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Goa Trance

The new hippy shake?

City Boys

White-collar clubbing

The Grid

Joey Beltram

Pizzaman

Randall

Masters At Work

Dave Angel

No 5 OCTOBER 1995 £2.20

Josh Wink

the year of the funky dread

Muzik's essential club guide
insomnia



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NORTHAMPTON. SPILLERS-CARDIFF. HITMAN-NEWPORT**



MUZIK

SUMMER clubbing has almost ended, and what a finale it's been. From a "Coronation Street" star allegedly caught in possession of drugs at The Leadmill in Sheffield to a stabbing near the tranquil Cafe Del Mar in Ibiza.

Muzik readers turned out in force for our week of clubbing in Portugal. The week closed with thousands of people stumbling from the castle party just as a wedding party arrived at the church next door. How gob-smacked were they? And how gob-smacked were Renaissance with Manumission in Ibiza? Rumour has it they stole Manumission's personal computer to work out how much money they were owed.

Universe provided Carl Cox with a personalised towel for his birthday, plus a special cake with his earnings on top. And following our hard-hitting Carl Cox cover feature, the club scene has shown great strength and unity towards the big man. Kelvin Andrews even rang him to say that he completely understood the kind of prejudice he has been through. It's taken Kelvin three years to shrug off the Candyflip associations.

Elsewhere, Derrick Carter had everyone re-evaluating their DJing with a mind-blowing set at the Junior Boys Own party. It made Terry Farley joke, "I'm going back to gas fitting". Respect. Carter, Chicago's biggest Guinness drinker, collapsed in a heap at Bar Rhumba two days later. More respect. Josh Wink took to lifting his record box to keep in shape and Darren Emerson announced he was finally leaving home. Meanwhile, Darren Price and Lady B discovered they have namesakes. How low can you go?

Laurent Garnier was refused entry to a Brighton restaurant for wearing a "Home Fucking Is Killing Prostitution" T-shirt just hours after he was wheel-clamped outside Fat Cat. In the same week that he told a promoter at Popcom to "Fuck off" for pulling the plug on him mid-record, too. Some clubs have no idea.

And in case that's what you think we have by stringing up Masters At Work on our Hang The DJ page, you couldn't be more wrong. Even though their new remix of Baaba Maal blatantly rips off Basic Channel's "Phylpps Track 2". No wonder the latter are changing their name.

Finally, Muzik was saddened to learn of the death of Lee Newman from GTO. Our thoughts are with her family and friends.

All in all, it's been a bizarre end to the seventh summer of love.

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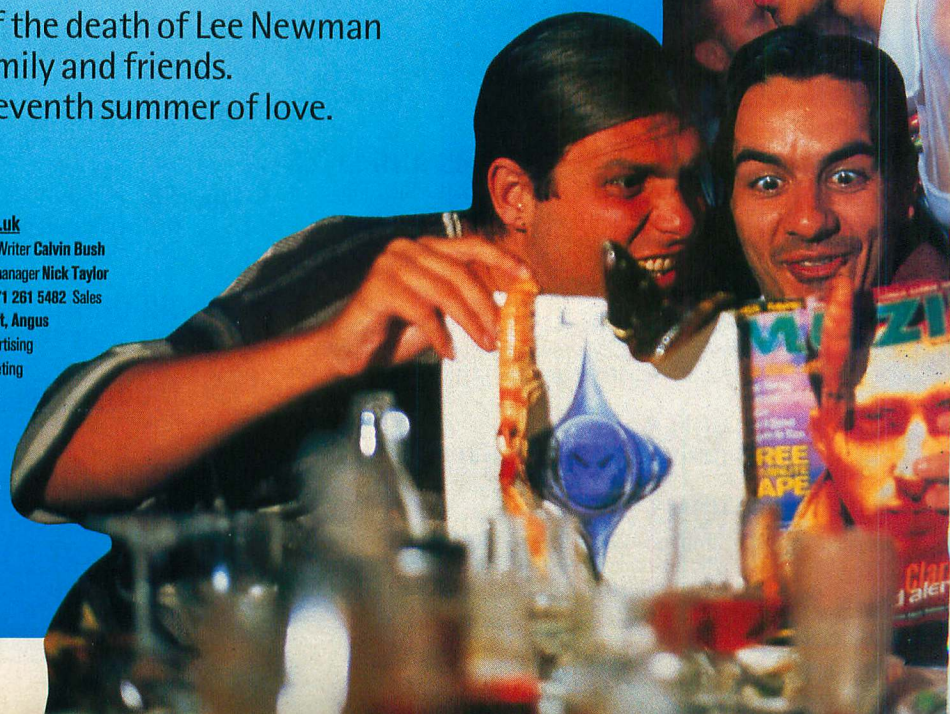
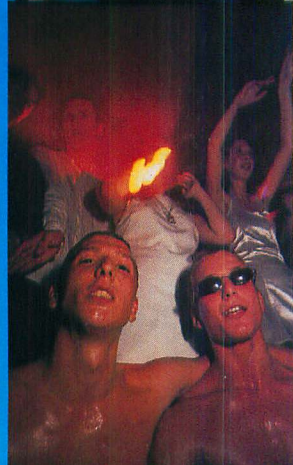
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MUZIK

in the mix

60 Goa Trance

Features

16 PIZZAMAN

Norman Cook, the party-crazed man with more aliases than an FBI agent, spins tall tales and talks cool tunes

32 CITY BOYS

Work hard and party harder. Drugs, clubs and all-night general disorder with the boys from the Stock Exchange

38 JOEY BELTRAM

On the eve of his major new album project, the New York street kid who exploded in an "Energy Flash" talks techno and street tuffness in an unusually revealing interview

46 THE GRID

Flotation swimmers, Texan Cowboys, club devils and chart heroes – Richard Norris and Dave Ball give it the hard sell as they roll back the years and muse upon their greatest hits compilation

60 GOA TRANCE

Trance ain't dead. It just took acid, put on psychedelic clothes and danced under the full moon on an Indian beach

62 JOSH WINK

With four ground-breaking singles in 1995 and DJing skills above and beyond the call of duty, the teetotal, drug-free, funky dread proves you don't have to be out of it to get into it. The year's finest new talent?

Regulars

6 NEWS

Muzik's Free Water Campaign, Hard Times, Wu-Tang Clan, Junior Vasquez, Lenny Dee, Goldie fracas, Charlie Hall benefit and Tribal Gathering in Ireland

20 PHUTURE

Muzik's tips for October: Dave Valentine, Nightmares On Wax, Randall, DJ Krush, Ind-X, Mark N-R-G, Born Under A Rhyming Planet and Raw Stylus

36 FREEBIE JEBBIES

Win Hooj Choons albums, Converse trainers, a year on the Slip 'N' Slide mailing list and Terror Vision/Beyond Vision videos

42 FLY BY NIGHT - BARCELONA

Barcelona proves there's more to Spain than Ibiza

50 FLOOR FILLERS - CLUBS AND LIVES

Notting Hill Carnival, Mobb Deep, The Big Chill in Wales, Muzik In Portugal, Angels in Burnley and Metalheadz in London

67 CHARTS

The Muzik Sweep, now a regular on Danny Rampling's One FM show. No hype, just bite. Plus sales and DJ charts from around the globe

71 SINGLES

The Ballistic Brothers' Rocky and Diesel check 'em out

75 ALBUMS

Nightmares On Wax, Dave Angel, Brian Transeau, The Ballistic Brothers, Joey Beltram, Francesco Farfa, Billy Ray Martin and the Azuli and Radio One In The Jungle compilations

85 TRAINSPOTTING

The latest underground releases – house, jungle, soul, garage, downtempo, hip hop and techno

100 LABEL SPOT

As trip hop fever spins out of control, Wall Of Sound stand up to be counted

102 VINYL SOLUTIONS

Did Andy Weatherall really sing backing vocals with The Ronettes? Your questions answered. Plus Dave Angel on his all-time favourite records

107 DANGER GIRL

More mayhem from Alan Oldham's gun-totin' terror

108 SCANNERS

This month's media movers, plus radio and TV listings

110 EQ

The ins and outs of maintaining a sound system, and Carl Cox's most peculiar usage of sanitary towels

115 INSOMNIA

Muzik's essential club listings

134 MOUTH OFF!

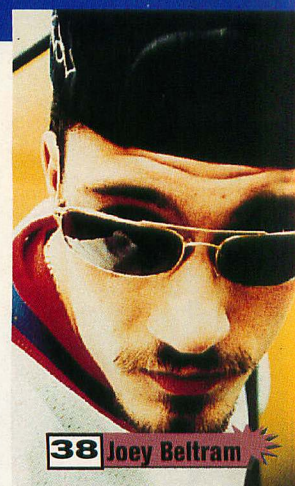
Readers' Letters

136 PARANOIA

Dare you read on?

138 HANG THE DJ

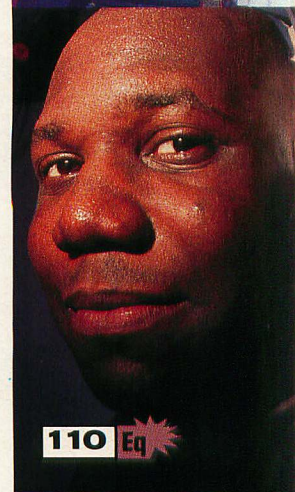
Where the jocks really swing



38 Joey Beltram



42 Fly By Night

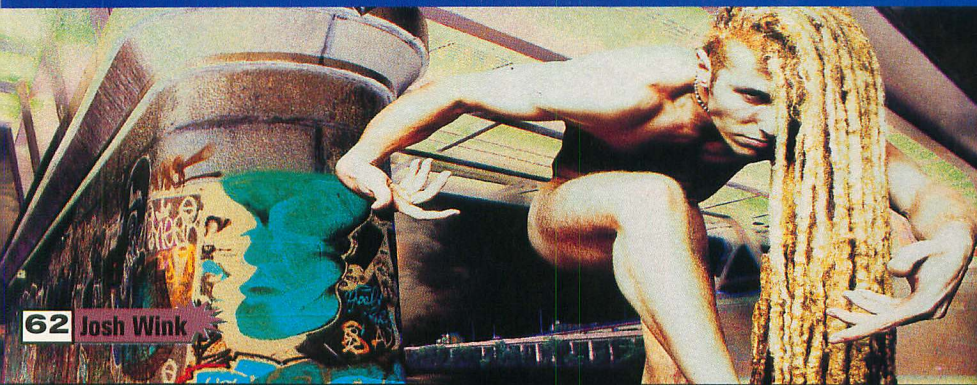


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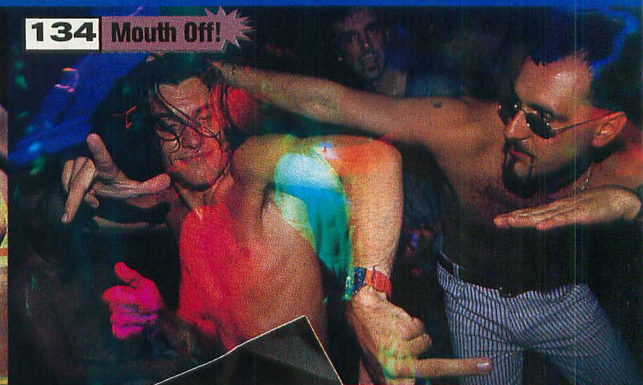


75 Albums

Next Issue on sale October 11



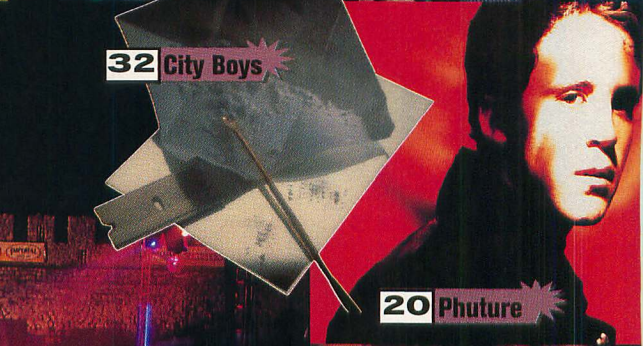
62 Josh Wink



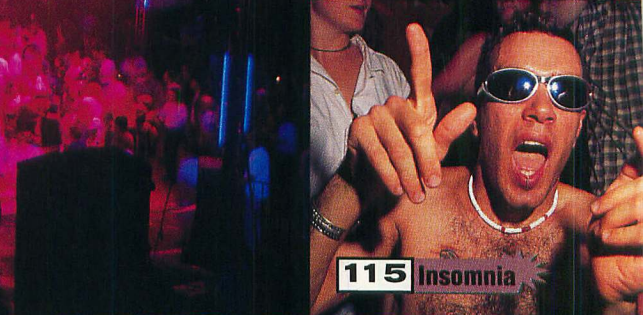
134 Mouth Off!



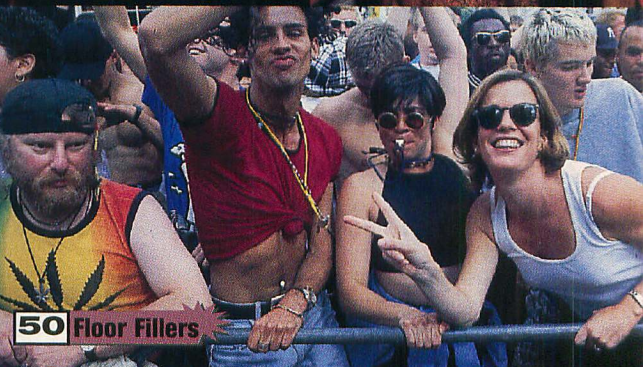
50 Floor Fillers



32 City Boys



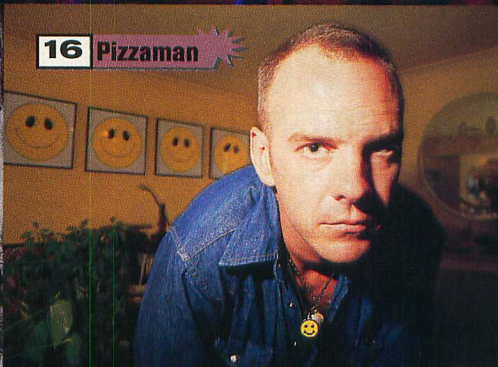
20 Phuture



50 Floor Fillers



46 The Grid



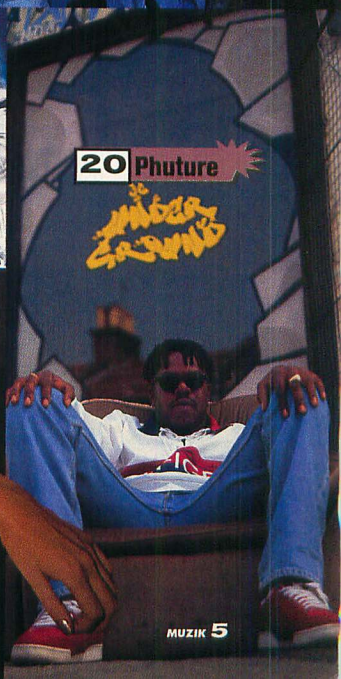
16 Pizzaman



50 Floor Fillers



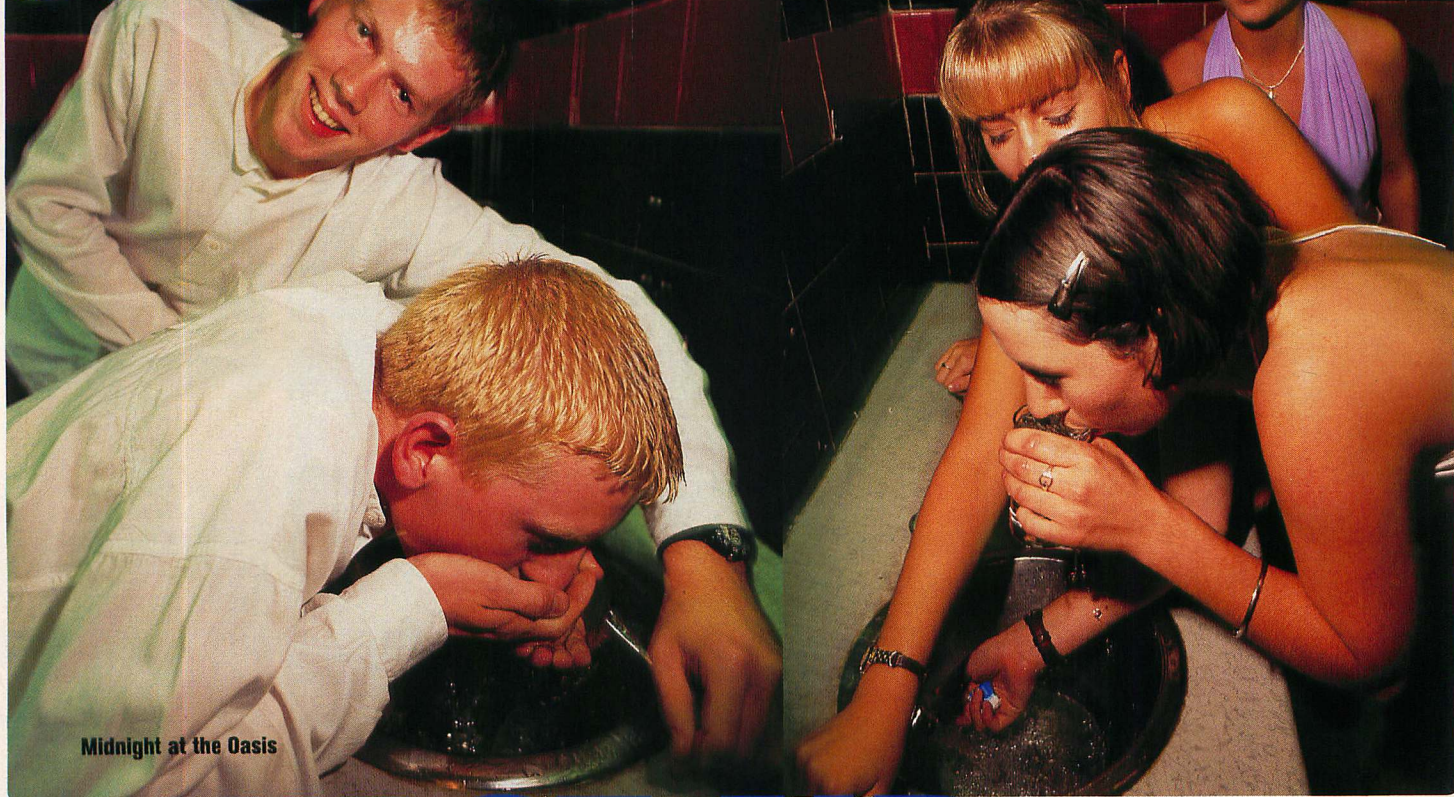
75 Albums



20 Phuture

50 Floor Fillers

news



Midnight at the Oasis

THIRST AID

MUZIK LAUNCHES A CAMPAIGN FOR FREE WATER IN CLUBS

MUZIK is to launch a campaign to make drinking water available, free of charge, to every clubber in every club. The campaign will be known as

THIRST AID and from next month in *Insomnia*, *Muzik's* club listings section, venues which provide free drinking water will be denoted with a blue tap symbol.

Thirst Aid is designed to highlight clubs which

appreciate how important free water is and to let people know, in advance, whether they will have to spend extra money to avoid dehydration, which can be life-threatening.

Natalie Melton from Lifeline, the Manchester drugs education organisation, regards free water in nightclubs as essential.

"Water is absolutely vital, particularly for people who have taken drugs such as ecstasy," says Natalie. "One of the main dangers in a club is the heat. If you take ecstasy and it's hot, you will significantly increase the risk of heat stroke and collapse. You need to replace the fluids you're losing while you dance and sweat."

Dehydration is not just a threat to ecstasy users, but to anybody sweating in a steamy club.

"Heat stroke means people pass out and collapse," continues Natalie. "If you can reach somebody just after they have collapsed it becomes a question of bringing their body temperature back to normal. You

give them water, cool them down and try and take them out into the fresh air. If not treated fast enough, people can fall into comas, suffer organ damage and, ultimately, they can die."

Lifeline recommends clubbers drink one pint of water an hour. At clubs where the water taps are turned off in the toilets, following the Lifeline guidelines obviously translates into a lot of money spent on

bottled water.

Club UK, who sell their own brand of bottled water, have been accused in the past of turning off the taps in the toilets for profit, but now place great emphasis on making sure their taps are working.

"It's important that, if the customers don't have money in their pockets, they can go through to the toilets and drink the water from there," explains Fraser Donaldson, the general manager of Club UK.

"I'd estimate that around 80 to 90 per cent of our customers do just that.

"People used to think we turned the taps off, but we didn't. The problem was we underestimated the number of people who were going to use the taps for drinking water. The water tanks would drain out and the pressure would drop. The taps were on, but only a small trickle would come out. So we installed extra tanks and connected them to the water mains, meaning we could ensure a constant flow of water."



Cream in Liverpool have provided free drinking water ever since they started out and they even go to the trouble of providing beakers full of water at the bar. For Jim King, Cream's business manager, it also makes financial sense.

"People are really scared that, if you provide free tap water, your bar sales will plummet," says Jim. "They might do in the short term, but in the long term you'll benefit. Clubbing is now an integral part of the entertainment industry and we provide a service which people vote for with their feet and their admission fees."

Festivals and outdoor raves are also places where there is a huge demand for water. Megadog distinguished themselves at Glastonbury and Phoenix by setting up teams of people to distribute free water throughout the dance tents.

"We wanted to create a real festival atmosphere and to do that you need to look after your crowd," says Eamonn Dog. "At Glastonbury, we had a wheelie bin filled with water which was distributed throughout the crowd by our production staff and security."

Clubs provide a service for their customers and Muzik believes this should include free, cold drinking water.

It's high time the serious issue of dehydration was addressed and that's what Thirst Aid intends to do. Dehydration doesn't just effect ecstasy users, it effects everyone. It can, and does, kill.

The Muzik Thirst Aid blue tap campaign is designed to change all this.

Muzik asks every promoter to state if they are providing free drinking water each time they fax us their club listings. All promoters who do this will be given a blue tap symbol in their listings. We also ask all club customers to let us know if they find a blue tapped club failing to deliver free water by calling 0171-261-7518/5993.

With your co-operation, free drinking water will become the norm. You know it makes sense.

THE SOUND & MUZIK

MINISTRY OF SOUND have announced details of their forthcoming "Road To Wembley Tour", which will be supported by MUZIK. The extensive UK tour begins on September 20. The DJs will be Erick Morillo, Kenny Carpenter, Harvey, Tommy D, Justin Berkman, Frankie Foncett, Jeremy Healy and Jon Pleased Wimmin.

The tour ends with a huge all-night event at the Wembley complex in London on October 28, featuring some of the world's leading DJs. David Morales, Frankie Knuckles, Tony Humphries, CJ Macintosh, Satoshi Tomei and Harvey spin in one room, while Laurent Garnier, Derrick May, Richie Hawtin, Carl Cox, Billy Nasty and Phil Perry play in the second arena. Doing, Billie Ray Martin, Bandulu and D'Bora will perform live.

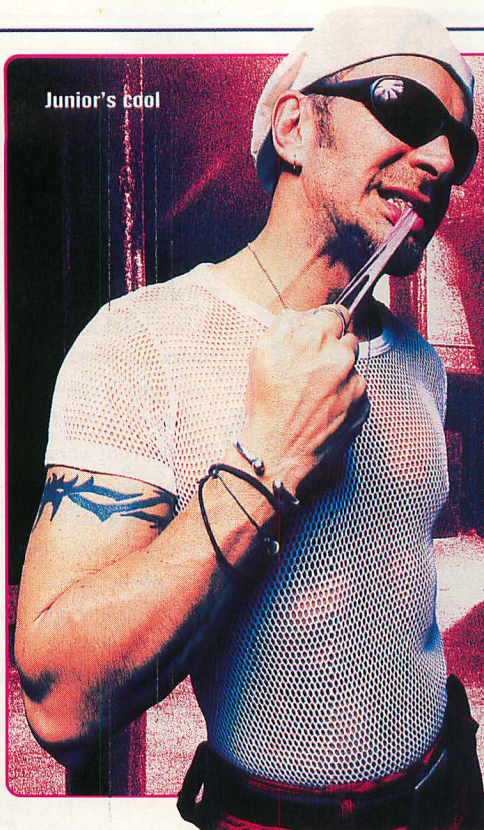
The Wembley all-nighter finishes at 7am and is then followed by Part 2: The Messy Session, starting at 8am on the following morning in the Ministry Of Sound. The Wembley tickets are priced at £25. For more details, call the Ministry Of Sound information line on 0891-715-900.

The dates for the "Road To Wembley Tour" are as follows: Doc's, Limerick (September 20), Leisureland, Galloway (22), Ormonds Centre, Dublin (23), The Keg, Cork (24), Decadence, Birmingham (27), Cotton Club, Newport (28), Gold, Nottingham (29), 051 Club, Liverpool (30), World, Warrington (October 5), University Of East Anglia, Norwich (7), University Of Teeside, Middlesbrough (10), Hacienda, Manchester (12), Bang, Portsmouth (14), University Of Swansea (17), University Of West England (18), The Tunnel, Glasgow (20), Colours, Edinburgh (21), Ministry Of Sin, Aberdeen (22) and Worcester Student Union (27).

Meanwhile, Ministry Of Sound are compiling an "Annual" booklet of the last year, which will be accompanied by a CD of classic club tracks. The CD will be beat-mixed by Boy George and Pete Tong.

Morales, kicking off at Wembley

Junior's cool



WU'S RESPONSIBLE?

WU-TANG CLAN'S failure to show up for last month's scheduled one-off UK appearance at Islands in Ilford, Essex, is continuing to cause friction, with accusations that some hip hop promoters are not serving their audiences responsibly.

DJ 279 from Choice FM claims to have known at least two weeks before the gig that the whole Wu-Tang crew were unlikely to perform. In the event, Ol' Dirty Bastard was the only member to appear.

"Method Man had turned down 'Top Of The Pops', so why would he still have come to London?" says DJ 279. "It would have been stupid. RZA wasn't coming anyway and the person with the most drama about him was Ol' Dirty Bastard, who was the only one who turned up."

"I rang RCA on the day of the concert and they said, 'It's going to be Ol' Dirty Bastard, but no Method Man, no Raekwon, no

Ghost Face, no RZA...'. but the gig was still being advertised as the whole of Wu-Tang Clan."

Promoters have got to get their act together."

Meanwhile, Ol' Dirty Bastard is due to contribute to the new Mariah Carey single, but it's not clear whether he will be on the track or just appearing in the video.

VASQUEZ MOVES TO THE TUNNEL

JUNIOR VASQUEZ returns to the New York house scene with a residency at The Tunnel on Saturday nights. The former Sound Factory DJ was originally scheduled to spin at the Tunnel on August 25, but the club was forced to delay his debut until September 16.

"The club has undergone a lot of renovation and there was no way that they could have got the space ready for me in time," says Vasquez. "We pushed back my start date because we all want everything to be right. I'm really thrilled about playing again. I can't wait to get in the booth. This is probably the biggest challenge for me so far. Everyone in New York just wants to get the party going again."

The Tunnel's management have pulled out all the stops for Vasquez, including building him a new DJ booth, complete with reel-to-reel, new DAT players and three 1200's, each fitted with Jam Mans. The club's sound system has also been completely overhauled to Vasquez's specifications and the speakers which piped music to the upstairs bathrooms have been ripped out.

"Junior had a problem with people listening to him while they were doing their business in the bathroom," says a spokesperson for the club. "I guess that, when you're Junior Vasquez, club owners will literally part New York harbour to make you happy."

Meanwhile, rumours in New York suggest that Frankie Knuckles is to spin at the old Sound Factory on Friday nights. The club is now thought to be called Twilene. Vasquez claims that he was offered the Saturday slot at the club, but turned it down.

"I don't want to look back," he says. "The Tunnel is my home now."

There are further suggestions that the owners of The Tunnel were behind Junior being removed from Sound Factory in order to improve their chances of having him in their club.

Steve Dash, the man behind the sound at Sound Factory, will not be working at The Tunnel. This job has gone to Steve Dunnington.

Finally, it has been announced that Rollo is to remix Junior Vasquez's "Drag Queen" for Tribal UK.

SURVEY THE SCENE

The return of Vasquez

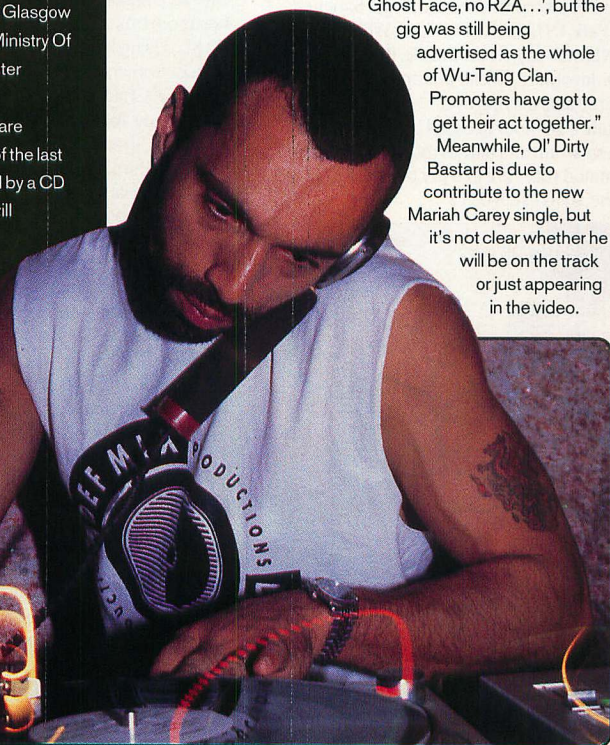
DANNY TENAGLIA: "It's good that he's back on the scene for all his fans, but the Tunnel is an awful venue. It doesn't have the captivating feel of Sound Factory. It's a disco circus. The club is about gimmicks. They have DJs in the bathrooms! Hopefully it'll change now."

DJ PIERRE: "Straight up? I didn't know that. I think that's a smart move. It will be easy for him to bring his crowd to the Tunnel, but the vibe will be very different. Hell, yes, I'm going to be checking it out! The opening night will be crazy!"

ARMAND VAN HELDEN: "I didn't even know! He's still important to many people, but not really to me. They wouldn't let me in Sound Factory because of the way I looked. But nothing is ever as good as the first time. If you closed Cream and Ministry Of Sound and put them somewhere else, they wouldn't work, would they?"

ROCKY (from Rocky & Diesel): "Nothing will be the same as Sound Factory, but then you just don't know until the Tunnel gets going. I certainly think there's life in Junior yet. Hopefully, we'll get there next year."

ANGEL MORAES: "It's a big 'If?'. It will only work if Steve Dash is doing the sound system. It certainly couldn't work like it is now. The people will love it, but the industry and the guys who know their sound will be harder to convince. 'Welcome To The Tunnel'? I think I'll leave that one to Junior to record!"



snapshots

RUFFNECK's "Everybody Needs Somebody" has been licensed to Positiva from Masters At Work's MAW label. The track, which is Number One in this month's Muzik Sweep chart, looks like following De'Lacy into the national charts. De'Lacy recently entered the nationals at Number Nine. . . Reading's **CHECKPOINT CHARLIE** are to launch a monthly club night in Paris. Richard Ford and Pierre will reside at the night, which takes place at a new venue called Divan du Monde. Jon Pleased Wimmin is the guest for the opening night on September 27. Call 0171-486-1877 for further details. . .

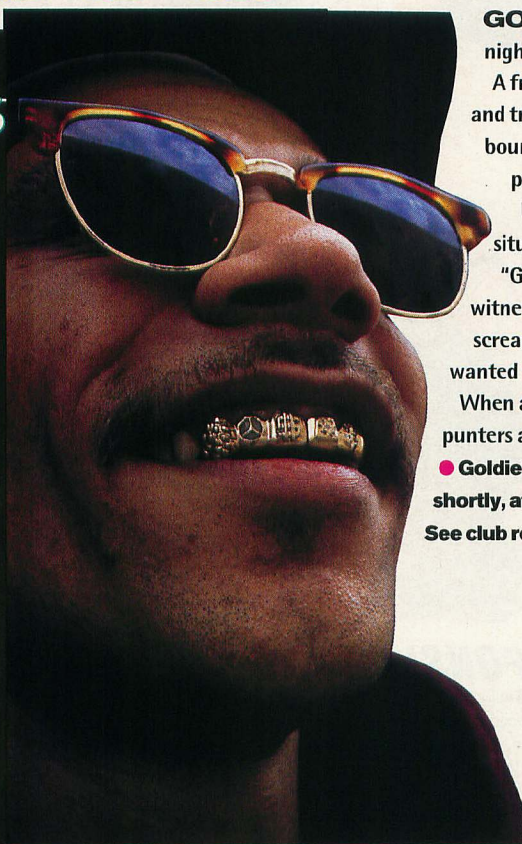
TERRY MULLAN, widely considered to be one of the finest American DJs on the circuit, has launched a label called Catalyst Recordings. The first release is from the legendary Adonis. Mullan spins in the UK from September 12-20. . .

DISCO SLUTS are planning to sue the Belgian Toko label after a sample from their "In Full Flight" single was savagely re-used on a track by Chaka-Boom-Bang called "Tossing And Turning". Hooj Choons had just licensed the track, while Moonshine recently included it on their Tall Paul compilation. An injunction may now be slapped on the Hooj Choons release. . .

The **TRANSMAT/METROPLEX** party in Detroit has been postponed until later in the year. . .

CLAUDIO COCCOLUTO has apologised to the many Italians who flew to hear him at London's Ministry Of Sound on the August Bank Holiday weekend. Due to a mix-up with timings, Justin Berkman had still to play his set when Coccoluto arrived from Back To Basics. The Ministry offered him a one-hour set and Coccoluto's management chose to leave. . . **DARREN PRICE** has contacted Muzik to let everyone know that the Darren Price who frequents Naughty But Nice in Hereford bears no relation to him. Watch out for a second Lady B frequenting the Harlesden club circuit. . .

The **ROOMS** in Hull, home to the Scuba and Deja Vu nights, is to close for refurbishment. The Saturday night is being split into three, taking place on alternative weeks. Eat Your Worm will feature DJ Lewis, Quench will be hosted by DIY, while the third will be a Megadog-style event. A spokesman from Rooms states, "People get confused because all of us are into different styles. This way the punters know what music to expect". . . **PHUTURE 303** will return to Ministry Of Sound in December, following their legendary appearance at the Muzik launch night. . . **MARK N-R-G** is remixing Rozzo for Bush. Pacific's Justin Deighton has also been enrolled for a Bush rework. . . **GOLDEN** have found a new home at Manchester's Sankey's Soap venue, filling in the



GOLDIE was involved in an altercation at London's thursday night Speed club last month.

A friend of Goldie's had been celebrating his birthday at the club and tried to leave with a bottle of beer. He was stopped by the bouncers, who attempted to take the bottle from him. Goldie promptly become involved in an argument with one of the bouncers, but he was led away by some friends before the situation got worse.

"Goldie was screaming at the bouncers for ages," said one witness. "He went off, then came back in his car and started screaming at them again. He looked pretty pissed off, like he really wanted to beat them up."

When asked to comment, Goldie replied, "Bouncers should pay punters a bit more respect."

● **Goldie's Metalheadz night at The Blue Note in London will return shortly, after its trial run was such an huge success.**

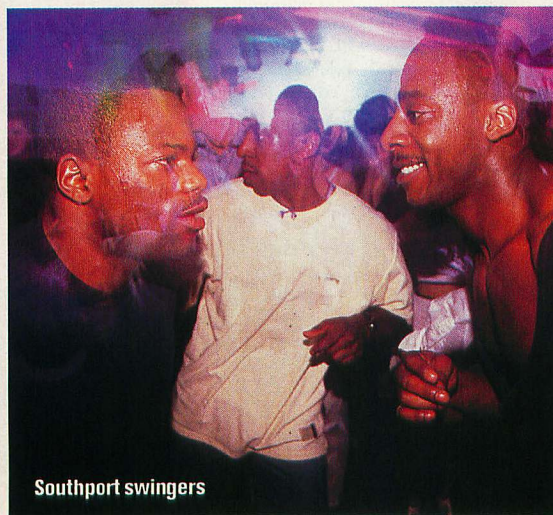
See club review on page 57.

PORT RUSH

Line-up details have been announced for this year's winter **SOUTHPORT DANCE MUSIC WEEKENDER**.

The long-running soul and garage extravaganza takes place over the weekend of November 3-5, at Pontins Holiday Centre in Southport, Lancashire. DJs already confirmed are Roger Sanchez, Danny Rampling, Graeme Park, CJ Macintosh, Alister Whitehead, Paul "Trouble" Anderson, Norman Jay, Kevin Beadle, Bob Jones, Tom Wainwright and Snowboy. Incognito, Mica Paris and Guru's Jazzmatazz will be among the acts playing live.

The on-site facilities include a 24-hour licensed bar, an indoor swimming pool, a sauna, a solarium and games rooms. Tickets for the event, including accommodation, are £75 per person. For further enquiries, telephone: 0191-389-0317.



Southport swingers

Lee Newman RIP

LEE NEWMAN of GTO has sadly passed away. She died in Amsterdam on August 4, following a brave struggle against malignant melanoma (a particularly virulent form of cancer).

Lee and her long-time partner, Michael Wells, started working together in the mid-Eighties, initially as an experimentalist noise duo called Greater Than One. They released three albums for Chicago's Wax Trax label under this name. They subsequently changed their name to GTO in 1990 and recorded "Pure" for Go Bang, the Dutch imprint. The record had a massive influence on both the British and European techno scenes and is said to have inspired the Edinburgh club of the same name.

The duo took freaky electronica into the charts with Tricky Disco's eponymous single on Warp and banged the Euro-hardcore box as John & Julie on XL. Using a huge range of pseudonyms (including Signs Of Chaos, Church Of Ecstasy, Killout Squad and TD5), they fused the sound of Euro techno with their industrial roots for countless labels.

Lee's enthusiasm was boundless and went far beyond just DJing and recording. Together with Michael, she also penned the Technohead column in "DJ" magazine and the duo were among of the early pioneers of the gabba sound in the UK. In addition, they worked on artwork for a host of prestigious international magazines and set up the Dataflow label and club.

Lee's latest single as Technohead, "I Wanna Be A Hippy", has just topped the Dutch charts, as well as hitting the Top 40 in several other European countries.

Daz Saund, who first met Lee when she came to hear him play at Heaven in 1990, says: "Lee was always full of energy and positive thinking. She was a lovely person. She was one of the first to really push techno in the UK and was one of the few artists who wasn't frightened to produce hard tracks. Lee was always one step ahead."

A benefit night will be held for Lee Newman on Monday, September 25 at Heaven in London, with all proceeds going to Cancer Research. DJs on the night will include Daz Saund, Colin Dale, Brenda Russell and Trevor Rockliffe. More DJs will be announced shortly.



Lee Newman

NARCOTIC INFLUENCE

ROGER SANCHEZ is to release an exclusive mix compilation via Narcotic Records and Hard Times, the Leeds club and record label. Despite interest from A&M and Cream, among others, Sanchez agreed to give the compilation to Narcotic providing it was a joint venture with Hard Times, which he says is his favourite UK club.

Heidi from Narcotic states: "People were throwing money at him, but he chose to go with us."

Sanchez is currently in the studio remixing and editing tracks for the album, including Todd Terry's "Sound Design" projects, Absolute's "There'll Come A Day", Donna Summer's "I Feel Love" and Michael Watford's "Love Changeover". The vinyl version will be an unmixed double-pack of the reworked tracks, along with other previously unreleased material, such as Kathy Sledge's "Good Times Dub".

As part of the deal, Sanchez will play a six-hour set for the re-opening of Hard Times at its new venue in Leeds. He recently

rocked the club's closing night at The Music Factory, where his set was recorded for live crowd noises and other atmospheric incidentals. Sanchez is the club's biggest crowd-puller.

"Roger loves playing there," continues Heidi. "The best crowd response he has ever had in this country was at Hard Times and he wanted to give them something back."

Hard Times plan to unveil their new venue, which is situated in the basement of C&A in the centre of Leeds, only minutes from The Music Factory, on October 28. The club has a capacity of 1,500. The venue will be a bar throughout the week and used for the club on Saturday nights.

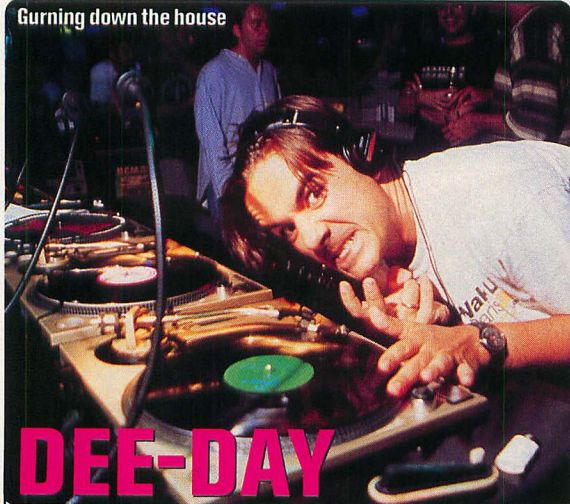
"The object of the club is to have a sound system which doesn't just match the system in the Ministry. It will better it," reveals Hard Times' Steve Rayne.

Hard Times have meanwhile pulled their party with Manumission in Ibiza. A spokesperson for Hard Times simply said, "We didn't want to do it".

Brothers in arms: Steve Rayne (left) and Roger Sanchez



Gurning down the house



DEE-DAY

LAURENT GARNIER is considering doing a track for Lenny Dee, New York's gabba specialist. The two have been friends for quite some time.

"Lenny has been spinning house for us at our parties and, in return, he's asked me to do some gabba for him," reveals Garnier. "I don't think he even wants to release it. It would just be for his personal listening pleasure."

Lenny Dee, owner of the Industrial Strength imprint, is also said to be starting up a new subsidiary label called Heavy Mellow.

● Laurent Garnier is to spin an exclusive eight-hour set at B-Day at London's Gardening Club 2 on Thursday, October 5. The night takes place one year on from B-Day at the Gardening Club, which attracted over 1,000 people. It will start at 9pm and finish at 5am.

Tickets cost £6 on the door, £4 for students. Telephone 0171-261-7518 for more details.

PARADISE LOST?

SABRES OF PARADISE are rumoured to have split up. The three-piece, comprising DJ Andy Weatherall and producers Jagz Kooner and Gary Burns, haven't been working together for several months. A spokesperson at Warp records confirmed that Weatherall was no longer working with the others and that there no further Sabres releases were planned.

The Warp spokesperson states: "If you'd asked me a few months ago, I would have said they were definitely splitting up. But let's just say that they've recently realised there's more common ground than they previously thought existed. It's been an uneasy period for them. They're not recording together at present, but they will hopefully record again some time in the future."

Weatherall is currently recording with David Harrow of Technova fame.



A man for all weathers

gap vacated by Jockey Slut's Saturday night spot...

JUICE in Australia are to distribute a new label called Aerial Recordings. Meanwhile, watch out for Alpha Delta Division, a new imprint set to take the Australian techno scene by storm...

DISTINCTIVE have licensed DJ Rule's "Get Into The Music" from Hi Bias. Goodfellas will remix. Distinctive also host a night at Checkpoint Charlie on November 9, with Sister Bliss on the decks. And watch out for the huge Androgeny track, which has been licensed from Strictly Rhythm. It features George Morel, Joey Musaphia and Aquarius on the mix. Finally, Avex, who finance Distinctive, have enrolled Jon Pleased Wimmin, Felix Da Housecat and Hyper Go-Go to remix the new Eurogroove cut... For information on

POSITIVE SOUNDS, Brighton's underground sound system crew, contact PO Box 2667, Brighton, East Sussex BN2 3DF... Forthcoming guests at **THE ORBIT** in Leeds are Tim Taylor with Nico live (September 16), Andrew Weatherall with Speedy J live (23), Sven Vath (30), Marco Zaffarano (October 7) and Robert Armani with Daft Punk live (14)... **THE ALOOF** return with a single called "Stuck On The Shelf". Magic Plants and Michael Forshaw are on the mix. Michael Forshaw has also contributed the next release on Flav... "Paper Moon" by **51 DAYS** has been licensed from Touche to Bold! Stars... Muzik is to co-host **SLAG** in Birmingham on September 29. The club is opening a new back room which will nearly double their capacity. Kelvin Andrews will spin... **DERRICK CARTER** is to launch a jazz-techno band called **SOUND PATROL ORCHESTRA**.

He's already recruited two new vocalists, a drummer and a bassist. Carter has also been auditioning for movie roles. "I just want a small role. A janitor, maybe. Two lines and a broom would be cool"... **BRIAN TRANSEAU** has signed a five-album deal with Perfecto/Warners.

PERFECTO have set up a Web site. Tap in <http://www.musicbase.co.uk/perfecto/nw>...

Manchester's **KISS 102 FM** have announced their latest listening figures, showing that over 250,000 people tune in every week... Canada's **LEGION OF GREEN MEN** are heading to Europe for a "busking" tour! The owners of the experimental Post Contemporary label will not be charging any fees, preferring instead to hold out a hat for contributions at the end of each night... A campaign has been launched to get all 18 to 25-year-olds registered to vote. Watch out for a gig sometime in November at London's Royal Festival Hall, which will

FUN-DA-MENTAL among others... **DAVE CLARKE** releases his "Archive One" album on Deconstruction on October 9... **NRK DJ** agency are planning on doing a weekly show on Milton Keynes' **FREQUENCY FM**, with mixes coming from Claude Young, John Acquaviva, Ian Pooley, and Russ Gabriel... **BLUE BASIQUE** are looking for deep house and pure techno demos. Anyone interested should mail them at Broadway Studios, 28 High Street, Tooting London SW17 0RG. Telephone: 0181-682-3881... ➡

15 of the people reading this
didn't go home last night. 3 of
you are radioactive. 26 people
like standing against spin dryers.
6 have eaten pigs' trotters. 34
of you howl. But you look like
ordinary people.
And this, looks
like ordinary
whisky...



NO
ORDINARY
WHISKY.

MIND YOUR MANORS

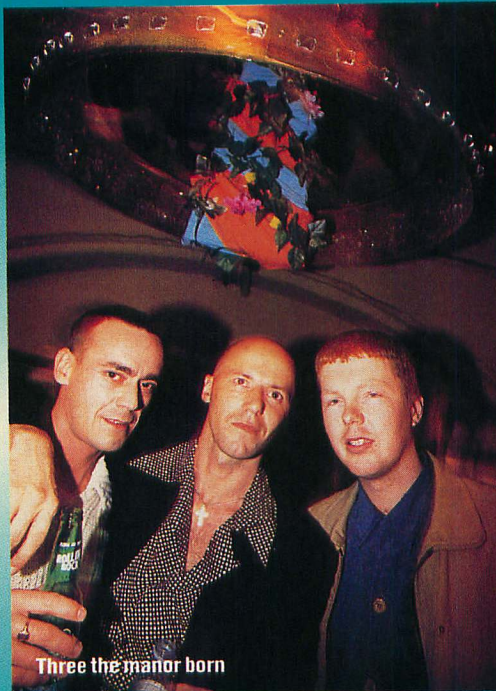
RENAISSANCE's attempt to host a series of parties in manor houses around the country took a further blow recently, when the third party in a row was cancelled at the very last moment.

Problems arose when promoters Mark and Jeff arrived back from Ibiza to find that their consultant had failed to reply to a faxed letter from the local authorities regarding the event. Up until that moment, the party seemed sure to happen, after the first two had faced similar problems.

Jeff Oakes states: "Before we went to Ibiza, we were happy that everything was going smoothly, so we sent adverts out to the press. We arrived back to find that our consultant had ignored the faxes. We ran out of time to clear the questions."

Oakes went to see Chief Inspector Morgan from North Yorkshire Police, who had already had meetings with Neil Rushton from Network about raves and clubs, and discussed the matter with him. As a result, Morgan gave Renaissance total support to reschedule the party for October 28, providing the final all-clear was granted on September 7. If all goes to plan, the event will take place at Allerton Castle in North Yorkshire.

The line-up so far for October 28 is John Digweed, Ian Ossia, Jeremy Healy, Dave Seaman, Fathers Of Sound, Alistair Whitehead, Danny Rampling, Dimitri, Marc Auerbach, Keoki, Chris Et James, Danielle Davoli and Nigel Dawson. D-Influence



Three the manor born

are expected to perform a live PA. Finally, in a message thanking Renaissance's loyal followers, Oakes states: "They all understand what we've been through. They realise that we're trying to do something different and that we've suffered for it. But we haven't come this far to stop persevering now. It's still quite a concept."

TRIBAL ON THE MOVE

Irish jigging



TRIBAL GATHERING's planned all-nighter in Ireland on Saturday, September 30 has been forced to move due to licensing problems. The event was to have taken place at Rostalla House Farm, Kilbeggan, County Westmeath, but has now been moved to the

Equestrian Centre in Cavan. The new site has a licensed capacity of 15,000 people.

The line-up for the event remains unaffected and the acts already confirmed include The Prodigy, The Orb, The Grid, Chill FM, Q-Tex and QFX, plus DJs such as Jeff Mills, Carl Cox, David Holmes, Rocky Et Diesel, John Kelly, Dave Angel, Marc Spoon, Billy Nasty and Justin Robertson.

For more information call 0181-780-9766.

HALL OR NOTHING?

CHARLIE HALL is to be the recipient of a benefit night taking place at London's Ministry Of Sound on October 20. The benefit follows a fire which gutted Hall's home. He lost his entire record collection in the blaze.

Hall In The House will see Andrew Weatherall grace the decks of the Ministry for the very first time, albeit only in the VIP room. Billy Nasty and Paul Daley will also be spinning. The night has been organised by Xian and Lol Hammond, Hall's Drum Club partner.

Xian states: "Charlie is a top geezer. After such a dreadful accident, it was only right to organise a wild benefit night with his favourite DJs, all of whom are playing for expenses alone."

Charlie Hall adds: "I would like to thank all of the people who sent me records, such as Novamute, Jill Mingo, Dean Thatcher, Peacefrog and Zoom. It really has shown the true family of house music. And respect to Andy Weatherall for agreeing to play at the Ministry."

Tickets are available now, priced £10, from Fat Cat (0171-209-2909) and Zoom (0171-267-4479).

Cream of the crop



CREAM CRACKERED

CREAM are set to celebrate their third anniversary on the weekend of October 13-14. Following last year's appearance of Kylie Minogue, this year's event will include a yet-to-be-announced special celebrity guest.

The Friday night features Paul Oakenfold, Jeremy Healy, Graeme Park, Jon Pleased Wimmin and Carl Cox. On the Saturday, Danny Rampling, Judge Jules and Pete Tong will join residents James Barton, Andy Carroll and Paul Bleasdale. Tickets are on sale from September 11. Expect this to be one of the events of the year.

Cream have also announced full details of their mammoth "Foundation" tour. The dates are as follows: The Lakota, Bristol (September 15), Pimp, Wolverhampton (15), Steel, Sheffield (29), To The Manor Born, Durham (October 1), Decadence, Birmingham (4), Deja Vu, Hull (6), Feel, Preston (7), Ministry Of Sin, Aberdeen (8), Ask Yer Dad, Nottingham (12), Club UK, Wolverhampton (14), Teeside University (17), Gorgeous, Bath (19), Sweet, Chester (20), The Hippo Club, Cardiff (20), Main Exit, Blackpool (21), The Point, Dublin (27), Love To Be, Sheffield (28), Swoon, Stafford (November 3), Back To Basics, Leeds (4), Bliss, Swansea (9), The Hacienda, Manchester (10), The Industry, Hull (16), Ministry Of Sound, London (17), Sugar Shack, Middlesbrough (24), Shindig, Newcastle (December 2), Naughty But Nice, Hereford (8) and Congress, Blackburn (9).

Call 0151-709-1693 for further details.

snapshots

AUTECHRE follow up their forthcoming "Anvil Vapre" single with their third album, as yet untitled, scheduled for an October release. . .

PWL are expanding their empire by starting a new label, Coliseum, and opening a studio complex next to Eastern Bloc in Manchester. . .

MILES HOLLWAY and **ELLIOT EASTWICK** are remixing a track for Grass Green, as well as reworks for Network and Hooj Choons. They are also set to remix Liberty City for Tribal USA. . .

UNDERWORLD are playing Glasgow Barrowlands on Thursday, October 19 as part of Glasgow's "10 Day Weekend" music festival. . . Watch out for a new sample CD, "TECHNO TOOLBOX", created from the sample soundbanks of top German producers like Jam El Mar, Ralf Hildenbeutel and Genelog. For more details call 0171-792-0388. . .

REPHLEX are re-releasing their very first single, Brad Striker's "Bradley's Beat". . . The next single on **JORG BURGER's** Transatlantic label will be "Panorama" by Arian. Burger himself has three forthcoming projects as The Bionaut on Harvest.

There will be a single, "Vitagraph", an EP, "Please Teenage" (with Air Liquide and Mike Ink remixes), and an album, "Lush Life Electronica". . .

THE KALIPHZ release their debut album, "Seven Deadly Sins", on London on October 16. . . **SLAM's** Orde Meikle has got engaged to his long-time girlfriend, Jacqui. . .

BASIC CHANNEL are rumoured to have closed down their label after being stung by suggestions that their recent releases sounded too similar. Honest. . . Coming up on **JAMMIN' UNIT's** Pharma label is "Little Bit Nasty" by Dub Mix Convention. Jam also has an imminent 10-inch single, "Remote Car Baby", on Temple Records. . .

DAFT PUNK will support The Chemical Brothers on some of their forthcoming live dates. . . **NEIL RUSHTON** has reportedly left Network. . . Drug wars have marred **IBIZA's** San Antonio Town, with news of a stabbing involving two groups of dealers near the Mambo bar. . .

DANNY TENAGLIA has remixed Oleta Adams and Frankie Knuckle & Adeva. Expect a new cut on his Sexy label in January. . . **SCOTT EDWARDS'** Beau Monde imprint follow "Lex" with a one-sided piece of electro from Majic called "The Last Battle". . .

IAN POOLEY is remixing Hoschi's "Wicked Wine" for Virtual. . . The next release on **ANGEL MORAES'** Hot 'N' Spicy label is his own "Time To Get Down". Moraes has also remixed Angel Lewis. . .

TRESOR are to release a new compilation, "Sirius", with tracks from Mills, Beltram, Atkins, Hood and more. . . **MANCHESTER CLUBS**, including Sankeys Soap, The Hacienda, Home, Code, Paradise Factory, Holy City Zoo and The Boardwalk, are joining together in a unique benefit for the homeless on Sunday, October 15.

For one night only, clubbers will be able to buy a single ticket which gains them admission into all participating clubs. All profits go towards funding a special cafe centre for the homeless. For info call 0161-861-7270. . . **DELIRIUM** are opening a shop in New York, at 382 West Broadway. They're also starting an American label with singles on the way by K Alexi, Freddie Fresh and Gene Hung. . .



Billie Ray Martin

Deadline For My Memories

Debut solo album out now. Includes the singles Your Loving Arms and Running Around Town.

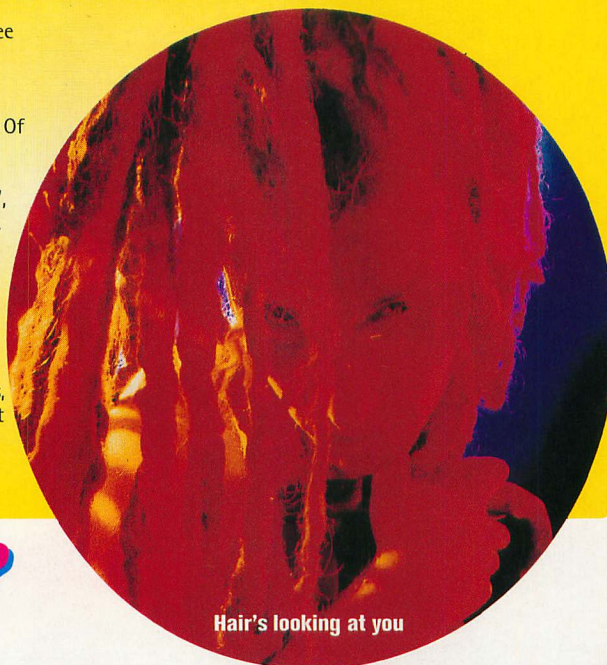


WHAT A WONDERFUL WINK

JOSH WINK mania is set to sweep the UK, with three of his biggest tracks set for re-release. "Higher State Of Consciousness", "I Am Ready" and "Don't Laugh" are all due back out in the coming months.

Judge Jules' Manifesto label has licensed "Higher State Of Consciousness" from Strictly Rhythm (where it has sold 26,000 copies). The Manifesto version features a remix from Jules himself. Virgin are to re-release "I Am Ready", issued under Wink's Size 9 guise, at the start of October. Finally, the Richie Hawtin and Josh Wink remixes of "Don't Laugh", undoubtedly one of the most popular club tracks of the year, are available on Sorted.

Wink says: "It's funny how all these songs have taken six months to develop. But it's brilliant that 'Higher State Of Consciousness', such a diverse record with high frequencies, has appealed to house heads, techno heads, jungle heads and handbag heads alike. I'm just glad that I've been able to make tracks which have a shelf-life of longer than two weeks."



Hair's looking at you

NO PROGRESS?

PROGRESS, the long-running Derby club, has been threatened with closure by the police. A revocation order has been made on the licensee of the club, which has been taking place at The Conservatory since January of this year.

The order follows a surprise police raid on Progress at the end of July. After an extensive search of the club and of everybody inside, two people were charged with possession of drugs.

"There hadn't been any problems in the past and the police hadn't raised any concerns at all prior to this raid," states Russell Davison, the promoter of Progress.

A hearing to consider the police request has been indefinitely postponed and the club will be continuing as normal until a court date has been set.



Cool Breezer
Charlie Lexton

FILTER TIPPED

DORADO RECORDS are setting up an offshoot label called Filter. Dorado boss, Ollie Buckwell, says that Filter will "start where Dorado originally began three and half years ago". Filter will produce mainly singles, and possibly compilations, with the emphasis on one-off tracks and "more dance-oriented club records". The label will be A&R'd by Ross Allen and Cool Breeze's Charlie Lexton.

The first release on Filter is by Lexton's brother Kid Loops, who has just remixed the latest Cool Breeze single, "Can't Deal With This". This will be followed by a single from Box Saga, the London act behind last year's "Radio Rhythm".

SURVEY THE SCENE PORTUGAL 1995

DANNY TENAGLIA: "It was great to be in a country where the people are as excited as you are. The highlight was Rock's and hanging out with people like Phil Perry and the Hard Times boys. I had the greatest time."

KAREN, HELEN, JOE, HANNAH and SUZIE (Muzik readers, London): "Laurent Garnier was givin' it, the Hard Times boys were doin' it, Tribal UK were makin' it, Muzik magazine were losin' it, everyone was lovin' it and we were fuckin' havin' it."

SCOTT BRADFORD (Shindig):



Portu-gals

"Marvellous. I've never seen an atmosphere like it at any club in the UK. I think the local DJs are very talented. They all played wicked music. I'll certainly be going there for my holidays next year."

ELLIOT EASTWICK (Hard Times):

"It was great to see how someone else's scene worked. It's good that it wasn't overcrowded with too many English people, but those that were there rocked it. And the Portuguese know how to fucking have it, too."

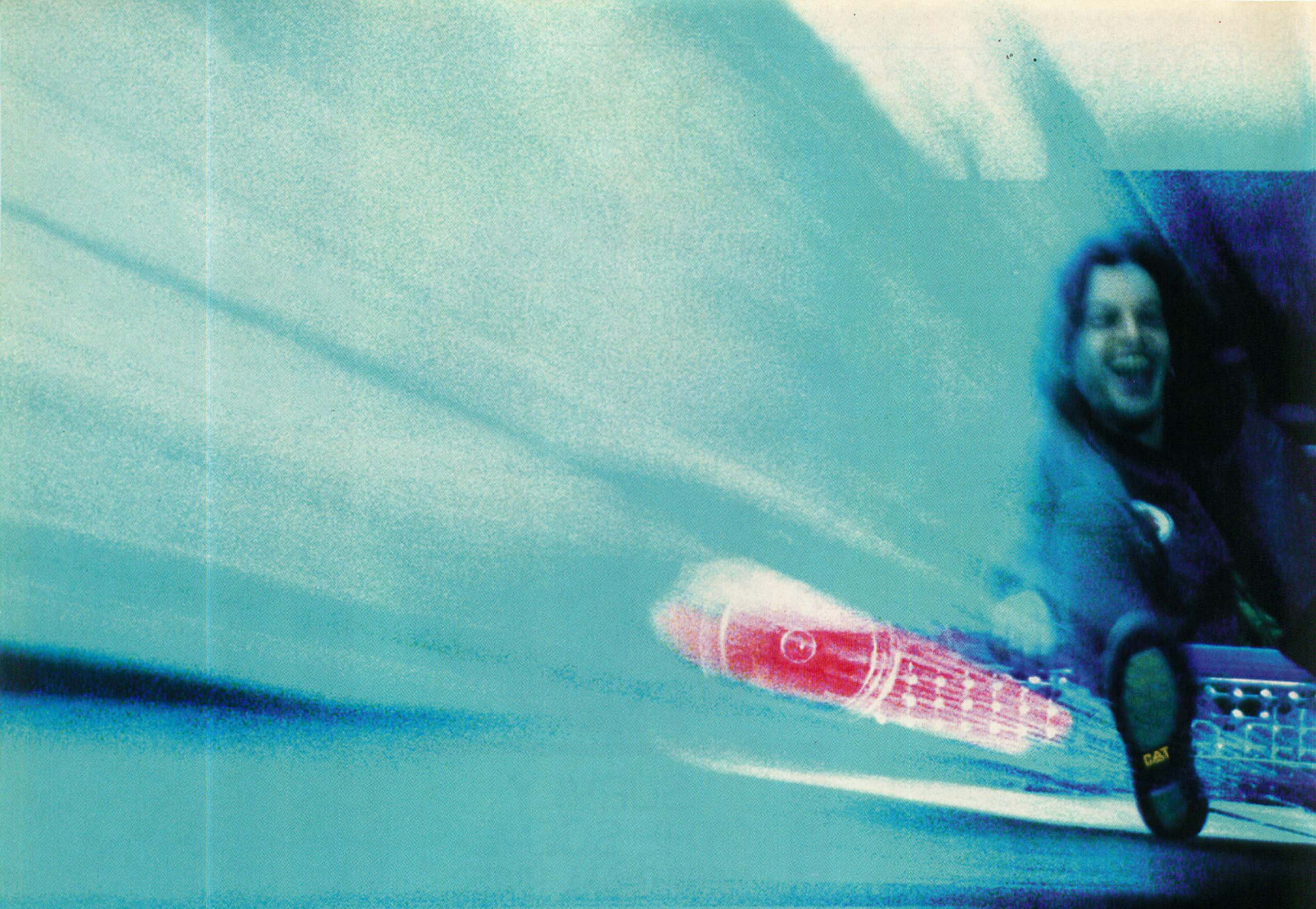
LISA SNOOK (Muzik reader, Newcastle): "From the Kremlin on the first night to the castle on the last, the DJs and the atmosphere just got better and better. Lisbon should be up there with the rest of the dance capitals."

PHIL PERRY (Full Circle): "Portugal is so refreshing. The people are new to the scene, so they just go with the vibe. And that's what we did. They fired us all up. And at least there were no English magazine sheep there."

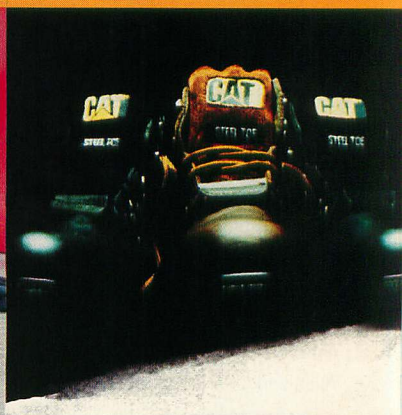
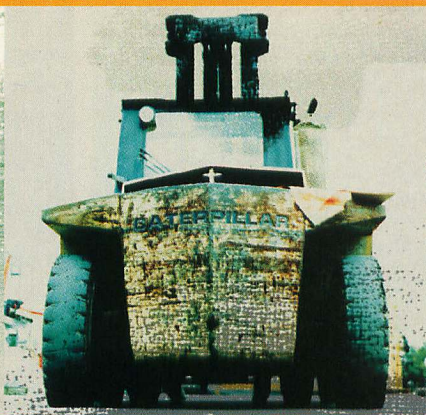
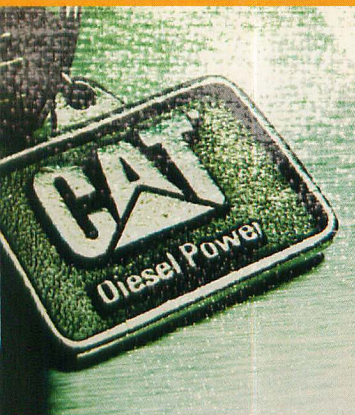
● See the review of A Week In A Paradise Called Portugal on pages 50-51.

snapshots

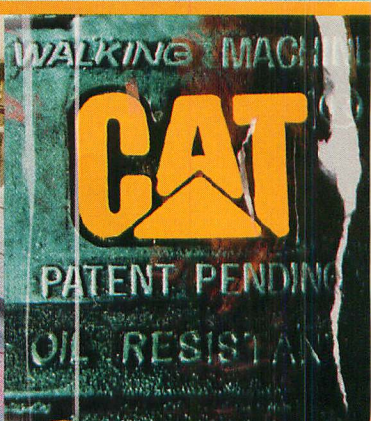
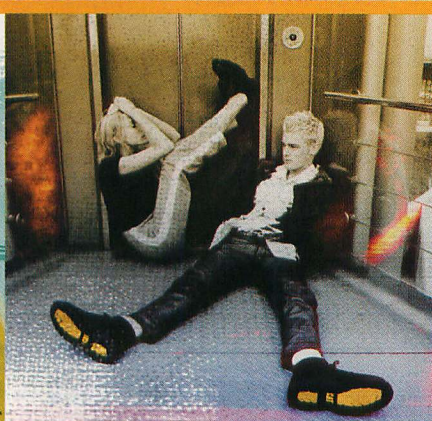
ERIC POWELL is to sequence "Psychotrance 3" for Moonshine... **STEVE STOLL** has started a new label, 212... The next single on Carl Craig's **PLANET E** stamp is by Flexitone. The cut, "Roto Reliefs", contains a reworking of "Pulse Of Evolution" from the "Elements Of Sound" CD... **RUSS GABRIEL** has remixed Phobia's "Phobia" for Rising High, as well as the new Steve Bug single for Superstition and Hi-Ryze's "Ride The Rhythm" for GPR... **MUSLINGUAZE** have recorded a single for Twitch and Brainstorm's Pi label. "Bandit Queen" will have remixes by Losd and Panasonic... The brand new **SABRETTES** compilation, "101+303+808", will include tracks from Pod, Psyche, Lords Of Afford and other unreleased material... **EMISSIONS** are releasing a triple album of new tracks from artists like Scott Edwards, Scruff and Conemelt... Galactic Funk, Green Cloud, and Politix Of Dancing have recorded singles for **PHAT AS PHUCK**... **SLIP 'N' SLIDE** are putting out a new 95 North single with Angel Moraes and Joey Negro mixes. There will also be a label compilation mixed by Deep Dish... The **TRIBAL** compilation, "Tribal UK Volume 2", will include limited promos of unreleased Deep Dish and Absolute remixes... **SASHA** is to mix an album for deConstruction, but rumours that he is to fill a residency at Velvet Underground on Sunday nights have been denied by his management... **CAJMERE** has remixed Lisa Moorish for frrr in America... **THE HEAVENLY SUNDAY SOCIAL** is set to return to the capital. Call 0171-494-2998 for further details... **INFONET** have tied up a deal with Underground Resistance which will lead to Submerged product coming out on British release. A compilation, "Origin Of Sound", featuring tracks from Underground Resistance, Drexciya, Aux 88 and Red Planet, will be released on October 9. This will be followed by "Soul From The City", a compilation featuring more housey material, including Yolanda Reynold's "Members Of The House"... **PEREZ & DOWELL** are rumoured to have been arrested in Mexico for possession of unspecified substances... **BIOSPHERE**'s first ever remix is of Illumination's "Hope To God"... **PENATATONIK** and Aura have teamed up for a joint single as Pentaure. It will be released on Infectious... Another wave of remixes of Finland's **AURAL EXPANSION**, this time by G-Man, Speedjack and µ-Ziq, will be out on SSR in October. Also coming on SSR is a single by Avalon, "Fish", with remixes by The Arc and Move D... **PLINK PLONK** have signed an unnamed new act whose single, "Fax Wars", will have an Advent remix. The Advent will also be playing Vapourspace in November. Other Plink Plonk news has Derrick Carter and Stacy Pullen recording follow-up singles, and Mr C and Colin Dale mixing "Live At Vapourspace", a double CD due in November. Plus an Insync Versus Mystron EP shortly... **DJ CRYSTL** releases the "Perpetual Motion" EP on Payday through London in October... **TERENCE PARKER** has signed a deal with Holland's Fresh Fruit label. He'll be coming over to Britain to DJ at the end of November...



CATERPILLAR BOOTS **PERFORM**




DREADZONE, DUB VENDORS



WALKING MACHINES®





Following
the massive
'Sex On
The Streets',
Norman
Cook and his
PIZZAMAN
cohorts are
gearing up
for the
release of
their debut
album. In
more ways
than one...

mozzarella
teffa



H

ANDS UP ANYONE WHO REMEMBERS THOSE TV ADS

for Harmony hairspray? You remember them, don't you? There's a girl walking down the street, her hips swinging and her mane shining in the sun, while a voice-over petulantly enquires, "Is she? Isn't she? She is, you know. No, she isn't. . . Told you."

It's a similar story with Norman Cook and the much talked-about Pizzaman. Is he really Pizzaman? How much of a role does he play compared with the others in the set-up? How much of an input does frontman Jon? (the question mark is obligatory) Martin have? And what about Tim Jeffery and JC Reid, the guys behind the Loaded label? Are they really the executive producers of the group? Or are they all just part of a cunningly constructed smokescreen?

And anyway, how the hell is it that the tall and gangly-limbed geek who began his career with super-nerd group The Housemartins has re-invented himself as Stormin' Norman, the happening honcho of house and super-cool trip hop top boy?

Norman is almost unrecognisable from the man who once claimed "to detest house music and everything it stands for". Over the past couple of years, he has caused those of us whose perceptions of him were based on his zany barber shop singer in an anorak antics, to think again. The fresh evidence comes not only in the form of Pizzaman, whose debut album, "Pizzamania", is about to hit the streets, but also through his work with Freakpower, not to mention his weird, dubbed-out Fried Funk Food extravaganzas and the half a dozen or so excellent releases on his infamous Southern Fried label.

Let's cut to the chase.

WELCOME to the House Of Love.

Norman Cook's Brighton home is decorated with countless grinning Smileys. The Smiley was, of course, the symbol which came to represent a new spirit of communication and enterprise in the halcyon days before club culture turned decidedly sour-faced. The days when the parties on Norm's local beaches weren't being bum rushed by armed gangsters from London.

Equally significantly, his living room is dominated by a pair of turntables, the essential prerequisite for any hipster worth his baking soda in these naughty Nineties.

"Whoever is DJing in Brighton invariably ends up back here," declares Norm, looking proudly towards the decks. "Nicky Holloway once did a 12-hour set in this room, and we get all of our ideas here, lying face down on the carpet on Sunday mornings. Once we've got the idea, we head upstairs to the studio and try to get the machines to work. That's how we did 'Trippin' On Sunshine'. We recorded it on a Sunday afternoon and took it round to the Loaded office on the Monday morning."

Jon? Martin nods in verification. The voice of Pizzaman, he's obsessed with growing his facial hair into the shape of a new letter of the alphabet each month. At the moment he's on P. He is also renowned for whipping out his bongos on international flights and beating them into a frenzy.

So how did he and Norm first get together?

"I was a raver from 1987 onwards," explains Jon. "I was just a punter going wild and havin' it in the clubs. But I always wanted to control it in some way and join in the spirit. I'd put out a couple of records under the name of Nation Of Noise, then one day I fell over Norman in a club."

Literally.

"I was lying on the floor at the Escape Club in a pool of my own vomit," recalls Norman.

"It was somebody else's vomit," says JC Reid.

"Was it somebody else's? It tasted like mine!"

With their friendship having now developed into a partnership, how does it work once they've partied on a Saturday night and made it upstairs to the studio the following afternoon?

"I'm the technician and engineer and Jon is the one who runs round the studio screaming, 'More! More volume! More noise! More of everything!'," answers Norman. "It's because of his input that Pizzaman is the way it is."

Once that inimitable process is complete, the tapes are passed over to the Loaded supremos, who bring their considerable playboy talents to bear on the encoded madness within. Tim and JC are, of course, very happy with the increasing popularity of Pizzaman.

"Every label likes to have a crossover success because that finances all the other, more underground releases," notes Tim.

Following on from the group's huge "Sex On The Streets" single, the "Pizzamania" album is set to be one of the most eagerly awaited releases of the year. But it's still not clear how great a role the technician/engineer plays in it all. Norm?

"We've tried to steer clear of the idea of it being all about me rather than Jon?. He is Pizzaman and I'm really just the producer. Then there's also JC and Tim, who are the executive producers, remixers and A&R men. ➔

It's the same with Freak Power. They're seen as 'Norman Cook's new band', but I'm only the producer and the guitarist. With Freakpower, Ashley and Jesse do all the interviews because they're the front people. I mean, if you talk to U2, you interview Bono, not Brian Eno. Right?"

RIGHT.

No, bollocks to it. Let's talk about how Norman Cook changed his tune on the old four to the floor. Not only changed his tune but, after The Housemartins' piss-poor student cabaret act and his stint with the decidedly dull Beats International, gained a whole new reputation in the process. He has gone from being a name people would dismissively hurl like an insult, to one they drop with their E.

So what happened?

"I didn't really like house music at first," says Norman. "I'd always been into black music and the funk scene, but when house came out it was all that piano-based, poppy stuff. I didn't go for it much, so I didn't want to make house records. Then, just through going out with my mates and caning tons of drugs, I got exposed to it. Two years later, I found I was really into it. It was basically all down to making a switch from certain drugs to certain other drugs."

In fact, legend has it that Norman had been something of a beer boy. Then somebody gave him his first pill and he hasn't touched a drop of alcohol since. True or false?

"Well, it's true, but it wasn't my very first E. I'd actually had one about six years earlier. At that time, I was doing piles of acid, mainly because it cost £2.50 and E was £25 a shot back then. The first time I took an E, it seemed like weak acid and I thought, 'Nah'. Then, later on, I was a married man - I

was married to a nurse and she wasn't into drugs - so I didn't really do anything for ages. When she finally fucked off, one of my mates gave me an E and it was like, 'Wha-hey!'

"I started going to lots of clubs after that, but I still wasn't into the music. The turning point came when I went to a Boys Own weekender in Bognor Regis and had one of those religious moments on the dancefloor. I was dancing to Robert Owens' 'I'll Be Your Friend'. It was that and Clivillés & Cole's 'Pride' which basically did it for me. From then on, I was completely sold on it.

"But around that time there was this flak, like, 'Norman Cook said he hated house music and now he says he likes it...' But the point is that I didn't make house music when I didn't like it. At the end of Beats International, we couldn't even get ourselves arrested because we were about the only people not doing house music. It would've been easy to pretend we liked it and knocked something up, but we simply didn't want to."

As for not being able to get arrested with Beats International, well, that situation has certainly

Norman Cook (front), with (l-r) Tim Jeffrey, JC Reid and Jon? Martin



"I will happily say on record that I do use drugs recreationally... I think our greatest moment ever was snorting lines of charlie off a railway track"

changed now. In the last couple of months, he has managed it twice with Freak Power.

"The second time was a few weeks ago when we were in Norway," he reveals. "We got busted for a bit of grass and were deported before we played the gig we were there for. But the record company said it was great. They said we got much more publicity than we would have done if we'd been able to play our gig!"

This followed a not dissimilar scenario when Freak Power were arrested in Northern Ireland for "a bit of acid, a bit of smoke and a couple of Es". The judge fined them £50 each, saying, "You are musicians? Do take all these drugs so you don't have to listen to your own music, then?"

The story causes laughter around the room.

"Freak Power are now getting followed round by police cars," grins Norman. "But that's okay because we've decided to clean up our act."

In spite of this kind of attention, or perhaps because of it, Norman has some rather strong opinions on drug use. And he's not afraid to air them.

"One club magazine recently had a Top 20 of people on the scene who cane it the most. It was like, 'Oh,

Dave Beer really likes his drink! Whooha! He can have a pint or two!', but they wouldn't actually say what they meant. I will happily say on record that I do use drugs recreationally. I'm talking about drugs which don't hurt anybody, which don't do anybody any harm. I think that, if used properly and in the right circumstances, they can be a positive thing. They should be legalised. Having said that, though, I must say that I don't like all the nasty drugs like heroin."

Are drugs an essential aid to the music he's now producing?

"Yeah, definitely. I think they can be an aid to lots of things. I have a couple of friends who were having a relationship problem and were thinking, 'Should we split up?' But instead of doing that, they shared an E and talked out their problems. They really communicated. Three years later and they're still going strong. One friend of mine, who's getting married this year, has a tattoo which says, 'Love saved me', but what he really wanted it to say was, 'Love and drugs saved me'."

AS well as having a growing reputation for, well, caning it, Norman has a name for being a bit of a trainspotter. For the last five years, he has been DJing at The Escape in Brighton, his sets all the more funky for his huge collection of black music. Pulling out a few records and playing 'Spot The Portishead Sample' is one of his regular pastimes.

"I have always liked black music, but I really hated disco until I heard Donna Summer's 'I Feel Love'. That was the thing about house. All of those early rave tracks just didn't sound like black music to me. Then I started getting into people like Larry Heard and the soulful side of it. Mind you, I don't think I really make very soulful house. I make havin' it in Brighton house!"

However, the trouble with

trainspotting is you never know where it can lead.

"I think that our greatest moment ever was snorting lines of charlie off a railway track," he proudly declares. "My house backs on to the London to Brighton line and one night we thought that it would be fun to go up there. We're all sitting there looking at the tracks, it was like something out of 'Stand By Me', then somebody came up with the idea that we could actually do lines off them. So we chopped out all these lines... Er, allegedly."

Talk about Southern Fried!

Needless to say, ahem, this was before Norm cleaned up his act. Right now, in the wake of Pizzaman's 'Sex On The Streets' single being a hit all over Europe, he's on track for a best-selling album with "Pizzamania". He also promises that some new material will be sizzling away on Southern Fried during the next few months.

Stormin' Norman has hung up his anorak for ever. Thank God for decks and drugs and rock 'n' roll.

Thank God for Norman Cook.

'Pizzamania' is released on Loaded on September 25

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Phuture

LEXICON OF LOVE

DAVE VALENTINE's huge list of mix credits include **Sunscreen** and **Human League**. But it's his own recorded work which is now making hearts flutter

ONE of the lasting effects of the late Eighties club explosion was the sheer volume of talent and creative output launched onto an unsuspecting world. Inspired by the do-it-yourself ethos of house, a host of labels, artists, producers and mixers seemingly came from nowhere to fuel the demands of the fastest growing music scene in the world. Along with the inexorable rise of this fresh generation of music makers, the old barriers between audience and artist, DJ and producer, mixer and remixer became increasingly blurred and irrelevant.

DAVE VALENTINE, the main man of Self Preservation Society, is typical of the new breed.

Starting out as a club DJ towards the end of the Eighties, Dave's work as a producer and mixer has made him one of the names to watch in the British house scene. With three highly acclaimed Self Preservation Society singles and numerous remixes already under his belt, Dave and his SPS partner, Joe Morena, are currently overhauling a track a week. With more work coming in by the day.

