

FREE TAPE!

VOTED MUSIC MAGAZINE OF THE YEAR

MUZIK

No6 NOVEMBER 1995 £2.20

More E Vicar?

Religion goes raving mad

Alex Reece

KRS-I

Eric Kupper

Billy Nasty

Patrick Prins

Mary J Blige

FREE
NEW ELECTRONICA
TAPE!

We regret
that, for
copyright
reasons, the
free tape is
not available
outside the UK

Roger
Sanchez
the Narcotic influence



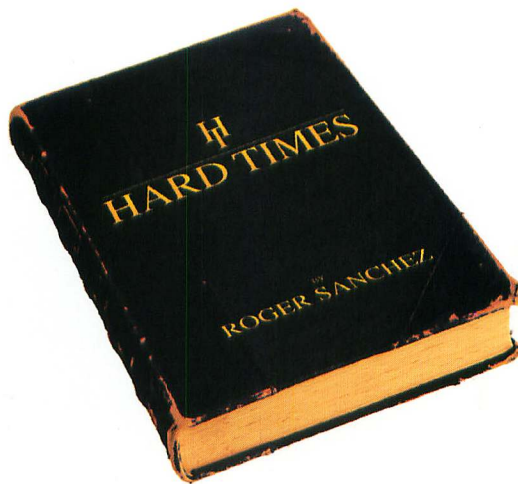
NARCOTIC RECORDS AND HARD TIMES PRESENT



HARD TIMES

THE

ALBUM



MIXED BY

ROGER SANCHEZ

FIRST EDITIONS AVAILABLE IN HARDBACK FOR A LIMITED PERIOD ONLY
DOUBLE CD - CASSETTE - TRIPLE VINYL



NOTICE

MEET THE AUTHOR AT SELECTED CLUBS DURING NOVEMBER

MUZIK

Six Of The Best

ANOTHER month in Muzik. And what a month for accolades in the dance world.

Not only have we provided you with a fine collection of exclusive tracks on our free New Electronica cassette, but you are also now holding an award-winning magazine.

Yes, in the same month which saw Portishead win the Mercury Music Prize for their "Dummy" album, Muzik was voted Music Magazine Of The Year by the In The City organisation. In taking the prestigious award, we pipped several rock-based nominees to the proverbial post. A sign of the times?

Talking of which, how's about a Deep Dish production entering the Top 10 and being performed on "Top Of The Pops" by De'lacy? Likewise, the chart success of Michael Kilkie's "Umboza" and Dave Clarke finally attaining a just reward for underground music with "Red 3 (Of 3)" entering the Top 50. To cap it all, last month's cover star, Josh Wink, is set to break the Top 20 with "Higher State Of Consciousness".

Out and about, we hear David Morales got the big thumbs-down at Ministry Of Sound's fourth birthday, in favour of CJ Mackintosh. Meanwhile, New York clubbers are divided as to who'll provide the coolest Saturday place to be. Vasquez at The Tunnel or Knuckles at Sound Factory? And the row which erupted between Masters At Work and Roger Sanchez seems to have reached boiling point.

Staying with the S-Man, you should have seen what we went through for this month's cover story. Our intrepid photographer was chased out of Harlem with 20 blow-up sheep under his arm and subsequently held for two hours by the New York Drug Squad, who caught him scaling a bridge in search of suitable locations. But then what do you expect when you get involved with someone who calls his label Narcotic?

Check it all out in this month's boss Muzik. Sit back and let it flow. It's time to live a little.

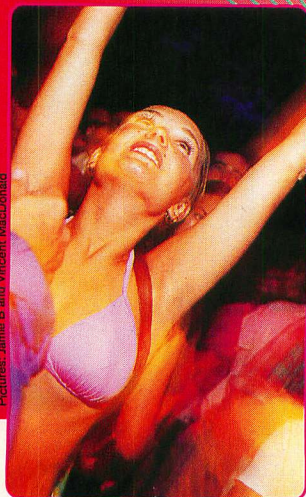
Cover picture: **Vincent MacDonald**



Sanchezooooooooo!



Mrs C



Pictures: Jamie B and Vincent MacDonald



in the mix

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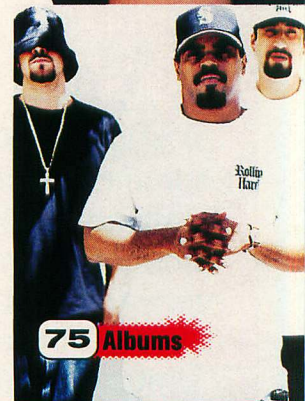
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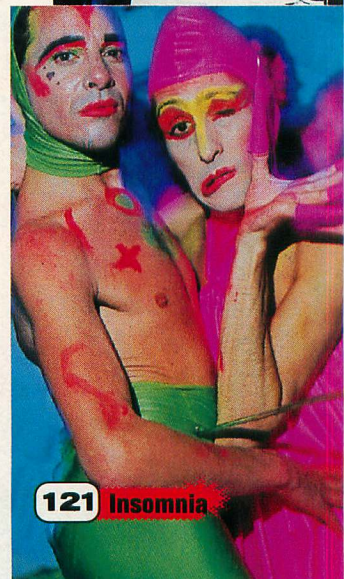
Where the jocks really swing. Who's pulling on the blindfold this month?



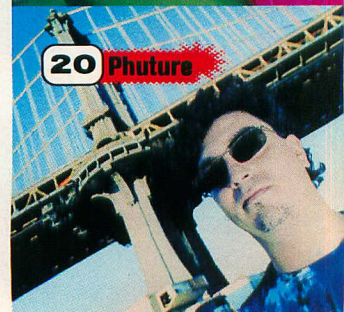
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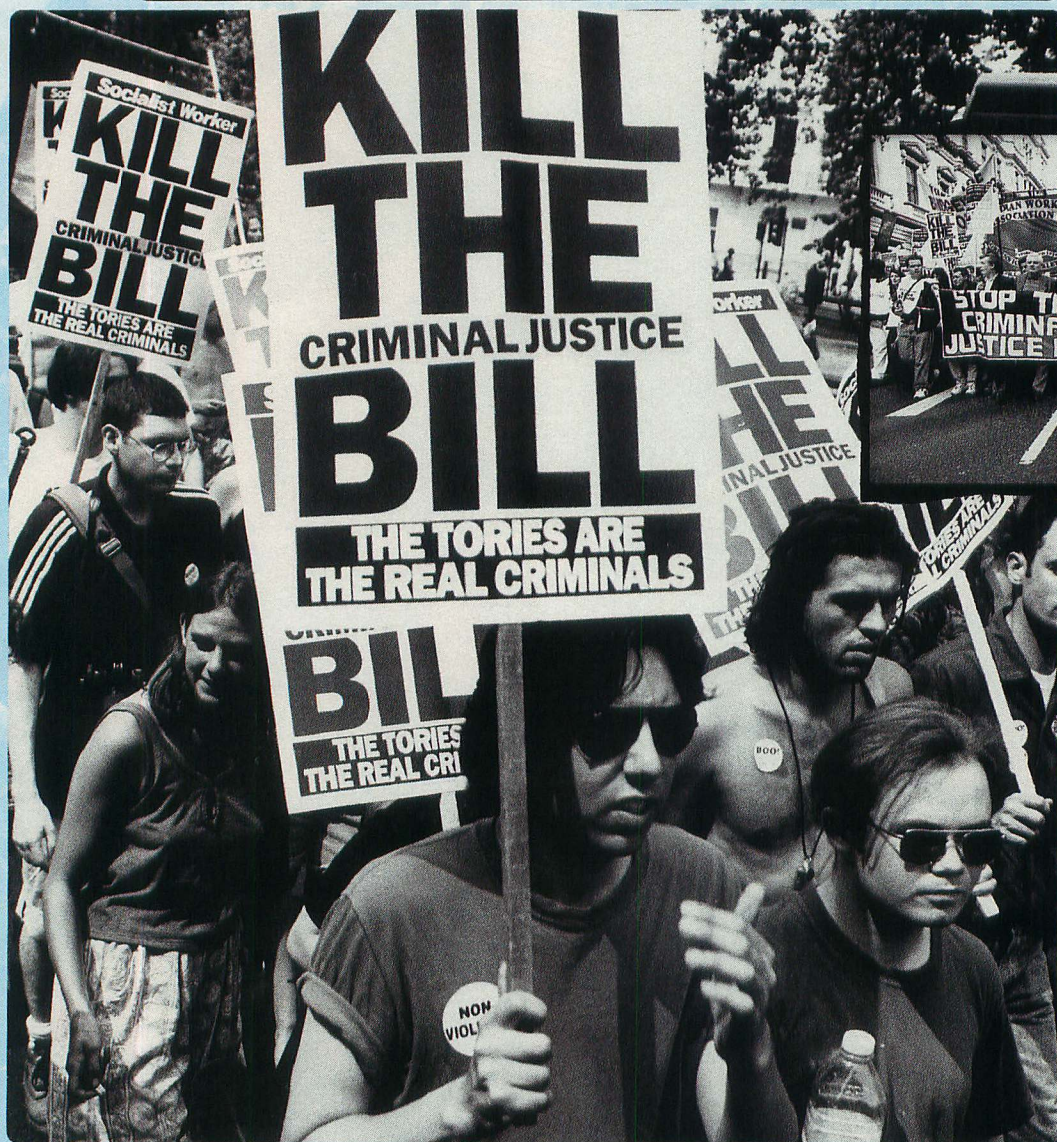
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NEWS

The latest stories from around the world



eventually make it impotent. But for travellers, I think it's going to get a lot worse. There are loads of little clauses which don't seem to make much sense at the moment. But they would if the time came when we were living in a totalitarian society."

PAUL SHUREY (Universe): "From our point of view, it has made getting licenses for events much harder. The CJA is the reason that we're going to Germany for the next Tribal Gathering. Legal licenses are just so difficult to sort out in this country."



RUSS GABRIEL (Ferox Records): "I don't think repetitive beat music should be singled out. But half of the Act is right, because I also don't think people should be able to just turn up anywhere they want, drop litter, make a noise and then bugger off."

JANE TEMPLE (Muzik reader, Manchester): "It's just not bloody on! And why did Labour abstain when it came to voting on it? It showed balls the size of raisins."

ALAN MICHAEL (Labour MP): "We always said the way to approach the issue was through licensing and not through making new criminal offences. It's a very entangled piece of legislation. If we got into government, we'd have to look at it then."

DEBBIE STAUNTON (United Systems, an information and resource network dedicated to the survival of the free party culture): "People are still partying in spite of the persecution. Myself and 10 others had our homes raided in July in connection with a free festival called Mother. The way they came round our house, you would have thought we were guilty of armed insurrection. But the whole incident just strengthened our resolve. We'll continue to fight what we consider to be an evil and inhumane piece of legislation."

JON MARSH (The Beloved): "It is obviously designed to infringe on people's liberties. But I have to say that, in a way, the making and breaking of laws is part and parcel of the development of society as whole."

TIM JEFFREY (Loaded Records): "Sadly, here in Brighton, it's more a question of getting protection from the police because of all the gangs and criminal elements trying to take over the beach parties."

CHRIS EVES (Muzik reader, Ipswich): "Of course targeting dance music is dumb, but people shouldn't forget that the CJA also has some welcome clauses.

A YEAR IN THE STRIFE

The Criminal Justice Act One Year On

THE CRIMINAL JUSTICE And Public Order Act of 1994 is now one year old. Passed in November, 1994, the Act came

into force in April of this year. With provisions aimed specifically at dance music, it attempted to kill off unlicensed outdoor raves.

Under Section 63 of the CJA, club music is

characterised as "sounds wholly or predominantly characterised by a succession of repetitive beats" and anybody caught dancing in a field as part of a group of more than 10 people faces up to three months in prison.

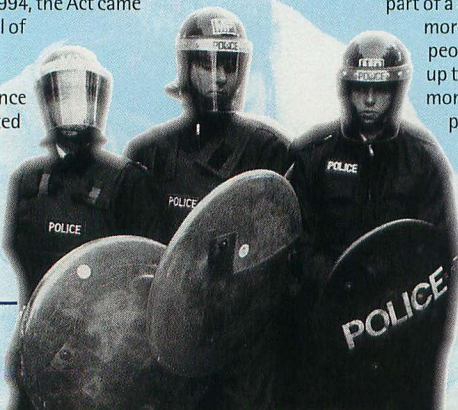
Other clauses target minority lifestyles such as

those of New Age travellers and gypsies, as well as squatters, road protesters and hunt saboteurs.

Rather than reiterate the arguments against the CJA, Muzik asked a selection of people for their opinions on the Act and how it has affected their lives.

JOSH WINK: "Look at bands like Aerosmith and The Rolling Stones. That whole scene is all about drinking alcohol and doing drugs. Keith Richards was a heroin addict. But that crowd doesn't get targeted."

CHARLIE HALL (The Drum Club): "As far as stopping parties goes, the number of people defying the CJA will



Lowering the age of homosexual consent to 18, for example. And, the best one, outlawing jugglers."

ROLLO: "I'm sure it's a bad thing because everyone tells me so, but it doesn't affect my lifestyle. Now if they tried to outlaw 'Pride And Prejudice' on BBC1..."

DAN SPEAK (Black Moon Sound System, charged under the CJA with "failing to move from a piece of land after written warning was given within a practicable time"): "The police tended to leave us alone before the CJA. But at this party in Corby, Northamptonshire, three of us were arrested by 30 police officers. The police have still got the sound system, all £9,000 worth of it."

DAVE BEER (Back To Basics): "It hasn't really affected me as far as business goes, but I have mates who've been stopped and searched on their way to parties. It's Big Brother, really. If it carries on this way, people won't have any freedom at all."

SALLY RODGERS (A Man Called Adam): "Everyone seems to be ignoring it. It was stupid then and it's stupid now. Don't take any notice of it."

JUDGE JULES: "The biggest travesty was the way the government put it through. By making 20 per cent of the bill sensible, like increasing the penalties on child abusers, they managed to get through the 80 per cent which was absolutely Draconian. It was so devious!"

RUPERT PARKS (PhoteK): "It's never been used on me. It's a bit of a joke, but I must say I haven't taken much notice of it. I ignore most things like that."

TIM ALLMAN (Road Alert, a national information network for protests against road building): "We reckon about 80 protesters have been arrested since the act came into force, but we only know of five convictions so far. And all of those have received conditional discharges. It hasn't deterred us at all. We just see it as one more weapon in the police and state armoury which we won't be daunted by."

JEREMY HEALY: "It hasn't affected me at all. I'm not in the market for big parties in fields. Anyway, I don't really like New Age travellers. I don't walk around with a shovel, myself."

MISJAH (from Misjah & Tim): "What is that? I've never been to Britain to play so I don't know about it. I can't imagine a law like that would ever be passed here in Holland, though."

HARRI (DIY): "The main difference so far is in the general climate and the way the authorities view us. But in the years to come, as the test cases come through and the police forces learn to adjust to it, we're going to feel the full effects. There's piss all chance of the free festival scene getting off the ground again."

DINO PENG (Muzik reader, London): "It hasn't changed fucking anything at all! What has it stopped? I'd completely forgotten about it until you mentioned it."

TONY DE VIT: "When the CJA first came in, it was like, 'Shock! Horror!', but 12 months on I haven't heard much about it. The trouble is there's a general apathy in this country and, unless you experience something first hand, most people really don't seem to care."

SPOKEPERSON FOR THE METROPOLITAN POLICE FORCE: "Sorry, we can't comment on existing legislature. Our job is just to enforce it."



Blow monkey

THREE'S KINKY

Jon Pleased Wimmin teams up with Rollo and Bliss

JON PLEASSED WIMMIN, SISTER BLISS and ROLLO have teamed up to record a track for Jon's next single on east west. Jon states: "The track is influenced by loads of horror films. It's quite melodramatic. It's certainly not an uplifting cheeseathon. The track is dedicated to my mum, who is very ill at the moment."

The single is called "Give Me Strength". Jon and Sister Bliss have already spent two days programming and have written a poem which will be spoken over the track. Dave Valentine's Self Preservation Society will remix it.

Speaking about the chance to work with Bliss, whose tracks with Rollo have long been popular in his sets, Jon says: "She's a genius. She knows exactly what turns me on."

Bliss and Rollo are due to release an album called "Reverance" under their Faithless guise in January.

● Jon Pleased Wimmin is planning a Christmas one-off at his Pleased night at Velvet Underground in London. He is hoping that Joan Collins will make a special guest appearance.



Sister Bliss and Rollo

CLUBATHON REFUSED LICENSE

CLUBATHON, Manchester's proposed charity benefit festival, has been hit by local magistrates, who refused to grant an extended drinking license for the event. No reason for the refusal was offered.

As part of Clubathon, clubbers were to have bought a "passport" ticket, allowing them entry into any of the 20 clubs participating in the event. The money raised had been earmarked for a project to build a new centre for homeless people in Manchester. The project is backed by "The Big Issue" magazine.

The event will now take place in a scaled-down format on Saturday, October 14, with fewer clubs involved and only 300 "passports" available. Clubbers will be asked to make a donation of £1 at the door of each venue.

MOONSHINE AND MUZIK AT THE SEASIDE

MOONSHINE RECORDS and Muzik are teaming up to host Red at The Zap in Brighton on Friday, October 20. The club is home to Eric Powell and Tall Paul Newman, and is regarded as one of the premier club nights on the south coast.

The event will act as the launch party for "Psychotrance 3", an album which has been compiled and mixed by Powell. In addition to this, Moonshine have two singles due for release in November. Kelle's "My Love" features mixes by Ralphie Rosario and Tall Paul, while Elli Mac's "So In Love" has been reworked by Johnny Fiasco.

Red's line-up for the week after the Moonshine party includes Tim Taylor, Rozzo and Miklos. For further details of both nights, telephone The Zap 01273-821-588.

Meanwhile, Strata 3, who are signed to Eric Powell's Bush imprint, play at the Clandestine Manoeuvres night at Hector's House in Brighton on Saturday October 14.

For details call 01273-621742.

PM DAWN ARREST

PM DAWN's backing singer, Jarett Cordes, has been arrested in New Jersey following a complaint alleging that he had consensual sex with his 14-year-old cousin.

According to news reports, the charges were filed by the girl's mother and were not denied by Cordes once in police custody. The matter has been referred to a state prosecutor for further investigation.

SHIVA BENEFIT NIGHT

SHIVA singer Louise Dean, who was killed in a road accident in June, is the subject of a memorial benefit night set to take place at Huddersfield Sports Centre on Saturday November 18. The night is supported by some of Britain's best known clubs, including Renaissance, Love To Be, Hacienda, Up Yer Ronson and Angels. Sasha, Graeme Park, Allister Whitehead, Tom Wainwright and Ian Ossia will DJ, and there will be live PAs from Shiva, Evolution and MNB.

For further information and ticket details telephone 01924-430-356 or 01370-314-112



Biff! Bang! And Powell!

snapshots

MICHAEL WATFORD is to fly to Detroit to record with Kevin Saunderson for Hard Times. . . **SAINT ETIENNE** have a compilation of club remixes out on Heavenly next month. "Too Young To Die" features reworks from David Holmes, Secret Knowledge, Aphex Twin, Sure Is Pure, The Chemical Brothers, as well as Weatherall's classic take on "Only Love Can Break Your Heart" and Dean Thatcher's overhaul of "Speedwell". . . **MARSHALL JEFFERSON** has signed to Jackpot. A single, "Skin To Skin", is out now. . . **BERT BEVANS** and **JUSTIN BERKMANN** have opened a club, United Nations, in Tottenham, London N17. Passion & Fire takes place on Friday nights with Bevans, Berkmann and Jason Moore as residents. The upstairs room will feature the United Frequencies Of Dance hard house sound system. The club, which holds 2,200 people, features part of the Ministry Of Sound's sound system. Call 0181-808-0808 for more details. . . **LAURENT GARNIER** is expected to make a regular return to the newly re-opened Rex Club in Paris next year. . . **URBAN BLUES PROJECT** have completed a new single, "Love Don't Live", which is likely to appear in the UK on the Hott label. Hott meanwhile release their "Nu Soul Classics Volume 1 - The Best Of Hott Records" in late October. . . **LTJ BUKEM** has a Good Looking compilation due in January, which may come out via ffr. There will also be a label night at the Ministry Of Sound, featuring DJs such as Tim Westwood, Norman Jay, Gilles Peterson and Jazzy M, playing classic sets from classic clubs. . . **FULL MONTY** are opening a record shop in Slough. They're also launching a new weekly club in Reading on October 20 called The Holy Rumes. Jon Pleased Wimmin and Justin Robertson will join residents Jaye Mackenzie, Tony Bellemy and Timmy John. . . **JOSH WINK** and **WOODY McBRIDE** have an EP called "Stairways To Heaven" out now. Wink has also completed a video for his Size 9 single. . . **DAVE CLARKE**'s "Archive One" album has been put back until the new year. A single, "Southside", will be released before Christmas, featuring a DJ Sneak remix. . . **DARREN EMERSON**, who is to mix the cassette on the next cover of Muzik, is remixing a track for Touche. . . **PAUL BLEASEDALE** and **DEAD ELVIS** have new singles for release on Concrete, with Funkmaster Flex on the mix of the latter. . . **DUB TRIBE** have launched a new label called Imperial Dub. The first release is a collaboration between Doc Martin and Dub Tribe. . . **CARL COX** has changed the name of his Ultimatum label, after finding out that Stereo MCs use the same name for their production company. The label will now be called Worldwide Ultimatum. . . The **NU GROOVE** label has been resurrected with two releases from Frankie Bones. . . **KRAFTWERK** are rumoured to be recording with Bernard Sumner's Electronic. . . **SHELLEY BOSWELL** from the Gardening Club has been given

THIRST AID UPDATE

THIRST AID, Muzik's campaign to make free drinking water available in UK clubs, gets underway this month in our *Insomnia* listings section. All the clubs which have pledged their support have been given a small tap symbol alongside their listing. Others are invited to join the campaign by faxing us a written guarantee that they provide free drinking water to their customers. A tap symbol will then appear in their future listings. The campaign follows countless letters from Muzik readers complaining about venues turning off the drinking water supply in toilets. And since the launch of Thirst Aid last month, the dialogue has dramatically increased.

Sue Barrow, who goes to London clubs most weeks, says: "It's great the magazine is taking an interest in the health of clubbers, especially as many clubs aren't. I understand they are there to make money, but surely the safety of their customers must come first."

Zoe Flynn, another Muzik reader who parties all over England, is similarly critical of clubs' attitudes: "I think Thirst Aid is an incredibly important campaign. It could save lives. Incidents of people dying from dehydration gives clubs, clubbers and the whole music scene a bad image. We must deal with this quickly."

Fiona McCloughlin, an international party-goer, has experienced the problem in the UK clubs and, worryingly, she says it is increasingly being mirrored abroad: "The Australians take a lead from Britain and some clubs there are restricting access to the water supply. I also think the hygiene aspect is very important, particularly for women. When clubs turn off the water, you can't wash your hands and the toilets don't flush because they get blocked up with loo paper."

Toby Burr is also angry: "I'm pissed off with over-priced water, over-priced beer and extortionate entry fees. I think this campaign is great because it highlights the clubs which leave their water taps on. Maybe Muzik can also invent a sign for sensibly priced beer!"

Once again, the symbol to look out for in *Insomnia* is a small tap, like the one printed here (right). If you discover any club bearing

the tap symbol is failing to deliver free drinking water, telephone us on 0171-261-5993/7518, or write in to our usual address.



**Thirst Aid's
water mark**

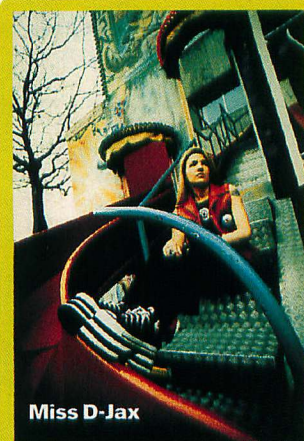


GO CARTER!

DERRICK CARTER, CHEZ DAMIER and **LUKE SOLOMON** have teamed up to form a label called Classic. A launch party for the imprint takes place at the infamous Rooms club in Hull on Saturday November 25.

The first release on Classic is an as yet untitled compilation album, featuring four exclusive tracks from Ron Trent & Chez Damier and cuts by Derrick Carter and Heaven & Earth. Carter will be recording one of his tracks with Solomon and Back To Basics resident Ralph Lawson, who are currently touring America together. DIY, Miles Hollway & Elliot Eastwick, The Wamdue Kids and Kevin McKay from Muzique Tropicque will also all be recording for Classic.

- Derrick Carter is among the DJs booked to spin at this year's Junior Boys Own Christmas party, to be held at London's Chunnel Club on December 16. Carter has also recently completed a track for JBO's Jus' Trax subsidiary.



Miss D-Jax

TRIBAL GATHERING IN GERMANY

UNIVERSE have announced details for Tribal Gathering Germany '95. The event follows the cancellation of Tribal Gathering Ireland a few weeks ago.

Germany '95 will take place at The Old International Airport in Munich on Saturday November 4, from 6pm until 10am. The DJs include Dave Angel, Carl Cox, DJ Hell, Tanith, Miss D-Jax, Laurent Garnier, DJ Dag, Marc Spoon, Justin Robertson, Jeff Mills, Richie Hawtin, DJ Sneak, Robert Hood, Dave Clarke, Kenny Larkin, Paul Oakenfold, Billy Nasty, Francesco Farfa, Marshall Jefferson, Paul Van Dyk, Darren Emerson, Fabio and Jumpin' Jack Frost. The live acts include Scan X, The Advent, Orbital, CJ Bolland, The Chemical Brothers and Plastikman.

Tickets for the event are priced at £30 and are available by telephoning: 0181-877-0110.

THE CREAM TEAM

Cream hook up with 1FM

CREAM have joined forces with Radio 1FM for a second "Essential Selection Tour". The tour has been dubbed "The Sequel" and some of the nights will be broadcast live on 1FM.

The dates are as follows: Liverpool Cream, with Pete Tong, Danny Rampling and Chaka Khan live (October 14, aired live from midnight to 2am), Middlesbrough Tall Trees, with Tong, John Digweed, Paul Bleasdale, Simon Gibb and Hooligan X (October 28, aired live from midnight to 2am), Birmingham Que Club, with Tong, Bleasdale, Paul Oakenfold, Sasha, Boy George and Black Box live (November 4, aired live from midnight to 4am), Glasgow The Arches, with Tong, Bleasdale, Oakenfold and Sasha

(November 25) and Hastings Babeleicious, with Tong Rampling, Digweed and Oakenfold (December 9).

Cream have also announced details of their "No One's Driving Tour", with DJs Dave Clarke and Justin Robertson and deConstruction's Death In Vegas. The tour begins in mid-October and runs through into November.

The dates are: Ask Yer Dad at Nottingham Deluxe (October 19), Warwick University (26), Portsmouth Bang (November 1), Bristol Lakota (3), London Athletico (4), Middlesbrough Teeside University, (7), Durham New College, (8), Newcastle University (9) and Bath Karanga (13).

Call 0151-709-1693 for further details.



EPMD SET TO REFORM?

EPMD could be reforming.

Speaking exclusively to Muzik, Erick Sermon has hinted that he may be prepared to team up with his old partner, Parrish Smith.

"I'm waiting until Parrish finishes his solo album, then we'll have a meeting and talk," says Sermon. "I'm thinking about an EPMD greatest hits album with two or three new tunes on it. All those hot jams on one tape would be a great item."

Talking about the duo's acrimonious split in 1992, he added: "It was difficult, because I didn't have any money left. But, at the same time, it could have been the best thing which ever happened to me, in terms of growing up and starting to understand the music industry."

Sermon also raised the possibility of a future Redman/Method Man collaboration, in order to capitalise on the success of their joint tour

"Me and RZA, Method Man's producer, are going to be talking real soon," he claims.

ECSTASY - THE DEBATE CONTINUES

ECSTASY is back under the microscope, with two senior American researchers debating whether or not the drug causes permanent brain damage.

In a report published earlier this year in the "Journal Of Neuroscience", George Ricaurte describes how Ecstasy (MDMA) destroys the axons of some nerve cells. Axons are the links which join cells across different parts of the brain. Pro-Ecstasy researchers subsequently countered that the brain is able to regenerate axons and so avoid long-term damage.

But in his most recent report, Ricaurte suggests the regrowth forms a different pattern of connections within the brain. The nerve cells affected are those which release serotonin, a substance believed to have a profound effect on mood. He argued that a new pattern of axons would alter the serotonin metabolism of Ecstasy users.

This conclusion has, however, been criticised by Dr James O'Callaghan, a senior neurotoxicologist at the US Environmental Protection Agency.

"MDMA can decrease the level of serotonin without necessarily destroying serotonergic axons," claims O'Callaghan. "An analogy would be draining water from a pipe without destroying the plumbing."

O'Callaghan maintains that, using different experimental techniques to Ricaurte, results show a prolonged drop in serotonin levels is unrelated to damage to nerve cells.

In a further development, a new derivative of Ecstasy has been traced to tablets currently available on the British market. The "Fido Dido" pills were tested by Nicholas Saunders, the author of "E For Ecstasy", and found to contain MBDB rather than MDMA. MBDB is said to be less social and does not give the mental clarity associated with MDMA. Saunders' latest tests also conclude some "Doves" presently in circulation contain MDEA, a trippier, more disorienting derivative of MDMA.

UNDERGROUND RESISTANCE: AN APOLOGY

IN the September issue of Muzik, we suggested that Underground Resistance refused to play a show in France unless they were flown over on Concorde. We now realise this was not the case. On the night in question, severe storms caused Mike Banks, Rodondo and Suburban Knight to miss their flight from New York to France, and they were forced to return to Detroit. Apologies to all concerned.

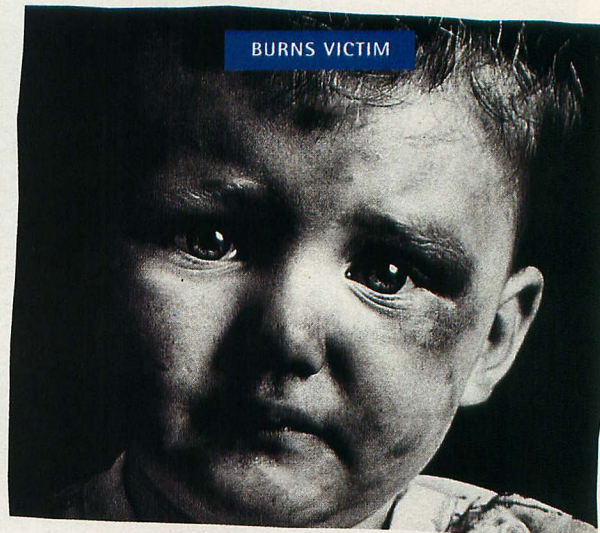
a dolphin as a birthday present. It was a gift from DJ James Mac... **GYPSY**'s classic "I Trance U" is to be remixed by Johnny Vicious to commemorate the 50th release on Limbo... The legendary **PUSHC** club are re-opening Nancy's at Mr C's The End nightclub in London on November 23. Call 0171-370-0148 for details... **UNDER THE INFLUENCE** is a new weekly club in Liverpool which starts on October 19. The night will invite DJs to perform alternative club sets. Guest spinners in the coming weeks include David Holmes, Kris Needs, Paolo Hewitt, Robin Jackson & Paul Kane from Three Beat, Nick Warren, Justin Robertson and Andy Smith from Portishead. The club takes place at Le Bateau, which is home to Voodoo. Call 0151-727-2012 for details... **SABRETTES** host a club tour with Megadog in November. Carl Cox, Andrew Weatherall, CJ Bolland and The Drum Club feature on most dates... **HARDKISS** are shopping for a deal with God Within. Scott Hardkiss would like to make it clear the act never signed to Phonogram. Meanwhile, Hardkiss have remixed Mother's classic, "All Funked Up", and are also set to record their first 1FM "Essential Mix"... **DAVID TOOP** has completed an album, "Burn Baby Burn", featuring Musa K, for release on Lion Mountain Music at the end of October... **LA SYNTHESIS** have been dropped by Plink Plonk... Dave Hill's **NUPHONIC** label have licensed a rare seven-inch called "Who Are You?" from Interference Records. It will appear with a mix by Movin' Shadow's Aquasky and Justin Robertson & Richard Hector-Jones as Sleuth... **BOB JONES** has been recording in Nashville with Sam Dees and has finally put his Quick Release imprint into action. Look out for two releases from Tyree Cooper... **95 NORTH** have remixed Valerie Johnston's "Step Into My Life" for Emotive... **ROBERT OWENS** is to record with Miles Hollway & Elliot Eastwick... **TIM TAYLOR** has launched a new label called V... In the last issue of Muzik, it was incorrect stated that Neil Rushton had left Network. Sorry!... The **AMSTERDAM LOVE BALL AIDS BENEFIT** takes place on October 30 and 31, and features Masters At Work, Robert Owens, Boy George, Eddy De Clerq, Dimitri, David Morales, Barbara Tucker, Jon Pleased Wimmin, Danny Rampling, Jeremy Healy, Ricky Montanari and Kid Batchelor... **NOMAD**'s "Devotion" is being given 1995 remixes by Bump and Jules & Skins... **THE BELOVED** have a new album due in February on east west. They also have a limited white label floating around called "Crystal Wave", which is being caned by everyone from Phil Perry to Deep Dish to Billy Nasty... **DANNY TENAGLIA** is spinning monthly set at The Roxy in New York... **TRIBAL UK** are to tour Europe to promote "This Is The Sound Volume 2", which will be sequenced by Tony Humphries. The tour features DJ Vibe, Mark Picciotti and The Absolute live. There is also a limited-edition (1,000-only) triple-pack of one-sided 12-inch discs which will feature an Ashley Beedle mix of Chocolate City's "Love Songs", "I Believe" By The Absolute Featuring Suzanne Palmer and Deep Dish's "Wear The Hat". There is also a second CD mixed by Miles Hollway & Elliot Eastwick... A new dancefloor has been unveiled at **FUN** in Birmingham, which will feature regular



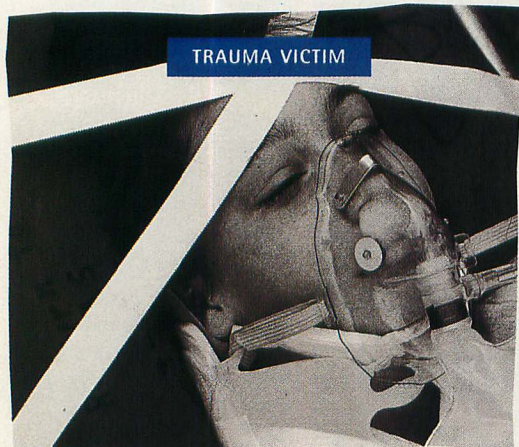
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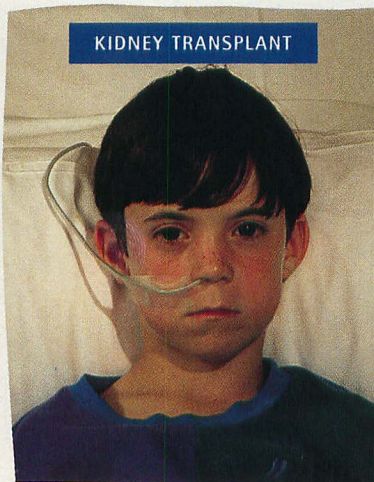
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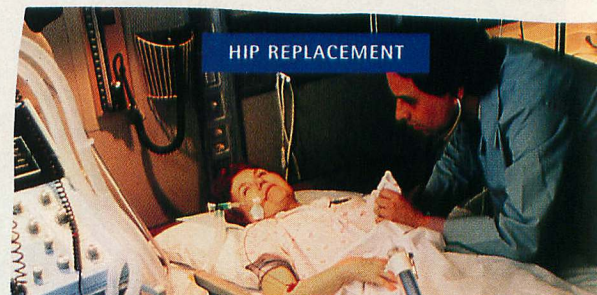
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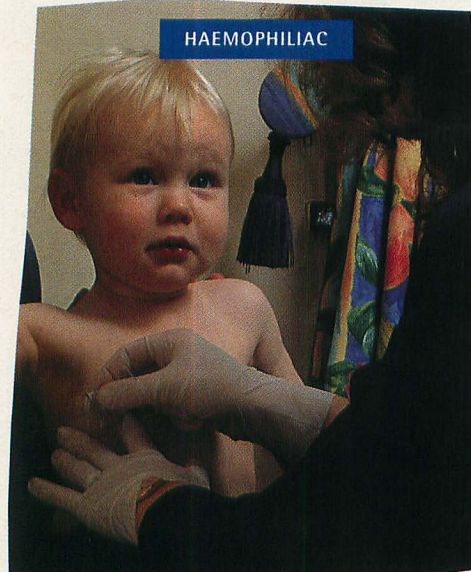
TRAUMA VICTIM



KIDNEY TRANSPLANT



HIP REPLACEMENT



HAEMOPHILIAC



LEUKAEMIA

**SORRY. BUT IT SEEMS THE ONLY WAY TO GET BLOOD
IS TO BREAK YOUR HEART.**

Some might consider pictures of sick people rather shocking. Not half as shocking as some of the excuses that we hear from people not giving blood. "I'm too busy." The whole process of giving blood only takes 45 minutes. "I'm scared it will hurt." Most people feel little or no discomfort. "I don't know where to go?" There are hundreds of donor sessions held all over the country. Just ring 0345 711 711 to find your nearest donor centre. Please give blood. Or you will break their hearts.



0345 711 711



DJ EFX RETURNS

Special Ex-EFX

EX-EFX, formerly known as EFX, has been talking to Muzik about his split from long-time partner, Digit, his break from the industry and his comeback.

Now living in Huddersfield, the El Salvador-born DJ and producer is famed for his mixing skills on four decks, once astounding a Boys Own party by mixing two copies of "Can U Feel It?" by CLS and spinning one backwards with his index finger in perfect time. He has also recorded for Strictly Rhythm and notched up production and remix credits with the likes of Sting, Rozalla, Boy George and Mount Rushmore.

Ex-EFX put the split from Digit down to a premature move from their original San Francisco base to London: "The idea was that

Digit would handle the business side and I'd take care of the production side. But he didn't do his job. He hurt me deeply. To the point where I had to leave.

"I couldn't DJ because it had all been done through him. I still have to deal with a lot of issues around Digit and I can't because at the moment I'm focussed on other stuff. But I'm not locking the door. My life will be complete when we make amends. After all, I've done my best work when he's been around."

After the split, Ex-EFX took off on an eight-month tour of South America, visiting his father in El Salvador who he hadn't seen for 16 years.

He adds: "I'm disgusted to see what's happened to music since I've been away. It's the same old shit. I'd like to battle Masters At Work on four decks as they're so boring. The Masters, Todd Terry and others like them are to blame for the music being so stale."

Ex-EFX has now settled in Huddersfield, where he is working with Liverpoolian singer, Katherine Dion, and scouting for a new deal. He is also about to become resident DJ at The Industry Club, as well as co-hosting the "LEX-EFX" tour with Lex Loofah.

Meanwhile, The Industry have announced details of their "Universities Tour". The dates are: Hull University, with Paul "Trouble" Anderson, Tony Walker and Lex Loofah (October 12), Aberdeen University, with Farley "Jackmaster" Funk and Ex-EFX (19), Birmingham Que Club, with Graeme Park, Lex Loofah and Chris Iredale (26), Sheffield Octagon, with Brandon Block, Alex P and Chris Iredale (November 9), Hull University (again), with Jon Pleased Wimmin and Paul Bleasdale (16), Bangor University, with John Kelly and Marianne (23) and Sheffield Octagon Centre, with DJs to be announced (30).

● STOP PRESS ● STOP PRESS ● STOP PRESS

PLINK PLONK have denied rumours that they are to close. "It lasts as long as it lasts" stated the label's Paul Rip. "But there have been some changes. We're taking it back into the bedroom and there's only room for one person in the bedroom." However, the label will no longer be involved with the Vapourspace club.

NO SWEAT

"KOOLIT" could be the miracle cure for overheating in clubs. The scientifically-tested body cooler is said to reduce the dangerous effects of dehydration and heat stress in sweaty environments.

Originally designed to assist athletes exercising in the heat, "Koolit" is about to cross over into club culture. Simply soak it in water until the core becomes soft and spongy, squeeze out any excess water, tie it around your neck, head or wrist, then marvel at the way it remains cool for several hours.

If you fancy being the first on your block to try it for yourself, Muzik has five of the little no-sweat saviours to give away. Simply send your name and address on a postcard to: "Koolit Competition" at our usual address. The closing date is Friday November 3 and the first five names out of the bag win one each. The editor's decision is cool, dry and final.



FULL CIRCLE 5TH BIRTHDAY

FULL CIRCLE, Phil and Fiona Perry's famous Sunday lunchtime club, celebrates its fifth anniversary on October 22. The club, an institution to hundreds of punters, takes place at the Greyhound pub near Slough, and has witnessed sets by some of the world's finest DJs.

Among those set to spin at the anniversary bash are, Phil Perry, Carl Cox, DJ Vibe and Clive Henry. The club has gained an extension until midnight and the party will be a double celebration as it also marks the 50th birthday of Carlos from Lanterna Magica, the man responsible for the stunning visuals at Spectrum.

Fiona Perry states: "Full Circle have always tried to promote good music. Quality sounds are imperative at this club, which is why people continue to come, regardless of who is playing."



CASTLE DANCE-ALOT

RENAISSANCE have finally secured Allerton Castle in North Yorkshire as the venue for their much-troubled and much-delayed Summer Ball. The event has been postponed numerous times over the last few months, but will now take place on Saturday October 28. The line-up features Jeremy Healy, Daniele Davoli, Dimitri, Keoki, John Digweed, Dave Seaman, Fathers Of Sound and Danny Hussain, plus live PAs from Kym Mazelle and D-Influence.

snapshots

downtempo sounds from Rockers Hi-Fi and the Athletico club. Call 0121-622-3871 for details...

NIGEL BENN's agent would like to thank all the agencies and clubs which have expressed an interest in Benn's DJing. For Christmas bookings fax 0181-201-8803. ... **BLAM**

RECORDS are consulting their lawyers over similarities between Barbara Tucker's "Stay Together" and their own "Trust" by Shura. ... Muzik sends wishes for a speedy recovery to

4AD press officer and Electronic Lounge DJ **TONY MORLEY**, following his recent car crash. Get well soon, matey. ... Mark Clifford of

SEEFEEEL has completed a solo project for Warp. Disjecta's "Looking For Snags" is released as two separate 12-inch singles and one combined CD in November. ... The next singles on Finland's

DUM RECORDS are Detroit Diesel "Moto-R" and an untitled cut from Rajdat. ... The next **FLUKE** single, "Tosh", comes with remixes from Filu Brazilia, Mantronix and Fluke themselves. ...

TEK 9 have completed an album for Crammed. ... Jagz and Gary, ex-Sabres Of Paradise, have

remixed **NIGHTMARES ON WAX**'s "Mission Venice". They're also forming their own production/remix company. ... **ZION TRAIN** join Mad Professor, Macka B, Gregory Isaacs, Natacha Atlas and The Akoluthic for a Prana night on October 22 at Manchester's Old

Smithfield Market. Call 0161-832-1111. ... **MUSTARD RECORDS** release Tee Smith's "Area

Traxx" shortly. ... **THE LONDON MUSIC SHOW 1995** takes place from Friday December 1 to Sunday December 3 at Wembley Exhibition

Centre. ... Tuff Management have signed US production team **SEVEN INCHES OF MUSIC**, who have previously worked with Rakim, Biggie Smalls and D'Angelo. Contact them on 0171-

935-3664. ... Coming soon on **SLATE RECORDS** is a double 10-inch pack from Axis Shift, a

double remix package of KGB's "Funkin' Crazy"/"Burnin' Like Fire" and a single from Baby Doc and S.J. ... Cult street clothing label **"BTKA** (Born To Kick Ass)" have launched their own Web site. Check them out at <http://www.btk.com> now. ...

POWER FM return to the Dublin airwaves with the promise of chill-out, trance and techno. ...

The soundtrack to **"WIPE OUT"**, the latest game for the much hyped Sony Playstation, features Leftfield, The Chemical Brothers and a specially commissioned Orbital track. ... **CONTROL** host

the first of their London parties on October 21, with Orlando Voorn and Claude Young head to head on three decks against Russ Gabriel and Fat Cat. More information on 0802-768301. ...

The latest single on **FLATLINE RECORDS** is by Atiba. ... Detroit's **TERENCE PARKER**, who is best known for singles on Network, Nervous and

Sorted as Seven Grand Housing Authority and Minimum Wage Brothers, is coming to the UK in November to DJ. He has also signed a deal with Holland's Fresh Fruit. ... **DISCO VOLANTE** have

remixed Union Jack's "Red Herring" for Rising High and Razor's Edge's "Exquisite Sin" for Metropolitan. Gayle San has, in turn, mixed Disco Volante's "El Metro". Finally, Transient

WHOLE LOTTA MYSTERY

Led Zeppelin bootlegger uncovered

MUZIK have tracked down the mystery artist behind the anonymous remix of **LED ZEPPELIN**'s "Baby You're Gonna Leave Me". The track is currently massive in clubland and has stormed into the Top Five of this month's Muzik Sweep chart. Positiva are presently trying to license it. The identity of the track's creator has been a closely guarded secret, but Muzik can reveal that the man responsible is Prince Quick Mix. Quick Mix is perhaps best known for his recordings with the Groovalicious label, which is part of the Strictly Rhythm network. The remix is actually a combination of one of Quick Mix's recent tracks, "Scream" by X-Troop, and the original Led Zeppelin version of "Baby You're Gonna Leave Me".

"I have always loved Led Zeppelin and 'Baby You're Gonna Leave Me' is my favourite song," reveals Quick Mix. "It fitted the backing track so well, it was like Robert Plant was in the studio singing it himself. I played it to Roger Sanchez, who went crazy for it, so I went ahead and pressed up a few copies." A spokesperson at Positiva has confirmed they are hoping to license the track and they have sent a cassette copy to Led Zeppelin's management company to try to obtain sample clearance.

"I can't see them allowing it to be released, regardless of how interesting it sounds," continues Quick Mix. "Jimmy Page controlled everything they did from Day One, so why should he give it up now? But I will be honoured if it does get a full release."

Other Prince Quick Mix releases in the pipeline include an EP for AV8 as The Latin Kitchen and Chocolate Bamboo's "The Lost Tapes" on the Slamming label.

● Positiva have confirmed Ruffneck's "Everybody Needs Somebody" will now be released at the end of October. Produced by The Backroom Boys and originally issued on Masters At Work's MAW label, sample clearance had to be obtained for the vocal, which came from a Yello track called "Bosnich". The UK release will have additional Masters At Work and Hani mixes.



Robert Plant
- Led Zeppelin

COMM ON DOWN

F COMMUNICATIONS have announced the line-up for their La Planete party at the Transmusicales Festival in Rennes, France, on December 2.

The event is set to take place in Parc Des Expos at Rennes Airport, with the venue divided into a house room and a techno room. The house room holds 5,000 people and will feature DJ Deep, Masters At Work, Derrick Carter, Green Velvet, Ralf and Mandrax. The techno room has a 10,000 capacity and The Chemical Brothers, HMC, Fumiya Tanaka, Jose Padilla, Mau Mau, Neil Landstrumm, Saskia Slédggers, MC Ribs and Laurent Garnier will all play.

Eric Morand from F Communications states: "The idea is to show to everybody that house and techno represents a worldwide culture, with creators coming from everywhere across the globe."

● **FRANKIE BONES**, New York's hardcore innovator, has spoken out about the rumour that Joey Beltram stole his girlfriend. His comments appear in a recent issue of Milwaukee's "Massive" magazine. "Me and Joey lived together for a year," explains Bones. "I was with this girl and he knew I wanted to marry her, but for six months he was having an affair with her."

"We made up in Chicago after three years of not talking. Unseen forces came into play and we wound up in the same car with a girl who didn't have a license. She was pulled over and arrested. So Joey and I ended up in the same hotel room. What happened was wrong and he knows it. It was more her fault than anything, so I let it go. But I'm happy for him."

Bones adds: "I taught him everything I knew. I gave him his first Ecstasy experience. That's why 'Energy Flash' has 'Ecstasy, Ecstasy' in it."

Back issues of "Massive" are available from PO Box 11373, Milwaukee, WI 53211, USA.

● **JOSH WINK**, whose "Don't Laugh" was ripped off by Frankie Bones with "Just Joshin'" on a recent "Looney Tunes" 12-inch, has denied any dispute with Bones over the track.

"We go back years," says Wink. "I've heard so many rumours that I'm supposed to be pissed off. But it's fun. I see it as a mild form of flattery."

BOOZE NEWS

SMIRNOFF MOSCOW MULE, SEAGRAMS 7 and VIRGIN ENERGY are this month's choice tipples from the Muzik fridge.

Moscow Mule, which is a measure and a half of vodka mixed with a secret fizzy pop-type ingredient, was the discovery of In The City. Hard, fast and veeery smooth.

Seagrams 7 Crown whisky, the star of every Seventies cop show, is meanwhile being relaunched in its original classic packaging. In your best Steve McQueen impersonation, ask your favourite barman for a "Seven and Seven" (Seagrams and 7-Up).

Virgin Energy is a new fizzy soft drink designed to keep you up all night. And to celebrate it's arrival on the British market, Virgin are giving away 100 Energy goodie bags, including T-shirts, drinks and condoms. To get your hands on one, just jot your name and address on a postcard marked "Virgin Energy Giveaway" and send it to Muzik at our usual address, to arrive no later than Friday November 3. The first 100 out the bag are the winners.

The editor's decision calls time at the bar.



are releasing their second compilation, mixed by Disco Volante, with tracks from The Overlords, Union Jack, Fahrenheit, Razors Edge, Man With No Name and Cosmosis. It's out on October 30... The granddaddy of techno, **KARL HEINZ STOCKHAUSEN**, can be heard discussing the state of electronic music on Radio 3's "The Music Machine" every day at 5pm from October 23 to 27... **THE BLACK DOG** have a posthumous album, "Parallel", released on GPR shortly... The next releases on New York's **DIGITAL DUNGEON** label are Roc & Kato's "Heartthrob", El Cantor's "Toma" and Paso Latino's "Tocame"... **RUN DMC** have a limited edition 12-inch box set out shortly on Profile, featuring all their early singles and B-sides... **DJ KEOKI** releases his "We Are One" album on Subversive in late October... **DAN CURTIN** releases "Deception", a full-length album, on Sublime in November. He'll also be DJing at the Ministry Of Sound's Peacefrog party on October 20... Next from Kirk De Giorgio's **ART** imprint is an EP by Photek, plus singles by Autocreation and The Fourth Wave. De Giorgio has reworked "Hyperspace" from Muzik's R&S tape for his debut single on R&S. It will come with a Photek remix... Following the well-publicised dispute over the **SCANNER** sample on Björk's "Post" album, the pair are going to work together on material for Björk's new album! Scanner will also take the support slot on her next tour and is planning to call his next album "Delivery" (think about it!)... **PESHAY** has remixed Goldie's "Inner City Life" and LTJ Bukem's "Musio"... **OMAR SANTANA**, the former in-house editor at Sleeping Bag who now makes gabba cuts, has recorded an EP for deConstruction's Concrete offshoot. It will be remixed by Wall Of Sound's Ceasefire. Also coming soon on Concrete is a new single by Dead Elvis, "Dirt"... **NAUGHTY BY NATURE** play live at The Grand in London on December 20. Tickets are priced £10 from the usual outlets... **FRANCOIS KEVORKIAN** is remixing Violet's "Central Pro NYC", which was originally on Box Saga and is now licensed to Profile in the US... **JUSTIN ROBERTSON**'s Lion Rock single, "Morning Will Come When I'm Not Ready", has been put back until next year. Le Funk Mob will remix... **"TRANCE ATLANTIC 2"** will be released in early November, with tracks by Josh Wink, Blake Baxter, Frankie Bones, Lenny D, Terry Mullian, Derrick Carter and Felix Da Housecat... **PORTISHEAD** are remixing Nine's "Whutcha Want" for Profile... **THE MOODY BOYZ** have remixed Fun-Da-Mental's "Mother India" for a November release on Nation... **SUBCITY RADIO** hits the Glasgow airwaves on October 9 for one month. There will be an end-of-transmission party at Glasgow Art School on November 3 with LTJ Bukem... The next **RAGGA TWINS** single, "Money", is out on Positiva at the end of October... Norwegian producer **MENTAL OVERDRIVE** releases his "Plugged" album on Love OD Communications on October 30... **AURA** release their "Puffed Up" single on Internal on November 13... **ANGEL MORAES** has a mix-compilation due soon on Subversive... Phew.

coming soon - the debut album from techno's foremost talent. available now - the single red 3



dave clark

archive one

archivo uno

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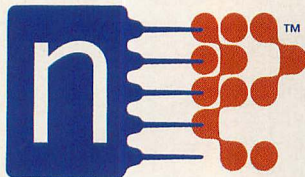
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A behind-the-tape report on the solo missions across the musical frontiers of...

New Electronica



COMPILATIONS are a saviour for the average swag-bagger forced to gaze in jealousy at record shop windows which groan with elusive imports and marked-up rarities. They are the lifeblood of those not privileged enough to be on mailing lists or to get promos personally hand-delivered by Miss D-Jax and Richie Hawtin.

Of course, you get the obvious cash-ins. Spotted a mile away by their lurid 1987 Commodore-type computer graphics and titles like "Rave Nation Unite Chapter 5" or "Hey, It's The Techno Massive Once More", you'll find a couple of belters which epitomise the absolute now of the music and a sackful of fillers you didn't want in the first place.

However, in the last few years, one company has stood out in the world of compilations like a beacon transmitting from a new planet. A planet where innovation, an obvious love of the music and a determination to provide quality packaging, genuine obscurities and exclusives of an inordinately high quality are the language. A planet that few others inhabit. That company is New Electronica.

If you don't have at least one of their compilations or single artist albums in your collection, then the chances are you're probably a person of very advanced years or the last record you bought was by Buddy Holly.

Since their first album, "American And European Technological Innovations", which featured a breath-taking sweep of future techno from the likes of Basic Channel, Air Liquide, Underground Resistance and CJ Bolland, New Electronica have redefined the art of compilations. They've even surged to the top of the single artist album league, too. And all in less than two years.

TIM Millington is the man responsible for the audacious rise in the profile of New Electronica. A division of Beechwood Records, New Electronica began as a counterpart to their parent label's ventures into indie music with the "Best Of Independent" series. "American And European Technological Innovations" was not Tim's first dance compilation, though. He had previously put together the "Give Peace A Dance" CD, a one-off gathering of the many tribes of rave culture released in 1992 with all the proceeds going to CND.

NEW ELECTRONICA DISCOGRAPHY

Albums

VARIOUS ARTISTS - "American And European Technological Innovations" (LP/CD/MC, ELEC 1)
FLORENCE - "Dominions" (LP/CD, ELEC 2)
VARIOUS ARTISTS - "Chronological Harmonisations" (LP/CD/MC, ELEC 3)
VARIOUS ARTISTS - "Unreleased" (LP/CD/MC, ELEC 4)
AS ONE - "Reflections" (LP/CD, ELEC 5)
VARIOUS ARTISTS - "The Lowlands" (LP/CD, ELEC 8)
VARIOUS ARTISTS - "Objets D'Art" (LP, ELEC 9)
MORPH - "Stormwatch" (LP/CD, ELEC 11)
VARIOUS ARTISTS - "Soundwaves" (LP/CD/MC, ELEC 12)
VARIOUS ARTISTS - "Agenda 22" (LP/CD, ELEC 14)
VARIOUS ARTISTS - "UK" (LP/CD, ELEC 15)
SCANNER - "Spore" (LP/CD/MC, ELEC 18)
NEUROPOLITIQUE - "Are You Now Or Have You Ever Been?" (LP/CD, ELEC 22)
AS ONE - "Reflections On Reflections" (LP/CD, ELEC 23)
VARIOUS ARTISTS - "110 Below Volume 1" (LP/CD/MC, BELOW 1)
VARIOUS ARTISTS - "110 Below Volume 2" (LP/CD/MC, BELOW 2)

Singles

(12-inch only, unless otherwise stated)

AS ONE - "Mihara" (ELEC 6T)
EDGE OF MOTION - "Memories Of The Future" (ELEC 7T)
MORPH - "Morphing" (ELEC 10T)
2000 AND ONE/WLADIMIR M/DAVID
CARON - "Journey To Silence"/"Sex And Lies"/"A Quiet Passing" (ELEC 13T)
ECLIPSE - "Delta 9" (ELEC 16T)
MARK BROOM - "The Time EP" (ELEC 17T)
SCANNER - "Full Fathom"/"Above Your Eyes" (ELEC 19T)
SCANNER - "Flanqueur Electronique" (ELEC 20T. Free with a limited edition of the "Spore" album)
NEUROPOLITIQUE - "Switchback" (ELEC 21T)
SCANNER - "Mass Observation '95" (ELEC 24T. Also issued on CD, ELEC 24CD)



Looking around the market a year or so later, Tim surmised that there were too many fools breaking not enough rules.

