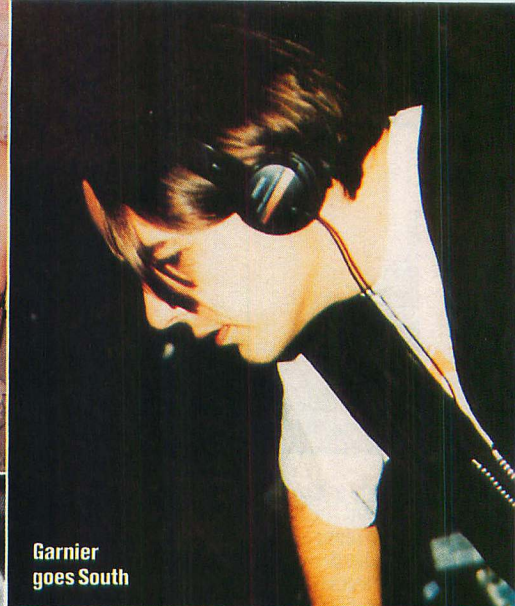




Rising high



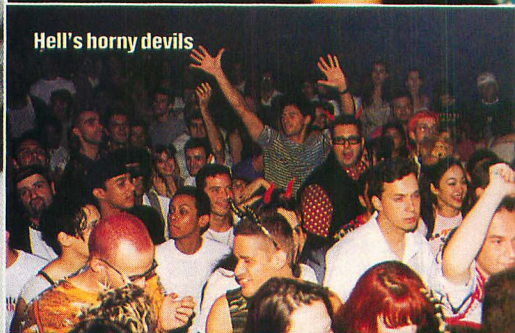
Double exposure



Garnier goes South



Circus animals



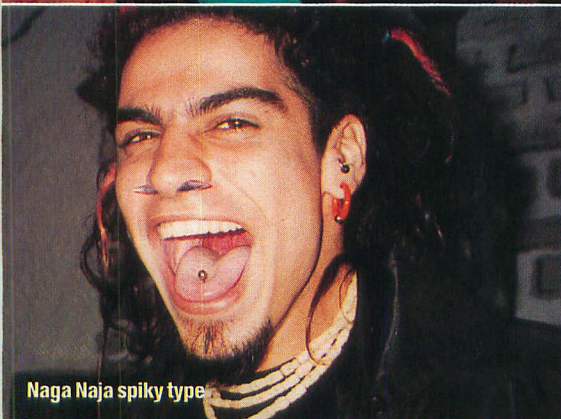
Hell's horny devils



We're jammin'



"Loo-hoo!"

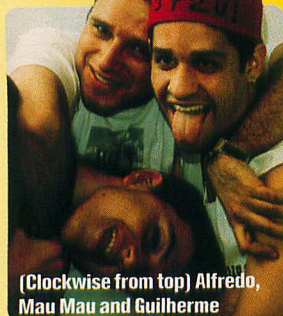


Naga Naja spiky type



The main drag

You old stone



(Clockwise from top) Alfredo, Mau Mau and Guilherme

DJ RESIDENTS OF SAO PAULO

MAU MAU
RENATO LOPES
LUIS PARETO
GUILHERME M
ALFRED
MAURO BORGES
HECTOR
GIL BARBARA
MATT CULLEN

CLUBS

COLUMBIA (Rua Estados Unidos, 1570. Telephone: [00-55-11] 64-3380)
LATINO (Rua Da Consolação, 3032. 852-1785)
CIRCUS (Rua Augusta, 2203. 852-6345)
CHA CHA CHA (Rua Tabapua, 1236. 820-6774)
MASSIVO (Alameda Itu, 1548. 883-7505)
TOCO (Rua Dona Matilde, 509. 217-9657)
OVERNIGHT (Rua Juvenal Parada, 35. 264-4366)
SOUND FACTORY (Rua Cardeal Arcoverde. No phone)

BARs

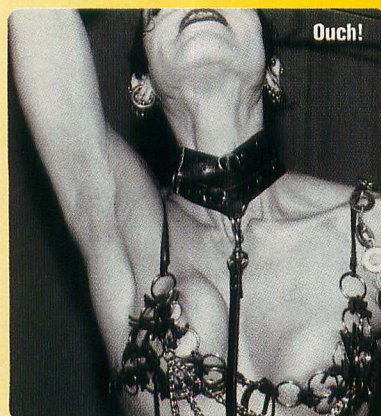
JUNGLE (Rua Fidalgo, 409. No phone)
EMPANADA'S (Rua Wisard, 489. 210-2116)
SUPERBACANA (Rua Girassol, 264. No phone)
SUJINHO (Rua Mourato Coelho, 1285. No phone)
RITZ (Alameda Franca, 1330. 280-6808)
PAPARAZZI (Rua Da Consolação, 3046. 881-6656)
BAR DO HOTEL (At the Cambridge Hotel, Avenida Nove de Julho. 239-0399)
ALMIRANTE NELSON (Rua Purpurina, 219. 211-6211)

MARKET

MERCADO MUNDO MIX (Rua Augusta, 997. 282-0663)

SIGHTS EVERY TOURIST MUST SEE

THE FUTURISTIC SKYSCRAPERS OF AVENIDA PAULISTA
IBIRAPUERA PARK, COMPLETE WITH LOTS OF MONUMENTS AND A PLANETARIUM
JARAGUA PEAK
DOWNTOWN SAO PAULO BY NIGHT
INSTITUTO BUTANTAN
THE VIEW OF THE CITY FROM THE TOP OF THE ITALIA BUILDING



The scenario outside of the club is somewhat surreal. To start with, the street is crowded with B-boys who have just left the hardcore hip hop/funk session at The Sub Club, which finishes half an hour before the venue re-opens as Hell's. Then there are the yuppie types queueing to get into Columbia's upper section. Don't worry, though – the doors are different. Finally, there's the Hell's bunch, a mix of up-for-it clubbers and colourful weirdos. Strangely enough, they all coexist peacefully. Columbia has never been busted, despite the presence of a police station right next door.

Hell's is ruled by Mau Mau, one of the most talked-about spinners in Brazil right now, but still an amiable and down-to-earth bloke. Mau Mau is the DJ responsible for spreading the techno gospel around Sao Paulo and, boy, does he bang it hard. Peacefrog, Sabrettes, Tresor and D-Jax are his favourite labels and Drexciya never fails to bring the house down. He alternates his sets at the club with visting guests and up-and-coming local talent, like Guilherme M and Alfred. Luis Pareto sometimes plays, too.

Mau Mau, Guilherme M and Alfred also do their techno thang every Friday at Space Science at Circus.

With the prices of E and acid steadily dropping, anybody wanting to get off their nut is opting for psychedelics every time

A very tastefully decorated venue, Circus is the newest club in town and their Friday Saturday hard house nights are already attracting quite a crowd. The charming Cha Cha Cha is another club worthy of a visit. It opens every day except Sundays, and even though the early weekdays aren't terribly busy, they are perfect for those in the mood for a less frenzied party.

Some of the Tuesday nights at Columbia's upper section can also be entertaining, but these usually tend to be fashion-linked events so make sure there's a decent DJ playing before heading out. In addition, quite a few of the big, tacky discos have now opened side rooms for underground sounds. Often you'll hear tribal next to techno next to quasi-gabba next to acid and even jungle (which, by the way, is making big in-roads in Sao Paulo's working class areas).

If you want to visit such clubs, try The Sound Factory, where records from Hardfloor (not Vasquez) rule, or the Friday festivities at Overnight, whose DJ, Anderson, bangs Dave Clarke next to the Dust Brothers. Alternatively, try the back room at Toco, a huge venue in the poor suburbs of the eastern part of the city. Their main

resident is Marky Mark (no relation) and his biggest dream is to get Orbital to perform at the club.

AS well as the regular venues, visitors should keep their ears open for one-off parties hosted by the likes of Insanidad and Naga Naja. The former's most recent event featured seven excellent DJs and attracted a diverse crowd who partied hard until the early morning. The Insanidad crew have since drifted apart for various reasons, but have promised to be back in town by next summer, which officially starts in December.

Naga Naja kicked off at the end of 1994 with a series of parties in the paradisiacal beach village of Arraial D'Ajuda, up in north-east of Brazil. The organisers, a group of Brazilians and British, have since shifted their operations to Sao Paulo and recently held a full-on bash on a small ranch near the sleepy town of Atibaia, a famed pensioners' retreat on the outskirts of the city. The police showed up as the party peaked and the volume had to be turned down for a while, but the cops had left by the time dawn broke. As the sun started to filter through the trees, the volume was jerked up again.

A good way to find out what's happening is to check out Erika Palomino's weekly report on the dance scene in the Friday edition of the "Folha De Sao Paulo" daily newspaper. There are also usually lots of flyers (most of which give discounts) at the Mercado Mundo Mix market, which happens once a month over an entire weekend. Other attractions include stalls selling underground designer gear, record shops and the occasional DJ. Many clubbers hang around the market, chilling from the previous night.

Chill-out culture is, however, still largely restricted to small gatherings in people's homes. As very few own decks, there's always a bit of a rush around the houses to pick up gear and records but this is all part of the fun. There's been talk of Circus opening a Sunday all-dayer, but nothing is confirmed as yet.

DESPITE the ever-growing numbers of clubs and parties, bar culture remains firmly rooted in Paulistano life and the fact that there are no licensing laws means you can find a cold beer at any time of the day or night. There are all kinds of bars with varying styles, crowds and prices, but somewhere selling a big bottle of beer (just over a pint) for more than 2.50 reais (around £1.50) is being abusive. Botecos, which are down-market greasy spoons-cum-bars, are very lively and frequented by all walks of life.



The district with the best bars is Vila Madalena. It used to be the choice of area for hippies and artists in the Seventies, and although it still retains a bohemian feel, it's now the busy drinking spot in town. All the bars are within walking distance

of each other so it's a great place to start your night. Jungle is the epicentre of the activity, but Emapanada's, Sujinho and Superbacana are all good alternatives. The Jardins area, 15 minutes drive from Vila Madalena, is smarter and more style-conscious. This is where most of the clubs are based, even those which aren't posh or trendy. There are also a few good bars, where people on the gay side of the club scene go. Ritz has been a staple name for years and has recently been joined by Paparazzi, which is almost exclusively gay.

ANYONE travelling to Brazil should take out medical insurance to enable them to see a private doctor if need be (the public health system is appalling). Another useful tip is to keep out of brawls or even silly arguments. There are as many arseholes in Sao Paulo as anywhere else – but a lot of them carry guns here. Don't flash loads of foreign currency around and don't try to be smart or brave if you're mugged.

You should also be careful going to a football game or passing nearby one. Violence is common at matches, often on a level which makes English hoolies look like amateurs. And be wary of the police. There are a lot of corrupt cops and, as one British expatriate put it, they are "more like thugs hired by the authorities than a trained police force". Brazilian law is as heavy on drug users as it is on dealers and the official line between the two is blurred.

Having said all that, there's no reason to be paranoid. Most of the areas you will be visiting in Sao Paulo are quite safe. And talking of safety, make sure you can lay your hands on a condom if you need it. The constant stream of sexual images on the television screens, magazine racks and street adverts reflects the fact that pulling is a national pastime. Brazilians are very upfront and uninhibited, and it won't be long before you're being chatted up, regardless of whether you're male or female, straight or gay.

What's more, it may even last. There are lots of Brits down here who have found their perfect partners and stuck around for good. You never know, one day you could be living next door to Ronnie Biggs.

Special thanks to Erika Palomino, Daniela Locatelli, Patricia Andrade and Eraldo Lisboa

☎ If calling from the UK, dial 00-55-11 before the above numbers. Note that Sao Paulo numbers are both six and seven digits



<http://www.ministry-of-sound.com>

OPEN

Friday 14th July
PHIL PERRY
KELLY HANDS (DETROIT)
BILLY NASTY

Friday 21st July
LUKE SLATER (G.P.R.)
STACEY PULLEN (DETROIT)
BANDULU (live)

Friday 28th July
DARREN EMERSON
JOHN AQUAVIVA (TORONTO)
JOHNNY VICIOUS (NYC)

Friday 4th August
FABI PARAS
DAVID HOLMES

Rulin'

Saturday 15th July
CJ MACKINTOSH
BILLY CARROLL (ROXY - NYC)
BARBARA TUCKER (live)

Saturday 22nd July
TONY HUMPHRIES (8 hr set)
CJ MACKINTOSH
SEB FONTAINE

Saturday 29th July
TODD TERRY
Album Launch Party
"A Day In The Life of Todd Terry"
CJ MACKINTOSH

Saturday 5th August
ERICK MORILLO (NYC)
JON MARSH (The Beloved)
HARVEY

words **Muff Fitzgerald**
pictures **Kim Tonelli**

dizzy

heights

It's hard to think of a bigger DJ on the party circuit than TALL PAUL NEWMAN. And he's got the tunes to match his six foot six frame



T

ALL PAUL IS SICK. AND TIRED. SICK of the "Lord Of Handbag" title which has been conferred on him by "lazy" journalists like your humble scribe and damn tired as the result of the relentless treadmill of going into the studio by day and going out gigging seven nights a week. Such are the demands on his time.

Not that Paul is complaining about his popularity. It's just that moniker...

"I tell you, I fucking hate that name," he says giving me a look as though I'd just farted. "'Handbag' has to be the worst possible term for the music. 'Handbag' and 'hardbag', I loathe those words. Get the 'bag' out of it quick, you know what I mean? I just have this image of people going 'Wheeeeeeh!' as they swing their

handbags around in some club in Newcastle or somewhere. It really winds me up. There's so much more to the music than that."

But you can't just blame the journalists for the name which has been stuck on Paul's six-foot, six-inch frame. He himself has to take some of the responsibility. He is, after all, the golden boy with the ears attuned to big piano breaks, ascendant basslines, infectious vocals and uplifting hooks so large that even Mr Lifo from The Jim Rose Circus Sideshow would have difficulty threading them through his nipples. Tall Paul is Mr Goodtime Incarnate, Sir Let's Have It, the unrivalled King of The Euphoric Party Anthem.

Tall Paul Newman is no fool, matey.

WE'RE sitting in the rather comfortable Hampstead flat which Paul Newman shares with his brother, Dan, and

his dad, John. Newman Senior owns and runs the Turnmills nighterie in London, the first club in the UK to be granted a 24-hour licence and the home of the infamous Trade and ff nights.

John Newman bought Turnmills back in 1985. Having been a complete music-head at school, Paul used to practice on the decks at the club during the day, when nobody was around. Ten years on, he can now be found playing the last set at Trade every Sunday morning, giving the crowd some light (but still hi-octane) relief after a relentless four hours from Tony De Vit and Ian M.

Keeping the family connection going, you'll always find Paul's dad alongside him in the booth. John Newman operates the lights.

"My old man is right into it," says Paul. "He's bought two lasers and he gets really involved with what he's doing. All the people on the floor are well into it, as well. They all face the lights, not the booth!"

Tall Paul first started playing at Trade around three years ago, after John Newman had suggested his son to Lawrence Malice, the club's promoter. Naturally, some of the other DJs bitched about him only getting the gig because of his old man, but the Trade crowd would have had his guts for garters if he hadn't been up to scratch. In the event, they immediately took to his perky, hands-in-the-air style, recognising it as a welcome counterpoint following on from Daz Saund and Trevor Rockcliffe's exhilarating but dark techno soundsweeps.

Tall Paul hasn't looked back since. Over the last 18 months, he says his life has gone "really potty". As well as DJing, he has recorded a string of club hits such as Escrima's "Train of Thought" and "Rok Da House", and his most recent release, Partizan's "Drives Me Crazy". And his interpretations of tracks like Liquid's "Sweet Harmony" and The Stone Rose's "Fool's Gold", have resulted in his skills being eagerly sought by those in search of that remix with a "big sound".

Which is not a particularly tall order for 24-year-old Paul. But where's there's brass, there's muck. Mucky old music critics, for a start.

"I keep getting coated by people, you know, I keep getting criticised all the time," sighs Paul, a little wearily. "I know the tunes work, but it just seems as though, if your mixes are popular, that's a really bad thing. You know, 'Oh, everyone likes that cut, so it has to be completely shit'."

But then he is talking about those purists who only like records when there are just half a dozen promo copies in existence. The sort who can't understand how somebody could actually like a record that you can buy in the shops and that, heaven forbid, thousands of other people can also buy.

AS skinny as Tall Paul is, he has wide appeal. Which is why he is booked to play at such a diverse selection of clubs across the country. He says he feels at home in all of them, regardless of whether the air is tinted with the odour of poppers or the sweet scent of Coco by Chanel. Our Paul is a bit of a chameleon.

"I'm quite fortunate in that I can go and play in a place such as Ireland, where they like it completely mad, or I can play Club For Life and smooth it right down. I can enjoy myself wherever I'm playing."

Is that also true of the music you're making?

"Yes. When I'm putting down one of my own tracks or a remix or whatever, I'm always thinking of different dancefloors. I get a club in my mind and I think, 'This one will work at Trade' or, 'This is Club For Life'. If I'm doing a track for Trade, it's going to be pretty fast, there's going to be a kick drum in your face and there'll be a big noise somewhere to get the people moving. Whereas if I'm doing something for the straighter, lighter clubs, it will probably be a lot slower, with more skippy drum sounds and a little piano line in there. It won't be anything too mad, although there always has to be something which will get the crowd worked up a bit. I can't enjoy myself if they aren't."



Hands in the air

AND therein lies the secret of Paul's success. He wants people to have a good time and he has an uncanny knack of being able to provide those necessary ingredients, those essential elements. It doesn't matter whether he's playing at Trade, or in the Student Union bar in Norwich, or at Eric Powell's Friday-night Red club at The Zap in Brighton.

"I adore Red," says Paul. "I find that I can be more experimental down there and the crowd are with me all the way."

"Kelly's Heroes", which can be found on the flip of Partizan's "Drive Me Crazy" single, is a fine example of one of the tunes which Paul has recorded with a particular club in mind. Partizan are Paul and Craig Daniel from Trax Records in Soho, who also remix together under the name of P&T (their reworking of "All Around The World" by East 17 was a nu-NRG classic!).

And the club in question is Kelly's in the aptly named Port Rush, Northern Ireland.

"I've never played to a crowd so up for it. They go completely mental over there, they really are totally mad. I love it. So I did this tune for them and put it onto acetate. Every time I play it, the manager of Kelly's, who's called Alan, likes to get on the mike and go [in a fetching Ian Paisley accent], 'This is for you... This is fucking for you... He fucking made this fucking track for yooooou!'"

As well as slots at Kelly's, Trade, Club For Life and Red, Paul also has his own all-nighter in London, The Gallery at Turnmills. He runs the club with Darren Stokes from Tin Tin Out.

And guess who pops in to do the lights? Yup, John Newman, Paul's old man. It's endearing to watch them work together. They obviously have a very close

relationship and are always both completely absorbed by what they're doing.

"Dad has his own taste in music, but he's been hearing this stuff for five years with ff and four years with Trade and it's been forced down his throat so often that he now really likes it," grins Paul. "We'll be in the box and he'll say, 'Play that one, son. Play 'He Never Lost His Hardcore'. I really like that one,' knowing full well that the place will go totally bonkers to it and give him the chance to do the same with the lasers and the strobes. Yeah, my old man is something of a connoisseur on the euphoric house tip!"

Partizan's 'Drives Me Crazy'/'Kelly's Heroes', is out now on Kartoonz. The next Escrima single, 'Deeper', follows on Hooj Choons/ffrr in August. The Gallery takes place on Fridays at Turnmills, London EC1, from midnight to 7.30am



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JULY 14TH

COSMIC CAVE

ANDREW WEATHERALL
OLIVER LIEB (SPICELAB - AMBUSH) - LIVE
GAYLE SAN
MR OZ (DON'T BE LATE)

TRIBAL TEMPLE

KENNY LARKIN (DETROIT)
E.J. DOUBELL (FIST)
NICK BROWN

SHANGRI-LA

PENDRAGON SOUND SYSTEM
MARK SINCLAIR, MICKY VESPRE
MUTLEY, MANLIKE BENNY
LIGHTING BY ILLUMINATUS
DECOR BY CHILL INC.

JULY 21ST

COSMIC CAVE

DAVE ANGEL
FRANCESCO FARFA (ITALY)
TIN TIN

TRIBAL TEMPLE

JUSTIN ROBERTSON
FABIO PARAS
STEFANO NOFFERINI (ITALY)
SEROTINA (RUBBER NIPPLE / FANTASTIC)

SHANGRI-LA

COALESCE SOUND SYSTEM

JULY 28TH

COSMIC CAVE

CARL COX
JOEY BELTRAM (NEW YORK)
LOOP 8.2 (LIVE)
DAVID HOLMES
TOM HARDING (NEW TALENT NIGHT WINNER)

TRIBAL TEMPLE

GAYLE SAN
BILLY NASTY
JONATHON COOKE
JODY (WAY OUT WEST)

SHANGRI-LA

CHIBA CITY SOUND SYSTEM

AUGUST 4TH

COSMIC CAVE

LAURENT GARNIER
(PARIS - 6 HOUR SET)
RIBBZ

TRIBAL TEMPLE

PAUL OAKENFOLD
ERIC POWELL (BUSH RECORDS)
ANDY MORRIS
ROG (NEW TALENT NIGHT WINNER)

SHANGRI-LA

SUGARLUMP SOUND SYSTEM

clubs and lives floor fillers

In-tent-city!

GLASTONBURY FESTIVAL

Pilton, Somerset

FRIED by noon on the first day, ranting about love, losing your tent, losing your shoelaces and feeling your way around the toilets in the middle of the night, Glastonbury is the ultimate festival experience. The great British utopia is celebrating its 25th birthday and everyone from crusties to scallies is scattering hemp and munching on chocolate space cake. And wishing they'd eaten nothing but hard-boiled eggs.

It's Friday morning and, as Spearhead open up the proceedings, you start thinking that maybe last night's rave wasn't such a good idea. In the high street of stalls, the beer tents open late, forcing the thirsty to quaff scrumpy and experiment with brain damage. Smart drinks, real lemonade and herbal brews are on offer elsewhere, but none of these do anything for the dry throats of the Magaluf boys. They want beer, and gallons of it.

Glastonbury's new dance tent, which is today hosted by The Massive Attack Sound System, is also late in getting going, but Nick Warren finally starts to DJ in the middle of the afternoon. He opens his set with The Dust Brothers remix of The Prodigy's "Voodoo People" and is greeted by one of the biggest cheers of the day, the noise filling the blue and orange striped canopy. Hours of deep bass and warped electronics follow. Trip hop is too polite a term for the most memorable DJ set of the weekend. The whole place is

in semi-darkness, safe from the sun's rays, and the power of a dirty sound system embarrasses the tinkling indie bands wired up to the coughing PAs on the other stages.

Warren's sound may have shifted the bottled water, but it's Massive Attack who shift the soul. They play lots of their old, sexy tracks - tracks from their first album - and everybody fixes their eyes on the mesmerising silhouette of the DJ scratching the beats. Shrouded in blue smoke, he moves like a spectre behind the decks, while Horace Andy's voice eases the crowd into the new soul vibe of Glastonbury. Unlike Oasis over in the main arena. The Prodigy, however, fare better, packing their field with fanatical ravers who stomp to every breakbeat and strain for a hernia with every banshee-like cry of "Yaa-hooooo!" which comes from the stage.

Emerging like snails into the cold, damp grey of the Saturday morning makes for a surreal backdrop to Red Snapper, who are playing in the jazz field. Five people stand up and dance with the baggy groove of The Happy Mondays' Bez, sending out some serious magnetism and encouraging a few hundred people to get off their backsides and enjoy the band's future jazz properly. Heads rock and arms swim through the chemical beats. There is no return. Instead, it's time to join the crusty pilgrimage to the NME stage for the dub sounds of Zion Train and Dreadzone, and John Peel plugging the interval with jungle cuts.

That night, Orbital take Glastonbury on a mellow journey through their unique version of sound. It's a struggle to get anywhere near the stage, but it's well worth the effort. The combination of music, good weather and one or two social additives makes you realise that this is probably as high as it gets in Britain right now. All around, dress sense and colour co-ordination reach chaos proportions and, following the silly hats and cosmic tie-dyes, it's off to a different field and a different set of beats. The next thing you know, you're greeting the sunrise with every other Tom, Dick and Hippy who couldn't find their tent. Once sane people are now in sandals, a drum by their side, a beard on the horizon.

Sunday dawns, and El Fred's Cantina is serving up veggie breakfasts and playing Eighties soul music, magically attracting a large crowd of people dancing in their own world to the original handbag sound. At Glastonbury, there's a surprise around every corner. By now, half the audience are reeling around like characters in an episode of "The Comic Strip" and the last day turns out to be one long, lazy, sunny chill-out. The idea of actually trying to catch a specific group or a specific DJ at a specific time is, quite simply, a complete non-starter.

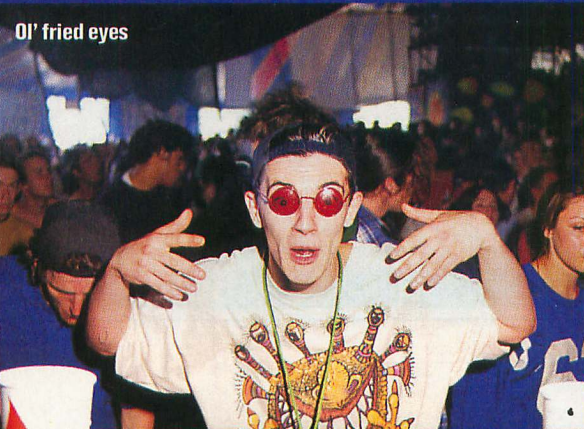
Glastonbury is an experience which costs. And not just in pound notes. You can only use up toilet paper and brain cells once.

Rowan Chemin

Hawtin the act



Ol' fried eyes



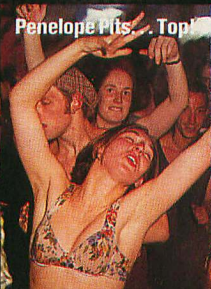
What's in store?



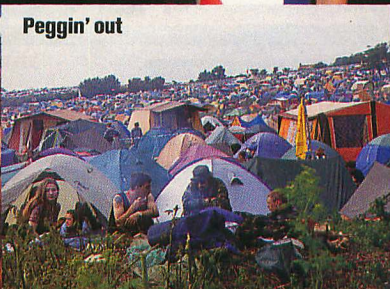
Voodoo person



Penelope Hiss... Top



Peggin' out



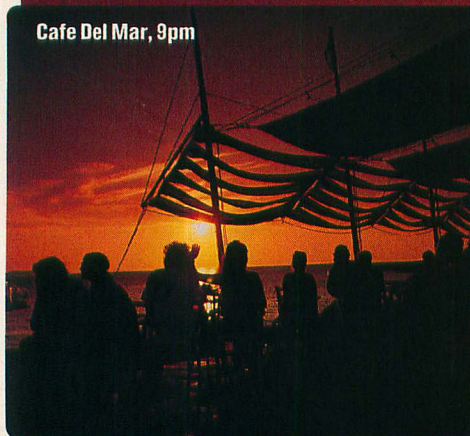
Aliens



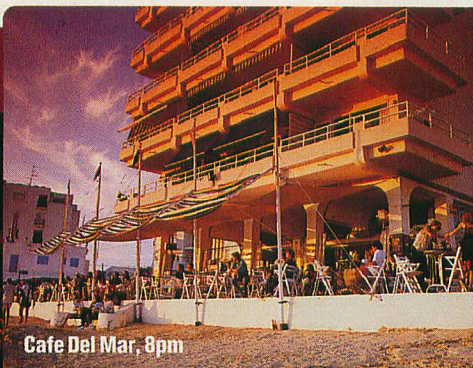
Techno mafia on a mission



Cafe Del Mar, 9pm



Cafe Del Mar, 8pm



Phil, can you concentrate on the records, please



Pictures: RIP

Sun of God

CAFE DEL MAR

San Antonio, Ibiza

"Cafe Del Mar/The heart of the island/This is the place I search for..." (Mental Generation - "Cafe Del Mar")

WHETHER you work to live or live to work, you always need somewhere to fall back on. Somewhere you can escape to, somewhere to recuperate and reassess, somewhere to get a perspective, to get a grip. Somewhere called Cafe Del Mar.

It doesn't matter how many times you come here, or how often you listen back to those Cafe Del Mar tapes and reminisce, this is the only place to find your musical heart.

It's mid-June and the Ibiza club season is just beginning. The large hordes of sex-hungry holidaymakers have yet to throw up on the pavements, or drape their

Union Jack flags and "These colours don't run" boxer shorts across every balcony. Tonight is the opening of Manumission's determined attempt to prove that "Manumission is Ibiza", with 6,000 people losing it to Trannies With Attitude. But Cafe Del Mar is more humble, more genuine and more true to what Ibiza is all about. And this year it's celebrating its 15th anniversary.

It's here that Phil Mison made a name for himself last year by sharing spinning duties with the Del Mar's magnificent resident, Jose Padilla, for the entire summer. Padilla's booth has the best view in the world, looking out over the cafe and onto the beach and the daily sight of the sun descending. Reflecting how Padilla has set the standards, tonight's sunset is as glorious as any of the 5,478 sunsets of the last 15 years. It doesn't

matter how many you've seen, each one is more emotionally satisfying than as the last.

Mison's sound is beautiful. He has built his reputation on the warm house grooves of the likes of Jamez and Dobrez with their work on Touche and First Impression, but many are still surprised to hear beats in such a mellow cafe. However, with a little thought and a little heart, his lush house sound matches the mood of the Del Mar.

This year, Mison seems even more determined to put across his soulful selection and the evening begins with Larry Heard's "Sceneries Not Songs", a title which sums up what the job of a DJ here is about. Phil is in complete control and, as Heard's work ups the intensity, the only words which are exchanged are of disbelief at how quickly the sun quits the sky.

People sit with their legs tightly crossed, waiting until it disappears before they will go to the toilet.

Or to the bar. As Mison segues in Fila Brazilia's "Subtle Body", the rest of the world is totally irrelevant. The eerie pain of the track is almost painful and causes a deathly silence to fall. Heaven and hell have never felt so close.

Darkness is closing in. Mison seems to be moving the sun and someone tries to persuade him to stop the record to see if he really is controlling the elements. The piano gets harder and louder. One minute you're frozen in fascination and the next you're wondering where the fuck that next vodka and orange is coming from. Suddenly you realise that this is exactly what people work so hard for. It's the ultimate escape.

In keeping with every night of the last 15 years, the owners of Del Mar,

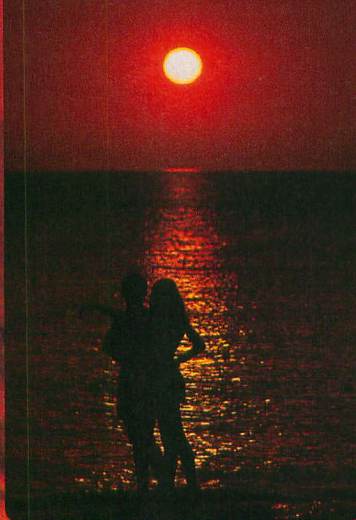
Go on Mison!

the sun
the sun
RS 95078 CD
1 my machine
2 microleap
3 jam the bag
4 des
5 rushed
6 sub
7 sound on
8 pol
9 filter



The vanishing act - Cafe Del Mar, 9.23pm

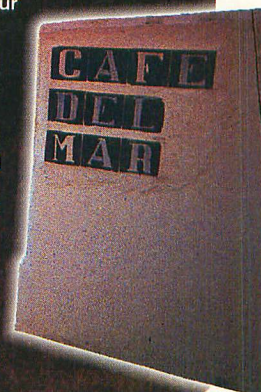
The coast is clear!



Ramon Guival and Carlos Andrea, turn the volume up as the horizon swallows up the last light. It's a clever trick. And it's almost a religious act. Mison plays a touch of Brian Eno and then Marianne Faithful, and eyes are blinded as they strain to take in that one final reminder. Another evening has gone - another night has yet to begin. The mood is set and Mison now has to work harder. And he does so with such class. Timing the mixing of his records perfectly, he proves that there is an art to chill-out mixing. He has his own idiosyncrasies, which even sometimes include being too preoccupied looking at beautiful people to mix. But that's what this place is all about. You have to let your imagination run away with you. Mison gives us Global Communication's seasonal

reworking of "Natural High" by Warp 69 and, in this context, you realise that natural highs, highs from the sun and the sea, from nature, are by far the most fulfilling. The smooth house sounds of Deep Dish, Tropique and Nova Nova all have their time and place in Mison's set. He slows them down and, even though people are drinking rather than dancing, everyone is aroused by this creator of deepness. When he plays last year's Del Mar anthem, 51 Days' "Paper Moon", someone tells him his music is too shallow. "This is as deep as the ocean," Mison replies. And there you have it. Saint Germain's "Alabama Blues" and "Boulevard" are, of course, obligatory and then the peak comes when Mison touches a nerve by playing Derrick Carter's sacred "Tripping On The Stars" just as the stars are guiding people to the clubs.

It's amazing to think that someone like Derrick Carter has never been to Cafe Del Mar, bearing in mind how well suited his music is. Cafe Del Mar is an experience that you wouldn't exchange for anything. Even the drug dealers and the police are touched. It's a place where you can find your mind without having to lose it first. Cafe Del Mar is a spiritual home. We can only thank God for not putting it on Blackpool beach. This is the place you've been searching for. Ben Turner



six nine : the surgeon

2 microlamp

5 rushed

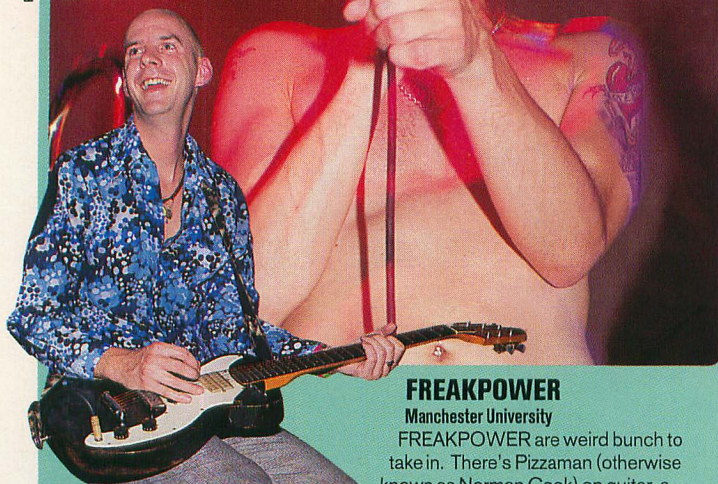
6 sub set

7 sound on water

7 filter wing

On the Slater

(inset) Pizza
da action



FREAKPOWER

Manchester University

FREAKPOWER are weird bunch to take in. There's Pizzaman (otherwise known as Norman Cook) on guitar, a Statto lookalike (in de rigueur dressing

gown) on keyboards, a 14-year-old bass player and a rotund minx called Lucy The Fly flirting all over the stage. And with Ashley Slater, the bananas trombonist/lead singer, doing his Duncan Goodhew-in-leopardskin-pants bit, they've got more character than a BBC 2 drama.

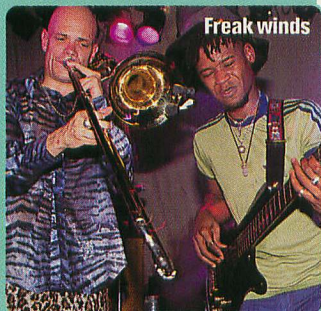
By rights, they shouldn't be here. But thanks to the golden touch of the Levi's advertising executive who picked up on their "Turn On, Tune In, Cop Out", they've been transported into the upper floors of pop stardom.

In a blackened hall, with the last remains of evening burning up outside, Freakpower are selling rebellion to teenagers. Their mixture of funk and flower-power is adroitly tapping into that peculiar Nineties mish-mash of cod-psychedelia, New Age-ism and street smartness which constitutes popular fashion. They're going down a storm. From the off, they jam and jam and jam in the old-fashioned way, building up an enormous head of steam and slowly dragging their young devotees into a whirlpool of grooves, riffs and chants.

"C'mon, stage dive," urges Slater to the crowd. A girl at the front taunts her poor boyfriend and the goaded fan struggles up to throw himself lemming-like into a pulsating mass which astutely parts on his arrival. Slater strips to the waist and Cook sits on the edge of the boards and lets pouting young femmes caress his feet with wide-mouthed awe. The boys meanwhile show their affection by raining joints onto the band. Slater pops a couple of them into his mouth and the audience cheers as though the government has been toppled. Bless 'em.

It's not particularly dangerous, but it's a lot more fun than Laser Quest. Freakpower systematically run through their debut album, "Drive Thru Booty", and by the time they reach "Turn On", they have a room of shiny, happy kids bouncing up and down like their lives depended upon it.

Smashing.
Jake Barnes



KEITH MURRAY

Clapham Grand, London

IN retrospect, it makes sense. On the morning of tonight's gig, Keith Murray is arrested in connection with an alleged rape. He's later released without charges being brought against him, but it's no wonder his mood seems less than sunny. However, nobody knew that at the time.

The warning bells ring early, when the MC announces that "Keith Murray is in London and is on his way to venue", leaving the crowd to get on with the sounds pumped out by 279, The Boogie Bunch and others. Mc Ni and Point Blank both manage to snatch some attention, but everyone is waiting for Keith. And waiting...

At 11.30pm, half an hour before the venue is set to close, Keith finally charges onto the bare stage and starts rapping a storm over his DATs. He wears a pair of shades snatched from someone down the front. The quality of the sound is not suited to his long-worded, complex flow, but luckily most of people here know what he's saying anyway and match him word for word.

"The Most Beautiful Thing In The Word" receives the biggest roar, but Keith's shout-out which follows falls flat. Cursing, he's off. Although he subsequently comes back for an encore, this merely consists of throwing himself into the crowd along with his two minders. The entire affair lasts around 20 minutes. Whatever might have happened to him earlier in the day, it's not surprising that glasses rain down on the stage.

Will Ashon

SONAR FESTIVAL

Barcelona, Spain

THIS must be the first time in the history of dance music that fish have almost come between a DJ and his daily crust. As a result of the ongoing kerfuffle between Spain and Canada over Atlantic fishing rights, the Spanish government refused to grant a visa to Toronto DJ John Aquaviva, one of the main attractions of this year's three-day Sonar Festival. The organisers have to resort to flying him to France and smuggling him across the border.

It's well worth the bother, though. Aquaviva plays twice, his ambient set beginning beat-free and gradually building into something akin to a laid-back Norman Jay session, while his dance blast mingles jazz and funk with tracks from Hardfloor, Speedy J and

LSG. The crowd lap it up, unlike the work of DJ Gilbert. Despite being the European mainland's leading purveyor of trippy jungle, he can't raise so much as a tentative toe tap from the profoundly bemused and rapidly dispersing punters.

The highlights of the afternoon chill-out zones include Delfin's fusion of TV themes, quirky cuts from the Sixties, industrial noise and splashes of techno and house, and Cafe Del Mar's Jose Padilla, who offers a lesson in how to play atmospheric music without drifting into a no-man's land of mere texture. Every bit Padilla's equal but from an entirely different planet is John Tye, aka MLO. Living up to the title of the first release on his Lo imprint, "Extreme Possibilities", at one point he nearly blew the speakers.

Katriene Klausning from R&S Records similarly made the difficult task of spinning in the sun seem dead easy. Her mix of lush tones and subtly funky beats are the perfect tonic for those still recovering from Orbital's storming live show the night before. Other live acts playing in the evenings include Scanner, who turns in a surprisingly heavy acid set, Psychick Warriors Of Gaia, who take linear minimalism to the outer limits, and Scorn, those bedroom miserablists par excellence.

Honourable mentions must also go to Victor Sol for his wild samples, DJ Shark from Switzerland, Holland's Steffan Robbers, Paul Thomas, who is joined by Scanner and half the population of Barcelona caught in mid-chat, and a local spinstress called Gloria. And to Jorge Reyes, an artist with a neat line in live ethnomusicology. He brought his glacial guitars, body percussion, didgeridoo and Tibetan chants all the way from Mexico, but at least he didn't have to carry them over the Pyrenees.

Gary Smith

FREETOWN INC SHOWCASE

Camden Palace, London

TONIGHT'S line-up is an indication of how far Freetown Inc have come since the label was launched in 1989. So is the busy dancefloor. By 1am, the crowd is locked into a strong groove as Kerri Chandler fluidly passes from the likes of Masters At Work's "Moonshine" to heavier cuts such as Ron Trent's "That Piano Track" on Freetown's new Sub-Woofer imprint.

Mood II Swing are DJing in the hidden VIP room upstairs, while Curtis

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six nine: the sound

- 1 my machines
 - 2 microlovr
 - 3 jam the box
 - 4 desire
 - 5 rushed
 - 6 sub seducer
 - 7 sound on sound
 - 8 poi et pas
 - 9 filter king/no
- highs/finale

McClean takes the stage to work through a forceful rendition of his "Step By Step" single. He's followed by the suited-up Arnold Jarvis and sax man John Iseley, who step into the anthemic "Inspiration" and "Colour Of My Skin", and Teddy Douglas of The Basement Boys, offering a version of his Jasper Street Company's "A Feeling" production. Typically of house PAs, the tracks are great but the performances lack vitality.

The event peaks at around 4am, when former Imagination vocalist, Lee John, bounces on in a loud tartan outfit. He's backed by a full live group, including a funky guitarist and a drummer who is a shade too fast on the uptempo numbers and too slow on the smoochers. But there's more than enough compensation in the sight of Lee manically jumping about with a tambourine and the fact that the crowd remember the words to "Body Talk" and "Just An Illusion". This is no illusion, though. This is real.

Michael Morley

SPEARHEAD/PROPHETS OF DA CITY

Subterania, London

YOU could be forgiven for expecting this gig to be drier and more political than a meeting of Trotskyist Alcoholics Anonymous. After all, the support band are South African rappers whose latest record is called "Da Struggle Continues" and Michael Franti, who has come to Spearhead via The Beatnigs and The Disposable Heroes Of Hiphoprisy, isn't renowned for a take-it-as-it-comes disposition. But you'd be wrong.

Prophets Of Da City blast through a set of rapping, beatboxing, scratching and breaking which show that the more positive side of the hip hop nation is what has caught on in the townships. The MCs style their raps with a preference for the construction of vertiginous towers of babble, DJ Explode is a deck monster and they know how to put on a show.

Michael Franti gets off on the right foot by asking, mid-way through his first song, who likes "the herb". These days, rather than stuffing his views down the audience's throat, he opts for a funky, considered approach. Capture their butts and you've got their brains. A tall, shambolic figure in a quickly drenched T-shirt and with his dreads tied back, Franti drawls, shouts and toasts his way through songs from "Home" plus new material. The band are tight, sometimes almost too tight, and seeing them live it's clear that he's looking for a synthesis of

black music forms rather than being pinned down as a rapper. Most of all, though, he's enjoying himself.

Will Ashon

ROCKERS HI-FI

Golden, Stoke-on-Trent

ROCKERS HI-FI are suffering confusion and apathy in the back room of Golden. Still, finishing the last hour with a soundtrack which dived from disco to Stevie Wonder's "Do I Do" was always going to be pushing it.

Until then, we get one of those spectacularly varied sets from the Rockers' DJ Dick, spiced up with FX from his partner Glynn. Glynn's resemblance to a chemistry student is no coincidence. With the simple use of space echo and reverb, he knows how to make sounds react against each other until the smoke of the explosions stings. Dick meanwhile eschews the concept of a journey in favour of a kind of Chemical Brothers-style trawl through every dancehall style on offer. There's drip-feed speed jungle, old Greensleeves cuts, some "Box Saga" and even Mr Spock on the dangers of hard drugs.

Crucially, we're also treated to bud plates of the new Rockers' material, a selection of incisive cuts designed for vocalists to add their parts on top of the rhythms. But there's really no need because the instrumental versions aired tonight lay down the law of the original Upsetters as it applies to the mid-Ninteties. It might not be the full Rockers live show, but this is DJing as education. Shame most of the pupils were playing truant in the main room.

Calvin Bush

Hasta Fiesta



FIESTA

Whythenshawe Park, Manchester

IT seems that nothing, not even a local residents' petition or the rumours of trouble from the city's gangs, can stall the energy of Manchester's biggest open-air dance party. Promoted by Crispin and Rollo from the Pollen club night and held on council land, Fiesta attracts nearly 4,000 end-of-term students and assorted mad bastard clubbers for 12 hours of legal hedonism. The sounds are provided by a host of local clubs and their resident jocks.

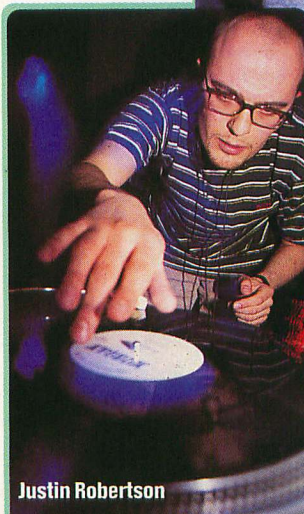
Sunshine welcomes the early arrivals, most of whom laze about on the grass, while 100 or so loose heads rave in the techno tent, their shoulders hunched and index fingers catching the invisible bagels flying out of the speakers. (*Invisible bagels, eh Rowan? -Ed*). The three other marquees don't fill up until the main body of the crowd drift in at around 9pm. The Luv Dup boys and 2 Kinky take care of the house music, Pollen hook into the acid beats, and No Half Steppin' and Head Funk keep their space for funky soul and hip hop. And not forgetting the Fiesta world music hangar, playing anything from dub to jungle.

The mood is like that of a mini-festival. The fairground doesn't stop and getting your shit-faced face painted is nearly as popular as joining the school dinner-sized queues at the bar. 808 State perform live and the music is more important than the names of any of the DJs. Keoki and The Ballistic Brothers, both regulars in Manchester clubs, are the only big-name outsiders here. Fiesta is very much a local celebration, the work of a network of mates rather than an attempt to rake in the cash. Indeed, Crispin later calls the event "A financial fuck up".

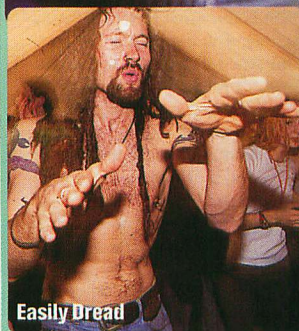
The odd nutter scares the hippies, but the party stays peaceful. Despite the groups of scowling lads scattered around the site, the extra security drafted in to minimise the worry of gangs "taxing" the crowd after the event aren't needed. Everybody has a good time and, seeing as how they were looking after the bar, so do the council.

Avoiding the restrictions of the Criminal Justice Act by holding council-approved events and keeping the costs low by bypassing the superstar DJs - is this the future of outdoor parties?

Rowan Chernin



Justin Robertson



Easily Dread

Pictures: Anthony Medley

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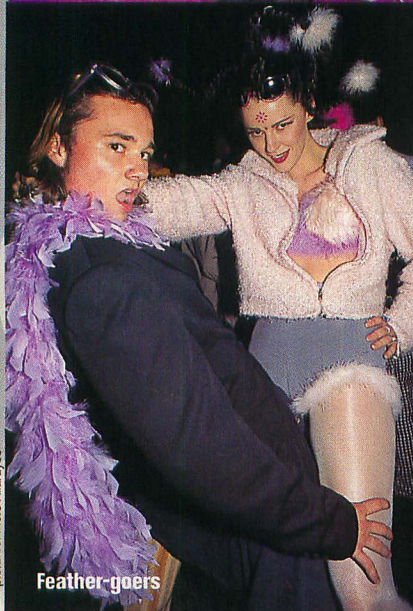
Loud 'n' proud



Faggy smoking



Trade's Tony De Vit



Feather-goers

GAY PRIDE FESTIVAL

Victoria Park, London

FROM leather boys and muscle marys to designer dykes and drag queens, 160,000 people have made it along to this year's Gay Pride Festival. There's also an ample sprinkling of straights joining the queens teaming into this East End park. The only thing which hasn't come out today is the sun. Perhaps he hasn't told his mum yet. But while even this can't dampen the spirit of the event, many have chosen to stay indoors. The dance tents are packed.

Reflecting the rise in luv'd-up lesbians and good-time girls, The Women's Tent (which has always been a joke for serious dancing dykes) is now over-run. It's mainly thanks to the hosts, the ladies from Pumpin' Curls and Kitty Lips, the two clubs most responsible for ringing the current changes in lesbian culture. With DJs like Queen Maxine, Vikki Edwards, Princess Julia and Rachel Auburn at the helm, the marquee is swiftly redubbed Planet Venus.

Over at The Ministry Of Sound Tent, Pete Heller, Paul "Trouble" Anderson and Harvey are in control. And more than making up for the disappointment of Frankie Knuckles suddenly cancelling his return appearance to the festival. It's interesting to note that, just as The Ministry has long been a fag-friendly place, so their tent is the most hetero-friendly site of the day, with a mixed crowd of queers and straight regulars of the club.

The Ministry's music isn't pumping enough for most of the gay guys, though. They're either dancing to banging techno in the main marquee or camping it up by screaming along to the likes of Danni Minogue and Deuce in the main arena. If only the line-up of the acts here could have been more imaginative than the overdose of divas, whether old school (Jocelyn Brown and Sybil), new school (Colette and Plavka) or dyke school (MC Kinky and Lippy Lou, who are responsible for turning in the best two sets of the day).

The official title of the main tent is the rather less than groovy Main Disco Tent, but it's rechristened "The Trade Tent" by most, as it's been organised by Trade's promoter, Lawrence Malice. Alan

Thompson, DJ Malcolm and Tony De Vit are in charge of the sounds and the tent is overflowing with over 1,000 topless boys (and girls!), plus a further few hundred twitching around the outside. The mini heatwave inside raises the temperature of the rest of the park by several degrees.

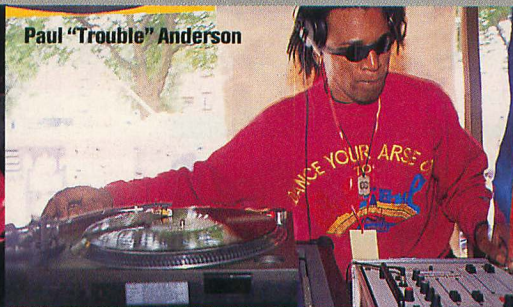
As the party in the park winds down, every gay club in London is quickly packed bollocks to bums. Heaven is heaving, The Fridge is overheating and GAY is going bonkers over Kylie. No change there. A special Pride night at Ministry Of Sound (hosted by Paul Cons from Flesh and with Farley & Heller on the decks) is spoiled by letting in too many people who don't think poofs actually have anything to be proud about. Trade has the best idea, selling tickets below its capacity so there's plenty of room to dance, walk and breathe.

The best thing about any Pride is the crowd. It's a smiling, sexy, screaming, cruising, colourful, cocksure, horse-frightening sea of people. Attendances have quadrupled in the last five years as the event, now in its 25th year, has transformed itself from an earnest demonstration into one of the biggest parties in the world. Some complain about this de-politicisation but, in these terrible times, the idea of 160,000 fags, dykes, bi's, don't-knows and their straight friends getting together for an absolutely fabulous time is political enough in itself. Party on.

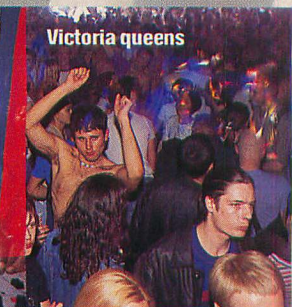
Richard Smith



Pumpin' girl



Paul "Trouble" Anderson



Victoria queens

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The Girl Scene



A new generation of gay girls are rejecting traditional feminist concerns in favour of dressing up and partying at controversial clubs like Kitty Lips. Make way for
THE GIRL SCENE

DANCE MUSIC AND GAY CULTURE HAVE developed hand in hand ever since disco first conquered the world during the Seventies. Gay artists, gay clubs and gay trends have influenced mainstream clubbing to the extent where few real differences now exist between the way the straight and gay scenes operate. Everybody stays up all night dancing, most people enjoy being high (whether through a few beers or a pill) and powerful communities have been drawn together by the common bonds of pleasure and paranoia which come from raving.

But while gay men have been happily pouring energy, money and support into their social lives for years, gay women have been conspicuous only by their absence from the party. Until now, that is.

During the last few months, "Brookside" and "Eastenders" have been competing to see who could go further with the supposedly shock-horror tactic of showing girls snogging. The producers of these programmes may have been primarily motivated by a desire to increase their viewing figures, but they've helped to put lesbianism into the wider public consciousness along the way. What's more, they've picked up on a new attitude towards lesbianism which goes right to the heart of the gay movement.

"I like the idea of women-only spaces with extra parties where men are allowed in as guests. We're not anti-men, we're just saying women need their own space."