It was the hard-edged, hypnotic house sound of the first two SPS singles, "All Stops Out" and "The Whoop", both issued earlier this year, which really brought Dave Valentine to the attention of the music business. His rise to most-wanted status, however, began back when he was a local club DJ in Chelmsford, Essex. He was happily riding the house music wave when he met up with Sunscreen.

"When I first started working with them they were playing clubs and pubs to rock audiences," recalls Dave. "I had to DJ to crowds who knew very little about dance music. Believe me, it was a bizarre experience."

Sunscreen's sound became increasingly dance orientated, with Dave occasionally helping them out in the studio. It was around this time that he met up with Nick Shiner, who was producing the band's "Pressure" single.

"Nick asked me to do a mix of 'Love You More' at his Strongroom Studios, which I really enjoyed," says Dave. "After that, every time I did a remix I always used the Strongroom. So when they started their own Strongroom label last year, it seemed natural for SPS to go with them."

To make the crossover from DJ/remixer to recording artist, Dave formed Self Preservation Society (a tag borrowed from the theme tune of "The Italian Job", the classic Sixties film starring Michael Caine) with Joe Morena, another Chelmsford boy. Sharing similar ideas about house, they came up with the first SPS single, "All Stops Out" within a week. Although the track was well received by clubbers and media alike, it was their follow-up single, "The Whoop", which really got the duo noticed.

"For 'The Whoop' we got together with Michael Nolan, a local DJ. We had a session with him and came up with loads of ideas and inspiring samples. After that track came out, it seemed as though everyone wanted us to remix for them."

With the Human League, Quiver, Dave Stewart, Bump and Propaganda all having recently received the SPS treatment, there seems to be no end to the demand for the duo's remix skills. But Dave wants to do more than rework other artists.

"Our third SPS single, 'Handcrafted', is out this month. After that I've got a track called 'Infectuations' coming out on Strongroom under the name of DVUS (devious, geddit?) and we're talking about doing an SPS album soon. I'm really happy about the way our sound is developing. Now we're looking for a singer to work with. We'd love to do a tune with Barbara Tucker, Michael Watford or someone of that calibre."

With so much going on at the moment, it's hard for Dave to think about the future. But his main ambition is a simple one.

"Anyone who is into house has to look up to people like Morales. Guys like him have set the standards and given people something to aim at. What we're doing now and what I want to carry on doing is producing high quality house music which will help to set new standards. If we can do that, I'll be happy."

words **Jay Strongman**
picture **Cody**

Self Preservation Society's 'Handcrafted' is out now on Strongroom. Dave Valentine's remixes of Sunscreen's 'When' follow soon on Sony



Watt's up, Dave?

FANTASMO SPASMO

Is Jamie Hodge, aka **BORN UNDER A RHYMING PLANET**, the best young electronic producer around? **Richie Hawtin** thinks so

BORN Under A Rhyming Planet's **JAMIE HODGE** has set his machines for the heart of synthetic abstraction.

"I'm trying to make music as unsequenced as possible," the 20-year-old proclaims. "I thought I'd come up with something really free-form with my latest record, 'Spasm Band', until I heard the finished product. It still sounds too sequenced to me."

The five-track "Spasm Band" is Born Under A Rhyming Planet's third release. But Hodge has known precisely which moment of musical history he was aiming to capture since his very first single, "Analogue Heaven"/"Digital Hell".

"If you listen to Miles Davis' 'Evil Live' there is obviously a structure, but you can't for the life of you work out what it is. The bassist plays A-flat, but the rest of the band are in E. It takes them a minute or so to work it out and gradually get over to A-flat."

If there's a planet where "Ummagumma"-period Pink Floyd, 1968-1974 Miles Davis and The Mahavishnu Orchestra are the soundtrack, Jamie Hodge would be the DJ. Indelibly hooked into the experimental electronic global network (see also Wagon Christ's Plug project, recent Autechre and anything on Irdial), "Spasm Band" is the work of a young man at odds with his peers. Illogical in structure, the record weaves and warps its way through soundscapes of splintered snares and meandering basslines which lap against fragile melodies, wandering in and out of the mix with startling efficacy.

"I butt heads with most of my friends," sighs Hodge. "There is a fine line between groove and keeping it spontaneous, and some people go AWOL. Take Plug's 'Rebuilt Kev'. I love it, but some of my friends can't deal with it because it's so removed from any normal groove."

Signed to Richie Hawtin's Plus 8 imprint, the Plastik one has already been moved to describe Hodge as the most promising young producer around. Hawtin had encouraged him to send tapes to Plus 8 after hearing about the wayward radio shows Hodge hosted while still at school.

"We used to do shows at four in the morning, piling as many sources as we could through the board," explains Hodge. "We'd play spoken-word stuff over four different noisy sources all at once. Then throw The KLF's 'What Time Is Love?' on top of that. I guess it's because my dad was a jazz bassist, but my own musical training was always more punk rock. I was the quintessential fucked-up kid."

"Generation X-Files" just got its theme music.

words **Calvin Bush**
picture **Joseph Cultice**

'Spasm Band'
is out now
on Plus 8

Rhyming
slangster

THE STYLUS COUNCIL

Trip hop? Nah! Pushing against the flow, **RAW STYLUS** are revamping traditional funk music for the 21st Century

RAW STYLUS date from the white label burst of nouveau funk bands in the late Eighties. Like D-Influence and Jamiroquai, the group launched their musical life with a self-pressed sonic CV, "Bright Lights, Big City", before going on to record "Pushing Against The Flow", a UK underground classic. They lost their original singer after recording for Acid Jazz and the then fledgling Mo'Wax, but came back with an excellent cover of Bill Withers "Use Me", with Jules Brooks on vocals. And then... Silence.

Five years later, Raw Stylus are about to release their debut album, which is also entitled "Pushing Against The Flow". "Having held out so long for a record deal commensurate with their talents, the relief must be immense.

"Tell me about it," says Jules Brooks, shaking his head. "I've been waiting for this moment for years."

Although admitting to being inspired by Soul II Soul and old funk groups such as The JB's, Raw Stylus have spent a large chunk of the last year in New York, working under the direction of Steely Dan producer Gary Katz. They have also picked up a new vocalist, Donna Gardier.

"New York was killer," says Jules. "We worked with great musicians. It has made me feel very positive about how the album is going to go down in Britain."

Raw Stylus are a quality band with a nice line in songwriting. Utilising the eternal essentials of good music, they see themselves as being divorced from the vagaries of fashion.

"We must separate ourselves from any particular movement," Jules stresses. "We obviously have nothing to do with trip hop. We're coming from a totally different area. It's quite a traditional vibe we're trying to get going - a funky sound, with wicked grooves and beautiful gospel melodies. We want to record the kind of music that makes you feel good when you hear it."

Despite his dismissal of fashions, trends and labels, Jules is still concerned about how Raw Stylus will now be received, five years after their name first fluttered from the lips of the style conscious.

"It's very nerve-racking. But I would never have made the album if I wasn't 100 per cent sure of it."

words **Jake Barnes**

'Pushing Against The Flow' is
released by M&G on October 2.
A single, 'Believe In Me', is out now

THE MUZIK BOX



This month's hot as yer hat tunes are:

PFM - "One And Only" (Good Looking 12-inch)
MICHAEL WATFORD - "Love Change Over [Miles & Elliot Remix]" (Hard Times 12-inch)
DJ MINGO-GO - "Exotic Cocktail Music Volume 1" (Jill Mingo PR cassette)
MODEL 500 - "Flow [Alex Reece Remix]" (R&S 12-inch)
TODD TERRY - "Unreleased Project 7" (Freeze 12-inch)
VARIOUS ARTISTS - "Classic Reggae" (Mastercuts CD)
ALEX REECE - "Jazzmaster" (Blunted 12-inch)
ANDROGYNY FEATURING MICHAEL M - "I Could Be This" (Distinctive 12-inch)

Flow motion

Working first with Nu Groove and now with Maxi, PETER PRESTA has delivered some of the most notable Stateside productions of recent years

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- "Eastenders" in Torremolinos
- The British turn-out for A Week In A Paradise Called Portugal
- Dancing in the rain in Cream's back yard
- Derrick Carter and Kenny Carpenter at Junior Boys Own, London
- Positiva signing Ruffneck's "Everybody Needs Somebody"
- Breakbeat house - Icee, Wink, Dubtribe. The sound of summer
- Sunday newspapers in all-night clubs. Respect to Back To Basics, Leeds
- De'Lacy in the Top Ten. Justice has been done
- The Notting Hill Carnival. Here's to the next 30 years
- The return of school discos. Kelvin Andrews, have you done your homework?

DOWNERS

- Legal highs. Do it properly or not at all
- Four-page pull-out adverts for Goldie's album
- Stabbings outside Cafe Del Mar, Ibiza
- Mobile phones in nightclub toilets
- Guest DJs turning up two minutes before their set
- DJs snogging in clubs only minutes after their set. Josh Wink, you're nicked!
- Trax Records. Ten years of great music, ruined by biscuit-vinyl pressing
- Hammocks on the dancefloor at Megatripolis. Strange, we thought dance floors were for dancing on.
- Dance music at the Reading Festival. What's the point?
- Richie Hawtin's haircut. Please keep your bum fluffy where it belongs

"HOW many DJs does Muzik profile each month?"

PETER PRESTA is a man who thinks and works in volume. Brandishing a discography consisting of some 50 hard house gems, hip hop productions and assorted remixes, he has recorded for nearly every top independent label in his home city of New York.

Presta came of age through hanging out at Manhattan's Funhouse, which was once owned by his cousin ("He now owns a bunch of tittie bars"). When he was 11 years old, he watched the club's resident maestro, Jellybean Benitez, terrorise the decks. It was around the same time that he also saw early performances by Madonna, Sylvester and Gloria Gaynor.

"I figured that if these people could make tracks, why couldn't I? I ended up buying some equipment as soon as I could."

For a while, Presta fell into break-dancing and later worked as a graffiti artist, running with the Kingdom Crew. He then started DJing at clubs all over Long Island and slowly began his production onslaught. He cut a slew of uncredited white labels, but it was his first important work, A New Trend's "Dancing On The Fire", which really set him off. After hooking up with his pal Joey Beltram, his left-of-centre style found a home at Nu Groove. Until the label closed down.

"When Nu Groove went under, I was lost for about a year."

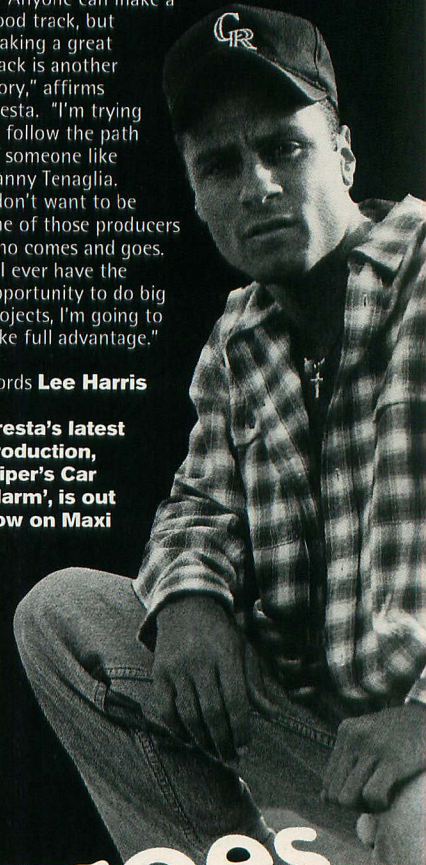
Presta subsequently knocked on the door of Maxi Records, wearing down Kevin McHugh and Claudia Cuseta with demos and phone calls on the hour. As a result of his perseverance, he has been responsible for crafting some of Maxi's best releases to date, including The Chosen Few's "Funky Jumpy Music" and Viper's current single, "Car Alarm", plus other cuts on Max'n, the label's hip hop offshoot.

He has also dabbled with bigger remix projects for the likes of Zhane, Stepz and Maxine Harvey.

"Anyone can make a good track, but making a great track is another story," affirms Presta. "I'm trying to follow the path of someone like Danny Tenaglia. I don't want to be one of those producers who comes and goes. If I ever have the opportunity to do big projects, I'm going to take full advantage."

words **Lee Harris**

Presta's latest production, 'Viper's Car Alarm', is out now on Maxi



Heroes

Nightmares On Wax's George Evelyn interviewed by JAMES LAVELLE

WHY THE DELAY WITH YOUR NEW ALBUM, "SMOKERS DELIGHT"?

All sorts of reasons, really. (Laughs) I was finding myself... No, all sorts of reasons. Shit went down and it had to be swept away to make a clean start. I was basically just getting focused and getting myself together. It makes it sound like I had a mad breakdown, doesn't it?

DO YOU FEEL YOUR TIME AWAY IS REFLECTED ON THE TRACKS?

Yay and nay. A lot of the album is about four years old, so there are only three or four tracks which are new to me. The up-to-date part was getting live musicians involved. YOUR FIRST ALBUM WAS REALLY DIVERSE, RANGING FROM HIP HOP TO BRITISH TECHNO. DO YOU AGREE THAT YOUR NEW ONE SEEMS MORE IN ONE STYLE?

No. With the first album, everything was inside us from Day One of wanting to make a record. But with this one it was more going out to do an album as I wanted it. I wouldn't say it was one style, just because it hasn't got house and techno on it. However, most of the tracks have one purpose - they appeal to the herbalist!

WHAT ARE YOUR INFLUENCES?

Oh, the old stuff, you know, pinching my older brothers' and sisters' records. When I was younger, they'd come back from clubs saying this and that had happened and at the time I couldn't even get into a youth club. So that old funk scene they were into was a very big influence. As were the original hip hop and electro scenes. I also think my influences now have developed from the first album.

I'VE HEARD THAT YOU VIEWED THIS ALBUM AS THE SOUNDTRACK TO A TURKISH BELLY-DANCING MOVIE?

It was actually a Turkish Delight advert. It's a soundtrack to happiness, whatever that is. Everyone has their own kind of happiness and that's what it's the soundtrack to.

I HAVE ALSO HEARD THAT YOUR PROMOTIONAL CAMPAIGN HAS CHANGED FROM GRAFFITI ART TO A B-BOY WITH A MAD MEL GIBSON HAIRCUT?

What are you on about, James? You need to come up to Yorkshire and find out what's going on.

WHAT DO YOU SEE YOURSELF DOING IN FIVE YEARS TIME?

Giving out 20 questions to James Lavelle.

HOW DO YOU FEEL ABOUT THE CROSSOVERS GOING ON IN MUSIC AT THE MOMENT?

It's definitely good, just because it broadens people's outlook on music. Look at reggae. It might have disappeared, but now it's there in so many forms of music. Hip hop went underground, but now it's there with swingbeat or whatever. In a sense, the styles are all complementing each other. The only style which hasn't done it is house music, which has simply become tedious and boring. I know a lot of people will hate me for saying that, but I'm sorry, I think it's true.

HOW ABOUT THE OTHER RECENT CHANGES IN BRITISH MUSIC?

I think it's great. With unemployment being so bad, loads of kids now make music. Britain has one of the finest music scenes in the world and it's not looked at as simply a rock, grunge and guitar place. America was in that state at one

point, but rap is getting so big now that acts are selling millions. Here, even if there's a mainstream, there's always a lot going on around it. Britain is full of scenes. Scenes on scenes.

WHAT'S ROCKIN' YOUR BOOM BOX AT THE MOMENT?

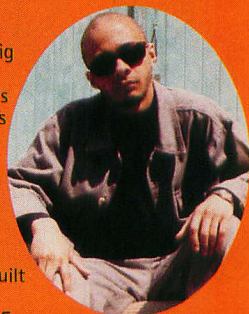
Raekwon The Chef's "Only Built 4 Cuban Linx..."

IS IT TRUE THAT YOU ARE THE INVENTOR OF THE TERM "TRIP HOP" AND AND THAT YOU SOLD IT TO A MAGAZINE FOR A VAST SUM OF MONEY? Lies, lies, lies, lies, lies! Bullshit, bullshit! (Laughter) That word hasn't ever entered my vocabulary. So there! And I've never earned any money from it. A LAST ONE FROM THE RUMOUR MILL IS THAT YOU'RE CAMPAIGNING FOR THE RE-INTRODUCTION OF FARRAH'S AS THE NEXT ESSENTIAL FASHION ITEM...

You cheeky bastard. Yeah, but they've got to be cut at the side and flared, with a little triangular piece of denim sewn in between. Otherwise, they're not essential.

picture **Sacha Waldman**

Nightmares On Wax's 'Smokers Delight' is out now on Warp



thegroovecorporation co-operation



thegroovecorporation co-operation album released september. limited edition cd includes bonus dub album. scarce vinyl version contains 3 x 12", including dub plate.

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'how did it come to this', 'rain', 'twist & change', 'hypnotherapy', 'you',
'passion', 'co-operation'.

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LET LOVE SHINE

X-STATIC
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(exclusive new mix)

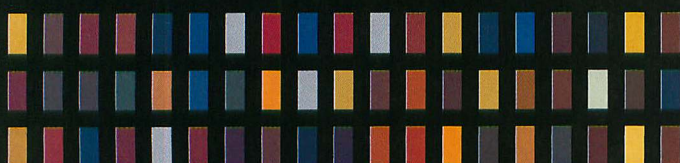
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RELEASED: 11 SEPTEMBER



*STRICTLY
RHYTHM*

THE SKEF WORD

He used to be Afrika Bambaataa's crate boy. Now he's one of the most sought-after producers in hip hop. Meet **SKEF ANSELM**

It seems ridiculous that a hip hop producer who has written tracks for, among others, Brand Nubian, A Tribe Called Quest, Heavy D and De La Soul can't get a deal for his own band, B'zar Behaviour. Yet this is precisely the position in which 31-year-old **SKEF ANSELM** finds himself. America's loss, however, has turned out to be Britain's gain. The London-based Downlow label have managed to persuade Skef to put on one of his tracks, "Behaviour The Sickness", on their new "Street Jazz" collection.

"Sometimes you've got to go to places to make things happen," he says. "You've got to go where somebody believes in you and follow that. It's funny that it may have to come from London back to the United States, but sometimes that's how the music is."

Being a veteran in the transient world of hip hop, Skef comes from where it all began – the Boogie Down. He has an intimate connection with the history of the music and, in particular, with one of the founding fathers – Afrika Bambaataa.

"I was his crate boy. I used to help him carry his records to parties when he was playing in clubs."

It was Bam who suggested that the crate boy hang out at Jazzy Jay's studio, which led to him working with Grand Puba's first group, Masters of Ceremony. When the Masters

split up, Puba asked Skef to produce Brand Nubian's "All For One". After this, he was involved with the Tribe's "Low End Theory" and "Midnight Marauders", jazz-inflected projects which also allowed Skef to bring through the West Indian influences of his birthplace. However, he is keen to point out, that he's not limited to a jazz thang.

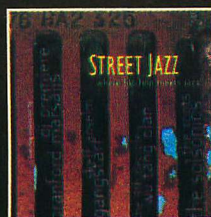
"Whatever groove I'm in at the time is the groove I'll flow with."

At the moment, he still holds out hopes of getting B'zar Behaviour signed and is spending his time working on a track for the new De La Soul album, a track he describes as, "so far fetched nobody can understand the vibe". It seems that, in an age when what you're wearing in your video on MTV is as important as your tune, Skef has suffered from being a musician first, from being humble.

"I don't want to go out and brag about myself," he concludes. "I'm just interested in music. I love doing music."

words **Will Ashon**

The 'Street Jazz' compilation is out on Downlow on September 18



Phuture

WATCH WITH GLOVER

One-time Caucasian Boy **CRISPIN GLOVER** is reaching back to the Seventies for a catapult ride beyond the Nineties

CRISPIN GLOVER's career has gone from co-producing bootlegs of Michael Jackson and Maria Carey (leading to a severe clobbering by the BPI in the form of a three-year suspended sentence) to being only the third British act to appear on Strictly Rhythm (books open, trainspotters – the first was Endangered Species and the second was Nice Psycho). And no sooner had they released Crispin's "Northern Lights", which he recorded as Caucasian Boy, than the label made a stronger commitment.

Now up to three releases for the label, the most recent being "Hotrox", Crispin Glover is a rising production star. With itchy feet and a musical wanderlust.

"The trouble is that people always go back to what you've done before. They always expect an acid track from Caucasian Boy, but I want my name to be known for more than that. You've got to stay diverse. Right now I'm fed up with all that skippy house they call garage."

Crispin's forthcoming projects include a track for Sound Proof, MCA's newly-formed dance label, a remix of Bam

Bam's "Funky Land" and a collaboration with A Man Called Adam. On top of these, he has just finished a trans-Atlantic production with Richard Waterhouse, a Brixton-based engineer, and the truly wonderful, falsetto-voiced Phillip Ramirez from Virginia.

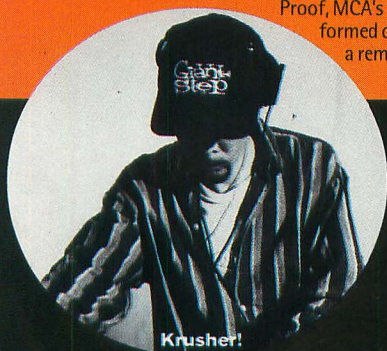
There's also a new release on Junior Boys Own under the name of Crime, with Ramirez singing a cover of a 1978 disco tune called "It's Music". Glover first heard the track, originally recorded by Damon Harris, when his girlfriend uncovered it at a car boot sale!

"I'm taking a chance and it has cost a fortune, but it's something really different. I just wanted to record with strings and a horn section. It's not a sample thing. I'm thinking long-term."

If only there were a few more around like that.

words **Michael Morley** picture **Kevin Gray**

Caucasian Boy's 'Hotrox' is out now on Strictly Rhythm. Glover & Waterhouse's 'Higher' and Crime's 'It's Music' follow on Sweat and Junior Boys Own, respectively



Respect

DJ **KRUSH** talks through some of the people to whom he pays respect in the sleeve notes of his 'Meiso' album

FUTURA 2000

Futura is a big name graffiti artist and a hip hop great. He's been doing the artwork for my Mo' Wax releases, which I'm really happy about. The fact that he came over to Japan with James Lavelle and DJ Shadow for the Mo' Wax tour earlier this year meant a lot to me. He's a real nice, funny, mad guy – a brilliant guy. I want him to stay the way he is forever.

LAMPEYES

Lamp Eyes are the Japanese rap group I like the most at the moment. Their DJ is a member of my posse and his sounds are Krush crew dopeness. If you have the chance, you've really got to check out Lamp Eyes' first record. It's out now on the Vortex label through Mercury Records.

STASH

Another graffiti artist from New York. I toured with him on last year's Mo' Wax trip to Germany. He owns a fashion brand called Subware and I'm a big admirer of his clothes and designs. I wear them everywhere. Keep it up buddy!

LEE Q

This guy is also a well-known graffiti artist. He starred in "Wildstyle", the movie which first pulled me into the world of hip hop and inspired me to start off as a DJ. I met Lee while I was recording "Meiso" in New York in April. One of my buddies brought him along to my hotel and I almost freaked out when I saw him. It was a real pleasure to meet him in person and doing so has encouraged me to take my own work another step forward.

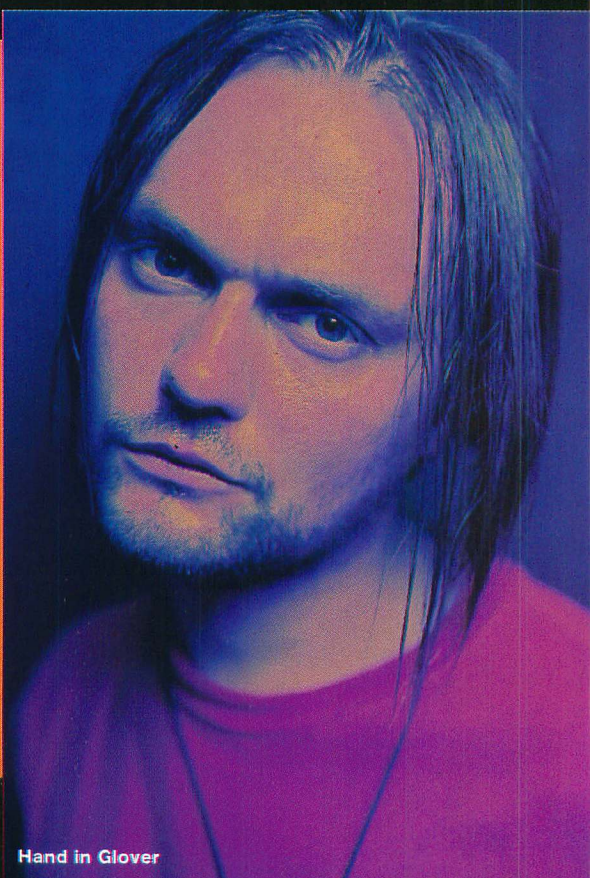
JAMES LAVELLE

Big props, ungahhh! He's keeping the dope vibe. What else can I say? I'm really looking forward to doing some more work with him in the future.

DJ PREMIER

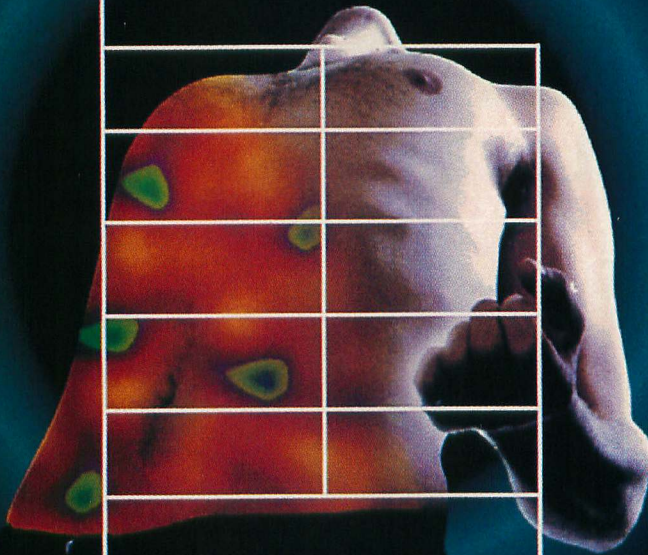
Premier is from Gangstarr. He's the man and the DJ I respect more than any other. His music has the same kind of vibe as mine. I was hoping to collaborate with him on this album but, unfortunately, it wasn't possible because he has such a tight schedule. To make up for it, I'm hoping to be able to record an instrumental track with him on my next album.

'Meiso' is out now on Mo' Wax



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IND-X-PEALIDOCIOUS

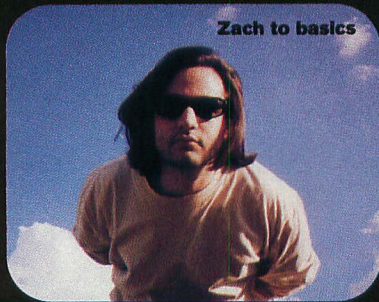
The man behind Halogen and the Ind-X imprint, **ZACH ROBERTS** is one of Detroit's lesser known shaker makers. Until now

Phuture

"I've never been a scenester," murmurs **ZACH ROBERTS**, on the telephone from his home and Ind-X Records office just outside Detroit.

Adopting a deliberately low-key attitude, Roberts is rarely mentioned in the same awed tones as Detroit's other second-wavers, the likes of Claude Young, Dan Bell and Anthony Shakir. Perhaps it's because he is aware of the media's continued jerk-reflex fawning over anything from Motor City. Or maybe it's because of his shaker-making position as the manager of Record Time Distribution, who are responsible for shipping virtually every piece of Detroit techno around the world. A boat which should never be rocked.

But check out Roberts' records and you'll hear the sound of space shuttles roaring into orbit on some crushingly awesome widescreen melodies. His Ind-X releases as Halogen and Avalon, including the much favoured "Bliss", are the kind of mesmeric future-trance



Zach to basics

Frankfurt could still be producing if it had taken the route marked "Pounding Heaven" rather than "Poptastic Hell". He is quick to admit that he doesn't share Jeff Mills' metal 'n' loops harshness or Dan Bell's rigid minimalism.

"My material tends to be a lot thicker than most. I have never been a minimal person. Everything is very musical with me, and I prefer the stuff I write to be more layered."

Zach Roberts gets his musical legacy from his family. His brother is a drummer, his sister is a guitarist and his mum's a swing fan. But it was his dad, who died when Zach was just 15, who had the most profound effect upon his musical direction.

"He was a dentist and he had lots of incredible early electronic records which he used as background music in his surgery. I got my first synth just after he died. Maybe I dived into music because I was looking for a way to get my mind off it."

On the latest Halogen single, "Astroglide"/"Nectar", Roberts continues to fuse soaring sweeps of strings into the tranced-out dynamics of lush, hypnotic atmospherics. He has no problems sweetening the Detroit vision with dense melodies, proudly describing his recent Spy Versus Spy record as "melodic almost to the point of nausea". And as for his soft spot for strings...

"Oh yes, I love strings. You can't say anything bad about them."

words **Calvin Bush**

Halogen's 'Astroglide'/'Nectar' is out now on Ind-X

ACE IN YER FACE

Way out west and way past the norm, **ACEYALONE** proves that there's far more to the LA hip hop scene than guns 'n' ho's

ACEYALONE isn't coming straight outta of Compton. It's more like a curve ball.

His shattered-crystal word play, rhyme schemes and rhythms mark him out as being at the very forefront of a Los Angeles underground scene which has thrown up artists as diverse as Abstract Rude, The Nonce, The Pharcyde and Freestyle Fellowship (which is where you may have heard of him before). And if, with exception of The Pharcyde and their easy humour, none of these acts have really broken big yet, this is no surprise to Acey.

"When you go out past the norm, only a small percentage are going to follow you that way. It's just like any other groundbreaking thing."

So what makes Aceyalone's take on hip hop new?

"It's everything from what you say to how you say it. How fast you say it or how slow you say it, the cadence and the rhythm. And I go with different subject matters, different lyrical ideas."

This openness to both form and content wrong-foots the nihilist stylists with nothing to say. And even the very best of the "reality" rappers who have no way to say it.

"There are other angles in which to see a situation as opposed to just straight ahead. And there are a million other things to talk about. With my new

album, it's like water - it's formless. It's like a whole lot of pieces put together. You have a basic concept - the title, 'All Balls Don't Bounce', meaning 'everything is not the same' - which I build around. But I didn't go too far out experimentally. I just touched the walls on either side."

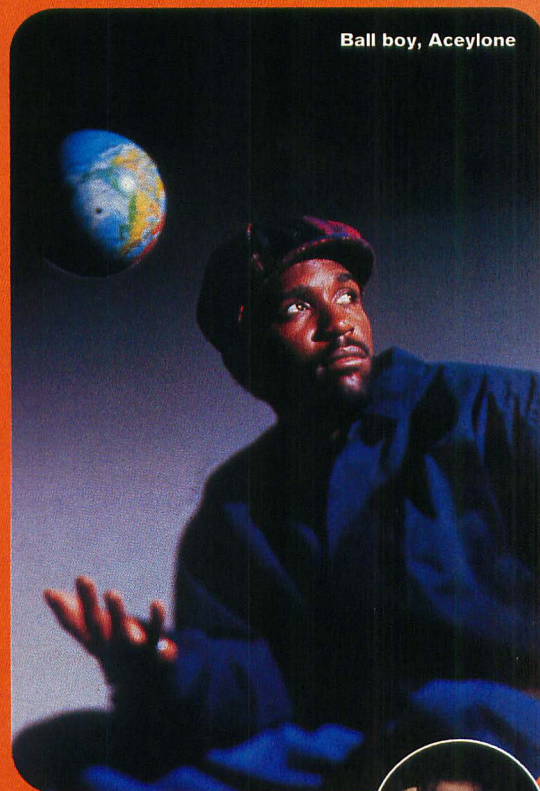
What with this, and the "Project Blowed" mix tape Aceyalone put together with Abstract Rude to document the Los Angeles underground sound, as well as the open mic night they now run every Thursday in Leimert Park, it seems this tight-knit group of LA artists are going to...

"Come out with full force. Some people won't be able to get with it, but some will. It's always going to be there. It's just a matter of, 20 years on from now, what will they be looking back at and studying?"

Odds on it'll start with an A...

words **Will Ashon**

'All Balls Don't Bounce' is available now on Capitol, USA. Aceyalone and Abstract Rude's 'Project Blowed' will shortly be released on vinyl through A-Team/Afterlife, USA



Ball boy, Aceyalone

DJ PROFILE FUMIYA TANAKA, who has been described as Japan's answer to Jeff Mills, in the spotlight

WHERE AND WHEN WERE YOU BORN?
Kyoto, May 21, 1972

HOW DID YOU START DJ'ING?
I started going to local clubs as a teenager. If I had lived in a Western city there might have been some influential DJs, but not here. I started by playing new wave and rock, then some dance music and finally techno. I wasn't one of those kids who were led to techno through Kraftwerk. My main influences were Andy Weatherall and the Detroit sound.

HOW WOULD YOU DESCRIBE YOUR DJ SOUND?
Minimal funk with the bpm's ranging from 70 through to 140. I also play some house.

I've been called Japan's answer to Jeff Mills. I'm flattered, but the image I have of Jeff Mills is really different.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

"Oyoge, Taiyaka-Kun!" It was the theme to a Japanese cartoon show.

AND THE LAST?

The last three tracks I bought were all on the Mosquito label. There haven't been a lot of records I've wanted to buy recently. I think we're going through a transitional stage in techno at the moment.

HOW MUCH DO YOU SPEND ON RECORDS?

Up to £200 a week.

WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?

I'd like to see the scene in Japan get bigger and more people come through with strong ideas and attitude.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I'm no good at dealing with 100 per cent pure happiness and people in Japan find the minimal stuff I play too unusual. I think that's both my strength and my weakness.

WHO ARE YOUR FAVOURITE DJs?

Jeff Mills, Alex Knight, Luke Slater and Laurent Garnier.

AND YOUR FAVOURITE CLUBS?

I've only been to Sabresonic and Club UK in

England. With Japanese clubs, my favourite would have to be Rockets in Osaka.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd probably be involved in my father's construction business. But I would like to think that I'd still be creative.

WHAT NEXT FOR FUMIYA TANAKA?

I'll keep releasing records on my Torema and Untitled labels. I'll also keep doing parties in Osaka and Tokyo and playing live with the band I've just started.

The next release on Tanaka's Torema label, a self-titled single by Speaker, is out shortly





Ram raider

TOO HOT TO RANDALL

Having started his career at the legendary AWOL, DJ RANDALL's unique rolling style has made him one of the most sought-after spinners in jungledom

AT last, after two months of cat-and-mouse, a meeting with the elusive **DJ RANDALL**. His dad may have named him after his favourite TV show, the Seventies private dick drama, "Randall and Hopkirk (Deceased)", but in the programme it was the ghostly presence of Hopkirk that no one could detect.

When a white BMW with sports wheels and road-hugging suspension pulls up outside the De Underground record shop in Forest Gate, east London, there's a lingering sense of uncertain anticipation. The door opens and out steps the man they call Randall.

"I try to keep miscellaneous," he says a few minutes later, over a hearty breakfast at the cafe round the corner. "I appear at most events, but sometimes you need a social life, you know?"

Of course. Ever since his late 1992 launch at the now legendary A Way Of Life nights at the Paradise Club in Islington, Randall has been in near constant demand as a DJ. Justly famed for a unique rolling style known as "double impact" to everyone but him ("It's just the way I mix, simple as that"),

he's also been producing his own particular brand of ballistic drum 'n' bass with De Underground's Cool Hand Flex and Hornechurch studio scientist Andy C.

But, in the end, it all comes back to A Way Of Life.

"Put it this way, that was a place where you could test out music. You could go and cut a plate so fresh that only yourself and the artist had heard it. The people were into it instantly."

The early days of AWOL are still talked about with reverence. Does that make Randall a jungle godfather?

"No, not really a godfather. I'm just fortunate that, touch wood, I was gifted with what I can do. If it wasn't for that I'd either be a commodity broker or playing football."

Football was his brother's game. He now manages a team in Sweden.

"I got kicked out of school when I was 16," recalls Randall. "My mother sent me to Sweden to stay with my brother. I used to chill with Vinny Jones."

Yet rather than train as a Scandinavian midfield hardman, Randall

came back to England to work on his DJing, moving up from small East London clubs to early tribal gatherings like the Woodstock bash at Brands Hatch and the Rave FM pirate station. Then came AWOL and a fateful meeting with Andy C. They discovered they both had the same star sign. Aries.

"That was it," says Randall. "We knew we were coming from the same place."

Nevertheless, the partnership needed a steady influence. Enter Ant Miles, Andy C's cohort at Ram Records.

"He was our mentor. He would calm us down when we got too excited."

The trio's subsequent release on Ram, a complex maze of twisted drum breaks and plasmic bass called "Sound Control", was an instant classic. Get ready for multiple rewinds, though, because the track has been remixed, with one VIP version appearing in Randall's mix selection on the recent AWOL compilation (an album that was recorded live at the Ministry Of Sound, the club's post-Paradise home), while another version is out now on Ram.

Given that the results are equally

startling, what does he think of developments in the scene since the release of the original back in 1993?

"It's moving slowly, but we've been through the ragga samples and it seems like everyone's getting a feel for hip hop now. I used to be into hip hop before I got into house, so it's just natural to me. Our music is like a chameleon - it blends into anything."

His old friend Goldie knows all about that. Talking about "This Is A Bad", the track on "Timeless" he dedicated to Randall, he said he saw it as "representing all that crazy punk shit". A spirit of transgression, of total non-conformity. Is that what being Randall is all about?

"I'm a rebel myself, one of the rebels in the 'hood," he laughs. "But one with good intentions, you know?"

Of course.

words **Rupert Howe**
picture **Kevin Gray**

'Sound Control (Remix)' is out on Ram at the end of September

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D'JAIMIN • Give You
[Strikes Tribute to Balearia Mix]
HENNY THOMAS • Trippin' On Your Love
[Tall Paul Mix]

MONIE LOVE • The Power
[Mrs Wood's Dub]
JULIET ROBERTS • I Want You
[Grant Nelson's 95 Revival Mix]
ARRESTED DEVELOPMENT • Mr Wendal
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NORTHERN LIGHTS

The rising stars of the Manchester jungle scene, DJ EFX & MC PAIN are unlikely to remain the north's best-kept secret for much longer

"I'm trained in the American psychology of sales. I could sell anything. But I don't need to sell these guys. They sell themselves."

This could be interpreted as pure braggadocio, but there's real substance behind the words of Adam, the manager of **DJ EFX** and **MC Pain**. Collectively known as Underground Sounds, they have the talent and tunes to elevate themselves to the upper reaches of the national jungle circuit. They're currently the focus of the scene in Manchester, where they're known as "The DJ and MC with a crowd". Dream teams like this are freak occurrences.

The Underground Sounds story began in 1990, when Adam heard a mix tape by EFX, who was then a fully-confirmed garage head. Two years later, the pair headed for the spinner's paradise of Spain.

"Most people don't realise I played Rage in Spain with Fabio and Grooverider," says EFX. "I was resident at Bananas and various other clubs. Even though I only went out with two record boxes and £50 in my pocket, I knew that I would definitely get work straight away."

Pain joined the fraternity in 1993, after mouthing tongue-rollers into Adam's earhole while collecting glasses at Parliament, the Manchester club. Almost immediately, EFX and Pain proved they had the skill and stamina to tackle both ghetto clubs like The Lighthouse in Moss Side, where the jungle nights are run by themselves and Goodfellas Promotions, and calender dates like Roast. Their sets mix ragga cuts from labels like Formation, with the hardstep drill of Dillinja and the sweeping rushes of the latest Metalheadz promos, topped with Pain's street poetry.



Constellation prize

Underground Sounds' mission to convert Manchester into a bobbing melee of bodies has, however, met with opposition from the police and some city centre promoters. Citing reasons such as the proliferation of drugs and music acting as a magnet for gangs, the authorities have even tried to issue a jungle curfew. But many believe the real reason for this is the fact that jungle is simply too dark – both in terms of attitude and colour.

"There is no denying there's a bad bwoy element, but we try to stay away from that gangster shit," says EFX, trying not to involve himself in the politics. "People are going to get involved because they like the music. It's just a part of life. We'll play for anyone, anywhere. At the end of the day, we're just sound bwoys."

words **Veena Virdi** picture **Ian Tilton**

DJ EFX and MC Pain's club takes place at The Lighthouse in Manchester on occasional Saturdays

BRAIN STORMING

Never mind the Lucozade. With records like 'In My Brain', Frankfurt's MARK N-R-G is keeping the techno crowds buzzin' like wasps in a jam jar



Mark side of the moon

FORGET the Euro versus Detroit debate. The really big divide in techno at the moment is arty-farty experimentation versus party tunes. The former is a media darling, frequently praised as innovative but ultimately a surefire floor-clearer. The latter is what people across the land are actually dancing to, at free parties, at clubs like ff, Technosis and Final Frontier, and at events such as Love Parade.

Frankfurt producer/DJ **Mark N-R-G** makes records designed to move crowds and has therefore been completely ignored by most journalists. He has, however, enjoyed the support of DJs as diverse as Laurent Garnier, Sister Bliss and The Liberator, with whom his "In My Brain" single has become especially popular.

N-R-G is a very busy man at the moment. His first album will be out at the end of this month and will feature all new material, with the exception of three cuts. One of these three will, of course, be "In My Brain". But at the time of writing, the album still doesn't have a title.

"I'm going to put a lot of effort into the title. I want to come up something a bit different. I like to be creative and play with words. I have a new single out called 'Brain Is Your Weapon', which picks up on

the idea of 'In My Brain'. That's the sort of wordplay I'm into at the moment."

Working under names like Energy Jams, Jim Clark (for Noom) and Overboost (for Harthouse), N-R-G's output has ranged from trance to acid to hard house to nu-NRG. Now, as well as his album, he is making his first venture into trip hop territory with his Funk Yourself project. His main collaborator is Marcus Cut, a well-known figure on the German hip hop scene.

"I think a lot of techno is boring now," says N-R-G. The 4/4 beat is always there and we need a bit more of variation. Three years ago, people were into a whole range of different sounds and they were really into the music. Now it seems everyone goes to clubs just to meet their drug dealer. That's why I'm trying trip hop."

Oh no, him too! The man responsible for so many magical bargin' moments has been bitten by the arty bug and is dissing techno!

"Wait, don't get me wrong! I still love techno as much as I always have. It's the music of my heart. I will never give up doing this sort of music. I just think it's very important to criticise. It helps move things forward."

words **Camilo Rocha**
picture **Andreas Bager**

Mark N-R-G's debut album is released by Overdrive at the end of September. His 'Brain Is Your Weapon' EP is out now

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High Flyers

By day, the CITY BOYS deal in billions of pounds on the stock market. By night, they're caning it on the dancefloors. Are big pay cheques and drugs causing our economy to rock 'n' roll?

words Jonty Adderley Illustration Pat Pope

BILLION-POUND DEALS, merchant banks, global insurance conglomerates and state-of-the-art technology combine to make the City of London, Europe's biggest and most influential financial centre. Representing the heart of Britain's economy in the late 20th century, the City is a symbol of integrity, tradition and respect for the values of hard work and conformity which characterise executive lifestyles. Behind the apparently faceless institutions made up of faceless people,

there are specific individuals who take the risks and complete the deals. Some now have so much power that a young man like Nick Leeson, the former Barings Bank trader, can hit the headlines for allegedly single-handedly losing £700 million pounds before anybody notices.

But while Leeson languishes in jail, significant numbers of his colleagues will be discarding their suits, taking off their Rolex and looking forward to another night of fun. And instead of spending their six-figure salaries at champagne bars and fancy restaurants, many will be visiting house and techno clubs of every variety. With an ethos of "survival of the fittest", it comes as no surprise to find City high-flyers among the most dedicated of clubbers.

"HAVING money has advantages. I can afford to buy drugs in bulk. I can get a good price – as little as seven pounds for one Ecstasy pill – and I always have some at home. My dealer gives me good quality stuff because I'm a very reliable customer. I can always take £500-worth of gear off him."

Chris works as a computer programmer, maintaining a system for a merchant bank which handles £300-£400 million a day. Sitting in a wine bar at lunch-time, he is indistinguishable from the other City workers in their collars and ties. At 34 years of age, he's something of a veteran of the financial world and, earning around £50,000 a year, he's pragmatic and very much in control of his life.

"My attitude to the job is completely one of, 'Get it done, take the money and leave'. I could quit tomorrow, but I have to take the money into account. If I did something else, I would only earn a third of the salary and it would probably be equally as boring. If I'm going to work, then I might as well earn as much as I can."

As a regular clubber, Chris generally finds that the people he meets during his nights out have a friendly and positive attitude towards his job. When he is at work, however, he keeps his weekend adventures carefully concealed.

"It wouldn't occur to me to talk about my social life to people at work," he says. "It's just so alien to how most of them live. Most lead really mundane lives and are at home in bed by 10.30 every night. It's different with the young people I work with, a lot of whom are also clubbers, but I don't talk to them about it either. I don't know what their reaction would be if they knew that somebody who they saw as being quite senior was into it too."

Chris' job means that he works alongside accountants and directors, but he is dismissive of the pressures which some high-flyers reputedly face.

"It's not a particularly stressful environment. Contrary to what most might think, a lot of people in the City sit around doing virtually nothing all day. Inefficiency and poor management are common. But because these companies make such high profits, they can absorb that waste and still come out on top."

While maximising his rate of pay, Chris is content with his £50,000. Like most computer specialists working in the City, he is self-employed and he chooses how much work he takes on. By moving to countries in the Middle East, for example, he could easily earn upwards of £150,000 performing the same tasks that he does in London. To the people working as dealers and brokers on the trading floors, however, £150,000 would merely be considered small change.

THE City trading floors are awash with striped jackets and flurries of masonic-like hand signals. It's here 25-year-olds

can earn million pound salaries. Few people survive on the floor beyond the age of 35. ➔

Damon, a 24-year-old Eastender, has been working on a futures trading floor for the last two years. Over 2,000 people work in the same space, gambling on minute changes in prices.

"It's like a casino," declares Damon. "Being a trader here is one of the highest pressure jobs in the City. If you fuck up, it costs you personally. But the adrenalin is incredible. It's a major, major buzz and it's being able to handle the pressure which gives you that buzz."

Although now only clubbing every three weeks or so, Damon used to go out dancing at least one night a week and sometimes three nights in a row. At the same time, he would be starting work at seven o'clock in the morning and working until six in the evening. If anything, his intense lifestyle seems to be the norm.

"A lot of people on the trading floor party really hard," he says. "It seems to be a tradition in this kind of work. Everybody in this environment is young, a lot of them are into the club scene and some of those are certainly into

"A lot of people on the trading floor party hard. A lot of them are into the club scene and some are certainly into drugs"

drugs. It's not like going out drinking four nights of the working week. People who do that amaze me. I couldn't get pissed every night and still have a clear head the next day, but I can go out, take ecstasy or cocaine and not feel too bad afterwards.

"The main factor which affects my performance at work is fatigue. Unless I'm really tired, I can concentrate on work no matter what I've taken the night before. It's the kind of job where, as soon as you start, you're on an instant buzz again. There's no time for thinking. It's more a case of doing."

City high-flyers have been found at virtually every party since the house scene exploded in the UK in 1988. The very qualities needed to succeed at the top jobs – self-confidence, intelligence and a passion for risk-taking – meant that raving was a very attractive proposition for a lot of these people. Lynn, a former broker who left the City a couple of years ago, still remembers the fun of the early days.

"That was a time when conspicuous consumption was in and people actually wanted to be yuppies. When I started going to raves, I found people didn't care what I did. They judged me for myself rather than how much money I was making. Everybody dropped their usual image. They just wanted to be friendly."

"For example, all those stories about football hooligans suddenly mellowing out were true. Some of those guys worked in the City and I'd find myself having amazing conversations about the equities market one minute and gang fights the next. The atmosphere at some of those parties was just incredible. I often used to go straight into work after a party feeling really refreshed and content."

EARNING lots of money means that you're not always taken at face value. Sometimes you're judged for what you have rather than who you are, as Chris discovered one Saturday night.

"I had gone to a club to meet some people but I couldn't find them because it was so packed," he says. "At about three o'clock, I asked this guy for a light and we discovered we were both from Liverpool. I asked him what he was doing in London and he said, 'You're not going to believe this, but I work for a merchant bank in the City'. I said, 'You're not going to believe this, but so do I'. After the club, we ended up back at his flat with about nine other people."

From there, the evening turned sour. Chris' new mate, Paul, worked on one of the trading floors and was earning over £80,000 a year. At the time, he was renting a luxury Docklands penthouse flat and was in the habit of taking up to 10 Ecstasy pills, plus cocaine and spliff, on a typical binge. Four of the characters who went back to the flat

had met Paul through selling him drugs. They instantly gave Chris a bad feeling.

"One of them started bragging to me about how he'd been in prison for assault. I said something along the lines of, 'Are you trying to intimidate me or impress me?'. Fortunately, he backed off. I then went onto the balcony of the flat and he followed me out. He said to me, 'What do you think of that woman in there?' This was a woman who'd come back from the club with us on her own. Next he said, 'She's alright, do you think she'd take a line-up?' I just looked blankly at him. Then he said, 'Do you fancy gang-banging her?'"

"I told him to fuck off, went straight back into the flat and immediately arranged a cab for the woman. She had no idea of what was going on. I basically told her she was leaving. We eventually managed to persuade the blokes to go as well, but two of them said that they'd be back with some coke for us. As soon as they had left, I told Paul that he shouldn't let those guys back into his flat under any circumstances."

Chris went home shortly afterwards, leaving Paul and his 17-year-old cousin, Ian, in the flat. Paul, who is now a close friend of Chris', takes up the story.

"I didn't think the guys would be back with the coke, so I went round to my girlfriend's house. But they did come back. At about 2am, Ian heard a knock at the door. He thought I'd forgotten my key, so he opened the door. As he did so, he was sprayed with CS gas. They kicked him to the floor, taped his mouth up with masking tape, tied his hands behind him and proceeded to ransack the whole flat. Then they beat him up and bundled him into a cupboard, which they barricaded with a chest of drawers."

Since Ian had been blinded during the initial stages of the attack, he was unable to positively identify any of the attackers, so no police action was taken. Paul now views the incident philosophically.

"It's one of those situations you learn from," he notes.

"I was far more trusting then than I am now. Those guys were just wannabe gangsters."

But Chris' perspective is somewhat different.

"Part of it happened because Paul was being flash with his money and they saw an opportunity. Being flash is a bad idea. It can turn good people off you and bad people onto you. The incident didn't put me off clubs, though."

ALAN is another City character leading a double life.

He loves clubbing and partying so much that he bought a warehouse in the middle of the countryside, where he throws private parties as often as he can. Recently returned from Singapore, Alan has an extremely unusual attitude for a City gent.

"Money doesn't mean a lot to me," he says. "I'm an alternative kind of person. I don't fit into mainstream society very well. I think I get away with it because my line of work tends to attract cranky people. I do technical planning and implementation for a global communications network of an international merchant bank. It's leading-edge technology and they're spending millions on the system. It's a high-impact, high-profile system which is connecting their offices globally."

Alan certainly feels much more at home on the party scene. He spends his free time arranging parties, developing computer graphics and making music.

"At work, we're known as 'loonies' or 'rocket scientists'. But at parties I find myself on a level of communication which is truly incredible. It's become apparent to me that parties are where the vital energy of life can be found these days."

Damon also uses clubbing as a release valve.

"I like my job, but when I go out, when I drop an E or whatever, I totally forget about work. I don't worry about anything. I'm having a good time, things are going well in my life... What more do I need?"

Common to all these people, however hard they party, is a sense of professionalism and a pride in their work. They thrive on stress and pressure, and actually gain energy from living with danger and risk. The fact that they could lose their jobs if their weekend activities became widely known merely seems to add to the enjoyment of it all. But the day after a night's clubbing can often be a problem.

"My performance is affected quite considerably," Alan confesses. "It depends on how much sleep I have and

what drugs I take. What I normally do on a Monday, for example, is put work off until Tuesday. I think the same factors affect everybody, though. Look at how many people go out drinking all weekend."

Mondays can be similarly bleak for Chris.

"If I go out on a Saturday night, I sit at my desk on a Monday wishing my life away. I'll spend the whole day waiting for five o'clock to come."

In many ways, the pressure of partying is less than the pressure of work. Damon has met Nick Leeson and his attitude to the case is one of "there but for the grace of God go I". Chris agrees.

"Nobody in the City considers Nick Leeson guilty for a minute. In order to handle the size of deals he was making, you have to involve the co-operation of a lot of people, including a number of people from external organisations. I feel sorry for him. He's just an ordinary working-class guy who made a little money, but not a real fortune. He just had a good job earning a couple of hundred grand a year."

AS well as trying to prevent fraud, the City authorities have long been concerned with stopping drug misuse. Considerations on current policy emanate from Rosemary Marle's small, cluttered office in London's Guildhall. Rosemary is an adviser for the government-funded London Drug Policy Forum.

"You need to create an environment where it's safe for somebody to say, 'I think I might have a problem with my drug use', and for that person to know they're not going to lose their job," says Rosemary. "From an employer's point of view, that actually makes financial sense. They can avoid wasting the training and expertise that person has gained. Companies offer sympathetic opportunities to people who have an alcohol problem and we should be doing exactly the same for people who have problems with their drug use."

At a recent conference in Columbia, Rosemary spoke to an American drug expert who was giving a lecture on the benefits of compulsory drug-testing at work. She asked him what would happen if a 16-year-old coming for a job interview with perfect qualifications and personal attributes was compulsorily tested and found to be positive for cannabis. The American replied that the teenager would be rejected.

"I like my job, but when I go out, when I drop an E, I totally forget about work. I'm having a good time, things are going well... What more do I need?"

"That attitude is of very great concern," says Rosemary. "We estimate that 40 per cent of 16-year-olds do, or will, smoke cannabis. You have to wonder whether it really makes business sense to exclude that number of people from employment."

Cannabis can be detected in the blood stream for up to 28 days, crack cocaine for no more than five days and LSD for only three hours.

"If I was an employer, I would be more concerned about the crack cocaine user," concludes Rosemary.

None of the people interviewed for this article are crack cocaine users and none of them regard what they consider to be their recreational drug use as being a problem. Most work in environments where their performance is closely monitored and any significant drop in productivity or accuracy would be quickly noticed. For these people at least, by playing hard, they seem to be able to balance out the pressures which working hard bring.

Some of the names have been changed in this article to protect people's confidentiality.



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HOOJ CHOONS

WANT to know how large large can get? Larger than an elephant's tower block apartment? Larger than Donald Trump's overdraft? Larger than Mr Large after several years at the Academy Of Extreme Enlargement?

All of these are possible, but whether any label makes tunes larger than the acts on Red Jerry's **HOOJ CHOONS** imprint is questionable. Hooj describe themselves as "occasional providers of half decent house for a fucked up world", but tracks by JX, Tin Tin Out, Tall Paul Newman, Sister Bliss, Diss-Cuss and the like say they are responsible for some of clubland's biggest crotch-moistening and hand-raising anthems,

as you'll hear when you belittle yourself in the almighty presence of the label's second compilation, **"SOME OF THESE WERE HOOJ TOO"**, which comes with an extra EP of remixes from Nush, Blu Peter, Red Jerry and more. The 70-minute CD version of the album is mixed by Tall Paul.

Even better, you could be one of 10 lucky peeps to win not just a copy of the album, but also a Hooj record bag, a rather fetching T-Shirt, a slipmat and a car sticker.

Just answer this simple question:

What was the title of JX's recent Hooj chart smash?

- (a) "Son Of A Gun"
- (b) "Son Of Sam"
- (c) "Son Of A Monkey"

Mark your entries "Hooj Choons Competition" and state which format you wish to receive the album on, whether you want a boy's or a girl's T-shirt, and what colour you prefer (the choice is white, blue or green). The closing date for ALL entries is Friday, October 6.

freebie jeebies!



SLIP 'N' SLIDE

AS you will know from our recent Label Spot feature, **SLIP 'N' SLIDE** are one of Britain's finest homes of all things house related. They've got Roc & Kato, they're the people who gave us De Lacey, and their **"JAZZ IN THE HOUSE"** compilations seem to gather up the swishest in sax-blowin', horn-honkin', zoot-tootin' club classics.

Following on from the success of "Volume 1", they hit the mark again with "Volume 2", boasting cuts from Saint Germain, Masters At Work, Black Science Orchestra, Code 18, Mr Onester's Elements Of Life, and a host of others.

And sooner than we could scream, "Miles Davis down The Ministry!", those Slip 'N' Slide chaps have stepped in to offer **ONE** inordinately fortunate reader the chance to win not only a copy of both volumes of "Jazz In The House", not only a Slip 'N' Slide T-shirt, but also a whole year on the Slip 'N' Slide mailing list. Which means you'll get every record they put out in the next 12 months, totally gratis. **THREE** runners-up will get both volumes of "Jazz In The House" and a T-shirt. Simply solve this hey-diddle-diddle: **Which of the following is a well-known John Coltrane album?**

- (a) "A Love Supreme"
- (b) "A Chicken Supreme"
- (c) "A Supreme Colled Diana Ross"

Mark your entries "Slip 'N' Slide Competition" and remember to state which format you wish to receive the albums on. The closing date for entries is Friday, October 6.

CONVERSE



CONVERSE TRAINERS

ELEGANT simplicity doesn't come more refined than **CONVERSE ONE-STAR TRAINERS**. In the increasingly bruising sneaker wars, Converse are head and shoulders, sorry, feet and ankles above the competition. From b-boys to rave kids to armchair clubbers to your Aunt Sarah with the loose-fitting dentures, nine out of 10 cool cats prefer to strut their stuff in One-Stars sneakers.

But style doesn't come cheap. Not these days. You can't buy it at a knock-down price from Style Iz Us. You won't be offered it by shifty characters with dilated pupils and mobile phones who hang around the betting shop. Fortunately, however, in an act of generosity unparalleled in the history of the trainer, those kind people at Converse are offering 20 lucked-up readers the chance to win a pair of One-Stars. To become the creatively-cobbled envy of your peers, simply sort out this footwear-related piece of puzzlement:

Which of the following was a big hit for Nancy Sinatra?

- (a) "These Boots Were Made For Baking Cakes"
- (b) "These Boots Were Made For Walking"
- (c) "These Boots Were Made In Hong Kong"

Mark your entries "Converse Competition" and don't forget to include your shoe-size on the entry card. The closing date for all entries is Friday, October 6.



TERRORVISION/BEYOND VISION VIDEOS

AH, winter's drawin' in. Long nights of box-ogging are on the way. But why not switch off that "Panorama" repeat and do something else instead? Like, er, turning the telly back on and watching one of Warner Home Videos' **"BEYOND VISION"** or **"TERROR VISION"** films. The former specialise in weird sci-fi, fantasy and cult movies, while "Terror Vision" opt for horror classics and The Crypt Collection. Many include rare, never-before-seen widescreen

presentations, complete with original cinema trailers and "Making Of..." documentaries.

To celebrate their latest releases, Warners are giving **THREE** readers the opportunity to have the best Saturday night in ever, with

six of the best from their collection - the spectacularly futuristic "Logan's Run", the awesome "Blade Runner", George Lucas' psychedelic "THX-1138", John Carpenter's mega-scary "Carrie", Nic Roeg's thrilling "Don't Look Now" and the spectacular "Soylent Green", which stars Charlton Heston. To win a complete set, just answer this phantasmagorical question:

With which American horror-core rap band did Tricky record "The Hell EP"?

- (a) The Tombland Terrorists
- (b) The Cryptics
- (c) The Gravediggaz

Mark your entries "Beyond/Terror Vision Competition". The closing date for entries is Friday, October 6.

● 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!

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Five years on from
'Energy Flash', his
legendary Ecstasy
anthem, **JOEY
BELTRAM** returns
to the frontline with
a new album for
Tresor.
Take your 'Places'...

words **Vaughan Allen** pictures **Martin Gallina-Jones**

Flash

forward



Joey Beltram

A MYTH HAS GROWN UP ABOUT JOEY BELTRAM. A MYTH THAT HE creates dark, depressing music because he's a dark, depressed person, that he's introverted and alienated. A myth that his music sounds tortured because that's the way he feels, that the saturnine genius responsible for past masterpieces like "Energy Flash" and "Vortex" has to take regular breaks from music or his brain will implode under the stress.

The man himself is perplexed by this image.

"I try to make music with a positive attitude and spirit," says Beltram. "I try to inject positivity. Some people hear misery in my music, but that's not what I'm trying to put across. People always come up to me and ask, 'Are you a happy fella?' and I'm like, 'Yeah...'"

He smiles and shrugs.

"But maybe I'm the only person who finds happiness in that type of atmosphere."

"That type of atmosphere" is reproduced on Beltram's new album, "Places". As ever, the work is highly visceral, his pounding basslines slipping under the skin and opening a path for jagged shafts of noise to scar heart and lungs, body and soul. Viral techno. Some of the eight tracks startle in the very same way that Aphex Twin once did. Much of the noise bears more relation to the industrial experimentalists of the mid-Seventies than to Beltram's contemporaries in the dance world. But underneath it all, there's a kicking beat, a wall of bass, a truly funky dancey-ness.

Like his earlier work, "Places" makes what is essentially computer music sound highly human. But the noise is such that one could be forgiven for assuming that the man at the centre of the machine is a rather isolated, if not pained, individual.

Put simply, "Places" is very, very, very scary.

"That's always been my labelling," says Beltram, smiling again.

"I honestly don't know why that should be. I don't set out to create dark or scary music. With this record, I was just thinking of people on the dancefloor, just trying to put together a bunch of dance tracks in a different way, in a less typical fashion. But it's true that I don't make happy, hands-in-the-air techno music. I can't stand all that. Now that kind of stuff *does* depress me."

AGAINST the odds, Beltram smiles a lot. He talks a lot, too. In fact, smiling is about the only thing which stops him from talking. Sometimes he manages to do both together, causing his words to rush out faster. My cranky old tape recorder is desperately out of breath after the first half-hour of the interview.

And Joey Beltram has only just begun.

He's opinionated (though he rarely names name, Dave Clarke-style), he's voluble and he's very funny. He doesn't seem like a man who's just got off an overnight flight. If he wasn't tired, I doubt if I'd be able to get a word in edgeways.

Apart from last year's "Calibre" EP for Warp, "Places" is Beltram's first major recording work since 1992. He's spent the last three years DJing, mostly in Europe, and hanging out, letting time deprive him of the "King Of Hardcore" tag he picked up after "Energy Flash", "Mentasm" and "Vortex", the latter two issued under the name of Second Phase. His new work reflects the experiences he's had travelling the world to spin. But unlike other DJs, he prefers to visit Europe for each gig, then return home immediately.

"When I fly over, I'm so jet-lagged that I usually get to each gig minutes before I play. And I always leave straight after my set. I try to filter out a lot of the stuff around me, all the tracks I don't want to hear, because it could have a negative effect on my music. I like to be in a world of my own."

It's the same when he's in the recording studio.

"I make tracks that I want to hear, tracks which will fit into my DJ set. I basically make music for myself. It comes from my frame of mind at that moment. And when I'm done, I'm done. If it doesn't come out right, I won't go back and remix it. If it isn't right the first time, I start over again. Better luck next time. When I get the opportunity to work, everything will just burst out and I'll come up with about eight tracks a day. I'll work non-stop. I won't eat, won't see the light of day, won't even know what time it is, until I'm dry."

This bubble surrounding Beltram is reflected in the alienated soundscapes of "Places". The music stands alone and is supremely self-confident. Like it's maker. ➡

Joey Beltram

Home boy



"I just do what I do," he says, sipping delicately on a coke as he considers his position as one of the leading lights of techno. "People liked me at the beginning of my career and, hopefully, they'll like me now. Either way, I feel good about what I do. If you spent your whole life worrying about what other people thought you'd never get anything done. You have to be able to sleep at night."

BELTRAM'S favourite phrase is "no limits". He says there are no limits in his life, no limits when he makes music. No preconceptions either, which is what makes his work so uniquely powerful.

Another myth which has grown up around Beltram is that he came up with his classic "Energy Flash" while he was out of his box on E. This (en)trance(ing) track, with its sibilant repetition of "Ecstasy", spread across European dancefloors in 1990 and 1991. It made Beltram a star at 20.

For many people, "Energy Flash" was the record which initially summoned them to worship at the temple of techno, defining the first really new post-acid sound. By bringing thousands of fresh faces to the club scene and reinvigorating the interests of thousands of others, it created a dance generation.

And, as any dance generation will discover, you can't have a scene without drugs. There's no doubt, even now, that "Energy Flash" is the perfect soundtrack for taking E. It's enough out of phase to buzz around the edges of reality without really touching it at any point. It's warm, all-encompassing and, when you fall within its dark enveloping folds, seemingly endless.

"But when I made that track, I didn't know anything about Ecstasy because it wasn't part of New York," declares Beltram. "I just thought the 'Ecstasy' sample sounded cool. It seemed to work, so I left it in. If you go out and do drugs, you find meaning in things – you know, 'That was meant for me'. But there were no secret meanings, no messages when you played the record backwards. I made it as an energetic dancefloor track. I just wanted people to feel good."

And although drugs form an important part of the scene, Beltram himself does not partake.

"For the last four years I've kept a totally clean attitude. For me, drugs don't work. They don't make my life any better. I can count on one hand the times I've tried anything. I quickly discovered it was a negative thing for me. It's good, because I'll always know that and I won't be wondering what it's like. I won't have to experiment again."

"Doing drugs for the sake of staying up or whatever, is a cop out. When I play, the crowd deserve to hear me, if not I'm cheating them. If I take a drug, they're hearing the drug, not me, and that's not right."

"For me, drugs don't work. They don't make my life any better... No drug makes bad music good"

"But I'm not going to preach to anyone about what they should do. People have to make up their own minds. You've got to make your own decisions. I just enjoy living so much that life inspires me. It gives me a natural high. I don't need anything to make me enjoy music. No drug makes bad music good."

JOEY Beltram was brought up in Queens, New York.

He lived in what he refers to as a "screwed-up" neighbourhood, and his first work was as a graffiti artist. It taught him the creative process he still relies on today. It also taught him self-confidence and the respect which he has for his own recordings. Hence his refusal to listen too hard to the comments of his critics.

He admits that he still loves the smell of the paint and still occasionally up a spray can today.

"I did graffiti all the time from 1984 to 1988. Then they started to change the trains and it became harder to do graffiti to my satisfaction. Those were the most important days of my life, but I moved on and found a new outlet for my creativity. A lot of my ways of thinking when I was a graffiti writer were carried over into making music, that's how my mind was trained."

It was as a graffiti artist that Beltram developed the idea of the transcendence of the single moment. It was the perfect way for him to express himself. Even then, he cared more for the act of creation than for the comments his work elicited.

"Most graffiti writers would bring a sketch with them so they could duplicate it in the train yard. Me, I'd just walk up to the train with my bag of paint and do something. Whatever came, came natural. If it looked good, it looked good. If it didn't, I'd stop and start another piece on the next car. Which meant I worked a lot quicker than most and got more done."



"I didn't do graffiti to make good artwork. I just did it for me. I didn't care who was going to see it, so I ended up with good pieces and bad pieces. I didn't care how something looked, I was just having fun. Creeping around the subway system of New York as a 15-year-old, having a ball with my friends – man, that was the most fun I ever had!"

WHEN the graffiti scene started to change, the young Beltram moved into music. His first recordings were for Nu Groove in New York at the tender age of 17. After releasing an EP as Code Six, he was spotted by Renaat Vandepapeliere of Belgium's R&S label, for whom he delivered "Energy Flash" and the proto-hardcore monsters, "Mentasm" and "Vortex". A split with R&S followed in 1992, as the label went further into electronic experimentation and Beltram tried to hide from the hardcore expectations of his followers.

Neither "Mentasm" nor "Vortex" were designed to be hardcore, but it's a tag which has remained with Beltram ever since. By the time he was being touted as the producer of the next Metallica record ("Which was obviously false"), he knew that this reputation was something he could do without. With typical pride in who he was and some anger at the number of people blatantly sampling his work, he took a break and concentrated on his DJing.

Although the hardcore label has followed him into the DJ arena, it's a far from accurate description of the mercurial range of sounds he crushes into his sets. He often includes those proto-hardcore tracks (they were, after all, his), but he won't DJ at hardcore clubs.

"If I found a place was playing that sort of music, I'd just go back to the hotel. I don't need it."

At the same time, he has refused to be pushed into even faster, even louder pieces of music. Beltram understands that, just because something is fast, it isn't necessarily hard. He knows that if you concentrate on the depth and texture of sound, you can achieve a greater effect. His DJ sets work by exploring the timbre of sound, keeping the beats solid while pushing the range of noise further and further. He draws the crowd into what he's doing, trying to educate them, reading their body language, following their lead, but at the same time making sure anyone who walks in has no doubt as to who's operating the decks.

Beltram's DJ sets remind me of the anti-muzak recorded by FM Einheit (of art-noise terrorists, Einstürzende Neubaten) for "Decoder", Klaus Maack's classic film. But Beltram's bum twitches, too, a sure sign of the presence of a deep-down funky beat.

IT'S this funky sensibility which separates Beltram from those who, although inspired by his work, have merely come up with monotonous speedy hardcore tunes. You can really dance to Joey's DJing. You can even twitch your bum. You can only bunny-hop to hardcore. Beltram's dance

knowledge goes back to the early days of Chicago house. Days which coincided with his graffiti years, with high school and good time parties.

"When I hear the old Chicago stuff now, I'm 16 all over again, going to clubs, in high school... Good music keeps your memories alive, it lets you relive where you were. That Chicago stuff didn't have any limits. It was really free. When I listen to the songs I've recorded, I don't necessarily hear the song, I feel the frame of mind I was in at the time. It makes me feel good."

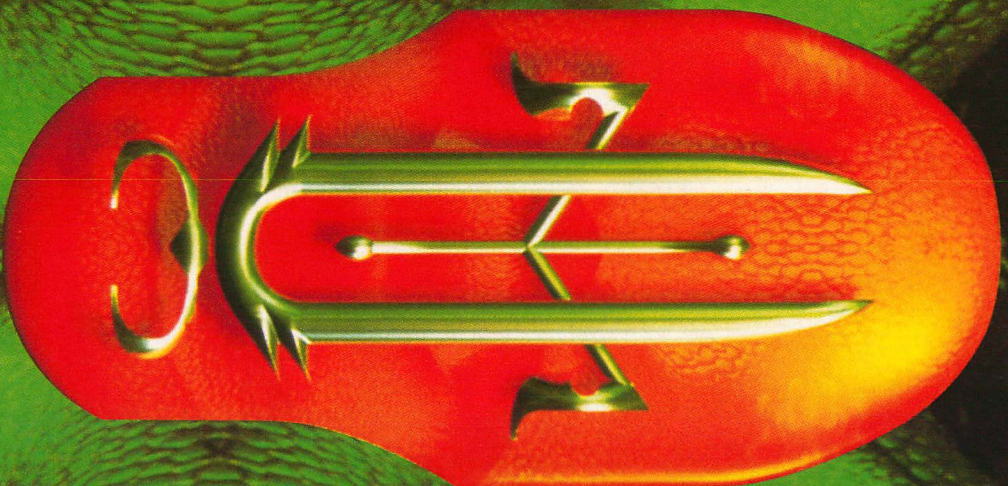
But Joey Beltram doesn't come from Chicago, or even Detroit. His sound is unique because his background is too. And so is he. Fiercely independent, fiercely proud.

"I want to learn to gain something positive out of negative experiences. I'm a nut, man, and I try to live life to the full. I try to have no limits about what I do."

The 'Places' album is out now on Tresor/Arista



MEGASTORES



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ultimatum
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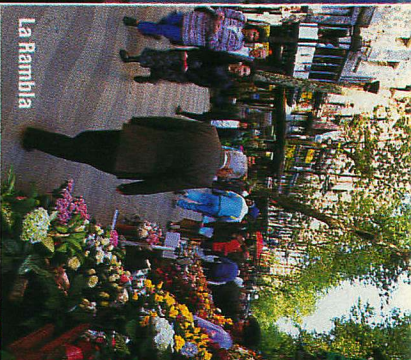
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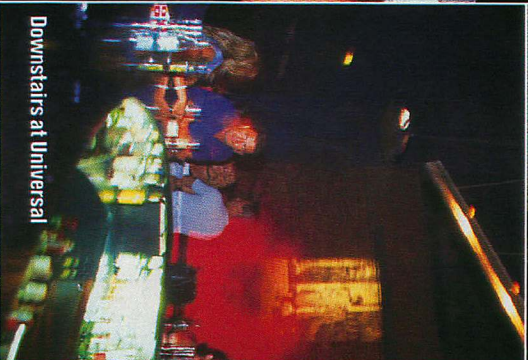
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La Rambla



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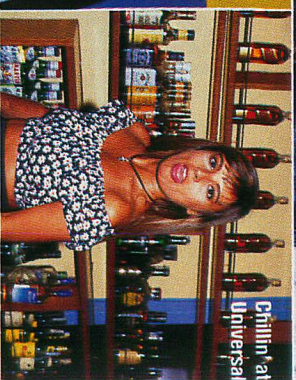
Gaudi's La Sagrada Familia



Girtoove!



Du Rod



Chillin' at Universal



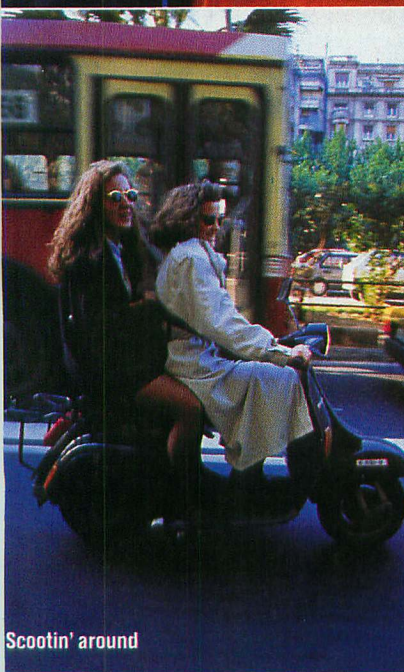
Hello, sailor!



Pull up to the bumper



Que Te Dije



Scootin' around

FLY BY NIGHT



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

Barcelona

words Gary Smith pictures Francesc X Marty

PICTURE THIS. GIANT, BLOW-UP effigies of Freddy Mercury and Monserrat Caballé are floating high above the city skyline while the song which accompanied the 1992 Olympics – “Bahhhhsalownahhhhh” – blares out from speakers positioned all over the bizarre, candy floss towers of the famous surrealist cathedral. Far out, huh?

That, unfortunately, is just a dream, but it more than sums up the Barcelona vibe. No other city in Europe mixes the bizarre, the mundane and the mind-bogglingly tacky as effortlessly as this one. Where else would you find houses which look like they were dreamed up by a Disney cartoonist with his brain soaked in acid, but were actually built by a religious nutter who neither drank nor smoked and got his kicks from broken porcelain?

It's certainly a funny old place is Barcelona. With a club on almost every street and 10 times as many bars along the way, you can party for weeks on end without taking a break. No matter that you might sometimes have to ask a policeman where the next after-hours shindig is.

People here are proud of being a bit different. The only problem is that, left to their own devices and with a few synths and some extremely basic recording facilities, they succeed in making some of the worst dance music ever. “*Bacalao*” or “*maquina*”, as the Spanish call their homegrown techno, manages to combine all the most obvious, annoying, fizzy, farty keyboard sounds imaginable with a production standard which has been bettered by bedroomists on a cheap four-track. What's more, this type of music ruled the roost in Barcelona until the beginning of 1994, when trance (which the locals pronounce as “*tranthey*”) broke through.

Since then, a scene based more around top foreign and local DJs playing the latest European sounds has rapidly developed, the thirst for homegrown cuts has diminished and there's now every chance of never having to actually encounter the dreaded *bacalao*. Unless, that is, you want to. And just in case there are any musical masochists out there, we'll get this out of the way pronto. Head out to Megatron or Nivell 2 in

Mataro, some 20 minutes outside Barcelona, or Ocho in the suburb of L'Hospitalet, where Nando Discontrol does his stuff. But don't say we didn't warn you.

SO you've seen the Gaudi buildings, watched the world go by on La Rambla and supped a few beers in Cafe Zurich. You've discovered that San Miguel is the best of the local brews. Now you fancy a bar with more of a vibe and some serious sounds.

Just a short ride on the underground from La Rambla is Gracia (take the green line and get off at Fontana), an area full of bars ranging from the super-typical “*bar local*” to the techno ambience of the likes of Je Prix. The latter offers a variety of good local DJs, including Zero, in trance and acid modes. There's no dancefloor, but there is space enough to shake a limb or two, and although the decor is a bit Eighties designer (grey, grey and more grey), the punters are colourful enough. Like all “*bar musicales*”, Je Prix is open until 3am, which is precisely when the clubs really start to cook.

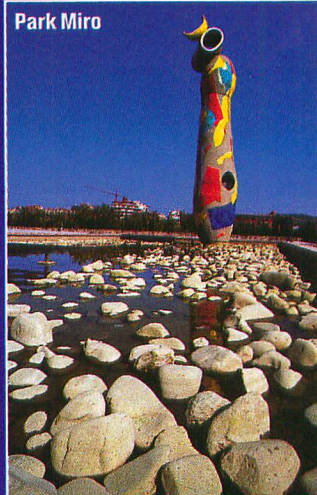
Another interesting warm-up spot is Distrito Maritimo, down by the port. The bar area is quite small but there is also a large outdoor terrace with a decent sound system. The music varies from house and garage, via occasional forays into trance courtesy of DJ Rod, who spins here on Thursdays, to a banging, full-on mixture of techno, hard house and hi-NRG sounds at the weekends. Maritimo is dead easy to find – simply walk down Paseo del Colon from La Rambla and it's the first bar on the right. You'll hear it long before you see it.

Like most of the groovier bars in Barcelona, Maritimo pulls a mixed crowd which becomes noticeably gayer of a Saturday night. By contrast, Satanassa, Que Te Dije and EsteBar are predominantly gay hangouts but they all attract mixed audiences at the weekends. Que Te Dije is located deep in the heart of Gracia and part of the appeal for its non-gay punters lies in DJ Rod's house and garage sets. Always lively, it frequently changes its decor and has the added bonus of the kitsch toilets ever built!

Satanassa is the steamiest gay bar in town and features a selection of naked papier mâché models that look almost as outrageous as its clientele. Meanwhile, EsteBar has the advantage of employing one of the city's best DJs, Manoloco, a specialist in deep house, garage and techno who used to spin at the now defunct Distrito. It's a long, thin bar which regularly features the work of local painters along the walls, but there are no smoke extractors, so asthmatics beware.

This is not the case at Universal, where the top air conditioning system is matched by a fine selection of music, spun for your amusement by Robert X. With Hardfloor, Patrick Pulsinger, Robert Gori and Eternal Basement on the decks, the emphasis is on dark German techno.

If none of that lot tickles you, there's only one place left. Bar Miami is a famous lowlife hangout,



Park Miro

and is perhaps the most basic but, at the same time, the most charming of Barcelona's pre-club venues. Tucked away on Assadnadors on the edge of the Barri Gotic, the medieval part of Barcelona, Miami rocks to the sounds of the owner, James, a man who likes a little bit of everything. You'll hear Renegade Soundwave mixed with jungle, some knees-up funk, old disco tunes and a healthy slab of house. There's always an alternative, hedonistic crowd, the drinks are very reasonably priced, and the vibes are quite incredible. ➡



Booze in the house?