"I'd been listening to loads of compilations and concluded that most of them were crap," he declares. "I wanted to do an album which had 10 tracks and no fillers, and to put them across in the best possible way. The artwork had to pay respect to the music contained within."

Unusually, Tim refused to trust in his own judgement. Instead, he asked the advice of Dave Cawley of Fat Cat (London's techno mecca) and Simon Clark, the in-house guru at the Trax record store. As a result their first attempt, "American And European Technological Innovations" was a

milestone. With its distinctive sleeve artwork and cuts like CJ Bolland's anthemic "Mantra" and the proto-BC sound on Maurizio's mix of Lyot's "Vainqueur", New Electronica's debut altered the agenda. It wasn't the biggest hits which made it onto the album. It was the most groundbreaking tracks. Listening to it was both a challenge and an education.

If anything, the label's second compilation, "Chronological Harmonisations", was even more pioneering. Featuring classic slices of ambient experimentalism, like Carl Craig's "Psyche", Reload's "Biosphere" and 100% Pure's "Eternal Life", it captured the sound of the new wave of electronic mood music perfectly.

"And you can hear an actual progression from the first track right through to the last," Tim states proudly.

By continuing to work in close conjunction with Cawley and Clark, New Electronica's compilations have maintained the standards which they set with their first two offerings. They have even obtained some remarkable exclusives along the way, including material from artists like Underground Resistance, Basic Channel, Max 404, Sandoz and, so it's rumoured, The Orb (operating under the name of The Geep).

FROM his initial projects, Tim Millington has rapidly expanded his network of like-minds. Where most would have simply run the New Electronica

compilation series into the ground, sticking out a new chapter each month, he has instead opted to provide an outlet for the finest underground technicians around, allowing some of the scene's more removed and inaccessible moments a chance to earn the respect they deserve.

Petty snobbery has no place in the New Electronica canon. When it came to doing "Objets D'Art", a compilation of material from ART Records, they didn't just choose the best moments from Kirk De Giorgio's sought-after imprint. They reissued the first four singles, complete with explanatory sleeve notes. The same philosophy was applied when it came to their wonderful compilations of rarities and exclusives from two of Europe's best labels, Dylan Hermelijn's 100% Pure ("The Lowlands") and Stefan Robbers' Eevo Lute ("Agenda 22").

More recently, New Electronica have been concentrating on the individual artists who are signed to the label. Thanks to his sample dispute with Björk, Scanner has gained a wider audience for the eccentric soundscapes of "Spore", while "Are You Now Or Have You Ever Been?" has brought Matt Cogger of Neuropolitique the kind of profile his earlier releases on Irdial could never have hoped to match.

"It's like an umbrella, really," says Tim. "If anybody approaches us wanting to put out a 12-inch, we'll do it. We're not into a specific sound and we're not afraid to release stuff which isn't commercially accessible. We go right across the board. We did Mark Broom's 'The Time EP', which is club-based, but we'll also make an effort to promote artists who aren't necessarily at the top of everybody's techno chart. I guess the albums are geared more towards that so-called intellectual direction."

HAVING featured the cream of Britain's underground scene on their most recent collection, "UK", New Electronica are now slowing down their compilation output in favour of their more esoteric releases. For example, despite the explosion of trip hop-related downbeatery, they're refusing to cash in on the success of their two-volume "110 Below" series with a slew of future releases. Only one more chapter is planned, again with Fat Cat at the helm. It will include tracks from Brian Eno, Muslim Guaze, Jah Wobble, Bill Laswell and various others. The label's next techno compilation will not be released until February 1996.

Until then, New Electronica are planning to focus on the artists they have helped to achieve greater recognition. Coming soon will be more material from Scanner, a new album from Kirk De Giorgio's As One project, another volume of "Objets D'Art" and further weirdness from Neuropolitique.

"If you listen to the albums which our artists have recorded, you'll find they all have their own special identity," concludes Millington. "They're all doing different things within those albums. They're all pushing the boundaries."

And hasn't that always been the best manifesto to have?

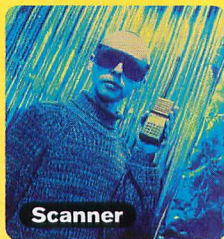
abstract agenda

In case you've not noticed the free New Electronica compilation, exclusively created for Muzik, stuck to the cover, the artists need a word in your shell-like.

NEUROPOLITIQUE: "Nervous"

"I really wanted to make a track staying within the parameters of classic electro, using booming bass and a muted 808. I called it 'Nervous' because it fits in with the science of Neuropolitique semantically, you know, neuro, neurosis, etc. I sampled the Jonzun Crew's 'Space Is The Place' where Michael Jonzun counts down from 10 with a vocodered voice.

If you take him saying 'Seven' and play it backwards, you get the vocal sound." (Matt Cogger)



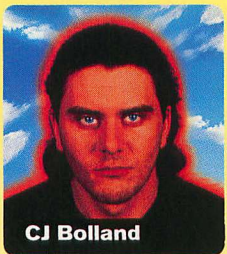
Scanner

SCANNER: "Patino"

"This was originally going to be called 'Latino' because of its sleazy Latin rhythm, but for some reason I decided to put a 'P' on there instead. In one piece, the track moves through lots of musical genres, Latin and upbeat, then metallic, then acid. I don't usually have the patience to follow one idea all the way through. 'Patino' is very pretty. I'm quite proud of it." (Robin Rimbaud)

MORPH: "Our Future"

"Our Future' dates from last summer. It's a positive, uplifting sort of track. The music I make is either dark or positive and uplifting. The recording took longer than usual. Why did I call it 'Our Future'? It kind of hit me, in terms of being more positive, that this is the way I want music to go." (Damon Wild)



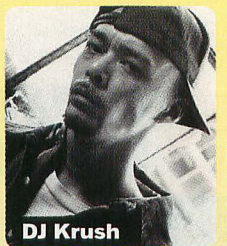
CJ Bolland

CJ BOLLAND: "Mantra"

"I recorded this with Cisco Ferreira, now of The Advent, at R&S' Techno Island studio. We'd finished the drums and strings and were working on the structure. Cisco was sitting at the mixing desk and I was dancing on my record box. I said to Cisco, 'As long as I keep dancing, it's alright. As soon as I stop dancing, cut it.' I never stopped! It was so trancey, it freaked me out. So I thought, 'Yeah, Mantra'. That's what a mantra is supposed to do."

HMC: "Science Function"

"I recorded this at about five in the morning. I couldn't get to sleep and I had this bassline running round my head, so I just got up and made the track. So I guess it's a night-time track. It's called 'Science Function' because it has a funky sound, but it's still techno. It's not really typical of my stuff. I tend to play a little harder." (Cam)



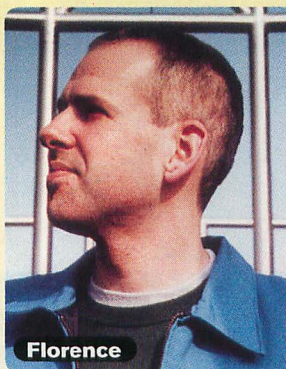
DJ Krush

DJ KRUSH: "Kemuri"

"Kemuri' means smoke. It describes the visual image which appeared in my mind as I recorded the track. It was of this smoky city, like Tokyo, where everything's covered in a greyish haze. I guess it describes Tokyo itself, where reality is covered up and you can't see the truth."

FLORENCE: "Solitary Confinement"

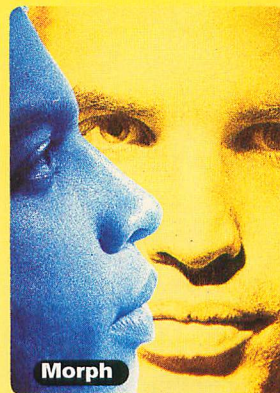
"A club in Eindhoven asked me to do a live performance and I created 'Solitary Confinement' especially for that. Because the club had changed from an open-minded place to a typical Dutch party-time kind of place, I wanted to open people's eyes. The original was 15 minutes long and playing it was really enjoyable. This version is a short-cut, especially created for the tape." (Stefan Robbers)



Florence



Neuropolitique



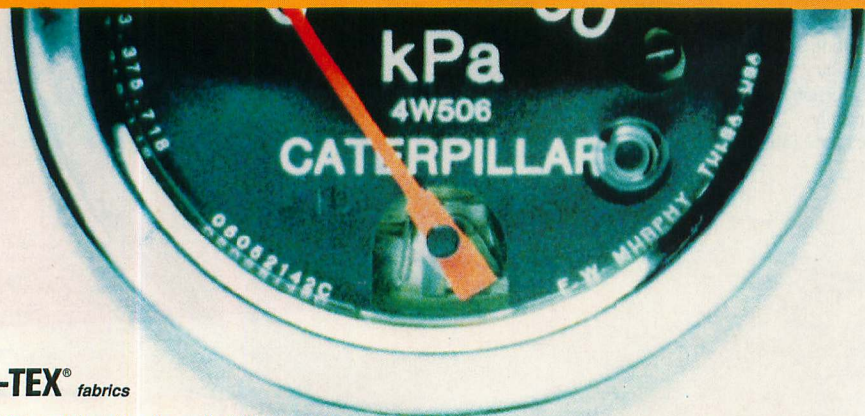
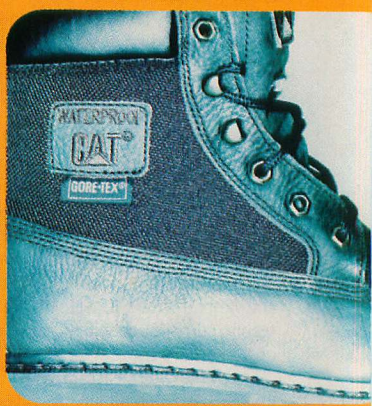
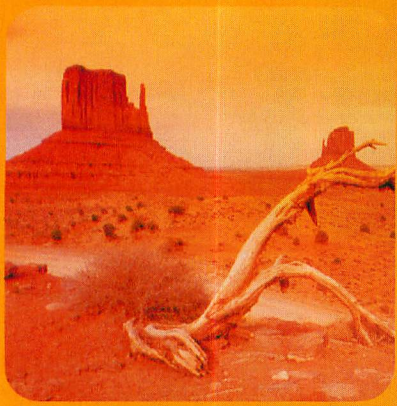
Morph





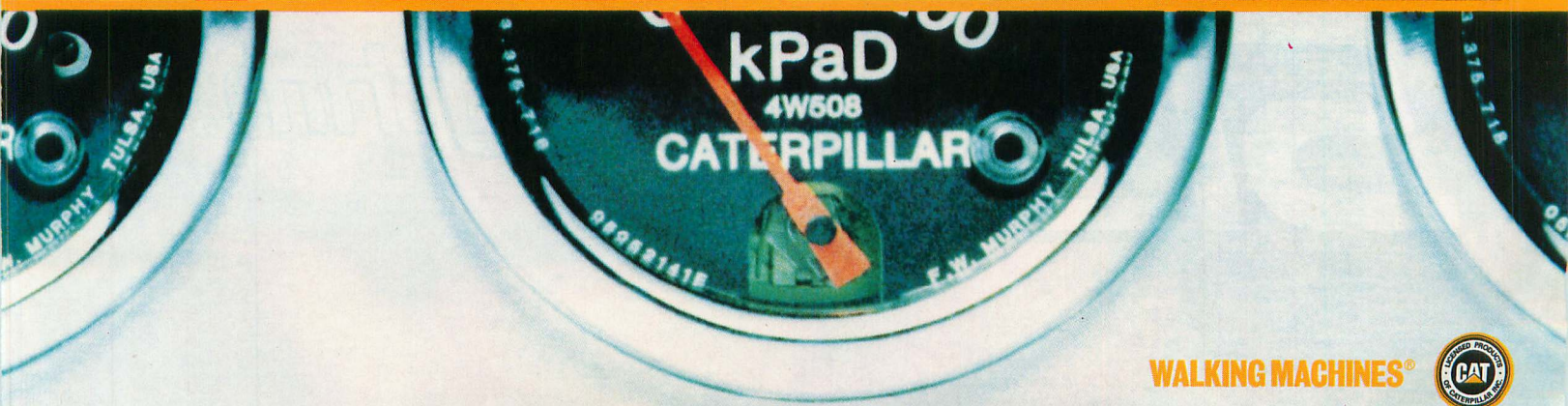
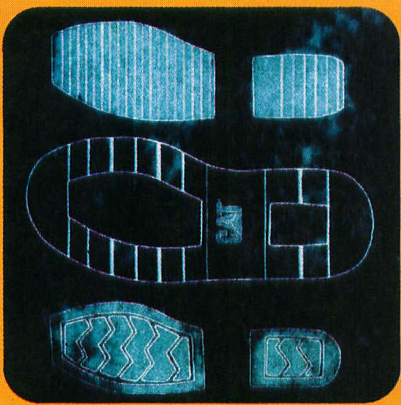
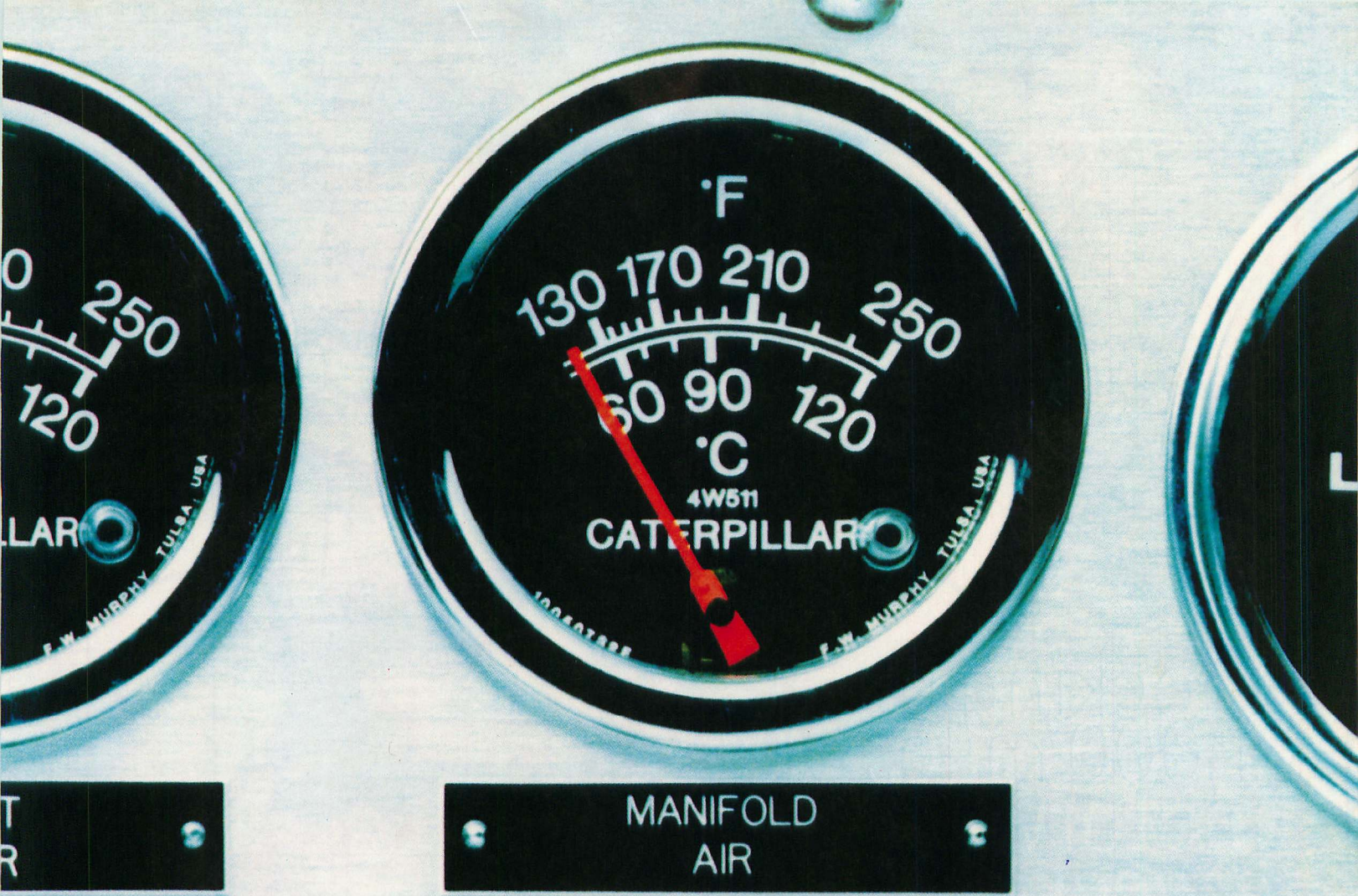
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motorway over
a weekend.

BILLY NASTY

Is one of
the hardest-
working DJs
on the scene.
'Petrol pumpin'
madness!

to the
slave rhythm

"I'M really into this scenery. You know that mad things have gone off at places like this for years. You can sort of feel it. People have been up for it ever since they discovered how to be cosmic."

Billy Nasty waves his spliff in the vague direction of Stonehenge, somewhere out there in the passing darkness. We're halfway down the A303, heading for a gig at Claire's in Torquay. We've barely started on what will be a two-day marathon ride across the country and the air in the car is thick.

An hour and a half later and Billy is rocking the crowd at Claire's. Before he steps up to the decks, there are around 50 people on the floor. By the time he's finished there are nearer to 650. All sweaty and happy. All seduced by Billy's thunderous noise. Two years ago, he would have played a hardcore set. Now, although it's not light, it's not Panzer beats, either. From where I'm standing, it's almost perfect.

But back in the car, back on the A303, hurtling towards London for another DJ slot later that same night at Club UK, Billy is far from happy. "That turned out to be harder than I thought, so I just ended up going for it," he says, licking a cigarette paper. "But then, I'm a miserable bastard."

MISERABLE bastard or not, Billy Nasty is one of the hardest-working DJs in the country. Perhaps not in the number of gigs he plays, but certainly in the number of miles he travels. He's fuelled by an enthusiasm for music and a desire to drive himself ever onwards.

As well as the Torquay bash and his Club UK set, tonight Billy pays a friendly visit to the Ministry Of Sound to hook up with Derrick May. The following evening, he'll set off on another long trip, this time to Leeds. He'll play a couple of shows and drive back to London the same night. In the space of some 36 hours, he will have travelled nigh on 1,000 miles. And he does this week in, week out.

At least he doesn't get car sick. "Other DJs can't be bothered to travel," Billy declares. "But if you make the effort, it's a win-win situation. You walk through the door and people think you're brilliant just for turning up. Travelling has definitely helped to get me known. If a club wants me, I'll simply jump in the car and do it."

Not that Billy has abandoned London. He still plays regularly at UK, the Ministry and Strutt. But when he lists his favourite clubs, he includes a healthy preponderance of nights outside the capital, from Checkpoint Charlie to Voodoo to Back To Basics, from Herbal Tea Party to Lakota to Temple Of Sound. In some of these places he's built up a formidable following. The guys who turned up at Longleat's Club UFO in their "Sir William Of Nastiness" T-shirts inspired others at Voodoo in Liverpool. The "Billy Nasty Tasty Pastry" slogan was a particular favourite.

"If I wasn't doing this I'd be sitting at home listening to music, having a smoke," he notes. "And all we do in the car is listen to tapes and smoke, so I suppose this is only what I'd be doing anyway."

ALL this talk of smoke might suggest that Billy is so laid-back, he'd have trouble seeing over his pelvis. For the most part, he really is that chilled. However, when it comes to music, he's totally animated. Playing it, making it, talking about it. What he'd be like without the calming influence of a bit of puff simply doesn't bear thinking about.

Billy started DJing at parties when he was 16. Rare groove was at its height and the south Londoner took his inspiration from clubs like Flim Flam in New Cross, where he used to watch Jonathan Moore, now of Coldcut fame. An early connection with CJ Mackintosh taught him about scratching

and he brought his love of music to the nascent DJ booths of the city. The collapse of rare groove affected him badly.

"It was the first time I'd felt part of a scene," recalls Billy. "When it went, I dropped right out. I started listening to rock stuff. I only got back into dance music when the Balearic scene started. I liked it because it had the breakbeats I was into from hip hop and the guitars I was into from rock."

Knowing this is essential to understanding Billy's sound. It's also a clue to what sets British DJs apart from many of their international contemporaries. The post-Balearic scene, bred from clubs like Basics, Venus and Renaissance, saw the rise of a host of DJs who were old enough to remember the pre-acid days and used their experiences when it came to creating sounds. A love of all types of music and a refusal to be pigeon-holed has been vital in marking out the individuals of dance culture, the ones who have driven the scene forward.

Among whom, Billy Nasty must be counted. Now he's one of the most popular DJs in Britain

and he's using a wide variety of influences on the tracks he writes in the studio. The remixes he created for Nush and Acorn Arts when he worked at Zoom Records, the Shi-Take material he writes with Dave Wesson, Zoom's owner, and his Vinyl Blair outings with Steve Dubs for Hard Hands all have radically different sounds. He has retained his links with Zoom, mixing the label's current "Who's Zooming Who" compilation, and he has enough disparate influences flowing through his grooves to make Blair's imminent "Blair Necessities" album mutate from track to track.

"You listen to music all your life, you digest it and tracks comes out with a little bit of everything. Music is not disposable, it's made such a big impact that it's not going to be thrown away. I'd like to do everything from rap to rock, so people can listen to my stuff indoors and outdoors."

AT the moment, though, it's the DJing which keeps him going and pays the rent. It's the way he best expresses his fierce passion for music. And it's about the only time Billy could really be said to be "Nasty". Hunched over a pair of decks, his fingers fly from cartridge to cross-fader, flipping on new discs to weave in a sound, a new line. He sweats hard, working himself into a frenzy. He is at one with the crowd. His sound alters from club to club, but the Nasty basics remain.

The Club UK set is a disappointment, a little flatter than usual, but the following night sees him running the crowd around the basement at Back To Basics. He plays X-Connection's "Funky Drive" and Morgan Wild's "Flower Child" and every time the tempo drops, the dancers gather their breath in readiness for next assault. For once, he seems happy when he leaves the club.

"I set myself a high standard and sometimes it's physically impossible to meet it," he sighs. "But I have to drive myself to try and challenge what I do. I don't just play a record and then another one. I like to get in there and work. I'd rather hear a DJ work and lose it for a couple of seconds than hear some lazy bugger playing records start to finish, start to finish."

Not that Billy names names. He rarely does. But he has little respect for DJs with attitude problems and those who take crowds for granted.

"Being a DJ isn't just about playing records. You have to have the right attitude. Otherwise you shouldn't expect to be where you are for very long."

He plays all the gigs he's booked for, but doesn't play the same places too often so people won't get bored of him. He'll cut his price if a club gives him a good enough reason to do so. In the days when top names can get anywhere between £1,000 and £2,000 per gig, he is fairly restrained.

Except, of course, musically.

BILLY has a reputation for being a lad's DJ, a label he picked up because of the power of the sound he makes and its effect on the young men which make up the majority of any techno crowd. It's an accusation he doesn't deny, but something he believes is changing.

"Darren Emerson, Paul Daley and me were going to record a track called 'There's No Chicks In Techno'," he grins. "But you go out now and it's amazing how many women come up and say, 'That was really wicked'. There are more girls going out now, so the scene is becoming more balanced. I think my music also has a bit of flavour now. It's not just heavy beats."

Both in Torquay and Leeds, it's certainly true that women make up a fair percentage of Billy's crowd. They seem to move closer to the booth as the set goes on. And at least equal the number of blokes wanting to shake his hand at the end of the night. He is always polite, he always signs whatever is proffered. However, the celebrity status doesn't go too far. Billy Nasty doesn't get stopped on the street. Not yet.

"A lot of us started DJing because we liked the idea of being faceless. As long as the crowd stomp and yell and cheer, I'm quite happy. At the end of the day, I'm just an ordinary bloke from south London who smokes a lot. I'm really chuffed that people are so into what I'm doing."

Ordinary? Not when he's got a couple of decks in front of him.

Vinyl Blair's 'Blair Necessities' album is released on Hard Hands on October 30. The 'Who's Zooming Who' compilation is out now on Zoom

PRODUCTION VALUES STEVE DUBS, Billy Nasty's VINYL BLAIR partner, in the spotlight

How would you describe your production sound?

I try to take a different approach with everything I do. When I'm in the studio, I just mess about, trying to see what will fit, but sometimes you're really limited. Sometimes you only have a few hours, which really puts the pressure on. In a home environment, where you have all the time you need, you can just go up your own arse.

What was your first and last production?

My first production work was 'God's In The House' for Rumbledub in 1990. Working with Billy over the last three or four years, I've got more into programming and engineering. The first Vinyl Blair releases, 'The Trancepotter' and 'Scratch 'N' Sniff', were three years ago. My most recent work has been with The Chemical Brothers and Deadstock.

On which record do you feel you've had the most input?

I wouldn't like to say I've had more input than someone else working on any of the projects. With groups like Sourmash, you're working with a DJ and you'll end up programming a lot of the riffs. You're encouraging people to fiddle about, in order to bring ideas out of them. Producers, engineers and musicians are all becoming the same, so it's hard to say what influence you have.

What is influencing you now?

Lots of stuff where the grooves are really good. Dave Clarke, Jeff Mills, Aphex Twin... A lot of influences can be very subtle.

Which artists have you most liked and disliked working with?

For me, it's all about having fun in the studio. If you're having fun, it comes over in the sound. I've enjoyed working with The Chemical Brothers, Rollo and, of course, Billy. I don't really want to say who I haven't enjoyed working with.



Setting the agenda

phuture



Extra Special K

From his work with Frankie Knuckles and David Morales to his own tracks as K-Scope, ERIC KUPPER is one of the most respected talents on the US circuit

ASK three people what **ERIC KUPPER** does for a living and you'll get three very different answers.

Some know Kupper as the keyboardist to New York's remixing elite, tickling the ivories on countless classic interpretations for the likes of Frankie Knuckles, David Morales, Mark Kamins, Justin Strauss and Arthur Baker. Others know him as an exceptional producer in his own right, having twiddled the dials for everyone from PM Dawn to RuPaul to Chantelle, as well as remixing such luminaries as 808 State and Kate Bush. Last, but by no means least, there's the Eric Kupper who makes late-night electro tracks for Tribal under the K-Scope moniker.

So as a veteran who's played on well over 600 records, which musical hat does Kupper prefer wearing?

"All of them!" he insists with a hearty laugh. "I love working in utter chaos. That's why my production company is called Hysteria Productions. I like getting involved in everything from songwriting to producing.

It's the only way I know how to live. I need my musical life to be varied and extremely hectic."

Born and bred in New York, Kupper is not a typical clubland figure. He isn't a DJ and he wasn't reared on house music. In fact, he sharpened his musical chops by playing guitar and keyboards in various post-punk combos, putting down his axe and turning to studio work around six years ago. Since falling in with some of the top names in the business, he has quietly developed a two-pronged threat, alternating between sculpting his aural magic into silky smooth soundscapes and taking on the role of the consummate session man.

Kupper's dazzling talents are akin to those of Peter Dinklage and Satoshi Tomie. He accidentally cultivated his instrumental style about four years ago, when he came up with "The Whistle Song", a lofty precursor to his work as K-Scope.

"I'd been experimenting in my studio for some time and it was just a natural thing for me to do," he says of

the track which later landed on Frankie Knuckles' debut, "Beyond The Mix". "To make my tracks sound distinctive, I didn't want to use loops or lots of vocal samples, so I began working on these dreamy little numbers very late at night. 'The Whistle Song' came about from doing a session after having too much to drink. I played it to Frankie and he flipped over it. The rest is history."

In the wake of two luscious EPs on Tribal, K-Scope's debut album, "From The Deep", ably documents the progress of his breathtaking signature.

"A lot of it is to do with my environment," offers Kupper, who lives with his wife and daughter in suburban Connecticut, which the likes of Paul Newman, Nile Rogers, Michael Bolton and Keith Richards also call home. "There's a big window in my home studio and I'll sometimes see a deer come by the glass and stare at me while I'm working. Nature has affected my music in a positive way. I feel very in touch with it."

E



Foul Play: Steve Bradshaw (left) and John Morrow

respect

FOUL PLAY give credit where credit's due to those who helped them out on their 'Suspected' album

OMNI TRIO

Rob Haigh from Omni Trio produced one of the tracks on the "Night Moves" album and remixed "Music Is The Key" for this one. He helped us a lot when we didn't have an operational studio. We also worked with him when we remixed Omni Trio's "Renegade Snares", which turned out to be a big seller.

ORIGIN UNKNOWN

This is Andy C, who remixed "Total Control" for us. He changed the original (which you can hear on the album as a bonus track) by expanding on the themes. It really has to be heard. When we recorded it, we brought in a double bass and sax solos. We also reconstructed the breaks. It was a very different approach but it worked.

ROB PLAYFORD

We remixed "Open Your Mind" for the album, then Rob Playford, the Moving Shadow boss, engineered it while he was working on the Goldie album. We recorded it at Manic One Studios over a few weeks. That place is out of this world. You can do things there that you can't do anywhere else.

HYPER ON EXPERIENCE

We engineered most of our album, "Suspected", at Alex Bank's studio with his sidekick, Hytronix (Danny Demierre), helping out. It was the first time we'd worked with Hyper On Experience since we remixed "Lords Of The Null Lines" for them. When they found out that our studio wasn't up and running, they paid us back for the remix by offering us

studio time. Working at Alex's seems to be just one long smoke session with some music at the end of it. We've had some pretty weird times there.

ADAM F

Adam F from the Section 5 label is on "Ignorance". He has to be one of the best newcomers on the scene. He's really young and has an extremely distinctive style. He produced "Ignorance" in his own studio. He only recently started recording drum 'n' bass orientated tracks, but he's been making music for ages. He's into loads of different styles.

THE MOVING SHADOW CREW

Simon is the closest we've got to a manager. He approached us to sign with Moving Shadow after we released "Foul Play Volume Two" on our own label. He's the one who hooked up all of our studio time and arranged our remixes. Sean and Caroline are also invaluable. Sean sorts out our artwork and Caroline's a diamond. She's deals with our sample clearances. Nightmare!

HOPA & BONES

Hopa & Bones from Outcry Records remixed "Being With You" for us. They had to remix it twice because there was some trouble with the samples. The first one was really great, but it featured Mary J Blige samples which we couldn't get cleared, so they did another take which was even better. You have to thank people for things like that.

'Suspected' is out on Moving Shadow on October 23

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MIDNIGHT FUNK ALLSTARS - "Firecracker" (Mo'Wax 12-inch)
GREEN CLOUDS - "Believe In House" (from the Global Beat 12-inch, "Dungeon Dancing")
DJ ESCOBAR - "Sect" (Intone)
FUNKY PEOPLE PRESENTS - "Moonwalk" (from the Funky People 12-inch, "The Blaze Tracks")
DJ DISCIPLINE - "Street Experience Volume 2" (Muzik Pushers 12-inch)

LL COOL J & BOYZ 2 MEN - "Hey Lover" (Island 12-inch)
ERIC KUPPER - "Organism" (from the Tribal UK 12-inch, "K-Scope Project Part 2")
DJ CRYSTL - "Perpetual Motion" (Payday)
GUSTO - "Disco's Revenge" (Bumble Beats 12-inch)
ACID JUNKIES - "Part 4" (Djax-Up Beats 12-inch)

The killer kuts on the Muzik turntable this month are:



To Kupper, dipping his brush into other palettes is the best way to evolve, which he proves by pursuing opportunities in rap, reggae, rock, R&B and Latin music. Currently working with an unsigned rock band from New Jersey called Soup, he sees his future role as continuing to help make stars rather than grabbing the limelight for himself.

"In the past, producers produced records. They made music with all types of artist. These guys made sure they got the best performance out of the artists, insisting that every track sounded good sonically. That's exactly where I'm coming from."

But although he remains steadfastly unselfish, Kupper is planning to capitalise on the release of "From The Deep" to live out his long-time bedroom fantasy to DJ in a club.

"From all of my years making records, I know that I can mix two together," he notes. "But if I was to spin in a club, I think I'd do it with a sampler or drum machine at my side. I always like to bring something different to every challenge I encounter. It's part of my nature."

words **Lee Harris** picture **Martin Gallina-Jones**

'From The Deep' is out now on Tribal UK



Genre Bender

DJ CRYSTL is mixing up his jungle with spooked-out rap. Can he survive the divide?

QUESTION. Why is it that **DJ CRYSTL**'s first rhythmic excursion for Payback (the London Records subsidiary) is tainted with b-boy heritage? Answer. The sharp drum 'n' bass blade has returned to his roots.

Crystl (Danny Chapman on his cheque book) earned his reputation cutting turbo-rhythmic excursions like "Suicidal"/"Drop Ecstasy", "Let It Roll" and "Warp Drive", along with the distressed ambient configurations of "Meditation" for the Lucky Spin sideline, DeeJay Recordings. But now, with his "Perpetual Motion" EP, he has opted for an entirely different lick. Crystl has gone rap. He's gone back to the hip hop he was into around the time he gained his moniker as a graffiti tag.

"This record isn't a drum 'n' bass tune with a rap over it," he proclaims. "It's two straight-up rap remixes and two, erm, experimental mixes."

"Perpetual Motion" will leave the b-line stalwarts dumbfounded. The "Emotionless Science Mix" menaces with a lo-drive pump action, while the "Harlem World Flavour Mix" transposes the skidmarks and louche attitudes of Seventies TV cops onto vinyl.

"The whole EP was just something I needed to get off my chest," says Crystl. "If people hear it and think, 'What the fuck is this?', then that's great. That's exactly what I wanted. When I made it, I really didn't know whether people would like it or not. But DJs like Westwood and MK are into it and a French DJ who's the equivalent of Funkmaster Flex has been spinning it on his show."

Drum 'n' bass has already knocked knuckles with hip hop, on 4 Hero's Scarface remixes for starters, but Crystl has fused the UK and America both musically and physically, flying New York rappers Headrush over to England to provide vocals for the record. By avoiding sampling, he may have created a monumental landmark for both genres.

"There are a lot of people who are making records by sampling raps. But the tracks they make are absolutely crap. It's so easy, there's nothing to it. You've got to be original, so what I've done is to create a beat which has a hip hop flavour, but with a hard drive. I've also added little shakers to the hi-hats and percussion. That's where the originality comes in."

Nevertheless, at 155 bpm, Crystl has been excluded from the drum 'n' bass community. With a degree of equanimity, he can understand why.

"In drum 'n' bass, people want to hear certain ideas coming off the vinyl. This EP is so different to anything else out there at the moment that there are DJs who won't be able to play it at some clubs. It's not jump-up or hard enough. I have heard Kemistry & Storm drop 'Harlem World Flavour', though."

"Perpetual Motion" does not, however, herald DJ Crystl's departure from the world of psychotic, percussive caners. Rumour has it that his former Lucky Spin presses may be re-released and that he is also considering revamping "Warp Drive" in order to get back into the underground scene. Although he has provided hardcore rap mixes for DJ Krush, Crystl is adamant that his future lies with drum 'n' bass.

"The EP will just stand alone, it isn't leading up to anything," he insists. "The album isn't going to be like that. I just wanted to make a statement and to be known as one of the first people who experimented with drum 'n' bass and hip hop."

words **Veena Virdi** picture **Cody**

The 'Perpetual Motion' EP is out now on Payback

A HARMLESS PIECE



mau



MASTERS AT WORK

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MASTERS AT WORK FEAT. INDIA - I CAN'T GET NO SLEEP - ORIGINAL KEN LOU MIX [6.42]
SAINT ETIENNE - ONLY LOVE CAN BREAK YOUR HEART - MASTERS AT WORK DUB [7.38]
BARBARA TUCKER - BEAUTIFUL PEOPLE - THE UNDERGROUND NETWORK MIX [9.03]
NENEH CHERRY - BUDDY - MASTERS AT WORK 12" HOUSE REMIX [7.35]

VOICES - VOICES IN MY MIND - ORIGINAL MIX [7.05]

TREY LORENZ - PHOTOGRAPH OF MARY - MASTERS AT WORK DUB [6.16]

MASTERS AT WORK PRESENT PEOPLE UNDERGROUND - MY LOVE - THE UNDERGROUND NETWORK DUB [7.11]

SOLE FUSION - WE CAN MAKE IT - THE UNDERGROUND NETWORK MIX [7.10] (ON LP ONLY)

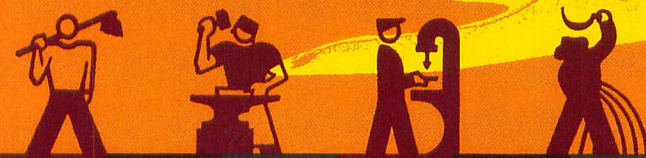
KEN LOU - MOONSHINE - FULL LENGTH MIX [7.54]

KATHY BROWN - CAN'T PLAY AROUND - M.A.W. DUB [5.37]

MONDO GROSSO - SOUFFLES H - KING STREET CLUB MIX [6.43]

SHANICE - I LIKE - MASTERS AT WORK MAIN MIX [7.34]

KEN LOU - THE BOUNCE - FULL LENGTH MIX [7.43] (ON CD AND CASS ONLY)



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A HARMLESS RELEASE

Talk Of The Town

No longer the forgotten hero of house, Lesley Lawrence's **KCL PROJECT** is bringing the spirit of 1988 to the dancefloors of 1995

MERCURIAL and prone to long spells of hibernation, Lesley Lawrence is the innovator that time forgot. Mention his name at your weekly train-spotting pow-wow and he's more likely to be tagged as a football manager than the man who helped to establish a landing pad for house music on these shores in the late Eighties.

So you might not realise that Lawrence was one half of Bang The Party (with Kid Bachelor), whose 1987 debut "Glad All Over" led to them becoming the first ever UK act to sign to Derrick May's Transmat label. The result, "Release Your Body", was a Summer Of Love classic. And you are probably not aware that he has worked with Robert Owens, collaborated on The Woodentops' seminal "Tainted World" and launched Plink Plonk Records with his first release as Bullet.

Now he is doing it all over again. As **KCL PROJECT**, his "Flavours" EP introduced another of Britain's most promising new labels, Octopus. So why such erratic vinyl appearances? "I'm only really interested in labels at their beginning," says Lawrence. "It's after their fourth or fifth release that they have to step up."

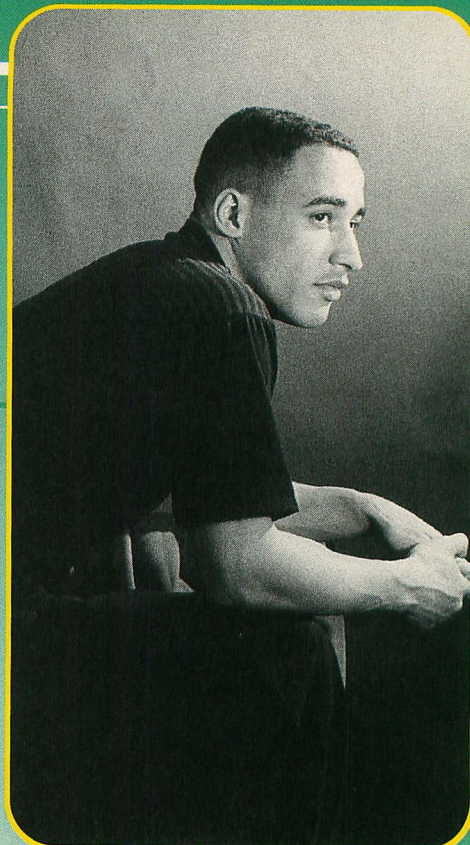
In keeping with his belief that there is no such thing as retro-house ("I don't think we can ever really beat what came out of those years... We haven't even got to grips with the first generation yet"), KCL slams a resolutely contemporary feel into the ripples of deep house history, bridging the gap between Bobby Konders and Derrick Carter with what is a truly timeless sound. The latest single, "Cititalk", is a seasonal piece, a romantic shimmer

of early Detroit sunshine. It's perfectly in keeping with Lawrence's vision of a halcyon age, when everything was simply known as house music, loaded to the hilt on emotional electronic purity. "All we seem to be interested in these days is the creation of new sounds, new fashions," he continues, before castigating the lack of innovation in today's lucre-led producers. "Yet the music of 1988 still has so much to say. It beats a lot of the boring stuff which is around today."

Blasting from the past. And straight into the future.

words **Calvin Bush**

'Cititalk' is out now on Octopus. A KCL Project album follows early next year



Mothers And Fathers

It's taken five years for the daddies of the Bristol scene to release their debut album.

Welcome back **SMITH & MIGHTY**

THE last time I spoke to **SMITH & MIGHTY**, their future looked bright. The pioneering Bristol duo were still receiving kudos for their independently released drum 'n' bass takes on "Walk On By" and "Anyone Who Had A Heart" and had recently produced a Top 10 hit with The Fresh Four's "Wishing On A Star". They'd also just signed to frr Records, for whom they were working on an eagerly awaited debut album. The backing of a major label looked certain to catapult them into the big time.

Five years later and the guys are no longer with frr. They have had only one release in all that time, the "Steppers Delight" EP, and their debut album is only now seeing the light of day. So what happened? Rob Smith, the more talkative of the notoriously media-wary partnership, is under no illusions.

"Ray and I made a big mistake in signing to frr. They didn't understand what we were trying to do. They rejected the album we originally offered them and then they rejected everything else we worked on. They weren't interested in us as musicians, they were just interested in making money. The day they dropped us, I felt 100 per cent relieved. It was like being let out of prison."

Freedom for Smith & Mighty means releasing their "Bass Is Maternal" album on their own More Rockers label. Full of atmospheric dub and jungle tracks, it seems a logical progression from the bass-heavy grooves the guys were creating before frr came into their lives.

"Five years is a long time," reflects Rob. "We were still making music during that time, it just wasn't being released. Right now, we're into experimenting with different tempos. That's why jungle is so great. You can have a fast beat running on top, with a slower melody underneath."



On "Bass Is Maternal" we're doing what we like, getting that big bass vibe to flow into everything."

There's certainly no denying that Smith & Mighty are back in the groove, but what comes next? "Now that the album is out, we will be performing some live dates. We supported Tricky a couple of weeks back and it went down really well. We used vocalists, a drummer, a guitarist, live keyboards and lots of mixing. Everything came together perfectly. It was a great night all round, a night which made us proud to be from Bristol."

There's obviously a moral here. Big label money and promises mean nothing if you can't have your creativity. Now they're doing it for themselves, Smith & Mighty are enjoying their music again. The bass lives on.

words **Jay Strongman**

'Bass Is Maternal' is out now on More Rockers

Westward Ho!

The LA electronic scene has long been noted for its eclecticism, but the **BASSEX** label are determined to go that one step further

PURVEYORS of irresistibly danceable house grooves? Acid savours who put the fun back into the 303? Electro breakbeat freaks with a Kraftwerk fixation and a penchant for funk?

The Los Angeles-based **BASSEX** imprint are all these things and much, much more. Their first release, last year's "Embryo" by Rebirth, effortlessly merged all the best elements of club music into one, long, mesmerising danceathon – a diva vocal to die for, a monster groove, some seriously funky 808 drums, and the kind of acid riffs which would make Mr Roland himself sigh with pride.

Bassex have since produced five more equally strong club classics. Each one follows roughly the same formula – a highly mixable intro which moves towards a killer climax, but they all use different sounds.

"We're trying to create our own style," reveals Mike Knapp, who runs Bassex with spinners Eric Davenport and DJ Trance. "Our tunes have electro drums, breakbeats, acid and stuff, but they also have real housey grooves. And as Eric and Trance are DJs, they help me out with the arrangements."

The combination works beautifully. Knapp, who has played in numerous new wave electronic bands over the years, takes care of the production and engineering, while his DJ buddies offer the sort of invaluable insight which can only be gained through years of knob-twiddling behind the old 1210s.

There's so much happening in LA at the moment and we want to reflect that," says Knapp. "The scene has been growing since 1988, when people would break into old warehouses to throw parties. Back then, it was really cool. You'd come outside in the

morning and nobody knew what the fuck you'd been up to.

"And it's still going strong. There are full moon parties out in the desert every month and the Fresh Produce crew hold regular events for 500 people. It was going to their parties that made me want to start making breakbeat house tracks."

So what's next for Bassex?

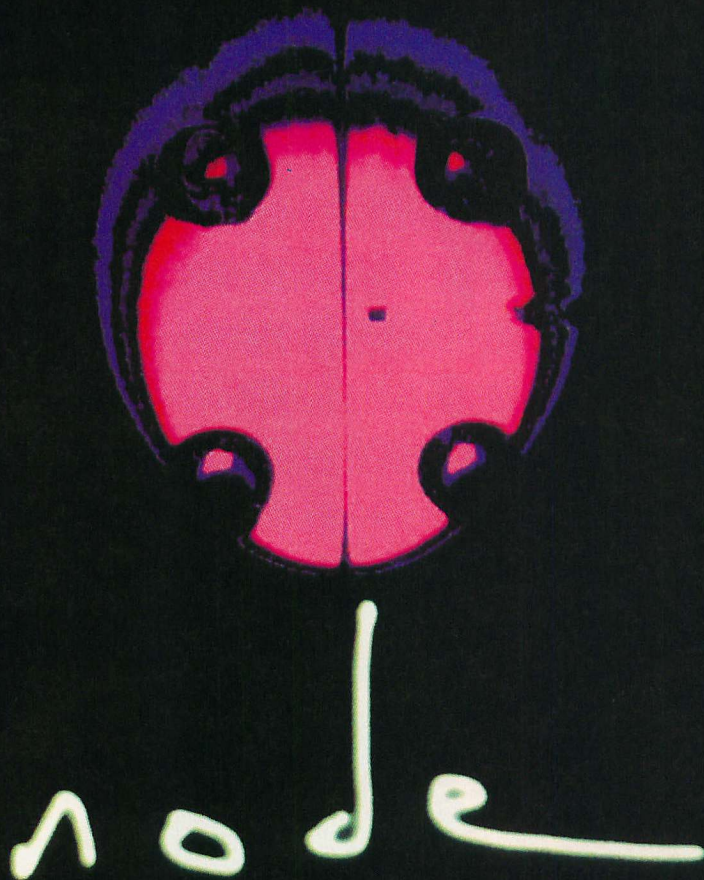
"I don't know," he laughs. "We're talking to Warp about a possible signing and Richard Norris is interested in putting out a three-track Rebirth EP for his new label. It's all looking up."

words **Dave Mothersole**

The latest Bassex release, Rebirth's 'Pigs And Penguins', is out now



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IT'S HARD
TO PUT
THE LID
BACK ON.

SONY



Red Sweater Day

Their surreal jazzmatronics come with titles like 'Who Shot The Go-Go Dancer?'. Are MOLOKO the oddest couple in clubland?

"It's not really something we can explain," says Roison Murphy when asked to talk about the strange excellence of **MOLOKO**'s debut album. "We don't understand it ourselves. We feel very uncomfortable with the explaining bit, really."

But somebody needs to do the explaining, don't they? Hmm? The Sheffield-based Moloko are a bit off-the-wall, to say the least. Their album is called "Do You Like My Tight Sweater?" and contains tracks such as "Who Shot The Go-Go Dancer?" and "On My Horsey". Their no-tempo jazzmospherics are both lyrically and musically surreal. And they dress in the style of the Stepford Wives.

"There's something weird about not trying to be weird," says Mark Brydon, the other member of the group. "You know those people who are so normal that they're weird? Like, 'Look, I'm weird, me'. We find that very strange. Too many people are trying to be weird and they're not weird at all. They're boring."

What a tongue-twister! Now you can see what led these people to call their stunning debut EP, "Where Is The What If The What Is In The Why?".

But however much of a mess Moloko are conversationally, they're totally together musically. The album's mixture of fat funk, abstract jazz and concise hip hop sits among the very best of new British music. It's both frivolous and serious, cool and shambolic.

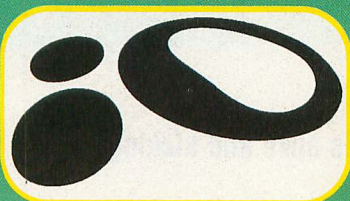
Maybe it has something to do with Mark Brydon's distinctly British musical pedigree. He began his career with House Arrest, the proto UK house trio, then went on to work with Funky Worm and Cloud 9, who were signed to Acid Jazz.

"I'm glad to be over all that," he says. "Those groups were awful."

The future for Moloko is bright. Probably fluorescent. Particularly if plans to work and tour with Smith & Mighty take shape. If not, then the future's just wacky. But that would take a lot of explaining.

words **Jake Barnes**

'Do You Like My Tight Sweater?' is released on Echo on October 23



Pulp Pacification

Pulling in remixers such as Carl Craig and Mark Broom, the **PACIFIC** label are rapidly becoming an integral part of the UK underground

"I TRY to create soundscapes which take people through different moods and emotions," says Hot Lizard's Gary Marsden. "I don't want to sound arty or pseudo, but I'd like to hear symphonies on the dancefloor. I think making this music is an underrated art form. It should be subsidised. I should be able to go to the council and get a grant for this."

He may never receive government backing, but if Gary's future output is as remarkable as his new single, "The Theme", then the rewards will be good and plenty. Built around an awesome, wall-shaking bassline and, cunningly laced with emotive strings and sublime harmonies, it's the latest release on Justin Deighton and Stuart McLellan's **PACIFIC** imprint.

In little more than a year, they've established Pacific as a key player on the UK dance scene. And it's easy to see how. They're total enthusiasts. They know their music, trust their instincts and wholeheartedly believe in what they're doing. With their spot-on tastes and well-timed choice of remixers, they're reaching into every corner of underground club culture.

In fact, it was Damon Wild's pounding, New York-style drum 'n' bass remix of Pacific's first release, Berkana Sowelus' irresistibly melancholic "Solid Fuel", which initially drew attention to the label. For "The Theme", they've cleverly roped in remixers Mark Broom, Detroit's Carl Craig and Charles Webster, Love From San Francisco's deep house supremo. It all adds up to an excellent package.

With their plans to keep a small roster of core artists and to maintain a stringent quality control policy, it surely won't be long before Pacific are spoken of in the same reverential tones as Soma or Plink Plonk. Hall the new sounds of the underground.

words **Dave Mothersole**

The latest Pacific release, Hot Lizard's 'The Theme', is out now

Joe Faster Stripes

Having recently hooked up with Grass Green Records, **JOE ROBERTS** is intent on making up for the years he lost in the corporate wilderness

SIX years is a long time to be misunderstood. Which is why **JOE ROBERTS** is not exactly shedding tears over his recent departure from London Records.

"They saw me as a flash, swanky singer, when the truth is I was brought up in a hippy commune!"

Roberts hasn't remained in the shadows for long, though. In fact, right now he's riding high in the dance charts with his "Sweet Mercy" single, released on Eric Powell and Eric Gooden's Grass Green label. Having secured David Morales and K-Klass remixes for a couple of his previous tracks, Roberts fully recognises the benefits of widespread club support.

"Most of the people who buy my records are clubbers and it's in clubs that I hear the tracks which really move me. Basically, I enjoy driving rhythms with a touch of darkness about them."

Dark sensitivity is Roberts' speciality. But beyond the club scene, where is his voice taking him?

"All my songs are emotional. If a voice is emotional and soulful, it can mix with anything. There's a way of throwing down without shouting. Like the way Al Green does it."

Funny that, because the Reverend Green is the first name which springs to mind when you hear "Sweet Mercy". With comparisons like this, Roberts should have no trouble finding a home for his album and he is currently shopping around for the right deal.

"The album's going to sound like Marvin Gaye's 'Here My Dear', only crisper and with more of a hip hop influence. And also a funky, folkie, Crosby, Stills & Nash feel... And a touch of grunge..."

Confused? Joe Roberts will keep you on your toes.

words **Michael Morley**

'Sweet Mercy' is out now on Grass Green



One From The Heart

The hows, whys and wherefores of LOVE FROM SAN FRANCISCO, the highly respected deep house label

WHEN you think of the great dance producers of our time, Charles Webster isn't a name which automatically springs to mind. In fact, the chances are you've never heard of him before now. But if you're into house music, you're sure to own at least one of his records.

Since beginning his career at Kool Kat (Network's legendary techno subsidiary), Webster has worked with everyone from Derrick May, Juan Atkins and Kevin Saunderson ("They were just lads then") to DJ and Brainiak. He was the first white producer to put out a record on Mad Mike's UR imprint ("Happy Trax Volume 6") and has recorded, produced and engineered for Emotive, R&S, Hardkiss, Time and countless other imprints.

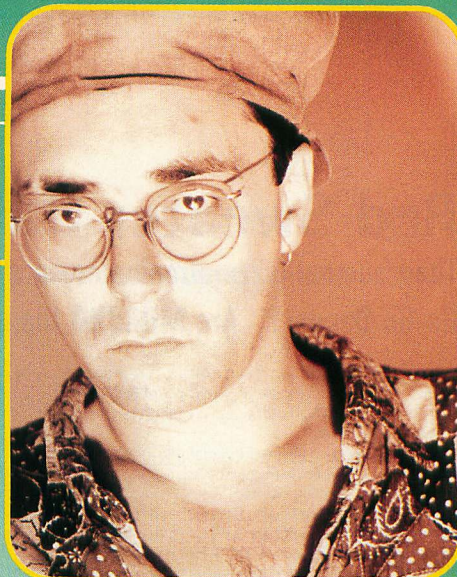
Webster is one of the great unsung heroes of house music. But this looks set to change, as his impeccable **LOVE FROM SAN FRANCISCO** label is fast becoming one of the most respected purveyors of deep house. He started up the imprint

some two years ago, after making the move to America from his native city of Nottingham.

"I was a bit disillusioned with the UK scene at the time. The music was getting really banging," says Webster. "Everything I've done has been fairly American sounding, so I just thought I'd go over and give it a try."

The first release on Love From San Francisco, Presence's "My Baby", became an instant deep house classic. Since then, there have been four more releases, all written and produced entirely by Webster and characterised by his DJ-friendly arrangements. But what really make his tracks work on the dancefloor is the way they switch from deep, groovy house to smooth, transcendental acid and back again.

"A lot of people have picked up on that," he smiles. "I guess it's the old acid house influence coming through. I'm glad my records stand out, for whatever reason. It's important for



music to have an attitude. People should instantly know who the producer is."

Charles Webster. Remember the name this time.

words **Dave Mothersole**

Love From San Francisco's latest release is Presence's 'White Powder'. A compilation of remixes of their back catalogue follows shortly

Rule Of Strumm

NEIL LANDSTRUMM's work on Peacefrog, Mosquito and Djax proves that techno is alive and kicking. In a minimalistic, jazzy, experimental sort of way

"BOLLOCKS," begins **NEIL LANDSTRUMM**, a man who is obviously none too chuffed at the suggestion that techno is a dying genre. "The problem is all of this clichéd rubbish which is being released every week. You just have to search harder to find good, inventive techno."

Look no further than Edinburgh, the city Neil Landstrumm calls home. And listen no further than Landstrumm's "Brown By August" album on Peacefrog. An exuberant take on minimal circuit phunk, his sound is indeed the epitome of good, inventive techno.

"Another problem is the limitations caused by technology," he continues. "Anyone can make serviceable techno using 808's or 303's, but real techno is about digging deep and coming up with new sounds. That's what I admire in Christian Vogel, he's at the cutting edge of the genre."

With this in mind, it's no surprise to learn that it was Vogel's Mosquito label which first brought Landstrumm into the glare of the spotlight. The record in question was a superb collection of phuture jazz epics. His subsequent output on Peacefrog, although underpinned with hints of

obtuse jazz and bride-stripped-bare funk, has favoured leaner techno themes.

"The jazz stuff was inspired by lots of old records belonging to a friend of mine. The area I'm most into just now is where a track seems really simple but is still consistently interesting. It's extremely difficult to do that well."

Judging from "Brown By August" and his forthcoming EPs on Mosquito with Vogel, and on Djax-Up-Beats, Neil Landstrumm has more than succeeded in "doing it well". He's on the way to mastering it.

words **Martin James**

'Brown By August' is available now on Peacefrog. Landstrumm's Mosquito and Djax-Up-Beats EPs follow next month



Mischievous 'N' Devious

Touring alongside A Tribe Called Quest and De La Soul has made **SOULS OF MISCHIEF** rip up their first blueprint and start again. And again. And again. . .

DESPITE the distortions caused by the promotion of violence as a means of shifting units, hip hop is still holding it together. As Opio of California's **SOULS OF MISCHIEF** explains.

"Real hip hop has always been about styles, lyrics, creativity and inventiveness. That's all we're concerned about. Hip hop is in a no man's land because it's constantly changing. You can never say, 'Oh, I own hip hop. I'm running this'. Every time you get on the mic and every time you come up with a new album, you're stepping onto new ground. The landscape of hip hop is going to change until infinity."

Which neatly leads us into discussing how Souls Of Mischief's second album, "No Man's Land", differs from the group's critically acclaimed debut, "93 'Til Infinity". Opio believes that the changes in evidence are largely due to the group playing more live shows.

"Our first big tour was with A Tribe Called Quest, De La Soul and The Alkaholiks. Being face to face with the fans like that gave us the inspiration to make choruses so people could get with it and we could rock the show a little bit harder. I think the new record sounds a lot better. I mean, we had bass on the last album, but it didn't really come out. Now the bass

is real phat. It sounds better all round - in your car, in a club, at a show, whatever."