Perhaps the most significant evidence that the situation is changing could be seen at the 1995 UK Lesbian And Gay Pride, one of the biggest gay festivals in the world and the only event of its kind taking place in Europe this year. The festival was held in London's Victoria Park a couple of weeks ago and, for the first time, the organisers ran a Lesbian Visibility Campaign. They also entered uncharted territory by inviting two women DJs, Queen Maxine and Vikki Red, to appear in the official Pride disco tent, a wooden-floored marquee with space for 6,000 souls.

QUEEN Maxine and Vikki Red are best known for their Pumping Curls night (the occasional pre-club for Trade) and, more recently, for running Kitty Lips

every Friday at The Mars Bar in the West End of London. The latter specialises in pumping house music for glamorous girls and their gay male friends. Although this recipe would invite little comment in a straight or gay male context, for the girl scene it is practically revolutionary.

Indeed, judging from the letters which have been pouring into "Diva", the bi-monthly lesbian magazine, Kitty Lips is one of the most controversial dyke clubs of all time. To traditionally-minded lesbians still concerned with issues of radical feminism, it seems to represent an attack on the unity of their overall cause. But to the people who work and play

at the club, it's an assertion of individuality way beyond the confines they previously felt locked into.

Maxine, for example, is a lady unconcerned with criticism and conformist thinking. She's far more interested in putting on a good party. From DJing in New York and all over Europe almost 10 years ago, she was an instant convert to the power of house music in the 1988 Summer Of Love.

"When house scene exploded, I just thought, 'fabulous!'" she laughs. "But every time I went to one of the girl clubs which were around back then, I would go home feeling upset and frustrated because I'd never find the music or the vibe which existed in the rest of clubland."

Maxine spent a number of years DJing at girl clubs concerned, with little recognition or appreciation.

Saturday night

Diva

"The promoters were always asking me to turn the volume down and play softer records," she continues. "I was never allowed to give the girls the kind of music which was being played at straight clubs or places like Trade. The lesbian clubs were basically years behind both the straight scene and the boy scene. The reason Vikki and I set up Kitty Lips was simply so that other girls who felt the same way as us would have somewhere to go."

"What we wanted to offer was a very upfront, in-your-face dance club for women, where they could come to really enjoy themselves," adds Vikki. "When we play, our main objective is to please the crowd rather than ourselves. We're basically saying to the girls, 'Look, we can have a decent club with decent music, a place where you can dress up, do what the fuck you like and really let your hair down.'"

It's this emphasis on dressing up which has provoked much of the criticism currently being aimed at Kitty Lips, with both Maxine and Vikki coming under attack for their door policies in the letters page of "Diva". It seems that any attempt to attract a specific section of the girl scene is seized upon by women outside of that particular group crying discrimination. The editor of "Diva", Frances Williams, herself a regular visitor to the club, is aware of the problem, but she chooses to view it in a positive light.

"There has definitely been a change from the time when there used to be generic lesbian clubbing, which meant that all different types of lesbians would go to the same club," explains Frances.

"These days, maybe as a result of success, the scene is diversifying. There's more choice and much more scope. You can go to a generic lesbian club or a quiet bar if you want to, but if you want to go out clubbing and dancing, you can do that too. ➡

words **Jonty Adderley** pictures **Kim Tonelli** additional reporting **Benedetta Ferraro**

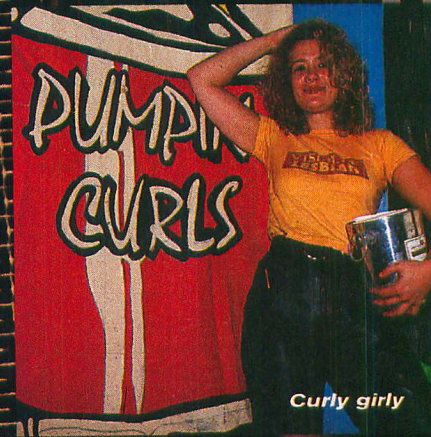
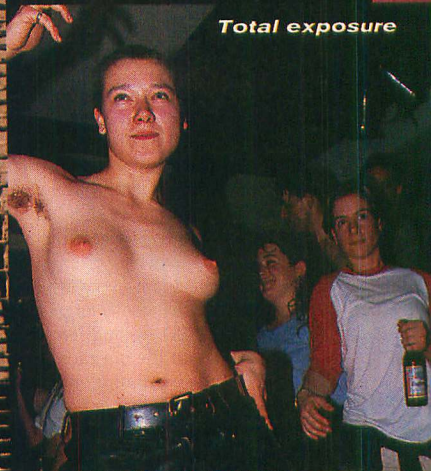


Tattoo can play that game

Pussy power



Total exposure



Curly girly

Two timing



The Girl Scene



"People used to go clubbing because it was a gay thing, but now they go because they like it. There are a lot of girls out there who are clubbers and they also just happen to be lesbians."

Emma, who DJs under the monicker of EJ Doubell, is also a Kitty Lips regular. She can often be heard spinning at ff (the Sunday night for boys at Turnmills in London) and also plays at girl clubs such as Fuck Me, Barbie – a one-off all-girl fetish club which recently took place in the capital. Her views on Kitty Lips coincide with those of Maxine and Vikki.

"It's a very serious dance club," says Emma. "It's also very upfront. I never hear the music that they play down there anywhere else. It's about new music and new women, and it's very fashionable. It's certainly not for the woolly jumper crowd."

Evil Olive, another leading female DJ, is similarly unperturbed about the question of admission policies. As the co-promoter of Feel Real, the night which ran at The Gardening Club in Covent Garden for over two years, she has an intimate knowledge of the whole club scene, from boy to girl to straight.

"You can't escape door policies in the West End," declares Olive. "If a door policy says you have to dress up and be glamorous then, if that's what they want, you have to go along with it. We never had a dress policy at Feel Real, apart from 'no suits'. But even that would sometimes be difficult, because someone might turn up in a stunning, glamorous suit."

DESPITE the obvious winds of change, girl clubs playing house records remain few and far between, even in London. And outside the capital, the scene is still more sparse.

Two of the strongest regional scenes are in Bristol and Manchester. The Lakota Club in Bristol ran a Thursday girl night for several months, but this closed in April. Most of the city's lesbians now seem to go to Revolution, which takes place at Lakota on Saturdays. Manchester meanwhile boasts clubs like the legendary Flesh at The Hacienda and Women's Own at Paradise Factory. Cath McDermott DJs at both of these nights.

"At the moment, the only place to really go is Women's Own on a Friday night," says Cath. "There are one or two other places, but they're all what I would call 'old school'."

Flesh is essentially a gay men's club which has a policy of admitting lesbian women and it is currently only running once every two months.

As far as Cath is concerned, it has gone through a lot of changes since the retirement of Lucy Scher, the DJ who formerly ran the night.

"The vibe at Flesh is increasingly one of gay men and straight women," continues Cath. "Which is a real piss-off for me, being a dyke and having worked at the club for around three years."

She is, nevertheless, planning to create her own "men as guests" club night for girls and is very enthusiastic about the potential.

"There are loads of dykes in Manchester, but they're only just starting to get their heads around the idea of going out and getting off their faces. I think Leeds is going to start happening as a girl place, too. There's a huge contingent of Leeds dykes who come over to Women's Own and sometimes to Flesh, and they're really serious party girls".

The vast majority of girl clubs, especially those outside of London, are not all-female affairs. Men can, however, be genuine trouble for dykes, even in such gay institutions as Heaven. As Alex Cole, who organised the Lesbian Visibility Campaign for Pride, bears witness.

"I was at Heaven with my girlfriend, when this guy started dancing right behind me," explains Alex. "One of the good things about the club scene is that everybody is friendly and touchy, so I didn't think too much about it at first. But after a while, he was rubbing up against me sort of friskily, so my girlfriend leaned over to speak to him and break the intensity. He stepped back, fiddled with his trousers and then walked away. We couldn't work out what had happened until she put her arm around me. My shirt was covered in spunk".

Alex herself is remarkably unfazed by the incident, merely complaining that he didn't stop to thank her. In fact, the sad individual concerned had to make a speedy exit from the club to escape an angry posse of her gay male friends. But while incidents like this are rare on the club scene, concerns about harassment from Neanderthal men are real. The only way of being certain to avoid the problem is by providing women-only environments, such as the highly popular Girl Bar in London's West End. Although the

emphasis here is on socialising rather than dancing, there is a small dancefloor in the basement.

"We exclude men because the venue is too small," explains Liz North, one of the promoters of Girl Bar. "As it is, we can't fit in all the women who want to come along, we always have to turn some away. I also like the idea of women-only spaces with extra parties where men are allowed in as guests. We're not anti-men, we're just saying women need their own space in the same way that men do with pub

culture, for example."

Liz started clubbing during the late Seventies and used to hang out with anarcho-punk bands like Rubella Ballet and Crass. She discovered raving in 1989 and has been involved with countless straight, gay male and girl clubs over the last five years or so. Although she is as big a fan of banging house as the Kitty Lips girls, her club mainly plays garage, funk and Seventies disco classics.

"There are people like Maxine and myself who have been around for years and are determined to carry on," says Liz. "In that sense, the dyke scene is exactly the same as the gay male scene. You don't have to stop even if you're 45 years old. There are no age barriers like there are in the straight world."

MANY of the DJs on the girl scene are now intent on making their names better known in the wider club context. EJ Doubell, for example, has just released her debut single, a track called "Orchid's Paw", under the pseudonym of Voidmex. Muff Fitzgerald gave the tune a Vital Single award in his Hardbag Trainspotting column. Maxine and Vikki are also both in the process of making their own music, although at the moment only onto DAT.

Evil Olive is another female DJ with her sights set way beyond the girl scene. Olive started spinning some four years ago on the Fantasy FM pirate radio station, going on to play in such places as Spain and Switzerland, as well as promoting Feel Real. She has released a couple of singles over the last year or so and DJed in the Women's Tent at Pride.

"I'm doing multi-media studies and I'm particularly interested in the Internet at the moment," says Olive. "I'm currently working on a number of plans involving female DJs and the 'Net'."

Outside the girl scene, Maxine, Vikki, Emma, Olive and all the other female DJs out there face continuing prejudices just for being women. But dealing with these has empowered all of them with a persistence and a sense of direction which would make any lightweight male spinner tremble. Even in what is commonly perceived as the male bastion of jungle and drum 'n' bass, girls are gradually rising to the top.

"Girls have suddenly realised that they can become DJs if they want to," says Kemistry, one half of Kemistry & Storm, the female drum 'n' bass duo. "There's nothing stopping them. They just have to want to do it."

Kemistry was introduced to raving at Heaven and, although she and Storm are not currently working on the girl scene, they are keen to become involved.

"We've never been invited to play one of the girl clubs and we don't have any contacts in that scene. But we'd definitely be interested in hooking up with some of the clubs if they wanted us to."

All of which suggests that, while the new wave of girl clubs may not be 'the next big thing', their influence is set to spread and there's certainly no denying that they represent fresh strands of creativity and ideas. The potential is, of course, enormous. Even if just 10 per cent of the lesbian community started to enjoy the pleasures of clubbing and raving, they would have a tremendous impact on the visibility and profile of dykes in this country. And, apart from the DJs and promoters busily working to turn everybody on, big business is starting to see the possibilities for the future.

To prove the point, August sees the opening of Fresh, the first proper West End lesbian bar.

Running seven nights a week, the club/bar will take up an area of 4,500 feet in Soho and will be a permanent space for the new generation of dykes.

As Liz North puts it, "Men will be welcome as guests, but it's the same deal as Kitty Lips. If you don't have the right attitude, then don't bother to come".

For national listings check the weekly 'Pink Paper' newspaper, or for London call the London Lesbian & Gay Switchboard on 0171-837-7324

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RED BAIT



a **breed** apart



DAVE CLARKE's "Red" trilogy has been the most eulogised piece of vinyl of the past year. With the last chapter finally set for release, Clarke reveals why he's glad it's all over



Dave Clarke



LUB MUSIC HAS NEVER BEEN THE SAME SINCE DAVE Clarke dropped the first part of his "Red" trilogy.

At the beginning of last year, when Bush Records unleashed "Red 1 (Of 3)" on lipstick-coloured vinyl with a pressing louder than Concorde, the track was considered to be a work of "techno" genius. But many people failed to notice that the track had a house tempo, and this at a time when the house and techno scenes

were heading off in different tangents.

Some six months later, the house kids latched on to "Red 2 (Of 3)", the crisp production and metronomically perfect backward drums of which took the old-style Kevin Saunderson sound to a new level. It confused the fuck out of everyone, as every night, in every club, in every town, in every DJ's set, "Red 2 (Of 3)" exploded like a bomb. It stood out a mile. There was no escaping from it.

There's been endless talk about "Red 3 (Of 3)" in the interim period. When is it out? What will it sound like? What happens afterwards? Well, the final chapter has at last been delivered. And this time it's going to take a little more listening and a little more coaching.

Dave Clarke premiered "Red 3 (Of 3)" at the Bush night in Zurich two months ago, to a crowd who were just doing their thang. But when the epic breakdown riff of the main track, "Thunder", melted in the heat of a faster, darker, more frantic techno kick, people saw Clarke on the decks and it registered. Like a punch in the face. "Thunder" is actually nothing remarkably innovative, but it's unquestionably razor-sharp. And it will make all the house kids think and party that little bit harder.

Flip the record over to "Dangerous Storm" and Clarke goes wilder, slowing his own voice down to make it sound incredibly sinister. His words are taken from a 17th Century text by a psychic called Dr Francis Rabelais and the effect is like Li'l Louis' "Blackout". It's weird, trippy shit, with all the reversed sounds of "Red 1". And when that break drops, it's like being caught in a thunderstorm in the middle of an open field. There is simply no shelter.

As "Blackout" stated, "You can run, but you can't hide". It doesn't even need the machinations of Clarke's financial backers, deConstruction, to help sell it.

THE "Red" trilogy always seemed to be a masterful theory. Arriving at the right time and presented in the right way, it was as if Clarke had made the series years ago, but had waited until the world needed it most – when techno and house divorced each other. It was too bloody perfect.

"People keep trying to put a deep meaning into it," says Clarke. "But it wasn't like that at all. It just happened."

Renowned for his hard work and lack of sleep, today Clarke seems jaded and tired. But talking about "Red 3" is the only subject he doesn't have the perfect answer for. His black eyes disappear deep into their sockets – punishment for his gruelling lifestyle of touring around Europe every weekend. He seems glad that the "Red" series is finished. And that people will soon be turning their attention to his forthcoming album, where the

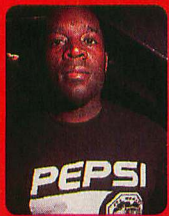
deeper musical soul of Dave Clarke can be discovered. It will be released towards the end of the year.

"I am glad the series is over because now people won't be able to keep asking me when "Red 3" is coming out. The moment it's out, that question has gone. I want to move on and talk about other things."

KEVIN SAUNDERSON

ON DAVE CLARKE:

"Dave Clarke is one of the better producers in Britain. He's so familiar with Detroit music and he has every right to take it the way he has. The 'Red' sound is a great sound. It's raw and full of energy, and these are the elements that I used to bring to my early productions. As for people failing to recognise me as the instigator of this sound, I can only say that it's a different time and different era. Clarke is making everybody more aware of my work and now people in Britain ask me for my early stuff, which they haven't done for a very long time. The best of luck to him."



What must be especially annoying for Clarke is the fact that a lot of people haven't recognised his previous innovations with his now defunct Magnetic North imprint and his work as Graphite and Directional Force. Clarke was also the first British artist to record for R&S, his "I Like John" having come out back in 1990. He was even signed to XL for a short spell.

Do you feel that people have ignored you and...

"Ripped me off! I don't think I was ignored, it just took me a long time to

come through. I think it's harder to prove yourself in your own country. It's great for building character, but it can sometimes be very frustrating."

EVERYBODY likes to talk about Dave Clarke's character. Some have perceived his opinionated manner as being arrogant, as not helping to further the scene. Clarke, however, chooses not to mangle on the scene. He just plays his dates, drops and makes killer records, and keeps absolutely everyone on their toes with his totally outspoken comments. Nobody escapes his line of fire. But although it's about time someone made certain people think harder about what they do, it means Clarke is often perceived as not having a sense of humour.

"That's the best joke I've ever heard," he laughs. "The people who say that shit don't know me and a lot of the people who say that shit have tried to hold me back. As Tone Loc

said, 'I've been held back for many years/Had a few squabbles, never shed no tears'. Everyone has an opinion, but I'm just more vociferous than most. I have always spoken my mind and my mind doesn't necessarily agree with other people's. But at least you know where I stand."

"I'm a very black and white person. Maybe I should try to be a little more grey. But when somebody asks me a question, I always give a very straight answer. I'm not trying to dictate to people or say that I know better. It's just that I'm honest about what I think."

AGED 26 ("I stopped remembering how old I was when I could actually get into a club"), Clarke was brought up in Brighton, where he lived until earlier this year. He now resides in West Sussex, sharing his home with his girlfriend, Laura-Jane, and their dogs. For a brief period he was homeless and slept on Brighton beach until he could find somewhere to stay.

Clarke says he knew he'd be a DJ from the age of eight ("Although I never wanted to be Jimmy Saville!"), but on leaving school he took a job in a clothes store and later worked for "the government" in a capacity he refuses to disclose. As has been noted many times before, Clarke doesn't take drugs, but he does enjoy a good cigar and an old-fashioned drink. His lifestyle is, however, starting to wear him out.

"It is very tiring," agonises Clarke. "Sleeping in departure lounges and on planes, grabbing a little bit of rest here and there. I tend not to have a hotel when I go abroad. I take the last flight out and the first flight back and then sleep properly when I get home. Travelling does get me down. The flights may only be an hour long, but having to wait 45 minutes for my bags really pisses me off. I can't understand that."

"I know that I take on too much work, but that's because I enjoy it. I'm a workaholic. It's the adrenalin, man. When I get behind the decks, it all comes back at me. When you get to a club and the vibe's there, it's like an orgasm which lasts forever. Who says men can't have multiple orgasms? I don't take drugs, but I think the adrenalin overloads that I put myself through are probably not very good for me."

To help alleviate the pressure of travelling, of flying to Europe every weekend as he has done since the "Red" records exploded throughout the continent, Clarke goes Club Class on almost all flights. He's a true aristocrat. And it's causing quite a stir on the DJ network.

"I'm claustrophobic and I don't like sitting next to other people," says Clarke in his defence. "I don't see that as snobbish. I see it as someone who travels enough miles to get easily wound-up by parties of fucking tourists, people who lose their passports and screaming children. I'd rather go straight into the fast track, sit in the lounge and have a bit of peace where my mobile phone doesn't ring, I can read the paper and have a cup of tea. For a few extra quid, I don't have to eat from plastic plates and I actually have left and right arms. And leg room."

All of which, of course, costs money. And brings us to the complaints that Clarke's DJ fees are too high.

"That's crap. I play at clubs such as Sativa in Edinburgh because they've supported me since the days when I wasn't such a big catch. I try not to be too expensive, but I have a living to make as well. I'm not a charity. I'm not going to play somewhere for £100 and have to sit on a bloody train in second class for the privilege. I did that eight years of that shit and I didn't even get the £100."

"If an underground club can't afford to pay for me, I don't necessarily have a problem. But when there's a big event on, why do the promoters stick everybody in economy? I just believe in spreading money equally."

CLARKE'S deal with deConstruction has finally set him up for a potentially prosperous career in music. He's already significantly better off financially, to the distaste of those on the purist underground scene who believe that artists should starve in the name of techno.

"Oh yeah, let's just make one record!," mimics Clarke. "I see every bit of the money I'm earning as a reward for working so hard for so long. Purism is fascism. Music is for people to listen to. It shouldn't be held back for only a chosen few."

"I understand things like the *Sold In Detroit* records which are only available in Detroit, because they want to make people go to the city and see it for themselves. That's not fascism, that's, 'You've been hearing about Detroit from the wrong people. Come over here and see it.' But what I don't agree with are the fucking purists who say, 'We will never sign to a major', when you know that, deep down, they wish they had the chance. 'No, no, no, no - we're real underground.' Bollocks. Fucking bollocks."

CLARKE'S music is getting better and better and, as yet, there has been no A&R infringement on his creativity from deConstruction. As an artist he's very happy with life, but he's very unhappy with the world he has to live in. He wants everything in life to be fast, and to be there when he wants it. Hence his fascination for driving speedy cars.

"People in this country don't fucking realise that motorway lanes are for overtaking and not for sticking there doing certain speeds. There's a parallel between us and Germany. Out there, you can be doing 140 kilometres an hour behind a car which is doing 130 and they'll spot you coming up behind them and pull in. It's like with their economy. They let people get on with the job. But in England, people see you coming and they refuse to let you pass. It's an indication of the general attitude of people in this country. That's why our economy is so fucked."

Clarke's attitude towards this country also taints his view of mixers, most of whom he considers to be not up to the standards required of someone who uses cutting, scratching and other hip hop techniques. His hands may not be as quick as a Jeff Mills or a Claude Young, but for a British white kid who hasn't been to the DMC school of mixing and who learnt how to scratch with the front wheel of a bike suspended from the ceiling, he does a bloody good job. Inspired by Red Alert, DJ Kool Here and Grandmaster Flash, he uses the Techniques like a sampler and is now set to take his phenomenal SM650 mixer on the road with him.

"Basic mixers are piss boring," says Clarke. "I find them so limiting. I can't stand the American Uri. For fuck's sake, we've moved on 20 years from that shit. But, yes, I do find the general pace of life slow. I get frustrated queueing up in shops. I can't take that shit. When I ask for Häagen-Dazs, I want it in my hand by the time I've said 'Dazs'. It's a form of intolerance. I'm a very impulsive person. If I buy a sofa, I don't want it in six weeks. I want to take it back home with me in a fucking big taxi, or not at all. That's consumerism for you, I suppose."

But if everyone else has to put up with queueing and waiting, why shouldn't you?

"Why do people have to put up with it? It's such a waste of time. I find a lot of things are like that. This government, for instance. There's a lot of dissent about this government, but people must be into masochism because they still keep bloody voting for them. Things need to be sorted out dramatically. There's so much fucking technology and yet, when I was in hospital recently with suspected appendicitis, they told me to turn my mobile phone off because it would cause problems with their machines. Why can't they fucking shield them properly?"

"I'll tell you why. They don't have the money to do it because the government would rather spend it on war. There's this cruise missile which can blow every circuit in a city. Man, I'm encasing my Mac in lead. Why does technology have to be invented for the military first? Why can't it be used for the good of the human race rather than for blowing each other up?"

POLITICS have an occasional influence on Clarke's records, not only in the words but also in the dark and distant sounds of his music, where Public Enemy crash head-on with Underground Resistance and PJ Harvey. It's an apocalyptic meeting point, but one which Clarke pulls off with astonishing class.

And his opinions just keep on coming. He's now a vegetarian and he says that he and Laura-Jane are particularly perturbed at the culling of animals. He's concerned about the state of the environment in general.

"I know I drive fast and uneconomically - although I do have a catalytic converter - but people are still going on about how electric cars will make everything better. Are they thick as shit or what? Most electricity still comes from fossil fuel-burning power stations. What the electric car is doing is basically having a fart, shipping it in a test tube and then opening it up in the countryside where the power stations are. If I was in a position of power I would enforce wind-produced electricity."

"I'm sorry, but I don't feel proud of being part of this world. I see the human race as the biggest plague the world has ever seen. Humans are supposed to be so fucking intelligent and yet the majority of us can't see what's going on around us. There's a lot more to it than 'When's 'Red 3' coming out?' and fucking sequencers."

Is there nothing at all outside the club environment which makes Dave Clarke in the least bit happy?

"AND ANOTHER THING..."

DAVE CLARKE ON:

Slam/Soma: "I don't understand those guys. All of a sudden they're into Kevin Saunderson. Have you heard that first Percy X shit? Fuck that. What's the point?"

Darren Emerson: "I've never heard him play. I'd love to, though. I saw his track-listing on Radio One and he genuinely knows his stuff."

Josh Wink: "Although I don't know much about him, I hated 'Don't Laugh'. I think it was just laughing at the people who bought it."

Neil Landstrumm: "He is very talented. But I'd rather see him on a major label getting loads of wad. He's certainly capable of it."

Richie Hawtin: "I don't hate the guy. But he's one of the few people who lives in Detroit and can't go there now he's being banned from America! His Fuse material is still mind-blowing, but I can't relate to that Plastikman shit. Every time I see a fucking Plastikman logo or a slipmat, I turn it over."

Justin Robertson: "He's really nice. I didn't know what to think at first because he's seen as being trendy, but he's another one who knows his shit."

Andrew Weatherall: "If I had him playing in a club, I'd only have him playing dub reggae, like he did when Magnetic North hosted Sabresonic. You still haven't done me that tape though, git."

DAVE Clarke is truly one of this country's more creative spinners. He is currently messing around with two copies of the new Method Man track and his love of hip hop is evident on album cuts like "The Woki" and "No One's Driving". But Clarke has also been accused of being a show-off for playing so many records in one set, with his fast and frantic mixing style destroying the nature of the music.

"I'm just doing something with the records and making my set a live event instead of simply playing from A to B," explains Clarke. "I'm interacting and that's what's supposed to be happening now, isn't it? We're all supposed to be interacting with each other. It's like with the Da Vinci paintings and the way you can now move them around on certain computer programmes. Some people call that blasphemous. But it's a way of putting your own character into it."

Did you ever imagine you'd get to this level?

"Yes. I always try my damned hardest to get what I want. But I need to set new goals now because I'm starting to achieve the ones I had set. Life is a mountain and you have to reach the very top before you die. And I'm nowhere near the top yet."

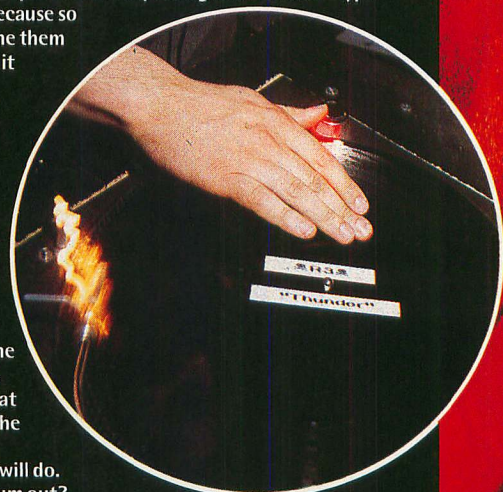
The album which follows "Red 3 (Of 3)" will push him closer, though. Clarke sees it as a true journey through what makes him tick musically.

"The album will surprise people who are expecting loads of 'Red'-type tracks. I couldn't do that because so many people have since done them for me! Thank you. Maybe it was good, maybe it made the 'Red' sound more of an anachronism all the more quickly, but all of a sudden your influences are their influences, even though they don't know jack-shit. There will always be parasites. I've had a lot of musical influences throughout my life and some of them are still part of me. But I'm not going to say what they are. You can listen to the album to find out."

Until then, "Red 3 (Of 3)" will do.

And Dave, when is the album out?

'Red 3 (Of 3)' is out on Bush/deConstruction in August. Clarke's album follows later in the year





charged

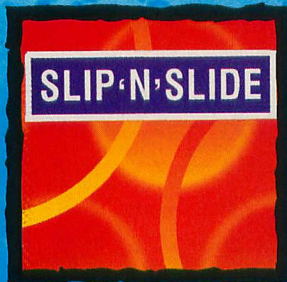


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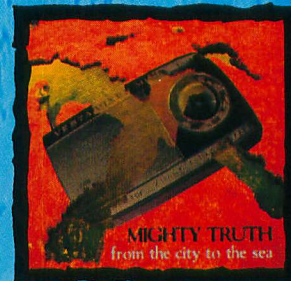
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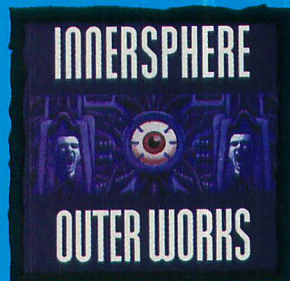
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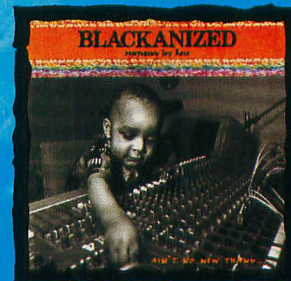
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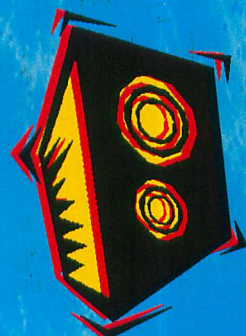
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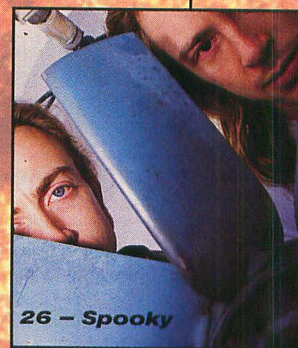
THE TOP 50 MUZIK SWEEP

AUGUST 1995

1	HIDEAWAY	Delacey (Slip 'N' Slide)
2	SPIRIT	Kitachi (Dope On Plastic)
3	I CAN'T GET NO SLEEP	Masters At Work (AM:PM)
4	BOULEVARD 3/3	St Germain (F Communications)
5	THE TRUTH EP	Eddie Flashin' Fowlkes (Back To Basics)
6	I'VE SEEN A MAN DIE (4 HERO REMIX)	Scarface (Virgin)
7	LOVE ENUFF	Soul II Soul (Virgin)
8	I'LL BE THERE FOR YOU	Method Man (Def Jam)
9	YOU SPIN ME	The Mad Lads (white label)
10	ST1	Salt Tank (Internal)
11	WE CAN MAKE IT	Mone (AM:PM)
12	EVERLASTING PICTURES	Be Zet (Eye Q)
13	FRIENDLY PRESSURE	Jhelisa (Dorado)
14	THE BLESSING	Sourmash (Zoom)
15	LOVE CHANGEOVER	Michael Watford (Hard Times)
16	GET YOUR HANDS OFF MY MAN (REMIXES)	Junior Vasquez (Tribal UK)
17	ZION YOUTH	Dreadzone (Virgin)
18	FREAK 'N' U	Jodeci (MCA)
19	DUB RADIATION	Dual Tone (DC)
20	POISON	DJ Krust (V)
21	THE DREAM	Deep Dish Presents Quench (Tribal UK)
22	THE PHOENIX	God Within (Hardkiss/L'Attitude)
24	EAST	Rabbit In The Moon (Rising High)
25	REVOLUTION PILOT	Statik Sound System (Cup Of Tea)
26	CLANK	Spooky (A&M)
27	BREAK NIGHT	Mole People (Strictly Rhythm)
28	IS THERE ANYBODY OUT THERE (HARDFLOOR REMIX)	Bassheads (Deconstruction)
29	PORTAMENTO TRACKS	Green Velvet (Relief)
30	PIMP	Spacepimps (Clear)
31	ULTRASONG	Floppy Sounds (Wave)
32	HOLD MY BODY (TENAGLIA REMIXES)	East 17 (London)
33	FREESTYLE	Kushti (Octopus)
34	KEBOU (FLUKE REMIXES)	Khaled (Global Grooves)
35	ONE MORE CHANCE (REMIX)	Notorious BIG (Tommy Boy)
36	FASHION	Roni Size (V)
37	LOSING PATIENTS VOLUME 3	Solid Doctor (Pork)
38	OREGANO	Oregano (Freeze)
39	LEYSH NAT ARAK	Natacha Atlas (Nation)
40	WORK 2 DOO	Roach Motel (Junior Boys Own)
41	BAD THINGS (JOSH WINK REMIX)	N-Joi (Deconstruction)
42	DARK CORNERS	Swag (Jus' Trax)
43	BORN TO SYNTHESISE	Mona Lisa Overdrive (Dynamo)
44	THAT'S WHAT I GOT	Liberty City (Tribal UK)
45	MORE/LOVE EVOLUTION	Acqua Negra (Slip 'N' Slide)
46	STARS	Dubstar (Food)
47	I LIKE IT	Grand Puba (Elektra)
48	ROOT DOWN	Beastie Boys (Capitol)
49	TIMEFAX	Sakan (Global Grooves)
50	PASS ME BY	Raw Stylus (Wired)

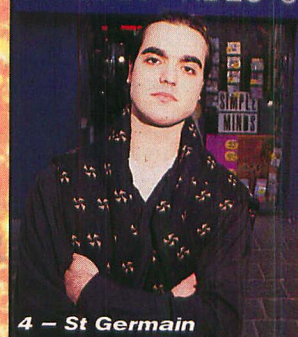
The Muzik Sweep was compiled from the following DJ returns: Dean Thatcher, The Egg, Scott Bradford, Yogi Haughton, Graeme Park, Scott Ferguson, Andy Williams, Stacey Tough, Ross Keddie, Pierre Mansour, Alan Thompson, Paul Harris, Mike Woods, Bruce Qureshi, Greg Fenton, Guy Oldhams, DJ Marks, Nick Fiorucci, DJ EZ, Three Beat, David O'Neill, Andy Roberts, Richard Brown, Froz, Simon DK, Pip, Paul Tibbs, Daisy & Havoc, Mixmaster Morris, Tom Wainwright, Rob Fletcher, Simon Fathead, Justin Richards, Sarah Chapman, Jim Ryan, Dream FM, Phil Morley, Ralphie Dee, Gordon Kaye, Kiss FM 102, Alex Anderson, Kevin Beadle, Kevin McKay, Morpheus, Jon Pleased Wimmin, Patrick Prins, Spooky, Kelli Hand, Joe Smooth, DJ Eva, Pressure Drop, Zoom Records, Paz Pooba, Tim Lennox, Phil Gifford, Nick James, Moose, Jenny Dalton, Unity Records, Anthony Teasdale, Keith Fielder, Patrick Smoove, Danny Howells, Essence 106 Records, Jon Nelson, Danny Slade, Paul Thomas, Jazz Professor, Jason Boardman, Simon Owen, Warp Records, Loco Records, Boys In Motion, Paul Farris, Mike Luv Dup, Kenny Hawkes, Tony Global, Cutback Records, Eurobeat 2000, Bass Generator, On Magazine, Gino Scaletti, Stewart Campbell, Mike Rose, Angela Matheson, Marshall, DJ Ice E

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

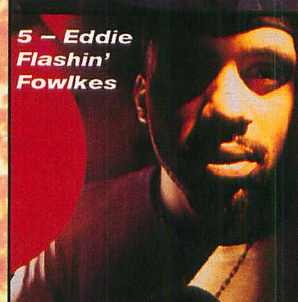


26 - Spooky

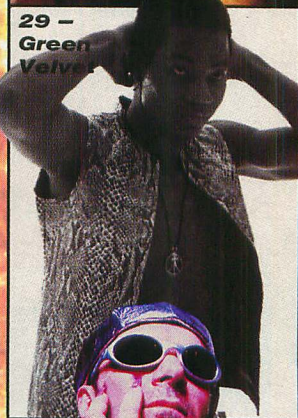
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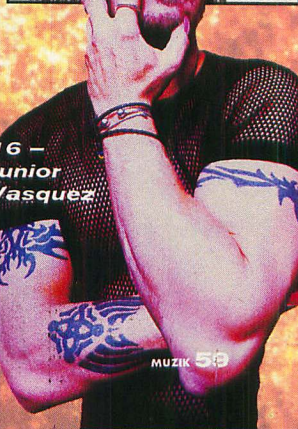
4 - St Germain



5 - Eddie Flashin' Fowlkes



29 - Green Velvet



16 - Junior Vasquez

charts

TOP 30 SALES 12-Inch Dance Singles

May 27-June 25

READER'S CHART

JAMES DEAN (Ewhurst, UK)

- 1 BRAINCLAG The Woodshed (Cloak & Dagger)
- 2 ALPHA WAVE (PLASTIKMAN REMIX) System 7 (Big Life)
- 3 MY MERCURY MOUTH (AT 45RM) Dust Brothers (Junior Boys Own)
- 4 ASTRAL DREAMS Laurent Garnier (F Communications)
- 5 LOVE ABOVE (SOURMASH REMIX) Finitribe (Finiflex/irrr)
- 6 LIVE PART 2 Mike Ink (Force Inc)
- 7 DO DA DDO Robotman (Novamute)
- 8 DJ WINK ACID BUILD UP MIX Tamburi Project (Stickmen)
- 9 SACRED CYCLES Peter Lazonby (white label)
- 10 IT'S OUR FUTURE Awex (white label)

Send all readers chart to the Muzik address. Please include a passport-sized photo

RADIO CHART

**LYSERGIC FACTORY - RADIO
BRUSSELS (Belgium)**

- 1 FRESHNESS (BANDULU REMIX) Hookian Mindz (Flagbearer)
- 2 SUCE MON BEAT The Mighty Bop (Yellow's)
- 3 REMIXES VOLUME TWO Aural Expansion (SSR)
- 4 EXTREME POSSIBILITIES EP 2 Players (Ninja Tune)
- 5 KID CAPPRICE Wax Doctor (Metalheads)
- 6 BUTTON EP BPMF (Rancho Relaxo)
- 7 DAMAGED NEEDLE EP Autorepeat (SSR)
- 8 REMIXES VOLUME ONE Full Immersion (Swim)
- 9 ABOVE YOUR EYES Scanner (New Electronica)
- 10 WE BRING ANYBODY DOWN Tek 9 (Reinforced)

HOME-LISTENING CHART

PATRICK PRINS (Holland)

- 1 SECRET STORY Pat Metheny (Geffen)
- 2 FRONT ROW Pressure Drop (Edel)
- 3 TUBULAR BELLS 1 Mike Oldfield (WEA)
- 4 SERESTA Stochelo Rosenberg (Hot Club)
- 5 LOVE DELUXE Sade (Epic)
- 6 TEARS ROLL DOWN Tears For Fears (Fontana)
- 7 SCHWANENSEE Tschakowsky (Pearl)
- 8 MERRY CHRISTMAS
MR LAWRENCE Ryuichi
Sakamoto (Virgin)
- 9 THE END OF THE
INNOCENCE Don Henley
(Fontana)
- 10 K2 TALES OF TRIUMPH &
TRAGEDY Don Airey (MCA)



(right) Patrick Prins

- 1 I NEED YOUR LOVINGBaby D (Systematic)
- 2 I BELIEVEHappy Clappers (Shindig)
- 3 SEX ON THE STREETSPizzaman (Loaded)
- 4 RIGHT IN THE NIGHTJam & Spoon (Epic)
- 5 SCREAMMichael Jackson (Epic)
- 6 LOVE, LOVE, LOVE - HERE I COMERollo Goes Mystic (Cheeky)
- 7 DON'T MAKE ME WAITLoveland (Eastern Bloc)
- 8 LEAVE HOMEChemical Brothers (Junior Boys Own)
- 9 SURRENDER YOUR LOVENightcrawlers (Final Vinyl)
- 10 KEEP THEIR HEADS RINGIN'Dr Dre (Priority)
- 11 YOU'RE THE STORY OF MY LIFEJudy Cheeks (Positiva)
- 12 BOOM BOOM BOOMOuthere Brothers (Eternal)
- 13 YOUR LOVIN' ARMSBillie Ray Martin (Magnet)
- 14 SWEETEST DAY OF MAYJoe T Vannelli Project (Positiva)
- 15 FREEDOMMichelle Gayle (RCA)
- 16 WIZARDS OF THE SONICWestbam (Urban)
- 17 FREEK 'N' YOUJodeci (Uptown)
- 18 SCATMANScatman John (RCA)
- 19 THIS IS HOW WE DO ITMontell Jordan (Def Jam)
- 20 MY LOVE IS FOR REALPaula Abdul (Virgin)
- 21 THINK OF YOUWhigfield (Systematic)
- 22 I'M READYJosh Wink (Virgin)
- 23 DREAMERLivin' Joy (Undiscovered)
- 24 I WANNA BE DOWNBrandy (Atlantic)
- 25 EVERYDAYIncognito (Talkin' Loud)
- 26 LET'S START OVERPamela Fernandez (Ore)
- 27 SOME JUSTICE '95Urban Shakedown (Urban Shakedown)
- 28 RIGHT & EXACTChrissy Ward (Ore)
- 29 THAT'S WHAT I GOTLiberty City (Tribal UK)
- 30 MAHOGANY ROOTSHardfloor (Harthouse)

Chart details on sales information supplied by CIN. CIN copyright

TOP 20 SALES Dance Albums

May 27-June 25

- 1 HISTORY - PAST PRESENT AND FUTUREMichael Jackson (Epic)
- 2 REACTIVATE 10Various (React)
- 3 PURE SWING 10Various (Dino)
- 4 CREAM LIVEVarious (Deconstruction)
- 5 POVERTY'S PARADISENaughty By Nature (Big Life)
- 6 SECOND LIGHTDreadzone (Virgin)
- 7 ROOT DOWNBeastie Boys (Capitol)
- 8 THE HOUSE COLLECTION - VOLUME 2Various (Fantazia)
- 9 UNIVERSE - THE TRIBAL GATHERINGVarious (Universe)
- 10 100 DEGREES AND RISINGIncognito (Talkin' Loud)
- 11 RADIO DREAMSCAPE - VOLUME ONEVarious (Dreamscape)
- 12 FROM THE BOTTOM UPBrownstone (MJJ)
- 13 HAVIN' IT DANCEFLOOR CLASSICSVarious (Havin' It)
- 14 DO YOU WANNA RIDEAdina Howard (East West)
- 15 MINISTRY OF SOUND - THE SESSIONS FOURVarious (Sound Of Ministry)
- 16 DUMMYPortishead (Go! Beat)
- 17 FRESHEN UPVarious (Fresh)
- 18 THE INFAMOUSMobb Deep (Loud)
- 19 MORE BUMP 'N' GRINDVarious (MCA)
- 20 ON A DANCE TIP 2Various (Global Television)

Chart details on sales information supplied by CIN. CIN copyright

NEW RELEASE



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Jungle
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GLOBAL COMMUNICATION CHART

KELLI HAND (Pinelake, USA)

- 1 **GET OFF ME** Dajae (Cajual)
- 2 **BARADA TRAX** Barada (Definitive)
- 3 **DETROIT VS ATLANTA (KELLI HAND REMIX)** Uncredited (white label)
- 4 **FEELIN' KINDA HIGH** Terrance FM (Cajual)
- 5 **736** Joe Lewis (Relief)
- 6 **DUSTER** Wamdur Kids (Acacia)
- 7 **FEEL** Zone 1 (Tripoli)
- 8 **UNTITLED DJ** Spookie (Relief)
- 9 **THE JUNK EP (K HAND'S REMIX)** Dajunkies (Tripoli)
- 10 **PROJECT** K Hand 4 (Acacia)

KEVIN McKAY (Largs, UK)

- 1 **DEEP DOWN** Robinson Wall Project (Simplex)
- 2 **CAN'T GET NO SLEEP** Masters At Work (A&M)
- 3 **ODYSSEY** 7th Movement (Jus' Trax)
- 4 **BOULEVARD 3/3** Saint Germain (F Communications)
- 5 **ULTRASONG** Floppy Sounds (Wave)
- 6 **I REMEMBER DANCE** Chuggles (Prescription)
- 7 **PACIFICA** Sterac (100% Pure)
- 8 **BLACK HOLE EP** Connection Machine (U-Trax)
- 9 **SALSOL RAINBOW** Salsoul Rainbow Orchestra (Bootleg)
- 10 **MUSAPHIA'S THEME** Jory Musaphia (Centrestage)

DJ SPOOKY (New York, USA)

- 1 **MY LADY FRUSTRATION** Fela Kuti (white label)
- 2 **THE MEDIUM IS THE MESSAGE** Marshall McLuhan (white label)
- 3 **SATURN** Sun Ra (white label)
- 4 **YOUR TEETH IN MY NECK** DUB (white label)
- 5 **SNAKE HIPS** Future Sound Of London (Virgin)
- 6 **LIVE EVIL** Miles Davis (CBS)
- 7 **COME OUT** Steve Reich (WEA)
- 8 **1993, A MERMAN I SHALL TURN TO BE** Jimi Hendrix (Polydor)
- 9 **VOODOO PEOPLE (DUST BROTHERS REMIX)** The Prodigy (XL)
- 10 **MONEY & WOMEN** John Lee Hooker (Chess)

JON PLEASED WIMMIN (London, UK)

- 1 **YOU SPIN ME** The Mad Lads (white label)
- 2 **POWER HOUSE** Tao (Krazy Feet)
- 3 **THE HORN TRACK** E-N (Tribal UK)
- 4 **HELP** Uncredited (white label)
- 5 **HAT TRIXX** Hat Trixx (Open)
- 6 **DREAMS** Brian Transeau (Perfecto)
- 7 **EVERYBODY PARTY** Sarkastic Smile (Xplicit)
- 8 **ROCK 'N' ROLL DOLE** J Pac (East West)
- 9 **ONE MORE TRY (ROLLO MIX)** Kristine W (Champion)
- 10 **LET'S GET IT ON** First Joy (Whoop)

WAX DOCTOR (London, UK)

- 1 **AMENITY (REMIX)** Link (Good Lookin')
- 2 **TURA REISHI** Like Themes (Like Mind)
- 3 **FREAK 'N' YOU (BUKEM REMIX)** Jodeci (MCA)
- 4 **UNTITLED** Skanna (Test pressing)
- 5 **PURE DETROIT SOUND** Postatronic (Direct Beat)
- 6 **RAGE** Goldie (ffrr)
- 7 **FEEL THE SUNSHINE** Alex Reece (C.G.M.)
- 8 **TECHNO CITY '95** Audiotech (Metroplex)
- 9 **THE INSTRUMENTAL** Q Project (Good Looking)
- 10 **SNOW WHITE LIES (PLAID MIX)** Scalaland (Mother)

DJ ICEE (Orlando, USA)

- 1 **ILLEGAL FUNK EP** DJ Lace (VU)
- 2 **I BELIEVE** Happy Clappers (Shindig)
- 3 **IMPACT** The Stickmen (Strictly Rhythm)
- 4 **SONIC PARTY** DJ Icee (Zone)
- 5 **THE DISCO CALL** Yo Yo Rodeo (acetate)
- 6 **RIGHT & EXACT (DANCING DIVAZ MIX)** Chrissy Ward (Ore)
- 7 **ROCK IT** Exodus To Paradise (Pumpin Vinyl)
- 8 **RAINBOW BRIDGE EP** Uncredited (white label)
- 9 **SWEET HARMONY** Liquid (XL)
- 10 **PUFF A LOTA WEED** K-Life & DJ Booman (Nuclheaz Records)

JOSH WINK (Philadelphia, USA)

- 1 **TONI MOND** Code Fresh (F Communications)
- 2 **ROBERT HOOD MOVEABLE PARTS EP** (M-Plant)
- 3 **FEAR OF THE FUTURE (1995 REMIX)** Nick Holder (Stickmen)
- 4 **VENUS FLY TRAP** Too Funk (Ferox)
- 5 **DON'T LAUGH (RICHIE HAWTIN REMIX)** Winx (Sorted)
- 6 **TAKE ME HIGHER** Dynamic (Ovum)
- 7 **MAGIC FINGERS** Lloyd Devastating Jackmaster (Dance Mania)
- 8 **PURPOSE MAKER** Jeff Mills (Axis 11)
- 9 **BAD THINGS (WINK REMIX)** N-Joi (Deconstruction)
- 10 **5AM EP** Darts In Newcastle With Shindig (5am EP)

PRESSURE DROP (London, UK)

- 1 **TEARING THE SILENCE EP** Pressure Drop (Hard Hands)
- 2 **LEGEND OF THE GOLDEN SNAKE EP** Depth Charge (DC)
- 3 **REPROGRAM (REMIX)** Channel Live (Capitol)
- 4 **SIGN UP** Junior Reid (JR Prod)
- 5 **GOODTIMER EP** Hunch (Clean Up)
- 6 **BLACK MEN UNITED** S.U.A.D. (S.U.A.D.)
- 7 **MYSTERY OF BALLISTIC** Ballistic Brothers (Junior Boys Own)
- 8 **INFRAROUGE** Mighty Bop (Yellow Prod.)
- 9 **SURVIVAL OF THE FITTEST** Mobb Deep (Loud)
- 10 **SICK A THAT** Pycerall (Steel & Cleevie)

FLOOR CONTROL THE SPECIALIST SHOP CHARTS

UGLY (Brighton, UK)

- 1 **BROTHERS & SISTERS** Alexander Hope (Music USA)
 - 2 **I REMEMBER DANCE** Chuggles (Prescription Underground)
 - 3 **ULTRASONG** Floppysounds (Wave)
 - 4 **WE CAN MAKE IT** Mone (A&M)
 - 5 **SELL MY SOUL** DJ Pope (Shelter)
 - 6 **STRONG SOULS EP** Strong Souls (Dance Mania)
 - 7 **INCREDIBLE** We Almost Got Married (Jinx)
 - 8 **DO YOU LOVE WHAT YOU FEEL** Marvel Allen (2829)
 - 9 **LOVE ME FOR A DAY** Jazmina (Kult Records)
 - 10 **EMOTIONAL CONTENT** Kenny Dixon Jr (Intangible)
- Ugly Records, 83 Gloucester Rd. 01273-600-017.

STRAWBERRY BAZAAR (Perth, UK)

- 1 **TO THE MOON** 246 (Japanese Reel)
 - 2 **MOVEABLE** Robert Hood (M-Plant)
 - 3 **THE HUMANA EP** Millstart (Axis)
 - 4 **CREAM TRAX VOLUME ONE** Uncredited (FSR)
 - 5 **FRANTIC FRENZY** Lester Fitzpatrick (Relief)
 - 6 **SCHATRAX VOLUME 4** Schatrax (Schatrax)
 - 7 **2 MEN ON WAX** Traffic Jam (Relief)
 - 8 **VOID** Shock Treatment (Guilty)
 - 9 **SILVERSTREAM** Cold Turkey (Tension)
 - 10 **004** A.F.U. (AFU)
- Strawberry Bazaar Records, 17 County Place. 01738-443-788.

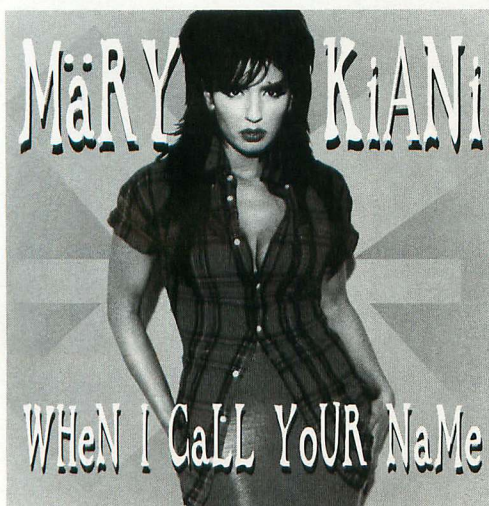
Zoom (London, UK)

- 1 **THE BLESSING (REMIXES)** Sourmash (Zoom)
 - 2 **PURPLE VICAR** Yantra (Music Man)
 - 3 **ULTRASONG** Floppy Sounds (Wave)
 - 4 **TURN ME ON** Misjahroon (Jinx)
 - 5 **SHEYBA EP** Sheyba (Flying Rhino)
 - 6 **CATARACT** Dhamas (First Impression)
 - 7 **THE ZOO (REMIXES)** Razor's Edge (Metropolitan)
 - 8 **MOVEABLE PART CHAPTER ONE** Robert Hood (M-Plant)
 - 9 **SATORI (REMIX)** Satori (Yoshi Toshi)
 - 10 **ACCELERATOR 2** Accelerator (Force Inc)
- Zoom Records, Camden High St. 0171-267-4479.

EASTERN BLOC (Manchester, UK)

- 1 **SELENE SONGS** Dub Tribe (Organico)
 - 2 **THE LOOK MA NO DRUM MACHINE EP** Uncredited (Balihi)
 - 3 **SIDE OF YOUR SOUL** Junior Cafe (UK white)
 - 4 **HEAVEN KNOWS (REMIXES)** Moraes (EBU)
 - 5 **SPANK** Subsonic 808 (Force Inc)
 - 6 **DO UP** 246 (Reel Music)
 - 7 **VOLUME 2** Fresh Tunes (Fresh Fruit)
 - 8 **EMOTIONS UNKNOWN** Circulation (Balance)
 - 9 **OPORTO DEEPER CUTS** OLN (Tribal UK)
 - 10 **THE CALLING** Pressure Drop (Hard Hands)
- Eastern Bloc, 5-6 Central Buildings, Oldham St. 0161-228-6432.

Fax all charts to Floor Control on 0171-261-7100



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SAMPLES

Key: Classic ●●●●● Cracking ●●●●● Competent ●●●●● Clumsy ●●●●● Cack ●●●●● Chunder ●●●●●

DIVA

The Sun Always Shines On TV east west

TWO Pamela Anderson look-alikes are responsible for this cover of A-ha's "The Sun Always Shines On TV", one of the best pop records ever made. True lovers of the original will be upset that they've only used one verse and the chorus. Still, the girls are absolutely gorgeous and it's about time there were more women who actually look like women in the dance charts. Glam is back. And this is a big pop smash for the summer. (JPW)

●●●●●

CJ Bolland: "This is a blatant rip-off of Felix's

'Don't You Want My Love'. It's the same sound and the same riff. You can get away with using one or the other, but not both. I'm disgusted. It's very commercial and has obviously been backed by wads of cash. You can just picture the two girls on the stage, doing a bit of a routine... Yawn."