CLUBS

- ESTREBAR** (Canal De Cant 257, Tel: 217 0267)
- JE PRIX** (Providence 30-32, Tel: 217 0267)
- MIMI** (Assadadors 25, No phone)
- CAFE DE L'OPERA** (Rambla Caputxins 14, No phone)
- QUE TE DUE** (Riera De St Miquel 55, No phone)
- SATANASSA** (Arbau 27, No phone)
- UNIVERSAL** (María Culi 182-184, Tel: 201 4658)
- ZURICH** (Plaza de Catalunya 1, No phone)

AFTER-HOURS VENUES

- LA VIA** (Avenida Marques De Argentina, to the left of Estacion Francia, No phone)
- LA TERRAZA** (Avenida Marques De Camilla, No phone)
- APOLLO** (Nou De La Rambla 113, Tel: 442-3183)
- CYBERIA** (Cercle Part De La Ribera 80, No phone)
- FIBRAOPTICA** (Beehoven 9, Tel: 209-5281)
- ON/OFF** (Avenida Marques De Camilla, No phone)
- METRO** (Sepulveda 185, Tel: 323-5227)
- NITSA** (Plaza Juan Llangueres 1-3, Tel: 458-6250)
- OTTO NITZ** (Lincoln 15, Tel: 238-0722)
- VENENO** (Valencia 140, Tel: 454-0709)
- ZELESTE** (Almagueres 122, Tel: 309-1204)

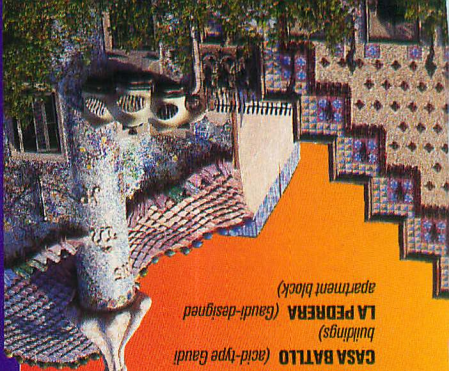
ARTISTS

- IBERIAN** (Communication/Pad Comms/Fax)
- JUNO** (Disco 2000)
- VICTOR SOL/SOLPHAX** (Pad/Fax/Hypnotone)
- LABELS**
- BLANCO Y NEGRO**
- GINGER**
- MAX MUSIC**
- RECORD SHOPS**
- 7 PULGADAS** (Candel 5, Tel: 301 3673)
- PETE RECORAS** (Fardabianca 47, Tel: 325 2031)
- TRIP SHOP** (El Mercadillo on Portenisa, No phone)
- VERDES RECORDS** (Valencia 507, Exit De Valera, Tel: 265-2003)

FAMOUS HEADS

- CESAR DE MELEIRO**
- MONSERRAT GABELLE**
- SITES EVERY TOURIST MUST SEE**
- PARK MIRO** (Full of weird and wonderful sculptures)
- LE SAGRADA FAMILIA** (Gaudi's famous Cathedral)
- PICASSO MUSEUM** (acid-type Gaudi buildings)
- CASA BATLLO** (Gaudi-designed apartment block)

Casa Batllo



IT'S 3am, you've been swept out with the fog but (most of the bars don't believe in ashtrays, they prefer to trust in the law of gravity and use the floor) and the night is still young. If you're roughly in the centre of Barcelona, check out Apolo on Nou de la Rambla. Local DJs generally do the business, but there are also occasional visiting guests. Marcellino from Amsterdam has been there, as have Sven Vath and Laurent Garnier. Then again, Garnier's been just about everywhere, hasn't he?

Apolo is a Victorian-style theatre sound system and, musically, a pronounced tendency towards tribal sounds. Depending on the day of the week, the crowd can be gay/mixed or some nights and almost entirely straight on others. Either way, the music is always reliably thumping, while the punters are loud and colourful. It's also something of a bargain. The admission charge is 600 pesetas (about £3) and that includes one free drink. Grab yourself one of those monstrous vodkas they pour down in Spain and you've effectively got in for now.

In terms of environment, it's hard to beat On/Off. Don't be deterred by the fact that it's a bit out of the way and you will need to take a taxi (the underground stops at 1am at the weekend, 1 I am on weekdays). Spanish cabs are fast, easy and relatively cheap. On/Off is located at the back of the Poble Espanol, a showcase village built for an exhibition in the Twenties. Two years ago, it was the venue, with top techno and trance tunes on the decks and lots of space on the floor - even when it was full. And with visuals from Andy Vision projected on to big screens around the club, there was never a dull moment.

Unfortunately, all this changed when the owner decided to try to turn the place into Barcelona's top *balear* venue. In the event, he merely succeeded in alienating the brilliant scene which had sprung up around the original club. However, with a recent management upheaval and the introduction of a new DJ pool run by Jordi and Sergio, house and tribal lovers can now go to On/Off once again and be guaranteed an excellent night out.

A short ride uptown, there's a small concentration of action tucked away behind Cataluna Radio, just around the corner from Plaza Frances Macia. Here you'll discover Nitsa, the club where Paul Daley from Leftfield played a couple of months ago. Nitsa also has a couple of very interesting local DJs on their books. Mr Almax, who tends to go for house and deep garage, hosts Fridays, while on Saturdays it's DJ Sideral, who favours trance and acid. The place is more attractive outside tonight, but the revolving dancefloor is fun and

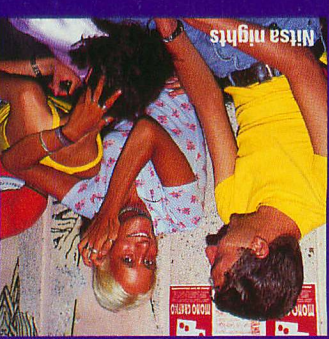
the crowd is young (16-25). It's where Barcelona's new generation of dance music fans tend to go. A short lunch away, a mere 30 seconds assuming you're still walking in a straight line by this time, is Fibraoptica. Also known as "hardbag heaven", this is a big club with a quiet upstairs area and a perceptually pumping dancefloor underneath. The DJs, most notably Ivan Beltran, Cels Caldes and David Lopez, offer acid jazz, should catch one of Zorra's sets at Veneno. He plays at this former strip club every night, so there really is no excuse to miss him. Apart from this, the only other place uptown worth mentioning is Otto Nitz, mainly because it's one to keep away from. It's expensive (2,000 pesetas), full of coked-up posers and has a dodgy resident DJ. So now you know.

Travelling further afield, there are two well-ward and seriously good places on the edge of the city - Zeleste, a club situated in Poble Nou, a one-time industrial area which has become something of a rock bar bastion, and Cyberian in L'Hospitalet, another factory zone, although this one is still largely working. Zeleste started out as a rock venue, but Deflin and Mauricio, two lads who like to mix it up, have been running an indie/dance night in Zeleste 2 for some time. This has recently been turned into a hard trance club, leaving the indie thing to move downstairs to Zeleste 1.

Cyberian is also well worth a trip, the DJs here including Fred Tassy from Toulouse and -Rob, without doubt two of the best around at the moment. Hard trance and acid beats are their specialty. Talking about top DJs, you have probably heard of local spinner Cesar de Meleiro, who has played all over Europe and is currently in residence at Ku in Ibiza. Out of the summer season he plays odd nights at Apollo and On/Off.

NOW for a word of warning. The Spanish are pretty bad drivers at the best of times and 7am with a head full of dodgy E does not make for the best of times. Over the last couple of

Now for a word of warning. The Spanish are pretty bad drivers at 7am with a head full of dodgy E does not make for the best of times



Nitsa nights

years, a fair number of beautiful young things have ended up in hospitals and mortuaries as a result of crashing their cars after leaving Barcelona's clubs. At least that was the official reason why the Cortes, the Spanish parliament, has recently rushed through a law banning after-hours parties.

The thinking (if you can call it that) goes like this - by making it a crime for clubs to open after 6am, the authorities will be able to control the situation. It makes perfect sense, doesn't it? The lights come on, everybody looks helplessly at each other, shrugs their shoulders and says, "Well I guess that's it, then. The law says no more, so I guess I'll just schlep off home to bed. My pyjamas and teddy are waiting..."

Bollocks! As usual in such instances, the law has just made after-hours clubs harder to find and more likely to get raided by the police. But fear not. This is Spain and, if there is going to be a raid, the owners will know all about it in good time.

One recommended after-hours venue is La Terrazza, right next door to On/Off, which opens at 9am and provides ambient music and some top views of the city. Plus the most wigged-out walking wounded around. Another after-hours club which seems to have stuck around longer than most is La Via on the left-hand side of the Estacion Franca train station. This has two rooms, one with full-on *balear* and the other playing medium-core trance. La Via plan to extend their opening hours and include visiting foreign DJs, so check those flyers available in Barcelona is what's going on in Barcelona is available in "Barna", a local clubbing guide. A good sign of a quality event is if Andy Vision is doing the screens. He only works the credible events, so if he's going to be there, you should be too. Also, look out for events organised by Advanced Music, the people responsible for Barcelona's recent Sonar Festival. Having Mills, Lady B and R&B's brilliant Manana here, they're now planning an F Communications night in October, Sven Vath and Westbam in November and Carl Cox in December.

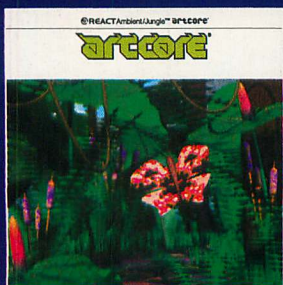
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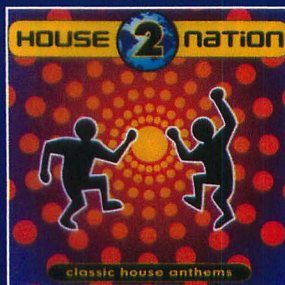
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The first Ambient Jungle album including tracks by Alladin, Omni Trio, DJ Cryst & Sounds Of Life. For those who like their bottom end in East London & their head in Cape Canaveral.



Reactive 10 Snappy Cracklepop Techno

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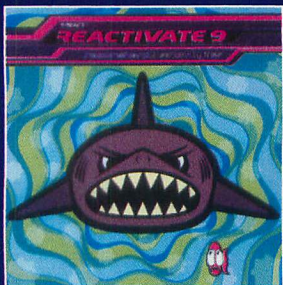
House Nation 2

A second collection of real classic House from the late 80's & early 90's including L'il Louis, Frankie Knuckles and Phuture.



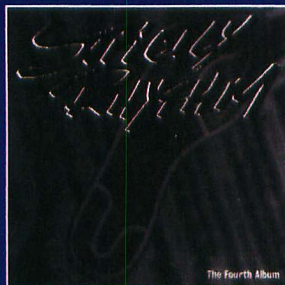
Freska! 2

A second dose of uplifting Underground Party favourites from DJ Rachel Auburn including Livin Joy, Loveland and Gems for Jem. Also available as a mixed CD



Reactive 9 Razor Sharp Beats and Bytes

The latest compilation in the Reactive series which in this volume capitalises on the pioneering Nu-Energy sound of Germany including Elevator, Peppermint Lounge and Jens.



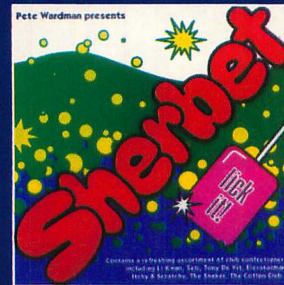
Strictly Rhythm The Fourth Album

Includes Caucasian Boy, Loop 7, Amund Van Helden and More's Grooves. Available on Double LP, CD & the cassette it is mixed by New York's finest, George Morel.



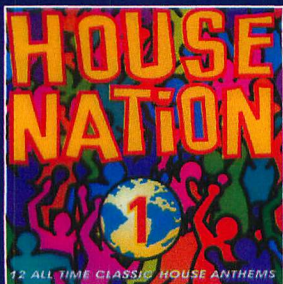
Cafe Del Mar Ibiza Compilation

Chilled out grooves and mellow madness compiled by Jose Padilla resident DJ at the Cafe Del Mar in Ibiza including Underworld, Sabres of Paradise, William Orbit and Leftfield.



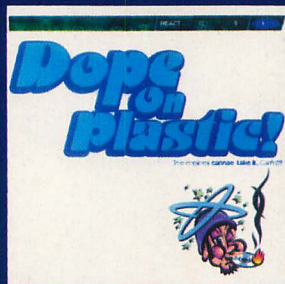
Sherbet

Kiss FM DJ Pete Wardman's essential handbag selection of club cuts including Poppers, Elevatorman, Tony De Vito, Itchy & Scratchy and Artemisia.



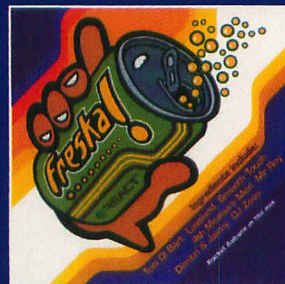
House Nation Vol. 1

The first of our new House Nation series which traces the early steps of house music in the late 80's including Marshall Jefferson, Farley Jackmaster Funk, Todd Terry Project and Kanya.



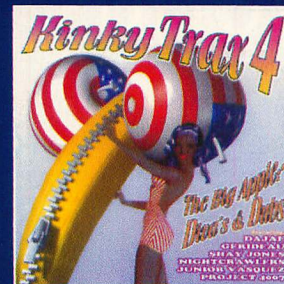
Dope On Plastic

The first official Trip Hop album containing luvvy dubby jazzy grooves by Red Snapper, Men With Sticks, The Woodshed & A.P.E. Ideal for cruising West London with the soft top down.



Freska!

The ultimate party compilation comes in the shape of Freska! A magical recipe mixed together with perfection by DJ Rachel Auburn including Tony Di Bart, Loveland and Mr Roy.



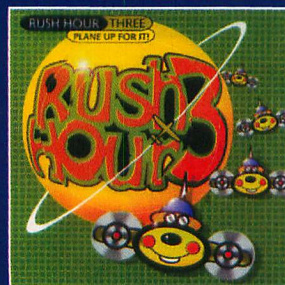
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Following on from the first instalment, increasing the temperature and speed with a result of powerful underground techno including Hocus Pocus, Riot Squad and Chosen Few.



Reactive 8 Hi Octane Dance Musik

Twelve more leading underground techno and trance tracks including Sourmash, CJ Bolland and Robert Armani.



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The release of
their greatest
hits album, "Music
For Dancing", sees
THE GRID putting the
lid on their finest
moments to
date. Now
they're
ready for
grave
new
worlds

looney
tom



IT'S NOT MEANT TO BE ABOUT ENDURANCE. DANCE MUSIC throws up its great records and its electric shivers, but rarely gives a hoot for longevity. Which makes The Grid all the more remarkable. They've been doing what they do for seven years now, without any sign of losing their knack for sonic invention. Only Yello, with whom they have much in common, have sparked quite so relentlessly.

This month, The Grid release a new single, "Diablo", and a long-awaited greatest hits album called "Music For Dancing". Right now though, they're perched on a gravestone in London's Highgate Cemetery, the final resting place of Karl Marx, scaring the tourists and rocking the "Reservoir Dogs" look. Richard Norris and Dave Ball present... "There's Always Been A Goth Element To Our Techno". So what's it all about?

"I used to be in a band called The Innocent Vicars and we did a whole load of photos in a graveyard," says Richard. "We had a single called 'She's Here' which Steve Lamacq says is one of his favourite records of all time. That was before The Grid though, so it's probably about time for us to do the pictures-in-a-cemetery thing. I think we'll look quite menacing."

Menace has never been a word which comes to mind when considering the iconography of The Grid, but things might have been very different had the band stuck with their first line-up.

"It was originally me and Genesis P Orridge from Psychic TV," says Richard. "We went for a meeting with a record company, but all he wanted to do was get confrontational and freak them out. He's not the first person you'd choose to put record company executives at their ease."

Norris and Orridge first met around the time that the former was recording his seminal "Jack The Tab" album, the first British acid record and a regular soundtrack at clubs like Shoom. Orridge's contribution to the album remains a matter of some confusion, but there's certainly a hide-behind-the-sofa scariness to the record which betrays a spiritual input from Psychic TV's Mr Spooky.

"I remember taking Gen along to some club and Andy Weatherall was there," Richard recalls. "Andy was so pleased to meet him he took his top off to flash his Temple Ov Psychic Youth tattoo."

Then Gen suggested an acid conga. I had some odd nights out with him. Even at places like The Groucho Club."

Orridge had to leave the country after some "arty videos" were impounded for obscenity by the dumb guardians of moral standards. He now lives in California, where he's become something of an icon for the cybernet/smart drug/techno/just plain bonkers set.

"We went round his house in California," says Richard. "It's called The Nursery and it's very weird. On the wall he's got this picture of himself when he was a kid. He looked completely odd even then."

"He's hung up all these completely weird things, like this big, red upside-down cross and, I don't know, Hitler's fork or something," adds

Dave. "And there's a dentist's chair in the corner." ➡

"Last time I saw him was at a rave in Los Angeles," says Richard. "He looked like a cross between Jim Morrison and Fanny Craddock. He's an amazing bloke."

PASSING on Orridge as a partner, Norris eventually hooked up with ex-Soft Cell member Dave Ball, a man who had been through his own fair share of weirdness. The combination of Norris and Ball defined The Grid sound and brought together some intriguing influences.

"I'm more into Northern Soul," says Dave. "Whereas Richard's into psychedelia and is more up on the underground dance scene. It's probably the mix of those different elements which make The Grid what we are."

It's been a combination, however, which has consistently baffled record companies. Both east west and Virgin provided outlets for some extraordinary releases, but it's only since the band signed to deConstruction that you sense a label has genuinely understood their assault on the senses. And it's deCon who are responsible for the release of "Music For Dancing", the about-time-too greatest hits album.

Bored of tripping over tombstones, Richard ponders where to adjourn to talk about the album.

"How about Arthur Baker's pool hall?"

Oh yeah, sure. Like top New York producer Arthur Baker is going to have a pool hall in London.

"He has," Richard protests. "In Westbourne Grove. It's called The Elbow Room and it looks like no pool hall you've ever seen in your life."

WE scoot over and I beat Richard on the blue (yep, blue) baize by 10 frames to one. We then huddle under the steel and trippy wood panelling to track-by-track "Music For Dancing".

First off, why the title? Is it all The Grid really are?

Richard: "In a way, that is what we do, but we want to be doing more than just making functional dance music. There's this big myth about faceless, anonymous techno. It doesn't have to be that way."

Dave: "I saw a quote from this old band-leader called Norrie Paramour and he was talking about how you could play background music really loud and it would take on a whole new meaning. Suddenly the music goes from being just background sounds to something really threatening. The music we make can work in lots of different environments. Psychic TV used to come on stage to really loud lift muzak."

Richard: "The title's also a nod to Brian Eno's 'Music For Airports'."

So now to the tracks...

FLOATATION (SUBSONIC GRID MIX)

The sublime balearic classic which helped reduce everyone's heartbeat during the 1990 summer of love.

Richard: "This was inspired by a floatation centre which opened up in St John's Wood. We were all doing a lot of drugs at the time and it came out of that altered senses thing. Floatation tanks aren't as amazing as you'd imagine to go in actually."

Dave: "I've never been in one myself, but I always liked the idea of them. Did The Beloved and us have some sort of timeshare concession on floatation tanks? No, unfortunately not. Anyway, we always hated The Beloved."

CRYSTAL CLEAR

A luscious, aquatic trance-dance classic, with a depth which completely contradicts its title. The Grid at their dreamiest.

Richard: "This was inspired by the electronics shops

in Tottenham Court Road. They sell those little radios and bugs for spying, and promise you'll get 'crystal-clear' reception. I'd been watching Gene Hackman in 'The Conversation' where he has three microphones and he's spying on different conversations, moving in and out of each. He's the Carl Cox of the spying world! It seemed to be relevant to

the way we were making our records so we combined bits of that with bits inspired by the film, 'Videodrome'. Justin Robertson remixed it and it was our first single to chart."

BOOM

The Big Bang theory meets Latino beats. If Roger Sanchez was the touring France with Kraftwerk, this is what he'd be whistling.

"Did The Beloved and us have some sort of timeshare concession on floatation tanks? No, unfortunately not. Anyway, we always hated The Beloved"

Richard: "I love the cover of this. It was the road sign with a big exclamation mark. Road signs are great for graphics. The song itself was inspired by a lot of the Latin freestyle stuff I was listening to at the time. We took ideas from that and combined them with our own sound. Some people claimed this track ripped off Kraftwerk's 'Boing Boom Chakk', but it didn't. It was far closer to the freestyle thing."

FIGURE OF EIGHT

One of the first of the now ubiquitous 12-inch double-packs. It featured about two million different mixes.

Richard: "Did we spawn a monster with the double-pack concept? Oh yeah, probably. We just wanted to get Todd Terry to do some mixes. We sent him the track and he sent back loads of

"Most of the video was shot in Spain, but I don't like flying so I stayed at home and did my bit in a padded cell in a mental hospital in Twickenham"

different versions. They were all so good that we put on as many as we could. There was enough variety to the different versions to make it worthwhile, though. It wasn't like we were out of ideas. If anything, we had too many."

TEXAS COWBOYS

The first big hit, drawing misguided accusations of cheesy handbag and introducing the world to Elton, one-time doorman at Manchester's Paradise Factory and smartly flamboyant visual focus for The Grid's growing confidence.

Richard: "I don't think we ever did 'Top Of The Pops' when we weren't completely off our faces. I don't think the song is the slightest bit handbag, either. The 'Ricochet Mix' on the album is actually pretty hard. I hate the way that just because you write something catchy it's automatically supposed to be trivial and stupid. That's bollocks."

ROLLERCOASTER

Lost in the shadow of "Swamp Thing", this was perhaps not the wisest choice for a follow-up with their new-found high street popularity.

Dave: "This was us trying to take things out there a bit. We lobbed in a load of really mad noises. This is the one which goes down best in Japan and we could never understand why until we actually went over there. When you're walking through Tokyo, you just hear a constant barrage of noise. 'Rollercoaster' is definitely a Tokyo soundtrack."

SWAMP THING

Banjos ahoy!

Richard: "Were we responsible for Rednex? Oh yeah, of course we were. We'd actually wanted to use the sound of a banjo for quite a while. It's a really good noise and it's something nobody had ever put on a dance record before. How much money did we get from it being used on BBC TV previews? Quite a bit, but not enough to retire on. Did you know that The Stones got £7 million from Bill Gates for using 'Start Me Up' on the Microsoft Windows launch ad? He could have had one of ours for £6 million."

DIABLO

Flamenco guitars ahoy! Balearic bliss lives on the latest single. A possible chart-topper?

Dave: "This is the new single. It's inspired by the Mexican 'Day Of The Dead' ceremony. They're one of the only cultures to treat death as a celebration, which seems a lot healthier to me. Most of the video was

shot in Spain, but I don't like flying so I stayed at home and did my bit in a padded cell in a mental hospital in Twickenham. Honestly!"

Richard: "When I was doing the video, I necked these brilliant Double Doves. You can see me rushing as I swing this incense round my head on a rope. The song itself is like Morricone meets Cafe Del Mar."

"MUSIC For Dancing" will be followed by a brand new Grid album, which they both promise will surprise many dance purists. The band have already worked on one track

with surf rock guru Dick Dale and it should bear out Norris' insistence that he has little truck with dance trainspotting purism.

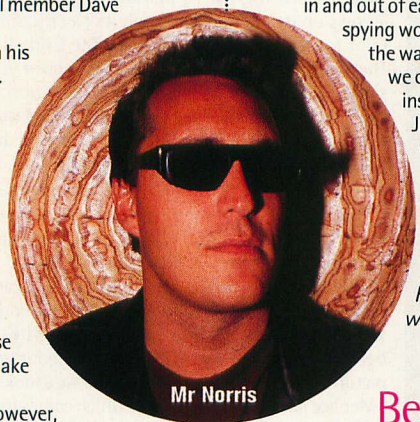
"On a scale of one to 10, I'm only about a four," he says. "I'm interested in the current dance scene and spend about £5,000 a year on records, but I don't believe in blinkers. I'm surprised that there hasn't been a new, exciting successor to bands like Einsturzende Neubauten or Young Gods, someone taking the electronic idea in a completely new direction."

"Maybe one of the problems is that, when you're playing keyboards, you haven't got a lot of chance to be really physical about the music you're making. I mean, you can only hit keyboards softly.

You can't whack them really hard and make a noise which is any louder than if you just brush it with your fingertips. Maybe that's what is stopping anyone creating something really different."

And so, for a while at least, The Grid remain the most consistently visionary of electro sonic architects. You sense they'll be delivering the tingles for quite a while yet.

'Music For Dancing' is out now on deConstruction



Mr Norris



Mr Ball



THE ANNUAL

MIXED BY BOY GEORGE AND PETE TONG

A REVIEW OF THE YEAR IN CLUBLAND
FEATURING A DOUBLE ALBUM OF 1995'S FIERCEST CLUB HITS
AND 'THE ANNUAL' - 32 PAGE COLOUR BOOKLET

RELEASED OCTOBER





Vibe alive

Bar Nova Vaga



The cheeks of Eastwick



Lost with Muzik!

A WEEK IN A PARADISE CALLED PORTUGAL

Lisbon, Portugal

A WEEK In A Paradise Called Portugal was exactly that. Seven nights of gruelling clubbing which proved to the British party people that this place has one of the freshest scenes in the world. Having been exposed by Tribal UK/USA as one of the new homes of house music, this week of club nights was set up to show that you can still party in the sun without being surrounded by "Sun" T-shirts.

Lisbon, where much of the week was centred, is not a holiday resort. To find a beach, you need to catch a train. To find good food, you need to experiment. And to enjoy the clubs, you need to be incredibly up for it, which is exactly what the 100 or so Muzik readers out here were. And they made the week. The contingents from Dublin, Newcastle, Brighton, London, Manchester and Swansea put up with some poor organisation and endless travelling to have the time of their lives. United in a love of underground house and an appreciation of a fresh scene, everyone was on the same level.

This whole week sent a big fuck off to the supermarket clubs. Portugal isn't trying to be the new Ibiza. Portugal is Portugal. The scene is unlike any other.

DAY ONE: KREMLIN, LISBON

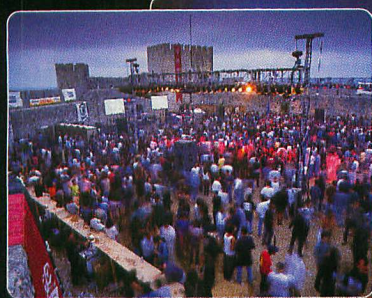
Kremlin is unquestionably the heart of Portugal. This is the home of the country's Number One spinner, DJ Vibe, and has already played host to top names from abroad, such as DJ Pierre. It's an ideal starting point.

It doesn't take us long to realise how many Brits have made the effort to be here. At 1am, the club is deserted. By 3am, it's wall-to-wall with 700 wired people. Elliot Eastwick opens up the proceedings, unleashing one of the very best sets of the week and creating a holiday anthem after only an hour with DJ Duke's "Funky Horns", a jazz-house epic which sums up the Portuguese sound. Next up are Miles Hollway and DJ Vibe, killing the crowd with utterly awesome sets. This is going to be a hard one to follow.

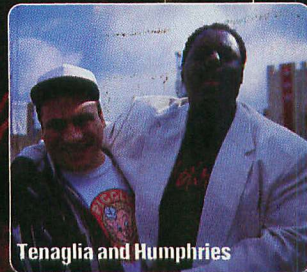
"I've been here every week for the past year," says one English resident of Lisbon. "But this is the best it's ever been."

DAY TWO: BARNOVA VAGA, COSTA DA CAPARICA

The second night takes place on a quiet beach on the other side of the River Tejo. Many find it difficult to get to, as a

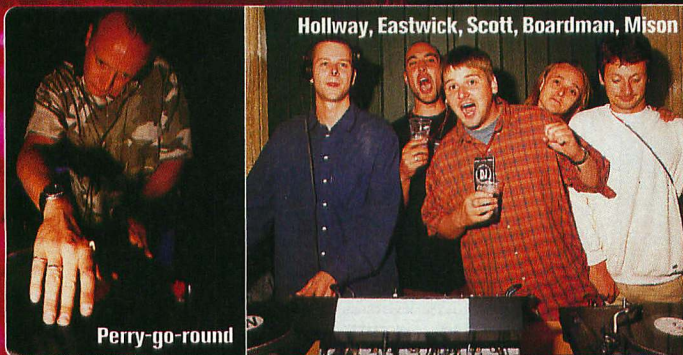


Rui Silver and Nuno



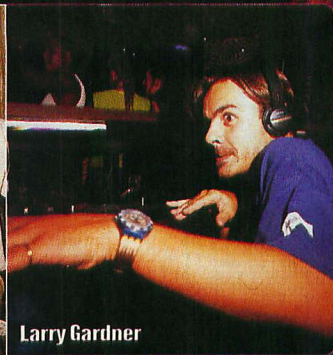
Tenaglia and Humphries

Kremlin



Hollway, Eastwick, Scott, Boardman, Mison

Perry-go-round



Larry Gardner

lot of the taxi drivers are unwilling to come out here, and a blown generator means we arrive in darkness. Phil Mison and Scott from Shindig warm up the crowd with soulful house sounds. Then Jason Boardman is let loose – he lasts just three records. Playing Pressure Drop's frantic jungle experiment and two other drum 'n' bass epics, the British entourage love his showman-like mixing, but one of the local DJs, T Ricciardi, gets Boardman to stop.

Next up, Richard Breeden and Rob Di Stefano cook with a set of acalates from their Tribal release schedule as we sit on the beach and wait for the sun to rise. The night ends with Jason Boardman taking down his underpants in front of Ricciardi. Pete Jenkinson from Hard Times decides to sleep under a parked car rather than trying to find his hotel. The rest of us leave the beach just as Lisbon's rush-hour begins, bringing one million workers into the city.

DAY THREE: PACHA, PORTO

By now, the Portuguese have been renamed Pork And Cheese. It's all they seem to eat. Beer ulcers are selling in and we're not even halfway through the week. To make matters worse, there's a two-hour van journey to Pacha, which turns into a five-hour trek. To make matters better, OLN perform a live PA, while Hollway and Eastwick are again on

the decks. Hollway drops TC 1991, causing one of the biggest nostalgia rushes of the holiday.

Pacha continues until midday, with a breakfast bar helping to recreate the vibe of its Ibiza namesake. The travelling difficulties mean that many of the British contingent have had to stay in Lisbon, which is a great shame. We came here to bring people together to party but, by spreading the week around the country, Kaos made sure that the Brits could never take over one resort. Just in case Manumission want to try.

DAY FOUR: COCONUTS, CASCAIS

Laurent Garnier's eight-hour set, which takes place in a club overlooking the rocks, begins in swirling ambience. It's a pity the resident DJ, who has already refused to find Garnier a monitor, is playing slamming kick drums in the outdoor bar. This lack of respect seems to be an act of jealousy. Garnier can't hear his own mixing, but he still turns in an outstanding set. For three hours he is as intense as he has ever been, once again proving that he's a true master of the lengthy set.

This is a great night for everybody. The party keeps rocking until lunchtime. Judging from the amount of people who have flown over just for Garnier, there is clearly a lot more to Portugal than just Tribal house.

DAY FIVE: KREMLIN, LISBON/ROCKS, COIMBRA

Today's main event is at Rocks, the home of Nuno Cachon, who drives the DJs around for the week. Without him, the whole thing would have all fallen apart.

Nuno takes Phil Perry, Danny Tenaglia, Phil Mison and Scott from Shindig on the journey north, while Hollway and Eastwick provide compensation for the Brits who are perturbed that a lot of the parties are taking place so far from Lisbon. Kremlin are persuaded to open their doors and, as word gets around that the Hard Times boys are back on the decks, it's not long before the club is busy. By the end of the night, nobody doubts that Hollway and Eastwick are truly two of the UK's finest.

DAY SIX: CASTELO DE MONTE-MOR-O-VELHO, COIMBRA

The castle is amazing. Fireworks and huge strobes direct everyone up the steep hill to what turns out to be the perfect climax to the week. Many of the Brits in the crowd have come over specifically for tonight's party.

Phil Mison and Phil Perry warm the night up, playing to a huge dancefloor which holds no less than 6,000 people and, by the time DJ Vibe opens his set, the place is absolutely rammed. In the back room – a small, intimate section of the castle which has views extending for

miles – Scott drops classic after classic from the likes of Urban Blues Project and Glasgow Underground, while Eastwick opts for "Phyllips Track 2" and Lil' Louis' "Blackout". The back room grows busier and busier as the sun comes up. It appears that Tony Humphries has virtually cleared the main dancefloor. However, he is followed by Vibe, whose reappearance is a great way to finish the night.

For many here, there is no doubt that this will be remembered as one of the highlights of their clubbing careers.

DAY SEVEN: DISCOTECA, COIMBRA

Time for a quiet drink in the motel discotheque. Nuno is thanked for his work as Deep Dish pound out next to Hippodrome-style house. It's proof of how far the Tribal sound has travelled. The DJ crew take over the disco and, as Hollway grabs control of the decks, every Portuguese punter leaves in disgust. Afterwards, a certain drunken spinner decides to sing songs down the telephone to Jeremy Healy. What he should have done was tell Healy, and others of his ilk, that Michael Jackson records are not welcome in Portugal. A Week In A Paradise Called Portugal will go down in history as a pivotal point for house music. Remember where you heard it first.

Ben Turner

DRIVEN

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Eric Kupper presents "K-Scope"
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First time on CD the whole K-Scope collection

NOTTING HILL CARNIVAL

THIS year's Notting Hill Carnival has a couple of issues to take care of. In the past, it has always held up well against similar events in Brazil and Trinidad, but now it has to contend with Berlin's Love Parade coming up on the rails and all manner of provincial equivalents (Birmingham, Bristol, Luton and even Brentford). Would it still be the chief rocker? Similarly, after a year of unprecedented hype, would jungle music dominate the carnival as rare groove, acid house and hip hop have done previously?

Unlike most of its foreign counterparts, the Notting Hill Carnival is really all about music. A DNA of the British dance scene, it plays a key part in shaping this country's sounds. It's here that DJs get to test out styles against huge audiences. It's here that people are introduced to new vibes. And perhaps most importantly of all, it's here that every type of music is loosed off, creating the climate for the fusions which we make so much of.

In the end, jungle is indeed the biggest noise. The best evidence is provided by the Confusion sound system which has been running at the top of Lancaster Road for at least five years. There was a time when, despite claiming healthy numbers, Confusion's mixture of nutty hardcore and scruffy rave attracted nothing but sneering derision. This year, however, Confusion is jammed. The revitalised sound of drum 'n' bass, cultivated and fashionable, is lapped up by both aficionados and those who've been reading about this music for the last 12 months and now want some action.

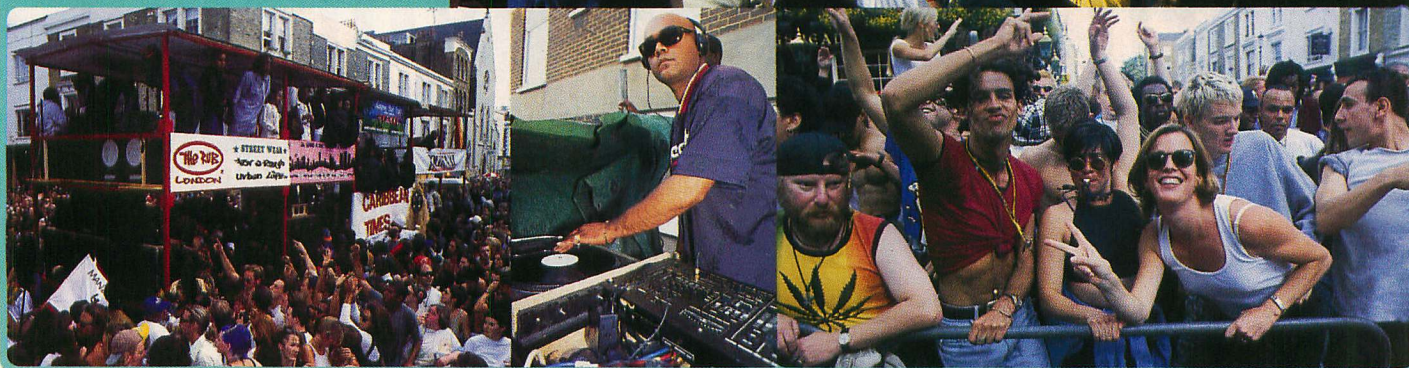
Radio is also playing a bigger part in the event than ever before. London's Kiss FM has Beverley Knight slapping the G-funk across their stage, followed later by the crooning Gregory Isaacs. Always one of the main draws of the carnival, Tim Westwood's Radio One rap arena is packed tight with the fiercest of crowds. Pumping energy up the main aorta of Portobello Road, Westwood's stage is the literal and figurative heart of the carnival. After the danger of a small vendor stall fire has been distinguished, it's here that Jeru The Damaja and Mad Lion give necessarily powerful performances.

As the sun goes down, the super electronic beats of the Nineties yield to the sound of Studio One merging cohesively with the "Blade Runner"-esque scenscape of lantern-lit stalls auctioning off the last of their Caribbean grub. In the ambience of the winding down, the memory of lavishly wrapped flesh being shaken and streets awash with motion makes this year's carnival seem one of the greatest.

Jake Barnes



Street beats



Pictures: Piers Allardice

DUBSHACK/FLEX

The Arches, Sheffield

THE north has been ghettoised as a jungle wasteland. In spite of demand, there are no regular clubs in this part of the world. Police and promoters think that jungle equals trouble. All-nighters like this – a collaboration between Dubshack Promotions and L Double's Flex label – are consequently special events. There's almost no need for Manchester's DJ EFX, MC Pain and DJ Mowgli to create an atmosphere with their voluptuous b-lines and steel-coated break bolts. The crowd comes with a ready-made vibe.

The metabolic beat rate continues with a jazz-fused set from Roni Size, whose own "Fashion" turns out to be one of the tracks of the night. L Double's "Base 2 Dark" is another. There is, for a moment, the threat of a scuffle, but it evaporates as the music soars and the gang members set themselves against Mickey Finn's velocities and D-bo's banter. Next up are DJs Ron and Randall, and the masters of inter-

cutting mixing prove to be in a league of their own. With quicksilver reflexes, they flick the switch right into a mainline hook.

When the Randall and GQ double act is in full swing, they present a real rave revue. It's the final piece of evidence. With nights like this, the authorities will have to accept that jungle cannot be run out of the north.

Veena Virdi

PURE

The Venue, Edinburgh

IT'S Pure's fifth birthday and the Edinburgh Venue is mobbed. This is classic techno-a-go-go – one big tune after another with no light or shade. Something's not right. Pure have always been about progression, about pushing the expectations of their crowds to the limit, and this sure ain't no education. It's a class reunion.

In their five years as Scotland's top techno club, Pure's booking policy has continually kept them one step ahead of their rivals, the media and, more often than not, the punters. Richie Hawtin and Speedy J played to 250

people in 1991. Jeff Mills played to 350 in 1993. Juan Atkins, Blake Baxter, Derrick May and Dimitri have all made their UK debuts at Pure.

The insane nights of three years ago, when you couldn't hear the mixing above the cheering, have gone. But although they're not booking so many *avant-garde* spinners, they are still evolving the concept of what the club is about. Where it was once hard-as-fuck techno, they now prefer to describe their sound as a blend of funky electronica, deep garage house and hypnotic grooves. When the club started up they used to get physical abuse for playing acid. These days they're getting shit for playing jungle. Ho hum.

Rory Weller

CLEAN UP PRESENTS... COLLIDE-A-SCOPE

Ormonds, London

TONIGHT is hosted by the excellent Clean Up label, who also run London's funkier second-hand record store, Mr Bongo. But despite having some top-notch new acts,

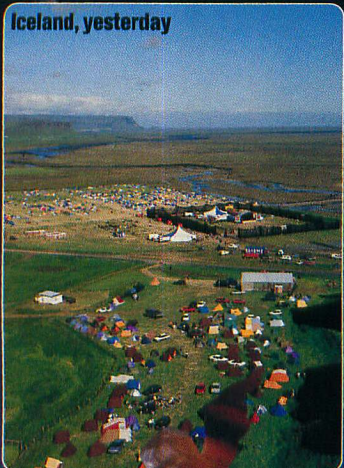
including Livonia, Hunch and The Sneaker Pimps, the decks are not manned by DJs from their own stable.

It doesn't take long for Collide-A-Scope to develop into an old-fashioned soundclash between Pressure Drop up on the top floor and Kruder & Dorfmeister down below. The former get off to a shaky start, their raw ragga cuts sending most scurrying for the stairs to hear the Viennese waltzers playing old skool hip hop. In the end, though, Pressure Drop win out with a selection of music which showcases the cutting edge of the British music scene. And after a few years of strict divisions on the club circuit, it's refreshing to hear DJs who can and will accommodate different styles in their sets.

Switching from trip hop (including Kitachi and their own "Up Against The Wall") to drum 'n' bass, to wicked instrumentals by the likes of Darkman, The Kaliphz and EPMD, Pressure Drop trace a line through every genre imaginable. No wonder there was no stopping the chic crowd of floozies, musos and, erm, journalists.

Jake Barnes

Iceland, yesterday



Pictures: Mark McNulty

Ice Cubed

Look what Ice-E

UXI 95: JOURNEY TO THE TOP OF THE WORLD

Kirkjubjarklaustur, Iceland

ONE of the greatest bugle players of the Eighties has grabbed the microphone in the bus transporting artists and journalists from the airport to the UXI 95 festival site, a glacier in the middle of nowhere. We've been in this country less than an hour and already we've broken the house rules. Now we're getting lessons in traditional Icelandic values.

"To my right is an aluminium factory which is one mile long," starts Einar, the former Sugarcube. "I worked in it when I was 18, but quit because it was too noisy. Then I got into pop music. Now I am a tour guide. Are you paying attention? On our left is a black thing. On our right there is another black thing. And at the back there are flashing lights [54 paranoid heads spin round]. They don't like us here. So if anybody asks... Just say no."

UXI is organised by Einar in conjunction with the Sabrettes' Nina Walsh and The Drum Club's Lol Hammond. They've put together a bill which includes the cream of Icelandic talent, most notably Björk, SS Sol (whose high point sounds like a Primal Scream cover) and LH00Q, who offer a brilliantly exploratory ambio-funk trip, plus the turntable skills of James Lavelle, J Saul Kane, Bobby Gillespie & Andrew Innes, Kris Needs and Tony "I like it hard" Sapiano. Then there are live sets from The Prodigy, Atari Teenage Riot (kill!), Chapterhouse, Bandulu and The Drum Club, and a performance art group who transform themselves from bathing babes to "Reservoir Dogs" extras to the Theatre Of The Vampires during the course of the weekend. And there's a fashion show.

Well, it wasn't going to be bor... "What's wrong?" yells an extremely drunk Nordic elf, on collision course with our tent.

RETURN TO THE SOURCE

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Drum • Neera • Robert Leiner • Tribal
Drift • Technosomy • Cyclone 7 • Cat Von
Trapp • Outer Active • Rhythm Of Space
• Prana • Another Green World



MAIN ROOM

Deck Wizards: Mark Allen,
Tsuyoshi, Sid Shanti

Onstage: Hallucinogen (debut performance of tracks from the new album "Twisted"), Doof, Medicine Drum (with the Sushumna Ritual Dance Theatre)

TRIBAL FOYER

Deck Wizards: Dub Basket,
Solo & Felix, Rob Fletcher
Onstage: Astralasia, Azukx

AMBIENT ROOM

Deck Wizards: Dr Alex Paterson,
Chrisbo

Onstage: Mindfield, Cat Von
Trapp, Frequency Generator

9pm - 6am/Tickets £10 adv from Academy box office (0171 924 9999), Centre Point (Marquee), 0171 434 1647, Zoom (Camden) 0171 267 4479, Rhythm (Camden) 0171 267 0123, Fat Cat (Covent Gdn) 0171 209 1071, Silver Fish (Charing X Rd) (no booking fee) 0171 240 9284, Rough Trade (Covent Gdn) 0171 240 0105, Rough Trade (Portobello) 0171 229 8541, Wild Ones (Ken Mkt) 0171 376 2870, Wild Ones (Kings Rd) 0171 351 7851, Beggars Banquet (Putney) 0181 789 0518, Beggars Banquet (Kingston) 0181 549 5871, Thailandia (Fulham) 0171 610 2003, Ugly Records (Brighton) 01273 600017. Coaches from Midlands Call Way Ahead Credit Card Hotline On 0115 934 2000.

"Are you cold? Didn't you work it out? That's why this country's called 'Iceland'."

We're wearing all the clothes we've brought with us and we're still freezing. So how come so many people are wandering around in nothing more than the official festival T-shirt? And why do they refuse to put down those Coca-Cola bottles they're clutching? There's only one conclusion to draw. Alcohol is banned on the site, but the bottles contain bootleg white spirit mixed with the old brown fizzy stuff, or flavoured with liquorice for the more hardcore. It's the staple intoxicant for all times.

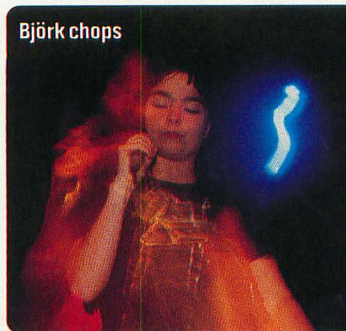
The festival is held over three days of almost non-stop daylight. Fenced off with black fishing nets and overlooked by waterfalls, the site is close to Kirkjubæjarklaustur, a place four hours out on the only road from Iceland's capital, Reykjavik (which boasts 93 per cent of the country's population and more chess champions per square mile than anywhere else in the world). With just 150 residents, Kirkjubæjarklaustur isn't so much a town as a garage-cum-bank-cum-hotel-cum-cake shop. And a church? Oh yes. This is a long-time Christian enclave, the last noted pagan visitor having dropped dead as he crossed the town limits. They didn't tell us that before we set out.

At a press conference, we're told by men in suits how proud they are of Björk and how well her "purity" represents the country. Needs' ensemble are meanwhile working out a pill-popping league table to go with their "E Is For Ecstasy" paperback.

But although the Icelandic youth are all behind Björk, they also jealously belittle her success. It seems that everybody now wants to be a star. "It's not hard to be famous in a country with only 270,000 people, is it?" grunts a young man who can't decide between a career as an opera singer in New York or a footballer with any of five English teams.

Other Icelanders remark on the beauty of their own countryside. A lot of them have

Björk chops

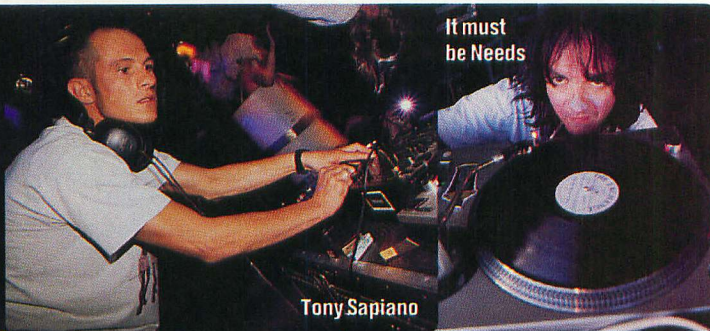


never explored beyond their capital (apart from visiting a hot water spa), but have already lived, worked and travelled all over Europe. You get the feeling that Björk is a catalyst for change, for the unleashing of a thousand dreams. When she eventually arrives (flying in from Chicago), she's accompanied by Richard James and a very strange selection of trix. She apologises for the brevity of her set in Icelandic and conquers the entire crowd.

Most people are here to see Björk and The Prodigy. Many hadn't even heard of the other acts on the bill, but it doesn't stop them giving Kris Needs and his Australian drinking songs the most overwhelming response of the weekend. Or cheering for "one more" from James Lavelle until the security evacuate the stage. The other highlights include the Scream team (who go from Jimmy Cliff to "The Bridge Over the River Kwai" as a one-pilot airshow, saluted by two camouflaged girls with toothbrushes in their hands, takes place overhead) and running over an MTV cameraman as we descend the glacier in snowcats (£30 a throw and all the snowballs you can make).

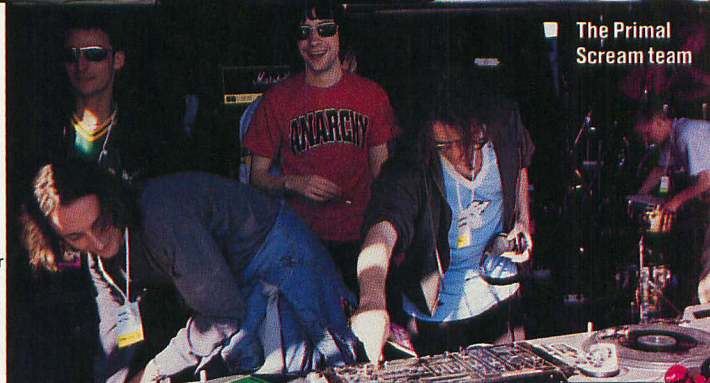
A journey to the top of the world indeed.
Helen Mead

It must be Needs



Tony Sapiano

The Primal Scream team



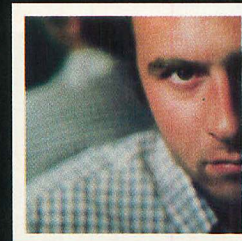
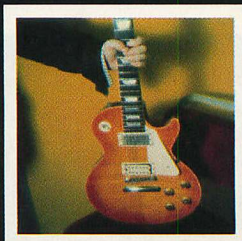
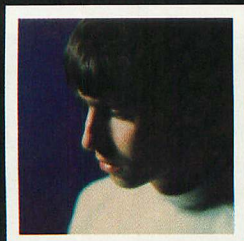
J Saul Kane-ing it



What snow, what?

oasis

(WHAT'S THE STORY)



... MORNING GLORY ?

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GRID

MUSIC FOR DANCING

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deconstruction

MOBB DEEP

Clapham Grand, London

BLAK Twang needn't have worried. The high point of the Londoner's excellent support set is a rendition of "Mr Jam Promotah", which tells of the iniquities of British hip hop promoters and is all the more pertinent in the wake of Wu Tang's infamous Ilford incident. But when Mobb Deep arrive on stage, for once, nobody feels ripped off. The Queensbridge boys deliver 45 minutes of music. With no DATs and no gimmicks.

And yet, and yet... Despite a deliberate attempt to give good value, finishing up with the words, "We gave you a show, didn't we?", the performance never really takes off. Havoc and Prodigy run through their set, tempting and taunting us with the prospect of their *bona fide* underground hit, "Shook Ones", but constantly holding it back. They press flesh, duck and dive, and drawl their street-tough rhymes. But the crowd are more excited when they start than when they finish.

The main problem here is an overdose of that strange commodity known as reality. The roots lie in Mobb Deep's recent "The Infamous" album, a selection of oblique and ominous tunes over which the two rappers lay down almost conversational meditations on violence, drugs, prison and the Projects. There's none of the usual boasting and personality puffing you would expect from a rapper, just an unblinking look at life as it is for sadly all too many young black Americans.

The trouble with transferring this to the stage is that you end up without much of a show. Your strength, in terms of a credible, hard-hitting album, becomes your weakness. Mobb Deep's subtle, insidious arrangements are the musical equivalent of soup and their self-effacing reportage sounds a little flat. It's a common fault. Which is why the really big names in hip hop have learnt the importance of giving something more, whether it be showmanship, freestyle or new music.

That said, there are plenty of signs that Mobb Deep have the quality to move onwards and upwards. They finish with "Survival Of The Fittest", "Trife Life" and, yes, "Shook Ones", each heralding an explosion of pumping arms and whooped appreciation. They never fully hold the interest of the audience, but nor do they totally disappoint them.

They'll be back. And most of the people at the Grand tonight will be there to see them.

Will Ashon

HOUSE OF GOD

The Institute, Birmingham

IT'S Saturday night in Birmingham and, in God's holy electronic abode, techno is far from dead. Tucked in behind the more commercial main hall, entered through a darkened car park and rammed to the rafters (quite literally, thanks to the overhead walkway-cum-viewing point), House Of God has a venue and a crowd which any disillusioned DJ would trash his Basic Channel promos for. Monotonous linearity is strictly off-bounds. The club is seething by 10pm and way past boiling point by midnight.

The floor is heaving, a stramash of topleless crusties, army-fatigued wild-boys and off-chance students. In one corner, a squadron of girls are formation dancing, each dressed in a uniform cammie skirt and white T-shirt. In the DJ booth, Paul Bailey is chucking out the new jack sound of Chicago and every whirr of the hi-hat, every whoosh of the snare, meets with screams, whistles and howls. Breakdowns are not necessary here. Tonight, like every other night, lost in the spindrift of music, people listen. Fiercely.

What's unusual about House Of God is their wide-focus take on the techno/house sound. Part Megadoggy, part Lost, part Castlemorton, they'll have Terry Donovan's

epic acid pleasers, Stuart McMillan (tonight's guest DJ) and his driving minimal soul, and finish up with brain-mashing, almost gabba-strength mania, but you'll never see a dancefloor exodus. So they can't afford to book overseas DJs. It's no loss. This is precisely the kind of club that British DJs should be fighting to play in. For their own restorative benefits.

Calvin Bush

LI'L LOUIS

Sub Club, Glasgow

SITTING at the back of the DJ box dispensing withering looks to anyone nosing over the decks, Li'l Louis' partner isn't enjoying his set quite as much as this capacity crowd. Not that the trainspotters are put off. Nor, for that matter, is Louis. He doesn't say one word to her all night.

Louis is working just for us. Embarrassed by the raucous reception he receives after a superfluous introduction from a management MC, he plays a 30-second prelude – a snatch of warm soul vocals – before slamming into the pounding house beats. Playing two copies of the same record at the same time, dropping the bass in and out, and changing his mind about a track seconds before the other deck is about to start playing the label, Louis is a truly remarkable performer. From house to garage, from tribal into minimalism, DJ Sneak, Shades Of Love and Robert Owens all get a hearing. Contemporary house leads into classic records – Donna Summer's "Hot Stuff" played with total respect, not irony.

He smiles, she smiles. They'll both sleep well tonight.

Rory Weller

THE METALHEADZ SESSIONS

The Blue Note, London

NINE o'clock on a Sunday evening and the walls are already dripping with sweat. Storm has just taken over from Kemistry, upping the gear with tracks such as Lemon D's iridescent "Urban Jazz Music". There's a jump-up posse in front of the booth acting like devotees bowing in front of an altar. Throughout all this, Cleveland Watkiss – who must be the first singing MC – gospelises baritone soundbites. No wonder the crowd feel like they're having a spiritual experience.

Three years ago, the detractors wouldn't have predicted this myriad sound engulfing The Blue Note, let alone forecast that coffee could be gulped down to a slew of breakbeats on a Sunday evening. But these are unpredictable times. So it's not surprising to see, in the fifth week this club has been running, techno geeks and jazzsters enjoying a cuppa to sub strata b-lines. Already word has spread that this is the place to while away those Sunday evenings.

However, it's impossible to park yourself on the cafe level for long. Feet soon find themselves shuffling to the twilight melodica and pitch-bended rhythms being spun, first by Goldie, then Kemistry & Storm. Don't believe anyone who brackets the progressive wing of drum 'n' bass as head-nodding music. Drum 'n' bass preacher Don Scott detonates this theory every time he dons a pair of headphones.

Tonight is no exception, as he unfurls a "Blade Runner"-esque set which spans the automated tonality of cuts by Neil Trix and the protracted lyricism emanating from Metalheadz' remixes and Doc's 31st label. Goldie's "Inner City Life" sends everyone, including the man himself, catatonic. It may seem wild that you could be jumping up with the man of the moment but, right now he's a punter along with the rest of the Metalheadz crew, the Reinforced contingency and DJs like Ray Keith and Ron. Tonight, nobody is a luminary. Just a drum 'n' bass fanatic.

The main agenda, however, is Peshay's comeback after a year of illness. He proves that he's still a tycoon with a tune, as he elevates the night into one which memories are made of. Opening up his spinning recital with Source Direct's "Exit 9", he swiftly blends in the latest Aqua Sky test-pressing and follows this with more specially constructed Metalheadz remixes, while MC Spangler G adds poetic patois. In the meantime, the crowd hit berserk mode. Here is science being dropped.

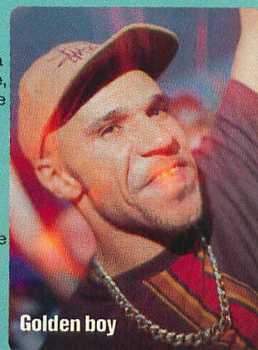
As the music fades, it's apparent that the place has become a sweatbath à la Speed. But nobody cares. Sweating symbolises an unbelievable time. This is what raving is all about – departing with your clothes sticking to your back. And at the end of tonight, there's not a dry back around.

Veena Virdi



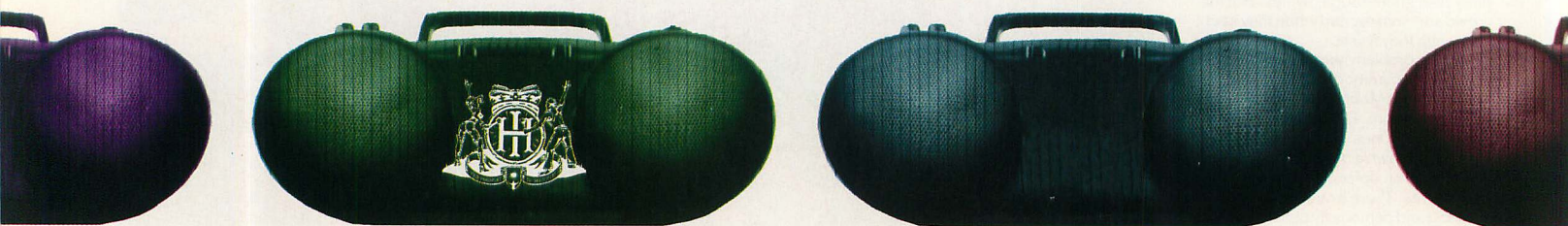
A sea of heads

Pictures: Jamie B.

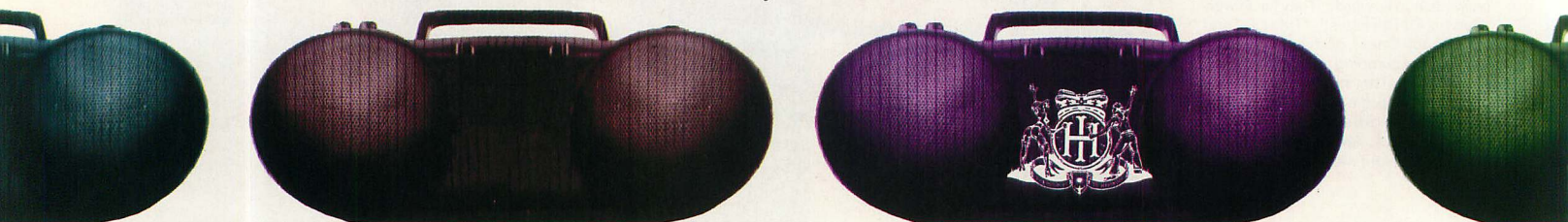


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IN THE U.K. VOLUME TWO

mixed by **Craig Jensen**

Angels delight



Pictures: Raise-A-Head

ANGELS' RETRO NIGHT

Angels, Burnley

ANGELS first opened its doors back in the days when Sharon and Tracy ruled the dancefloor. It was 1974 and every smooch inevitably led to true love. Followed by a bag of chips.

Paul Taylor has been DJing here on and off since Day One. Now the leaseholder of the club, he has seen the credibility of Angels grow and grow, starting in the early days with a Wednesday jazz-funk session. Twenty-one years is certainly a long time. It's also probably the average age of the most of the punters coming through the doors tonight.

These days, Angels normally rocks to the sounds of the contemporary house scene, with some of Britain's biggest name DJs frequently performing to a capacity crowd of around 1,200 at Get Lifted on a Saturday night.

The club's equally popular monthly Retro Night was born in 1993, after Paul and his partner Steve Farkas conducted a survey of their members and found that they wanted a regular dose of past house and techno glories.

The retro sounds fall into two main categories, which are split between the two floors. Piano anthems rule the scream-ups in the downstairs room, and it's here that Paul takes over the decks at around midnight. He immediately launches into a chain-mix of uplifting tracks, the happy sound of the grand joanna fuelling the cheers. It doesn't matter that most of the crowd were probably still wired into children's TV when these party monsters first pumped out of the speakers.

Meanwhile, the upstairs space is buzzing to harder but no less classic tunes from the legendary Blackburn rave scene. The spirit of the illegal, pre-Ribena daze is kept alive by DJs Marcus and Gilly, a couple of old-timers from that era whose selections leave the dustmites homeless.

They also attract an audience on the wrong side of 25, some of whom look like they've been following the pair since those early days at the end of the Eighties.

Nostalgia is often nothing more than embarrassing, especially when your parents start wittering on about their first trainset. But hearing R-Tyme's "R-Theme" lead into Annette's "Dream 17" makes you realise how such music was partly responsible for the multi-coloured baggy T-shirts which haunted a generation. Mix after mix, it's a flawless rush of timeless highs which similar nights elsewhere fail to reach back to.

Angels' Retro Night is pure class from beginning to end. When Marcus plays Moby's "Go", the front of the DJ box is rushed by a group of ageing lads who hold their forearms in the T position and shout those long-lost words, "Tune... Tune..."

Old house ain't dead, mate. It's just retired to Burnley.

Rowan Chenin

THE SHAMEN

T In The Park, Strathclyde

ONSTAGE, it looks as though somebody has performed an autopsy on a dead synthesiser. There are wires, wires and more wires. But no Shamen. The crowd are getting restless and are starting to climb the walls. Well, the poles, to be more precise. We are, after all, in a tent.

T In The Park is one act from being over. We've hidden behind the sofa when The Prodigy came on, ogled Kylie in her Gucci gear and thrilled to the sound of Massive Attack. The heat and the feet have turned Strathclyde Country Park into a dustbowl and each band has been viewed through a haze of scuffed-up dirt.

The technical problems remedied, The Shamen come on. Mr C enters into a pool of white light, Colin Angus stands behind a range of inflatable strobing white stars and, before you know it, we're into "Move Any Mountain". Even the groups of people sitting around skinning up rise for this. They get up for "Phorever People", too, even though it's clear that these old standards have been worn down by the passage of time.

The new pieces work better, especially the single with Victoria Wilson James, the track which toys with drum 'n' bass and the instrumental tune. But no matter how trippy

the visuals or how tight Mr C's tops are, there's no concealing the fact The Shamen are not really a stage band. They live better on vinyl than they do in concert.

Rory Waller

THE BIG CHILL

The Black Mountains, Wales

COULD this be what Glastonbury was like 25 years ago? In a Welsh valley in the beautiful Black Mountains, The Big Chill are holding a weekend-long outdoor festival dedicated to the cause of all things ambient – now meaning the freedom to play whatever you want without having to maintain a dancefloor groove-lock – and it feels like something truly seminal is occurring. The numbers are limited to 500, the site wouldn't fill a Glasters marquee, but there's a spirit of discovery and self-expression which may well see this event becoming an annual mecca.

That said, it gets off to a bad start when the police threaten to close down the whole shebang on Friday lunchtime. As soon as they realise this is far removed from a sheep-bothering knees-up, they're reportedly asking for tickets so they can come back when they knock off duty.

From then on, DJs as diverse as the easy-listening Gentle People and the completely

hatstand Funky Porcini (whose set jumps from boogaloo and Thirties swing to jungle and back again) thread their way through a musical tapestry which is as colourful as the audience of headz, crusties 'n' ravers.

Over the weekend, we discover a potency in records we'd never have thought possible (The Eurythmics' "It's Just A Feeling", for example) and, with an indoor cafe and outdoor stage, there are plenty of opportunities to musically roam at will. All life is here – drum 'n' bass, trip hop a-plenty, Namlook-style cosmicness and eerie industrialisms – and all is lapped up. The highlights include an astonishing set from Mixmaster Morris, who careers towards the dawn with sublime jungle, then brings up the sun with four hours of truly out-there minimal weirdness.

But one act reigns supreme. Global Communications have a track in every DJ's set, while their own DJing is a superlative trawl through lost deep house music to jazzy drum 'n' bass, culminating in, yup, the "Grange Hill" theme tune! They also air cuts from some of their upcoming projects (including material with Kirsty from Opus III on vocals), which offer up more proof of Tom and Mark's ranking as masters of all trades. Lying back and thinking of the future was never done in such a spectacular setting. Calvin Bush

EAST COAST PROJECT NIGHT

La Belle Angelle, Edinburgh

FEATURING four of the groups from the "East Coast Project" compilation issued earlier this year on Stereo MCs' Natural Response label, tonight offers a dip into the hot stream of new Edinburgh talent which will soon be swamping us. Coco And The Bean, Suga Bullet, Freshly Squeezed and Blackanized are the names giving up their alternative soul to a young crowd revelling in the rare sultriness of a Scottish night.

Coco And The Bean are first up, using a sofa and a lampshade as stage props, but their dubwise laments of love are lost in a sea of impersonality. Suga Bullet are more uptempo, more optimistic, but then they've been down this road before. However, it's the arrival of Blackanized which causes the most excitement. Clearly the night's favourites, this trio's sparkingly futuristic clash of jazz and hip hop raises the crowd to fever pitch.

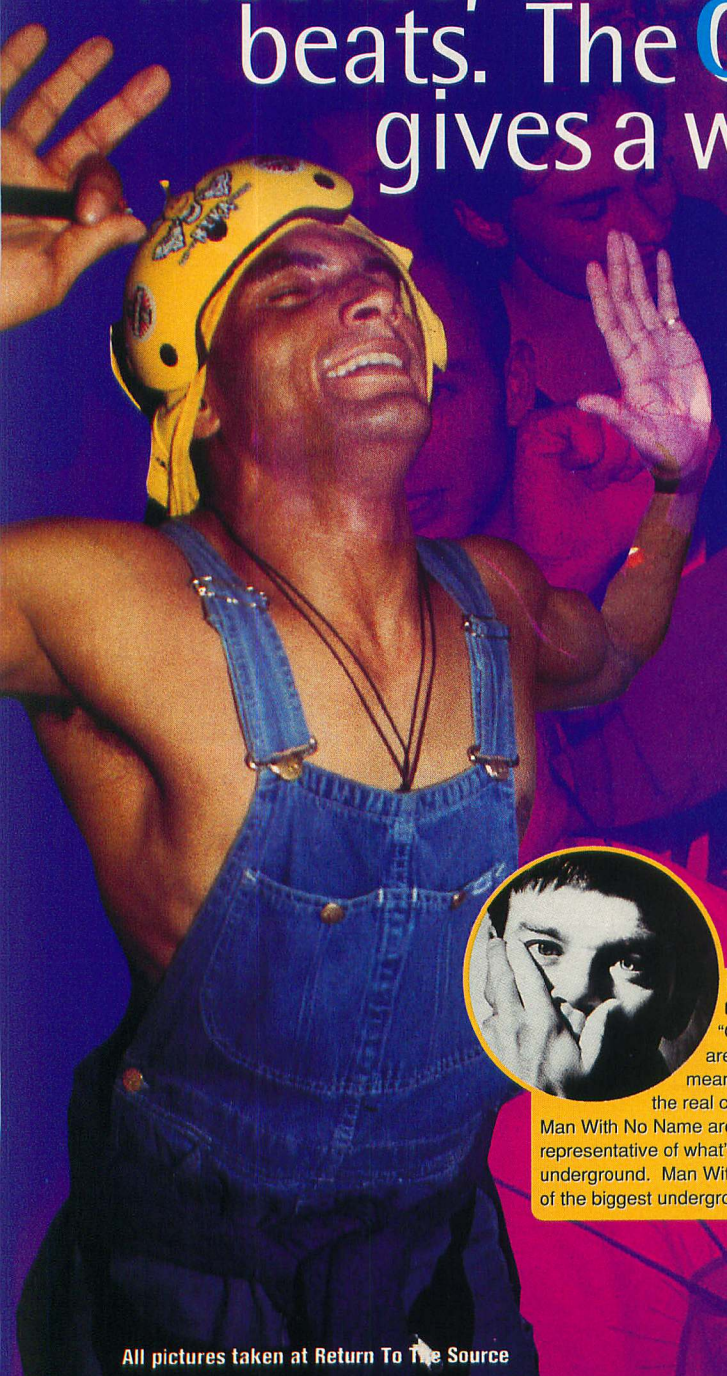
The "East Coast Project" groups are entwined by pneumatic basslines, broken-down beats and twilight melodies. They insist it's a Scottish sound and, if that's the case, then Edinburgh has an amazing combination of hip hop, dub and jazz ready to let loose on the rest of us.

Jake Barnes

words **Sarah Champion** pictures **Piers Allardyce**

GOA *Heads*

Incense, UV clobber and hypnotic beats. The **GOA TRANCE** scene gives a whole new meaning to the idea of an indian summer



NOBODY GOES TO CHURCH ANY MORE," SAYS RAJA RAM OF TIP RECORDS. "But they do go to parties. And these are intense moments of quasi-religious celebration. It's a spiritual, unorganised cult, where people go to have a good time. It's the church of the instant hit, where you get in tune with your inner resonance. You feel it through your feet and your heart and your soul.

"A party is only measured by how long we talk about it afterwards. The mega ones we discuss every day for weeks and then every month for the rest of our lives. They're usually the ones where somebody goes crazy and strips naked, the ones where everyone loses it, but finds it in the end."

Of parties Raja Ram is talking about, the best to happen this year was Solstice 1995. It took place in the back yard of Butterfly Studios in London. A place more like a temple than a recording studio, it's filled with Indian carvings and perfumed by incense. Stepping off Brixton Road, it's like walking through the wardrobe into Narnia.

For Solstice 1995, the trees were strung with UV hangings and the magical fish pond was bordered with Hindu sculptures. A teepee was pitched at the bottom of the garden and a mega-watt sound system vibrated with psychedelic techno. You could hear it at the Oval cricket ground, a couple of miles away. Everyone danced like pagans and familiar faces in the crowd included The KLF, Steve Hillage and Alex Paterson.



Paul Oakenfold (Perfecto Records) on Goa trance, April 1994

"Goa is a big influence. There are no name DJs involved, which means the press don't know where the real clubs are. Hallucinogen and Man With No Name are both on the Goa tip and are representative of what's going on in the real underground. Man With No Name is gonna be one of the biggest underground acts this year."

All pictures taken at Return To The Source

People have been putting on parties like this, parties which break every rule, for the last five years or so. They're at the frontline of a scene commonly known as Goa trance, but one which has moved on so much over the last few months that most devotees now despise this term.

"People refer to it as the Goa scene, but I'm totally obstinate, I don't call it that," says Simon of the Blue Room Released label. "It's basically the cutting edge of techno and trance. This music is telepathic, it's being made all over the world. A lot of my friends on this scene have never been to Goa. But their music has."

WHATEVER you call it, Goa is certainly where it all began. In Anjuna, Chapora, Bagator and Bardem, idyllic spots along the coast of India's beach state. Imagine dancing in an infinite space, where the sky is the backdrop and the DJ set is timed to the rising of the sun. Imagine dancing in a natural amphitheatre lapped by the sea, where palm trees are painted florescent and everyone is wearing UV.

"We had no idea how it all happened, it just did," beams James Munroe, who returned from Goa to launch his Technosomy project and the Flying Rhino label. "We'd spend the day getting some sleep on the beach and then, at about 2am, everyone would go quiet and listen for the boom-boom-boom in the distance. We'd start walking towards the sound and eventually we'd see the day-glo and hear the music getting louder. And there was the party."

The spiritual home for hippies and backpackers since way back when, Goa has shack bars with names like Woodstock which are run by Sixties kids who went to play their acoustic guitars under the trees and never came back. In the Eighties, the guitars were replaced by sound systems and, by the time acid house had taken hold in the UK, the sandy shores were being pounded by the stomping grooves of Front 242 and A Split Second. The Nineties saw the rise of techno parties, which grew rapidly from monthly events for 200 people to nightly raves for over 1,000.

In much the same way that a handful of people coming back from Ibiza in 1987 sparked the acid explosion in the UK, it was Raja Ram and one of his Tip partners, Graham Wood, who first brought the Goa spirit home to London. They started their Infinity Project happenings back in 1990.

"We'd seen the Goa parties, which were free, outdoors and always beautifully decorated, so we started trying to copy the vibe by having small warehouse parties for 200 people every six weeks," explains Raja Ram. "All the Goa people seemed to turn up and bring friends with them. But, after the first event, we never mentioned the word 'Goa' again. We just called them 'underground psychedelic music parties.'"

The scene has since grown mainly by word-of-mouth. Although they've now returned to putting on more intimate events, The Infinity Project eventually reached the point where they were pulling in 1,500 people. Along the way, there have been countless one-off outdoor bashes all over Oxfordshire and Gloucestershire, and others in quarries on the outskirts of London and on Brighton beach.

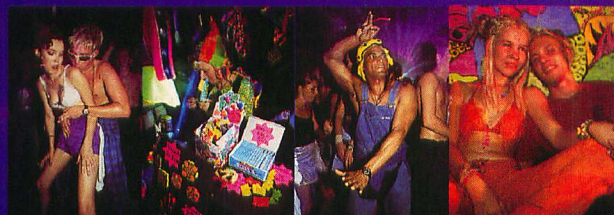
"The first time I went to one I just thought, 'Wow, this is a new world order'," says Simon from Blue Room, one of many on the scene who has never been to Goa. "I got so ferociously involved that it completely changed my outlook."

The finest of them all, the Dragonfly gigs, included a 25K happening at Longleat stately home. Someone knew one of the caretakers. Every now and then there have also been numerous cosmic indoor events, like the Concept In Dance raves in east London warehouses.

"You feel like an eel in a bucket of thousands eels melting together," is how one regular party-goer describes it.

THE music may have been called "Goa trance", but it is more than the simple, repetitive, hypnotic groove invented by the Germans. Every single track is a journey, with a beginning, a middle and an end, and with mental arpeggios so out of control they sound like Hendrix feedback. The quality is high and the tracks are designed to be played end-to-end rather than being mixed. This has arisen from the Goa DJs' quirk of playing from DATs, as vinyl warps in the heat.

As with any type of music, a host of labels have developed out of the distinctive sound. Youth was the first, launching Dragonfly Records from his Butterfly Studios. In his wake, as well as Tip, Blue Room Released and James Munroe's Flying Rhino imprint, have come the likes of Phantasm and Matsuri Productions. The latter was set up by Tsuyoshi Suzuki of Prana, who organised some legendary parties in Goa.



PSYCHEDELIC TRANCE - A GLOBAL GUIDE

BUZZ WORDS

Fluoro, UV, kick drum, turbo sound, journey, sky, earth, sunrise, aliens, chal, right attitude, good vibes

PLACES

Goa, Brighton, San Francisco, Australia, Oxfordshire, Israel, France, Germany, Croatia, Guadeloupe, Bali, Tokyo, Greece, Toronto, Sao Paulo, St Petersburg

ARTISTS

Doof, Juno Reactor, The Infinity Project, Hallucinogen, Youth, Total Eclipse, Green Nuns Of The Revolution, Astral Projection, Man With No Name, Phychaos, Sundog, Mindfield, Voodoo People, Prana, Spectral, Etnica, Technossomy, Quatermass

LABELS

Tip, Dragonfly, Phantasm, Flying Rhino, Matsuri Productions, Blue Room Released, Tokyo Techno Tribe, Concept In Dance, Spirit Zone, PSY Harmonics, Perfecto, Eye-Q, Step2House, PDF

DJS

Tsuyoshi, Dino Psaras, Serge, Goa Gill, Mike McGuire, Paul Oakenfold, Joti Sidhu, Andre

CLUBS

Return To The Source, Megatripolis

ESSENTIAL COMPILATIONS

"FILL YOUR HEAD WITH PHANTASM" (Phantasm)
"ORDER ODONATA VOLUME 2" (Dragonfly)
"RETURN TO THE SOURCE" (Pyramid)
"THE ORANGE COMPILATION" (TIP)
"OUTSIDE THE REACTOR" (Blue Room Released)

NEW ALBUMS

JUNO REACTOR - "Beyond The Infinite" (Blue Room Released)
HALLUCINOGEN - "Twisted" (Dragonfly)
TOTAL ECLIPSE - "Delta Aquarids" (Blue Room Released)

Many of those who inspired the Ibiza scene and were there right at the birth of acid house, have also eagerly grasped the Goa vibe. Ian St Paul, the man who ran Ibiza's Project Bar, is typical. He now partners Raja Ram, Graham Wood and Richard Bloor at Tip. And of the big name DJs, Paul Oakenfold and Danny Rampling have both championed the sound, slipping tunes in at 3am when everyone's too off it to notice. Oakenfold's Perfecto roster includes Man With No Name, one of the leading artists on the scene.

Recording under innumerable guises, dance music artists overthrew the music industry tradition of exclusivity, but, on the psychedelic techno scene, all the artistes record for all the labels. You'll find Doof, Hallucinogen, Total Eclipse, Astral Projection and Man With No Name all making tracks for Tip, Blue Room and Dragonfly simultaneously. Next month, for example, The Infinity Project are set to release two albums, one on Tip and the other, an ambient work, on Blue Room Released.

It seems that Goa has founded a new dance democracy. The vibe has spread, turning psychedelic trance into a truly international sound. There are outdoor parties kicking off big-time in the Greek Islands. In Australia, there are weekly events in Byron Bay, just to the north of Sydney, which are promoted by PSY Harmonics, the Ozzie techno label. Israel has one of the biggest scenes, with acts like Astral Projection and raves taking place in the Sinai desert, on beaches and even up mountains. And in Paris, a Goa-style scene has been in existence since as far back as 1989. The French travellers took the spirit home even before the British.

But let's be clear about one thing. Whether it's going off in Oxfordshire, Paris or Israel, this scene has little to do with weekend clubs and ecstasy.

"I haven't been to a club since I was 14," admits Simon of Hallucinogen, whose imminent debut album, "Twisted", is the ultimate of its genre.

ALL over the world, the Goa parties share the same goal. Fuelled by psychedelics and with an entirely different agenda to anything which has gone before, they're like shamanic journeys.

"You're totally surrendering to a drug and to musical stimulation," notes one of the beach DJs. "You are really at the mercy of whoever is playing, trusting that they'll take you on a journey which is, if not fun all the way, then at least fulfilling. The DJs have a responsibility. They're acting as guides."

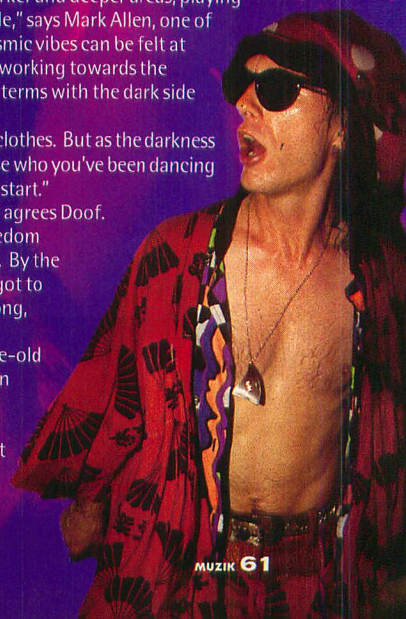
"You're taking people through the night, into darker and deeper areas, playing challenging music which goes as far out as possible," says Mark Allen, one of the promoters of Return To The Source, whose cosmic vibes can be felt at London's Brixton Academy every month. "You're working towards the sunrise and that's the point at which you come to terms with the dark side and start to look forward to the next day."