Another notable change is the move away from the high-pitched piling up of words on "93 'Til Infinity". The first reason for this is that the guys are a little older and their voices are a little deeper. The second is the fact that they didn't want to get hung up on just one style of rapping.

"We have styles," declares Opio. "Plural." This ties back into Souls Of Mischief's understanding of hip hop being about constant innovation. In particular, the importance of Hieroglyphics (the Californian posse which also includes Casual and Del The Funkie Homosapien) to the group's overall vision.

"That's what drives us and helps us create new styles. There are so many things coming out of Hieroglyphics apart from these albums. Everyone is trying to be original. Hieroglyphics works as one."

words **Will Ashon**

'No Man's Land' is out now on Jive

16 classic tracks from tribal united kingdom mixed by tony humphries » includes: junior vasquez "get your hands off my man" » salt city orchestra "storm" » the absolute u. s. "there will come a day" » club 69 "sugar pie guy" » balo "only you" » danny tenaglia "look ahead" » streetlife "love breakdown" » atom "love to heart" » e-N "the horn ride" » hidden agenda "story of my life" » liberty city "that's what i got" » ofunwa "it all begins here" » as well as 5 new and exclusive tracks: the absolute u.s. "i believe" » deep dish "wear the hat" » fallout shelter "what do you want?" » deep dish ambient remix of e-N "the horn ride" » ashley beedle's remix of chocolate city "love songs" » also available with limited edition 1 hour bonus cd "after hours" mixed by hard times residents miles hollway and elliot eastwick. » club tour: featuring mark picchiotti (the absolute u.s., chicago) » dj vibe (underground sound of lisbon, portugal) » live pa from the absolute u.s. performing "there will come a day" & "i believe" » watch this space for details of dates » this is the sound of tribal united kingdom volume 2 is available on mixed cd and cassette » limited edition double cd and dj friendly double vinyl » 16 classic tracks from tribal united kingdom mixed by tony humphries » includes: junior vasquez "get your hands off my man" » salt city orchestra "storm" » the absolute u. s. "there will come a day" » club 69 "sugar pie guy" » balo "only you" » danny tenaglia "look ahead" » streetlife "love breakdown" » atom "love to heart" » e-N "the horn ride" » hidden agenda "story of my life" » liberty city "that's what i got" » ofunwa "it all begins here" » as well as 5 new and exclusive tracks: the absolute u.s. "i believe" » deep dish "wear the hat" » fallout shelter "what do you want?" » deep dish ambient remix of e-N "the horn ride" » ashley beedle's remix of chocolate city "love songs" » also available with limited edition 1 hour bonus cd "after hours" mixed by hard times residents miles hollway and elliot eastwick. » club tour: featuring mark picchiotti (the absolute u.s., chicago) » dj vibe (underground sound of lisbon, portugal) » live pa from the absolute u.s.

16 classic tracks » mixed by tony humphries



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tony humphries

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mixed by miles hollway &
elliot eastwick (hard times)

released »
30th october 1995

Ascension Day

A new era is dawning in soul music. And MARY J BLIGE is taking her rightful place as homecoming queen

A CORONATION took place in New York in the summer of 1992. But there was no ticker-tape parade and it didn't make the evening news. It couldn't have. The enthronement of the then 21-year-old **MARY J BLIGE** as the Queen Of Hip Hop Soul wasn't a physical ceremony.

It took place in the minds of those who'd been following R&B up until the spring of that year. They'd been privy to the evolution of a new genre within black music. Gone were the simple slices of traditional soul, the so-so uptempos and "Love me baby" ballads. Queen Mary's churchified vocals straddled the kind of beats ordinarily consigned to East Coast rappers. One minute she scattered like Cleo, the next she took on classic Chaka Khan, all the while maintaining that flippant aloofness which is the hallmark of the hip hop generation. And nobody had done it before.

Two years later, she returned to an audience expecting an updated version of her debut album, "What's The 411?". They didn't get it. Instead of hiding behind a breakbeat, she laid herself bare against Roy Ayers, Curtis Mayfield and Al Green samples. Mary, and the hip hop generation, had grown up. And whaddya know. Nobody had thought of that either.

Sitting in a London hotel room, Mary J Blige agrees that she, Zhane and Faith Evans have brought soul music round full circle by breaking up its elements and re-fusing them with modernist approaches. While some dragged the new-born genre into the gutter of lyrical porn, Mary and her producers, Sean "Puffy" Combs, Andre Harrell and Tim Dawg, steered her fans back to pre-1992. She even covered Rose Royce's "I'm Goin' Down". Which surprised those who thought they'd only done "Car Wash".

"The hip hop generation comes from R&B," she says. "But I knew that people of my age didn't necessarily know the older music. I'm aware of it because of my performing past, but others, especially younger people, think all the elements in the songs are new. That's why I knew my music was going to come off good."

To prove that the genre could re-invent itself, even if it had to regress to do so, Mary has turned to classics tracks from R&B's past. Recording cover numbers is a prospect that leaves her undaunted. After all, it was a karaoke tape of her singing to an Anita Baker track which led to the deal with Uptown Records. Her most recent single, "Mary Jane (All Night Long)" is based on a Mary Jane Girls song. Now she's preparing to take on Aretha. The Queen of Soul.

"My next single is a version of Aretha Franklin's 'Natural Woman'," says Mary. "It came about through Andre Harrell."

Harrell, her CEO at Uptown, is tearing a leaf out of Rupert Murdoch's book and spreading his media interests. Not content with running the Motown of the Nineties, he's branching out into television with the creation of a new cop series, "New York Undercover". The accompanying soundtrack contains the Aretha cover.

"I just sang it the way I felt it," shrugs Mary. "Sure, I changed it a little to the way we're signing it now but, at the end of the day, I love Aretha. She gets big respect from me."

words **Jacqueline Springer**

'Mary Jane (All Night Long)' is out now on Uptown/MCA. 'Natural Woman' follows in mid-November

Intalexual Healing

Tipped by such luminaries as Randall and Roni Size, DA INTALEX are the latest act to free break from the paranoia surrounding the Manchester jungle scene

OVER the last five years, the jungle scene has produced an awesome roster of DJs and producers. Marcus Kaye and Mark McKinley, otherwise known as **DA INTALEX**, are two Manchester rude boys who belong to this new generation of drum 'n' bassologists. They listened to the likes of Goldie, they learnt well and now they're doing it for themselves.

Gunning like snipers, the duo's latest releases, "I Like It (Remix)" and the apocalyptic "Mercy", have been creating chaos on dancefloors across the country. It's little wonder that Randall, Roni Size and DJ Swift have all tagged Da Intalex as a name to watch, while Ray Keith is booking them for remixes.

"When I produced 'Mercy', I just wanted something as manic, fast and furious as I could get," enthuses Mark. "It was a club smash as soon as I'd made it."

Da Intalex's plates have been thrashed in the clubs for the past six months but, thanks to a manufacturing cock-up, their records have only just reached the shops. Fed up with waiting, they started Jump Up Records to run alongside their already existent Intalex Productions. The first Jump Up release is "New Dawn", a quality slab of hardstep from Mark under the moniker of The X.

Plans for yet another label, this one dealing with more laid-back affairs, are also afoot. But although they've been linked to the spurious "intelligent jungle" term, these guys also provide drum 'n' bass for your ass as well as your head.

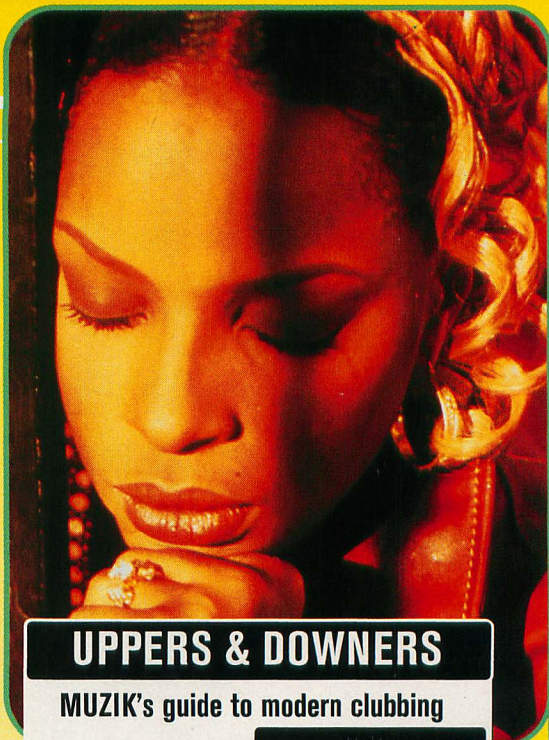
"We don't feel we should be called 'intelligent' just because we don't want our music to sound too commercial," declares Mark. "At the end of the day, the point is to have a beat with a bass which people can wiggle their bums to."

Manchester's gang problems and the accompanying paranoia mean that there are currently no consistent jungle nights in Da Intalex's home city. Their radio show on Kiss 102 is the only official flame keeping the WD-40 canisters ignited for the 13,000 faithful who tune in each week. Not that the pair are prepared to give in to prejudice or pressure. They're adamant they won't be following A Guy Called Gerald to London.

"London is where we'll make our break, but we're not leaving Manchester," says Marcus. "It's where we're from and you don't abandon your territory, do you?"

words **Rachel Newsome**
picture **Raise-A-Head**

'I Like It (Remix)' and 'Mercy' are out now on Intalex Productions. The X's 'New Dawn' is on Jump Up



UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Lord G, America's Latin house master. We'll even excuse the name
- Smirnoff's Moscow Mule at In The City. Death to all livers
- Jazz in the house. From Nuphonic and Eric Kupper to Blaze and Dimitri from Paris
- Funkmaster Flex at The Tunnel, New York
- "Loved Up". The soundtrack
- Dark Raver. Holland's black-caped gabba DJ. All together now, "Chop the wood!"
- Velvet Underground's lottery cards. If you're not in, you can't win
- Winter clubbing. For the return of students to clubs
- Dave Clarke's "Red 3" going Top 40. As predicted by Muzik four months ago
- Sociable record shops with sofas. Respect to Dance Tracks, New York

DOWNERS

- Snogging on the dancefloor. Save it for later, it upsets single people
- The alcohol ban at Rezerection. You're not the Sound Factory, you know
- Drunken dancers disturbing DJs while in the mix. Have some respect
- Junior Vasquez at The Tunnel, New York
- "Loved Up". The narrative
- Club birthdays. How many a year do you really need to have?
- Josh Wink's plans to chop his funky dreads. The girls won't like it!
- Winter clubbing. For having to use those bloody cloakrooms again
- Umbosa on "Top Of The Pops". Michael Kilkie, you bottled it
- Plans to ban bottled beer from our nightclubs. Just let them try

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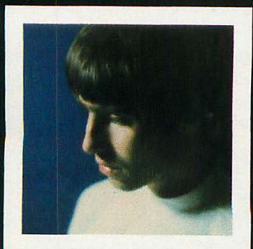
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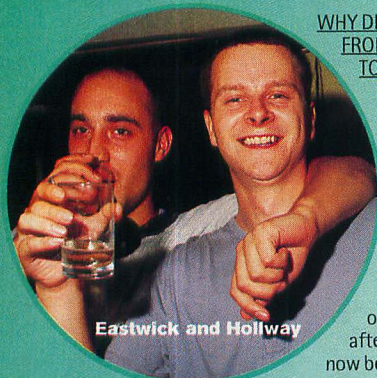
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ROLL WITH IT
WONDERWALL
DON'T LOOK BACK IN ANGER
HEY NOW

SOME MIGHT SAY
CAST NO SHADOW
SHE'S ELECTRIC
MORNING GLORY
CHAMPAGNE SUPERNOVA



oasis internet: <http://www.cts.com/browse/ginger>

ROBERT OWENS gets the once-over from **MILES HOLLWAY** and **ELLIOT EASTWICK** of **Hard Times** and **Salt City Orchestra** fame



Eastwick and Hollway

WHY DID YOU MOVE FROM CHICAGO TO LONDON?

I actually moved from Chicago to New York to London. I lived in New York for three years. It was great, but you outgrow places after a while. I've now been in London for three years. I moved

here because I was seeking out opportunities in difficult areas and living in London made them much more accessible to me. I also DJ a lot in Switzerland, Germany and Italy, and it's certainly far easier to get to those places from Britain than from America.

DO YOU KEEP IN TOUCH WITH LARRY HEARD, YOUR OLD FINGERS INC PARTNER?

On and off. We're both trying to further our careers, but we're hoping we'll be able to work together again at some point.

WHAT DO YOU THINK OF LARRY'S RECENT PRODUCTIONS?

I think they're really great. He's always wanted to open himself up musically and now he's gone into R&B and jazz. I'm also open to lots of different types of music. People tend to categorise you but, in the end, it's about the emotion you put into your music and you can do that in any style. Although I'm placed in the house category, I'm always willing to try other areas. It never hurts to venture into other territories.

AFTER "I'LL BE YOUR FRIEND", PEOPLE SEEMED TO EXPECT A FOLLOW-UP WITH DAVID MORALES. WAS THAT EVER DISCUSSED?

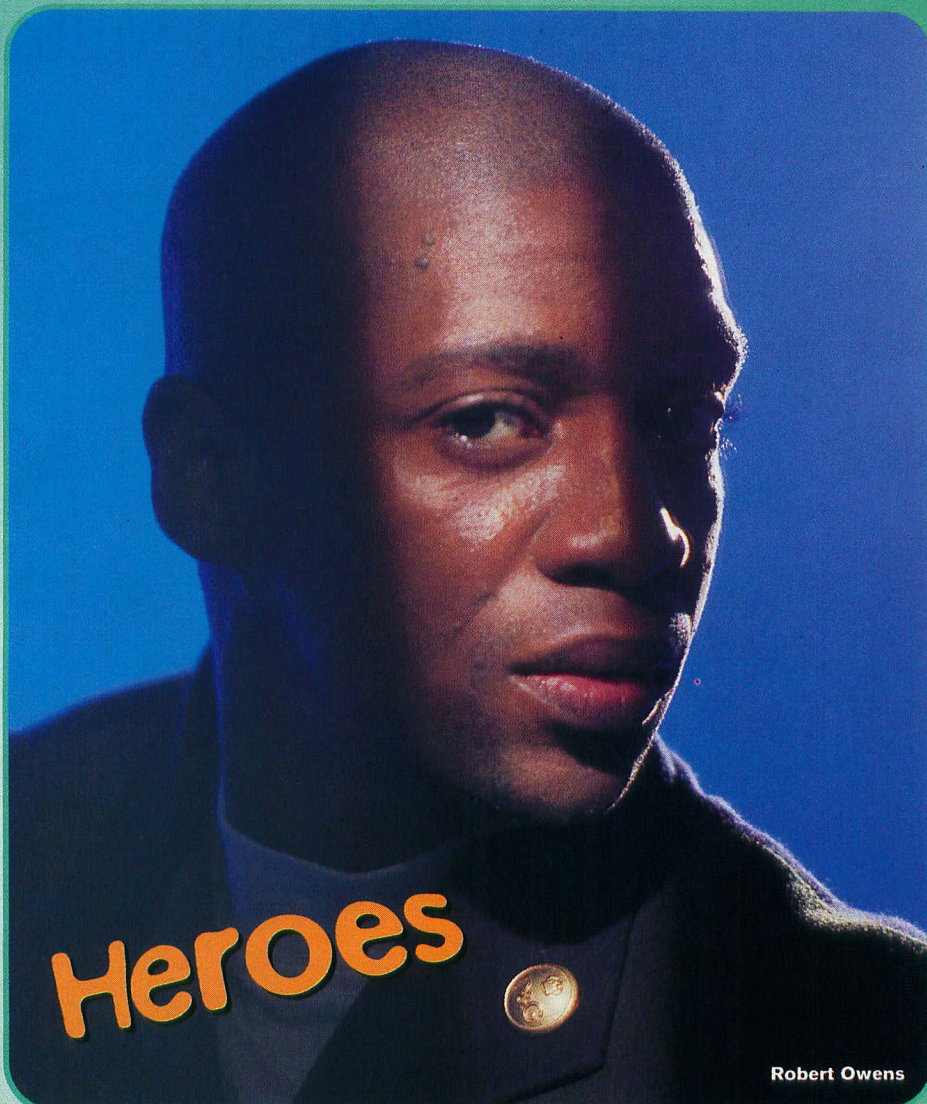
David and I'd had differences in the past, but I can't really discuss it for legal reasons. He's a great person, though. There was talk of us doing something, but we were both moving on and so it just didn't surface. When we were working together, I'd just listen to the music and have ideas. He'd give me the mic, I'd sing it and he'd like it. Before that, we'd worked together on an album I did for Island when I was on Def Mix. It was produced by David, Frankie Knuckles and Satoshi.

WHICH FAMOUS PEOPLE WOULD YOU LIKE TO HAVE AS YOUR FRIENDS?

Lots of people! Brian Eno would be a nice friend to have. He pushes musical and artistic boundaries to the limits. I appreciate people who step beyond traditional standards. I like David Bowie, too. I'm thinking of doing a few Bowie covers in the future.

YOUR VOCAL WORK TENDS TO CREATE A MOODY ATMOSPHERE. IS THIS DELIBERATE?

It's not deliberate, it's just natural. It stems from the different environments I've grown up in and the



Robert Owens

people I've been around. Maybe I've just heard more sad stories than most. I'm still cheerful, though. I just try to put all my emotion into singing. I close my eyes and think... I've always tried to train my personality to be different from the average artist out there.

WHICH HOLDS THE MOST INTEREST FOR YOU, SINGING OR DJING?

Both. They're different sides of me. They inspire me to further my career, but from two different angles. Contact with people is important both in singing and DJing. I get this vibe by looking into their eyes. It's a great thing if you can make someone happy, it's like you've touched their life in some way.

WHICH PRODUCERS AND DJs DO YOU MOST ADMIRE? WOULD YOU LIKE TO WORK WITH ANY OF THEM?

It seems like a new star is born every single day. Right now, there's a lot of up-and-coming talent. I hope I might soon be working with Benji Candalero, who is on the house scene, and I'd really love to work with Quincy Jones. He's a total legend. I'd also be interested in doing something with Sting. A friend sent me one of his CDs and I thought the lyrics were amazing. He always writes such beautiful stories.

WHY HAVE YOU RELEASED SO LITTLE MATERIAL OVER THE LAST THREE YEARS?

I simply needed to take a decent break. I wanted to find my individuality, to find out who I am and to be truly comfortable with myself and my surroundings. This break has not been for a lack of enthusiasm on my part. I've always been able to pop out a song every hour, but sometimes it's better to take a break for a while and just relax.

WOULD YOU LIKE TO BE A POP STAR?

I would like to be famous as it means you can touch more people. I'd like to be a pop star without the star bit.

WILL YOU SING ON OUR NEXT SALT CITY ORCHESTRA RECORD?

I'm waiting on you guys! I'm always waiting on someone. Whenever you want to do it, just send me a tape, I'll see if I can come up with some lyrics. You never know...

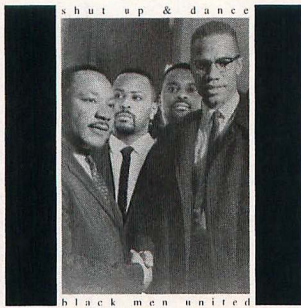
picture **Matt Bright/Raise-A-Head**

Robert Owens' 'Ordinary People' single is out now on his Musical Direction label

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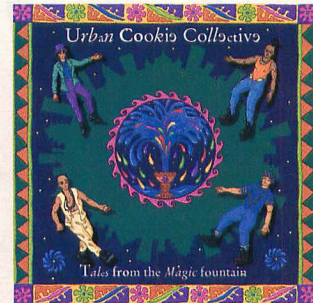


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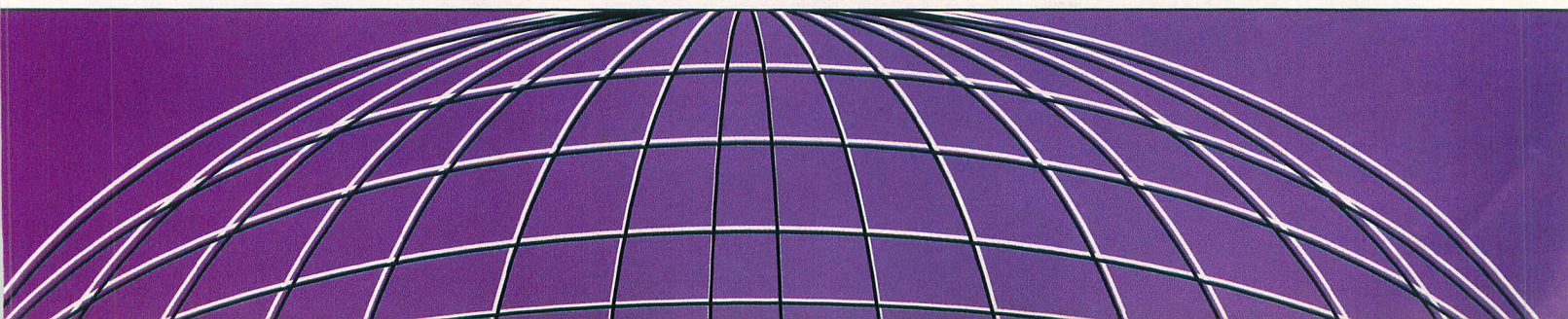
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He's the outsider. A techno renegade pioneering the jungle-house fusion. With his major label debut about to drop, **ALEX REECE** comes in from the cold.

Ealing POWERS

NOSTALGIA

can be a dangerous thing. It clouds the mind. It strains the neck. All that twisting back to gaze upon former glories without watching what's coming up in front. It trips you up. It blinds you to the possibilities of the future.

But in the right hands, it can also be a very powerful tool. Anyone with even a passing interest in charting the unexplored worlds of future music should be able to refer to what's gone on before. Just don't get mired in it. As Charlie Parker once said, "Learn everything there is to know about music, then forget the lot and start again".

Alex Reece would probably disagree with that. He'd probably tell you that there are basic principles you shouldn't forget. That melody, stripped to its barest notes, can be a major force. That basslines don't have to carry the force of a juggernaut to bowl you over. That the power of the breakbeat lies in its rhythms, not in its contortions.

Discover the rules, respect them and then smother them with the relentless march of progress.

Towing the middle line between the percussive freestyle orchestrations of post-hardcore jungle and the deep emotional well pools of classic pre-rave house, Alex Reece has emerged with the revelatory sound of 1995. He hasn't forgotten his roots, he's just repotted them in more fertile ground. His audacious productions, from breakbeat anthems such as "Pulp Fiction", "Detroit" and "Jazzmaster" to his remixes for Model 500, Kenny Larkin, DJ Krush and Tricky, are set to be the landmarks of a great, great year for innovative club music.

In 1988, you had Kevin Saunderson, Juan Atkins and Derrick May. In 1995, there's a good case to be made for an equally crucial troika of Photek, Wax Doctor and Alex Reece. Listen closely and don't get caught out. These are seminal times we're living in.

THIS is the year jungle finally won devotees from the house and techno scenes and Alex Reece has been the pinnacle of that once impossible crossover. An unassuming 25-year-old from Ealing, west London, who lived with his parents until just a few months ago,

he's an unlikely object of the plaudits currently being heaped upon him.

Reece is the antithesis of the self-aggrandising, gold-flashing, ego-fuelled clichés we used to be fed about jungle.

He doesn't go out much. He likes his beer. His ponytail is more a practical measure than a fashion statement. He wouldn't know the meaning of the word "flash" if it dragged him into the nearest Versace store.

Track him down at Speed, the ultimate avant-junglist's network centre, and you'll find he is completely perplexed by the frenzy of flesh-pressing going on around him. And embarrassed when Fabio plays a dub plate of "Jazzmaster", Reece's astonishing debut for Island Records.

"I've never been one to go out and meet people," he shrugs.

Reece prefers to let his music speak for itself. And what music it is. He remembers, at times wistfully, the power of the first generation of house music. The surges of emotion. The bristling energy. The way the simplest of resonating melodies made every hair on the back of your neck stand up. The saxophone of 808 State's "Pacific State", the

heightened passion of Raze's "Break 4 Love", the chilling mantra of A Guy Called Gerald's "Voodoo Ray". "I've always loved American house," says Reece. "My record collection is full of Trax, Dance Mania and Nu Groove records. Todd Terry, Marshall Jefferson, Robert Owens, Phuture... They're fucking done to me."

Reece discovered house in 1988, when he was 18. He'd go out four or five nights a week, mainly to eradicate the drudgery of working in a warehouse by day. He's never turned his back on the memory of the sounds he heard then, never forgotten the potency of the formula his heroes were calculating. Only now, he's the one doing the sums.

"I've gone right off house at the moment," he explains. "I don't think you can do anything groundbreaking with it anymore. I pull tunes out of my record collection from five years ago and none of the house tracks I've heard in the last couple of years can beat them. Drum 'n' bass is different. It's a whole new style."

Listen to "Basic Principles" or "Fresh Jive" from Reece's 1994 Metalheadz debut, or his collaborations as Fallen Angels with Wax Doctor and these influences become clear. For starters, the 4/4 beat still forms the time signature of every tune he makes. But it's beaten out of home-sculpted breakbeats instead of a pre-set kickdrum. And rather than exploring the genetics of the breakbeat code, he chooses to capture the emotional friction between the complexity of the beat and

the very deftest of melodies.

Reece is channelling the glorious mood swings of early house into the percussions of the future. No wonder so many house and techno aficionados are going crazy for his productions.

"I think my stuff appeals to them because they can follow it," he says. "I find that simplicity works."

But with a workload running at around a single a month, where does the inspiration come from?

"I just go back to my record collection and pull out the classics. I'd fucking cry if I lost them. I want my tunes to be played in years to come, too. Not just now. Not just as a flavour of the month."



"I can remember Fabio from my raving days. I remember him playing the classic Chicago tunes down at Barrington Studios in Brixton. Now he's playing my tunes"

"Most of that stuff was really shit. People were just ripping off riffs and sticking breakbeats under them." No sooner had his mode of techno gone over the edge into sonic mayhem ("To be honest, it just became a racket"), than Reece started experimenting with a more sophisticated style of drum 'n' bass. Working with people like DJ Pulse and Wax Doctor, the latter his long-time best friend and a fellow house lover, he delivered tracks like "Hello Lover" (on Pulse's Creative Wax label) and the shimmering, fractured beauty of "Kudos" (on Moving Shadow). Tracks which assimilated his first love into futuristic projections of the neo-jungle style which was beginning to emerge.

Thanks to the support and foresight of his biggest admirer, Fabio, it wasn't too long before Reece picked up a deal with Goldie's then fledgling Metahedz imprint. The shift to over jungle was to prove absolutely irrevocable.

"I gave Fabio a tape of 'Basic Principles' and he insisted on having a dub plate cut. Suddenly, after all those years, I was making music I wanted to hear and finding that everybody else was into it as much as I was. I can remember Fabio from my raving days. I remember him playing the classic Chicago tunes down at Barrington Studios in Brixton. Now he's playing my tunes."

Two months ago, with labels like RLS, Mo'Wax and Talkin' Loud at his mercy, he chose to sign to Island Records. He'd had his fill of independent labels. "I'm 25 now, so I've got to take it seriously if I'm going to have a career," he reasons. "Island are cool. They're just telling me, 'Carry on with what you're doing, you're going the right way.'"

THESE are extraordinary, nay, revolutionary times for jungle. Like house music 10 years ago, it first established its patent. Now it's adapting, hovering up inspirations from a myriad of other genres and spraying the sound onto the template of drum 'n' bass to come up with something even more remarkable and groundbreaking.

There's Photek's reinvention of the polished sound of early Detroit. T-Power's psychedelic infatuations. Krust's freestyle jazz kinetics. But more than any other, it's Alex Reece who is uniting the disparate tribes of the dancefloor.

The next three months are going to transform his life. An imminent surge of incredible music from Reece could well change yours, too. His debut for Island, "Feel The Sunshine", is his first full vocal production, the Björk-esque inflections coming from a singer called Deborah Anderson. It's good, but it's completely overshadowed by the amazing b-side, "Jazzmaster", which is so compulsive you'll find yourself whistling it for ever. A sun-kissed, golden weave of melodies you will never forget, it is to jungle what "Pacific State" was to early house.

If anything can trump it, it will simply be another of Reece's forthcoming releases. Perhaps his remix of Kenny Larkin's "Groove", which is every bit as mighty as his previous twist and shake takes on Model 500, Krush and Attica Blues. Or perhaps his remix of Tricky's "Brand New, You're Retro", a track so devastating that it feels like Satan is breathing the smell of the future down your neck.

Revolutionary times indeed. "Maybe a whole new scene is going to come from this," postulates Reece. "Maybe a whole new style. His voice trails off, the implications of where we are heading suddenly striking him. So far from everything we've ever known. But still in touch with it all. The perfect revolution, really.

'Feel The Sunshine'/Jazzmaster is out this month on Island. Alex Reece's remixes of Kenny Larkin's 'Groove' and Tricky's 'Brand New, You're Retro' follow shortly on RLS and Island, respectively

ALEX Reece has reached his current sound by the very strangest of routes. He has never espoused the rave aesthetic and never indulged in the transience of novelty-seeking. He started out as an engineer for Basement Records in the early Nineties. Around the same time, he and his brother, Oscar, made Semtex-tough techno under the name of Exodus.

"I liked the idea of acid coming back at that time," he smiles as he recalls some of those early tunes. "I loved the fucked-up sounds." Exodus were even offered a deal by Lenny Dec, the gabba god. Fortunately, they turned him down and from there, Reece stopped his ballistic breaks around. He recorded a single for Labworks UK and another for Sinister, both weird, roughneck industrial statements direct from his Acid Lab home studio. At the same time, he was watching the hardcore scene from a distance. But he found little of interest in the obvious sampling, speedy breaks and dark strings.



Reece is the word

ALEX REECE'S DESERT ISLAND DISCS

ARMANDO - "World Unknown"
BOB STATE - "Pacific State"
BAM BAM - "What's Your Child?"
SHALOR - "I'm in Love"
RHYTHM IS RHYTHM - "Strings Of Life"
CORPORATION OF ONE - "Real Life"
CRYSTAL VORTEX - "Money, You Are My Slave"
WOOD ALLEN - "Airport 89"
A GUY CALLED GERALD - "Voodoo Ray"
UNKNOWN - "Electra"



COMPETITIONS GALORE!



Azuli girlie: Andrea Mendez

FLY TO ITALY WITH AZULI

IN the world of garage, London's **AZULI** label are the walnut-dashboard, velvet-upholstered, gold-trimmed-and-all Rolls Royce Silver Phantom. Yes sir-eee!

Azuli have provided a platform for UK producers working in a US style since the days when garage was a mere twinkle in some pigeon-holing journalist's eye. They've gone on to establish themselves as one of the most innovative and respected outlets for pure music this side of the Atlantic. Which is why a peak at their back catalogue uncovers such hallowed names as Tony Humphries, David Morales, Frankie Knuckles, Murk, Farley & Heller, Stonebridge, Satoshi Tomie and Joey Negro on the roll of honour.

To mark four years and 40 releases of the most uplifting, spiritual grooves and monumentally melodic house, the label have now put together "The Big Wheels Of Azuli", a compilation of the highlights of their illustrious career so far. On it, you will find the likes of Jasper St Company, Romanthony, Mount Rushmore, Andrea Mendez and Black Shells – all



purring quality and class like Siamese cats at the double whipped cream.

Azuli are also throwing a lavish party of positively orgasmic good music in Italy on November 25. It takes place at Rimini's celebrated Coco Rico club with Dave Piccioni and Ralph on the decks, and a PA by Jasper St Company. Sounds great, eh? Fancy going? Well, maybe you'll be the ONE lucky Muzik reader to be flown out to Italy to join Azuli as a VIP guest for the night. Accommodation is included. FIVE runners-up will meanwhile have to console themselves with a copy of the compilation album.

To book your seat, simply solve this easy-peasy riddle: **By what other name are Jasper St Company also known?**

- (a) Basement Bargains
- (b) Basement Boys
- (c) Bover Boys

Mark your entries "Azuli Competition" and state which format you'd like to receive the album on. The closing date for entries is Monday, November 6.

WIN GROOVE CORPORATION GOODIES

BIRMINGHAM'S mighty **NETWORK RECORDS** have been at the forefront of house, garage and techno longer than it has taken Derrick May to make his first album. From the first wave of techno pioneers like Kevin Saunderson and Juan Atkins to the rave scams of Altern 8, through subsidiary imprints such as First Choice, KMS UK, Six X 6 and Serious Grooves, they have held a seat on the top table of cool labels for years.



Feelin' Groovy

Next up from Network is the debut album from Brum's finest, **THE GROOVE CORPORATION**. The disc in question, "Co-Operation", mixes the street sounds of young urban Britain into a sophisticated collection of ultra-soulful tunes. It's dandier than Beau Brummel and sweeter than a meltdown in a sugar factory.

And ONE Muzik reader has the chance to win not just a copy of the album and the limited-edition dub plate version, not just assorted Groove Corporation items of fashion wear, not just a never-to-be-released CD of a Groove Corporation mix show for radio but also an entire year on Network's mailing list. Which means so many records of such heavy-duty grooviness that they'll probably be delivered in a skip. FIVE runners-up will win a copy of the album and the dub plate.

Just answer this simple as a dimple question: **Who recently remixed Rhythm Is Rhythm's "Strings Of Life" for Network?**

- (a) Jeremy Healy
- (b) Nine Inch Nails
- (c) Ashley Beedle

Mark your entries "Network Competition" and state which format you'd like to receive your album on. The closing date for entries is Monday, November 6.



JOIN AUTECHRE ON THE RADIO

MOST of us would skin our pets to get half a tick on the radio. The late-night dedications, the anonymous fan-mail, the knowledge that thousands are tuned in to your every godlike utterance... Now, thanks to those terminally bountiful folk at **WARP RECORDS**, you too have the chance to enjoy the power, the glory and the ratings!

Because to celebrate the arrival of **AUTECHRE's** third album, the inexplicably magnificent "Tri Repetae", ONE Muzik reader will be invited to DJ alongside the band on their awesome Saturday night Kiss 102 FM radio show. You will go to Manchester to record your slot in the Kiss studio, Autechre will compose special jingles for you and, if you play your cards right, you might get asked back on a regular basis. Hell, you might even end up replacing the boys themselves!

All you have to do is make up a 60-minute cassette (no longer) of yourself DJing. You do not need to talk, just mix, using your skills and good taste to impress the judges. Who are, naturally, Autechre. The creator of the most inventive demo (which must include a track-listing) wins the guest spot. FIVE runners-up will walk away with a copy of the new Autechre album.

Mark your entries "Autechre Competition" and state which format you'd like to receive your album on. The closing date for entries is Monday, November 6.



Shady characters

● 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!

LAST MONTHS COMPETITION WINNERS

COUNTERFORCE Mark Waugh, Paul Ladd, David Grou, Kirk James Wadmore, Waldo, Scott Holmes, Jamie Tettlow, Nick Weston, Tony Scopes, Adrian Lighty
BUSH MEY Chris Bamford, P. J. Couzens, Steve Gordon, Adrian Finn, Patrick C. Devlin, Matthew Shaw, Dave Cummins, K. Byrne, Tom Newman, Darren Dutch
GIRLES Miss Vicki Orell, Jenny Hancock, Marlene Watson, Becky Allman, Cecilia Doolagale, Lisa Smith, Susan Barker, Lucy Slade, Sneya Butt, Georgina Wilson
JIFFY S. Page, A. Williams, Michael Meish, Zoz Lee, Simon Goodier, Tony Scopes, Iola Angus, Glen Kierstead, Adam Watkins, Steven Baker, Pete Ingleton, Brian Morrison, Steve Sear, Lucy Slade, Waldo, G. Lever, Russell Clayton, Ryan Lord, Graham Hatley, Chris Boland, Helen Jones, Tony Smith, Matthew Hill, Paul Griffiths, Duncan McClure, William White, Gary Dyke, Paul O'Toole, Matthew Duffield, Karen Keely

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Corporation of One "REAL SPIRIT"

Robert Owens "I.L. BE YOUR FRIEND"

A Man Called Adam "BARFOOT IN THE HEAD"

Illusion "WHY CAN'T WE LIVE TOGETHER"

Primal Scream "COME TOGETHER"

Orchestra JB "COME ALIVE"

Blow Monkeys "LA PASSIONARIA"

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DJ - SPACE DJS, MATT CONSUME, NICK SPICE

3 NOV MARCUS GARVEY CENTRE, NOTTINGHAM

DJ - SPACE DJS, DARREN EMMERSON, STUART McMILLAN

9 NOV BIG BAD BOOM LEEDS, THE COCKPIT

DJ - BEAUMANT HANNAN, MORRIS, HUGGY

18 NOV PRANA MANCHESTER, NIA CENTRE

DJ - ANDY LEES, STEVE MORAN

BLANCO Y NEGRO

parashift management



bible *bangin'*

As club culture expands, **RELIGION** is finding an opening for a fresh slant on the recruitment drive. With the Nine O'Clock Service revelations rocking the Church, the Christians are ready to perform a resurrection shuffle with the minds of the dance generation

"EVERY single one of us deserves to go to Hell. We've all blown it. We've all let God down. But the brilliant news is that anyone can be forgiven."

Andy Hawthorne is speaking in his capacity as a member of a Christian youth organisation known as Message To Schools. He also fronts a Manchester-based techno outfit called The World Wide Message Tribe.

What makes his views significant way beyond the confines of Manchester, is the fact that The World Wide Message Tribe is the biggest phenomenon in the Christian dance music scene – a scene which is rapidly growing across the whole of Britain.

In America, Christian music accounts for 11 per cent of the total music market (Source: CCM Update). In the UK, however, it's only been in the last few years that young, "committed" Christians (their preferred label for "born again") have realised the full potential for spreading their message through music. Some, like Hawthorne, are former ravers. As such, they see dance music as a particularly strong medium for reaching potential converts.

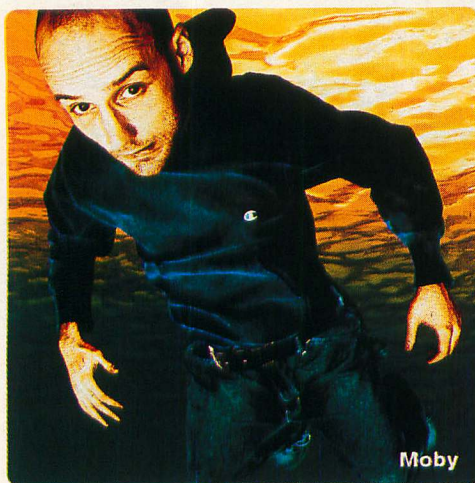
"Dance music is the music of the kids in Manchester," says Hawthorne. "The fact that we love it as much as they do is almost beside the point. We think of ourselves as missionaries. Most kids in Manchester are pagans because they don't know the basic information about the Christian faith."

ORGANISED Christian religion in Britain has suffered a decline in interest for many years now, particularly among young people. The Church itself has gradually come to face up to the fact that it is in crisis, with the Archbishop of Canterbury, the head of the Church Of England, attempting to counter this by declaring the Nineties to be the "Decade Of Evangelism."

However, instead of unleashing a horde of fresh-faced Christian soldiers to hassle unsuspecting pagans at garden fetes, a new kind of apostle has emerged. One who acknowledges the state of the modern world and recognises the specific problems which have caused the Church to alienate the majority of young people. ➡







Moby

Like Greenpeace activists who discovered that manipulation from inside a system can be vastly more effective than from the outside, many young Christians have realised that, by duplicating elements of club culture into "alternative worship" services, they can compete with secular organisations for the minds of the young. Chris Brain, the former minister for the now infamous Nine O'Clock Service in Sheffield (known as NOS within the Christian community), was one such character who excelled at attracting new recruits in this very way.

"The NOS had a fantastic vision in the beginning", says Andy Hawthorne. "The problem was some bloke went wacko and did crazy things. But the notoriety of the incident has helped in the sense that clubbers have seen the story in the papers and thought, 'Wow, I didn't know churches were places where you could go dancing'."

It's extremely unlikely the scandal surrounding Brain, who the tabloid press dubbed an "Evil Rave Priest", will have any effect on the growth of dance music within the Christian world. The potential is just too large. Something Andy Cummings, the editor of "Cross Rhythm", a bi-monthly Christian music magazine, recognised as he watched the scene grow from the early days.

"The rise of Christian music started in America back in the Sixties and Seventies," he explains. "It became so big in the States that the secular companies, the EMIs and the Sonys, started to buy into it. But here in the UK, evangelism, the mainstay of the Christian music scene, has always been a much smaller part of the Church and has developed more slowly into a grass roots underground."

WITH this in mind, The World Wide Message Tribe recently found themselves being courted by three major American labels. Warners won the pitch and the group are now preparing for their second album, "We Don't Get What We Deserve", to be launched into both the Christian and the mainstream markets of America. The album includes tracks such as "We Talk To The Lord (Buddy Riches 2 Rags Dub)" and "Re: Revival (Extended Trance Mix)".

Given that the Tribe sold 30,000 copies of their debut through their own activities, major success now seems a distinct possibility. A fact which, if anything, slightly concerns Andy Hawthorne.

"This summer, we played to over 60,000 people. The adulation, the queues wanting your autograph – all that is intoxicating," he admits. "If you're not careful, you start thinking you're special and forget it's God who has done it all."

Hawthorne still spends most of his time working with Message To Schools, which is a registered charity and is careful to maintain the accountability of all its actions. This accountability is essentially about a system of checks and balances to ensure all actions are in accordance with the teachings of The Bible and, more importantly, to ensure that no individual follows Chris Brain's path into trouble.

The Tribe, meanwhile, have a busy time ahead. As well as releasing their first material in the States, they're about to play two nights at the Manchester Apollo and record an hour-long Christmas special for 1FM. They will also be maintaining and developing links with other Christian organisations working among the pagans of Manchester's secular club world.

YOUTH For Christ, an organisation which frequently collaborates with The Tribe, have set themselves a target to reach one million people in the UK by next year. Founded over 40 years ago by an American called Billy Graham (yes, the Billy Graham), the group currently has 60 centres around Britain, as well as numerous teams of itinerant workers.

One such worker, John Baker, has been instrumental in setting up a club in Bath called Club X.

"Youth For Christ exists to try to share the good news of Christian faith," says Baker. "We set up Club X as a professionally run nightclub to reach people who had no contact with the Church. There's no preaching, just dance music which pumps out all night. But we do always have a few members floating around, chatting to people and befriending them."

"Club X is designed to be a place where people can come and be accepted. There are no strings attached. You don't have to become a Christian. It's alcohol and drug-free, and is basically just a safe place where young people can come.

house music, strobe lights and amazingly friendly crowds are the same, the dedicated drug user is unlikely to feel too comfortable in the knowledge that the rest of the crowd are praying for them. But for somebody facing problems or doubts, Christianity could certainly provide a possible solution.

Becoming a Christian could also require a change of mind-set for someone who considers pre-marital sex to be acceptable. As Andy Hawthorne makes clear when he talks about his own conversion.

"I was probably a typical clubber when I became a Christian. I had to give up a lot of things. I remember thinking, 'Blimey, how am I going to cope with giving up sleeping around?' But when I did, I felt like I'd lost 10 pence and found a million pounds. I had a place in Heaven, a relationship with God and a whole new outlook on life".

Charlie Irving of the Glasgow-based Late Late Service has also been talking a great deal about sex recently, again principally because of the controversy surrounding Chris Brain and the Nine O'Clock Service.

"Most of the members of our group ultimately want to get married," he explains. "But a lot of people don't know where to draw the line any more. Most think sex is fine if you are in a committed relationship, which is not my point of view. What we try to do is be a prophetic voice and point out the dangers of promiscuity."

Irving believes the dangers are clear.

"People somehow lose the sense of value which sex should have. I know people who are promiscuous and they seem to be strangely insecure. They almost appear to be looking for something else in these sexual relationships, like love, being loved and being accepted. If a person is insecure, but know they are loved for who they are rather than the fact that they're sexually active or sexually attractive, then it seems to make them a lot happier."



Vinyl (ab)solutions. Hydro and The World Wide Message Tribe are among those who preach to the beat

We expect some of the young people in Bath will want to become Christians at some point, so what we're trying to do is enable those people to do so without radically changing their identities."

Johnny Sertin is using precisely the same subtle approach some 100 miles away in Bournemouth. Johnny runs Bliss, a youth church and club associated with the Pioneer network, whose 100 or so churches across the country function from members' houses. The Bliss club nights take place in a side room at Bournemouth's Pavilion Theatre and, according to Johnny, the emphasis is on friendship rather than preaching.

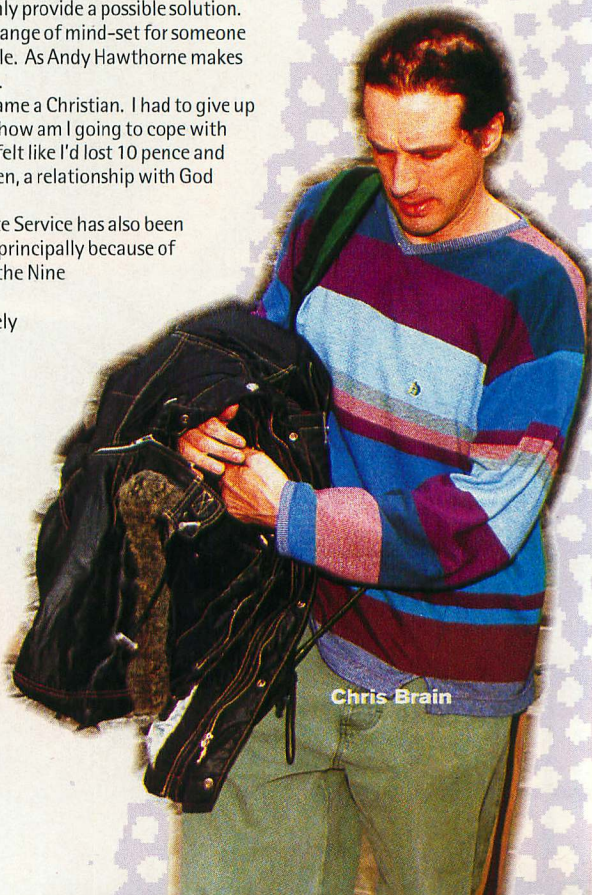
"I think people often forget the friendly side of Church. What we believe in, we live. We are evangelists, but first we are committed to loving people. We have a great concern not only for people, but also for justice and mercy in the wider community."

As well as running Bliss, Johnny and members of his church regularly visit other local clubs seeking recruits. While actively networking on the scene, they inevitably come face-to-face with drug culture. Surprisingly, it's something Johnny has some empathy for.

"All kinds of people have different spiritual experiences and, on one level, drugs do enhance those experiences. But whether they enhance in a positive or a negative way is another question. You could say, and quite a few of my friends who have taken drugs do say, that the phenomenon is exceptional in the short-term. But drugs always have other consequences in the long-term."

"We have lots of people coming to our church who have taken drugs, who continue to take drugs and who are even on drugs when they visit us. We don't agree with the drug culture and we pray for these people. Religion is not just about experiences, it's about having a relationship with God."

IN many respects, the two most obvious issues which divide Christian and secular club culture are sex and drugs. But although the pumping



Chris Brain

The Late Late Service regard themselves as evangelical rather than evangelistic and the distinction is important. A Christian who is evangelical believes in the teachings of the Bible, whereas an evangelist is concerned with actively communicating his or her beliefs.

Unusually, the Late Late Service functions as a democracy, with 50 core members being overseen by an elected steering committee. Nobody is allowed to stay on the committee for longer than two years. Nobody is allowed to become too powerful. It's a formula which seems to work particularly well for the 20-something crowd and the services are usually packed.

"If we do something positive, with a good, authentic vibe, then we feel outsiders will find it attractive," declares Irving.

WITH a huge number of active and dedicated volunteers, one of the great advantages the Christian dance community has is its geographical spread. Rather than being concentrated strictly in and around London, organisations exist in every town and city, meaning they can respond to local tastes in music and style very effectively.

One of the most popular Christian clubs in the capital is Abundant, which boasts a membership of 2,000 people. It takes place every month at The Arches on Southwark Street and is run by Steve Baker (who just happens to be the brother of John from Youth For Christ) and his two partners. Steve is also a DJ and, like Andy Hawthorne, was involved in the mainstream dance scene before he embraced Christianity.

"I moved to London in 1989 and my ambition at that time was to become a top DJ," he says. "I ended up DJing at Energy parties at Brixton Academy, but I started to feel disillusioned with the whole club scene, particularly because of the drugs."

Steve Baker tells of how one of his DJ associates started taking large quantities of Ecstasy ("Seven or eight a night, he totally lost it") and another 17-year-old friend died after popping three pills. He says he's now much happier devoting his energy to the drug-free environment of Abundant.

"We started the club in July 1994 and our first crowds numbered around 300 people. By September, the numbers had grown to 700 and I was thinking, 'Sugar, this thing is successful'. It was then that we moved to The Arches. Nowadays we usually pull in around 1,100 clubbers a night."

Abundant's music policy is split into soul, funk and acid jazz on one side and happy house and gospel garage on the other. It appears that Christian clubs have no problem finding suitable music, since their minimum requirement is for tunes to have an uplifting vibe. However, while finding secular music acceptable, it's clear that they favour dance music created by Christians. And it's equally apparent that there is no shortage of religious-orientated material for them to choose from.

MOBY is undoubtedly the most successful Christian dance artist. As well as playing at this year's Tribal Gathering in Oxford, Moby also recently performed to some 30,000 Christians at the Greenbelt Festival.

"The vibe was similar at both events," he says. "But the factor which distinguished Greenbelt was its strong social and political emphasis. It encouraged people to become active. Tribal Gathering, equally wonderful though it was, was just a big party. I've always been disappointed by that aspect of the rave scene. It has always seemed to be too insular, too self-involved and not really acknowledging what's happening in the world at large."



Ray Goudie

in life is to persuade people to re-evaluate Christ separately from Christianity. For most of my life, I grew up believing the two to be synonymous. It was only when I read The New Testament that I realised the priorities of Christ and the priorities of the Christian establishment were two very different things."

Moby's interpretation of Jesus is certainly interesting.

"Christ was very confrontational, almost anarchic. He was kind of a punk rocker. Some of Christian culture is beginning to accept that interpretation and from that acceptance is emerging an extreme, left-wing, socially-active Christian culture."

RAY Goudie is an English Christian making house music under the name of Hydro. His latest album is called "Spiritualisation", every track of which has a bpm count printed on the sleeve. One of the cuts, "Touch The Spirit", comes complete with a "303 Dream Topping Mix" and another is subtitled "The Nutter Stomp Mix".

Hydro have just been signed by EMI Holland, while other acts Goudie is involved with through his New Generation Ministries organisation also look like being snapped up in the near future. For him, the music comes first.

"We're keen to be just considered as musicians," he declares. "I think we're sometimes viewed as being on a crusade, trying to manipulate young people into believing what we believe. But for us, that's not true. In the same way a group like The Shamen would encourage others to investigate shamanism, part of our goal is to encourage people to find out about God for themselves."

Finding out about God is the single issue which unites all of these characters in a common cause. As John Buckeridge, the editor of "Youthwork", another young Christian magazine, succinctly explains.

"There are 100,000 Christian youth workers in the UK alone and there's a rising interest in alternative worship. The Church has an exciting message, but it's still dressed up in old clothes. So youth organisations are trying to make the message relevant through the leading musical genre. Which, at the moment, is dance music."

What's more, because they are actively recruiting from the club scene, Christians are also benefiting from the experience and knowledge of the new converts. It's an ongoing process.

"One of my best mates became a Christian last week," reveals Andy Hawthorne. "He was a typical clubber. He was also a total headcase and a cocaine addict. He is also a DJ who has had singles in the charts and this week he played for the first time in nine years without being on something. But he's not thinking, 'Oh dear, I haven't taken any drugs or slept around this week'. He's thinking, 'Wow, I've found this relationship with God'. And that's the experience of a lot of people who become Christians. It's totally radical and totally revolutionary."

EVERYONE interviewed for this article was, without exception, friendly, co-operative and open. They all spoke with the self-confidence which comes from knowing you are right. More significantly, many of them are also totally committed to converting non-believers to their way of thinking, which is inevitably where conflict can begin.

So the next time you're in a club and somebody smiles at you, remember that they might just have ulterior motives.

COMMON GROUND

Many people on the secular dance scene have long recognised the links between dance culture and spiritualism. Here, a selection share their own personal philosophies of life on the spiritual fast lane

"Megadog works as a travelling entity. We provide a space which is conducive to creating trance-out meditation vibes. The Planet Dog sound tends to be music you can space out to. It takes you on a musical journey to accompany your trip. The mission is to turn as many people on as possible." Michael Dog, Megadog



"We're trying to send our message consistently to everybody, wherever they are in life. We try to motivate them to be better people, to come to know themselves and to know their God. That's universal for us, whether we're talking about a church audience or a club crowd." Gary Hines, Sounds Of Blackness

"If you can walk away from somebody and leave them feeling good, then hopefully they will go away and make someone else feel good. It's all about spreading a positive rather than a negative vibe." Alex Swift, Federation

"Dance music and religion are both about a shared spiritual experience. Nothing can compare to standing in a field or on a beach as the sun rises, dancing to tribal beats in communion with thousands of others. The dance scene has also had to fight fearful government attempts to suppress it, just like any established religion at its birth." Paul Shurey, Universe/Tribal Gathering

"Drug revelations will never match the absolute happiness and freedom which comes from carrying out any form of spiritual practice wholeheartedly. Maybe this culture of rave drugs is our post-Christian/post-technological way of connecting with the communal spirit. Twentieth Century Western Voodoo?" Sandira, Loop Guru

"Drugs cannot provide a genuine spiritual experience. It would be pathetic to think they could. Nothing can compare to a natural high, or trying to aspire to something which keeps you in contact with yourself. Anyone who supports drug use is full of irresponsible, trendy bullshit!" Aki, Fun-Da-Mental

"Music and spiritualism are one and the same for me. It's all about making sure that you're leading yourself and others along the right path. It's very important to have a direction in life and to have some religion, which I absolutely believe can bring people happiness. Buddhism says that none of us are perfect, but every day we can improve our lives." Lorna Marshall

"Dance has always been a vehicle for bringing enlightenment to people. One merges into one's real reality, the divine inner-self which is the dance, was the dance and will be the dance. Dance is the ultimate, even if in the eternal stillness." Raja Ram, TIP Records

1 *heart*

from the

KRS-1 the grand daddy of hip hop takes to the soap box for a speech on record labels, street cred and the 'Goddess Theory'. Listen and learn

KRIS Parker's nasal baritone echoes around the hallway of his home in Inglewood, New Jersey.

"Yo!"

He says he's just spent ages with a couple of his proteges and now only has 40 minutes to chat before he has to be out the door. One and a half hours later and Kris Parker, aka KRS-1, is still talking. He has talked his way through why he pushed PM Dawn off stage in New York and what he calls his "Goddess Theory". Now he's about to start on his record company.

No subject is taboo for KRS-1 (Knowledge Reigns Supreme, or a rather nifty anagram of Kris). But then this is a man who brought more than skilled rhyming abilities to the hip hop table in the mid-Eighties. At a time when much of the emphasis in rap was on cars and jewellery, he was rhyming about preventing nuclear war. He supplied the food and the thought. Focusing on social and political injustices motivated by years spent in a Bronx shelter for homeless men, he became the voice for a generation who appeared to have lost their way in the absence of any serious leadership.

"MCS Act Like They Don't Know", the first KRS-1 single for over two years, opens with the immortal lines, "If you don't know me by now/I'll doubt you'll ever know me..." But how can you understand a chameleon who contradicts himself as matter of course? He laughs. A deep, rounded laugh.

"That's it."

Sorry?

"That's just it. Sometimes I even have to go to the extent of hypocrisy. The universe contradicts itself, nature contradicts itself. There can only be a contradiction if you take one aspect of me and compare it to another. But if you look at my whole career, there is a picture."

words **Sonia Poulton** pictures **Martin Gallina-Jones**

Albeit vast in detail and sometimes blurred around the edges. It includes two of the most highly regarded rap albums ever, "Criminal Minded" and "By Any Means Necessary", as well as a penchant for cussing people. Everybody is a potential KRS target. From congressmen to rap artists, he has no bias.

Much as his desire to diss has often amused his fans, many felt he went too far when he answered the disparaging remarks made by Prince Bee about him in an American magazine, by physically attacking the PM Dawn frontman and pushing him off stage during a performance in New York almost four years ago. In retrospect, he has some regrets.

"Some people might think it's really cool, but it isn't. I could have gone to jail. I could have killed the man. Looking back at the reality, I'm glad about the way it all panned out. I'd like to make public amends to PM Dawn. I don't hold grudges, it was just me using him to show the world that KRS isn't the soft person you thought I was becoming. Seeing it from the outside in, what must I have looked like? Contradictory to the point of wickedness. And that's not what I'm about. I did feel it gave me another licence to teach, though. The hardcore street kids who really need to learn the science of mind techniques won't listen to anyone who hasn't done what they have. Now that I've shown I'm one of them, maybe they'll listen more. But at the time, I definitely felt deserted, almost crucified."