○○○○○

FAZE ACTION

Full Notion Nuphonic

BLAME Ludovic Navarre if you're of a mind, but easy-listening house music is undoubtedly on the rise, swinging its vibraphones and champagne flutes with distinguished elegance and a barely perceptible swish of the handbag to the sound of New York crispness. "Full Notion" is a slinky jazz-house track which aspires to Masters At Work and comes within a smoky whisp. If records purr, this is almost purr-fect. (CB)

●●●●●

Bolland: "I don't like this. I've never been to a club where you can play this kind of music. Is there a club where you can play this music? It's not a dance track and it's not easy-listening, either. It's just not functional."

○○○○○

IO

Claire

Mo' Wax Excursions

THE track which put Vienna's Patrick Pulsinger on the future jazz map (although it's actually a collaboration with his Cheap label partner, Erden Tunakan). The original cruises the Sao Paulo freeway on funky acid juice and a sun-soaked Brazilian samba sample. With the assistance of a clutch of top remixers (including Mark Broom, Stasis and Andrea Parker), "Claire" gets plenty of exercise in the rhythmic gymnasium, but it's the original which is still pumping iron at the end. (CB)

●●●●●

Bolland: "Yeah, I like this, even though it's not my style of music. It's what I would call car music. It's very hypnotic and ideal for chilling out to when you're driving along. It definitely feels too long, though, so I could probably only listen to it in the car, but at least I'd realise that there's something there to listen to in that kind of situation."

●●●○○

N-JOI

Bad Things Deconstruction

WHILE many continue to write off N-Joi simply because they managed to perfectly capture the spirit of a time that many would rather forget, they've been working away at more experimental cuts which will surely shock many of the doubters. "Bad Things" is a pumping

Peek-a-Bolland



CJ Bolland was made the in-house producer at R&S at the age of just 18 and, throughout the early Nineties, was responsible for some of the most incendiary techno this side of Joey Beltram. His four-volume series as Ravesignal, together with his work as Pulse, Space Opera and The Project, plus remixes of Orbital, Baby Ford, Sven Vath and even Tori Amos, all set him up for the 1993 "Fourth Sign" album, which spawned the hard trance sounds of "Mantra" and "Camargue". Having signed an exclusive five-album deal with Intenal/London, Christian Bolland's comeback single, "The Starship Universe", is released this month.

house cut which could well finally give the group the exposure they truly deserve. Josh Wink meanwhile turns in a remix featuring his distinctive drum sound which consistently drills holes in the dancefloor. (BT)

●●●○○

Bolland: "The beats aren't funky, the sounds don't tingle in your ear and the riffs just don't cut it."

●○○○○



N-Joi it, lads

METHOD MAN FEATURING MARY J BLIGE All I Need EP

Def Jam

SUCH audacity! The Chemical Brothers try to out-ego Wu-Tang's Method Man by inserting their own namecheck into their remix of "Bring The Pain". But not even their formulaic battering ram of samples can beat Method Man's devilishly funky braggadocio on "All I Need". It's the sound of The Gravediggaz tempting schoolkids with sexual candies. And as a bonus, you also get The Prodigy's hard-to-find mix of "Release Yo' Self". (CB)

●●●○○

Bolland: "The Chemical Brothers are really good, but the sticker says I should check out The Prodigy mix. Hmm, The Prodigy mix is actually way too slow for me. It just sends me to sleep. This is very American and I hate it. I was into electro, but I never liked rap. No, I don't like this record at all."

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EAST 17

Hold My Body Tight (Danny Tenaglia Remix)

London

THIS is a turn-up. With "Hold My Body Tight", East 17 end up more street than the NY King remixing them. Tenaglia should have sent them out into the clubs with a bass gun in their cammies to compliment their bad-boy image. Instead, he takes them down to a Fulham Palace wine bar and gets them tipsy on cheap cocktails. It's not a pretty sight. Hey, Tenaglia, don't make cissies out of these boys. They've got pit bulls, ya know. (CB)

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Bolland: "Even as a commercial track, this is really shit. Anybody who buys it must only have about three pubic hairs. I couldn't give a fuck about the kind of people who buy this record. Those people have never heard of me."

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MOBY

Into The Blue

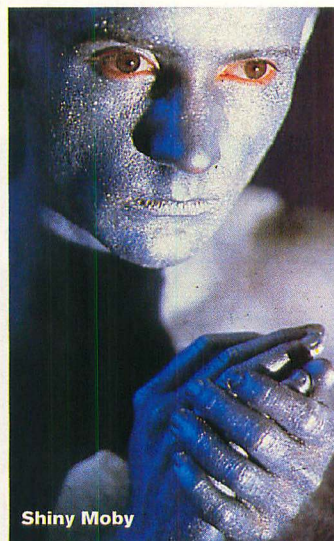
Mute

MOBY is one of the deepest thinkers on the scene, but "Into The Blue" sees him dive into the shallow end of the pool and bang his head on the concrete. Having been in the studio when Vasquez tried to remix this irritating vocal, one can only ask why he didn't either reverse it or ditch it completely. (BT)

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Bolland: "This is so boring. It doesn't have any catchy riffs. It's very garagey, unlike Moby's recent stuff, even though he seems to be very much on a commercial tip nowadays. It could do well in garage clubs but it doesn't have a catchy gimmick."

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Shiny Moby

TYREE

Da Soul Revival
Dance Mania, America

THIS is not your usual Dance Mania four-hard-bricks-and-a-sample-to-the-floor minimalism. Maybe Bolland should have checked out the flip, "Nuthin' Wrong", which wouldn't be out of place on Prescription. And "I Need A Joint" has a desperate weed-junkie pleading over some serious ACV-style locked grooves which will have you checking your record isn't stuck. Assuming you can be bothered to get up. (CB)

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Bolland: "I loathe this label. It's Robert Armani's label isn't it? You hear the clap on that 4/4? I can't stand that man. Then it goes 'Ah-ah-ah' from that acid track which Tyree did about 18 years ago. You don't use samples you've already used years ago!"

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Spare
Tyree

AGUA NEGRA

More

Slip 'N' Slide

AFTER years of obsession with sex and sweating physicality, NY house seems to be heading for the stars, many moons after Detroit techno led the way. Deep Dish, Angie Moraes and now Agua Negra all sprinkle the whoosh-core aesthetic over their minimalist grooves, creating music for the jukebox in the Star Wars bar. The real problem with "More" is that Mr Onester and Steven C have chosen the remnants of a progressive house bounce to coat in their spacey lushness. (CB)

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Bolland: "I like Slip 'N' Slide. Again, this is a mainstream club record and it'll probably do all right. It's nice and dancey, but it wouldn't make me go off my head. In short, this is nothing very spectacular."

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STERAC

Asphyx

100% Pure, Holland

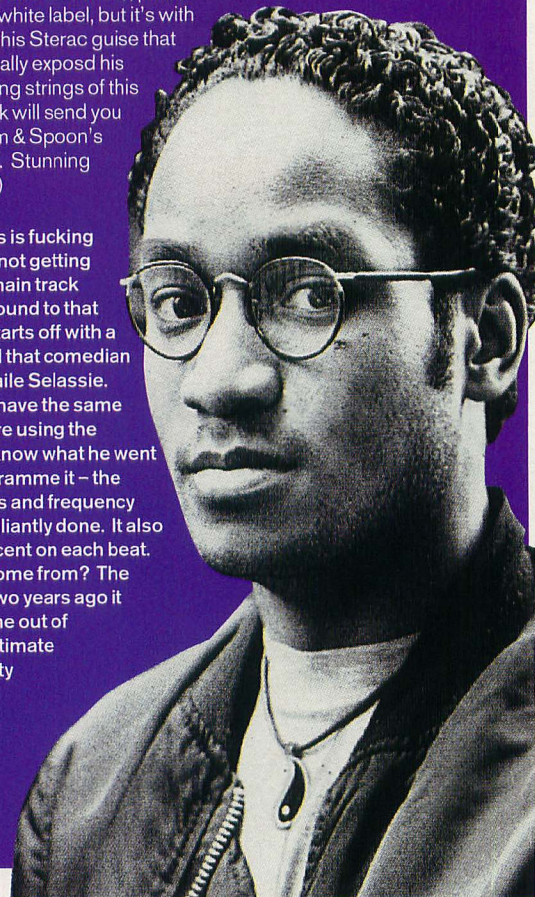
STEVE Rachmad is proving to be Holland's most prolific producer, overshadowing Dobre and Jamez from Touche, who seem to have fallen down a dyke and let success cloud their innovations. But Rachmad is blocking the gap with his thumb and coming up trumps with his deep Dutch grooves. He has other releases out this month on Spiritual (as the more Dimitri-ish Rachmad Project) and Urban Sound Of Amsterdam (as Tons Of Tones), plus a Black Scorpion white label, but it's with 100% Pure and his Sterac guise that Rachmad has really exposed his soul. The soothing strings of this silky techno track will send you spinning into Jam & Spoon's world of "Stella". Stunning and stirring. (BT)

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CJ Bolland: "This is fucking brilliant. You're not getting this back! The main track uses a similar sound to that Orb cut which starts off with a dog barking and that comedian talking about Haile Selassie. They obviously have the same keyboard and are using the same preset. I know what he went through to programme it - the velocity changes and frequency changes are brilliantly done. It also has the right accent on each beat. Where does it come from? The Netherlands! Two years ago it would have come out of England. The ultimate track for the party after the party."

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Sterac to
heaven



CJ Bolland
Single
Of The Month

ALISON MOYET

The First Time I Ever Saw Your Face (Attica Blues Remix)

Sony

INEVITABLE, really. Trip hop gets the corporate remix hawks circling overhead as they sense a credibility kill in the air. Mo' Wax's Attica Blues come up with a backing track as forlorn and desolate as a night alone in an Arizona motel, and with Moyet singing like Boy George at

the opera, you're probably better off getting stoned at Glynedebourne. (CB)

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Bolland: "There's a lot more to Alison Moyet than this record. This has a shortage of big vocals and no song in there. Then again, it's a style of music I know nothing about. Records should be either be a club tune, a listening tune or a sing-a-long tune - they should have a point. This doesn't."

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TATA BOX INHIBITORS

Protein

Touche, Holland

TOUCHE have that rare ability to turn home-listening monotony into grooves which burst out of club speakers like the turbo-jets of Apollo 9, all crimson flaming snares and red-hot minimalism. "Protein" takes a little while to launch into orbit, but the flipside, "Stabilizer", barely hangs around for the countdown. A smart fusion of ultra-crisp whiplash techno and deep space networks of hard-snapping beats. (CB)

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Bolland: "This really is a top dancefloor tune. I first heard it at the Cherry Moon club in Belgium and it really got me dancing. I would definitely play it out. I've heard other tracks on this label which blew me away, too. In fact, this one only just missed out on being my single of the month."

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RALPHI ROSARIO

Brinca

Flying, Italy

RALPHI Rosario has been making a strong return of late and, with both Dave Clarke and Slam still spinning classic cuts of his that are some 10 years old, it's just what he deserves. "Brinca" is a disjointed garage groove with strong Spanish influences and some neat piano breakdowns. While A Man Called Adam's deep, pumping groove proves that they've lost none of their class. (BT)

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Bolland: "Have you heard the phrase 'A toilet of a track'? Need I say more?"

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JAZIACS

Inspirations And Complications
Black on Black

NU soul dreaminess from the South Coast. Jaziacs' last outing, "Eyes of Love", glittered with a puppy-dog twinkle. But this time around the sunshine is replaced with twilight shadow-surfing in the funky alleyways of trip hop. It's funny that CJ Bolland prefers listening to it at 45, as Jaziacs' Bower can apparently also be found jungling it up on Moving Shadow. (CB)

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Bolland: "The A-side has a nice little trancey melody with a funky beat, but it's a bit slow. The B-side sounds great on 45 at plus eight."

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OUT
NOW

Kamasutra

• censored (way out west mix)

OUT
NOW

Old Skool

• let me in (remixes)

JULY
31st

BBB Streetgang

• discogroove
(roc & kato mixes)

transworld

GROOVE SOLUTION

Magic Melody

Timeless, Holland

THE Dutch do it again, this time on a quirky house tip via the intriguing Timeless imprint. Already tearing up the floors with their blue-sleeved records, this red sleeve release reveals a brand new direction and, in theory, "Magic Melody" could be a huge club hit. When road-tested at Pleased, however, it quickly became obvious that this subtle melody goes way over the heads of most people. Nevertheless, it is a beautiful end-of-the-night summer track – Patrick Prins meets the melody of bells. (BT)

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Bolland: "I'm embarrassed because I keep saying I don't like things. People are going to come after me! But what can I say? Most of the tracks I'm hearing today are shit. And this is another one."

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Feelin' Spooky?

SPOOKY

Clank EP

Generic/A&M

SO what have the "Little Bullet" boys been listening to in the two years since we last heard from them? Barbara Streisand? Burt Bacharach? Or Orbital, Orbital and, to come down, Orbital? Two bars into "Oblong" or the wispy refrain of "Relief" and you won't have a problem answering – "Erm, Orbital". The title track, however, is a fine piece of weird-out metallic breakbeat, deconstructed by Mike

Paradinas' kids. And, hey, Spooky have certainly lasted the pace much better than DOP and Lemon Sol. (CB)

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Bolland: "This track is original and kind of nice. The B-side sounds like Tori Amos and would probably be good to chill to. The sounds on the A-side are like Depeche Mode with Renegade Soundwave beats. The sounds are actually a bit too digital for me. I do like both analogue and digital noises, but this is an acoustic sound coming out of a digital synth, which isn't my thang."

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B-ZET

Everlasting Pictures

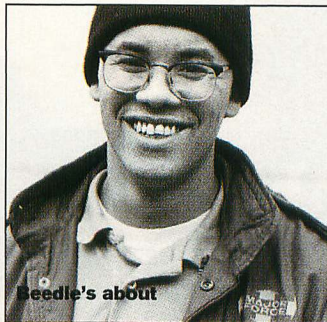
Eye Q

PEOPLE have been saying that Eye Q could do with a change of direction, but perhaps stepping into the world of garage pop wasn't quite what they had in mind. Here, B-Zet trades in his uber-ambient lushness for a date with Dina Carroll's half-sister, but the warped Alter Ego breakbeat mix and Ashley Beedle's jazz-soul interpretation at least salvage some respectability. (CB)

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Bolland: "This doesn't sound like Eye Q. They've gone all funky. I'm waiting for it to go, 'Eh-eh-eh'. This is pop music of the lowest degree."

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Beedle's about

TWA

Nasty Girls

Mercury

TRANNIES With Attitude's appearance at the opening night of Manumission in Ibiza a few weeks ago summed up how standards have dropped on the Great White Island. That said, they certainly managed to capture the spirit of the night. In keeping with dance music's conquest of the charts, this is more of a pop record than a club record. But Hardfloor and Rollo's mixes will soon reverse that. (BT)

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Bolland: "Get it the fuck off! I don't believe it! I refuse to listen to this. I'm flabbergasted. It makes me sick."

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BASSHEADS

Is Anybody Out There?

(Hardfloor Remix)

Deconstruction

HARDFLOOR have failed to use the fantastic piano riff of the original, which was the whole point of the record, and

the result is formulaic and very flimsy. I recently played this at The Wok Club in Guildford, thinking it would sound great, and it dropped like a lead balloon. There's no denying it was a good idea to have this track remixed, but it should have been done with my tongue in their cheek! No, really, Bottom Dollar would have made a much better job of it. (JPW)

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Bolland: "I love playing records which make everybody go fucking mad. I like to have at least eight tunes in my box which will make people ask, 'What the fuck is that?'. So I'm still playing stuff that's four years old. On this cut, the original mix is just like an old Strictly Rhythm track and the Hardfloor version is very typical Hardfloor. It starts with a 303, then a second 303 comes in hard, then a third 303 comes in harder and mashes your brain, and then a fourth 303 blows your head off."

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URBAN BLUES PROJECT FEATURING

MICHAEL PROCTOR

Deliver Me

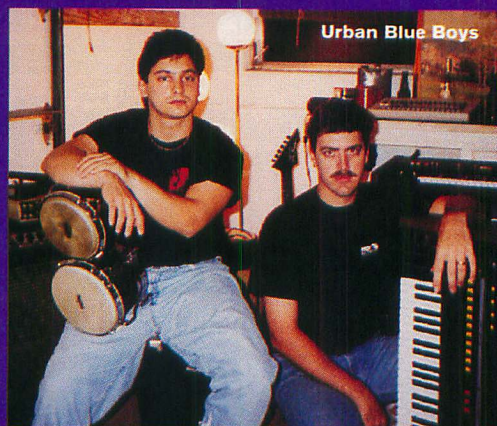
Hott

PICTURE the scene. It's a cold Wednesday night in Camden and only the excitement of Louie Vega performing a solo slot at the infamous Loft has kept the chill at bay. The dancefloor is heaving with people who are here just to hear the track which everyone has been talking about – "Deliver Me" by Urban Blues Project. Those in the know recognise it instantly, the bruising bassline registering that this track is special. Michael Proctor's soulful stirrings deliver an emotional message, while the musical fiesta concocted by Marc Pomeroy (Deep End, Cast Of Thousands) and Jazz 'N' Groove's Brian Tappert takes the crowd on a spiritual journey. The live Hammond and Nu-Yorican sax transports minds to the Sound Factory Bar and then, out of nowhere, as Proctor's voice grows more anguished, the track sweeps into a self-indulgent, heads-down groove. "Deliver Me" is packed with emotion and will leave you touched by the heart of Miami house. Who needs the 95 North remix? (BT)

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CJ Bolland: "Why the fuck am I talking about these tracks! Come on, man, this record has had a lot more time than I would have given it in a record shop and I'm even putting it back in its sleeve. I think that voice is Barry White!"

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Urban Blue Boys

Muzik
Single
Of The Month

Moné.

We Can Make It.

Two 12's and CD.

Mixes from: **Jazz-N-Groove/**
Joe T Vannelli/ Tommy D.



Equanimity



"Equanimity"

The GPR concept album

Released 17th July

on triple vinyl & double cd format featuring:

Beaumont Hannant, The 7th Plain, Radio Active lamb,
Max 404, Germ, Cherry Bomb, John Dalby, Y.O.3,
Takeshi Kurosawa, Russ Gabriel, Kabala, Ways Et Knowing,
Magnet, Roupe, Nev, Spherical Identity, Dfuse.

All seventeen compositions are recorded exclusively for
"Equanimity" the album also includes a short story
written by Pete McIntire [Mixmag/i-D]

G P R LP 11
G P R CD 11



RUSS GABRIEL VOLTAGE CONTROL



IN ASSOCIATION
WITH GPR

RELEASED 3RD JULY
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INMLP 004 INMCD 004



ALBUMS

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●○○ Clumsy ●●○○○ Cack ●○○○○ Chunder ○○○○○

midas rush

ALBUM
OF THE
MONTH

METALHEADZ

Timeless

ffrr

GOLDIE is surely the Renaissance Man of jungle. The story of the wily Wolverhampton street kid turned graffiti artist and futurist breakbeat pioneer is already a legend. Yet his huge personality and boundless energy have often threatened to overshadow the most important of his many creative endeavours: the music.

Naturally, dividing the two would be a bit like trying to part Siamese twins. Neither half would last too long without the other to support it.

Just as Goldie himself is a hyperactive mass of rash enthusiasm and head-in-the-skies idealistic fantasies, so Metalheadz' "Timeless", the album he has determined to put his whole life into, replicates him in almost every way.

It's not an autobiography, though. It goes deeper than that – deep into what Goldie calls "inner city blues". Think pollution-streaked tower blocks, baggy b-boy gear, pirate radio stations getting busy with the cross fader, raves in sweaty East End cellars, graffiti-covered walls. Go to the city, look around and put what you see alongside the atmosphere which pervades this album. That's the "concept". Thankfully, it's more Curtis Mayfield than Tangerine Dream.

Take the title track, the epic version of "Inner City Life". This is a masterpiece of melancholy, with all the dark/light, bass/melody contrasts in jungle thrown into kaleidoscopic relief. The spectral strings move disturbingly in and out of focus, the low frequencies seem to open up underneath you, and the eerie mutations of Diane Charlemagne's vocals float in the ether, utterly lost in space. Emotionally, it's all over the place – joyful one minute, intense enough to suck the daylight out of you the next. Anything to make you feel more alive.

"Saint Angel" drives the beats into darker areas still, mixing the raw circuit assault of Underground Resistance with spin-back screeches and serrated breaks. It's here that Moving Shadow's studio maestro, Rob Playford, makes his presence felt. Next you're propelled into the sunshine of "State Of Mind", a shimmering groove whose electronic precision is light years away from the retro chic of the acid jazz crews. It's his ability to switch styles like he changes Stussy hats which is Goldie's strength. He can bring back an early single, "Angel", because he knows it sounds as scientifically soulful now as it did back in 1993, when nobody outside the scene gave jungle a second thought. Or throw in a few electro beats on "Still Life". Or dedicate the blissful "Kemistry" to his one-time girlfriend and now top jungle spinner, Kemi.

Certain tracks take longer to assimilate. On "You & Me", another excavation from the "Angel" EP, the vocals sound oddly out of tune, forcing the unwary listener into an hypnotic loop of disorientation. And "Adrift", a beatless fusion of scat singing from jazz hipster Cleveland Watkiss and mysterious electronic moods, pulses between the other cuts like a curious alien organism. It recalls the paranoid instrumentals Brian Wilson recorded for the Beach Boys' "Pet Sounds". Goldie says it mimics the feelings he has returning from a club and trying to come down from a high. Fair enough. But put it in an evolutionary line alongside other manifestations of black psychedelia, like The Temptations' "Cloud Nine", George Clinton's early Funkadelic albums, Lee Perry's dubs or Rhythm Is Rhythm's "Beyond The Dance", and it falls into place.

As with those earlier prophesies of rage, there's also a sense of escape from the ghetto. The ghetto of colour, of nine-to-five work, of every street hassle and bad break. But most of all, because Goldie is only political by default, in that he refuses to be held back in any way, there is the sense of escape from other people's expectations. "Timeless" is a 100-minute testament to one life and, at the same time, a hidden history of the whole late Eighties/early Nineties experience.

Goldie has stepped into the unknown (the timeless?) and come back clutching a new and secret knowledge. Let him be your energy.

●●●●●

Rupert Howe



Jazzie-matazz

SOUL II SOUL

Believe
Virgin

THE cornerstones of British soul are back in the groove again.

Of course, Soul II Soul are more than just a soul act. In the late Eighties, people marvelled at the way they injected reggae into hip hop and R&B to produce a uniquely British style. How normal that alchemy seems now.

Soul II Soul were one of the first products of a fizzing UK club culture which was (and continues to be) cross-pollinating different styles of music to come up with unique fusions. The drama of these mergers was later to reveal itself more solidly in jungle and trip hop. They also gave British soul music an identity outside of these isles, particularly in America, where their sunshine sound oozed from jeeps and from clubs of every persuasion.

To most people, however, Soul II Soul have always been about rocking a small sweaty club in north London. About constructing grooves and beats which make speakers pulsate and dancefloors quake. But from exultation as sonic saviours of the Brit-beat in 1989, they came up against disgust at their subsequent

inability to match the initial successes of "Fairplay" and "Back To Life". Since the bright confidence of "1990 - A New Decade", their second album, the group have had more ups and downs than the Swiss Alps. Head honcho, Jazzie B, must have sometimes felt like Linford Christie, an obvious achiever but only talked about in respect of his lunch-box.

"Believe" is Soul II Soul's fifth album. And arguably their best since their first. It carries all of the group's gilt-edged hallmarks, principally those dirty, swinging rhythms, the lavish veils of strings, the big bass sounds and the sweet female vocals snatched from lover's rock. As befits the Soul II Soul method, there's input from a disparate set of sources, including Juni Morrison, the ex-Ohio Players and Funkadelic arranger, and 21-year-old Londoner Jason Chue. There's also a return for Caron Wheeler, the chanteuse whose voice graced the group's early hits.

Caron's contribution is matched by Penny Ford, the one-time Snap singer who kicks it over the first single to be lifted from the album and the set's opening track, "Love Enuff" (check for the "4 Wheel" mix on the 12-inch for some serious forward motion). There's also a big-hearted ballad ("Being A Man"), chunks of rap ("Pride"), and an extraordinary piece of dub entitled "Zion", which starts off like a James Bond movie theme, feints to go jungle and then rocks with a bass so big it must have been built in dry dock.

Soul II Soul are back in the groove. And in some style. Good stuff, Romeo.

●●●●●
Jake Barnes

FLUKE

Oto
Circa

THERE'S something wearying about the prospect of more Fluke product. Like Future Sound Of London, they seem to release something once a fortnight. Which can be a bit much in the dance genre, where artists aren't expected to build up a substantial oeuvre... Kick that thought into touch - "Oto" could well be Fluke's best yet.

They have long specialised in linear, spangly outings and "Bullet", the opening track of "Oto", is in that tradition, sending off sparks every which way like static from nylon. From thereon in, the mood is slower and cinematic, à la Yello in their darker moments. "Cut", with its creeping salsa rhythms, might have been the soundtrack to Orson Welles' "A Touch Of Evil", had the film been made in 1995. And "Freak", with its hissed mantra, "The hit takes over", depicts the eclipse of the mind as the drugs kick in on the dancefloor.

Fluke have never had a settled policy vis-à-vis vocals and here they try various approaches, from the vocoder voice of "Tosh", to the malevolent whisper of "Wobblers". But what makes "Oto" crucial is the sheer musical inventiveness. Every bpm is encrusted with myriad FX, while shimmering sheets crash through from deep space, and the rhythms are an unsettling mix of acoustic and electric that you'll wish you had four feet to dance to.

They've thought hard about this one. You should think hard before passing it up.

●●●●●
David Stubbs

SPRING HEEL JACK

Spring Heel Jack
Rough Trade

WHERE does it fit in? This is not just a reference to one of Spring Heel Jack's tunes. It's also a question which goes to the very root of SHJ's current dilemma - the fact that this pair of London breakbeat pariahs are well aware that they don't really have a place in jungle. Pushed to the very outskirts of the scene, there is no doubt that the mainstream jungle fraternity finds them a bit too conceptualist, too polished, too ambient.

SHJ's biggest battle is against the musical prejudices which might deter people from embracing the duo's sonic treatment. In the past, we've seen them tarnish breakbeats with classically-alloyed screen sequences. But then it's this theme which allowed them to air the aural melodrama of their first EP, "Sea Lettuce", and has given them room to manoeuvre on this, their debut album. Hence the way that the lunar landing emissions of "Derek", a track which has no noticeable rhythm section at all, can exist alongside the poppy up-beats of "Lee Perry". It also indicates how they can take the poly-percussives of "There Are No Strings" to such absolute shivering sublimeness.

Spring Heel Jack have set a musical agenda which blatantly refuses to fit into a specific category and their audacious attempt to be like nothing else out there is thoroughly refreshing. Puritans will hate it, but then what's pure? This is utterly surreal.

●●●●●
Veena Virdi

DEJA VU

Gangsters, Tarts And Wannabees
Cowboy

"If I see you in the air/20,000 feet/ I'll be there..."

"20,000 Feet" is the opening flight of this, Deja Vu's debut album and it perfectly reflects the mood of the boys who "Shoomed" into nightlife's orbit during the acid haze of the late Eighties. "Gangsters, Tarts And Wannabees" captures the Balearic spirit of those days, a spirit heightened by their cover of The Woodentops' ode to political strife, "Why, Why, Why".

But it's not all prog, pop and housey melodies. "Slip Inside" could easily be an early Steve Hillage-style guitar trip and the track "Deja Vu" falls into the realm of indie dance. Of the 11 tracks included here, all aim for a dancefloor high, apart from the final come-down ballad of "Lonely" - the miserable sods.

Overall, it doesn't quite make the 20,000 feet mark. Let's say it's hovering in the smoky region of around 12,000.

●●●●●
Rowan Chernin

PUBLIC ENEMY/LL COOL J

The Back Catalogues

Def Jam

TEN years ago, a lisping New Yorker named Russell Simmons took his first steps towards becoming the most influential force in bringing rap to the masses. He called his fledgling operation Def Jam.

Rapidly established as the label attached to every rap group saying something, there's no more fitting way to celebrate Def Jam's 10th anniversary than with the reissue of the back catalogue of two of the biggest, loudest and most successful of 'em all - Public Enemy and LL Cool J. There are five albums by the former now being made available again and four from LL.

PE's Chuck D embodied an indignant eruption of black consciousness, getting up people's noses with classics like "Welcome To The Terrordome" and "Fight The Power". PE actually held back on the politics with their first LP, "Yo! Bum Rush The Show", rapping instead about sophisticated bitches and backed by the freakiest of funk samples. But when "In Fear Of A Black Planet" dropped, there was no doubting the political fury of the Long Island crew.

LL Cool J's path was less consistent. He was a hero when he was puffing up his chest and grabbing his crotch, but then came "I Need Love", for which he was he was booed, canned and dissed. Cool J fought back, though, and by the time of his fourth album, "Mama Said Knock You Out", he was once again the B-boy to be. A charismatic homeboy specialist in smooth rapping and kicking beats, his output is as essential as that of PE, save for the one bummer album, "Walking With The Panther".

These re-issues are vital chapters in the rise of rap music. Miss them at your peril.

●●●●● / ●●●●●
Sonia Poulton

JOHN BELTRAN

Earth And Nightfall

R&S, Belgium

IMAGINE the sound of Detroit as a language with many dialects. There's Underground Resistance with their ghetto slang, Kenny Larkin with his inner-city inflections and Carl Craig with his nu-jazz swing-speak.

John Beltran may have been born in Lansing, Michigan, but he speaks Detroit electronica with his own distinct accent: faintly upper-class, yet pithily intellectual. It's one for the thinkers, conversationalists and idealists. So "Earth And Nightfall", Beltran's first album, is an intense and intricate exploration of the Detroit legacy which is not afraid to delve beyond the

infinite loop in favour of more compositional fields of play. "Sub-Surface" and "Pluvial Interlude" weave flamenco guitars and distant divas into placid ambience, while "Mutualism" even dips into Spanish poetry.

At times reminiscent of Craig's BFC project or UR's jazzier moments, "Earth And Nightfall" is a perfect record for those in a log-fire love-mode. They may be near-namesakes, but you'll find none of Joey Beltram's flashy ravethetics. Instead, pastoral melodies and lush strings are fused into a meeting between Dvorak and Derrick May. Real muzak for aesthetes and academics to make the world that little bit pinker.

●●●●○
Calvin Bush

DJ VIBE

Kaos Totally Mixed

Tribal UK

TRIBAL are coming under scrutiny for releasing too many compilations, but DJ Vibe from the Kremlin in Lisbon has here delivered the perfect response. Beat-mixed collections are beginning to be predictable and "Kaos Totally Mixed" helps explain why – most DJs play too safe. A lot of the DJs who have come along in the last two years don't have the guts to experiment, but stalwarts like Vibe, Francesco Farfa and Darren Emerson have at least offered mix CDs which reflect what they should really be about.

Vibe does so by opening with the *capella* from his "So Get Up", slowing it down on the pitch control, jamming a CD on repeat and coming up with a mangled introduction to suit the club atmosphere. From here, he lets it flow, journeying into the abyss with "An Urban Dream Of Love" by Urban Dreams. His mixing is matched by the records he sequences – a plethora of Portuguese productions to make you ecstatic about the prospect of Muzik and Tribal's forthcoming link-up in Lisbon.

From which Vibe will surely emerge as one of the world leaders. The fact that "Kaos Totally Mixed" was recorded in one take backs this up all the way.

●●●●○
Ben Turner

LIQUID Culture

XL

HEARTBREAKING. Absolutely heartbreaking.

Liquid will always be remembered for two things. Firstly, for getting away with sticking a sub-rave breakbeat under Ce Ce Roger's untouchable "Someday" and coming up with a marginally less irredeemable cover than that of M-People. Secondly, for following up with "Liquid Is Liquid", a seminal jungle cut clouded with dark electro-pop which still sounds awesome. That was in 1992 and, if Liquid's Ame had followed the logical progression, he could have been out-futuring LTJ Bukem.

Instead, he has chosen to follow the fattened goose of pure pop house, swollen to ludicrous distension by a belief in the power of the Seal/Snap school. So "Culture" waddles through a collection of obvious snapshots from the house-lite spectrum. On the way, it stops to pick up key vocal platitudes about "One love families" and "Living in love and one harmony". Just how Ame could even think of transforming the

original "Liquid Is Liquid" into a poor-man's Sasha remix beggars belief.

Shameless and tragi-comic, "Culture" is laughably lame. It will be probably be massive with those who believe Jam & Spoon to be the apotheosis of club culture. For the rest of us, jokes about Liquid now being yellow and of urinary origin beckon.

●○○○○
Calvin Bush

AS ONE

Reflections On Reflections

New Electronica

IF you're going to release a remix album, you may as well as get it spot-on. Too many such projects gather up the biggest names possible – regardless of whether they intend to remain true to the spirit of the original – and seem to be just an excuse to establish a label's kudos (hello Mo' Wax).

So all credit to New Electronica for the way they've handled this collection of remixes of Kirk Degiorgio's As One album from last year, the sublime "Reflections". Balil, Blue Binary and B12 might not shine down in neon from Fame Highway, but their reworkings all invest Degiorgio's original Detroitist futurism with a new lease of life. And Max 404's Jah Shaka-style digital dub takeover of "Meridian" is pure dope nirvana.

Elsewhere, the keener intelligences of the electronic laboratory show it's not the size of the fee but the empathy with the original which counts. Terrace (Stefan Robbers) surfs the orchestral swell of "Majik Jar" to carve new dancefloor shapes, Russ Gabriel paints "Shambaal" as an intricate mosaic, and Scanner's slow-death fanfare treatment of "Asa Nisi Mala" is immensely moving.

With added mixes from Carl Craig and Degiorgio himself, this is one reflection worth staring at for a long time to come.

●●●●○
Calvin Bush

ZION TRAIN

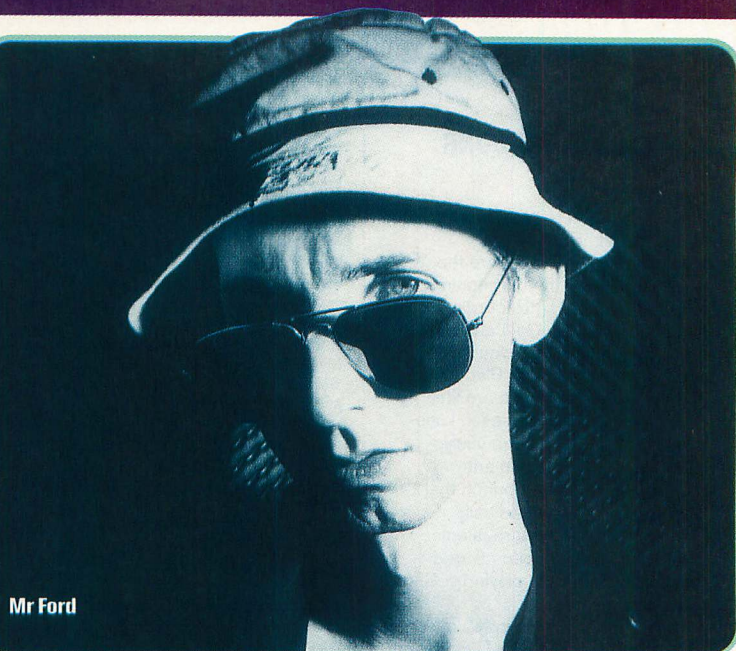
Homegrown Fantasy

China

THE stalwarts of the digital-dub revival, Zion Train once shoved a hot smoking plug in the mouths of the purists who said computers and dub were incompatible. Live, they were in excelsis, their neo-hippy beliefs played out across such irresistible reggae reworkings as the classic "Follow Like Wolves". They were The Specials of the new-tone rave, stepping hard or skanking slow to equally devastating effect.

But with "Homegrown Fantasy", Zion Train's first release outside of their own Universal Egg imprint, it's more Bad Manners who spring to mind. The titles include "Love The Earth" and "One World One Heart", and sentiments ripe for slanderous ridicule are blithely splashed over the kind of dubscapes that the group have travelled with far greater power on their "Wonders Of The World" and "Great Sporting Moments" albums. "Free The Bass" and "Universal Celebration" turn dub into seaside fairground rides, all cheesy neon lights and plastic laughs.

The key elements are here – red-raw basslines, horns a-plenty, sirens and echo FX – but we've heard them all before. Ultimately, the suggestion that Zion Train are doing for dub what M-People did for house, a situation



Mr Ford

VARIOUS ARTISTS

Ifach Volume One

Ifach

THESE are truly important times for British electronic music. As techno expands into a universal lifestyle, too much attention has been given to foreign jockeys who use their passport as a license to expand their wallets rather than the minds of people on the dancefloor. But because of the innovations of home-grown labels, producers and DJs, the UK underground is no longer willing to entertain this. While the English football team continue to disgrace, we at last have something else to shout out about.

With artists such as Russ Gabriel, Cristian Vogel and Spira moving in behind more established names like Dave Angel, Dave Clarke and Darren Price, British techno has never sounded better. Look at the way that Mark Broom and Peter (Baby) Ford have turned Ifach into one of the most distinctive imprints around after just 11 releases. The fact that the word "Ifach" is not in the dictionary is a big clue to where the boys are coming from. There's no formula to their music. But there is an Ifach feel. And, boy, can you feel it here.

"Ifach Volume One" is the sound of the UK underground – a sound which is finally making true techno much more listener-friendly. This is experimental music which is simultaneously minimal and rich, sparse but deep, slick and yet so rigid. Organised chaos at its very best. Listen to Symplectic's "No Name" and you'll discover techno with soul, combined with explicit and complex computer craftsmanship. Melodic and melancholic synths and strings poignantly connect your heart to your feet. You'll be astounded by the ingenious way in which Ifach clouds over you.

Symplectic's "Space 4-2" and Solcyc's "Vision" further prove that you can leave half those bloody imports at customs. Hear "Vision" alone in the dark and it seems like only you and that track are left in the world. Add on Eco Tourist's "Penguins", which begins with a stomping phat beat and then breaks for love with an old skool riff, and you'll be reminiscing about Baby Ford's legendary past. And discovering part of the reason why Ifach is so succesful.

This really is the best of British. And no, Ifach's colours don't run. They just show the purists what the word "pure" really means: clarity and perfection in sound. It's all here.

●●●●○
Ben Turner

unthinkable two years ago, appears to have become a reality.

A temporary shunt into the sidelines, one hopes.

●●○○○
Calvin Bush

VARIOUS ARTISTS

Classic Hip Hop Volume One

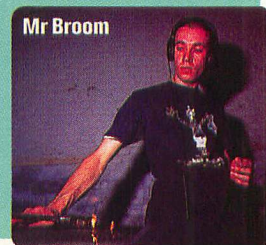
Mastercuts

PRODUCING an album of "Classic" hip hop tracks, all dating from the late Eighties and the Nineties may seem odd. But listen and you'll hear material which sounds like it comes from another planet. The record kicks off with KRS-1 in prophetic form on "My Philosophy": "Some MCs be talking and talking/ Trying to show how black people are walking/ But I don't walk this way to portray/ Or reinforce

stereotypes of the day/ Like all my brothers eat chicken and watermelon/ Talking broken English and drug-selling".

This sums up the spirit of the collection. From A Tribe Called Quest's 12-inch, "Description Of A Fool" and the BDP remix of Steady B's "Serious", through Roxanne Shante, The Jungle Brothers, JVC Force and Run DMC's "Peter Piper" (widely credited as the first hip hop record to use a popping break straight from the crate) runs a feeling of assertiveness and awareness. It really does sound like music from another era, the era when hip hop had discovered itself commercially and was proud and in control. As such, it's a fine vacation from present day situations.

●●●●○
Will Ashon



Mr Broom

CHILDREN OF THE BONG

Sirius Sounds

Planet Dog

YOU don't need to be stoned to listen to this album. But it helps.

Children Of The Bong are the latest addition to the burgeoning roster of Planet Dog Records, the home of Banco De Gaia and Eat Static, the indie kids' favourite dance acts. In some quarters, Planet Dog and the Megadog posse are little more than scrappy hippies in knee-length boots. But it's precisely because they're such an anti-fashionable, eccentric bunch that they are able to spot radically different ideas and future talents. These guys are so open-minded that there are people playing volley ball inside their heads.

And so to "Sirius Sounds", a techno trip somewhere between Ultramarine and The Orb, and somewhere out there all on its own. Like the rest of us, Children Of The Bong are on a ruthless search for sensation, but "Sirius Sounds" is hardly representative of the dysfunctional, psychopathic mood of a post-acid generation. The truth is that this album sounds like the unfolding of an entire, previously unexplored universe, via lots of dubbed-up bass sounds, break beats, trip hoppy vibes, counter rhythms and, of course, yer squiggly techno noises.

Very sirius.

★★★★○
Ngaire Ruth

SOUND PATROL

This month's cutting compilations

WE'RE rushin' like it's 1991. One listen to "Slammin' Vinyl - The Album" and you'll know what happy hardcore is all about. Turbo, nutterd and not for those who don't like to sweat (2)... Let's cut it down to half speed with "Roots And Culture - Rewind Selecta Volume 2". Did reggae ever come more sublime than Burning Spear's "Marcus Garvey" or more heart-rending than Jacob Miller's "Tenement Yard"? We're tokin' like it's 1977 (4)... Updating the original vision is "King Size Dub Volume 1", where the likes of Zion Train, Disciples, Digi Dub and Iration Steppas prove that technology can be allied to spiritually-conscious dub. Feel your ears reverberate as if caught between two bin lids (3)... XL are on "The Fifth Chapter", but the story, told here by Liquid, Tall Paul, Empirion and Yum Yum, is now somewhat stale (2)... XL could take a leaf out of ex-Wire man Colin Newman's book, whose Swim label offers "Full Immersion - The Remixes Volume 1". The cuts include mixes from Claude Young, Mark Gage, Mick Harris and Telepathic's Fred Gianelli (3)... Going Dutch? Then try "On The Slate", which lays down the law by criss-crossing nu-NRG and hardbaggy acid. Patrick Prins and Baby Doc join newer initiates, Birdman and Black Bulldog (3)... Released from our gallows, Ashley Beedle redeems himself splendidly with his mix duties for "Kiss The Robot", a trawl through the multi-hued Network back catalogue (4)... "Back To The Future" spoils an otherwise top-hole collection of incendiary techno by including a Tom Wilson track which is pure happy hardcore (3)... Acid, hard acid and hard minimal acid? "Cherry Moon Volume 3" is the one to sit under. Bask in the light of Misjah & Tim, Freddie Fresh and Pump Panel (3)... And for another sterling collection of golden oldies to reduce you to tears and wonder why nothing's as good as it ever was, there's "Classic House Mastercuts 3" (4)...

Calvin Bush

CHECKLIST... "Slammin' Vinyl" (Rumour) - "Roots and Culture" (Rewind Selecta) - "King Size Dub" (Echo Beach) - "The Fifth Chapter" (XL) - "Full Immersion" (Swim) - "On The Slate" (Slate) - "Kiss The Robot" (Network) - "Back To The Future" (Vision Soundcarriers, Germany) - "Cherry Moon 3" (BMG, Germany) - "Classic House Mastercuts 3" (Mastercuts/Beechwood)

JODECI

The Show, The After Party, The Hotel

Uptown/MCA

DESPITE the title, Jodeci's third album is less raunchy, less radical and less satisfying than their second, "Diary Of A Mad Band". It still oozes satin-lined passion, but the key word here is heritage. "The Show..." is crammed with overt reference points to Kool & The Gang, Tom Browne, George Clinton and other assorted Seventies funky-flared freaks.

Jodeci are going back into time,

which is a disappointment because until this point they'd been mapping out the future of US R&B with their sleek blend of hip hop and soul. LTJ Bukem's remix of "Feenin'" (on the current 12-inch, "Freek 'N' You") may put them back into outer space, however, realistically, the quartet's chosen tempo is light years away from drum 'n' bass.

Jodeci are really the kings of the grind. The ladies adore them and this ballad-laden album closes with an acoustic sing-song which will have the emotionally susceptible

buying soft toys in bulk. For extra drama, there are interludes between the 11 cuts, tracking one of their gigs from the performance to the after-show groupie-dodging, to the hotel groupie-dodging. It's mildly entertaining, but not great.

★★★★○
Jake Barnes

OUTSIDE

The Rough And The Smooth

Dorado

FOLLOWING Dorado's recent excellent, genre-bending output from D*Note, Cool Breeze and APE, the label's soul and jazz roots once again find a footing with this, the second album from Matt Cooper's Outside project. As the title suggests, "The Rough And The Smooth" combines raw grooves with a virtuoso's polish - but with the latter unfortunately steeped in the negative aspects which the combination of the words "jazz" and "funk" seem to bring out in musos.

As such, the rare moments of attempted flight, like the superb "Twenty Nine/Eight Steps" and the violin-led junglist seduction of "To Forgive But Not Forget", end up weighed down by the rest of the tracks. Most exhibit the very worst traits of over-indulgent improvisation - drum solos, sax solos and solo solos. Even more excruciating is "The Plan", which finds Outside committing the most heinous crime known to music by inviting children to sing on the track.

THE ALBUM

GANGSTERS, TARTS & WANNABEES

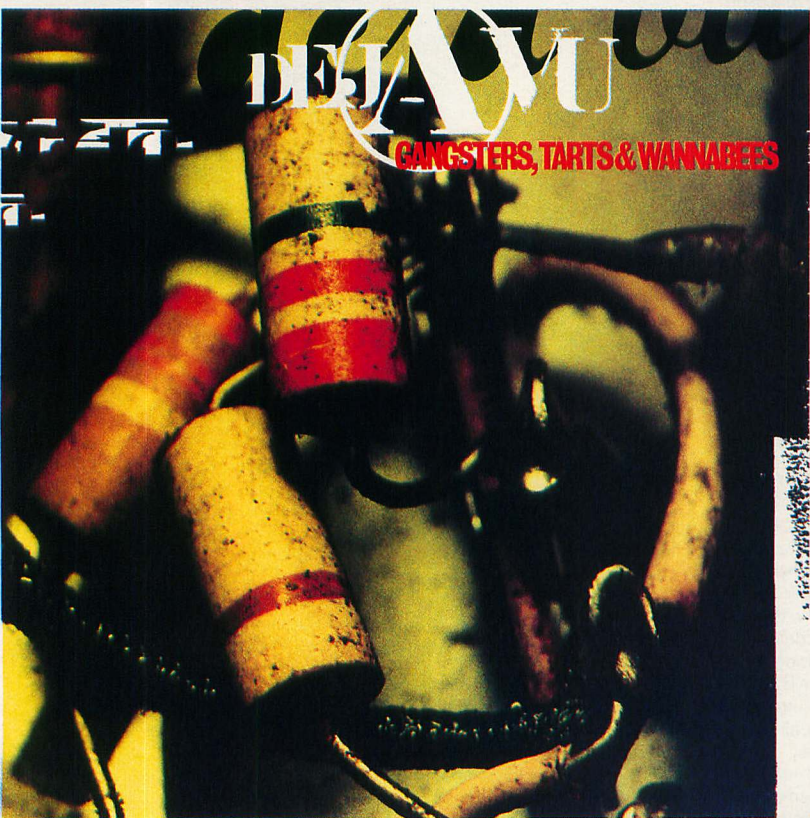
DEJAMU

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The moments of uncomplicated groove are where this album is at its best, but these are all too rare. Too much smooth, it seems.

●○○○○

Martin James

SPECIAL ED

Revelation

Profile

HIP hop moves fast. It's perhaps the only area of contemporary popular music with a built-in idea of progress. At best, this means a constant search for the new. At worst, it means that last year's star is this year's old man.

Special Ed has been out in the wilderness for the four years it's taken to release "Revelation", but he has beaten the odds and come back with a strong collection. As you would expect from a roster of producers including Howie T, Father Shaheed and Mark Sparks, the music is varied and skilled, minor and minimal. But it's Ed's rapping, his "freaky flow", which really impresses. While his subjects are the same old MC-dissing, groupie-shagging tales, he approaches them with such verve that he gets away with it. His metaphors are from the wild side – "I'm a poet to my peeps/So I keeps/On top/Like a wig/You dig?/It's the nig/With the six fig status" – and his flow is more of a crab shuffle.

If he could find something new to talk about as well, he'd be in the top flight.

●●●○○

Will Ashon

TODD TERRY

A Day In The Life

Sound Of Ministry

WITH well over 100 productions and remixes under his belt and now the release of this, the first of his three proposed albums of 1995, Todd Terry is certainly prolific. He's honed his studio skills over the years, but can he maintain the interest over nine tracks he has literally knocked up in single a day?

"A Day In The Life" starts with remakes of two tracks he originally recorded as Black Riot. The title cut is a dubby, bouncy affair bolstered by intermittent scatty breakdowns – "dat-dat-dat-dada-dum" – and layers of sampled percussion. The result is a million miles from the heavy keyboard riffs which made it an underground anthem in 1988. More successful is the remix of "Make That Move". Here, Todd employs Tonya Wynn to re-sing the full vocal and uses strong analogue keyboards and some lovely conga drop-ins.

Todd's familiar 808 drum programming and keyboard minimalism are evident throughout and are mainly effective at transforming simple cut 'n' paste ideas into stomping dancefloor material. That said, you wonder about their longevity. On "Tee Las Theme", he tweaks the beats, rattling out a crashing metronome and then dropping back to a melodic flute and keys loop, but after a few listens you start wishing he'd chosen a loop where you could really hear the flute. With "Honey Free At Last", he reverts to scatty backing and Martha Wash's beautiful voice sampled from "Carry On", a track Todd worked a couple of years ago. Ditto for "Clear Away The Past".

"Jungle Hot" could easily be a reworking of Willie Ninja's "Hot", the vocal samples sounding a little too over familiar, but "Get Up" is a very fine and catchy chant. Featuring Al Wise, it's one of the fuller vocal cuts and appears to be recognisably influenced by disco classics such as Carl Bean's "Born This Way". The closing shot of the album is "Jumpin'", taken from one of Todd's "Unreleased Project" EPs,

which repeats

the beats, chords and loops formula with a few grunts and groans of sexual passion to liven it up along the way.

Todd Terry probably had a fun day making this album, but maybe he shouldn't have been so enthusiastic about letting the public hear one or two of the results. A little more innovation and a little less duplication certainly wouldn't gone come amiss.

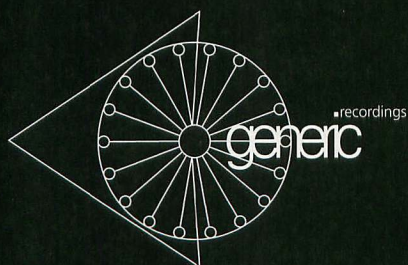
●●●○○

Michael Morley



Todd Almighty

Picture: Rip



spooky clank ep

spooky clank ep

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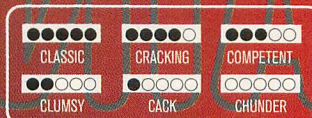
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TRAINSPOTTING

EIGHT PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by TERRY FARLEY

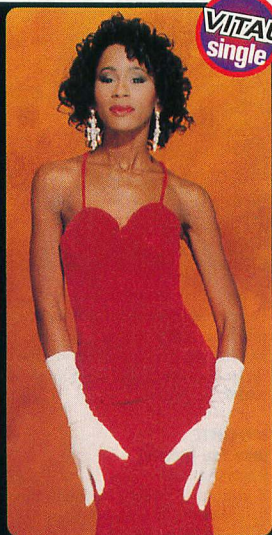
JAMIE PRINCIPLE FEATURING KELLI RICH

If This Is Love

Freetown

Kelli, who featured on the brilliant "Delacy", is back with Jamie Principle for a piece of bumping, pumping house music which is guaranteed to achieve extreme hugeness. The Basement Boys' version is pure "In The Mix" with Tony Humphries, the wicked rhythm sounding even better as the vocal is sliced up into the dub version. Another great real vocal track, another great real house record.

★★★★



VITAL
single

SINGLES

FLOPPY SOUNDS

Ultra Song

Wave, USA

This would have been a third Vital Single, but the bastards told me two is enough. "Ultra Song" marks the return of Francois Kervorkian, the king of the New York avant-garde. With its combination of deep, acidic soulful indulgence, this is going to be huge for Knuckles and Tenaglia, making it an essential way forward to the end of 1995.

★★★★

7TH MOVEMENT

Oddsey

Jus' Trax

Slamin' cut 'n' paste shit from the Boy's Own Trax stable, using soulful vocal samples, Salsoul-type breaks and an arse-shaking disco bassline.