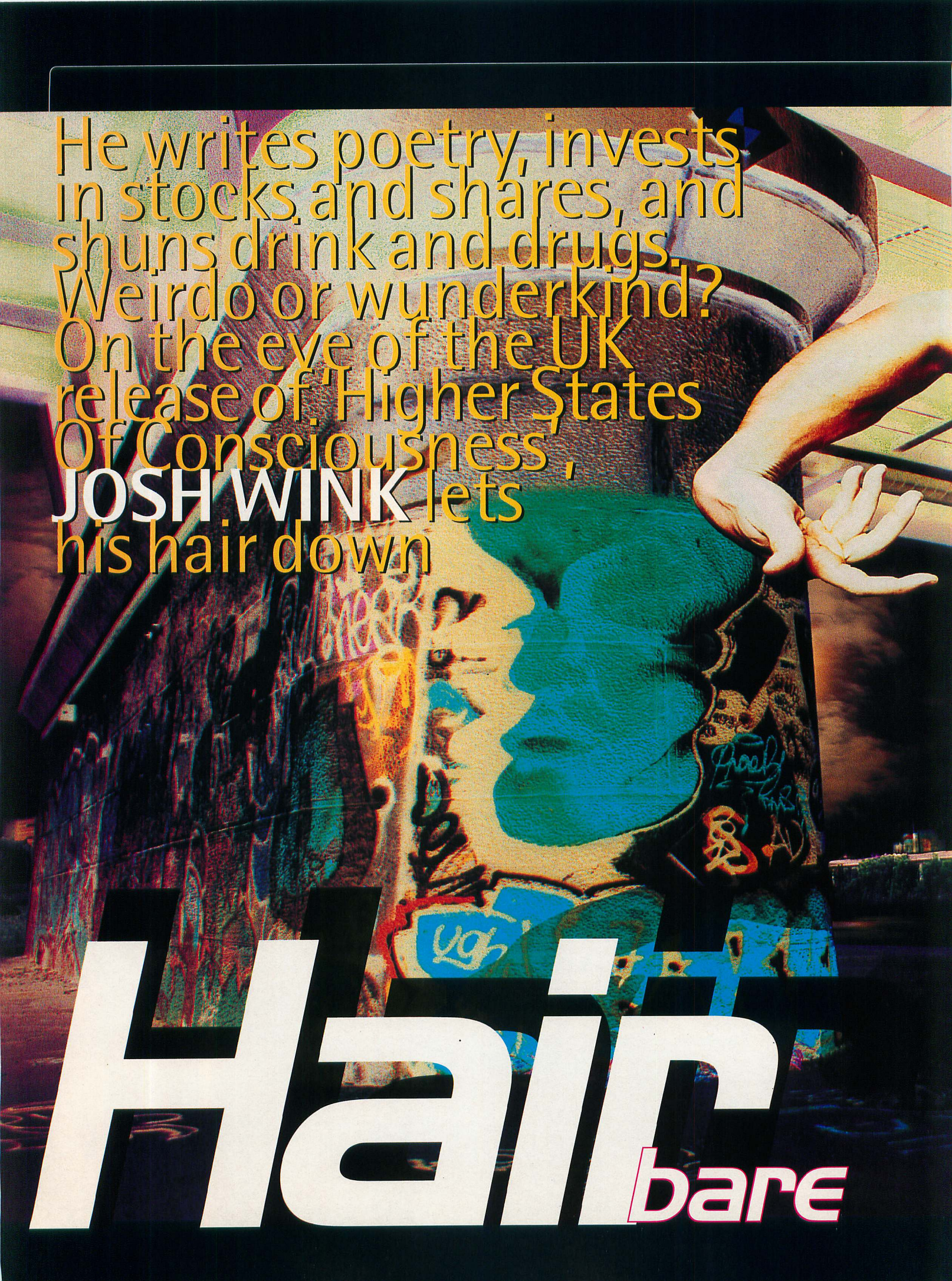
"During the night, all you can see are peoples' UV clothes. But as the darkness fades, you can focus on people's faces and recognise who you've been dancing with all night. That's when the grins and the smiles start."

"For me, the sunrise is symbolic, it's a metaphor," agrees Doof.

"The coming of the dawn represents light and freedom returning to people's lives. It's part of the healing. By the morning, you've achieved something and you've got to celebrate that fact. The first rays of light after a long, dark night are magical."

Magical? Well, the happenings coincide with age-old celebrations which range from full moon parties in Brighton and solstice gatherings in Brixton, to worshipping the eclipse in Peru and Rajasthan. Psychedelic techno artists may use computers, but the principles of their music goes right back to the first beat of a drum.





He writes poetry, invests
in stocks and shares, and
shuns drink and drugs.
Weirdo or wunderkind?
On the eve of the UK
release of 'Higher States
Of Consciousness',
JOSH WINK lets
his hair down

Hair

bare

Josh Wink

words **Calvin Bush** pictures **Vincent McDonald**



Josh Wink

"I've said it before, but it's so true. If I could melt vinyl down and shoot it into my arms, I would. That's my drug, really. I can close my eyes on the dancefloor, get into another person's production and it feels like I'm on something even if I'm not. When you hear really pretty music, doesn't that make you feel emotional? That's a drug, man. It's something which can alter your state of mind. And that's awesome."

If you've never met Josh Wink before, you're probably a little wary of him. Suspicious, mistrustful even. And not without reason. One look at those tumbling, free-flowing, arse-touching, sun-gold dreadlocks and you'd think you were in the presence of another white-boy rasta wannabe. What was it one of our readers said about him the other month? "Never trust a white man with dreads?"

Then there's his lifestyle. Josh Wink is a drug-free, drink-free vegetarian. And proud of it. His body remains as well-toned as it was when he was a junior swimming champion 10 years ago. He clearly wasn't made for these times. He wasn't made for a world in which hedonistic surges, substance abuse, chemically-fuelled all-night sessions and getting out of it to get into it are the leitmotif.

It's like when Belfast hell-raiser David Holmes berated Detroit's Dan Bell for making "Losing Control" when Bell claimed to have never taken drugs in his life. Like, how can you tap into those special moments of dancefloor abandon, how can you truly soundtrack that moment when your whole world gets sucked into the vortex of ecstatic bliss, when your life is as pure and as wholesome as a Quaker's?

And what's all this nonsense Wink spouts about higher states of consciousness and elevated states of mind? It's like something straight out of the "New Age Book Of Crystal Dolphin Meditation". His lexicon and wide-eyed faith in the cerebral and spiritual power of music seem to date back to the discredited early days of rave. The time when "positivity" and "unity" were the buzz words. It all seems like a naive throwback to house music's golden age of innocence. Doesn't he realise that these are the nasty Nineties, where cynicism rules and fierce self-aggrandisement, not selfless devotion to a higher cause, is the order of the day?

"I've always been a pretty calm person. I wasn't a goody two-shoes, but I guess I was more or less a mama's boy"

And there's more. He writes poetry. He's proud of the fact that he's polite and well-mannered. He is rumoured to invest all his earnings in the stock market. Add on the kind of organisational skills which would shame a Japanese boardroom and his repeated use of that most grating of American words, "awesome". On appearances at least, it looks like Wink is running very close to Moby in the public image problem stakes.

BUT there is one very crucial difference. This is Josh Wink's year. It's the year in which he has taken a blowtorch to the global dancefloor and set it alight with some of the most ferociously groovy house music we've heard for quite some time. Forget about the man's character for a moment and just think about those records. In 1995, in a saturated market where most producers would be content with just one earth-shattering, name-making record, Wink has come up with a magnificent four.

There was the spooky and maligned "Don't Laugh". There was "I Am Ready", with its remarkable hip hop breakdown. There was "How's The Music", another

landmark in the house/techno amalgamation. And, of course, the truly mind-freaking "Higher States Of Consciousness". If you've been in a club at any point this year, you're guaranteed to have been, well, transported to a higher place by a Josh Wink record.

You might also have heard him spin and wondered how somebody who has never known that sensation of peak-rush bliss can be so adroit at sustaining yours. You'll have heard full-on acid frenzies fizzing over Police a *capellas*; minimal, Robert Hood-style house sounds suddenly subsiding into the sweetest of party tunes, and deep, string-driven Detroit future techno overlaid with old rave classics like Scientist's "The Bee". He is thoroughly content spinning a set of any length and, when it gels, it's the epitome of what KRS-1 called "edutainment".

A cursory look at the UK Dance bulletin board on the Internet says it all. Posting after posting talks about "incredible journeys through sound" and "all-time great sets". Many of the on-liners are literally begging for more information about a DJ who has saved their lives.

Wink has arrived without any hype or inflated PR malarkey and is undoubtedly on the cusp of breaking through to the super league. With "Higher States Of Consciousness" about to get a British release on Judge Jules' new label (and possibly a chart placing thanks to Jules' remix of the track), it's time to see whether we can learn to trust this funky white engima with dreads.

NOW 25 years old, Josh Wink was born and raised in Philadelphia. He still lives there now. America's fifth biggest city, it's a 90-minute drive from the centre of New York and Wink's childhood was far removed from the turbulent, street-tough education of those growing up in the Big Apple. His parents divorced when he was just seven, but there were no traumatic rub-offs.

"I was a pretty happy kid," he confesses. "I received tons of love and support from my parents. They taught me great values."

There was no wild period, no turbulent adolescence, no teenage rebellion.

"I've always been a pretty calm person. I wasn't a goody two-shoes, but I guess I was more or less a mama's boy. I was brought up to be very polite."

As a kid, Wink was surrounded by music rather than bombarded by it. His father would listen to classical music and jazz. His mother preferred bluegrass. His half-brother, who is 10 years his senior, turned him on to Kraftwerk. He learned to play the family piano on his dad's advice, but his mind was always much more on getting out, playing baseball or training as a competitive swimmer.

His fascination with sound was subsequently nurtured by the radio and, as a precocious 12-year-old, he often dropped into his local station. The guy who owned the station also happened to run his own mobile disco, Captain Jack's, playing anything from weddings to high school graduation parties. Wink was soon tagging along.

"When I was 13, Captain Jack asked me if I wanted to help him out," he remembers. "I used to help him pack the car, set up the equipment, rig up the wires, get everything in order. Everything except actually DJing. It gave me a great grounding in being organised."

A couple of years later, Captain Jack passed his system and most of his record collection on to his apprentice. Wink began to teach himself beat-mixing, clumsily fusing The Cure with Michael Jackson on a pair of early Technics which only went to plus or minus five. From there, his is the archetypal DJ story. A part-time job working the bar in a club. A chance break when one of the resident DJs left. Moving up from a Thursday night to a Saturday. Steadily immersing himself in the then emergent acid house culture and making his name on the back of this radical new sound.

"My friends and I were initially really into soulful music and lots of new wave stuff like New Order and Sisters Of Mercy," he says. "House just kind of filtered into our lives."

FOR all his fierce passion for music, there has always been a marked measure of level-headedness about Wink. His is a common sense, a no baloney attitude which cares not a jot for peer pressure.

Unlike so many of his DJ compadres, Wink is no carefree indolent *dilettante*. He's fond of his aphorisms ("Knowledge is power", "It's the self that's known and unknown") and one which he uses at least twice during the course of this afternoon runs something along the lines of, "Time doesn't go by quickly. Time always goes by at exactly the same pace. It's what we do to occupy our lives which seems to make it go by at a certain rate".

When he was in his late teens, he enrolled in a four-year degree course in communication and, as well as pursuing career subjects in audio production and studio engineering, he took options like philosophy and psychology. Outside of college, he earned money through part-time jobs as a bike courier and the manager of a fruit drink stall. By the age of 19, he was balancing all this with a burgeoning career as a DJ, rocking Philly's after-hours clubs and warehouse parties.

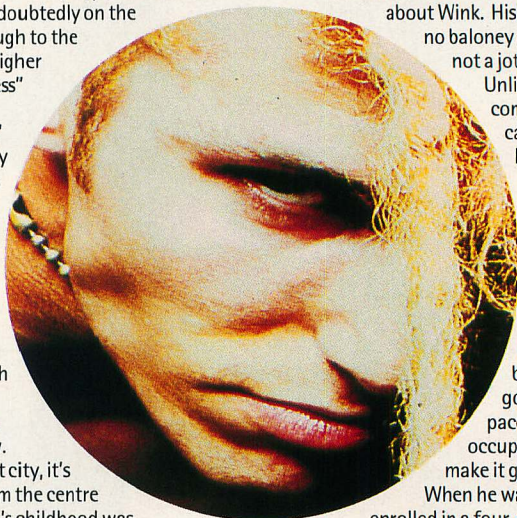
It was meeting up with King Britt, his future partner, which proved to be one of the main catalysts in Wink's music career. Britt had been working at the local Tower Records store and, although he couldn't yet DJ, he had amassed enough keyboards and primitive recording gear to have a rough and ready studio set-up.

"We just clicked," explains Wink. "We have a lot of the same views and values. At the time, King was just doing stuff off a cassette deck and he wanted to learn how to DJ. So I taught him. He got really into it and, from there, we built what we have now."

Working together in Britt's studio, the first of their many joint productions was "Tribal Confusion", which was released on Strictly Rhythm in 1990 under the name of E-Culture.

"To me, Strictly were just a little indie label which got our stuff out. I hadn't been to Europe then, so I didn't know how respected they were over there. I thought that they were a cool label with cool music, an outlet for our weird, experimental tracks, and that was it. It was King who came up with E-Culture. The idea was that E stood for 'everything', for 'earth' and for 'environment'. We honestly didn't even know what Ecstasy was at that time. All we had heard of was acid, marijuana and coke."

Wink and Britt had unwittingly created a big track. "Tribal Confusion" was caned by Mike Pickering at the Hacienda and sampled by Future Sound Of London for



one of their cuts as Mental Cube. It also resulted in the pair forming Winking Productions. Followed by a spate of remixing on the American circuit (Digital Orgasm, Rozalla, Cover Girls and Book Of Love), and tracks on British imprints like Vinyl Solution (Just King & Wink's "Strong Song"), Limbo (Wine's "Thoughts Of A Tranced Love") and 4 Hero's Reflective stamp (Winks' "Feel The Warmth").

Wink and Britt's fertile partnership ended in 1993, when the latter took to life on the road as the tour DJ for Digable Planets, the hip hop act. But the label which they set up together, Ovum, is still going strong. Although there have been just four releases to date, including potent singles from Firefly, Nu Era and Wink's Winx guise, the signs are that Ovum will be a significant force for the future.

JOSH Wink was probably always destined to be a star, though it's the last thing he has ever sought. For all that he talks about his desire to return to his days of anonymity ("I used to be able to get on the floor straight after my set and dance without anyone knowing who I was"), he's not exactly making it easy on himself. For a start, he boasts the most distinctive haircut (or lack of) in techno. And one of the weirdest lifestyles. Like Dave Clarke, he spurns the drugs which many fallaciously insist are the lifeblood of clubland but, at the same time, he refuses to evangelise the anti-drugs cause.

"I like to be responsible for my actions," declares Wink. "I'm not saying that drug use is bad, just that it doesn't work for me. I mean, I have smoked a bit of marijuana, but not since November 23, 1990. That was a big day in my life. I was basically sick and tired of having a cloudy head. Don't get me wrong, I like the taste of beer, but I don't like to get drunk. If you want to be responsible for your actions, you have to be in control."

He's also a vegetarian and doesn't drink milk.

"Mankind is the only species on this planet which, after drinking its mother's milk, goes on to take the milk of another animal. Don't you think that's a little bit weird?"

And he has even gone as far as devising a work-out with his record box to keep him trim while living out of a suitcase.

"If I had the same schedule but I didn't treat my body the way I do, I'd just end up getting sick the whole time. People look at me and they think I'm younger than I am and I'm sure a lot of it is to do with my lifestyle. I'm not saying that my lifestyle is the correct one for everybody. I would never go preaching that you shouldn't drink or do drugs. Everybody is different. I'm just saying it works for me."

SITTING in a deck-chair in a park on yet another hot summer's day, there's a touching lack of self-consciousness to Josh Wink, an openness to strangers which is endearing and strangely child-like. At one

point, he is approached by a young Japanese missionary who asks if Wink would mind if he stood over him and said a prayer for his health. After he's told the Japanese guy to come back when the interview is over, Wink calls out, "That's awesome. That's wicked, man. Spread the love, man". There's no hint of embarrassment.

Wink is one of life's thinkers. He is as likely to pick up Dostoyevsky as he is a John Grisham thriller and is given to an unshakeable belief in the role of DJ/producer as far more than just a music-maker. When he holds forth about the potential power of music, you find yourself wishing you could subscribe to the same levels of faith and eternal optimism, rather than wanting to snigger into your palm.

"I believe that you can be in a position where you can educate people and make this whole society, which is usually evil and full of hatred and crime, feel happy and good. Why shouldn't it always feel like a beautiful, happy day? There's nothing wrong with that. And if you feel like that, why not get into a situation where you can raise other people's levels of consciousness?"

In the hands of another producer, this kind of reasoning would no doubt justify the most

inane of crowd-pleasing, full-cheese belters. In Josh Wink's canon, the results have been altogether more unique.

"I just don't want to make no-name tracks," he says.

"How's The Music" is a classic example. On top of a sublime, metallic techno/house groove, the single word, "concentrate", is repeated like a mantra, a tiny hint boosted by the power of the music behind it. Tweaked and oscillated across the frequencies, at one stage even time-stretched

endlessly in a classic jungle style, this one word takes on a force way beyond that which any full song wittering on about concentration could ever hope to achieve.

So too with "Higher State Of Consciousness". Listen to the original version on the "Deep And Slow" compilation and it sails perilously close to ambient dub dippiness. But when it was released as a single in the States, the track was transformed into a monster acid

breakbeat pile-up, the kind of sound The Chemical Brothers would make if they ever got to jam with Pierre and Spanky. And within the speaker-blowing 303 mania, a subliminal message. No, not a message. More of a suggestion, an option.

After six months of frenzied selling on import, during which time it appeared in the sets of every DJ from James Lavelle and Gilles Peterson to Marusha and Mark Spoon, "Higher State Of Consciousness" has finally been picked up for the UK by Judge Jules' Manifesto label. It has also, unfortunately, fallen under the remix hammer, with Jules' interpretation straying a long way from the track's essential bubonic acid fury and even introducing new female vocals. This is a repeat of the situation when Junior Vasquez slaughtered "Don't Laugh" for its release on XL.

Wink, as ever, chooses not to be riled.

"Mankind is the only species on this planet which, after drinking its mother's milk, goes on to take the milk of another animal. Don't you think that's a little bit weird?"

"I can understand where Jules is coming from. He's got a major label breathing down his neck, asking where the sales are. Some people will have bought the record six months ago, so he needs to get it into another market. I guess I'm learning by my mistakes. Next time, I'll just put in a clause saying nobody except me gets to remix it."

IT'S big records with little attitude and a keen ear for basslines, breakdowns and mutant snare assaults which keep Josh Wink one step ahead of the pack. He can rightly claim that 1995 was the year Europe finally realised that, no matter how strange your lifestyle, when you make tunes as huge as "I Am Ready", "Don't Laugh", "Higher State Of Consciousness" and his forthcoming remix of Moby's "Bring Back My Happiness", it's time to start listening.

By the time you read this, he'll be working on his Winx album for Nervous, a Wink single for Ovum, an EP for Strictly Rhythm and an album of weird experimental electronic shit for heaven only knows who. He's big news now, so much so that he's being offered remixing opportunities with major label artists like Ace Of Base and Deuce. After all, "Don't Laugh" went Gold in three European countries and, if "Higher States" or the Richie Hawtin remix of "Don't Laugh" haven't already cracked it for him, a threatened re-release of "I Am Ready" could do the same here in Britain.

On the other hand, Josh Wink is still determined to keep the independent flame burning. He has just given a track to Woody McBride in return for an old keyboard, and collaborations with Mark and Dego from Reinforced and with Scotland's Havanna are on the cards. With all this tumult and activity, techno's Everyman looks around and sees only more people to be won over. As friends, not fans.

"When I was younger, my dad always used to tell me I was crazy, because my problem was that I wanted to please everybody. It's in my nature. He said I could never make everybody like me. But as I said to him, 'There's no harm in trying'. That's the big challenge for me."

'Higher States Of Consciousness' is released on Manifesto/Mercury on October 9. Richie Hawtin and Josh Wink's remixes of 'Don't Laugh' are out now on Sorted

LOADSA JOSH

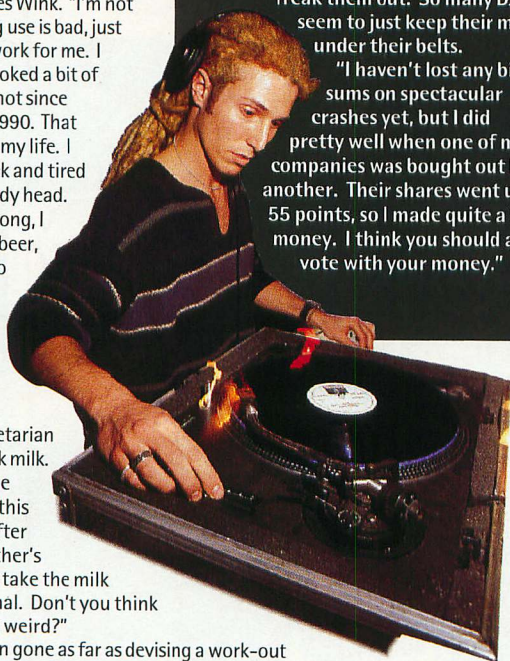
Josh Wink on why he's investing most of his money in stocks and shares

"I DON'T want to waste my money, so I always look for a long-term investment. I try to get good rates on bonds and I put a lot into blue chip companies. I like my money to be somewhere stable, then I can forget about it and take some out every now and then. My dad makes suggestions and helps me out in choosing where to invest.

"I'm into companies which are more socially conscious. I try to support organisations which are good for the environment. There are lots of companies in the States harming the planet or funding other companies that do weird things like sending guns to governments in South America. There are some companies who use carcinogenic pesticides on their fields in Chile and don't tell their workers. I always take into account their attitude on labour and animal welfare, stuff like that.

"I get my information about what's going on in the world from everywhere, from periodicals like 'Newsweek' and 'Time', to what I hear from my friends. I'll also check the New York Exchange from time to time. I don't really discuss it much with other DJs because it tends to freak them out. So many DJs seem to just keep their money under their belts.

"I haven't lost any big sums on spectacular crashes yet, but I did pretty well when one of my companies was bought out by another. Their shares went up by 55 points, so I made quite a bit of money. I think you should always vote with your money."





charged



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A CLASSICALLY
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12" E.P.
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GROOVES FULL OF
ATTITUDE, BEATS
LIKE A BASEBALL
BAT TO THE HEAD OF
THE APATHETIC,
GLAMOROUS
HOOLIGAN ARE
MASHING UP DE

PLACE. A MELODY MAKER "STONE FREE" SINGLE OF THE WEEK, WATCH OUT FOR THE FORTHCOMING ALBUM "WASTED YOUTH CLUB CLASSICS". COMING UP ON M.O.B.: "SECRET MEXICAN TRANCE" 12" BY L.S. DIEZEL AND THE M.O.B. COMPILATION "FIRE IN THE BELLY".



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THE DEBUT ALBUM -
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EFFORTLESSLY
SPRAYED ONTO A

SOLID STEEL WALL OF HIP HOP.
THE PERFECT CURE FOR A DISTRESSED GENERATION.
NINJA TUNE - IT'S TIME TO GET WELL - SUCKAS.



FUNKI PORCINI

ZENI237 - KING AS
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BY DILLINDA/
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ZENI239 - HYDE
PARK/SUCK ACID,
PEARL & DEAN
BOTH RELEASES OUT
ON SEPTEMBER 18TH
PLUS BOTH CUTS
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SINGLE CD
(ZENDD5 37/9).

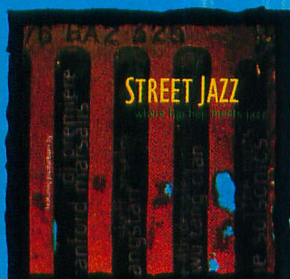
NINJA TUNE - WHY ADVERT WHEN YOU CAN PERVERT?



CUP OF TEA

OUT NOW: THE
DISCIPLES/TIMBUKTU
JAH SHAKA'S
PRODIGY.
OUT NOW: MONK &
CANATELLA/
FLYFISHING. FURIOUS
HIP HOP WITH
CINEMATIC
INFLUENCES.
OUT 25/09: THE EGG/
SHOPPING TECHNO
AMBIENT HIP HOP

HAILING FROM OXFORD.
OUT 25/09: GRANTSBY/TIME BOOTH. "BEST
INSTRUMENTAL HIP HOP TUNE EVER". MELODY MAKER.



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MARSALIS AND THE
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DISCIPLE, STREET
JAZZ PATROLS THE
BOUNDARIES OF HIP
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JAZZSHOWCASING
UNRELEASED AND
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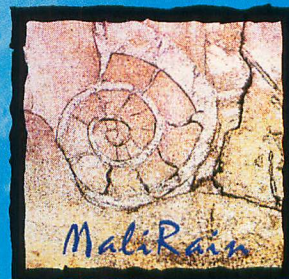
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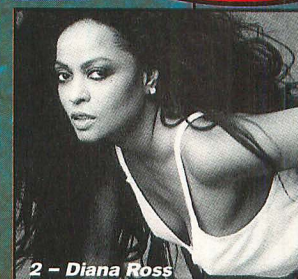


charts

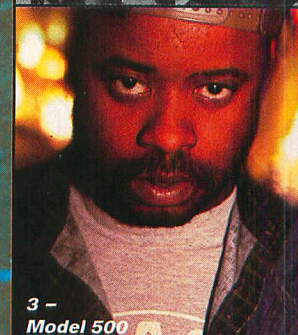
October 1995

THE MUZIK SWEEP

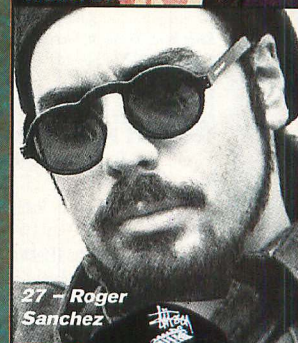
- 1 **EVERYBODY NEEDS SOMEBODY** Ruffneck (MAW/Positiva)
- 2 **TAKE ME HIGHER (REMIXES)** Diana Ross (EMI)
- 3 **THE FLOW (REMIXES)** Model 500 (R&S, Belgium)
- 4 **SOMETHING FOR THE HONEYZ** Montell Jordan (Def Jam)
- 5 **CLUBBED TO DEATH** Rob D (Mo' Wax)
- 6 **THE ONE AND ONLY** PFM (Looking Good)
- 7 **POSITIVE EDUCATION (REMIXES)** Slam (Soma)
- 8 **STAY TOGETHER** Barabar Tucker (Positiva)
- 9 **PULP FICTION** Alex Reece (Metalheadz)
- 10 **DIABLO** The Grid (deConstruction)
- 11 **MY LOVE** Kellee (Moonshine, USA)
- 12 **STRINGS OF LIFE** The 10th Planet (Network)
- 13 **UP IN THIS HOUSE** NYDC (Tribal UK)
- 14 **DON'T LAUGH (REMIXES)** Winx (Sorted, USA)
- 15 **JACK ME OFF** Funk D'Void (Soma)
- 16 **THE WAY I LIKE IT** Subsonic 808 (Force Inc)
- 17 **SEVEN SAMURAI** Photek (Photek)
- 18 **LOVE CHANGEOVER (REMIXES)** Michael Watford (Hard Times)
- 19 **BUG POWDER DUST (REMIXES)** Bomb The Bass (Blunted)
- 20 **HANDLE WITH CARE** Dave Angel (Blunted)
- 21 **THE BOOK** Salt City Orchestra (Paper)
- 22 **PART 7** Sound Design (Freeze, USA)
- 23 **BLOW** The Funky Horns (Music For Your Ears, USA)
- 24 **THE MAXIMUM EP** Dreadzone (Virgin)
- 25 **PLACES** Joey Beltram (Tresor)
- 26 **COME AND BE GONE** Bucketheads (Henry Street, USA)
- 27 **RHUMBA** Roger Sanchez Presents... (Narcotic)
- 28 **EP** Orbital (Internal)
- 29 **WEEKEND (REMIXES)** Todd Terry (Ore)
- 30 **DJ'S ACT LIKE THEY DON'T KNOW** KRS One (Jive)
- 31 **LIFE IS SWEET** The Chemical Brothers (Virgin)
- 32 **TEARING THE SILENCE** Pressure Drop (Hard Hands)
- 33 **HIDEAWAY** De'Lacy (deConstruction)
- 34 **STRICTLY 4 THE UNDERGROUND** Roger S (Strictly Rhythm, USA)
- 35 **I FEEL LOVE (REMIXES)** Donna Summer (Manifesto)
- 36 **PARAFFIN** Ruby (Creation)
- 37 **VOICES '95** Masters At Work (Open)
- 38 **ANGEL** Goldie (London)
- 39 **CAN ALSO USE FRUIT** Mr Potato Head (Pork)
- 40 **RED 3 (OF 3)** Dave Clarke (Bush/deConstruction)
- 41 **PEACE (REMIX)** DJ Food (Open)
- 42 **PRESCRIPTION EVERY NIGHT** Heaven And Earth (Prescription)
- 43 **WHEN I THINK OF YOU (DEEP DISH REMIX)** Janet Jackson (AM:PM)
- 44 **SALSA WITH MESQUITE** µ-Ziq (Planet µ)
- 45 **FU (REMIX)** FUSE (Plus 8, Canada)
- 46 **ROLLERSKATE DISCO** Ian Pooley (Effective)
- 47 **CRY INDIA** Umboza (Positiva)
- 48 **THE THEME (REMIXES)** Ian Pooley (Force Inc, Germany)
- 49 **JACOB'S LADDER** Incognito (Talkin' Loud)
- 50 **THE THING I LIKE** Aaliyah (Jive)



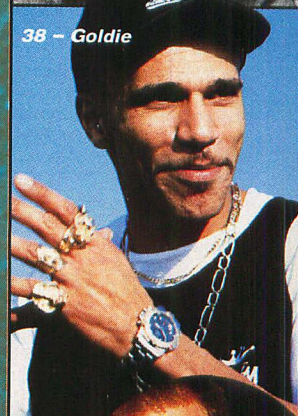
2 - Diana Ross



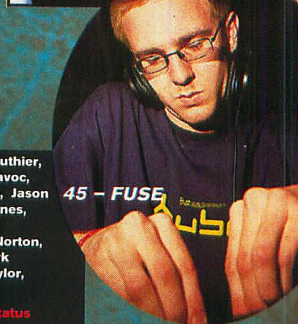
3 - Model 500



27 - Roger Sanchez



38 - Goldie



45 - FUSE

The Muzik Sweep was compiled from the following DJ returns: Juan Atkins, Bass Generator Records, Black Widow, Pete Bromley, Spencer Broughton, Richard Brown, Tom and Jerry Bouthier, Scott Bradford, Alvin C, Gavin Campbell, Stewart Campbell, Mark Cavanagh, Simon Chapman, Sarah Chapman, Choci, Mark Clack, Dave Clarke, Andy Cleeton, Greg Cuoco, Daisy And Havoc, Nick Dakayne, Deep Dish, Eammon Dog, Simon Dunmore, The Egg, Essence Records, Evolution, Paul Farris, Greg Fenton, Keith Fielder, John Fleming, Rob Fletcher, DJ Flex, Patrick Forge, Jason Frost, Froz, Phil Gifford, Steve Griffith, Simon Harrison, Dave "Ballistic Brother" Hill, Hustlers Of Culture, Ice FM, Nick James, Janet (Girls 2gether), Jasper The Satellite, Jelly Jazz, Eddie Jones, Gareth Jones, Dick Johnson, Ross Keddie, K-Klass, John Lancaster, Laydee, Damian Lazarus, Tim Lennox, Eddie Lock, Ray Lock, Loco Records, Alan Luvsup, Andy Mac, Al Mackenzie, C J Mackintosh, Kirsty McAnn, Kevin McKay, Vivien Markey, John Marsh, Angela Matheson, Moose, Phil Morley, Morpheus, Simon Mu, Paul Murray, Dimitri Nakov, Andy Nicholson, Strictly Norton, Oberon, Red Marc, Graeme Park, Pierre, Paz Pooba, Pressure Drop, Trevor Price, Bruce Qureshi, Matthew Roberts, Jim "Shaft" Ryan, Sasha, Mr. Scruff, Serious Rope, Andy Sherman, Mark Shimmom, Stuart Simpson, Danny Slade, Han Solo, Smokin' Jo, Spacehopper, Spice Foundation, Ricky Stone, Tantra, Tasha Killer Pussies, Anthony Teasdale, DJ Thrust, Tasty Tim, Tim Taylor, Dean Thatcher, Alan Thompson, Three Beat Records, Tintin, Stacy Tough, DJ Vadim, Steve Walker, Andy Ward, Pete Ward, Warlock, Andy Williams, Justin Wilkes, Christian Woodyatt.

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

charts

TOP 25 SALES Dance Albums

JULY 23 - AUGUST 26

READER'S CHART

PHIL WHITEHEAD (Liverpool, UK)

- 1 **KILLER MOSES** Killer Moses (Cloak & Dagger)
 - 2 **FANTASY ON A FANTASY (MARK BROOM REMIX)** David Caron (Excursions)
 - 3 **GHOST TRAIN** Ceasefire (Wall Of Sound)
 - 4 **THE PHOENIX** God Within (Hardkiss)
 - 5 **DODO BASSBURGER** UCC (white label)
 - 6 **INTOMBE** Dan Curtin (Peacefrog)
 - 7 **PLANET RAMPANT VOLUME ONE** Various (Rampant)
 - 8 **HIGHER STATE OF CONSCIOUSNESS** Winx (Strictly Rhythm)
 - 9 **RELIEF** Spooky (Generic)
 - 10 **HARD HOP EP** DJ Oh Omar Santana (Tricked Out)
- Send all Readers' charts to Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE19LS

RADIO CHART

RADIO NOVA (Paris, France)

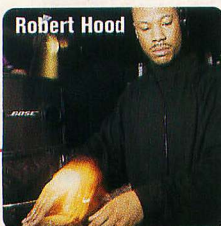
- 1 **READY TO ROCK IT** Doctor Rock It (Clear)
 - 2 **VINTAGE WASH** Kaos Theory (Intalex)
 - 3 **PULP FICTION** Alex Reece (Metalheadz)
 - 4 **COME AND BE GONE** Bucktheads (Henry Street)
 - 5 **JUPITER NIKTUB** (white label)
 - 6 **I SEE A MAN DIE (4 Hero Mix)** Scarface (Virgin)
 - 7 **VOYAGER** DJ Pulse (Movin' Shadow)
 - 8 **LA CONTRE ATATQUE (X-Pensive Remix)** Raggasonic (Source)
 - 9 **FUTURE MUSIC** DJ Harmony (Movin' Shadow)
 - 10 **JUNGLE JESUS** Jungle Warrior (Strictly Underground)
- Radio Nova, 33 Rue du Faubourg Saint Antoine, 75011, Paris
Telephone: 00-53-33-33-15

HOME-LISTENING CHART

Robert Hood (M-Plant Records)

- 1 **PEARLS LP** David Sanborn (Elektra)
- 2 **JAZZMATAZZ VOLUME 2 LP** Guru (Chrysalis)
- 3 **FIRST INSTRUMENT LP** Rachelle Ferrell (Blue Note)
- 4 **ONLY BUILT FOR CUBAN LINX LP** Raekwon The Chef (RCA)
- 5 **2000 LP** Grand Puba (Elektra)
- 6 **HUMANA** Jeff Mills (Axis)
- 7 **BUCKSHOT LE FONQUE LP** Branford Marsalis (Columbia)
- 8 **HOLY TERROR LP** Last Poets (Ryko)
- 9 **BUILD LP** Innocence (Chrysalis)
- 10 **QUO VADIS** G-Man (Swim)

Robert Hood's 'Nighttime World Volume 1' is released next month on Cheap Records. 'Moveable Parts Chapter 2' is out shortly on M-Plant.



- 1 **TIMELESS** Goldie (ffrr)
- 2 **ONLY BUILT 4 CUBAN LINX** Raekwon (Loud)
- 3 **CAFE DEL MAR IBIZA - VOLUME 2** Various Artists (React)
- 4 **THE SHOW, THE AFTER-PARTY, THE HOTEL** Jodeci (Uptown)
- 5 **A RETROPSPECTIVE OF HOUSE '91-'95** Various Artists (Sound Dimension)
- 6 **AWOL LIVE** Various Artists (Ministry Of Sound)
- 7 **TIMES FLY** Orbital (Internal)
- 8 **JAZZMATAZZ VOLUME 2** Guru (Cooltempo)
- 9 **ALTERNATIVE** Pet Shop Boys (Parlophone)
- 10 **VOLUME 5 - BELIEVE** Soul II Soul (Virgin)
- 11 **THE REBIRTH OF COOL PHIVE** Various Artists (4th & Broadway)
- 12 **THE SHOW** Original Soundtrack (Def Jam)
- 13 **PURE SWING 3** Various Artists (Dino)
- 14 **CREAM LIVE** Various Artists (deConstruction)
- 15 **EXIT PLANET DUST** The Chemical Brothers (Junior Boys Own)
- 16 **CRAZYSEXYCOOL** TLC (Laface)
- 17 **DOPE ON PLASTIC! 2** Various Artists (React)
- 18 **DECONSTRUCTION CLASSICS** Various Artists (deConstruction)
- 19 **THE HORN RIDE** E-N (Tribal UK)
- 20 **TELL ME THE WAY** Cappella (Systematic)
- 21 **HISTORY - PAST & PRESENTS** Michael Jackson (Epic)
- 22 **OTO** Fluke (Circa)
- 23 **SMOOTH** Smooth (Jive)
- 24 **A DAY IN THE LIFE OF...** Todd Terry (Sound Of Ministry)
- 25 **READY TO DIE** Notorious BIG (RCA)

Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES 12-Inch Dance Singles

JULY 23 - AUGUST 26

- 1 **I LUV U BABY** The Original (Ore)
- 2 **DON'T YOU WANT ME** Felix (deConstruction)
- 3 **SON OF A GUN** JX (ffreedom)
- 4 **MOVE YOUR BODY** Xpansions '95 (Arista)
- 5 **WATERFALLS** TLC (Laface)
- 6 **HIDEAWAY** De'Lacy (deConstruction)
- 7 **WHEN I CALL YOUR NAME** Mary Kiani (Mercury)
- 8 **FREEDOM** Shiva (ffrr)
- 9 **HOOKED** .99th Floor Elevators (Labello Dance)
- 10 **HAPPY JUST TO BE WITH YOU** Michelle Gayle (RCA)
- 11 **HOLD ON** Happy Clappers (Shindig)
- 12 **BLUE MONDAY '95** New Order (London)
- 13 **ONE MORE CHANCE** Notorious BIG (Puff Daddy)
- 14 **BREAK OF DAWN** Rhythm On The Loose (Six6)
- 15 **THE SUNSHINE AFTER THE RAIN** Berri (ffreedom)
- 16 **SING IT (THE HALLELUJAH SONG)** Mozaic (Perfecto)
- 17 **WATCH WHAT YOU SAY** Guru Featuring Khan (Cooltempo)
- 18 **LOST IN LOVE** Up Yer Ronson (Hi-Life)
- 19 **TRY ME OUT** Corona (Eternal)
- 20 **COME AND GET YOUR LOVE** Real Moody (Logic)
- 21 **EVERYBODY** Clock (Media)
- 22 **DO U WANNA FUNK** Space 2000 (Wired)
- 23 **HUMAN NATURE** Madonna (Maverick)
- 24 **I'M YOUR MAN** Lisa Moorish (Go! Beat)
- 25 **ON THE BIBLE** Deuce (London)

Chart details based on sales information supplied by CIN. CIN copyright

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- DAPHNE Theme From Change
MASTERS AT WORK The Buff Dance
ST. GERMAIN My Mama Said...
RON TRENT & CHEZ DAMIER Foot Therapy
ULYSEES I'm Leaving You
ELEMENTS OF LIFE Innocence and Inspiration
BLACK SCIENCE ORCHESTRA New Jersey Deep
GLOBAL LOGIC The Tank
KENLOU Moonshine
CODE 718 Equinox
DRIVETRAIN Acid Ensemble
MADA Wet Dreams



SLIP-N-SLIDE

GLOBAL COMMUNICATION CHART

CARL CRAIG (Detroit, USA)

- 1 PULSE OF EVOLUTION Flexitone (Planet E)
- 2 LOFT HOUSE EP Clark (Planet E)
- 3 A MOMENT OF INSANITY Gemini (Planet E)
- 4 CRAZY DREAMS Nav Katze (SSR)
- 5 LOST IN THE SUPERMARKET Neuropolitique (Beechwood)
- 6 REFLECTIONS ON REFLECTIONS As One (Beechwood)
- 7 FROZEN TIME Synchrojack (Ferox)
- 8 TAURUS Johnny Fiasco (Cajual)
- 9 THE THEME (REMIX) Hot Lizard (Pacific)
- 10 PA RELAX Amfibian (Amfibian)

KMC (Edinburgh, UK)

- 1 HEAVEN Carlito (Creative Source)
- 2 NUMBER 3 Unknown (Looking Good Promo)
- 3 DESIRES Aquasky (Moving Shadow)
- 4 INTENSITY X Files (Basement Records)
- 5 THE FLOW (ALEX REECE REMIX) Model 500 (R&S, Belgium)
- 6 DEEP RAGE Mirage (Odyssey)
- 7 BRINING ME DOWN Photek And Taylor (Good Looking)
- 8 MUTANT JAZZ (DJ TRACE REMIX) T-Power Vs.MK Ultra (SOUR)
- 9 UNTITLED J Majic (Metalheadz Promo)
- 10 SNAKE STYLE Source Direct (Source Direct)

JAMES CHRISTIAN (New York, USA)

- 1 GROOVE ON Trench (white label)
- 2 X-TACY Cronik (Strictly Rhythm)
- 3 POWERFUL Anthony Acid (Nervous Dog)
- 4 ENERGY GET HIGHER Frolic (Nitebeat)
- 5 LIFTED UP Dark Heads (Strictly Rhythm)
- 6 FLOORWAX Island Project (Holland)
- 7 CAN YOU FEEL IT? The Squad (Emotive)
- 8 CAN U DIG IT (REMIX) That Kid Chris (Digital Dungeon)
- 9 UNTITLED (JAMES CHRISTIAN REMIX) Sister Sister (Eightball)
- 10 NERVOUS DOG Tantras Circus (white label)

SCOTT BRADFORD (Newcastle, UK)

- 1 THE WICKERMEN EP The Wickermen (Shindig)
- 2 DISCO'S REVENGE Gusto (Bumble Beat)
- 3 RESTE SUR MOI PK (Sony)
- 4 LATINO LIFE/DEVISTATED Vida Loca (Steal Town)
- 5 EVERYBODY CRO9 (Cronik)
- 6 FOLLOW ME (BEEDLE REMIX) Alyus (white label)
- 7 EASTER SONG (ROBERTO DUB) A Man Called Adam (Other)
- 8 MARVELOUS .. Hangin' With Uncle Frank & Lenny (Mad As Yer Hat)
- 9 SABOR DE VERANO (WAY OUT WEST MIX) Jose Padilla (Other)
- 10 BROOKLYN A TRAIN Housetown (Vicious Muzik)

CJ MACKINTOSH (London, UK)

- 1 FANTASY Mariah Carey (Columbia)
- 2 REAC H Lil Mo Ying Yang (Strictly Rhythm)
- 3 WITCHA BABE Byron Stingley (Nervous)
- 4 C'MON C'MON Pearl (Sony)
- 5 REACH (REMIXES) Judy Cheeks (Positiva)
- 6 KEEP ME HANGIN' ON Love Happy (MCA)
- 7 PASS THE VIBE Definition Of Sound (acetate)
- 8 I'LL BE AROUND C&C (MCA)
- 9 SO SPECIAL Gina Foster (Hott)
- 10 REACH Debra Cooper (acetate)

ZERO BEAT - ZOVJET FRANCE (Whitley Bay, UK)

- 1 STARFALL The Hafier Trio (These Records)
- 2 LEVIATHAN Sink America (Shiva Shanti)
- 3 RADIATION Kapotte Muziek (Harsh Department)
- 4 CONVEX Sygma (cassette)
- 5 NOW LET DEPART Aphasia (Spoiler Split)
- 6 TINY CHANT Normally Invisible (Staalplaat)
- 7 EMERSION Michael Wellington (cassette)
- 8 ASUNCION CENTRAL (KAMA KOLA MIX) Auntie Horror Film (DOR)
- 9 STIR Divination/MJ Harris (Subharmonic)
- 10 STRING THEORY SET1 (Incoming)

SASHA (London, UK)

- 1 DREAMTIME (QUIVVER MIXES) Zee (Perfecto)
- 2 NANITA (BT'S VOLTAIRE ORGANICA MIX) B-Tribe (Atlantic)
- 3 I BELIEVE Quiver (Perfecto)
- 4 CALLING Brian Transeau (MusicNow)
- 5 WIRED Tenth Chapter (Jackpot)
- 6 STATE OF MIND Force Mass & Motion (Rabbit City)
- 7 NO OTHER LOVE Blue Amazon (Jackpot)
- 8 GRANNY Pob (acetate)
- 9 BASS BURGER DUBS UCC (test pressing)
- 10 WE'VE GOT TO (WAY OUT WEST DUB) Bel Canto (test pressing)

KALIPHZ (Manchester, UK)

- 1 SOUND BWOY BURIAL (REMIX) Smiff And Wessun (Nervous, USA)
- 2 THE REALMS OF THE JUNIOR MAFIA Junior Mafia (Big Beats, USA)
- 3 VIBIN' Boyz II Men Featuring Def Squad (Motown, USA)
- 4 CRIMINOLOGY Raekwon The Chef (RCA)
- 5 VERBAL INTERCOURSE Raekwon (RCA)
- 6 SITTING ON CHROME Masta Ace (Capitol, USA)
- 7 JEEPS LEXUS. The Lost Boys (Uptown, USA)
- 8 THE SHOW LP Various Artists (Def Jam)
- 9 HOW HIGH Method Man And Redman (Def Jam)
- 10 THAT BE SHIT Keith Murray (Jive)

FLOOR CONTROL SPECIALIST SHOP CHARTS

GLOBAL GROOVES (Birmingham, UK)

- 1 NANNA (BRIAN TRANSEAU REMIX) B-Tribe (Atlantic)
- 2 STAR OF DAVID Blue Amazon (Jackpot)
- 3 UNTITLED (REMIXES) Bostin' Bruins (white label)
- 4 SONIC PARTY DJ Icee (Zone Records)
- 5 THE TIME EP House Of 3D (white label)
- 6 I WANT MORE (ACORN ARTS REMIXES) System 2 (Naughty But Nice)
- 7 SOFT & SMOOTH Milo (Beluga Records)
- 8 HOLD ON Happy Clappers (Shindig)
- 9 HIGHER STATE OF CONSCIOUSNESS Wink (Strictly Rhythm)
- 10 LET NO MAN PUT ASUNDER ('95 REMIXES) First Choice (Crash)

Global Grooves, Hurst Street, Birmingham B5 4TD. Tel: 0121-622-3871

TEMPLE RECORDS (New York, USA)

- 1 GET UP Bizz O.D. (Smile)
- 2 TIMELESS Goldie (ffrr)
- 3 DON'T FUCK WITH NAILS 4E (Force Inc)
- 4 IN BETWEEN THE LINES DJ SS (Formation)
- 5 EVERYMAN (REMIXES) DRS (Rugged Vinyl)
- 6 REMOTE CAR BABY Jammin Unit (Temple promo)
- 7 EXIT PLANET DUST Chemical Brothers (Astralwerks)
- 8 DIAMONDS & PILLS Richard Benson (Force Inc)
- 9 LICENCE (REMIX) Krome & Time (Tearin')
- 10 CHRONICLES OF INTENSE Intense (Rugged promo)

Temple Records, 241 Lafayette Street, New York 10012. Tel: 001-212-431-6472

STRAWBERRY BAZAAR (Perth, UK)

- 1 HATDANCE EP Yanu (Direct Beat)
- 2 FROZEN TUNDRA EP LA Synthesis (Plink Plonk)
- 3 HANDLE WITH CARE EP Dave Angel (Blunted)
- 4 POSITIVE EDUCATION (REMIXES) Slam (Soma)
- 5 IN CHARGE OF EXPERT SYSTEMS Cristian Vogel (Mosquito)
- 6 THE CHASE Interference (Reference)
- 7 DEEP FRIED VOLUME ONE Kikoman (Deep Fried)
- 8 GLOBAL INFUNKUATION Chancellor Meets Vice (Black Nation)
- 9 MY ANTHEM (REMIXES) Ian Pooley (Force Inc)
- 10 RED MUSK M.A.I.K.L. (NTA)

Strawberry Bazaar, 17 County Place, Perth PH2 8EE. Tel: 01738-443-788

LOWLANDS (Antwerp, Belgium)

- 1 TEARING THE SILENCE Pressure Drop (Hard Hands)
- 2 HEADZ AIM'T READY DJ Vadim (Jazz Fudge)
- 3 TRICKSHOT Ceasefire (Wall Of Sound)
- 4 TWIN CYCLES Neven (Lowlands)
- 5 DEAD VENT 7 Single Cell Orchestra (Reflective)
- 6 PHILORENE Barratt & Sharp (Organico)
- 7 CRY Money Mark (Mo' Wax)
- 8 PHREE PHRESH PHUNK Da Phreephunkateers (Artefact)
- 9 DIGIDUB Dub Cowboys (Digidub)
- 10 CAMERA Tortoise (Duophonic Super)

Lowlands, Jaak Blockstraat 15-B-2640, Mortsel, Antwerp. Tel: 00-32-3440-5520

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!jungle!

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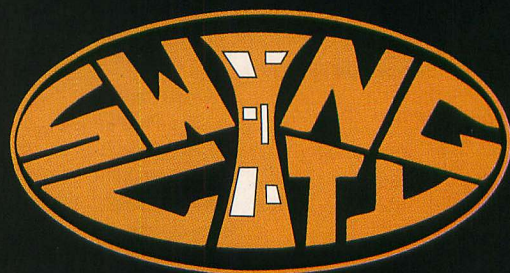
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CARL COX PRESENTS. . .

Ultimatum Sampler

Ultimatum

IF this double-pack sampler is anything to go by, Carl Cox's Ultimatum label will be a significant force for the foreseeable future. From Josh Abraham's Eastern-tinged "Marakesh", through Daz Saund & Trevor Rockcliffe's innovatively effervescent "Delta Wave", to Carl Cox's own distinctly mellow "Song For Rachael", the diversity of styles on display is most admirable. Josh Wink, Eric Powell, Judge Jules, Scott Braithwaite, Craig Walsh and John Selway also have parts to play along the way. (P)

●●●●○

Rocky: "I already have this, but there wasn't a track listing with it."

Diesel: "It's got Trevor Rockcliffe and Daz Saund on it. I like their track, I'm a bit of a Trevor Rockcliffe fan. But nothing else stands out."

●●○○○

SUBSONIC 808

The Way I Like It

Force Inc, Germany

"THE Way I Like It" is already a disco anthem. It caused mayhem when Carl Cox cut and pasted into it at Cream's End Of Summer party. Fuck, even Josh Wink was snogging to it. Based around a classic Cleveland City-style riff from two years ago, this shows Force Inc's refreshing rediscovery of house and disco. Some may diss them but, judging by the Cream reaction, at least they're bringing smiles back to the dancefloor. The vocals are too much like the goulish Deadly Sins track, but that nagging melody is just the way we like it. (BT)

●●●●○

Rocky: "I bought this at Fat Cat. It's a remix of a 10-inch I've got. I prefer the original, though. The sounds are a bit twangy. When you're sitting in the studio, they're the sort of sounds you turn your nose up at."

Diesel: "It's very commercial. It's a record you'd put on and people would go 'Ooh', but they'd never remember it by the end of the night."

●○○○○

MONKEY MAFIA

Blow The Whole Joint Up

Heavenly

THIS is the work of one Jon Carter, who also records for Wall Of Sound under the name of Artery. The "Decks 'N' Drugs 'N' Rock 'N' Roll Mix" will appeal to fans of The Chemical Brothers and David Holmes' slow motion treatment makes for a decent enough puff tune, but it's DJ Mek's reworking which has this head buzzing. Mek, from Dublin's Scary Eire hip hop posse, scratches harder than a moggie with measles. (P)

●●●●○

Diesel: "This is wicked. Jeff Barratt at Heavenly played this to us a couple of months ago and I really liked it. It's so blatant and so old skool. I prefer the 'Decks 'N' Drugs' mix."

Rocky: "It's all right. Tongue-in-cheek hip hop."

●●●○○

FRANKIE BONES

Bone Up

Trax, USA

AN old New York master, a classic label, and no less than eight tracks. On paper, "Bone Up!" looks like better value for money than Leeds' acquisition of Anthony Yeboah. Sadly, the lack of cylinder-firing originality (all miswired

techno loops soldered onto old breaks and samples) combined with another Trax pressing on Digestive biscuits, makes it more like a superannuated Ruud Gullit carrying a groin strain. (CB)

●●○○○

Diesel: "Appallingly pressed on recycled vinyl in true Trax style."

Rocky: "It's terrible! Listen to those crackles. You couldn't play it out."

Diesel: "Rehashing old house classics is typical Trax. It's not offensive, but he's capable of much better. The old Frankie Bones stuff was excellent."

Rocky: "Why didn't he work really hard on just two tracks? Every track's ripped someone off. Sorry Frankie."

●○○○○

IAN POOLEY

My Anthem (Remixes)

Force Inc, Germany

SOMEHOW, it's taking a while to get used to Force Inc, formerly the purveyors of sulphuric-level techno metallica, reinventing themselves as leaders of the disco-tech revival. But now they're getting US deep-sea house divers like Roy Davis Jr and Robert Hood to remix

this, the B-side to Pooley's fusion classic "Celtic Cross", all doubts are lost in an ocean of underwater bass currents powered by sonar blips and electrified tréble. Sleeker than a harpoon in full flight. (CB)

●●●●○

Rocky: "This is wicked, the sort of stuff you can play early on in the evening."

Diesel: "We like Roy Davis' stuff. This has that wild pitch sound."

Rocky: "Robert Hood is usually much heavier than this. I'm not usually into his stuff, but I like this."

Diesel: "It's very basic, but usable."

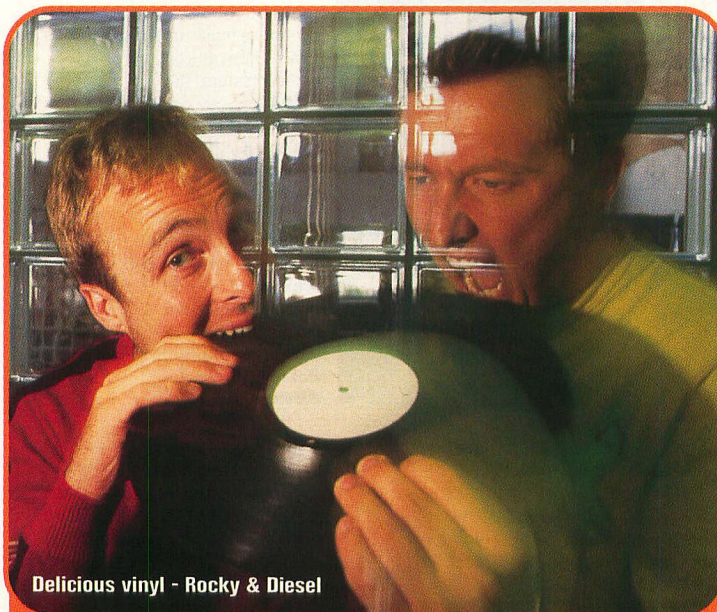
●●●○○

SUNSCREEN

When (Remixes)

Sony

STILL desperately trying to please all of the people all of the time, here Sunscreen opt for remixes from Armand Van Helden and their old mucker Dave Valentine. The former turns in what can only be described as an unequivocal mess and, despite some neatly spacehopping beats, Valentine doesn't fare a whole lot better. There's way too



Delicious vinyl - Rocky & Diesel

ROCKY & Diesel are one of the best known DJing and production partnerships this side of Masters At Work. A vital cog in the Boys Own wheels of wonder-working, the London pair are steeped in the history of house music, yet equally passionate about everything from disco and funk to hip hop and techno. As X-Press 2, they've conquered the charts with "London X-Press", proving that London house is every bit as strong as New York's. They're also half of the outrageously eclectic and supremely funky Ballistic Brothers (together with Dave Hill and Ashley Beedle), whose recent "Fly Away" single proved they could even jazz it in the jungle. The Ballistic Brothers' debut album, "London Hooligan Soul", is released this month.

much pop and not enough snap or crackle. And that wimpy indie singer simply has to go. (P)

●○○○○

Rocky: "Sunscreen always go for a lot of remixes. I like the Dave Valentine one. He's a good laugh. We spent some time with him last year in Washington DC. We did a mix for Sunscreen two years ago, but it never got used."

●●●○○

FUSE

FU (Remix)

Plus 8, Canada

ACID techno *par excellence* from Richie Hawtin. If it wasn't for the fact that there are very few copies of this one-sided white label in existence, it would probably have been sitting underneath that Muzik Single Of The Month logo. There's nothing here you haven't heard before, but rarely will you have heard it with such unrestrained power and unflinching intensity. "FU" is further proof that the Americans ought to come to their senses and allow Hawtin back into the country. If Zhirmovsky ever took control of Russia, tracks like this would be their best line of defence. (P)

●●●●○

Rocky: "I'd definitely raise my hands to this one."

Diesel: "This is a remix of a record I had three years ago. I prefer the original."

●●●○○

GEMINI

A Moment Of Insanity

Planet E, USA

YET another of the nitrous oxide-suckin', Chi-house, nu-jackin', Relief-releasin' posse. Gemini, like Boo Williams and Glenn Underground, doesn't see Detroit as some austere electronic institution far removed from the visceral joys of head-rush house. For a debut on Carl Craig's esteemed Planet E label, "A Moment Of Insanity" instead plunders Motor City's minimal stellar waviness and machine-lattice motions, emerging with a sharpened stick of deep house which makes straight for the heart. (CB)

●●●●○

Rocky: "Full marks to Gemini for being one of the few American DJs who knows how to have it. I met him at Back To Basics a little while ago. He's totally over the top, a really loud Yankee."

Diesel: This is nice and mellow, a proper warm-up record. You could listen to it at home. He's a brilliant DJ. Very deep."

●●●●○

JAM AND SPOON

FEATURING PLAVKA

Find Me

Sony

THE press release connivingly claims that Jam & Spoon's prog-trance album, "Tripomatic Tales", was "critically

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

Guest reviewers: ROCKY & DIESEL

Muzik reviews by Push, Ben Turner and Calvin Bush

Interview by Sara Richmond

acclaimed". In which case, Radovan Karadzic is an "acclaimed pacifist", John Major a "compelling orator", and Michael Barrymore "avowedly heterosexual". Using the same lingo, we might also add that "Find Me", another Snap-wannabe piece of antiquated Euro-trance, is "avant-garde experimentalism on a par with Magritte's pipe, but far more smokeable". Which, like all the others, would be a beautifully contrived lie. (CB) ●●○○○

Rocky: "I like this record. I get loads of promos and usually give them away, but I kept this one. I really like the Ben Liebrand remix for the twinkly keyboard part. I'm a very twinkly sort of guy."

Diesel: "I don't like it at all. I liked 'Stella', but they've gone commercial now." ●●○○○

POPCORN Pop Moi La

Polygram

THE curse of Doop strikes once more! Every year, those pesky Johnny Foreigners sink a few beers, laugh at the gullibility of the British public and toss out a frivolous novelty record in the fine tradition of "The Birdie Song" or "Edelweiss" which is absolutely guaranteed go straight into the Top Ten thanks to the Brits-abroad factor. And then, oh how those Johnny Foreigners laugh. Here's this, well, autumn's. Maybe it's something to do with the word "gullible" not being in the dictionary. (CB) ●○○○○

Diesel: "This is the kind of record you hear on Radio One on a Friday or Saturday evening!"

Rocky: "You hear it on daytime dance shows, no matter what the station. It's absolutely terrible."

Diesel: "If music had an anti-Christ it would be 'Pop Moi La'."

Rocky: "It's not even worth playing. Minus zero points." ●○○○○

DE'LACY Hideaway (Remixes)

deConstruction

ARE there any further superlatives we can heap on De'Lacy? Hotter than tickets for Tyson's comeback (and about 6.23 times longer thanks to Deep Dish's extremely awesome mix), "Hideaway" has the rare ability to hold its own in both the underground and commercial market places. Quite why K-Klass even bothered to remix it, though, shall remain an eternal mystery.

DJ FOOD Peace (Remixes)

Ministry Of Sound

PICKED up from Coldcut's unfeasibly horizontal Ninja

Tune label, DJ Food defies his reputation as the masters of grooves chunkier than an over-sized Yorkie bar with a piece of



Particularly as their efforts have been relegated to the B-side. (CB) ●○○○○

Rocky: "I love the Deep Dish mix to pieces. It's one of the best records of the year. I'm so into Deep Dish." ●○○○○

Felix Da Housecat



DIANA ROSS Take Me Higher (Remixes)

EMI

As far as dancefloors go – which is, of course, where it really matters – there is

Rocky & Diesel Single Of The Month

housey fusion. Too wibbly by far, with a guitar solo even Rick Wakeman would blush at, it takes the Ministry's Harvey to let the cut's radiant vibe shine through. He may have the least pop star name this side of Stan, but this is delectable jazz-house music on a par with IO's "Claire" from one of London's fast-rising stars. (CB) ●○○○○

Rocky: "The first time I heard this was on a Keith Matthews tape at Flying and I thought, 'Yeah, this is the shit'."

Diesel: "Yeah, it's been flying around for quite a while now. Harvey's remix is so original, it's an excellent rework. This is what remixing is all about. It's a true and distinctive style. Thank God somebody is keeping it alive. Nice one, Harvey." ●○○○○

no bigger record around at the moment than Felix Da Housecat's superb remix of Diana Ross. And seeing as how Felix actually knew who Diana was before he dissected it (unlike his previous encounter with Kylie), this respects the original. The killer bassline helped fill the entire dancefloor at the castle party in Portugal. Viva acid house! (BT) ●○○○○

Rocky: "I'm playing this record out at the moment. It's really excellent. The drums are completely mad and there's a wild acid mix on the other side. I heard Jon Pleased Wimmin play it at Full Circle the other week and the whole place just went berserk." ●○○○○

FAWN Fawn EP

Novamute

FUNNY to hear the lo-fi aesthetic systematically drilled across five tracks, given that one half of Fawn is LFO's Mark Bell, who is no stranger to sleeker, more precision-bearing techno as Speedjack. From the arhythmic blippery of "Klip" to the spasmoid, Green Velvet-style assault of "Bless", you're going to need to be well-schooled in the Cheap/Air Liquide academy of dirty industrial

loops if you're hoping to wear out your dancing clogs to this. (CB) ●○○○○

Rocky: "I've never heard of them, but I had it sent to me just two days ago. My favourite is 'Bless', the last track on the logo side. I can listen to this kind of music in clubs."

Diesel: "It's marching music." ●○○○○

DREADZONE The Maximus EP

Virgin

THE main track here is an updated version of "Fight The Power", a cut which appeared on "Taking Liberties", last year's anti-Criminal Justice Act album. The pseudo-heavy metal guitar riffs are little short of embarrassing and the repeated line, "We're gonna fight until we win" (yeah, yeah) isn't exactly going to spark a revolution. As a political statement, it's way too obvious. The half-cocked beats mean it's not much cop (no pun intended) as a club tune, either. (P) ●○○○○

Diesel: "Dread Zone are a strange band. I don't see what they're trying to do. One minute they're doing hard-baked techno, then they're on a reggae tip. They're well weird." ●○○○○

JUNO REACTOR Guardian Angel

Blue Room Released

JR might have a case for being unfairly maligned by the more cynical elements of the media if it weren't for the fact that their entire sound is based around everything on "B Ford 9" and early Eye-Q records. We don't object to them being "Tarquin ravers", we just think that the days of big breakdowns, heavenly trance angels and acid frenzy are part of our past. Let's leave it that way, eh? (CB) ●○○○○

Diesel: "Too noisy. Soundtrack techno."

Rocky: "It's okay."

Diesel: "I didn't like it at all. You'd leave the club if you heard it. Having said that, I have heard Mike Maguire from Juno Reactor DJing and he's excellent." ●○○○○

E-N The Horn Ride

Kaos

THUMBS up. The carnival-esque keyboards will have you coming over all Rio and superglueing glitter on your nipples. The relentlessly scary, menacingly slowed-down horn riff

THE BALLISTIC BROTHERS
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JUNIOR
BOY'S OWN

meanwhile sets an entire battalion of soldier ants yomping up and down your spine. Simultaneously light and dark, this is an extremely clever record. It's a potentially dangerous one, too. Especially if played anywhere in the vicinity of Jericho. (P)

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Diesel: "This really grabbed me when I heard Teneglia play it at the Boys Own party. When I heard that mad horn riff going through it, I went up to him and asked him what it was."

Rocky: "It's nice warm-up record. It's also the kind of record that you can play from beginning to end."

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Slam

SLAM

Positive Education (Remixes)

Soma

THERE are those who'll question the wisdom of re-releasing this, particularly after "Snapshots" showcased Slam's progression, since it first came out two years ago. Regardless of that, not only can you now have the long-deleted original version, but also Richie Hawtin's Relief-style interpretation, two searing Luke Slater reworkings and, best of all, Derrick Carter with two stunningly soulful treatments. (CB)

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Rocky: "Another record we love. No remarks are needed. I'm not into the Richie Hawtin remix, though, it's the Derrick Carter mix I like."

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CAUCASIAN BOY

Hotrox

Strictly Rhythm, USA

CRISPIN Glover has to be one of the best underground producers in the UK right now. His is a sound which swerves from disco cut-ups to thundering acid house in the flash of a strobe. Of the four tracks featured here, "Dubrox" is far from the brilliance of "Northern Lights", but "Kashmir" is strychnine-laced 303 disco music, which you'd never have thought possible on Strictly a year ago. (CB)

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Diesel: "I really like a lot of Crispin Glover's productions."

Rocky: "It's okay. It's a good groove."

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JAY WILLIAMS

Look Me Up

Nervous, USA

PUT Jay Williams' bland disco clichés ("Whenever you're down, come and look me up") against De'Lacy's powerful pro-independence declamations, and it's no contest. The real draw here is Junior Vasquez's "Sound Factory Mix", a beautifully motorised journey through the New York maestro's moodswings. More pace than Schumacher and a great deal less aggressive, this is Formula One hard-hat disco for the screamin' diva crew. (CB)

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Rocky: "This is like old hi-NRG."

Diesel: "It's bizarre. I like Jay Williams' voice, I like the song 'Sweat' he did a few years ago, but this song is too weird. The vocal is really, really annoying. It's like Sylvester, but not as good."

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SHORTIFICATION

Red Star

Underwater

LIKE God and Lord Lucan, Darren Emerson moves in strange ways. Vinyl sightings are getting rarer as his work with Underworld is rumoured to be at a (hopefully temporary) impasse. So is this, or is this not, the work of the master of the low profile? What's certain is that Underwater's reputation for oceanic deepness and mesmerising tech-house undertows won't be harmed by "Red Star". Mark Spitz would kill to have had a swim in this. (CB)

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Rocky: "I'm quite into this kind of sound. It's similar to my work as Haze."

Diesel: "Shortification could go far."

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MAN WITH NO NAME

Floor Essence

Perfecto

WHATEVER your views on Goa trance, you have to admire Paul Oakenfold for at least venturing beyond the discorama mire which many of his contemporaries are gladly stuck in. Man With No Name won't win any prizes in the Futurama Stakes – "Floor Essence" is curiously similar to Empirion's "Narcotic" – but for a boisterous canter around, you could do worse than saddling this up. (CB)

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MICHAEL WATFORD

Love Change Over Remixes

Hard Times

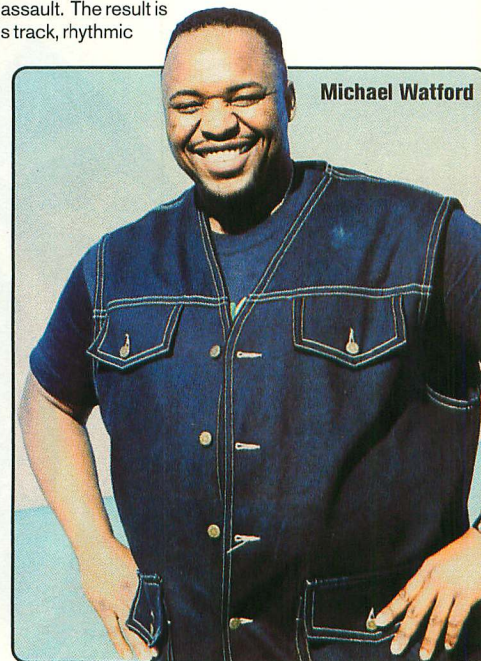
ONE of the UK's most positive clubs and labels provides new mixes of one of the most positive garage anthems of the year. Michael Watford's voice towers over so many of his contemporaries, but DJ Pierre chooses not to acknowledge this in his meandering wild pitch assault. The result is like a house version of an Axis track, rhythmic and massaging. Hollway and Eastwick's Salt City Orchestra version, however, is astounding, and Danny Rampling is already favouring it ahead of Pierre's mix. It's proof that the English are the new creators of house deepness. Following the beauty of Nuphonic's first two releases, Salt City Orchestra now appear set to join them as the leaders of the nu school. Respect. (BT)

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Rocky: "I loved the original of this and Michael Watford has a very good voice."

Diesel: "The Pierre mix is yet another wild pitch masterpiece. And the Salt City Orchestra mixes are equally as strong."

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Michael Watford

Muzik
Single
Of The Month

Rocky: "Diesel loves this."

Diesel: "I don't! It doesn't even belong in the magazine."

Rocky: "A perfect example of Goa trance"

Diesel: "It's nothing to do with us. It's utterly horrible."

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ROGER S

Let Your Body Jerk

Strictly Rhythm, USA

THE S-Man follows his astounding single on Narcotic with yet another grainy garage groove which will undoubtedly become a huge club anthem. Typically New York, typically Roger S, this has all the bump and grind of a sleazy Big Apple club. Deep, dreamy and doleful, just let your body do exactly as it's told. (BT)

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Diesel: "This track is really brilliant. It's incredible. We love Roger and we love the production on this track. Roger is a really nice guy. In fact, we've

enjoyed many a delicious Thai meal with him in the past!"

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THE 10TH PLANET

Strings Of Life

Network

LIKE "Positive Education", there are many who feel this defining moment in modern music should never have had the remix treatment. But Ashley Beedle's use of elements from Rhythm Is Rhythm's live performance redeems the faith placed in him, combining the original piano line and a driving beat into a very fine mix. With three classics from the techno vaults also included (by MK, Kreem and Eon), Network compensate for once bringing us Ramirez's chicken song. (CB)

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Diesel: "The Ashley Beedle remix is excellent, although Derrick May didn't like it. It's a tough job to follow in his footsteps. It works well."

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Osmonds

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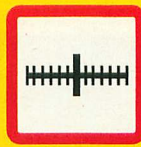
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TH NIGHTMARES ON WAX

Smokers Delight
Warp

BACK in the days when credible techno tunes made the Top 40 with metronomic regularity, Nightmares On Wax were the epitome of chartbusting cool. Fresh, fun and more obviously funky than their Warp cohorts. George Evelyn and Kevin Harper single-handedly bridged the gap between "Planet Rock" electro, the clunky beats of mid-Eighties hip hop, and the new breed of sci-fi fixated electronic producers ripping up the rule book in Detroit. Yet they were always too much of an enigma to last. While LFO had the speaker stretching sub-bass and Tricky Disco the bleeps, NOW remained quickly innovative, consistently keeping their listeners on the hop with breakbeats ("Aftermath"), double-jointed techno-soul ("I'm For Real") and cut 'n' paste bassline grooves ("Case Of Funk").

When Kevin left after their hugely influential first album, "A Word Of Science: The First And Final Chapter", to pursue a more straightforward DJ career, it could well have been the death knell for the most powerful creative engine in the new UK beat scene. That, however, would be to ignore the creative talents of George Evelyn.

"Smokers Delight" is George's comeback. A few jazzy house tracks on Warp's Nucleus offshoot aside, it is his first new work in over four years – time obviously well spent reacquainting himself with his two great loves, the bud and the funk. As the title suggests, the album is geared towards the slipper-wearing, sofa-bound dilettante who takes as much pleasure in herbally-inspired mental journeying as pulling on a pair of satin slacks and heading out for the local nightspots. It finds a soul-warming, mellow-paced groove and sticks to it.

This is no criticism, though. As with a select group of fellow musical travellers (Carl Craig and Mike Paradinas), George has grasped that whatever the varied sonic pyrotechnics you can pull off on a 12-inch, an album requires structure, continuity and depth. So while old NOW fans might initially bemoan the lack of a "Dextrous" or "Biofeedback", they will soon find themselves drawn under an hypnotically relaxing spell.

Many of the musical sources from which these rhythms are drawn loom out of a past which once seemed to have been forgotten by everyone bar tiresome acid jazz combos. Now, of course, the likes of Wagon Christ are taking wrinkled jazz breaks to new heights of deranged delirium.

"Smokers Delight" is a less ironic, more openly seductive affair than "A Word Of Science", but it retains a similarly eclectic spark. It forms a beguiling mix of Motown strings ("Nights Introlude"), lazily strummed guitars plucked from Seventies funk albums ("Pipe's Honour") and strangely morphed hip hop breaks which come on like Todd Terry stranded in a hall of mirrors ("Groove Street"). There's even a hint of twanging Country & Western two-step about "Bless My Soul". And, as with all great head music, soundtracks play a pivotal role.

It seems it's no coincidence that the rise of weed as an entire generation's drug of choice

has gone hand-in-hand with a renewed interest in surround-sound quadrophonics and widescreen cinemascope, those Seventies gadgets/inventions designed to induce a sense of technological awe in and the listener/viewer. The jazzy beatnik urgency of "Mission Venice" recalls a "La Dolce Vita"-esque Soho bohemia of cheeba-toting cappuccino kids. Meanwhile "Rise" rolls gently across the mind's eye like a "Monument Valley" western fused with a "Blackboard Jungle" dub.

Curiously, this retro-fuelled sound seems totally modern. As with the other abstract hip hoppers trying out organic electronics, there's a feeling we've come full circle, that pure techno is currently unable to reflect the burgeoning interest in other, divergent styles. The solution is to reintegrate the past. Hip hop does it and always has (just listen to the clashing strings and cut up beats of Raekwon's "Cuban Linx"), but in this country the lyrical counterpoint has always lacked the necessary street level urgency and/or accuracy.

With NOW's instrumental hip hop soul, the reactions to conformity and asides on reality are all contained within the music itself. It is also a rebuttal to the self-consciously experimental mood of much of the abstract electronic doodling tagged "ambient". Warp may be the home of "Artificial Intelligence", but they also know a good beat when they hear it.

"Smokers Delight" is made to be enjoyed, to ease the millennial paranoidias and remind us that there is still time to kick back and relax. Pull up a Parker Knoll, break out the kingsize papers and get transported. Rupert Howe

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reefer madness



DAVE ANGEL Tales Of The Unexpected

Blunted/Island

WE'RE soon going to run out of ways of to talk about this kind of music. For every formula, there's a vocabulary to match. Trip hop? Revert to the language of the stoned – blunts, spliffs, horizontality, that kind of thing, man. Jungle? Oh, you know, the usual suspects – urban dislocation, syncopated chaos, tension and beauty.

The problem is Detroit techno (sub-species jazzius funkus maximus) has been with us so for long and reached such a rarified, distilled, absurdly honed state of predictability (however glorious), that there's no novel way to approach an appraisal of each new addition to its holy canon. How many times can we talk about man and machines in perfect motion? About impossible futures and utopian dream muzak? About the stars, the galaxies, the cosmos and the sounds they're dancing to?

The only yardstick for a Detroit album is the Detroit sound itself. It's why Kenny Larkin's "Metaphor" was so frustratingly brilliant. So risk-free and pre-ordained, it demanded respect, but not a revolution.

Dave Angel may live in Swindon, but Detroit and its jazz-tech legacy are the integral components of his productions. On his R&S and FNAC EPs, he took the

standard elements (the 909 purisms, the soaring iridescent string patterns, the celestial atmospherics, the clinical optimism) and fashioned grooves as luscious as anything Derrick May or Juan Atkins could ever have hoped for.

And so it is with "Tales Of The Unexpected", arguably the finest Detroit album never to come out of Motor City. No, there's nothing shockingly unexpected, but there are no disappointments either.

If Angel was a poet, he would surely have been Wordsworth. There's an indelibly romanticised vision of techno at play here, from the harp pluckings on the gorgeous opener, "Arabian Nights", to the gentle star-gaze of "DOB". Maybe it's his infatuation with the power of melodies. Angel's world is one purged of the contortions of dystopia. Check the cover of "In-Flight Entertainment" again. This is music for the happy dome in "Logan's Run", a world of idyllic beauty, free from anger and rage.

Angel is a master of the irresistibly funky techno-groove. Amid the nu-jazz tech-tonics, the rhythms are packed tighter than Linford Christie's running shorts. "Big Tight Flares" is Herbie Hancock on E, an epic surge across the dancefloor, and "Timeless" is an endless whirl of pleasure, while "Scatman" and "Be Bop" appropriate the Chicago jack style into perfectly synchronised webs of sticky beats.

For a debut album, "Tales Of The Unexpected" is no more or less than we need. A crystalline and thoroughly enjoyable statement of both Dave Angel and the objective Detroit manifesto. In a world of darker Millsian obsessions and jungle overfording, it's a brave step back to the future.

Calvin Bush

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Arc Angel

DJ KRUSH

Meiso

Mo' Wax

TO those who have viewed Krush's work as bad trip hop, "Meiso" will be seen as a departure, though in fact it's an extension of everything the Tokyo ghetto boy has worked on. Make no mistake – this is a hip hop album, complete with American MCs such as CL Smooth and Big Shug on four of the tracks. An album which will surely make Krush a player on the world stage. And further infiltrate the more circumspect and oblique British sounds of the last couple of years back into the birthplace of hip hop.

The music is much sparser than Krush's last album, "Strictly Turntabled". There's a bleakness which leads the rappers into explorations of the hopelessness of life in the Projects (with Blackthought and Malik B of The Roots, in particular, struggling against their usual lyrical exuberance on the title track). But it all sounds new, and if this cut is one of the most successful here, it's because it's good to hear accomplished MCs really grappling with their material. If this is a desolate record, then that's all the better. It doesn't mean that it's empty.

Krush makes music for more than sparking up to. He wants you to listen hard and maybe, like the rappers, even think about it.

Will Ashon

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VARIOUS ARTISTS

The Big Wheels Of Azuli

Azuli
"THE Big Wheels Of Azuli" cuts across the four-year history of what is probably the UK's most successful homegrown garage label. The highlights are numerous and varied. For a start, there are early disco house workouts from Chocolate Fudge (now better known as Mount Rushmore) and Disco Elements, who offer the beautifully lush "Running".

On a more abstract note, the album has two cuts from the eclectic Romanthony. "Ministry Of Love" remains a biggie at the Ministry Of Sound, while "Falling From Grace"

shows off the man's Prince-like talents. There's also an example of quality licensing with the Basement Boys' production of Jasper St Company's "A Feeling", plus a couple of stunning vocal anthems in the shape of Andrea Mendez's "Bring Me Love" and Indo's "RU Sleeping". Both of these are up for rerelease in the near future. Mariah Carey eat your heart out.

Predictably enough, the album has its down sides. Satoshi Tomiie's "The Anthem" is a turgid stew of well-worn samples and pedestrian beats, but overall it makes for an excellent introduction to the better side of British-sponsored garage.

Michael Morley

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PIZZAMAN

Pizzamania

Loaded

DOWN at the Pizza Parlour, Stormin' Norman Cook and his pals (Jon? Martin, Tim Jeffery and JC Reid) have been extremely busy working themselves into a frenzy. Working us into a frenzy, too. And making us hand them our dough along the way.