IT'S ironic that KRS-1 should ever feel his street credibility could be in doubt. His original partner, Scott La Rock, was murdered trying to stop a dispute in The Bronx in 1987 and his death was the inspiration for much of Kris' output in the following years under the guise of Boogie Down Productions. Kris later put together the Stop The Violence Movement with a cast of rap glitterati and aimed the theme tune (which was an early demo of his and Scott's) at the growing arsenal of guns in inner-city America.

His new album, "KRS-1" is no less confrontational. Tracks like "R.E.A.L.I.T.Y. (Rhymes Equal Actual Life In The Youth)" take the perspective of a street hustler, while "Free Mumia" tackles the case against the former Black Panther currently on death row and asks why prominent US leaders concern themselves with less important issues. Together with guests Channel Live, he cites Jesse Jackson, C Delores Tucker and presidential campaigner Colin Powell.

"These people make such elaborate speeches about rap music," says Kris. "Why are they not concentrating on the real problems in society? Healthcare, violence, sexism, racism... It's pathetic."

Set against a backdrop of beats constructed by his brother Kenny Parker, DJ Premier and Kid Capri, KRS-1 decorates the grooves with a gritty, determined vocal, celebrating graffiti as an important cultural movement and igniting the mind with his dare-to-be-different outlook. It's contentious too. For example, Kris has dissected The Bible, dismissing it as a tool which has nothing to do with God or spirituality.

"And it's sexist towards women. My fundamental campaign is to bring rise to the feminine. I'm bringing the Goddess forward."

There's a distinct glitch in his voice.

"It's about time we did away with the masculine idea of God. The whole concept of God as a man is imbalanced."

You can picture the American tabloids already, "Rapper In Verbal Assault On God". Why does Kris put his head on the block?

"Someone must break the tradition of ignorance," he responds. "Each generation never seems to progress. We're teaching children our ignorance. Whether people like the concept or not, it's the truth. You can no longer denigrate women and therefore it's unhealthy to see God only in the masculine. People don't do certain things in their lives because of their beliefs in God. As Seal says, 'I wash my face in dirty water'."

Do you think Seal believes in the "Goddess Theory"?

"I haven't a clue, but it's such a brilliant line. It is the absolute point of where we are theologically in the 20th Century. Each time you dip your face in the mud, it gets filthier. It's a man's world and it's destroying us. The concept of God as a man is destroying the forward movement of humanity as it doesn't give a balanced view."

EVOLVING from a production and management company, Kris now runs his own label. He set up Front Page Records following problems with Jive, the imprint he has been with virtually since the very beginning.

"They told me my music was wack and my days of production were over."

Ouch! Kris does not take well to being insulted.

He lets out a burst of a laugh. "And I don't take well to being insulted."

"But I stepped back, looked at myself in the privacy of my own home and asked, 'Am I too old? Am I wack?' It took its toll on me. Imagine being told by the people who are there to promote your stuff that, 'Kris, as a producer you just don't have it any more'. That would knock anybody's self-esteem. Basically, they were upset because 'Sex And Violence' didn't go Gold."

So he decided to experiment. First he set up Front Page Entertainments. Then he recruited two unknown artists, produced their albums and signed them to other labels. Channel Live went to Capitol Records and Nervous signed regga-rapper Mad Lion. Specifically chosen, Kris laughs slyly, because the Nervous proprietors were related to Jive's head honcho, Barry Weiss.

He's a minx when he's riled is KRS-1.

Channel Live were the ideal vessel to unleash more hard speech onto millions of youths, while Mad Lion brought Kris' reggae influences to the fore. Both have been greeted with the necessary underground approval and sufficient sales to warrant further interest. Kris' depression was over.

"I snapped out of it when the ego was satisfied," he laughs self-mockingly. "I've got two more years at Jive, then I'll step over to my own label. I might sell less records, but I'd really direct where I wanted to go. There's nowhere in the business I can go without a problem. And the only way to do it is to do it myself. Then I can have a problem with myself."

AFTER promising to write a book for many years, Kris Parker is now preparing to publish a volume entitled "The Science Of Rap". He is also close to completing a second volume, "Hip Hop - The Religion Of The Inner City".

"The Science Of Rap" explains the importance of language, "I basically say that if you don't have a great vocabulary, you can't be a great rapper. If you don't have a sense of what is real in life and question what is in your head, if you do not have control of your conceptual thought, then you will not be the best rapper you can possibly be."

He is also gearing up Front Page to release material by his wife, R&B singer G Simone.

"I'm not really a big fan of R&B, but I honestly like her stuff. I guess I might be biased, of course, but I'm putting out stuff the public like, not just what A&R thinks is good. I think we need a different approach to how music is marketed. It's such an A&R monopoly. If one person doesn't like it, it doesn't happen. And it could be an important song, one which needs to be heard and could change the way people think."

KRS-1 has certainly made people think during his 10-year tenure in the music industry. He has been widely accepted as a teacher by young America and raps fans worldwide. His ability to construct provocative words into poetic prose has seen him through seven albums in a genre where three is considered a good innings.

And he remains a thorn in the side of authority. Just as he likes it.

The album 'KRS-1' is out now on Jive

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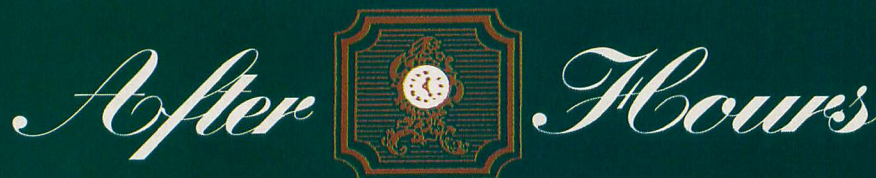
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WELCOME to the land that
time forgot.

South of the border, the word "rave" is now anathema, banned due to immediate connotations of white gloves, lightsticks and Vicks. How quickly we've forgotten that, back in 1989-1990, standing in a field with our fellow bovine hordes was a combative way of life. A battle against authority which neatly encapsulated the "wild liberal youth versus paternalistic draconian officialdom" struggle. It wasn't just about partying. It was a revolt.

How things have changed. For most of us, hermetically sealed in our world of petty obsessions (like, who cares if Carl Craig signing to WEA is a sell-out or whether Basic Channel have shut up shop), dancing on a Saturday night has lost all political meaning. Let's face it, there's nothing more guaranteed to please a government hell-bent on eradicating civil rights than the prospect of a generation too hooked on trainspotting and drug-necking to even bother registering to vote.

Which kind of puts Rezerrection into perspective. Yup, on one level, here is just another large-scale rave. You could say you've seen it many times before. We've come to take the laser-war spectacles, the frenzied lightstick waving, the infinite calls to "the whistle posse" and the dancers in harlequin outfits for granted.

We've heard much of it before, too. Listen to Q-Tex, with an Anita Dobson lookalike hooching out classic pop platitudes over old Shades Of Rhythm-style trax speeded up to 160 bpm, the cropped, gangling youths hammering away at keyboards in a classic PA set-up and the MC bludgeoning the crowd with verbal nonsense. There are more clichés at play than a lifetime's worth of John Motson commentaries.

Look deeper, however, and there's a magnificent two-fingered salute cunningly hidden behind all this anti-diluvian behaviour (and how ironic that it rains in torrents for the entire duration of the event). Nothing epitomises it more beautifully than the peak of QFX's set, "No DS [Drug Squad] Allowed", with its chorus of "No DS allowed/Get the fuck out of here". It may be insanely stupid, but in the context of tonight's overwhelming police presence, it's an almighty rallying call, a rave generation's "Anarchy In The UK" even. Anyone looking for Hakim Bey's Temporary Autonomous Zones would have a field-day here. The music isn't as advanced as Underground Resistance, but the sentiments are every bit as inflammatory as "The Riot EP".

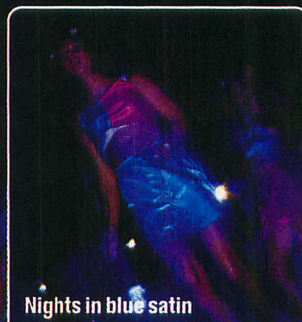
Then there are the Dutch crews, as sophisticated as an elephant's sex life. Every song title is peppered with "fucks" and "motherfuckers". It's like Quentin Tarantino has turned his hand to techno and whatever Ruffneck Alliance or Lenny Dee's ferocious sets lack in guile or intricacy, they make up for with sheer vitriol. You may not like it, but your parents definitely wouldn't either. And that has to be a good thing. What was the last club track which made you want to chin a copper, eh?

So over in the techno tent, Dave Clarke looks distressed, Lady B looks resplendent and Dave Angel plays the only set of the night to get a rousing reception from the crowd gathered, not for a mellower vibe, but simply to find comfort from the deluge and ensuing quagmire outside. Poor Ege Bam Yasi simply confuses them more. His mixture of cockerel noises, drug references and 303 graffiti is met with the sound of Scotland's council estate youth scratching their cropped heads in befuddlement.

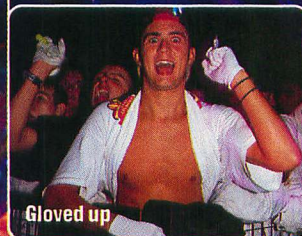
Back in the main tent, Lenny Dee peaks at 220 bpm and 10,000 kids dance ankle-deep in the pools of rain. They stand, crushed together, in awe. The ire of white punks grinds against a hedonistic urge to escape and there, in one corner, stands a particularly wild-eyed character in a T-shirt emblazoned with the anarchy-style motto, "British Techno Outcast Clan".

Tonight, the outsiders came in from the cold and partied, while figures of authority prayed they'd soon disappear. And the rest of us realised just how little our music has to say about our lives.

Calvin Bush



Nights in blue satin



Gloved up

the second coming



Call the cops!



Iron brood

JUNIOR VASQUEZ

The Tunnel, New York

NEVER having been to Sound Factory, much is expected of tonight. But the long-awaited return of Junior Vasquez leaves most loyal disciples so numb, that many vowed not to return for another six months. And that's how long it may take Junior to get back into the flow and reclaim his position as New York clubland's main man, the ultimate maker and breaker of tracks.

Vasquez' decision to become a resident at the Tunnel stunned many. After making outspoken remarks about traditional club venues in NYC, this is the last place you'd have expected the big comeback. But with The Tunnel spending God knows how many dollars to make Junior feel, quite literally, at home (TV, comfy chair, personal toilet...), he simply couldn't refuse. And boy, did he need to get back behind the decks. It was inevitable that his opening night was going to be a tough one.

Tonight's 15-hour marathon (double what most UK DJs play in a week) begins well. Within an hour, there are over 3,000 people in the huge, tunnel-shaped venue. By the end, twice that many have passed through, with every cross-breed and hybrid in New York clubland making an appearance.

With the Junior hype reaching fever-pitch, it was also inevitable that the loyal Sound Factory following would become agitated at the Tunnel trendies. It's a bit like Jeff Mills becoming a resident at the Ministry. You'll always get people going just for the club but, thankfully, beyond 6am the after-hours gay crowd takes over. Unfortunately, just as Junior's musical selections hits rock bottom.

Much has been said about Junior's booth but, from the punter's viewpoint, the most striking feature is its distance from the dance-floor. Located much higher than the Sound Factory box, from down here you could be forgiven for thinking there's nobody home.

The set begins in an impressive wild pitch style, evolving into "The Book" by Salt City Orchestra. But the sound is a mess. When Junior's rework of L'Ectroluv's "Dream Drums" is let loose, the hissing hi-hats distort everything. Later reports suggest he actually blew much of the new system. He clearly needs a few blow-outs to find his feet again.

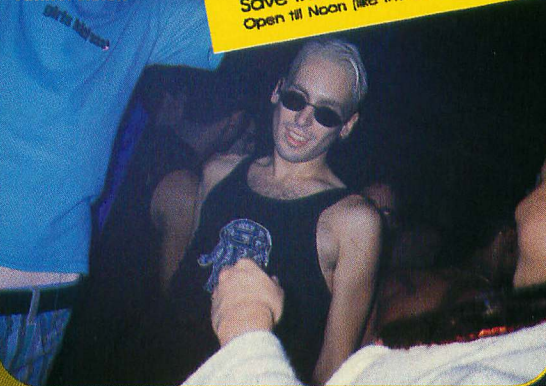
With such a disappointing sound, stunning mixing is the only thing that can save the night. But Vasquez regularly loses momentum while moving between records and the nuances which make him so special are nowhere to be seen. At 7am, Junior drops Pete Lazonby's inspirational "Sacred Cycles", but then plays a soulless selection of techno. By 9am, we decide he isn't going to cut it. Many people leave, obviously in agreement with the guys handing out "Junior, Who Cares?" flyers.

Junior has been too far removed from the past year's dancefloor developments. With so few new records being dropped, and little of his pioneering skills in evidence, maybe he was just testing the water. He has stated that the second week at the Tunnel was a "95 per cent improvement", but how long he will last here is anyone's guess. When Frankie Knuckles opens at the Sound Factory space on Saturday nights, the fight is really on.

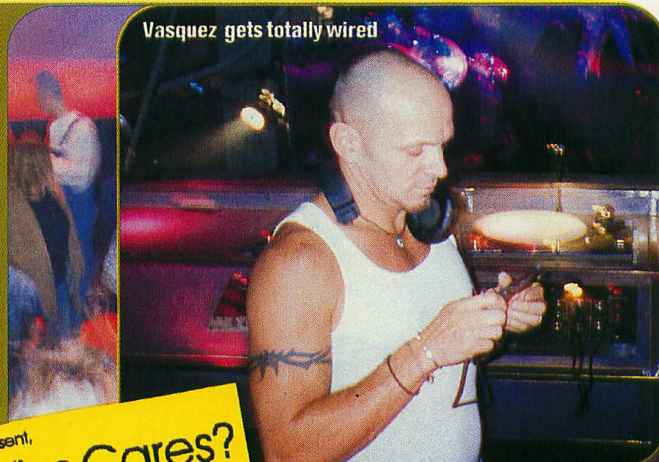
Junior Vasquez' struggle to be reinstated back at the top is not over yet.

Ben Turner

Tunnel vision



Vasquez gets totally wired



Early in the Morning present,

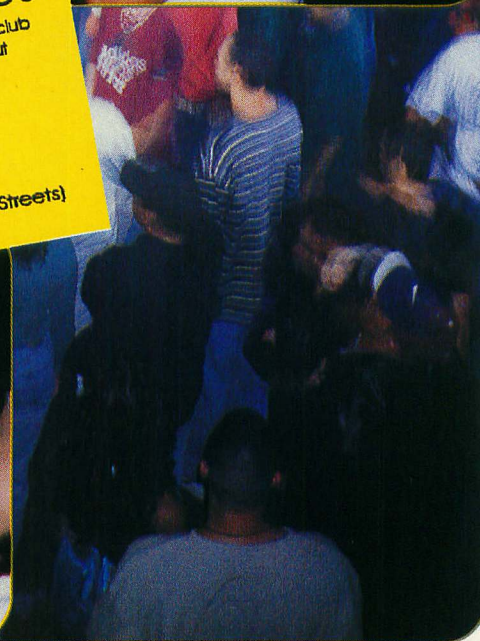
Junior, Who Cares?

Filming LIVE documentary of today's NYC club scene that cares and can care less about today's over-rated, over-paiddjs

under-valued dj -

Young Richard

\$10 with invite - 09.16.Sat/Sun
Save the Robots- 25 Ave B (2-3 Streets)
Open till Noon (like the competition)



Pictures: Vincent McDonald

BAR BASICS

Back To Basics, Leeds

THE problem with most pre-club bars is they are not in the right places. If it's wet and cold, it's sooo annoying to have to find your coat (yes, you can wander the streets in nothing but a shift dress and slingshots, but it's not the sort of thing your mother would approve of in a British winter, now is it?), pile out of a bar and trek across town to wherever you're seeing out the rest of the night. Just as you hit the mood, as that night-out feeling kicks in, your evening is rudely interrupted by an ugly hiatus.

Dave Beer and the Back To Basics team have got around this problem by providing a rather wonderful pre-club bar within their club. The fact that it's also the club-time chill-out area and an after-hours cool-down space makes it even better value for money.

Bar Basics opens its doors a couple of hours before the main club kicks off and is the perfect spot for hanging out. Almost literally. Situated at the top of the building, with polished wood panelling making it appear somewhere between a gentleman's club and an art gallery, the room boasts huge windows overlooking the Vicar Lane entrance. Those who have come early enough are not only guaranteed entry to the club, but also the perfect vantage point for staring down at the gathering queues. Smug? Natch.



Some choose to stay here all night. Whenever you wander in from the main club, there's a host of style hounds strewn across the furnishing. Close your eyes for a moment, ignore the music and the rain outside, and it could be a scene from an expat's paradise. David Niven would have fitted right in. Even if it is a tad discouraging when people are dripping sweat to the right and left and you.

Funky pop predominates during club hours, without an ambient seagull in sight. It's a much better atmosphere for those into the standard chatty 'n' snoggin' scenario of most chill-out areas. And it gets even better later. The Sunday papers arrive. The crowds thin. People dry out. A sense of deep-down cool pervades the air and a collective, satisfied sigh floats off down the street at the end of another fine night.

Vaughan Allen



King Leer

Twat in a hat



Studying the form



Readers digest



DECADOG

Brixton Academy, London

TEN years is an age in clubland, but that's how long it is since Club Dog first started as a winter refuge for the free festival scene. With its psychedelic, anarchic edge, the only surprise is that the Dogsters didn't embrace the rave new world sooner. But then they have never been ones for jumping on the bandwagon. They've survived by allowing people to do what they want.

Tonight's line-up features live sets from Plastikman, Kenny Larkin, Speedy J and Autechre, with the likes of Cox, Weatherall, LTJ Bukem, DJ Rap, Matthew Hawtin and Nicky Blackmarket on turntable duty. It demonstrates just how much respect the Dogs' attitude has won

them in the dance community. After the success of their stages at Glastonbury and Phoenix, the (Mega)dog-on-a-string myth has gone. They're now up there with all the top dance organisations.

All the elements for an epic night are in place. The venue is draped and decorated with the Dogs' usual eye for detail. The lighting and projections create the perfect apocalyptic feel and the troupes of nutty, street-style entertainers are matched by the punters. There's even a guy in an illuminated wedding dress with a lamp shade on his head.

Upstairs, two Arabs are losing it to Evolution's spacey techno. Downstairs, three Giger-esque aliens are leading the lost in their dance to Speedy J. And the bloody lighting crew are havin' it by the time Plastikman's analogue storm is giving

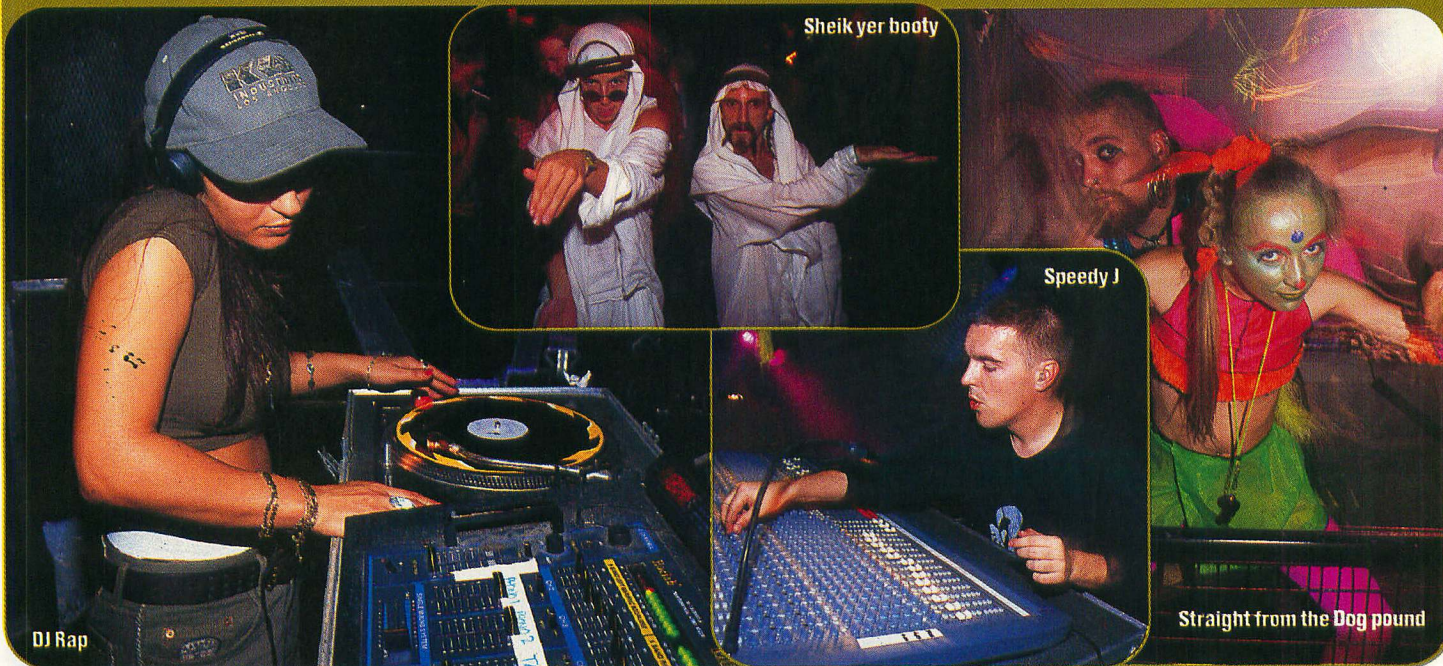
off acid showers. His rousing version of "Spastik" rips heads off, then, in the blink of an eye, he's gone. Abracadabra and Kenny Larkin's electronic soul reverberates around the main hall. Larkin has finely tuned the Detroit sound, underlining the fact that Mr Plastik lives across the border both physically and musically.

The introduction of jungle beats is a bold move, but the Megadog crowd are more inclined towards techno stomps. As such, the pumping vibe for David Holmes' set is in marked contrast to the subdued grooving for Nicky Blackmarket's ragged jungle and LTJ Bukem's jazzy drum 'n' bass, between which Holmes is sandwiched. Earlier on, DJ Rap's set, drawn from the summer of jungle, had people sitting down and watching a couple of BMX bandits on the stage.

Charlie Hall and The Drum Club are veterans of many a Megadog do and the air is heavy with expectation during the former's set. The Drum Club's tribal grooves complete with a didgeridoo, quickly up the pace. By the time they eventually exit the stage, with the spaghetti western refrain of "Alchemy" ringing out, they're preaching to the converted. Which leaves just enough time for Autechre's sublime electronic abstractions. And for Mike Dog to survey the scene. He must be a very proud man indeed.

In eight hours time, the whole shebang is going to start again. What a way to celebrate the 10th anniversary of the club Mike and Bob started in scout hut. Due respect has been paid.

John Collins



D'ANGELO

The Jazz Cafe, London

THE latest American singer-songwriter sensation steps out late, very late, to a full and expectant Jazz Cafe. On record, his sound is the perfect marriage of jazz, soul and hip hop. What's more, it works equally well in the live setting.

The band which D'Angelo has brought over with him, including three great backing vocalists and a kick-ass drummer, give each other space to colour but not cloud, and the crowd are more than willing to fill in the gaps. Tonight's audience are a knowledgeable lot, responding well to the Ohio Players and Earth, Wind & Fire covers.

From start to finish, it's a mellow, head-nodding, vibed-out performance, with lots of attention to detail. One of his album's stand-out tracks, "Lady", sounds superb, with awesome backing vocals waving around D'Angelo's distinctive murmur. Predictably, however, the biggest cheer comes for "Brown Sugar", a track which has gone Gold in the States and is already soul anthem over here despite the fact that it's yet to be released.

The boy can certainly play and he puts on a very slick show. Those references to Marvin Gaye and Stevie Wonder might seem slightly ridiculous at this stage in his career, but it won't be much longer before they make perfect sense. Not if tonight is anything to go by.

Michael Morley

SCAN X

Paradise Factory, Manchester

IT now seems obligatory for label parties to involve some kind of a live element. Laurent Garnier's F Communications bash in Manchester is no different.

While Ludovic Navarre spins his deep, jazzy style to the slightly confused but happy crowd, F Comm's MC Ribs grabs the mic, asks people to put their hands together for resident Justin Robertson's blistering set and introduces Scan X.

As always in these situations, everyone looks slightly put out at the break in the proceedings. And a little worried when a man, dressed all in black, positions himself behind two boxes and a small mixing desk, the knobs of which he proceeds to twiddle for the next 30 minutes. Against the odds, however, Scan X's live show works. Not because you're half convinced he's recreating his music totally live, nor that there's anything interesting to look at, but simply for the fact that, when his brand of hard, melodic trancey techno kicks in, everybody is dancing and throwing shapes as if the DJ was still spinning.

A success in anybody's book.

Paul Benney

DIMITRI

Checkpoint Charlie, Reading

IF conditions remained as they were back in the halcyon days of clubs like Fundamental, when darkness and dry

ice meant nobody knew or particularly cared who was manning the decks, would Dimitri from Deee-Lite be DJing today? Maybe not. After all, for this, his debut UK appearance, he performs like the pop star he is. This is a man who clearly loves the spotlight.

At times inspirational, at others risible, Dimitri's set ranges from groundbreaking records such as Dee Patten's "Who's The Badman" to blatant teenage

Euro trash. That his selections prove he is a man with an incredibly varied musical background is a positive sign, but his attempts at mixing the often contradictory styles together are where he falls down. Especially in comparison with Emerson and Weatherall, both of whom are crafting their consistently spot-on sequencing upstairs.

However, two weeks later at London's underground night, Friday's Firin', Dimitri sends an already wild crowd into mental overdrive. Good DJing or just a fired-up and party-hearty crowd?

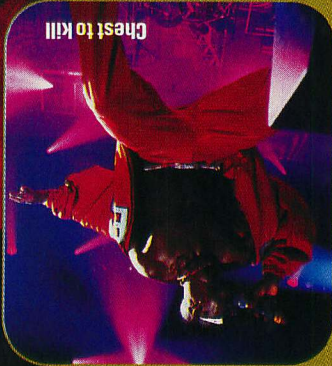
Significantly, following the Deee-Lite man's set at Checkpoint, Jon Pleased Wimmin dropped Oasis' "Cigarettes And Alcohol". Perhaps fags and booze are all you need to make Dimitri worth a listen.

Ben Turner



JODECI/MARY J BLIGE

Wembley Arena, London
NEVER before in the field music journalism have I been surrounded by so many females. And what females. All shapes, sizes, curves and pouts. Dressed in a multi-coloured meise of stockings, short skirts and uplifting bras. It's enough to distract you from the, er, you know, the what'sit. Oh yes. The show. Tonight suffers from a bout of extreme flakiness. Soul For Real don't turn up. Despite being billed, they're rumored to have never even been booked. One member of Jodeci doesn't appear, either. The explanation is that "De Vante's asleep at the hotel" all. But let's talk about Mary J Blige, the Queen Of Hip Hop Soul. She's here in all her finery, changing from glossy outfits to chic couture and always surrounded by platoons of female and muscular male dancers. The stage set is impressive, too. Especially when Mary J re-enacts the video for her recent single, "I'm Going Down", descending a flight of white stairs flanked by Corinthian pillars to the accompaniment of plumes of platinum fireworks. She also performs most of her recent album, including "You Bring Me Joy" and "Happy", before ending with a medley of her greatest hits. Many gets a good response, but it's patently obvious that the girls in the crowd are waiting for Jodeci. The mere mention of the group's name over the PA sends them nothing short of hysterical. The energy levels in the Arena are so high that it feels like a nuclear storm is about to break. But before the explosion, a kind of football match half-time scenario takes place, as all and sundry rush off to buy greasy hot dogs and over-priced cokes. When Jodeci finally arrive on stage, their show touches on the magical. The combination of surreal lighting and wave upon wave of emotional R&B creates a near religious experience. As with Mary J, the group deliver all the hits from their latest album, hits such as "Carime Some More" and "Freak N' You". At several points during the set, I wonder if the crowd can take any more. In the end, however, it's really a one man show. If K-Ci never decides to go solo, the world will have a new soul man. For 20 minutes, he stands alone, literally ripping passion from his fragile body and silencing several thousand people in the process. It's undoubted the concert's peak of peaks.



Chest to kill

enjoyed a Thursday slot. Nevertheless, Rage's mandate of breaking new music remains the same. Tonight, sounds are heard which have never been heard before.

Veena Viridi

J DANIEL
Domina at The Fifth Man, Manchester
J DANIEL has a monopoly on the Lisbon scene with his Climax club, his record shop and his Question Of Time label. Tonight, however, he's at the Hacienda's Fifth Man, penetrating Manchester with his brand of Techno eclectica. Resident DJs, Pete Robinson and Kiss 102's Matt Thompson, are taking a gamble over the student drought period by bringing over the likes of Felix Da Housecat. Hardfloor's Oliver Bondzio and less established names such as Daniel. But this lo-profile monthly event has established its own, well turned-out crowd, who are more than happy to party without pretence. J Daniel immediately whips them up by opening with T-Power. During his first few minutes, he has dropped funky techno, chopped across to the house sounds of NY Connection and teased with the ambient scrapplings of Carl Craig's mix of "Airbourne". He's not afraid to experiment, so there's no chance of a comatose trance induction. Instead, there are loads of intense drum rolls, EQ shenanigans and ambient breakdowns, as reflected in his vocal version is finally unleashed.

URBAN BLUES PROJECT

Aquaboozy, Brighton

full-on, foghorn a *cappella* calling card, "To Eden", which is soon to be released on Rush. The crowd love it. Domina is building itself away from the public eye. When the student flood washes in, this could well become a regular night to remember.

Joanne Wain

In New York, Aquaboozy! has been as important to the development of soulful house music as those Sound Factory Underground Network nights. But you don't have to cross the Atlantic to understand this. Not now that Alan Russell, the boss of Holt Records, is running the monthly UK operation, bringing together guest DJs from both sides of the water. Tonight, all eyes are focused on Urban Blues Project. Brian Tappert is in charge of the decks and Marc Pomeroy plays live keyboards. It's the first time they have taken to the stage like this and the freshness, however, the pair offer up an intoxicating draught of piano solos, organ riffs and single and the audience teased with two club treatments before the glorious vocal version is finally unleashed.

Martin James

THE idea that techno events are boys-only affairs is firmly debunked tonight. Sabresonic is rampant with smokin' Japanese babes. They're here for the Osaka connection, Fumiyu Tanaka. Taking the decks after a lacklustre set from Alex Knight, Tanaka has the immediate disadvantage of a rapidly emptying venue. Many a DJ would, of course, have grasped at the remaining clubbers in desperation and gone straining for the favourite. Tanaka, immediately taking the rising down to a beatless fanfare for the rising tribal drum assault in and out of the mix and, louder. After some 10 minutes of teasing, on his own terms. He slowly fades a full-on mammoth with bass chips. Approaching drum shifts "Music" into Sentinel's Fabio, he creates a sonic wilderness by playing a three-hour set back-to-back with authority on the occasion is Grooverider. But the person who really stamps his Reece's deep bass juggernaut, "Pulp Fiction", cuts like Goldie's remix of "Angel" and Alex assault continues as Doc Scott's turns out to shatter the b-line decibel record. The aural steep-platoed snitter loops which would Storm, played tonight's chunk maximal sound into inextricably linked. As are Rage and Kemi & Alex at Age 1995. Rage and Goldie are hold the launch party for his "Timeless" album. Which is why it made sense for Goldie to so many of today's drum 'n' bass luminaries. surprising the club made such an impact on a sonorous jungle was cultivated. So it's not helem, it was here that the idea of being lost in Ninesies, with Fabio and Grooverider at the compared to the days when Rage was the prototype breakbeat club. During the early IT was inevitable that this one-off would be Heaven, London

RAGE 1995

Monday night, whereas the original club because Rage 1995 takes place on a are no mental outsiders. Maybe it's Although the music climbs to new heights, from imprints like Modern Urban Jazz. Fabio's set is immersed in ambrosial licks 'n' bass from the other end of the spectrum, playing a three-hour set back-to-back with authority on the occasion is Grooverider. But the person who really stamps his Reece's deep bass juggernaut, "Pulp Fiction", cuts like Goldie's remix of "Angel" and Alex assault continues as Doc Scott's turns out to shatter the b-line decibel record. The aural steep-platoed snitter loops which would Storm, played tonight's chunk maximal sound into inextricably linked. As are Rage and Kemi & Alex at Age 1995. Rage and Goldie are hold the launch party for his "Timeless" album. Which is why it made sense for Goldie to so many of today's drum 'n' bass luminaries. surprising the club made such an impact on a sonorous jungle was cultivated. So it's not helem, it was here that the idea of being lost in Ninesies, with Fabio and Grooverider at the compared to the days when Rage was the prototype breakbeat club. During the early IT was inevitable that this one-off would be Heaven, London



Judge red



november



FRIDAY 27th OCTOBER

Pre Wembley Warm up Party
All Wembley ticket holders £5
Armand Van Helden
Terrance Parker (Detroit)
Special Surprise Guests

SATURDAY 28th OCTOBER

Ministry at Wembley
Morales - Humphries -
Knuckles - CJ Mackintosh -
Satoshie Tomiie - Laurent
Garnier - Derrick May -
Carl Cox - Claude Young -
Billy Nasty - Harvey - Phil
Perry - Billie Ray Martin -
Love to Infinity - Doi-ong -
YoJo Working - D'Bora -
Meechie - Georgie - Bandulu

FRIDAY 3RD NOVEMBER

Kenny Larkin (Detroit)
Fabio Paras
Darren Emerson
Terry Farley

SATURDAY 4TH NOVEMBER

Harvey
Kerry Chandler
Terry Hunter
Live pa - Dajae

FRIDAY 10TH NOVEMBER

Justin Robertson
DJ Pierre (Chicago)
Ian Pooley (Force Inc.)
In the Bar
Tribal Records Party

SATURDAY 11TH NOVEMBER

CJ Mackintosh
Roger Sanchez
Nancy Noise
Jon Marsh (Beloved)

FRIDAY 17TH NOVEMBER

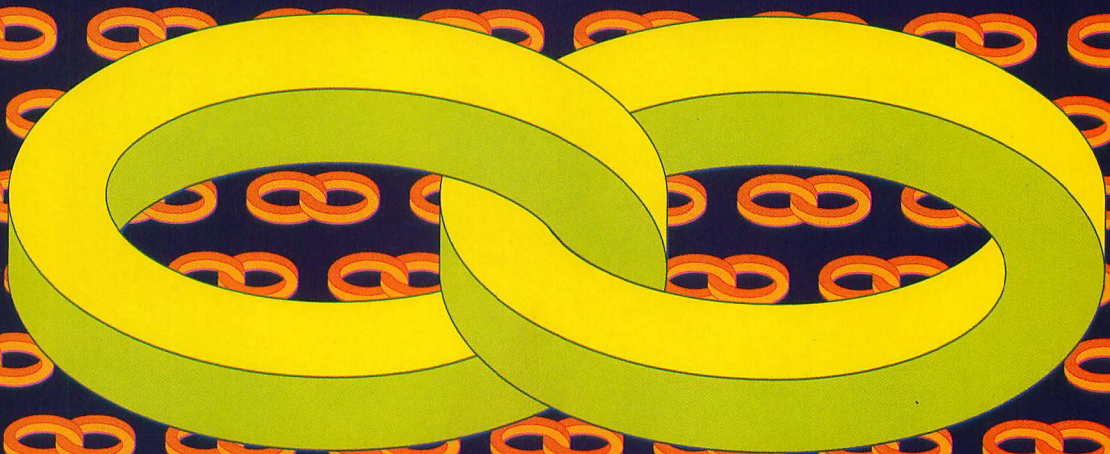
Cream at Ministry
David Holmes
Norman Jay
Smokin' Jo
John Kelly
+ Special Guests

SATURDAY 18TH NOVEMBER

Harvey
Smokin' Jo
Live pa - Mone
Ricky Montinari
Tom Wainwright

WEMBLEY BOX OFFICE No. 0181-900 1234

MEMBER REMEMBER



federation[©]

November Saturdays Federation

04	Federation First Birthday Party Daniele Davoli [Renaissance, Blackbox Italy] Anthony Pappa [DMC Champion 95, Australia] Rick Bonetti/Dean Bell Percussion by Chris O'Brien	£8 members & NUS/£10 non-members Limited tickets available from outlets below
11	CJ Mackintosh [M.O.S.]	£7 members/£9 non-members
18	Allistair Whitehead	£7 members/£9 non-members
25	The Renaissance Club Tour John Digweed Ian Ossia Nigel Dawson	 £10 members/£12 non-members Limited tickets available from outlets below

December Saturdays Federation

02	Special Members Party Very Special Guest	Free admission for all members [£6 non-members]
	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	
	Ticket outlets : Main Entrance [Blackpool] - 01253 292335 B.P.M. [Blackpool] - 01253 752544 Action Records [Preston] - 01772 258809 V2 [Preston] - 01772 887048 Ministry Of Vinyl [Blackburn] - 01254 693251 V2 [Blackburn] - 01254 690354 Identity [Manchester] - 0161 835 3526 Muze [Bury] - 0161 764 7979 Beat Street [Bolton] - 01204 382588 3 Beat [Liverpool] - 0151 709 3355 V2 [Wigan] - 01942 826962 Jumbo [Leeds] - 0113 2455570 Global Beat [Bradford] - 01274 770885 Bradleys [Halifax] - 01422 365529 Seeds [Birkenhead] - 0151 650 0975 Dune Bug [Warrington] - 01925 635994	

CONGRESS/FEDERATION**Main Entrance, Blackpool**

BLACKPOOL is the chips and gravy equivalent of Las Vegas, the capital of fat food, cockles and suspended reality. With a "Coronation Street" museum and one of those so-called adventure aquariums, which features a walk-through glass tunnel where you can watch sharks swimming overhead, it's a place where everything is designed for unspiritual, mega-glossy entertainment. And tonight's grand attraction (grand being the operative word) is Sasha.

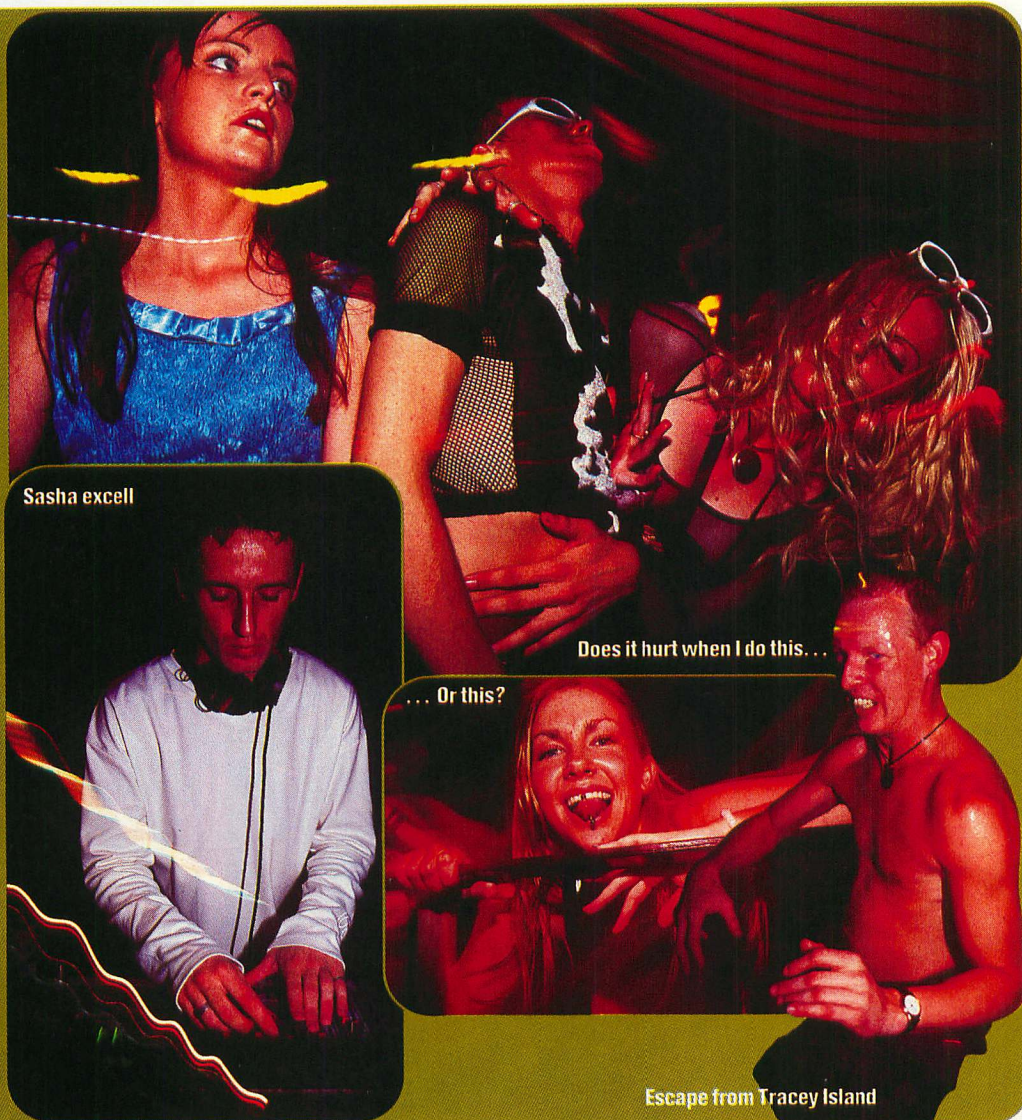
Walking along the Golden Mile, the town switches on the famous illuminations, the trams become tubes of coloured flashing bulbs, the sun sets over the sea, the rain reappears, the summer dies and England becomes England again. Meanwhile, the Main Entrance club fills to capacity with the weekend house crowd. They're not the frisky seasonal visitors you'd expect on the patched-up dancefloors, but wobbly-faced people pulling smiles. With the slither towards winter, they need to be warmed up.

Sasha eventually takes to the decks after struggling through a Golden traffic jam caused by sardine-packed cars full of holidaymakers mesmerised by the pretty lights. The animated ambience he releases through the speakers sets the tone for the set which follows. Winding up the four-beat house sounds, he lifts the crowd outside of their reality (which, if you've been paying attention, is already suspended) and plunks their minds on candy floss breaks of cocktail-style piano keys and blasts of swishy atmospherics.

A quick trip around the dancefloor suggests that Blackpool has renamed itself as Sweatpool. In fact, the buzz generated is as hot as the water coming out of the taps in the gents. There's no cold water, though, which I was under the impression, was a blot on the past in the professional world of corporate clubs. But there's no denying that the crowd are having a lot of fun, rocking the tiny stage in front of the DJ booth and managing to perfect the art of euphoric gesticulation in time with the music.

According to the management, many of the jackpot league of top jocks will be performing here at some point during the next few months. They should keep the local club crowd (as opposed to the kiss-me-quick hordes of tourists) on the tips of their shiny shoes. Which, judging by the response Sasha received when playing yet another last record, is exactly the kind of seaside thrill people around these parts want. You don't even fancy scooping a bag of chips afterwards. Gravy or no,

Rowan Chernin



Sasha excell

Does it hurt when I do this...

... Or this?

Escape from Tracey Island

GUY CALLED GERALD**Fuse Club, Belgium**

IS Gerald Simpson jungle's answer to Derrick Carter? Despite his giant frame, AGCG's vocals are surprisingly gossamer-thin, translucent even, allowing the plangent ballistics of "Alita's Dream" to shine like sunbeams through torn silk. It's like Romanthony accompanying Goldie and it's gorgeous.

Or is he the jungle Prince it's okay to dance to? "I know a few of you aren't too sure how to dance to this stuff," he offers, as the fractured shards of "Cybergen" spiral out of control. "Well, this is how we do it up in Manchester". And damn it if he doesn't shimmy out from the safety of his mixing desk and cut a woven Persian beauty of a rug alone on the stage. The words "complete chap" spring to mind.

Or perhaps he's the Carl Craig of the cybernetic breakbeat? Ironically, Craig plays prior to Gerald, but even he knows when he's licked. After the show, he tells Gerald that he'd kill to have played half as well. The way that Craig twists electronica sideways into the future is similar to what Gerald is doing with breakbeat. Together, they make the perfect black science orchestra of the 21st Century.

Tonight we get no "Finley's Rainbow", no "Energy", no "Voodoo Ray". Just A Guy Called Gerald, an hour's exposition of scintillating drum 'n' bass straight from God's

bedroom and proof that jungle can work live.

With a little modesty and one helluva Guy.

Calvin Bush

KLUBB KIDZ**Space at Bar Rumba, London**

HOSTED by Luke Solomon and Kenny Hawkes from Girls FM, the Wednesday night Bar Rumba sessions are proving to be quite a revelation. Especially on this occasion, which features Tyrone and Peter, the DJing pair of the Klubb Kidz trio. As remixers and label managers for 83 West, the Kidz have a significant role in Toronto's emerging soulful house scene. Their recent remixes include Calvin Rock's "I Love You (Forever)", while 83 has seen releases by such underground heroes as DJ Sneak, Romanthony and Beat Division.

You can tell from the number of people coming through the doors that Klubb Kidz are not considered to be in the same league as Masters At Work, but Tyrone and Peter's selections suggest that they're of similar class. Sharing the decks, they drop tracks from Róger Sanchez, Grant Nelson, DJ Sneak and the Masters, plus vocal cuts by Barbara Tucker and Joi Cardwell. There are also a couple of spins of "Freedom" by Black, L'il Louis' latest project. Everybody is rocking on the journey of the beats. There's not a motionless body in the room.

Join the Klubb. Pronto.

Michael Morley

EX-EFX**The Fifth Man, Manchester**

AFTER divorcing Digit and threatening to quit the circuit altogether, this man has performed a mighty volteface. Back once more with his quadruple decks-terity Ex-EFX (formerly known as just EFX, but still called Raoul by his friends) is proving he can make it solo.

Having just returned from a spiritual healing retreat, the only thing on Ex-EFX's mind right now is to enjoy a killer party. Spinning hip-swinging garage and funk with surgical precision, he injects the sussed crowd at the Hacienda's Fifth Man with the wild spirit of San Francisco disco. Lex Loofah and Chris Iredale (The Industry) help to turn the beats upside down and inside out, resulting in a sonic roller-coaster ride from which there's no getting off.

The Latin rhythms billowing out of the sound-system are so large that the speakers cut out more than once during the night. But with shouts for more echo coming from all corners, there's no way Ex-EFX is going to blow the crowd out. Instead of slowing down, he moves up yet another gear by dropping his own bass-laden "Elephant Disco". And then, when his set is over, he disproves the dictum that DJs don't/can't dance and flamboyantly arrives on the dancefloor to shake his ass alongside the best of them.

Welcome back.

Rachel Newsome

NODE**Paddington Station, London**

THIS is a press officer's dream event. A live performance held on a busy British Rail station forecourt. Banks upon banks of synthesisers going back to the steampunk days. Flashing lights and ambient music. "London Tonight" television cameras in attendance. How could anyone possibly fail to be impressed?

The thing is, though, it's just not very good. Sure, the synths look mighty impressive, twinkling away like Fifties sci-fi interiors, and there's the odd interesting noise. But for the most part, the ambience (strictly rehearsed and unspontaneous) is too enervating. What's it's all for? What's the point? A station is a place for quiet, contemplative muzak.

And Node's sound is deeply uninspiring. They've made no changes and no advance upon the industrial/ambient formula of the late Seventies (the idea of the gig itself is reminiscent of the weird venues played by Throbbing Gristle and Test Department). The music flows and vibrates, but never manages to grab or surprise.

The only interesting element is the occasional platform announcement. And the rather bizarre way that "London Tonight" are busy interviewing the other journalists, who are busy interviewing each other. Incestuous? Just a touch...

Vaughan Allen

IN THE CITY 1995

Manchester

IT'S that time of year when everybody in the dance industry gets together for a week-long round of back-slapping and back-stabbing. Such is the fickle world of dance music.

Most Mancunian punters choose to snub In The City. With the event taking over nearly all Manchester's venues, the city's regular nights looked like being hit. But the locals see through every flyer, ramming out Sleuth for Ludovic Navarre and Soan X, and Bugged Out for Derrick Carter. Victor Simonelli fills in for a sick Ralph Rosario and spins a slick house set at Holy City Zoo, the guys from New York's finest store, Dance Trax, display a fresh passion for deep vocal cuts, while the Heavenly Saturday Social is one of the busiest nights of the week.

The Ultimatum launch party at The Hacienda opens the proceedings. Carl Cox and Laurent Garnier continue their musical marriage, while Daz Saund and Trevor Rockliffe continue to promote UK techno, demanding long-overdue recognition for their pioneering stance. Over on the other side of town, the Stateside slant can be heard at the Warp/Jockey Slut night, where Richie Hawtin works his genius with the break of Misjah & Tim's 'Access'.

Daft Punk perform a long set at the Back To Basics bash at Paradise Factory, ending with the 'Rhubarb & Custard' rip-off, 'Da Funk'. Huggy and Weatherall meanwhile drop experimental downtempo sounds downstairs. And then, just as Derrick Carter gets into the stride of one of his legendary house and disco sets, the night is cut short. With the alcohol stopped and not many punters inside, rumours suggest that Paradise Factory couldn't see the point in carrying on.

By contrast, the Cream/deConstruction night is one of the highlights, particularly for music. Nick Warren spins upstairs, Dave Clarke is downstairs and Espiritu's live set combines jungle with colourful Spanish influences. And there's more. Paul Bleasedale rocks the house and there's also a stunning set from Richard Fearless, who delivers everything from Bandulu's 'Guidance' to New Order's 'Blue Monday'.

Of the various daytime seminars, the Cream panel, which they've set up in defence of the slappings they claim they receive in the press, develops into a predictable slanging match between themselves and Steve Raine from Hard Times. Todd Terry is called every name under the sun, until his manager appears out of nowhere. The other extra-curricular activities include the annual ITC dinner, at which George Best gives a drunken 40-minute speech which peaks when someone asks him for his views on jungle.

But the real heart of In The City 1995 is the Atlas Bar, Manchester's coolest pre-club hang-out. The Fat City and First Priority events are inspirational and educational, with attractions including Mr Scruff, JC001, Ashley Beedle, Ross Dorado and DJ Food, who plays on four decks. And then there is Da Intallex at Alaska, proving how vital jungle really is in Manchester.

And it's from here that In The City 1996 must take the initiative.

Ben Turner



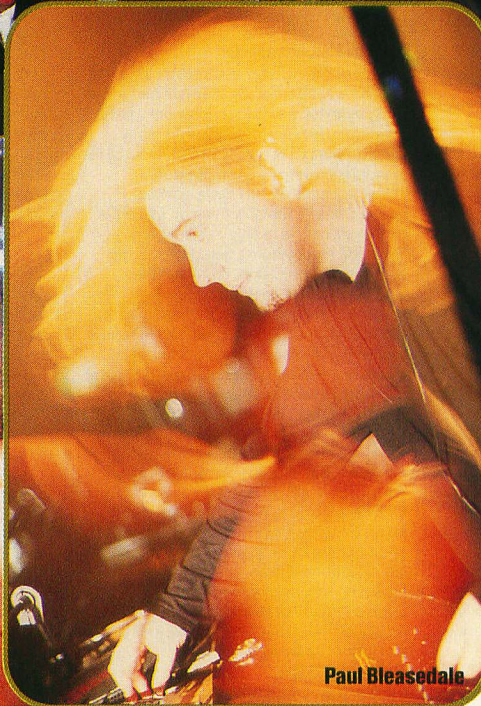
J Cool and Mr Scruff



Espiritu



Judge Jules, James Barten and Tony Wilson



Paul Bleasedale



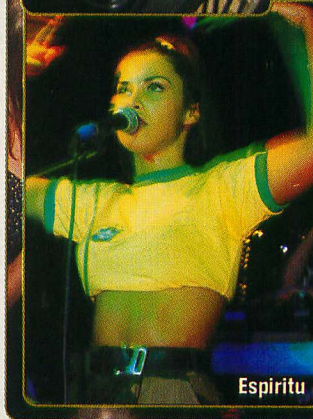
Dave Clark



Tom Chemical



Ed Chemical



HEAVENLY SUNDAY CHARITY

Hanover Grand, London

ALL proceeds from tonight's bash go to the War Child Charity, which was set up to deliver food and medical assistance to the huge numbers of displaced and dying children in Bosnia. The party is the brainchild of Heavenly Records' Robin Turner. Inspired by the much-publicised 'Help' album, put together by Tony Crean of Go! Discs, Robin has decided that he too can raise some money for the cause.

And so, for one night only, the musically eclectic Heavenly Sunday Social, a club which he helped to create, becomes the Heavenly Sunday Charity.

With tickets at £10 a shot, the result is truly the most heavenly of sunday socials. The club's dragnet of select DJs includes The Ballistic Brothers, Kelvin Andrews, Justin Robertson, Paolo Hewitt, Dave Clarke, The Chemical Brothers, Jon Carter, Saint Etienne, Wee Bernie, Richard Fearless and Andrew Weatherall, all of whom play for free.

Unfortunately, the event gets off to a shaky start, with the proposed 5pm opening being put back several hours because of an electrical fault. The gathering crowd of clubbers and music media alcoholics descend on the local pubs to wait for the man from the leccy to make the essential connection.

Once inside the Hanover Grand (who kindly waived the hire fee for the night), the main dancefloor is soon brought to life by The Ballistic Brothers' Dave Hill and Diesel's set of classic hip hop. To be closely followed by an, er, unusual vocal performance from Espiritu. It certainly scares the shit out of those still suffering from weekend excesses. But when Dave Clark opens with Nitzer Ebb's 'Join In The Chant', he turns the place into a techno club in one fell swoop.

The downstairs room is like a sweaty party in a mate's house. The number of people trying to squeeze in to hear DJs Richard Fearless and Jon Carter playing an exciting selection of old soul, reggae, ska and hip hop tunes is incredible. Those who have the patience to wait in the seemingly endless queue have a memorable time. A sticky one, too.

The original midnight curfew is extended by an hour and The Chemical Brothers are left to finish things off. They mix up tracks from their album and keep the vibe going right through to the end. Due to the late start, however, many of the other scheduled DJs are unable to play. They party along with rest of the crowd instead.

At the end of the night, Heavenly had raised a very respectable £7,000. And everyone had raised a smile, cheerfully handing over cash to what must be one of the most heartfelt causes for some time.

Rowan Chernin



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Space 2000

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Bobby Brown

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TIP/BLUE ROOM

Somewhere up a mountain, Ibiza

PERFECTO/CREAM

Ku, Ibiza

I've never seen anything like it. A crowd of 18-year-olds jostle at the barrier to the DJ booth, all of them clutching Cream flyers. They don't care if they leave Paul Oakenfold no time to mix. They want his autograph at any price.

It's the final Thursday of the Ibiza season and the Cream night at Ku is hosting a Perfecto Records party. There's a glass-fronted boutique on the balcony (behind which Oakenfold is spinning) that is rammed with girls trying on clubwear like they're in Top Shop on a Saturday afternoon. This is turning out to be a totally absurd experience.

Surrounded by cane chairs, glass pyramids, staircases, terraces, domes and palm trees, it is also a totally unique experience. There's even a big lake, from the middle of which Grace is singing on a podium. Kids are diving into the water in their best clothes all around her. Sasha spins a formula house set with missionary zeal, while Oakenfold tricks everyone with harder techno trance tunes like Virus' "Sun", the debut on Perfecto's new Goa imprint. Not that anybody is perturbed. In fact they barely notice. It's the last night of their holidays and they are out of it. All 9,000 of them...

Imagine dancing with 9,000 people! What a buzz! Well, actually, it's very strange. I feel like I'm dancing in a vacuum. I'm unable to

catch the eyes of fellow dancers, who shuffle by with zombie-like stares. They're the Stepford Clubbers, every one of them British and every one of them identical, the boys in button-down checked shirts, the girls in baby-doll dresses and silver shoes.

At 5am, I leave Ku and head for the hills, where Tip and Blue Room (the Goa trance labels) are also celebrating the end of the Ibiza season with a free party. The cab will only go so far, after which I start trekking. Like a fugitive in a spaghetti western, with cacti on either side and a full moon in the sky, I climb a dusty road through the mountains. I stumble over rocks and get spooked by grasshoppers and rustling bushes. Eventually, I hitch a lift with a crazy Spanish hippy who takes every bend too fast, causing the wheels of his car to lock, almost skipping us over the edge.

The effort is well worth it. On arrival, I am greeted with the sight of around 200 freaks dancing between quadrasonic speakers in a cloud of dust, all going absolutely mental to a crescendo of Goa trance and trying to avoid the lizards zig-zagging between their feet. It's magnificent. Who needs million-pound clubs when you can create such a brilliant vibe with a few light-bulbs on strings and the odd UV banner, when your chill-out room is a garden bordered by trees radiating orange and green and your backdrops are the sea, the moon and the mountains? There are no toilets, just hand-penned

signs saying, "Toilet here - don't shit anywhere else!", but there are wooden palates for seating and a chai shop for refreshments. From Spanish romeros in cowboy boots and beautiful French club chicks to Cockney dealers beaming in disbelief, everyone is losing it. And there, in a league of her own, is a woman dressed as a space goddess in knee-length silver boots, waving a silver trident and clutching a fluffy white polar bear. Someone talks about this being an "alien airport". And it's not long before I start to believe them.