★★★★

EDDIE 'FLASHIN'

FOWLKES

The Truth EP

Back To Basics

One of Detroit's old school jazz-techno masters is back doing what he does best - pure house. He calls it "techno-soul", but this would fit perfectly into the most garagey of sets, as pumping beats meet light, phuturistic keys for a 2001-ish disco-electronic fusion.

Another triumph for the Back To Basics boys.

★★★★

DJ SNEAK

Platforms EP

Power Music, USA

Four great tracks from young Sneak, who is moving on from his standard cut 'n' paste jobs. Combining disco samples with nu-Chicago trancey sounds, the result is a progressive groove which is fresh and funky.

★★★★

CIRCULATION

Aspirations/Sincerely

Balance, USA

Once again, Chicago provides the perfect accompaniment to those early evenings or late nights. Swing gently in your armchair as lush piano glides over trance which skips the cliches for a powerful mood.

★★★★

JOEY MUSAPHIA

Musaphia Madness

Centerstage

The sample-maniac behind the cheeky Cover Ups is back, although here with only one sample (George Kranz). The Cover Up EPs had something for everyone and this is no different. Mid-range house grooves that should find favour with the likes of Norman Jay and Graham Gould.

★★★★

TNT

Feel It

Slip 'N' Slide

A thumping cut which uses the old "Say it loud" sample (along with loads of others) and pure tribal beats to make a big system track which will create a splash.

★★★★

SARCASTIC SMILE

Everybody Party

X-Plicit

A NY-London acidic track with top b-lines and deep keys. This explosion of energy is reminiscent of the X-Press 2 of old.

★★★★

CHRONIC CHAPTER II

Keep on Pushing

Empire State, USA

Mo' slammin' shit from the Mood II swing crew. The sassy, Seventies-ish female vocals are

THE ABSOLUTE FEATURING SUZANNE PALMER There Will Come A Day

Tribal UK

A double-pack of thumping proportions, as Chicago's Mark Picchoetti makes his play into the premier league with stunning results. The vocal mixes lead into brilliant dub versions, mixing Tenaglia-style New York sassiness with old school Windy City acid. A record for everyone with soul.

★★★★

combined with rhythms as dark as Amityville during a solar eclipse. Damn fine stuff.

★★★★

STREET CORNER SYMPHONY

SCS

Open

A wickedly percussive jazz track courtesy of London DJ Glen Gunner, with edits by that funky brother, Harvey. In the style of those back-in-the-day tracks as BT Express, this really is fresh-sounding shit. Special.

★★★★

DJ ZKI & DOBRE

Fresh Tunes Number 2 EP

Fresh Fruit, Holland

Another fine EP from Europe. Fusing heavy drum patterns and tuff bass with techno overtones. The kind of record you're going

to freak to when some other fucker is playing it.

★★★★

DAVID COMMACHO PRESENTS

Wake Up Possi EP

Suma

New York's Dave Commacho knows his disco. Here, using breaks from Patrice Rushen and that killer joanna line from the classic "DJaimin", he creates four good grooves.

★★★★

E-N

The Horn Track

Tribal UK

This Tenaglia set-stealer from the Miami everglades has been given the remix treatment by Deep Dish, Underground Sound Of Lisbon and Tenaglia himself. Catch the best brass sample you'll hear all year.

★★★★

ALBUMS

VARIOUS

Cajual Relief - The Future Sound of Chicago

Open

There's more innovation and dancefloor suss in one minute of yer average Relief and Cajual record than in most other labels' entire back catalogues. Here's the proof - a compilation which moves from GU's sparkling "Beyond" to Green Velvet's terrifying "Flash" and "Preacher Man" and also has other key moments from nu Chi-house revivalists like Paul Johnson and DJ Sneak. Feel the quality.

★★★★

* DREAMDATE

KEVIN MACKAY slips into a world of fantasy for his dream DJ slot

What is your dream venue?

The house from Woody Allen's "Sleeper". It's this big, oval UFO with a spaceship-style roof and the famous "Orgasmatron" machine inside.

You can move this venue. Where will you place it?

On the west coast of Scotland, so loads of Scottish people could come. There would be a balcony over-looking the sea and the weather would be fabulous like it is now.

How are you getting there?

In a hot-air balloon. Richard Branson would be dressed as a bell-boy and would carry all of the bags on.

Which five names are going on the guest list?

Pamela Anderson... And her husband's barred. Cajmere because he looks like a real party animal. My mate Michael, who goes everywhere with me. He builds the best joints in the world. Hunter S Thompson

because, boy, that man can take his drugs. And the last place would go jointly to Shazz and Ludovic Navarre, because they really need to learn how to party.

What would be on the rider?

Prime sirloin steak on an outdoor barbeque. Plus unlimited ice-cold Stella Artois served in frozen glasses and a sack of Mauritian grass.

Who would be the promoter?

Marc McCabe who promotes Swell. Why? Because he never loses it, he never gets screwed - and he builds even better joints than Michael.

Who is your warm-up DJ?

I'd have that Move D guy doing a live set and then Dominic as a warm-up.

Which records do you choose to open and close with?

To start, it has to be the instrumental mix of Fingers Inc's "Can U Feel It" on Trax. Everyone knows that trancey

groove. And I'd close with another one on Trax, Frankie Knuckles' "Your Love", which came out in 1986 or something. It's the most emotion you'll ever hear on one piece of vinyl.

How long do you play for?

I'd keep going for as long as the crowd were up for it. Or until I dropped.

Where would you go on to when the club closes?

To the restaurant at the end of the galaxy from "A Hitchiker's Guide To The Galaxy" so that me and two mates can get a blow job from the three-headed bar-maid - all at the same time!

interview Calvin Bush

● Kevin Mackay DJs at Swell (last Friday of the month in Largs), Suck It (alternate Fridays, Greenock) and Voodoo Room (every Saturday, Glasgow). His Glasgow Underground 'Festival' EP will be out soon on Jus' Trax



Jungle

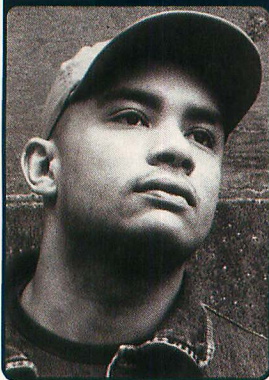
Reviews by VEENA VIRDI

DILLINJA Tear Down

Kickin

Architect of rhythm, Dillinger constructs turbo-break contraptions which fuel his sub-hydraulic drum surrealistics. But while "Tear Down" sees him going for bust by bruising his aesthetics, he still lets his groove breathe gently by using whimpering rattleskins which chop at the toughest of guitar riffs. The flip continues this incendiary mauling. Here is a real master at work.

★★★★



VITAL
single

trilling overdubs, squidgy gyrations and rollaway piano calls. A real mood enhancer. ★★★★★

DJ KRUST Poison

V

The jazz-break alchemist behind "Jazz Note" layers laid-back afro-funk cadences over the most defiant of breakdrops. On the flip, an onerous bass hacks out rhythmic pandemonium. Hard stuff, which challenges those stamping Krust with a fallacious "cocktail" label. ★★★★★

LEMON D

Feel It

Kickin

Producing a track of the moment means coming up with something maddeningly repetitive, yet totally contagious. Which is just what this unsung hero does. Projected sampletronics are flung into a monumental quarry of detonating snares, a stentorian time signature and histrionic horn flourishes. ★★★★★

SKENG GEE

Connections

Suburban Base

Two versions of the same track employing a hysterical vocal invective which then fragments into an apocalyptic beat chaos. The "Marvellous Cain" mix exacerbates the carnal inflections and the D'Cruze interpretation digs deep into the bones of the rhythmic framework, but the results verge on the monotonous. ★★★★★

SUBLIMINAL

untitled

Flex

Flex continue to fight the "Keep it dark" crusade. Their latest cut compounds the bass pressure with a hurricane of b-lines bloated with sub-percussives, but it's more of a passing phase than a classic track. ★★★★★

VARIOUS ARTISTS

Subplates Volume 4

Suburban Base

The manifesto of hard bass. Featuring four individual artists, this EP is full of euphoric synths and rebounding loops. And it really is hard to ignore tracks like Solution's "What Can I Do", with its sliding sequences, or The Dream Team's glorious dive into bassomatics. ★★★★★

RONI SIZE

Fashion

V

"Fashion" sees Roni cramming in everything to ensure a dancehall biggie. From the staccato intro, complete with piercing horns, the result is a disc full of street-tough

SCARFACE I've Seen A Man Die (4 Hero Mixes)

Virgin

Smooth-core touched up with hard-step. It may sound nonsensical, but it's exactly what 4 Hero do on this selection of mixes for the American rapper. While the "NW2 Gansta' Move" mix is a definite home cruiser, all sultry jazztronics roughened by car-chase skidmarks, the "Reinforced" mix ups the ante as reverb pulsations fight it out with harsh sirens. The real ear-opener, however, is the "5.30" mix, on which uninfected hip hop casually loiters with a soul accent. 4 Hero put their fingers in every pie and still come up smelling sweet. ★★★★★

VITAL
single



pulsations and bombast. If you're looking for melodic substance, you've come to the wrong place. ★★★★★

SOUNDS OF LIFE

Hidden Rooms/A Spice of Life

Certificate 18

While "Hidden Rooms" sinks into a quicksand of percussive pneumatics, it's the neat chimes of "A Spice Of Life" which are immediate and catchy. This is the track that hip hoppers are playing at 33 and, with its sexy sax line, it's easy to see why. ★★★★★

THE BUD BROTHERS

Beelzebub

Hydrasonic

A spanner in the works. It's not true jungle. It's not even fusionistic jungle. But with the

muted bass mutterings supported by a 4/4 beat march, this is a useful way for anyone still having problems with those drum sounds to get into jungle. ★★★★★

NOOKIE

Only You (Remix)

Reinforced

Swathes of beauty circulate the symphonics before the bass leaps into attack. This is soulful, effusive and ethereal in a hardcap sort of way. An emulsion of humdrum ballistics and melodic gloss. Pretty close to a masterpiece. ★★★★★

ESSENCE OF AURA

Let Love Shine Through

Moving Shadow

EOA go for the same source as DSK's old Junior Boys Own

classic for their "What would we do" vocal hook and then slam in the basstronics. The result is a seamless mesh of aural mortar effects with an infectious voice-over. Further ambrosial grooves are found on the "Northern Lights" remix. ★★★★★

ALBUMS

VARIOUS ARTISTS

Telepathy: Jungle Dub Plate

Special

Suburban Base

Suburban Base have succeeded by giving their producers the opportunity to indulge in various levels of sound and rhythm, making for a body of work which stretches the barriers. With exclusive tracks from the vaults of Grooverider, Ray Keith, DJ Rap, Bryan G and L Double, "Telepathy" provides the perfect forum for the drum 'n' bass jet set to predict the future of the scene. It's destined to have a cataclysmic impact in the stores and on the dancefloors. ★★★★★

VARIOUS ARTISTS

Journeys Into Jungle

SOUR

With a plethora of compilations offering the latest dancehall smashes flooding the market, SOUR have at least established a focal point for pricking up listeners' ears. Spread over a double album, this selection presents tunes which epitomise the sound of labels like Formation and Lucky Spin, while the perimeters are explored by their more individual producers. Definitely worth looking out for. ★★★★★

VARIOUS ARTISTS

VIP - Volume 1

Bash

Aiming to capture the atmosphere of VIP's high-profile parties, this is another double set which is split between instrumentals and kinetic poetics. Formidable VIP exclusives from the likes of Randall, DJ Ron and Roni Size are doled out on the first two sides, but the chink in the beat armour is the serious toasting overdose which mars the second disc. ★★★★★

LOOSE TALK

ESSENCE OF AURA add their voices to the ongoing sampling debate

THE sample we used on our "Let Love Shine Through" single is the "What would we do" line which everybody associates with the DSK record on Junior Boys Own, but we didn't actually take it from that track. To be honest, we haven't even heard that record. We took it from an old sample record called 'Acapella Volume 3', which is basically a white label. We picked it out and worked the music around it. "As far as we're concerned, our sampling of that track is paying a compliment to the beautiful vocal. Trying to fit bits of house records into drum 'n' bass tracks doesn't generally work. The majority of vocals you hear are house ad-libs, which are used more for effect. We believe that the art of sampling is to pluck out samples from any source and fit them into a tune so that the overall result rolls along smoothly.

"That's why we don't just look at one source when we're sampling. We take snapshots from a whole spectrum, from film and even ambient music. The point is to create a new sound or feel with that sample. We're trying to take it one step further and that's what music should be about. If people think that what we put out is second-hand music, they're not listening with an open mind. "Sampling is all about being innovative. You can't just act like a trainspotter and say, 'Oh, you've just taken this or that'. The art of listening to music isn't about being a trainspotter. It's about listening to the vibe that the artist is trying to put across, even if they have used someone else's vocals or drums or whatever in the process."

Interview **Veena Virdi**

● "Let Love Shine Through" is out now on Moving Shadow



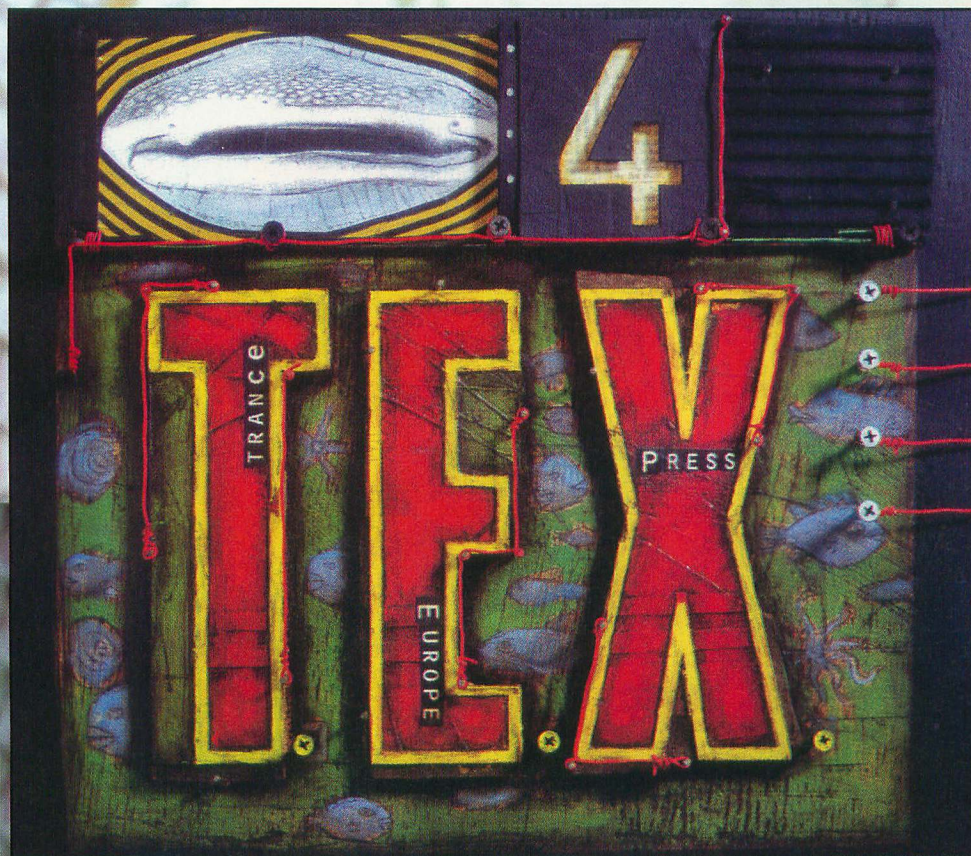
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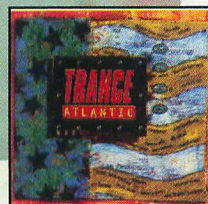
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Techno

Reviews by DAVE MOTHERSOLE

PLUTO Rising ITP



Rolo has come a long way from his days as frontman with Balearic darlings, The Woodentops. His awesome "Floorstruck" was the first release on Plink Plonk and further Pluto releases have established him as one of the UK's leading purveyors of deep, melodic techno. This, his first album, is quite an achievement. Kicking off with the uplifting strains of "Magic Man", "Rising" gently weaves through a whole lexicon of styles, from the exquisitely trance-out "Mach 3" to the vocal-led "Let Me Lie", shifting to hard funk on "Diablo" and including old Pluto faves like "Rockerfeller" and "Free to Run". Simply brilliant.

●●●●●



SINGLES

OLEX Double, Double Steel City, Canada

The label says, 'Manufactured and distributed by The Stickmen', which makes sense when you hear the Olex sound. There are four tracks here, two funky acid grooves and two more experimental pieces, with the lead track by far the best. But unless you're an obsessive, Sticky person, you're advised to head for the original inspiration.

●●●○○

MIJANGOS The Vision EP Aqua Boogie, USA

Another fine record from sunny LA. "Transform" is slightly commercial but devilishly effective, while "Harmony" is breakbeat-fuelled jazz-house. Flip it over for two more groove-orientated numbers which are perfect for those digging the dark garage sound.

●●●○○

VAPOURWARE Sedona Versus Roswell Conspiracy, USA

Top-notch future trance music based around a relentlessly morphing bass and some wickedly progressive acid licks.

●●●●○

CO-JACK Nightshift Jackpot, USA

Two of the three tracks here are monotonous, Chicago 1995-style workouts, all wobbly sounds, loud drums and no serious bass rumble. But the title cut itself compensates for the formula-following. Dark, deep and dangerous, it's an impressive slice of controlled acid mayhem so intense that Steven King would be proud of it.

●●●●○

STERAC Asphyx

100% Pure, Holland
Last year's "Sitting On Clouds", an invigorating example of pure Detroit dreaminess, established Steve

Rachmad as a key player on the Dutch techno scene. This follow-up offers four more tracks of advanced electronica, guaranteed to satisfy even the most jaded of spotters.

●●●●○

SOMNAMBULIST

Ambush

Plink Plonk

Badass phuture-funk from one of Britain's most upfront labels, with three equally incisive interpretations. Mr C turns in a cunningly complex mix, while Somnambulist himself gets rough with some hefty breakbeats and old school acid sequencers.

●●●●○

QIX

Chocolate Chicken

Probe, Canada

Hawtin's Probe stamp can always be relied on for that extra waywardness and Qix are no exception. Totally abstract yet still perfectly shaped for the most demanding of dancefloors, the title track is the most instant. But you should also check out the warped synths and weird, almost childlike melodies of "Squirrel". Lo-fi, futuristic and totally excellent.

●●●●○

INSYNCH VERSUS THE MYSTERONS

Insynch Versus The Mysterons

10th Planet

Of all the UK's producers, Crawley's Lee Insynch is as close to distilling the original essence of Detroit techno as any. Here, flickering hi-hats and pitch-bending synths merge with deep, lush analogue sounds to forge a truly authentic interpretation of the Motor City sound, while simultaneously breathing new life into it.

●●●●○

C J BOLLAND

Starship Universe

Internal

The return of the hugely influential European techno pioneer after his big-buck transfer from R&S should put him back where he belongs –

lordling it from the pedestal of hi-tech grooves. "Starship" is a breakbeat-fuelled mantra which can even be spun at 33, while the flip, "There Can Only Be One" is his classic Utah Saints remix from 1993, which arguably pre-dated Basic Channel. Welcome back, mate.

●●●●○

ALBUMS

69

The Sound Of Music

R&S, Belgium

A compilation of the best moments from the mighty Carl Craig's 69 series EPs, which first appeared on his own Planet E label, "The Sound of Music" is an essential purchase. It includes "My Machines" and "Jam The Box" – the dancefloor faves – as well as mellower outings like "Microlory" and the deeply

emotional, string-led "Desire". You also get the Bandulu-sampling "Rushed" and Mr C's favourite Craig cut, "Sub Seducer". An out-and-out classic album to look back on in five years time with misty eyes while muttering, "They don't make 'em like that these days".

●●●●○

MONO JUNK

Tloom

Dum, Finland

More carefully divined, lo-fi aesthetics from the Finnish label which too often falls under Sahko's shadow. Like Aural Expansion with their remarkable "Surreal Sheep" album, Mono Junk invest the fragility and vulnerability of a daydream into an undulating electronic landscape. But it's a far less exacting experience than some of this Finnish stuff often is, as tracks like "Enter" and "Mars 31, Heaven" drift in a gravity-free ether.

●●●○○

VARIOUS ARTISTS

Trance Europe Express 4

Volume

Whatever your feelings about the value of the TEX series, you're always guaranteed some sneaky gems and unlikely surprises. Highlights include Fluke's summery trip-hoppy on "Synth Bit", the soothing jungle techno of DJ Crystl, a mellow toe-tap from LFO, Lava Lava's wickedly funky "Chaka" and the fluting acid jazz of Future Perfect on "Got It Goin' On". A healthy representation of those sheltering under the electronica umbrella and certainly the most varied of the albums they've released so far.

●●●●○

REBIRTH Pigs And Penguins



Bassex, USA

There's no doubt you will have been hearing plenty of hype recently about the rejuvenation of the Chicago house sound, but what's happening in California – especially with techno – really is infinitely more exciting. And Bassex are its perfect ambassadors. Uncompromisingly aimed at the dancefloor, their records have all been minor masterpieces, hurtling across the thin line between house and techno with incredible agility and confidence. "Pigs And Penguins" is the epitome of this thrilling sound. You need know no more.

●●●●○

VARIOUS ARTISTS

The Elemental Force of Phunkee

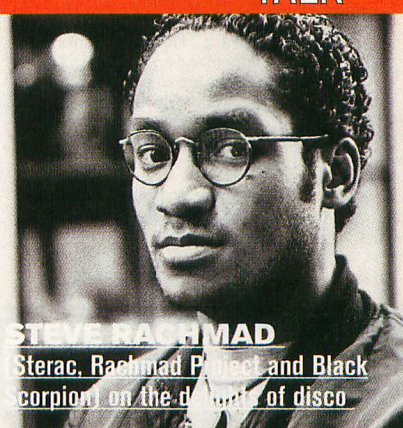
Noize

Rising High

Compiled from the vaults of Cologne's DJ Ungle Fever imprint, this is not for the faint-hearted. Tracks like "Acid Ninjas" are pure techno grunge, a sort of Metallica in an analogue breakers yard. There are calmer moments, however. Red Light District are a distant cousin of Drexciya, while Walker's almost housey "Business Card" brings the album to a much needed mellow finale.

●●●●○

* LOOSE TALK



STEVEN RACHMAD
Sterac, Rachmad Project and Black Scorpion on the dancefloor of disco

"I USED to buy a lot of disco records when I was 13 or 14. I got 10 guilders a week pocket money and each 12-inch would cost about 20 guilders, so I could only afford a record every fortnight. The first I bought was BB&Q's 'On The Beat'. I was also a big fan of The System, who did 'This Is For You' and produced Chaka Khan's 'This Is My Night'.

"I once took a sample from this old Patrice Rushen track from 1982 called 'Haven't You Heard', which was the B-side of 'Forget Me Not', but I don't listen to a great deal of disco now. Just the odd track by someone like NV or The System. Both of those were fairly electronic. I think a lot of that stuff has flowed over into some of the garage stuff you hear nowadays. Despite what a lot of people think, a lot of disco wasn't really that commercial and the likes of NV and The System didn't get much attention at all. They were very creative, but they never made the charts.

"I couldn't get into the disco clubs back then because I was obviously way too young, but the big ones were Be Bop and Flora Palace, which is now called The It. I think techno definitely has certain elements in common with disco. They're really just sort of side-streets of the same road, especially in the way they repeat ideas, you know – loops, basslines... Unfortunately, nobody in Holland plays pure old disco sets, but Dmitri drops the occasional track."

● Sterac's 'Aphyx' and Rachmad Project's 'Volume 5' are out now on 100% Pure and Outland, respectively. Black Scorpion's 'Empyrium' follows shortly on ESP

Hip Hop

Reviews by WILL ASHON

JEMINI THE GIFTED ONE Scars And Pain EP

Mercury, USA
A six-track treat from the young Brooklyn rapper who has been turning heads with his ability to thread complex rhymes into stories about his childhood and life. Even his brags place him firmly in the "knowledge" school of MCing: "Check the audio-projector! Of soliloquies! Some studies/The tragedies of Sophocles". Words of wisdom, rhymes of reason, and music of majesty.



SINGLES

AIM Pacific Northwest EP

Gone Clear
The fledgling Gone Clear have already proved themselves with Tony D. This time, AIM serve up four slices of well-intentioned grooves, the highlight being "Let The Funk Ride", the mellow guitar sounds of which are duffed-up by some seriously manic scratching.

SLICK RICK Sittin' In My Car

Def Jam
This lover's rocked, human beat-box number shows why the Rickster is still the most charming misogynist in hip-hop. Kid Chew hardens up the beats and loses the light swing for that authentic bash-street feel.

STUNTS, BLUNTS AND BEATS

Volume 1 Fifth Freedom DUAL TONE Dub Radiation

DC
Having already established himself as a manipulator of the techniek dub as Small World on Hard Hands, Glasgow's Paul Hunter proves he's equally adept at the beatnik electronics. The first of these records is groovin' old skool-style New York funk 'n' rap, as the tell-tale graffiti artwork indicates, while "Dub Radiation" provides J Saul Kane's label with sharp and skittish excursions into breakbeat electronica and deep dub.

METHOD MAN & MARY J BLIGE

All I Need
Def Jam
Method Man's look at the love thang is overhauled by the likes of Dodge and the ubiquitous Puffy Coombes, but it's the RZA who turns in the sort of psycho

mix these wildly obsessional ratings really deserve.

FLUKE Bullet (Dust Brothers Remixes)

Circa
The original West Coast Dusty ones give Fluke as serious a going over as if they'd met their upstart British counterparts. Coating the original in Afro, classical and jazzy flavours, then rounding it off with orchestral swathes of Earthling-esque strings, "Bullet" ends up rubberised and bouncin'.

ROY AYERS & THE ROOTS Proceed

Impulse/GRP, USA
Forget your impulse to check Roy & The Roots' contribution to the "Red Hot And Cool" project and head or AJ Shine's "Proceed IV", where funky horns shine down their chorus on a Seventies groove.

VARIOUS ARTISTS

Space Hopper EP - The Third Offering

DIY Communications
Who better to delve into the underground Nottingham scene and come up triumphant with three new acts (Zlaheadz, 2 Chilled and Deadbeats) to showcase the city's hip-hop-based experimentation than DIY? You won't find more class in Bryan Roy's pants.

CHANNEL LIVE Reprogram

Capitol, USA
Easy-Mo Bee gives "Reprogram" the horror-organ Gravediggaz feel, while Buckwild turns in two superb versions of "Mad Izm" which set the track swinging with enough space in the grooves to showcase just how strong the rapping is.

DJ VADIM Headz Aren't Ready

Jazz Fudge
Genuinely new sounds - if genuinely new sounds can be constituted by someone sticking answer phone messages over breakbeats and fiddling around with a sampler. Avant-garde head music or complete bollocks? Time will tell.

LAW ONE Better Get Ready... Cup Of Tea

A chunk of frugging, distorted, bass-heavy, bar-room bawling hip hop with more than enough dubbed-up blocks of sound to elevate your body and your mind. From a label growing in conviction with every release, this is music to be played so loud that your speakers explode.



BURIED TREASURE

This month's lost classic is the controversial eponymous album from **MOVEMENT EX**

CHECK this: "Hit the alarm/Devils run in panic/It's a red alert/We raid/Invade/Every inch of the planet earth/Overthrow what you know 'cos we know it to be false/Replace with a new race and praise to Allah" ("Freedom Got A Shotgun"). And this: "In the wilderness of North America we will hunt you down/Like the savage you are and like the blood you shed/With the sword of justice/Cut off your head" ("I Deal With Mathematics").

Now imagine hearing those lyrics when Movement Ex's self-titled album first appeared in late 1990, as the American public steeled themselves for their soldiers to start arriving home from the Gulf in body bags, and you'll understand why Columbia Records had real problems promoting the record in the States. And why the UK arm of the label didn't even dare put it on the schedule on this side of the Atlantic. "Movement Ex" was pretty much a lost classic by the time it had left the pressing plant.

The West is, of course, as paranoid about Islam now as it was then. And no less blind to the difficulties still facing young black Americans, hence the enduring relevance of "Freedom Got A Shotgun" and "I Deal With Mathematics". The same runs true for "Universal Blues", on which Movement Ex articulated their concerns about the environment, and "KK Punanni", which tackled the subject of AIDS. It's also worth



noting that this was one of the most musical hardcore rap albums ever produced, achieving a perfect blend of tough beats and catchy samples from such diverse sources as Bob Marley, Blood, Sweat & Tears and the soundtrack to "2001". And the scratching had to be heard to be believed.

The present whereabouts of the two guys in Movement Ex, rapper Mustafa Hasan M'ad and DJ King Born Khaaliq, is a mystery. Columbia dropped the group soon after this ill-fated release and nothing more has been heard of them since. And with Mustafa being just 19 years old at the time these tracks were recorded and his partner a mere 17, it's hard not to think of this as a totally criminal waste of young talent. Even if they did leave an unforgettable legacy for those lucky enough to own a copy of their only album.

Push

BLAK TWANG The Queen's Head/Mr Jam

Promotah
Sound Of Money
Crammed full of lyrical invention and immaculate production, the Sarf London posse deserve to be going places with this fine double A-side. And how good is it to hear the word "wonga" on vinyl?

OLDE SCOTTISH Wild Style

Mo' Wax Excursions
Having originally appeared on "Headz", Howie B's funky if undemanding live beats and guitars are decked out, abstract-style, by Howie himself, but it's a long way off from his most incisive work.

PUBLIC ENEMY So Watcha Gonna Do Now?

Def Jam
This was one of the strongest tracks on last year's "Muse

Sick" album, showing Chuck D stretching his rapping style into new areas and taking on the glock-spielers head-first. Unfortunately, Jazzie B's mix of "Drive-By Shit" is so pedestrian it makes your feet (and heart) ache with apathy.

ALBUMS

PROSE AND CONCEPTS Procreations

Loosegroove/Sony
Prose And Concepts are five rappers and a DJ from the Seattle area determined to prove that there's more to North West America than miserable sods with long hair and shotguns. Lyrically, the emphasis is on content rather than styling, although a couple of the voices carry a live-wire excitement. Musically, they're charting the jazz sampladelica territory, holding it together with some solid production. And the scratching is out of this world, particularly on the stand-out cut, "P".

BUSHWICK BILL Phantom Of The Rapra

Virgin
Kicking off by telling us that "Rap is opera to people in the ghetto" because it deals with the same subjects ("Sex, rape, violence, incest and suicide") Bushwick Bill's flawed analysis leads into an album which is so empty that an evening of Wagner on downers would be

more fulfilling. The horror rhymes of "Already Dead", the tuff-boy boasts on "Who's The Biggest" and the misogynist machismo of "Ex-Girlfriend" are delivered with a lack of irony that makes him more of a parody than Pavarotti at dinner time. And the overlay of operatic pomp and LA/Miami synth riffs don't help. This is one former Goto Boy who should spend less time pruning his image and think about the odd dose of originality.

ROOTLESS Rotten Wood For Smoking Bees

Wall of Sound
A bunch of Camden-based Irish diasporists, Rootless are more Jazzy Joyce than James Joyce. Using their ethnicity as a crux for creativity, they reject the shamrockery of House Of Pain to concentrate on an explosion of instrumental collages which will have you scratching your head while shaking your booty. As you might guess from the title, theirs is a world laughing at its own absurdity, fusing almost folkie hoe-down vibes and deck-based purity for an album which straddles the hip hop/rock-out/jazz-jam divide. And although "Gas" proves that they rant better than they rap, "Rotten Wood" is still an eloquent statement of their colourful aims and ideas.

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REVELATIONS



Garage

Reviews by **MICHAEL MORLEY**

DONALD O Lonely

Music USA, USA
Smack, surely the most prolific and consistently inspiring production crew in house music, deliver the goods once again. Donald O'Connor's powerful vocal delivery comes with a soulful backing, a complimentary sax, that typical Smack organ groove and an awesome keyboard change which supercharges the whole affair halfway through. A truly superb follow-up to "I Got Love In My Heart".



SINGLES

DEEP ZONE

It's Gonna Be Alright (Help Is On The Way)
Sub-Urban, USA

This is a very classy outing with several particularly notable ingredients. The vocals are clear and forceful, there's some sterling keyboard work and the strong arrangement is a fascinating series of peaks and troughs. The mixes are by Tommy Musto, Mattias Heilbronn & Mike Delgado, and everybody's fave session keyboardist, James Preston. Set to do some serious damage, mark my words.

MICHAEL TARONE

Don't Let Life (Get U Down)
Suckers Need Bass
Following the superb Basshook

& Friends release, the West Side of London comes back with more supremely soulful house music. The "A2" and "B2" mixes - which perfectly fuse Michael Tarone's heavy tones with deep, deep keyboards, hypnotic bass sounds and tuff beats - shine through particularly strongly

CHARLENE SMITH

Feel The Good Times
Indochina

There's definitely a bouncy, commercial feel to this tune, but it still manages to stay just on the right side of handbag. Strong vocals, uplifting lyrics and, on Eric Kupper's mixes, some superb piano stabs and organ work. Typically of Kupper, there's also a very workable dub.

SOUL II SOUL

Love Enuff
Ten

A scorching song with typical Soul II Soul harmonies courtesy of the original disco diva, Pennye Ford. Todd Terry puts his own stamp on the pumping beats and the result is guaranteed to shake butts. Make a point of checking out the Soul II Soul album, too. It's their best for a good while.

ALEXANDER HOPE

Brothers And Sisters
Music USA, USA

The legend continues. With conscious vocals dripping in reverb and sweet keyboards, the Blaze production team do what they know best and create an awesomely soulful vibe. Some will describe it as mellow, but there's no denying that this just grows and grows. Smiles all round.

TURNTABLE ORCHESTRA

Galax
Wheel, USA

Hippie Torrales and his Turntable Orchestra return with a song which, on two of the four mixes, is way too over-produced. The "Deep Club Mix" fares better, but it's the original version - with a sparser arrangement of piano, guitar, strings, a memorable bassline and some neat percussion - which works big time.

FAZE ACTION

Motion
Nuphonic

Following closely behind John

VARIOUS ARTISTS

Just A Groove
(Selected Disco Music For House People)
Resolution

There are so many reasons for people to love disco - the familiarity of the house samples, the pure energy, the real instruments, the sometimes kitsch, sometimes sexy vocals. . . And this album has the lot. The highlights include a new dub of Loose Joints' classic "Is It All Over My Face" (which inspired Roger Sanchez' "Luv Dancing"), the sexy romp of Brenda And The Tabulations' "Let's Go All The Way" and my favourite, the gorgeous "Let Me Be Your Fantasy" by The Love Symphony Orchestra. Now's the time to discover your roots.



MASTERS AT WORK

I Can't Get No Sleep
AM:PM

A marathon remix package for the anthem of 1993 (and practically ever since in some quarters). The Masters get murky on their uptempo mixes, but these are a bit plodding for me. Which means it's left to David Morales to develop a more melodic piano groove and win the race. There really isn't anything here to write home about, though.

THE ZACK TOMS PROJECT

FEATURING SANDY G
Peace Of Mind
Grassroots

Sandy G's quality vocals are backed up by Zack Toms, who here creates a classic piano and string swing. You're guaranteed to love the way he pumps the beats up every now and then, just to keep everyone on their toes. A fierce dub, too. This one has been out for some time, so you're advised to get it while you can.

THE BOY'S KREW

Power Up
Under Kuts

All of the clues point to this record being a UK bootleg (catalogue number UK 001) of a Smack-produced Harlem Boy's Choir gospel anthem. It even sounds as though it's been recorded in a church. Maybe it's the holy piano and flute. The choral work practically jumps off of the vinyl. Very powerful indeed.

Mateo and Eddie Matos' rather large reworking of "Salsoul Rainbow", brothers Simon and Robin Lee (no relation to Dave!) drop an original disco flavour. Smooth Fender Rhodes, a chunky, funky guitar courtesy of Will Kingswood and an Eighties-style drum 'n' bass groove all have parts to play. Amid the disco fever on the UK's dancefloors, be sure to recognise the real McKoy.

MARVEL ALLEN

Do You Love What You Feel?
2829, USA

With gorgeous vocals and live instruments, Marvel Allen serves up a fine and fluid version of Rufus & Chaka Khan's original, which maintains the truly funky spirit while beefing up the dancefloor groove. It's one for the connoisseurs, but it's also slightly strange. The production credits indicate that it's actually been in the Strictly Rhythm vaults since 1993. Still, I'm glad it has finally made it out.

DARRYL D'BONNEAU

Revenge
Jellybean, USA

This record boasts vibrant strings produced by piano stabs from the GOP boys. And let's not forget Darryl's exquisitely soulful voice, which both reaches the heights and plumbs the depths. Painfully good.

ALBUMS

VARIOUS ARTISTS

Planet Jazz

Other

Featuring slick, rhodesy chords, saxophone and Latin-tinged piano grooves, the odd disco sample and some Moogy movements, this is a pretty healthy diet of largely instrumental soul. What's more, it proves that, in certain cases, house music which works on the dancefloor can sit equally comfortably in the home. But that's not to say that the tracks are soft. There are one or two weak points, but there are also some enduring gems courtesy of Mike Dunn's Sonic Boom Society, London's Sensory Productions, Myakka City and A Man Called Adam.

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in the BAG!

KERRI CHANDLER on the contents of his record bag

"ANYBODY can run around looking for all the new vinyl and saying, 'Hey, see what I've got', but I think that it's sometimes just as important to go back as it is to go forward. That's why I like playing tracks like the remix of Jocelyn Brown's 'I Like It Like That' and Chicago's 'Street Player'. Lots of DJs are playing 'The Bomb' at the moment and it's good for people to discover where cuts like that come from. With 'Street Player' I'm always thinking, 'Here's the sample'.
"I also like records which are different to anything else out there and 'Praise Dance' by Take Aim is a good example. It's an Ashley Beedle track and I play it

a lot. Some people jump around to it and others are like, 'What the fuck is this?'. Other current favourites are Funkshun's jazzy 'All I Want', which was given to me by Deli G in Bristol when I was down there on tour with Arnold Jarvis, and Cathy Wood's 'Bring Me Joy'. I usually get this one out when I'm running vocals together and I need a deep,

totally mellowed-out feel.

"I must mention the Mood II Swing dub version of 'The Mighty Power Of Love' by Lee Johns. It stops my heart. It's just a feel. I've not felt like this about a record since 'Brighter Days'. And what better way to end than with 'Getaway' from Land Of Soul Jazz? With all of these records, the timing is so significant, but a lot of the way a night goes also depends on the crowd. I generally prefer them to be open-minded. That way I can get comfortable and start to experiment with a few different combinations of tracks."

interview **Michael Morley**

● Kerri Chandler's remixes of Arnold Jarvis' 'Inspiration' will be out on Freetown Inc at the beginning of August

CHECKLIST

JOCYLYN BROWN - "I Like It Like That (Sensory Productions Remix)" (Freetown Inc)
CHICAGO - "Street Player" (CBS)
TAKE AIM - "Praise Dance" (Junior Boy's Own)
FUNKSHUN - "All I Want" (white label)
CATHY WOOD - "Bring Me Joy" (Phuture Trax)
LEE JOHN - "The Mighty Power Of Love (Mood II Swing Dub)" (Freetown Inc)
LAND OF SOUL JAZZ - "Getaway" (Cool Groove, USA)



MARVEL ALLEN


Do You Love What You Feel?
2829, USA

With gorgeous vocals and live instruments, Marvel Allen serves up a fine and fluid version of Rufus & Chaka Khan's original, which maintains the truly funky spirit while beefing up the dancefloor groove. It's one for the connoisseurs, but it's also slightly strange. The production credits indicate that it's actually been in the Strictly Rhythm vaults since 1993. Still, I'm glad it has finally made it out.

DARRYL D'BONNEAU

Revenge
Jellybean, USA

This record boasts vibrant strings produced by piano stabs from the GOP boys. And let's not forget Darryl's exquisitely soulful voice, which both reaches the heights and plumbs the depths. Painfully good.



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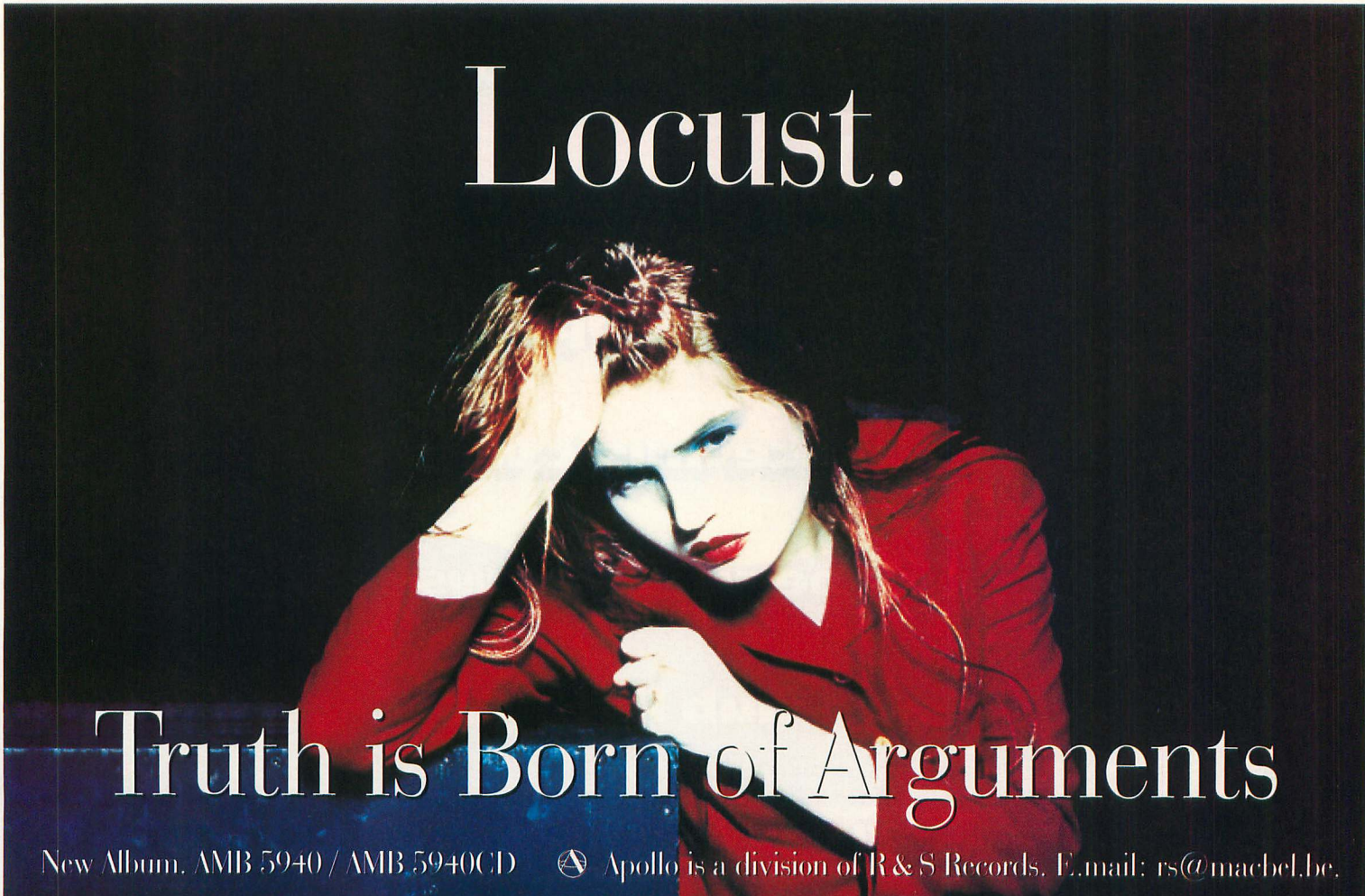


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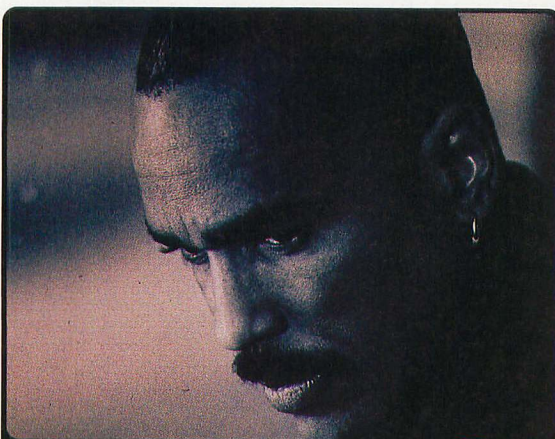
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Soul

Reviews by BOB JONES



GARY TAYLOR One Day At A Time

Expansion

As with his previous outing, the memorable "Reflections", Mr Gary Taylor knows how to deliver the goods when it comes to pure, soulful vibes jam-packed with rich emotions and warm feelings. This time around he is aided and abetted by Doc Powell, Ray Brown and Brigitte Bryant, whose vocals on "Special" are an absolute delight, as well as by Marv Hicks. Gary's ballads really hit the spot, especially on "Will You Come Back To Me", making for a great soul album.

★★★★



SINGLES

JHELISA Friendly Pressure

Dorado
Remixed, washed, hung out to dry and then reissued in a multitude of styles. With mixes from Ben Young, Lee Hamlin, Ashley Beedle and even Beaumont Hannant, it seems as though a cast of thousands have been let loose on this already-perfect song. But whichever cut you go for, this is still a tuff groove with soulful vocals. And it's still as infectious as ever.

★★★★

BROWNSTONE Grapevine

Epic
This is one moody song. Sliding out of the speakers and stripped to the bone, the music has been put together by Dace "Jam" Hall of The Untouchables, the team responsible for those killer mixes of Craig Mack's "Get Down" and TLC's "Creep", amongst others. An awesome slow 'n' low beat.

★★★★

PRESSURE DROP 13th Chapter

Hard Hands
The Battersea boys behind the superlative "Upset" album excel at bringing forth tomorrow's beats today. Chopping across the stylistic divide with gusto and a ferocious party feel, this gets rougher and weirder as the rhythm builds. By the end, the groove is as deep as the San Andreas fault-line and just as potentially deadly. Pressure Drop's association with Leftfield's Hard Hands label is off to an epic start.

★★★★

TERRY GARMON Any Way

Expansion
This is a modern-day soul cut, inspirational and straight out of the church, though, thankfully without the tambourines and "Come to the mission" clichés you might have expected. The production is pure class and the same goes for the excellent arrangement, making for some blissful listening. The reputation of the apallingly-underrated Terry Garmon has, so far, been built on a limited-edition import CD, but this is now available on vinyl from Manchester's finest. Slow soul at its very best.

★★★★

LENIECE

Just The Way I Like It Rhythm 'N' Bass

When I heard this young lady sing via a tape some months ago, her raw vocals and the production of this UK swing thing completely blew me away. They still do and now there's also the added weight of a dark and powerful bass. A stunning song from the British underground, "Just The Way I Like It" deserves the props.

★★★★

SPACER

Watch The Skies EP Orange Egg

Another fine cut from the UK label operated by Lascelles and Chris Jones, who were responsible for the recent "Eight From The Egg" album. This offering from Spacer is a heady example of modern smoking music, with the onus on heavy bass and drums, plus some alien fillers floating in and out. We're talking pure Nineties galactic funk.

★★★★

DEBBI STOKES

Hypnotised Old English

It takes a very brave person indeed to cover a Linda Jones song and Debbi Stokes, who hails from Washington DC, almost gets there. She wails like there is no tomorrow and hits some highs which come close to matching the original. Yeah, this is one of the best soul ballads I've heard in a long time. Sing the song, sister!

★★★★

RICK CLARKE

Stand Up
Funk! Dred
Homeboy Rick delivers a faultless performance on this latest platter from the Camden based Dreds. With various mixes in various styles, the rawness of the "Rocksteady" cut is highly infectious and the radio lick

D'ANGELO Brown Sugar Sampler EP

Cooltempo

At last somebody has the bottle to release an EP of mid-tempo soul ballads in this dance orientated music market. A lush production with superbly emotional licks make this the tune of the month. Any month. The tracks are taken from D'Angelo's in-demand "Brown Sugar" album, which is on the streets as we speak. Just lend your head to "Crusin'" and you'll hear soulness personified. This is the real deal.

★★★★



shows his vocals off to full effect. The man sure come good!

★★★★

FREESTYLE

Keep The Groove On
Sounds Of The Urban International
What I love about the UK street soul scene is that, every now and again, someone produces something which goes against the normal flow and it's not done on purpose, just the way it happened to turn out. This is a mean 'n' moody song which sounds phat and funky on the dancefloor. There are a lot of truly excellent records out there this month, but "Keep The Groove On" is pretty well up there with the best of them.

★★★★

ALBUMS

SUNCHILDE Sunchilde Universite

Soho Square
Some of you might think spouting off about saving the planet makes Sunchilde seem like a bunch of hippies. But don't let that put you off. Through cuts such as "Change Your Life", "The Son" and the superb "Teacher, Teacher", single, Sunchilde prove themselves to be the worthy inheritors of the blue soul flame of humanity and compassion. This is a band with a message. They care about tomorrow. The question is, do you?

★★★★

VERTICAL HOLD

Head First AM:PM

"Head First" is the second album from Vertical Hold. The vocals are sharper than on their debut and the arrangements are terrific. However, the songs are all on the same level and, with no massive highs, no real direction and very little emotion, the set is an endless plane of mono-grooves which ultimately sound bland and soulless. Pity.

★★★

OPAZ

Back From The Raggedy Edge Opaz

Previously only available in Japan, the long-awaited UK release of Opaz's first album is a fine showcase for Ray Haden's writing, vocal and production skills. This is the stuff that London's urban street sound is made of. Most of the arrangements are on the downbeat side, with the deeper tracks like "I Always" and "One On One" being pure class. Even the cover of Patrice Rushen's "You Remind Me" is delivered with a raw freshness.

★★★★

in the BAG!

OUR first choice has to be something from The Ballistic Brothers' "I'll Fly Away" three-tracker. We like the hip hop and jungle cuts. The jungle track has an especially nice flavour with a tough production which is a definite step forward. It's not out-and-out jungle, more of a live drum 'n' bass cut. It's a bit like Plug 2's "Rebuilt Kev", which is also in our box at the moment.

"Next is the Mighty Bop Meets DJ Cam & Le Funk Mob record, which is a French EP with real underground vibes. There are some really cool tracks coming out of France at the moment. This has some nice hip hop and ambient-ish sounds, but there's also a jungle track which is very

PRESSURE DROP talk through some of the tracks on their current playlist

good. We don't play that much jungle, but we do have a fast drum 'n' bass tune on our latest single.

"We also like Channel Live's 'Reprogramme'. They're a hip hop group whose album was produced by KRS-One, but this is a single with an Easy Mo B remix. He's a killer producer who's worked with Craig Mack and Mobb Deep. It's very strong, dark, on-the-edge rap stuff. Following

that, there's 'Wicked, Cool, Nasty And Bad', a tough tune with a reggae sound system feel by Funky Porcini on Ninja Tone. Is this guy Italian? Whatever, this particular track is from the 'Hed Phone Sex' album.

"Finally, two pre-45s from Jamaica - Pycerall's 'Sick A That' and Junior Reid's 'Sign Up', which we picked up from Dub Vendor. The first of these is almost in a techno style, while the other one is

serious digital roots music with a killer version to do the maximum damage on the dancefloor."

interview
Calvin Bush

● Pressure Drop spin every Tuesday on MDR Sputnik on the Astra Satellite, 7-9pm. Their new single, "13th Chapter", is out now on Hard Hands

CHECKLIST

- THE BALLISTIC BROTHERS - "I'll Fly Away" (Junior Boy's Own)
- PLUG 2 - "Rebuilt Kev" (Rising High)
- MIGHTY BOP MEETS DJ CAM & LE FUNK MOB - "Mighty Bop Meets..." (Yellow, France)
- CHANNEL LIVE - "Reprogramme" (Capitol, USA)
- FUNKY PORCINI - "Wicked, Cool, Nasty And Bad" (Ninja Tone)
- PYCERALL - "Sick A That" (Steely & Cleve)
- JUNIOR REID - "Sign Up" (JR Productions)

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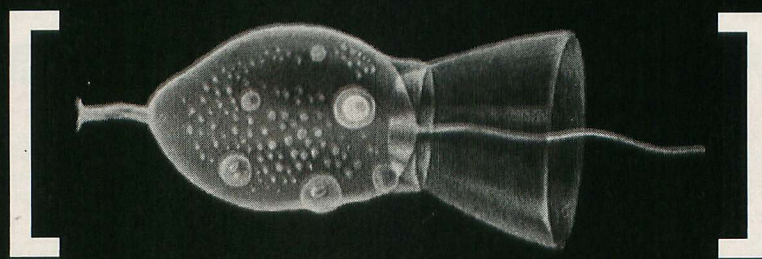
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DownTempo

Reviews by CALVIN BUSH

KOOLFANG

Jambient

Fax, Germany

A collaboration between Fax main man Peter Namlook and Deep Space Network's David Moufang (aka Move D). And for anyone tickled and pleased by Move D's awesome "Kunststoff", "Jambient" is right up your plush reclining armchair. The track they've named after the project – meandering jazz-fusion of guitar and trumpet riffing against plangent melodies – sets the tone. It's 19 minutes of sublime relaxation. "Fusions" is the purest rain forest

deep house, "O-Ton" is a brief interlude and "Counter" returns to the warm jazz jaccuzzi of "Koolfang". Although neither radical nor freestyle, this album still puts some sunshine into the rainiest of summer days.