The many highlights of "Pizzamania" includes two startling new versions of Pizzaman's big hit of last year, "Trippin' On Sunshine". One is from the Paris-based Impulsion crew, who turn in a swirling dervish of a track, and the other comes from Jeffery and Reid in the form of the "California Sunshine Mix". "Hello Honky Tonks", meanwhile, is a tongue-in-cheek piano, er, stormer, not the tribute to Dick Emery one might imagine. Trainspotters can raise their glasses because the two cuts on Pizzaman's extremely rare first single, "Babyloop" and "Sans Bateaux", are also included.

With all this coming hard on the (high) heels of the sublime "Sex On The Streets", it's apparent that these boys definitely ain't turning no cheap tricks. "Pizzamania" is an impressive first album from an extremely impressive bunch. So don't hang about. Go get yerself a pizza da action!

Muff Fitzgerald

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EGE BAM YASI

How To Boil An Egg

Momentum Music

THERE'S "The Eggsorcist", "A Chronicle Of Rabbits", "The Early Christmas Dinner Of The Cockroach" and "Bambi". There's "I Acid You", "Rizlacid" and "How To Acid An Egg". There's a collection of 303s Hardfloor would wet themselves over and a sampler overloaded with farmyard noises. There's the poor bloke living next door to Mr Egg, the bald loon otherwise known as Ege Bam Yasi, whose muffled but amazingly synchronised thumping on the wall can be heard on many of these tracks.

But wait. There's more.

There's the unnervingly mellow track with Mr Egg repeating the word "Boing!" again and again. There's the one which could be used as the theme music for a Foghorn Leghorn cartoon, and the one which sounds like the entire National Grid short-circuiting. There's the bit where Mr Egg picks up a Detroit radio station broadcasting a baseball game. There's the special guest appearance of Derrick May. There's a lie. There's always tomorrow. There's no business like show business. There's a green hill far away.

Boiled? Nah. Fried.

Push

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FRANCESCO FARFA PRESENTS...

Trancefloor

X:Press

A CERTAIN London promoter recently refused to book Italy's Francesco Farfa because they said he couldn't mix. Which shows why so many exceptional experimentalists are continually ignored in favour of premier league DJs. For most, Farfa's style is too doped out. Too self-indulgent for people who want 4/4 beats and classic after classic.

Compiled as a retrospective of one of the most nostalgic periods in club history, "Trancefloor" is a double CD of Euro-trance classics which made dancing in Berlin's E-Werk such a memorable experience. That Farfa mixed it without having been a part of

this scene, is testament to just how professional he is. It's also proof that classics are classics, regardless of who puts them together.

Constantly teasing us with his meandering "Miaow" track (the one with a second hole drilled in it), Farfa brings in legendary cuts from Vernon's Wonderland and The Paragliders, plus Secret Knowledge's "Sugar Daddy" and Mind Abuse's "Live At The Love Parade", the epicentre of this sound. Hardfloor's (definitive?) "Hardtrance Acperience" marks the moment where trance split off from house, while Secret Cinema's "Timeless Altitude" represents how it all came back.

Farfa has turned in one of the most experimental mix CDs since Emerson's release on Moonshine, scratching to perfection and mixing on three decks to provide a trippy experience of what goes on in the Italian's mind. A special collection which should rest in history next to any remains of the Berlin wall, it is a document of when trance came of age. An "Age Of Love", as Jam & Spoon once put it.

Ben Turner

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VARIOUS ARTISTS

DJs At Work Volume 2: Graeme Park

Pimp Music

GRAEME Park has come a long way since he first DJed at The Garage in Nottingham. But he has stuck with the house vibe and, on this selection, there are plenty of industrial and sub-aquatic noises, wailing party sirens and the like to spruce the album up. Not many "songs", though.

It really does make you wonder sometimes. There's an obsession with seamless beat-matching and Park is undeniably very accomplished in this field, but the metronome isn't always the lifeblood. We need distinctive, imaginative and, yes, musical arrangements to avoid the monotonous

plateau which house music so often appears to be on.

Messages of joy and happiness, and the odd "Do it to me baby" may work in the sweaty hustle and bustle of a club, but these aren't lasting inspirations. Of the tracks which Park has included here, only Eire's bright and jazzy "Shine", The Basement Boys' spontaneous and spirited "A Feeling", and Jhelisa's lovely "Friendly Pressure" do the trick. There's too much good material around to rely on garage-by-numbers, one-look wonders and tried and trusted gimmickry. There's no need to pimp the music.

Michael Morley

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BELTRAM

Places

Tresor/Arista

SINCE emerging from the Brooklyn underground in the late Eighties, Joey Beltram has always veered mercilessly towards the cutting edge of pure, fearless techno. Early outings under names like Mental Mayhem predated trip hop by six years, the Nu Groove stuff helped to define deep house and 1991's "Energy Flash" was that year's "Red 2". There was a short period in 1992 where he went with the breakbeat hardcore that was sweeping Europe, but with a series of EPs for labels like Trax, Sorted and now Tresor, his renaissance has been frightening.

Funnily enough, "Places" is his first album. Now straddling the loop-'em-up-and-let-'em-go new school, with no intros, few drops and much metallic rifferama, he's obviously been listening to contemporaries like Mills, Hood, Clarke and Basic Channel. But what sets Beltram apart is the clarity and sheer steely roughness of his sounds. There aren't many ingredients, but they hit like a sledghammer to the testicles. Drums like thunder. Hats like chainsaws. Acid bad enough to chew your feet off at the ankles. Synths wailing over a futuristic New York nightscape and scooping your brains out of your head.

Unlike some who dabble in this minimal terrain, it always remains interesting and, just for good measure, is shot with pure funk. Just taste the helmet-strafting single, "Game One", or attempt The Popcorn to an opener which could be peak-time JB's, if The JB's were robots. This man wrote the book of armour-plated trousers, but you're rarely allowed to forget that there's a human at the controls.

Beltram - as usual defining his chosen genre, giving it the large salad and outgunning most of the competition.

Kris Needs

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THE GRID

Music For Dancing

deConstruction

YOU get the feeling that an air of suspicion surrounds The Grid. Popular and respected though they are, many favour the kind of live fast, die young ethic which keeps the scene fresh, new and exciting, and there's "Swamp Thing" to reinforce the doubts. But historically placing The Grid as the band responsible for spawning Rednex's "Cotton Eye Joe" would be doing them a great disservice.

"Music For Dancing" is a retrospective collection and, through a haze of balearic mist, it's easy to forget that the mournful beauty of "Flotation" (along with The Orb's "Little Fluffy Clouds") captured the spirit of its time as immaculately as, say, Buffalo Springfield's "What's It Worth" documented the mood of America when psychedelia went sour. The album is full of those kind of flash-frame images.

There is, for example, the graceful dubby disco of "Crystal Clear" (both the "456" and "Prankster Prophet" mixes are on show), the proto hardbag fun of "Texas Cowboys" and the effortless serenity of the "Yellow Submarine" retake of "Rollercoaster". There are wobbly moments, too, most notably a cluttered version of "Boom" and the horn-led mewlings of "Figure 8". But as we know, one man's sax phobia is another's flute allergy. After all, they didn't invent the bloody instrument.

Overall, "Music For Dancing" charts the twists and turns of dance music over the past half dozen years. It shows that, beyond just sticking around long enough to find wider recognition, The Grid have tuned in, blissed out and camped it up along with the rest of us.

So far, it's been a blast.

Iestyn George

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VARIOUS ARTISTS

In The Jungle - The Album

Take One

AT the moment, we're having a battle of the frequencies. Radio One has decided that, in order to survive, it has to mirror the nation's true musical pulse. With intense competition coming from commercial radio, controller Matthew Bannister felt it was time that the station embraced what he sees as "specialist" music. Hence the seven-week jungle series which was broadcast this summer.

To commemorate this landmark programme, the station has now released an album compiled by DJs and producers like Rap, Kenny Ken, Brockie, Shy FX and A Guy Called Gerald, all of whom are at the nucleus of the jungle scene. The result is a collection of favourite dub plates, current tearers and all-time classics. The album juxtaposes the wispy tonal polyphony of Bukem's music with the 10 ton bass density of Tek 9's "A London Sum'ting" and ultra-raw beats from DJ Krust.

It's hard not to think that Radio One's modus operandi for transmitting jungle is just a ploy to increase listening figures. The polar view, though, is that anything aired on the station is bound to attract new converts. But a seven-week series does not constitute a radical policy. Radio One will only be seen as more revolutionary when it realises that jungle is more than a summer phenomenon and demands a regular slot of its own.

Veena Virdi

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SHARA NELSON

Friendly Fire

Cooltempo

THIS, the second album from the former Massive Attack diva, is further proof that Shara Nelson's strengths lie in the

BT phone home



BT

Ima

east west

BRIAN Transeau is not your average musician. Still only 25 years old, his life story reads like The Aphex Twin meets Liza Minnelli. He has spent half his time knee-deep in circuitry and the other half studying classical orchestration and the art of the blockbuster ballad.

We're talking about a head-spinning child prodigy here. Tickling the ivories at two, composing at eight, building his own equipment at 12, his ambitions range from fronting his own rock band to playing live with a grand piano and a team of tribal drummers. Liberace and Goa in one fell swoop.

Transeau broke into dance music through his involvement with Washington DC's Deep Dish production duo. But where their work smoulders with clinical precision, Transeau's explodes like a fireworks display of varied rhythms and abstract noises. Critically, and unlike so many of his scholarly contemporaries, he gives great melody. Which is why his remix of Grace's "It's Not Over" and his work with Sasha, on their own "Embracing The Sunshine" and Seal's "I'm Alive", have such a rare, universal appeal.

The first four tracks of "Ima" are characteristically BT. The bold sweeping piano and Latin guitar licks of "Vanity", for instance, break like a storm cloud into deep trance. Or the end-of-millennium tribal stomp of "Nocturnal Transmission", which is packed with strange woodwind FX and kick drum galloping. Like "Lovin' U More", they peak and swoop in all the right places, with Transeau seldom missing the opportunity for a flourish of strings or a burst of birdsong. It's his sound. He created it and it's put him on the map.

But Transeau knows equally well that it also creates limitations, which is why the album has its darker side, too. "Quark" and "Tripping The Light Fantastic" are moody, edgy and dark, the sound stripped down to a basic electro fuzz, with sharp stabs of noise on the former and stuttering vocal inflections on the latter. "Poseidon" starts with a mean growl before taking on a more familiar garage guise, while "Deeper Sunshine" is an anthem for the Cafe Del Mar generation. Tribal chanting has been added to the original single version, bleating sheep and all.

"Ima" is rich, strong and heavily emotive, with Sasha's mixing maintaining a seamless air throughout. Miraculously, Brian Transeau has missed nearly all the pitfalls along the way, confirming his reputation as a man making the very most of his many talents.

Iestyn George

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quirky originality of her songwriting and the epic quality of her voice. She works on an grand scale, where tension becomes drama and stress becomes tragedy. Crushed, cracked hip hop breaks are arranged into portentous rhythms beneath the emotional welter of her vocals. It's an excellent partnership of the distressed and the distraught.

"Friendly Fire" is less anxious than her first album, the excellent "What Silence Knows", and sees Nelson transforming herself from an unprotected victim into a

bold, glittering, clear-eyed guardian of the wounded. Tracks such as "Footprint" and "Between The Lines" paint a post-love landscape of calm self-worth, smoc'ning out the pain of rejection. And with Ashley Beedle, Pressure Drop, Skip McDonald, St Etienne, Jah Wobble and Tim Simenon designing the diverse sonic backdrops for her personal drama, this album is sure to stay fresh for many rounds.

Jake Barnes

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THE BALLISTIC BROTHERS

London Hooligan Soul

Junior Boys Own

LET'S not fuck about. The Ballistic Brothers – Rocky, Diesel, Ashley Beedle and Dave Hill (the one who ruins the rhyme) – have delivered one of the freshest records you'll hear in a long time. And isn't "London Hooligan Soul" a brilliant title? Unless, of course, you live in Grimsby. In which case, you'll probably think it's pretentious bollocks.

Don't. Don't be deterred by the fact that "London Hooligan Soul" starts off with a cut called "Portobello Cafe", either. The snatches of dreamy vocals, wistful horns and soothing strings melt into a truly glorious sunny-side-up groove, the summery vibe setting the tone for much of what follows. If this album had come out a few weeks ago, it would have made a perfect soundtrack for those lazy days down by the trickle formerly known as the Thames. Or the Humber.

Wading in, you'll find that a couple of the tracks flirt with jungle. "Jah Jah Call You" is the squelchiest, funkier of dread music and "Sister Song" boasts an army of percussionists and even more people blowing whistles. Think carnival, think colour, think Float Up CP and early A Certain Ratio. Going back further still, "Peckings" is a crackling rocksteady tune. It sounds like it's from 1966. Then there's the shimmering heat of "Come On", which will be The Ballistic Brothers' next single, complete with remixes by Luke Slater and Wax Doctor. If anybody can winter it up, they can.

For all that, there are also occasional undercurrents of darkness and sadness. Hence the "Hooligan Soul" bit. Close your eyes during "Soho Cab Ride" for instance and, deep in the shadows of a doorway, you'll see the glint of a blade. Meanwhile, "Uschis' Lament" is an end-of-the-night tune in the oldest sense of the word. They used to call it a smooch, which usually meant sitting alone in a corner while everyone around you fell in love. Yeah, *that* sad. When it did mean more, it merely resulted in a quick fumble round the back of the library. Donna Upton, where are you now?

Like all great albums, "London Hooligan Soul" is a record of



subtle (to the point of sometimes not being immediately obvious) contradictions. It's upbeat downtempo music. Earthiness and technology as one. Dark alleys beyond the bright lights. Old turned new. Big, strong lads with tears in their eyes. Never mind that it's only because, with the season barely a month old, their footie team is already on the verge of relegation. Tears are tears.

And never mind that "London Hooligan Soul" would have benefitted from being released at the beginning of the summer, not the end. It will certainly make the coming long nights more bearable and there's no reason to think you won't still be playing it *next* summer. Wherever you live...

Push

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THE BUCKETHEADS

The Dungeon Tapes

Positiva

"THE Dungeon Tapes" is a collection of The Bucketheads' releases on New York's Henry Street imprint. Basically, it's Kenny "Dope" Gonzales (one half of Masters At Work) trying it on by beefing up a few of his disco favourites.

"Tribal Riddims" is a pots and pans drums outing with plenty of kick but very little energy. Another from The Bucketheads' first EP is "Whew!", which samples top Latin percussionist, Sabu Martinez, and has a lovely keyboard hook but not much else. It's a groove thang, you know. "I Wanna Know" meanwhile comes "Hawaii 5-0" style, the horns and vocal snippets taken from The Trammps' "Where Were You When The Lights Went Out?"

If Kenny is the Masters' kick drum, then Louie Vega is the melody, as he proves with his reworking of "The Bomb". It's the same million-seller, but Louie's keyboard touches and wicked solo make for a far more entertaining jaunt than the original 15-minute epic. However, the same cannot be said of the new Henry Street release, "Come And Be Gone", which is inspired by Wood, Brass & Steel's awesome "Funkanova". The idea is workable (check Black Science Orchestra's "New Jersey Deep") but, like many of these tracks, it would have been best left untreated.

Michael Morley

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DJ^S AT WORK

v o l u m e 2

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PIMPMUSIC



PHIL MISON PRESENTS...

The Chill Out

Xpress

LET'S get something clear from the start. "The Chill Out" is not just another ambient album. No way.

Instead, it's a trip through downtempo house, an exploration of the ever more apparent breakdown of genre barriers. Techno may be increasingly aware of the purist death knell, but other musical styles are converging like frogs on heat and DJs like Phil Mison are celebrating the new spirit of togetherness.

"The Chill Out" could also be seen as an alternative soundtrack to the summer. With a sun-drenched vibe, it almost inevitably features the sublime, lazy rap of "Cafe Del Mar" by Mental Generation. Inner city heatwaves are captured in Warp 69's excellent "Natural High" and Saint Germain's smokin' subterranean blues jam, "Alabama Blues".

Elsewhere, the burgeoning San Francisco scene is represented by Dubtribe, whose "Sunshine's Theme" and "Eighty East" are fused with deep, laid-back grooves, while Finitribe catch the Scottish rays with the classic original version of "101".

To quote Mechanical Soul Saloon's truly gorgeous "The Princess", this album explores "A world so deep, so liquid". And as a testament to its languid sexuality, Phil Mison doesn't so much mix cuts as melt them.

Martin James

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μ-ZIQ

In Pine Effect

Planet μ

ANOTHER month, another μ-Ziq album (last time it was as Jake Slazenger) and another worldscape of sonic dippiness from the deliciously deranged mind of Mike Paradinas. "In Pine Effect" may be his debut for his Virgin-sponsored label, but it's soon obvious that Paradinas' refreshing lack of career ambition is as strong as ever.

An aural graffitti diary of Prozac bliss and chaotic violence, this is easy-listening made harder and more futuristic. Anyone who has undergone paroxysms of pleasure and cheeky smiles to "Bluff Limbo" and "Makesaracket" will know what to expect – a carnival of rasping industrial rhythms, clattering noiseniks and punk-funk grooves, transformed into heavenly madcap psychedelia.

Paradinas has an astute ear for a chintzy melody here, a chiming trumpet there, and dollops of tripped-out riffing. And, for all of his supposed geek chic, self-consciousness is absolutely off the agenda. The celebratory "Roy Castle" and the glorious flute-touched "Dauphine" are the exultant stand-outs and "Within A Sound" and the Auteurs-scarfing "Mr Angry" offer further evidence of a man literally in a world of his own, a Walter Mitty roaming at ease in an analogue dreamland.

Achieving that rare balance of being both ground-breaking yet remorselessly enjoyable, "In Pine Effect" is the kind of

album which makes you wonder why so many others bother. The DIY doyen delivers once again.

Calvin Bush

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PM DAWN

Jesus Wept

Gee Street/Island

WOW! PM Dawn have always been strange fruit, but they've never gone quite this far. The daring retroactivity of "Jesus Wept" is more Britpop than hip hop.

PM Dawn's radicalism is a result of strong Sixties influences tumbling with scratching and sampled beats. It's a dangerous but successful combination, especially when their lush melodicism engages with the futurism of early house. Although it's a very British sound, PM Dawn are Canadians who've found love in the UK. Prince Bee's vocals are now being put through the twisted mangle which used to distort John Lennon's voice.

This is no longer a rap group, a metamorphosis possibly helped along by KRS-1's violent stage assault on them. And, of course, the accusations of selling out. It's a fair comment, but PM Dawn have different strokes for different folks. Most tellingly, they cover tracks by two other masters of fusion – Prince and Talking Heads ("1999" and "Once In A Lifetime", respectively). The result is an album which offers a post-ecstasy bliss more chilled than Mars Bars in the freezer.

Jake Barnes

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TODD TERRY

A Night In The Life Of...

Hard Times

NOW for the real test. "A Night In The Life Of..." is the recorded version of Todd Terry's recent set at Hard Times, a set which finally gave him the opportunity to answer back to his critics. As a night out, it was amazing. As a testament to one man's music, it was unbeatable.

So how does it sound without the alcohol, the beautiful crowd and the energy levels which can only really be attained by having 700 like-minded people around you? Do you really want those legendary DJ sets you experience captured on CD? Sometimes memories are best left just as such.

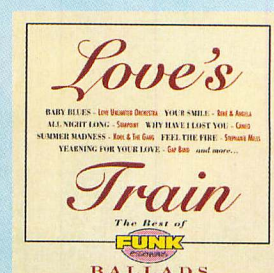
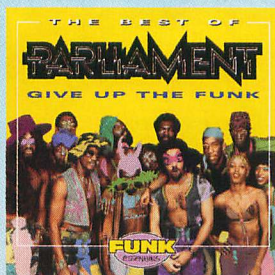
Well, you can be sure that this album will sell at least 700 copies. And that's one to every single person who was there. They'll probably spend the next 30 years of their lives reminiscing about that moment he dropped "Can U Feel It?" and "Bounce To The Beat". They'll always remember who they were with at that time. And for those who weren't there, just think of "A Night In The Life Of..." as a well-mixed catalogue of one man's career in music. A man who has made his bed and is more than prepared to lie in it. Now lie on yours and relish this trip.

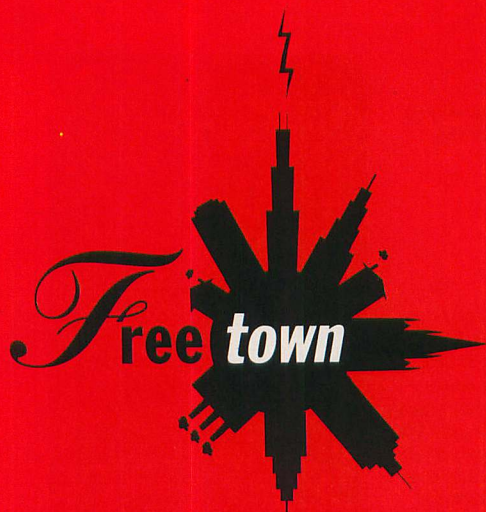
Ben Turner

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LOOP GURU

Amrita

North South

THE vital ingredient in Loop Guru's sound has always been the abstract band member they call Speechless. Completing the triumvirate, Speechless represents that element of chance, bringing forth a spirituality which is an almost naive spontaneity. When coupled with Salman Gita and Jalal Muud's love of the world's indigenous sounds, Loop Guru consistently stand tall above the plethora of artists seeking a slice of the global fusion pie.

Never has this been more true than on "Amrita", their second official album. Indeed, it puts Loop Guru even further ahead of the pack. When they explore the Balinese Sanghyang ritual on the opening "Sheikh", it pulses through the very heart of the music, rather than just being exotic icing. The trance beats of "Yali" have more to do with Baloutchistan than any Goa scene, while the Deptford take on the Kecak monkey chant provides a clue to their spiritual axis.

Whereas their first album, "Duniya", was concerned with ether-bound flight, this collection is an earth-borne rhythm monster. Essentially, theirs is the sound of city streets, the combination of tom toms, congas and metal percussion creating a full-on carnival. They're like Rio street urchins banging out rhythms on dustbin lids, pipes, cans and any other piece of city debris they can lay their hands on. It's a writhing celebration of the urban gamelan beat.

"Amrita" is comfortably at odds with the contemporary dance music scene. So much so that the vast array of snapshot samples from Muud's extensive travels are imbued with an overwhelmingly organic, human feel. This is mud music for the (sur)real world.

Lisa Carson

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VARIOUS ARTISTS

Synewave New York Volume 1

Synewave New York

IN the last 18 months, New York's Synewave label has established itself as the home of the minimal, the squelchy and the banging. The trouble is, with their 14 releases so far restricted to pressings of 1,000 copies, Synewave records are as hard to find as open-minded Tories. Which makes this retrospective compilations one of the most essential techno albums of the year.

For a start, there's Pump Panel's pounding "Ego Acid", the work of Damon Wild, Tim Taylor and Dan Zamani. The twists and turns of the 303s would make the BT Tower wobble. Wild (Synewave's founder) and Taylor (their London man) are also behind "Bang The Acid", which is here given a fierce mix by Joey Beltram, while Wild again teams up with Beltram to produce XP's "Groundhog". And let's not forget to mention Morph's "Stormwatch", Wild and Dennis Ferrer's sweet and spacey epic and the talents of Steve Stoll, who shows up in three tracks.

Also Woody McBride, the mysterious DJ Powerout and Mundo Musique.

Buy it now and improve your life.

Camilo Rocha

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SHUT UP AND DANCE

Black Men United

Pulse 8

"BLACK Men United" must be placed in the correct context to be understood.

Shut Up and Dance have played a key part in the development of drum 'n' bass, their contribution to the cause including such influential classics as "Raving, I'm Raving" and "Diary Of A Crackhead". Unfortunately, they were sued into oblivion after failing to clear a sample on the former track. Bankruptcy followed, and most people waved Shut Up And Dance goodbye. But three years on, they're back with an album which is blatantly commercial, desperately broad-based and satisfyingly familiar.

It's certainly odd to hear Smiley and PJ rap over Perez Prado's "Guaglione" and Duran Duran's "Say A Prayer". These boys obviously want to make money and, in light of their financial problems, who can blame them? They also spread themselves over hip hop, lover's rock, house, garage and street soul, covering even more genres than Muzik. That said, raw drum 'n' bass is their home turf. It's relegated to the back of the album, but it's worth fast forwarding to check cuts such as "Hear This" and "Jam Army". And a pair of sub bass pioneers doing it like nobody else can.

Jake Barnes

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VARIOUS ARTISTS

Nervous House

Nervous

THERE was a time, not long ago, when Nervous was the house label of the moment. Their latest releases were eagerly snapped up off the import racks and that famous cartoon logo of theirs seemed to be everywhere. But times and tastes change quickly in dance music and, these days, the Nervous reputation isn't what it was. No longer at the cutting edge of the New York house scene their releases are "okay", but rarely essential.

This 12-track compilation, given the continuous mix treatment by CJ Mackintosh, reflects the label's new status in the current scheme of things. Despite the presence of Joe T Vanelli's powerful "Voices In Harmony" and Loni Clark's "Love's Got Me (On A Trip So High)", too much of this album is just your average NY instrumental groove. Frankie Feliciano's "Nature Rise" and First World's vaguely tribal "Happy

Axis to grind



THE SHAMEN

Axis Mutatis

One Little Indian

THIS is a double pack of two vastly different records. The first is manufactured pop à la "Boss Drum", premeditatedly constructed to sell in bucketloads and make tons of cash. The second is an electro-ambient riposte to the feverishness of the techno underground. So which is the true Shamen?

The Shamen have undergone more changes than Clark Kent. From Scottish

guitar rockers in the mid-Eighties to progressive dance pioneers at the start of the Nineties ("Progen" and "Move Any Mountain"), through to wally chart wreckers with "Ebennezer Goode" in 1993. Along the way, they've lost a member to the tides off the Spanish coast and employed a panoply of extraordinarily strange vocalists, including Jhelisa Anderson and Mr C. The latest addition is Victoria Wilson James, whom many insist is a man.

Excellent though it is, "Axis Mutatis" is bursting with new age bollocks.

This is unsurprising as, according to Mr C, "Axis Mutatis" means "The mutation of the world's axis _ it's from the Jewish religion and is the same thing as Shamanism and is about connecting with the planet and the tree of life and..." Tracks like "Persophene's Quest", "Eschaton Omega" and "Transamazonia" represent a cranky hotch-potch of mythology and erastaz environmentalism. Maybe it's an inevitable product of too many drug-addled "Top Of The Pops" appearances.

The band's bright melodies and sugary choruses are the epitome of mass audience music coming to a national chart near you soon, but the alternative version of the album, "Arbor Bona, Arbor Mala", is another kettle of fish. Full of mystery and intrigue, it presents a soundscape of depth and narrative, drawing the listener into its many layers and suggesting a fantasy of unknown places and species. It's a space in which to get lost, a place pulsing with psychotropic energy. These are the templates for future remixes. People like Hardfloor, The Beatmasters and Basement Boys have already been employed on the first single, but it's The Shamen's own remixes which are the most exciting. They truly are a skillful bunch.

The Shamen want to sell loads of records and make lots of money. They also want to make good techno which will be played in all the right places by all the right DJs. Hence "Axis Mutatis" will be available at single album price until Christmas, after which its diverse constituents will be sold separately. As an acid test of the modern music scene, it will be interesting to see who buys what.

Jake Barnes

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Dance" are typical of the overall feel of the package – well produced but unmemorable music which doesn't really go anywhere.

Okay, but not essential.

Jay Strongman

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INTERNATIONAL PEOPLE'S GANG

3395

Em:t

WOOB

4495: Woob 2

Em:t

EM:T Records have always shown an unrelenting sense of exploration of the extreme perimeters of electronica. Indeed, with these two latest releases, the label probes even further into uncharted territories while simultaneously offering their most accessible and contemporary outings yet.

Rafting on sonic white waters, International People's Gang sift

through the liquid boundaries of sound with refreshing irreverence. Whether they're dripping house beats, analogue bleeps or Hawaiian slide guitars, the group takes the whole family of music and cross-breed the genres to the point of perversion. Creating a soundtrack for a post-apocalyptic version of the movie, "Deliverance", they are the idiot savant of the Em:t roster.

Woob's second album meanwhile finds Paul Frankland enlisting the help of a few friends and creating a live band. As such, "4495" finds twisted television bytes licking downtempo grooves while guitars shift in and out of the mix. Although it has little of the brooding solitary psychosis of its predecessor, it undeniably offers a thoroughly earthy funk, dipped in a rich dub sauce. Woobed, to be sure.

Check the numbers carefully. This could be your lucky day.

Martin James

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BILLIE RAY MARTIN
Deadline For My Memories
 east west

IT'S amazing how some artists can retain their reputations over long periods of time. Why has Todd Terry been able to live off of his first few records? Why is Stevie Wonder still feted when he hasn't played a good groove in ages? It's all about self-respect. And the German-born Billie Ray Martin has plenty of that.

Martin first came to our attention with Electribe 101. After the group split, the other members going on to form Groove Corporation, she floated around on the margins of the alternative circuit, occasionally surfacing like a ghost of music past. She seemed lost. But by the time she started working with Spooky and The Grid, it became apparent that there was some kind of method in her movements.

Billie Ray recalls other white divas like Annie Lennox, Joni Mitchell and Alison Moyet. Her translucent, waifish demeanour echoes the pained, muted classicism of Greta Garbo. She may well swiftly be inducted into gay iconography. Her voice is cool and detached. That's also the style of her music. It's not a groove thang.

"Deadline For My Memories" is techno as pop music. The legacy of Detroit has been slowed down and flattened out to allow as many people as possible to catch themselves on the grooves. There are squiggles of acid on "Space Oasis" and ambient sheets across "Still Waters", but Martin only exists as a dance artist in the realm of the remix, where even The Rolling Stones and Barry White get to play in the top venues. There's a distinct country twang on "I Don't Believe" and "You And I", while the album closes with an acoustic ballad, "Big Tears And Make Up".

"Deadline" never gets silly or flippant. Martin isn't interested in the humour of, say, The Shamen's "Destination Eschaton" or the optimism of Shiva's "Freedom". She won't let her guard down or forgo her innate distrust. She could sing a great version of "Sisters Are Doing It For Themselves".

Call it Germanic clinicalism or the over-vigilance of a vulnerable solo artist, but her assertiveness will ensure her longevity. As Billie Ray knows, it's all about self-respect.

Jake Barnes
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NEW ORDER

The Rest Of New Order

UNLIKE the recent Blondie shocker, New Order's back catalogue more than lends itself to the odd bit of tinkering in the remix garage. After all, they buggered with synths from an early age, they knocked out immaculate butterfly electro-pop grooves of an ultra-cool persuasion and, in "Blue Monday", they threw down arguably the finest pre-house dance record. Plus, they turned footie louts into arm-raising E-espousers with "World In Motion".

The remixers on this project are chosen with a Ray Illingworth-esque mixture of nous, adventure and downright pointlessness. Representing the boys from the tuff stuff are Pump Panel (sounding more and more like... Hardfloor, CJ Bolland and Dave Clark, all of whom dispense with respect-paying niceties in favour of radical hard-thrust workouts. On the other side, Paul Oakenfold, Shep Pettibone, Fire Island and Stannard & Rowe add their lustrous handbag and Euro trance feel without destroying the base material.

Best of the lot, however, are Armand Van Helden's maniacal take on "Bizarre Love Triangle" and, incredibly, K-Klass' mix of "Ruined In A Day". Ironically, the latter is great because it utilises much of the original to produce a magnificent Moroder-esque piece of Balearic sunset house. It's unexpected and genuinely inventive in a line-up of remixers whose efforts remain remarkably true to past form.

Calvin Bush
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VARIOUS ARTISTS

Who's Zooming Who?

Zoom

IN Buddhism, the great body of knowledge by which it is possible to transform one's life is known as the "Dharma", a Pali word which means "truth". So it comes as no great surprise that one of the outfits aligned to Zoom Records are called Dharma Bums. The label's solid reputation has been built on their forever busy shop in London's Camden Town and, along with the uncompromising and truly wonderful Billy Nasty on the team, these chaps have always been true to themselves.

Nasty is responsible for mixing the bargin' CD version of "Who's Zoomin' Who?", but the vinyl pressing of the album isn't all headphuk techno. Stockbridge drops some laid-back beats with "Jazzy John's Freestyle Dub", while Herbal Infusion's "The Hunter" sounds as good as it did two years ago. The only major complaint is that, if this is a compilation of Zoom's greatest hits, then where is Moodswings' excellent "Spiritual High", the best record ever released on the label?

Muff Fitzgerald
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PROPHETS OF DA CITY

Universal Souljaz

Nation

IS the hip hop nation truly universal? If the sounds emanating from the townships of South Africa are anything to go by, then the answer is an unqualified yes. The release of Prophets Of Da City's debut album after so many sample clearance delays (the bane of a genre which now seems to involve more lawyers than musicians) is worth the wait.

The Azanian b-boys' sound revolves around stuttering drum beats, jumpy and aggressive rapping, stunning vocals and the best barrage of scratching you're likely to hear anywhere in the world. And it's all tied together by enough of the music of Africa to give the album a unique flavour. Theirs is a vision of hip hop as a force for change and a way of life built on creativity rather than crack, yet within that, the Prophets remind us just how beautiful, ragged and emotional music can be.

Although at times a little one dimensional, this is more than compensated for by tracks like "Planet Cape Town", a scratchfest electro tribute, and the hope and anger of the whole record.

Will Ashon
 ●●●●●

SOUND PATROL

And there's more...

PATRA

Scent Of Attraction

Sony

YOU know Patra. Satoshi Tomei's outstanding overhaul of her "Worker Man" single provided Richie Hawtin with one of his biggest club tracks of last summer and raised a very much needed smile to those dark techno nights. This, however, is just a very disappointing collection of soulful reggae ballads.

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VARIOUS ARTISTS

Welcome To The Future 3

One Little Indian

"A limitless sequence of musical events" claims the press release, but with only Empirion's "Narcotic Influence" and Spring Heel Jack even remotely pushing the barriers to stretching point, this is nothing more than a lazy marketing tool.

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VARIOUS ARTISTS

Equanimity

GPR

NOBODY could doubt the innovations of UK techno music. Not that GPR are a techno label, it's just that the experimental rhythms of the likes of John Dalby, Radioactive Lamb and Luke Slater are some of the most advanced technological sounds around. GPR will go far.

●●●●●

TALL PAUL NEWMAN

PRESENTS...

Pump

Moonshine

When he wants to, Tall Paul is head and shoulders above the rest. He's far more eclectic than he is ever given credit for. His mixing is exemplary and his tendency to throw in classics makes for one of the best Saturday nights out you could hope for. As bumpy as your hat.

●●●●●

VARIOUS ARTISTS

1995 Mercury Music Prize

Mercury Music Prize

By nominating one dance act for this year's Mercury Prize (Leftfield), they seem to think that we'll believe the industry really cares. Well, fuck right off. Leftfield created more innovations with one record ("Not Forgotten") than any of these other artists have done in their entire careers.

○○○○●

GLOBAL COMMUNICATIONS

Remix Album

Dedicated

AFTER taking Sabresonic by the scruff of the neck and giving London one of the most eclectic nights of music it has heard, the Global boys deserve respect across the, er, globe. Their reworking of Warp 69's "Natural High" is one of the most atmospheric records ever made. You can almost feel the water lapping around your feet.

●●●●●

VARIOUS ARTISTS

The American Dream

City Of Angels/Moonshine

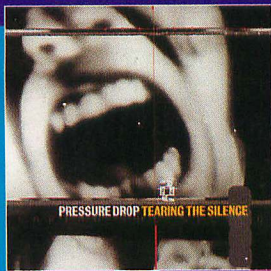
DJ Icee, Josh Wink, Rabbit In The Moon, Brian Transeau, Mr Onester, Derrick Carter. This is the sound of breakbeat-based hardcore house from some of the finest producers in the world right now. The refreshing sound of a burgeoning underground scene.

●●●●●
Ben Turner



**THEE J. JOHANZ
CONFIDENTIAL**

12/CD/MC
OUT 25/09/95
The Debut LP from Thee J. Johanz, CONFIDENTIAL is a collection of sliced up presidential politics, defragmented whale song, insect dynamics and 2 dimensional radiation. Emotional, non-confrontational...beautiful. 7 track LP and Digital Convenience formats. Released on the 18th September, and available all over the world. 53 ird tij2.



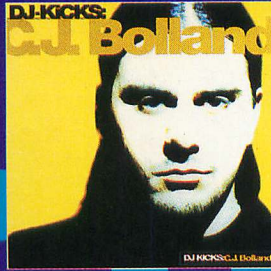
**PRESSURE DROP
TEARING THE SILENCE**

2X12"/CD
OUT 11/09/95
"Pressure Drop's association with LeftField's Hard Hands label is off to an epic start" - Muzik. "Eight quality instrumentals spread over two 12 inches...a dramatic drum-fest [5/5]" - Mixmag Update. "...twisting and turning through the avenues of break-beat culture...elements of hip hop, Latin and jungle [5/5]" - RM.



**FLUX
FLUX TRAX
VARIOUS**

4XLP/2XCD
OUT NOW
Bloody hell. How many classics? How many defining moments in techno history? How many amazing tunes? 18, that's how many. The material on Flux Trax had such a profound effect it's hard to express in words.. It's too much, just too much. 10/10 (Mixmag).



**C.J. BOLLAND - DJ KICKS
VARIOUS**

CD
OUT NOW
DJ Kicks is a new series from K7 marking their tenth year in music. The series aims to cover only top DJ's with the first coming from 24 year old C.J. Bolland. With the classic Ravesignal series and lilestone album the 4th sign under his belt, C.J. has now signed to London records and has a new album scheduled for October.



**'BACK TO MONO'
VARIOUS**

LP/CD
OUT 25/09/95
Back by dope demand Wall of Sound have decided to give a full release to their much sought-after compilation 'Back To Mono'. Consisting of ten tracks from Wall Of Sound artists, the majority of the tracks have never been deleted. The release comes in DJ friendly double vinyl and compact disc formats.

demix®

**ELECKTROIDS
ELEKTRO WORLD**

2XLP/CD/MC
OUT NOW
Muzik techno album of the month - "Respectful homage to eighties Kraftwerk, B-Boy funk and electric Boo-Ga-La of Afrika Bambaataas soul sonic force.

**SLAM
POSITIVE EDUCATION**

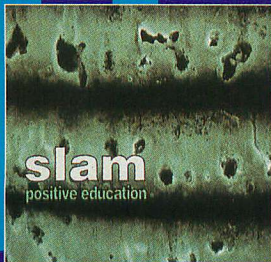
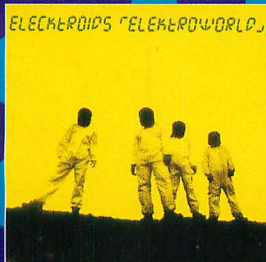
2X12"/CD
OUT 18/09/95
Released on Soma, the hype for the re-issue has already begun, containing the original and remixes by DERRICK CARTER, LUKE SLATER and RICHIE HAWTIN. Altogether an astounding package - buy, listen and enjoy.

**"WHO'S ZOOMIN' WHO?"
VARIOUS**

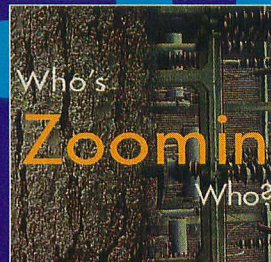
LP/CD
OUT 25/09/95
CD featuring the DJ skills of BILLY NASTY putting together zoom classics such as herbal infusion's "The Hunter" and related productions like sour-mash "Pilgrimage to Paradise", all recorded on the outstanding 3D sound B.A.S.E. system. LP: Anthology of zoom releases from Ubik through to the Sourmash and Shi-Take. All on limited orange double vinyl, deleted on day of release.

**BEYOND THE SUN
12 ELECTRONIC EXCURSIONS**

CD
OUT 18/09/95
This is the first edition of a new compilation series. This edition carries music from the labels Shiver, Plink Plonk, Djax, Warp, Eevolute, Rising High a.o. (Joey Beltram, Terrace, Black Dog, La Syntheses, Kenny Larkin, Shiver a.o.). Available for all Electronic Music lovers on CD and triple vinyl.



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dc deconstruction



Thee Madkatt Courtship

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A FELIX DA HOUSECAT PRODUCTION

RELEASE DATE: 28th AUGUST

*"Buy 'Alone In The Dark' and be prepared to have your heart stolen forever" – Calvin Bush, MUZIK MAGAZINE
'Album Of The Month', June 1995*

"An album of tears, joy and dancefloor rapture. Long live Thee Madkatt." – Kevin Lewis, GENERATOR MAGAZINE

available at

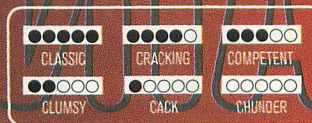


MEGASTORES

AND ALL GOOD RECORD STORES

TRAINSPOTTING

EIGHT PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

House

Reviews by TERRY FARLEY

JAYMZ NYLON
New York
State Of Mind
Nylon, USA
Brooklyn DJs
Jaymz and Jahky B
pay homage to
their home town
with a brilliant
slice of pure house
music which is
deep 'n' dark with
piano twists and
acidic overtones.
This is real
underground shit.
It's not "uplifting"
or "happy", so it
deserves support
to the max!
●●●●●

VITAL
single



SINGLES

BUCKETHEADS

Come And Be Gone
Henry Street, USA

Cutting up the same breaks as Black Science Orchestra's "Jersey Deep" along with vocal snippets from "Grace Of God", this is so dirty that it stinks. A truly great and innovative follow-up to "The Bomb", the hip hoppy beats are ruff and raw, as Kenny Dope cuts it up in a Steinski-back-in-the-day style. Brilliant.
●●●●●

JOHNNY FIASCO

Movin'
Cajual, USA

This is the stand-out track on the Chicago DJ's latest EP. Slicing up an old Brass Construction classic, it combines cut 'n' paste disco with a bottom-heavy wild pitch feel, giving it possible crossover appeal to all the party spinners.
●●●●●

PEACE DIVISION

Cool Edge EP
Basement 282

The underrated (though hopefully not for long) Clive Henry weighs in with a fast, hard piece of nu London for all da trackheads out there. With its relentless ruff beats and funky keys, it's well worth watching out for this kid.
●●●●●

LORDS OF TOMORROW

I'm So Grateful
Slip 'N' Slide

This season's biggie down at The Loft (Paul "Trouble" Anderson's influential north London garage club) gets the hot and spicy treatment courtesy of Angel Moraes. It's a great song but, as usual, it's the dub which is built up for Moraes' standard crescendo.
●●●●●

With Joey Negro and Roc and Kato mixes to come, this track is destined to be huge.
●●●●●

HOUSE EXPRESS

Disco Express
Fun City

Once you ignore the wack name and equally sad label design, a real disco head delight awaits you. Double Exposure's "My Love Is Free" is looped to fuck with one serious mo' fo' of a bassline. But please sort the packaging out, people!
●●●●●

DISCO CAINE

House Da Crowd
Zoom

More nu London shit from Paul Marshall and company. This is pumping stuff which combines that New York flavour with progressive overtones. Don't be prejudiced – it really works. An impressive debut.
●●●●●

URBAN KNIGHTS

Chill
GRP

Booker T and BB Stone get to grips with Maurice White's jazz-funker. Those of you who loved "Mondo Grosso" will dig this sax-led beauty and, with its top UK mixes, it's a big up to Booker and BB.
●●●●●

FIRST X

Making Me High
white label, USA

Fast and funky UK-style garage using what sounds suspiciously like Michael Watford samples along with Johnny Vicious keys. Designed more for Peach than for The Loft, but a real crowd pleaser nevertheless.
●●●●●

DJ DOUBLE S PRESENTS

The Vinyl Asylum EP
Digital Dungeons

Blade To Rhythm posse member, Double S, cooks up four tracks of pure, ruff beats 'n' samples. The tribally percussive "Work That Body" is the best but, overall, it's only really for the trackheads.
●●●●●

SHADES OF BOP

Your World

Strictly Rhythm, USA

Paul Scott and Shank Thompson continue on their track tip. This is very New York, very up and downright funky, coming complete with breakdowns for the Saturday night "It's just a larf, innit?" house clubs. Watch it – it could break big time.
●●●●●

SWAG

Swag II

Junior Boys Own

The second installment of the "Dark Corner" story, here featuring parts five to eight. Drawing on influences from Hawtin and Maurizio to Deep Dish, it's the same pumping house-techno crossover style which has got DJs as diverse as Beadle, Weatherall and Mrs Woods on the case. Innovative shit.
●●●●●

BOO WILLIAMS

Relief Express
Relief, USA

Taken from Boo Williams' latest double-pack, this is a glorious, "French Kiss"-inspired, old-fashioned Chi-town piano jack track. Up until now, most of the Relief fans have been techno bods rediscovering their love of black house music but, with a bit

of pitch control, this will have the garage cliques on the case too.
●●●●●

DIANA ROSS

Higher (Felix Da Housecat Mix)
white label

Felix Stallings steps back into the remix foray with a superb piece of minimal wild pitch. Just where Ms Ross lurks in the mix ain't clear, but while the techno anoraks are shouting, "sell-out", Jon Pleased is dropping this at Full Circle to a potty crowd, screaming, "Who's got the Gary Ablett's?!"
●●●●●

ALBUMS

VARIOUS ARTISTS

Havin' It In The UK Volume 2

Havin' It

This features club faves like Junior Vasquez's "Get Your Hands Off My Man" and E-Smoove's mix of The Police's "Voices In My Head" alongside obscurities such as Buckle & Fogey's "Yeow". But how many variations on a formula are there? You've heard these piano progressions, vocal snippets and hands-in-the-air drop-outs a million times before. If this is the sound of UK dance music, then you're better off not havin' it! (Michael Morley)
●●●●●

VARIOUS ARTISTS

House Collection Volume 3

Fantazia

Alister Whitehead and Jeremy Healy showcase their very different styles on this mix album. Whitehead selects lots of US

EVELYN JEAN

Chateau Noir
(DJ Pierre Mix)

Dig It, Italy

Out of Italy, this moaned and wistfully sung vocal track gets the wild pitch rampage treatment from DJ Pierre. This is about as groovy and funky as the genre gets, with the vocals naggingly playing with your head. It's unquestionably the best record Pierre has been involved with for yonks.
●●●●●

VITAL
single

vocal house tracks, letting the songs play out before mixing smoothly into the next. Healy meanwhile goes for a more eclectic vibe, throwing in Latin and hip-house flavas, along with a live version of Inner City's "Hallelujah" and the sheer pop of Living Joy. (Michael Morley)
●●●●●

URBAN COOKIE COLLECTIVE

Tales From The Magic Fountain
Pulse 8

Utterly tame Britpop house, this makes M-People seem like devil-shagging hell-spawn in comparison. Typified by the sweet, suicide-inducing arrangements of "Virgin Breeze" and "Everybody Wants The Sunshine", there are more cliches than a lifetime's episodes of "Eastenders". Now if you'll excuse me, I have some cacti to watch flower. (Calvin Bush)
●●●●●

BURIED TREASURE

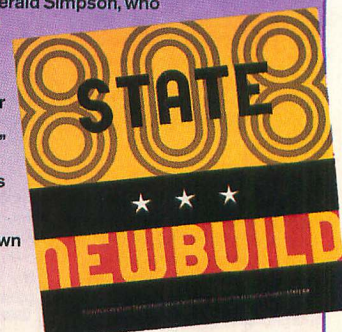
This month's lost classic is 'Newbuild', the debut album from 808 STATE

Thepsychoecstatictranceendencinggroove ridingtechnofunklogicalsoundof... ran the legend on the cover of "Newbuild", the debut album from 808 State. Or was it State 808? The credits didn't really make it particularly clear.

Released in 1988 on the Creed imprint, "Newbuild" was one of the first single-artist UK house albums. No less importantly, the minimal acid sketches were a match for the innovative noises tumbling out of Chicago and Detroit. That 808 State hailed from Manchester, a city which had embraced house music at a time when London clubbers were still desperately trying to concoct a scene out of the spurious rare groove thang, simply served to make it all the more satisfying.

Every track on "Newbuild" was special. "Flow Coma" jerked like a electric eel on ketamine, making a total mockery of the title. "Narcossa" owed something to Phuture and something to New Order. The beautifully ambient undertow of "E Talk" was a rough blueprint for the group's more obviously technoid "Pacific State", which followed a year later. And what better way to end the album than with the kaleidoscopic

"Compulsion"? Repeated over and over and over again, the words "Release your body" sounded like a mantra for the future. It was, 808 State were a trio at the time this album was recorded. There was Graham Massey, who was then also a member of the highly under-rated Biting Tongues, and Martin Price, the mouthy owner of Manchester's Eastern Bloc record shop. There was also a young shaver by the name of Gerald Simpson, who decided to quit the band to pursue a solo career soon after "Newbuild" came out. Simpson is now, of course, better known as A Guy Called Gerald. Push



Jungle

Reviews by VEENA VIRDI



DJ RON
Canaan's Land
First released on London Some ting

acetate two years ago, few realised this track would come to mean so much. That includes DJ Ron himself, unaware he was setting the trend for jazz-fused breakbeat by suffusing Carpenters-like harmonies into undulating b-lines and acid samples. It's sacrilege that this track has been ignored until now (especially since Just Jungle's "Sky" sampled a whole chunk of it), but with this extremely timely re-release, the promised land is one step closer.

SINGLES

ALEX REECE

I Want You

Metahedz

As with "Pulp Fiction", Reece continues to distance himself from his past jazzmeets by gridlocking digitised vocals with a muscular bad-ass tempo. However, even though the atmospherics are totally stiff, you can't help feeling that a maniacal whack-out would give the track additional pizzazz.

SUBTROPIC

Wild Card EP

Reflexive, USA

In San Francisco, the ocean air makes them regurgitate ideas in a very quirky way. Hence the fact that this drum 'n' bass tune on Jonah Sharpe's West Coast label doesn't just feature lines of "chuka" chops. Amid the liquified ragga hip hop sermon into a carnival time tune, ramming wah-wah sequences into the same footed stomp of "H" and the kinetic, cosmic overdrive of "Sonic Tronic", it's crucial to realise that silences are as important as noises.

EUGENIX

Sunshine EP

Bear Neessities

Stage One, the collective behind the word "artcore". Eugeneix Reece conversion job. The lyrical pulse of the beat, as tense as bassrhythms accelerate above buoyant kick drum patterns. By contrast, Kid Loop's eerie reworking adds an air of mystique. Totally phantasmagoric.

ST FILES

ST Files Part 1 (Remixes)

Using Manchester producer Lee's original "ST Files Part 1" as a template, the Dreamteam infuse shill pipes into stirring meshes, interrupted by En Vogue harmonious outbursts. With ST's own remix, "The Empire Strikes Back", this is one of the best packages yet from Flex.

CONQUERING LION

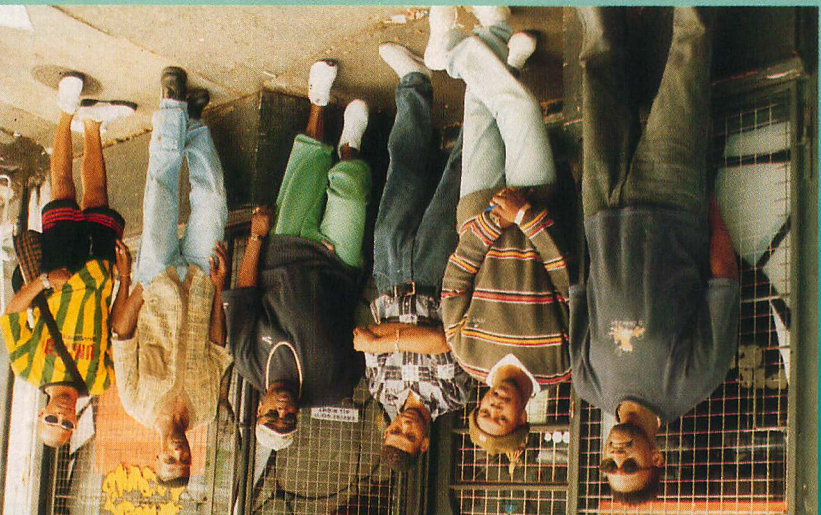
X-Projet

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chorus, but the real thriller is "Rastaman" to a singalong Lion (aka Rebel MC) harmonises of raving folklore. Conquering "boyaka" FX and bloated b-lines ragga jungle beyond the jungle's reggae roots and extend X-Projet set out to reclaim

LOOSE TALK

East London's DE UNDERGROUND discuss the issue of dub plates



DJ love dub plates because, at the end of the day, they always have to be fresh. When a producer has cut a tune, he's going to select his top two or three DJs to play it, and any DJ who hears a rival spinning a tear in the tune is going to want to know where it came from. A lot of the time the DJ won't say what the tune is as it's an underground move. Many dub plates don't get properly released because of factors like sample clearance, lack of finance, or not finding the right moment of hype for a track. There's also the situation where a DJ cuts a track but doesn't play it out enough for someone to be convinced to release it. They'll cut 20 plates for the weekend and there's no way all 20 can get played. But even if the track doesn't make it to mass production, you can recoup your loss by putting it on an album. From the label's point of view, dub plates let

you see if it's worth going on with a track. So if you haven't got it right, it only costs you £35. One of our dubs which is doing well right now is "Shacka", but we're finding that releasing plates is too risky. Then there's less time getting it on the streets. When you have a tune on dubplate, God knows only when it's going to come out. There are always delays and you don't want to miss out on the hype the tune has created. Some songwriters get personal if a DJ doesn't like their tunes, even though it might be because it's just not their thing. If a DJ doesn't like a producer's last tune, the producer probably won't give him future ones. There's always a little bit of emotion mixed in with the business.

Gate, London E7 0NQ

De Underground's record shop is at 18 Seibert Road, Forest

BABYLONIAN

No Smoking

The time has come for lo-fi scuffle and unruly clusters of sound to be polished and panned, as Luke Vibert's third EP as Plug proves. This installment gets together the sporadic fallout of chapeau funk into what can only be described as melodic jungle. Unfortunately, the result is too slick for its own good.

DJ PULSE

Let You In

Moving Shadow With "Let You In", Pulse always fractured snares with guarded fold-backs, adonoidal-sounding contortions and ravey sweeps for a full-on subterranean blues. Meanwhile, the flip, "Voyager", inserts an acoustic three-chord pick-up into waves of cross-sectioned synth slides.

SUBSTANCE

Rude Girls

DJ Daze assists on this debut from the underground Bristol club organisation, "Rude Girls" is a steel-encrusted affair, the beats regulated by a stentorian hardest drill, and has definite potential as a major floorfiller.

JUNIOR DANGEROUS

Life Is Funny

Fontana's "Leviticus Philly Blunt Mix" Jumpin' Jack Frost converts a ragga hip hop sermon into a carnival time tune, ramming wah-wah sequences into the same footed stomp of "H" and the kinetic, cosmic overdrive of "Sonic Tronic", it's crucial to realise that silences are as important as noises.

COOL BREEZE

Can't Deal With This (Remixes)

The club strains and intense Reece conversion job. The lyrical pulse of the beat, as tense as bassrhythms accelerate above buoyant kick drum patterns. By contrast, Kid Loop's eerie reworking adds an air of mystique. Totally phantasmagoric.

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ALBUMS

Grooverider's Hardstep Selection Volume 2

Kickin' Grooverider's influence has been essential in shaping today's drum 'n' bass. He has never resorted to tunes from The School Of Cranium Crushers, preferring to show the advances made in the

VARIOUS ARTISTS

Various Artists

atomisation of the rhythm and developing his hardest sound. Here, he deftly showcases his ideas, mixing Just Jungle, Roni Size and Tom & Jerry into a dynamics which make Grooverider the DJ don he is.

MARVELOUS CAIN

Gun Talk

When he cut up Cutty Ranks' "Limb By Limb" and galvanised it with helium hiccups and pistol-pitched amins, Hardesten producer Marvellous Cain made his insignia clear. For his album, he jam-packs powerhouse frequencies and mortar-drum headbangers into tracks like "45 Clip" (with Frankie Paul) and "Snapper", then takes time out on "Jump Up". "Gun Talk" has the

VARIOUS ARTISTS

Various Artists

ingredients to make it a prized possession, though it may not last the rigours of time.

ICONS

Emotions With Intellect

As Blame & Justice, icons have released an arsenal of tracks on the Moving Shadow imprint, but for their debut album they've headed into the aural terrain of jazz and oratoria. A frazzled chaser by Talkin' Loud and Mo' Wax, and getting the nod of approval from Fabio, they come up with an impressively multi-faceted sound. Breakthroughs like "Aspects And Aspirations" show that elliptical jazziness fused into dulcet percussives doesn't mean you're in for a second-rate trance/ambient album.

VARIOUS ARTISTS

Total Science Volume 1

MCA

Some think the compilation scam is a con, forgetting that accessibility to jungle is a fraught affair outside the capital. Hence the need for records like "Total Science", which is assembled by top spinner Darren Jay. Interestingly, he opts for tracks stretching across the whole drum 'n' bass spectrum, so the string of tracks stretching across recent Jodeci remix riffs shoulders with Maz's final bugle call at the OK Corral. With further tracks from the likes of Roni Size, Just Sky, Northern Connexion and DJ Monk, this is a balanced compilation which won't disappoint.

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Groundbreaking debut album to rank alongside Goldie and A Guy Called Gerald. Features the classic single "Mutant Jazz". One of the crossover albums of the year.



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Gives you an opportunity to get your hands on some of the coolest hip-hop, dub, techno around. Features artists Sabres, Asian Dub Foundation, Pulsinger, Centuras, Journeymen, Wagon Christ and Prince Far I. Every track's a chilled out gem



Trancefloor [X:PRESS]

A definitive 25 track compilation including such tracks as Jam And Spoons mix of "Age Of Love", Vision Of Shivas mix of "Perfect Day", Thomas Heckmans "Amphetamine", Hard Floors "Hard Floor Acperience". Mix CD by Francesco Farfa.

Take
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trip
to
the
listed
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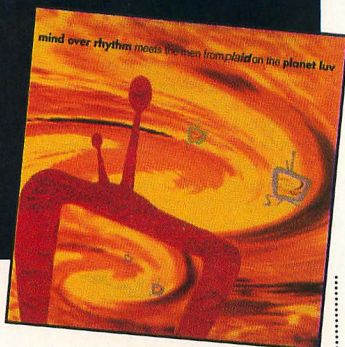
Reviews by DAVE MOTHERSOLE

MIND OVER RHYTHM Meets The Men From Plaid On Planet Luv

Rumble
Although aimed very much at the easy listening, non-dancefloor end of the techno spectrum, this is a truly amazing album. It's a collaboration between former Black Doggers Ed and Andy and producer/songwriter Alan Hill, and from the opening bars of "X-Talk Intro", it glides by in one long, glorious soundscape. All of the tracks are effortlessly sequenced and the momentum never drops. Chock-a-block with deep, dubby basslines, syncopated, phased drum patterns and melodies to die for, this is an unusually accomplished work of art, no less.

★★★★

VITAL
album



SINGLES

BUSHWAKA!

Boontang
Pink Plank
Another record which shows that, far from stagnating in its own Detroit-inspired ghetto, techno is actually moving forward in leaps and bounds. Of the three mixes here, it's the first which does the most damage. Check out the funky rhythms, housey chords, infectious percussion licks and soothing melodies. Top quality stuff from a label on a roll.

★★★★

MODEL 500

The Flow (Remixes)
R&S, Belgium
It's been a while since R&S left the confines of Techno Central and released the sort of crossover dancefloor beauties they established their reputation on. That could all change now, as Frank De Wulf's turbo-charged interpretation of this single from Juan Atkins' "Deep Space" album tears the roof off clubs around the world. Exit the gentle glide of the original, enter a monster bassline, Aisha's lush vocals and one of the funkiest drum patterns of the year.

★★★★

THE ENERGY

The Energy EP
EBE Audio, USA
Acid house 1995-style from sunny San Jose, "The Energy" has four refreshingly vibrant club-oriented groovers. The highlights are the gradually-building, breakbeat-fuelled and 303-infused "Inner Energy", and the decidedly bass-heavy reverberations of "Alpha One". Funky, spunky and very chunky.

★★★★

AURAL TRAXX

Volume 2 EP
Aural Satisfaction, Germany
Andreas Kaufelt is back with another four-track EP. Two of the offerings are fairly dull, quasi-ambient affairs, while "Mental Home" is further proof that most German producers simply can't get to grips with house music. So thank goodness for "Cydrion", an acid-soaked scorch which pushes the trance-o-meter into overdrive.

★★★★

OTHERWORLD 2 untitled EP

Otherworld
The second release on Steve Pickton's promising Otherworld label, this time it's a one-man affair as Paul W Teebrooke lays down three custom-built techno mantras. The two on the flip side will only suit those with abstract tastes, but the lead is a dancefloor killer. Vaguely reminiscent of Minimal Man's remix of Eon's "A Kind Of Living", this is a veritable b-boy delight, with a bassline so low that it reverberates through your body like a Japanese earthquake. Well scary.

★★★★

JARK PRONGO

Interdix
Psst Music, Holland
The Goodmen, techno's favourite pop stars, get into fresh 'n' funky mode with this Lowland electronic record issued under their Jark Prongo guise. Those who like their grooves minimal and simple will appreciate the curiously-titled "Thuy In Ruu" and the weirdness of the title track. But it's "Spadet", a fantastic collage of soaring melodies backed by an authentic double bass and some ultra-funky hooks, which is the winner.

★★★★

DAVE ANGEL

Handle With Care
Blunted
This is the follow-up to "In Flight Entertainment", one of 1994's best moments. Presenting six tracks spread across two discs, "Bump" is an effervescent journey into the heart of Detroit-influenced techno-jazz and is Angel at his best, while "Be Bop" is a jerky, jazzy workout which twists and turns endlessly. The remix of "Airborne" doesn't match the majestic beauty of the original, but the hard grooviness of "Shuffle" is adequate compensation. Finally, there are two rather pointless Carl Craig mixes. In all, it doesn't quite hit the heights of its predecessor.

★★★★

VARIOUS ARTISTS

ART/B12
Art/B12
A compilation EP with two tracks from Kirk Digiorgio's ART imprint on one side and two by The B12 Boys on the other. The ART side opens with the futuristic disco grooves of Elegy's "Switch", followed by the staccato rhythms, old school bass tones and eerie strings of Esoteric's "Thru". On the flip, Redcell come up trumps with the haunting, syncopated chillorama that is "Cinematic Calm" and the jazzy heat haze of "Practopia".

★★★★

ALBUMS

SENSORAMA
Welcome Insel
Ladomat 2000, Germany
Ladomat are renowned for their deep, bassy grooves. Of all the German labels, they have the best understanding of what house-influenced techno is all about, their appreciation of subtlety and space putting them right up there alongside F Communications and Grass Green. But even by their high standards, this is an exceptional album. It embraces an astonishing array of styles, ranging from the Mr Fingers-ish "Quarzzert" to the electro jazz of "Zone 30". One minute you're

blissed out in an ambient haze, the next you're grooving wildly to some seriously mad bass licks. Essential gear.

★★★★

CHRIS & COSEY

Twist
T&B Vinyl
From the ashes of Throbbing Gristle, Chris & Cosey's influence on modern techno should never be underestimated. Check their "Songs Of Love And Lust" and "Exotica" albums for proof. "Twist" highlights that link by roping in artists who've been indebted to them in one way or another to remix their original tracks, the successes including µ-Ziq's version of "Credit Sequence", Re:Search's faithful adaptation of "Rise" and Carl Craig's excellent treatment of "Fantastique". On the down side, Fred Giannelli slaughters the mesmerising "Exotica" and Tusken's mix of "Voodoo" is unlistenable. If you're really curious about this band, track down the originals.

★★★★

VAN BASTEN

Perimitive
Brute
This is a record which adheres to the old, anything-goes Balearic manifesto and is sure to score points with those fond of bands like Underworld and The Aloof.

HOT LIZARD

The Theme
Pacific
The third release from one of the UK's best new imprints, this is a bona fide electronic masterpiece. The melody glides along beautifully over an absolutely rocking b-line, as percussion hooks, bleeps and skippy snares fall into the mix. Wonderfully emotive and strangely calming, it's laced with enough power to keep even the most demanding dancefloors busy. The only disappointment is the rather lacklustre Carl Craig mix on the flip. Stick to the A-side and transportation to techno nirvana is guaranteed.

★★★★

It opens with a mid-tempo chugger, "London Coma", followed by "Black Dragon", a full-on, progressive nu-NRG stormer. Later, there are wickedly synthetic space grooves, a Chemical Brothers soundalike and "You Can Fight", a Senser meets Red Jerry on jellies oddity. However, the real ear opener here is the title cut, a glorious 12-minute dreamscape. One-til to Brute.

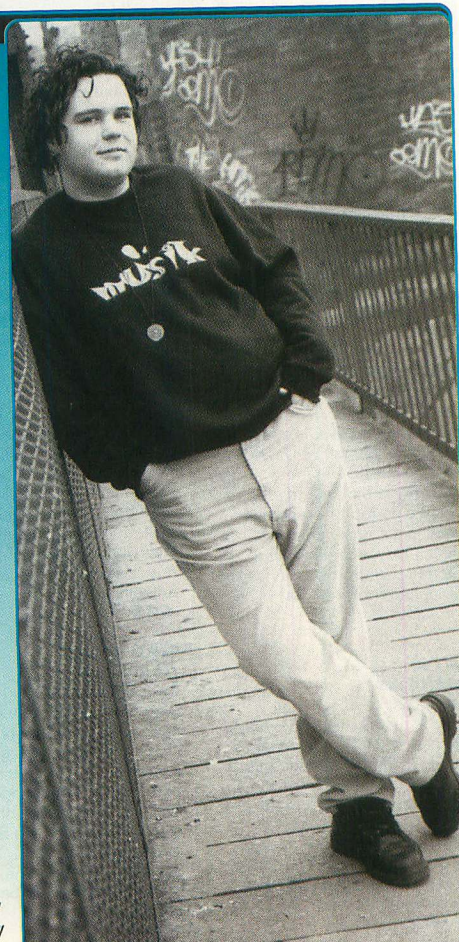
★★★★

LOOSE TALK

DJ and Force Inc and Definitive artist IAN POOLEY explains why Germany's club scene is not to his liking

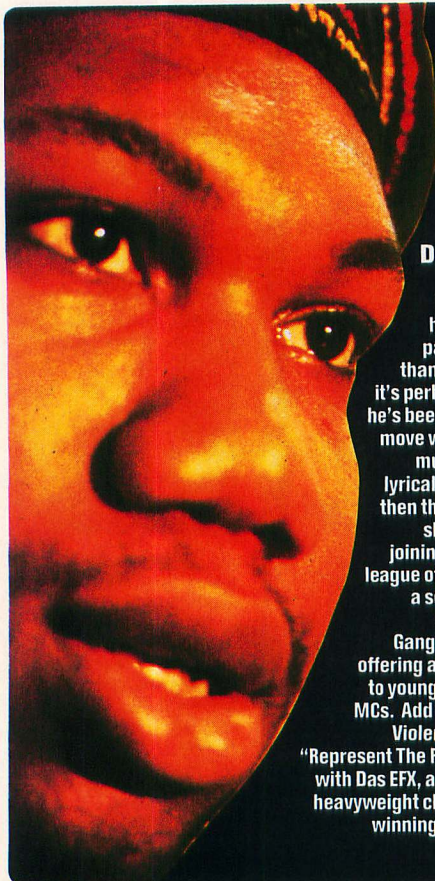
I DON'T think much of the scene in Germany. It's mainly just lots of raves for the hardcore scene, which I've never liked. Every DJ plays his own two-hour set and gets a lot of money. It's like a job for them. It has nothing to do with fun or a good party. There are very few people being original in Germany, and you have to look at Cologne or Berlin to find those who are coming up with good material. Even here in Mainz, the Bruckenkopf hasn't been open for six months. It's really sad. I have occasionally played raves, but I prefer clubs. With raves it's always the same. It's the same DJs - Marusha, Marc O, or Jens Mahlstad - whoever's cool at the time, playing commercial tunes, hard trance and acid trance. They have so many dates, at least two every weekend, making it really hard for a DJ like me to get into the scene. The crowds aren't great either. The people seem to be there for the drugs and not for the music. They dance through the night and then they go home. That's it. They just don't care. There are always lots of new trends in Germany and house is definitely making a comeback at the moment. But only because it's what people think is cool right now. Before that it was jungle. Some of the rave DJs are now just playing hard house, which I find strange because these are exactly the same guys who were telling me to turn it off six months ago. They used to say to me, "This is shit music, it's house music", and now they're playing it themselves.

● Ian Pooley's *Anthem (Remixes)* is out now on Force Inc. *'Today'* and *'Relations'* follow shortly on Force Inc and Definitive, respectively



Hip Hop

Reviews by WILL ASHON



VITAL
single

KRS-1 MCs Act Like They Don't Know

Jive
If Kris Parker has lasted the pace far better than anyone else, it's perhaps because he's been prepared to move with the times musically, if not lyrically. It is fitting then that this month should see him joining the premier league of artists given a scratched-jazz veneer by the Gangstarr DJ while offering a stinging slap to young, empty-head MCs. Add the "Stop The Violence" riffing of "Represent The Real Hip Hop", with Das EFX, and you have a heavyweight championship-winning combination.

ROB D Clubbed To Death Me' Wax

Sorry, but orchestral samples no longer make me think of noir thrillers so much as zit-ridden bedroom studio bods raiding their Ma's "Hooked On Classics" CDs. The beats are good, but nowt else. Classic FM for the blank generation.

●●●●●

DJ CRYSTAL AND HEADRUSH Perpetual Motion Payday, USA

The latest b-boy-turned-junglist gets back to his roots with this ode to the seedy side of New York. With keyboard notes splattering across a growled horn chord, a spooky organ and hard words from Headrush, it's a long cyber-stare at the city.

●●●●●

WHITEY DON Artical Jive

Another man on the jazzed-up hip hop/ragga crossover tip, here saved by the considerable talents of the man Phife, on sabbatical from the Tribe and warming up for that solo release. He may sound like a banana, but he raps like a God...

●●●●●

AFRIKA BAMBAATAA PRESENTS TIME ZONE Throw Your Fuckin' Hands Up Profile

Bambaataa was the first to realise that hip hop could channel gang aggression into creativity through the medium of the party. And when everyone else seems to be going the opposite way, he continues to pump out the good-time tunes, here with Queen Asia spitting out adrenalin and a munchkin adding that *bona fide* P-funk flavour. Bambaataa's still bouncing with the best.

●●●●●

ALBUMS THE BLOODHOUND GANG Use Your Fingers Columbia

Is there room in the world for two sets of Beastie Boys – the originals and these fly, pierced-up doppelgangers? The Bloodhound Gang are hep enough to notice the similarity, even commenting on it, but you get the feeling they think it's just because they're white. In fact, it owes more to their musical

ROOTS MANUVA Next Typa Motion Sound Of Money

Producing English hip hop and getting respect isn't easy. So it's a pleasure to hear something which really deserves it. Over a syncopated chunk of fretless bass and keyboards linking it to the bedroom-studio science musicians, this young Londoner lays down a rap which combines an old skool declamatory feel with a contemporary density and an English-accented sensibility.

●●●●●

* in the BAG!

DJ 279 talks through his current playlist

THE first track which must be mentioned is AZ's "Sugarhill". It's getting a lot of play, mainly because of the break of "Sugar Free" by Juicy, but anyone who's into hip hop should slow it down and really listen to the lyrics. It's just amazing, though unfortunately, there's no a cappella. "Sugarhill" and Notorious BIG's "One More Chance" rank up there as top club tunes, as does Mobb Deep's "Survival Of The Fittest". It's got a great message and the production is excellent. It stands alongside the best of them.

Another choice is the Kenny Smoove mix of Boyz II Men's "Vibin'", with Erick Sermon, Redman, Keith Murray and 2 Ta Da Head on it. That's my joint at the moment. It rates as my favourite new track, along with "Doctor Feelgood" on the B-side of the latest Ill Al Scratch 12-inch, which features MOP, Greg Nice, Nine and DJ Red Alert.

That's a *bad* tune, no doubt about it. I'm also into

RBX's "Absent Without Leave". People have

been waiting a long time for RBX. He used

to be down with Dre and

the Dogg Pound, but this track disses Dre for not appreciating what RBX has done for him in the past.

Lastly, there's the new Showbiz & AG cut, "You Know Now". It's one to look out for because it has a Buckwilde remix which is nothing like the album version. It has

Checklist

AZ - "Sugarhill" (Cooltempo)
NOTORIOUS BIG - "One More Chance" (Puff Daddy/Arista)
MOBB DEEP - "Survival Of The Fittest" (Loud/RCA)
BOYZ II MEN - "Vibin' (Remixes)" (Motown)
ILL AL SCRATCH - "Doctor Feelgood" (Mercury)
RBX - "Absent Without Leave" (Warner Brothers)
SHOWBIZ AND AG - "You Know Now" (Payday, USA)



different lyrics and different music. And I'd like to give AG a big up for his recent London show. We've had situations where groups come over from the States and give half-hearted shows which are detrimental to the music, but that was what a hip hop gig should be. It was wicked from start to finish.

● 279 DJs on Choice FM every Friday night. He also plays at London's Maximus every Tuesday and The Borderline on the third Monday of the month

mixture of thrash, jazz and funk alongside the wilful stupidity of their lyrics, typified by "She Ain't Got No Legs".

●●●●●

SON OF NOISE Access Denied - Bullshit And Politics Part 1 Little Raskool/Tribal House

Despite (or perhaps because of) ending with the assertion that "journalists are the parasites of the industry", this bloodsucker rather likes "Access Denied". Some of the cuts display the worst horrors of traditional British hardcore (nasty keyboard sounds, plodding beats and monotone

rhyming), but others are sparse little gems, the scratch patterns meriting repeated listening. In addition, the unit display a commitment to the spirit of hip hop resulting in the freestyle "Keep It Going Part 2" and a joyful DJ battle on "Scratch It At Your Own Risk".

●●●●●

THE HERBALISER Remedies Ninja Tune

Ninja Tune were one of the first labels to put out non-lyrical hip hop-based music and, in acts like The Herbaliser, have artists who remember that the ones who inspired the synthesis were the renegades of funk, not nasty ambient doodling. As a result, they hand in a bag of big beats, tricky scratching and licks to make you go "mmm...". Upbeat, funny, sunny and thoroughly danceable, this is a record which ignores the navel gazers and heads straight for the party.

●●●●●

● All imports supplied by Riddim Records, Brighton

VITAL
single

SINGLES

NSO FORCE Back 4 More Ticking Time

The force from Ladbroke Grove return with a smoother, soul-tinted sound, a kind of West Coast meets west London. Part of a trend to stretch out and lower the tempo of British rap, it's accomplished but lacks the spark of the Pharcyde-sampling second track, "Terra".

●●●●●

PM DAWN Downtown Venus Gee Street/Island

If anyone who ever liked hip hop bought anything PM Dawn have ever done, then let me warn you that now is the time to stop. There's no rap or breakbeat here, just a nasty piece of Beach Boys-meets-Rolling Stones pseudo-delic nonsense. Spine-chillingly terrible.

○○○○○

JAY-Z In My Lifetime Payday, USA

A track that continues Payday's obsession with the traditional values of tight, jazz-edged tracks and solid rapping – in this case about how many dollars Jay-Z needs. The "Big Jaz Mix" is funny and Clark Kent's bebop offerings on "Can't Get Wit Dat" hold the attention, but it never really takes off.

●●●●●

JURYMAN Juryman Two EP ATL

While others fiddle around with a loop or two and title the track "Splifferly", Ian Simmonds, aka Juryman, makes real music. The stand-out track is "Elephant Cemetery". It's like Miles' "On The Corner" (the b-boy anthem that wasn't) for the Nineties, with a beat which moves and surprises you listen after listen.

●●●●●

KALIPHZ Wass The Deal Firr/London

The deal here seems to be the usual one given to all British hip hop acts by major labels – create something popular but credible. Weighing in with a well-rapped but slightly sugary little package, it's unfortunately not at all clear that Kaliphz have actually pulled it off.

●●●●●

MAD SKILLZ The Nod Factor Big Beat/Atlantic, USA

Mad Skillz apparently shopped around his contribution to "Freestyle Frenzy" to get a deal, and this is the first fruit. With surefire vocal shooting from the youthful wordslinger, the tracks are produced by The Beatnuts and Large Professor. The latter's tune is the one, a lead tenor looping round behind an abrupt alto voice.

●●●●●

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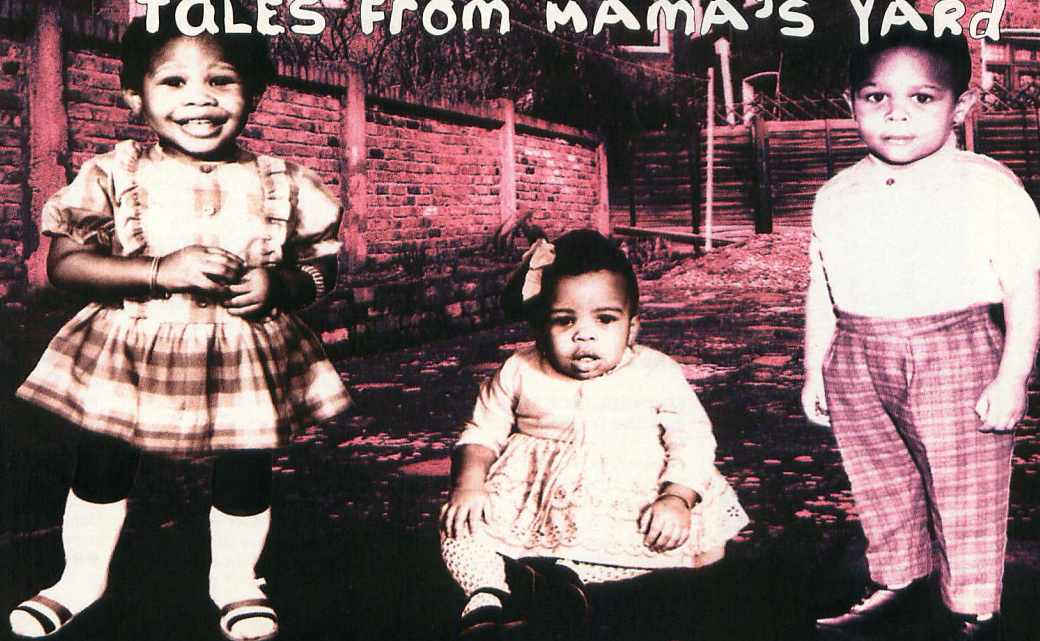
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Garage

Reviews by MICHAEL MORLEY

VARIOUS ARTISTS Masterworks – The Essential Kenlou Mixes



Harmless
This is the first in a new series bringing together top DJs/producers' most in-demand moments on a CD mixed by the guys themselves. And who better to open proceedings than Masters At Work with such gems as the jazz freestylin' "Nu Yorican Soul", Trey Lorez's excellent "Photographs Of Mary" and the much-bootlegged dubs of Saint Etienne's "Only Love Can Break Your Heart"? Also included is the original promo mix of The Voices' "Voices (In My Mind)", which is about to be released on the Ministry Of Sound label. Add in the limited edition, previously unavailable bonus tracks and this is a set destined to remain on your deck for a long time to come.

★★★★★

SINGLES

TODD EDWARDS Saved My Life

il, USA
One of the best sample-based tracks to emerge for ages. If you remember Todd Edwards' "New Trends Sound" EP, then you'll be delighted to know that this is even better. Gospel cooing, snippets of saxophone and the coolest chords and melodies are blissfully entwined, while the vocal insists "I just can't get enough". I'll second that.