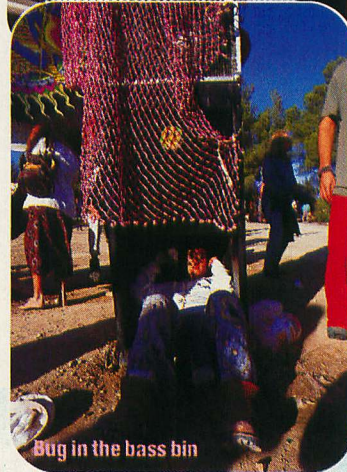
What unites everybody is the music, the psychedelic trance rhythms and acid breakdowns which crash in waves between the four speakers. As the sun rises over the shimmering blue-green ocean, Serge from Total Eclipse and Juno's Mike MacGuire play tag, mixing from the dark into the light, while Juno Reactor perform the techno symphonies from their album. Of the Perfecto posse, only Oakenfold makes the trip up the hill to gleefully join the weirdos dancing in the dirt. This party was, after all, his idea. While Perfecto's handbag acts were showcasing in Ibiza Town, he wanted to launch the new Perfecto fluoro in its natural environment. Mysteriously, Man With No Name keeps the audience dancing well into the daylight hours with DAT-to-DAT mixes of his superb "Floor Essence" track. Nobody wants him to stop. A London wideboy who has been around the scene since 1988 and thought that he'd seen and heard it all, stares at the sunrise in amazement. "I just don't believe it!" he says, beaming with pleasure.

Later that day, I catch a Cafe Del Mar sunset. Nigel Benn parades up and down and tourists take snapshots of the cruising yachts. After what I'd witnessed on top of the mountain, it all seems so meaningless.

Sarah Champion



Fringe benefits



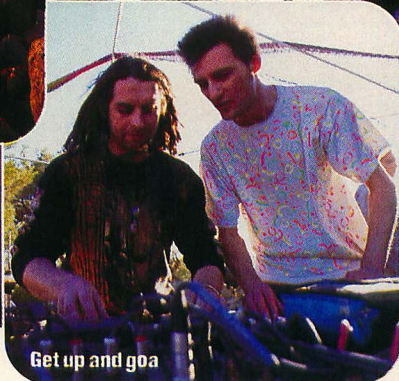
Bug in the bass bin

off yer med!

Oaky shades



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break *for love*

From the Bronx in 1972 to Brixton in 1995. Afrika Bambaataa, Prince Paul and Goldie trace the history of the **BREAKBEAT**

"The water we live in is Time. That alien medium we glimpse beyond time is Space. And that is where we are going." (William Burroughs - "The Place Of The Dead Roads")

IN 1969, Neil Armstrong and Buzz Aldrin walked on the moon. Crew-cutted and lantern-jawed, their reflexes honed in the US Air Force, they stomped through the dust proclaiming their "Giant step for mankind" (read White Anglo Saxon Protestant Males). Three years later, however, Apollo 17 made the last manned moon flight.

Around the same time, far below in the Boogie Down, Kool DJ Herc was creating hip hop, stage two in the black space race. While NASA burnt billions of gallons of rocket fuel to raise chunks of hardware from Earth, urban America was using new technology to raise itself on the dancefloor.

And their fuel was the breakbeat. Goldie, the genuine British B-boy behind Metalheads, sums it up perfectly. "It's not even the break," he declares. "It's the space between the break which really fucks it up. It's about the gaps in the rhythm."

THE history of the breakbeat is, in many ways, the history of black music over the last 20 years. It's a history of creativity combined with technological innovation in search of the perfect beat. It's a history of escape from the gravity of everyday life, of cutting a trajectory outwards and ever upwards. And it's a history of parties in parking lots and warehouses a million miles away from the so-called movers and shakers of the music industry. For, as Goldie points out, breakbeat culture is street culture.

"There are three types of music which have come out of suppression," he says. "Jazz, hip hop and jungle. And they're all about breakbeats. Whether people like it or not, they're all connected. Well connected."

The man credited with inventing the breakbeat is Kool DJ Herc. Born in Jamaica, he had already experienced the island's sound systems and soaked up something of the spirit of the first 'afro-naut', Lee "Scratch" Perry (what was Perry's Black Ark studio if not a spaceship?) by the time his family moved to New York.

Recreating the Jamaican model in the Bronx, Herc built the biggest, most shit-kicking noise in town. Afrika Bambaataa, the head of the Zulu Nation and the creator of such classic records as "Planet Rock", remembers Herc's impact very well.

"When he came on the scene, I said, 'That's the way I'm going,' and started up my own system," notes Bambaataa. "You had the Father Of Hip Hop, then came the Godfather Of Hip Hop, then came Grandmaster Flash. And we all just started to bring that sound which made hip hop into a world community."

Herc quickly realised that reggae wasn't going to cut it in New York and began playing funk and Latin tunes instead. He noticed the crowd

words **Will Ashon** pictures **Andy Catlin** and **Tom Sheehan**

reaction was strongest during the drum break of a track, when the vocals and the melody dropped out to leave room for a rhythmic explosion. By spinning two copies of the same disc back to back, he turned this exhilarating break, which was often just 16 bars of transitional funk, into the groove.

"Rap records aren't primarily about the rap," declared Nelson George, one of New York's most influential hip hop journalists. "They're about the intensification of rhythm and how much beat you can stand before your mind explodes into angel dust and your legs crumble."

Our choice of drug metaphor might be different now, but it's easy to see what Nelson George was driving at.

LIKE Afrika Bambaataa, Prince Paul, who started his career as a DJ, joined Stetsasonic, produced the first three De La Soul albums and is now a member of The Gravediggaz, can clearly recall the first time he heard someone cutting breaks.

"Your heart would start pumping and you'd run up to the decks and go, 'Yo! What is he doing?'," he says. "It was like something you'd never heard before. You feel the energy and the vibe coming from a breakbeat. And when you see the crowd reacting, it makes you react. It just builds up your adrenaline, like 'Oh! Yeah! Huh!', and then you'll hear a guy talking on the microphone with an echo chamber or something. I can never really fully describe the intensity of it."

Bambaataa's understanding is similar.

"To me, a breakbeat is that certain part of a record which makes everyone go totally wild on the dancefloor. They let their inner selves go. They're trying to reach God. Or, if they're on an evil trip, trying to get down with Satan."

Either way, from the DJ at the block party, through electro and the raw sound of Run DMC and on into the age of the Akai S900 (the first truly affordable sampler), the breakbeat has transmuted again and again.

"The more technology has progressed, the more people have learnt to manipulate records in different ways to get the sounds they want," says Bambaataa.

But despite the ever-increasing range of skills, the beat has avoided being pinned down. Even by scientists of the sound.

"If I could explain the reason why a breakbeat compels you, I would be explaining why people like music in general," says Prince Paul.

"It's just something that hits you. It's a spiritual thing. You get sounds in the beat which you've never heard before."

The breakbeat makes a rhythm alien and so renders it new again. It's the drummer's input as only a machine can present it. If this isn't always clear with hip hop, it's become obvious with the most recent breakbeat music, jungle, where the beats clearly go beyond human means. However much ravers deny the link to hip hop and hip hoppers the link to house, a breakbeat is a breakbeat. The bpm may rise in an attempt to achieve the maximum escape velocity, but the search for the rhythm overload, the crash through sonic barriers, remains the same.

Call it jungle or call it drum 'n' bass, but Goldie is in no doubt as to what makes the new music tick.

"Breakbeats are the backbone of it. When a breakbeat's ruff, the genre is strong."

GOLDIE grew up in Walsall as a hip hop kid, spraying pieces up and down the UK. His part in the breakbeat story began when he saw a documentary about The Rocksteady Crew.

"They had The JB's in the background – 'Clap your hands and stamp your feet' – and it was a real freestyle piece of breaking," he says. "It fucked me up. I was taken by it very hard."

So hard, in fact, that Goldie set off for the Boogie Down. He ended up "walking across South Bronx, going to buy coke from some house, to get stoned and just hang out" and was featured in Bambaataa's classic graffiti movie, "Bombing". Somehow, though, the Bronx didn't do it for him. Nor did a trip to Miami. So he returned home to Britain.

"It wasn't until I came back that I really understood what the fuck was up."

It was a really mad situation. You go away and you think you've seen

it all, done it all, then right on your doorstep

there's an underground culture which questions your ideas. It was hearing Manix mix a European sound with hard breakbeats which killed it.

It was like saying, 'Fuck you! Europe!' and taking a piece out of somebody's cloth. It was so good."

However, while Goldie stresses the direct lineage from hip hop to jungle, he's also the first to acknowledge the differences.

"In the early days, a breakbeat was taken as a loop and it was just what a drummer would have done.

But, in a sense, we've lost the drummer.

Now it's as if you're listening

to something and you're reading the break like braille.

It's like wildstyle graffiti where only the writers can

read it. Technology is making

Ferraris for people who've

only just got L-plates."

Indeed, computers have being upgraded so much that the whole way in which a break can be treated has changed. ➡

CLASSIC BREAKBEATS

PRINCE PAUL

The Honey Drippers – "Empeach The Preseident"

Cerrone – "Rocket In The Pocket"

James Brown – "Funky Drummer"

Juice – "Catchj A Groove"

Herb Rooney – "Substitution"

GOLDIE

Manix – "Journey To The Light" EP

4 Hero – "Trapdoor"

2 Blind Mice – "Bombscare"

A Guy Called Gerald – "Love Is A Drug"

Nebula II – "Sounds"

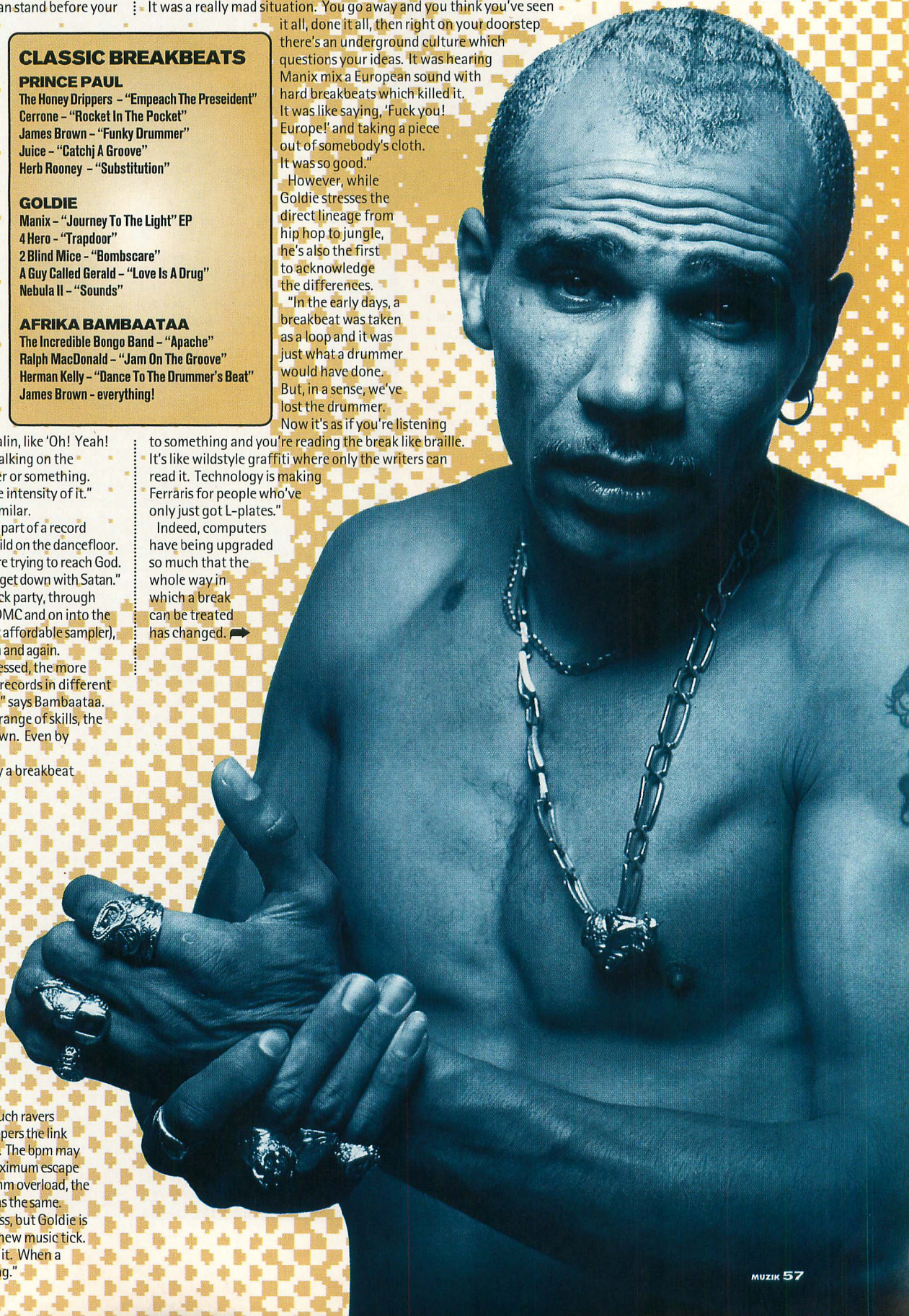
AFRIKA BAMBAATAA

The Incredible Bongo Band – "Apache"

Ralph MacDonald – "Jam On The Groove"

Herman Kelly – "Dance To The Drummer's Beat"

James Brown – everything!



"When I first came to the sampling breaks, it was kind of like, you drop an ashtray and it breaks into four pieces," notes Goldie. "These days, you can drop an ashtray and it splits into 1,000 pieces."

Breaks can now be sampled, then split up on a computer screen into as many different parts as you wish. In effect, each of these parts can then be fiddled with and changed. The tradition of sampling is maintained while also being transcended.

"It's a fourth dimension of sound," continues the Metalheads man. "We can re-write the break. And it has as much a part to play as any musician, whether it be a saxophone player or whatever."

To put it another way, Goldie sees jungle as a chance to finally silence those who have refused to see sampling as an art, as viable musicianship in itself. "We're jeopardising jobs with our kind of skills. There's a door and they can't go through it. But we go in and out all day long."

IN the end, it doesn't matter where you draw the lines between the genres. Nor if some jumped-up traditionalist says that it's not even music. The beauty of the outward urge is the way it shakes off the words, the dead layers of weight on creativity and invention. For Afrika Bambaataa, the term "breakbeat" is as broad as music itself. "You've got your house breakbeat, your disco breakbeat, your reggae style of breakbeat, your calypso style of breakbeat... You go to Arabic or Indian music and there are other drum breaks in those styles of music. I guess even in country music there are little breakbeats."

It doesn't really matter whether it's funk, soul, rock, jazz, calypso, reggae, African or Indian music. If it makes your butt move, then it's dance music."

What is important is the root of it. It still comes down to the escape. But now you don't need to go up into the sky to seek out crew-cutted, lantern-jawed Captain Kirk's "new life forms".

"It's all about rhythm and how you push it to make your soul get loose," concludes Bambaataa. "Breakbeat is such a funky sound. That's why some of those aliens are starting to come down. They're getting with the funk. They're coming from Jupiter, Mars and Venus. They're down here with us. Getting funky."

**The Zulu Nation can be contacted at
PO Box 6952, London E17 9TR**



Emerging from the West Coast's fascination for hip hop beats, the US breakbeat house sound is fast becoming the mainstay of UK house clubs

THE power of the breakbeat is as strong in house clubs as it is at jungle parties or hip hop jams. Disrupting the relentless pace of the old four-to-the-floor is one of the most effective ways of sending a crowd over the edge and your best hope of getting those hands in the air.

It may seem like a cheap trick, but tension in clubs is there to be broken down. It provides memories. The kind that stay with you forever. Who could forget Dave Dorrell changing the pace at The Full Monty in Windsor three years ago by dropping Dee Patten's "Who's The Badman"?

And who would disagree that the unlikely crossover of 1995 has been Josh Wink's "Higher State Of Consciousness"? Infested with discordant, ear-crunching frequencies, it would have been classed as too underground had it been placed over a techno kick drum. But that funky beat sent every club in the country bonkers. From Slam to Wobble to Cream.



Pic: Josh Wink

PRINCE PAUL ON JUNGLE

"The music is going to take me a while to get used to, but the idea of taking a slow bassline and double-timing a beat blew my mind. That's ingenious. I once did it myself by accident, but everybody acted like I was crazy so I left it alone. Actually hearing somebody take it through and master it is incredible."

GOLDIE ON HIP HOP

"I can see who the leaders are and I only look at leaders. Method Man is a leader because his shit is unique. His style is raw. People forget the transition that music went through and although the production has gone clean, it's still raw underneath. Is hip hop still progressive? No, because it's from an environment. It's the vocal side of that environment."

AFRIKA BAMBAATAA ON JUNGLE

"To me, it's just hip hop and house and reggae and a little bit of techno mixed together. People formulate it and call it jungle, but it's all dance music. Jungle is just a category. Everybody's mixing it up and experimenting. But even when they do that, you have to get people to get into your experiment."

Stateside names like Hardkiss, DJ Icee, Together Traxx, Baby Anne and the City Of Angels production masters (Ken Jordan and Scott Kirkland, aka The Crystal Method) have ensured that the breakbeat house sound is expanding. And with the hot summer of jungle, the huge success of UK acts like The Chemical Brothers and this year's influx of downbeat trip hop, it looks set to continue growing.

THE roots of the American funky break sound are firmly ingrained in street culture. They go way back, as Scott Hardkiss explains: "The breakbeat is like the national rhythm in the US, so it was a natural evolution. It's our indigenous sound."

Los Angeles' City Of Angels imprint have only been in existence for a year, but they are the label most renowned for the US style. With artists like The Crystal Method, Animal Heroes and Frankie "O", they produce exquisite, musical breakbeat tracks with slight jazz influences. Check out recent compilations like "Classic California Cuts" or "The American Dream" and you'll soon succumb to the warmth of the West Coast dance.

"We just like the rawness," explains City of Angels' Justin King. "American kids have been dancing to this for years and now they're having a go themselves. We're sitting on a time bomb. We saw it a few years ago with Hardkiss and Exist Dance, and we're seeing it again now. It's a sound which will survive because it's continually reinventing itself."

"Fifty per cent of all cities in the US are ghettoised and that's where this sound is coming from," he continues. "And it has just been multiplied to the point where it's now the staple diet of American music."

The sample king of the funky house breaks is Florida's DJ Icee. With 12 releases to date, his Zone label pays tribute to Ozone and D-Zone, the classic British breakbeat labels.

"I'm influenced by old school funky breaks which came out of the UK in 1991," says Icee.

"Then I decided to do it myself. I hooked up with a friend who had a 770 and we just sampled everything we could."

Icee always uses mix-friendly intros and outros on his records, sticking with eight or 16 measures of beats in order to invite DJs in. Once they're onboard, he hits them with the big breaks.

"I'm making tracks for DJs, not for people to listen to in their houses. They're designed for dancefloors. I make tracks which have clean loops and are easy to mix. When I recorded

'Energy Tracks', there wasn't much else coming out funky-wise, so I'd like to think I've had some effect."

THE record labels involved in releasing breakbeat house range far and wide. And there are more appearing almost daily. San Francisco's Mephisto imprint, for example, was formed in October 1994 by Nottingham expat Steve Gray. Their sound mixes swinging house hi-hats over a terrain of jazz licks and chopped-up breaks, and is best displayed on The Mephisto Odyssey's "Dream Of The Black Dahlia" and Bass Kittens' "Tyranny Of The Despot". The easiest way to describe the Mephisto sound is via the title of the EP which Chris Smith recorded for the label - "Fluid Motion".

Other notable imprints include Bassex from Los Angeles, Charles Webster's Love From San Francisco and Mike Kandell's Tranquility Bass. Kandell is currently talking to Mo' Wax about releasing tracks in this country.

"It's important to use organic sounds, sounds you can relate to," explains Kandell. "One break looping over and over doesn't cut it any more. People don't want to be bombarded by Germanic beats, they want funky grooves. You can get so much more from a broken beat."

Love From San Francisco and Bassex also realise this. Just look at how Xpando and DJ Trance's mammoth "Pigs & Penguins" track (released as Rebirth on Bassex) reworked Josh Wink's "Higher State Of Consciousness". Likewise, the new release on Phil Gifford's imprint. And there are sure to be thousands more.

SO what's at the heart of the breakbeat in 1995? Dubtribe, whose mighty "Mother Earth" single featured a stern ecological speech and a break which breaks for love (as well as for Phil Perry in some legendary 4/4 sets) believe it's all about tension and relief.

"Breakbeat house is like jungle in that it has pricked up everybody's ears," explains Dubtribe's Sunshine. "It has made everyone aware of what was missing before. When you break the beat, you feel relief from the tension caused by house. It's only when you build tension with relief that you go wrong. You can't build tension with breakbeat. Just relax. The breakbeat is funky, man. And everyone understands that."

DJ ICEE'S FAVOURITE FUNKY BREAKS

REBEL MC FEATURING MC TENOR FLY & BARRINGTON LEVY - "Tribal Bass" (Desire)
ZONE - "Eternal" (Ozone)
TWIN TYPE - "Do It To The Crowd" (Profile)
BITIN' BACK - "Boom Box" (Fokus)
TNG - "Basskick" (white label)
MANIC - "I'm Comin' Hardcore" (Union City)
GENASIDE 2 - "Narra Mine" (HUM)
NATION 12 - "Listen To The Drummer" (Rhythm King)
KING BEE - "Back By Dope Demand" (First Base)
GREED - "Give Me" (D-Zone)



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def shepherd





Words Ben Turner pictures Vincent MacDonaid

Roger Sanchez

DE shepherd

Following the recent death of his partner in Narcotic Records, **ROGER SANCHEZ** must face the world on his own. As Narcotic and Hard Times prepare to co-release the definitive Sanchez mix album, the DJ opens his heart to discuss his work, his life and his refusal to follow the flock...

THIS is make or break year for Roger Sanchez. The Queens-based native New Yorker, unquestionably one of the few American DJs who can truly chop the wood, has just pulled through the hardest period in his life. This summer, just as Sanchez was beginning to rebuild his recording career with Narcotic Records after the collapse of his One label, his partner, Marts Andrus, tragically died from a brain haemorrhage.

It was a crushing blow. Marts was his closest friend. His right arm. Sanchez is the first to admit that, without him, he wouldn't be where he is today. Marts had guided him from the days of his classic "Luv Dancing" single as Underground Solution. Marts' management and running of the London-based Narcotic imprint enabled the DJ to remain creative, never needing to get involved in the day-to-day business of label management. Now all that has changed.

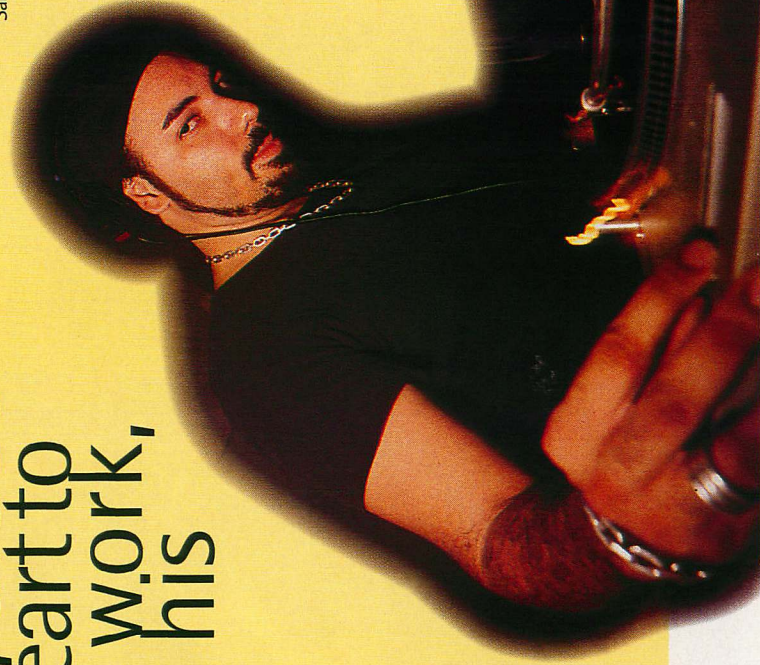
After a short period in mourning, Sanchez has made a quick return. He has battled the tragedy of Marts' death head on and, four months down the line, he seems to have won the fight. He is now clear on what he must do. He is prepared to stand on his own two feet, to prove to the world that he is more than capable of directing his career on his own.

The first part of the rebuilding process will bring the Narcotic name closer to everyone's heart. After much deliberation with super-clubs and less-than-super labels, Roger Sanchez and Narcotic have embarked on a joint venture with Yorkshire's reputable Hard Times club and imprint. Narcotic and Hard Times couldn't be closer, with Narcotic releases such as Ashley Beedle's "Jumpin' At The Sound Factory" and

Sanchez's grainy "Secret Weapons" grooves sending the Hard Times dance floor doo-lally. And with Sanchez now officially

recognised as the club's biggest crowd-puller, it was the deal that Hard Times promoter and Yorkshire sheep farmer Steve Raine was anxious to clinch.

The result is a Sanchez-mixed masterpiece called "Hard Times - The Album". Completed on two decks and two CDs, the album covers the





cream of underground house music, from Todd Beedle to 95 North to Dajae. With the number of club compilations dramatically increasing by the week, this one sets a new standard. Compiled by Sanchez and Raine, it reflects the club and the DJ. The importance of which sadly seems to have been forgotten of late. "Hard Times is the best club in the UK for my vibe," says Sanchez. "Musically and conceptually, this album has been carefully planned. It's essential to maintain a consistency with everything I do. And this compilation is a vital way of giving people the chance to witness the ultimate Sanchez and Hard Times experience. That's what makes it different to other club collections." What sets Sanchez apart from so many of his fellow house DJs is his technical ability. Listen back to his now legendary radio slot on "Givin' it Up On Kiss" from early 1992, on which he used three decks and two copies of records in a truly breathtaking fashion, and you'll know why he has taken off in the UK. After that session, people hunted down every track he played.

"I like to use smooth, precise mixing techniques. I like to push the boundaries. Why bother mixing compilations if you can't provide an experience? If DJs get creative, we can push those boundaries even further." And that's something Sanchez continually does. As a trained architect, his ability to make something out of nothing is astonishing. Not just with design, but in combining the vocals from two records to create a new sound. Think of how the chain on a bicycle is designed to lock into the cog and magically make the bike move smoothly. Well, Sanchez impeccably weaves two vocals in and out of each other without ever letting them overlap. Architecture has clearly shaped his DJing. "It prepared me for life in general. It allowed me to see structures within music. It taught me the importance of peaks and valleys. I learnt how to manipulate a space, how to create an environment and a mood. You have to work records. I'm not a jukebox of money or jack shit.

"I have a hunger for knowledge," he continues. "I love to know things that the average person overlooks. Architecture gave me that will to learn. It provided me with excellent organisational skills. It forced my mind to work methodically. You have to figure out problems. I think that's what taught me how to build my DJing sets in layers."

SANCHEZ thirsts for knowledge and, ultimately, power, has spurred him on from the start. Like Josh Wink, he chooses not to take drugs or consume alcohol for fear of blurring his intentions. He won't let anything prevent him from achieving what he sets out to do.

His craving for knowledge comes from his family. Living in Queens all his life, apart from a brief stint in Brooklyn, his parents were always on at him to put his head in a book. It's something he thanks them for. So much so that he is about to give his current home to his mother. He's quitting Queens for Manhattan.

"My father was an engineer and that always made me want to be creative. I was always painting and drawing. I wanted to do something my parents could respect. But even if you look like it's going in one direction, you should be ready to allow it to completely change." The move to Manhattan will certainly be a complete change for Sanchez. For a start, it will fulfil a lifelong wish. It will also finally give him a chance to put his architectural skills to some use.

"I look into a space and have visions of what it can become. My new place is a mess, but I know that it will look the dope. I've learnt never to be limited by what's in front of me. I'm limited only by finance and by what my imagination allows me to do."

But there's another reason why Sanchez is about to move house. An old lady has implemented an unreasonable curfew upon one of the world's biggest name DJs. Life's tough at the top.

"Oh, the two-foot tall, 300-year-old troll who lives downstairs," he laughs. "I can't play music after 6pm because she has a nervous condition. By 6.30pm, the broom is banging on the ceiling. People think Sanchez lives in this nice flat, blasting it out. They think life is groovy. But shit is rough, man."

NOT, however, as rough as it is for the majority of Americans. Sanchez knows this full well. He shows incredible insight into what's going on around him. "So much in this world frightens me," he admits. "Too many people in power are doing bad things. In the era of the Black Panthers, America had a couldn't find a gun in the ghettos for love nor money. Now, since drugs have been introduced, you can literally buy a gun anywhere and the minorities are blowing each other away.

"Minorities aren't afforded the same privileges in education as white people in America. The minorities are caught in a trap. The blacks and the hispanics are economically burdened and their only way out is through sport and music. However, we don't help ourselves. Like having a BMW or a Mercedes while still living in the hood, but not putting money away for the future. The fact is that many people just want to get high and that's stupid.

"People like me, people who earn good money, must learn not to go and blow it. I love nice clothes, but I always say that this bit of my life is investing into my future. I want to have children one day. If you don't think ahead, the world will pass you by. And it's a big place. If the world can't be a better place, then at least my children will have a better place in it.

"You need to take time and really think about what you want to do with your life. You need education. Knowledge is power. The more you know, the more you can do to further yourself."

SANCHEZ' devotion to building himself a better future is something you simply couldn't imagine coming from most British DJs, for whom a gram of Terry Farley or the next bag of Jeff Mills is all that really counts. Dave Clarke accepted. But his concerns for the world don't end there.

"Oh, the two-foot tall, 300-year-old troll who lives downstairs," he laughs. "I can't play music after 6pm because she has a nervous condition. By 6.30pm, the broom is banging on the ceiling. People think Roger Sanchez lives in a nice flat, blasting it out. They think life is groovy. But shit is rough, man."

"I believe that AIDS is a government created disease," declares Sanchez. "There's an agenda behind everything. Larry Heard touched upon this recently, when he talked about how rap music in America is a big form of music which has ethnic cultural appeal. It's based in black culture. Yet dance music is still very small and stigmatised here. It doesn't get the respect or exposure it deserves because it's formulated from disco, which was a heavy gay culture."

"Heard said, 'Can you imagine some conservative person telling their son about this form of music which came from gay black people in New York?'. The government here are trying to close down every gay club because gay people are supposedly responsible for AIDS. They're like, 'Gay people have their clubs and therefore AIDS comes from these clubs and therefore

Roger Sanchez

we've got to shut them down'. It's a homophonic reaction, whereas in England it hasn't been stigmatised as a gay form of music. It's very distressing."

Sanchez' controversial theory was first raised in a book called "Behold A Pale Horse" by Milton William Cooper. It suggested that a member of the navy received information that AIDS was created by the American government through a test carried out against the hepatitis B virus in San Francisco in the Seventies.

"It rings so true," insists Sanchez. "AIDS has had such an incredible impact on dance music. AIDS is here to get rid of minorities and those the government rates as undesirables. They think that if they get rid of the undesirables who are making this music, then they won't have any more problems."

"There are so many things people need to be aware of. When people like the Wu-Tang Clan know who the Freemasons are, when people know who the Triads are and who really controls the flow of drugs, that's scary. Stuff like that scares the living shit out of me. But it's

important to know, because then you'll be prepared to duck when things start to happen. And they will."

"Those who don't know how to take care of themselves economically, financially and mentally will suffer when the world becomes a cash-free society, when the government have total control of credit cards and bank accounts. If they decide you're a menace, they'll pull your money and you won't have access to shit. You really need to know how to defend yourself."

"If you aren't up on it, you'll be fucked. I want my race and my people to benefit from whatever I do. It's important to give back to your community."

THIS is something which is clearly lacking in American culture. And particularly in American dance culture. Considering how dance music is stigmatised in America, it needs everyone's passion and enthusiasm to help the fight. Which means honesty, integrity and unity. And in a places like New York, renowned for its back-stabbing, Sanchez doesn't need petty wranglings such as those which have emerged between him and Masters At Work.

In a recent interview, Kenny "Dope" Gonzalez went as far as accusing Sanchez of, "Straight up robbery of our style". But anyone who listens to the two artists can both feel and hear the differences in their work. However, the real point is this – isn't dance music all about helping and depending on each other? And this follows a rumour that the Masters had slagged off Sanchez because they felt his underground S-Man tag was pretentious.

"David Morales once told me that the reason most people think he's aloof and cold is because he refuses to let anyone get close to him. Not unless they have proved themselves over a long period of time. The Masters At Work incident is painful because I considered those guys to be my friends."

"Masters At Work and I have grown up with similar influences, we worked in the same studio for two years, we worked with the same engineer and I hooked them up with my old keyboard player, James Preston. I would never say that Masters At Work haven't been an influence but, by the same token, I would also say they have been influenced by me and by tons of other people."

The main row is over a sample Sanchez used for his

recent "Livin' For The Underground" EP on Strictly Rhythm, which Kenny also used on the Bucketheads' classic hit from earlier this year.

"I didn't know he had used it," claims Sanchez. "They said I couldn't put my EP out because of the Bucketheads record. So, because they're my boys, I went to Strictly and spent thousands of my own money to re-cut a new track for the EP. I pulled the track. And then I phoned Louie Vega

and he said, 'We're cool, we'll talk'. It hurt. I've always said that the easiest way to make a friend is to have a common enemy. You really must be careful

in this world. But I wish them the best of luck. No matter what they think of me."

Coming at a time when Sanchez is having to toughen up to help run the label, the dispute has simply speeded up the process.

"It's already affected the way I deal with people. I'm not becoming aloof,

just more emotionally guarded. I'm not letting people into my world quite so easily. Morales was right. You mustn't leave yourself open and, for that, it's kind of my fault."

IT'S been a tough year, but one which will make Sanchez stronger. The loss of Marts Andrups was probably the first time in recent years that a man who believes he is capable of most things had to accept that there are some elements in life which are beyond his control.

"AIDS has had such an incredible impact on dance music. AIDS is here to get rid of minorities and those the government rates as undesirables. They think that if they get rid of the undesirables who are making this music, then they won't have any more problems."

"I never knew I needed to grow up until Marts died," admits Sanchez. "I was suddenly responsible for my own career and for the lives of all the people working at my label. Everything shifted on to me and I thought, 'Holy shit! What am I gonna do?' I had to grow up very, very fast. I've learnt to cherish things when they are there. But at least Marts knew I loved him. And I knew how much he loved me. His death has totally changed my life. Sometimes I think he did it just to get out of work!"

Sanchez seems to have won the emotional fight. He has realised that something positive can emerge out of a death. Even the death of someone with as much presence as Marts Andrups.

"I can't be mad at God," says Sanchez. "I accept that Marts' time had come. It showed me that you must have your shit in order. He left a nucleus of friends who were very tight and we have all become even closer. That's what Marts was best at. Creating situations. He even did it with his death."

And so the time has come for Sanchez to fulfil what he and Marts envisaged all those years ago. Starting with "Hard Times – The Album".

"I know that the chips are in front of me. And I know what to do with them."

ONE of the main problems Sanchez now faces is how to overcome the prejudices which are stacked against a successful musician. As an underground producer who also remixes corporate acts, Sanchez is aware that he walks a thin line in trying to be accepted in both camps. But conviction in himself is all that matters. Watching him walk this line is fascinating, and the fact that it upsets people is commendable. Anyone who can use their name to draw in the mass clubbers and then give them the underground shit once they've been sucked in deserves total respect.

"People wonder how can I make a record called 'Livin' For The Underground' when I do pop remixes. But my music always comes from wherever my head is at a particular time."

For people to confuse this as a sign of insecurity or lack of dedication to a certain sound is wrong. Which is why many choose to go to clubs as diverse as Pleased, Speed, Space, Club '69 and Hard Times within the space of a single month. It's about soaking up experiences and drawing something from every one.

"People must accept that I'm an individual who has different influences. When I make a record, my head-space changes because I get bored quickly. And with boredom I feel frustration. Then it's time to move on. Some people want to come with me on the trip, others don't. I want the people who have supported me this far to stay with me, but they must understand that I can't be one person all my life. Although I might be driving down a different road, it's still the same driver."

THE personality test Roger Sanchez has passed this year has cleared his head. Now all he needs to do is create a life outside of music. A life with his girlfriend, Karen, who also works at Narcotic, and one in which he'll gain those valuable experiences which will enhance the moods and feelings on his forthcoming production work and albums.

"Music consumes me. It dominates my space. But I'm regimenting my life and learning to say no a little more often. And that's why I love learning. So I can talk about something other than records. In order to bring people into my world, I have to be able to relate to theirs."

So how does he relate to the current generation, whose methods of communication are becoming increasingly less human by the day?

"I think young people are still communicating, it's

just that they're communicating in a different language. It's up to us to learn that language and find out what they're trying to say. My music speaks a language we all understand and, if they can tap into that, then we can exist together on the same level."

And that's the level of Roger Sanchez. Regardless of what Masters At Work say.

'Hard Times – The Album' is out on Hard Times/Narcotic at the end of October

THE ARTECH FIVE

Roger Sanchez on his favourite buildings throughout the world

FALLING WATER (Bare Run, Pennsylvania, USA)

"The external waterfalls and overhangs give an impression of peace and a sense of movement."

GUGGENHIEM MUSEUM (Manhattan, USA)

(right) "The circular design of the building always takes you away. Like entering outer space, you begin a journey into a whole new world."

THE CHURCH ON TOP OF THE EZE (South of France)

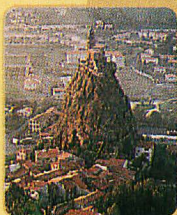
(left) "The location is incredible. It overlooks the ocean and a village below. At night, you can almost see to the end of the earth. It feels like you've travelled back to the Middle Ages. Tres romantique! Definitely a place to propose!"

MATSUMOTO CASTLE (Matsul, Japan)

(right) "This is the last remaining castle in Japan. It's intricately laid out and, although built with materials such as rice paper and wood, it has survived for centuries. To me, it signifies balance, order and strength."

SHOREHAM HOTEL (Manhattan, USA)

"The design is very futuristic, very 'Blade Runner'-ish. It has a section cut out of it, with a light on the wall behind, which gives the impression of a three-dimensional painting. It's the freakiest thing you've ever seen."



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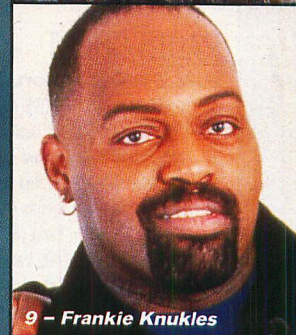
November 1995

THE MUZIK SWEEP

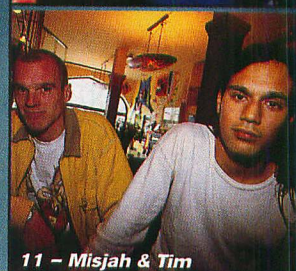
- 1 HIGHER STATE OF CONSCIOUSNESS Josh Wink (Manifesto)
- 2 DISCO'S REVENGE Gusto (Bumble Beats, USA)
- 3 ATMOSPHERIC FUNK Wax Doctor (Talkin' Loud)
- 4 BABY I'M GONNA LEAVE YOU (REMIX) Led Zeppelin (white label)
- 5 STAY TOGETHER Barbara Tucker (Positiva)
- 6 LET IT FLOW (SAUSALITO CALLING) Camelle Hinds (Black On Black)
- 7 K-SCOPE VOLUME 2 Eric Kupper (Tribal UK)
- 8 BRIDGING THE GAP Dirty Beatniks (Wall Of Sound)
- 9 WHADDA U WANT Frankie Knuckles (Virgin)
- 10 PERPETUAL MOTION DJ Crystl (Payday)
- 11 SCRUMBLE Misjah & Tim (X-Trax, Holland)
- 12 TRIPPING THE LIGHT Brian Transeau (east west)
- 13 IT'S ON YOU Eurogroove (Distinctive)
- 14 FANTASY Mariah Carey (Columbia)
- 15 LABIA Indica (Movin' Melodies, Holland)
- 16 THE RETURN OF THE CROOKLYN DODGERS Crooklyn Dodgers (MCA)
- 17 I WANT U Rosie Gaines (Motown)
- 18 SWEET MERCY Joe Roberts (Grass Green)
- 19 THROW YOUR SET IN THE AIR Cypress Hill (Columbia)
- 20 AUDIO SENSATIONS Grant Nelson & Richard Purser (Nice 'N' Ripe)
- 21 FALLEN APE (Dorado)
- 22 RENEGADE MASTER (REMIXES) Wildchild (Polydor)
- 23 ALABAMA BLUES (REMIXES) Saint Germain (F Communications, France)
- 24 FROM THE BLACK FOREST Vanessa Daou (MCA)
- 25 GHOST DANCE Red Planet (Red Planet, USA)
- 26 WANNA GET HIGH Wickermen (Shindig)
- 27 BRING BACK MY HAPPINESS Moby (Elektra, USA)
- 28 DEEPER Escrima (Hooj Choons)
- 29 PEACE (REMIXES) DJ Food (Open)
- 30 I CARE Soul II Soul (Virgin)
- 31 SAMBA MAGIC Basement Jaxx (Atlantic Jaxx)
- 32 FUTURE OF THE FUNK Less Stress (Future Funk)
- 33 ELARA Jon The Dentist (Phoenix Rising)
- 34 FEEL IT TNT (Slip 'N' Slide)
- 35 MEISO DJ Krush (Mo' Wax)
- 36 RHYTHM GRAFFITI Crime (Junior Boys Own)
- 37 MULTIDIRECTION SAMPLER Various (Talkin' Loud)
- 38 FLY AWAY Blaze (Shelter, USA)
- 39 POSITIVE EDUCATION (REMIXES) Slam (Soma)
- 40 GOREL (REMIXES) Baaba Maal (Mango)
- 41 MAGIC Blue Peter (React)
- 42 MUTANT JAZZ (TRACE REMIX) T-Power (SOUL)
- 43 THE DUNGEON TAPES The Bucketheads (Positiva)
- 44 HEAVEN Carlito's Way (Creative Source)
- 45 STREET EXPERIENCE 2 DJ Disciple (Muzik Pushers, USA)
- 46 PHENOMENON Dista (Pleasure)
- 47 RECOGNIZE The Free Chicago Movement (Nuphonic)
- 48 THE THEME Hot Lizard (Pacific)
- 49 TRANSAMAZONIA The Shamen (One Little Indian)
- 50 FLOOR ESENCE Man With No Name (Perfecto)



1 - Josh Wink



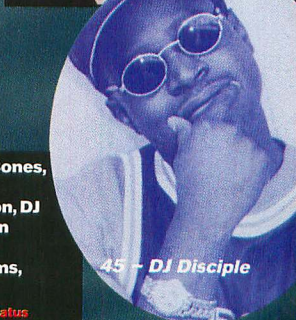
9 - Frankie Knuckles



11 - Misjah & Tim



20 - Grant Nelson



45 - DJ Disciple

The Muzik Sweep was compiled from the following DJ returns: Alvin C, Mark Anderson, Audio Traffic, Jason Boardman, Pete Bones, Scott Bradford, Pete Bromley, Richard Brown, Spencer Broughton, Steve Butler, Sarah Chapman, Claudio Cocoluto, Emma Cooter, Russ Cox, Dan Curtin, Nick Dakeyne, Deep Dish, Dimitri, The Egg, Elliot Eastwick, Francesco Farfa, Paul Farris, Greg Fenton, DJ Flex, Jasper The Satellite, Kelli Hand, Kenny Hawkes, Jon The Dentist, Mark Kavanagh, K-Klass, Steve Livingstone, Mark Luvdub, Mike Luvdub, Vivien Markey, Gary Marson, Moose, Paz Pooba, Guy Oldhams, Peshay, Jason Roberts, Jim Ryan, James Savage, Mike Shawe, Patrick Smoove, Gareth Sommerville, Ollie Sugarlump, Ricky Stone, Tasha Killer Pussies, Tasty Tim, Paul Thomas, Stacey Tough, Li'l "Louie" Vega, Andy Ward, Andy Williams, Christian Woodyatt, Lee Wright

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TOP 25 SALES 12-Inch Dance Singles

AUGUST 27 - SEPTEMBER 26

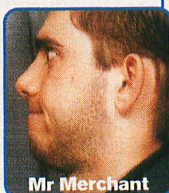
- 1 HIDEAWAY De'Lacy (deConstruction)
- 2 I FEEL LOVE Donna Summer (Manifesto)
- 3 YOU ARE NOT ALONE Michael Jackson (Epic)
- 4 THE SUNSHINE AFTER THE RAIN Berri (Ffreedom)
- 5 STAYIN' ALIVE N-Trance Featuring Ricardo Da Force (All Around...)
- 6 HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA)
- 7 U GIRLS (LOOK SO SEXY) Nush (Blunted Vinyl)
- 8 TAKE ME HIGHER Diana Ross (EMI)
- 9 BOOMBASTIC Shaggy (Virgin)
- 10 SOMETHIN' 4 DA HONEYZ Montell Jordan (Def Jam)
- 11 CRY INDIA Umboza (Positiva)
- 12 I LUV U BABY Original (Ore)
- 13 LOVING YOU MORE BT Featuring Vincent Covello (Perfecto)
- 14 LIFE IS SWEET Chemical Brothers (Junior Boys Own)
- 15 JOANNA Mrs Wood (React)
- 16 RUNNING AROUND TOWN Billie Ray Martin (Perfecto)
- 17 MOVE YOUR BODY Xpanions '95 (Arista)
- 18 DON'T LET THE FEELING GO Nightcrawlers (Final Vinyl)
- 19 WHEN I THINK OF YOU Kenny Thomas (Cooltempo)
- 20 SCATMAN'S WORLD Scatman John (RCA)
- 21 RUNAWAY Janet Jackson (A&M)
- 22 TO THE LIMIT Tony De Vit (X:Plode)
- 23 LET THERE BE LIGHT Mike Oldfield (WEA)
- 24 THE FINEST Truce (Big Life)
- 25 PLAY THIS HOUSE BB Club (Positiva)

Chart details based on sales information supplied by CIN. CIN copyright

READER'S CHART

PAUL MARCHANT (Leeds, UK)

- 1 TELECON Ausgang 3 (Synewave)
- 2 PURPOSE MAKER Jeff Mills (Axis)
- 3 FOOTSTEPS OF RAGE Felix Da Housecat (Radikal Fear)
- 4 ENIM X-Trak (Peacefrog)
- 5 FLASHBACK Boo Williams (Relief)
- 6 NATTLERASH Maikl (New Transatlantic)
- 7 JOURNEY EP Gene Farris (Relief)
- 8 I'M GONNA Steve Stoll (Blak Label)
- 9 SATELLITE Illumination (Music Man)
- 10 ACIDIC FONDLE Leigh Ansom (white label)



Mr Merchant

RADIO CHART

GIRLS FM (London, UK)

- 1 THINKING 'BOUT YA LOVE Allen St Crew (TNT)
- 2 WHAT IS HAPPINESS? Leslie-Joy (Crash)
- 3 FIND A WAY Soul Solution (Jellybean)
- 4 WE'LL DO WHATEVER Bali Hu (Dig It)
- 5 GROOVIN' Future Legends (Definitive)
- 6 REACH Lil 'Mo' Yin Yang (Strictly Rhythm)
- 7 STEP INTO MY LIFE '95 Valerie Johnson (Emotive)
- 8 SWEET MERCY Jo Roberts (Grass Green)
- 9 TOOT TOOT Jellybean (Relief)
- 10 FUNCTIONS Glenn Underground (Cajual)

Chart supplied by Kenny Hawkes, Girls FM, London. Search those airwaves!

HOME-LISTENING CHART

SUNSHINE JONES

(Dubtribe Sound System)

- 1 TAKE ME HIGHER Diana Ross (EMI)
- 2 DREAM U Srinivas & Michael Brook (Real World/Astralwerks)
- 3 SET UP YOURSELF Jah Stitch (Blood & Fire)
- 4 RUNNING (BEAST) Demonstration (R&S bootleg)
- 5 GLASGOW UNDERGROUND EP Glasgow Underground (Jus' Trax)
- 6 LUSH LIFE John Coltrane (Prestige)
- 7 LKJ IN DUB Linton Kwesi Johnson (Mango)
- 8 LET'S GET IT ON Marvin Gaye (Tamil Motown)
- 9 GETZ Gilberto (Verve)
- 10 HEADZ Various Artists (Mo' Wax)

Dubtribe's "Selene Songs" is out now on Organica



Dubtribe

TOP 25 SALES Dance Albums

AUGUST 27 - SEPTEMBER 26

- 1 TRADE Various Artists (Fever Pitch)
- 2 PURE SWING 3 Various Artists (Dino)
- 3 SOME OF THESE WERE HOOL... 2 Various Artists (Hooj Choons)
- 4 TIMES FLY Orbital (Internal)
- 5 FAITH Faith Evans (Bad Boy)
- 6 THE SHOW, THE AFTER-PARTY, THE HOTEL Jodeci (Uptown)
- 7 SMOOTH Smooth (Jive)
- 8 ONLY BUILT 4 CUBAN LINX Raekwon (Loud)
- 9 MARK'S KEYBOARD REPAIR Money Mark (Mo' Wax)
- 10 FLUX TRAX Various Artists (EXP)
- 11 THE SHOW Original Soundtrack (Def Jam)
- 12 A RETROSPECTIVE OF HOUSE '91-'95 Various Artists (Sound Dimension)
- 13 CRAZYSEXYCOOL TLC (Laface)
- 14 REGGAE HITS - VOLUME 18 Various Artists (Jetstar)
- 15 TIMELESS Goldie (ffrr)
- 16 DOPE ON PLASTIC 2 Various Artists (React)
- 17 CAFE DEL MAR IBIZA - VOLUME 2 Various Artists (React)
- 18 DANCE ZONE - LEVEL SIX Various Artists (Polygram TV)
- 19 EXIT PLANET DUST Chemical Brothers (Junior Boys Own)
- 20 CREAM LIVE Various Artists (deConstruction)
- 21 AWOL LIVE Various Artists (Ministry Of Sound)
- 22 CONSPIRACY Junior MAFIA (Big Beat)
- 23 HISTORY - PAST PRESENT AND FUTURE Michael Jackson (Epic)
- 24 THE DUNGEON TAPES Bucketheads (Positiva)
- 25 DECONSTRUCTION CLASSICS Various Artists (deConstruction)

Charts details based on sales information supplied by CIN. CIN copyright

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13 TUFF BUT
TASTY TRACKS
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RELEASED 23RD
OCTOBER



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LONDON FUNK ALLSTARS -
'SURE SHOT' (Reversions)
zen 1236
UP, BUSTLE & OUT -
'REVOLUTIONARY WOMAN'/
'AFRICAN FRIENDSHIP'
zen 1235 (Oct 30)

NEW ALBUM:
The HYPHALLISER -
'REPERIES'
zen 18/zen CD18
DJ FOOD
'REFRESHED FOOD 2'
zen 1233

for DJs & music makers:
DJ TOOLZ -
'BREAKS & BEATS vol.14'
RAPHAEL CORRIELOS -
'TRUMPER RIFFS'
tool 4 & 5

GLOBAL COMMUNICATION CHART

RUSS MORGAN OF K-KLASS (Bradford, UK)

- 1 OVER & OVERPlux (WT Records)
- 2 GET AWAY (STONEBRIDGE MIX)Shauna Davis (Hi Bias)
- 3 WHADDA U WANT (K-KLASS MIX)Frankie Knuckles (Virgin)
- 4 LOVE RENDEZVOUS (K-KLASS MIX)M People (deConstruction)
- 5 STAY TOGETHERBarbara Tucker (Positiva)
- 6 A MOVER LA COLITAChazz (Arista)
- 7 MISSING (TODD TERRY MIX)Everything But The Girl (Atlantic)
- 8 LET IT SLIDECharlene Smith (Indochina)
- 9 FANTASY (MORALES MIX)Mariah Carey (Columbia)
- 10 IT'S ON YOU (SCAN ME)Eurogroove (Rhythm Republic)

DAN CURTIN (Ohio, USA)

- 1 EMBRYONIC EPTitonton (Metamorphic Recordings)
- 2 METAPHORKenny Larkin (R&S)
- 3 FRETLESS AZMMax Brennan (Hollistic)
- 4 STEVIE KNOWSCarl Craig (Planet E)
- 5 SHADOWTralopscinor (Makin' Madd Records)
- 6 ONIROThe Innocent & DC (BC Experimental)
- 7 NOVA NOVA EPNova Nova (F Communications)
- 8 THORN EPLow Res (Sublime)
- 9 JEROMENorma G (Urban Sound Of Amsterdam)
- 10 MUSIC IS MY PLAYGROUNDBrian Harden (Relief Records)

RICKY STONE (Sheffield, UK)

- 1 LST PART 2Field Noize (Rainbow Bridge)
- 2 SECRETSelf Presentation Society (east west)
- 3 WASSUP, WASSUP (DJ ICEE MIX)A-Town Players (Premeditated)
- 4 MUSIC TAKES ME HIGHERLift (Sub-Urban)
- 5 RHYTHM DJWho Vs Bassbin Twins (Shaken Not Stirred)
- 6 THE FLOW (FRANK DE WULF MIX)Model 500 (R&S)
- 7 STAY WITH ME (FRANCOIS KERVORKIAN REMIX)Erasure (Mute)
- 8 DESERTMoods (Stress)
- 9 BABY I'M GONNA LEAVE ULed Zeppelin (white label)
- 10 BRING BACK MY HAPPINESS (JOSH WINK REMIX)Moby (Elektra)

DIMITRI (New York, USA)

- 1 DA FUNKDaft Punk (Soma)
- 2 USELESS MANMinty (Candy)
- 3 BE FREEBassment Jaxx (Bassment Jaxx)
- 4 REMIXLemon 8 (Energy)
- 5 KEEP ON CLIMBINGPsychedelic Research Lab (Satellite)
- 6 I FEEL SPACESlacker (Loaded)
- 7 THE FEELINGSugar (Aquaboogie)
- 8 ROCK DA HOUSEWicked Vibes (Virtual Recordings)
- 9 I CARE BECAUSE YOU DOAphex Twin (Warp)
- 10 EVERYMAN (REMIXES)Kenny Ken (Rugged Vinyl)

FRANCESCO FARFA (Pisa, Italy)

- 1 WEIBE GROOVEHeimat (Models Inc)
- 2 BIMBOAxel Alex (Area)
- 3 ALONE IN THE DARKThee Madkatt Courtship (Deep Distraxion)
- 4 UNTITLEDBill & Ben (Harthouse)
- 5 ACUPUNCTUREAstral Pilot (Harthouse)
- 6 MONODRIVETry Bet (Defective)
- 7 ATOMArithma (Calipso)
- 8 VOLTAGE CONTROLNamozz (Pure Vinyl)
- 9 FROZEN TUNDRALA Synthesis (Plink Plonk)
- 10 THE PATTERNS OF FORCEThe Bloom Of Butter (Harthouse)

"LITTLE" LOUIE VEGA (New York, USA)

- 1 EVERYBODY BE SOMEBODY (MAW STYLE MIX)Ruffneck (MAW)
- 2 MUSIK PUSHERS DJDisciple (white label)
- 3 REACHLil 'Mo' Yin Yang (Strictly Rhythm)
- 4 GET UP OFF MEDajae (Cajual)
- 5 SWEET DUB (MORALES REMIX)Mariah Carey (Sony)
- 6 TURN IT OUTLaBelle (white label)
- 7 UNTITLEDDonnell Rush (acetate)
- 8 GET UPBoston Boys (white label)
- 9 OYE COMO VATito Puente Junior Featuring India (white label)
- 10 I CARE (S-MAN MIX)Soul II Soul (Virgin)

LEGION OF GREEN MEN (Toronto, Canada)

- 1 TEARING THE SILENCEPressure Drop (Hard Hands)
- 2 MYSTIC SONGS FROM THE SANATORIUMZeuxis And The Painted Grapes (Post Contemporary)
- 3 SPORTIFHeights Of Abraham (Pork)
- 4 SOUND SYSTEMStatik (Cup Of Tea)
- 5 MAMBO No 4Xavier Cugat (Columbia)
- 6 FREESTYLE EPKushti (Octopus)
- 7 HUBBLEHigher Intelligence Agency (Beyond)
- 8 KING ASHABANAPALFunk! Porcini (Ninja Tune)
- 9 FUCKED UP BEATSChemical Brothers (Junior Boys Own)
- 10 RHYTHMWIDEThe Mellowtrons (Chill Out)

PESHAY (London, UK)

- 1 THE RAIN REMIXPhotek (Metalheadz dub plate)
- 2 UNTITLEDLink (Good Looking dub plate)
- 3 WATER MARGIN No2Photek (Photek dub plate)
- 4 EXIT 9Source Direct (Source Direct)
- 5 DRUMS '96Doc Scott (Metalheadz)
- 6 COMPLEXITIESUnknown (Good Looking dub plate)
- 7 HEAVENCarlito (Creative Source)
- 8 ARABIAN KNIGHTSJay Magik (Metalheadz dub plate)
- 9 UNTITLEDMowley And Lucida (Timeless)
- 10 AROUNDBaby Kane (dub plate)

FLOOR CONTROL SPECIALIST SHOP CHARTS

MUSIC MAN (Antwerp, Belgium)

- 1 TYGUIN Metrodade (Music Man)
- 2 EUROPA LP Jimi Tenor (Sahko)
- 3 5TH GEAR Morgan Wild (Music Man)
- 4 NIGHTTIME WORLD LP Robert Hood (Cheap)
- 5 NEVER MIND THE DISTORTION LP Nav Katze (Crammed)
- 6 PRES TWIST Chris And Cosey (T&B)
- 7 SALSA WITH MESQUITE u-Ziq (Hi-Rise)
- 8 CIRCUIT 5 DJ Tim And R-Factor (Direct Drive)
- 9 HOT POT Casino Classics (Ifach)
- 10 EXOTIKA REMIXES Skylab (Astralwerks)

Music Man, Steendam 83, Gent 9000, Belgium. Tel: 00-32-9-225-1165.