●●●●●



SINGLES

APHEX TWIN

Donkey Rhubarb Warp

Ol' Beady's back! The three new tracks on this release twist Aphex's trademark industrial malevolence around the lushest of distant melodies, making for some unadulterated lo-fuck joys so simple and rough that they ache. Oh, and there's also an epic, string-laden Phillip Glass orchestral remix of "Icct Hedra". Beady's weirdy's still cool.

●●●●●

CRUSTATION

From Now Til Never Cup Of Tea

Want to know how good Saint Etienne might still be if they knew how to skank and they dropped the knowing irony in favour of bass-rupturing trip hop capable of ruining an elephant's sex life at 100 yards? Bristol's Crustation are what you need, then. "Big Bong Theory" on the flip is especially itchy deranged.

●●●●●

ELECTROIDS

Kilohertz

Warp

Electroids are apparently four American brothers with an electrician for a dad and they're walking that precarious tightrope between revivalism and electro plagiarism. Yeah, the funk and the metallic fear are here, along with body-popping jerktronics, but you have to look real hard to find the future.

●●●●●

SAWTOOTH

Sawtooth EP

Immortal

If The Chemical Brothers carry a big bassy bazooka, then Sawtooth opt for a sleek machete. Electro, as remade by Josh Wink on a four-track, is

but compacted with such dizzying psychedelic glee by the San Franciscan Hardkiss brothers that your heart and mind will be in competition to see which can soar higher. Pure West Coast chilltastica.

●●●●●

THE BALLISTIC BROTHERS

I'll Fly Away EP

Junior Boy's Own

The Ballistic Brothers change label and rhythms. "Mystery Of Ballistic" is their unique take on jungle, a Krust-like fusion of cocktail piano and jamming drums. At least fans of their original sound will find plenty to keep their sneakers sneaking contentedly on the street feel of the title track and the summer soul of "Stepping Into Eden".

●●●●●

THE HERBALISER

Repetitive Loop/Scratchy Noise

Ninja Tune

Can anything hold back Ninja's endless wave of superlative ganja-heavy, hip-to-the-hop-to-the-funk fusions? Only the eradication of the world's sensimilia supply. But until then, back-room bods like these Twickenham boys will continue to thump our senses with their maddeningly infectious and thoroughly twangy post-modern b-boy trips to the headshop.

●●●●●

URIEL

Is It?

Beau Monde

While the rest of Bristol suffuse their jazzuality with the toker's calm or the junglist's frenzy, the highly underrated Scott Edwards takes the smooth cocktail of Chick Corea for a slinky two-step in an electronic techno heaven. The stand-out track by far is the gorgeous "Jupiter Lounge", which takes

the kind of double-bass futuristic stance you might get if Dave Angel worked for Mo' Wax on a Woody Allen caper. Cool and kinda crazy.

●●●●●

ALBUMS

STARFISH POOL

Amplified Tones

Nova Zembla, Belgium

Labels like Sahko and Cheap have clearly been having an influence on this Belgian lot. Full of distorted loops, hissing low-end and Mills-type roughness, this album sometimes feels like being trapped in the rusting hulk of a runaway submarine. At other times it's like dancing on the remains of Chicago's Warehouse after a napalm attack. Disturbing and often devious, this is the sound of darkness jacking in a 21st Century Art School.

●●●●●

BRAINBOX

Primordia

Nettwerk, Canada

Like Bill Laswell on uppers, the Toronto-based Tom Third sees the world of music as a place where sounds from across the globe – and across the great musical divides (hip hop, jazz, ambient, electronic) – can come together in sweet, cluttered, cram-packed harmony. Except that his vision is so marred by the muso fanatic's need to parade his perceived diversity that the result is a mash of infuriatingly mutating jams.

●●●●●

FRETLESS

AZM

Finger EP

Holistic

Holistic have

reinvented

themselves as the grooviest jazz excursions this side of Mo' Wax and here's their best so far. "Finger" is crammed full of ripping funk solos, jamming itself into an ultra-cool, Seventies finger-snap frenzy. "Breeze" follows a similar pattern, riffing a path from Charlie Mingus to Patrick Pulsinger. By the time "From Horus Hawk..." and "Bumbuphone" sashay round your speakers like a collection of NY funk all-stars on a mission to lose it, you'll be wrapping yourself in the nearest carpet and doing the samba on your sofa.

●●●●●



JAMMIN UNIT

Discovers Chemical Dub

Rising High

There's a rather manipulative sneer on the face of much of the work coming from the Air Liquide stable right now. And "Chemical Dub" is another of their private jokes. Continuing the Cologne outfit's fascination with lo-fi industrialism and the warped metallic loop, this offers little of the clouded mysticism of prime dub, but plenty of fucked electronica played with boys-with-toys indulgence. Maybe Jammin Unit should have kept his discovery to himself for a little while longer.

●●●●●

* LOOSE TALK

Holland's CONNECTION MACHINE on their love of technology



"YOU could say we are romantic about the future. When we made 'The Black Hole' we decided not to print any info on the label.

Instead, we spoke it through a computer. It was originally a programme for blind people, so they could insert a text file into the computer and the machine would read it to them. We gave the computer the credits and it read them, then we recorded it and made it the last track on the record.

"We own lots of computer games. We love 'Links', 'Stun Runner', 'Doom' and 'Doom 2'. We finished them ages ago, because we picked them up really early on through a hacker friend of ours. We don't have a Sega, but Jeroen has an original Vectrex. It was one of the first machines and it used vectors. It came out at the same time as the first Ataris.

"We also have lots of little robots in our house. We get them from toy shops or second-hand shops. Jeroen tried to build one once. It was supposed to be an automatic trash can, but it didn't walk very well, so now it's just an ordinary trash can.

"Are we sci-fi fans? For sure. We read a lot of the English books for a start. The last one we read was Neal Stephenson's 'Snow Crash'. If we could have any invention of our choosing, we'd go for an implant to have the Internet inside our heads, so we could tune any time."

● Connection Machine's 'Black Hole' is out now on U-Trax. A single as Cray Emotion will be released in August via the Phog U label

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Hardbag

Reviews by MUFF FITZGERALD

looseTALK!

DOUG OSBORNE AND DAVE WESSON

on the records which have influenced SOURMASH

DOUG: "Francine McGee's 'Delirium' is an old fave from the late Seventies. For me, this is like a house track way before its time. The big kick drum, the hissing hi-hats. Brilliant! As is John Kremmer's 'Brazilia'. I used to really into Gilles Peterson's latin-jazz scene and the percussion breakdown in this record sends me doolally.

"From the electro era, I adored 'Running' by Information Society. This is a complex electro-trancer and, despite being 13 years old, it still sounds excellent today. Another track which sounds great on the dancefloor is the Hardfloor remix of Robert Armani's 'Circus Bells', which I first heard Laurent Garnier play at Lost. It's the ultimate 303 record. And I love 'Joanna' by Mrs Wood because I see it as a big V-sign to all of those with an over-serious attitude."

DAVE: "At the top of my list is 'Get A Load Of This' by Guaranteed Raw. It's a downtempo industrial funk with a JB's break and spacey synth lines, and is actually the work of Renaat, the guy who runs R&S. Then there's Emmanuel Gotsching's 'E2E4' - the original ambient classic. It just makes me think of the heady summer daze of Ibiza.

"Joey Beltram isn't known for his mellow side, but his 'Third Voyage' by Code Six is an early experimental example of this.



The early morning-ish, uplifting analogue sweetness leaves me begging for more ever time, while the Slinky Wizard track from Simon Posford is one of the few Goa influenced cuts which really hits the spot for me. Finally, there's 'Play It Again' by Out Of The Ordinary. This is a German trance classic which always brings back memories of Space in Ibiza!"

interview Muff Fitzgerald

● Sourmash's 'The Blessing' is out now on Zoom

CHECKLIST

FRANCINE MCGEE - "Delirium" (Disco Directions)
JOHN KREMMER - "Brazilia" (CBS)
INFORMATION SOCIETY - "Running" (Tommy Boy)
ROBERT ARMANI - "Circus Bells" (Djax)
MRS WOOD - "Joanna" (React)
GUARANTEED RAW - "Get A Load Of This" (R&S)
CODE SIX - "Third Voyage" (Experimental)
SLINKY WIZARD - "Slinky Wizard" (Flying Rhino)
OUT OF THE ORDINARY - "Play It Again" (ZYX)

SINGLES

DJ ERIC SNEO

Forces Of Nature
Energized
Even the most retiring wallflower would be unable to resist this incredibly atmospheric, air-punching anthem. A lengthy intro gives way to a driving, exhilarating autobahn of a bridge, before the drum roll takes us up and away into a 1,000-mile space-hike. Truly epic.
●●●●○

MRS WOOD

Joanna (Remix)
React
Tony De Vit lets his fingers do the walking on this ivory-tickled stomper from everyone's very favourite DJ-housewife superstar. This is pumping, no-nonsense party music for a low-life party coming to you shortly.
●●●●○

RAGEOUS PROJECTING

Franklin Fuentes
Tyler Moore Mary
Strictly Rhythm
Faaaaaahulous, fierce and very, very funny NY TV house from Franklin Fuentes and Jerel Black. The former is the gal who did all of those gorgeous bitchin' raps on the Jack & Jill records. And here she's at it again: "You remind me of Calvin Klein's Eternity... /Because you're ugly forever!!!"
●●●●○

RIZZO

Housework
Tripoli Trax
Tough, uptempo beefiness from Ben Tisdall, with a rocked-out, spacey keyboard part which will get the old hands slapping the lederhosen, no problemo. Plus, there's an absolutely brilliant Tony De Vit remix on the B-side.
●●●●○

MAMBO

Do You Want Me?
Nu
John The Dentist in one of his many guises. And with the best Mambo so far. A trippy girl vocal flies heavenwards over a pounding beat, interspersed with a lovely pair of oh-so-sibilant hi-hats which cut like hot knives through Flora. Mambo Rules!
●●●●○

SOURMASH

The Blessing
Zoom
Dave Wesson and Doug Osborne follow up the mighty "Throwing Caution To The Wind" with a journey into the darkest reaches of the hinterland. Sequenced throughout with pulsating hypno-synths, demon bell breakdowns and doomy, no-escape pads, the whole track is lifted by a nifty b-line. Nobody's plates of meat are going to be able to say no to this. Bless you too, boys.
●●●●○

MARY KIANNI

When I Call Your Name
(Hardfloor Remix)
Mercury
An awesomely damn funky workout from our favourite twist 'n' shouts. Packed with all their usual manic turns, this is probably Hardfloor's best mix for a while. Despite what those nasty boys in charge of the Hang The DJ page say.
●●●●○

SLEAZE SISTERS

Sex
Pulse Eight
Head straight for the "Sleaze Sisters Anthem" mix. It has large portions of piano, a drag-

queen intoning "Go girl!" and Ms Vicki Shepherd imploring one and all to whip it up. There's also an hypnotic Buckethheads-type break which proceeds to tear the floor to pieces when the big bass drum comes back in. Cheesey, but we love it.
●●●●○

DHARMA BUMS

Wrong Is Right
Zoom
Currently the bollocks at ff and rightly so. "Wrong Is Right" has swirling, spacey, off-its-trolley synths and an echoed vocal which drifts ethereally, while a brilliant b-line and some cowbell percussion persuade every man to do his duty each time it fills the floor.
●●●●○

ESCRIMA

Deeper
Hooj Choons
The Lord Of Handbag heads hard for crossover central with this infuriatingly catchy Louis Vuitton number. That bloody nagging chorus refuses to leave the old brain-box. "Deeper" is destined to be Hooj in Ibiza and in our hearts over the summer.
●●●●○

BROOKLYN'S POOR AND NEEDY

Happiness
white label
A totally pump-tastic Trade-type anthem with a piano from heaven, lovely girlie bits and a huge feelgood factor which hits number 11 on the air-punch-o-meter!
●●●●○

WE SHAPE SPACE

Spiritualized
Bosting
Not since Benny from "Crossroads" has there been anything so large and lovable. This brilliant follow up to "The Message" will have you on your knees and speaking in tongues or my name's not... Erm, slurp-slurp, yum-yum, slurp-slurp...
●●●●○

DA JUNKIES

Da Junk EP

Tripoli Trax
A highly original and compelling, deep hard house work-out from Mick Shiner and Ziad of Pure Groove Records. "Keep Movin'" is a classic piece of trypto-funk, while the K Hand remix has a banging bass drum from hell which must be heard to be believed. The flip side, "Emptyness", is also pretty bloody awesome.
●●●●○

ALBUMS

BABY DOC & THE DENTIST

In Worship Of False Idols
TEC
The Doc and The Dentist offer a beautifully sequenced and segued album and a night on perfect journey. Many an opus which has had ultimate dancefloor reaction over the last year or so is included - "Cyanide", "Tales Of The Seraphim", the Hardfloor remix of "Mantra To The Buddha" - and all are desinged to overwhelm you with positive emotion. Atmospheric but still pumping, let these scintillating bytes of bliss take you far, far, away.
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VARIOUS ARTISTS

Some Of These Were Hooj... Too
Hooj Choons
This second compilation from Red Jerry's Hooj imprint is available in an unmix format or a mixed version, endearingly put together by Tall Paul. Either way, the highlights include such corks as "Love Will Save The Day" by Diss-Cuss, Tin Tin Out & Espiritu's "Always There To Remind Me" and DCO2's "Do What You Feel". Check out the vinyl for a free 12-inch with a Blu Peter remix of "Make You Whole" by Andronicus as well as three other screamers.
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CANDY GIRLS

Fe Fi Fo Fum
Virgin
Rachel Auburn and her trusty sidekick Wand (aka Paul Masterson) whip up a stormer which thunder-cracks onto the floor with an irresistible rhythm. It should come with a government health warning. Combined with a fierce remix from Steven React and George Mitchell, the long-range forecast for this gem is looking very good indeed. Sex on a stick!
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A behind-the-tape report on the pioneering techno grooves of...

R&S Records

"I'M building dream castles, every second of the day." Strolling through the Belgian city of Ghent, Renaat Vandepapeliere is reflecting on his personal vision – a vision which has helped to make his record label one of the most influential, respected and successful dance independents in the world. The chances are, you possess at least one record which proudly displays the sign of the black horse. And if you don't, but you've been anywhere near a club in the last 10 years, you'll definitely have heard one – from Aphex Twin, Carl Craig or Jam & Spoon, from Dave Angel, Joey Beltram or DJ Hell, from Kenny Larkin, CJ Bolland or Human Resource...

Get the picture? Such is the status of R&S Records.

IT wouldn't be unreasonable to expect the man who has sold so many records across the globe to be a gloating mega-mogul, a capitalist business bastard. But he isn't. Renaat is a firm believer in respect and honesty. Not for him the obvious trappings of success – the cars, the yacht, the jet. His closest brush with luxury is the R&S logo, which bears a striking resemblance to that of a certain ridiculously expensive Italian sports car.

"There are far more important things in life than those you can touch," he explains.

If you had been through what Renaat has, you might be inclined to agree. On leaving school, he rebelled against the more conventional ambitions of his parents, working first as a hairdresser and then as a DJ. He met his current partner, Sabine (the 'S' in R&S and the business brain behind the label's development), while they were both still married, having spotted her across the dancefloor while he was DJing.

"I was instantly attracted," he says, looking over at her with dotting eyes.

"So was I," adds Sabine.

"That's what she says now. It didn't show at that time. But directly I heard she'd got a divorce, I left my wife and went after her."

"And in one month we were living together!" laughs Sabine.

But none too comfortably, as it turns out. They had no furniture, no car, no TV. Sabine worked as a secretary, while Renaat waited tables at the weekends. When they



Wheeling out Sabine and Renaat

launched R&S in the early Eighties, everything they owned (including Renaat's precious record collection) was sold off in order to kick-start the business. These days, thankfully, their budget stretches as far as furniture. That said, the label is still run from the front room of their small flat in the centre of Ghent.

It may look like any other techno HQ – teetering piles of vinyl, CDs and tapes; walls covered with faxes and flyers; a fax machine constantly spewing out messages; telephones which won't stop ringing – but R&S is run along strictly partisan lines. Sabine takes care of the accounts and administration, while Renaat is left free to fulfil his natural role as the visionary and dreamer.

"I trust her blindly with running the business side, just as she trusts me blindly with the decisions I make," explains Renaat. "I'm not going to interfere with her job. I don't even know what's in the accounts."

"I've been lucky enough to meet a girl I love who has supported me through 10 bad years – from Day One, to when techno became a fashion and we could sell records. It's difficult enough to build a company with two partners, but we live and work together 24 hours a day. You need a very strong relationship to keep respecting and loving each other under those circumstances."

Like being married, in other words.

"I think the R&S label is a marriage. That's why Sabine and I are not going to tie the knot. That would be a double marriage."

IN the end, the couple's gamble paid off. Renaat's creative instincts have proved to be razor-sharp and, for a while, back in 1991-92 (the time of Beltram's "Energy Flash", Jam & Spoon's "Stella" and Aphex's dustbin-lid classic, "Digeridoo"), it seemed as though he could do no wrong. But few of the young techno luminaries

Renaat has helped to develop have seen out their careers in the company of R&S.

"In the beginning, when Dave Angel and Aphex Twin came to me, there was no independent structure in Britain for releasing that kind of music and I think we did a lot to break them as artists. Then the UK industry started up and I had so many calls saying, 'We want to be like R&S'. At the end of the day, people come and go. It hurts, but I have no bad feelings towards them and I hope the feeling is mutual."

It seems to be a little like being the manager of a small football club who has to sell off his best players in order to survive.

"Yes, it's exactly like that. There's always some major ready to jump on us. That's the reality of being an independent. I have to live with that or become a major myself. But I will fight. I could have sold R&S millions of times already. It's not that I have

anything against the majors – as a system they work fine – but I want to go as far as I can operating independently. And in my opinion, the sky is the limit."

Renaat has certainly never been short on determination. Even now, with R&S having to compete with new mutant strains of electronic music (from jungle to Mo' Wax), his ear remains his greatest asset. Just as it was when he released the early works of a certain young Cornish lad by the name of Richard James.

"When I first heard Aphex Twin's music I said, 'This is it!', and everybody else said, 'You're crazy!' I had problems just releasing his records because a lot of the hardcore R&S fans dropped us. To them it wasn't music, it was crap. But I'm very impulsive, I do what I want. If I'd lived in America I would have signed rock bands. To me, music is music."

In fact, these days, he'd rather go to see Massive Attack than stand around at a vast Euro rave watching kids on E going spastic and blindly following the beats.

"Drugs are important in every type of music. You can't change that. But I do know that drugs can kill a scene, like cocaine killed disco, for example. At the beginning, people were going to a party and, when the moment was there, they were dropping an E... Magic! But if I go to a club now, 90 per cent of the people coming in are completely fucked-up – they have no idea what they hear or what they see. I'm not a judge but, for myself, I want to hear music with a clear head. I have used drugs, though. I've tried everything, just to know what it was like. I even tried heroin once. I hated it, but I had to know."

It's the same with music. As a lad growing up in the backwaters of Belgium Renaat was listening to...

"Everything! The Rolling Stones, The Beatles, Can, Parliament, Funkadelic, Bootsy Collins, Jean-Michel Jarre, Vangelis... When I first heard electronic music – in particular Klaus Schutze's records – it took me to a totally different space. I knew this was just the start, that there were so many more ways to explore electronic music."

Throughout the development of R&S, Renaat has harboured a dream to "produce the biggest electronic band in the world, bigger than Pink Floyd". His ambition still holds true, of course, even if he and Aphex Twin (probably his best chance so far at

nuturing a credible superstar) ended up parting company.

"People say to me, 'Well, you never scored a hit.' But to me, Aphex Twin is a hit. I'm so unrealistically excited by that. In my naivety, which I want to keep forever, this is the Top Five

on 'Top Of The Pops'. It's all really subjective, but my fantasy is much stronger than reality."

NATURALLY, Renaat has plenty of fantastical ideas for the future. In the wake of the directionless

era of the R&S Global Cuts offshoot ("I didn't like it myself, I hated that year") he has a much clearer idea of where the label is headed.

"With R&S, I'm sticking to what I understand as 'dance' – although to me you can dance to anything – while our Apollo subsidiary can mean rock or ambient or jazz. You can hear anything on there."

The man's energy is boundless. He wants to write a book about the label and is in the process of setting up an R&S radio station. He's also coaxing an album out of the notoriously workshy Derrick May.

Then there's Renaat's latest great addiction – jungle – and an album on the way from Reinforced's future-breakbeat specialists, 4 Hero. There are sure to be some more unhappy murmurings from the dedicated European hardbeat fetishists, but Renaat doesn't especially care. He actually likes watching them get uptight about it.

"I think it is important for us to do that here in Europe. There will be comments from the hardcore techno freaks, but I think with music which is *that* important and *that* beautiful, they should listen and they should play it. The jungle scene is very 'London' and I really regret the fact that I can't be in the middle of it, discovering the new Goldies."

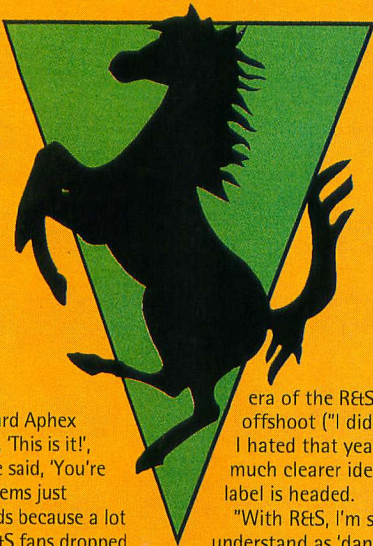
In the car on the way back to the train station, he talks of taking this idea a step further. Of setting up in Britain, of getting closer to his new interests.

Carried away on the tide of his own enthusiasm, Renaat sees the tentacles of his ever-growing empire stretching to all corners of the globe.

And when Earth is finished with, how about Mars?

"Of course I like Belgium," he says. "I like living here, but I feel much more a part of the world. I don't see borders, I don't see black or white. For me, respect is my whole motivation towards other people."

Amen.



THE REEL DEAL

Renaat Vandepapeliere talks through the tracks on Muzik's exclusive R&S cassette

"THE tape starts with the video edit mix of KEN ISHII's 'Extra', which is his next single. His stuff is great because it sounds so different.

Next are Kirk Degiorgio's

FUTURE/PAST project and

TOURNESOL. It's good to have

Degiorgio on R&S again after

1992's 'Clinically Inclined'.

'Hyperspace' is previously unreleased, but will be

the first single from his forthcoming album. Tournesol are Danish and their

'Break 'N' Space' is another new track. It reflects their album, which goes

from ambient to rap, plus some Brazilian-influenced beach party music.

"I'm completely sold on jungle and I love what those 4 Hero/Nu Era guys are doing, so I'm happy to have their

JACOB'S OPTICAL STAIRWAY project

on the label. 'Fragments Of A Lost

Language' is my statement to the rest

of Europe to start playing this shit and not be scared. The first side then ends

with Carl Craig as 69 and Juan Atkins

as MODEL 500. Everybody knows

Craig's 69 work, but 'Puntang' was done

especially for you guys. Model 500's 'I Wanna Be There' is the edit which is on the 'Deep Space' album.

"Moving on to the second side, I first heard CAPRICORN's '20 Hz' two years ago and it was so good we decided to use it to launch our Global Cuts subsidiary. And I first heard DJ HELL's 'My Definition Of House' when he played an acetate of it at Love Parade three years ago. People just went crazy. 'Monkey Wah' by RADICAL ROB was one of the first UK tracks I signed and reflects my passion for jazzy, funky grooves. I'm also a big fan of DAVID MORLEY. 'Birth' was his first single, but it

was way before the ambient boom, so not many people bought it.

"GOLDEN GIRLS' 'Kinetic' I first heard on the 'Give Peace A Dance' CD

and it's mixed here by Orbital, while

JOEY BELTRAM made 'Energy Flash'

in my apartment in Belgium when we

initially brought him over to Europe.

It went against the grain at the time,

when it was all New Beat. The last cuts

on the tape are GUARANTEED RAW's

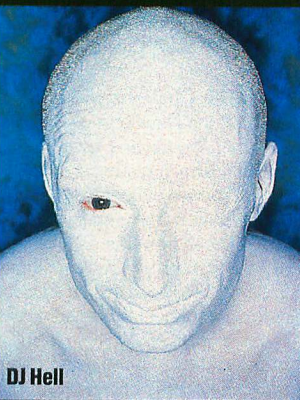
'Get A Load Of This' and MANTRAX's

'Scarlet Circus'. 'Get A Load' is a funky

hip hop track which came out long

before the Mo' Wax thing and 'Scarlet

Circus' was only issued as a 300-edition white label."



DJ Hell



Juan Atkins



Jacob's Optical Stairway

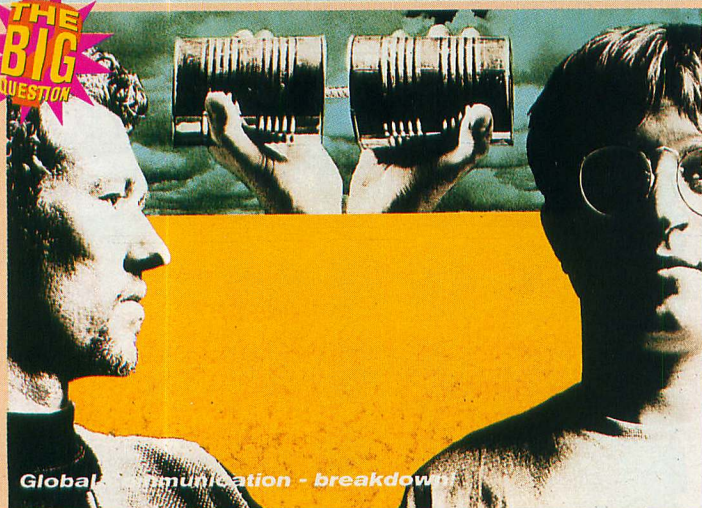


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**THE
BIG
QUESTION**



WORD TO THE WISE

I'VE been thinking about the way Global Communication use different names for their techno, jungle and garage projects (Reload, Kaos & Julia Set and NY Connection, respectively) and it made me wonder where the various names of these and other types of dance music come from. Any ideas?

ELLEN THOMAS, Coventry

SOME of the names in current usage, including trip hop, handbag and nu-NRG, are simply recent media inventions. Others, however, have a much longer history:

JAZZ: There are numerous theories. One is that it's a modern version of jaja, an ancient bantu word meaning to dance and make music. Another is that it's a corruption of jas, the name given to slaves working on the plantations around New Orleans in the 19th Century.

HOUSE: Most believe this comes from The Warehouse, an early Chicago club. Although it closed down in 1983, the updated disco records played there were the inspiration for what is now called house. Farley Jackmaster Funk, however, has suggested it comes from the fact that a lot of other clubs refused to play such records, so people could only hear them at home.

TECHNO: Derrick May, Juan Atkins and Kevin Saunderson are said to have taken this word from a book called "The Third Wave", a sci-fi novel by Alvin Toffler. May's copy of the book apparently has the words "Property of Detroit Public Library" stamped on the inside cover.

RAP: Rapping has been Afro-American slang for talking for well over 100 years, although rap was originally an 18th Century Sierra Leone word meaning to tease or taunt. By the 1940s, a rap was a long, lyrical monologue. Hip hop derives from "Hip to the hop", a popular early rhyme on the block.

GARAGE: Comes from Paradise Garage, the New York gay club where the late Larry Levan played soulful house music in the mid-Eighties. Junior Vasquez was once a dancer at the club, which closed in 1987.

DUB: Dates from the early Seventies, when Jamaican producers began dubbing out the vocals of tracks to use as instrumental B-sides of singles. It was pioneered by King Tubby, who stripped tracks to the extent that they were sometimes called drum 'n' bass – probably the first use of this phrase.

ACID: A New York slang phrase meaning to burn, or steal, it was probably applied to music because of the increasing number of artists using sampling. Phuture's "Acid Trax", released in 1987, sealed it. Acid jazz, incidentally, was initially a joke phrase coined to describe the new wave of jazz artists which emerged around the same time as acid house.

SOUL: Long used to describe the essence of blackness and, from the 1930s, adopted to describe the emotional qualities of the blues. May derive from "soul food", the southern-style cooking of black Americans.

JUNGLE: Junglist is Jamaican patois for a resident of Trenchtown, but the origin of jungle is said to have come from London racists, who called the first fast breakbeat tracks "jungle bunny records". Jungle was later reclaimed by the black community and given a positive meaning.

RAVE: The original ravers were mainly black clubbers who preferred soul and rap to house music in the mid-Eighties. A few years later, at the time of the first illegal outdoor events, rave was adopted as another word for party. Thereafter, it was applied to the music heard at these events.

AMBIENT: Brian Eno came up with this in the mid-Seventies. He said it referred to the kind of soundtrack records you might hear being played in airports, lifts and supermarkets, and recorded "Music For Airports" and "Music For Films" to prove the point.

BOING! BOING! BOING!

FOR the last few months, I've been trying to get hold of a copy of KEVIN SAUNDERSON's ground-breaking "Bounce Your Body To The Box", but without any luck. Was this record ever actually released anywhere other than America? Did it ever appear on a compilation which I might be able to track down?

BEN REHMAN, Reading

"BOUNCE Your Body To The Box" was originally released in 1988 on an American imprint called First City. The track was subsequently licensed to the Birmingham-based Network Records back in the days when the label operated under the name of Kool Kat.

The story goes that Network/Kool Kat boss Neil Rushton flew to Detroit to chat with Kevin Saunderson about putting together the label's seminal "Retro-Techno" compilation (LP/CD, RETROLP/CD 1). He had already picked up a couple of Saunderson's cuts for the album, but when he heard "Bounce Your Body To The Box" he immediately licensed it as a single. In the event, however, although 1,000 promos were distributed to specialist shops (12-inch, KOOLDJ 4), it was never put on general release. And while the track later appeared on the first "Deep Heat" compilation on Telstar (double LP/CD, STARITCD 2345), this has long been deleted.

The good news is that Network are planning to reissue "Retro-Techno" with several additional tracks, including both the original and a Kevin Saunderson remix of "Bounce Your Body To The Box". The release date is still to be set.

DREAM ME UP

WHAT is the full story behind the DAVE ANGEL remix of Eurythmics' "Sweet Dreams"? Is it true that Angel went on "Top Of The Pops" to promote it?

BILLY FORDHAM, Truro

WHO better to answer than Mr Angel himself? Over to you, Dave.

"I recorded the 'Sweet Dreams' remix at home, using two tape decks, a couple of turntables and a keyboard. Everything was recorded totally live. I then had 500 one-sided promos of it pressed up myself, with no label details or any other information on it. It just had 'XXX Orgy' printed on the centre.

"I took a few copies into Black Market Records and when I went back a few weeks later, they told me that some A&R men from RCA, Eurythmics' record label, were looking for me. I thought, 'Well, what have I got to lose?', so I arranged a meeting. They immediately laid 15 grand on the



Angel face

table, saying that they wanted to release it properly. However, Annie Lennox didn't want it to come out, because I think she thought I was just this geezer from the back streets of London, but Dave Stewart was into it, so it got the go-ahead.

"I never appeared on 'Top Of The Pops', though. What actually happened was that the remix appeared on the B-side of Eurythmics' 'Angel' single (RCA seven/12-inch/CD, DA/DAT/DACD 211). But although it was the remix which was played by all of the radio shows and the single went to Number 23 in the charts, when it came to doing 'Top Of The Pops', the band ended up performing 'Angel' instead."

Dave Angel subsequently went on on to record for labels like Love, R&S, FNAC, and Aura, but is now signed exclusively to Island. His next single, "Be Bop", will be out at the end of July.

WOBBLY BITS

COULD you please print an album discography of JAH WOBBLE and include the catalogue details of any tracks which can still be found in the shops today?

KATE JONES, Leeds

ALTHOUGH it's only since he recorded "Bomba" for Boys Own in 1990 that his name has filtered into the wider public consciousness, Jah Wobble (real name John Wardle) issued his first solo record some 15 years ago. Prior to this, he had played bass on three albums with Public Image Ltd, the group formed by Leftfield's old mate John Lydon when he left The Sex Pistols.

Wobble's full album discography is as follows:

"Blueberry Hill" (Virgin mini-album, released in 1980. Now deleted)

"The Legend Lives On - Jah Wobble In Betrayal" (Another 1980 Virgin release. Currently only available on CD, CDV 2158)

"The Human Condition" (1982 cassette-only release on the Human Condition Tapes. Deleted)

"The Way To The Peak Of Normal"

(1982 EMI album recorded with Holger Czukay of Can. Deleted)

"Full Circle" (1983 Virgin album, again with Holger Czukay. Currently only available on CD, CDOVD 437)

"Snake Charmer" (A collaboration with Czukay and The Edge from U2 issued by Island in 1983. Deleted)

"Jah Wobble's Bedroom Album" (A third 1983 album, this time a vinyl-only release on Lago Records, LAGO 3)

"Neon Moon" (1985 Island album recorded with keyboard player Ollie Marland. Deleted)

"Tradewinds" (Issued in 1986, a second collaboration with Marland and a second vinyl-only release for Lago, LAGO 7)

"Psalms" (1987 vinyl-only release on Wobble's own Wob imprint, WOB 7)

"Without Judgement" (1989 LP/CD on KK, KKUK 001/001CD. Recorded with Invaders Of The Heart)

"Rising Above Bedlam" (1991 LP/CD on Oval, 903175470-1/-2. Also with Invaders Of The Heart)

"Take Me To God" (1994 Island double LP/CD, ILPSD/CDID 8017. Again backed by Invaders Of The Heart)

The Lago and Wob albums are no longer generally available, but copies often turn up in second-hand racks and at record fairs. Happy hunting!



LOADSA BUNNY

SOME time ago, I bought a superb CD called "The Stone Of The Fifth Sun" by FORCE MASS MOTION. What can you tell me about both this release and also RABBIT CITY, the label on which the CD appears?

SIMON FLAWN, Liverpool

RABBIT City Records was started back in 1991 by Gordon Matthewman in conjunction with Colin Favor, the well-known London techno DJ. Favor provided the label with their very first release, "Beyond Control", a track credited to Razor Boy, while their second was Aphex Twin's "Analogue Bubblebath Volume 2" EP, which featured the legendary track, "Didgeridoo". Although the Aphex record was subsequently picked up by R&S in Belgium, the original Rabbit City release, of which only 2,000 copies were pressed, is one of the bearded wonder's most sought-after items.

Force Mass Motion is the principal recording monicker of Michael Wells, who is not to be confused with the chap of the same name who partners Lee Newman in GTO.

His "The Stone Of The Fifth Sun" was released in 1993, the title coming from a mythical Greek stone which represents the birth and death of the earth. The record had a limited pressing of 1,500 copies and is now long since deleted. Although there has so far been no follow-up album, Wells is responsible for around a third of the releases on Rabbit City and has recently recorded a new Force Mass Motion single for the label. As yet untitled, it will be in the shops by the end of the summer.

Fans of Rabbit City should also watch out for their sister imprints, Edge and Edge Test. The former is strictly for Gordon Matthewman's own material, much of which has a heavy industrial/ravey flavour. Edge Test, on the other hand, offer mellower, dubbier cuts such as their imminent fifth single, Edge & Fatman's "Blow".

GROOVY MOVIE

I'VE just seen DREADZONE play live and was extremely impressed with the group's visuals, which include images sampled from films and television. One clip I was particularly intrigued by featured a gathering of rasta guys playing drums and chanting while one of them makes an unintelligible speech. Do you have any idea what film this is from and whether or not it's available on video?

ALISTAIR WALSH, Inverness

THE clip in question comes from a 1979 American/Jamaican film called "Rockers". A Trenchtown variation on the Robin Hood theme directed by the wonderfully-named Theodoros Bafaloukos, it starred the even more wonderfully-named Horsemouth as a rastafarian drummer coming up against the local small-time mafia. The movie has, unfortunately, never been transferred to video, but the soundtrack, which features the likes of Peter Tosh, Bunny Wailer and Burning Spear, has recently been reissued as a mid-price CD on Island (RICD 45).

Along with other samples from films like David Niven's "A Matter Of Life And Death", the "Rockers" clip has apparently now been dropped from Dreadzone's live sets due to copyright difficulties. But Chris Bran, the band's visual director, still has plenty of fresh tricks up his sleeve.

"We're using two video machines and two cameras," reveals Chris, whose brother Tim is Dreadzone's mixer. "One of them I hold in my hand and the other is on Tim's head. They transmit live and I mix the images in with the music, the film being projected onto the background drape. We also have a lot of self-generated loops, like one of a pirate flag and one of a molecule moving, which I also manipulate live. It's very similar to what Tim does at the mixing desk. We call it our video dub. In effect, I suppose I'm just another of the band's performers."

Soul II Soulster **JAZZIE B** selects his all-time favourite discs



THE JONES GIRLS - "WILL YOU BE THERE" (Paramount 12-inch)

"I first heard this track in the early Seventies. All my brothers were DJs and they all used to play it. It wasn't really popular, but it stuck in my mind as an inspiration. It has a real musical depth, it's quite pure and soulful. This is a tune for when I'm feeling down and I want something to make me believe again. You can almost imagine the whole track being put together in five minutes, but it has a great vibe. I was once fortunate enough to work with The Jones Girls, and I particularly like this tune as opposed to their other classics, like 'Nights Over Egypt'. I think it was their first record."

GARY BARTZ - "MUSIC IS MY SANCTUARY" (Capitol 12-inch)

"Like most of my favourite tracks, 'Music Is My Sanctuary' is an old R&B record. It's also another record I inherited from my four older brothers. It was an all-time classic when we used to play out. Musically, it's very strong and upfront, and it's been sampled a lot in hip hop. I still play it out now and again, and it still goes down well, especially with a more mature crowd. Not necessarily veteran ravers who heard it first time around, but the funky people who just love their rare groove. It's one from the old London house party scene and, for that reason alone, it'll always have the flavour."

STEVIE WONDER - "TOO HIGH" (Tamla Motown 12-inch)

"It was a toss up between this and Donald Byrd's 'Wind Parade'. Stevie won, mainly because 'Too High' reminds me of my early clubbing years in New York, hanging with my homeboys out there and coming down from clubbing at eight in the morning. I was in America in the mid-Eighties, when the initial scene was winding down. Before that, the guys I stayed would use this to polish off the evening. They played a sort of soulful disco, with lots of stuff on the Salsoul label. They were part of that Chicago/New Jersey Zanzibar scene."

JAMES MASON - "Sweet Power" (Lucifer 12-inch)

"Another rare groove cut and another wicked track. It makes me think of the old days at Horseshoe and Jaffa, which were two legendary but now defunct London soul clubs. I can still see and smell those places. I always played 'Sweet Power' when the crowd were a bit dead. It always worked. Even though there have been a couple of safe covers of it and De La Soul sampled it on "Roller Skating Jam", it remains an underground tune for me. I don't think you can get an original of this anywhere these days."

JOHNNY HAMMOND - "TELL ME WHAT TO DO" (Milestone 12-inch)

"As with the rest of these tunes, 'Tell Me What To Do' shows where I go down the line musically, where I get my inspiration from. I also listen to a lot of reggae but that's more moody than inspirational, more for when I want to lock off from the world and get a bit of peace. This track has been banged on a lot of my sound systems over the years and has always been a natural anthem for me. I used to play it a lot at the Afrika Centre, the Covent Garden club where we used to run some of the early Soul II Soul shakedown back in 1988 and 1989. That was when we were first getting it together musically."

interview Jake Barnes

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NOT ONE OF YOU GUYS!-- q/q

Scanners

Edited by MARTIN JAMES

ENTER PLANET DUST

In an exclusive interview, cyberpunk author NEAL STEPHENSON talks about his technology-driven novels, 'Snow Crash' and 'The Diamond Age'

LAST year, both the techno and ambient scenes seemed to be continuously buzzing with two words: "Snow Crash". DJs, punters and musicians alike were fired up by this mysterious phenomenon from the US. The Internet hummed furiously as the likes of Mixmaster Morris hypothesised about it, and journalists from the underground press through to the style rags fell over themselves for a piece of the "Snow Crash" action. This frenzy was not, however, over the latest dub-plate or club night. It was over a book.

Black-humoured cyber fiction in the extreme, "Snow Crash" followed the exploits of Hiro Protagonist ("The last of the freelance hackers and the greatest sword fighter in the world") as he took on the evil business of organised religion, both in the real world and "The Metaverse" (a kind of virtual Internet). "Snow Crash" was a superb book which far exceeded the limiting definitions of either sci-fiction or cy-fi. A modern classic in every sense.

Next month sees the publication of NEAL STEPHENSON's follow-up novel, "Diamond Age". Equally as powerful, it has already drawn comparisons to the work of cult novelist Thomas Pynchon ("Crying Of Lot 49" and "Gravity's Rainbow"). But despite being flattered by the suggestion, the author maintains the influence was incidental.

"I really admire Pynchon, but it

wouldn't be correct to say he influenced me," says Stephenson. "Except insofar as he influenced other writers who have appealed to me, people like Tom Wolfe, Hunter S Thompson, PJ O'Rourke, Don DeLillo and William Gibson."

It's the latter name that makes the most immediate sense. Cyber guru and author of the seminal "Neuromancer", William Gibson is still the name to drop in the world of hard science fiction. His texts have influenced movies from "Terminator" to "Bladerunner" and a film of his short story, "Johnny Mnemonic", will be released in the UK at the end of the year with Keanu Reeves in the title role. Which begs the question as to whether Stephenson would ever consider letting Hollywood get its sweaty palms on his work.

"Snow Crash" has actually already been optioned by Paramount. I could easily see it as a movie, as long as one bears in mind that a film is a much smaller vessel than a novel and so a great deal of the book has to be left out... Even so, it should be hugely entertaining."

In the meantime, "The Diamond Age" is an onslaught of short, fast, but complex vignettes which take questions about the hierarchies of race, language and ritual by the scruffs of their necks, upends them and rattles the loose change out of their pockets. It's a tale of abused street urchins, Confucian laws and neo-Victorianism in a world of "leased" territories, not unlike the new Singapore islands currently being built on land reclaimed and leased by the Chinese government.

Although the Singapore situation is, according to Stephenson, "a happy coincidence", he claims that the main inspiration for the book came from the period in history when the Victorians

lived in China. It could be said, however, that we're living among neo-Victorians now.

"There does seem to be a swing from moral relativism, though we are far from anything like neo-Victorianism," explains Stephenson. "But it's worth remembering that the Victorians were a totally British society in their day, whereas the neo-Victorians in 'The Diamond Age' are just one of many 'phyles' or tribes. In other words, membership of the original Victorian society was mandatory, while membership of the neo-Victorians is optional."

One of the most striking features of "The Diamond Age" is the detailed attention to technology. A central image is one of dust mites which are actually small surveillance devices. With different "mites" being created by different powers, the thought of ordinary house dirt unleashes an image of pure planet dust paranoia.

"All of the nanotechnological innovations were inspired by K Eric Drexler's book, 'Nanosystems'," enthuses Stephenson. "I also kept a rather frightening photograph of a dust mite next to my word processor as an added motivation!"

Look again at the dust in your house. It could be watching you... And no amount of Mr Sheen will help.

words **Martin James**

'Snow Crash' is out now and 'The Diamond Age' will be out in September, both through Viking Publishing



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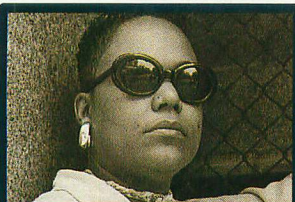
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GREG LONG (Sun, 4pm): Phat beats and blunted styles
LONDON: RTM - 103 FM
RAY BRADSHAW (Mon to Fri, 6pm)
GRUMPY BROWN (Fri, 5pm)
MANCHESTER: KISS - 102 FM
Mondays to Fridays
 2am - KONTINUOUS KISS:
 Non-stop nocturnal grooves
 6am - GARY BURTON'S



WOMAN ABOUT THE HOUSE

KELLI HAND of Acacia Records on her home entertainment

IN THE VIDEO

"I rarely watch TV, but when I do I really enjoy comedy, especially stuff with the late Gilda Radner. She used to be on 'Saturday Night Live' and she was a completely natural funny woman, she just didn't have to try. My favourite film is 'Rainman' and I'm also really into 'The Power Rangers'.

ON THE BOOKSHELF

"All my books are in storage at the moment, since I moved from Detroit nine months ago. Most of them are about spiritual things, 'The I Ching' for example. There are lots of dictionaries and music magazines, too."

ON THE SEGA

"I haven't got one yet, but I'm definitely going for one real soon. Then I'll be in front of the TV all the time. I'm a real kid when it comes to toys and gadgets - I live for them."

IN THE FRIDGE

"Bean dip, nachos and cheese. No mouldy food though! I suppose I'm 80 per cent vegetarian. I always end up eating burgers at barbecues, though."

ON THE BEDROOM FLOOR

"Carpet Fresh!"

NIGHT WATCHWOMAN

A smooth 'n' groovy come-down with ANNIE NIGHTINGALE

SHE'S the radio equivalent of your best mate's mum, who you've always secretly fancied because she lets you get stoned with her. It's her voice that does it. Rich, husky and bathed in a warm glow, she sounds at once safe and sexy, secure and wild.

ANNIE NIGHTINGALE is blessed with a perfect radio voice, and Radio 1FM know it. They also know that she's no corporate mouthpiece, which is probably why her excellent show, The Chill Out Zone, is slotted into the wee hours of Sunday morning. For many DJs, this unearthly hour would mean guaranteed obscurity. But not for Annie. She's turned the situation to her advantage.



Canny Annie

Annie is a rare commodity in other ways, too. She's a personality DJ who actually has a personality.

"Being on at this time creates a lot of freedom for me to play records that I really like, rather than stuff I am supposed to play," she explains over an after-show, 6am bottle of wine. "I'm also on at a perfect time for the many people all over the country who are just getting home from clubs. Not everywhere is as lucky as London when it comes to all-night clubbing."

Indeed, with her inventive collage of cuts, from ambient dub to Hendrix, hip hop to Blondie, Annie captures the spirit of post-club elation perfectly. The Chill Out Zone is not unlike an on-air version of the legendary Sunday Social Club.

"I think the phone-in is also a major part of this atmosphere," she adds. "It makes people feel involved. And some of the messages they call in with are just mad."

They sure are.

Throughout the entire show, the lines buzz with messages for Annie to read out on air. Messages which range from the obligatory "Big shout out" to the inevitable "I'm on one".

Most of the weirder ones come from regular callers and, to an outsider, they are highly unnerving. Do these people worry Annie?

"Not really. Some of them have been calling me for years now. . . We have this on-going conversation which nobody but us understands."

Nelson and The Night Owl Of Croydon, take a bow.

words **Martin James** picture **Piers Allardyce**

Annie Nightingale's Chill Out Zone is on Radio 1 FM, Sunday mornings at 2am

FIVE FREAKED PHONERS

"The Night Owl of Croydon says the witch is in the post."

"Has Billy christened the camper van yet?"

"Stop ruffing the cat Pete, you're a sick and twisted individual."

"Take it Nelson - and do your rip!"

"Rocky in Chelmsford says tonight's party is in his taxi."

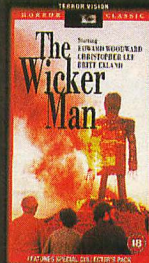
SOFA REPORT

Reviews by Martin James

SPACE ADVENTURE COBRA

Directed by Osamu Dezaki
Manga Videos

Classic anime anarchy with a soundtrack from Yello. Follow Cobra, the unluckiest man in the universe, as he battles against Necron - the self-styled Lord Of The Dead - for the heart of one of three identically babe-tastic triplets. All three of the girls are in love with Cobra and all three meet grizzly deaths. Like I said, the unluckiest man in the universe.



THE WICKER MAN

Directed by Robin Hardy
Warner Brothers Videos

Originally released in 1973, this is a superbly kitsch story of everyday pagans starring Edward Woodward, Christopher Lee and Britt Ekland. The action is set on a remote Scottish island where girls dance naked around fires and the men go silent when you walk into the local pub. And you really can't help but cheer as "The Equaliser" finally goes up in smoke.

FLUX Sega Mega CD EXP

If you actually managed to get into Glastonbury, you may well have seen "Flux" flashing away at night to the sounds of Radio Avalon. This version is the very first domestic visual graphics programme to interact with music of your choice. Hi-tech wallpaper which you can alter to suit your mood, it's an essential tool for that 6am come-down.

FORBIDDEN PLANET

Directed by Fred McLeod
Wilcox

Now almost 40 years old, "Forbidden Planet" is the ultimate cardboard-sets-and-polystyrene-rocks sci-fi adventure. Romance, suspense and ray guns which look like hair dryers - this film has got the lot. Oh, and let's not forget Robby The Robot, the most lovable android in the entire history of the cinema. Whatever happened to the future anyway?



BREAKFAST SHOW

9am - KONTINUOUS KISS
10am - THE KISS LIST: The Manchester club scene gets a right good seeing to

7pm - KONTINUOUS KISS

Mondays

8pm - DA INTALEX DRUM AND BASS SHOW: Presented by XTC and MARCUS

Tuesdays

8pm - TIM LENNOX: Manchester's gay scene in an upfront mix

Wednesdays

8pm - TECHNOMIX: Presented by JOHN BARRIE

Thursdays

8pm - JUDGE JULES

Fridays

7pm - KISS ENERGY: Non-stop hi-NRG sounds

8pm - SOMETHING FOR THE WEEKEND: 808 STATE on-the-mix

Saturdays

4am - ALPHA WAVES: Chillin' electronica and the odd surprise with STUART JAMES

10am - PAUL WEBSTER

2pm - PAUL ANTHONY

6pm - THE OFFICIAL JOE BLOGGS DANCE CHART

10pm - KISS AT THE HACIENDA:

Sundays

1am - UP ALL NIGHT: NEV JOHNSON's essential house and garage selections

4am - AUTECHRE on-the-mix

6am - PAUL WEBSTER

10am - 100% DANCE SUNDAY

2pm - MELLOW GROOVES:

Including 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

Midnight - NAYA AGHEDO

MANCHESTER: PICADILLY - 103 FM

STU ALLEN (Sat and Sun, 8pm)

MANCHESTER: WAVE - 96.5 FM

MIKE VITTI (Mon to Fri, 3pm, and Sat, 5.30pm)

THE MIDLANDS: MERCIA - 97 and 102.9 FM

MATTHEW WRIGHT (Fri, 7pm)

THE MIDLANDS: BEACON - 97.2 FM

NEIL JACKSON'S HOUSE PARTY

(Mon to Fri, 6pm)

NORTHERN IRELAND: DOWNTOWN - 96.4 FM

CANDY DIVINE (Mon and Tues,

10pm, Fri, 9pm, Sat, 12.30pm and Sun, 10am)

NOTTINGHAM: TRENT - 96 FM

GET ON THE GOOD FOOT

(Sat, 10pm): With MARK SPIVEY, aka DJ SPY FIVE

PLYMOUTH: PLYMOUTH SOUND - 96.6 FM

THE RHYTHM SHOW (Sat, 6pm)

SCOTTISH BORDERS: BORDERS - 95.8 FM

KEVIN YOUNG (Mon, 4pm)

THE DANCE EXPERIENCE (Sat,

8pm)

SHEFFIELD: DANCE FM - 107.5 FM

Mondays

6pm - DJ MINK presents the best in rap music

Tuesdays

6pm - DJ SULLEY from the mighty fine Beeswax Records posse

Wednesdays

6pm - GREG ROBINSON from the Music Factory

Thursdays

3pm - WINSTON HAZEL

SHEFFIELD: FANTASY FM - 105.9FM

(Seven days a week at 6pm)

Jungle and hardcore with DJs EAZY

D, JACKMASTER J and DREAM

WALES: RED DRAGON - 97.4 and 103.2 FM

KRIS HILL'S HIT MIX 95 (Sat, 6pm)

WEST COUNTRY & S. WALES: GALAXY - 101 FM

THE BREAKDOWN WITH DJ

MIRANDA (Mon to Thurs, 8pm):

With live mixes from the following -

WAY OUT WEST (Mondays): Top

house sounds.

DJ DIGZ (Tuesdays): Swingin' and

soulful beats.

THE DJ SELECTION (Wednesdays).