★★★★★

ROCHELLE FLEMING

Suffer Sound Of Ministry

What a great package from the one-time First Choice disco diva. As well as the initial Cutting Records vocal version of "Suffer", it includes Loveland's most soulful mixes to date, which elevate the drama of the song immensely, plus a vibe-tastic instrumental workout. For the trainspotters, there is also the original and much-sampled "No man in the world" from First Choice's "Let No Man Put Asunder". If this was the shape of things to come, the group's split was a great loss indeed.

★★★★★

LEE JOHN

The Mighty Power Of Love Freetown

Freetown is going pop. And pulling it off with the return of former Imagination lead singer and all-round star personality, Lee John. Gone are the transparent trousers and the bare chest, to be replaced with an altogether slicker image. The vocals are as strong as you would expect, while Mood II Swing's production is both tough and smooth.

★★★★★

ZIGGY MARLEY AND THE MELODY MAKERS

Power To Move Ya Elektra

Only laziness has prevented me from writing about this superb tune before. With Ziggy's distinctive half-spoken, half-sung lead vocal, a strong female backing, a monster bouncy piano groove and some Hammond workouts from remixer E-Smoove, "Power To Move Ya" is a real glider of a tune.

★★★★★

GLOVER & WATERHOUSE

PRESENT PHILLIP RAMIREZ Higher

Sweat
This is a truly trans-Atlantic collaboration. While we're still waiting for Ramirez's classic tune "Spread Peace" to be released, his falsetto here cruises sweetly above a subtly atmospheric backdrop conjured up by South London's prolific Crispin Glover and talented engineer Richard Waterhouse. A shiver short of excellent.

★★★★★

GUSTO

Disco's Revenge Bumble Beats, USA

As the title suggests, this is a monster disco cut-up which should be instantly recognisable from the "bom-bom-bom" loop sampled from "Groovin' You", Harvey Mason's 1977 boogie tune. Definitely funkier than a mosquito's twacker.

★★★★★

RAW STYLUS

Believe In Me Wired

The jazzy funksters get a limited edition house remix courtesy of Eric Kupper. The vocal mix is a match for the Brand New Heavies, while the "Old Skool Dub" is a classy Fender Rhodes and Hammond outing.

★★★★★

THE S MAN

Rhumba Narcotic

This, the first single to be lifted from Roger Sanchez's "Secret Weapons Volume 2", comes with South American-style vocals by Johnny Nino. The brash horn section and congas add to the bright and breezy feel on Sanchez's own "La Patria Mix", while Todd Terry's familiar 808 snares creates a tougher vibe. "Rhumba" would fit perfectly with Tito Puente, Charlie Palmieri et al.

★★★★★

FUNKY PEOPLE PRESENTS

The Blaze Tracks EP Funky People, USA

This diamond five-track EP from the Blaze camp is fresh on Cassio Ware's new imprint. Blaze have a reputation for quality, yet they continuously surprise their fans with their versatility and here the highlights are "Moonwalk" – another "fantasy" Moog experience – and "Doom Boom Day" – a Hammond and vocal scat which Jimmy Smith would have been proud of. One for the jazz-heads to groove to.

★★★★★

MICHAEL JACKSON

Rock With You (Remixes) Epic

Frankie Knuckles and Masters At Work get the task of remixing this old Jackson classic. Knuckles smoothes the track out straight from the piano intro, while the Masters' interpretation has a bit

DREAM DATE

KIM ENGLISH enters the realms of fantasy for her dream date

What would be your dream venue?

Wembley Stadium. That way I can get the biggest crowd possible and have the stage in the centre. I haven't actually been to Wembley, but I've heard plenty about it.

You can move this venue. Where will you put it?

On an island in the Caribbean. I've never been there either, but the weather would be ideal. And all the gorgeous hunks out there... I've seen them on TV!

How will you get there?

I'll ride across the water on the back of Byron Stingly. I can float, but I can't swim, so I'd need some help! Byron would wear a shark-proof vest – just in case – and we'll book the gig a couple of weeks ahead so we could get there on time.

Who is on the guest list?

Byron Stingly, of course. He gave me a break with Ten City. I will also put on Gershon Jackson, a friend from the past who recommended me to Ten City, and Stevie Wonder, who I think is a genius. Plus Richard Gere. I'll serenade him with a song.

Who is the support act?

Prince. He's another genius. It wouldn't even matter if the crowd really came to see him.

Which songs will you open and close your set with?

I'll start with "I Know A Place", which is a fantasy, a state-of-mind song. I'll close with my first single, "Nitelife". By that time, we'll know all about it!

Who will you ask to play in your backing band?

For the funky numbers, I'll have Hendrix on guitar. For the jazzier stuff, I'll have Miles Davis. And a harpist. There will also be an all-star groove session with MFSB and The Love Unlimited Orchestra.

Which guest singers will you invite on stage with you?

George Michael. He'll start everything off and we'll get Whammed! Then I'll ask Madonna up and we'll do a tap dance to "Like A Virgin", which both of us are, of course!

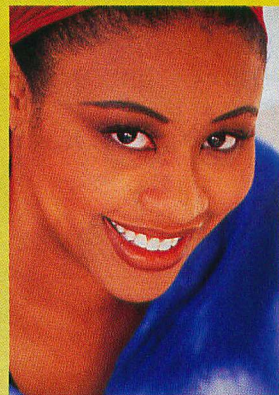
Will you perform anyone else's songs?

Yes. Something by Minnie Riperton, because she's my idol. I'll do "Can You Feel What I'm Saying?", which is a deep, moody and very soulful track.

Where will you go after the gig? And who are you taking with you?

I'll take whichever hunk impresses me to one of the more happening clubs on the island for some hot, spicy action!

● Kim English's 'I Know A Place' is out now on Hi-Life/Polydor



more grit to it. Both, however, lack that crucial energy factor.

★★★★★

NUFF SISTERS

Serious Situation Multiply

From the same stable as Jinny's "Keep Warm", but in a seriously different style, this is a mighty impressive reworking of Marshall Jefferson and Richard Rogers' "Can't Stop Loving You". The female vocals aren't as technically strong but, contrary to popular belief, it proves that the Brits retain their soul. And, along the way, add extra depth with some lovely acid touches and throbbing keyboards reminiscent of Ron Trent and Chez Damier.

★★★★★

LESLIE JOY

What Is Happiness? Crash, Canada

This is the best release so far from Toronto's Crash label. A loose but bumping groove rides under the sweetly-cooed vocals of Val

Timothy, while the flip reveals the throbbing, disco-styled "Bass In Space Dub", a track whose out-there keyboards and vocal snippets quickly turn out to be utterly irresistible.

★★★★★

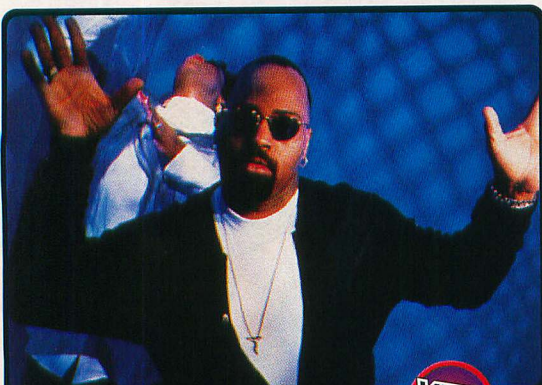
ALBUMS

VARIOUS ARTISTS Jazz In The House Volume 2

Slip 'N' Slide

The first volume in this series made for a pretty tough act to follow, but this does the trick well enough. Offering jazz-house music in all its splendid varieties, the highlights range from Elements Of Life's flotation tank take, through sample heaven on "New Jersey Deep" by Black Science Orchestra and "Moonshine" by Kenlou, to Code 18's very sultry "Equinox" and the classic sound of Saint Germain's rootsy, bluesy, cymbal-flying "My Mama Said". A very fine compilation indeed.

★★★★★



FRANKIE KNUCKLES FEATURING ADEVA

I'm Walking Virgin

One of the highlights of Knuckles' very soulful "I'm Walking" album gets the remix treatment courtesy of Nice & Ripe's Grant Nelson. This joyful to the point of euphoric gospel singalong comes complete with a full-on backing and some firin' vibes, and has been championed right across the more soulful spectrum of dancefloors. The original was good, but the remix is glorious!

★★★★★





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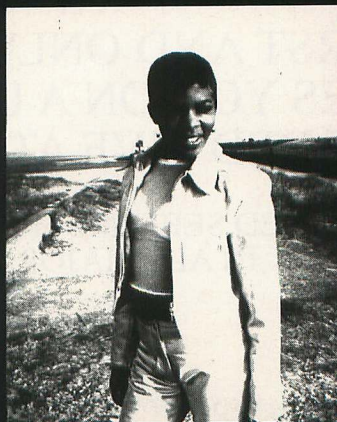
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Soul

Reviews by BOB JONES



RAW STYLUS Pushing Against The Flow

Wired

Putting together a maxi is no easy task. There's usually one or two killer cuts but, as for the rest... Ashtrays come cheap nowadays. With this large one, Raw Stylus have done it the proper way and solicited the help of Gary Katz and his New York studio. The result is 10 quality tracks of the highest premium street funk and soul. Not a duff note in sight.

★★★★

VITAL
album

SINGLES

NATIVE SOUL

What's My Name
Talkin' Loud

This project finally surfaces after being "tape only" for a year or so. The brainchild of Kenny "Dope" Gonzalez, it features two sultry ladies from Bas Noir breathing a summer two-step, to the sound of strings and crashing waves.

★★★★

ROSIE GAINES

I Want You

Motown

Large in stature and larger in voice, this lovely lady was a cult artist for years before the Purple One nicked her for his New Power Generation. Here she offers a killer tune which samples Marvin Gaye's "Inner City Blues".

★★★★

SINCLAIR

Stay With Me Tonight

Dome

Play the A-side and you'll find meaningless remixes of Sinclair's old chestnut, "Cassanova". Flip it over and get a slick production on a ballad which equals anything the Yanks can turn out, if not bettering them. Fine UK soul.

★★★★

SHUJI

Facets EP

Ivy

A fresh-sounding song in a land of sample madness. Tottenham boy Shiji wrote, financed, recorded and produced this six-tracker from the street, relying on musicians instead of banks of samplers. This is the way forward.

★★★★

THOMAS ESTERINE

Open Your Mind

Music Base

Written by Thomas and Karen Gibbs of Inner Soul fame, this is a shift up in gear from their usual mid-tempo material. Pure modern soul, it showcases a new dancer for the purists instead of digging up some old has-been. A true delight.

★★★★

EVERIS

Summertime EP

SCG

Yet another Londoner singing some of the finest homegrown stuff you'll ever hear. Everis deserves the props. God knows, he's been banging on the door long enough. Time to give the man a break.

★★★★

BACKBONE

Universal

Little Peach

For the last few years, Backbone's potent mix of jazz, funk and nu soul grooves has been simmering along nicely. Now they're about to reach boiling point. This is the first course. Can we have some more?

★★★★

ZEE

Foundation

Blue

We could dedicate a whole issue of Muzik to the UK's black music scene and still not touch on all the talent. Manchester is in the spotlight here, featuring heavy drum 'n' bass and tings.

★★★★

JASON WEAVER

All Up To You

Motown

They're getting younger every day, but still singing about doing the love thang with a girl of their choice. It's okay to have underage sex on vinyl, but try it in the real world and they'll have your balls off, lad. This is definitely cold-shower music.

★★★★

JO ÅANG

Lies

NHL Productions

A moody slate from north London's heavyweight gang. It's produced by Dil, noted for his work with Galliano, but it's the "Open Ears" mix from brother Gil Sang of Vibe Tribe which really blows up.

★★★★

FREE SPIRIT

Hey Baby

Columbia

The bad bassline of this record sounds like it has been nicked from Drizabone. The mix which really matters here is the "Absolute Dub", with its pure rhythm 'n' bass and very classy, very sexy lyrics. This is another record to give hope to all of those maintaining that songs are making a comeback at last.

★★★★

VITAL
single



YOLAND ADAMS

More Than A Melody

Tribute

In the land of "Praise be!" and tambourines, the word is the greatest gift you could ever possess. It means having the righteous enter your kingdom and the power of the holy of holies enter your way of life. Miss Adams delivers her word with such power it knocks you off your pew. If this is what it's like on the other side, I'll be there every Sunday.

★★★★

ALBUMS

LEON WARE

Taste The Love

Expansion

Someone once asked Leon Ware what he enjoyed most in life. "Women, and having sex with them" was his instant reply. Ware's pedigree goes back to the Sixties soul years and these luv songs ooze it, drip it all over the floor and leave a soulful taste in your mouth.

★★★★

SAM DEES

Second To None

Kent

This set of previously unreleased tracks from Dees' mid-Seventies period is a mine of pure soul gems. This man is what soul is all about. He feels his way through life's ups and downs, then puts pen to paper to create lyrics which make even the biggest fellas raise a tear. I've got the Kleenex to prove it.

★★★★

EDDIE FLOYD

Down To Earth/California Girl

Stax

A double dose of Stax dynamite fused together onto one album (though it's CD-only, I'm afraid). Dating from his 1970/1971 days, if you collect the real deal then this is for you. A touch of the old school finding its place among the school of 1995.

★★★★

PRODUCTION values

DODGE of Dodge City and Soul Inside Productions

moves into the spotlight

How would you describe your production sound?

I take from everything I like - R&B, Jermaine Dupree, Puff Daddy, James Brown, Philly soul, Motown... I mix it all up in a flavour which is phat on a drum 'n' bass tip. It's a London-based funky hip hop sound, even when I do mixes for the US. My sound is different, but not so different.

What were your first and last productions?

My first was Dodge City's "Ain't Going For That". It was the second demo I'd ever made. At the time, IG Culture and I were just ears. We grabbed loads of old records and put them together with a Roland W30 Workstation. My last full productions were Paul Johnson's "Sayin' Something", and the latest mix for D-Influence's "Waiting". The D-Influence track is a ballad

which isn't going to explode on all dancefloors, but it should be able to walk into Capital Radio and get playlisted!

What record do you feel have you had the most input on?

With Dodge City, we did things together, but with Soul Inside Productions, I'm the overall controller. Paul Johnson's "If We Lose Our Way" was the first track I did outside Dodge City, although still with IG, and I just hit a vibe. The more talented a singer is, the easier the work is. The tune was left sitting around for a year before it came out, but good songs don't age. We only sold 1,700 copies, but on a major label, who knows what would have happened?

What's influencing you now and how do you see it affecting your sound?

My business attitude has really changed over the years.



It's very popular for people to say, "I'm just about creativity", but that's not enough. I want to hear my mix on a 12-inch over other mixes. Like on the Method Man/Mary J Blige track - not just keeping it dark, but adding some bright chords, like in the original Motown lick, to lift it.

Which artists have you enjoyed and disliked working with the most?

The best was Incognito's horn section. We definitely had some crazy fun together. They're so professional.

We would ask them to make a couple of sounds and they'd just do it with their own flavour. The worst job I ever had was with Jhelisa Anderson, recording the "Unleash Your Love" track for the Dodge City album. We wasted about £6,000 because she couldn't deliver the vocals. She buries most vocalists when she wants to, but she wasn't happening on this session. Ghida De Palma sang for us instead.

● Dodge's production of D-Influence's "Waiting" is out now on east west

Vanessa Daou



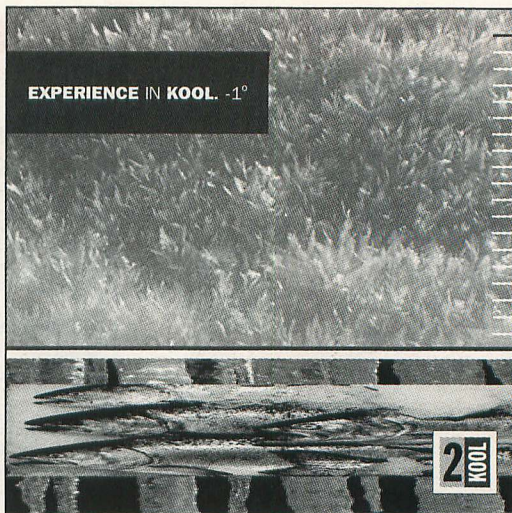
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Virgin

DownTempo

Reviews by **CALVIN BUSH**



BOMB THE BASS Sandcastles

Blunted
Forget the gloopy soul of "Sandcastles" and head straight for two of the most emotionally stirring remixes you're likely to hear all year. Firstly, Kruder & Dorfmeister trump even Le Funk Mob's mix of "Bug Powder Dust" by opening a window onto God's weeping heart, smothering Justin Warfield in the kind of wiggly, cosmic analogue melancholy which ought to come with Kleenex as standard (t)issue. Then The Jedi Knights twist a newbie called "Absorber" into a glittering music box of pristine electro. Impossibly sad, beautiful and rousing.



SINGLES

IJAAK

Ijaak EP
Malawi
Alex Knight continues his foray into black vacuums of electronic downtempo funk for Malawi, the new label from the people behind the late and lamented Skunk imprint. "Nangpa" is dub as a dark and mysterious Latin experience, while "Rigpa" careers wildly between jazz-fuck madness and Autechre abstraction.

MOLOKO

Fun For Me
Echo
Spinning ludicrous lyricisms over crazy psychedelic stoner grooves and ending up in a rather weird world on the fringes of rationality, Moloko are a Deee-Lite for the trip hop generation. "Fun For Me" is just as bizarre, imaginative and off-kilter as "Where Is The...". A wacky world of nonsensical semi-smiles awaits.

MR SCRUFF The Frolic EP (Part 1)

Pleasure
An aural feather-tickler from start to finish. "Chicken In A Box" cuts up bossa nova grooves with Andean flute-tootin' for Ballistic Brothers-style funkiness, while "Bass Baby" and "Scrough" continue the Scruff tradition of off-the-wall electro graffiti and loony tune electro. As wild as Air Liquide doing Bert Kaempfert.

TECHNO ANIMAL Babylon Seeker

Blue Angel
"Babylon Seeker" sees a change of label for Kevin Martin and Justin Broadrick, but there's no let up in the scarification process which made the "Re-Entry" album such a disturbing slab of avant-garde ambience. With mortuary atmospherics, slashed breakbeats and ghostly 303, the darkside just got darker.

GLAMOROUS HOOLIGAN Viva Negativa EP

Delancey Mob
"Nobody has a future/The party's over/Take a look around you man." And so opens another buckwild beat-fest of anarchic, sample-heavy trip hopper from the Bradford studio guerillas. "Naked Beat-Box" is the killer here, all seismic sub-bass and lurching percussion. Insurrectionary by design, intoxicating by effect.

INGRID SCHROEDER Bee Charmer (Remixes)

Magnet
Not dissimilar in feel to Ruby, "Bee Charmer" hinges on the soulful wistfulness of Schroeder's mirage-like voice. In spite of the mighty presence of both Howie B and Goldie on remix duties, it's DJ Muggs whose cataleptic beats somehow lend the song an edge as sharp as a Cripps' blade.

FUNKY PORCINI King Ashabanapal

Ninja Tune
"King Ashabanapal" gets the drum 'n' bass treatment from Dillinger, Plaid and Digidub, before the Pervmeister himself, Funky Porcini, lowers the tone and tempo with his special blend of lonesome stoner blues on "Hyde Park". And how superb a title is "Suck Acid Pearl And Dean"? Ba-ba-ba-beats-bass-bankers.

RUBY Paraffin (Remixes)

Creation
Sonic perversion of the chunky but haunting variety, as former Silverfish singer Leslie Rankine opts for remixes on her debut solo release. The best is Richard (Dead Elvis) Fearless' version, hinged on a sublime double bassline. Red Snapper meanwhile construct an entirely new track and Wagon Christ lets Rankine's jazzy vocals melt across a snaking soundscape.

IN THE BAG CHARLIE LEXTON of COOL BREEZE dips into his

FIRST up is Alex Reece's "Jazzmaster". What he does isn't really jungle, he describes it as "on the edge of jungle". This is like a big fusion track, and the music over the drum and bass is different from what you'd expect, almost Roy Ayers style. Next is AZ's "Sugarhill", a good, honest hip hop track. I haven't a clue who he is and don't recognise the breaks on this, but I think it is his first single. I heard it on Tim Westwood one night and it's been very hard to track down a copy. The Brotherhood are another happening hip hop group. They're a British outfit, one of whom is Jewish, one is black and the other is mixed-race, hence the name. "One Shot" is from their album and I might be doing a mix of it. It's produced by Trevor "Underdog" Jackson and it's cool because they're not getting involved in competing with American hip hop. They're just doing their own sound.

There's a track on the recent "Universal Sounds Of America" compilation by Art Ensemble Of Chicago, "Theme De Yo Yo", which has a wicked bassline. It's in a mad style, with nice melodies and a brass section, but it's the bass which does it. Art Ensemble are

CHECKLIST

ALEX REECE - "Jazzmaster" (Blunted)
AZ - "Sugarhill" (Cooltempo, USA)
THE BROTHERHOOD - "One Shot" (Virgin)
ART ENSEMBLE OF CHICAGO - "Theme De Yo Yo" (Soul Jazz)
KID LOOPS - "Alien Resident" (Filter)

than album projects. Kid Loops is actually my brother and he did all the link pieces on my album. "Alien Resident" is quite breakbeaty jungle with an Ultramagnetic MCs sample.

● Cool Breeze's 'Can't Deal With This' is out now on Dorado

KILLER MOSES

The Unseen EP
Cloak & Dagger
Devilishly insidious deep funk from a former member of Slab. The title track builds gradually to a mayhem guitar freak-out, all squalling feedback and twinkling abstraction. "The Hanging Babylon" could have been made by five-year-olds on opium.

RAMSHACKLE Isn't This The Life

Big Life
The post-trip hop heir to Moodswings' "Spiritual High", this veers perilously close to Oui 3 territory with its gospel swing, chunky pop dub and skunk-lite vocal atmospherics. But flip it over to hear Jah Wobble giving it bass-max in full effect, and that Balearic Beat revival is much closer than you may think.

ALBUMS

SEED Vertical Memory

Beyond
A palpable shift towards melody and light from Paul Schutze, the master tortured darkscapist, in this one-off project for Birmingham's Beyond label. Less musique concrete than musique aesthete, a contemplative, almost Buddhist aura shines through these 10 reflective abstractions, soundtracks to lost lives in abandoned villages and fragments of life's songlines as plangent as anything Schutze has previously ventured to date.

JORGE REYES Mort Aux Vaches

Staalplaat, Holland
Frighteningly prolific and taking minimalist world ambience to

NAV KATZE Never Mind The Distortion



SSR/Crammed, Belgium
Never mind who Nav Katze are. Here are the set of remixes which have, on import, sent the value of the yen soaring of late. Ultramarine's wonderful stellar-jazz take on "Nobody Home" is the finest space-pod music Saint Etienne never made, while the Black Dog mixes offer a sad reminder of their brilliant past. Inevitably, it's Aphex and Global Communication who offer the most radical innovations, the former working "Ziggy" and "Change" into beautiful industrial clangathons, the latter repainting "Wild Horse" as an ecstatic, post-coital sigh of blissful surrender. The Katze are way past Kool.

miamic extremes, Jorge Reyes is Mexico's answer to Schutze. With the inculcation of his native percussion and shimmering vocal drones spread almost anaemically across long ambient lamentations this is widescreen mood music for the wandering desert cowboy in us all. Add in the sensational ritualistic packaging, and it's another icon from this truly remarkable Dutch label.

STEEL

Steel
Mille Plateaux, Germany
Ever wondered what it would be like to be trapped inside a dark star at the very moment it's blown to smithereens by a hydrogen bomb? For the price of a CD, Steel (aka Subsonic 808 and Speedfreak) will wire up your stereo to a small pile of Semtex, use a bin-bag of discarded industrial feedback as the fuse, avail himself of pseudo-Aphex thunder beats as the lighter, and let the whole thing blow.

VARIOUS ARTISTS Boredom Is Deep And Mysterious Volume 2

April, Denmark
The only Danish ambient album worth buying this year. First, for its wonderfully ironic title. Secondly because acts like Double Muffled Dolphin and Acoustic make you wonder why Tournesol bother. Thirdly, because Dub Tractor are as delicate as nightshade bloom, but much more dubby. Fourthly because, short of staring at Renoir's collected works, you'll never find so much beauty in an hour of your precious time. Lastly, because April Records' motto is "NASA - never accept sonic aggression". Yeahhh!



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SINGLES

740 BOYZ Shimmy Shake MCA

"Bring that booty to the ground/Shake that thing with all your might," holler da Boyz on Red Jerry's no-nonsense, no-sleep-'til-Monday mix. A driving, beefy rhythm is interspersed with an engaging vocal and, halfway through, all hell breaks loose when the siren posse arrive in full force, and the whole thing ends up getting awfully messy in a most wonderful kind of way. ●●●●○

PERPLEXER Church of House (Remix) Urban

Calvin Rotane (of "I Believe" fame) performs the honours on this amazing piece of plastic. It'll take you to hi-hat heaven and back again. A restrained groove motors pleasantly along within the speed limit, until a choir from Alpha Centuri beam down and orchestrate the proceedings for their own deviant purposes, enticing Fellini to pop in with a spray gun. Trippy-dippy and utterly brilliant. We love it. ●●●●○

YUM YUM Let Me Go Sperm

Ignore the average "Club Mix" and segue yourself into the bangin' "Metal Mix", which has a bigger kick than Jürgen Klinsmann, a pump battalion from the 303 Barmy Army and an eccentric Euroid sensibility which is not so much Johnny Halliday as Slasher Distel. ●●●●○

LEGEND B Lost In Love Asencion

Baby Doc twiddles the knobs and gets his bitz out for the boyz with this full-on trancer. It plunders along like a runaway Sherman tank on a ketamine and Temazepam cocktail. Big string breaks, air-punching strip-downs and breathless locomotion all conspire to make it a winner. ●●●●○

E-TYPE This Is The Way firr

An unusual tune with religious overtones (a choir chanting "Maria"), which builds up with a kind of commercial, sub-Goa sound. The "Biff 'N' Memphis Mix" is very engaging, while the "Knife 'N' Fork" approach has glossy, polished sequences, orchestrated strings and a Bon Jovi-type anthemic vocal matched by a squeaky clean piano sound. One for the E-type lags. ●●●●○

DEAD CALM Dancing Dolphins Choci's Chews

Fuck me, it's a stormer! Yup, "dead calm" couldn't be any further from the truth with this portable hurricane which is about to wash ruthlessly over Dogger

AMEN FEATURING LUVAIN Passion

deConstruction

Is there no stopping this boy Wand? "Passion" kicks off with a hi-octane gallop which gets the blood circulating nicely. Then, before you know where you are, a floor-stopping, goose-bump inducing breakdown appears, with Luvain screeching the most impassioned vocal:

"Can you feel the passion/Running through my veins?/Driving me insane...!" A time-defying note-hold ensues, as the bass and drums kick back in with no holds bloody barred. Yup, it's let's lose it time. Epic. And a Top Five hit, or my name's not Miss Muffet! ●●●●○



and Cromity. It's had grown trawlermen reaching for their waterproofs, crying for Saint Christopher and their fisherman's friend. Handle this one with extreme care! ●●●●○

EVOKE Runaway firr

A sweet serenade with overtones of The Grid's "Floatation" is enhanced with a luscious vocal which drifts dreamily and ethereally over a breakbeat, before a thumping, nu-NRG b-line lifts you up by your bootstraps and hurls you into the back room where Klatsch await with a bucket of oil and a leather sofa proclaiming, "God Save The Queen!" And after these rather



* IN THE BAG

SARAH CHAPMAN on the contents of her record bag

My absolute favourite record of the moment is Civil Attack's "Upstate Feeling". I'm normally into deep garagey grooves, but this is pretty hard and fast. It's awesome, everyone goes mad to it. I also love the "Deep Dish Dub Mix" of "Hideaway" by De'lacy. It always gets an amazing reaction when the vocal comes in. I've got the original cut, which was a real swifty, souly record from about a year ago, but this a much more pumped up version. I adore Rollo & Sister Bliss' mix of "I Feel Love" by Donna Summer, the way that it really builds up, then breaks down again, and the way the super, beefed-up bassline really kicks! After a track like

that I might go a bit cheesy with Umboza's "Cry India", the breakdown of which is pure Cheddar. This is another track which sends people into a frenzy. Valeria Vix's "Viciola" is a racy Italian vocal over a glorious house track. Excellent. And finally, no self-respecting DJ would hand in a chart without including a track of their own, so my last choice is a double A-side from myself and my brother, Simon C. "Disco Frenzy" has a wild disco break meeting some mad guitar, while "Tart" is a funky, house track which has been getting such a great response that we're trying to license it!

CHECKLIST

CIVIL ATTACK - "Upstate Feeling" (Alien Funk)
DE'LACY - "Hideaway" (deConstruction)
DONNA SUMMER - "I Feel Love" (Manifesto)
UMBOZA - "Cry India" (Positiva)
VALERIA VIX - "Viciola" (DFC)
SARAH CHAPMAN AND SIMON C - "Disco Frenzy"/"Tart" (Saucy)

● Sarah Chapman and Simon C's 'Disco Frenzy'/'Tart' is out now on Saucy

which has been getting such a great response that we're trying to license it!

before. It builds and builds into a swirling, incandescent cascade of cosmic sound and effervescent lightning strikes. Then out of the fire, steps... Salvation itself! ●●●●○

THE MUDMEN Tuff Tracks EP Shining Path

This is out on Red Jerry's new label, an imprint dedicated to US-style underground grooves. And that's exactly what this scorching, head-nodding, feet-tapping EP delivers. If you love having it Stateside, you'll love this! ●●●●○

1-800-DIS-N-DAT Punany Stip

Not for those of a dour disposition or the sexually uptight, this is a tough, pumping and more than mildly explicit steamer celebrating the joys of rumpy-pumpy. And if you don't like it, you can stick your tongue up my arse. ●●●●○

TRADE Volume 1 Fever Pitch

Trade is the best club in the country (if not the world) and, to coincide with its fifth birthday next month, we've been blessed with this awesome double CD. On a recent trip to London, Kelli Hand said it's the only place that reminds her of the Paradise Garage. Nothing can touch Trade for sheer energy and enthusiasm, much like their fierce ruling DJs and here, Malcolm Duffy and Tony De Vit display the talents which have established their heavyweight reputations. Have a spare pair of drawers handy as they're renowned for making their loyal followers wet their pants. ●●●●○

HUACK Hijack white label

This little pixie appears on a gold-tusked elephant, pulls a Smith & Wesson from the waistband of his Calvin's and sneers, "Take me to your leader, fuck-face!" Riding the brawny beast, he travels through the heat for four scorching days, didgeridoos and sirens heralding his advance to the City of Dreams. Out of the trees, a cavalcade of sonic arrows descend, impaling the pixie to the ground. He melts, and the gathered crowd cheers... It's just another Saturday night. ●●●●○

STASH 100 Drums Conscious

A thoroughly excellent tribute to that clubland Valhalla in the scorching sunlight of Ibiza, namely Space. Thankfully, it comes without the accompaniment of sour-faced, gun-carrying, party-pooing security guards. ●●●●○



ST ANNE'S PASSION Gonna Love You/Get The Hoe (Remixes)

Choci's Chews
Following on from the excellent Choci/Ben Tisdall collaboration, we now have Baby Doc moulding his inimitable sound to "Get The Hoe", while Red Jerry transposes "Gonna Love You" into a passionate floor frolic. ●●●●○

ALBUM VARIOUS ARTISTS Pump

Moonshine
If you've pulled into a pit-stop after a weekend's partying, this little work-over from Tall Paul should recharge your batteries. It includes Da Junkies' sublime "Emptyness", Chaka Boom Bang's "Tossin' & Turnin'" and Biffer's own mix of "My Love" by Kellee. Go on, fill her up, my son! ●●●●○

This column is dedicated to the memory of Lee Newman. We miss you, babe

A behind-the-sleeves report on the phat dope beats of...

Wall of Sound

A S THE MANY GENRES OF dance music increasingly melt into each other to create a plethora of hybrids, each fresh development inevitably brings a new tag on which to hang the sound. Followed by a desperate, arse-first rush by every record company across the land to cash in with a tenuous compilation.

A perfect example is trip hop. Although a liquid style which can't be pinned down beyond the unifying factor of the breakbeat, the success of the Mo' Wax imprint has had the world and it's mother sprinting to catch the wagon.

Wall Of Sound, however, are not simply looking to hitch a ride on the nearest available gravy train. At times almost wilfully obtuse, their slogan could easily read, "Nothing is true, everything is permitted". It's not an ethos you'd normally associate with a record label, but since the appearance of this quote on their second single, Mekon's superb dope beat rocked "Phatty's Lunchbox", it has become the code by which Wall Of Sound have lived. That, and an insatiable thirst for hedonistic fun. Oh, and a fanatical love of footie.

ALMOST two years since its inception, the Wall Of Sound imprint has become synonymous with a fascinating exploration into extremely funky experimentation. With the aim of promoting quality sounds rather than sucking a scene dry, they've managed to capture the moment with an underlying sense of honesty and integrity.

"I was working at Soul Trader and I kept hearing all this music which just wasn't being picked up," explains Mark Jones, of the initial inspiration behind Wall Of Sound.

"Setting up a record company to put out all of these excellent tracks just seemed like the obvious thing to do."

Indeed, working at Soul Trader placed Jones in the perfect position for launching the label. A distributor specialising in R&B, soul and hip hop, Soul Trader is also widely recognised as being a major player in the breaking of trip hop. Not that either Jones or his partner in crime, Mark Lessner, would happily place Wall Of Sound in the trip hop bag.

ART BLANCHE

Mark Jones on Wall Of Sound's unique sleeves

"The covers of the 'Give 'Em Enough Dope' albums are lifted from a book called 'Hashish' by a guy called Suomi La Valle. He is to hash what David

Bailey is to fashion. He spent three years travelling the world, documenting every dimension of hash production – oil, black, whatever. How we got involved with him is a long story, but let's just say we're kind of, er, connected. The pictures we've used so far have nothing on the future 'Dope' sleeves.

"To me, it's obvious what's on the covers, but every week I get asked, 'What's that chocolate stuff in the picture?' It's good that HMV and Our Price don't seem to know what it is, otherwise they probably wouldn't stock the albums. It's basically just a question of helping us to build up an image – that's something I feel is really important. And, if you haven't got any money, you have to use your imagination. We're lucky like that, but other labels aren't.

"It's like the way we use graffiti art on the covers of our promos. There are about 100 of each in existence and together they make up one big picture. So people will have to hunt each other out if they want to see the whole thing. I think it's good to offer something more than just a house bag and a white label. And if it costs an extra £50 to do, so what? I'm sure that if a marketing man from, say, Polygram had come up with the idea he'd be getting paid another five grand a year by now."

"We're always getting that, 'Oh, it's trip hop, it's like Mo' Wax' stuff thrown at us, but I think we're removed from all that," argues Lessner. "I don't actually want to see our albums next to a fucking 'Triphoprisy' compilation on the record racks. Then again, it only serves to make our records look better."

The onslaught of trip hop compilations obviously hits a raw nerve with the two

Marks. But not as much as the people putting them together.

"Every shit in the recording industry is trying to license our tracks for their so-called trip hop compilations," notes Jones. "Every week I get these calls and they're like [puts on 'Monty Python'-esque falsetto] 'I'm interested in licensing the band called Phatty's Lunchbox'. They don't even know the name of the fucking band they're after! We're going to go in the studio and record a load of totally crap tracks to give them and see if they notice."

DON'T be surprised if that actually happens. The guys at Wall Of Sound possess a wicked sense of humour and are not averse to the occasional scam. Earlier this year, for example, they created a fictitious New York imprint called Black Apple, to which they claimed to have licensed Agent Provocateur's "You're No Good". A soulful skank through the back doors of jazz, the record was shrink-wrapped to fit the import kudos and was an instant success in the clubs.

"This business is supposed to be about having fun and that's my way of enjoying myself," says Jones. "If I didn't do it I'd have to think about the money I make, and I don't find that in the least bit interesting."

Enjoying yourself while running a label? That's a bit of an anomaly isn't it?

"It's all about sitting back and taking a look at what you're doing without getting anally retentive about it," explains Jones. "People put far too much pressure on themselves to be taken

seriously. But, in my mind, being taken seriously just means

that you've lost it."

Wall Of Sound have had "it" from Day One. The label set the agenda with "Give 'Em Enough Dope Volume 1", an album which ranged from the home counties soul boy vibe of Andy Spiller's Soft Sugar Productions' "Cubop" to the out-there phat-phunk of "Blacker" by Ballistic Brothers Versus The Eccentric Afros. It also gave a lot of people their initial introduction to the subterranean blues beats of the wonderful Kruder &

Dorfmeister, through the excellent "High Noon" from their debut EP.

The second volume of "Give 'Em Enough Dope" explored the myriad twists of contemporary breakbeat, drawing a direct and intelligent line between the classic jungle vibes of T-Power & MK Ultra's "Horny Mutant Jazz" and Larry Heard's "A Question Of Time". The label's "Back 2 Mono" compilation, on the other hand, was a promo-only collection of the Wall Of Sound acts. Complete with a recycled cardboard cover and a Johan Cruyff sticker, it immediately became a must-have, with copies going for upwards of £60. Although initially excited by this, Jones soon changed his mind.

"Well, it's not real is it? I mean, why should it sell for that much? Anyway, so many people said I should release it properly that I've now decided to repackage it and put it out officially. That way, the people who bought it for £60 won't feel so pissed off because they'll still have the original."

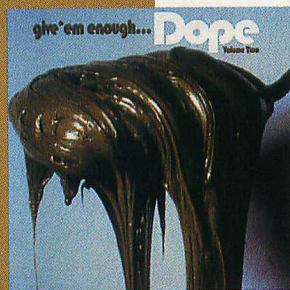
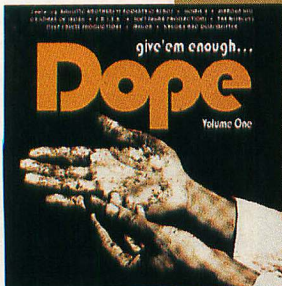
It's with their own featured artists that the real clue to the direction of Wall Of Sound lies, the funky cut 'n' paste jams of The Wiseguys and Mekon epitomising the label's eclectic nature. It's perhaps no coincidence that Wall Of Sound's very first single, "Maracana Madness", was issued under the name of E-Klectik. From Rootless' avant-garde hip hop, to Zoot Women's Latino funk, to Akasha's heavily distorted jazzphonics, the label has been on a bloody-minded mission to attack myopic purism.

"The whole idea was for the label to be as broad as possible," explains Jones. "It was kind of a half piss-take, half serious vibe. But at the end of the day, I honestly think that eclecticism should be encouraged. After all, it can only open people's eyes."

PINNED to the Wall Of Sound office noticeboard is an eviction notice from their landlord. The problem is the high volume at which Jones and Lessner like to play their latest releases. Not that Jones thinks moody landlords are anything to get worried about.

To prove the point, he jacks up the sound system for a playback of the forthcoming single by Wreckage (featuring former members of The Mutoid Waste Company), shrugs his shoulders and laughs. The volume is upped further still as he slips on Mekon's recent single, "The Revenge Of The Mekon". The windows rattle and the walls vibrate at the perverse fusion of sleng teng rhythms, drum 'n' bass, Seventies glam guitars and old skool hip hop scratching.

On top of all of this are the dulcet tones of one "Mad"





Wall Of Sound Mark 2:
Jones (left) and Lessner

Frankie Frazer, a long time sidekick and coffin bearer for the Kray Twins. The track was apparently recorded after a chance meeting on the street, and the repeated words, "My name's Mad Frankie Frazer and I carry a little clout", are at once chilling and comical. It's a record which oozes unique character.

"The whole Wall Of Sound sound comes down to the various personalities and characters of the people who are making the music," concludes Jones. "I mean, that guy in Les Rhythm Digitale, Jacques Lu Cont, is this total nutter who has just come out of an asylum. That's definitely the right kind of background for getting signed up to this label."

Then again, given Jones' love of a good old scam, this could be just another Wall Of Sound joke. Remember, some of the above info may be false. Stay alert.

'Back 2 Mono' is out now. Forthcoming Wall Of Sound releases include the 'Give 'Em Enough Beats' compilation, an album by Mekon and a new single from Agent Provocateur.

Wall of Sound

DISCOGRAPHY

Singles

(12-inch only, unless stated otherwise)

- E-KLECKTIK - "Maracana Madness" (WALLT 001)
- MEKON - "Phatty's Lunchbox" (WALLT 002)
- AKASHA - "Jazadelica EP" (WALLT 003)
- AGENT PROVOCATEUR - "Kicks"/"Spinning" (WALLT 004. Also released as a 10-inch remix, WALLT 004R)
- ROOTLESS - "The Metal Spiritual EP" (WALLT 005)
- ZOOT MONEY - "Sweet To The Wind EP" (WALLT 006)
- ARTERY - "The Dollar" (WALLT 007)
- THE WISEGUYS - "Nil By Mouth" (WALLT 008)
- CEASEFIRE - "Trickshot" (WALLT 009)
- DIRTY BEATNIKS - "Bridgin' The Gap" (WALLT 010)
- MEKON - "Revenge Of The Mekon" (WALLT 011)
- LES RHYTHM DIGITALE - "Les Rhythm Digitale" (WALLT 012)
- AGENT PROVOCATEUR - untitled (WALLT 014. Due for release in October)

Albums

- VARIOUS ARTISTS - "Give 'Em Enough Dope Volume 1" (LP/CD, WALLP001)
- VARIOUS ARTISTS - "Back 2 Mono" (LP/CD, WALLP002. Originally issued only on promo but now given a full release, together with a free Mekon Versus Artery/Wreckage 10-inch)
- VARIOUS ARTISTS - "Give 'Em Enough Dope Volume 2" (LP/CD/MC, WALLP 003)
- ROOTLESS - "Rotten Wood For Smoking Bees" (LP/CD, WALLP 005)
- VARIOUS ARTISTS - "Give 'Em Enough Beats" (WALLP 004. Due for release in October)
- MEKON - "Welcome To Tackletown" (WALLP 006. Due for release in November)

Vinyl Solutions

Questions answered by **Mr Push** and **Mr Bush**

Baffled? Bemused? Befuddled? Bamboozled?
Send your questions to **Vinyl Solutions**,
Muzik, 25th Floor, King's Reach Tower, Stamford
Street, London SE1 9LS e:mail edit@muzik.ipc.co.uk
Pose The Big Question and bag a £25 record token

MILITANT TENDENCY

FOLLOWING on from the reports that **PUBLIC ENEMY** had asked **PROFESSOR GRIFF** to rejoin them at their postponed final live show at the Hackney Empire, could you please tell me exactly why Griff left the band in the first place? Did he jump or was he pushed?

CHRIS WILLIAMS, Bath

THE story of Professor Griff's departure from Public Enemy begins in late May, 1989, when the "Washington Times" newspaper printed an interview with the rapper in which he is alleged to have declared that Jews were responsible "for the majority of the wickedness in the world". Part of the interview, which was conducted by a black journalist called David Mills, subsequently appeared in New York's highly influential "Village Voice". And from there, in newspapers and magazines right across the globe.

Griff (real name Richard Griffin) was renowned for his controversial political beliefs, but he had never gone quite as far as this before. During his late teens, he had been a leading member of the Universal Revolutionary Freedom Fighters Society, an organisation which offered political awareness sessions and martial arts training to young people in Long Island, New York. He was invited to join PE in 1986, taking the title of "Minister Of Information" and heading the S1Ws (Security Of The First World), the band's bouncers-cum-dancers.

Four days after the publication of the "Village Voice" article, Chuck D held a press conference at which he announced that Griff had been removed from his position and that the new Minister Of Information was James Norman of the S1Ws. Two days later, he said Griff was out of the band. In an MTV interview at around the same time, he hinted that he was thinking of pulling the plug on PE altogether. But within a week, the group played live in Philadelphia and Chicago, with Griff taking the roll call as usual.

Over the next few months, the Jewish Defence Organisation picketed many of PE's American shows, and the furore was further fuelled at the start of 1990 by reports of Griff reputedly calling 3rd Bass rapper MC Serch "A Jew bastard" in a row at the Def Jam offices. To make matters worse, 3rd Bass were booked as the support band to PE on the European leg of their "Fear Of A Black Planet" tour. As the tour reached the UK during the March of that year, there was no hiding the tension which existed between Chuck and Griff, and it was no great surprise when the crew headed home without the latter. This time it was for good.

Professor Griff has spent the last five years or so concentrating his efforts on his solo career, for which he has been backed by an outfit called The Last Asiatic Disciples. He has repeatedly said that the remarks quoted by David Mills were taken out of context. Nevertheless, the lyrics of tracks like "The Verdict", which features the line, "There is not one of us here who doesn't want to see the black man dragged up from the mud of white civilisation", have done little to shake off the racist tag.

"It depends on your definition of a racist," declared Griff in an interview at the end of 1990. "If someone plays the piano, he loves the piano and he practices every day, he's called a pianist. So how about Professor Griff, a man who loves his race and would do anything to uplift his race? What am I called? A racist? Now there's rational racism and there's irrational racism and my racism is very rational. I have rational definitions and objectives."



A-MAIZE-ING!

CAN you tell me anything about "Forever Together" by **RAVEN MAIZE**, which still crops up in a lot of DJs' sets? My friend says it was an early Joey Negro single, but I'm sure it was by an American bloke with an Afro haircut. Who's right? **GARY BURNS, Cardiff**

NOT you, Gary! Raven Maize was indeed one of several pseudonyms used by UK producer Dave Lee, aka Joey Negro. There is, however, a good reason why you might have thought otherwise.

The story goes that, when Lee had recorded "Forever Together", which featured samples of a 1981 single of the same title by Exodus, he thought it would be more credible if it came out on a US rather than a UK label. He therefore licensed it to Quark Records, who released it with a Blaze remix (12-inch, QK 017). It was then issued in the UK in mid-1989 on Lee's Republic imprint (12-inch, LICT 14), together with an EP of remixes by Mark Ryder and Tony Thorpe (12-inch, LICT 14R).

Lee created a fictional character to promote the track and the person who appeared in the photographs of Raven Maize was actually a member of a Seventies group called The Reflections. To further fuel the scam, the press release said that the mystery man had just got out of prison and had once played in the steel band at Disneyland! Quark even found someone in the States to conduct interviews as "Raven Maize".

Dave Lee is, of course, no stranger to such pranks. His Joey Negro guise was originally another bogus Stateside identity. More recently, Lee has recorded with Andrew Livingstone as Hed Boys, who were signed to deConstruction following a meeting at which Livingstone pretended to be called "Gary" and wore a wig to disguise himself!

PICK 'N' MIX

HOW about a full list of **ORBITAL** remixes, plus any details of remixes which are coming up in the future?

GORDON JOHNSTON, Edinburgh

ORBITAL'S Paul and Phil Hartnoll have never been big-time remixers. So much so that, when asked, the brothers said they weren't too sure how many tracks they had worked on. The following list is, however, as comprehensive as possible:

ABFAHRT - "Come Into My Life" (*Guerilla* 12-inch/CD, GRR 62/CD, 1993)

BACK TO THE PLANET - "Daydream" (*Parallel* 12-inch/CD, LLLCD/IT 8, 1993)

DAYDREAMER - "Show Me" (*unknown label* 12-inch, 1991)

DRUM CLUB - "Alchemy" (*Guerilla* 12-inch, GRR 043, 1993)

EMF - "It's You" (*Parlophone* CD, CDRX 6327, 1992)



Orbitalus Mixus

GOLDEN GIRLS - "Kinetic" (*R&S* 12-inch, RS 92022, 1992)

MEAT BEAT MANIFESTO - "Edge Of No Control" (*Play It Again Sam* 12-inch/CD, BIAS 222 CD/ITR 1992)

MEAT BEAT MANIFESTO - "Mindstream" (*Play It Again Sam* 12-inch/CD, BIAS 232 CD/IT, 1993)

PRESSURE OF SPEECH - "X-Beats" (*North South* 12-inch, 12POS 001, 1994)

QUEEN LATIFAH - "Come Into My House" (*Gee Street*, GEET 27R, 1990)

THE SHAMEN - "Hear Me O My People" (*on the One Little Indian "En-Tact" LP/CD*, TPLP 22/CD, 1990)

SOFT BALLET - "Believe In A Blue World" (*on the Alfa "Twist And Turn" CD*, ALCA526, 1993)

YELLOW MAGIC ORCHESTRA - "Behind The Mask" (*Internal* CD, TRU CD1, 1992)

Orbital fans should beware of any other mixes bearing their name as The Orb called many of their early remixes "Orbital" mixes, including their work with Erasure, Depeche Mode, The KLF, Marathon, Sun Electric and, of course, several of their own tracks.

Check the Internet at <http://www.swcp.com/~lazo/discogSearch.html> for a full Orbital discography compiled by one Lazlo Nibble. The Hartnolls currently have no other remixes in the pipeline.

BASS ODDITY

I RECENTLY picked up a strange single which has nothing but a catalogue number (**TZ 10**) printed on one side of the record and a fractal pattern on the other. The track, which appears to be called "One Spliff A Day", is dubby and has breakbeats, and I'm told it's part of a series of records called "**TZ**". Can you give me any more details about this series?

PHIL NICHOLSON, Bromley

THE 10 records in the "TZ" series were issued over a 12-month period starting at the end of 1991. None of the discs appeared with any label information beyond a catalogue number (TZ 01 to TZ 10), but it can

now be revealed that TZ was actually a subsidiary of R&S, the Belgian techno imprint.

TZ (which stood for Test Zone) was originally set up by R&S boss Renaat Vandepapeliere to anonymously release material by Marcus Salon, aka Outlander. Salon had scored a huge hit earlier in 1991 with "Vamp" (12-inch, RS 91016) and was at that time looking for an outlet for an extensive back catalogue of tracks he didn't feel were suitable for the Outlander guise.

In the event, however, the series was so successful that other acts were signed to TZ and numbers two, seven, eight, nine and 10 were not by Salon. Unfortunately, R&S say that they now have no idea who was responsible for any of these releases, because they've lost the relevant paperwork! It looks like their creators will remain a mystery forever.

Marcus Salon (who still works at the R&S office) has meanwhile returned to recording as Outlander, his most recent single being a collaboration with Mental Overdrive entitled "Disto Disco" (12-inch, RS 95063). The next Outlander single will be released in October.

STRANGE FRUIT

I'VE bought several of the TANGERINE DREAM albums reissued on CD by Virgin over the last few months. Having long thought that this group were formed in the mid-Seventies, I was amazed to discover that they've actually been going since 1968 and put out four albums before they signed to Virgin. Is it still possible to get hold of any of these?

VICKY GREENCOAT, Hove
ALTHOUGH now recognised as one of the first and most influential experimental electronic outfits, Tangerine Dream's earliest albums were originally only released in their home country of Germany, where the band were signed to the Ohr label. The first of these, "Electronic Meditation" (OMM 556004), surfaced in 1970 and boasted material recorded on a two-track tape machine in a disused factory. Together with the follow-up, "Alpha Centauri" (OMM 556012), it established the group as a significant musical force. To emphasise the point, their live shows often lasted six hours and were improvised from start to finish.

"Alpha Centauri" was followed by a double set entitled "Zeit" (OMM 2-556021), which came out in 1972. Assisted by four cello players, it marked the debut of what many see as the classic Tangerine Dream line-up of Edgar Froese, Christoph Franke and Peter Baumann. But it wasn't until the band's fourth album that they finally enjoyed their first British outing, thanks to a one-off deal with Polydor. The record, "Atem" (2383-314), met with widespread critical acclaim, John Peel going so far as to say it was his favourite release of 1973, and secured the group their lengthy Virgin contract. Virgin subsequently reissued Tangerine Dream's first four albums in

1976, but these are now almost as hard to locate as the original releases. More recently, however, the albums appeared on CD via Jive Records (CTANG 2 to CTANG 5), with whom the band were signed during the mid-Eighties. Although the CDs were sadly deleted by Jive two or three years ago, copies occasionally turn up in second-hand shops. Just make sure your lucky rabbit's foot is in your back pocket when you're scouring the racks.

ANTIQUES ROADSHOW

HELP! I'm broke and am considering selling a batch of my old records to raise some cash. I've been told that my copies of THE KLF's "Last Train To Trancentral (Ambient Mix)", "No More Tears" and "Madrugada Eterna" are all collector's items, so I'm writing in the hope that you'll be able to tell me how much each of these is worth. What do you reckon?

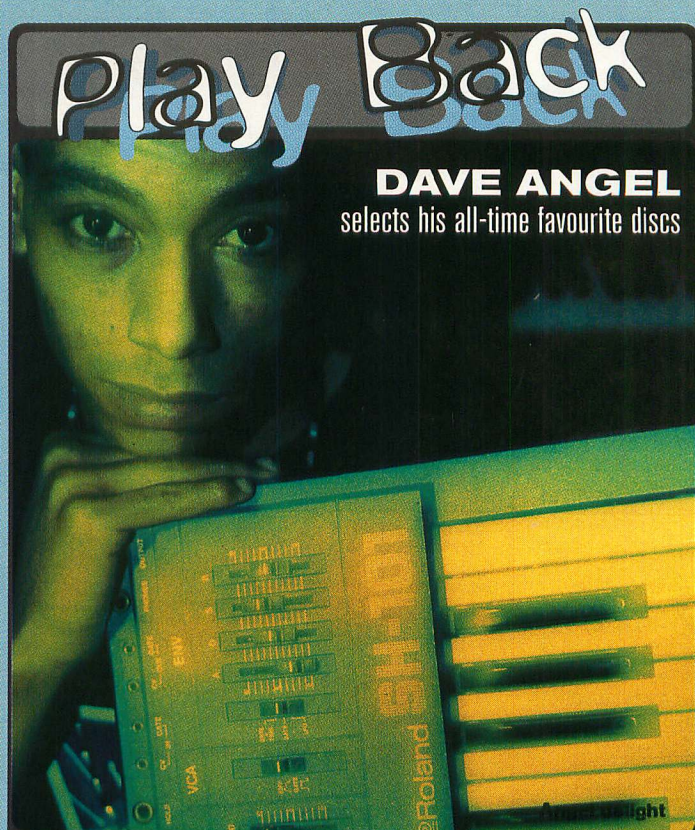
MARCUS GIBBS, Slough
IT'S nigh on impossible to say precisely how much any record is worth. For every collector willing to pay, say, £20, another will balk at half that price, while a third happily pays double. And don't forget that one man's gold disc is another man's ashtray. That said, you can get a rough idea of the current value of rare discs by checking out the classifieds in "Record Collector" magazine.

The original 12-inch ambient mix of "Last Train To Trancentral" came out in 1990 on The KLF's own KLF Communications label (KLF 088R) and, with only 2,000 copies in existence, will now fetch in the region of £30. The "No More Tears" 12-inch promo (KLF PROMO 1), which surfaced in 1991, shortly before the band's "White Room" album, is probably worth about the same. You may, however, get slightly more for the "Madrugada Eterna" 12-inch on Eternity Records (ETERNITY 23), as a mere 500 copies of this 1990 release were pressed. Some say it was an Italian import, while others believe it's a bootleg.

For more info about these and other KLF rarities, check out "Justified And Ancient History: The Unfolding Story Of The KLF", a superb booklet by Peter Robinson. Copies are available by sending a cheque/postal order for £2.80 (including P&P) to 57 Maple Drive, East Grinstead, West Sussex RH19 3UR.

AND FINALLY...

MR Push and Mr Bush have had their heads knocked together by Muzik's hip hop columnist, Mr Ashon, for last month saying that **DJ KOOL HERC** has never appeared on vinyl. Herc was, in fact, a guest on Godfathers Of Threat's "Super Bad" album, a 1994 US-only release on RAL Records. The album was the work of Public Enemy's DJ, Terminator X. Herc acts as Master of Ceremonies and gets writing credits on two of the tracks, "Herc's Message" and "Herc Yardman Word".



DAVE ANGEL
selects his all-time favourite discs

MILES DAVIS - "Fillies De Kilimanjaro" (from the Blue Note album of the same title)

"This came out in the early Sixties and was one of the first records I ever heard. My dad was a jazz musician and he used to play it a lot. I remember my mother saying how it was the only tune that settled me down as a baby! Even when I listen to it now, it makes me feel relaxed. It's like a refuge. It's a record I've always loved and one that has always been part of my life. It really turns me on."

STEVIE WONDER - "Too High" (from the Tamla Motown album, "Inner Visions")

"Another track I can remember hearing a lot as a kid. The funky beat and the pace used to make me and my brother dance to it whenever it was played. We would shuffle around and my mum and dad would collapse. I still love it now. In fact, I played it just a few hours ago!"

LONNIE LISTON SMITH - "Expansions" (from the RCA album of the same title)

"I used to play 'Expansions' on my uncle's sound system around the time I started clubbing and it always got the crowd going. He had a reggae sound system but we didn't want to play reggae, we wanted something funky! It's been revamped by DJ Sneak on Henry Street Records. All he's done is stuck 909 behind it, but it still works. I even play it in techno clubs and it sounds great. Lonnie Liston Smith was way ahead of his time."

JOHN COLTRANE - "A Love Supreme" (from the Impulse album of the same title)

"This was my first introduction to serious jazz music from my father's point of view. He told me Coltrane's life story and I was captured by his music. I'm also a big admirer of Coltrane's 'Chasing The Train', which is about his heroin addiction. He was a genius, but he died young. I once met his drummer, Elvin Jones, who gave me a pair of his drum sticks which had his name written on them. It may sound funny, but I wish I'd been around in the Forties so I could been part of the jazz scene then, maybe as a drummer. It was a real movement, a bit like techno is today. As far as I am concerned, this song is legendary."

LESLIE WILSON - "Caveman Boogie" (from the Mastercuts album, "Classic Rare Grooves 2")

"I once owned an original copy of 'Caveman Boogie', but it went missing somewhere along the way. This is another track from my old sound system days and it's what I'd call true funk music. It sounds tremendous. It really captivates you when it kicks in. I think it sounds very advanced for its time. It puts a smile on your face."

HIGH TECH JAZZ - "Galaxy 2 Galaxy" (Underground Resistance 12-inch double-pack)

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interview **Sara Richmond**

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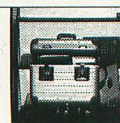
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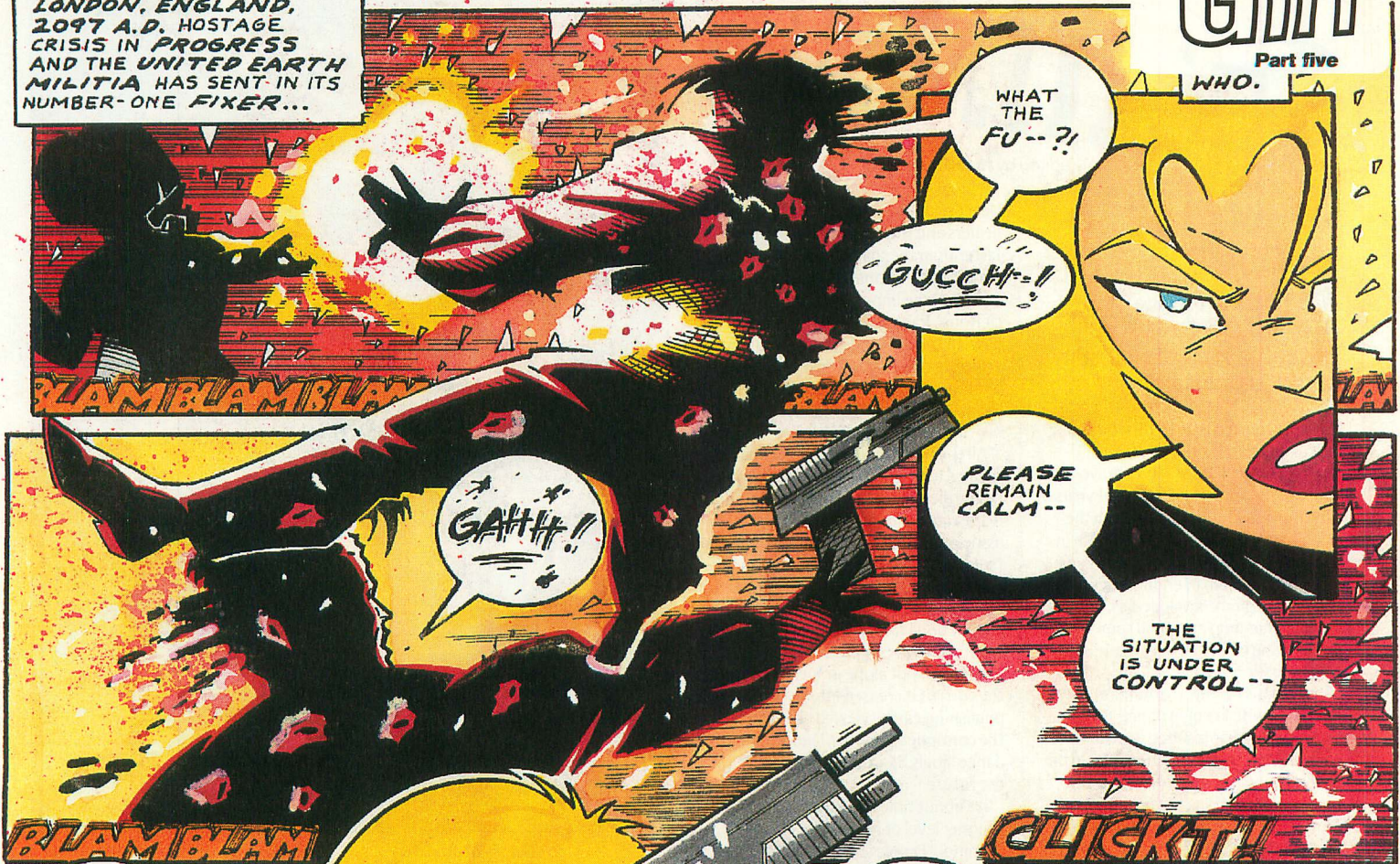
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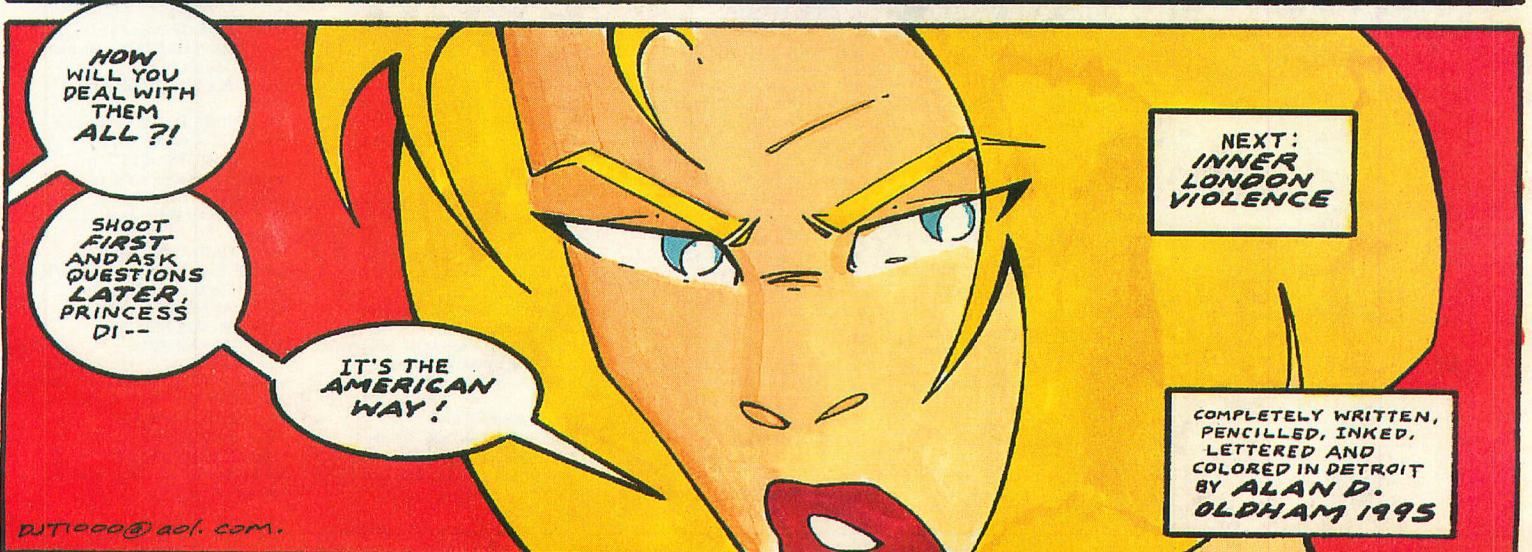
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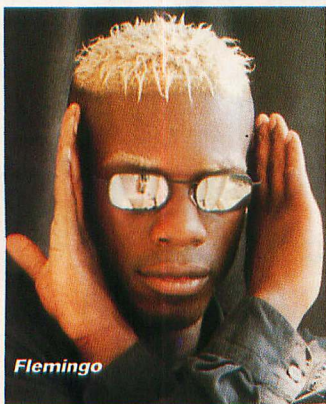
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WHY has it taken so long for a book like "What Kind Of House Party Is This?" – **JONATHAN FLEMING**'s brave attempt to capture the last eight years of house and rave culture – to reach the public domain. Enter any WH Smith in the country and the shelves ache beneath the strain of endless rock music biographies and encyclopedias, but clubland has long appeared somewhat shy of being effectively represented in book form.

The reasons for this are numerous. An obsession with keeping dance music underground has resulted in instant suspicion of anyone wanting to hold on to more than just memories. Some people seem to think the prime motivation of writers, photographers and movie makers is to coin a fast buck.



Fleming

Never mind the rogue promoters, rip-off dealers and the DJs whose rates go up faster than the space shuttle.

In the case of Jonathan Fleming, however, the impetus behind "What Kind Of House Party Is This?" is his undiluted passion for clubbing. So much so that, as well as taking care of the text and the photography, he's also responsible for the actual publishing of the book via his own imprint, Mind In You.

"All the publishing companies I talked to ran a mile when the word 'rave' was mentioned," explains Fleming. "I think it's because they are scared of any association with drug culture. In the end, I sold my house, my car and everything else I owned to finance the project as much as I could. When it was nearing completion I found a private backer and set up my own company."

Fleming is not alone in such tactics and the current increased interest in self-publishing can be viewed as a parallel to the continued growth of independent dance labels. It all looks very positive for the future.

"It's about time the dance scene had a higher level of respect," declares Fleming. "People still seem to have that 'here today, gone tomorrow' attitude, but it isn't like that at all. The scene has a whole history behind it and I hope my book puts that across."

It certainly does. More than two years in the making, "House Party..." is packed with a vibrant and honest energy. It includes interviews with all the leading UK house movers, ranging from Graeme Park, arguably the first British DJ to embrace house beats during his Eighties residency at Nottingham's Garage, to the ubiquitous Sasha. Throughout, Fleming allows his subjects to talk without forcing his own views on the reader. He saves his own interpretation of the scene for his photographs.



"I was a serious soulboy back in the early Eighties. I went everywhere – The Goldmine, the Caister Weekenders, clubbing it all the time. Then I just burnt out and stopped going. I didn't enter another club until rave came along. It was 1989 and I went to a rave that my mate put on. I was totally blown away by these crazy people all going off on one. As soon as I walked in I thought, 'Yeah, I'm having some of that'."

A keen photographer since the age of 10, Fleming initially decided to use his camera to document the excitement which so enthralled him. A few years on, his shots now regularly appear in the dance press. All too aware that the last thing anyone in a club wants is some

idiot with a camera interrupting the vibe, Fleming has established a technique which he calls "participant observation". This basically means he can usually be found dancing in the middle of the crowd, his lens action as much a part of the atmosphere as anything else.

"The house scene has given me some of the best times of my life," he concludes. "And this book is my way of showing that."

words **Martin James**

'What Kind Of House Party Is This?' is available through Mind In You Publishing, priced £22.50. If you can't find it in specialist book shops, write to MIY Publishing, PO Box 1233, Slough, Berkshire SL2 1JW

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 Soul and Jazz
LONDON: HART FM - 90.4FM
 (6pm - 2am, seven days a week)
 Garage, house, hard house, jungle and loads more -
LONDON: KISS - 100 FM
 Mondays
 Noon - **BOB JONES**: The good doctor with his Soul and garage surgery
 2pm - **PATRICK FORGE**: Jazz and rap

7pm - **DAVID RODDIGAN**: The seminal host's reggae chart
 9pm - **JAZZIE B**: Soul, rap, reggae and deep vibes
Tuesdays
 1am - **DADDY BUG**: Soul, jazz and R&B
 7pm - **STEVE JACKSON**: The Kiss house chart
 9pm - **COLIN FAVER**: Techno and house
Wednesdays
 1pm - **W WILBERFORCE**: House mix
 7pm - **MAX LX AND DAVE VJ**: Featuring the hip hop chart
 9pm - **THE JUNGLE SHOW**: The ruffest DJs in a hard step style
Thursdays
 1am - **GIVIN' IT UP**: With an ever-changing mix of hosts
 7pm - **TREVOR NELSON**: Street soul
 9pm - **COLIN DALE**: Techno and upfront house
Fridays
 1am - **AMBIENT AND EXPERIMENTAL DUB**: Hosted by **COLIN FAVER** and **PAUL THOMAS**
 7pm - **JUDGE JULES**: Essential Euro and garage cuts

Saturdays
 1am - **FAT FREDDIE M**: Essential soul and swing
 4am - **ANGIE DEE**: Soul and reggae
 Noon - **GRAHAM GOLD**: With the Official Dance Chart
 2pm - **PETE WARDMAN**: Upfront house
 4pm - **JUDGE JULES**: Euro, house and garage (Energist Mix)
 9pm - **PAUL "TROUBLE" ANDERSON**: With a mix of garage, house and disco
 11pm - **SARAH HB**: Garage and house
Sundays
 1am - **ELECTRONIC AMBIENT DANCE**: Ninja cutz from **COLD CUT** and various cutting edge guests
 3am - **MANASSEH**: Deep dub
 Noon - **TREVOR NELSON**
 2pm - **GRAHAM GOLD**
 4pm - **MATT WHITE**: with the prime movers on the R&B circuit
 6pm - **JOEY JAY**: Roots and reggae
 8pm - **GILES PETERSON**
 11pm - **BOB JONES**
LONDON: PURE FM - 93.2 FM
GREG LONG (Sun, 4pm): essential hip hop



MAN ABOUT THE HOUSE

MR C of The Shamen and Plink Plonk Records

IN THE VIDEO

"I don't have time to watch many films, but I'm an absolute nut when it comes to cartoons. My favourite is 'Taz'. He's totally insane, man! I also tend to watch a lot of computer-generated visuals on video, especially stuff by William Latham. He does these 'Organic TV' videos, which are amazing to zonk out to and forget your troubles."

ON THE BOOKSHELF

"Right now, I'm reading 'Tree of Life', a book based on Kabala, which is the spiritual side of Judaism. It's excellent, it's on a real shamanic tip, but I'm actually more of a magazine reader. I read all of the lifestyle and fashion press. I also read the music papers, particularly when there is something on The Shamen. And I must admit I really like Muzik!"

ON THE NET

"I'm not on-line at home, but I'm always surfing when I'm at the Plink Plonk office or round at Colin Angus' house. I don't have a favourite site, I tend to just surf around and see what's out there. I'm not really that much of a computer nerd. I have got a Sega, but I never actually use it."

ON THE LIVING ROOM FLOOR

"My living room is more like an office. The floor is always covered with faxes, telephone books, diaries, records... No, I'm not a slob, there are no dirty dishes left in the sink! It's just that I'm very busy with the band, the label and my new club."

Physical Graffiti

Spraycan in hand, the legendary FUTURA stops the streets of London with his unique graffiti action

KABOOM! A bottle explodes by graffiti artist **FUTURA**'s head as he is putting the finishing touches to a billboard piece at the top end of Camden High Street in London. A South African is demonstrating the Boers' famed grasp of subtlety. But like the true human he is, Futura, formerly known as Futura 2000, wanders over to our beery friend and smokes the pipe of peace.

"He was cool," explains the artist as he strolls back to work. "He just said he was totally against the commercialisation of this project. He didn't like the brand name going on the bottom, which in some way I kind of respect."

Futura is a direct descendant of the golden age of graffiti, the second New York period when a host of new styles and exuberant fonts developed in a short, five-year burst of intense creativity which was only curtailed when the city's transport authorities formulated fresh cleaning toxins.

Graffiti has had serious boom and bust problems. Highly fashionable during the late Seventies, at one time graffiti canvasses would change hands for as much as \$10,000.

But those days are long gone. Artists like Futura are the lucky ones, those who are able to translate their homegrown reputation into an overseas love. Having discarded the "2000" part of his name as the next century draws near, Futura has recently been designing sleeves for the Mo' Wax imprint. It's these commissions which have led to him standing on a ladder in a London street, adding his spraycan creativity to a Fosters advertising

campaign while being mobbed for his signature tag on everything from bags and shirts to long-forgotten Futura records.

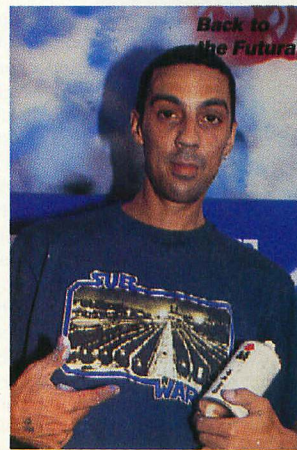
"It's humbling to see all these people who remember Futura 2000," he says. "They're bringing stuff out of the woodwork on me. Some of the other writers here asked me to throw up letters, but it's not the right context for that. My painting isn't just letters."

Futura's designs have certainly altered over the years and these days he's experimenting with shapes and computer assisted designs. That said, he admits to having "bombed" the subways in Paris the night before he came to Britain. He's also thankful he has been able to continue to use his graffiti skills far longer than most of his contemporaries.

"I am completely lucky to have been in New York," he explains. "I just happened to be there when graffiti blew up and had the talent to get into it. I'm fortunate to be able to keep on representing this aspect of the hip hop culture. Despite my inability to sometimes pay my rent or phone bill."

words **Jake Barnes**
picture **Piers Allardyce**

Futura's graffiti is on a wall near you now



SOFA REPORT

Reviews by LISA CARSON

ECSTASY AND THE DANCE CULTURE

by Nicholas Saunders

Nicholas Saunders Publishing

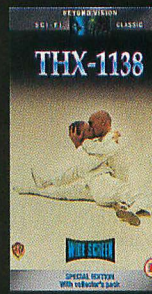
Paying special attention to the dance scene, this is a full and concise account of all areas of the Ecstasy debate. Although a little patronising at times, it provides an essential education for users and critics alike, even if you only want to know your "doves" from your "dolphins". (Isn't it that doves are little white birds and dolphins are great big fishy-type things? Or is it the other way round?)



THX-1138

directed by George Lucas
Warner Brothers

A psychedelic sci-fi horror story of techno paranoia. In the future, according to this, Lucas' first film, people will have numbers instead of names, sex will be outlawed and shaven heads will be compulsory. In some circles, of course, the latter is already true. The rest? Well, that's open to interpretation.



WHIT
by Iain Banks
Little Brown

The tale of Isis Whit, an 18-year-old member of a bizarre religious sect, who just happens to have healing hands. Which is unfortunately of no use to Isis as she encounters the spiritually barren modern world on a quest to save her Auntie's soul. As ever, Banks laces the events with enough black humour to keep even his most ardent fans happy.

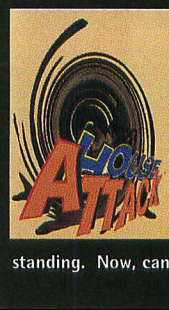


HOUSE ATTACK

techno 'zine

Fax: 0049-22-125-2690

Written mainly in German, "House Attack" is produced by one of the guys from Air Liquide, so expect pages of interviews and reviews concentrating on the more experimental end of techno. The energetic design leaves the majority of its UK counterparts standing. Now, can anyone translate it for me?



LONDON: RTM - 103 FM
RAY BRADSHAW (Mon to Fri, 6pm)
GRUMPY BROWN (Fri, 5pm)

MANCHESTER: KISS - 102 FM

Mondays to Fridays

2am - KONTINUOUS KISS:

Non-stop, nocturnal grooves

6am - GARY BURTON'S

BREAKFAST SHOW

9am - KONTINUOUS KISS

10am - THE KISS LIST:

Manchester's club scene gets a

seeing to

7pm - KONTINUOUS KISS

Mondays

8pm - DA INTALEX DRUM AND

BASS SHOW: with XTC and

MARCUS

Tuesdays

8pm - TIM LENNOX: Manchester's

gay scene in an upfront mix

8pm - TECHNOMIX: With JOHN

BARRIE

Thursdays

8pm - JUDGE JULES

Fridays

7pm - KISS ENERGY: Non-stop

hi-NRG

8pm - SOMETHING FOR THE

WEEKEND: 808 STATE on the mix

Saturdays

4am - ALPHA WAVES: Circuit chillin'

with STUART JAMES

10am - PAUL WEBSTER

2pm - PAUL ANTHONY

6pm - JOE BLOGGS' DANCE CHART

10pm - KISS AT THE HACIENDA:

Sundays

1am - UP ALL NIGHT: NEV

JOHNSON plays house and garage

4am - AUTECHE on the mix

6am - PAUL WEBSTER

10am - 100% DANCE SUNDAY

2pm - MELLOW GROOVES:

Including the Upfront Dance

Chart Update at 5pm

8pm - GRAHAM GOLD

10pm - 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)

(Mon to Fri, 6pm)

NEWCASTLE: ICE FM - 105.4 FM

(24 Hours, seven days a week)

Back for their fourth run courtesy of

the infamous RSL licence, Ice FM,

whose parties are legendary in the

North East, promise sounds from the

whole spectrum of dance music.

They'll be paying special attention to

Newcastle's vast local talent. All

together now "Toon Army"

NOTTINGHAM: TRENT - 96 FM

GET ON THE GOOD FOOT

(Sat, 10pm): with MARK SPIVEY the

original maverik mixer

PLYMOUTH: PLYMOUTH SOUND - 96.8 FM

THE RHYTHM SHOW (Sat, 6pm)

SCOTTISH BORDERS: BORDERS - 96.8 FM

KEVIN YOUNG (Mon, 4pm)

THE DANCE EXPERIENCE (Sat, 8pm)

SHEFFIELD - DANCE FM 107.5 FM

Mondays

6pm - rap show with DJ MINK

Tuesdays

6pm - DJ SULLEY: from the 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 - 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 - Thurs 8pm): With

live mixes from... WAY OUT WEST

(Mondays): House sounds.

DJ DIGZ (Tuesdays): Swing and

soul. THE DJ SELECTION

(Wednesdays). FULL CYCLE

(Thursdays): With hardstep jazzers

RONI SIZE & KRUST

REGGAE ROCKERS (Fri, 8pm)

LOUIE MARTIN SOUL SHOW (Sat, 6pm)

THE TOUCH (Sat, 8pm): With DELI G

THE 3PM EXPERIENCE (Sat, 10pm):

DJ LYNX, and MCS KRISSEY KRISSE

and KLTZ with live hip hop and rap

THE SOUND LAB (Sat, 11pm): TIN

TIN a jazzy, dubby affair

WEST YORKSHIRE: PARADISE - 105.1 FM

THE BASSLINE SHOW (Sat, 3-

6pm): Soul to hardcore

NATIONAL TELEVISION

MTV DANCE (MTV, Thursdays, 5pm)

On a strictly commercial tip

THE BEAT (ITV, Saturdays, times vary)

Nothing deeper than Fluke or

Leftfield in Indie hell

PARTY ZONE (MTV, Fridays, 11pm)

MTV goes underground

TALKIN' JAZZ (NBC Super Channel,

Saturdays and Sundays; 8.30pm)

Essential old skool jazz

MTV DANCE (MTV, Saturdays, 4pm)

YO! MTV RAPS (MTV Saturdays, 12am)

Dropping lyrical science on a major

label budget

THE SOUL OF MTV (MTV,

Saturdays, 11am)

Lisa L'Anson checks out the soul trade

BPM (ITV, Saturdays, times vary)

Unbelievably, this is still the only

serious attempt at representing club

life on National TV!