DANCE TRACKS (New York, USA)

- 1 THE MOTIVE Mephisto Odyssey (Mephisto)
- 2 AS LONG AS IT'S GROOVY Sound Patrol (Organico)
- 3 STARLIGHT Model 500 (R&S)
- 4 DIRECT DRIVE EP Turntable Brothers (Vibe)
- 5 FK-EP Francois K (Wave)
- 6 LIFE Mijangos Featuring Xavior (Aqua Boogie)
- 7 VOLUME 1 Tronco Traxx (Henry St)
- 8 ALL IN MY MIND LP Bucketheads (Henry St/Atlantic)
- 9 FLY AWAY Blaze Presents Alexander Hope (Shelter)
- 10 VOLUME 3 X-Files (After Dark)

Dance Tracks, 91 E3rd Street, NY10003. Tel: 001-212-260-8781

SWAG (London, UK)

- 1 ONE Universal Addictions (Intergroove)
- 2 MESMERIZED P-Nut (Plastic City)
- 3 THE THEME Hot Lizard (Pacific)
- 4 IT'S OUR FUTURE (REMIX) Awex (Plastic City)
- 5 4TH PLANET SIDE Alien Funk Movement (Steppers)
- 6 UNTITLED Atom 3 (Intergroove)
- 7 GO (DAVE ANGEL REMIX) Paul Hazel (Rotation)
- 8 ARTISTS IN CHARGE OF EXPERT SYSTEMS Cristian Vogel (Mosquito)
- 9 THE ENERGY EP EME Audio (Solid Grooves)
- 10 OCB Abrax (Electric Records)

Swag Records, 42 Station Road, West Croydon, Surrey CR0 2RB. Tel: 0181-681-7735

RUB-A-DUB (Glasgow, UK)

- 1 ANY MORE QUESTIONS Mark B, MCM and Big Ted (Jazz Fudge)
- 2 RETURN OF THE DJ Various Artists (The Bomb)
- 3 BRONX TALE KRS One & Fat Joe (white label)
- 4 NIGGAZ AIN'T READY Bootcamp Klike (white label)
- 5 KRS-1 KRS-1 (Jive)
- 6 GLAMOUR AND GLITZ Tribe Called Quest (Jive)
- 7 THE CHRONICLES Peanut Butter Wolf (The Bomb)
- 8 ELEMENTALZ The Brotherhood (Bite It / Virgin)
- 9 CREAM Raekwon/Ghost Face Killer (RCA)
- 10 BOOTCAMP BEATZ DJ Evil Dee (White)

Rub-A-Dub Records, 4 Glen Street, Paisley PA3 2JB. Tel: 0141-848-1674

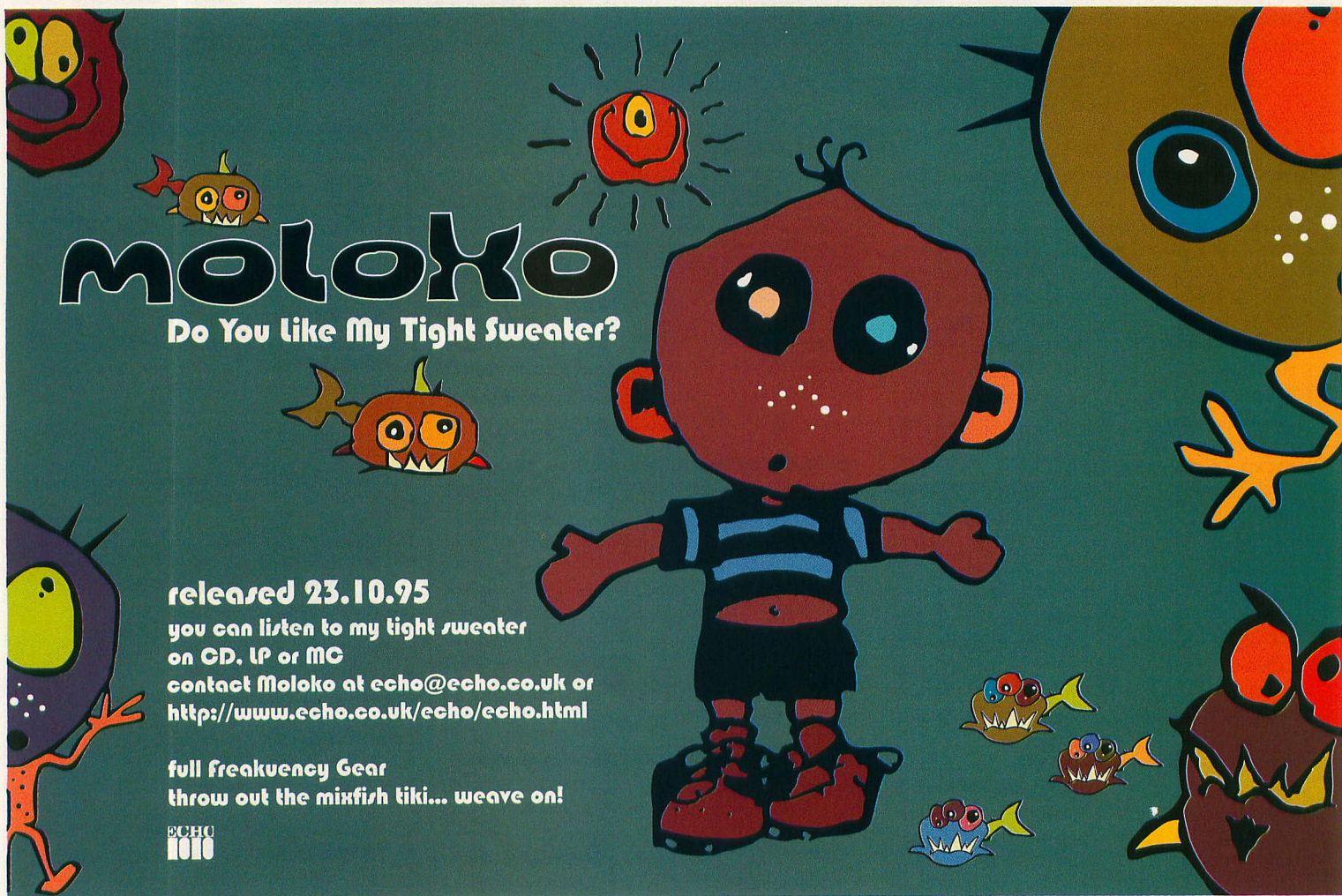
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ALSO OUT

JUSTINE - 'WANT ME LOVE ME'

UP N' COMIN

DISCO SVENGALIS - 'THE RIDE'

UK MOVIN' - 'SO SPECIAL'

DJ HMC Phreakin'

Dirty House, USA

DIRTY House is a new offshoot of the Australian Juice imprint (distributed in America by Richie Hawtin's Intellinet set-up). But there's no let-up in DJ HMC's hell-raising acid house pyrotechnics, even though "Phreakin'" is a little slower than their usual fare. This has to be the record Phuture 303 dance to in their tea-breaks. (CB)

●●●●○

Dean: "This is really good. It sounds quite different. It's got a real crunchy edge to it. It's got a lot of bounce and oomph, but it's quite slow as well."

Ricky: "I don't like that 'Come on' vocal on the B-side, though."

Dean: "Nah, it's from, oh, I don't know how many records. It's just one of those samples which was used over and over again when all of the Italian stuff was out."

●●●●○

ERIC KUPPER

The K-Scope Project Part 2

Tribal UK

THIS missed out on the Muzik Single Of The Month award by a sliver of a sliver. The highlight is "Planet K", an intoxicating fusion of kaleidoscopic piano lines, whistle-along flutes, warm beats and midnight-down-in-the-woods noises which will have you falling in love with the first person you see when you next step out of the door. That lollipop lady down Little Ealing Lane had better watch out. And if this wasn't enough, there's also the schwinging "Stonk" the thumping "Katerpillar" and the, er, purple dazed "Purple Daizies". Buy, buy, buy! (P)

●●●●○

Dean: "I like this. I think the pianos on 'Stonk' need to be left alone a little longer, but what's going on underneath is interesting, and 'Purple Daizies' is going back on that old jazz tip again. It makes me think of Dennis Coffey. [Dean plays 'Planet K'] This sort of stuff is where a lot of techno is going as well. Which is good because it had got to the stage where all you were hearing was 'Boom-boom-boom'. Yeah, I want one of these. I didn't think Tribal did this sort of stuff."

Ricky: "It reminds me of 808 State."

●●●●○

SPOOKY

Stereo EP

Generic

WHAT earth have Spooky been listening to just lately? The hyper melodies of the title cut sound like they're played by a Butlins holiday camp organist suffering a panic attack. Like two of the other three tracks here, it could well have been lifted from a mid-Seventies concept album. Which leaves the chunky "Mono" as the one saving grace. Hmm... Maybe Spooky should dump those Rick Wakeman albums. Or maybe just get out a bit more. (P)

●●●●○

Dean: "'Gargantuan' was a wicked album. The introduction to 'Stereo' sounds like... Oh yeah, 'Blinded By The Light' by Manfred Mann's Earth Band. 'Can't Remember' is good, though, but I don't think it's a very smart choice to put on a single. It's too industrial, it doesn't have the groove. Having said all that, I can't wait to hear the new Spooky album."

●●●●○

EUROGROOVE

It's On You (Felix Da Housecat/Hyper Go Go mixes)

Distinctive

FORGET the Hyper Go-Go remix. Touching the sky, it most definitely ain't. But it's worth peeking at Da Housecat's reworking, on which snatches of the original vocal are shot to pieces by a meandering, if somewhat lacklustre, deep Felix trance sesh. (CB)

●●●●○

SAMPLES

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

Guest reviewers: THE ALOOF

Muzik reviews by Push and Calvin Bush

Lofty Heights – The Aloof



Pic: Kevin Gray

THE ALOOF are one of the most innovative and invigorating acts to have emerged from the techno frenzy of the Nineties. Teaming up with the Sabres Of Paradise production team of Jagz Kooner and Gary Burns, plus Red Snapper frontman Richard Thair, DJ Dean Thatcher and vocalist Ricky Barrow have tastes as broad-ranging as the wondrous diversity to be found on The Aloof's much-applauded debut album, "Cover The Crime". Together, they run their own Flaw label, while Dean can be found DJing everywhere from slow blues jams to hi-tech all-nighters. The band's next single, "Bitter Sweet", is issued on east west at the beginning of November. Their second album follows early next year.

Dean: "The Hyper Go Go mix has that same 'Come on' sample we just heard on the DJ HMC record. I don't like it. It sounds like D:Ream."

Ricky: "Mecca club, hands-in-the-air stuff."

Dean: "Yeah, typically High Street British. And the Felix Da Housecat mix is just typical Felix. He's good at what he does, but it's time he tried something else. I like the space, though, and the way the sounds gradually come in. You lock into a sound and you're off. It's proper trance, innit?"

●●●●○

GAVIN FRIDAY Angel (Remixes)

Island

AS the singer of Virgin Prunes, *les enfants terribles* of the post-punk era, Gavin Friday used to wear fishnet tights, smear himself with blood, and get thrown off stage half-way through every other gig. How times change. But although he's now joined the rest of the world in the search for cool remixers (here opting for Tim Simenon and Howie B), there are still plenty of unsettling twists to his music. The perfect record to chill out with after a hard day's axe murdering. (P)

●●●●○

Dean: "He used to sing with Virgin Prunes, did he? They were an old art-school band, with loads of silly haircuts."

Ricky: "I like Howie B and I really like this. I love the way he's used the vocal. It sounds eerie."

Dean: "I played with Howie a few weeks ago. I like this. It's a good album track, but it's not going to get much club play because of the vocals."

●●●●○

SELF PRESERVATION SOCIETY

Secret east west

"SECRET" has all the elements of hard-edged, British party-house (sirens, kettle drums, whoops and yelps), but you can't help feeling that Rocky & Diesel might be a little aggrieved when they hear this Dave Valentine production. (CB)

●●●●○

Dean: "I know Dave Valentine. Personally, ha-ha, which makes it even worse. His mix of Suncscream's 'Love You More' was brilliant, tremendous, but... Nah, I'm not into this. How about X-Press 2 and X-Press 2 and X-Press 2? It's just formula house with gated vocals and that string sound. Nothing individual."

●●●●○

FUNKY PEOPLE PRESENTS The Blaze Tracks EP

Funky People, USA

NEW York's forgotten heroes of house swerve across the deep disco divide, touching on Afro-jazz ("Nubia"), swing a capellas ("Accalibration") and light disco ("Funky Music"), before hitting sublime form on the tripped-out jazz house swirlathon of "Moonwalk". (CB)

●●●●○

Dean: "Blaze? Bloody hell, are they still going? [He puts on 'Moonwalk']. Mmm, that sounds better than 'Funky People'. It's got a bit of Herbie Hancock, a bit of Dexter Wansel. This is marvellous, but the track before was horrible. I like vocals, but I just get bored of those kind of arrangements. If it was Liam from Oasis singing, I'm sure it would be different."

●●●●○ ("Moonwalk"), ●●●●○ (the rest)

MARIAH CAREY

Fantasy

Columbia

IGNORING Dave Morales' remix on the grounds that he's the only man in the world who looks like he paints his designer stubble on, we go straight to the R&B mixes. And they're incredible. There's a Sean "Puffy" Combs production, a bewildered Ol' Dirty Bastard rap and a Tom Tom Club sample. But you'll still want to pierce Maria Carey's doe-eyes with a kebab skewer. (CB)

●●●●○

Dean: [Listening to the Morales mix] "She's got a nice body! Ha-ha! No, she can belt it out, but she never gets any really challenging stuff. It's all such a formula. This is just a standard Morales mix. I'd like to hear her sing over some guitars, something a bit Björk-y. Put her in the studio with Spiritualized. Now that would be interesting."

Ricky: "It's just coffee-bar listening. I've never been a Morales fan."

●●●●○

MISJAH & TIM

Scrumble

X-Trax, Holland

HOLLAND'S answer to Hardfloor? Or much more? Undoubtedly the latter. At least on the evidence of the hell-raising house-o-matic frenzy of "Eta 825", which is the B-side here. Full of crunching basslines and muzzled 303s, it's a towering slab of Secret Cinema-style techno. "Scrumble" is also guaranteed to up the madness. (CB)

●●●●○

Dean: "I tend to like Misjah & Tim's B-sides more than their A-sides. It's the big, long drum-roll every time. You know exactly what's coming. But I'd definitely play 'Eta 825'. It sounds more like something on Touche. It hasn't gone 'Pr-r-r-r-r-r' [imitating drum roll]."

●●●●○

ESCRIMA

Deeper

Hooj Choons

M-PEOPLE on poppers and custom-built for chart success. Tall Paul Newman knows what gets hands in the air, Trade muscles bulging and shoppers into Top Shop. "Deeper" has nothing to celebrate other than its own utterly massive commercial appeal. (CB)

●●●●○

UK REMIX STYLE BY: PORTISHEAD

DARK GLOBE & ORIGINAL VERSION ♦♦♦♦

EP/CD OUT ON PROFILE RECORDS 23RD OCTOBER '95.



Tricky, I'm sure it's been out before without the trap. Yes, a lovely, wicked record. The Hardkiss may be though. I'm not really a Hardkiss fan.

THE ORIGINAL PLAYBOY

Playboys R&S, Belgium

HISTORY In the making, with R&S' first

proper jungle release. An Alex Reece

production and some seriously twilit

atmospherics make for the kind of wistful,

milky drum 'n' bass that techno-lovers have

always wanted to hear. The winner is "Cool

Summer Breeze," where sax and lightning

filters melt into a hot breeze of bass-thetics.

(CB)

what's underneath the beats."

"It's quite smooth."

[Listens to "Cool Summer Breeze"] This

is quite funky. The flute breakdown is great."

gives on and away you go."

"It's just madness. Put your white

gloves on and away you go."

feeling here, it's just pure speed."

was so horrible. It was awful. There's no

in a Portakabin all night because the music

played with Stuart McMillan at a Scottish rave

Oh, it's not what I imagined. It's horrible. I

"Omar Santana, that sounds familiar.

us can but flee in terror. (CB)

know how to handle this record. The rest of

Godzilla and the Easternhouse massive

reverbating at nearly 200 bpm. Only

Wars' scenario, with a bass-drum

runaway android from some horror 'Robot

GABBA, hard, ruff and simple. Imagine a

TV

SCOTT BROWN

AIN'T IT WILD

OMAR SANTANA VS

JOHNNY VICIOUS

Joahny Vicious"

says "What's going on? Exactly. What's going

on? It sounds like Johnny Vicious trying to be

[Checking "What's Up New York?"] The vocal

gives on and away you go."

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"Omar Santana, that sounds familiar.

us can but flee in terror. (CB)

know how to handle this record. The rest of

Godzilla and the Easternhouse massive

reverbating at nearly 200 bpm. Only

Wars' scenario, with a bass-drum

runaway android from some horror 'Robot

GABBA, hard, ruff and simple. Imagine a

TV

SCOTT BROWN

AIN'T IT WILD

OMAR SANTANA VS

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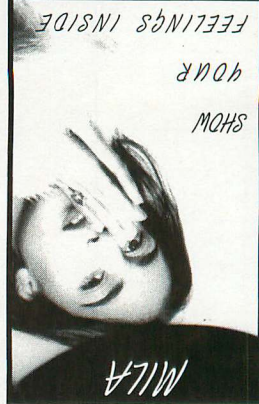
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Jeff Bernstein & the Rooster feat. Al Wise "STILL BELIEVE"

Studio 32 featuring Milla "SHOW YOUR FEELINGS INSIDE"

Jovonn featuring Krystine "BETTER LOVE"

Milla "AGAIN" remixed by Lenny Fontana

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like a half-baked atmospheric drum'n'bass track."

"I'm into this, I'm into all those noises and the way the bass and drums are going off. I like the fact it's so disjointed."

"I'd love to hear the Trace remix on a big system. I prefer this to Turquoise, it has more energy. And it has some Carl Craig-type sounds on it."

INSYNG VS MYSTERON

Dissoive

Pink Plonk

THE kind of electro-statically charged super-conductor Detroit techno which straddles the innovation/sole motivation divide with ease. Putting UK techno's answer to Hill and Coultard in the production driving seat means that it's chquered flag time down Plonk Plonk way. Again. (CB)

"The drum programming on this track is totally brilliant. I like the jerky, miss-out-the-odd-beat pattern that's going along in there at a rate of 10 to the dozen. It's quite Detroit. Yeah, I like this one. I would definitely go out and buy it."

"Nah, I'm not too sure about this."

[Listens to "Inhale"] Yeah, I prefer this.

CYPRESS HILL

Throw Your Set in the Air/Killa Hill

Columbia

DJ Muggs' hip-rolling production is, as usual, completely spot-on. And B-Real's vocals are as slouchy, whiny and little-kid-

about-to-have-a-paddy as ever. All in all, though, "Throw Your Set" is just another

Cypress Hill cut. At least the presence of the

slightly Wu-Tang Clan's RZA on "Killa

Hill" adds a new dimension. (F)

"I do like Cypress Hill. As soon as this

starts, you're into it. And the voices are great

When you first hear them, you think they're

really funny. And then you start listening to

them properly and it's actually quite scary."

"Killa Hill" has a Scooby Doo noise!"

T POWER

Turquoise

S.O.B.

ONE of the more esoteric moments from

the glorious "Self Evident Truth" album,

"Turquoise" is the sound of 1,000

supernova pierced by a single breakbeat.

But it's DJ Trace's accompanying remix of

"Mutant Jazz" which really rips your head

from your shoulders and places it firmly on

the "fucked-up" flagpole. (CB)

think I prefer this side."

and Carl Craig. Of the two, I

Tall Paul Invites you to...



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ALBUMS

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

ALBUM
OF THE
MONTH

ROBERT HOOD

Nighttime World Volume 1
Cheap, Austria

WHEN Robert Hood is going beyond the dance, the silent partner in Jeff Mills' Axis mission will damn well let you know. Having served up notice of his fearsome talent with last year's "Minimal Nation" double-pack, he pretty much coined the definitive minimalist manifesto. Over eight tracks, this young arriviste made no claims on widescreen emotion. The title told you what to expect. And what you got was a searing exploration of the space between the grooves, another world where melody was sacrificed on the altar of fiercely funky metallic techno. In 1994, this was as near to state of the art as it got.

"You can only dream the same dream once," Hood declared later that same year, on the release of his second album, "Internal Empire". Again, "Internal Empire" proved no false title. This time, Hood chose to explore an innerspace of reveries and physicality. Twisted and complex, like the body's arterial system, the tracks pulsed their way through sinuous tissue and fleshy cartilage, upping the sophistication to almost impenetrable levels of three-dimensional intricacy.

And so to "Nighttime World", that "difficult" third album, released while innovators like Derrick May and Stacey Pullen are still lingering on their debuts. Don't be misled by the fact it's on Pulsinger and Tunakan's Cheap imprint, the home of freestyle pranksterism. From the Blue Note-styled, deep orange sleeve, with Hood caught frozen in a street-scene, staring intently off-camera, it's clear that "Nighttime World" is a far more pensive, reflective affair. For anyone who caught his home-listening chart in last month's Muzik, this is how those jazz influences have filtered through. The result is the finest home-listening techno album since Eddie Flashin' Fowlkes' "Techno Soul" or Juan Atkins' "Magic Tracks".

It opens with "Behind This Door", a wind-in-the-hair tear down Chicago's lake-front which is high on its own velocity. There's a voluptuous bassline and there are strings which cradle you, then sweep you 20,000 feet above ground level. It lasts four minutes and feels like a lifetime on the road, like Kerouac chronicling the adventures of Battlestar Galactica in 70mm Dolby stereo. The title cut follows and is only a minute longer, but the heightened sense of drama, which swerves and dovetails back on itself, again makes for an infinite filmic saga.

Unlike the equally lush orchestrations of your Dave Angels and Kenny Larkins, however, Hood's structural mode adopts an almost intellectual complexity. Even dating back to "Minimal Nation", he has always concerned himself with the minutiae of sound, those tiny flecks of weirdness just visible on the horizon. On the wonderful "Episode No 19", a snare will suddenly rush in, never to be heard again. You'll catch the occasional rattlesnake roll or glimpse a barely discernible triangle meandering in and out of focus. And rather than sound cluttered, it's so immaculately recorded that you're barely aware, sensing these sounds as no more than gentle ruffles of the senses.

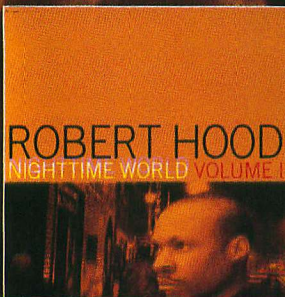
Or check the melting "Colour Of Skin". As a delicate piano motif lays down the perfect mood for some drizzling, melancholic Eastern European love story, the percussion clicks and whirrs like it was constructed entirely out of kitchen instruments. No lazy Roland pre-sets here. On "Electric Nigger Part 1" (ironic self-reference?) the sounds are altogether darker. A high-pitched whine festers in your inner ear, the feeling of malevolence heightened by the eerily fibrillating percussion, and yet it never degenerates into tedious horror-core.

"Nighttime" is a short reprise of the title track, while "Untitled" is a classic journey into Millsian looped funk, constructed from suction pads and haywire machinery like some post-apocalyptic dune-buggy. And the album closes with "Stark Reality", an incredible, orchestrated ambient finale which is unbearably poignant. Not even the roll call at the end of "Schindler's List" is this beautifully solemn. All the while, the sound of splintering glass tinkles ominously deep within the mix. Stunning.

I've listened to "Nighttime World" 20, maybe 30 times over the last two weeks, and still it stands unrivalled by anything from Detroit for eons. At a time when I was beginning to despair of techno's stasis, Robert Hood has broken up the jigsaw template and made a completely new picture out of the pieces. You can sense some of the old patterns and shadings, the way you can just make out the objects in Picasso's Cubist paintings, but the final whole is a world of techno revitalised, refreshed and darn near reinvented.

Time for all you fellow doubters to be born again.

Calvin Bush



steal
appeal

SOULS OF MISCHIEF

No Man's Land

Jive

SECOND albums always seem to be stumbling blocks for young hip hoppers, especially those who have done something slightly different on their first trip out. Take Souls Of Mischief, four guys from Oakland, California, who turned out vertiginous heaps of high-pitched words over fragile, jazz-edged tunes on their '93 'Til Infinity" debut album of two years ago.

"No Man's Land" finds the quartet playing the game closer to their chests. For a start, their rapping style has settled into something closer to the norm, partly due to a deepening in the natural timbre of their voices. Their music has similarly developed more depth and fullness. On the likes of the title track and "Rock It Like That", for instance, they come up with the goods in a straightforward, unfussy manner, the funk mixed with fire.

While they haven't developed into an Oakland version of A Tribe Called Quest, Souls Of Mischief haven't fallen into the abyss either. They remain good, honest practitioners of their art who, now and then, show they have the potential to go further.

Will Ashon

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BIG EYE

Big Eye

Hydrogen Dukebox

AS the prime movers of Exodus, the Luton-based free party organisation, Big Eye know all about the roots of the UK underground. Removed from legal clubbing, genre-hype and the attention of the media, this album proves they have pursued their own vision to an almost perverse degree.

Using tense sonics imbued with an unnervingly sinister atmosphere, Big Eye's combination of hardbeat, cavernous techno and twisted drum 'n' bass is at once isolating and inviting. Indeed, "E Tek Demix" and "The Enormous Silence Of Beech Trees" are both totally disorientating. Imagine the kind of sound that old big hair from "Eraserhead" might enjoy if he were a clubber instead of being into girls with puffy faces who have a penchant for singing ditties from behind the radiator. Elsewhere, "Beelzedub 2", which has been doing the rounds on white label under the name of The Bud Brothers, is a superb take on trance-scaped jungle.

Big Eye's debut album may not be perfect, but it has enough promise to suggest that this outfit are well worth keeping an even bigger eye on.

Martin James

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KALIPHZ

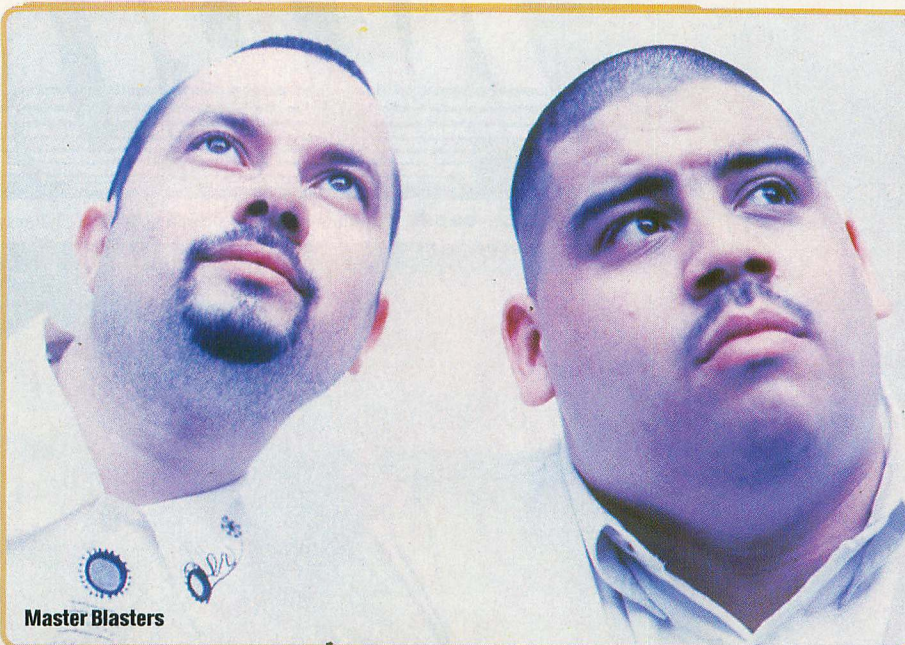
Seven Deadly Sins

Payday

CONFIRMATION that Kaliphz had truly arrived came when Coolio's producer, Wino, was drafted in to remix the first single from this album. Unfortunately, he remixed one of the worst (though perhaps one of the most commercial) tracks on offer.

There's no doubt that the Rochdale boys have made giant strides here. "Seven Deadly Sins" is varied in both tone and content, the opening cut, "Blood In Blood Out", managing to combine sucka MC rhymes with a meditation on AIDS and a guest appearance from Ces of UTD. Ces also appears on the excellent, electric piano-riffed "Bang Bang Boogie". Elsewhere, the breadth of styles runs from the shuffling jazz of "Tha City Neva Sleeps", through an old skool tribute on "Props 2 Tha Tru Skool" and on into the gentle ska of "Eat The World".

Aside from the occasionally overfamiliar samples (The Cure for God's sake?), the main criticism is that, at times, Kaliphz



Master Blasters

MASTERS AT WORK

Sessions 5

Ministry of Sound

THE corporate juggernaut which is the Ministry Of Sound just keeps on rolling. A complete refurbishment of the club followed by this, the latest recording from the MOS dynasty. Arriving in a very nifty wallet, "Sessions 5" is a two-CD set comprising no less than 24 current club tunes. It follows in the footsteps of Humphries, Oakenfold, Civilles & Cole and Mackintosh and this time features the musical tastes and mixing skills of the legendary Masters At Work.

Given that Kenny "Dope" Gonzalez and "Little" Louie Vega have become synonymous with the New York house scene of the Nineties, it's no surprise that we get a classic NYC house set served up with soulful vocals, funky percussion and a crisp, uncluttered production. A maxim which governs most of the selections over the two-and-a-half hours of deep, urban grooves.

While the prolific duo could have quite easily packed "Sessions 5" with their own mixes and productions, it's refreshing to note they've been pretty restrained. They have only included Hardrive's trio of "Deep Inside", "Moonshine" and "Can't Wait To Get No Sleep 95", along with The Bucketheads' "Come And Be Gone", Barbara Tucker's "Stay Together" and Lou 2's "Freaky". Their other choices are some of the best club cuts of recent months, most notably Kim English's "I Know A Place", Jasper Street Company's "A Feeling", Rochelle Fleming's "Suffer" and Absolute's "There Will Come A Day".

Both CDs are flawlessly mixed, with the rhythm and pace kept at a chugging 120-125bpm. Which, when applied to tried and tested dancefloor favourites, makes for some very easy listening. But although enjoyable, you can't help thinking that MAW should have gone out on a limb a little and really mashed things up. After all, these are two DJs who also know hip hop, swing and jazz inside-out. It would have been interesting to hear a bit more experimentation in what is, for my money anyway, quite a samey set.

Having said that, this is an essential package for Masters At Work fans, as well as those clubbers who like a liberal sprinkling of soulful vocals in their night's aural entertainment. The high points of "Session 5" include the hard-edged sequence of "Deep Inside", along with M&S' "Keep On", Donna Blackely's "Gotta New Love" and the triplex of percussive sounds made up from India's "Can't Get No Sleep 95", David Morales' "Philadelphia" and The Bucketheads' "Come And Be Gone".

All in all, this is one of the strongest house compilations of the year and certainly one which will raise the Ministry Of Sound profile even higher.

Jay Strongman

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stretch themselves too far. If only they didn't ask their voices to deal with rapping styles they haven't quite got the control for.

Will Ashon

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D:REAM

World

FXU/Magnet

CONTRARY to the title of their gutsy floor filler, "Things Can Only Get Better", things in the D:Ream camp couldn't really get much worse. Having previously struck a healthy balance between commercial success and making good music, most notably with the roof-raising "U R The Best Thing", the group have now lost the plot. Severely.

"World" finds D:Ream drifting off in the direction of pedestrian pop. Drastically pale in comparison to their former achievements, it's the musical equivalent of watery gravy. Pete Cunnah (the George Michael of dance, perhaps?) repeatedly lets himself down with dated bar-stool histrionics, most of which simply consist of him crooning, "Nah, nah, nah," and "Yeah, yeah, yeah," a lot. And it is just a bizarre coincidence that one of the guest instrumentalists is called Simon Bates?

There's even a track called "Enough Is Enough". Which, of course, is too good a chance to miss. D:Ream should think very seriously about swallowing a dose of their own medicine.

Rachel Newsome

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ONYX

All We Got Iz Us

Def Jam/RAL, USA

THE last time they came around, Onyx seemed to annoy everyone. Tracks like "Throw Ya Guns Up" and "Black Vagina Finda" outraged the censorship lobby, while the old sages of hip hop found themselves thinking the boys' bald heads, black combat gear and sneers were just a little manufactured. Not that it affected sales. Their album went platinum.

Onyx are back on the controversy

trail with "All We Got Iz Us", an album which represents a nihilistic refusal of the ghetto ("America's nightmare - young, black and just don't give a fuck"). The opening skit will no doubt be interpreted as a call to the youth to commit suicide, but it ends with a rallying cry ("Maintain!") no matter how bad it gets. Musically, however, the baldies have moved on. "Evil Streets" showing they've been listening to Wu-Tang and "Mo Def" demonstrating an almost mellow side. And "Purse Snatchers" is evidence of the improvement in their MCing skills.

Despite the inclusion of a couple of dull, two-dimensional hardcore tracks, there's enough here to suggest Onyx will be around long after the gurning has gone and the hair has grown out.

Will Ashon

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JAY CHAPPELL

Journey By DJ - After Hours

Music Unites

YET another excellent release in the Journey By DJ series. Only this time, as the title suggests, the mood is mellow rather than on previous outings. "After Hours", you see, aims to recapture those chilling-out, winding-down, kicking-back moods usually experienced as the sun rises and you head for the beach, breakfast or bed. With 16 warm, fuzzy tunes from 1988 to the present day, all seamlessly mixed by Jay Chappell, it forms the ideal post-club soundtrack.

From Ellis D's "It's Paradise" and the 49er's "The Message" to Beat Foundation's "Foundations" and Seduction's "Seduction", the tempo is kept securely this side of frantic.

Jazzy melodies, gorgeous strings and basslines to relax to are all part of the skilfully put-together package. My only minor complaint is the absence of Sueno Latino's classic "Sueno Latino" and one or two other ambient Italian gems of the same era. Maybe they'll be on "After Hours Volume Two".

Jay Strongman

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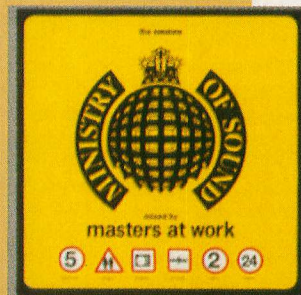
DJ FOOD

A Recipe For Disaster

Ninja Tune

YOU could make a case for claiming that DJ Food invented trip hop as we know it. Fusing instrumental drum 'n' bass with head-nodding jazz funkiness, he has always relied heavily on wackoid samples, lost breaks and lush organics wreathed in the smoke of 1,000 skunk joints.

Now that the rest of the world and his



sampler have caught up, this sixth outing is Food's toughest excursion yet into the kitchen of dope culture. But he comes up with enough slabs of funky space cake to get Fanny Craddock rising from her grave for a boogie.

Inevitably, there's plenty of the spiced-up trip hopper you'd expect, all flavoured with Food's madcap sense of humour. "Inosan" is as dark as a voodoo graveyard, "Half Step" is simple and strange, and the new-style head-phunk of "Akaire" sounds like the entire Rio carnival is about to break out of your speakers.

"Scientific Youth" and "Fungle Junk" are Fabio-styled jungle, while "Scratch Yer Butt" and "Scratch Yer Hed" are b-boy collages. If you like the recent albums from Cool Breeze and The Ballistic Brothers, you'll love this.

DJ Food's kitchen is hotter than ever. Stay in a while and let your aural taste buds explode in the heat.

Calvin Bush
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AUTECHRE

Tri Repeate

Warp

SWEEPING soundscapes full of nature, brightness and light this is not. But then Autechre have always specialised in the darker, deeper, flip-side of ambience. They make music for hanging teddy bears to. Music for winter.

"Tri Repeate" is packed full of unsettling, skin-crawling music. The most danceable tracks, like "Eutow", constantly threaten to fall in upon themselves, collapsing under the weight of the twisted sounds and the screeching architecture of their constructions. "Gnit" sounds like the negative image of a jungle track, silent where there should be thudding drums and filled with noise where there should be quiet.

Autechre have moved up from their lo-fi origins, but their sounds are still sticky-fingered, investigating the depths of their machines. Their tampering with noise and texture must drive those little people who sit inside computers and operate them (you remember The Numskulls, don't you?) stark, raving nuts. Or, as Autechre would probably put it, gnutz.

Worth more than three repeats, any day.

Vaughn Allen
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JAH WOBBLE

Heaven And Earth

Island

MORE globalism from the ex-PIL person. More surfing the waves of world culture on a heavy dub bass. But "Heaven And Earth", the follow-up to last year's "Take Me To God", finds Mr Wobble in a reflective mood. It's a melancholy trip.

Wobble uses the statuesque, measured tones of traditional Chinese music to create a beautifully tranquil, post-event sound. "Heaven And Earth" begins by hinting at the idea of Upper Earth, an intermediate stage linking the secular and temporal planes which the Chinese believe is China itself. Then, as the album progresses, he flies through a whole variety of other territories. Saxophones bubble up on "Hit Me" and tabla drums run away with the closing track, "Om Hamah Shiva".

Being a fully paid-up member of the international music community and having previously worked with people as varied and talented as John Lydon, Sinead O'Connor and Andrew Weatherall, it comes as no great surprise that Mr Wobble's musical sources come from just

about everywhere. Bits of hip hop, funk and jazz filter through into this dense mix. It may be melancholic, but "Heaven And Earth" is also an extremely colourful trip.

Jake Barnes
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THE GROOVE CORPORATION

Co-operation

Network

AN album so utterly smooth, so beautifully calm, and so wonderfully able to shift around the vast amounts of bass without stress or strain, that it could be running on ball-bearings. "Co-operation" really is a quality item and it comes as no surprise to find it is released on Birmingham's highly revered Network imprint. It's a mixture of dub, soul and deep house, but such a description barely does justice to a set of superb musical hybrids which have rarely been heard before.

The Groove Corporation are three Brummie studio engineers who used to partner Billie Ray Martin in Electribe 101. After she left the group to launch her solo career, the remaining trio opted not to find a permanent replacement, but to change their name and bring in a range of blistering new vocalists, including the legendary dub veteran Bim Sherman on the excellent "Ghetto Prayer" single. With this in mind, "Co-operation" is very much a studio engineer's album. Radiating a late night atmosphere of seriousness and density, it's reminiscent of Smith & Mighty circa 1990.

As Birmingham's club culture accelerates towards the end of the millennium, this record will act as the quality control.

Jake Barnes
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CYPRESS HILL

Cypress Hill III (Temple Of Boom)

Ruffhouse/Columbia

SOMETIMES, the best form of defence is a good offence.

Although Cypress Hill have closely adhered to the funky, blunted blueprint which they pioneered on their platinum-selling, self-titled debut, they felt the scornful wrath of the hip hop community when they issued their quickly-recorded, somewhat lacklustre follow-up, "Black Sunday". Especially when it was embraced to the triple platinum delight of a broader crossover following. Coupled with co-headlining Lollapalooza, touring with guitar bands like Rage Against The Machine and recording tracks with Pearl Jam and Sonic Youth for the "Judgement Youth" soundtrack, they didn't sit well with those on the street who spewed the now hackneyed mantra "Keep It Real".

Cypress Hill – DJ Muggs and MCs B-Real and Sen Dog – have laid low, unwilling to answer their detractors. Until now. "Cypress Hill III (Temple Of Boom)" is by far the group's most angry effort to date. Containing a number of not-so-veiled threats levelled at their critics, it simultaneously re-establishes the triumvirate among the top echelon of the ever-changing hip hop hierarchy.

From the opening beats of "Spark Another L" and "Throw Your Set In The Air", B-Real's trademark nasal whine and the constant cheerleading of Sen Dog meet at a devilish crossroads, locking into unstoppable tandem rhyming while steam-rolling over the competition. Growing from the ghoulish pre-horrorcore concepts which he fleshed out on "Black Sunday", Muggs' production is again dark and ominous and his style, which seems to have been partly influenced by the likes of Tricky and Portishead, has progressed to the point where he isn't as dependent on repetitive loops as he was in the past.

Even in the hazy, lazy weed anthem, "Illusions", B-Real snaps, "Some people tell me I need help/Some people can fuck off and go to hell/Goddamn when they criticise me". But by far their most hectic tracks to date is "Killa Hill Niggas". Co-produced with RZA, the chief of Staten Island's Wu-Tang Clan, the friendly but heated East meets West exchange finds the Hill devastating the mic with a flurry of Spanish insults as the Clan's U-God turns in an impressive, highly volatile guest rap.

But there's more work to be done and "Strictly Hip Hop" is the final nail in the coffin. Over a jazzy beat, they attack nearly everyone who's been asking for it, including former writers for "The Source" (the revered US hip hop magazine which mocked Cypress Hill's crossover appeal), House Of Pain (who were unceremoniously dismissed from their Soul Assassins posse), MCs who do guest rhymes on R&B tracks and those who offer their lyrical skills to hawk malt liquor in commercials.

Whether or not "III" will help Cypress Hill regain their street credibility has yet to be determined. With their backs to the proverbial wall, they've been forced to grow and transcend their difficulties. Thankfully, the by-product is that their music has risen to a new level. And, at the end of the day, that's all that really counts.

Barren Ressler
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DOUBLE DECKERS

The cream of this month's mix-tapes. Seek hard and you shall find...

FRANKIE BONES – "Mix Project Volume One"

THIS intelligently sequenced collection displays some of Frankie Bones' finest material from 1992-1995. A wired mesh of hard beats and breaks, Adolf would surely be racking them up to this concoction if he was still alive. The expression "beat in your bones" was surely meant for the manic cut-up king. (BT)

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TERRY MULLAN – "New School Fusion 2"

TERRY Mullan, a new recruit to Richie Hawtin's troop, presents the second volume in his "New School Fusion" series. From the deepest Detroit techno to the hardest Chicago house and disco, Mullan's mixing is largely seamless. The tunes kick and the links are tight, so ignore the fruity New Age cover and dig in. (NT)

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MILES HOLLWAY & ELLIOT EASTWICK – "Hard Times"

ONE listen to this profile cassette from the basement of the old Hard Times venue and you will soon understand why Muzik has been banging on about these two guys for the last few months. The rash mixing gives fresh edges to some of the vocal tracks, while minimalistic music from Maurizio is segued into E-N's "The Horn Ride" and other house gems. Watch them fly in 1996. (BT)

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FUMIYA TANAKA – "I Am Not A DJ"

FUMIYA Tanaka, Japan's answer to Jeff Mills, tears through 25 of the finest underground cuts around. From the cracking breakbeats of his own "Animal Attack" to the classic acid abuse of Sulphurex's "Point Break", Tanaka's speed and choice of selections shows why he's enjoying widespread acclaim. Although his mixing doesn't touch Detroit's finest, the track listing alone makes this a ripper. (NT)

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RICKY STONE – "Forbidden Fruit"

RECORDED at Forbidden Fruit in Sheffield, local boy Ricky Stone provides a spiritual selection of trance and funky house music which justifies his regular slots at Lakota, Club UK and BCM in Majorca. A conceptual mix, this cassette opens up with a deep intro and runs through to the likes of Patrick Prins and Pizzaman, resulting in a seamlessly linked wall of sound. (BT)

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reviews by Ben Turner and Nick Taylor

VARIOUS ARTISTS

Origins Of Sound: The Electro Bass Sound Of Detroit

Submerge

VARIOUS ARTISTS

Soul From The City: The Definitive Detroit House Collection

Submerge

"ORIGINS Of Sound" reflects Detroit's ongoing fascination with sci-fi, Kraftwerk and the Roland TR808, and the result is a Nineties version of a musical form which has never lost its value or relevance. The highlights include Gigi Galaxy's "Defying Galaxy", with its awesome bassline and hard-hitting snares, AUX 88's Hashim-influenced "Bass Magnetic", Drexciya's deeply unsettling "Wave Jumper" and the beautifully emotive strings of Mad Mike's "Deep Space 9". All in all, this is a fine compilation and one which proves electro is still as important, futuristic and innovative today as it was back in the early Eighties.

The "Soul From The City" album concentrates on the other side of Detroit's musical coin. Putting the emphasis on uplifting, positive vibes and smoothly polished, pristine rhythms, this equally admirable collection of gospel house features the likes of Unit 2, Davina and 430 West's Burden Brothers. However, the best of the bunch are Yolanda Reynolds & UR's enduring club anthem, "Living For The Night", Donnie Mark's joyous "Stand Up For Soul" and Robynn Lynn's gloriously elevating "Love So Good". Heartfelt sounds from a city which still finds strength through its music.

Dave Mothersole

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KEN ISHII

Jelly Tones

R&S, Belgium

KEN Ishii's studio must be very cold. Cold enough to sharpen the edges of his sound to an icy crispness, a Jack Frost bite. "Jelly Tones" is by no means the wobbly work which the title suggests. It's more a case of gelatin set hard.

Yet it somehow still sounds ecstatic. It's as though Ken Ishii's main ingredient is an overambitious amount of blue label vodka and the result is a deliciously spontaneous headfuck. With Arctic beats blowing freezing air around stabbing arpeggios, "Jelly Tones" finds the freshest fruit in the most extreme conditions. "Stretch" does exactly what you would expect it to do. And now you're getting the hang of this, you can bend your head around passing glaciers while Eskimos lick the bitter beats of "Frame Out" as if it was a strawberry-flavoured ice-pop.

"Extra" goes even further, the track inspiring a video of Japanese anime visuals which depict the virtual net age in a harsh December light. It will be showing at a club near you soon. For our Ken, you see, cold is waaaaay cold. And "Jelly Tones" is a pure midwinter night's dream. Get those woolly socks ready.

Martin James

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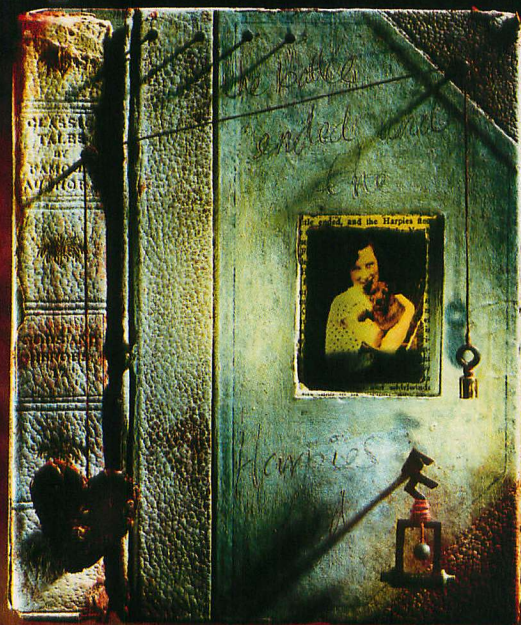
DET-RI-MENTAL

Xenophobia

Cooking Vinyl

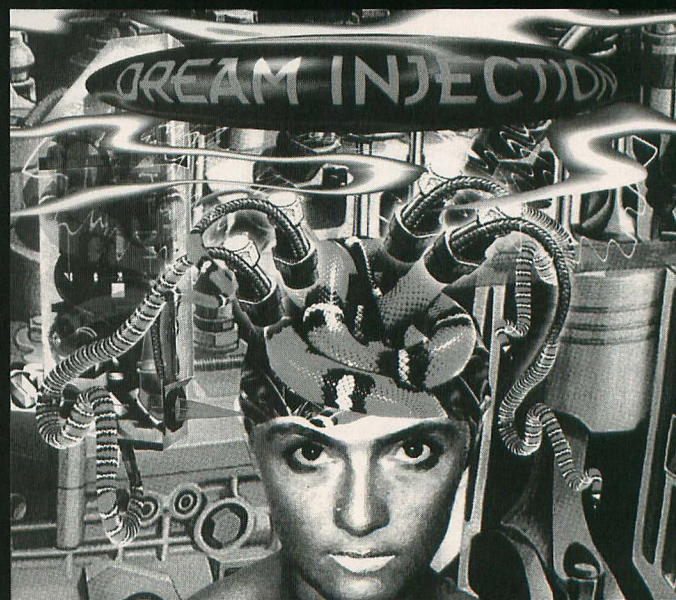
WHEN the Fun-Da-Mental bubble burst last year, Bad Sha Lallaman and Goldfinger picked up the pieces to form Det-Ri-Mental, leaving Propagandi and Impi D to use the Fun-Da-Mental tag to

ruby



Salt Peter

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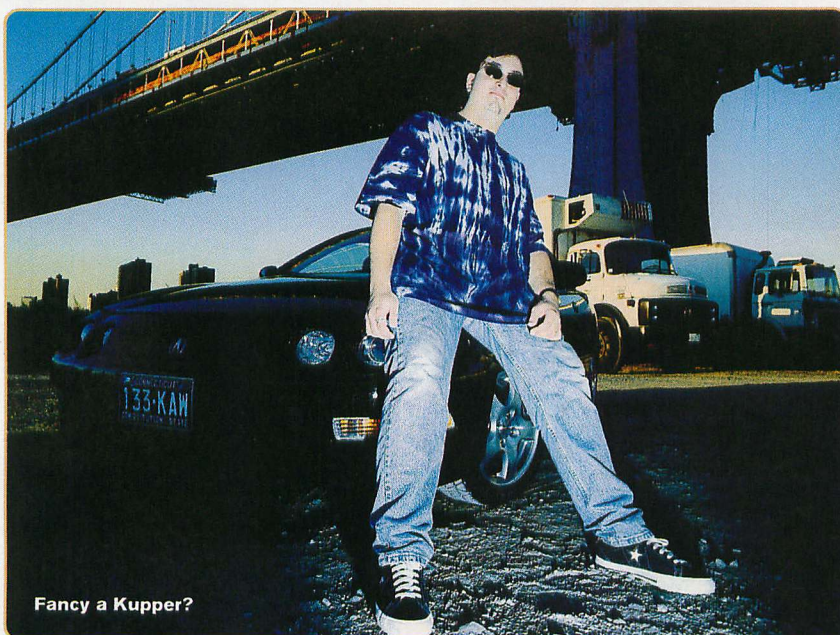
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release a bloodless instrumental remix of the original group's first album, "Seize The Time". In stark contrast, "Xenophobia" is high-speed, rage-made stuff, complete with raucous rants, gut-wrenching guitars and unsettling breaks. Big difference.

While Fun-Da-Mental seem to have moved away from agit-pop, Det-Ri-Mental are continuing to carry the torch of Asian anger. Their themes are the familiar topics of the suppressed, the police, revolution and racism, all delivered with elements of both the gangster and the politician. The need for constant vigilance against fascism is threaded throughout this album, with snippets of news reportage on anti-Asian violence preceding and interrupting many tracks. But despite the single agenda, "Xenophobia" employs a vast array of musical styles. Hip hop, house, rock, ragga and traditional Indian sounds all have parts to play.

Although it's not easy-listening, it's certainly not one to ignore, either.

Jake Barnes
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Fancy a Kupper?

ERIC KUPPER PRESENTS K-SCOPE

From The Deep
Tribal UK

HOUSE music is undergoing the biggest renaissance since the deep and dubby days of Love Ranch and Guerilla Records in 1992. But while Cajal and Relief represent the rough cuts of Chicago, it's within the soulful sound of New York that dance music is at its most gracious. The trouble is that it's often so subtle that most people miss the point.

The nu school of soulful house is not, however, limited to the Big Apple, which is why the recent developments in the sound have been so interesting. The title of Slip 'N' Slide's "Jazz In The House" compilation series speaks volumes about the way artists such as Ludovic Navarre, Deep Dish, Francois

Kervokian and Hollway & Eastwick from Hard Times have taken on board influences beyond the 4/4 beat. Navarre despises club music, while Hollway & Eastwick say it's because they listen to other styles that their music is so rich.

At the heart of this colourful and beautiful sound is Eric Kupper. His solo releases have inspired many of the above, as has his production and session work with the likes of David Morales and Frankie Knuckles, including a credit on the latter's "Whistle Song". And it was with last year's "K-Scope Theme" on Tribal that he helped to set the agenda for what is now the freshest 4/4 music around. Despite being turned down by one of London's leading labels, the single earned him the right to use the kaleidoscope reference in his pseudonym.

So now there's Kupper's "From The Deep" album. While many say that this sound isn't stretching the barriers of music, some of us are more than content with the kind of emotions expressed by the meticulous melodies and subtle grooves. You need to feel the ride to fully embrace the minor change in frequencies which can make the difference between feeling happy or sad. This album has the potential to affect you that much.

"From The Deep" is everything the title suggests.

An underwater excursion which constantly uncovers new layers of wonderfully squelchy, sub-sonic sounds, it proves that club tracks have as much life at home as they do on the dancefloor. Check "Organism" and "Planet K" for two club developments of Navarre's work as Saint Germain and you will quickly realise that this is the deepest sound of the underground house scene. What would we do without it?

Cast your mind back to that famous news story about a girl who was kidnapped and buried alive in a coffin with an air pipe pushed up through the soil. She must have been doped up on this album. Still, she survived. One listen and you will be lying so far down that you may not.

"From The Deep" and from the heart.

Ben Turner
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Pics: Martin Gallina Jones

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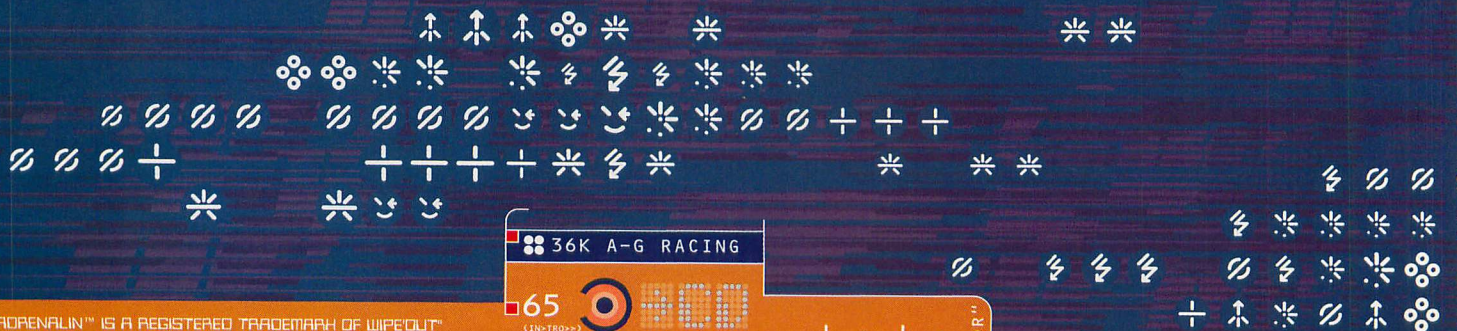
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SOUND PATROL

And there's more...

RAPOON

The Kirghiz Light
Staalplaat, Holland

MORE exemplary trance-dronery of the Isolationist variety from Robin Story, ex-Zoviet France. Like Jorge Reyes and Muslimguaze, Rapoon paints with the elements of avant-ambience, using fierce percussion, drifting loops, fourth world samples and an industrial fervour, bonded together with the calm of 1,000 Indian gurus at prayer. Spiritualized indeed.

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VARIOUS ARTISTS

Spiritually Ibiza - The Original Vibe
Pump

JUST when you thought Ibiza's cash flow could be milked no more... Actually, "Spiritually Ibiza" is a little different, opting for the classics of the late Eighties and early Nineties which made the island's reputation. And any album offering Illusion's "Why Can't We Live Together" Corporation Of One's "Real Life" and Neutron 9000's "Love's Got A Feeling" can't be all bad.

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VARIOUS ARTISTS

Tom Wilson's Tartan Techno

Rumour

AS depressing as a drizzly night in Aughtermuchty, "Tartan Techno" is nevertheless a phenomenon all the more impressive for its independence from the Capital-centric industry. All those rave aesthetics are here and cranked to the max.

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NIGHTCRAWLERS

Let's Push It

Arista

MK didn't just come up with arguably the best remix of all time, he gave the world a chance to hear Glasgow's other Wet Wet Wet air their wares. There are lots more MK remixes here, more slick old school soul served up with a big smile on the marketing manager's face. You know where you can push it, don't you?