FULL CYCLE (Thursdays): With

deep jazz jurglists RONI SIZE &

KRUST

REGGAE ROCKERS (Fri, 8pm)

LOUIE MARTIN SOUL SHOW

(Sat, 6pm)

THE TOUCH (Sat, 8pm): Presented by

DELI G

THE 3PM EXPERIENCE (Sat,

10pm): Live hip hop from LYNX,

KRISSY KRISS and KLTZ

THE SOUND LAB (Sat, 11pm): TIN

TIN offers jazz, dub and beyond

WEST YORKSHIRE: PARADISE - 105.1 FM

THE BASSLINE SHOW (Sat, 3 to

6pm): Soul to hardcore

NATIONAL TELEVISION

MTV DANCE (MTV, Thurs, 5pm):

Techno, techno, techno... and pop

THE BEAT (ITV, Thurs, times vary):

Indie city with a nod to clubland

TALKIN' JAZZ (NBC Super Channel,

Sat and Sun; 8.30pm):

Essential old skool jazz

MTV DANCE (MTV, Saturdays, 4pm)

YO! MTV RAPS (MTV Saturdays,

midnight):

Mainstream rhymes with major label

beats. Less phat, more fat, please.

THE SOUL OF MTV (MTV,

Saturdays, 11am):

The omnipresent Lisa L'Anson

presents sweet soul sounds

BPM (ITV, Saturdays, times vary):

Not particularly underground but

respect due for its magazine-style

reportage and regular live club spots

Please fax all listings to SCANNERS

on (0171) 261 7100

Eq Beat Routes!

Sample CDs are a £1 million business for
TIME AND SPACE. Welcome to the future

THERE are those who desire nothing more than a room full of analogue synths to bleep away with. Others prefer ageing drum machines to tease into life via MIDI retrofits.

But there's no getting away from the fact that sampling is the dominant force in music making these days. An example of the ubiquitous Akai series sits in virtually every boffin's bedroom and every studio in the land. The hunger for new loops, sounds, glitches, farts and belches to stuff into the machines, to digitise and spit out again, is apparently unceasing.

While thrusting a microphone at any number of suitable noises and taping it into a DAT machine is one way of building a sound library, a faster method is to buy one of the many sample CDs now on the market. For every peculiar drum pattern, every spooky sound effect and every horn stab you manage to capture for yourself, you can bet that someone, somewhere, has recorded it with more care and on more expensive equipment. And you can also put money on being able to buy it from Time And Space, Britain's only distributor of sample CDs.

From a cottage-industry to a big business with a turnover of £1 million a year, the success of Time And Space is largely down to Ed Stratton. Ed is a sample-evangelist, a man so in love with the idea of sampling that he simply has to share his passion with the rest of the world.

It all started when Ed Stratton was a producer/artist in the late Eighties. He had previously worked as a sound engineer for Capital Radio, recording concerts for broadcast and being responsible for an enormous stock of 24-track tapes. It was rather like putting an alcoholic in charge of a brewery. During slack periods, Ed would spend his time running off legions of samples from hip hop gigs and funk jams, carefully logging every bass slide, kick drum and "huh" vocal.

Much of this material was used to fuel Ed's pop star alter-ego. His first taste of success came in 1987 with "The House That Jack Built", an early UK house classic. Credited to Jack 'N' Chill and issued on Virgin, the track reached Number Six in the national charts. A year or so later, he signed to Rhythm King and, dressed like a robot out of "Star Wars", complete with a pair of flashing goggles and a skateboard helmet, he won the respect of the underground as Man Machine.

By which time, the frenzied enthusiasm of a man who had bought every new sampler as it came along ("I got a Mirage when they came out, then the Prophet 2000, then the Casio FZ1, which was a leap forward, then the Akai...") meant Ed had amassed a collection of samples

so vast that he had to carry around an enormous flightcase packed to the gunnels with floppy disks.

"I knew sampling was going to be massive right from the beginning," explains Ed. "I knew it wouldn't be very long before it was possible to write music entirely from samples."

Ed's belief that, used as building blocks, samples represented a whole new way of putting music together, gave birth to Time And Space. In 1990, when he had already stocked some 10,000 sounds, he came across an advert for sample CDs which had been imported from Germany. He immediately sent off £60 for a CD of vocal snippets and was horrified at what he got in return.

"It was absolute crap!" he laughs. "I had far more vocal samples than were on that disc. And mine were a lot better."

The Big Idea took shape. Taking the plunge, Ed put a swathe of samples onto a DAT tape, had it mastered onto CD, pressed up 500 copies and booked a series of magazine adverts which he couldn't afford to pay for unless the project was a success. His house was in negative equity and the spectre of a huge overdraft hung over his head. But within a month, he sold 200 copies of "Zero-G Data File One" at £50 a time and he was £10,000 better off. Bingo! The title has now sold well in excess of 8,000 copies.

Once Ed had run out of worthy sounds from his own collection (which filled a further two volumes in the "Zero-G" series), he was able to start releasing sample libraries offered to him by other producers. From there, his company gradually metamorphosed into a record label for the sampling business, signing producers and paying royalties. Time and Space have now released 25 titles and they also distribute some 300 titles from other companies all over the world. Hence their snazzy, state-of-the-art office chairs.

TIME And Space receive numerous demo tapes each week from aspiring sample compilers and are now having to act like an A&R department, writing rejection letters and helping to develop new talent. Still, at least they don't have to attend gigs at flea-pit venues where they ignore the bands and drink designer beers like real A&R types.

Most of the top producers who have put together sample CDs, including Vince Clark, Pascal Gabriel and Keith LeBlanc, have done so through AMG, who were once Time And Space's rivals but are currently happily co-habiting thanks to an arrangement whereby the latter distribute all of AMG's product in the UK. Time And Space's biggest name sample CD is by Paul Hardcastle, the guy responsible for "Nineteen",



THREE ESSENTIAL SAMPLE CDS "ZERO-G: DATAFILE ONE"

This is the one which started the ball rolling and it's still selling today. And so it should be. Now available at a bargain price of £19.95, it boasts over 1,000 sounds, most of which you'd probably want to use! There are over 60 breakbeats, a terrifying amount of dance snares and kicks, TR 909 and 808 sounds, absolutely loads of analogue synth noises and countless vocal samples. It was recently used by Sinead O'Connor on "Later With Jools Holland". What more can you ask?

"TECHNOTRANCE"

The title says it all. Offering 1,200 techno-esque samples, with tons of mental ravey blasts and phat basslines, it has some very useful noises from an ARP Odyssey, some Mini Moog bass sounds and a clutch of FX from the Roland Juno series and the Wasp. The long, ambient atmospheres come in two versions: the standard length, followed by the same sample played two octaves higher. If your sample memory is running out, sample the shorter version and play it back two octaves lower. With sections called "Top 20 Stabs And Progressive House Hooks", "Cross Faded Trancers And Acid Tests" and "Top End Tinklers", you're sure to find something here you can't live without.

"THE FUNKY ELEMENT"

This has an enormous amount of loops, all faked up to sound as if they've been lifted from obscure records dug up from wasted days at Camden Market. After about a billion examples, you'll also find the same amount of horn stabs, sax riffs, guitar licks, percussion, string, organ and piano lines. There are loads of FX, too. If funk is your thang, or dozy trip-hop for that matter, this is a goldmine.



Ed Stratton

the electro pop track which topped the British charts in 1985. A big name producer does not, however, guarantee a big sale.

"There are obviously going to be people who don't like a particular name, so they won't even consider their libraries," says Ed.

What goes down the best, it seems, are CDs with titles describing exactly what you can expect from them. "Funky Elements", for example, which presents an endless supply of funky guitars, horns and drums, has sold in huge quantities.

After a sluggish start, CD-ROM titles are also now rapidly becoming more and more popular. Especially with drives coming down to as low as £100. What's more, a CD-ROM disc can handle up to three times the amount of information as a regular CD. The three titles in the "Zero-G" series have been combined as one single CD-ROM, giving no less than 3,000 samples on a single disc.

"You can buy a cheap drive, hook it up to your sampler... and there you are," enthuses Ed. "You don't even have to worry about sampling the disc. You can just load what you want from the drive."

To assist sample fiends still further, Time And Space have introduced a series of listening posts from which artists can hear examples of the material on offer on one of their CDs. With a Roland S770, an Akai S3000 and an EMU sampler, the chances are that your preferred platform is represented, so you can listen to the sounds in action and make the right choices.

"I felt that people needed to hear the samples before they bought them," says Ed. "It's no use spending £50 on a collection of samples which aren't going to be any good to you."

Although this unique customer service was initially only available at the Time And Space offices, Ed has spent the last few months installing the listening posts in shops up and down the UK. The first of these was at The Soho Soundhouse in Charing Cross, London.

"It's a very busy shop," notes Ed. "It's always packed solid with people. The post turned out to be a big success and it wasn't long before they were ordering stacks of stuff from us. It's like a tireless robot salesperson. We now have 17 machines around the country, plus one in Dublin."

WHILE most of the material artists lift from sample CDs is buried, reconstituted, mutated and generally rendered unrecognisable, there have been more than a couple of international mega-hits in the "techno-techno-techno" vein which Ed reckons have relied pretty heavily on his "Zero-G" discs. Doesn't that make him a bit green?

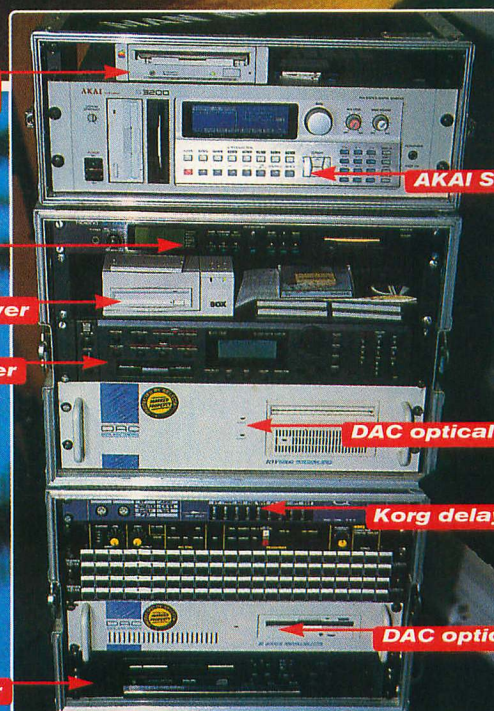
"Not at all," he claims. "When someone buys one of our discs, they're buying a licence to use the sounds on it. That's the deal."

As to the future, Ed is currently getting excited about a new German product called "Circle Elements". It's a CD-ROM which has the easiest-to-use sequencing package the world has ever seen, dedicated to building songs out of a choice of over 1,000 samples, all carefully grouped according to the tempos and the vibes. And it costs just £30.

"A child could use this," enthuses Ed. "We're reaching the point where people will be able to sit there with little lap-top computers and a pair of headphones and create music in seconds. They can then output the tune onto a DAT and get CDs or white labels pressed up. It's marvellous".

The idea of another 1,000 DIY records arriving for review at the Muzik offices actually fills some of us around here with dread. But, hey, it's the future and Ed Stratton is going to be fuelling it.

For more information about Time And Space's sample CDs, send an SAE to PO Box 306, Berkhamsted, Hertfordshire HP4 3EP, or telephone 01442-870-681



**Apple CD300
CD-ROM player**

AKAI S3200

Roland S770 sampler

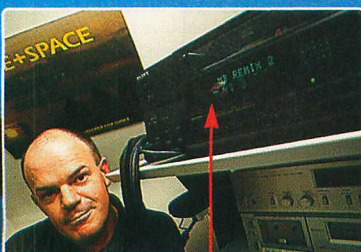
CD-Rom player

EMU ES1 32 sampler

DAC optical drive

Korg delay line

DAC optical drive



CD jukebox

CD player

sample Spotter

SCANNER

'Flaneur Electronique' (New Electronica, '95)

That bass sample which makes your record deck wobble...

"This track was on the free 12-inch which came with the initial vinyl pressing of the 'Spoor' album," explains Robin Rimbaud, aka Scanner. "I sampled the sound of a mobile phone disconnecting, which is like a clicking noise. Then I pitched it very low. At that time, I had a broken speaker in the studio and when I played the sample through it, it came out really distorted. I then re-sampled it and pitched it lower again. In the end, I had this really deep, subliminal bass. It sounds like your hi-fi is going to blow up! In fact, everything on that track, bar the drums, is sampled from short wave radio and the scanner. There's not a synthesiser on it."

Technologic

A user's guide to the latest gadgets on the market

■ Roland have a new sampler for DJs on the market, the JS-30 Sampling Workstation, which is based on the heavier-duty S-Series. With 1MB of RAM on board, expandable to 4MB, it can happily read CD-Roms for the S Series and give up to 45 seconds of sampling time. It also has mic and line-in jacks, making it easy to sample on the fly. For further details contact Roland UK on 01792-702-701.

■ Sticking with Roland for the moment, keep an eye open for their latest top-of-the-range monster synthesiser, the XP-50. Not unlike the fantastically well-received JV 1080, when it arrives it will have 600 on-board sounds, a newly-developed sequencer and feature slots for up to four expansion cards, giving access to over 2,000 sounds.

■ Vinyl is coming under further threat with the release of a versatile pro twin CD player from KAM, who have already brought us all manner of DJ mixers. The KCD 850 is switchable between +/- 4, +/- 8 and +/- 16, and has the facility to choose an individual frame to start from. What's more, the Play/Start delay is a rapid 0.03 seconds. And all of this for £649, including VAT. Call Lamba PLC on 01727-837-811.

Cartridge Family

Station's TRACKMASTER CARTRIDGE is the essential new DJ tool

DJ checklist: Turntables? Yup. Mixer? Yup. Records? Yup. Diploma from the BIT School Of DJing? Well, okay, perhaps not.

But what about a piece of gear, smaller than a very small pencil and costing less than a handful of hot American imports, which can mean the difference between crystal clarity and sounding like you're spinning on a fucked-up old Dansette using the same stylus it was sold with in 1958?

It may be time to examine your choice of cartridge. And if the Ministry Of Sound's recent investment in Stanton's new Trackmaster series of cartridges for every deck in their main room is anything to go by, you might consider parting with £200 for a couple yourself.

Stanton, a company already renowned for cartridges, headphones and all other DJ accoutrements, launched the Trackmaster at the end of last year and immediately won new friends in the spinning fraternity. Indeed, numerous jocks have gone so far as to endorse the product in adverts.

So what makes the Trackmaster that good? Well, it's simplicity itself to fit, with a specially integrated headshell design which slots right onto the tone arm without any mucky muck and no loose wiring to hum away at the merest hint of an earth loop. It also boasts Stanton's patented cantilever design and the

Stereohedron elliptical stylus which, they claim, offers optimum groove tracking and reduced vinyl wear. And on top of this, it has a fluorescent tip! The thing glows in the dark!! Stanton have actually been putting little daubs

of fluorescent paint on their tips since the early Sixties, when they were making cartridges for radio stations, but the go-faster stripes have never been quite so vivid as this.

"The sound is a marked improvement on the previous industry standard, the Stanton 500," says the Ministry's technical manager, Chris Langley, who was introduced to the Trackmaster by DJ Jazzy M. "It has a

lower centre of gravity, making it easier to cue."

However, the launch of the Trackmaster hasn't been without the occasional teething problem.

"We've found that the bass levels which tend to make the decks shake was resulting in one of the channels cutting to half volume," notes Chris. "But we've modified the cartridges and they work fine now."

Thank heavens for conductive lubricant, eh? Stanton are in the process of ensuring that this doesn't happen again and, in the meantime, Chris reckons that the Trackmaster has been well worth the bother.

"The difference is truly unbelievable," he says.

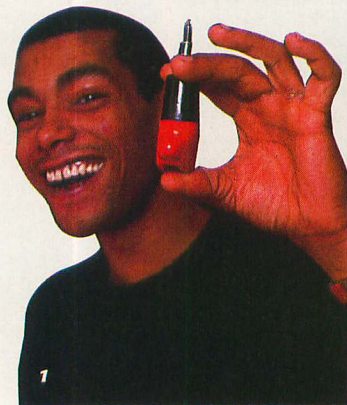
For more information and prices on the Trackmaster series, telephone Lamba PLC on 01727-840-527



TRICKS OF THE TRADE

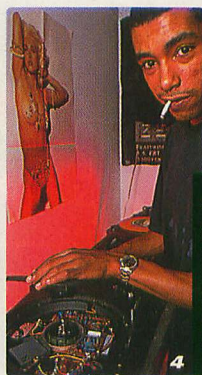
Dave Angel

1 Faster, Pussycat, Spin, Spin. Dave Angel is Britain's premier exponent of the Detroit techno-jazz sound, and a damn fine all-round DJ too, as anyone who's heard his recent sets will tell you. But being revered, especially on the continent can have its problems. Like what do you do when you're playing your fastest records at +8, and the crowd of German uber-troopers are still screaming for "Alles mehr bpm"? Well, you grab your screwdriver and head to caption number 2.

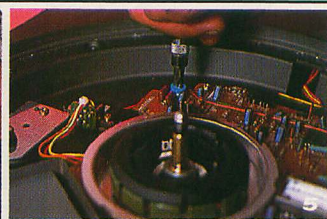


2 In just a few minutes, you too can make your Technics pitch at plus or minus 16, rather than the standard 8. Ultra-fast or dopey-slow, the choice is yours. First, make sure the decks are switched off. Then carefully remove the slipmats and the main metal plate on the deck. NB. The manic grin is optional.

3 Underneath the turntable, you'll find the main protective plate, which is held in place by three screws. Using your screwdriver, remove these screws, making sure to place them in a small cap or plastic receptacle. Lose these screws and the promoter will probably lose your fee.



4 Having put the screws in a safe place, insert your fingers into the black plate, remove it and place to one side. ... And keep your eyes off the wall.



5&6 You are now in the working epicenter of your turntable. Look for the the small blue pitch switch (pic 6). This has an arrow on its head, and normally this arrow points to 12 midnight. This is for the normal +/- 8. Using the screwdriver, rotate the blue switch to 3.20pm, as pictured above. You have now successfully altered the pitch control to +/- 16. If you're playing a gig, don't bother putting the screws back in - the plates will still hold in place - but don't forget to put the pitch control back to normal after you've finished. Hey presto! Speed-demon bpm mania is but a slide down the pitch control away.



A COMPILATION OF THE BEST 15 TRAX

FROM CAJUAL & RELIEF RECORDS

FEATURING TRAX BY

CAJMERE
GREEN VELVET
BOO WILLIAMS
DJ SNEAK
TIM HARPER
GEMINI
& MANY OTHERS

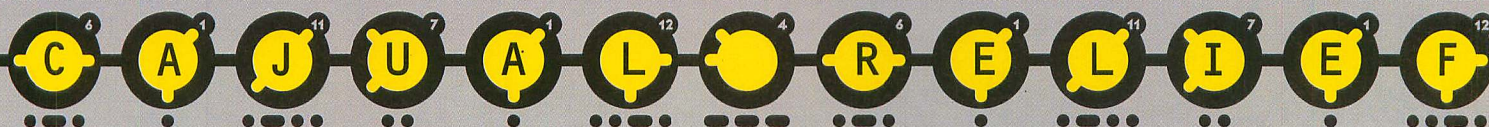


PRESENTS



CD, MC, UNMIXED 3XLP. STREET DATE 17.07.95

MIXED BY CAJMERE & DJ SNEAK



THE FUTURE SOUND OF CHICAGO



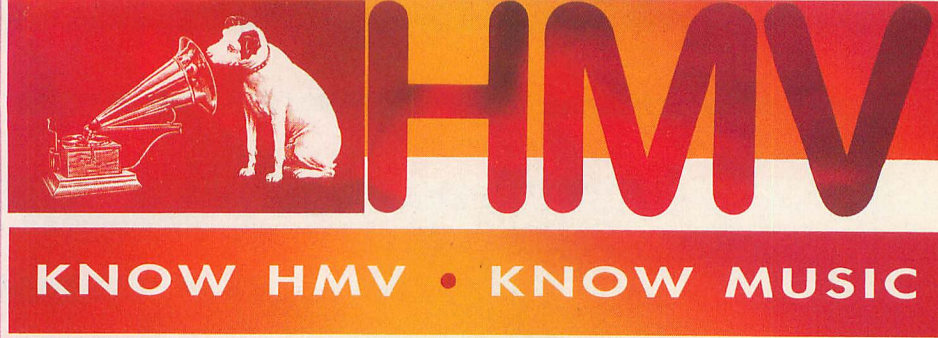
PRESENTS

A DAY IN THE LIFE OF T O D T E R R Y

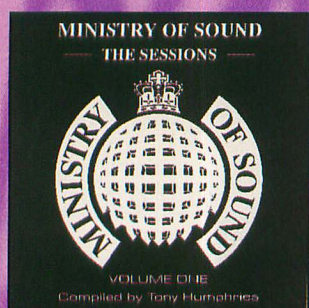
An Album of new material plus the club
classics "Jumping" & "Hear the Music"

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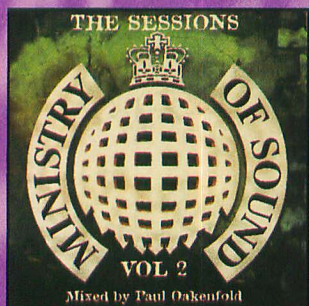
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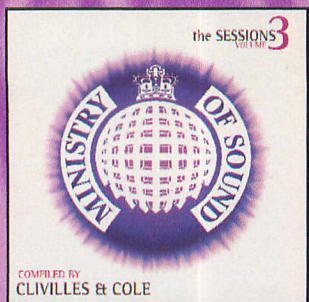
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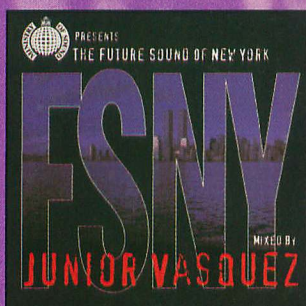
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Muzik's essential club guide

insomnia

edited by **Ben Turner**

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CLUBS OF THE MONTH

HAVING been hailed as the "club capital of England" two years ago, Leeds was always going to find it hard to live up to its reputation. But in the same way that the "never say die" spirit of northern clubbers has meant their reputation precedes them wherever they go, Leeds-based promoters have fought the critics with four of the finest club nights in the country. With Back To Basics and Hard Times highly-eulogised, two others have lived in their shadows. But both have been just as pivotal in making Leeds one of the cornerstones of UK clubbing, and both about to celebrate anniversaries:

FRIDAY JULY 21

LEEDS: UP YER RONSON'S THIRD BIRTHDAY

Pleasure Rooms, 9 Lower Merton St. 0113-244-5521. 10-late. £20

UP YER Ronson is Leeds' finest Friday night out. Launched by Tony Hannan and Adam Wood in 1992 at the Music Factory, it established itself as the perfect start to every lost weekend.

As with any good club, Up Yer Ronson has built its name through its resident, and Marshall is now considered to be one of the finest jocks in his field. He has led the club admirably and, with regular appearances from the likes of Sasha, Brandon Block and Laurence Nelson, Up Yer Ronson has developed into one of the finest "up" nights in the country. On the eve of their third birthday, Tony Hannan (the founder of UYR, Kaos and Soak) explains that their success stems from being in the North "where you can keep clubs going longer than in London. We've worked hard to be different and rather than fight with clubs like Back To Basics, we work together."

As for the music, Hannan reveals: "We're still doing what we set out to do. We play house with a groove and a melody. I've always been into black dance music, through Northern Soul, and people don't realise that, with the four rooms in this club, we promote different styles of dance. We don't cater to big name American DJs. We bring in people who aren't given the power in other clubs."

Marshall is now involved with the Up Yer Ronson single ("Lost In Love" out now on Polydor), alongside Hannan, Wood and vocalist Mary Pearce. The club is also set to make a return to Ibiza this summer (having attracted some 2,800 people to Space last year) with dates at Ku, Space and Es Paradis from August 8-11. In the meantime, while UYR regular Brandon Block is in Ibiza, Sasha and Marc Auerbach are the Ronson residents for "The 12 Nights Of Summer". Tonight, however, Sasha, Jeremy Healy, Alistair Whitehead, Marc Auerbach, Marshall, Craig Campbell, Steve Lee, Lawrence Nelson, Andy Ward and Neil Metzner all show their respect for the club. This will be one of 1995's nights to remember.



Up Yer Ronson

SATURDAY JULY 22

LEEDS: THE ORBIT'S FOURTH BIRTHDAY

After Dark, South Queen St, Morley. 0113-252-8202. 8.30-2am. £8

THIS is a legendary club. Ambitious with their line-ups from the very start, The Orbit were flying in the European and American techno groovers long before they became gods. Put that fact together with a crowd who are ready to dance to the football results, and it's easy to see why The Orbit has won the hearts of countless

foreign DJs and why so many star spinners are still loyal to this passionate crew of promoters.

With stunning live shows from Underworld and Vapourspace under their belt, with Plus 8 choosing this as the first place to host a UK party, and Sven Vath electing to celebrate one of his birthday here, this club has witnessed some damn fine nights. It

is also, without doubt, one of the finest places to hear experimental techno. If you're still not convinced about the sheer excellence of this club, ask Derrick May, who once took a cab all the way from Heathrow Airport to spin here for just 20 minutes. Tonight, The Orbit celebrates its fourth year at the forefront, with David Holmes, Luke Slater, Nigel Walker, Mark Turner, John Berry and Wishmountain on the wheels. Bandulu perform a live PA. And watch out for that man Arden on the stage. Leeds, we love ya.



Luke Slater at The Orbit

- DIRECT-DRIVE (the next five)**
- 1 GARAGE CITY (LONDON, JULY 15)
 - 2 CHECKPOINT SPECIAL (READING, JULY 13)
 - 3 HARD TIMES (LEEDS, JULY 22)
 - 4 ATHLETICO PRESENTS WALL OF SOUND (LONDON, JULY 15)
 - 5 RHUMBA (ARBROATH, JULY 14)



WEDNESDAY JULY 12

BRIGHTON: SHAKE YER WIG! Jazz Place, 10 Ship St. 01273-328-349. 10-2am. £3. Robert Luis, Momo and Simon from Big Cheese.

HUDDERSFIELD: PURE Calistos, 18-20 St Georges Square. 01484-514-956. £4. Tom Wainwright and Buckley.

LONDON: THE LOFT HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5. Paul "Trouble" Anderson and a special live PA. . . Jon Pleased Wimmin and Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5). . . Luke Solomon resides at **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5) with Deli G.

THURSDAY JULY 13

BATH: GORGEOUS Hub, Paragon, Walcot. 01225-446-288. 9-2am. £5. With Chris & James.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Mark Dixon and Stephan Mulhall.

GLASGOW: PUSSYPOWER PRESENTS. . . Arena, Oswald St. 0141-334-0570. 9-3am. £8. MC 900 Ft Jesus, Twitch and Terry & Jason.

LEEDS: G SPOT Music Factory, Briggate. 0831-521-986. 10-2am. £3. Paul Murray, DJ EMT and Andy Richardson.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10.30-3am. £5. Bukem, Fabio and Kemistry & Storm. . . Alex Knight joins Mark Broom at **SKIZM** (Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-5am. £5). . . **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) continues the happy house vibe. . . Bob Jones tells us all to **SHAKE IT LOOSE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5). . . Pretty Philip and Strictly Gordo host **FIBBY'S ARTS CLUB** (Ormond, 6 Ormond Yard, SW1. 8-2am. £6). . . Wilber Wilberforce and Andrea Mendez appear at **ODORI** (03 Bar, 3 New Burlington St, W1. 0171-287-0705. 9-4am) with Basil.

NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. Roc & Kato join Ian Tatham and Dave Congreave.

READING: CHECKPOINT SPECIAL Washington Heights, Caversham Rd. 01273-709-709. 9-4am. £8. Jon Pleased Wimmin, Billy Nasty, Richard Ford, Pierre Mansour, Rad Rice and Andrew Weatherall performing one of his special sub-105bpm sets upstairs. If his set is anything like the one he played at Sabresonic with Bob Jones, this will be a very special night.

STRATFORD: PHOENIX FESTIVAL Long Marston. 0181-963-0940. 12pm-2am. The Megadog stage today features The Orb, Banco De Gaia, DJ Lewis, Timeshard, Outer Active and Dat Sabotage.

WAKEFIELD: UNDERGROUND Metro, opposite Opra House. 01973-285-421. Luv Dup and Mark Wilkinson.

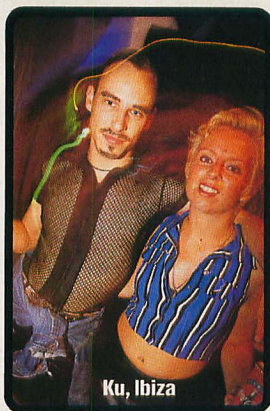
FRIDAY JULY 14

ABERDEEN: PELICAN Basement, 17 Market St. 01224-585-667. Orlando Voorn, Tich and Paz Pooba.

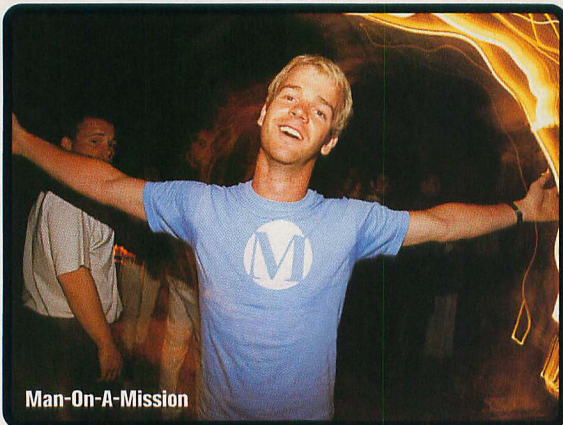
ARBROATH: RHUMBA Club



Face the Muzik, Ibiza



Ku, Ibiza



Man-On-A-Mission

Metro, Queens Drive. 01382-581-140. 7.30-3am. £13.50. Jon Pleased Wimmin, Dave Seaman, Kjeld Tolstrup and Zammo.

BIRMINGHAM: CRUNCH Venue, Branstown St. 0121-472-4581. 10.30-6am. Chris & James, Jon Hollis and Mark Jarman. . . Andy C, Darren J, XTC and Spida spin at **CLUB JUNGLIST** (Digbeth Institute, Digbeth High St. 0121-643-7788). . . Jon Of The Wicked Bitches and Paul Rockard are at **S.L.A.G.** (Steering Wheel, Wrottesley St. 0121-415-4313. 10-2.30am. £6).

BOURNEMOUTH: MADISONS Madisons, 7 West St. 01460-78753. Girls On Top. . . Mark Dale goes into **THE OUTER LIMITS** (Xtreme Club, 24-26 Holdenhurst Rd. 01202-292-824. 9-2am. £8).

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606906. 10-2am. £4.50. Rocky & Diesel. . . Eric Powell and Fleming reside at **RED 7** (Zap, Old Ship Beach. 01272-821-588. 10.30-4am. £6) with Paul Newman back behind the decks.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Sweet's first birthday with Jeremy Healy, CJ Mackintosh and Phil Cooper.

DERBY: CLUB UNIQUE Conservatory, Cathedral Rd. 01332-202-048. 9.30-late. UFG Sound System, Brett, Maisy, Martin and Bob. . . Paul Gotel is at the **BLUE NOTE** (Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5) along with Timm and Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £6. Johnny Moy and Billy 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. 01432-267-378. 10-2am. £5. Graeme Park and Ryan Roach.

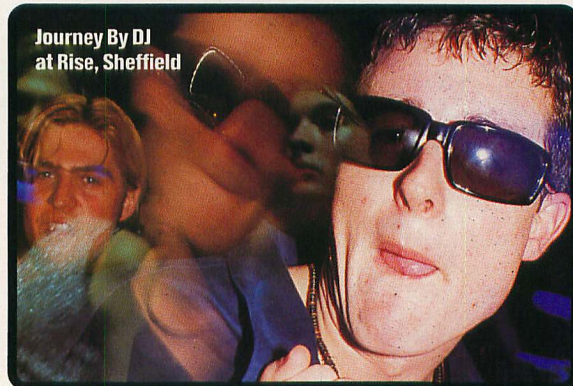
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Lee Wright and guests.

LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 01532-449-474. 10-6am. Sasha, Marc Auerbach, Marshall, Andy Ward, Metzner and Murray. . . Tom Wainwright is at **THANK FUCK IT'S FRIDAY** (After Dark, South Queen St, Morley.

gritty house and techno) is at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Angel Moraes, Phil Perry (last seen stuffing chocolate biscuits in the face of someone sleeping in Ibiza), Alfredo and Dominic Moir. . . Andrew Weatherall and Kenny Larkin are at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Spicelab live, Gayle San, Tom Harding, EJ Doubell and the Pendragon Sound System. . . And be sure to check **RETURN TO THE SOURCE** (Fridge, Brixton. 0171-326-5100. 10-6am. £8) for a huge night of Goa trance. . . Graham Gold is at **PEACH** (Leisure Lounge, 121 Holborn, WC2. 0171-242-1345. 10-6am. £12) with Adrian, Paul Hillyer and Alan Prosser. . . John Kelly is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, W1. 0973-214157. 10.30-4am. £7) with Nicky Holloway and Chris Good. . . DJ Paulette guests at **XTRAVAGANZA** (Charlie Chains, Chingford Rd, E4. 0181-527-1006. 10-late. £8) with resident Jason Moore. . . Gold is also at **EMOTION** (Bagleys Film Studio, York Way, N1. 0831-766-169. 10-6am. £12) with Biko, Peter H and DJ Dan. . . Harri from Glasgow makes a regular weekly appearance at **MISCHIEF** (Plastic People, 37-39 Oxford St) with Simeon from Itchy Feet.

MAIDSTONE: SOUTHERN EXPOSURE Atomics, Hart St. 0181-293-5355. 9-2am. £6. Roy The Roach, Nic Loveur, Biggs and Nick Brown.

MANCHESTER: BUGGED OUT (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Dave Clarke spins a fast and frantic but ever-inventive techno set. . . And do check **YOUNG, GIFTED & SLACK** (Dry Bar, 28 Oldham St. 0161-236-5920. 7-11pm). . . Or for a reliable night out, check **SHINE**



Journey By DJ at Rise, Sheffield

0113-252-3542) with Mark Turner and Kevin Wharton. . . John McCready is at **CREATION** (Warehouse, Somers St. 0133-274-9387. 10-6am. £5) with Elliot Eastwick and James Swift.

LONDON: BABE INSTINCT & GLITTERATI Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10. Dave Dorrell, Seb Fontaine and Julian Vern. . . Boy George (who hosted his birthday party at Bagley's Warehouse), Alistair Whitehead and Malcolm Duffy all spin at Paul Newman and Darren Stokes' **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10). . . Kelli Hand (watch out for a stunning Acacia compilation of

(Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6).

MANSFIELD: RIPE Yard, 61 Westgate. 01623-22230. 8-2am. £5. Jim Shaft Ryan.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253553. 9-late. £8. Todd Terry and Alan Appleton.

MILTON KEYNES: DAMN GOOD 01908-218795. 9-2am. Jazz, funk and phat beats.

NORTHAMPTON: FACTOR 15 Vault, Abingdon St. 0839-333130. 9.30-late. £6. Dominic Moir, Mike E Bloc and Steve Trax.

NOTTINGHAM: LOVE TO BE Kitchie. 0113-285-3528. Luv Dup, Walker and Harris.

PERTH: RHUMBA Ice Factory,

Shore Rd. 01382-581140. £8. With Zammo, Gareth Sommerville and Mark Stuart.

READING: TEMPLE BALL Rivermead Centre. 01734-753-931. 9-4am. £10. Lab 4 and Techno Pagan join Slate Control, Lex, Garreth Roberts and Sutra (UFO Club, Bath) at this infamous techno monthly, currently residing at the Rivermead Leisure Centre which has been decked out to give it that warehouse vibe.

ROMFORD: CULTURE SHOCK & QUE PASA Hollywoods, Atlanta Boulevard. 01708-742-289. 9-4am. £7. Que Pasa host this infamous Friday night with Graham Gold, John Kelly, Craig Campbell, Roy The Roach and Gareth Cooke. Watch out for Tiffany from "Eastenders" quaffing cases of champagne.

SHEFFIELD: STEEL RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Danny Rampling and Fat Tony join Tony Walker and Chiswick.

SOUTHEND: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Massive Launch night with DJ SS, Warren G, Swan E and Brockie.

STAFFORD: SWOON Coliseum, Newport Rd. 01785-42444. 9-2am. £7. DJ Pierre is joined behind the decks by his manager, Phil Cheeseman.

STOKE: SIN CITY Academy, Glass St. 01782-410-733. 9-2am. £5. Alan Stevens and Pete Bromley.

STRATFORD: PHOENIX FESTIVAL Long Marston. 0181-963-0940. 12pm-2am. Featuring live sets from Underworld, Chemical Brothers, Darren Emerson, Innersphere, Fluke, Muziq, The Aloof, Full Moon Scientist, Tricky, Boots Collins, Little Axe, J-Pac, and Gilles Peterson.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-6am. £7. John Kelly, Sarah Chapman, Fabio, Grooverider, Kemistry & Storm, Ellis Dee and Jumpin' Jack Frost.

WALSALL: MILK & HONEY New Kingdom, Upper Hall Lane. 01922-644-580. 9-2am. Jon Hollis, Glen Aston, Biko and Tee Smith.

WOLVERHAMPTON: PIMP Picasso's, 34-36 Broad St. 01902-711-619. 9.30-2am. £4. Scott Bond and Patrick Smoove.

SATURDAY JULY 15

ALDERSHOT: ONE NATION Rhythm Station, Station Rd. 0831-570818. 9-6am. £10. Jungle, hardstep and drum 'n' bass from the likes of Grooverider, Hype, Mickey Finn, Randall, Jumpin' Jack Frost, Fabio and Kenny Ken. Please call to check the guest each week to avoid disappointment.

BATH: HUB Paragon. 01225-460-426. Kenny Larkin and Matthew B.

BELFAST: CHOICE Art College. 01232-747-515. 8.30-1.45am. £10. Paul Bleasdale.

BIRMINGHAM: RENAISSANCE Que Club, Corporation St. 01782-717-872. 9-6am. £28. Paul Oakenfold, Fathers Of Sound, John Digweed, Dave Seaman, Ian Ossia, Alistair Whitehead, Danielle Davoli, Marc Auerbach, Keoki, Nigel Dawson, Danny Hussain and Tabberner. Billie Ray Martin (one person who definitely doesn't need drugs to warp her mind) performs a live

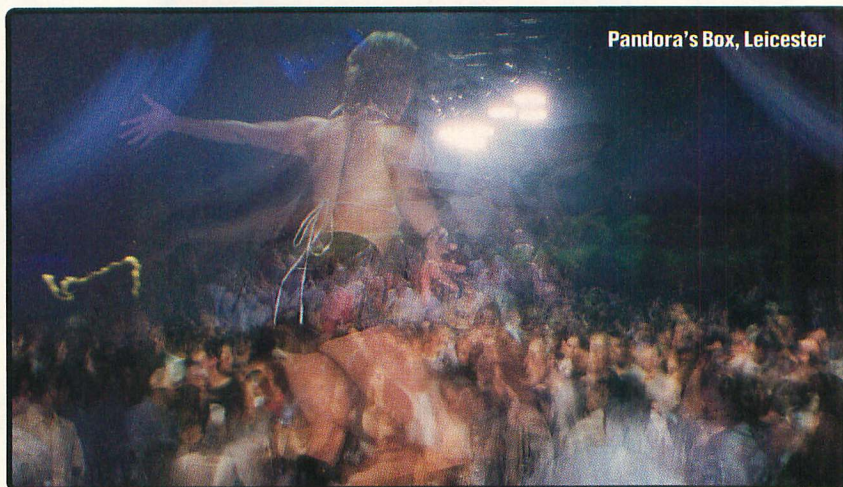
PA... Paul Walker guests at **HAPPY HAPPY JOY JOY** (Digbeth Institute, Digbeth High St. 0121-643-7788). ... **SWEAT** (Dance Factory, Digbeth High St. 0121-643-7788) celebrate their second birthday... Chris & James and Scott Bond are at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839, 10-late, £6). ... Norman Jay is at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332, 10-late, £8) with Patrick Smoove... Jeremy Healy is at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397, 9.30-late, £8.50) with Russell Salisbury... Luv Dup, Paul Harris, Si Long and The Lovely Helena all spin at **VOBBLE** (Venue, Bransford St. 0121-643-0339, 11-7am). **BOURNEMOUTH: MINT** Palace, Hinton Rd. 01202-554034. Paul Woodgate, Nick Carrington, Ross Jefferies and Seth Si and Warren. **BRIGHTON: ESCAPE 10** Marine Parade. 01273-606906. 10.30-3.50am. Marquess Wyatt... Farley Jackmaster Funk returns to **IT** (Zap, 10 Marine Parade. 01273-821588, 10.30-4am, £7) with Paulette. **BRISTOL: REVOLUTION** Lakota, 6 Upper York St. 0117-942-6208. Gordon Kaye, Nick Warren, Ivor Wilson and Phil Gifford. **BURNLEY: GET LIFTED** Angels, Curzon St. 01282-35222. £8. Tall Paul Newman and Jeremy Healy join Taylor and Bell. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Daniele Davoli, Mark Moore, Pete and Russell. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 01-872-1811. 10.30-late. £8. Orde Meikle from Slam with Stephen Mulhall. **EDINBURGH: COLOURS** Vaults, Niddry St. 01292-267-306. Jon Mancini, Boney, Darren Mackie and Crosby. **GLASGOW: THE GB HOLIDAY EXPERIENCE** Fubar. 01786-472-619. 8pm-8am. £15. The sound of young Scotland from Q-Tex, Ron & The Renegade Master, Scott Brown, Bass Generator, Dave Calikes, Tom Wilson and Martin Valentine. **KENT: PROMISE** The Old Barn, Stocks Green Rd. 0171-610-9448. Luv Dup, John Kelly, Paul Bleasdale, Roy The Roach. **LEEDS: BACK TO BASICS** Pleasure Rooms, Marston St. 01532-449474. 10-6am. Roc & Kato, Booker T, John McReady, Nick Simpson and Jo with Huggy, Ralph Lawson, Leo Wright, Simon Mu and James Holroyd... Victor Rosado and Justin Berkman spin a tribute to the late Larry Levan at **HARD TIMES** (Music Factory, Brigsteade. 0113-2467899. £10. 9-3.30am). ... Mrs Woods joins Faversham, Daisy, Havoc and Zack at **VAGUE** (Wherehouse, Summer St. 0113-2461033. 10-4.30am. £9). ... Marco Zaffarano is at **THE ORBIT** (After Dark, South Queen St, Morley. 0113-252-8202) with Nigel Walker, Mark Turner and John Barry. **LEICESTER: HIGH SPIRITS** Venue, University Rd. 0115-9483456. Residents Andy Clarke and Anthony Teasdale are joined by Ashley Beedle and Rocky & Diesel... Chris & James, Rob Roar and Mickey Simms spin at **PASSION** (Emporium, 67 Belvoir Rd. 01530-815278. 9-2am. £7.50). ... Ryan is **DELICIOUS** (Luxor, 57 Welford Rd. 0116-255-6815) with Simon James. **LIVERPOOL: CREAM** Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Chemical Brothers, Robertson, Seman, CJ

Mackintosh, Barton, Bleasdale and Carroll (back from spinning at Jose's Pacha night in Ibiza with Paul Daley)... Stuart McMillan is at **VOODOO** (Le Bateau. 0151-727-1388. 9-2am) with Skitch and Nicholson... Robbie Craig is at **CLUB 051** (Mount Pleasant. 0151-236-2277. 9-late, £7) joins residents Dave Graham, Rusty, Si Edwards, Huey and Dave Booth. **LONDON: GARAGE CITY'S FOURTH BIRTHDAY** Camden Palace, 1 Camden High St. 0171-434-3639. Todd Terry hosts a Freeze Records showcase which will include a three-hour set from "Todd The God" (Judge for yourself), Paul "Trouble" Anderson, Bobbi and Steve, Ricky Morrison, Linden C, Matt Lamont, Chrissy T, Deli G and Dread Stock and House Of Gypsies performing live PAs. Respect to Bobbi and Steve for four consistent years and for dropping the stunning Faze Action release on Dave Hill and Sav Red Eye's Nuphonic label. What a brilliant way to launch a label... Oakenfold (who had a disappointing opening night at his Wednesday club at the Viper Rooms. The sound system was "astounding but it was full of industry people who wouldn't dance") is at **CHEEKY PEOPLE** (County Hall, SE1. 0181-789-1918) with John Digweed, Smokin' Jo, Luke Neville, Paul Harris, Craig Jensen and Paul Jackson at the same location used by Leftfield for their party... Agent Provocateur play live at the Wall Of Sound night at **ATHLETIC** (Blue Note, 1 Hoxton Square, NW1. 01785-226047. 10-5am. £10) with Sugar J (Mekon), Carter (Artery/Monkey Mafia), Derek Dehlaré (the one and only), Wall O'Matic, Simon Fathead, Alex Sparrow (a true open-minded DJ) and Kirstie McAr... DJ Amanda continues to reside at **ONE FOR YOU** (Happy Jax, Crucifix Lane, SE1. 0171-378-9828. £10) which now boasts a new chill-out room... Frankie Foncett resides at **RELEASE THE PRESSURE** (LA2, 165 Charing Cross Rd, WC2. 0171-287-0503. 10-8am. £12) with Down, Tibbs, Andy B and guests from Buzz Records... Red Marc and Neil Tibbs are at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Russ Cox and Keith Fielder... Jeremy Healy, Grant Plant (responsible for the classic "Gotta Get Up") and Nick Hanson are at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12). ... J Saul Kane, Steve Moran, Sirius Sound System join Transglobal Underground and Tribal Drift live at **PRANA - TEMPLE BALL** (NIA Centre, Chichester Rd. 0161-227-9254. 9-2am. £10). ... Patrick Forge, Chris Checkley, Rachel B and Dezzie D spin at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10). ... Frank Tope, Felix B, Simon Ratcliffe and Massimo spin at **MINESTRONE OF SALMON** (Club 9, 9 Young St. 0171-736-1488. 10-3am. £7). ... CJ Mackintosh and Harvey host **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15) with Kathy Sledge, Billy Carroll, Simon Dunmore and Smokin' Jo... Logan and Happy Hooligan are at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437774. 10.30-

6am. £8). ... Wardmen, Walker, Wilkinson, Grimley, Girls 3 Gether and Biko are at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12). ... Calum, Moose and Andy Lewis are at **GEE HONEY BABIES** (Corks, Binney St, W1. 10-3.30am. £7). ...

SHEFFIELD: LOVE TO BE... Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Jeremy Healy, Jon Pleased Wimmin and PAs by Strike and Mr Roy. **SOUTHEND: ENOUGH TO MAKE YOU COME** Club Art, 9 Elmer Approach. 01702-333277. £6. Pete

SECRET COUNTRYSIDE LOCATION: CLICHE Luxury 5 Star hotel. 0121-633-3540. 3pm-12am. £20. Jon Pleased Wimmin, Jeremy Healy, Boy George, John Kelly, Dave Seaman and Angel. **SLOUGH: FULL CIRCLE** Greyhound, Colnbrook Bypass.



Pandora's Box, Leicester

Perry, Kelly, Tolstrup, Loveur and Tony Grimley guest at **LEISURE LOUNGE** (121 Holborn, 0171-928-0033) with residents Andy Morris and Arron... Or take in some street soul and jazz funk at **SOUL IMMIGRANTS** (Shillibier's, North Rd (off Caledonian Rd), N7. 0171-700-1858).

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758257. £8. Nancy Noise and Femi from the Young Disciples.

MANCHESTER: HOUSE NATION Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. Roc and Kato... Steve Harvey, Luv Dup, Rob Tissera are at **LUV DUP** (Code, 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10). ... **DISOBEY** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £13) returns to the Hacienda... JX perform live at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) with Paul Walker and Stu Alle... Rootsman and The Mad Professor are at **PRANA** (NIA Centre, Chichester Rd. 0161-232-0886. 9-2am. £8.50) with Prana residents... Christian is at **ATHENAEUM** (One York St, Spring Gardens. 0161-833-3784).

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. 9-late. £8. Jeremy Healy, Phil Faversham and Little Cosmonauts.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £7. Jon Pleased Wimmin, Kelvin Andrews, David Holmes, Scott Bradford and Scooby.

NORTHAMPTON: BUBBLEGUM CRISIS Vault, Abingdon St. 0839-333130. 9.30-late. £5. Steve Butler, Darren Coates and Neil Parnell.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-9474819. Sasha and Jules Langley join Timm and Laurie at this firing night.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy follow the recent visit from Gemini.

ROMFORD: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333277. You reckon!

Wardman and Simon Barry. **STOKE: GOLDEN** Academy, Glass St, Hanley. 01782-621-454. 9-4am. £10. Dave Seaman, Kelvin Andrews, Pete Bromley, Mark Moore and Tim & Laurie.

STRATFORD: PHOENIX FESTIVAL Long Marston. 0181-963-0940. 12pm-2am. Eat Static, Drum Club, Ege Bam Yasi, Empirion, Bandulu, Higher Intelligence Agency, Public Enemy, Ice-T, Optik Eye, Guru's Jazzmazz and Jhelisa.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Stardust, Paulus and Danny Hope.

WARRINGTON: THE WORLD Church St. 01925-241-104. 9.30-2am. £7. Jo Mills, Mike Woods and Barry May.

WINDSOR: FULL MONTY Mirage, William St. 0831-313-322. 10-6am. Norman Jay, Andy Morris and Bobbi & Steve.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Marshall Jefferson, Jon Marsh, Phil Mison, Lofty, Breeze, Moir, Cooke and Freddy.

SUNDAY JULY 16

BIRMINGHAM: MARCO POLO BAR 0973-420314. 8am-3pm. £2.50. The Saturday night continues well into Sunday with this legendary morning club-cafe. **GLASGOW: LUSH** Voodoo Rooms, Cambridge St. 0141-332-3437. Todd Terry and Harri.

KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 1-10pm. £7.50. Call to confirm line-ups.

LONDON: THE RUMPUS ROOM The Albany, Great Portland St, W1. 7-12am. £3. Phreaky electro, bombastic beats and droppin' science from the regular Merry Pranksters roster, MK Ultra, Goldfinger, Xavier and The Kenosha Kid, plus guests... Andrew Weatherall is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6) with Nick James... Brother Jim and The Vibe Master continue in the early hours of Sunday morning at **VIBRANCE** (Grays, 4 Grays Inn Rd, WC1. 0181-674-6889. 10am-6pm. £5).

0181-898-5935. 2-6pm. £5. Phil Perry and Paul Tibbs.

STRATFORD: PHOENIX FESTIVAL Long Marston. 0181-963-0940. 12pm-2am. Transglobal Underground, Loop Guru, African Headcharge, Ultramarine, Children Of The Bong, Opik, Freak Power, D-Influence, George Clinton, War and Apache Indian.

MONDAY JULY 17

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and guests, with Juan Atkins recently joining him on the decks... James Lavelle continues to pack **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3) with Gilles Peterson... Paul Harris and Nicky Holloway host **WORLD RECEPTION** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. Till 3am. £5).

TUESDAY JULY 18

BURNLEY: SMOKIN' Panama Joes, 17-19 Hammerton St. 01282-451-095. 9-2am. £3. Beat In Yer Bones, Pete Ward, Yogi & Boo Boo. **LONDON: THE PINCH** Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Jim Masters and Fabio Paras.

MANCHESTER: STR8-UP Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £4. Greg Wilson, Dave Rofe and Mr Scruff drop hip hop and soul.

PORTRUSH: HONEY Kellys. David Holmes, Tall Paul, Ian Ossia, Tom Wainwright, Miles Holloway, Jamie Dunning, Andy Carroll, Mathew Roberts and Russ Morland.

WEDNESDAY JULY 19

BRISTOL: THEKLA 0117-929-2360. Alistair Whitehead and Jim Charlton.

HUDDERSFIELD: PURE Calistos, 18-20 St Georges Square. 01484-514-956. £4. The Life's A Bitch tour with Jeremy Healy, Scott and Si Storer. **LONDON: THE LOFT HQ**, West



COUCHANTE




aug⁹⁵

COUCHANTE

4

buckley
[up yer ronson]

11

rachael auburn
[trash]

18

glen gunner
[deluxe]

25

patrick smooove
[cream birmingham]

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CLUB ALIEN

FRIDAY 28th JULY 1995

DJs

Pete Lazonby
Evolution
Brenda Russell
Jez Turner

Visuals by OverScan



plus

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EVERY
SATURDAY

9pm - late

	main room	viper room	back room
FRESHLY SQUEEZED TOUR			
july 22nd	dj digit dj ra soul edzy (arena) p.a.s sean benson & lc love	fabio paras rock & kato (nyc)	girls 2-gether clive henry
july 29th	boy george colin patterson marshall jefferson	red marc adam ark	phil mison deano (love to be) simon gibb
august 5th	jon pleased wimmin graham gold steve lee	danny rampling ampo adam ark	moonboots ashley james freddy (back to basics)
forthcoming			
august 12th	naughty but nice party		
august 19th	viva italia featuring francesco farfa & claudio coccoluto		
august 26th	hard times party featuring tony humphries & terry hunter		

in association with



Yard, NW1. 0181-780-9766. 9.30-3am. \$5. Paul "Trouble" Anderson is joined by Colonel Abrams performing a live PA. . . Keith Fielder is at **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. \$5) with Luke Solomon. . . Jon Pleased Wimmin continues to host the invincible **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. \$5) with Paul Woods.