CLUBZONE (Teletext, page 363)

Club listings covering London,

Yorkshire and Granada regions

Press fax all radio and

TV listings to SCANNERS

on 0171-261-7100

EQ

Deaf Jam!

With bass bins the size of houses,

3BASS could fell a forest at 100 paces. Welcome to the past, present and future of the **SOUND SYSTEM**

THE DAYS WHEN THE MERE MENTION OF A GROUP using a 10K sound system would cause gasps of wonder and prompt outraged parents to send their precious offspring to hearing specialists are long gone. In the mid-Sixties, when The Beatles performed at the massive Shea Stadium before thousands of screeching American schoolgirls armed only with a few Wem amps and a tiny vocal PA, nobody heard a single note. It was the sonic equivalent of pissing on the fires of Hades. Things, as they say, have changed.

In a London lock-up, a couple of dance music enthusiasts who hold down regular jobs during the week and provide the sounds for countless Friday and Saturday-night parties, have put together a system capable of throwing bass frequencies a couple of hundred yards. And felling a tree when they get there. Welcome to the murky and anarchic world of the sound system, where power, volume and devotion to the beat are subliminally linked to subversion, gigantic black boxes and being handcuffed while the police seize all your equipment before you've even climbed out of the van. But more about that later...

THE history of the sound system can be traced back to Jamaica in the Fifties. Then, as today in the UK, it was a question of supply and demand. The island's party people were paying for the latest R&B cuts imported from America and the likes of Coxsone Dodd and Duke Reid were only too happy to oblige, building rudimentary systems to keep the large gatherings dancing all night long under the stars.

Dodd and Reid were soon hailed as stars themselves, and the systems became the crucial and defining catalyst for the Jamaican music scene, spawning virtually every well-known musician, DJ and MC the island has produced. During the early days, the methods of rival operators were closely guarded secrets and, as they continually tried to outdo each other in terms of amplification and the records they played, the fierce competition between the systems often spilled over into violent clashes.

Jamaica's leading DJs would make lightning trips to New York, where they'd scour the shops and spend a fortune on rare discs which other systems would not yet have heard. The label details of particularly valued new cuts brought back from the States were usually scratched out so that rival DJs couldn't discover their identities. At the same time, the systems began to grow in size, gradually getting larger and louder.

When the US R&B scene shifted direction and developed into a smoother, more soulful sound, the Jamaican operators were forced to make their own

recordings in order to keep their ruffneck audiences happy. These tracks were initially acetate one-offs, but their popularity inevitably led to them being released commercially, a process which gave birth to the island's record industry.

STEVE and Phil, two brothers in their early twenties, are a prime example of the way the sound system concept has evolved and mutated in order to meet the needs of the post-acid generation of dance addicts in the decidedly less hospitable environs of northern Europe.

Steve and Phil (it's first names only around here, matey) run a sound system called 3Bass. They first became involved with systems by going to parties

hosted by Spiral Tribe, the proto-anarcho ravers responsible for a whole host of illegal outdoor bashes in the early Nineties, most notably the infamous Castlemorton gathering. "We met this guy there called Gary, who was a sound technician," explains Steve. "We started working on his system, doing clubs and learning the ropes."

From there, 3Bass started life when Steve, a carpenter by trade, built his first speaker cabinet. Needless to say, the brothers had already torn apart countless hi-fi set-ups as youngsters, desperately trying to squeeze more juice out of

them for their jelly and ice cream parties.

"We used to have just a couple of little speakers," beams Phil, using his hands to indicate an imaginary speaker roughly the size of a shoebox. "Now we've got some great big speakers!"

"We read as many books as we could and this guy from Wembley Loud Speakers helped to put us on the right track," adds Steve. "From then on it was a question of building, building and more building. We'd do a club, take the money and spend it on putting something else into the set-up. That was the only way to do it."

The first incarnation of the 3Bass system consisted of nothing more than a couple of house speakers with a JVC amp, but before long the pair had added a series of small 15-inch cubes. Once responsible for supplying the entire sound, these are now merely used for the mid-range.

"They were fine for our first gigs, most of which were pretty tiny really, the crowds rarely more than 50 people," explains Phil. "Now that we're going with promoters like Tribal Energy, we're usually doing the sound for a good couple of thousand."

3Bass has grown into an 8K system and the brothers reckon it has cost them in the region of £20,000 to piece it together. It carries six 500 watt RMS B-Line drivers, which are considered the dog's bollocks in party circles, and four amps, including separate amps to drive the bass, mid-range and top end, and active crossovers. There's also a limiter/compressor and a graphic equaliser for tailoring the sound.

"We try not to get involved with turntables, though" notes Phil. "It's far easier just to supply the sound."

The cabinets were originally intended to house 15-inch speakers, but the 3Bass boys have adapted the design to their own needs and their whopping 18-inch speakers. A vital component is the actual wood used for the cabinets. In this instance, it's MDF, or Medium Density Fibreboard. It's the best for the job, natch.

"MDF doesn't absorb the sound," explains Steve. "It kicks it right back out. You won't see cabinets like those anywhere else. They're one-offs."

"That's why they're so huge," says his brother. "You need a GCSE in carrying to be able to handle them! You'd break your back if you tried hiking them about with less than four people."

The bass bins are gigantic squat monoliths and have their speakers mounted facing the rear of the enclosure. And with four tubes inserted at the front in order to tune the sound, giving the right balance between clarity and chest-impacting boom, the 3Bass sound system certainly lives up its name. It was the incredible bass frequencies that sound systems are capable of producing which initially attracted the brothers to the scene, and they're understandably proud that their bass could halt a herd of buffalo. No worries.

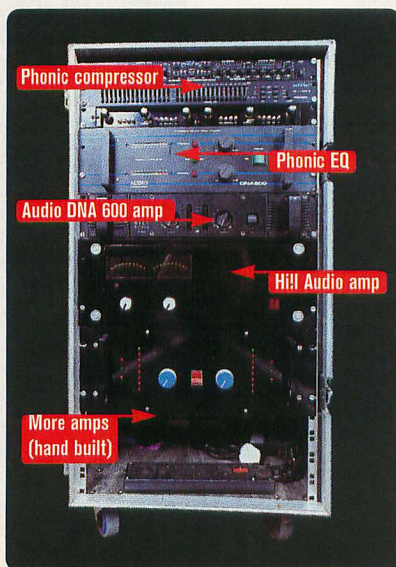
IN these precarious Criminal Justice Act days, running a sound system is potentially as great a risk to your freedom as robbing houses. Steve and Phil came close to losing their whole shebang and had the threat of prison hanging over them after one party near Stroud in Gloucestershire.

"We used to do a lot of the underground parties when we started," reveals Phil. "On this particular occasion, the police swooped and arrested us before we'd even stepped out of our van."

"We were handcuffed and stuck in the back of a police wagon," adds Steve. "I was then taken to the station where they held me for 24 hours. I didn't know what the fuck was going on."

The brothers were aware they were courting danger, but didn't believe they'd ever actually be arrested. As it turned out, their case never reached the courts because the authorities weren't confident that they'd be able to make the charge of conspiring to cause a public nuisance stick. Less happily, their equipment was impounded for six months, putting 3Bass out of action. Once bitten, twice shy, Steve and Phil vowed they'd only play at legitimate parties from that point onwards.

"It's just not worth the risk. We've got a lot of money sitting there."





At least 3Bass and the other sound systems don't have to worry about fighting the kind of bloody battles endured by their Jamaican antecedents. This is not to say that rivalry between operators doesn't exist and the brothers talk proudly of having blown other systems out of the water at gatherings. They confess to wanting 3Bass to be the best, which is why the Steve and Phil tend to keep themselves to themselves.

"We have our own designs and nobody else is getting them!" beams Phil. "At the same time, we do like playing the odd festival because it's one of the only occasions where different sound systems get together

in the same area and you can hear how your sound compares to the other rigs. You can take a look at the other designs and see whether they've got JBL components or whatever. It gives everybody ideas. We all go away and think. Most festivals are like sound system conventions!"

The brothers erupt into laughter.

"We enjoy a good clash with another system," grins Steve.

"And we usually beat them," adds Phil.

"Our set-up is what we call 'long throw', you see," explains Steve.

"It's perfect for outside. It just chucks the sound out for miles around."

What about playing inside?

"Well, it tends to rattle clubs to bits, actually."

In the great outdoors, however, under a cathedral of stars, the church organ of the ever-spiritual Nineties party people is the sound system.

Hallelujah!

For more info on the UK sound system scene, contact United Systems on 0181-959-7525

sample Spotter

ORIGINAL ROCKERS

The "We can surely push the tempest by" sample on their "Push Push" single (Cake Records)

"We took that sample from Scientist's 'Plague Of The Zombies' a track on his 'Scientist Rids The World Of The Evil Curse Of The Vampires' album," explains Original Rockers' DJ Rich. "It's been used by quite a few people now, including The Dickeyman on Vivatone Records, but I think we were the first. We set about trying to find where it had originally appeared and different friends had different ideas, but it turned out to be a Seventies reggae record by Johnny Osbourne. I managed to track down a copy of that, but there was music on the part we wanted to sample, whereas the Scientist version we found had it clean. Scientist was one of Jamaica's top dub remixers. King Tubby took him under his wing and he did loads of fantastic records in the late Seventies and the early Eighties. But in the end, I think Scientist got pissed off with being ripped off all the time and left the music business."

Technologic

A user's guide to the latest kit on the market

■ Intimidation have just brought out a spanking new version of their DON DJ mixer. Called, simply enough, the DON 2, it boasts a number of improvements over its little brother (or sister - with mixers it's hard to tell), while keeping all the features which have made the original unit so popular.

The DON 2 has the bass, mid and top kill switches, plus the drum base which can generate beats in synch with the track being played, but it also has a new FX channel with its own bass and treble controls for use with drum machines, synths or samplers. The headphone monitoring system has been overhauled, giving a wide range of options for beat-matching and pre-fade gain controls have been added on both channels. The new pan controls sound like fun as they only affect the mid and top range, leaving the bass frequencies alone resulting in fairly entertaining and radical sweeping. Combined with a visual BPM counter, spectrum analysers and a cross-fader which is simplicity itself to replace, the DON 2 is a thoroughly comprehensive tool for any DJ.

The DON 2 costs £600 from Intimidation, 14 Bourbon House, Beckenham Hill Road, London SE6 3PJ. (Telephone: 0181-698-9305)

CD Revolution

Is the CD PLUS format the next step in CD-ROM technology? TRANSCENDENTAL LOVE MACHINE's new single is the test

DESPITE the best attempts of Sony to foist the Mini-Disc upon the world, it seems that, for the time being at least, the CD is to remain with us. Indeed, while the Mini-Disc may yet turn out to be the eight-track cartridge of the Nineties, the CD has proved to have more applications than originally thought.

The recent explosion in CD-ROM technology, with software and games manufacturers stuffing up to 600 megabytes of computer information onto a single CD, certainly hasn't been lost on the music industry. Attempts have already been made to combine audio tracks with interactive visuals that you can play around with on your PC or Mac using a CD-ROM drive. The results, however, have either been painfully expensive, such as The Residents' forays, or hopelessly unstable and very likely to damage your hi-fi when you play the disc on your domestic CD player.

With this in mind, the appearance of a new format called CD Plus (a standard set by Phillips and Sony produced with the support of software giant Microsoft) which irons out many of the previous problems, is more than welcome. And trance monsters Transcendental Love Machine are among the first people to exploit it for their new single, "Revaluation".

You can happily slap the single into your audio CD player, groove to the thumping Do-ning remix, and your machine won't recognise the computer information stored on the disc, saving you from the terrifying experience of the sound of a fax machine screeching at 100 watts per channel. Once spinning in a CD-ROM drive, TLM's new waxing turns into an all-singing, all-dancing, interactive fun palace. The attractions include the video for the single, a discography, info on the band's Hydrogen Dukebox label and an intriguing section entitled "Weirdness".

TLM's "Revaluation" CD Plus is the result of a collaboration with Wonderful World Productions,



a company specialising in CD-ROMs, the Internet and all things graphic and technological.

"This proves that a CD single is a waste of space," says Wonderful World's Mike Ollie. "Putting 22 minutes of music on a CD takes up only about a third of the total storage capacity of a disc, leaving 220 megabytes to play with."

But isn't this new-fangled tinkering a bit pricey? "Obviously, the more complex the interactive element is, the more expensive it will be," answers Ollie. "But at its most simple, for example including some text and the band's video, it really shouldn't be at all prohibitive. The mastering costs aren't so different from standard CDs and there are now several mastering suites which have the necessary technology."

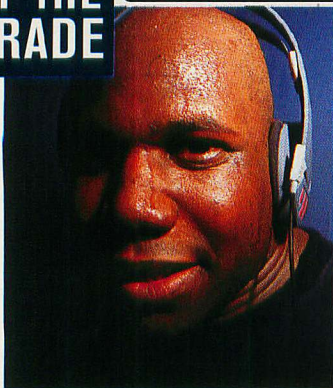
With the massive growth in the ownership of CD-ROM drives, this "multi-session" format may turn out to be the future for CDs, especially CD singles. Especially since this particular example retails at around the same price as a regular CD single and offers far more than a few redundant remixes and a radio edit.

words **Mark Roland**

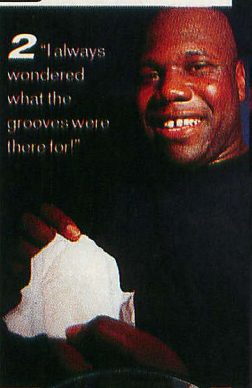
The 'Revaluation' CD Plus is out on Hydrogen Dukebox at the end of October

TRICKS OF THE TRADE

CARL COX



1 Just as the world seems to have overcome their prejudices against Carl Cox, we have found yet another reason why he's had to struggle to get to the top. You see, Carl's spirit is so big that his skin has had to expand to accommodate it. Hence, he sweats more than any other DJ on the circuit. Currently going through 15 T-shirts a week, sweat gushes from his head and seeps through his headphones into his ears. And that's after only five seconds behind the decks. But all is not lost. Not since Carl saw a TV advert for Always Ultra sanitary towels.



3 "The dry-weave top-sheet absorbs all the liquid and lets none back out!"



4 "All I feel now is fresh and dry!!!"

5 Carl is currently in the middle of negotiations with Sony about the possibility of designing his own headphones. They will undoubtedly incorporate a similar method of absorbing excess sweat. And will also enable you to run on the beach, swim, ride a horse, rollerskate and beat-mix at the same time.

Carl Cox - Always Ultra-cool.





HMV

DRUM & BASS SELECTION

5



20 killa jungle sounds

Cutty Ranks • H.M.P. • Pure • M.T.S. • Desired State • Rude Bwoy Monty • Johnny Jungle • DJ Phantasy • J.B.
DJ Zinc • The Outsider • Andy C • The Boogie Down Kru • Sound Station • Droppin' Science • The Outlaw
Ganja Max featuring DJ Daddy & MC Fats • Bizzi B & Pugwash • Run Tings & Liftin' Spirits • L. Double

Available on double LP, double CD and MixTape by DJ Hype

watch the ride • part 5 • rinse out

KNOW HMV • KNOW MUSIC

The Final Frontier

UNIVERSE
A UNITED STATES OF
MIND PRESENTATION

September 15th

C.J. Bolland

Claude Young (Detroit)

Colin Dale

Billy Nasty

Fabio Parvas

Eukatech Records Launch Party

September 22nd

Carl Cox

Dave Angel

Andrew Weatherall

Nocturnal Wizards

September 29th

Tribal Gathering Ireland Warm-up

Jeff Mills

Justin Robertson

Trevor Rockcliff

Charlie Hall

Juan Atkins (Detroit)

Gayle San

Back on the Tracks

October 6th

Marc Spoon (TB)

Phil Perry

Daz Saund

Fabio Parvas

Pagan Pulse

October 13th

The Stickmen

Eric Fisher (Austria)

Billy Nasty

Gayle San



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■ Muzik's essential club guide ■ **insomnia**

listings compiled by **Keith Howison** edited by **Ben Turner**

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CLUB OF THE MONTH

KEELE: MUZIK PRESENTS... SKOOL DISKO

Keele University, Staffordshire.
Tel: 01270-522-204/01782-621-111

THURSDAY SEPTEMBER 28

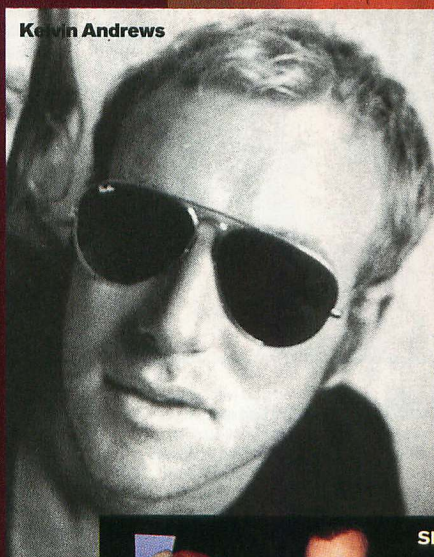
KELVIN Andrews makes a much delayed return to club promoting some seven years after his legendary Adrenalin night. With Skool Disko, the night he is launching at Keele University, Andrews will cunningly tap into the student crowd who now firmly embrace dance music as a part of their lives.

Expect an old skool vibe, with cutting-edge tracks being played alongside classic cuts from times gone by. As such, there is no better jock for the job than Andrews - a man whose DJing has inspired people from all backgrounds for many years. Now that Golden has moved to Manchester, it's the perfect time for Andrews to start afresh, both in terms of venue and sounds. Rumour has it that he's keen to head back deep into the underground. Either way, the man has always supported good music and that is reflected in the acts he is booking for Skool Disko.

It's thanks to Andrews' pukka pedigree that Muzik is joining him in hosting the club's opening night - something we are often asked to do, but rarely accept. The launch will feature Justin Robertson (whose debut album for deConstruction we are eagerly awaiting), Richard Hector-Jones (a man whose sets are a true education in the history of music), Slam's Stuart McMillan and Orde Meikle (their remix of "Positive Education" finally reaching the audience it deserves), while Rejuvenation play live (your chance to hear one of the finest live acts in the UK).

The Muzik mafia will be there in full effect and from here on in you can expect Skool Disko to become a guaranteed top night out, with Back To Basics visiting the following month and plans for other guests in the pipeline. Watch this space for details.

As of now, it's time to all feel young again...



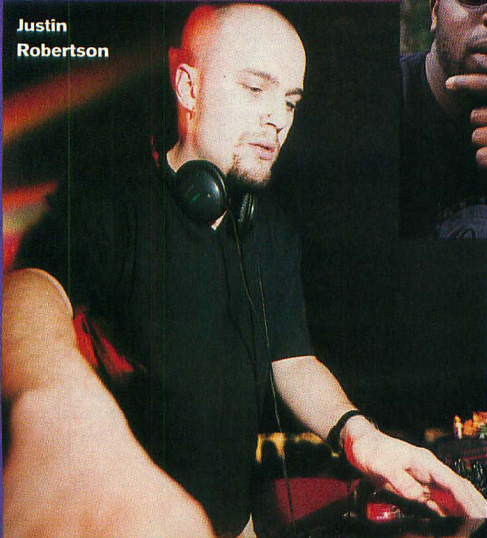
Kevin Andrews



Slam



Rejuvenation



Justin Robertson

DIRECT-DRIVE [the next five]
2 DECAOG (London, September 22)
3 B-DAY (London, October 6)
4 QUESTION (Brighton, September 14)
5 STREETRAVE'S 6TH BIRTHDAY (Glasgow, September 24)
6 DUST (Liverpool, September 15)



WEDNESDAY SEPT 13

BATH: DIE THE NEW BREED Moles. 01378-355-426. Residents Gerard, Tim and Nathan.

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2. Robert Luis and funny guests.

HUDDERSFIELD: PURE Calistos, 18-20 St George's Square. 01484-514-956. £3. Residents Chris Iredale and Hutchy.

LONDON: THE LOFT HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson continues to reside at this essential garage night, where everyone from Ashley Beedle to Grant Nelson to Dave Camacho chooses to hang out. ... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5).

Following on from the rejuvenating appearance of Brighton's Sarah Chapman (dropping "More's Groove Volume 4"). Will this record ever die? ... The mighty Luke Solomon resides at **SPACE** (Bar Rhumba, 36 Shaftesbury Ave, W1. 0171-287-2715. £5) with guests Digs and Woosh from DIY. Watch out for appearances from Tony Humphries and Danny Tenaglia in the coming months. ... Colin Dale, Murf, Matt Simons, Andrea Parker, Ben T and Asad are at **SPACEBEATS** (Venom, 13-18 Bear St, WC2. 0181-876-4589. 10-3am. £3/£5). ... Eurobeat 2000 presents **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £4/£6) with former Eurobeat resident Dave Clarke, Dope On Wax, Frankie D and Alex Hazzard. ... D'Angelo plays the first of two exclusive UK dates at the **JAZZ CAFE** (Jazz Cafe, Camden. 0171-961-6060. £10/£8).

SWINDON: SWING AND SOUL POWER Cairns, Shawridge Leisure Pk, Whitehill Way. 01793-878817. 9-2am. £6. Wayne Marshall and DJ Digz

THURSDAY SEPT 14

BRIGHTON: QUESTION? The Escape, 10 Marine Parade. 01273-606-906. 9.30-2am. £5. Roni Size, Kevin Beadle, Eddie Piller, Howie B plus live graffiti from Reg One.

BIRMINGHAM: FLAVA The Circus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran, RDJ and Flava Unit playing hip hop, house, soul and rare groove.

DERBY: PURE NOVA Willow Row. 01332-372-374. 10-2am. £3. Simon Owen, Russell Salisbury, Jon Beckley and Steve Harris.

CORK: FUDGE Sir Henry's, Grand Parade. 021-274-391. 10.30-2am. £5. Greg Dowling, Shane Johnson and Christian McCallum.

CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0956-431-977. 10-2am. £3/£2. Clever Dick, Lord Boloka, Ironhead Hugget and Kram The Destroyer.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 01-872-1811. 10.30-late. £3. Mark Dixon and Stephan Mulhall.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10.30-3am. £5. LTJ Bukem, Fabio and Grooverider, where Carlito's beautiful "Heaven" on Fabio's Creative Source label continues to rule. Surely one of the singles of 1995. ... Mark Broom resides at **SKIZM** (Turnmills, 63 Clerkenwell Rd, EC1. 0171-490-0385. 10-5am. £5). ... Brandon Block spins at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5) with resident Steve Lee (at last this man is given his dues). ... K-Gee, Golden Eye and Misbehaviour play soul and funk at **EXPRESSION**

(Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £7/£5). ... D'Angelo performs only his second live appearance in the UK at the **JAZZ CAFE** (Jazz Cafe, Camden. 0171-961-6060. £10/£8).

MANCHESTER:

PANDAEMONIUM Hot City Zoo, York St, All Saints Park. 0161-273-7467. £4/£3. Alf and Dale spin funk, acid jazz and house classics.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3/£2.50. Dino from Chuff Chuff joins Jon Of The Wicked Bitches (give us a break), Dave Grantham and Matt Wolfe. ... Steve Walker and Tony Walker join Phil Sagar at **DAZZLE** (Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3).

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Nancy Noise with Richard Ford and Pierre.

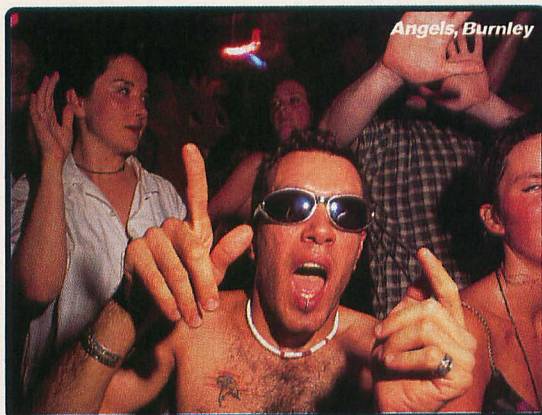
Pagoda, Lancaster St. 01228-39233. 9-2am. £5/£4. Christian Woodyatt, Peter James and Darren Laws.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Tom Wainwright plays, with Wilson from K Klass and Phil Cooper.

CLWYD: HEAT Venue, Lon Parcw, Ruthin. 01824-705-011. 9-1am. £3/£4. Paul from K Klass and Carl Thomas.

CORK: DEEP SPACE Sir Henry's, Grand Parade. 10.30-2am. £5. Brian Whelan and Garret spin American house and funky techno, while Andrew MacDonald mixes a strange brew of trip hop, funk and disco. ... Mark Kavanagh resides at **KREAM AT KLV KAOS** (Oliver Plunkett St. 11-2am).

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm and Laurie with guest Jim Shaft Ryan. ...



FRIDAY SEPT 15

BIRMINGHAM: S.L.A.C. Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £5. Owen Owens resides. ... Jon Hollis and Varc Jarman are at **CRUNCH** (The Venue, Bransford St. 0121-472-4581. 10.30-6am). ... Richie Roberts resides at **LOVESEXY** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6). ... Sam and Johnny join Justin Sparrey and Andy Latham at **SPOLOSH** (Que Club, Corporation St. 01905-22747).

BOURNEMOUTH: BUMP The Palace Nightclub, Hinton Rd. 01202-317-277. 8.30-late. £7. Leo, Jon Commer and Rob Acteson. ... The excellent Randall, Kenny Ken, Micky Finn, Dream, MC GO and MC Fearless all play on the

AWOL tour at **DANCE '95** (G Spot Nightclub. 01202-290-424. 9-3am. £10).

BRADFORD: SPICE The Queens Hall, 61 Horton Rd. 01274-679-361. £3.50. Opening night with Jon Paul, Mark T and Crofty spin urban jazz.

BRIGHTON: RED Zap, Old Ship Beach. 01272-821-588. 10.30-4am. £6. Danny Fleming, Eric Powell and John Fleming. ... The Fabulous Hutchinson Brothers are at **CLUB FOOT** (Escape, 10 Marine Parade. 01273-606-906. 10-2am. £4.50) with Andy Mac and Kenny Fabulous. ... Paul Gotel plays at **PULSE AND DANCE 2** (Orionas. 01273-325-899. £6/£5).

BRISTOL: SOLID STATE Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. The Cream Tour rolls into town with Gream Park, John Kelly, Judge Jules (respect for signing Josh Wink's "Higher State Of Consciousness" to his new label), Norman Jay, Paul Bleasdale, Andy Carroll and James Savage. ... Parks and Wilson, Hooker Alex, Dominic B and Justine are at **FRONT** (Club Leo. 01454-616-064. 9.30-2.30am. £8/£5).

CARLISLE: PURR-FECT The

Dino, Brett and Maisy spin at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202048. 10-late. £5).

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 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 and Dribbler.

GLASGOW: PHAR-OUT Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50. Paul Cawley. ... Orde Meikle and Stuart McMillan reside at a rejuvenated **SLAM** (Arches, 22 Midland St. 0141-221-8385. 11-3am. £7), where Luke Slater recently took the place by storm. ... Michael Kilkie plays **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7). ... Gareth Sommerville and McCorrisken continue their residency at **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Dave Seaman and Tom and Jerry Bouthier.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Christian Woodyatt, John Lancaster, Terry and Richie.

LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 01532-449-474. 10-4am. 10/8. The Twelfth night has arrived, so this sees the final night of Sasha's summer residency

LIVERPOOL: DUST 051 Mount Pleasant. 0151-709-9586. 10-3am. £5. Trevor Rockliffe and Gayle San host the opening night with Si Edwards and Rusty. ... Bobby Langley resides at **VIVA LAS VEGAS** Garlands Night Club, 8-10 Eberle St. 0151-861-7270. 10-3am. £4) with Dave Kendrick.

LONDON: WHOOP IT UP! Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8 (free membership available on the night). Two of London's finest monthly nights, Whoop! and Loosen Up, join forces to host a

new weekly night. Tonight, Tall Paul, Terry Marks, Nick Hook and Joel Xavier. ... Justin Robertson spins at the refurbished Ministry Of Sound at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Derrick May, Dave Angel, The Stickmen and Acid Sound playing live. ... Stix, Colin Dale and CJ Bolland play in the Cosmic Cave at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) while Tin Tin, Claude Young, Fabio Paras and Billy Nasty rock the Tribal Temple. ... Tall Paul and Darren Stokes reside at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Brandon Block, Danny Keith and Alex Anderson, following on from the rammed Hooj Choons launch night. ... Seb Fontaine, Sister Bliss and Dave Ryan are at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10). ... Blu Peter resides at the **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210) with Mrs Woods. ... Timm and Laurie join Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10). ... DJ Alice and Rob Da Bank host **EROTIC CITY** (Ormonds, Ormonds Yard, Piccadilly Circus, W1. 10-3.30am. £8) with DJ Phil Brill. ... Abbey and Dodge provide the soulful rhythms and funky vibes at **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5). ... Tony Price, Scott Savonne and Milan spin at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) with Spencer Broughton. ... Graham Gold, Dave Lambert, Craig Dimech and Darren Pearce keep the house pumping at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Howie and Stumpy. ... Cisco Ferrera's techno outfit, The Advent, are at **BARCODE** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-5am. £7). ... Luke Slater and Dean Thatcher spin at **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10) with Daz Saund. ... Dodge, Alex Baby, Femi Fem, Sam B and T-Money reside at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8). ... Neil Charles, Guy Preston, Miles Morgan and Jay Johnson spin house and garage at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10). ... Muzik's Dave Mothersole spins deep and spiritual techno at **SUPEREGO** (Beluga, 309 Finchley Rd, NW3. 0181-681-7735. 11-4am. £5) with Dan Bezan.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Steve Bicknell. ... Doc Martin gets some **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5) with Nipper, Andy Cleeton and Miles Holloway. ... Nev Johnson and Griff reside at **HOT CITY ZOO** (York St, All Saints Park. 0161-273-7467. £2).

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. Ian Ossia and Duncan Betts.

MIDDLEBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Phil Faversham, Alan Appleton and Steve Bone.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. Ricky Stone, Hans and Skev.

NOTTINGHAM: HOOT The Kitch Club, 19 Greyhound St. Fat Tony, Spencer Broughton and Moose. ... Fat Tony also joins Camille at **CAFE LATINO** (The House, 169 Huntington St. 0115-956-5324. 10-late). ... Kevin McKay from Muzique Tropique (whose tracks rocked Portugal

thanks to Scott Bradford from Shindig) are at **BOUNCE** (Deluxe, 22 St James' St. 0115-947-4819. 9.30 til late) with Calum, Lotty, Digs & Woosh.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

PORTSMOUTH: HYPNOTIC STATE South Parade Pier. 01705-796-310. 10-2am. Anton and Ped spin trance and techno.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Luv Dup, Gareth Cooke, Jo Mills, Tony Grimley and Austin Wilde.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £6. Ibiza Reunion with Kelvin Andrews, Steve Harvey, Luv Dup and Paul Chiswick.

SOUTHAMPTON: BANANA REPUBLIC The Rhino Club, Waterloo Terrace. 01703-334-232. 10-2am. £5. Conrad, Marcus Sanderson and Jonathon P.

SOUTHEND: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. DJ Hype.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Miss MoneyPennies Tour with Jim Shaft Ryan and Mark Moore.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Steve Proctor, Top Buzz and Menace.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £9. Cream On tour with San Francisco's Doc Martin, Paul Oakenfold and Paul Bleasdale.

SATURDAY SEPT 16

BELFAST: CHOICE Art College. 01232-747-515. 8.30-1.45am. £10. Alan Ferris, Keith Connolly and Dee O'Grady. ... **WISDOM** (Network, 11a Lower North. 01232-673-648. 8-late. £6) with Paul "Trouble" Anderson, Eamon Beagon, Mark Jackson and Willie Newberry. ... Jon Da Silva, Paul Bleasdale and Adam from DIY play at the opening night of **RESOLUTION** (The Venue, Bruce St. 01265-56355. 9-1.30am. £10).

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Jon Pleased Wimmin and Colin Dread. ... Tom and Jerry Bouthier are at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) with Jim Shaft Ryan. ... Dimitri from Dee-Lite and Nick Warren spin at **WOBBLE** (Venue, Branson St. 0121-233-0339. 11-7am) with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner. ... DJ Peverly joins Scott Bond at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) with Andy Cleeton.

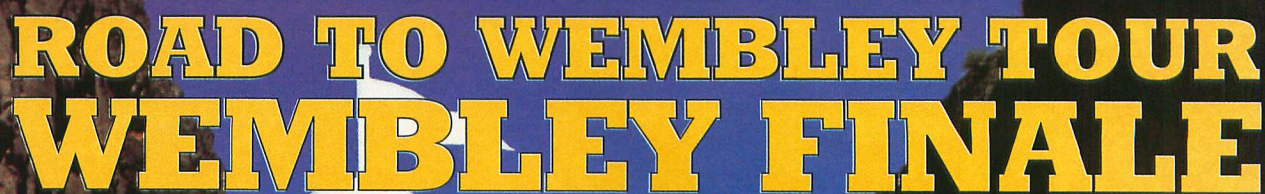
BLACKBURN: CONGRESS Club Earth, Bolton Rd. 01254-689-500. £8. Doc Martin, Al McKenzie, Rick Bonetti and Lance Harker.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Doc Martin, Rick Bonetti and Billie Coldwer.

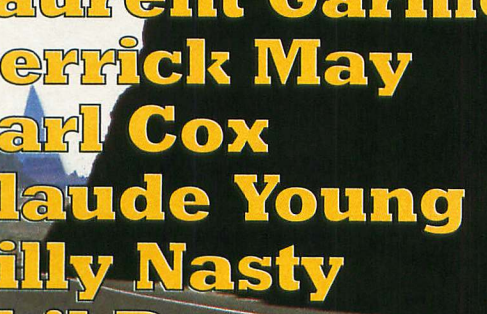
BRIGHTON: GLAMOUROUS Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Keith Boyton, Paul Clarke and Marcus Saunders. ... Chris Galloway, Diamond Sire, Elliot Batting, Ziggy and Darren Gardiner are at **FUTUREPUNK** (Loft Club, 11 Dyke Rd. 9-2am. £4.50). ... Roger Trinity and Poullette from Flesh play at **IT** (The Tote, Old Ship Beach. 01273-821-588. 10-4am. £7.50).

BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-9426-208. 9.30-4am. £8. Gordon Kaye, Ricky Stone and Mike Shawe.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. Tall Paul, Matt Bell and Paul Taylor.



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THE END

is coming

CANNOCK: SPOILT Annabella's, 83 High St. 0385-245-402. 9-2am. £5. Phil Sager, Neil Hinde and Allan Price.

CORK: SWEAT Sir Henry's, Grand Parade. 10-2am. £6. Greg Dowling and Shane Johnson with Stephen Grainer.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Jeremy Healy, Pete and Russell.

DOVER: DEEPSpace Legends Nightclub, Newst. 01304-225-535. 10-4am. £5. Nicky, Mike, Oz and Timo.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Johnny Moy and Claude Young... Mark Kavanagh and Tommy Byrne from the Sex Kitchen in Galway spin at UNKNOWN PLEASURES (Columbia Mills, Sir John Rogerson's Quay).

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Stuart Duncan, Steve Livingston, Colin Cook and Allan Dundas host a resident's night at HORNY MONKEY (The Vaults, Niddry St. 0421-452-977. 10-3.30am. £10).

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-4.30am. £8. Harri, Dominic and Lars... Kenny Larkin plays at COOL LEMON (Archies, 30 Midland St. 0141-221-8385. 11-3am. £8) with Price and Patterson... CJ Mackintosh spins at SEXY (The Voodoo Room, Cambridge St. 0141-332-3437. 10-3am. £6) with Kevin MacKay from Muzique Tropique (check his Glasgow Underground out on Junior Boys Own).

HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. £8. Marshall Jefferson, Nigel Dawson and Mark Wilkinson from Deluxe.

HULL: SCUBA Room, 82-88 George St. 01482-23154. 10-4am. £7. Andy from Smokescreen.

IPSWICH: UK Hollywood Nightclub, Princes St. 01473-230-666. 9-3am. £6. Simon Barry, Chris Powell, Luv Dup, Jon Jules, Conan, Paul Anderson, Chris Corbett, Marc French and Simeon.

LEEDS: BACK TO BASICS Pleasure Rooms, Marston St. 01132-449-474. 10-6am. Jon Pleased Wimmim, Seb Fontaine, Billy Nasty, Ralph Lawson, Lee Write, James Holroyd and Simon Mu... Ralph Lawson also plays A CELEBRATION OF ART, RITUAL AND CREATIVITY (Holy Trinity Church, Bear Lane. 01132-269-3930. 8-11.30pm) and a live performance from Synergy... TWA, Phil Faversham, Curtis Zack and Daisy perform at VAGUE (Wherehouse, Summer St. 0113-2461-033. 10-4.30am. £9).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Andrew Weatherall, Judge Jules, Dave Seaman, Paul Bleasdale, Andy Carroll and James Barton... Justin Robertson guests at VOODOO (Le Bateau. 0151-727-1388. 9-2am. £5) alongside Skitch and Andy Nicholson... Dave Graham, Rusty, Si Edwards, Huey and Dave Booth host CLUB 051 (Mount Pleasant. 0151-709-9586. 9-2am. £5).

LONDON: CLUB FOR LIFE Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12. One of London's biggest and best Saturday nights out in years makes a very welcome return to the capital at the Gardening Club 2. Formerly known as Xenons and The Site, Club For Life looks like it has found its true home. The residents are Jeremy Healy and Brandon Block with guests Lisa Loud (who rocked Centrefold last month, dropping productions from Grant Nelson to great applause), Oliver McGregor and James Mac... Stacey Pullen from Detroit plays a

set of silky house and techno at STRUTT DELUXE V (The Chunnel Club, 101 Tinworth St. SE1. 0181-964-3172. 10-6am. £12) with Fabio Paras, Alex Knight, John Kennedy and Van Basten... John Digweed spins at RENAISSANCE (Cross, Goods Yard, York Way. 0171-837-0828. 10-6am. £15) with Dave Seaman, Allister Whitehead and Nigel Dawson. Respect to Renaissance for taking Manumission to task in Ibiza. All will come out in the wash... Stuart McMillan from Slam guests at SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Russ Cox, Keith Fielder and Paul Tibbs... Paul Gardener and the Boot Boys are at JUST CAN'T GET ENOUGH (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12)... Harvey, CJ Mackintosh, Angalino Albanese, Roy The Roach, Tommy D and Carwash are all RULIN' (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-9am. £15)... Mark Moore and Craig Jensen guest at VANITY FAYRE (Raw 112a Great Russel St. WC1. 0171-637-3375. 10.30-5am. £12) with Rob Sykes, Mark Felton, Phil Myers and Markie P... Nancy Noise and Andy Morris are at THE SATELLITE CLUB (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) with Craig Dimech, Seamus and Paul "Trouble" Anderson... Chris Coco is at THE LEISURE LOUNGE (Leisure Lounge, 121 Holborn, EC1. 0171-242-1345. 10-6am. £10) with Bobba Haynes, Danny Eke, Phillipe and Eddie Jones... Hilka is at EVENING STANDARDS (Plastic People, 37 Oxford St. W1. 0956-437-774. 10.30-6am. £8) with Def-E, Logan and Happy Hooligan... Marc Hoggs guests at GARAGE CITY (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715.



London in Lisbon

£10) with Bobby, Steve, Chrissy T and Rude Boy Rupert... Steve Harvey, Andy Morris, Biko, Roy The Roach, Marc French, Steve Johnson, Rad Rice and DOP play UNITED KINGDOM (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12) with Paul Graham, Kate Lonsdale, Paul Temple, Paul Clarke and Danny Slade in the Barbarella Room... John Kelly, Brandon Block and Jeremy Healy guest at MALIBU STACEY (Hanover Grand, Hanover Square, W1 0171-499. 10-5am. £12)... Nicky Holloway resides at THE VELVET UNDERGROUND (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Chris Good... Fat Tony, Luke Neville, Spencer Boughton, Nancy Noise and Von guest at BLISS (The Wag Club, 35 Wardour St. W1. 0589-966-143. 10-6am. £12) with residents Jay Farrugia and Stuart Milsome... Rupert Dominic, Daryl B and Matt Jam Lamont are at RIVERS PLAYGROUND (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10)... Chris Checkley,

Dodge, Dezzie D, Patrick Forge, Paul Martin and Torro play a mix of soul, jazz and Latin at FLIPSIDE (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £10)... Para, Jon Mace, Spike, Gaby and Offshore are at CHUNGAWOK (The Brix, St Matthews, Brixton Hill, SW2. 0171-738-6605. 11-late. £7). LA Synthesis and Surge play live... Factor, Richie R, Andy Dixon and Ronnie play at ABOUT TIME (Q-Club, 636 Wandsworth Rd, SW8. 0956-951-707. 10-6am. £5) with EXP and Chris Baily... Que Pasa present the fourth birthday of JOY (Gatwick Manor, near Gatwick on A23. 0181-681-5802. 9-2am. £7) with Mr Roy, Phil James, Danny Gee, Andy Maddox and James.

LUTON: THE HUG CLUB Legends, 18-24 John St. 01582-484-866. 9-late. £6. Ian Charles and Darren Mac.

MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10. Judge Jules, Seb Fontaine and Dean Wilson... Nipper plays the Revival Session at LIFE (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) with Xpansions live on stage... Graeme Park and Tom Wainwright hold the fort at THE HACIENDA (Whitworth St. 0161-236-5051. 9.30-3am. £12) with Bob Langley and Dick Johnson... Robin Curley and Planet Janet reside at HOT CITY ZOO (York St, All Saints Park. 0161-273-7467. £8).

MILTON KEYNES: NATURAL BORN CLUBBERS MEET WOBBLE Winter Gardens. 01908-218-795. 9-3am. £7. Phil Gifford, Si Long and The Lovely Helen guest alongside Richie L and Ashley.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Scott and Scooby are joined by Terry Farley, Pete Heller and Mark Williams from Acorn Arts.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Allister Whitehead, Dmitry, Timm and Laurie... Mark Moore, Dino and Jon Of The Wicked Bitches play at HOUSE OF S'EXPRESSION (The House, 169 Huntington St. 0115-956-5324. 10-late. £8).

PAISLEY: CLUB 69 Roxys, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Eric Powell joins Martin and Wilba.

SHEFFIELD: LOVE TO BE The Music Factory, London Rd. 0113-242-7845. 9-5am. £12. Journeys By DJ Tour with Danny Rampling, Smokin Jo, Tom Wainwright, Junior Perez, Jay Chappel and Tony Walker.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Celebrating their Fourth birthday.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Martin Pickard, Tony Clark, Sanjay and Nick Sheldon with Athletico in the lounge.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Lisa Loud.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Swoon Party with Smokin Jo, Phil Perry, Angel, Mark Rowley, Fabio Paras and Ashley James... Four years of hardcore madness is celebrated at QUEST (Picassos, 34-36 Broad St. 01902-711-619. 8-2am. £8) with guests Micky Finn, Randall, Easygroove, Donovan, Bad Boy Smith, Pilgrim, Ned Ryder, MC Ribbs, MC Scarlet and MC Lenni.

SUNDAY SEPT 17

DUNFERMLINE: QUENCH Nico's. 01421-452-977. 9-1.30am. £1.50. Colin Cook spins house classics.

EDINBURGH: SIN Caltan Highland Hotel, The Bridges. 0131-652-0718. 8-7am. £15. Bank Holiday all-nighter with Booker T, Joey Musaphia, Yogi Haughton, Craig Smith, Colin Cook and Stuart McOrrisken... Fisher and Price are at TASTE (The Vaults, Niddry St info 0131 556-0079. 10-3am. £5).

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar.

LONDON: STRUTT Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6. Strutt is closed tonight due to Prute Deluxe on Saturday... Pete Haslam, DJ Kenny and Martin Sharp are at SUNNY SIDE UP (The Chunnel Club, 101 Tinworth St. 0181-723-4884. 7am-6pm. £5) with Pete Wardman, Darren Pearce and Drew... Danny Keith, Johnny Wishbone and Bluejean are at RUDE NOT TOO (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5)... MK Ultra, Goldfinger, Xavier and the Kenosha Kid reside at THE RUMPS ROOM (The Albany, Great Portland St. 7-midnight. £3)... Huckleberry Finn, DJ Bird and Jay Thorns play at PEOPLE AND PLACES (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4)... Luke Howard and Princess Julia reside at the legendary QUEER NATION (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153).

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Stuart McMillan and Phil Perry.

MONDAY SEPT 18

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters holds the fort, plus guest to be confirmed... Phill Brill resides at CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5) with DJ Alice... James Lavelle and Gilles Peterson play THAT'S HOW IT IS (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £3)... Nicky Holloway and Paul Harris reside at WORLD RECESSION (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3158. 10-3am. £5), where all drinks are £1 each.

TUESDAY SEPT 19

BRIGHTON: EASYBEATS The Concorde. 01273-202-807. 10-2am. £4. Jungle vibes with Grooverider.

DUNDEE: HIGHLANDER Fat Sams, South Ward Rd. 01382-451-427. 10-2.30am. £5.50. Mad Professor and The Sane Inmates.

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and Ampo... Troi play at THE LICK (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £8) alongside DJs Mixit, Scalp and Simon... Patrick Forge, Ross Allen, DJ Debra and Bobby Sanchez are at BITCHES BREW (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

MANCHESTER: BOOMBBOOMBENCE Night And Day Cafe, Oldham St. 0161-225-6114. 9-2am. £1.99.

BEDROOM BEDLAM MIX TAPE OF THE MONTH

NAME: Dave Purnell.
RESIDENCE: Leicester.
CONTACT: 0116-270-6955.
BORN: Northampton. March 1, 1968.
EXPERIENCE: "None. I am currently a medical student at Leicester University. I started mixing last Christmas and I am now desperate for the chance to play out. I buy a lot of imports and it would be nice to earn enough from DJing just to pay for these."

FAVOURITE DJs: Miles Hollway, Elliot Eastwick, Rocky & Diesel, Masters At Work, Dave Angel and DIY.

FAVOURITE CLUBS: Hard Times, Back To Basics and Ministry Of Sound.

FAVOURITE LABELS: Tribal UK/ USA, Prescription, Sex Trax/Mania, DDR, Basic Channel, Henry Street and Strictly Rhythim.

ALL-TIME FAVOURITE TRACK: Dannell Dixon - "Sunrise".

CURRENT CLASSIC TRACKS: Maurizio - "C4/4.5" (Basic Channel), Dave Angel - "In Flight Entertainment EP" (Rotation), Ian Pooley - "Celtic Cross" (Force Inc), Deepside - "Prelusion" (FNAC), Ron Trent - "Seduction" (Subwoofer), anything by Dannell Dixon and To-Ka.

FRUSTRATIONS: "I'm devoted to deep house, disco and techno, and I would love nothing more than to play to the public. However, due to the rarity of clubs seriously involved in this style



Dave Purnell

of music and a lack of contacts, I now feel destined to play to my four walls for good. There is so much good deep music out there and so few places to hear it. But you've given me some hope."

MUZIK'S VERDICT: The lack of UK clubs supporting deep house is reflected in the lack of DJs out there who play this music. As such, Dave's tape is a breath of fresh air to anyone who thrives on hearing subtle, insidious sounds in their house music. And techno for that matter. The fact that people like Hollway, Eastwick and Tenaglia now play deep techno from acclaimed artists such as Maurizio proves how far we've come in the last year. And Dave's immaculate mix - opening with The Daou's "Are You Satisfied" before inviting Deep Dish into the mix and then breaking down into De'lacy's "Hideaway" - is proof that there are new DJs being truly creative with this sound. A date in Lisbon next year is essential.

Wakey wakey...



Rise & (Sun) Shine

Available at Our Price, HMV and all good food stores from 2nd of October
<http://www.ftech.net/~dwa>

Fungal Bloom, Matt Wand, Sirius String Players and DJ Ambient Fish all play.

WEDNESDAY SEPT 20

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis and funky guests.

LONDON: SPACE Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Luke Solomon is joined by The Stickmen from Toronto... Jon Plegge and Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... DJ Hell is at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £5) with Frankie D and Alex Hazzard.

THURSDAY SEPT 21

BIRMINGHAM: FLAVA The Circus Club 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran, RDJ and the Flava Unit.

BRIGHTON: THE YELLOW DUBMARINE The Beachcomber. 01273-606-460. 10-2am. £3. Deep dub and reggae with Positive DJs.

CORK: DEEP SPACE Sir Henry's, Grand Parade. 00-274-274-391. 10.30-2am. £5. Brian Whelan and Garret spin a mixture of American house and funky techno.

CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0956-431-977. 10-2am. £3. Clever Dick, Lord Boloka, Ironhead Hugget and Kram the Destroyer.

DERBY: PURE NOVA Willow Row. 01332-372-374. 10-2am. £3. Mark Dixon and Stephen Mulhall.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £3. Mark Dixon and Stephan Mulhall.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. LTJ Bukem, Fabio and Kemistry & Storm... Oliver McGregor joins Steve Lee at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5)... K-Gee, Golden Eye and Misbehaviour play soul and funk at **EXPRESSION** (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £7)... Wildcat Will from the Sandels and Lascelles join Wavy Davy for a night of hip hop, funk, jungle and techno at **CLUBHEAD** (Blue Note, Hoxton Square. 0171-729-8440. 10-3.30am. £5).

MANCHESTER: DOMINA Hacienda, Whitworth St. 0161-236-5051. 10-2am. £5. Matt Thompson and Pete Robinson... Patrick Pulsinger and Johnny Abstract are at **WOMB** (Code, Oxford Rd Station. 0161-224-8869. 10-3am. £5) with Dan

Keeling... Alf and Dale are at **PANDAEMONIUM** (Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4). **NOTTINGHAM: ASK YER DAD** Deluxe, 22 James St. 0115-947-4819. Ian Tatham and Dave Congreave are joined by The Stickmen... Tom Wainwright is at **THE GARAGE** (The House, 169 Huntington St. 0115-956-5324. 10-2am. £3) with Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe... Jeremy Healy guests at **DAZZLE** (Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3) with Phil Sagar... Danny Lobo and Markie T are at **CHEEKY** (Hippo, Bridlesmith Gate. 0115-950-6667. 10-2am. £4).

FRIDAY SEPT 22

BIRMINGHAM: S.L.A.G. Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £5. Owen Owens... Richie Roberts resides at **LOVESEXY** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6).

BRADFORD: SPICE The Queens Hall, Great Horton Rd. 01274-679-361. £3.50. Jon Paul, Mark T and Crofty spin urban jazz for the open minded.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Mau Mau party with Darren Emerson (who wouldn't be seen dead in Mau Mau) and Steve Murry... Fabio Paras is at **RED** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7) with Eric Powell and Dave Randall... The Positive DJ's

are at **POSITIVE SOUNDS** (The Loft Club. 01273-208-678. 10-2am. £4/3) with house and garage... Craig Woodrow is at **PULSE AND DANCE 2** (Orlanas. 01273-325-899. £6). **BRISTOL: SOLID STATE** Lokota, 6 Upper York St. 0117-942-6208. 9.30-4am. Dave Angel and Claude Young... Paul Harris, NYK, Hooker Alex and Greg Evans are at **FRONT** (Club Leo. 01454-616-064. 9.30-2.30am. £6). **CANNOCK: SPOILT** Annabella's,

83 High St. 0385-245-402. 9-2am. £5. Al Mackenzie, Julian Salmon and Allan Price.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Luv Dup, Wilson K Klass and Phil Cooper.

CLWYD: HEAT Venue, Lon Parcwr, Ruthin. 01824-705-011. 9-1am. £4. Paul K Klass and Carl Thomas.

CORK: DEEP SPACE Sir Henry's, Grand Parade. 021-274-274-391. 10.30-2am. £5. Brian Whelan and Garret spin American house and funky techno... Mark Kavanagh resides at **KREAM AT KLUB KAOS** (Oliver Plunkett St. 11-2am).

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Tony De Vit joins Timm and Laurie... Kelvin Andrews guests at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5) with Alex and Dan.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 01-872-1811. 10.30-late. £6. Johnny Moy and Billy Scurry... Or check **STRICTLY FISH** (Pod. 0166-07143. 11.30-4am. £8).

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill.

EVESHAM: ULTIMATE ORANGE Marlyn's Nightclub. 01386-49123. 9-2am. £4. Si Storer and Scott.

GALWAY: GOODTIMES The Oasis Club, Salthill. 0035-391-22715. 10-2am. £5. Mike Kearney, Dean King.

Luke Solomon, Kevin McKay and Paul Brooks.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Jon Pleased Wimmin and Sister Bliss.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. With John Lancaster, Terry, Marianne and Richie.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fellatio, Steve Stomp, Danny Wilks and Errol D.

LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 01132-445-521. 10-4am. £10. Graeme Park, Marshall, Andy Ward, Paul Murray and Neil Metzner.

LIVERPOOL: DUST 051, Mount Pleasant. 0151-709-9586. 10-3am. £5. Westbam, Double Impact, Si Edwards and Rusty... Neon Leon is at **VIVA LAS VEGAS** (Garlands, 8-10 Eberle St. 0161-861-7270. 10-3am. £4) with Dave Kendrick.

LONDON: DECADEG Brixton Academy, Stockwell Rd. 0171-437-5507. 7-6am. £20. Megadog celebrate 10 years of madness with the first of two all-nighters at the Academy.

Tonight features live sets from Plastikman, Kenny Larkin, Speedy J, Drum Club, Ege Bam Yasi and Earth Nation, with mix sets from Carl Cox, LTJ Bukem, Charlie Hall, DJ Rap, Mathew Hawtin, DJ Evolution, Killer Pussy, Sherman, Andrew Weatherall, David Holmes, Richie Hawtin, Dean Thatcher, Nicky Blackmarket, Michael Dog, Sexy Rubber Soul and Sound and Pressure... The Ministry Of Sound celebrate their fourth birthday at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Jeff Mills making his Ministry debut alongside Paul Oakenfold, Kevin Saunderson, Fabio Parass and Eurobeat 2000... Mr Oz, Mario De Bellis, Dave Angel and Carl Cox play in the Cosmic Cave at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11), while Jonathan Cooke and Andrew Weatherall spin in the Tribal Temple... Trevor Rockcliffe, Colin Favour and Brenda Russell guest at **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10) alongside Clive Anthony and Gary Collins... Lottie, Danny Keith and Scorpio join Tall Paul and Darren Stokes at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)... Luke Neville is at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Dave Ryan and Jonathon Moore... Pete Wardman plays at **WHOO IT UP!**

(Visions, 81 St Martins Lane, WC2. 0181-875-0365. 11-5am. £8) with Lekker, Joel Xavier and Oilly... Carl Cox plays his third set of the night at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Nicky Holloway... Neil Charles, Guy Preston, Miles Morgan and Jay Johnson spin house and garage grooves at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10)... Abbey and Dodge are at **JAZZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Nancy Noise, Mark Anthony and Scott Savonne guest at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8) alongside Spencer Broughton... Graham Gold resides at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Dave Lambert, Craig Dimech, Darren Pearce, Adrian and guests Dean Lambert and Dave Stewart... Dave Mothersole resides at **SUPEREGO** (Beluga, 309 Finchley Rd, NW3. 0181-681-7735. 11-4am. £5) with Dan Bezant... Dodge, Alex Baby, Femi Fem, Sam B and T-Money reside at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8)... Stacey Pullen is at **PLASTIC PEOPLE** (37-39 Oxford St. 01908-270-811).

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Dave Clarke... Kevin Saunderson is at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6) with Nipper and Andy Cleeton... Join **THE YOUNG, GIFTED & SLACK** (Dry Bar, 28 Oldham St. 0161-236-5920. 7-11pm)... Nev Johnson and Griff reside at **HOT CITY ZOO** (York St, All Saints Park. 0161-273-7467. £2).

MANCHESTER: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. Release The Pressure present Frankie Foncett, Dean Savonne and Tee Harris.

MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Phil Faversham, Alan Appleton, Junior Jones and Steve Bone joined by regular guests.

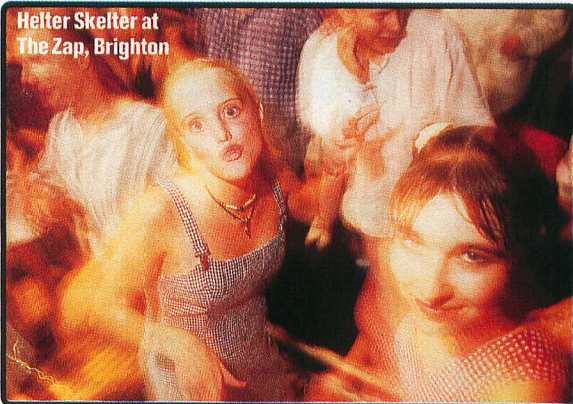
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. Lee Write, Hans and Skev.

NOTTINGHAM: HOOT The Kitch Club, 19 Greyhound St. 10 til late. £8. Tim Lennox, Lisa Lovebucket and Bucket Sister.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. 7am. Zammo, Gareth Sommerville and Mark Stuart.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-0938. 9-6am. 8am. Dominic Moir, Nancy Noise, Tony Grimley and Gareth Cooke all spin.

Helter Skelter at The Zap, Brighton



are at **POSITIVE SOUNDS** (The Loft Club. 01273-208-678. 10-2am. £4/3) with house and garage... Craig Woodrow is at **PULSE AND DANCE 2** (Orlanas. 01273-325-899. £6).

BRISTOL: SOLID STATE Lokota, 6 Upper York St. 0117-942-6208. 9.30-4am. Dave Angel and Claude Young... Paul Harris, NYK, Hooker Alex and Greg Evans are at **FRONT** (Club Leo. 01454-616-064. 9.30-2.30am. £6).

CANNOCK: SPOILT Annabella's,

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Orde Meikle and Stuart McMillan reside... Paul Cawley goes **PHAR-OUT** (Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50)... Gareth Sommerville and Stuart McCorkisken continue their residency at **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am).

GREENOCK: SUKITI Rico's, Tobago St. 01475-783-705. 10-2am. £4.

alongside Clive Anthony and Gary Collins... Lottie, Danny Keith and Scorpio join Tall Paul and Darren Stokes at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)... Luke Neville is at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Dave Ryan and Jonathon Moore... Pete Wardman plays at **WHOO IT UP!**

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DJs

CARL COX - ANDREW WEATHERALL - LTJ BUKEM - DAVID HOLMES
DJ RAP - RICHIE HAWTIN - CHARLIE HALL - DEAN THATCHER
MATTHEW HAWTIN - NICKY BLACKMARKET - DJ EVOLUTION
MICHAEL DOG - KILLER PUSSY - SEXY RUBBER SOUL (MIZ BEHAVIOUR)
SHERMAN AT THE CONTROLS - SOUND AND PRESSURE

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DJs

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BRENDA RUSSELL - DEAN THATCHER - DJ EVOLUTION - MICHAEL DOG
KILLER PUSSY - DJ ROCKITT - CHRIS MADDEN (SOUND CLASH)
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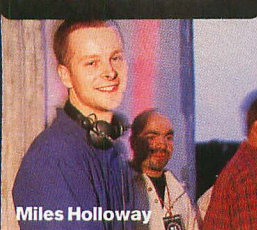
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THOSE WHO ROCKED IT



Miles Hollway

- Miles Hollway at Pacha, Porto
- Les Ryder at Cream, Liverpool
- Elliot Eastwick at Kremlin, Lisbon
- Colin Faver at Lost, London
- Sarah Chapman at Pleased, London
- Laurent Garnier at Helter Skelter, Brighton.
- Trevor Rockliffe at BCM, Magalluf
- Judge Jules at Solo, London
- Paul Newman at frrf/ Manumission, Ibiza
- Carl Cox at Open All Hours, London
- Josh Wink at Wobble, Birmingham
- Nuno Cachao at A Paradise Called Portugal, Coimbra
- Gemini at Sub Club, Glasgow
- Mixmaster Morris at Big Chill, Black Mountains

THOSE WHO LOST IT

- Li'l Louis at The Yard, Glasgow
- Richie Hawtin at Lost, London

THOSE WHO FAILED TO SHOW



Jon Pleased

- Jon Pleased Wimmin at Cream, Liverpool. Due to a car brakedown
- Claudio Cocoluto at BCM, Magalluf
- Terry Farley at Open All Hours, London. Due to his new-born kid
- Love To Be DJs at Shindig, Newcastle
- DJ Vibe at Bar Nova Vaga, Lisbon

THOSE WHO WERE LATE

- Jeremy Healy at Centrefold, London. 90 minutes late from Golden, Manchester

THOSE WHO WERE NEVER BOOKED

- John Digweed and Paul Oakenfold at Amnesia, Ibiza. Promoter: Stuart B

● If you are a punter or a promoter and you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. Ricky Montani and Marc Auerbach with new residents Luv Dup... Jeremy Healy is playing at **STEEL** (Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8) with Buckley.

SOUTHAMPTON: BANANA REPUBLIC The Rhino Club, Waterloo Terrace. 01703-334-232. 10-2am. £5. Conrad, Marcus Saunderson and Jonathon P.

SOUTHEAST: RISE AND SHINE Club Art, 9 Elmer Approach. 01702-333-277. Dougal and Kenny Ken.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. Lisa Loud and Angel.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. Luv Dup, Doc Scott and Kemistry & Storm.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Scott Bond and Patrick Smooth.

SATURDAY SEPT 23

BELFAST: WISDOM Network, 11a Lower North St. 01232-813912. 8-1.30am. £7. Brandon Block, Mark Jackson, Eamon Beason and Willie Newberry all spin.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Lisa Loud and Roger The Doctor... Judge Jules guests at **WOBLE** (Venue, Branstons St. 0121-233-0339. 11-7am) alongside Phil Gifford, Si Long, Lovely Helen and Matt Skinner... John Kelly is at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) with Al Mackenzie... Steve Butler is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3639. 10-late. £6).

BLACKBURN: CONGRESS Club Earth, Bolton Rd. 01254-689-500. £8. Jeremy Healy, Tim Lennox, Rick Bonetti and Mark Currie.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Jeremy Healy, Dean Bell and Billie Coldwer. **BRIGHTON: GLAMOROUS** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. CJ Mackintosh joins Marcus Saunderson... Tall Paul is at **IT** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. 7.50) with Paulette... Fraser Cooke and Robert Luis spin at **HEAVEY VIBEZ** (The Concorde, Madeira Drive. 01273-606-406. 10-2am. £5).

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £9. CJ Mackintosh and Nancy Noise.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. John J. Paul Taylor and Big Danny.

CAMBRIDGE: MIND YOUR HEAD Corn Exchange. 01223-357-851. 9-6am. £7. Seduction, DJ Sy, DJ Hype, Vinyl Groover, Ellis Dee, Slipmatt, Dougal, Gappa G, Barrington, MA1, DJ Selekt, David Coulson, Gary Beeson and Danny Edwards.

CORK: SWEAT Sir Henry's, Grand Parade. 10-2am. £6. Greg Dowling and Shane Johnson.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Gordon Kaye, Ryan Roach and Pete and Russel.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Nick Warren and Stephen Mulhall... DJ Pressure is at **UNKNOWN PLEASURES** (Columbia Mills, Sir John Rogerson's Quay) with Mark Kavanagh.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown.

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-3am. £8. Harri,

Dominic and Oscar all play... Fabio spins at **NU-VISTA** (The Arches. 0141-883-1323. 11-3am. £6).

HUDDERSFIELD: DAMNATION 18-20 Georges Square. Danielle Davoli, Angel and Jonni B **HULL: SCUBA** Room, 82-88 George St. 01482-23154. 10-4am. £7. Chris B, Andy Dixon, Beige, Bliss, Patrick Garry and Jeff Ibsen.

IPSWICH: UK Hollywood Nightclub, Princess St. 01473-230-666. 9-3am. £6. John Martin, Grant Plant, Ashley James, Ricky Stone, Jon Jules, Mike James, Danielle Montana, Chris Corbett and Kite High.

LEEDS: BACK TO BASICS Pleasure Rooms, Marston St. 01132-449-474. 10-6am. Rocky & Diesel, Phil Perry, Helen Rhodes, Alvin, Huggy, Ralph Lawson, Lee Write, James Holroyd, Simon Mu... TWA, Phil Faversham and, Curtis Zack and Daisy spin at **VAGUE** (Wherehouse, Summer St. 0113-245-1033. 10-4.30am. £9).

LEICESTER: HIGH SPIRITS The Venue, University Rd. 0116-255-6282. Gordon Kaye, Zammo and the Hustler's Convention join residents Marc Fuccio and Anthony Teasdale.

LIVERPOOL: CREAM Nation, Wolstenholme Square. 0151-709-1693. 9-2am. £8. Tony Humphries, Justin Robertson, Andy Carroll, James Barton and Paul Bleasdale... Dave Graham, Rusty, Si Edwards, Huey and Dave Booth host **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am. £5)... Evil Eddie Richards joins Skitch and Andy Nicholson at **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £6).

LONDON: DECADE Brixton Academy, Stockwell Rd. 0171-437-5507. 2pm-6am. £20. Megadog's 10th birthday continues with Eat Static, Ozric Tentacles, William Orbit's Strange Cargo, Mad Professor, System 7, Banco De Gaia, Spooky, The Aloof, Zion Train and Innersphere all performing live. Luke Slater, Fabio Paras, Dean Thatcher, Michael Dog, DJ Rockitt, Curley, Mr Becker, Sound & Pressure, DJ T'Rill, Charlie Hall, Craig Walsh, DJ Evolution, Killer Pussy, Chris Madden, Brenda Russell, Chris & Aaron (Liberator) and Sexy Rubber Soul are all on the decks. Respect to Megadog for keeping the underground vibe alive... David Morales, Harvey (check his awesome remix of DJ Food on Ministry Of Sound), CJ Mackintosh, Tony Humphries, Gilles Peterson, Frankie Foncett, Jazzy M, Ricky Morrison, Kid Batchelor and Barbara Tucker all perform at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15)... Jeremy Healy and Brandon Block reside at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12) with Laurence (or is that John?) Nelson and Von... John Kelly, K Klass and Phil Mison join Jay and Stuart at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12)... Def E, Logan and Happy Hooligan host a Capers residential night at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8)... Paul Gardener and the Boot Boys are joined by guests at **JUST CANT GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12)... Quaff Records host **THE LESURE LOUNGE** (121 Holborn, WC2. 0171-242-1345. 10-6am. £12) with Roy The Roach, Breeze, Rad Rice, Dominic Moir, Biko and Simeon... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground,

143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Chris Good... Russ Cox, Paul Tibbs and Keith Fielder are at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Tantra... Luv Dup, Biko, Luke Neville, Fabio Paras, Si Long, Mark Cillings and Tasha from the Killer Pussies play at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12) with Chris Davies, Oliver McGregor, Stu Rising and Steve Conway... Luke Neville is at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 10-5am. £12) with Sister Bliss and Smokin Jo... Craig Dimech, Nancy Noise and Andy Morris spin at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) with Paul "Trouble" Anderson and Seamus... Fat Tony and Ms Barbie guest at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12) with Rob Sykes, Mark Felton, Phil Myers and Markie P... Rupert Dominic, Daryl B and Matt Jam Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10)... Chris Checkley, Dodge, Dezzie D, Patrick Forge, Paul Martin and Torro appear at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £10)... Marshall Jefferson plays **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10) with Bobbi, Steve and Rude Boy Rupert.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson... Farley Jackmaster Funk and Trannies With Attitude play at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10) with Kelvin Andrews and Dean Wilson... DJ Roo and Bounce are at **LIFE** (Bowlers, Longbridge Rd. 0891-517499. 8-late. £12) with Stu Allen, John Waddicker and Bow... John Marsh (fresh from filling in for Miles and Elliot at Hard Times) guests at **HOT CITY ZOO** (York St, All Saints Park. 0161-273-7467. £8) alongside Robin Curley and Planet Janet.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £9. Kevin Saunderson, Chris Coco, Darren Emerson, Scott and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Seb Fontaine, Dizire Dubfire, Neil Hinde, Timm and Laurie... Ashley Beadle is the perfect guest for **HOUSE OF BEADLE** (The House, 169 Huntington St. 0115-956-5324. 10-late. £8) with Chris Chiswick, Tony Clark and Jon Of The Wicked Bitches.

OXFORD: FLIRTY The Coven 2, Expens Rd. 0589-226-262. 9.30-2am. £7. Jon Duncan and Adie.

PAISLEY: CLUB 69 Roxys, 40 New Seaddon St. 0141-552-5791. 9.30-2am. £5. Tim Taylor (frm Planet Of Drums/Pump Panel), Martin and Wilba all play.

PAWLETT MANOR: PURESCIENCE 01278-683-275. 8-late. £6. Dave Angel, Tom Gee and Mach One.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Mark Moore, Luv Dup, Norman Jay and Tony Walker.

SOUTHEAST: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Alex P, Gary Dubbs and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am.

£10. Billy Nasty, John Fleming, John Wetterly, Sanjay and Nick Sheldon are all spinning, while Kirstie McAra and Alex Sparrow from Athletico are playing in the main lounge.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Judge Jules.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-4am. £12. Renaissance night with Danny Rampling, Fathers Of Sound, Ian Oassia, Rick Montanari, Parks & Wilson and Mark Taberner... Nexus and Kenny Ken are at **QUEST** (Picassos, 34-36 Broad St. 01902-711-619. 8-2am. £8) with Ron, Bryan Gee, Micky Finn, Ned Ryder, MC Ribbs, MC Scarlet, MC Lenni.

SUNDAY SEPT 24

GLASGOW: STREETRAVE'S 6TH BIRTHDAY PARTY The Arches, Midland St. 01292-267-306. 9-4am. £15. Jeremy Healy, Danny Rampling, Brandon Block, Graeme Park, Allister Whitehead, Jon Mancini and Bony... Ralph Lawson, Dominic and Huggy are at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 10-3am)... Harri and Oscar reside at **LUSH** (Voodoo Room, Cambridge St. 0141-332-3437. 10-3am. £5).

KINGSTON-ON-THAMES: TASTY Mas Y Mas, 47 Fife Rd. 0181-549-6459. 7-11pm. Free. Lee Davy, Rick Gannon and Jimi Sae.

LEEDS: SUNDAY SERVICE Cafe Mex, 2a Call Lane. 0113-245-2925. 7-midnight. £4. Black Star Line live.

LONDON: SPREAD LOVE PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7. The deep garage grooves continue... Dave Angel plays his debut set at **STRUTT** (Cross, Goods Yd, W1. 0181-964-3172. 9-4am. £) with Nick James and Chris C... Mazy, Terry Marks and Nick Hook play at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Pete Wardman, Darren Pearce and Drew... Panasonic play live at **THE BREAKFAST CLUB** (Silverfish, Charing Cross Rd. 0171-411-4672) with Tommi Gronlund... MK Ultra, Goldfinger, Xavier and the Kenosha Kid reside at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3) alongside T-Power... Luke Howard and Princess Julia reside at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5)... Danny Keith holds the fort at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5) with Johnny Wishbone and Bluejean... Huckleberry Finn, DJ Bird and Jay Thorns play at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4).

PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip-hop.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. With Phil Perry and Kevin Saunderson.

SUNDAY SEPT 25

BRIGHTON: THE ZAP Zap, Old Ship Beach. 01273-821-588. With Paul Oakenfold spinning.

DUBLIN: LOUNGIN' THE TEMPLE OF SOUND Ormond Quay. 10.30-late. £3. Glen Beady and Aoife Nic Canna play.

LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters holds the fort... Phil Brill and DJ Alice play a mixture of pumping house tracks and deep garage at

TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris reside at **WORLD RECEPTION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5)... Megalon, Outer Active and Disco Volante play at **TAPU PROMOTIONS** (Marquee, Charing Cross Rd, W1. 0181-682-4710. £5).

TUESDAY SEPT 26

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and Darren Emerson... The Freestyle rap outfit are at **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6) with Mixit, Scalp and Simon... Patrick Forge, Ross Allen, DJ Debra and Bobby Sanchez are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

MANCHESTER: SOUND Hacienda, Whitworth St. 0161-236-5051. 9-2am. £2.50. New student night with Ben Davies, Thomas D, Baz and Jayson.
NOTTINGHAM: JAZZNOLOGY Sam Says. 0171-411-4672. Panasonic play live.

WEDNESDAY SEPT 27

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2. Robert Luis and funky guests.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmim and Paul Woods... Paul "Trouble" Anderson continues to host **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Luke Solomon resides at **SPACE** (Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £5) with Deli G... Colin Faver guests at **TECHNOSES** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6) with Frankie D and Alex Hazzard... John Nelson and Richard Taylor play the main room at **LULLIPOP** (Gardening Club 2, 196 Piccadilly. 0171-734-3416. 10-3am. £4) while Ben, Kaz and Marcus from the Cocktail Crew are in the bar... Harry and Matt Searson are at **ORANGE** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0973-135-367. 10-3.30am. £5) a brand new weekly club night.

MANCHESTER: THE 5TH MAN Hacienda, Whitworth St. 0161-236-5051. 6am. Panasonic continue their tour with C P Lee and DJ Beekeeper.
SOUTHAMPTON: CRUNCH The Rhino Club, Waterloo Terrace. 01703-334-232. 10-2am. 5. Crunch's second birthday with Danny Rampling and Johnathan P.

THURSDAY SEPT 28

BIRMINGHAM: FLAVA The Circus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran and Flava.
CORK: DEEP SPACE Sir Henry's, Grand Parade. 10.30-2am. £5. Brian Whelan, Garret and Andrew MacDonagh.
CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0956-431-977. 10-2am. £3. Clever Dick, Lord Boloka, Ironhead Hugget and Kram The Destroyer.

KEELE: MUZIK PRESENTS SKOOL DISKO Keele University, Staffordshire. 01270-522-204/01782-621-111. Kelvin Andrews opens his new night with Justin Robertson, Richard Hector-Jones, Stuart McMillan, Orde Meikle and Rejuvenation.
LEEDS: HAYWIRE Cafe Mex, Call Lane. 0113-266-1292. 9-2am. £5. David Holmes, Alex Knight and Daz Quayle.

LONDON: SEX LIES AND ACETATE The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10-3am. Shelley Boswell

and Fabio Paras present Phil Pery and Aquatherium live... LTJ Bukem and Fabio are at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5)... Laurence Nelson gets wild at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5) with Steve Lee... K-Gee, Golden Eye and Misbehaviour spin at **EXPRESSION** (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £7)... Mark Broom is at **SKIZM** (Turnmills, 63 Clerkenwell Rd, E1. 0171-490-0385. 10-6am. £5).

MANCHESTER: PANDAEMONIUM Hot City Zoo, York St, All Saints Park. 0161-273-7457. £4. Alf and Dale... Tim Taylor (one of the most underrated experimental DJs) and Rob Fletcher spin at **HERBAL TEA PARTY** (The New Andri, 85 Coupland St. 0161-226-4688. 9-2am. £6)... Dave Seaman and Daniel Davoli guest at **RENAISSANCE** (Hacienda, Whitworth St. 01782-717-872. 9-4am. £8) with Ian Ossia.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Club classics with Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe... Phil Gifford and The Lovely Helen play at **DAZZLE** (Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3) with Phil Sagar... Richard Dehlarge, Alex Sparrow, Kirsty McAra and Simon Fathead play at the Atletico Album launch at **ASK YER DAD** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. £3) with Ian Tatham and Dave Congrave.

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-466-1877. 9-2am. £6. Billy Nasty joins Richard Ford and Pierre.

FRIDAY SEPT 29

BIRMINGHAM: S.L.A.G. Steering Wheel, Wrottesley St. 0121-415-4313. Till 6am. Muzik host S.L.A.G. on the night that they add 500 more to their capacity. Tony De Vit, Owen Owens, C Chapman and The Sounds Of The House play live... Richie Roberts is at **LOVESEY** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6).

BLACKPOOL: CONGRESS The Main Entrance, Central Promenade. 01253-292-335. £6. Graeme Park and Rick Bonetti.

BRADFORD: SPICE The Queens Hall, Gt Horton Rd. 01274-679-361. £3.50. Chris Goss, Jon Paul, Mark T and Crofty.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. John Kelly and Andy Mac... Kevin Saunderson guests at **RED** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7)... Jon Da Silva is at **PULSE AND DANCE 2** (Oranias. 01273-325-899. £6).

BRISTOL: SOLID STATE Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Suburban Nights garage evening... John McCready and Greg Evans play at **FRONT** (Club Leo. 01454-616-064. 9.30-2.30am. £8) with Dave Anthony and Steve Shepherd.

CAMBRIDGE: WARNING The Junction. 01223-412-600. 10-3am. Grooverider, Brockie, Andy C and Gappa G.

CANNOCK: SPOILT Annabella's, 83 High St. 0385-245-402. 9-2am. £5. Tom Wainwright, Stave Yates and Allan Price.

CARLISLE: PURR-FECT The Pagoda, Lancaster St. 01228-39233. 9-2am. £5. Christian Woodyatt, Peter James and Darren Laws.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Patrick Smoove, Wilson K Klass, and Phil Cooper.

CLWYD: HEAT Venue, Lon Parcwr, Ruthin. 01824-705-011. 9-1am. £4. Paul K Klass and Carl Thomas.

CLUB GANGS no.5: FULL MONTY (WINDSOR) THE MARVELOUS MONTY MASSIVE



Pic: Raise-A-Head

CORK: DEEP SPACE Sir Henry's, Grand Parade. 10.30-2am. £5. Brian Whelan and Garret... Mark Kavanagh resides at **KREAM AT KLUB KAOS** (Oliver Plunkett St. 11-2am).
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Alister Whitehead, Timm and Laurie... Brett and Maisy are at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5).

EDINBURGH: PURE Venue, 17-21 Caltoun St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, Dribbler and The Bill.

GALWAY: GOODTIMES The Oasis Club, Saltillo, Galway, Ireland. 00-3539-122715. 10-2am. £5. Mike Kearney, Dean King and guests.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8355. 10.30-3am. £6. Darren Emerson with Stuart McMillan and Orde Meikle... Gareth Sommerville and Stuart McCorrisken continue their residency at **THE YARD** (Sub Club, 22 Jamaica St. 0141-246-4600. 10-3am).

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Lisa Loud and Pete Heller.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-4am. £9. Jon Lancaster, Terry, Marianne and Richie.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fellatio, Steve Stomp, Danny Wilks and Errol D.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Following Brian Transeau and Sasha's impromptu live performances here last month, tonight sees the return of Brandon Block with Marshall, Andy Ward, Neil Metzner and Paul Murray... David Holmes and Alex Knight spin at the launch of **HAYWIRE** (Cafe Mex, Call Lane. 0113-266-1292. 9-2am. £5) along with Daz Quayle.

LIVERPOOL: DUST 051, Mount Pleasant. 0151-709-9586. 10-6am. £10. Craig Walsh, Si Edwards and Rusty... Tim Lennox is at **VIVA LAS VEGAS** (Barlands Night Club, 8-10 Eberle St. 0161-861-7270. 10-3am. £4) with Dave Kendrick... Graeme Park, Clive Henry, Judge Jules, Norman Jay and Mark Moore are at **FULL ON** (Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. £10) with Jeremy Healy, Carl Cox, Andy Carroll, James Barton and Paul Bleasdale.