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VARIOUS ARTISTS

Conscious Ragga

Greensleeves

AND you thought it was all bad bwoys, shooters and rhyming slang for female genitalia eh? Here's the conscious, Bible-thumping side of ragga, heard on Bounty Killer's "Book Book" and Beanie Man's digitally-hiccupped "Blessed". God on their side and weed in dem gardens.

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VARIOUS ARTISTS

Loved Up

Prima Vera

THE soundtrack to the first BBC play to deal directly with those tie-dyed, wide-eyed, strobostatic days of the E-fuelled acid house revolution. There are stacks of classics (Leftfield's "Melt", Hardfloor's "Aperience", Jaydee's "Plastic Dreams", and Grid's "Crystal Clear"), but not alot you haven't heard elsewhere.

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KBZ 200

The Exotic Trilogy Volume 1

KBZ 200

AFTER Jimi Tenor and The Gentle People, here's the next chapter in the easy listening revival. The first in a series dedicated entirely to cover versions of three Muzak classics, "Quiet Village", "Caravan" and "Taboo", you haven't lived until you've eaten from a cheese fondue while grooving to this like Dean Martin on acid-spiked Martini cocktails. A big hit in the office this month.

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VARIOUS ARTISTS

Demagnetized
Magnetic North

"I AM normal, I am clean, I'm not frightened, I won't scream," declares the voice on the opening track of this compilation. Which, of course, is the perfect way of not describing the music Dave Clarke's Magnetic North label has released during the last couple of years. Yeah, Dave Clarke...

You've probably already realised that we are talking extremes here. We are talking pummelin', hammerin', headfuckin', machine-gun grooves. We are talking relentless hardbeat.

Check Christian Vogel's "Subversion", a filthy slammer which sounds like one of those war machines from "Terminator 2" was let loose in a recording studio. Or Difficult Child's "Big Bang", all raw hiss and stomping mayhem. Or bangmaster DJ Hell's "3 Degrees Kelvin" and "Like That", two tracks which use the same full-tilt sample. Still not convinced? Then try Graphyte's twitchy "Image Shift", X-Heart's self-explanatory "Analogistic Warrior", Roland Casper's bleepy "Bilberry Curd", Woody McBride's classic "Rattlesnake"...

But it would be wrong to equate Magnetic North with pounding insanity alone. Take "Pure" by Graphyte and "Transatlantic" by VCF, two fine examples of Detroit cool, the beautifully desolate soundscapes crafted on top of easy grooves. With deadpan vocals and a slinky bassline, Directional Force's "1,000" could meanwhile be the start of the house/new romantic crossover which we haven't been looking for. It's a very good track, though. There are also a few ambient numbers such as "Airwalk", again by Directional Force, and Ortaneque's "Seven Moons".

With Dave Clarke signing to deConstruction and moving up into the major league, the Magnetic North label is now history. But cheers for a brilliantly fierce past, mate. And here's to the exciting possibility of having untamed beasts like these living under the same roof as our sweet Kylie in the future.

Camilo Rocha

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THE SOLID DOCTOR

How About Some Ether?

Pork Recordings

AND so the funky break of the trip hop groove enters the surgery of another qualified practitioner. An anaesthetic of Nepalese buckshot is administered by drip, a liquid balm of snowdrop strings and the entire works of Nino Rota (Fellini's favourite composer) are gently daubed on and small swabs of obscure dialogue and drifting radio wave samples make a patchwork poultice. As it leaves, tripping out, dazed and woozy, the deliciously contented break is told to join the same



Vinyl Flair

VINYL BLAIR

Blair Necessities
Hard Hands

NOEL Coward, as I never tire of telling people, once wrote, "It's strange how potent cheap music can be" (in "Private Lives", if you're interested). Which is why just seeing the title of this album sends the "Jungle Book" chorus rolling through my head.

Not that Vinyl Blair need any help from childhood nostalgia titling. From the first note of the opening track, "Mazzoslamma", "Blair Necessities" immediately tugs at those ankle joints. It whips along at a cracking pace. This is how dance music will be at the end of the century. Breathless, exciting, unembarrassed.

Billy Nasty and the vastly under-rated Steve Dubs (engineer for The Chemical Brothers, Deadstock, Pluto and countless others) have produced a capricious collection of tracks which map out new paths through the landscape of Planet Trance. After three years of occasional projects under the name, they've finally produced something worthy of their talents and potential. Good.

The first four cuts are as mad as a brush. "Chill Filter" builds from acid-squeak beginnings into a trance monster. With noise and interference sweeping around, compressing and confusing the bassline, it's about as far from one-dimensional techno as you can get. "Blair Necessities", in fact, works in four dimensions, developing and building, rising and falling, and is as good for home listening as for club bopping. The tracks play with time, in the same way that good dub does.

Vinyl Blair have similarities with the other projects its members are involved in, Sourmash and Shi-Take, but here the horizons are constantly expanded. Straight from "Wild Turkey", a wicked club squelcher on which you can hear a strobe going, they trip into "Dubble Bubble", a track constructed around a huge, rolling, Chemical Brothers-style drum beat and bits and pieces of mechanical clutter. It's like a computer's idea of Beethoven.

The only disappointment is the inclusion of remixes of "The Trancespotter" on the CD version of the album. The track is years old and you can tell. The rest, however, is destined to be the sound of 1996.

Vaughan Allen

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counselling session which has done so much for Howie B, DJ Food and 8UP.

Yup, it's another of those lie-back-and-think-of-lying-back-some-more-dope-beat affairs. At times, The Solid Doctor's "How About Some Ether?" takes a cue from Ludovic Navarre, plundering the blues on "Holy Roller", sucking in 1987 house for "Armed To The Teeth" and detouring via Detroit jazzy techno on "Ether" itself. Every bit as daringly eclectic as Cool Breeze's

"Assimilation", this is instrumental experimentalism par excellence. Classy without unnecessary showiness, chilled out without faking the funk, it spreads its tapestry over two CDs, but your eyelids won't droop once. More therapeutic than a lifetime's supply of Prozac and Freudian analysis.

Prescribe now.

Calvin Bush

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Play people

FOUL PLAY Suspected

Moving Shadow

"PEOPLE will accept what we do is music".

This is the gold standard that Northampton's Foul Play (Steve "Brad" Bradshaw and John Morrow, the original third element Steve Gurley having last year changed his allegiance to Rogue Unit) use to gauge their own development. During their formative years running their own Imprint label, they quickly cottoned on to the fact that jungle would only be perceived as a valid musical discipline when it shed its tarnished association with the jokey juvenilia of helium rants and mega, amphetamine-fuelled rushes.

As such, since 1992 Foul Play have detoured away from the one-dimensional formulaic freeway, where rhythmic juggernauts hurtle at Formula One velocities. Instead, they sought out a more scenic sonic terrain, one which bordered on the musical climes of soul, jazz-funk and hip hop. Signing to Moving Shadow and coming up with tornado remixes of Omni Trio's "Renegade Snares" and Hyper On Experience's "Lords Of The Null Lines", their reputations were sealed.

Now, for their debut album, they're following the digital mastery already paved by Goldie, 4 Hero and Omni Trio. The album format may seem a bit of a strange concept to anyone addicted to rave excesses, but there's no denying that it provides an aural canvas for those wanting to highlight their programming finesse.

"Suspected" is a bumper package of exclusive tracks and VIP mixes. It opens with "Reopen Your Mind", on which the sound mechanics have been tweaked into soul symphonics by Rob Playford, the boss of Moving Shadow. This sets the dual celebratory and revolutionary tone of what then follows.

And so "Suspected" swings from Andy C's ear-bashing remix of the sinister "Total Control" to Adam F's co-production talents on the Titanic-like break monster of "Ignorance", before lulling the listener into the wafting lounge-scapes of "Artificial Intelligence". The bpsms then come very close to a halt with the leisurely plod of the Mo' Wax-esque "Night Moves". The two most breathtaking remixes here, however, are Hopa & Bones' delicate rearrangement of "Being With You" and Omni Trio's deconstruction of "Music Is The Key", which features the passionate vocals of Denise Gordon.

As with Foul Play's remixes, "Suspected" throws down the gauntlet to other producers working in this sphere. Now it's up to everyone else out there to seize the challenge they have set.

Veena Verdi

★★★★★

KRS-1 KRS-1

Jive

KRIS Parker, the Blastmaster, the man often credited with creating both the "Gangsta" and "Knowledge" schools of rap, keeps coming on strong. He's been the voice of Boogie Down, the birthplace of hip hop, for 10 years. And while so many other artists have burnt out, drugged up and run out of things to say, KRS-1 has just shrugged and fired off another verbal assault. Even now, surrounded by the nihilism and self-seeking nature of hip hop in 1995, he doesn't waver.

With everyone from Kool DJ Herc to Method Man offering tributes, this album is a vehicle for more edutainment. The overall message is to stay strong, to fight for hip hop culture, for music and for being black in America. Jesse Jackson and Elektra take a kicking on "Free Mumia" (a reference to the ex-Black Panther currently on Death Row), slave masters from ancient Rome onwards get bucked on "Ah Yea", organised religion is slapped into a heap on "The Truth" and the anti-graffiti lobby is put in its place on "Out For Fame". Jack Straw should have a continuous loop of the letter piped into his ears.

The pace is frenetic, the music often

brilliant (check "Rappas RN Dainja"), the imagination and intelligence as sharp as ever. And KRS sees the last 10 years as merely "the first stage".

Roll on 2005.

Will Ashon

★★★★★

VARIOUS ARTISTS

Acid House For All

Definitive/Plus 8

THE 303 is to techno what strings used to be to disco. Over-familiar, but always thrilling. Tracks featuring a 303 are nowadays basically either speedy, with the squelching running amok throughout (see The Dentist and DJ Misjah), or steady groovers which poke your senses until you're completely hooked (see Phuture, old and new, and DJ Pierre).

As befitting an offshoot imprint of Plus 8 run by Ritchie Hawtin's partner, John Acquaviva, Definitive's records are more in tune with the latter. Let's not forget that Definitive's biggest moment to date is Robotman's "Do Da Doo", a veritable monument of 303 grooviness.

Apart from a couple of plodders along the way, "Acid House For All" is an excellent

collection. The ubiquitous Ian Pooley comes over all Relief-like with "Walking Backwards" and DJ ESP, aka Woody McBride, appears with a building killer which is anything but what the title, "Slo-Mo", suggests. THC's "Sizzle" has an insistent, eerie riff, which fades out before suddenly hitting back in just when you least expect it and Serotonin Project's "Sidewinder" starts as an almost uplifting house tune, only to have a squiggling creature turn up in the middle and tear the place down.

"Acid House For All" indeed. All, that is, except the narrow-minded.

Camilo Rocha

★★★★○

VARIOUS ARTISTS

Frying The Fat

Grand Central

FAT City, the Manchester hip hop cartel, are guardians of the funk. Following close on the heels of the launch of their Grand Central offshoot label, which is designed to protect the very soul of their music from the slaving mouths of corporate wolves, the "Frying The Fat" compilation drips with pure head food. It adds the north west of England to hip hop cartography by featuring local talent alongside material from Tony D, the well-respected East Coast producer.

The album checks in with the free-tokin' jazz sensibilities of First Priority, whose "Jazzy Hypnosis" and "Pure Arithmetic" add up the beats in perfect syncopation. Aim's "Let the Funk Ride" is an emotive hip hop homage which does supreme justice to both sides of the Atlantic and the mellifluous drum 'n' bass of Alex Howie's "I Thought I'd Find You Here" is deliciously refreshing. Towards the close of the collection, the tracks veer towards the weirdesque, peering into fuddled, outer-world territories. Keeping it loose and smooth to the very end, Rae's "Rolling" and "Free" put on hats like the sunshine after the storm.

A sizzling hip, hip, hip, hooray.

Rachel Newsome

★★★★★

SMITH & MIGHTY

Bass Is Maternal

More Rockers

THE past recording life of Smith & Mighty, corporately ravaged as it may have been, is not in question here. But the experiences afforded to Rob Smith and Ray Mighty at London Records have obviously had an effect.

"Bass Is Maternal" is a half-breed child of two styles. Daddy is a junglist and mummy is a reggae-ite. No problem there, but taking 15 tracks to get that point across is a little excessive.

"Hold On" has twanging guitars, an earthy bass and interchangeable moods. Good. "Jungle Man Corner" reminds you of the shame of arriving at a blues party way too early and being forced to stand in a corner while a test selection of instrumentals shake the sound system, your rib cage and an empty room. "Evolve" is likewise underpinned by an echo chamber of bass and very delicious it is too. But then it's all duplicated. And again. So much so that you're forgiven for wondering whether they feel they have something bigger to prove here. It's as if they're trying too hard to ingratiate themselves to both junglists and reggae dons alike.

Maybe someone, perhaps at London Records, questioned the dissimilarity between their cultures and the influences within their musical expression. Maybe someone didn't. But, like one of the too few vocal tunes on the album suggests, you've just got to take some "Time".

Jacqueline Springer

★★★★○

SOUND PATROL

And there's even more...

DUB TRIBE

Selene Songs

Organico, USA

AN on-the-road documentary of live performances from San Francisco's deep house rainbow warriors. Surprisingly beat-free, tracks like the remix of "Sunshine's Theme" and the title cut integrate all of the elements of classic ambient dub with the Tribe's own sense of love wonderment. One from the heart.

★★★★★

VARIOUS ARTISTS

Return To The Source

Return To The Source/Pyramid

VARIOUS ARTISTS

Goa Trance

Rumour

GOA Trance is either the last bastion of the techno underground or the last chance saloon of some desperately unexciting LSD-fuelled post-Euro. Here's your chance to decide. "Return To The Source", one of those Volume booklet/CD projects, has the edge by way of some great interviews and a two-page astrological lowdown. "The DIY generation will become fully awake and translate dreams into reality". Er, quite.

★★★★★

VARIOUS ARTISTS

Le Son De Radio Nova - Trip 'N' Groove

Music Suisses, France

IF only all radio stations were programmed like this compilation of favourites from Paris' ultra-hip and daringly eclectic Radio Nova. Featuring everything from Doc Scott's dream-time drum 'n' bass to MD X-Press' house supreme on "God Made Me Funky", it should be compulsory listening at every 1FM producers' playlist pow-wow. C'est fantastique! N'est pas?

★★★★★

VARIOUS ARTISTS

Club Meets Dub

Zip Dog

THIS digitally-enhanced round-up of millenium dubsters favours the hot-steppin' variety, as Emperor Sly, Dread Zone, The Woodshed, More Rockers and Dubolition push on the bass-drum accelerator. Here's where thunderous b-lines are integrated into techno, jungle and trance. Dubtastically fine smokin' gear from the fast lane.

★★★★★

TAPPER ZUKIE

In Dub

Blood & Fire

ANOTHER eye-watering re-release from the reggae archive label. They deserve every superlative tossed their way. Tapper's "In Dub" was previously only available as a 300-edition promo in the Seventies, but now comes superbly packaged and, of course, loaded to the max with criminally good riddims and tokers' reflections.

★★★★★

VARIOUS ARTISTS

Jungle Renegades Volume 2

Moving Shadow

IF you've ever considered exploring the boundaries of jungle, Moving Shadow's compilations are the ones to head for. Compiled by Randall, the second "Jungle Renegades" takes in every frequency and formulation possible, from Krust's bone-dry "Set Speed" to Regulator's bottom-churning "Hero's Welcome". Essential.

★★★★★

sound patrol reviews by Calvin Bush

continuing the neverending story of dance culture

a retrospective of house 91' - 95'

volume two



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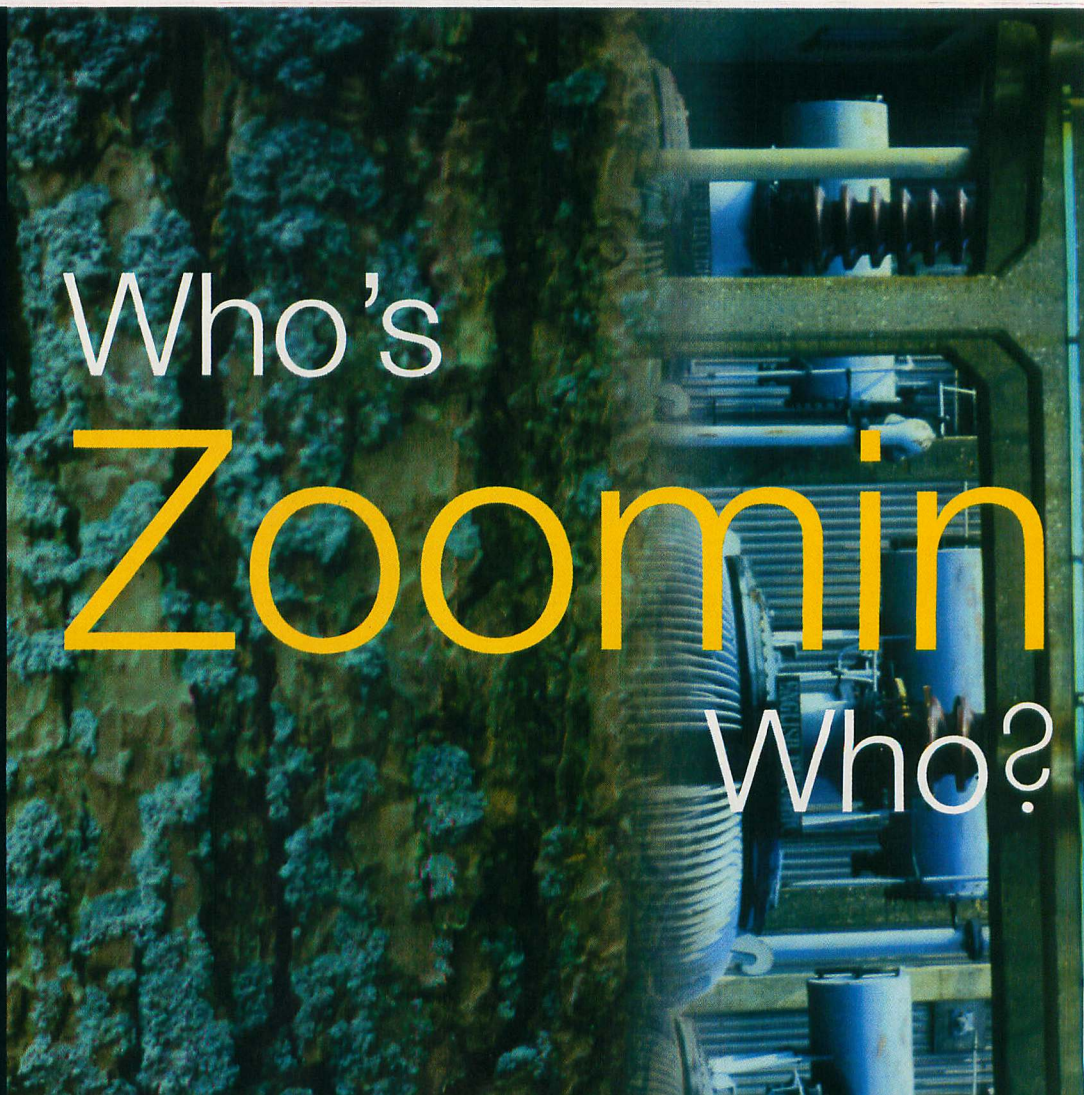
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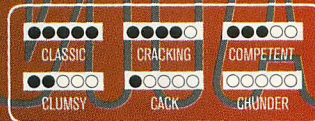
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Who?



TRAINSPOTTING

EIGHT PAGES OF UNDERGROUND RECORD REVIEWS



House

Reviews by **TERRY FARLEY**

LIL' MO' YIN YANG

Reach

Strictly Rhythm, USA

Strictly seem to have snatched the crown back from Tribal during the last few months. And with tracks like these, it's not hard to understand why. Louie Vega meets Eric Morillo in an East Coast wild pitch collision, as snatches of India, the Masters At Work associate, are fused with tranced-up keys, sirens and a thumping rhythm. It's almost enough to make you forgive Eric for Zig & Zag. "Reach" is house music, 1995 style. Pure and simple.

★★★★

SINGLES

DJ SNEAK

Da Pimp Doggy EP
Downtown, USA

The Chicago b-boy dusts off the garage classic, "All Over My Face", and Doctor Buzzard's "Chez Chez La Femme" to devastating effect. With disco basslines and illicit samples looped to fuck and back again, this is excellent party music minus the cheese.

★★★★

MIKE DELGADO

Sunset Park EP
TNT, USA

Soulful material from the talented but highly underrated Delgado. Great value for money, too. "Mellow Flow" is a pure in-the-mix tune and is ready-made for Humphries, while "My State Of Mind" nods at a sax lick from 808 State and "My Anthem" funks it up, jazzy style. Solid shit.

★★★★

BASEMENT JAXX

Summer Daze EP

Atlantic Jaxx

Black American roots with a pure London flava, this is vital bad shit from the nu school of house. "Samba Magic" is a trip back to Paul Murphy at The Horseshoe in the style of Louie Vega at the Sound Factory. Wicked! "325" is a Windy City EQ-ed beats monster, while "Arpino Jam" is a crazy collection of latin, funk and hip hop loops. An EP of first class black music coming from this side of the water.

★★★★



SEVEN GRAND HOUSING AUTHORITY

Love's Got Me High
Intangible, USA

Terence Parker, the man responsible for "Emancipation Of My Soul", one of my favourite tracks of the year, is back on an oohhh-so-soulful tip. With powerfully pleading vocals, church congregation noises and a Salsoul-style drum loop, this has a euphoria which is missing from 99 per cent of so-called uplifting house.

★★★★

DJ SNEAK

Recycled Loops
DVB, USA

It's that kid Sneak again, this time EQ-ing and flangeing the crisp loops and layering them over some meatier wild pitch sounds. This is heavy Chi-town stuff and is strictly for all of those trackheadz out there.

★★★★

DJ POPE

Trax From The Vatican EP
Cajual, USA

The Windy City continues to pile the pressure on with this bad piece of vinyl. "Holding On" is a stunning, Chicago-style garage stormer and is blessed with some deeply soulful vocals. Meanwhile, over on the flip side, Byron Stingley gets cut up again and "Work It Out" is a pumping, ruff-mix thang.

★★★★

THE WICKERMEN

Wanna Get High
Shindig

Slamming cut 'n' paste meets wild pitch from the Shindig boys. With crisp drums, funky, ass-shaking basslines and innovative sounds, this is British house music as strong as anything coming from the States.

★★★★

APHROHEAD

Rush
Black Label

Mr and Mrs Housecat's lil' son is back in his Aphrohead guise and doing what he does best. The EQ is wild and the sub-bass is wilder. It's funny how we know just what to expect, but love it all the same. Yeah!

★★★★

JELLYBEAN

Twilight Dome/Toot Toot
Relief, USA

Accessible Relief music for any house floor. One side takes a cue from the theme tune of "The Twilight Zone" and throws in some Seventies-style female vocals, while the other side is a funky trip through loops and big, bad basslines. More fun on the dancefloor.

★★★★

HOUZ TRAIN

Brooklyn A Train
Vicious Music, USA

I can easily imagine this being dropped at The Tunnel. It's pure Junior Vasquez, pure darkness and should only be played on a system that's able to handle the pressure of a crowd which likes it heavy. The guitar of Prince's "When Doves Cry" gets fucked to pieces over deep basslines and a sinister voice intones "Run for the bomb". Aside from that, it's worth buying just for the wicked graffiti art on the sleeve.

★★★★

95 NORTH

The Beltway Bandit EP
Slip 'N' Slide

Washington DC's other fine crew do it deep 'n' funky. "Groove It Y'All" sounds like Teddy P making the crowd dance with their feet rather than their hands. "Higher" is a happier, cut 'n' paste affair. Get ready to move over Deep Dish. DC's other kids are busting through.

★★★★

LEVEL 9

Don't Stop
Nite Grooves, USA

Satoshi Tomie gets back on the trax tip, cutting up chunks of X-Press 2's "Music" and other familiar tunes, but still making them sound fresh enough for those DJs who like a drum roll.

★★★★

RED NAIL PROJECT

Red Nail Project EP

Doghhouse

Derrick Carter and Chris are back on da funky Chicago tip. These four eclectic trax take in disco, funk, techno and jazz influences to excellent effect. Pure black Americana on 12 inches of vinyl.

★★★★

6 STRING B-BOYZ

Deep

No Mystery

Bumpy New York disco in a very early Eighties fashion. With Michelle Weeks hitting very fine form on vocals, this is sassy as shit and has been a huge hit at the Boys Own parties of late.

★★★★

* IN THE BAG

JON MARSH talks through the contents of his record bag

My first choice is "Prescription Every Night" by Heaven & Earth. There are two different tracks, one by Luke Solomon and Roberto Mello, the other by Roberto Mello and Zacky D. They're all part of the Black Market/Azuli set-up. The one I prefer is based around a loop of an old Dr Love track on Salsoul. And from there, it's Roc & Kato's "Heat Throb", an Italian acetate which should be called "Heart Throb". It's trancey disco and it has the same piano break Happy Clappers used. It leads you down one road, then takes a sharp turn to head somewhere else.

UPI's "Coming Out (Closet Mix)" is a one-sider from New Jersey on an offshoot of I Records. It has what sounds like a frozen

vocal

from

Michael

Proctor.

As soon

as you

mix it in,

it sounds

completely different to everything else around. I also like Maydie Myles' "I've Been Waiting", a double-pack from Connecticut produced by K London Posse, which is basically this guy Kingsley O. He's put out five singles with five different singers and they've all been astonishing. There's something incredibly soulful yet rough 'n' ready about his productions.

Lastly, I've chosen "Pleasure" by Napoleon Soul O and "Circulation" by Joshua. The first of these is a deep, male vocal house track. I've always felt that house incorporates synths and tries to trip you out, whereas garage is all about lovey vocals and, in essence, the piano, drums and bass. I have two copies of "Circulation", which is several variations on the disco cut-up theme, so I've got endless permutations. It's on Balance, a label which, like Prescription, is really trying to push things forward rather than simply imitating others.

● The next single from The Beloved (Jon and Helena Marsh) "Crystal Love" is out now on a limited white label. A new album for east west follows early next year



Jungle

Reviews by VEENA VIRDI



DJ CRYSTL Perpetual Motion Payday

Employing Headrush, the New York rappers, and mutating British breakbeat into Stateside hip hop, Crystl has really made history here. From this tryst, a prototype for a whole new style of music has emerged. The "Emotionless Science Mix" slides harmonium vibrations over scissored breaks and poetic words, while the "Harlem World Flavour" version is a real cop series soundtrack, smothered in hazy smog cadences and skidmark beats. Pure street heat.

●●●●●

SINGLES

THE RISING SONS Dreams Of You Creative Wax

In the shadow of the colossal "Taken Over", Creative Wax foreman DJ Pulse dishes out sashaying rhythms and curdled lightning strings. It's a fast and funky fury which hits a nerve, but doesn't quite match the pedigree of its predecessor.

●●●●●

SHOGUN Pure Alchemy Part 2 Renegade Recordings

The Trouble On Wax coalition know that it's better to syphon off progressive numbers into a sideline operation. As such, this Shogun cut continues the plot of "Wind Dance", as spatial vibrations are dripped into liquified oscillations and mesmerising flutes. Idyllic.

●●●●●

SQUAREPUSHER Conumber EP Spymania

The dynamics of "Conumber" hurtle into nightmarish audio enclaves as Tom Jenkinson, a 20-year-old Londoner, transforms old school digitations into an intestine-churning thrill. Prepare to have your senses assaulted.

●●●●●

JAMES ALLSOP 100 Years Rollin

The northern breaksters are starting to realise that they can formulate their own expressions. Manchester's fledgling Rollin imprint refute the idea that the city is only good for "gun-bwoy" samples and rework the ragga vibe with palpating tribalisms and dense sub-bass FX.

●●●●●

THREE DISCIPLES Gwan (Tek 9 Remix) Flex

Letting Tek 9 loose on a Flex cut was bound to be incendiary. Muting the bloated, rudey reverb of the original, this lulls the senses with a humming prequel, which is then punctuated with hi-hat seizures and cymbal crashes.

●●●●●

GLIDER-STATE Volume One Modern Urban Jazz

Getting huge reactions at Speed, this is another triumph for Justice of Blame & Justice. As Glider-State, he makes what seems like Identikit jazz breakbeat, but the melodies are meaty enough to be chopped up by knife-edged breaks.

●●●●●

NUTTY ONE Track Celluloid

Celluloid maestro Roger Johnson has always immersed his drum patterns in rare groove inflections, as shown when Sniper X sampled Roberta Flack. Now passing these ethics to his protege, Nutty One detours down the Silk Road to an eastern bazaar, thrashing reedy screeches with hyper-beats.

●●●●●

AQUA SKY Desires Moving Shadow

More recruits to the jazz fraternity. Shifting from their standard trip hop, this Bournemouth trio have lifted their bpm's to Formula One velocities. But with shattered harmonics and chiming snaps fizzling out into saccharin granules, "Desires" is tame by drum 'n' bass standards.

●●●●●

JUNGLIST AND PROUD Junglist And Proud (Bare Radio Mix) Pump

This track is currently causing extreme reactions because it doesn't conform to the archetypes of being "full on" or "stringed out". One section erupts into hysterical strings and a fiery speech, while the next churns out lolloping breaks. And the "Space Jungle Mix" is perfect for star gazing.

●●●●●

J MAJIK Jim Knutta - Whoops, Where Am I Australia? Metalheadz

There's no stopping this prodigy. For his second Metalheadz cut, Jay cultivates a mighty tune with a bionic exterior 10 times harder than his debut, "Your Sound". For headspace, check the flip, "Needlepoint Majik", where Spanish guitar riffs and knuckle-dusted staccato flicks both make for a great mental excursion.

●●●●●

RUDE BWOY MONTE Summer Sumting Frontline

Pascal's Frontline label certainly did seduce eardrums with HMP's "Runnins" anthem, a broody commentary on the state of Britain. This record, however, takes a more light-hearted view, especially with "Warp 9 Mr Zulu", which decants amens into zany sampledella. Hawaiian exotica.

●●●●●

DJ SOLO & DJ AURA Take Head Excursions

A first for Mo' Wax's Excursions label, which is designed to be more experimental than its blunted

VARIOUS ARTISTS Drum And Bass Selection Volume 5 Breakdown



There was really no way it could fail. As other compilations continue to recycle the same old tracks, Suburban Base show why their cottage industry has grown into a mini-empire. A collection of modern anthems which stretch across the jungle spectrum, this album opens with SS's remix of Cutty Ranks' "Limb By Limb", picks up Droppin' Science and closes with L Double's swingbreak number, "Break It Down". Proof that, despite jungle getting more crafted, it hasn't lost its visceral thrills.

●●●●●

parent. Shoving their beats through the mincing machine, Solo and Aura assimilate smoochy rare grooves into Joe Cool pianistics. Check "Summer Madness", a breakbeat cousin of The Isley Brothers' "Summer Breeze".

●●●●●

SHAGGY Bombastic (Firefox & 4 Tree Remix) Virgin

The team behind last year's winning "Warning" return with a rasping ragga serenade. Retaining Shaggy's vocals, they use a languid backbeat and crotch-grabbing basslines which loiter without intent to deliver the type of tune you'll want to slouch, shuffle and jack to, even if you virulently despise it.

●●●●●

KLUTE FP Certificate 18

Following on from the ambrosial washes of Photek and Sounds Of Life, Certificate 18 have changed direction with this release from an ex-member of The Stupids, the skate punk band. The result is a fast-forwarded military tattoo, the velocity of which could shatter the land speed record. One for the noise enthusiasts.

●●●●●

TESSERA Freefall (Kundalini Mix) white label

Rupert D has only been around for about a year, but he has already developed an innate understanding of what makes bass drums kick. On "Freefall" he uses tones and textures culled from Dan Curtin and the legendary dub star, Augustus Pablo. Meanwhile, the flipside, "Doldrums", deserves credit for pure sonic audacity.

●●●●●

ALBUM

VARIOUS ARTISTS DJs Unite Volume 3: The Happy Selection

Rogue Trooper Happy Trax/Punch Happy hardcore has a large audience (particularly in Scotland) for whom the regular Saturday fix of big grins and hooj toons is everything. Documenting the genre's popularity north of the border, rave-zine "M8" has joined forces with the Rogue Trooper imprint to gather up a selection of tracks such as DJ Seduction's "Disco Hardcore", Vibes & Wishdoka's "Passion" and DJ Sy & Unknown's "Cheddar 3". The title of the latter track is very apt as, sadly, this is the sound of the weekend rush losing itself in old rave cheesiness.

●●●●●

*RACK 'EM UP

Phil from RECORD BASEMENT in Reading offers this month's store guide

Vital statistics?

Record Basement, 70-72 Kings Road, Reading, Berkshire. Telephone: 01734-573-922. Fax: 01734-572-091. Open Monday to Saturday, 10am-6pm.

What do you specialise in?

Breakbeat, garage and deep house.

How did the shop start?

We opened seven years ago in the basement of a dentist's surgery. Hence the name. We initially sold second-hand rare groove and jazz. A year later, we were evicted because we were disturbing the dentist's patients! We moved to the town centre two years ago and thing have taken off to the extent that we've set up our Basement label and our distribution company, Vinyl Distribution. A big shout out to our friend Arthur and everyone who has supported us.

Who's behind the counter? Anyone famous?

Clare deals with house and Timmy John with garage. The breakbeat side is run by DJ Lee, one of the residents at Speed.

How many listening posts does the shop have?

None. Lee is on the decks and he plays what the people want to hear.

Is there a VIP Room? If so, who uses it?

We've had one since the early days because we are visited by every breakbeat DJ there is. Grooverider, LTJ Bukem, Fabio, Kenny Ken, Gachet... Everyone comes down.

Do you sell mix tapes?

Yes. We have a wide range of house and breakbeat tapes. I feel there's a place for tapes, but perhaps not the amount currently being churned out. People take the piss because, at the end of the day, the artists don't get any royalties for this sort of thing.

Which records can't you get rid of?

None. We look for quality tracks which don't date. A good tune is a good tune, no matter when it's played. My staff don't buy rubbish for the shop. Tracks like Bukem's "Demon's Theme" still sell.

Why should people choose your shop above others?

We offer a good service, the prices are very reasonable, we give discounts to regulars and stock records which are unavailable elsewhere, including lots of whites and promos. Also, we don't believe in attitude. The atmosphere at the shop is always relaxed.

What does the punter say?

Stuart (26): "I come here from London every week because I know I'll be treated right."

CHECKLIST - this month's best sellers

ALEX REECE - "Pulp Fiction" (Metalheadz)
PFM - "One And Only" (Good Looking)
AQUARIUS & TAYLA - "Volume 1" (Good Looking)
J MAGIK - "Needlepoint Magik" (Metalheadz)

THE UNEXPLAINED IS EXPLAINED



PWOG album "record of breaks" kk 118
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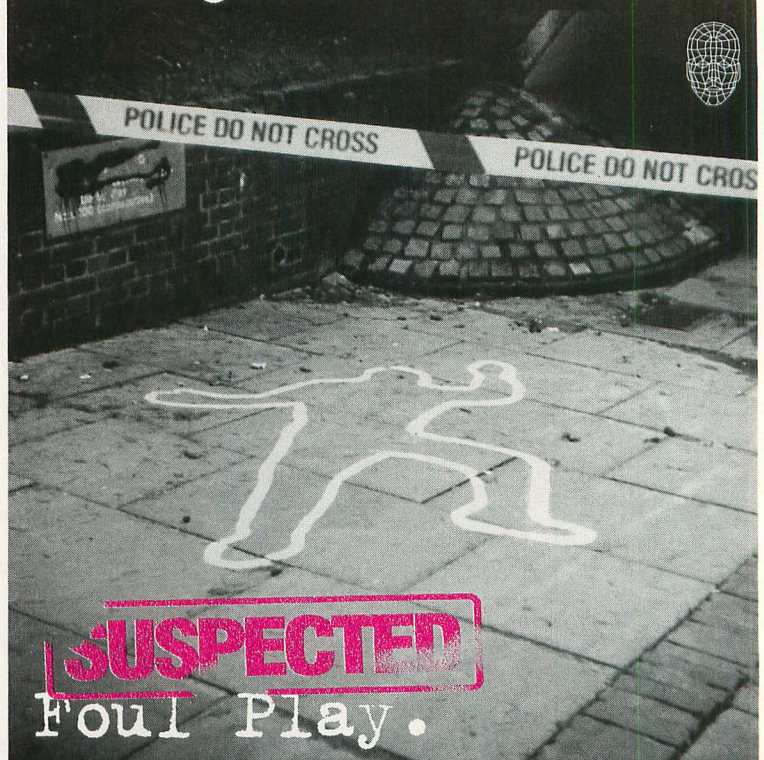
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Cuttin' Loose (Remix) - The Stepper (Remix)
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Techno

Reviews by DAVE MOTHERSOLE

REPEATS

Repeat

A13

Featuring some of the biggest names in UK techno, former Black Doggers Andy Turner and Ed Handley team up with Mark Broom and Dave Hill for some seriously advanced electronica. The most notable tracks include the gorgeous, sub-aquatic "Drifting Sounds Of Wakiki", the haunting, bass-heavy "Death Bed Visions" and the Detroitesque "Litt A". But the real beauty of this record is the way it weaves through a lexicon of styles, from calypso and jazz to hip hop and minimalist techno, without ever losing its own strong identity.

●●●●●



SINGLES

ACES

Artists In Charge Of Expert Systems

Mosquito

The third release on Cristian Vogel's Mosquito imprint adheres to his deranged but fluent phuture plunk blueprint. Although there aren't many surprises here, the inclusion of a groovy, Jamez & Dobre sound-alike track will do nothing to harm Vogel's reputation as one of this country's leading producers.

●●●●●

P-NUT

Mesmerised

Plastic City, Germany

Following on from their excellent remix of the Love Parade classic, Awex's "It's Our Future", Heidelberg's Plastic City get on a housier tip with this conga-fuelled, bass-heavy groover. This is undoubtedly one of the best records to come out of Germany for a good while.

●●●●●

TOM NEWMAN

Acid Pimp

Cheshire, USA

Detroit's Tom Newman returns with another super-funky excursion into techno. Swerving well clear of the cheese, he digs out his 808 and underpins the acid-laced grooves with some wicked, Californian-style drum 'n' bass and Nineties electro sounds.

●●●●●

LOW RES

Thorn EP

Sublime, Japan

Five tracks of deeply experimental techno noir. This record is so esoteric in its approach that it has more in common with Stockhausen than Derrick May. With the exception of the hauntingly warped and syncopated eeriness of "Amuck", the dancefloor is completely ignored in favour of abstract electronic advancement. Another triumph for a truly weird and wonderful label.

●●●●●

MORGAN GEIST

Premise EP

Environ, USA

The sounds he uses are nothing groundbreaking (analogue synths, high-pitched frequencies and tightly snapping drum patterns) but

Morgan Geist's records are always worth checking out. Here, he infuses traditional Detroit techno with an upbeat, almost jolly funkiness which gives the music an extremely individual quality. This is Indian summertime techno for the purist brigade.

●●●●●

UNKNOWN

D-95

Labworks, Germany

Ignore the dreadful racket on the flip of this anonymous, limited-edition picture disc and head straight for the two mixes of "D-95". Housey and acid propelled, they are obviously aimed at the more discerning techno dancefloor.

●●●●●

GLORY B

Star

Grow, Austria

From the people who brought us the superb "Memory Foundation" on M-Plant, this is a wickedly deep, jazzy, Basic Channel-like plunker. Crossing that old techno-house divide, the lush, warm chords build around a hypnotic groove for a super-smooth sound.

●●●●●

4E

Don't Fuck With The Nails

Force Inc, Germany

Three rather unusual breakbeat acid tracks courtesy of Khan from Bizz OD and the Temple label. The lead cut, a groovy excursion into sub-bass nirvana with some absurdly catchy acid licks and enough bottom end to shake the walls of even the sturdiest club, is by far the best. Trip hop with steel bollocks. A great title, too.

●●●●●

3 ELEMENTS

First Thought Glow

Analogique

Crawley may not be the epicentre of state of the art electronica, but the Sussex boys from 3 Elements certainly know their arses from their analogues. The A-side is a rough 'n' ready voyage into the very purest of techno, complete with eerie string sequences and wildly disjointed drum patterns. But flip the record over and you will find the soothing strains of "Glow", a gentle lullaby. It's just what you need at six in the morning.

●●●●●

ALBUMS

CHERRY BOMB

Electronics For Dogs

FreeDag Nuveux

The first release on yet another new GPR offshoot and thanks to Richard Brown, the man who is also behind projects like Rhythm Invention, Swag and Outcast, this is a mighty fine start indeed. Although it's available as a DJ-friendly 12-inch double-pack, "Electronics For Dogs" is best listened to on CD, where the cuts gently glide together. From the drum 'n' bass shuffle of "Ism" to the utterly frenetic electric sequences of "Swim", this is one continuous flow of fascinating ideas.

●●●●●

VARIOUS ARTISTS

Beyond The Sun

Dance Arena Productions, Holland

Apart from the New Electronica series, most techno compilations seem to be put together by people with very little understanding of the genre. This, however, is no ordinary compilation. From the opening strains of Ross 154's dark classic, "Fragments", almost every track is a winner. The highlights include Black Dog's "Pillars And Mirrors", LA Synthesis' "Agoraphobia" and Carl Craig's superb mix of Yennek's "Serena X". A mere shiver short of incredible.

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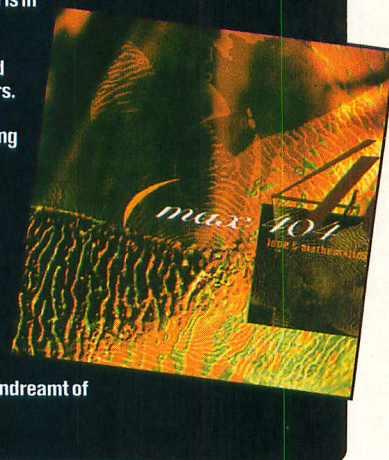
MAX 404

Love And Mathematics

Evo Lute, Holland

This impossibly beautiful album offers 14 slices of emotive excellence. The first clue is in the opening track, "Quiddity", which boasts Seventies-style synth pad noises and twangy guitars. Then there's "Across The Street", a moving love song with whispered vocals courtesy of Vladimir M, the breakbeat-ish "Case Of The Creeping Fox Terrier", which boasts some amazing scratching, and the wonderfully cinematic strings of "Seen". Max 404 has taken techno forward into previously undreamt of areas. Get transported.

●●●●●



THEE J JOHANZ

Confidential

Irdial

Like most Irdial releases, this takes a little while to get into. It ain't easy-listening, that's for sure. Alternative, challenging and often downright scary, the bass-led "Attack Of The Chilling Bees" and string-led "Classified" are the most

instantly unsettling of the album's seven disturbingly schizoid soundscapes. And with each and every one offering a myriad of moods, tempos and ideas, the result is a whole world of bizarre and nightmarish possibilities. "Confidential" is only for the bravest of souls out there.

●●●●●

IN THE BAG

American spinner TERRY MULLAN on the contents of his record crate

ONE of the biggest records in my bag is DJ Sneak's "Da Pimp Dog EP". Sneak has a knack for reinventing old samples really well. He makes people snap into it on the dancefloor. Chicago is going off to this record at the moment. That said, the man of the moment in my eyes is Jellybean, whose "Twilight Dome" sees him going underground on Relief. As for the Relief hype, I'd say that too much of their material sounds the same and a lot of it is too under-produced for me. But Cajmere are always slamming!

DJ Funk has added his hard trax flavour to a sample from Li'l Louis' "Video Clash" on "The Original Video Clash". It's upbeat, but hard at the same time. Funk is the most underrated ghetto track producer in Chicago. He is far better than a lot of those Relief guys. You should also look out for DJ HMC's "Freakin'", which is a slamming, gritty acid track. It's in your face, without being in a Rotterdam style! This is the only Australian record I've picked and all I can say is, "Wow!"

Strictly Rhythm's records don't usually grab me, but I dig a track on Groove On, a label they distribute. It's a dramatic houser called "Show Me" by Trench. I use it for those early morning sets, when things are winding down. So many DJs are what I call "Get the fuck out"-ish at this time, spinning boring power music cuts, but this has a nice warm feel. My general style is funky, acidic and hard house, but it frustrates me that if you want to get out and travel the world, you have to be a big producer. Too many good producers can't spin. They get too many props.

Finally, I'm sure you all know Purpose Maker's "In The Bush" on Axis. Most of Jeff Mills' material is too hard and too out-there for me, but this goes down well. It's a repetitive, funky track and is great for moving between house and techno. I haven't heard Jeff Mills spin in Detroit for some time, but his radio shows were amazing. I would love to hear him, but he rarely shows up to the American gigs that he's booked for!

● The next release on Mullan's Catalyst Recordings is from DJ Sneak, under the guise of Track Assassin



CHECKLIST

DJ SNEAK - "Da Pimp Dog EP" (Downtown 161, USA)
JELLYBEAN - "Twilight Zone Part Two" (Relief, USA)
DJ FUNK - "The Original Video Clash" (Dance Mania, USA)
DJ HMC - "Freakin'" (Dirty House, Australia)
TRENCH - "Show Me" (Groove On, USA)
PURPOSE MAKER - "In The Bush" (Axis, USA)

Hip Hop

Reviews by WILL ASHON

THE BOMB DJs

Return Of The DJ

Bomb Entertainment, USA

The scratch is the noise which defines hip hop and renders it transparent. It's what makes it clear you're witnessing an artist inventing new sounds from old records and this album features some of the best scratch DJs in the world. They range from DJ Ghetto's polyrhythmic assaults, through the hyper drum rolls created by the Beat Junkies and the spy-theme stutters of Frisco's Mixmaster Mike, to the sucka studies of DJ Babu. But it's Rob Swift of The X Men who shows that DJing is about more than just scratching, by creating beats and new noises from diamond on vinyl with the album's most experimental track.

★★★★



SINGLES

COOLIO

Gangsta's Paradise

Tommy Boy

Taken from the soundtrack to Michelle Pfeiffer's new movie (and said to feature her in the forthcoming video), this is a slick Hollywood product complete with a bombastic choir. At least it shows Coolio is trying to bring a more sinister feel to the traditional West Coast sound.

★★★☆☆

SILENT ECLIPSE

Government Piss Off

4th & Broadway

MC D continues his assault on British bigotry, power-play and government. In the excitement, he's also unable to resist having a go at the ancient Egyptians for their treatment of Moses. The Sugarshack mix is a slappy-happy electric bass and organ affair which compliments the main man's ragged rough voice particularly well.

★★★★☆

SISTERS UNDERGROUND

In The Neighbourhood

Volition, Australia

After the recent "Proud" compilation, this is the first chance we've had to hear the result of hip hop's infiltration of the young "Urban Pacific" community. In this case, what you get is a musically patchy tune with genuinely endearing lyrics coming to the rescue.

★★★★☆

CYPRESS HILL

Throw Your Hands In The Air

Ruffhouse/Columbia

Within the first five seconds of this first outing from the Hill's new album, that trademark nasal snap-rap cuts across a sparse swinging b-line just when you least expect it. From there on in, however, it's simply business as usual.

★★★★☆

FUNKY FRESH FEW

Slow For Focus EP

Grand Central

Hip hop and you don't stop. After eight years of music-making, a plasterer and a

postie from Blackpool get their first release. Highly relaxed beats, jazz and soul fusions, and some most illuminating scratching stroll along the promenade of funkiness with admirable style.

★★★★☆

CAMP LO

Coolie High

Profile

The advice here is to avoid the title track and head straight for "World Heist", where New York meets the Bristol sound on a strange tune bonded together by the impressively diverse MCing of the Lo'ers. Old, new, whispered, proclaimed, this is Camp Lo at their finest.

★★★★☆

ADDIS BLACK WIDOW

Innocent

Breakin' Dread

Two young Oakland artists who've relocated themselves to Scandinavia produce a relaxed and quirky chunk of De La Soul-style boogie. No front, just funk, with some lesbian lust thrown in along the way. Sweden has it's first 'fro on top.

★★★★☆

TRIPPS

Rage

Echo, USA

It's the b-side, a tasty little track called "New York, NY", which cuts it here. With familiar samples stitched together so skillfully they set your head bobbing and feet moving straight away, it captures more of the Big Apple's dirt than Ol' Blue Eyes ever did.

★★★★☆

THE MELLOWTRONS

Rhythmwide/Resolution 9

Chill Out

Wild noises abound from Lee Walker. "Resolution 9" is anchored by a breakbeat which fades in and out of focus, while sampled and scratched electronic sounds are plugged back and forth across each other with no reference to traditional structuring.

★★★★☆

LESS STRESS

Future Of The Funk

Future Funk

Translating old skool and electro into a subtly understated echo of P-funktional pasts, Less Stress go for the soundscape end of the hip hop spectrum. Ultimately though, it just drifts along aimlessly.

★★★★☆

MARK B

Any More Questions?

Jazz Fudge

These two quiet, jazz-spattered tracks feature the vocal talents of MC M and Big Ted. The Bearman walks it on the flipside, "Days Of Getting Slept On", with a flow and a precision that could give a whole new meaning to the term "Play Skool".

★★★★☆

LOOSE TALK

YUKMOUTH of THE LUNIZ

on the delights of their home city

OAKLAND is Cokeland. There's too much crack being sold. It's boring, and the only thing to do is to try to make money any way possible, whether it's selling drugs or prostitution or boosting and stealing clothes. The situation is totally fucked. It's all about people struggling to survive.

But making music is a better way. Hip hop is fun. It's like a hobby we get paid for. When Num and I got into this game, we were in it for the lyrics and for the love of music, not for money. We were rapping and thought that we were never going to be shit. When it comes to the part where we're trying to bubble, we just see it as business. It's still cool and we're going to keep it on the fun level.

As for our lyrics, well, Oakland slang is different. It's full of crazy-ass ad libs. Even the LA muthafuckers don't understand what we're talking about. It's the new shit...

LUNI TALK

Bubble: This means to come up, to hustle. Bubble, bubble is to be famous, to go from rags to riches

Creamerie: Crackola is crack. And creamerie is ice, as in ice creamerie.

Scrilla: Money.

Greenerie: This can either be weed or cash.

Playa Bata: A nigga who hates everything you do. A jealous muthafucker who says or does anything he can just to down-grade you.

Sideways: You ever see the "Dukes Of Hazard"? You know how they be driving crazy and shit, doing donuts and skidding? That's how we doing the town. We be sideways. We be doing donuts and shit.

Ice Cream Man: The dope man.

Tootsy: A dead-ass, wack-ass nigga. The wackest person.

Stackola: As in stacking your paper, your money. Our album, "Operation Stackola", is like "Operation Get Paid".

● The Luniz's 'I Got 5 On It' single is out now on Virgin. The group's 'Operation Stackola' will be released in the UK early next year



EARTHLING

Echo On My Mind

Cooltempo

Here, "Echo" gets a vocal going-over from (whisper it!) house man Keith Thompson, who removes the folksy angst of the original and replaces it with soul. Add a re-release of "Nothing" and it's a nice little set, although more of Mau would have been welcome.

★★★★☆

ALBUMS

LORDS OF BROOKLYN

All In The Family

American

They're Italian, wear pork pie hats, steal video references to "Saturday Night Fever" and "Mean Streets", and rap about Sinatra and pizza. Packaged? Whatever gave you that idea?! The rapping is flat, Everlast-style, lacking in variation and swing, and the guitar-based music on tracks like "White Trash" has "crossover" written all over it. Not even a Rammellzee sample on "Tales From The Rails" can save it.

★★★☆☆

DAS EFX

Hold It Down

east west

Das Efx have always been skillful with the mic, despite the gimmicky nature of their diggidy raps. As if recognising

this, "Hold It Down" kicks off with "No Diggedy", and while the title is a bit misleading, there's a breadth of styles on show here. There's also a concern for the roots of the music. From the swinging "Real Hip Hop", through the KRS-One number, "Represent The Real", and on into the P-fuck of dirty funkiness on "Bad News", they convince without ever really blowing your mind. No great step forward, then, but a step nonetheless.

★★★★☆

WC AND THE MAAD CIRCLE

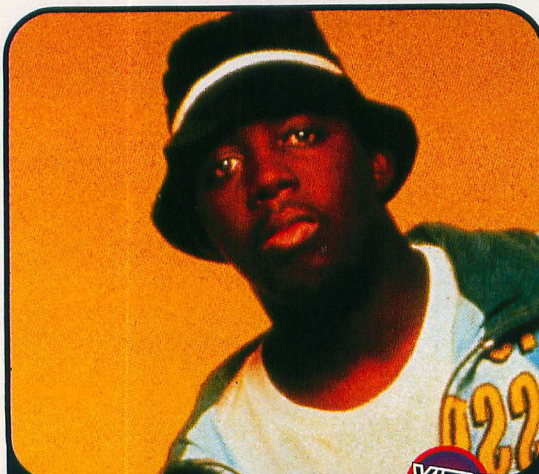
Curb Servin'

Payday

WC has been knocking around the LA scene for years. He's an angry, sharp MC with no time for the rap-lite of the commercial West Coast sound and is perfectly complimented by the raw production of his brother, DJ Crazy Toones. The resulting tunes display the bass-heavy P-funk sounds associated with the West Coast, but the overall feel is rougher, more rugged and more faithful to Clinton's vision, while the generally intelligent lyrics peak on the excellent "Wet Dream". Straight ahead, no nonsense, true to the game stuff.

★★★★☆

● All imports supplied by Riddim Records, Brighton



ERICK SERMON

Bomdigi

Def Jam/Ral, USA

When EPMD split, most people seemed to think that Erick Sermon would sink like a stone. Instead, the Death Squad have become one of the predominant East Coast crews and Mr Sermon is still producing solid gold b-boy club classics like "Bomdigi", all booming sub-bass, scratchy funk guitar, a slick of electric piano, big soul vox and the man himself flirting with do wop. Business as usual.

★★★★





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VOLUME 1**

Garage

Reviews by **MICHAEL MORLEY**

DAJAE

Day By Day (Remixes)

Cajual, USA
The best track on Dajae's recent album gets some glorious remix treatments here from Ron Trent & Chez Damier, Deep Dish and Carl Craig. Ron & Chez's mix features Dajae re-singing the vocals more sweetly than ever, while the guys squeeze every last drop of soul from the groove. Just like the classic "Brighter Days", this is straight from the top drawer.

★★★★



VITAL
single

CAPITAL SWING

Jazz Doubt/2B

Strictly Rhythm, USA
A superb jazzy outing which is overseen by our very own Rob Acteson among others. "Jazz Doubt" is, without question, the real jazz deal with a disco fusion feel, while "2B" is a much tougher vocal dub. The piano, sax lines and bass drops are absolutely awesome.

★★★★

KEN-LOU

The Bounce/Gimme Groove

MAW, USA
"The Bounce" is an abrasive, minimal, acidic groove and is basically a dub of Incognito's "Everyday" minus the vocals. "Gimme Groove", meanwhile, has funky percussion lines, beautiful harmonies and a snatch of keyboards which rides a musical surfboard through the breaks and back to the shore.

★★★★

280 WEST FEATURING DIAMOND TEMPLE

Lift Him Up

King Street, USA
It's been well worth the wait for this, a double-pack of mixes for the most tasteful of tastes. There's a UK edge from Splice Of Life and a string-driven groover by Mateo & Matos, while Nelson Rosado adds a piano swing. And it all comes with an epic old school version plus, as a bonus, the essential original cut. Glory to the God on King Street.

★★★★

THE MANY MOODS OF BLACK

The Mucha Soul EP

Freetown Inc
Another great EP from Freetown, this time featuring the vocal talents of Donald O on "Be Alright", a typically sultry

number with some lovely vibes. The Mental Instrum dub is "Real Good" in name and in content, while the flute work of Niles Arrington on the title cut is sublime. The whole package is wrapped up, as usual, with a wonderful Smack production.

★★★★

BALO

Only You

Tribal
Written, produced and mixed by Louie Guzman, "Only You" is unmistakably Tribal. It veers in all directions, with mad vocal shouts and chunky percussion, but it's the amazing Hammond-esque work of Andrey Ashurov which really makes the track. A dead cert floor-shaker.

★★★★

BLACK SCIENCE

ORCHESTRA

City Of Brotherly Love/Heavy Gospel Morning

Junior Boys Own
More glorious disco romps from the ever-reliable Ashley Beedle. "Heavy Gospel Morning" is only gospel in a kind of "Sister Act" way, with loads of brass, organ, quivering strings, vocal snippets... and fun! "City Of Brotherly Love" follows a more laid-back groove and features some hefty doses of ultra-cool piano. Sheer instrumental heaven.

★★★★

ANDREA MENDEZ

Fantasy

Azuli
Already a firm favourite with the likes of Disciple and Anderson, "Fantasy" is a seductive follow up to "Real Love". Produced by Mount Rushmore's Miles Morgan and boasting an itchy catchy beat, it's bound to spread Azuli's homegrown garage soul even further afield.

★★★★

LIFT

Music Takes Me Higher

Suburban, USA
A stomper from Mike Delgado and Matthias Heilbronn, responsible for the excellent "Deep Zone" cut. The pumping sax organ and powerful vocal shouts are sure to make this one popular across the house spectrum.