THURSDAY JULY 20

BATH: GORGEOUS Hub, Paragon, Walcot. 01225-446288. 9-2am. \$5. Todd Terry.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. \$3. Stephen Mulhall and Mark Dixon.
LONDON: AWOL Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-4am. Mickey Finn, Darren Jay, Kenny Ken, Randall, Roy The Roach and Tony Trax. . . Dave Angel and Charlie Hall are at **THE BUG CLUB** (Dingwalls, Middle Yd, Camden Lock, NW1. 0171-267-1577. 10-3am. \$6). . . Chris & James are at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. \$5). . . Fabio and Bukem are at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. \$5). . . Derrick from Black Market spins at **ODORI** (03 Bar, 3 New Burlington St, W1. 0171-287-0705. 9-4am) with Stafford.

MANCHESTER: 2KINKY Generation X, 11-13 New Wakefield St. 0161-236-4899. 10-3am. \$7. Jeremy Healy, Paul Taylor and Big Danny.

NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. Ian Tatham and Dave Congreave.

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-625-6411. 9-2am. \$6. Jon Pleased Wimmin, Ford, Pierre and Stripe.

WAKEFIELD: UNDERGROUND Metro, opposite Opra House. 01973-285-421. Paul Bleasdale and Jonny Hay.

FRIDAY JULY 21

ABERDEEN: PELICAN Basement, 17 Market St. 01224-585-667. Andrew Weatherall (who firmly denies the fact that he "lost it" at Back To Basics, stating that it was his best performance at the club to date) and Paz Pooba.

BIRMINGHAM: CLUB JUNGLIST Digbeth Institute, Digbeth High St. 0121-643-7788. Rap, Fallout, Kemistry & Storm and Nicki C host a Ladies Night, with all women allowed in free before 10pm. . . Jens, Mark Allen, Voodoo and Man Made Man appear at **SPACEHOPPER** (Que Club, Corporation St. 0121-212-0770. 10-6am. \$6). . . Brent Cross and Danny Jones guest at **S.L.A.G.** (Steering Wheel, Wrottesley St. 0121-415-4313. 10-2.30am. \$6).

BLACKPOOL: MAIN ENTRANCE Palatine Buildings, Central Promenade. 01253-292335. Tim Lennox, Dave Kendrick and Dean Bell.

BOURNEMOUTH: Q-WEST Madisons, 7 West St. 01460-76753. Paul Gotel.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606906. 10-2am. \$4.50. Paul Daley. . . Fat Tony joins Eric Powell at **RED 7** (Zap, Old Ship Beach. 01273-921588. 10.30-5am. \$7).

CARDIFF: TIME FLIES City Hall, Cathays Parc. 01222-222915. 9-2am.

Jon Pleased Wimmin, Craig Bartlett and Dave Jones.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. \$6. Paul "Trouble" Anderson.

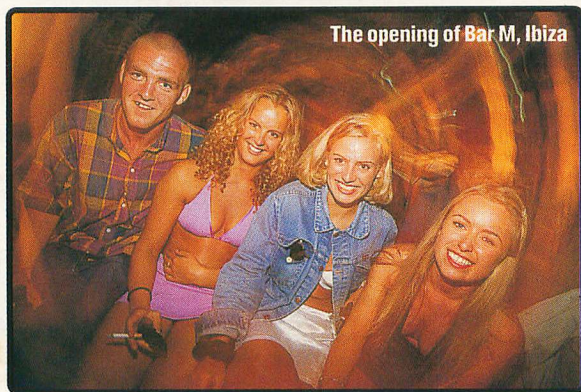
DERBY: CLUB UNIQUE Conservatory, Cathedral Rd. 01332-202-048. 9.30-late. John Kelly, Brett, Maisy, Martin and Maisy. . . Mark Wilkinson is at the **BLUE NOTE** (Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. \$5) with Timm and Laurie.

DUBLIN: POD Old Harcourt St. 00-3531-4780-166. Tony Humphries and Danny Ramping. . . Johnny Moy can be found at **TEMPLE OF SOUND** (Ormond Quay. 01-872-1811. 10.30-late. \$6.) with Paul Doherty (responsible for that superb slice of Soap vinyl on Harthouse).

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. \$7. Twitch, Brainstorm, Dribbler, The Bill and top techno guests. . . Ian Ossia, Idge and Intastella appear at the newly-opened **SUBLIME** (Vaults, Niddrie St. 0131-448-0548. 10-late. \$7).

FORFAR: CLUB APHRODISIA Royal Hotel. Residents Shawn Moir, Scott Smith with guest Ronni Paciti.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-9305. 10.30-3am. \$6. Meikle and McMillan. . . Paul Cawley is **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. \$2.50).



GREENOCK: SUKIT! Ricos. 01475-783-705. \$4. Harri (who rocked Voodoo Rooms with Glenn Underground's "Beyond" before Hippy Torrales performed a vocal-heavy garage set), Kevin McKay and Paul Brooks.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. \$5. Judge Jules and Tony De Vit.

KIRKCALDY: BEATBAR JFK The Esplanade, Fyfe. 01592-644-387. 10-2am. With Tommy Scott and Langley.

LEEDS: CREATION Warehouse, Somers St. 0133-274-9387. 10-6am. \$8. Elliot Eastwick and James Swift. . . Paul Bleasdale is at

THANK FUCK IT'S FRIDAY (After Dark, South Queen St, Morley. 0113-252-3542) with Mark Turner.

LIVERPOOL: CLUB BUBBLE Bluecoat, School Lane. 0151-709-5297. 8-late. \$5. With Redcoat and Space.

LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. \$12. Stacey Pullen, Jon Pleased Wimmin, Luke Slater, Kelvin Andrews and Bandulu live. . . Francesco Farfa, Stefano Nofneri and Dave Angel host **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am.

\$11) with Justin Robertson and Fabio Paras. . . Tall Paul Newman and Darren Stokes (responsible for one of this year's wildest remixes with the "Tooley St" mix of Espiritu) are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. \$10) with Lawrence Nelson, Danny Keith and Lofti. . . Breeze and Luke Neville join Miss Barbie at **BABE INSTINCT & GLITTERATI** (Cross, Goods Yd, W1. 0171-837-0828. 10.30-4.30am. \$10). . . Mark Anthony and Nicky Holloway are at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. \$8) with Robert Blake and Spencer Broughton. . . Graeme Gold hosts **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. \$7). . . Jason Moore hosts the resident's night at **TRAVAGANZA** (Charlie Chains, Chingford Rd, E4. 0181-527-1006. 10-late. \$8). . . Patrick Forge, Chris Checkley, Rachel B and Dezzie D spin at **FLIPSIDE** (Icen, 11 White Horse St, W1. 0171-495-5333. 11-3am. \$10).

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. \$6. Carl Cox and James Holroyd (who dropped David Holmes' stunning summer cut which is available free with the new edition of "Jockey Slut"). . . Todd Terry and Jon Dasilva are at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. \$6). . . Planet Janet guests at **ATHENAEUM** (One York St, Spring Gardens. 0161-833-3784).

MANSFIELD: RIPE Yard, 61 Westgate. 01623-22230. 8-2am. \$5. Daniele Davoli.

NORTHAMPTON: FACTOR 15 Vault, Abingdon St. 0839-333-130. 9.30-late. \$6. Tom & Jerry and Nathan Knight.

NOTTINGHAM: BOUNCE Deluxe, St James St. 0115-947-3100. 10-2am. \$6. Ashley Beedle joins Simon DK, Jack, Ged and Damian.

PERTH: RHUMBA Ice Factory, Shore Rd. 01382-581-140. \$8. Zammo, Gareth Sommerville and Mark Stuart.

ROMFORD: CULTURE SHOCK Hollywoods, Atlanta Boulevard. 01708-742-289. 9-4am. \$7. Gareth Cooke and Russell Penn.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am.

\$6. Cleveland City Records host with Trannies With Attitude, Si & Scott Storer, Steve Walker and Paul Chiswick.

SOUTHEND: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Jumping Jack Frost, Dougal, Frenzic and Tracks.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. \$7. Craig Campbell, Mark Rowley and Angel.

STOKE: SIN CITY Academy, Glass St. 01782-410-733. 9-2am. \$5. Ricky Stone.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. \$7. Slipmatt, Supreme, Martin Madigan and KGB.

WALSALL: MILK & HONEY New Kingdom, Upper Hall Lane. 01922-644580. 9-2am. Glen Aston, Tony Sanchez, Steve Butler, Robin Mathews and Jack 'N' Daniels. . . Andy Ward guests at **ENDULGE** (Above Harpers Nightclub, 80 Litchfield Rd. 01922-32139. 9-2am. \$3).

WOLVERHAMPTON: PIMP Picasso's, 34-36 Broad St. 01902-711-619. 9.30-2am. \$4. Danny Hussein and Sarah Partridge.

SATURDAY JULY 22

ALDRSHOT: ONE NATION Rhythm Station, Station Rd. 0831-570-818. 9-6am. \$10. Artcore jungle from the leading lights on the scene, with GQ, Flux, Fearless, Moose and Navigator MCing on rotation.

BATH: HUB Paragon. 01225-460-426. John Aquaviva.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. \$8. Jon Pleased Wimmin and Matt Booker. . . Stuart McMillan guests at **HOUSE OF GOD** (Dance Factory, Digbeth High St. 0121-643-7788). . . Al McKenzie is at **HAPPY HAPPY JOY JOY** (Digbeth Institute, Digbeth High St. 0121-643-7788). . . Lisa Loud guests at **WOBBLE** (Venue, Branstion St. 0121-643-0339. 11-7am) with Craig from Burger Queen, Si Long and Phil Gifford. . . Sasha spins for four hours at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. \$8.50). . . Tom and Jerry Bouthier are at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. \$6) with Ian Ossia and Scott Bond.

BOURNEMOUTH: MINT Palace, Hinton Rd. 01202-554-034. Warren Le Seur, Gaz White, Paul Woodgate and Si. . . Warren Le Seur, Paul Woodgate and Gaz White spin at **MINT** (Palace, Hinton Rd. 01202-554-034. \$5).

BRIDGEWATER: JUNGLE STYLE The Manor, Pawlett. 0831-725344. 8-1.30am. \$6. Jumpin' Jack Frost, Worm, System AD and Frenzic.

BRIGHTON: ESCAPE 10 Marine Parade. 01273-606-906. 10.30-3.50am. Roy The Roach and Marcus Saunderson. . . Paulette and Rich B from Heaven guest at **IT** (Zap, 10 Marine Parade. 01273-821-588. 10.30-4am. \$7). . . Eddie Pillar and Robert-Luis are at **HEAVY VIBEZ** (Concorde, Maderia Drive. 01273-603-706. 10-2am. \$5).

BRISTOL: REVOLUTION Lakota, 6 Upper York St. 0117-942-6208. Tony De Vit, Mike Shawe and Nick Warren.

BURNLEY: GET LIFTED Angels,

BEDROOM BEDLAM

NAME: Simon Cross.
RESIDENCE: Harpenden, Hertfordshire.
Contact: 01582-766-748.

BORN: Liverpool. 5.11.67.

EXPERIENCE: "I started by putting on local parties in 1987 and then one-off nights in London. Then I got together with a few mates, including Charlie Hall, and became a resident at the Drum Club in 1992. I now spin at clubs like Ministry Of Sound, Centrefold and Club For Life in Kent, where I spin Balaeric and mellow sets. I also do Bless This House nights at various locations around the capital."

FAVOURITE DJS: Darren Emerson, Steve Lee, John Kelly, Brandon Block, Luv Dup.

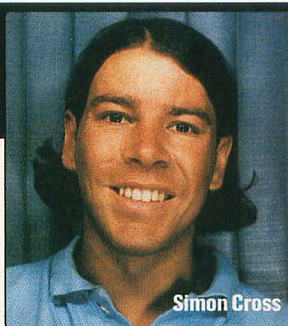
FAVOURITE CLUBS: Space (Ibiza), Amnesia (Ibiza), Club For Life (London), Velvet Underground (London), Ministry Of Sound (London).

FAVOURITE LABELS: Disco Magic, Flying, Junk Rock, Loaded, Effective.

ALL-TIME CLASSIC: "It's got to be Chile's 'For Your Love'."

CURRENT CLASSICS: Dizzy Heights - "Would I Find Love?" (Parlophone); Colin Hudd - "Son Of 60 Seconds" (Swerve); The Stranglers - "Golden Brown" (Liberty); Cabana - "Balanda Con Lobos (Brian Transeau Remix)" (Hi Life); Linear Phaze - "Humpin'" (Slip 'N' Slide)

FRUSTRATIONS: "The demise of the Balaeric ethic is a real shame. It was great when clubs had that anything goes spirit and you could play all types of house music in one night. At the Drum Club we could fill a 'hard-house' club with John Kelly, where he would drop 'Word Up' by

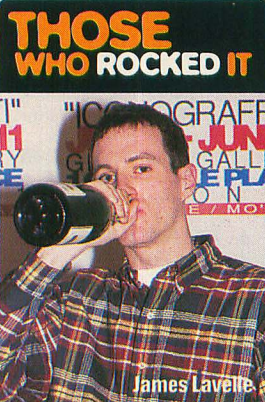


Simon Cross

Cameo and everyone was still up for it. That's what it's all about - putting a smile on the dancefloor."

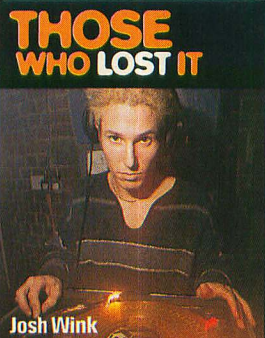
MUZIK'S VERDICT: Well, that's exactly what Simon Cross has done. This tape isn't aimed at the 4/4 floor, but it reflects a passion for good, emotional music. In the same way that Phil Mison has proved that chill-out music can mean warm house music with beats, Simon is taking it back to the Balaeric days by dropping in JT & The Family's Soul II Soul-pillaging track into Saint Etienne's "Only Love Can Break Your Heart", as well as using classic vocal cuts such as Beats International's "Won't Talk About It". We also get The Grid's legendary "Floatation" - an Ibiza anthem back in the day - as well as Mental Generation's "Cafe Del Mar". And it's here that Simon proves his worth by by beat-mixing it in perfectly. It's high time more chill-out DJs like Mison and Jose Padilla emerged, and here is someone who has always been there. He's just never been given the props. Simon Cross is someone to listen out for if given the right environment. Ibiza beckons.

● 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



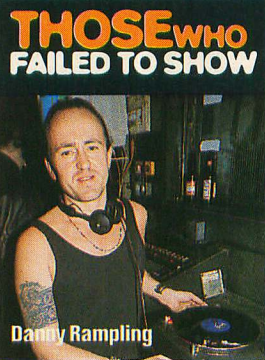
James Lavelle

- James Lavelle at That's How It Is, London
- Phil Mison at Cafe Del Mar, Ibiza
- Grooverider in Ibiza
- Darren Emerson at Club Foot, Brighton
- Martin (Rub-A-Dub) at Blackfriars, Glasgow



Josh Wink

- Josh Wink at Checkpoint Charlie, Reading
- Hippie Torrales at Lush, Glasgow



Danny Rampling

- Danny Rampling at Brunel Rooms, Swindon. Double-booked
- Jeremy Healy at Pure Nova, Derby
- James Lavelle at Headz, London
- Keoki at Renaissance, Glasgow
- Darren Emerson at Chillin', London
- Jon Pleased Wimmin at Conscious Club, Bristol
- Jon Pleased Wimmin at Open All Hours, London
- Laurent Garnier at Coco Rico, Riccione

● 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

Curzon St. 01282-35222. Paul Oakenfold and Sasha.
DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Tony De Vit and Alistair Whitehead.
DUBLIN: SIN Blue Note Cafe, Temple Bar. 11-3am. £4. Jasper The Vinyl Junkie at this new night of funk, rare groove and jazzy house on the "Hell" floor, with fusion and gentle jungle in the "Heaven" floor... But make sure you witness Billy Scurry and Dave Clarke at **TEMPLE OF SOUND** (Ormond Quay. 10.30-late. £8).
EDINBURGH: COLOURS Vaults, Niddry St. 01292-267-306. Norman Jay joins Jon Mancini.
GLASGOW: FREQ Arches, Midland St. 0141-774-0632. 10-3am. £8. Trevor Rockcliffe and Dave Angel with resident Adrian Rennie... Harri and Oscar are at the **SUB CLUB** (Sub Club, 22 Jamaica St. 0141-248-4600. 11-4am. £8).
GREAT YARMOUTH: SUBROSA Tiffanys, Marine Parade. 01603-402-469. 9-2am. Froz, Miss T, Betty and Jack.
HUDDERSFIELD: DAMNATION Calistos, 18-20 St George's Square. 0973-285421. £8. Paul Bleasdale and Jon Da Silva.
HULL: SCUBA Room, 82-88 George St. 01482-23154. 10-4am. £7. Beige, Patrick Garry, Bliss and Jeff Ibsen.
LEEDS: HARD TIMES Music Factory, Briggate. 0113-246-7899. 9-3.30am. £12. Todd Terry spins for six hours, for an historic set which will be recorded live for release on Hard Times. This has to be one of the most anticipated DJ sets of the year... Mark Moore and Billy Nasty are at **BACK TO BASICS** (Pleasure Rooms. Marston St. 01532-449-474. 10-6am) with Huggy, Holroyd, Lawson and Simon Mu... Faversham, Dais, Havoc and Zack at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).
LEICESTER: PASSION Emporium, 67 Belvoir Rd. 01530-815-278. 9-2am. £7.50. Luvdup, Paul Gardener, Tee Smith and Stuart Peters... O'Jay from Real Touch Records is at **DELICIOUS** (Luxor, 57 Welford Rd. 0116-255-6815).
LIVERPOOL: CLUB 051 Mount Pleasant. 0151-236-2277. 9-late. £7. Pizzaman (aka Norman Cook) joins residents Dave Graham, Rusty, Si Edwards, Huey and Dave Booth... Rampling is at **CREAM** (Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8) with Billy Nasty, James Barton, Paul Bleasdale and Andy Carroll... Kris Needs returns to **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £6) with Skitch and Nicholson.
LONDON: RENAISSANCE Cross, Goods Yd, off York Way. 01782-717-873. 10-6am. £15. Fathers Of Sound, Keoki, Ossia and Nigel Dawson... Paul Newman is at **TEMPTATION** (Chunnel, 101 Tinworth St. SE11. 0973-289-202. 10-6am. £12) with Nic Loveur, Bobbie & Steve, Matt Jam Lamont, Andy Manston and Toney Grimley... Michael "Miggs" Morley, Seamus (Satellite Club) and Paul Farris spin garage and house at **SEE THE LIGHT** (Hudsons, 330 Kennington Lane, SE11. 0181-980-2421. 10-4am), with eclectic disco vibes from Stuart Fullerton and Marcia Carr in the second room... Lenny Fontana is at **RELEASE THE PRESSURE** (LA2, 165 Charing Cross Rd, WC2. 0171-287-0503. 10-8am. £12)...



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Harvey and Mackintosh are **RULIN'** (Ministry Of Sound, 103 Gault St. SE1. 0171-378-6528. 11-10am. £15)... Andy Morris and Arron are joined by Danny Rampling, Nancy Noise, Chris Coco, Dominic Moir and Russell Penn are at **LEISURE LOUNGE** (121 Holborn. 0171-928-0033)... Nando Vasquez sets the **EVENING STANDARDS** (Plastic People, 37 Oxford St. W1. 0958-437-774. 10.30-6am. £8) with Happy Hooligans... Jules is at **CENTREFOLD** (Rock Garden, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Darren Stokes and James Mac... Evil Eddie Richards is at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Fielder and Russ Cox... Laurence Nelson is at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12) with Judge Jules, Dean Thatcher (the Slam remix of his Aloo track still being caned by Darren Emerson), Jo Mills, Steve Harvey and Mark Williams.
MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. £8. Laurence Nelson, Athos, Dan and Boot Boys.
MANCHESTER: HOUSE NATION Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. Carl Cox continues his "Jockey Slut" weekend with a true house set... Park is at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13)... John Kelly is at **LUV DUP** (Code, 11-13 New Wakefield St. 0161-237-3710. 10-3am. £10) with Luvdup and Martin & Sara Wilde... Happy Clappers perform live at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) with Stu Allan, Triple X, Bowa and John Waddicker.
MANSFIELD: RIPE Yard, 61 Westgate. 02233-22230. 8-2am. £5. Tony De Vit.
NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £7. Justin Robertson, Greg Fenton, Scott Bradford and Scooby.
NORTHAMPTON: BUBBLEGUM CRISIS Vault, Abingdon St. 0839-333-130. 9.30-late. £5. Breeze, Darren Coates and Neil Parnell.
NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James St. 0115-9474819. Jeremy Healy and Phil Perry with Timm and Laurie.
PAISLEY: CLUB 69 Roxys, 40

New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy.
SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £16. Alistair Whitehead, Tony Walker and Jim Shaft Ryan.
SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Steve Lee (the infamous house DJ, whose old tapes are passed around in clubs to this day) and Chris Powell.
STOKE: GOLDEN Academy, Glass St. Hanley. 01782-621-454. 9-4am. £10. Jon Pleased Wimmin, Nicky Holloway and Pete Bromley. Please note there is no admission after midnight.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Angel.
WARRINGTON: THE WORLD Church St. 01925-241-104. 9.30-2am. £7. Mike Woods, Barry May and Raj Acquilla.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Freshly Squeezed host with Digit, Ra Soul, LC Love, Sean Benson, Fabio Paras, Girls 2 Gether, Clive Henry and Moonboots.

SUNDAY JULY 23

BIRMINGHAM: MARCO POLO BAR 0973-420-314. 8am-3pm. £2.50. The Saturday night vibe continues into Sunday at the infamous Marco Polo bar.
GLASGOW: BAR TEN 10 Mitchell Lane. 0141-221-8353. 2pm-12am. FREE! All-day drinking and mellow grooves.
KENT: CLUB FOR LIFE The Barn, Stocks Green Rd, Hildenborough. 0171-497-3153. 1-10pm. £7.50. Healy, Chris & James and other Club For Life regulars.
LONDON: THE RUMPUS ROOM The Albany, Great Portland St. W1. 7-12am. £3. Phreaky electro, bombastic beats and droppin' science from Merry Pranksters roster, MK Ultra, Goldfinger, Xavier and The Kenosha Kid... John Aquaviva plays a three-hour set at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6)... Brother Jim and The Vibe Master host **VIBRANCE** (Grays, 4 Grays Inn Rd, WC1. 0181-674-6889. 10am-6pm. £5) for the homeless and true caners.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry spins a four hour set.

MONDAY JULY 24

BRIGHTON: CLUB FOR LIFE Zap, Old Ship Beach. 01273-821-588. 10-4am. £7. Jeremy Healy and Danny Rampling.
LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and guest... James Lavelle and Gilles Peterson are at **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3).

TUESDAY JULY 25

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Si Long and Fabio Paras.

WEDNESDAY JULY 26

HUDDERSFIELD: PURE Calistos, 18-20 St Georges Square. 01484-514-956. £4. Luv Dup and residents Hutchy and Iredale.
LONDON: PLEASED (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Woods... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5)... Luke Solomon invites Lee Wright to **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5)... Andy from Fierce Child hosts **DEEP COVER** (Turnmills, 63 Clerkenwell Rd, EC1. 0171-250-3409. 10-6am. £4).

THURSDAY JULY 27

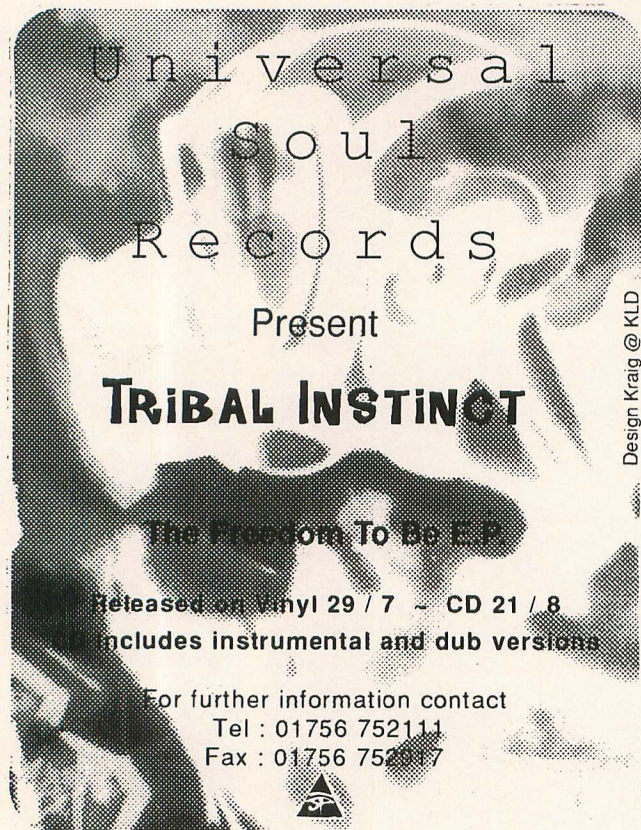
BATH: GORGEOUS Hub, Paragon, Walcot. 01225-446288. 9-2am. £5. Party Mike, Gerard and Robin.
BRIGHTON: THE ESCAPE CLUB 10 Marine Parade. 0973-501-913. Carl Cox and Lewis.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 10.30-late. £3. Stephen Mulhall and Mark Dixon.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Bukem, Fabio and Kemistry & Storm... Space DJs guest at **SKIZM** (Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-5am. £5) with Mark Broom and Richard Grey... Oliver McGregor spins at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) with Chris & James... Cris (sic) Phillips and DJ Fab host

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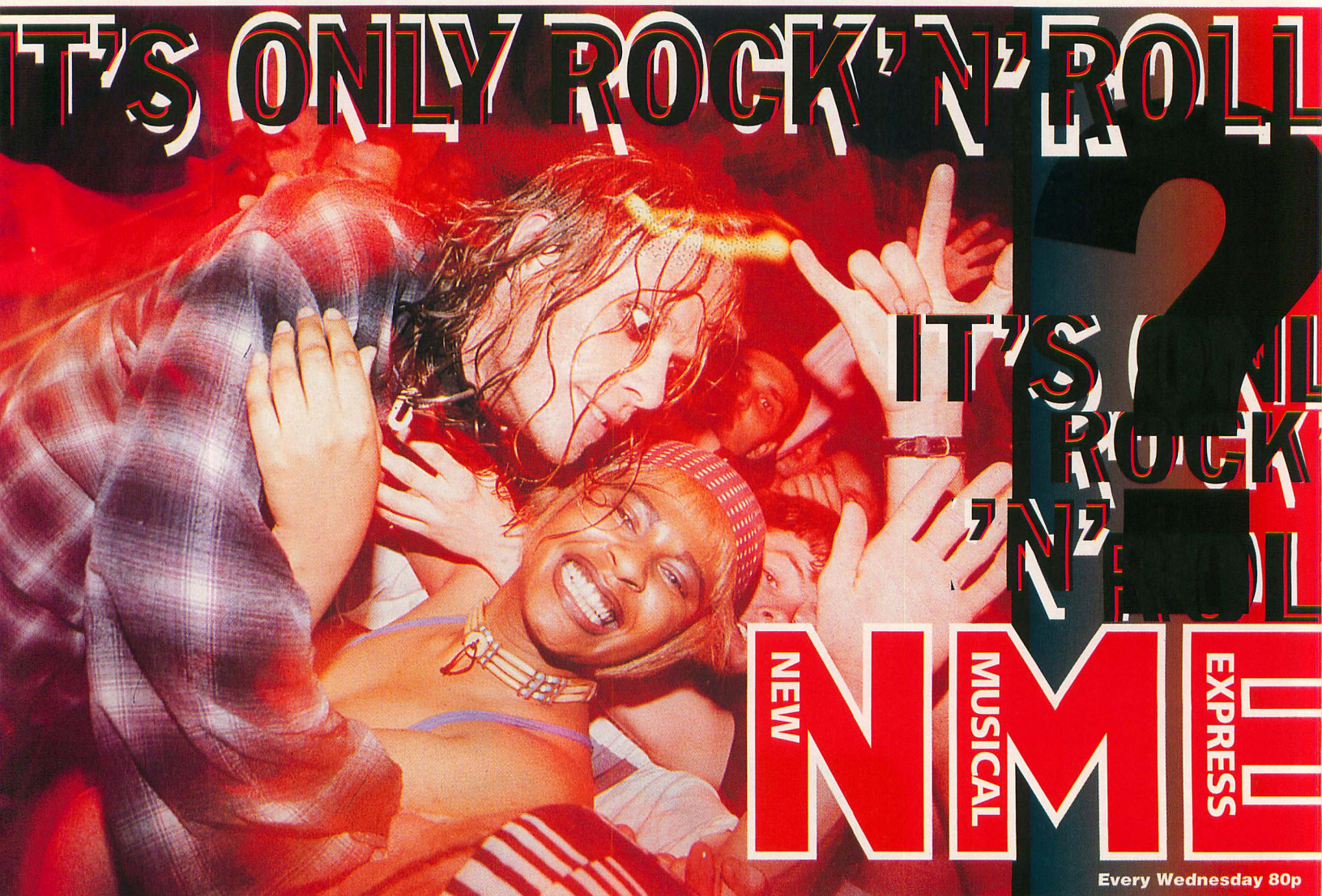
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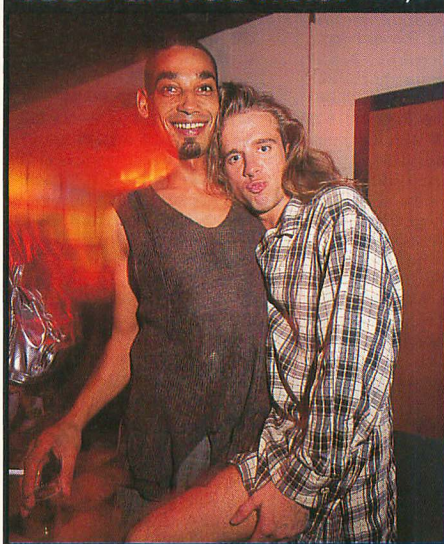
EXPRESSIONS (Iceni, 11 White Horse St, W1. 0171-495-5333. 10.30-3am. £5). . . Neil Russel and Scotty W guest at **ODORI** (03 Bar, 3 New Burlington St, W1. 0171-287-0705. 9-4am). . . Frankie D and Alex Hazzard are joined by Lenny Dee, Ralphie Dee, Mixmaster Morris, IFOR, DJ Decline and DJ Freewind at **Eurobeat 2000's D-DAY 1995** (Leisure Lounge, 121 Holborn, EC1. 0181-450-4506. 10-6am. £7). Respect to this club for their loyalty to the techno scene, but couldn't you have thought of something more original for the name? **MANCHESTER: HERBAL TEA PARTY** New Ardri, 85 Coupland St. 0161-445-4826. 9-2am. £6. Billy Nasty, Rob Fletcher and Conemelt live. **NOTTINGHAM: ASK YER DAD** Deluxe, 22 James St. 0115-947-4819. Ian Tatham and Dave Congreave. **WAKEFIELD: UNDERGROUND** Metro, opposite Opra House. 01973-285-421. Jon Da Silva and Mark Wilkinson. **WELSHPOOL: ROCKIT** Images, Berriew St, Powys. 01562-69433. 9.30-1am. £3.50. Jim Shaft Ryan, James Bird and Jules Sawyer.

FRIDAY JULY 28

ABERDEEN: THINK AGAIN Pelican, 17 Market St. 01224-585-667. 9-2am. £5. Tich and guests. **BIRMINGHAM: CLUB JUNGLIST** Digbeth Institute, Digbeth High St. 0121-643-7788. 9-4am. £10. Randall, SBS, Andy C, Fearless and Darren J. . . Andy Ward and DJ Everton spin full-on garage at **MARCO POLO BAR** (0973-420-314. 10-1am. £1). **BLACKPOOL: MAIN ENTRANCE** Palatine Buildings, Central Promenade. 01253-292-335. Alfredo, Dean Bell. **BOURNEMOUTH: Q-WEST** Madisons, 7 West St. 01460-76753. Patrick Smoove joins Phil Allen and Mark Pritchard. **BRIGHTON: CLUB FOOT** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £4.50. Judge Jules. . . Eric Powell is joined by Fleming, Rocky, Diesel, Tony Di Bart, Ariel and AC Matrix at **RED 7** (Zap, Old Ship Beach. 01272-821-588. 10.30-5am).

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Phil Copper and Russ from K-Klass. **DERBY: CLUB UNIQUE** Conservatory, Cathedral Rd. 01332-202-048. 9.30-late. Mark and Adrian from Luvdub spin all night. . . Lisa Loud is at **BLUE NOTE** (Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5) with Timm and Laurie. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 10.30-late. £6. With Johnny Moy and Stephen Mulhall. **EDINBURGH: PURE** Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch and Brainstorm. **GLASGOW: SLAM** Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle (who recently performed with Juan Atkins in North Carolina) and McMillan. **HULL: DEJA VU** Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Yogi Houghton, Beige and Ibbson. **LARGS: SWELL** Fiddlers. 01475-673297. 10-2am. £4. Iain Livingstone and Kevin McKay. **LEEDS: UP YER RONSON** Music Factory, Briggate. 0113-244-5521. 10-late. £10. Sasha, Marc Auerbach, Marshall, Andy Ward, Metzner and Murray. . . Nic Loveur says **THANK FUCK IT'S FRIDAY** (After Dark, South Queen St, Morley. 0113-252-3542). . . Sarah Chapman and Nancy Noise join Eastwick and Swift at **CREATION** (Warehouse, Somers St. 01333-274-9387. 10-6am. £8). **LIVERPOOL: HARD TIMES & FULL ON** Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. Todd Terry, Park, Picconi, Hollway and Eastwick. **LONDON: OPEN ALL HOURS** Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Darren Emerson, John Aquaviva, Digit, Johnny Vicious, Jim Masters and Simon Dunmore. . . Boy George is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, W1. 0973-214-157. 10.30-4am. £7) with Holloway and Chris Good. . . Fat Tony is at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with residents Jon Cecchini, Danny Keith, Lottie, Paul Newman and Darren Stokes. . .

CLUB GANGS no.3: FUN, BIRMINGHAM



Piers and Barney - the closest of promoters

Call **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) for guest details. . . Seb Fontaine and Luke Neville are at **BAE INSTINCT & GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Craig. . . Sex, Love & Motion host **SUBMERGED** (EC1 Club, 24-55 Farringdon Rd, EC1. 0171-242-1571. 10-6am). . . Jason Moore and Johnny No Mates are at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) with a live PA from Lippy Lou. . . Jon Jules guests at **XTRAVAGANZA** (Charlie Chains, Chingford Rd, E4. 0181-527-1006. 110-late. £8) with Jason Moore. . . Dom T, Jane G and Neil Charles all spin at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10). . . Cumulus, Melomaniac and Sam Hocking from Panic all spin at **PANIC IN THE LAB** (Club 414, Coldharbour Lane, SW9. 0171-733-6397. 10-6am. £8). **MANCHESTER: SHINE** Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6. Farley Jackmaster Funk, Nipper and

Andy Cleeton. . . Alex Knight is **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6) with Holroyd. . . Tom Wainwright is at **ATHENAEUM** (One York St, Springgibeth Institute. 0121-643-7788. 9-7am. £10). **MANSFIELD: RIPE** Yard, 61 Westgate. 01623-22230. 8-2am. £5. Nigel Dawson. **NORTHAMPTON: FACTOR 15** Vault, Abingdon St. 0839-333-130. 9.30-late. £6. Mike E Bloc, Steve Trax, Dean Wilson and Lee Wright. **PERTH: RHUMBA** Ice Factory, Shore Rd. 01382-581-140. £8. Zammo, Gareth Sommerville and Mark Stuart. **ROMFORD: CULTURE SHOCK** Hollywoods, Atlanta Boulevard. 01708-742-289. 9-4am. £7. Gareth Cooke and Russell Penn. **SHEFFIELD: RISE** Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7. Luvdub begin their monthly residency with Digs & Woosh, Steve Walker and Paul Chiswick. **SOUTHEAST: RISE AND SHINE** Club Art, 9 Elmer Approach. 01702-333-277. Ellis Dee and Kenny Ken. **STAFFORD: SWOON** Colliseum, Newport Rd. 01785-42444. 9-2am. £7. John Kelly, Angel and Mark Rowley.

BIRMINGHAM: REPUBLICA Bakers, 162 Broad St. 0121-633-3839. 10-late. £6. Nick Warren is at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Danny Technici. . . Jeremy Healy, Rhythm Doctor and Matt Skinner are at **WOBBLE** (Venue, Branstion St. 0121-643-0339. 11-7am). . . Allistair Whitehead and Jim Shaft Ryan spin at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50). . . Judge Jules is **HAPPY HAPPY JOY** (Digbeth Institute, Digbeth High St. 0121-643-7788). **BLACKPOOL: MAIN ENTRANCE** Palatine Buildings, Central Promenade. 01253-292-335. Cleveland City, Kendrick and Bell. **BOURNEMOUTH: BUMP 'N' HUSTLE** Pavilion Ballroom and Luccullus Suite, Westover Rd. 01202-558-864. 8-late. Simon Dunmore, Miles Copeland, Chrissy T, Simon Meritt, Aydin and Chris Grey. . . Slipmatt is at **HARD AND FAST** (Madison. 01908-270-811). . . Gaz White, Paul Woodgate and Mark Kidd spin at **MINT** (Palace, Hinton Rd. 01202-554-034. £5). **BRIGHTON: IT** Zap, Old Ship Beach. 01273-821-588. 10.30-4am. £7. Paulette and Roger Trinity. . . Ashley Beedle guests at **THE ESCAPE** (10 Marine Parade. 01973-501-913) with Marcus Saunderson. . . Or check hip hop and funk sounds at **THE FUNKEE JOINT** (Loft, Dyke Rd. 01273-208-678. 10-2am. £5). **BRISTOL: REVOLUTION** Lakota, 6 Upper York St. 0117-9426-208. Sasha, Trannies With Attitude and Nick Warren. **BURNLEY: GET LIFTED** Angels, Curzon St. 01282-35222. 9-2am. Jon Pleased Winmin and Chris & James. **CHESTER: SWEET Blimpers**, City Rd. 01244-343-781. 9.30-2am. £6. DJ Disciple with residents Phil Cooper and Russ from K-Klass. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Marshall Jefferson and Jim Shaft Ryan. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 10.30-late. £8. David Holmes (who recently had a private launch for his album in Belfast) and Billy Scurry. **EDINBURGH: COLOURS** Vaults, Nidry St. 01292-267-306. Alistair Whitehead, Barbara Tucker, Craig Campbell and Jon Mancini.

CLASSICclubs

KRIS NEEDS on the delights of THE BATCAVE (London, 1980)

THE Batcave roosted at various London West End locations, always on a Wednesday. It started around 1980 at Gossips, Dean Street, and went on to inhabit now demolished venues in Carnaby Street and Leicester Square, as well as a stint at Heaven's Sound Shaft. The club was started by a motley crew calling themselves The Specimen (stop sniggering at the back!), who on the surface looked like a Goth outfit but were more about providing a weird S&M-transsexual antidote to the soppy New Romantics flouncing about in their tights and frilly knickers.

Much time and attention was spent decorating the venues with a mixture of New York-influenced graffiti backdrops and a barrage of cobwebs, mutilated dummies and obscene drawings of Foghorn Leghorn. Back then, the DJ booth at the

Sound Shaft was up a wooden ladder in the loft back, which meant nobody could see the DJ (except when he fell through the floor!). A typical night would find pop stars of the day like Marc Almond, Siouxsie Sioux and Steve Strange at the bar, while a succession of scary-looking Goths, B-boys and punks cavorted like it was the fall of ancient Rome. One night I got Madonna down there and another time saw a three-day sesh with Keith Richards.

When I started DJing at the club in 1981, I set about changing the musical policy, which had been mainly Goth gear like Bauhaus and glam-rock like Mud and The Sweet. In came the new hip-hop imports I'd got in New York, plus electro, a euphoric barrage of Salsoul/Prelude-style disco and a smattering of industrial stuff. Basically, it was the Sunday

Social with black eyeliner and a ladder in its tights. I once spent the entire night in a Batman suit hanging upside down in a cage with a bottle of Jack Daniels.

One night we had the bloke who broke into the Queen's bedroom singing with a band made up of assorted Sex Pistols and various punk reprobates. Naked snake-dancers, sex shows, Alien Sex Fiend's electro-terror and a disco band we formed called The Pork Helmets - every week was a full-on blast with none of the elitism and musical snobbery which riddles most scenes.

The Batcave finally closed its doors for the last time in early 1986, after London's fickle clubbers moved on to pastures new. Specimen's guitarist went on to join Siouxsie & The Banshees, while singer Ollie Wisdom went to Goa, swapped his fishnets for fluorescent leggings, and has recorded for Youth's Dragonfly operation. If I had time, I'd start the club up again on the same rampantly excessive two-fingered lines. Meanwhile the closest we have to it now is Back To Basics!"

SATURDAY JULY 29

ALDERSHOT: ONE NATION Rhythm Station, Station Rd. 0831-570-818. 9-6am. £10. Artcore jungle and hardstep from Grooverider, Hype and guests on rotation. **BASILDON: THE PROGRAMME** Raquels 2. 01908-270-811. Todd Terry. **BATH: HUB** Paragon. 01225-460-426. Joey Beltram and Tin Tin.

GLASGOW: SLAM ON THE BOAT Renfrew Ferry. 0141-353-2552. 10-2am. Orde Meikle, Stuart McMillan and John Aquaviva.

HUDDERSFIELD: DAMNATION Calistos, 18-20 St George's Square. 0973-285-421. CJ Mackintosh and Tom Wainwright.

HULL: ROOM 82-88 George St. 01482-323-154. 10-4am. £7. Beige and Ibbson.

LEEDS: BACK TO BASICS Pleasure Rooms. Marston St. 01532-449-474. 10-6am. Kid Batchelor, Phil Asher, Alex Knight, Huggy, Ralph Lawson, James Holroyd, Lee Wright and Simon Mu. . . Pete Heller and Terry Farley join Paul "Trouble" Anderson at **HARD TIMES** (Music Factory, Briggate. 0113-246-7899. £10. 9-3.30am). . . Faversham, Daisy, Havoc and Zack are at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LEICESTER: HIGH SPIRITS Venue, University Rd. 0116-275-5329. Seb Fontaine, Judge Jules and Norman Jay. . . Paul Clarke and Junior Perez spin at **PASSION** (Emporium, 67 Belvoir Rd. 01530-815-278. 9-2am. £7.50) with a PA from Electroset. . . Steve Butler is at **DELICIOUS** (Luxor, 57 Welford Rd. 0116-255-6815).

LIVERPOOL: VOODOO Le Bateau, 62 Duke St. 0151-709-6508. £5. Darren Emerson, Skitch and Nicholson. . . Jon Pleased Wimmin goes to **CREAM** (Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8) with Pete Tong, Bleasdale (who rocked Deluxe in Nottingham with Hardfloor's

3153. 10.30-6am. Jeremy Healy, Phil Mison, Laurence Nelson, Lee Fisher, Tall Paul Newman, Darren Stokes, Richard Ford and Alex Anderson. . . Kruder & Dorfmeister are at **CLEAN UP & G-STONE VS PRESSURE DROP** (Ormonds, Ormonds Yd, W1. 0171-739-8757. 10-3am. £8) with Joel from Livonia, Kevin Beadle, Lascelles, Hunch and the legendary Pressure Drop crew, who are finally getting the props they deserve with **Hard Hands**. . . Johnny Moy is at **SEX, LOVE & MOTION** (Soundshaft, Hungerford Lane, WC2. 0956-438-004. 11-7am. £8) with Russ Cox, Keith Fielder and Paul Tibbs. . . DJ Amanda continues to reside at

TO APPEAR IN NEXT ISSUE'S
Muzik's essential club guide
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0171-261-7100

All club listings for Wednesday, August 9 to Tuesday, September 12 must reach MUZIK by Thursday, July 20. Please send all club photographs to Insomnia c/o Muzik

ONE FOR YOU (Happy Jax, Crucifix Lane, SE1. 0171-378-9828. £10). . . CJ Mackintosh and Harvey are **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15). . . Mark Collings from Tag (check this man's taste in music) is at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8). . . Jeremy Healy will never be fit for a **CENTREFOLD** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-6am. £12), tonight joining Dave Dorrell and Markey. . . Patrick Forge, Chris Checkley, Rachel B and Dezzie D spin at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10). . . Judge Jules, Fabio Paras, Keld Tolstrup, Biko and Gareth Cooke at **LEISURE LOUNGE** (121 Holborn, EC1. 0171-436-1659. 11-8am). . . DJ Mell, Stu Wright and Mark Reid are at **PARTY ANIMALS** (Zebra, Frith St. 0171-437-4018. 9-late. £5).

LOUGHBOROUGH: PURE FILTH 0113-285-3528. Boy George and Scott Harris.

LOWESTOFT: SUBROSA The Festival, The Denes, Whapload Rd.

01603-402-469. Froz, Miss T, Betty and Jack.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. £8. Lee Fisher and Boot Boys.

MANCHESTER: HOUSE NATION Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. Miles Hollway. . . Park is at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13). . . Deja Vu take their "Gangsters, Tarts & Wanabees" tour to **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £12) with Luvdup, Lennox and Allan. . . Christian is the guest at **ATHENAEUM** (One York St, Spring Gardens. 0161-833-3784).

MANSFIELD: HOT TO TROT Venue 44, Belvedere St. 0623-22648. 11-7.30am. £16. Farley Jackmaster Funk, Boy George, Alistair Whitehead and Pete & Russell.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. £7. Lenny Fontana (the first man to suffer from the illiteracy of Ibiza club promoters, being named as brother "Lanny Fontana" on Jose's Pacha posters), Phil Perry, Scott Bradford and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. John Digweed and Alistair Whitehead. . .

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin (who dropped the astounding Andrea Parker and David Morley on Infonet at their Blackfriars pub bash on Sunday nights in Glasgow. Simply one of the most beautiful tracks of the year) and Willy.

PERTH: RHUMBA Ice Factory, Shore Rd. 01382-581-140. £8. Zammo, Gareth Sommerville and Mark Stuart.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Todd Terry, Tony Walker and Christian

Woodyatt. . . John Digweed and Nigel Dawson are at **SUBWAY** (The Arches, 9-11 Walker St. 0114-272-2900. 10-6am. £10).

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Daniele Davoli, Si Barry and Chris Powell.

STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621-454. 9-4am. £10. Jeremy Healy, Pete Bromley

and Kelvin Andrews.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Luv Dup.

WOKINGHAM: AS YOU LIKE IT Phoenix Plaza, Wellington Rd. 0956-375-370. 9-4am. £10. Stacey Tough, Paul Lacey, Salman Monteiro and Robin Ball.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Roc & Kato, Phil Mison, Rob Roar, Marshall and Red Marc. . . MC Ribbs, Micky Finn and Ned Ryder appear at the infamous **QUEST** (Picasso's, 34-36 Broad St. 01902-711-619. 8-2am. £8) with DJ Kid, Nexus and Bryan G.

WORCESTER: WET DREAM Zig Zags. 01905-619-089. 9.30-2am. £6. Tony Sanches and Kelvin Andrews.

SUNDAY JULY 30

BIRMINGHAM: MARCO POLO BAR 0973-420-314. 8am-3pm. £2.50. The Marco Polo Bar just keeps on going throughout the week, and this is where the true party animals come for that summer sun. Don't forget your shades.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri and Oscar.



NEWCASTLE: TO THE MANOR BORN 0113-242-7845. Love To Be host with Jon Pleased Wimmin.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry and Johnny Moy.

MONDAY JULY 31

BRIGHTON: SPANKING MONEY Zap, Old Ship Beach. 01273-821-588. Paul Gardener, Enzo and John Weatherley.

LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Lavelle and Peterson. .



UK Midlands, Wolverhampton

LONDON: SPREAD LOVE PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7. Deep house and garage. . . Fabio Paras and Billy Nasty celebrate the third birthday of **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6) with Nick James. . . MK Ultra, Goldfinger, Xavier and The Kenosha Kid are at **THE RUMPUS ROOM** (The Albany, Great Portland St, W1. 7-12am. £3).

Jim Masters is at **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free) with guest. . . DJ Teresa Orlowski is at **HARD CLUB** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3am. £5). . . **JAZZ WORKOUT** (Wag, 35 Wardour St, W1. 0171-437-5534. 8-1am. £5).

MANSFIELD: BLUE MONDAY Tar Beach, 61 Westgate. 01623-22230. 9-2am. £3. Alistair Whitehead.

Culture Shock, Romford



Mory Kante). . . Anne Savage is at **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am).

LONDON: CLUB FOR LIFE Chunnel Club, 101 Tinworth St, SE1. 0171-497-

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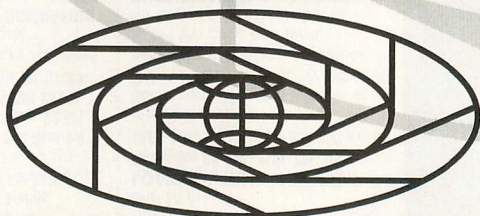
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ACID JAZZ, SOUL & RAREGROOVE.
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INTO GEAR
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DANCE
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TUESDAY AUGUST 1

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Paras and guest.

WEDNESDAY AUGUST 2

HUDDERSFIELD: PURE Calistos, 18-20 St Georges Square. 01484-514-956. £4 £4. Sister Bliss and Tony De Vit.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods. . . Paul "Trouble" Anderson hosts **THE LOFT** (HQ, West Yard, NW1. 0181-780-9766. 9.30-3am. £5). . . Luke Solomon and Miles Holloway from Hard Times are at **COLORS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5).

THURSDAY AUGUST 3

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 10.30-late. £3. Stephen Mulhall and Mark Dixon.

LONDON: AWOL Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-4am. Mickey Finn, Darren Jay, Kenny Ken, Randall, Roy The Roach and Tony Trax. . .

ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153) continues. . . Bukem is at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Fabio and Kemistry & Storm.

MANCHESTER: ASK YER DAD Delux, 22 James St. 0115-947-4819. Ian Tatham and Dave Congreave.

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-372-0779. 9-2am. £6. Laurent Garnier, Ford, Pierre and Stripe.

FRIDAY AUGUST 4

BIRMINGHAM: CUT TO FIT Venue, Branson St. 01332-770-773. 10-6am. £7.50. Carl Johnson, Andy Ward and Joseph. . . James Tennant joins Mark Jarman at **S.L.A.G.** (Steering Wheel, Wrotesley St. 0121-415-4313. 10-2.30am. £6). . .

Andy Ward and DJ Everton spin full-on garage at **MARCO POLO BAR** (0973-420-314. 10-1am. £1).

BOURNEMOUTH: Q-WEST Madisons, 7 West St. 01460-76753. Jon Marsh and Phil Allen.

BRIDGEWATER: JUNGLE STYLE The Manor, Pawlett. 0831-725-344. 8-1.30am. £6. DJ Hype, Worm, System AD and Junki.

BRISTOL: SOLID STATE Lakota, 6 Upper York St. 0117-942-6208. Bristol's leading underground night.

DERBY: BLUE NOTE 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Woodyatt and Timm and Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late.

DJ PROFILE: STACEY PULLEN

BORN: Detroit. 1.6.69.

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?

My DJ style is more of a musical experience. I like to take the kids on a journey by playing them the things I think they'll go for, but not by playing them the hits. I play both house and techno, and anything which has a nice funky groove you can dance to. My music can range from anything between 122 to 136bpm.

HOW DID YOU START DJING? WHO/WHAT INSPIRED YOU?

It started as a hobby after hearing Jeff Mills perform as The Wizard on the radio, because he was the only one doing fast mixing and scratching and playing music. 'The Chase' by Model 500 also inspired me, as did Derrick May's innovations with Transmat. Outside of music, I enjoy riding around Detroit on my bike and shooting documentaries with my camera.

WHAT WAS THE FIRST RECORD YOU BOUGHT?

Jon Rocca's "I Wanted To Be Real".

AND THE LAST?

One of the Basement Boys tracks, which I picked up at the Gramophone store in Chicago. I'm sorry, but I'm useless when it comes to names.

HOW MUCH DO YOU SPEND ON RECORDS?