LONDON: THE GALLERY Turnmills, 63 Clerkenwell Rd. E1. 0171-250-3409. 10-7.30am. £10. Paul Oakenfold, Danny Keith, Scorpio, Tall Paul and Darren Stokes... Darren

Emerson and Jim Masters play host to the Hard Times crew at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12), finally giving Miles Hollway and Elliot Eastwick their Ministry debut... Seb Fontaine spins at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Luke Neville and Craig Richards... Jeff Mills, Mach One, Trevor Rockliffe, Ernie Munsin (San Francisco), Charlie Hall, Justin Robertson, Gayle San and Back On The Streets Sound System are at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11)... "Evil" Eddie Richards, Alex Knight and Baby Ford spin at **BOOI** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10) with Clive Anthony and Gary Collins... Colin Faver, Evolution, Zebedee and Tribal Energy are at **CLUB ALIEN** (Forum, Kentish Town. 0171-344-0044. 10-6am)... African Headcharge play live at the **BRITTON FRIDGE** (Fridge, Town Hall Parade, Brixton Hill, SW2. 0171-326-5100. 8-4am. £8) with Lions Den, Tuffhead Dub Clinic and DJ TY Holden... John Kelly joins Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Graham Gold resides at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Dave Lambert, Craig Dimech, Darren Pearce, Adrian and guests Glen, Big Andy and Richard Gates... Paul Harris guests at **WHOOPI IT UP!** (Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8) with Nick Hook, Terry Marks and Katie... Lisa Loud and Nancy Noise are at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12) with Tall Paul, Von and Phil Mison... Dominic Moir, Dom Palerno and Rob Blake join Spencer Broughton at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)... Dodge, Alex Baby, Femi Fem, Sam B and T-Money reside at **ROTATION** (Subterrania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8)... Dodge can also be found at **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5) with Keith and Abbey... Neil Charles, Guy Preston, Miles Morgan and Jay Johnson spin house and garage grooves at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10) with Roberto Zassi... Dave Mothersole is at **SUPEREGO** (Beluga, 309 Finchley Rd, NW3. 0181-681-7735.

11-4am. £5) with Dan Bezant... Steve Sky and guests are at **VANITY** (79 Oxford St, W1. 0881-106-172. 10.30-6am. £6)... Panasonic play live at the **DISOBEY CLUB** (ULU, Malet St. 0171-411-4672. 8-12am. £7) with guest DJs Bruce Gilbert and DJ Beekeeper.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Claude Young... 808 State spinners are at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6) with Nipper, Andy Cleaton and Andy P... Nev Johnson and Griff reside at **HOT CITY ZOO** (York St, All Saints Park. 0161-273-7467. £7) with guests Joe T Vannelli and Danny Hussain from Planet 4.

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. Al Mackenzie, Nick Rogers and Duncan Betts.

MIDDLESBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. Phil Faversham, Alan Appleton, Junior Jones and Steve Bone joined by regular guests.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. Hans and Skev.

NOTTINGHAM: HOOT The Kitch Club, 19 Greyhound St. 10-late. £8. Planet Janet, Tasty Tim, Jon and Dan Kahuna... Ministry Of Sound host a night at **THE HOUSE** (The House, 169 Huntington St. 0115-956-5324. 10-late) with Kenny Carpenter, Harvey and Ely... Simon DK, Pez and Boysi are at **BOUNCE/DIY** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late) with Jamie.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

ROMFORD: MALARKY Hollywoods, Atlanta Boulevard. 01708-742-289. 9-4am. £7. Tall Paul, Dave Seaman, Tony Grimley, Gareth Cooke and Darren Parks.

SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Cream Tour with CJ Mackintosh, Rocky & Diesel and Matthew Roberts... Luv Dup reside at **RISE** (Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £8) with Smokin Jo.

SOUTHEND: RISE & SHINE Club Art, 9 Elmer Approach. 01702-333-277. with Slipmatt spinning.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-42444. 9-2am. £7. Judge Jules and Angel.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-6am. £10. Tony De Vit, Princess Julia, KGB, Paul Harris, Slipmatt, SY, Clarke and Seduction.

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WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £8. The Ibiza Party in Paloma's Banqueting Suite with Holloway, Al McKenzie and Alex P all spinning the night away

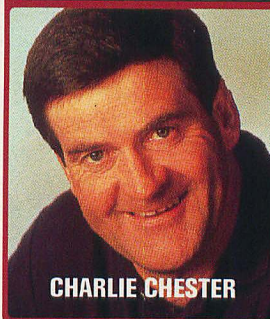
SATURDAY SEPT 30

BELFAST: WISDOM Network, 11a Lower North St. 01232-813-912. 8-1.30am. £7. Andy Carroll, Mark Jackson, Eamon Beason and Willie Newberry... Laurence Nelson and Ian Ossia are at **RESOLUTION** (The Venue, Bruce St. 01265-56355. 9-1.30am. £10) with Eamon Beagon. **BIRMINGHAM: ATOMIC JAM** Que Club, Corporation Street. 01902-711-619. 9.30-7am. The first Atomic Jam was a resounding success, with over 600 people turned away. Playing tonight, Orlando Voom, Rhythm Space, Andrew Weatherall, Colin Faver, Brenda Russell, Nathan Gregory, Digs & Woosh, Neil Macey, Jack, Pez and Marshmallow Sounds... Brandon Block is at **REPUBLICA** (Bakers, 162 Broad St. 0121-733-3839. 10-late. £6)... John Kelly and Mark Jarman are at **FUN** (Steering Wheel, Wortlesley St. 0121-622-1332. 10-late. £8)... Paul Gotel, James Savage and Martin Pickard spin at **WOBBLE** (Venue, Branton St. 0121-233-0339. 11-7am)... Martin Pickard is also at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) with Judge Jules (who rocked Solo at Velvet Underground with a five-hour set which peaked with his own remix of Josh Wink's single "Higher State Of Consciousness"... Andrew Weatherall, Colin Faver, Brenda Russell, Orlando Voom, Rhythm Of Space and Nathan Gregory are all playing at **ATOMIC JAM** (The Que Club, Corporation St. 01902-711-619. 9.30-7am. £10) with DIY and Headflux. **BLACKBURN: CONGRESS Club** Earth, Bolton Rd. 01254-689-500. £8. Sister Bliss, Darren Pleased Wimmin, Rick Bonetti, Mark Currie and Lance Harker. **BLACKPOOL: FEDERATION** The Main Entrance, Central Promenade. 01253-292-335. £12. Sister Bliss, Dean Bell, Rick Bonetti and Billie Coldwell all spin. **BOURNEMOUTH: BUMP 'N HUSTLE** Pavilion Ballroom, Westover Rd. 01202-317-277. 8.30-late. £8. Simon Dunmore, Booker T, Kevin Beadle and Mike Artwell. **BRIGHTON: GLAMOROUS** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Nancy Noise, Marcus Sanderson and Pete Haywan... Chris Coco guests at **IT** (Zap, Old Ship Beach. 01273-821-588. 10.30-4am. £7.50) with Paulette. **BRISTOL: SATURDAY'S** Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Digit, Max and Tony Clarke. **BURNLEY: GET LIFTED** Angels, Curzon St. 01282-35222. 9-2am. £8. Marshall, Big Danny and Paul Taylor all spin. **CAVAN: TRIBAL GATHERING** IRELAND Cavan Equestrian Centre, Cavan, Meath. 0181-963-0940. 2pm-7am. £25. Following on with the success of the Tribal Gathering in Oxfordshire earlier this year, Universe are taking the show to Ireland for what promises to be a truly spectacular event. Combining the Irish spirit with some of the finest DJs in the world, this should be one of the highlights of the year. Please note that the venue has moved from Rostalla House Farm in County Westmeath to the Cavan Equestrian Centre. Playing sets in four arenas are the following DJs: Carl Cox, Jeff Mills, David Holmes,

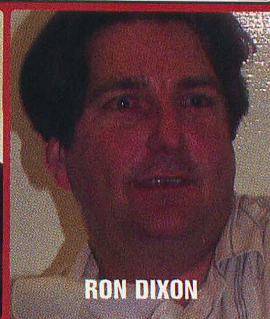
Johnny Moy, John Kelly, Justin Robertson, Rocky & Diesel, Lenny Dee, Tizer, Dougal, Vibes, Billy Nasty, Dave Angel, Simon Shurey, Bass Generator, X-Ray, Trix, Mark Kavanagh, Francois, Alan Sims, Mikey B, Techno trance, Renegade and Static. The Essential Selection tour will also participate with Sasha and Pete Tong. **CORK: SWEAT** Sir Henry's, Grand Parade. 10-2am. £6. with Greg Dowling, Shane Johnson and Stephen Grainer. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Mark Moore, Ashley Beedle, Pete and Russell. **DOVER: DEEPSPACE** Legends Nightclub, Newst. 01304-225-535. 10-4am. £5. with Jez, Liam, Johnny B and Timo. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Alex Knight and Billy Scurry... Mark Kavanagh spins at **UNKNOWN PLEASURES** (Columbia Mills, Sir John Rogerson's Quay). **EDINBURGH: STRIPPED** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. with Zammo and Kris Keegan... Stuart Duncan, Steve Livingston, Colin Cook and Allan Dundas are at **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-977. 10-3.30am. £10). **GLASGOW: SUB CLUB** Jamica St. 0141-248-4600. 11-3am. £8. Mike Dunn joins Harri, Oscar and Dominic. **HULL: SCUBA** Room, 82-88 George St. 01482-323-154. 10-6am. £7. The last ever Scuba with Ralph Lawson, Huggy, Bliss, Patrick Garry and Jeff Ibbson. **HUDDERSFIELD: DAMNATION** 18-20 Georges Square. Kevin Sanderson, Tom Wainwright and Mark Wilkinson. **IPSWICH: UK** Hollywood Nightclub, Princes St. 01473-230-666. 9-3am. £6. Jon Martin, Tony Grimley, Steve Goddard, Lee Fisher, Jon Jules, David Coulson, Femmi B, Chris Corbett and Savage Eclipse. **LEEDS: BACK TO BASICS** Pleasure Rooms. Marriorn St. 01132-449-474. 10-6am. Liberty Records Party with Marshall Jefferson, Booker T, Joey Washington, Huggy, Ralph Lawson, Lee Write, James Holroyd and Simon Mu... TWA, Phil Faversham, Curtis Zack and Daisy at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9). **LEICESTER: HIGH SPIRITS** The Venue, University Rd. 0116-255-6282. with Chris & James, Brandon Block, Marc Fuccio and Anthony Teasdale. **LIVERPOOL: CREAM** Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Danny Rampling, Jon Pleased Wimmin, Andy Carroll, James Barton and Paul Bleasdale... Craig Walsh spins at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £5) alongside Skitch and Andy Nicholson... Kenny Carpenter and Harvey roll in with the Ministry World Tour at **CLUB 051** (Mount Pleasant. 0151-709-9566. 9-2am. £5) with Dave Graham, Si Edwards and Rusty. **LONDON: RETURN TO THE SOURCE** Brixton Academy, Stockwell Rd. 0181-674-6003. 10-6am. £10. Tsuyoshi, Mark Allen, Sid Shanti, Dub Basket, Solo, Felix, Rob Fletcher, Dr Alex Patterson and Chrisbo are on the decks, while Doof, Medicine Drum, Astralasia, Azuk, Mindfield, Cat Von Trapp and Frequency Generator are all playing live... Danny Tenaglia (fresh from his performance in Portugal) is at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528.

11-10am. £15) with Julian Jules and Justin Berkman... Chris & James are at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12) with Darren Stokes, Laurence Nelson, Brandon Block and James Mac... Nicky Holloway resides at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Chris Good... Gordon Kaye, Nicky Holloway and Paul Kelly are at **THE LEISURE LOUNGE** (121 Holborn, EC1. 0171-242-1345. 11-6am. £10) with Darron Parks and James White... Seb Fontaine, John Kelly and Craig Richards can be found at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 10-4.30am. £12/£14 guests)... Rupert Dominic, Daryl B and Matt Jam Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10)... Russ Cox, Paul Tibbs and Keith Fielder are at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Mark Dale... CJ Mackintosh and Dean Savonne are at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10) with Bobbi & Steve, Chrissy T and Rude Boy Rupert... Dave Lambert, Sally D, Pete Heller, Jon Marsh, Girls 2 Gether, Fabio Paras and Dominic Moir play at **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £12) alongside Mark Storf, Daz Wilks, Paul Chiswick and Ricky Stone... Joey Washington pays a live PA at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) with Craig Dimech, Andy Morris, Nancy Noise, Seamus, Bobby & Steve and Paul "Trouble" Anderson... Seb Fontaine and Craig Jensen guest at **VANITY FAYRE** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-5am. £12) with Rob Sykes, Mark Felton, Phil Myers and Markie P... Jon Shaw guests at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) alongside Def E, Logan and Happy Hooligan... Chris Checkley, Dodge, Dezzie D, Patrick Forge, Paul Martin and Torro play at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £10)... Alex Baby, Ferni Fem, Sam B, and T-Money reside at **ROTATION** (Subterrania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8). **MANCHESTER: GOLDEN** Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10. with DJs Dave Seaman, Al MacKenzie, Pete Bromley and Dean Wilson... Graeme Park and Tom Wainwright reside at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13) with Bob Langley and Dick Johnson... Mr Roy is live at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am. £15) with Stu Allen, Bowa and John Waddicker... Robin Curley and Planet Janet host a resident's night at **HOT CITY ZOO** (York St, All Saints Park. 0161-273-7467. £8). **MANSFIELD: HOT TO TROT** Venue 44, 44 Belvedere St. 01332-362-266. 11-7.30am. Mike E-Block, Jeremy Healy, Angel, Pete and Russell. **NEWCASTLE: SHINDIG** Riverside, Melbourne St. 0191-261-4366. 9-3am. £7. Kelvin Andrews, Twitch & Brainstorm join resident DJs Scott and Scooby. **NOTTINGHAM: 100% PURE** Deluxe Deluxe, 22 St James St. 0115-947-4819. 9.30-late. Tall Paul, Nick Warren, Timm and Laurie... Junior Perez is at **HOUSE OF MIDDLE**

DOUBLE EGG



CHARLIE CHESTER



RON DIXON

ENGLAND (The House, 169-Huntington St. 0115-956-5324. 10-late. £8). **PAISLEY: CLUB 69** Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Legion Of Green Men perform live with Martin and Willie from Rub-A-Dub Records. **SHEFFIELD: LOVE TO BE** Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £12. Ibiza reunion with Jeremy Healy, Craig Campbell, Jason Bye, Roberto, Stuart B, Angel and Tony Walker... Brandon Block, Al McKenzie, Nipper, Scott Bond are at **GATECRASHER** (The Arches, Wicker St. 10-6am). **SOUTHAMPTON: ANCHORS** WAY Ocean Village Harbour. 01703-334-232. 10-late. £10. Miles Holloway, Elliot Eastwick, Jonathan P and Simon Bond. **SOUTHEND: ENOUGH TO MAKE YOU COME** Club Art. 9 Elmer Approach. 01702-333-277. £6. Join Allister Whitehead and Si Barry. **STOKE: PLATINUM** The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Roy The Roach, Breeze, Steve McNess, Sanjay and Nick Sheldon. **SWINDON: FRISKY** Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. with Pappa spinning. **WIGAN: WET DREAM** Zig Zags. 01905-619-069. 9.30-2am. £4. Princess Julia, Tony Sanchez and Tristen Price. **WOKINGHAM: AS YOU LIKE IT** Phoenix Plaza, Wellington Rd. 0956-375-370. 9-4am. £10. Robin Ball. **WOLVERHAMPTON: UK** MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Marc Auerbach, Roy The Roach, Steve Lawler, Olive Henry, Ashley James and Dee James.

SUNDAY OCT 1

DUNFERMLINE: QUENCH Nico's. 0421-452-977. 9-1.30am. £1.50. With Colin Cook. **EDINBURGH: TASTE** The Vaults, Niddry St. 0131-556-0079. 10-3am. £5. Fisher and Price. **GLASGOW: LUSH** Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Kevin Sanderson, Harri and Oscar... Lawrence Burden from Detroit appears for his first UK gig at **RUB-A-DUB** (Sub Club, Jamaica St. 0141-248-4600. £5). **LEEDS: SUNDAY SERVICE** Cafe Mex, 2a Call Lane. 0113-245-2925. 7-12am. £4. Mandala play a live set. **LONDON: SPREAD LOVE PROJECT** Gass Club, Whitcomb St. 0171-639-3922. 11-6am. £7. Deep garage grooves for one of the wildest Sunday nights out in the capital... Luke Howard and Princess Julia are at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am)... Danny Keith, Johnny Wishbone and Bluejean spin at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5)... Nick James is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £8) with Chris C...

Pete Wardmen hosts **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4084. 7am-6pm. £5) with The Elevator Man, James D and Martin Sharp... MK Ultra, Goldfinger, Xavier and the Kenosha Kid reside at **THE RUMPOUS ROOM** (The Albany, Great Portland St. 7-midnight. £3) with guest Ben Guiver from the Big Chill... Huckleberry Finn, DJ Bird and Jay Thorns play at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4)... Elsewhere, seek out **FF** and **DTPM** for London's firing gay scene. You know where to go. **PERTH: BOOTZILLA** Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip hop. **SLOUGH: FULL CIRCLE** Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Billy Scurry joins Phil Perry (whose versatility was an essential part of Muzik's successful week in Lisbon).

MONDAY 2

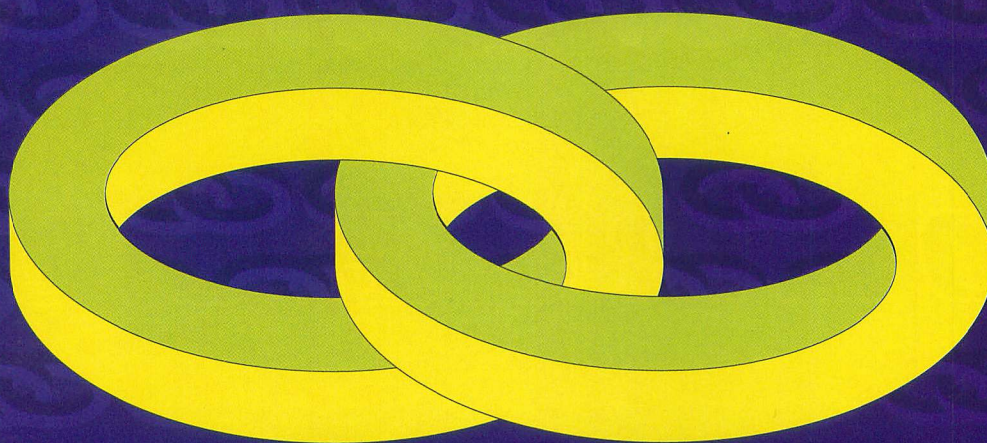
DUBLIN: LOUNGIN' Th Temple Of Sound, Ormond Quay. 10.30-late. £3. With Glen Beady and Aoife Nic Canna. **LONDON: THAT'S HOW IT IS** Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle from Mo' Wax and Gilles Peterson (spinning more jungle than ever)... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free before 11pm. £3 after)... Phil Brill and DJ Alice play **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris reside at the excellent **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3139. 10-3am. £5).

TUESDAY OCT 3

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and Red Marc... DJ Debra and Jasper The Vinyl Junkie are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5)... Panasonic play at **ELECTRONIC LOUNGE** (ICA. 0171-411-4672)... Taste The Flava are at **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6) with Mixit, Scalp and Simon. **MANCHESTER: SOUND** Hacienda, Whitworth St. 0161-236-5051. 9-2am. £2.50. Student night with Ben Davies, Thomas D, Baz, and Jayson all spinning.

WEDNESDAY OCT 4

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis is joined by First Priority. **BRISTOL: HOUSE OF SUTRA** Odyssey, Nelson St. 0117-976-3904. 9-2am. £5/£4. Danny Rampling, Greg Evans, Hooker Alex and Noel Marrow.



federation[©]


October Saturdays **Federation**

| | | |
|----|---|-----------------------------|
| 07 | Al McKenzie | £8 members/£10 non-members |
| 14 | Tom + Jerry - Bouthier | £8 members/£10 non-members |
| 21 | Cream Foundation Tour Boy George Paul Bleasdale Keoki | £10 members/£12 non-members |
| |  | |
| 28 | Judge Jules | £8 members/£10 non-members |

September Fridays **Congress**

| | | |
|----|--|--------------|
| 29 | Graeme Park (Fac 51) Rick Bonetti | Admission £6 |
|----|--|--------------|

October Fridays **Congress**

| | | |
|----|---|--------------|
| 27 | JDJ Discovery Tour Andrew Galea (Native Tongue) Chandrika (Fierce Child) Rick Bonetti | Admission £6 |
| |  | |

Federation Resident DJs Rick Bonetti - Dean Bell. Regular percussion by Chris O'Brien Doors 9-2am
 Advanced Tickets available for all dates. The Main Entrance Palatine Buildings Central Promenade Blackpool
 Dress code - Dress up to get down. Coaches info club link travel - 0589 693988 Accomodation/Club Info - 01253 292335
 Visual Seduction : Influence Graphics : 0161 228 2202

the cream of UNDERGROUND house Vol. 7

1...HARDFLOOR...MAHOGANY ROOTS...(WORK REMIX)...2...MONA LISA OVERDRIVE...BORN TO SYNTHESIZE...(HOUSE MIX)...3...FOLLO
GOES MYSTIC...LOVE, LOVE, LOVE - HERE I COME...(TUFF MIX)...4...HELLER 'N' FARLEY PROJECT...ULTRA FLAVA...5...THE REESE
PROJECT...DIRECT ME...(SASHA'S 3AM DROP MIX EAT ME EDIT)...6...L'HOMME VAN RENN...THE (READ) LOVE THANG...(ROB D'S
EDIT)...7...ISHA-D...STAY (TONIGHT)...(CHRIS & JAMES FULL EPIC 12" MIX)...8...SLAGGER...FEEL SPACE...9...AGUA
NEGRA...MORE...10...PARADOX...INDICA...11...THE BUBBLE...THE BUBBLE...(TEMPLE OF DOOM MIX)



RELEASE DATE: 18 SEPTEMBER
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Saturdays

9/9

Live P.A.

by *Barbara Tucker*

Jim 'Shaft' Ryan

16/9

Gordon Kaye

Ricky Stone

23/9

CJ Mackintosh

Nancy Noise



9.30 - 4.00am

30/9

Digit & Max

Tony Clarke

7/10

Jon Kelly

Jon Da Silva

Seb Fontaine

Residents

Grayson Shipley

Ivor Wilson

6 Upper York Street Bristol Info: 0117 942 6208

£7 for Members & £9 for Non Members

LONDON: PLEASSED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimin and Paul Woods... Paul "Trouble" goes into **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)... Laurence Nelson and Richard Taylor play the main room at **LOLLIPOP** (Gardening Club 2, 196 Piccadilly, 0171-734-3416/0973-328-152. 10-3am. £4). Steve, Simon and Adam spin in the bar... Luke Solomon plays **SPACE** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5)... Chris Liberato gets some **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6) with Frankie D and Alex Hazard.

THURSDAY OCT 5

BIRMINGHAM: FLAVA The Circus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran, RDJ and Flava Unit.
CORK: DEEP SPACE Sir Henry's, Grand Parade. 10.30-2am. £5. Brian Whelan, Garret and Andrew MacDonagh.
CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0956-431-977. 10-2am. £3. Clever Dick, Lord Boloka, Ironhead Hugget and Kram the Destroyer.
DUBLIN: LIVIN' LARGE The Temple Of Sound, Ormand Quay. 10.30-late. £5. Mark Dixon and Stephen Mulhall.
GLASGOW: UK GOLD Sub Club, 22 Jamaica St. 0141-248-4600. with Dave Angel.

KEELE: SKOOL DISKO Kelle University, Staffordshire. 01270-522-204. Dave Beer and Back To Basics bring Huggy and Ralph Lawson to join Kelvin Andrews.

LONDON: BIRTHDAY Gardening Club 2, 196 Piccadilly. 0171-497-3153. 9-5am. £8/£4. Following on from last year's utterly fantastic first birthday party, when over 1,000 people crammed into the Gardening Club and the Rock Garden for an eight-hour set by Laurent Garnier, it's time for the second installment. Since that night, eight-hour sets from Garnier have become a regular feature at Final Frontier in London, and the point was certainly made that long sets are the future of DJing in the UK. Tonight, Muzik's Ben Turner teams up with Sex, Lies & Acetate present Laurent Garnier (F Communications) on the decks for eight hours. You can expect everything from classic house tracks to pumping techno and jungle.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio and Bukem... Craig Campbell joins Steve Lee at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5)... K-Gee, Golden Eye and Misbehaviour are at **EXPRESSION** (Iceni, 11 White Horse St. 0171-495-5333. 10-3am. £7)... Listen out for details of a V Records party in a London location.

MANCHESTER: PANDAEMONIUM Hot City Zoo, York St, All Saints Park. 0161-273-7467. £4. Alf and Dale play funk, acid jazz and house classics.

NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe all play... Phil Sagar and The Deadbeat DJ's reside at **DAZZLE** (Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3)... Mark Moore is at **ASK YER DAD** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. £3) with Ian Tatham and Dave Congrave.

FRIDAY OCT 6

BASILDON: BLISS The Barn, Cranes Farm Rd. 0589-194-182. 8-2am. £6. DJ Hype, Andy C. Slam, Flipside, Fury, Daz, Flexibility and Spangler G.

BIRMINGHAM: LOVESEXY Bakers, 162 Broad St. 0121-633-3839. 10-late. £6. Richie Roberts... Terry Farley, Jim Shaft Ryan, Dino and Leroy Hussey play at **SHAMPOO** (Snobs Nightclub, Paradise Circus. 0121-633-0397).

BRADFORD: SPICE The Queens Hall, Gt Horton Rd. 01274-679-361. £3.50. Chris Goss, Jon Paul, Mark T and Crofty.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Judge Jules and Andy Mac... Eric Powell is at **RED** (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7)...

Doc Scott and Lee Ching spin at **PHAR-OUT** (Art School. 0141-883-1323. 10-late. £5).

GREENOCK: SUKIT! Ricos, Tobago St. 01475-783705. 10-2am. £4. Martin McKay, Kevin McKay and Paul Brooks.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Martin Pickard and Parks & Wilson.

HULL: DEJA VU Room, 82-88 George St. 01482-323154. 9-3.30am. £9. The relaunch party with Cream, featuring Jeremy Healy, Paul Harris, John Lancaster and Richie.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fellatio, Steve Stomp, Danny Wilks and Errol D.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £10. Danny Rampling, Craig

Anthony and Gary Collins... Laurence Nelson and Joel Xavier are at **WHOOPI UP!** (Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8) with Uncle Al... Phil Perry, Fabio Paras and Eric Fisher play at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Carl Cox and Daz Sauad... Jim "Shaft" Ryan is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Nicky Holloway... Tall Paul and Darren Stokes are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)... Graham Gold resides at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Dave Lambert, Craig Dimech, Darren Pearce and Adrian... Dodge plays at **JAZBAH** (The Square Room, Leicester Sq,

(Marcus Garvey Centre. 0115-947-3100), with 95 North performing a live PA.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 9.30-2am. £6. Hans and Skev.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Laurence Nelson with Zammo, Gareth Sommerville and Mark Stuart all spinning.

PORT TALBOT: RENAISSANCE The Zone, Baglan Moors. 01792-290-504. 9-2am. £10 (tickets only). Ian Ossia, Chris & James, Allister Whitehead, Mark Taberner and Danny Slade.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Tony Grimley, Gareth Cooke and guests.

SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Jeremy Healy and Craig Campbell... Luv Dup reside at

RISE (Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7) with Paul Chiswick.

SOUTHAMPTON: BANANA REPUBLIC The Rhino Club, Waterloo Terrace. 01703-334-232. 10-2am. £5. with Conrad, Marcus

Saunderson and Jonathon P. **STAFFORD: SWOON** Coliseum, Newport Rd. 01785-42444. 9-2am. £7. Paul "Trouble" Anderson and Mark Rowley

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Chad Jackson, Ron and Hype.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Lisa Loud and Andy Ward.

SATURDAY OCT 7

BELFAST: WISDOM Network, 11a Lower North St. 01232-813-912. 8-1.30am. £7. Mark Jackson, Eamon

Beason and Willie Newberry. **BIRMINGHAM: WOBBLE** Venue, Bransford St. 0121-233-0339. 11-7am.

Allister Whitehead, Kevin Swain, Kevin Hurry, Phil Gifford, Si Long, Lovely Helen and Matt Skinner... Jon Pleased Wimin returns to

FUN (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) playing alongside Patrick Smoove... Alex P is at

REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £5)... Jeremy Healy and Tony Clarke spin at

MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).

BISHOP AUCKLAND: ALL THINGS NICE Postchase Hotel, Market Place. 0347-919-768. 8-1am. £4. Martin

Knotts and Bowie spin a mixture of house and garage.

BLACKBURN: CONGRESS Club Earth, Bolton Rd. 01254-689-500. £3. Al McKenzie, Luv Dup, Rick Bonetti, Mark Currie and Lance Harker.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Dean Bell, Rick Bonetti and Billie Coldwer.

BRIGHTON: GLAMOUROUS Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Tony De Vit and Marcus Saunderson... Paulette

resides at **IT** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50)... Andy T, Green Wonder and Trevor are at

THE FUNKEE JOINT (The Loft, 11 Dyke Rd. 01273-208-678. 10-2am. £5).

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 0117-9426-208. 9.30-4am. Guests Seb Fontaine, John Kelly and Jon Da Silva.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. Brandon Block, Paul Taylor and Matt Bell.

CORK: SWEAT Sir Henry's, Grand Parade. 10-2am. £6. Greg Dowling.

COVENTRY: CULTURE, University of Warwick, Coventry. 01203-417-220.

CLASSICclubs

FABIO reminisces about London's legendary RAGE club.

I REMEMBER going to Rage on its very first night in 1988 when Danny Rampling, Trevor Fung and Colin Faver played. From Day One it was amazing. The amount of people Heaven got in there on a Thursday was quite unbelievable. I remember really wishing I could play there one day.

Then it happened. The guy who ran Rage gave me and Grooverider the guest slot upstairs, in the Star Bar. Gradually we started to create this underground vibe, playing deep, Chicago-type stuff whilst downstairs was more acid. In the end, upstairs became more like a separate club with its own following. Our chance to play downstairs came when Trevor Fung didn't return from Los Angeles one night and we were given the early slot. After converting Trevor and Colin's crowd, we got the main slot.

At it's height, Rage was packed to the rafters. They could've filled that place twice over.

What people forget is that a lot of techno was born at Rage. We played the first R&S stuff, like Joey Beltram's "Energy Flash". We got a lot of those tracks on dubplate. Rage wasn't just this Fabio and Grooverider thing, the techno elite like Carl Craig and Kevin Saunderson were often spotted down there. Carl Cox also played there and John Digweed was our warm-up DJ in the latter stages.

People went to Rage to hear new music. What Grooverider and I tried to do was mix the breaks up with Chicago house and a bit of techno. To think we had the license to do shit like that in those days! We played "Bug In The Bass Bin" at Rage. We knew that track was ahead of it's time.

As breakbeat began to evolve out of techno, the word "jungle" was coined for the first time at Rage. "Jungle" originally meant Nu Groove and Strictly Rhythm because of their percussive element. When breakbeat got percussive, the word switched from the Strictly thing to breakbeat. We used to play this track down there which had a sample with the word "jungle" in it. Every time we played the track, the place would go crazy, with everybody screaming, "Jungle!". That's how it started.

When we were playing more breakbeat stuff, Rage closed. The last night was such a sad night. Even though there was a hardcore element of 400 people, including Kemistry & Storm and Goldie, it wasn't enough to keep the Thursday night going. In the end, Rage died a death because breakbeat alienated a lot of punters. It closed in 1993.

Happy Clappers perform at **PULSE AND DANCE** (Orinas. 01273-325-899. £6).

BRISTOL: FRONT Club Leo. 01454-618-064. 9.30-2.30am. £6. Roy The Roach, Hooker Alex and Justine... Eric Powell is at **SOLID STATE** (Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am) with Oliver Bondzio and Shane & Jamie from Eat Static.

CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Pete Heller, Michael Watford, Wilson from K Klass and Phil Cooper.

CORK: DEEP SPACE Sir Henry's, Grand Parade. 10.30-2am. £5. Brian Whelan and Garret... Mark Kavanagh is spinning at **KREAM** (Klub Kaos, Oliver Plunkett St. 11-2am).

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Tom & Jerry Bouthier from Paris join Timm and Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 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.

GALWAY: GOODTIMES The Oasis Club, Salthill, Galway, Ireland. 00-3539-122-715. 10-2am. Mike Kearney and Dean King.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan... Gareth Sommerville and Stuart McCorrisken play **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am)...

Campbell, Marshall, Andy Ward, Neil Metzner and Paul Murray.

LIVERPOOL: THE CHEMICAL BROTHERS AT CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. Exclusive live gig by the

Chemical Brothers with Justin Robertson and Andy Carroll... Si Edwards and Rusty are at **DUST** (051, Mount Pleasant. 0151-709-9586.

10.30-2am. £5). Liverpool's finest new underground night... Dave Kendrick resides at **VIVA LAS**

VEGAS (Garlands, 8-10 Eberle St. 0161-861-7270. 10-3am. £4).

LONDON: VAPOURSPACE Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12. Stacey Pullen, LTJ

Bukem, Mr C, Murder By Sound, Colin Dale, Richard Grey, Bushwaka! and Megalyn live... Mr C then goes to **SABRESONIC 2**

(EC1, Farringdon Rd, EC1. 0171-734-3158. 10-4am. £8) with Andrew Weatherall and Alex Knight... Judge Jules guests at **GLITTERATI**

(The Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £10) with Luke Neville and Miss Barbie... Keld

Tholstrup joins Darren Emerson and Jim Masters at **OPEN ALL**

HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Speedy J finally playing a live

performance on the Ministry stage... Luke Slater joins Steve Bicknell at **BOO!** (Colosseum, 1 Nine

Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10/£8) with residents Clive

WC2. 0171-738-6527. 10-3am. £5) with Abbey and Keith... Neil Charles, Guy Preston, Miles Morgan and Jay Johnson play **ATOMIC MODEL**

(Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10)... Spencer Broughton is at **SLINKY** (Legends, 29

Old Burlington St, W1. 0171-437-9933. 10-6am. £8) with Fallatio, Mark Anthony and Rob Blake... Dave

Mothersole spins at **SUPEREGO** (Beluga 309 Finchley Rd, NW3. 0181-681-7735. 11-4am. £5) with Dan Bezzant.

MANCHESTER: SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. San FranDisko night with Digit,

Ra Soul, LZ Love, Buck, Aquatherium, Max Mistry and Neon Leon... Darren Emerson gets

BUGGED OUT (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £8)... Nev Johnson and Griff

reside at **HOLY CITY ZOO** (Holy City Zoo, York St, All Saints Park. 0161-2737467. £2).

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. Danny Rampling.

MIDDLEBROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. With Phil Faversham, Alan Appleton, Junior Jones and Steve Bone.

NOTTINGHAM: HOOT The Kitch Club, 19 Greyhound St. 10-late. £8. Marshall Jefferson and Spencer Broughton... Ralph Lawson and Huggy go

BALLISTIC (Deluxe, 22 St James' St. 0115-947-4819)... Simon DK and Pezz spin at **DOGHOUSE**

TECHNO NIGHTS

ambient dawn



THE ULTIMATE CLUB EXPERIENCE

Including: The Prodigy • Moby • Björk
The Shamen • William Orbit • Aphex Twin
Red Snapper • David Holmes • DJ Hell **and more...**

TECHNO NIGHTS

KLAIRVOYANT VOYAGES "To Beyond We Venture"

The Shamen
Destination Eschaton
(Hardcore Vocal Mix)

David Holmes
Minus 61 in Detroit

The Chemical Brothers
Leave Home

Dave Clarke
Winter (Armani Mix)

Red Snapper
Hot Flush
The Sabres of Paradise
Smokebelch II
(Beatless Mix)
D J Hell
Sprung Aus Den Wolken
Plastikman
FUK

KLASSIK KIKBAKS "From Before We Learn"

Moby
Go (Woodtick Mix)
808 State
Pacific 707
N-Joi
Papillon
EON
Spice
Bizarre Inc
Playing With Knives
(Quadrant Mix)

Inner City
Big Fun
The Grid
Texas Cowboys
Adamski
NRG
The Prodigy
Weather Experience
Yello
S.A.X.

ambient dawn

PRESENCE & BLISSTORY "There Then • Here Today • Forever Tomorrow"

Orbital
Lush
Enigma
Age of Loneliness
(Carly's Song)
William Orbit
Water From A Vine Leaf
Sven Vath
L'Esperanza
Phillip Glass
Labyrinth

Jam & Spoon
Hispanos In Space
The Age Of Love
(Jam & Spoon Mix)
The Age Of Love
The Black Dog
Raxmus
Carl Craig
Landcruising
Aphex Twin
Donkey Rhubarb

Scanner
Mass Observation
(Crackdown Mix)
Appollo 440
Film Me And Finish Me Off
Björk
One Day
(Sabres Of Paradise Mix)
The Orb
Oxbow Lakes

A Man Called Adam
Barefoot In The Head
The Beloved
The Sun Rising
Coldcut
Autumn Leaves
Vangelis
Love Theme From
'Blade Runner'
Brian Eno
An Ending (Ascent)

DOUBLE CD • DOUBLE CASSETTE

Available from September 11th 1995



9-2am. £4. Luvdup join Martin, Andy, Jon and Matt.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £8. Lisa Loud, Farley Jackmaster Funk, Pete and Russel.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 10.30-late. £8. Billy Nasty joins Billy Scurry.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth Somerville and Dave Brown.

GLASGOW: LOVE BOUTIQUE Arches, 22 Midland St. 0141-221-8385.

11-3am. £8. DJ Roy and glam guests. ... Harri and Dominic hold the for at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HUDDERSFIELD: DAMNATION 18-20 Georges Square. Parks & Wilson and Tony De Vit.

HULL: EAT YOUR WORDS Room, 82-88 George St. 01482-323-154. 10-4am. £7. DJ Lewis from The Orb and Toby.

LEEDS: BACK TO BASICS Pleasure Rooms. Marston St. 01532-449-474.

10-6am. K Tel, Rob Acteson, Justin Robertson, Huggy, Ralph Lawson, Lee Write, James Holroyd and Simon Mu. ...

TWA, Phil Faversham, Curtis Zack and Daisy get **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Mark Moore, Andrew Weatherall, Andy Carroll, James Barton and Paul Bleasdale. ...

Darren Emerson is at **WOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch and Andy Nicholson. ...

Dave Graham, Rusty, Si Edwards, Huey and Dave Booth host **CLUB 051** (Mount Pleasant. 0151-709-9586. 9-2am. £5).

LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15. DJ Vibe from Kaos in Lisbon (not to be missed), Kenny Carpenter, Harvey, Frankie Foncett and a live performance by Michael Watford. ...

Laurence Nelson is at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12) with Chris & James. ...

Judge Jules, Sister Bliss and Ben & Andy from the Boiler House play at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12). ...

Def E, Logan and Happy Hooligan reside at **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8). ...

Russ Cox, Paul Tibbs and Keith Fielder are at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181 547-0930. 10.30-3.45am. £8). ...

Nicky



Larging it at BCM with Tony Palmer (second from right)

Holloway resides at **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Chris Good. ...

Luke Neville and Sister Bliss are at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 10-4.30am. £14) with Tall Paul. ...

Rob Sykes and Maek Felton reside at **VANITY FAYRE** (Raw, 112a Great Russell St, WC1. 0171-637-3375. 10.30-5am. £12) with Phil Myers and Joe Fish. ...

Bobby resides at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10). ...

Chris Checkley, Dodge, Dezzie D, Patrick Forge, Paul Martin and Torro play at **FLIPSIDE** (Iceni, 11 White Horse St, W1. 0171-495-5333. 10-3am. £10). ...

Craig Dimech, Andy Morris, Nancy Noise, Paul "Trouble" Anderson, Seamus and Kiki Mogo are at **THE SATELLITE CLUB** (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12). ...

Dodge, Alex Baby, Femi Fem, Sam B and T-Money reside at **ROTATION** (Subterrania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8).

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Greame Park, Tom Wainwright, Bob Langley and Dick Johnson. ...

Stu Allen hosts a Pull Yer Face night at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am). ...

Mark Moore and Paul Harris spin at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621454. 9-3am. £10). ...

Robin Curley and Planet Janet reside at **HOT CITY 200** (York St, All Saints Park. 0161-273-7467. £8).

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Dave Seaman and Orde Meikle, Scott and Scooby. Look out for a Muzik night here in November.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. Danny Rampling, Judge Jules, Timm & Laurie. ...

Tony Clarke and Dino spin at **THE HOUSE** (The House, 169-Huntington St. 0115-956-5324. 10-late. £8).

OXFORD: FLIRTY The Coven 2, Oxpens Rd. 0589-226-262. 9.30-2am. £7. Jon Duncan and Andy Manston.

PAISLEY: CLUB 69 Roxy's, 40 New Sneadon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

PRESTON: FEEL 01772-258-382. guests Mark Moore and Paul Bleasdale from Cream.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Tony Walker, Scott Harris, Farley Jackmaster Funk, Daniele Divoli and Luv Dup.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. guest Tall Paul

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Luv Dup, Frankie Foncett, Sanjaya and Nick Sheldon.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Craig Bartlett and Dave Jones.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Telephone for information on guest DJs.

SUNDAY OCT 8

DUNFERMLINE: QUENCH Nico's. 0421-452-977. 9-1.30am. £1.50. with Colin Cook.

EDINBURGH: TASTE The Vaults, Niddry St. info 0131 556-0079. 10-3am. £5. Fisher and Price.

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar. ...

DJs Unknown reside at **SONORA** (13th Note, Glassford St. 0141-553-1638. 8-midnight. £1).

LEEDS: SUNDAY SERVICE Cafe Mex, 2a Cal Lane. 0113-245-2925. 7-12am. £4. Scorn make a rare live appearance.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am.

Luke Howard and Princess Julia play a mixture of New York house and garage. ...

Nick James is at **STRUTTY** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6) with Chris C. ...

Danny Keith, Johnny Wishbone and Bluejean are at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5). ...

MK Ultra, Goldfinger, Xavier and the Kenosha Kid reside at **THE RUMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3). ...

Vivien Markey guests at **SUNNY SIDE UP** (The Chunnel Club, 101 Tinworth St, SE1. 0181-723-4884. 7am-6pm. £5) with Chris Martin and Tony. ...

Huckleberry Finn, DJ Bird and Jay Thorns play at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4).

PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip hop.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Phil Perry and Paul Daley from Leftfield.

MONDAY OCT 9

LONDON: THAT'S HOW IT IS Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Gilles Peterson. ...

Jim Masters resides at **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free). ...

Phil Brill and DJ Alice spin at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5). ...

Nicky Holloway and Paul Harris reside at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

PORTSMOUTH: Vurt Harry Limes Show Bar 01705-870-717. 9-late £4 with Colin Faver.

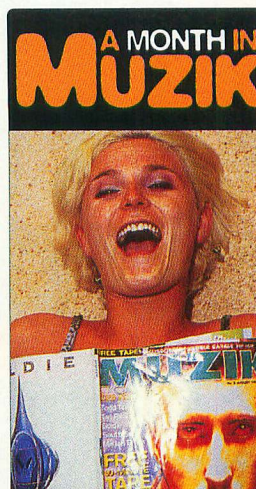
TUESDAY OCT 10

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras and Phil Perry. ...

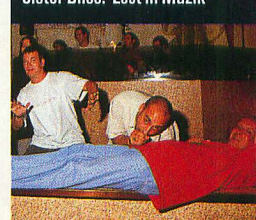
Patrick Forge, Ross Allen, DJ Debra and Bobby Sanchez are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5). ...

Mixit, Scalp and Simon reside at **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6).

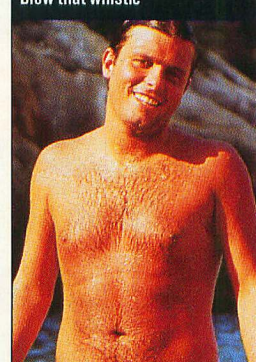
MANCHESTER: SOUND Hacienda, Whitworth St. 0161-236-5051. 9-2am. £2.50. Student night with Ben Davies, Thomas D, Baz and Jason leading the proceedings.



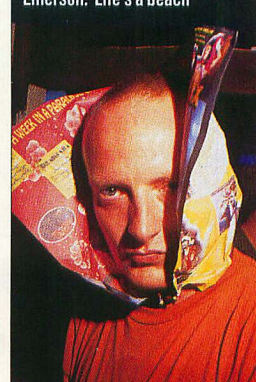
Sister Bliss. Lost in Muzik



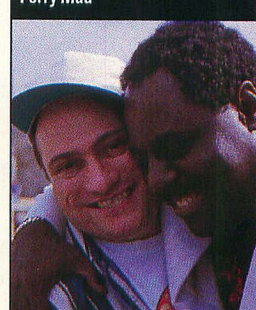
Elliot Eastwick and Phil Perry. Blow that whistle



Emerson. Life's a beach



Perry Mad



Tenaglia and Humphries. Lisbon 1995

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineraries for any club dates between and October 12 and November 8 to: 0171-261-7100

FRIDAY SEPT 15

BELGIUM: NATION X PARTY Rur Blaesstraat, Brussels. 00-02511-9789. 10-7am. Carl Craig and A Guy Called Gerald. ...

Dave Clarke plays tonight and tomorrow in Toulouse.

GERMANY: DUBMISSION Ewerk, Berlin. 01908-270811. Kevin Saunderson.

JERSEY: THE VENUE Nick Warren

SATURDAY SEPT 16

GERMANY: M1 Stuttgart. 01908-270811. Kevin Saunderson from Inner City.

HOLLAND: SEX LOVE & MOTION Mazzo Bu, O Z Voorburgwal 216, Amsterdam. 020-626-332. 11-4am. "Evil"

Eddie Richards and DJ Cellie. **BELGIUM: FUSE** Rur Blaesstraat, Brussels. 00-02511-9789. 10-7am. Carl Craig and Mark Broom.

THURSDAY SEPT 21

YUGOSLAVIA: FCOMMUNICATIONS PARTY Belgrade, Old Airport. 00-331-44537132. 9-8am. Laurent Garnier, Scan X and Aurora Borealis.

FRIDAY SEPT 22

HUNGARY: F COMMUNICATIONS PARTY Patex, Budapest. 10-6am. HMK Music and Mind Spin present an F Communications special with Laurent Garnier, Aurora Borealis and Scan X.

JERSEY: THE VENUE. 01403-267376. Gayle San.

SATURDAY SEPT 23

BELGIUM: FUSE Rur Blaesstraat, Brussels. 00-02511-9789. 10-7am. DJ Hell, Mr C and Felix Da Housecat (who celebrated his birthday at the Ministry Of Sound). "Evil" Eddie Richards is spinning in Toronto.

FRANCE: ZENITH Paris. 01403-267376. Colin Dale.

FRIDAY SEPT 30

BELGIUM: FUSE Rur Blaesstraat, Brussels. 00-02511-9789. 10-7am. Beltram and Claude Young.

GERMANY: UNIQUE Unique, Cologne. 01908-270811. Simon DK

from DIY continue their mission across the globe.

GERMANY: ULTRASCHALL Munich. Dave Clarke (who took a box of hip hop cuts to Space in Ibiza).

THURSDAY OCT 5

HOLLAND: ESCAPE THEATRE Amsterdam. 01403-267376. Daz Saund.

FRIDAY OCT 7

CANADA: DESTINY Destiny, Toronto. 01908-270811. Keith Fielder.

NORWAY: EUPHORIA 2 TECHNO GATHERING Folken, Stavanger. 01382-451427. Twitch & Brainstorm, Eat Not Sold, Johnny D, DJ Dreadlock, DJ Empire E, Phreek and Altair.

Just the job

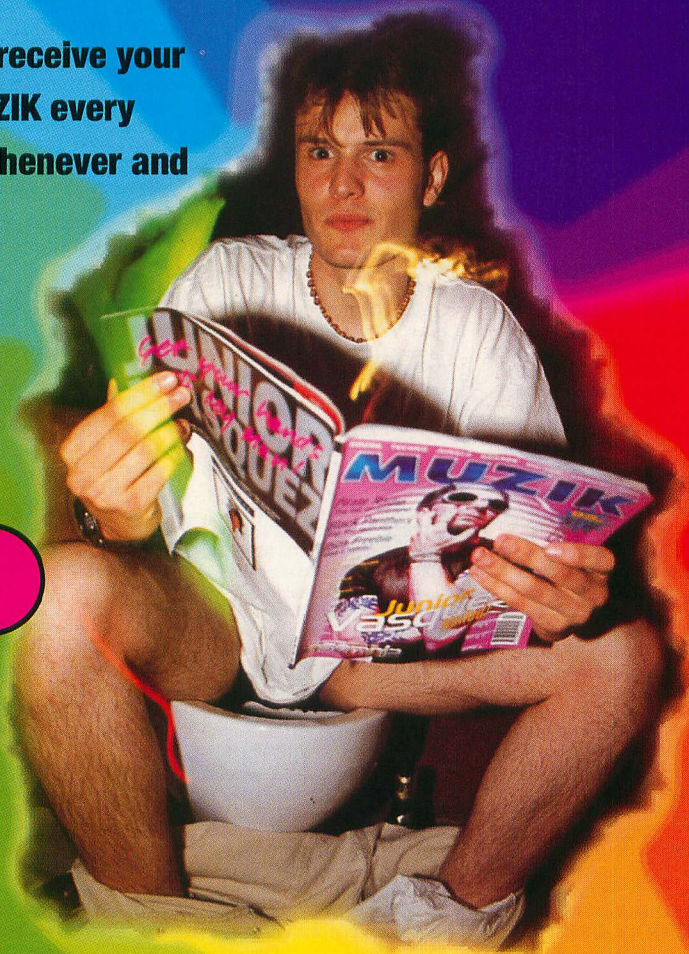
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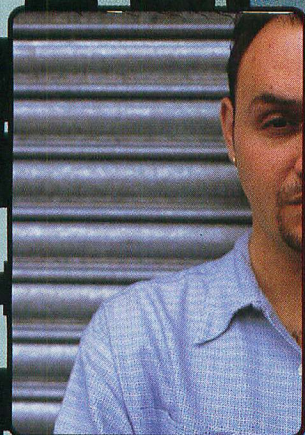


COMING NEXT MONTH

**FREE
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**Kirk Degiorgio
(As One)**

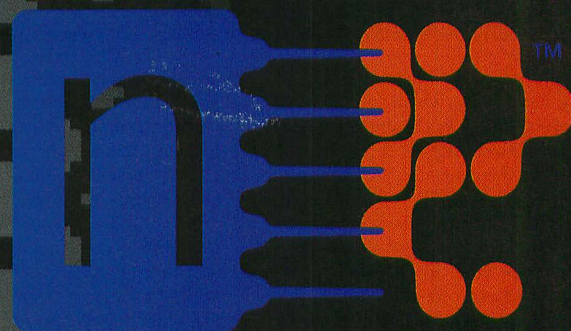


Neuropolitique



Stefan Robbers

MUZIK



The next issue of Muzik hits the streets on Wednesday October 11 and comes complete with a free compilation tape of blinding tracks from New Electronica, one of Britain's leading labels.

Famed for exploring the furthest boundaries of techno and experimental electronic music, New Electronica have a roster guaranteed to transport you to trainspotter heaven and back again. And they've allowed Muzik to plunder their treasured vaults to bring you an incredible selection of rare and previously unreleased tracks.

The tape will be your one and only chance to hear exclusive cuts from the likes of Scanner, Neuropolitique, Stefan Robbers' Florence project, Kirk Degiorgio's As One venture and much more.

Plus, of course, Muzik's usual hallelujah chorus of interviews, news, reviews and listings. And the occasional hanging.

MUZIK

For the newest in electronica

On sale Wednesday October 11

Mouth

Edited by Ben Turner

Off!

Send your comments, compliments, gripes, groans and moans to: **Mouth Off**, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS e-mail edit@muzik.ipc.co.uk

AS the promoter and founder of Eurobeat 2000, which celebrates its fourth birthday this September, I totally refute Calvin Bush's depressing put-down of the current techno scene in Muzik (The State Of Techno feature, Issue 4). Especially his comments on the non-existence of successful mid-week clubs. Technosis has been packing them in for seven weeks now, with almost as many girls punters as boys. If the number of clubs appears to be dwindling, it's only because, at one stage, some greedy promoters were falling over themselves to jump the latest bandwagon.

I'd also dispute the level of drug-taking Calvin assumes is going on, as almost all the people who come to Technosis are not doing drugs. Let's face it, how many young people can afford to spend £10-£20 on Es before they've even paid to get into a club on a Wednesday night? Get real, Calvin. I would also like to add that the reason Luke Slater doesn't get many bookings in this country is because he plays too much house when he's

booked to play techno. His DJing doesn't live up to the majesty of his recorded music. There doesn't seem to be any shortage of work in this country for techno DJs like Colin Dale, Dave Angel, Trevor Rockliffe, etc.

As for the line, "A killer club record is all that techno can aspire to now", whose side is Calvin on? I suggest he applies for a job at "Mixmag" and leave the space to someone who has a bit of passion for techno. I had hoped Muzik was going to bring a breath of fresh air from IPC Towers but, as usual, it's the same out-of-touch crap!

FRANKIE D, London

See And Another Thing... (opposite)

I WAS in Cream the other week and Jon Pleased Wimmin failed to turn up. Thank God! I've never heard such an unbelievable set as that played by the club's resident, Les Ryder. As a regular "back-roomer", I have never experienced such an atmosphere in there. Les Ryder played until 2.15, finishing off with Mr Monday's "Future". I hope that this is the future

of the back room. If anyone deserves a mention in *Insomnia's* Those Who Rocked It, it's Les Ryder. And he's fucking drop-dead gorgeous, too!

DEBBIE MORANTZ, Liverpool

MOST of the clubbing world is very different from the real world. People accept others in clubs more than anywhere else. It doesn't matter who or what they are. And Muzik reflects that.

Your review of Gay Pride was fab. I had a great time there. A top PA, top tunes (despite the crap mixing) and the bouncers were dead cool. As for the schmucks with attitude, I just minced my way round making a statement - "It's Gay Pride. I'm gay. So get the fuck out of my face!" The joke's on them. Besides, I met a gorgeous guy there.

Party on!

MATT SPENCER, Cheshire

COLIN "Respect To The Cheesy Massive" McNally (Mouth Off!, Issue 4) - FUCK OFF! Muzik was obviously launched due to the fact that all the others blanked at least 75 per cent of quality music (be it garage, techno or jungle) and the personalities involved. It's a joy to know that, when I buy this magazine, I won't have to put up with eight-page pullouts on Jeremy Healy's new haircut or what Boy George does with his dick at bedtime. If that's your taste, Colin, so be it, but don't knock what you don't understand. I'd advise you to go down your corner shop and purchase the other rags. Death to corporate handbag cheesy bollocks. Long live Muzik.

ERIN SPINNER, Walton-On-Thames

"THE Germans are coming no more". What the fuck are the tone-deaf writers of August's Hang The DJ page talking about? Fair enough, most of Hardfloor's remixes sound the same, but "piss-poor"? Every time a Hardfloor production is played at any club, the crowd goes mental. If you really believe Hardfloor are shit, then please keep your opinions to yourself (respect to Muff Fitzgerald and CJ Bolland for their positive reviews), as this one page of such a brilliant magazine annoyed me and all my friends no end!

If you are going to hang a DJ every month, hang one who's shit. Respect to Ramon Zenker and Oliver Bondzio - the masters of the 303 sound.

Thanks for listening.

PHIL CLEMENT, Farnborough

Ironically, the day that we decided to hang Hardfloor, they turned in one of their finest remixes to date in the shape of their overhaul of Taucher's "Infiniti". But then stringing up people who have some credibility about them is what the Hang The DJ page is all about. We don't hang the obvious targets because they don't deserve the space.

And that's why Muzik is a threat to the cliquey establishment of dance music. Those who have been projected as gods by other clueless tastemakers are more than aware that (under current management) they will not grace the front page of this magazine. They know who they are and the fact that they will never even be hung simply rubs salt into the wound. What's more, Hang The DJ is an essential part of this magazine because it deflects the emphasis and importance which is placed on our cover stars. On the front, we are seemingly making them out to be stars and on the back they are the villains. It helps to put this ever-growing scene in perspective.

"JUST who the hell does Todd Terry think he is?" (Todd Terry feature, Issue 3). Just who do you think you are? I don't care what anyone says. When it comes to house, Todd is the best. How can you bad-mouth someone who made tunes like "Black Riot", "Jumpin'", "Bounce To The Beat" and others like Saige's "Show Me The Way" and CLS' "Can You Feel It"? Steve Rayne from Hard Times has stated that there are few people who can play a set of all their own tunes and play classic after classic. Well, Todd Terry is definitely one of them.

COLIN, South London

AFTER touring Australia and New Zealand, my girlfriend and I were really looking forward to a good night out in London, so we decided to go to The Site in Piccadilly. What a load of bollocks! We couldn't believe how bad the atmosphere was.

On a happier note, while travelling, we met a couple from Birmingham, who were also into house and they invited us up to the Renaissance Summer Ball at The Que Club. At first we thought £30 was a lot of money, but how wrong we were when, at 6am, we finally walked out nursing our tired legs? For me, it was the best £30 I've spent in ages. Thank you Birmingham and thank you Renaissance.

CHAS, London

CJ Bolland is an incredibly ignorant, narrow-minded prick (Singles, Issue 3). His comments about Michael Proctor sounding like Barry White on Urban Blues Project's brilliant "Deliver Me" take the biscuit. If he sounds like anyone, it's Tom Jones. Check the line, "I might be mistaken but you look like you want to fly". Mr Proctor isn't Welsh is he?

PAUL ANTHONY, Leeds

MUZIK is ace, but we need more articles about DJs who fish, DJ's mums, DJ's dogs, DJ's girlfriends and DJs who have a life outside of DJing.

ANTHONY TEASDALE, London

COMPLAINTS DEPARTMENT

MY friend and I went to see Sasha at 100% Pure at Deluxe in Nottingham on Saturday, July 15. I have been a member of this club since it opened last year, but on arriving at the door at 10.30pm, we were turned away by the bouncer on the grounds that we were "too casual".

Judging by the other people allowed in, this was obviously not true. My friend was even on the guest list! I have never had any trouble getting into clubs like Renaissance, Progress, Cream, Back To Basics and The Hacienda, and although I can understand promoters wanting to keep an even male/female ratio and a well-dressed crowd, looking after members and regulars should also be a priority. These are the people who fill their clubs when there are no big-name DJs playing.

I expect more from the likes of James Baillie, the promoter of Deluxe. It is about time club promoters started treating their customers with respect. If 100% Pure always had a Miss Money-pennies-style door policy, I would not mind. But it doesn't. I would have travelled elsewhere if I had known.

PAT RIDDELL, Nottingham

Dear Pat Riddell,

As you know, when Sasha plays anywhere, the crowds arrive like flies around shit! This night was no exception.

I arrived at the club at 8.40pm. There was already a massive queue and our doors don't open until 9.30pm, so by 10.30pm the staff were getting stress from all angles. Sam was not on that evening and Elton was having to handle the door by himself, but bearing in mind that Elton has done his fair share of club doors (The Hacienda, Most Excellent, Sleuth, etc), he certainly knows the score.

Our staff do not usually take the door policy into their own hands but, on this night, others had to help Elton out so we could clear the street as quickly as possible. I sympathise with you but, on the other hand, the door is not my personal responsibility as I pay staff to control situations which might occur. What you have not stated clearly is if you were denied entrance by one of the bouncers, or if it was Elton.

If it was one of the bouncers, it is not in their power to decide who comes into the club. They are, however, there to stop trouble if need be and this is what they had to do in this case. I feel our door policy is quite open-minded, but I am afraid that, in this business, you have to take people at face value. I suppose this is wrong, but all venues have a door policy of some kind.

JAMES BAILLIE, DELUXE

Sasha



IF I am to continue paying £2.20 a month for a copy of Muzik, I don't expect big-headed wankers like Paul "Trouble" Anderson to review the month's records in such a pathetically condescending fashion (Singles, Issue 4). Just take a look at the names and tracks he has decided to rate as a big fat zero – Leftfield, Tricky, Scanner, Jeff Mills and Dave Clarke, for Christ's sake. The day I hear Paul "A-hole" Anderson produce or play a track in the same league as Dave or Jeff, I will eat my proverbial hat.

Otherwise, congratulations on your excellent mag. In three months, you've slaughtered the competition as far as accurate and readable dance magazines go. Top club listings and top features. You've filled the gap that "Mixmag" left when it went all crappy. **MATHEW COOPER, London**

SINCE Muzik has arrived on our shelves, I've been hooked. This is mainly down to the amount of information you cram into your magazine, with updates, reviews and articles. Well done and thanks.

For example, it was about time a magazine wrote an article about The Orbit in Leeds (Floor Fillers, Issue 4). Since seeing Dave Angel there in March, I've been back to Leeds regularly and, if I had to sum up the club myself, it would be the same as your review concerning their fourth birthday. It's also true what Vaughan Allen says about people saying that techno is dead. All you need to do is direct them to The Orbit every Saturday and they'll witness incredible enthusiasm and passion. Thanks for a superb read and thanks to The Orbit. Respect to you all.

MARC COWGILL, Horsforth

I LIVE in West Sussex and I would really like you to tell me where that slag Dave Clarke lives, so I can go round his house and take away his copy of "Waveform"!

THE MOTION BEAT JUNKIE, West Sussex

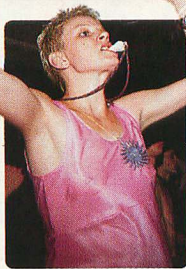
JOHN Kelly epitomises everything that's wrong in clubland today. "Lacklustre" would be far too complimentary a word to describe the set he played which had the brain-dead Vanity Fair crowd shuffling around the dancefloor.

Since when did spinning a selection of 1991 "classics" and third-rate promos qualify somebody as a top club DJ? Anyone in any doubt as to Jonno's mixing ability need only take a listen to the "Retrospective Of House" triple album. He makes Jon Pleased Wimin sound like Tony Humphries (and that's difficult). Amazing what being best friends with a Kiss DJ can do for an ailing career, eh?

This man has been riding on his reputation for too long (he must have played a good set once in someone's front room in 1992). It's time to wake up, everybody! Stop booking these half-rate, lazy DJs.

And to all the other John Kellys out there, there's plenty of good music around and it's not as if you don't have access to it. There is no excuse. You're there to educate and entertain.

AND ANOTHER THING...



FRANKIE D's letter is typical of many we have received following Calvin Bush's article on the current state of techno. His piece wasn't intentionally provocative, it was simply a passionate personal interpretation of what is happening to a style of music that he loves. Regardless of whether you agree or disagree with him, the article raised important issues which may affect the future of our music. And that is exactly what Muzik is here for.

Calvin alerted readers to numerous points, some of which may have been exaggerated, some of which were definitely not. Either way, there is no denying that many clubbers have started looking around for alternatives to the 4/4 beat. The 1995 summer of jungle has certainly changed a lot of people's perceptions as to what is cutting-edge music in today's climate. Calvin is similar to many of those who pack out places like Speed, a club where you will find as many technoheads and other people looking for new innovations in sound as you will original junglists.

The fact that Laurent Garnier deliberately defied a no-jungle policy at Club UK last month, by dropping a 30-minute Metalheadz sequence during an eight-hour set, shows that there is room for manoeuvre. Johnny Moy also unleashed jungle classics at Full Circle.

By the same token, the Relief sound, the latest FUSE record on Plus 8 and numerous other new techno cuts prove that techno does have a life. This music remains of vital significance to thousands of people. The loyal following Eurobeat 2000 have built up in the last four years represents that. As for the drugs, yes, there may well be less people taking drugs to techno than ever before.

Whatever the changes, the underground will always remain and this is what techno originally set out to prove. If people want to leave techno behind, then that's their choice. It simply means that those who loved it in the first place can have it back for themselves. After all, these are the very same people who wrote to us slagging off Dave Clarke (a former Eurobeat 2000 resident) for signing to deConstruction.

All that can be said for certain is that, in 1995, people should be listening to more than one style of music. And that is also what Muzik is here for.

Ben Turner



Tribal Gathering

How about putting in a little bit of effort this Saturday night?

CHRIS, London

CONGRATULATIONS on being the very first magazine to give some recognition to Sa Trincha's Jonathan Grey (News, Issue 3), who is, without doubt, Ibiza's best-kept secret. The man is real music fan. His incredible punk-to-funk-to-dub sets are the real sound of the summer and are a refreshing break from the Haven! It, big-tune bollocks which currently stifles (almost) every other sound system on the island. If any London promoter had the vision to give this guy a proper residency at home, I'm sure he wouldn't disappoint.

MATT SCOTT, Tunbridge Wells

WHY has Muzik and every other magazine praised Manumission, a club which, after one successful year on the island is making statements that they *are* Ibiza? What the fuck were they playing at with their "I Love Manumission" T-shirts? Their lack of queue control at Ku resulted in people being beaten back by baton-wielding Spanish police, while their policy of swamping places such as the West End with flyers attracted paralytic football pests to the club. But the piss-take of all piss-takes was having a water-skier holding a Manumission flag go past the Cafe Del Mar beach for 20 minutes as the sun set. It should have read, "Manumission – Greedy Bastards Out To Dominate".

Ibiza was an opportunity to showcase

British dance music but, yet again, only the closed-mindedness of run-of-the-mill house was on offer, with minimal attention to other styles. We will become the laughing stock of Europe if we do not display the true talent we have to offer.

KG, Reading

Firstly, Muzik were not taken out to Ibiza to cover Manumission, like some of the other magazines around. Hence the blanket coverage. We chose to pay our own way to the island in order to cover Phil Mison at Cafe Del Mar and Jonathan Grey at the Sa Trincha cafe because we believe these are the only two places in Ibiza with any musical integrity left intact. As such, we consider our coverage was better than any other magazine around.

Hot as your hat

Paranoia

A day in the life of CARL "THREE DECKS" COX

10.30: I wake up in my triple bed... Hey, sometimes these ladies have sisters, y'know? Only joking! I find I prefer a triple bed to a double bed because it's three times as wide which means you can sleep for three times as long.

10.45: I turn the radios on. I like to have three on at once. Radio One, Radio Two, Radio Three. Until you've heard Take That, Vince Hill and Tchaikovsky played all at once, fading in and out of one another, you've yet to experience the true definition of early morning radio, man.

10.50: Breakfast. Three shredded wheat. Followed by a fry-up. Bacon, eggs and mushrooms. I bought a special three-handled frying pan so that, like, I could have eggs, bacon and mushrooms all in the same pan and flip them all at once. Now, some people say to me, like, "Carl, you could have the eggs, mushrooms and bacon in the same pan and just have the one handle and flip them just the same". To which I say, "Yeah, but, y'know, this pan has three handles".

12.00: Drive to the studio. I'm doing well in this business and, hey, I don't just own three decks, I own three cars. A Porsche, an Aston Martin and a Range Rover. To get the

full benefit, it's best to drive them all to the studio. So I drive my Porsche to the studio, leave it there, get the bus back home, drive the Aston Martin to the studio, get the bus back, then drive the Range Rover in. It sounds complex, but hey, I'm a complex guy.

15.50: Finally start work. Y'know, my favourite DJs are myself, Carl Cox, Carl Craig and Craig Walsh. So when I'm mixing on triple decks, I can play all three at once and create this supreme artist who's, like, Carl Craig Walsh, y'know what I'm saying? The ultimate triple DJ!

18.50: Time to drive the cars home. It takes a long time, all of those half-hour journeys back and forth, but it's worth it!

23.50: Okay, time to start DJing! Now, not only can I play three decks at once, I can play three clubs at once, too! I'll begin at The Gardening Club, maybe start out with some Garnier, y'know, then down to The Lab for some techno, then across to Soundshaft for some garage, then over to the garage for some fags, then back to The Gardening Club, by which time there's only a 10 or 15-second gap between the first 12-inch running off the groove and the next record. Which, unless you were a real professional, you wouldn't notice! Hey, I must be a success at The Gardening Club because they said they'd put me on a retainer! Well, they said they were retaining my fee. I guess that's the same thing...

RAVING!

Each issue, one of Britain's hippest movers and shakers in the world of dance mounts the soapbox to shoot his mouth off. This month, Terry from Edgbaston on **NUMBER ONE SINGLES**

"NAKED WOMEN! There, now I've got your attention, haven't I? Actually, what I really want to talk to you about is that business about whether, like, Blur or Oasis were gonna be Number One. And how nauseating it was to me, someone who's concerned about what's really going down in this country. Not naked women. Put naked women out of your mind. Forget about naked women. Forget about their bronzed, shapely, sweaty torsos, their breasts jiggling like jellies in a wind tunnel, their pert nipples just inviting you to... Er, excuse me..." (10 minutes later) "Right, where were we? Yeah, Blur and Oasis. Who was gonna be Number One, they asked, like it was, like, between the two of them. That sickened me. It never occurred to

them that MY single might of had a good chance of reaching the top spot. But due to a media blackout, which hasn't been satisfactorily explained, you probably won't have heard about my single.

"It's called 'Destination Edgbaston' by Terry Todd. That's me. Not to be confused with Todd Terry, though I know people have bought his records thinking they were by me and been bitterly disappointed. And also not to be confused with The Shamen's single of a slightly similar name, though it would be typical of The Shamen to rip me off. I've been doing that sound they've suddenly claimed as their own since early 1995.

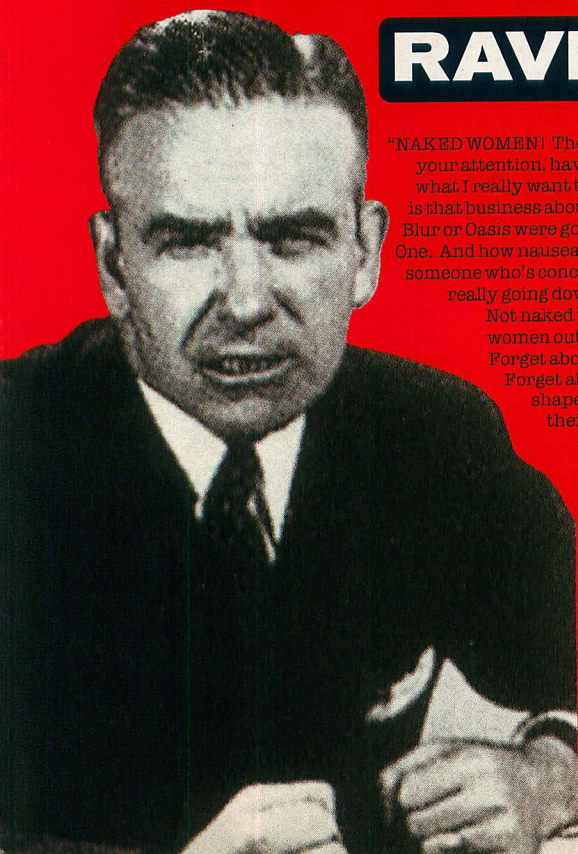
"Anyway, my point is this. My single would have rocketed to Number One leaving Oasis and Blur burning up in my wake if it hadn't been for the petty rules of the BRMB which disqualified it for the following pathetic, petty, anti-dance, pro-Criminal Justice Act reasons:

"First, at four hours, 'Destination Edgbaston' qualifies as too long to be classified as a single. Well, there were a lot of remixes! It took me ages before I could get one that sounded okay, then I decided maybe the first one was the best after all, so I left them all on... Just to be sure.

"Second, it's not available in any of the BRMB-approved shops. In fact it's not available in any shops at all. I tried to get my dad to sell it in his hardware shop but he told me to bugger off and tidy up the garage because I'd left it in such a state.

"Third, only 100 copies were ever printed and they're all under my bed. So? If it hadn't been four hours long and if they'd sold it in the shops, it would have flown out of the racks like a bird with wings. Then I could have afforded to print up more! It's all down to the naked women, I mean, naked cynicism of the record shops only agreeing to stock records they think might have a chance of selling. Bastards.

"The truth is, both Blur and Oasis are getting pushed because they're part of the Thatcherite Tory vision of Britain, especially the Blur song which is about the naked women, sorry, naked greed I should say, of this geezer who wants a big house in the country. Whereas my song, about one man's personal two-mile odyssey on the bus to visit his gran in Edgbaston, is censored because THEY can't handle the naked women like I can! I mean, naked truth! Er, naked women! I mean, er... Fight the power!"





KYLIE MINOGUE

For agreeing to challenge Cream's James Barton to a game of pool in the back bar of Glasgow's Tunnel club. Despite having too scared to use the "spider" rest, she whipped Mr Barton's hide raw. The album's still dross, though.



MIKE PARADINAS OF U-ZIQ

For allowing his girlfriend to get on stage at Oscillate while he was playing live and reckoned the crowd weren't into his set. And what did he do? He stopped! Proof that Cupid and Korgs definitely don't mix.



DAVE CLARKE FROM SOMA

For working like a trooper for the weekend of frenzied abuse at Cologne's reinstatement of his canonisation. A Popkomm ended in a bar tab of £500. Did he fuck. He walked out, straight past the bouncers and their baseball bats. A changed character indeed.



A CERTAIN MUZIK JOURNALIST

For dancing so badly to Josh Wink's set right in front of the decks at Wobble that the great man fluffed four mixes just marvelling at our inept hack's spasmodic jerkings. The journalist's claim that Wink should stop looking for excuses has not been taken seriously.



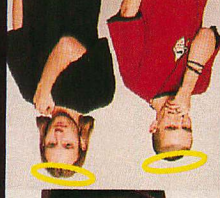
INGMAR FROM AIR LIQUIDE

For sorting out our Rising High competition winners on their free trip to Cologne after the record company left them in the lurch at the airport without accommodation and with nobody to guide them around the city. Herr Hospitality or what?



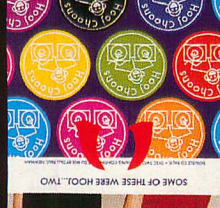
RICHIE HAWTIN

For coming clean and admitting on the Internet that he played a bumner at Lost in the wake of a huge row about how good he really was. "My set stank. It's really annoying when you fly eight hours to DJ, to get shite needles and have people banging into the DJ set up!" Respect.



SEAN OF AUTECORE

For getting married in a pagan wedding ceremony at the mansion which inspired Sherlock Holmes' "The Hound Of The Baskervilles" while dressed in a full Second World War parachutist uniform. And asking Plaid and Higher Intelligence Agency to be the house bands.



JERRY DICKENS OF HOJO CHOONS

For shouling at his mates and storming out of turnmills because someone had spiked his drink with acid. Only to find that his beer had been infiltrated by a party popper. Dickens, however, insists that he's more than qualified to pass the acid test.



RICHARD BREEDON FROM TRIBAL UK

For spending the entire night of the Muzik/Tribal UK/Kaos beach party in Portugal on his hands and knees, combing the sand for some lost flour. And then discovering that a tractor had raked it into the sand.

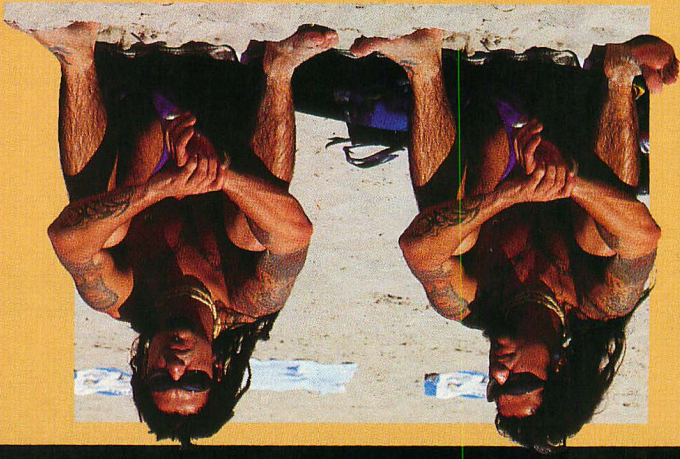


KRIS NEEDS

For all-round badass at the Iceland glacier festival. The catalogue included playing "The One Eyed Trouser Snake" and "The Smurfs Song", falling asleep on top of a mountain and waking up lobster red, doing an interview with MTV with his face painted blue, and turning up at the airport minus ticket, passport and luggage. And mental facilities.

GOA, GOA, GOA, GONE

Scene: a beach in Goa



BAZ: "Nice here, innit? Cool. Goa, and that."
BAZ: (Spotting woman across the beach) "Ere. Clock her. I bet she's a real Goa!"
DAZ: "Eh?"
BAZ: "Goa! Goa, geddit? I bet she's a Goa. As in, she goes some!"
DAZ: "Eh?"
BAZ: "What! I'm endeavouring to infer is, like, much as we're in Goa, I bet she is a real Goa!"
That is to say, a vigorous and enthusiastic bedroom athlete! In Goa!
DAZ: "Oh, right! Now you put it like that, I get it! Hehehehehehehehehe. Oh, dear, you should do stand-up. Still, it's all well and good here, but the scene back in Britain's well thriving at the moment, what with Tricky, Portishead and that. The Bristol scene, I mean."
BAZ: "Oh, I dunno, I reckon the Bristol scene's pretty impressive out here, mate! Look at those, you could hang your hat on one of them! That's the sort of Bristol scene I like!"
DAZ: "Sorry, you've lost me. We're not in Bristol. We're in Goa."
BAZ: "Yeah, but 'Bristol's, eh?"
DAZ: "What?"
BAZ: "Bristol's. As in 'breasts'"
DAZ: "Ah, I see! By a bit of deft verbal interplay you've connected the maverick trip hop scene in Britain with mammary glands! That's absolutely hilarious!"
BAZ: "Er, yeah."
DAZ: "Well, I'd love to sit and chat, like, but I've got to go and meet my girlfriend. We're going to have sex."
BAZ: "Sex?"
DAZ: "Yes, sex."
BAZ: "What's that?"

CAPTION COMPETITION



Captions on a postcard to MUZIK, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS

Last month's winner

"The Aldershot Over-Fifties branch of the Andy Weatherall Fan Club launch their crusade to have their hero's legendary moodiness made compulsory."

from Jane Billings, Newcastle



FROM OUR SMILING VIGIL!! YOU MUST BE JOYING!

hang the DJ

This month we hang MASTERS AT WORK for crimes against...

MUZIK. Oh boy, we've really gone and done it now, haven't we? They are Kenny "Dope" Gonzales and "Li'l" Louie Vega and, yup, most of you reckon they're unassailable divinities. Gods amongst mere mortals. Not to be touched, criticised or approached unless on all fours

in a position of fawning appreciation.

We generally agree. With Kenny's background and rather, er, imposing

bulk, it would be a brave man to stride up to him and whisper in

his ear, "Hey, Kenny, your shell-

suits are risking immediate impoundment by the fashion

police." And only a fool would turn to Louie and ask, "Hey,

Louie, you Latino rapscaion, have you any idea how long it

took us to realise you weren't Li'l Louis?" But there comes a

time when a hangman's gotta do what a hangman's gotta

do. And that time has come for Masters At Work. The

reason? Well, how many interviews have you read

where Louie says, "Ah, man, you know we're pretty much

through with remixing for the moment, we're gonna

concentrate on our own stuff now". A million? The

thing is, they'll mix *anyone*, our Kenny and Louie. And

the more they do, the more they tell people

they've given up remixing. Well, Louie does. Kenny,

being the strong silent type, just growls. Now either the

Masters have an army of sweatshop remix elves doing

their work for them or, more likely, they're being, as

they say, somewhat economical with the

truth. And so, for outrageous mendacity

above the call of promotional duties,

we summon our masked avenger

to string up Masters At Work. Quick

hangman, do your

thang! Don't mess.



You're next,
pal!

EARTH NATION

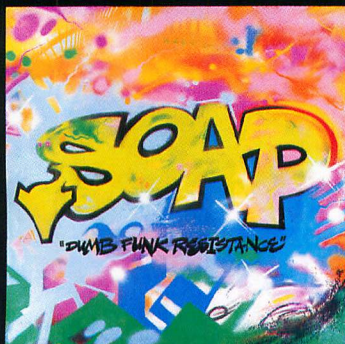
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For those of you with memories of Ku at Sunrise, Space in the afternoon, Cellines Beach and the sunsets at Mambo. The spirit of Ibiza has been truly captured on Fantazia's new TV advertised double album.



The House Collection

Volume Three: Special Edition



Mixed by

Jeremy Healy
Allister Whitehead

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