Around £40 a week. I tend to buy records from everywhere else but Detroit.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

I'd like to break the boundaries and put an end to DJs playing only 4/4 house. I'd like to see authentic, ethnic music being dropped in DJ sets - everything from African and Indian music and not what's usually classed as chilled-out music. The rhythm percussion on African music is where the basis of rhythm came from, and I like to play that. It can be so boring hearing five DJs play the 4/4 beat in one night.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My strengths are knowing that the crowd are following me and, when I get carried away, managing to picture myself on the dancefloor with them. I feed off of that. My weakness is in deciphering atmospheres of a club



and handling tricky situations. When I was in Australia, I played after someone who had been spinning 160bpm techno, and I went in and played nice groovy music. But they didn't respond.

WHO ARE YOUR FAVOURITE DJs?

Li'l Louie Vega, Dave Angel, Roger Sanchez, Laurent Garnier and Diz.

WHAT ARE YOUR FIVE FAVOURITE CLUBS?

The Fuse (Brussels), Ministry Of Sound (London), Rex (Paris), Sub Club (Glasgow), Vapourspace (London).

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

Riding my bike around Detroit or reading the local news on television. I've always wanted to be a newscaster. But I think I'm past that stage now.

WHAT NEXT FOR STACEY PULLEN?

My album on Transmat/R&S is due out when people come back from their holidays in August. I'm also working on a live show for my Silent Phaze project. I'm very keen not to be pigeonholed as a techno artist, because you always seem to get labelled as one thing in this scene. I like to make whatever I feel comfortable with at the time.

● Stacey Pullen follows his recent appearance at Vapourspace with a date at Open All Hours at London's Ministry Of Sound on July 21

£8. Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am.

£7. Twitch & Brainstorm.

GLASGOW: SLAM Arches, Midland St. Meikle and McMillan. . .

Paul Cawley continues to go **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. Rocky & Diesel lead this Flying special.

HUDDERSFIELD: DAMNATION Calistos, 18-20 St George's Square. 0973-285-421. Marc Auerbach and Doc Martin.

KIRKCALDY: BEATBAR JFK, The Esplanade, Fyfe. 01592-644-387. 10-2am. Tommy Scott, Ralph Lawson and Langley.

LEEDS: UP YER RONSON Pleasure Rooms, 9 Lower Merriam St. 0113-244-5521. 10-late. £10. Sasha, Marc Auerbach, Andy Ward, Metzner and Murray.

LONDON: SABRESONIC 2 EC1, Farringdon Rd, EC1. 0171-734-3158. 10.00-4am. £8. Reload, Evolution and Jedi Knights take over Sabresonic like acts used to at Sabresonic 1, leaving Weatherall with a small opening sequence to set the pace and tone. . .

Mr C and Colin Dale spin at **VAPOURSPACE** (Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am.

£12) with guests. . . **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11). Paul Newman and Darren Stokes are at **THE GALLERY**

(Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10). . .

GLITTERATI (Cross, Goods Yd, N1. 0171-837-8640. 10.30-4.30am. £10). . . David Holmes is at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am.

£12) with Fabio Paras, and Kevin Swain and Kevin Hurry from DOP. . . Biko, Bongo Massive and Chaz Martin spin at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8). . . Al McKenzie guests at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, W1. 0973-214-157. 10.30-4am. £7). . .

Robert Owens hosts **FUSION** (Rock Garden, The Piazza, WC2. 0171-241-3325. 11-6am). . . Keith, Abbey and Dodge drop soulful rhythms at **JAZBAH** (Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3.30am. £5). . . Graham Gold is at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am) with

Gareth Cooke and Tony Grimley. **MANCHESTER: BUGGED OUT** Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Justin Robertson, James Holroyd and Rejuvenation live. . . Digit and Max Mistry will spin from four decks for five hours at the

HACIENDA (Hacienda, 11-13 Whitworth St. 0161-238-5051).

MILTON KEYNES: CLUB TV 0113-285-3528. Rampling, Marshall Jefferson, Woodyatt, Disciple, Walker and Harris.

NOTTINGHAM: BOUNCE Deluxe, St James St. 0115-947-3100. 10-6. £6. John and Laurence from Smokescreen join Pip, Lucy, Sam and Nicky from DIY.

PERTH: RHUMBA Ice Factory, Shore Rd. 01382-581-140. £8. Zammo, Gareth Sommerville, Mark Stuart.

SALISBURY: FUNKUNKIE Chaplins, Catherine St. 01425-277-688. 9-2am. £4.50. Bebe, Funkgland and Robbie.

SHEFFIELD: RISE & RENAISSANCE Leadmill, 6-7 Leadmill



Fun, Birmingham

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Elliot Eastwick and Miles Holloway (Hard Times)

Richard Breedon and Rob Di Stefano

(Tribal UK and Tribal USA)

Scott (Shindig)

See next month's Muzik for full details

Rd. 01742-754500. 10-5am. £12. Danny Rampling, Allistair Whitehead, Ian Ossia, Nigel Dawson and Chris & James. Watch out for **STEEL** (Music Factory, Leadmill Rd. 0113-244-5521) becoming a regular night from the Up Yer Ronson team later in the year.

SOUTHEND: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. AWOL temporarily leave their current home at Ministry Of Sound and join residents Frenzic and Tracks.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Judge Jules.

WALSALL: ENDULGE Above Harpers Nightclub, 80 Litchfield Rd. 01922-32139. 9-2am. £3. Bob H spins classic house.

SATURDAY AUGUST 5

ALDERSHOT: ONE NATION Rhythm Station, Station Rd. 0831-570-818. 9-6am. £10. Hardstep and jungle from Mickey Finn, Kenny Ken and Fabio on rotation. Could it be your lucky night? Call to confirm.

BIRMINGHAM: WOBBLE Venue, Branston St. 0121-643-0339. 11-7am. Laurent Garnier spins for five hours alongside Phil Gifford, Si Long and The Lovely Helen. . . Piers and Barney continue to pack them in at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) and watch out for the underground Cream one-offs afterwards. . . Simon Owen is at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50). . . Germ and John Daley are at **HOUSE OF GOD** (Digbeth

Institute, Din McKay. . . Harri and Oscar are at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Robert Owens and Princess Julia.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £8. Eric Powell from Bush joins Johnny Moy. Powell will be jetting straight from here to Ibiza in preparation for the Muzik party at Space.

GREAT YARMOUTH: SUBROSA Tiffany's, Marine Parade. 01603-402-469. 9-2am. Froz, Miss T, Betty and Jack.

GREENOCK: SUKIT! Rico's, Tobago St. 01475-783-705. Paul Bleasdale, Kevin McKay and Brooks.

HUDDERSFIELD: DAMNATION 18-20 St George's Square. 0973-285-421. £6. Marc Auerbach and Doc Martin.

LEEDS: BACK TO BASICS Pleasure Rooms, Marriion St. 01532-449-474. 10-6am. Jon Pleased Wimmin, John Aquaviva, Huggy, Ralph Lawson, Lee Wright, Simon Mu and James Holroyd. . . Miles Hollway and Elliot

Eastwick are at **HARD TIMES** (Music Factory, Briggate. 0113-2467899. £10. 9-3.30am). . . Phil Faversham, Daisy, Havoc and Zack at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Bleasdale, Barton, Carroll and guests. . . Skitch and Nicholson are at

VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £5).

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15. Harvey, Mackintosh, Jon Marsh, Erik Morillo, Luke Solomon, Bobbi & Steve and Carwash in the VIP. . . Rampling and Fat Tony host

UNITED KINGDOM (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-late) with Tall Paul Newman, Junior Perez, Queen Maxine, Girls 2 Gether, Jo Mills and Marc French. . . Simon Overall and Hilka are at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) . . .

Check **CENTREFOLD** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-6am. £12) for the best in uplifting house. . . Or Russ Cox, Tibbs and Fielder for hard

house and all that **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) . . . Andy Morris and Arron are at **LEISURE LOUNGE**

(121 Holborn, EC1. 0171-436-1659. 11-8am). . . Patrick Forge, Chris Checkley, Rachel B and Dezzie D spin at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10) . . . Elevatorman and Chris

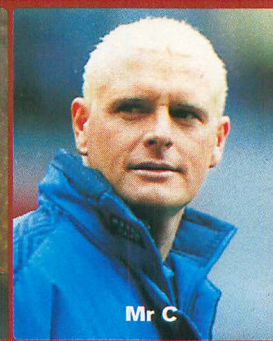
Martin spin at **STRAWBERRY SUNDAY** (Goding St, Vauxhall. 0171-384-3326. 10-6am). . . Finally, don't forget **NOT FORGOTTEN** (EC1, Farringdon Rd, EC1. 0171-242-1571. 10-6am).

MANCHESTER: HOUSE NATION Sankeys Soap, Beehive Mill, Jersey St. 161-237-3128. 10-3am. £7. Paul "Trouble" Anderson. . . Graeme Park is at **THE HACIENDA** Whitworth St. 0161-236-5051. 9.30-

DOUBLE EGG



Paul Gascogne



Mr C

3am. £13). . . Marc Littlemore and Dev C are at **DNA** (Equinox, Bloom St. 0161-832-6421. 10-4am. £7), where the sound of Grant Nelson rules.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-2.30am. Scott Bradford and Scooby.

NOTTINGHAM: 100% PURE Deluxe, 22 St James' St. 0115-947-4819. Hardfloor house and piano breakdowns.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Al McKenzie, Craig Campbell, Angel and Tony Walker.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Steve

Proctor (check out his classic remix of Soul Family Station's "Other Stuff") and Si Barry.

STOKE: GOLDEN Academy, Glass St, Hanley. 01782-621-454. 9-4am. £10. Pete Bromley and Kelvin Andrews.

STRATHCLYDE: T IN THE PARK Strathclyde Country Park. 0141-556-5555. £45. Underworld, The Prodigy, Freak Power, Massive Attack, Tricky, The Shamen, Fluke, Republica and Dreadzone.

WOLVERHAMPTON: UK Midlands Foxes Lane. 0121-530-2233. 8-2am. £8. Danny Rampling, Billy Nasty, Graeme Gold, Steve Lee, Tony Grimley, Ampo, Mooboots, Ashley James and Freddy from Back To Basics.

SUNDAY AUGUST 6

BIRMINGHAM: MARCO POLO BAR 0973-420314. 8am-3pm. £2.50. After hours fun at Birmingham's central morning meeting point. **BRIGHTON: SONGS OF PRAISE** Escape, 10 Marine Parade. 01273-606-906. 7-11pm. Watch out for

Norman Cook making an appearance behind the decks at some point this month.

Call for more details **GLASGOW: SONORA** 13th Note, Glassford St. 0141-553-1638. 8-midnight. £1. Experimental electronic music.

LONDON: STRUTT Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6. Alex Knight and Nick James. . . MK Ultra, Goldfinger, Xavier and The Kenosha Kid are at **THE RUMPUS ROOM** (The Albany, Great Portland St, W1. 7-12am. £3). . . Check **MY MUM'S SUN-DAY CLUB** (Frog & Nightgown, SE1. 0181-771-5147. 9am-9pm. £7) if you're determined to hear Urban Blues Project for the first time. . . Brother Jim is at **VIBRANCE** (Grays, 4 Grays Inn Rd, WC1. 0181-674-6889. 10am-6pm. £5) with The Vibe Master

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Jon Pleased Wimmin and Phil Perry.

MONDAY AUGUST 7

LONDON: PUBLIC ENEMY Forum, 9-17 Highgate Rd, NW5. £13.50. Public Enemy live. . . **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3). James Lavelle is here again with Giles Peterson. . . Paul Harris is at **WORLD RECESSION** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5).

TUESDAY AUGUST 8

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Fabio Paras and guest. . . Ross Allen, Patrick Forge, DJ Debra, Queen Bee and Jasper The Satellite at **BITCHES BREW** (Viper Rooms, 13-17 Bear St, WC2. 0956-338-278. 10-3am. £5).

Enough is enough!

A DIFFERENT STATE OF

HAVIN' IT

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vapour space

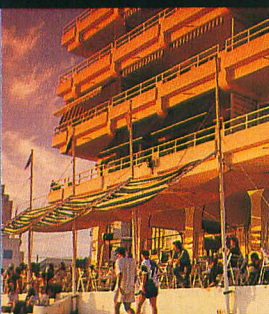
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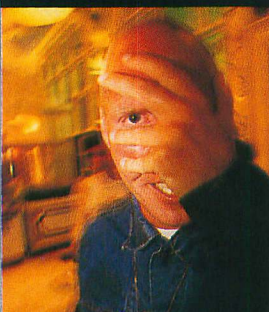
A MONTH IN MUZIK



Droolin' Dave Dorrell



Heaven, yesterday



Paul Daley at Cafe Del Mar



UK clubbing, 1995



Jon Pleased and Kevin Saunderson at Culture Shock

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineraries for any club dates between August 9 and September 13 to: 0171-261-7100

WEDNESDAY JULY 12

IBIZA: CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 00-3471-342893. Kelvin Andrews, Craig Campbell and Tony Grimley.
MAJORCA: BCM Magaluf. 00-3471-131546. Carl Cox, Damon Jay and Ricky Strong.

THURSDAY JULY 13

IBIZA: CREAM Ku, San Antonio Rd. 0151-709-1693. 7,000 capacity with a swimming pool. Roger Sanchez, John Kelly and Paul Bleasdale.
MAJORCA: BCM Magaluf. 00-3471-131546. Carl Cox, Damon Jay and Ricky Strong.

FRIDAY JULY 14

IBIZA: CREAM Space. 0151-709-1693. 7pm-3am. Roger Sanchez and David Holmes.

SATURDAY JULY 15

HOLLAND: LOVE TO BE Seymour Likely, Amsterdam. 0113-2346-767. Tony Walker and Scott Harris. Limited to just 200 tickets.
GERMANY: LIBERATION PART ONE Schleyer-Halle, Stuttgart. 00-49-731-68044. 6-5am. The Prodigy, Dan Curtin, Robert Armani, Damon Wild, Russ Gabriel, Arpeggiators, Jeyenne, Miss Djax and others... Dave Angel is at **LOVE AND ALABAMA** Halle Munich. 01908-270811.
ITALY: PHOENIX Versiglia, Lucca. 1,500 capacity with Miki at the helm.
MAJORCA: BCM Magaluf. 00-3471-131546. Claudio Cocoluto spins for three nights.

MONDAY JULY 17

IBIZA: MANUMISSION PRESENTS REACT Ku. 00-3471-340268. Rachel Auburn, Seb Fontaine, Pete Wardmen, Tony De Vit, Steven React.

TUESDAY JULY 18

MAJORCA: BCM Magaluf. 00-3471-131546. Graham Gold.

WEDNESDAY JULY 19

IBIZA: CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 00-3471-342893. Lisa Loud, Brandon Block (mixing in samples from hip hop cuts with house at Es Paradis last year) and Alex P... Jose Padilla hosts the **REVOLUTION** Pacha. 0117-942-6208 from Bristol with Jose, Gordon Kaye and Nick Warren.
MAJORCA: BCM Magaluf. 00-3471-131546. Seb Fontaine.

THURSDAY JULY 20

FRANCE: LE MAXI Marseille. 01908-270811. Richie Hawtin follows his secret gig at Plastic People in London with Evil Eddie Richards. Poor Li'l Louis went down with exhaustion and couldn't make it.

MAJORCA: BCM Magaluf. 00-3471-131546. Seb Fontaine tonight and tomorrow, while Emerson spins for the next six nights. Laurent Garnier appears between 24-25.

FRIDAY JULY 21

FRANCE: L'AN-FER Dijon. 01908-270811. Richie Hawtin.
HOLLAND: AMSTERDAM UNDERGROUND MOVEMENT PRESENTS THE DUTCH CORAGE WEEKEND. 0171-402-1477. £89. Three days away from home with Laurence Nelson, Paul Gardener, Terry Marks, DJ Stef, Paul White and Steve Whitchurch. Coaches leave Paddington, London, at 2pm on Friday and return on Sunday evening.

SATURDAY JULY 22

FRANCE: L'OPERA L'Opera, Chembery. 01908-270811. Richie Hawtin.
GERMANY: FUN FAR RAVE Rheinweissen, Dusseldorf. Robert Armani, DJ Sneak, Daz Saund, Mr C, Calvin Rotane and Rozzo.

SUNDAY JULY 23

AMSTERDAM: DANCE VALLEY FESTIVAL. Spaarnwoude. 00-31-206252157. Sven Vath, Carl Cox, Billy Nasty, Paras, Dimitri, Paul Jay, Quazar, Solid Nature and Randon Access.
FRANCE: L'AMNESIA L'Amnesia, Le Cap D'Agde. 01908-270811. Richie Hawtin.
IBIZA: HIGH SPIRITS Es Paradis, San Antonio Bay. 00-3471-342893. Daniel Davoli, Tony De Vit, Angel and Andy Clarke.

MONDAY JULY 24

IBIZA: MANUMISSION PRESENTS ANGELS OF LOVE & COLOURS Ku. 00-3471-340268. Jon Mancini, Boney, Brandon Block, Alex P and Angels Of Love DJs.

WEDNESDAY JULY 26

IBIZA: CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 00-3471-342893. Jon Pleased Wimmin, Lisa Loud and Seb Fontaine from Malibu Stacey.

THURSDAY JULY 27

IBIZA: CREAM Ku. 0151-709-1693. Jon Pleased Wimmin, Boy George and a live PA from Kylie Minogue.
MAJORCA: BCM Magaluf. 00-3471-131546. Sister Bliss spins for three nights.

FRIDAY JULY 28

IBIZA: CREAM Space. 0151-709-1693. 7pm-3am. Boy George and The Chemical Brothers.

SATURDAY JULY 29

GERMANY: DOVE OF PEACE Hanomag, Hannover. 01908-270811. CJ Bolland.



Kylie at Cream, Ibiza

SUNDAY JULY 30

IBIZA: JOURNEYS BY DJ Es Paradis, San Antonio Bay. 00-3471-342893. Dave Seaman, Andrew Galea, Jay Chappell and Chandrika.

MONDAY JULY 31

IBIZA: MANUMISSION PRESENTS RENAISSANCE Ku. 00-3471-340268. Digweed, Ossia, Fathers Of Sound and Seaman.
MAJORCA: BCM Magaluf. 00-3471-131546. Trevor Rockliffe.

TUESDAY AUGUST 1

JAPAN: SHITA Shita, Hakata-Shi. 01908-270811. Richie Hawtin begins his tour of Japan which also takes in **ODO** (Nigata, Wednesday August 2), **MUSHROOM** (Kyoto, Thursday August 3) and a Plastikman live set at **LIQUID ROOM** (Tokyo, Friday August 4).

WEDNESDAY AUGUST 2

IBIZA: CLOCKWORK ORANGE Es Paradis, San Antonio Bay. 00-3471-342893. Seb Fontaine and Brandon Block... Digweed, Fathers Of Sound and Ossia host **RENAISSANCE** Space. 01782-717874. 7am-4pm with Stress Records on the terrace. Reese Project perform a PA.

MONDAY AUGUST 7

IBIZA: MANUMISSION PRESENTS FFRR Ku. 00-3471-340268. Trannies With Attitude, Pete Tong and Paul Newman.

TUESDAY AUGUST 8

IBIZA: UP YER RONSON Space. 0113-244-5521. 7am-late. Sasha, Jeremy Healy, Joe T Vanelli, Marshall, Alex P, Brandon Block, Marc Auerbach, Craig Campbell and others.

Thanks to Unlimited DJs, Dynamix, Karen Goldie

MUZIK

NEXT ISSUE OUT WEDNESDAY, AUGUST 9

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Edited by Ben Turner

Off!

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I'VE reached page three of your last issue (July) before being compelled to drop you a line. While "Helen from Bucks" says she is peeved at her time being taken up by police trying to catch a murderer, does she really believe it's the police's fault?

I haven't been to a rave for over two years now, since I saw a bloke stabbed after he'd bumped into a leary, pissed up coke-head on the dancefloor. The ambulance crew managed to revive him, but it was a futile exercise, given the size of the wound and the amount of blood he was losing. The exit points were sealed within two minutes (before anyone other than the assailant and those close by knew what was going on) and we all had to

wait inside (without music) for the police to get our details.

It was a fortnight before I heard from one of two detectives assigned to the case. He was both courteous and apologetic for taking up my time, and pointed out that he and his partner were in the process of interviewing over 500 people (small rave, big nightmare). They did, however, catch the murderer.

My point is that people are good or bad, irrespective of anything else about them (colour, creed, sexual orientation, whatever). Sure, there are some bastards within the police force, but they only reflect the society they come from. As a famous psychologist once said, "If morals are satisfied, laws

are unnecessary; if morals are not satisfied, laws are unenforceable."

If society doesn't understand and enforce the difference between right and wrong (as opposed to the difference between lawful and unlawful), there will never be a big enough police force to deal with the problems which will arise. There is more than a modicum of truth in the phrase, "If you're not part of the solution, you're part of the problem".

Sorry for the tirade, but dance music has the power to unite across all boundaries. We will only have ourselves to blame if we don't at least try to do something more than just enjoy the sound and get wasted (not necessarily instead of, but as well as).

JAMES REID, Berkshire

RE your article on the stabbing at Bagleys in London (July 1995).

I'm one of a group of 10 ravers from Liverpool and Southport who went to Bagleys two months ago, and I wanted to write to say what a fantastic night we had. The people were so friendly and the door staff were excellent. They even let us have a discount on arrival.

But I would also like to express my deepest sympathy to Mrs Anderson and her children at this very sad time.

And Muzik, keep writing the good stuff. Well done!

COLIN DAVIES, Liverpool

WHY does Ben Turner find Junior Vasquez so fascinating? By the man's own admission, he's just an attention-seeking fashion victim who's too "spiritual" (ie arrogant) to spin anywhere other than his own club, where his "religious" belief in DJing means that nobody else can play there. It smacks of snotty self-aggrandizement. It's not even as if he has his reputation as a producer to fall back on – just one record he has made has really hit, despite the hype.

What's the point of shouting about a DJ who we're never going to see over here? It's all very well for Muzik journals being paid to go over to New York for this kind of thing, but it really doesn't mean shit to me.

TOM ROBBINS, "Magic Feet"

Vasquez started out as nothing, but he gave New York and then the entire world a focal point for house music. He made people go to New York to hear him. If it doesn't come to you, you need to go and find it for yourself. In the same way that the kind of artists you write about in "Magic Feet" refuse to sign to a major, Vasquez refused to accept the bucks and play to people who just want to see him fall.

Vasquez has let somebody else play at his club. He stepped down to allow Sasha free reign in the booth and Sasha fucked up. He's the first to admit it. What this proves is that Vasquez didn't use the equipment as a

shield. He has talent. And as for saying he's only made one record, you didn't read the article. His pioneering productions go back to 1987 and since then he has inspired technoheads such as Laurent Garnier, Damon Wild, Richie Hawtin, Twitch, Tim Taylor and Carl Cox with his DJing.

Muzik is an open-minded mag for open-minded people. Take note.

"SEX on the decks" (DJ Groupies feature, June issue)? Apparently just the one – and that's male, of course. No wonder us females on the dance scene struggle to be taken seriously when the only jobs we can be trusted with are of the blow variety. But then sleeping your way to the top is easily the quickest route upwards in an industry still so penis-orientated.

Just for the record, some of us prefer to do it on our own – DJ that is. The thrill of accomplishing the perfect mix certainly rivals sex. And if that incentive isn't enough, sisters, there are vast amounts of money and prestige to be earned. Not on our backs either – but from behind the decks.

Sadly, the only woman making it into the "DJ League Table" in The Face is faking it. When will Jon Pleased Wimmin realise that he'll please a whole lot more wimmin if he budges over a bit and invites us to share in the limelight?

THE MYSTRESS

LOVED the first two issues of Muzik, especially the Hang The DJ page. If you're all about keeping things in perspective, then I'm with you all the way. So please find enclosed my own variation on your Classic Clubs feature. I'm sure you will have the sense of humour to print it:

CLASSIC CHUBBS

Terry Farley, London
HOW does one begin to describe Terry Farley, this portly platter provider, this voracious Victor Buono, this King Tut of the turntables? Of course, there's much more to achieving classic chubb status than merely peering over the decks with the smuggest self-satisfied expression this side of Leon Britain. Getting here isn't easy. But if you want to join our chubb, then there are a few good rules to follow.

Behind every great chubb (Oliver Hardy, Eddie Large), there's always a skinny bloke in tow. Enter Pete Heller. Having piled on a few pounds and acquired a similar stooge, commence fawning over as many New York chubbs as possible. You know the type – overweight, overpaid, and over here. And if anyone so much as farts in New York, get sycophantic about it!

By now, a few handy magazine assignments should have come your way. So be sure to use this chance to rubbish breakbeat techno, jungle or

AND ANOTHER THING...

IS Ibiza still worth it? That's the question we posed to a selection of DJs and clubbers in last month's Muzik, and now it's time for our say.

After last year's fairly appalling representation of the different genres of dance music in such legendary venues as Ku, Space, Es Paradis, Amnesia and Pacha, a lot of

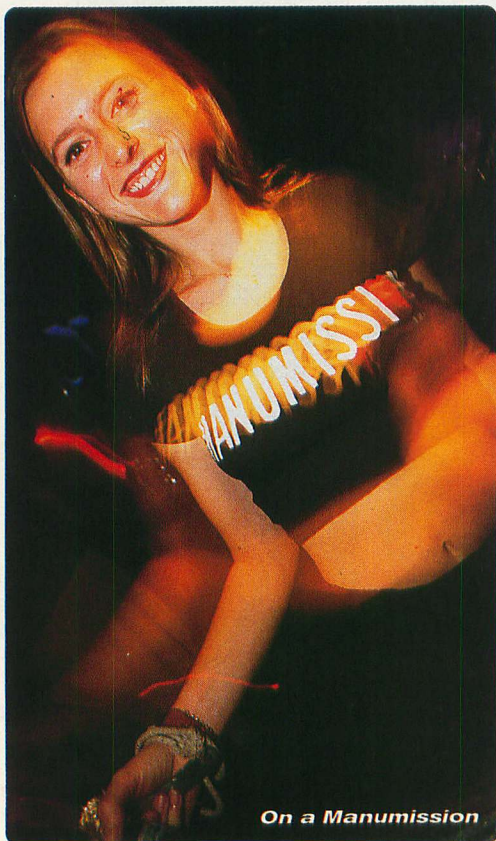
people were wondering what would happen on the Great White Island in 1995. As soon as it was announced that Cream, Up Yer Ronson, deConstruction, Tribal UK and every magazine under the sun (including Muzik) were to have a presence in the clubs, the residents and loyal regulars seemed suspicious. And rightly so. The clubs have all been taken over as the UK continues to treat Ibiza as its own.

Which is why this year it really is make or break. But at least the promoters who have come in are finally bringing diverse names to the turntables. There are mainstays such as Paul Daley, Brandon Block and Alex P, but you also get the likes of

Armand Van Helden, Grooverider, Dave Clarke, Richie Hawtin and even Kylie Minogue (!) adding other sounds. It means that on each night, you can hear jungle, house, techno, hardbag and, thanks to the London garage boys, some of the finest gospel vocal tracks around. It means that cutting-edge music is back on the island, even if new taste-makers have been brought in. The recent opening night of Manumission attracted hordes of loyal clubbers, showing so much promise for the summer.

Manumission believe the DJ hype has gone too far and that the atmosphere in a club is as important as who is spinning. But if we really are expected to be "Havin' It" in Ibiza, then we want to have it all.

Ben Turner



On a Manumission

any other genre which might challenge you mixing limitations. And take full advantage of this chance to endlessly plug your own record label and to heap praise upon anything that might be on said imprint.

So there you have it, my chubby chums. Chubbs don't come more classic than Terry Farley. Go for it!

KIM IGOE, Stanwell

CONGRATULATIONS on an absolutely outstanding magazine! It's much better than the other so-called dance magazines out there.

I, myself, am a bit of a newcomer to the dance scene, and it has taken me absolutely ages to find out what type of music it is that I love. You helped me out because of Muff Fitzgerald's Hardbag reviews. I love nu NRG and trance (or whatever you call it - I hate categorisation, but the fact is that it exists) so I went straight out and bought both "Positive Energy Volume 1" and "Re-Activate 10", and they are exactly what I'm looking for. They're both awesome albums.

Please, please, keep your Hardbag reviews section. And thanks for a truly great magazine.

MATT HILLEARD, Ashford

I MET a magazine in the newsagents the other day. It called itself Muzik. I didn't know what to think when I saw the promotion campaign.

At first I thought, "Here comes another pimp to the streets, waiting to hook my money". But after being addicted to all of those snatches of information which had been dealt out by Push and Ben Turner in "Melody Maker", I couldn't possibly pass up on this new opportunity.

Thankfully, I wasn't disappointed. However, you did forget to create a Pen Pal section, preferring instead the "I'm a rich Tory" Networking section. Sort it out. You also didn't tell Jonty Adderly ("Ariel Warfare", July 1995) that he shouldn't have been shocked by an enormous black guy with gold earrings being friendly. And we didn't need to have women DJing spoken about like it was something remarkable again. The more we have stories printed about women as the norm in Muzik, the less time I will spend writing to you about the obvious mistakes.

DJ SABRINA MOLENAKER, Holland

I ENJOYED your first two issues. I think Muzik, a new mag which covers just about everything, is just what is needed. I reckon it stands out from anything else on the market and I know I'll be buying it from now on.

Also, thanks for being the only magazine which has actually realised that Finitribe do exist. I love them! A good album review from Push, too.

ROB, Gravesend

WELL done on producing another cynical, elitist, our shit doesn't stink magazine for the unworthy and lesser mortals like myself down here in dance land.

Masses of obscure bollocks about obscure artistes and even more obscure DJs which most of us haven't heard of and really couldn't give a fuck

about anyway. What is it with the majority of dance magazines today, anyway? Do you think it's cool to talk about weird or virtually undanceable music to your readers so they can all feel out of touch and inadequate. Or do you believe your own hype?

Well, here's some news for you. You may look down your collective, superior noses at commerciality or chart success but, when it comes to a good, enjoyable and happy night out, I sure as hell don't want to hear any of the far out horse shite you and the rest of the dance world promote in your rags.

I think the derogatory term you like to use to slag off the type of music most of us like is "cheese". Well, that being the case, you hip bastards, mine's a large one with a pound of stilton in it! Now take that and shove it up your uncorporate asses!

COLIN "RESPECT TO THE CHEESEY MASSIVE" McNALLY, Portadown

SINCE reading your first issue, which was sound, I have been flummoxed. Junior Vasquez appears to have left-handed decks. I've tried many music/hi-fi shops trying to buy these decks, but the assistants all seem to just laugh and snigger. I have tried using right-handed decks, but I now have a collection of broken records due to my extreme clumsiness with my right hand.

Where does Junior Vasquez get his left-handed records from? Is there a left-handed mail order company in the UK, or will I have to get my tunes from the States? I can see from the photo that Junior is playing a left-handed Strictly Rhythm 12-inch? Are there other left-hander friendly labels? I have managed, after extensive research, to track down a left-handed version of Leftfield's album, but I can only play this backwards. Bummer.

I recently went to your launch party at the Ministry Of Sound. I was there by a bizarre coincidence, as I was hoping to obtain some more information on left-handed DJ equipment. But I had an excellent night. Cheers.

DJ BELLEND, Swansea

According to the word on the streets, this business of left-handed DJs is part of a devilish conspiracy to make contact with alien life-forms, hook them up with the spirits of 16th Century Carthusian monks and build a totemic Sound Factory replica in the Amazon jungle...

No, you're not buying it, are you? Okay, how about if we just say sorry for printing the photograph the wrong way round?

SO Rollo thinks Frankie Knuckles and Roger Sanchez are middle-aged has-beens, does he? Well, at 26, Roger is a mere four years younger than Rollo. Secondly, Frankie's latest "2 Many Fish" is a million times better than, say, "Get Off Your High Horse" by our angry young man of pop trance. I suggest he reads this and weeps: "Your Love", "Baby Wants To Ride", "Let The Music Use You", "Where Love Lives", "The Whistle Song"...

Rollo, shut up and learn your trade first. And then talk shit!

ANONYMOUS, 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

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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 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 AUGUST NETWORKERS ...

● **A MESSAGE** to the guys from Margate who I was hanging out with in the cider tent at Travagadrie '95 - I never got your number. Please call Sun.
Voice Link Number 4383

● **MY name's Julie.** I'd like clubbers to contact me in the London area, 20 plus, male/female. I'm into all dance music, particularly garage and house.
Voice Link Number 4384

● **HI! I'm looking** for some gorgeous babe, 18-30, to come and see Sasha with me.
Voice Link Number 4385

● **MALE, 23,** into house/garage, totally disillusioned with life since ex-girlfriend fucked my head, seeking anyone to cheer me up and party with.
Voice Link Number 4387

● **CALLING all** fellow junglists, male/female, wanting to party, go to raves, wanting fellow friends to go clubbing with. Give us a call, female aged 28.
Voice Link Number 4452

● **DJ MAS looks** forward to thrilling communication with DJs, clubbers, music-lovers etc, based all over, including NY, London, Hong Kong, Paris etc. No pretence, just worldwide respect.
Voice Link Number 4474

● **I'M looking** for jungle and techno mix tapes and albums to trade, especially by Bukem, Fabio, Jeff Mills, etc.
Voice Link Number 4388

● **WANTED Sasha** at Shelly's tape, 1991, for serious house fanatic.
Voice Link Number 2348

● **MIX tape** collector wants to swap tapes. Give me a call and I will send you my list.
Voice Link Number 4398

● **GREG, straight,** 20, from Manchester area, WLTM any female Mancunian who likes techno and with the surname Zero.
Voice Link Number 4457

● **CHRIS early 30's,** into all types of music, basically anything fresh and innovative from techno, jungle, house etc. I would like to meet female for clubbing and good times.
Voice Link Number 4460

● **BILLY and Foggy** from the South of England would like to hear from anyone who loves losing it at the Final Frontier on a Friday night.
Voice Link Number 4470

● **HELLO! I'm looking** for anyone who is in the Central Scotland area who loves the jungle sound, especially Falkirk, Denny or Stirling areas.
Voice Link Number 4486

● **Calls to the 0990 line** cost the same price as a normal British Telecom non-local call.

Calls to the 0891 number cost 39p per minute (cheap rate) or 49p per minute (all other times).

For people who wear Oakley shades

Paranoia

INTO THE 21st CENTURY WITH FUTURE SOUND OF LONDON



THE Story So Far... Using a second-hand modem, the microchip element from an Roland 808, a batch of samples, hundreds of yards of fibre optic cable and the chassis of an old Ford Cortina, **FUTURE SOUND OF LONDON** have built a time machine. Now read on...

GARRY: "This is it, Brian. Away from Luddite, hidebound, guitar-obsessed Nineties Britain! We're pushing back the vanguard, we're bursting through the Internet, we're on-line to bypass the space-time continuum, we're on a journey to the future! Ultra-sound! Ultra-media! Ultra! Ultra! Ultra!"
BRIAN: "Sure, Garry, but..."
GARRY: "'But'? 'But'? But me no buts, Brian! In our own hemetically-sealed ultra-capsule, we've arrived in the future already! And now's our chance to make ultra-history in the ultra-world! Is the ultra-ignition main-lined?"
BRIAN: "Sure, Garry, but..."
GARRY: "What did I say about 'buts', Garry?"
BRIAN: "But I desperately need to go to the toilet before we leave for the 21st century."
GARRY: "Gaah! There's no time now! You'll have to wait until we reach the year 2001."

BRIAN: "But suppose there aren't toilets then? Suppose it's all done with microchips, or something?"
GARRY: "You should have thought of that before you set out! Now strap yourself in. Think futuristic thoughts! Prepare to be disseminated into the ultra-era! The era where we belong! The era where Future Sound Of London singles don't languish around the Number 87 mark because they're ahead of their time, but sit proudly at Number One because it's what the people of the future want. Which means champagne, women and... That's to say, ultra-cybernetic women of the future, when sex will be performed by machines!"
BRIAN: "Sure, Garry, but..."
GARRY: "What, Brian? Just throw the ignition switch, right?"

He throws the switch. Nothing happens.
BRIAN: "It's not working, Garry."
GARRY: "What?"
BRIAN: "It's not working."
GARRY: "Why not?"
BRIAN: "I tried to tell you. They cut off our electricity."
GARRY: "Eh? Why?"
BRIAN: "Our standing order didn't cover our last bill."
GARRY: "You're joking! How much was it?"
BRIAN: "£45,953. And 17p. It turns out that all of this ultra-sonic, ultra-media ultra-experimentation is ultra-expensive."
GARRY: "Gaah! My ultra-dreams in tatters!"
BRIAN: "Still, we are in the future. It was half past two when we started all this palaver, now it's half past five."
GARRY: "Shut up, Brian!"



RAVING!

Each issue, one of Britain's top clubbers mounts the soapbox for a verbal tear-up.

This month, **KEV THE SPUD** from Leeds on **GIRLS AND SEX**:

"THIS rant's about girls, right? This is a big shout and respect and all that to all the girls out there from Kev The Spud, right? 'Cos that's what it's all about, yeah? Respect! 'Cos, you see, what people don't understand outside the club scene that's going down right now, right, is we're not interested in sex, we're interested in feeling up! I don't mean feeling women up, though I felt up more women than you've had hot dinners before I was enlightened by dance music. I mean the whole spiritual feeling of beautiful oneness as boys and girls of all genders come together on the dancefloor, their bodies writhing hotly against one another as we share the universal joy that only dance music can bring into our lives! Who needs sex, eh?"

"Not me. I always used to be chasing after some bird or other. I remember when I was 17, I had a crush on this girl who worked down the local Our Price. One time, I sidled up to the sales desk and said, 'Can I have the most obscure dance record in the shop, please.' And she goes, 'Get lost, creep. You've been hanging around in this shop for five hours staring at me and if you don't naff off the manager says I'm to call the police.' So I learnt an important lesson. I learnt that it's possible for a woman to be, like, beautiful on the outside and ugly on the inside. Also, it's possible for a woman to, like, look like she's up for it, but then she turns out to be a lesbian, probably."

"Anyway, that's all behind me, right? Today, I am a changed man. When I'm out at a club now, I enjoy a wholly spiritual relationship with womankind, inspired by the message of rave to, like, let the light of love shine. Last week, I was at Back To Basics, right, in the middle of this crowded and sweaty dancefloor, and the only space to dance was in between this group of girls with half their kits off. I'm telling you, it was hot in there. I'm getting hot now just thinking about it. So I'm in the middle of 'em, dancing away, and I decide it's time to spread the world of universal love. So I shout to one of 'em, 'I can feel it rising up! Do you want to feel it, too?' Referring, of course, to the shining, spiritual, communal feeling of ecstasy on the dancefloor. She says, 'You wot?' So I shout, 'Open yourself up and feel it rising up inside you!' And you know what? She punched me in the face!"

"Every bleedin' Saturday night, it seems that some girl confuses the spirit of togetherness and my genitals. But fear not, I'll be down there next week, experiencing that rising feeling once more..."

A PLAGUE ON YOU ALL

HORRIFIED gasps rent the air yesterday as **LOCUST's** Marc Van Hoen revealed a new look for the summer.

"Hello, boys," he cooed to journalists, his once gravel-throated burr transformed into a honey-coated purr.

Locust has previously been known for dark soundscapes once described as "Evil incarnate... Like lunching with the Devil and getting infinite indigestion because the anchovies were spiked". The High Wycombe chapter of Satanists Anonymous adopted his "Reason, Existence And The Solipsistic Miscagenation Of The Metaphysical Self" as their anthem and the Pope was said to be disturbed by his recent remix projects.

But now it seems those days are over.

"Listen to the album, especially tracks like 'Ooohhh, I Need Your Loving' and 'Does This Colour Clash With My Eyeshadow?', and you'll see where I'm coming from," Marc continued. "My days of unlistenable noise are over. I'm hot, I'm sexy and I'm damn well gonna do what it takes to put my sales into double figures."

A spokesperson for R&S, Marc's label, said: "Er, I don't know what you're talking about. The new Locust album is as unlistenable as ever. We love it. Now if you'll excuse me, I have a posterior to go and insert my head into."



Before

Locust.



After

DR BUTTER'S MUZIK BIZ CLINIC

DEAR Dr Butter,

The other night I was listening to Tongy and he played this tune which has ripped a great chunk out of a tune that I wrote, recorded and released on my own label last year. It's not fair. What's the score, Dr B?

GREG, Halifax

Dr Butter replies:

Could be you've lucked out, matey. First, you've got to prove that this new tune has sampled your little ditty. It's either obvious or it's not. If it's not, go see a musicologist. If it is and they've sampled straight from your record, you get paid twice. Once as the writer of the song and again as the copyright owner of the recording. If they replayed the sample themselves, then they've just infringed your rights in the song.

Sample proven, you have two choices. If you're a mean-spirited son of a bitch with no knowledge or respect for dance music or its culture, you can prevent the release of the record by taking out an injunction. But if you're a decent human being (and I think you are, Greg) who wants to see dance music flourish, then you can do a deal and allow the record to come out. That way dance music wins and everyone gets some dosh. Including me, because you'll have to pay me to clear the sample for you.

Disclaimer: Dr Butter is a doctor with an unhealthy fascination with milk products. To be safe, if you've got a beef, go see a brief.

THE MARGARINE MEDIC'S GUIDE TO WHAT'S HAPPENING BIZ-WISE THIS MONTH:

JUNGLE is replacing trip hop as the latest signing trend. It's album deals galore at the moment. Go down to Speed and count the non-industry punters on one hand... There's a lot of it about! Club/DJ Mix compilations, that is. Expect to see Up Yer Ronson, Back To Basics, Renaissance 2 and others in record shop racks soon. Talk about milking it. Or should that be 'creaming' it... Points mean prizes! Joining the likes of Sasha, Sanchez and Oakenfold in the premier league of remixers, come BT and Hardfloor. Who will be the first remixer to demand a share of publishing on the tracks they remix? I bet MK and K-Klass wish they had... And finally, this month Dr Butter recommends that you spread these tasty titbits on your toast: "The Bubble" on Jackpot, Ministry Of Sound's "AWOL" live album and Delay's "Vibe Alive", an Asian jazz/jungle fusion on Outcaste. All utterly butterly!

CAPTION COMPETITION



THIS MONTH: Jocko Sluts!



Send your captions on a postcard to: MUZIK, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS

Last month's winner

"Oi! Vasquez! Get your hands off our Ma'am" from James Holdsworth, London

SAINTS & SINNERS

1 - KEVIN SAUNDERSON

For flying to London via Paris, only to find that his records had been sent back to Detroit. Then having to buy £500 worth of unfamiliar tunes to put together good sets at Culture Shock, UK Midlands and Back To Basics. And finally driving to Ministry Of Sound just to say hello to Juan Atkins. What a chap.

2 - THE RELIEF POSSE

For inhaling laughing gas rather than going out and doing proper drugs like the rest of us. Have you seen the size of those guys? Now you know you why. Bounce to be the beat, indeed.

3 - CHOCI

For getting straight down his Choci's Chewns record shop first thing every Monday morning, taking his top off and dancing around like a pill-up maniac to full-on gabba. Choci don't stop!!

4 - JAMES LAVELLE

For not turning up to his own Headz night at the Gardening Club, not arranging any alternative DJs, not informing the venue and not even apologising to 300 of his fans left stranded outside. Ever heard of karma, young man?

5 - JUAN ATKINS

For finally discovering alcohol at Chillin' and Velvet Underground, and going hands-in-the-air-crazy on the dancefloor to "Salve Mia" by Rollo & Sister Bliss. Detroit is getting drunker by the minute. And more open-minded.

6 - PETE TONG

For lording it at the bar at Speed in anticipation of the arrival of his pal Goldie when, only a year ago, he was telling everyone that rave and breakbeat was dead. And then bear-hugging Goldie like a lost mate. But did he get on the floor and dance? What do you think?

7 - ROCKY

For rocking Back To Basics with Soul II Soul's "Keep On Movin'". We thought about the mace, but this was an act of musical passion rather than a sign of insecurity. And it makes a bloody change from Garnier playing Donna Summer's "I Feel Love".

8 - PURE NOVA IN DERBY

For coming up with the worst ever excuse for a DJ not turning up: "Jeremy Healy will not be appearing as he's taking a well-earned rest". A-hem!

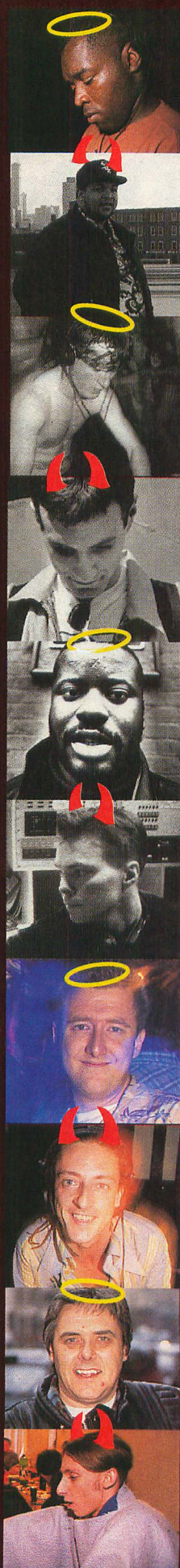
9 - EDDIE BANKS

For defying "Brookie"-based expectations and being spotted down at Back To Basics. Where he was good. Very good. Did anyone say he was doing anything bad? No, no, no. He was a paragon of unmessiness. Sainthood beyond belief.

10 - BRANDON BLOCK

For being the only bloke to ever manage to get a date with the barmaid at Velvet Underground, the young lady who is this month's object of office droolery.

Chart compiled by The Circle Cynics



hang the DJ

This month we hang **HARDFLOOR** for crimes against...

Muzik. That's it. Enough is enough. Far be it from us to indulge in jingoistic jibes or patriotic vitriol against our neighbours from across the water. But right now Hardfloor are committing crimes that make the German football team's slumber-inducing ability to conquer through tediously rigid tactics look positively loveable. Okay, "Hardtrance Aperience" was a good record. A very good record. A record which led to lots of other "Hardtrance"-type records – most of them also by Hardfloor. So they went away for a while, and we sighed with relief. No more epic acid breakdowns. No more cursing yourself for dancing to the 303 for the 342nd time that night. Except now they're back with that same old sound, and they're making pretty damn sure you hear it. Ramon Zenker and Oliver Bondzio have combined the business ethics of the Whore Of Babylon with the work rate of a field of rabbits. Every week a new Hardfloor remix arrives: shameless assaults on The Human League, Mary Kianni, The Shamen, Bassheads, TWA and now, incredibly, Mike Oldfield. And guess what? Yup, they all sound exactly the same. And they're all predictably piss-poor.

Hardfloor would remix a fart and it'd still sound like "Hardtrance Aperience" and still smell shit. Hangman do your work and do it painfully. The Germans are coming no more. Hardfloor, we hang you in the name of Muzik. Don't mess!

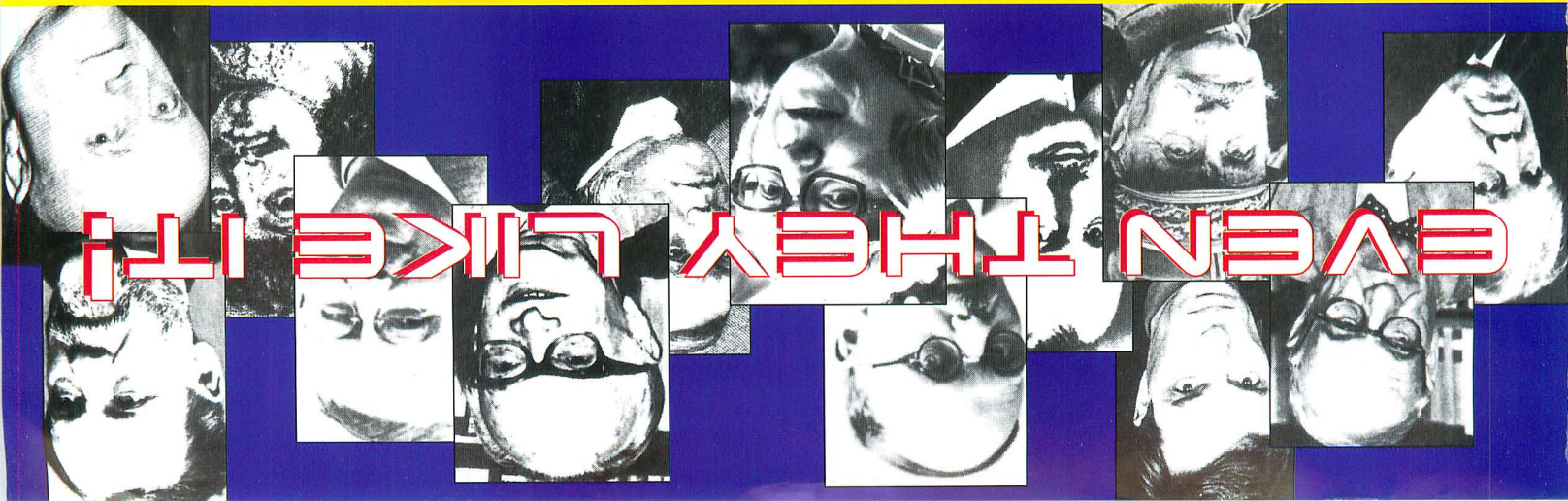
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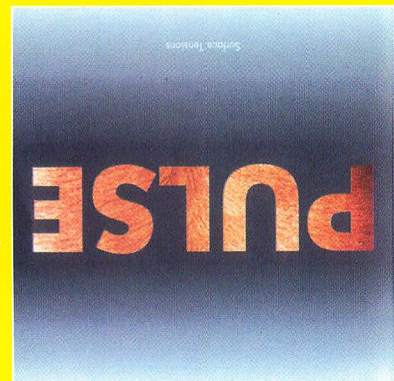
MUZIK

WHERE THE JOCKS
REALLY SWING!

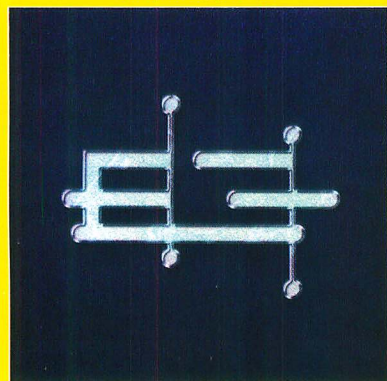
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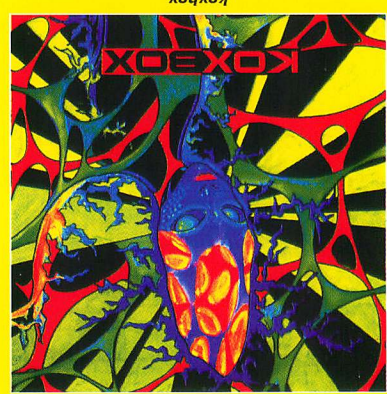
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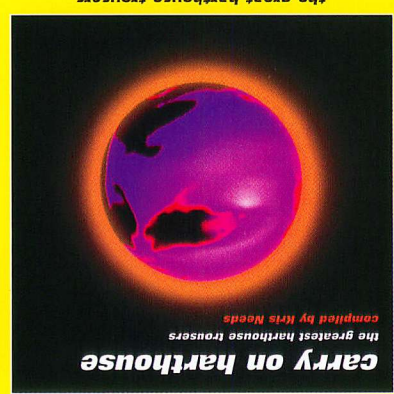
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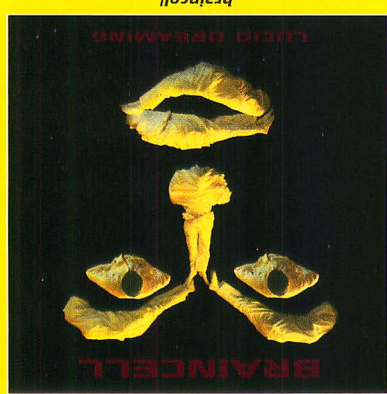
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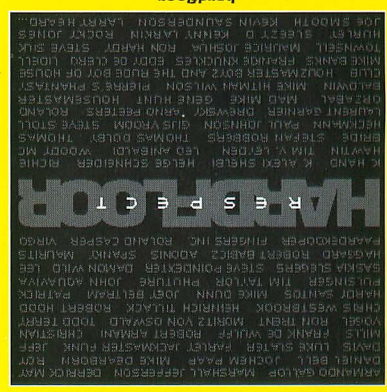
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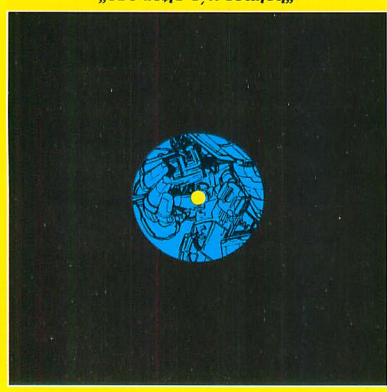
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G O L D I E



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