★★★★

SAINT GERMAIN

Alabama Blues (Remixes)

F Communications
Todd Edwards is New York's fastest rising production star. Here, he helps the leading light of the French new school jazzers to forge stronger links to the dancefloor. With his distinctively smooth yet hyper style, the MK-like vocal snippets work particularly well on the dub, where Stevie Wonder cut-ups jump off the vinyl. And for those who missed out on the first release of this in 1993, the oh-so-cool original is also included.

★★★★

IN THE BAG

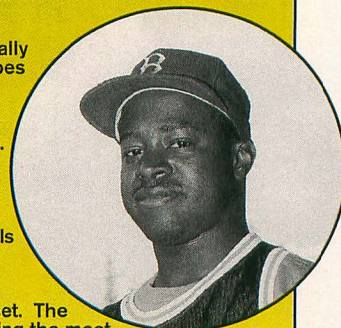
DJ DISCIPLE picks out the highlights of his current playlist

WHEN I DJ in the UK, I usually look for three important vibes to base my set on. In a similar vein to Paul "Trouble" Anderson, the soulful vibe is my favourite. At the moment, I'm covering that with tracks like Black Magic's "Freedom", the latest Li'l Louis production, which falls into my groove period. I'd also have to have Soul II Soul's "I Care" and Andrea Mendez' "Fantasy" in that set. The latter is the record I'm getting the most satisfaction from right now.

If it doesn't look like that vibe is going to work, then I might go for a Graeme Park-type set, you know, in a hands-in-the-air style. In that case you need to use plenty of piano breakdowns. Top of the list for that kind of a performance would quite probably be Urban Tribe's

"Salsa". It's a really great party tune. Urban Tribe remind me of The Goodmen, but with a few extra interesting twists. The third vibe is more aggressive, the sort of set Danny Tenaglia favours. I'd think about dropping something like DJ Sneak's "Brother's Gonna Work It Out", which is a hard energy disco record, or Size 9's "I Am Ready", which works a treat if dropped intelligently. I may also play one of my own productions, like Plutonic's "I'm Addicted". It's been said that's my best remix yet, but you have to be able to break other people's material to be the real DJ.

● DJ Disciple's 'The Chapel Noise' EP is out now on Defender, while his remix of Plutonic's 'I'm Addicted' is available on Bold Soul, USA



CHECKLIST

BLACK MAGIC - "Freedom" (Strictly Rhythm, USA)
SOUL II SOUL - "I Care (Soul II Soul)" (Virgin)
ANDREA MENDEZ - "Fantasy" (Azuli)
URBAN TRIBE - "Salsa" (Emotive, USA)
DJ SNEAK - "Brother's Gonna Work It Out" (acetate)
SIZE 9 - "I Am Ready" (Ovum)
PLUTONIC - "I'm Addicted" (Bold Soul, USA)

BLACK MAGIC

Freedom

Strictly Rhythm, USA
The genius which is Li'l Louis returns again and this time he is ably assisted by the ruff female vocals of Black Magic. With a live bass, some utterly gorgeous strings, a Miles Davis soundalike mute horn, a truly wicked chorus and, of course, Li'l Louis twiddling those knobs as only he knows how, this is as funky as hell.

★★★★



SOUL II SOUL

I Care (Soul II Soul)

Virgin
This, the second single from their fifth album, "Believe", shows that Soul II Soul are back with a vengeance. Covering Booker T's "Loft Mix" as a tribute to Paul "Trouble" Anderson's club nights, they have delivered the best reworking I've heard in a long, long time and Roger Sanchez's efforts prove that the S man is still very much on top form. "Soul II Soul I love you" is the message and it's pretty hard to disagree with.

★★★★

VITAL
single

K LONDON POSSE

FEATURING MAYDIE MYLES

I've Been Waiting
K4B Records, USA
More double-pack delights from Connecticut's most happening label. "I've Been Waiting" has shades of K4B's previous anthem, "Keep On Loving", and the deliciously distinctive tones of Maydie Myles are sure to set the dancefloors alight, particularly on Benji Candelario's "New Heights Swing Mix". This is the sound of uptempo soul.

★★★★

FULL INTENTION

Full Intention 2

Sugar Daddy
Another bootleggy trip into disco house. It sounds as though it probably comes from this side of the water. Although most notable for "Can I Get A Witness?", Full Intention have also come up with a simple, but extremely effective re-edit of Slave's disco classic, "You And Me". Absolutley perfect on any dancefloor.

★★★★

GRANT NELSON

The Klub Vengeance EP

Swing City
The first release from a new London label and one of Britain's up-and-coming garage producers. The American references are fairly

obvious, with DJ Disciple rapping in a "God Made Me Phunky" way on "2 The Bone", while "Rhode House" takes a lesson from Sabrina Johnston's "Forever" and adds a bouncy keyboard hook to the mix.

★★★★

SPLICE OF LIFE FEATURING GINA FOSTER

So Special

Hott
Alan Russell and Richard Yori take a break from remixing Oleta Adams and 280 West to cover the Blaze classic with the help of Gina Foster's bright voice. The vocal mixes, by Splice and Urban Blues Project's Marc Pomeroy, are both very sing-along, but it's Jazz 'N' Groove's fierce organ dub which really burns up.

★★★★

STREET CORNER SYMPHONY

Street Corner Jazz

Open
Four years after starting this project with Jagz and Gary, later of Sabres Of Paradise fame, London DJ Glen Gunner goes back into the studio for a mad keyboards and percussion workout. He resurfaces with 15 minutes of disco mayhem. They say that success comes to those who wait, don't they?

★★★★

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A high-contrast, red and black photograph of Frankie Knuckles. He is wearing sunglasses, a white t-shirt, and a dark jacket. His hands are raised in a gesture, with one hand showing a ring. In the background, a woman (Adeva) is partially visible, wearing a white top and a headscarf.

frankie knuckles

FEATURING

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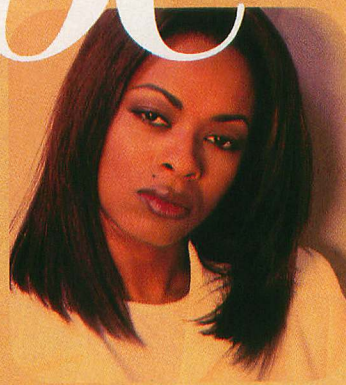
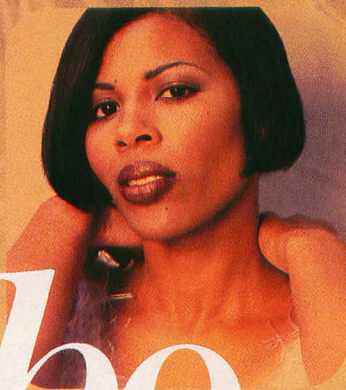
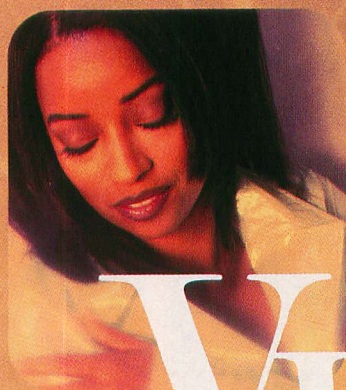
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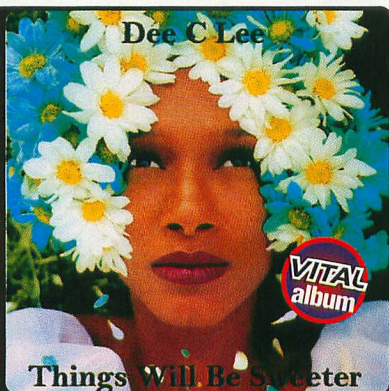
Soul

Reviews by BOB JONES

DEE C LEE
Things Will Be Sweeter
Cleartone
Dee C Lee has undoubtedly matured over the last few years and it's great to see her delivering solo songs of the highest calibre. Songs like the very first cut of this album, which immediately makes it obvious

that we're in for some good times. The soul, the funk, the smiles and the tears are all here, and the arrangements are completely faultless. The title track is also the single and it's raising dust on the dancefloor as we speak. Homegrown and well worth the wait. Just don't keep us hanging on so long next time.

★★★★



VYBE

Warm Summer Daze
4th & Broadway

I just love the vocal on this one. It's got an identity, something which is generally lacking in the sound-a-like Nineties. Coolio is on the faders here and the hook is so incredible that it will literally knock you sideways.

★★★★

LL COLE

Sorry
Red Top

A three-track CD single produced and written by Derby's Red Top. It contains two mixes of "Sorry", both simple in construction but both getting your brain like a nice bit of herb after a few spins. There's also a ballad called "Love Will" which will make you weep. This is a lovely little package, but you'll have to telephone 01773-743-616 for your order because it's not available in the shops.

★★★★

JOHNNY "GUITAR" WATSON
Hook Me Up
Bellmark

The old school getting all street 'n' ting, ya know? Well, it sure sounds good to me. Lines such as "Baby tell me what you want/Baby tell me what you need" slide down like champagne and oysters, and with just as much effect. Hold on while I clean my glasses.

★★★★

MAYSA

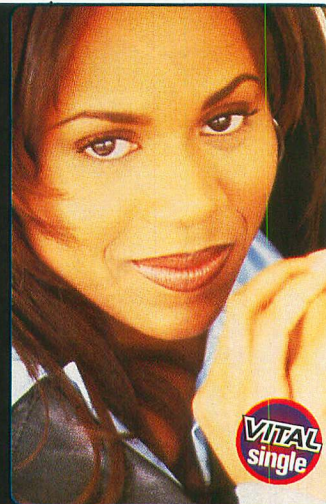
What About Our Love
Blue Thumb

After spending a few years fronting Incognito, Maysa has decided to spread her wings for solo pursuits. Produced and mixed by Hackney's finest, Ray Hayden, this is one of those

DEBORAH COX
Sentimental
Arista

At just 21 years old, this is a young woman with one hell of a talent. Taken from her forthcoming maxi, "Sentimental" is a lush, mid-tempo track which is filling the dancefloors at a speed below 80 bpm. And that's quite a miracle in this age of heady dance beats. Without putting too fine a point on it, this is one of the best real soul songs to be recorded in a long time. Slow and low, just the way we like 'em.

★★★★



songs which starts on gas mark two but rapidly becomes a boiling mixture of soul 'n' funk as only the British can serve up.

★★★★

ALBUMS

SHIRLEY BROWN
Diva Of Soul
Dome/Malaco

The trouble with releasing a real deal album – an album featuring real emotions, sung by someone who can sing and played by musicians who can play – is that your audience is harder to find than Lord Lucan. Traditional

R&B doesn't do nish in the UK because it seems that so few people know good music these days. But believe me, Shirley Brown has honestly never produced a record which wasn't well worth hearing. This is a superb soul album. And not a swing in sight.

★★★★

WILLIAM BECTON
Broken
Webb

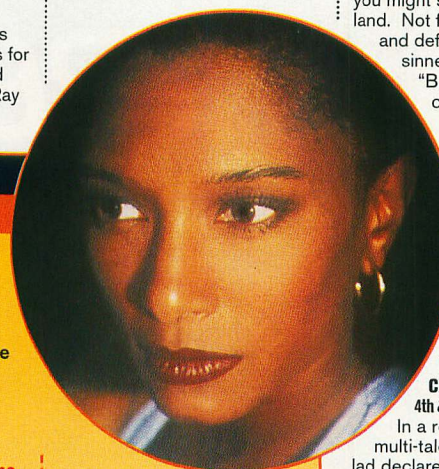
Dip into any of the cuts on this album and you'll be taken to the mountain top. With any luck, you might see the promised land. Not for the faint-hearted and definitely not for all you sinners out there, "Broken" is a superb collection of uplifting, lump-in-the-throat music which will be most appreciated by those who like a little bit of gospel in their soul. Can I get a witness? Do I hear "Amen"? Amen!

★★★★

DONE
Changing Seasons
4th & Broadway

In a recent interview, this multi-talented south London lad declared that his first album was really just a demo and that this, his second offering, is more like his future. But although he has definitely progressed and this collection certainly contains some top tunes, something's not quite right here. Unlike the individual nature of his first efforts (am I really the only person who thought "Unbreakable" was a truly classic track?), the tracks on "Changing Seasons" all sound far too similar to these ears. I happen to believe that Don E is extremely talented, but this offering just doesn't let it show. His best is obviously yet to come.

★★★



DREAMdate

DEE C LEE comes over all Walter Mitty for her imaginary ideal gig

What is your dream venue?

The Manor. It's an old recording studio in Oxford which has just shut down. It's in the middle of nowhere – the perfect place.

You can move this venue. Where will you put it?

Saint Lucia. Right by the sea. It's where my family are from. It's an island completely made of dreams.

How are you getting there?

First class on Virgin. They make a real fuss of you.

What is your fee?

Whatever my manager asks for, plus lots of champagne.

What's on the rider?

Champagne, tequila, rice and peas, which is a traditional West Indian dish, and lots of green herbal cigarettes.

Who's on the guest list?

Martin Luther King, Whoopie Goldberg, Linford Christie, Berry Gordy, Chaka Khan and The Artist Formerly Known As Prince.

Who would you choose as the support act?

DJ Lorenza, a mad Italian hip hop DJ, and Johnny C, a man who really knows how to get a party rocking.

Which songs are you opening and closing your set with?

I'd open with Patrice Rushen's "Forget Me Nots" and end with "We're Gonna Work It Out" by Breakwater.

Who will you ask to play in your backing band?

I'd have Donald Byrd on trumpet, Ronnie Jordan on guitar, the bass player from The George Duke Band and

last but not least, Bernard Purdie on drums.

Which guests will you invite on stage with you?

All the people on the guest list. They're all very positive and extremely talented.

Where are going after the gig? And who are you taking with you?

I'd take Martin Luther King to some cool place where the man from the Bounty ad would be serving tea and biscuits!

● Dee C Lee's 'Things Will Be Sweeter' album is out now on Cleartone

SINGLES

DEF TEX

Moon Meditation EP
Soundclash

With their history of hip hop, style wars, graffiti and the like, these Norwich guys have never failed to deliver the goods. Their own Soundclash label is positively brimming with talent and the eight tracks featured on this EP are all worthy of dancefloor supremacy. Norfolk rules, okay? (Yew hint wrong there, boy – Ed)

★★★★

MALAIKA

Break It Down
Vestry, USA

From a label which normally delivers soulful house and garage, it's a pleasant surprise to hear them dropping the beat down for this incredibly infectious funk tune. "Break It Down" is so rough, so raw, and has a break-it-down vocal in the back which just won't go away. The break in question is Marvin's "It Plays It Cool". This means big business.

★★★★

XSCAPE

Feels So Good
Columbia

Swinging lower than a snake's belly, this tight little groover is smooth, smooth soul music. Using Lowrell's "Mellow, Mellow, Right On" bass loop, it's simple and has certainly been done before, but wait for those girls to open up. It feels so good.

★★★★

PAULINE HENRY

Sugar Free
Soho Square

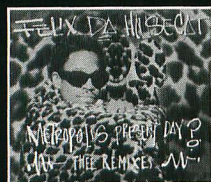
The recipe for a hit single. Take one already-cooked (but not to perfection) USA soul song (originally performed by Umtumé), give it to a wailing soulstress, put Outfather and Joe on the production tip – and there you have it. The perfect drum 'n' bass knee-trembler for those hot club nights. You'll need to shower after this one, it's so damn sexy.

★★★★

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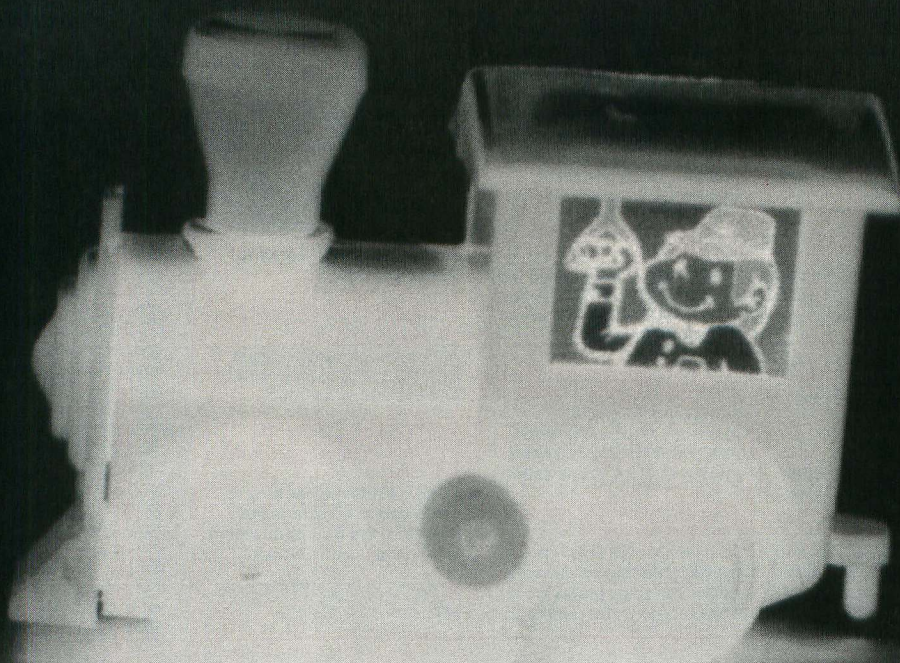
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DownTempo

Reviews by CALVIN BUSH

FRETLESS AZM Star Seed Signals EP

Holistic

Aw shit! Looks like more practising my zoot-suit jerk-dancing in front of the mirror. And more arguing that Fretless are clearly the genius bastard offspring of Fela Kuti, The Gap Band and Larry Heard and therefore have an undue advantage over the competition. There's an entire decade's worth of partying and groove-lickin' on these four tracks, from outrageous fusion ODs to Derrick Carter-style deep house. You'll wear out your copy a lot quicker than that though.

★★★★



SINGLES

BLIMP

Blimp 1

Compute, Germany

GEN member and occasional Air Liquide collaborator Sebastian Niessen serves up a glistening stroll through Sunday morning breezes and downtempo Martian funk. "4.30-4.45.15am" spreads a tender bassline and blissful undulations into superlative ambient dubbiness.

★★★★

SCHEMATIX

Contradictions EP

Deviant

Chunked-up and funky-ed up electronic blippery from one of Pentatonik's live collaborators. Although at times this is too lithe and sinuous, that old Pentatonik trick of emotional string sections makes the high points flare brighter. Even if your feet are pointing in opposite directions.

★★★★

SEM

Phox

Electron Industries

J Saul Kane digs deep into the klang-fields of retro-electro once more. "Phox" sounds like the theme tune to "The Word" played on the Devil's drum machines, while "V5" melts the malevolence with a furiously bouncing springboard bass.

★★★★

O

Atomit (Remix)

Pi Recordings

6K

Titrology

Pi Recordings

Out foraging in the electronic hinterlands, Pure's Twitch & Brainstorm return with some splendidly exotic, if disturbingly unnatural creatures. "Atomit" is classic Finnish lo-fi minimalism, all rough-shod rhythms and Arctic vacuums of space, while 6K ward off predators with intensely oscillating airborne frequencies. For the inner-ear explorers among us.

★★★★ (O) / ★★★★★ (6K)

VARIOUS ARTISTS

Number 6

Pussyfoot

More from Howie B and his mates. Spacer's "Dead On Arrival" is splendidly undeveloped and Howie's dubbier "Amidextrous" drifts like sulphur from a smoking gun. But it's Sie's "Respondez S'il Vous Plait", a magnificently

"Go Sumo" refract the legacy of Forgemasters and LFO through a stardusted crystal ball to the future.

★★★★

AUTECHRE

Anvil Vapre

Warp

And here they come again, this time getting all medieval on ambient's fleshy posterior with blow-torches and pliers. Direct accessing the harsh industrial down-core of µ-Ziq and Sähkö, "Second Bad Vilbel" (sic) is brutally fragile, while "Second Peng" is the sound of Sheffield's steel industry rising from the grave for vengeance. Scalp friction par excellence.

★★★★

ULTRAMARINE

Sketches

Blanco Y Negro

A promo of remixes and out-takes from "Bel Air" to remind you how brilliant Ultramarine can be. The samba chic reworking of "Pioneer Spirit" is the equivalent of shagging the entire population of Brazil on poppers. And loving every minute of it.

★★★★

PIMP DADDY NASH

Our Man In Stockholm

Mephisto, USA

Pimp Daddy Nash whips up the kind of horn-blowing storm in a funky tea cup which puts all yer narcoleptic trip hoppers back to sleep, if not to shame. Falling between Stetsasonic and Dub Tribe, if it doesn't make you go straight to the dancefloor, check your pulse, not your head.

★★★★

GREEDY BEAT SYNDICATE

My Man/Something To Say

Bumpin'

The perfect companion to APE's "Snake's Pass", "My

Man" is blues-infused, head-noddin', smokin' stuff, with the added bonus of a bustling, jam-laden live groove, while "Something" whispers "Carnivale!" in your ear.

★★★★

ALBUMS

HIGHER INTELLIGENCE

AGENCY

Freefloater

Beyond

A second round of pristine squelchtronics from the pioneers of Birmingham's ambient dub sound. Following on from "Colourforms", "Freefloater" exhibits HIA's continuing fascination with elasticated basslines, slippery rhythms, 303 reverb and occasional blasts of hi-octane melody. Resolutely without bombast or fevered dramatics, it risks accusations of being dated or simply aimless. Listen closer, however, and the finely filigreed tendrils of technonics will wrap you up in a cat's cradle of gentle aural down.

★★★★

AKABU

Warrior Queen

On U Sounds

"Warrior Queen" isn't exactly the fiercely Bobbitt-slicing revenge you'd expect from On U's all-women group. Instead, lilting Caribbean sunshine vibes and easy-listening chants of liberal protest, along with an oil-slick production, make this less Patra than Paula Abdul sneaking onto the Lilt set for a crafty joint. Reggae lite for the Habitat generation?

★★★★

ELECTRONIC EYE

The Idea Of

Justice

Beyond

Richard Kirk resurrects his Electronic Eye guise and reminds us that he's still the master technician of what can only be described as alien funk supreme. He's still unique, still weaving eerie African and South American samples into icily mechanised cosmic house, and still burning the flame for Parliament. With plenty of deep techno thrown in just for good measure. There's the odd blip when he forgets to tug your hips, but in what is a pretty poor month for albums, this is as wonderful as tuning in to late-night Cuban radio while spliffing up on Pluto.

★★★★



BILL LASWELL

Silent Recoil

Low

A new label from the guru of post-ambient dub, but plenty of familiar feelings. With just three tracks on offer here, "Amphora" and "Sombre Stream" underpin their deeply maudlin atmospherics with planet-juddering basslines for maximum head-nodding effect. Meanwhile, "Undercurrent" is an evanescence of isolationist minimalism.

★★★★

PANASONIC

Vakio

Blast First

Witnessed live, Panasonic are a revelation. But on record, the Sähkö all-star collective are as tough going as week-old gristle. With barely audible pitches elongated over centuries and misfiring rusty cog loops scraping out your ears, you'll be convinced that your CD is on the blink. An awesome but highly demanding sonic experience, it's makes Scorn seem like D:Ream.

★★★★

IN THE BAG DJ FOOD talks through the contents of his spinning sack

FIRST out of the bag is "Remedies", the new album from Herbaliser. They're two guys from Twickenham who make wicked instrumental jazzy hip hop with really rough beats and mad scratching. The album sounds very fresh and has lots of really wild cartoon samples. It's a lot better than most of the American stuff because it has heavily orchestrated strings with horns and choruses over the top.

I also rate Real Sportsmen and DJ Rust's "Real And Rust", which is a jungle tune from Germany. It's very funky, very out-there and you can play it at both 33 and 45. I prefer it at 45.

Meanwhile, Headphononauts' "Adverse Part 3" is a looped-up trip hop track with a Massive Attack bassline, floating strings and beautiful harmonies. I've got another twelve cuts by these guys, including "Part 1", which is also good. The sleeve is wild too. It's like an "Important" notice fucked up through a computer.

Moving on to the electronic stuff, "Zulutronic" by Zulutronic is a really good

techno trip hop record on Jammin Unit's label. And on green vinyl! One track has these rasta voices on fast forward. It's completely mad. Another recommended release is "Puzl" on Gescom's "The Sounds Of

CHECKLIST

HERBALISER - "Remedies" (Ninja Tune)

REAL SPORTSMEN AND DJ RUSTY RUST - "Real

And Rust" (Smoking Drum, Germany)

HEADPHONOAUTS - "Adverse Part 3" (Represent)

ZULUTRONIC - "Zulutronic" (Pharma, Germany)

GESCOM - "The Sounds Of Machines Our Parents

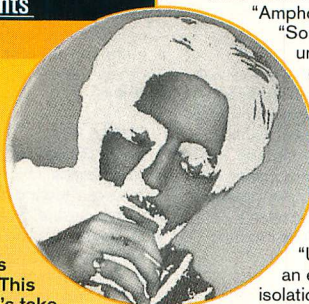
Used" (Clear)

JEEP BEAT COLLECTIVE - "Seconds To

Detonation" (The Ruf)

This is homegrown underground music. The record has lots of tracks on it and is very good value for money. The guy doing the scratching is the North West champion. I played with them in Manchester the other week and they're great DJs.

● DJ Food's 'Recipe For Disaster' album is out on Ninja Tune on October 23



Hardbag

Reviews by MUFF FITZGERALD

SINGLES

TRIGGER

Don't Stop My Beat
TEC

Finally released after a two-month delay, but well worth the wait. Ben Tisdall's belter of a mix is as hard as a Chris Eubank upper cut, while Malcolm Duffy's damn fine deep house version is as classy as it is hypnotic.

●●●●●

HONK

Hullabaloo

Ugly Bug

The "NI Stroke City Mix" is the one seeing the action in the places which matter. Pitched up to plus four, this is a classic Ugly Bug cut, with a galloping b-line, runaway rhythms, big string sounds and wicked breakdowns. It's also longer than the London Marathon.

●●●●●

MARK N-R-G

Brain Is The Weapon
Overdrive

With a girlie screaming, "Brain is da weapon/Dats what I told ya!" over fierce hi-hats and off-it synths, this is another brisk little number from our favourite teutonic technoid stomper. The flip, "There Is No Return", is even harder and completely out there in an "Ooh, Gawd, how many 'ave I 'ad?" type way.

●●●●●

DJ BIG AL

Trade '95

Trance Lunar

Coming up from Down Under, Big Al, the Sydney beat baron, revamps last year's tribute to Trade. An engaging, hi-octane nu-NRG thumper, it's no surprise that it's hooj down at the clubs.

●●●●●

DISCO FRIDAY

Summer Dreaming At
Catherine Hill Bay

Bang On

Big Al ups his profile further with this awesome tribal stomper. Imagine Deep Forest on three Es and a gram of speed. Trucking along at a breakneck pace, the multi-layered ethnic chants are combined with hugely irresistible rhythms and the result is a fantastic tune to lose it to on a Saturday night.

●●●●●

SIDEBURNS

Sideburns

Sounds, USA

A deep, deep, deeeeeeep US hard-houser. The wicked groove

comes with a Biffer Bacon of a bass drum and fierce hi-hats. Careering off without a modicum of restraint, out of control and out of it's mind for around 15 minutes, this is one of the most in-demand imports at the moment.

●●●●●

ONLY FOR THE BLUNTED

Only For The Blunted EP 2

White, USA

An interesting EP from Danny "Buddah" Morales, with "Greg's Head" on the E-Z side getting the attention from DJs like Malcolm Duffy and Alan Thompson. Deep, weird and spaced out.

●●●●●

JON THE DENTIST

Elara

Phoenix Rising

The first release on Jon The Dentist's new label, Jon's own hard-as-nails "Sola-Luna Voyage" mix is flying many to the moon. And if you're looking for the kind of serious 303 action which would put Hardfloor to shame, you should check out "Svenson's Trip To Heliopolis Mix".

●●●●●

RUSHMORE & PANUFNIK

The Organ Grinder

Spirits of Inspiration

Oooh. Check the orgasmic, orgasmic overload on this little darling! Like a convoluted "Plastic Dreams" aligned to a runaway throbation. Run your fingers over the keys and thrill to the oh-so-vibrant glory. "Stars On Sunday" eat yer heart out!

●●●●●

DJ KODA

Church Windows

Baby

Very fast and very Tradey, "Church Windows" utilises the "Come on, dance with me" line from "The Age of Love". The flip sounds like a Tony De Vit mix, but there's no credit so it remains a bit of a mystery.

●●●●●

FURIA II

On The Dance Floor

White, Belgium

A bangin' technoid cut if ever there was one. Ruff 'n' tuff, the moody synths and hi-hats from hell are joined by a vocal breakdown imploring all to "Get out on the dancefloor". It builds nicely, then kicks back in with a vengeance. The flip, "I Want You Boy", has a similarly dark flavour, but a considerably bigger hook.

●●●●●

UPSTATE

I Get High

Higher State

Turning straight to the "Sharp" remix, Steven React and George Mitchell deliver another heavyweight rhythm which hits number 11 on the pump-o-meter. A teasing vocal sample weaves in and out until we reach the breakdown, where a voice screams "When I touch you!" We shiver, the earth moves, church bells ring out, peace is declared and we enter a new utopian age. And it sounds even better when you're off your face!

●●●●●

VITAL
single

PRODUCTION VALUES

The spotlight turns on **STEVEN REACT & GEORGE MITCHELL** from **SHARP RECORDINGS**

How would you describe your production sound?

American-influenced house. We love tribal rhythms, simple basslines, dubby sounds, interesting noise drops, the odd organ and usually some form of vocal. We like it deep and punchy, but a track has to build and peak. Not being musicians, our arrangements are full-on DJ workouts. We're always thinking, "floor!".

What were your first and last productions?

"Sharp Tools Volume 1" was our first. We had reached the third release on our Sharp label and decided to put out something for ourselves. We went into the studio feeling very open-minded, very relaxed. There was no pressure of a deadline and after three days we'd finished three tracks. We played them out and there was a good buzz. That's what kicked us off. Our last production was a remix of the new 4th Measure Men track. To be honest, there was nothing to remix, just two words. It was a case of building a new track around them.

Which record have you had the most input into?

Probably Sara Parker's "My Love Is Deep". We actually worked the song as well as the dub version. We felt the original mixes weren't right for our label. We even cut the chorus in half to suit our groove.

What is influencing your sound at the moment?

Very much the American stuff. The two of us

have different musical tastes and origins, but we meet somewhere in the middle with a good, tough, pumping groove. When we first heard Armand Van Helden, we knew that was where we were heading. His work is so simple, but so effective. The scene we're coming from is also very important to us. First and foremost, our music has to work in the underground gay clubs.

Which artists have you enjoyed and disliked working with the most?

We haven't actually worked directly with artists yet, it's been all remix-based projects, but the pleasure is in hearing our music being played out and enjoyed. Combining a love of making tracks with a result on the dancefloor is what it's all about, isn't it?

● Sara Parker's recent single on Sharp has just been licensed to Judge Jules' Manifesto label



YUM YUM

Free Bass EP

Sperm

"Free Bass" is a fierce new three-tracker from the boys who aren't backwards in coming forwards. The title cut is an endearing rouser which will shake the dust off your shoes and make you slip into a pair of finely tailored trance pantaloons. "Hypermania", meanwhile, is exactly that – hyper – and utterly mad, while "Headspace" is a dead trippy rocker.

●●●●●

BILLABONG

House Forever...

NU

This finely crafted, mid-tempo houser thuds along quite hypnotically, with a spooky geezer intoning the title. Then, all of a sudden, the vibe dramatically changes by way of an almighty breakdown featuring the keyboard sequence from Leftfield's "Not Forgotten". Jolly groovy.

●●●●●

ALBUMS

VARIOUS

Havin' It In Ibiza Volume 2

Havin' It

"Ere Dan, remember when we woz in Ibiza?"
"Yeah, we woz faaahking havin' it, wozn't we?" "Havin' it... Largel!"
"Yeah! Wot abah Ku, eh? We 'ad it that night, didn't we?"
"We faaahking 'ad it... Laaarge!"
"An' wot abah that faaahking mental Sunday down at Space... 'Avin' it! We 'ad it right off!"
"Yeah, remember we bumped into Brandon (Off Mi Faaahking) Block and Alex P (issed) the next day on the beach? They woz havin' it, wozn't they?"

"Laaaaarge! Ere, remember that faaahking gorgeous blonde bird I pulled and brought back to the villa and 'ad it off wiv?"
"Er, no."
"No? Er... Oh yeah, sorry mate, I was too busy 'avin' it, wozn't I?"
"Nah, the only fing you pulled

was yer faaahking plonker, ya wanker!"
"Shut yer faaahking gob. Yer gonna faaahking 'ave it, you slag!"
"Wot, laaaaaarge?"

●●●●●

● Imports supplied by Pure Groove, London



INDICA

Labia

Movin' Melodies, Holland

Served up by Patrick Prins, "Labia" is a delicious, mouthwatering, pant-moistening meal to be enjoyed at any time. The geetar strumming, beautiful in its simplicity, will have you sticking your thumbs in the belt of your loonpants and making out like you're auditioning for Whitesnake. As an added bonus, you can hear our esteemed Assistant Editor, Ben Turner, on the flip, "Bla Bla Bla", for which Patrick has sampled the cream of the music industry from his ansaphone and blended their voices into an ambient soundscape.

●●●●●

VITAL
single



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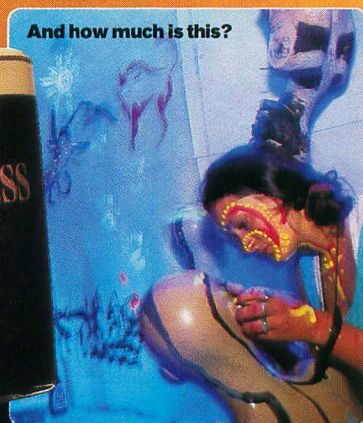
A hedonist's guide to the clubs, bars and record shacks of...

Dublin

words **John Collins** pictures **Alan O'Connor**



And how much is this?



DEAR old dirty Dublin. A city of contradictions. A city of intellectuals and alcoholics and alcoholic intellectuals. It's small enough to have the feeling of a town and the advantages of a city, yet Dublin also has all the attendant problems of a modern urban area, including crime, poverty and a resurgent heroin problem. It's got the atmosphere of a cosmopolitan European capital, but with a population of only around a million, parochial attitudes exist. The history of the city goes back over 1,000 years, yet it has only been a capital for 75 years.

The centre of Dublin is compact, with most of the attractions in easy walking distance of each other (although the erratic weather means that taxis are essential). Situated on the banks of the River Liffey, the locals split the city at the water which divides it into the north and the south side. The latter is where you will find all the popular bars, clubs and restaurants. The few on the north side desperately cling to the bank of the river.

Perhaps it is the legacy of religion and conservatism, but when the Irish let loose, they like to party hard. Start getting worried if someone asks, "Are you going for a pint?" because there's no such thing as a single pint around here. Bingeing is a national sport and the drug of choice, the creamy black stuff, is brewed within the city limits. That said, the lure of Guinness has been on the wane for a fair portion of young people since the late Eighties, when Dublin discovered house music through the auspices of a club called Sides.

There's been no stopping the rise of dance music in all its myriad of forms in the intervening years. Nor the increasing interest from the Irish authorities. Following a couple of Ecstasy related deaths this summer and the accompanying media hysteria, the police have started to watch Dublin's clubs very carefully and are now much in evidence on a tour of the city's nightspots. Add on the fact that new anti-drug legislation and tough laws aimed at clubs have been rushed through parliament over the last few months, and it's easy to understand why many older clubbers are staying at home and throwing their own parties.

THE dominance of pub culture means that a lot of Dublin's clubs don't really

get going until after the drinking houses close (11pm in the winter, 11.30pm in summer). There are over 1,000 pubs in the city and the old-style joints are no less entertaining than the newer ones. You are also guaranteed an authentic pint of the creamy black stuff at these more established places.

The Long Hall, for example, has retained an olde worlde charm and has an intriguing mix of punters. You're as likely to share a table with old codgers as you are with struggling artists. Grogan's is similar, but with the added attraction of barmen who aren't afraid to speak their minds. Don't take it personally if they insult you. They're just being friendly! The Thomas Read is another essential watering hole, if only to sample their range of European beers. A couple of bottles of super-strength Duval and you'll soon stop worrying about the unreliable weather.

For non-alcoholic delights, you really have to try one of the many Bewley's cafes situated around the city, some of which are open late at weekends. The ones in Westmoreland Street and Grafton Street are particularly recommended. Both have the same decor and ambience they had back when James Joyce and countless other literary types sat here and nursed their hangovers. Other worthy pitstops include Harvey's Coffee House (which offers 14 different coffees) and more Euro-style bars like The Globe and Cafe En Seine. And no visit can be complete without sampling the greasy fish 'n' chips at Burdock's.

If it's records you're after, Dublin is more than adequately supplied. The grand daddy of them all is Abbey Discs, which was one of the very first shops to have the foresight to start stocking house music, while Phuturegroove is another long-established outlet. Follow the rickety stairs down into the basement and you'll find Phuturegroove to be perfectly named. The piles of shrink-wrapped American vinyl and hard-to-find oddities are dished out by Paddy Gallagher (a techno bod) and Mark Dixon (a phuture house specialist).

Three other shops which warrant a mention are Comet, Outlaw and Music Power. The former was once indie central, but now boasts an interesting range of techno and trance sounds, while the consistently varied and well-stocked Outlaw is one of the only outlets for breakbeat and jungle cuts in Dublin.

Outlaw also offers a selection of mix tapes from local DJs. Just what you need if you're looking for something to keep your memories of Dublin alive.

ONCE night falls, you've been fed and you're feeling groovy after some liquid refreshment, it's time to make for the dancefloor. There's no denying that Dublin has a great choice of slamming clubs, it's just a pity that most of them are forced to close at around 3am, right when the rest of Europe is about to get started.

UFO is a Friday night bash which takes place at Columbia Mills. It's one of the city's longest-running clubs for hard house, techno and for uplifting Euro beats – the secret weapon of resident spinner, Francois. A no-bullshit bunch of clubbers sweat it out for four hours, but there's also a chill-out area downstairs, where tea, coffee and more laid-back sounds are served up. There are regular guests, including the odd UK DJ, but don't expect star names. UFO doesn't seem to need them.

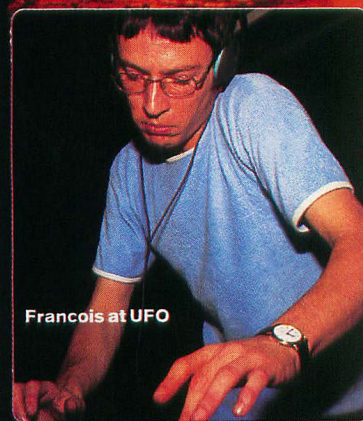
Mark Kavanagh of Dublin's respected Red imprint follows his course of "entertainment not education" with his Unknown Pleasures night at the same venue on Saturdays. Slightly older than the UFO brigade, this audience like their house hard, their techno melodic and their parties to last well into Sunday. Columbia Mills also plays host to a Thursday night out called Love, which is run in association with London's Plastic People. Concentrating on bouncy trance and the progressive end of the dance spectrum, the resident disc selector here is Colin Daly.

The Temple Of Sound is meanwhile home to the dynamic Johnny Moy and unreserved Billy Scurry. Open for two years, the music policy of The Temple has always veered towards techno, but still finds the creative space to accommodate Moy's journeys into hip hop and downtempo material. Moy and Scurry take control on Fridays, while Thursday is a phunky house night with Stephen Mulhall and Phuturegroover Mark Dixon and Saturday sees one of the residents warming up for a high calibre UK or US guest. A long and dark venue with a split-level dancefloor, it's generally rocking by midnight, which is when the free fruit is handed out.

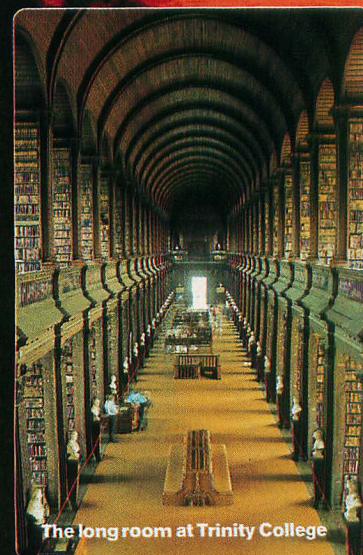
Just down the road from The Temple Of Sound is the Ormond Multimedia Centre. It acts as a gallery-cum-theatre-cum-rehearsal space for most of the



Dublin's fair city

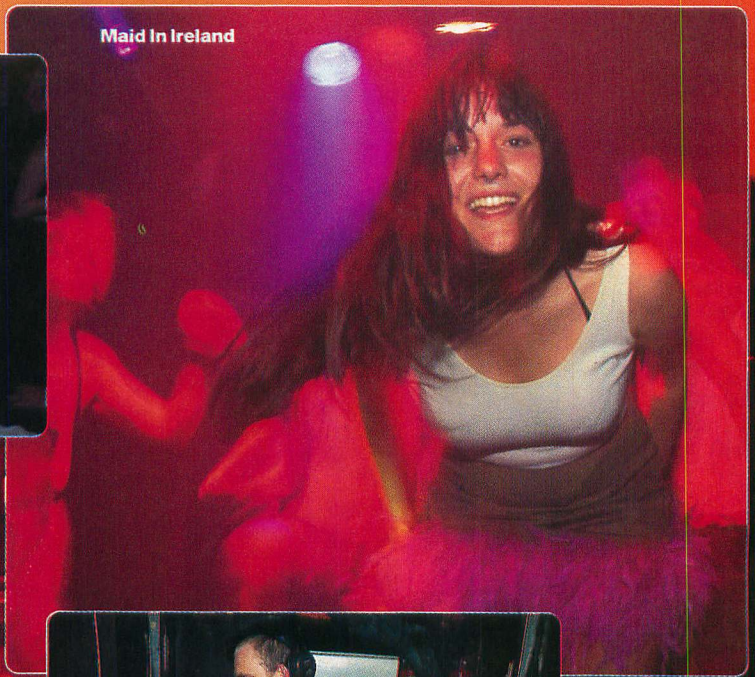


Francois at UFO

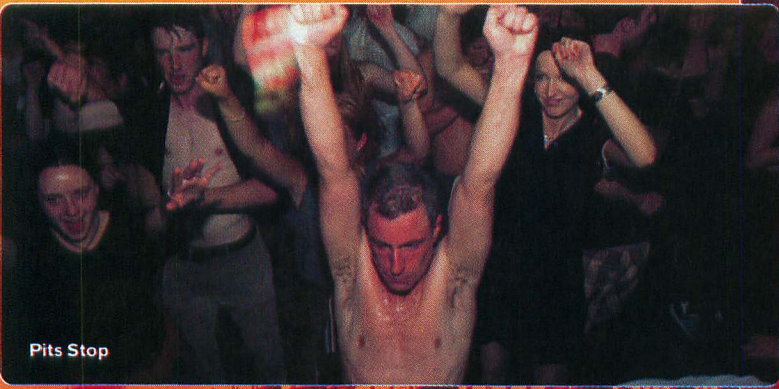


The long room at Trinity College

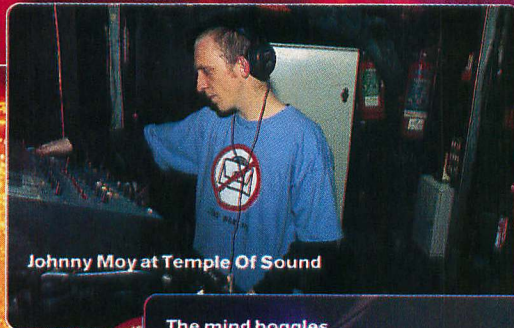
Maid In Ireland



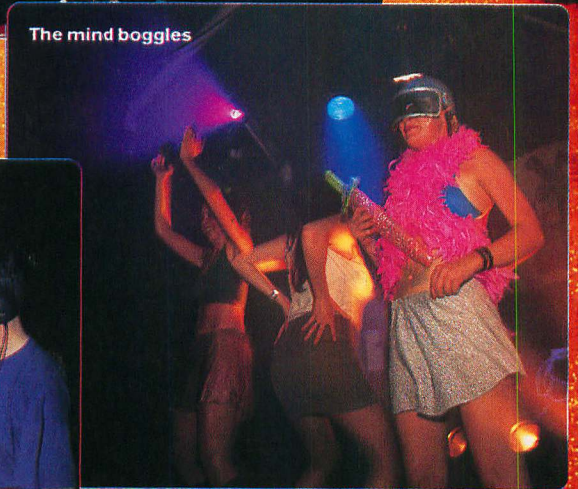
Pits Stop



Johnny Moy at Temple Of Sound



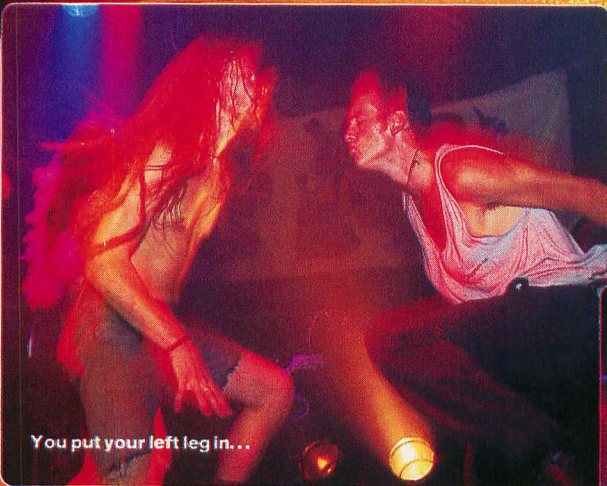
The mind boggles



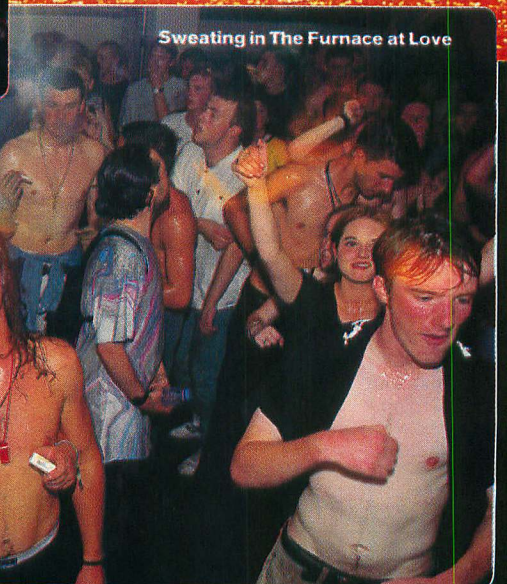
Mark Kavanagh at Unknown Pleasure



You put your left leg in...



Sweating in The Furnace at Love



An Irish jig





DJ RESIDENTS OF DUBLIN

LIAM DOLLARD
MARK KAVANAGH
FRANCOIS
WARREN KIERNAN
JOHNNY MOY
BILLY SCURRY
COLIN DALY
AOIFE NIC CANNA

ARTISTS

DECAL
LIQUID WHEEL
ROB ROWLAND
BUMBLE

LABELS

RED
PURE LOGIC
ULTRAMACK

CLUBS

COLUMBIA MILLS (14 Sir John Rogerson's Quay. Tel: 00-353-1 677-8466)
THE TEMPLE OF SOUND (Ormond Hotel, Ormond Quay. Tel: 872-1811)
POD (The Old Railway Station, Harcourt Street. Tel: 478-0166)
THE KITCHEN (East Essex Street. Tel: 677-6636/677-6178)
THE MEAN FIDDLER (26 Wexford Street. Tel: 475-1070)
THE SYSTEM (21 South Anne Street. Tel: 677-4402)
RI-RA (11 South Great George's Street. Tel: 677-4835)
PARNELL MOONEY (72 Parnell Street. Tel: 873-1544)
BLUE NOTE CAFE (Bedford Lane, Temple Bar. No phone)

BARS

THE GLOBE (11 South Great George's Street. Tel: 671-1220)
THOMAS READ (81 Dame Street. Tel: 677-2504)
THE LONG HALL (51 South Great George's Street. Tel: 475-1590)
GROGAN'S (The Castle Lounge, 15 South William Street. Tel: 677-9320)
THE DOCKERS (5 Sir John Rogerson's Quay. Tel: 677-1692)
SCANLAN'S (44 Townsend Street. Tel: 677-9507)
THE PALACE BAR (21 Fleet Street. Tel: 677-9290)

CAFES AND RESTAURANTS

MARKS BROS (7 South Great George's Street. Tel: 677-1085)
WED WOSE CAFE (Exchequer Street. No phone)
BURDOCK'S (2 Warburgh Street. No phone)
CHOMPY'S (Powerscourt Centre, South William Street. Tel: 649-4552)
HARVEY'S COFFEE HOUSE (Andrew's Lane, off Trinity Street. Tel: 677-1060)
CAFE EN SEINE (40 Dawson Street. Tel: 677-4151)
CHEZ JULES (O'Flaherty's Chambers, O'Flaherty Street. Tel: 677-0499)

RECORD SHOPS

ABBEY DISCS (Unit 22, Abbey Mall, Abbey Street. Tel: 873-3733)
OUTLAW RECORDS (1 Bedford Row, Temple Bar. Tel: 671-7767)
PHUTUREGROOVE (Upper Fowne's Street. Tel: 677-0307)
MUSIC POWER (Merchant's Arch. No phone)
COMET (5 Cope Street, Temple Bar. Tel: 671-8592)

FAMOUS HEADS

JAMES JOYCE
BRENDAN BEHAN
PAUL HEWSON (aka BONO)
BOB GELDOF
ZIG AND ZAG
OSCAR WILDE
SINEAD O'CONNOR

SIGHTS EVERY TOURIST MUST SEE

THE GUINNESS BREWERY
THE BOOK OF KELLS (compulsory for Americans)
PHOENIX PARK AND ZOO
DUBLIN CASTLE
CHRIST CHURCH
TRINITY COLLEGE



week, but various multi-media events and one-off parties take place here at the weekends. Different promoters offer different delights, the likes of Harmony importing leading UK club nights such as Back To Basics, Hard Times and Miss Money pennies. Bliss, on the other hand, concentrate on homegrown talent and staging a massive show which usually incorporates live video mixing, wall drapes, a bit of performance art and awesome sound and light systems.

Head across the river and you are in Temple Bar, Dublin's trendy left bank. This area is the focus of a huge urban renewal project and is full of nightlife, not all of it good. An exception is U2's club, The Kitchen. All curved surfaces and with an underground river running through it, the architecture is fantastic. The club stays open seven nights a week, with Martin McCann spinning everything from house to disco and all camps in between at Galore on Fridays and also acting as the host of Pull, the mixed Sunday-night slot. The ever-popular Fever on Saturdays is more about big tunes than it is about mixing and the crowd love it.

The latest addition to Dublin's clubland attractions is The System, a custom-built venue which boasts a well serious light and sound system and a chill-out lounge in the basement. A garage and happy house mecca, where dressed-up shapers mingle with casual weekenders. The club's enthusiastic roster of resident DJs and impressive list of special guests (Andy Carroll, Chris Et James and the LuvDup crew are the sort of names you'll discover on the bill) has helped introduce a whole new generation to sweating. Saturday is the big night, but Thursday's retro party and Sunday's gay night (in the company of Tony Murphy) are no less worthy of a visit.



Moving out to the edge of the city centre, make for The Old Railway Station and you'll find POD, another institution in after-dark Dublin. This club has the most exclusive door policy in town and a large VIP area, which hasn't won it too many friends around these parts. That said, Thursday evenings have been positively steaming since the arrival of Dean Sherry, a new DJ who is not afraid to really pump it. "Dress up if you want to get down" is the message here.

The city also has plenty of choice if you're looking for a break from the old four to the floor. Try the Blue Note Cafe, for a start. Acid jazzy cuts, gentle jungle and a healthy dose of trip hop are on the laid-back menu.

Start getting worried if someone asks, "Are you going for a pint?" because there's no such thing as a single pint around here

Alternatively, there's Ri-Ra, with a more mainstream take on funk and hip hop seven nights out of seven and Firehouse Skank's mid-week session in The Parnell Mooney. The latter is a must for all those who are into speaker-busting dub and reggae.

DUBLIN'S after-hours entertainment centres around parties, although there are one or two late-night joints like the Purple Onion for those who simply



The Palace Bar

can't get enough. Ask around in any club for the address. Shaft is another popular place to go when the rest of the city is turning down the bedsheets. This started as a gay venue, but was taken over by straight clubbers some two years ago needless to say, the original clientele were a bit pissed off. The door policy is stricter these days.

Dublin also has several so-called "early house" pubs. Something to do with dockers and other shift workers needing a quick drink when they knock off, there are various such watering holes dotted about the inner city and they all open at 7am on a Saturday. The most famous is The Dockers on Sir John Rogerson's Quay, which is frequented by U2's entourage and numerous bods from the nearby recording studios and record company offices. Scanlan's is also recommended for a messy start to the day. But take care, as most early houses are rough 'n' ready!

If, after all that, you're up for a spot of breakfast before retiring, check out the Wed Wose Cafe and forget the calories. Or try Dublin's take on New York's delis courtesy of Chompy's. And while you're chomping away, scan Jim Carroll's Riddim section of the "Dublin Event Guide" for what the city has to offer at the far end of the day. As well as regular club listings, it will give you a full run-down of the one-offs and the guests at all the established nights.

You may, on the other hand, prefer to just sit and try to solve James Joyce's legendary riddle: how do you cross Dublin without passing a public house?



Time for bed



Featuring tracks including: "ULTRA FLAVA" (Heller 'n Farley Project): "CLOSER" (Mood to Swing):
"STICK TOGETHER" (Miss Struck Up): "One Love Mix" (Claudio Coccoluto): "DO YOU FEEL" (Ray Lock Presents Effective):
"COME ON Y'ALL" (Rhythm Masters): "MAGIC IN YOU" (Sugar Babies): "MAMBO WHITE" (Nox Alba):
"BORN TO SYNTHESIZE" (Mona Lisa Overdrive): "WEEKEND" (Orb): "YOU GOTTA GET UP" (Perfectly Ordinary People):
"SPIRITUALIZE" (We Shape Space): "DO YOU WANNA FUNK" (Space 2000): "HULLABALOO" (Honk):
"COME WITH ME" (Zero the Hero): "SUMMER FEELING" (Havin' it crew and Stone Drive):
"RED HOT IN IBIZA" (Steve Friend AKA DJ Pants).

Ibiza LIVE

mixed by Nicky Holloway

Released Monday 23rd October

1995 was the year of the UK promoter in Ibiza: Cream and Manumission hosted nights at Ku; Love It (Havin' It); Back to Basics; Moondance at Pacha; Eden & Rude at Amnesia; Clockwork Orange, Bombay Pussy, Shakavara at Es Paradis; Up Your Ronson's fantastic one-off party; Alex P and Brandon Block at Space every Sunday morning. What a year it has been. Every DJ was called upon to make an appearance, lots of different styles but the same tracks stood out every time,

on this album are the ones to remember.

<http://www.ftech.net/~dwa>

A photograph of a man with short brown hair and sunglasses, wearing a dark t-shirt with a yellow graphic, crouching in tall green grass. In the background, a large wooden cross stands against a dramatic, cloudy sky. The overall mood is mysterious and atmospheric.

raving **luna!**

Bang! You may not
know him, Bang!
But you'll know
his tunes. Bang!
Tunes like 'La Luna'.
Bang! Patrick Prins
howls at the moon...

"ERE mate! You got the one that goes, 'To the beat of the drum... Bang!?' You got that one? I dunno the name of it, right, but it's a faaaahking blindin' tune. You must know it."

These words have been heard by countless DJs and shop assistants up and down the country. The tune is, of course, the sublime "La Luna", which was originally released almost three years ago as part of the "Ethics EP" on the Belgian See Saw label. And it is, of course, the work of the Movin' Melodies maestro, Patrick Prins.

But it's not only the punters who are so out of it that they can't remember the name of the track which resounded all over Ibiza last year. It's also the record companies.

"Fucking hell, man. What is it with people?" bellows Prins. "Can't they read or something? UMM, who licensed the record from me for Italy, put it out as the 'Ethnics EP' and I've heard that a magazine in England has called it the 'Essex EP'. Whatever next, man? Are they going to call it the 'Das EFX EP'?"

For his own part, Prins can't figure out why this devil of a tune he created one full moon has stayed deeply lodged in DJ's boxes and clubber's hearts. But he has a sneaking suspicion that, with "La Luna" about to receive a major release on VC Recordings, Virgin's new dance imprint, it's poised to bang into the charts. And he's by no means alone.

WE'RE sitting in Patrick Prins' Underground Studio, the small but state-of-the-art recording facility he has built for himself in the garage of his parents' house in Zaandijk, a small village some 30 minutes drive from Amsterdam. Outside, the air hangs heavy. Not with the whiff of Amsterdam's finest Grade A Victoria skunk (that came later), but with the smell of chocolate. It's emanating from the chocolate factory which is situated a couple of miles down the road.

And it's as sweet as the man sitting opposite me.

To the party-hearty faithful who hang out on the UK's mixed/gay scene, Patrick Prins' name is synonymous with classy uptempo tunes. Gonna-have-a-good-time tunes. We're-fucking-rocking now tunes. He's a man whose reputation is such that anything on his Movin' Melodies label instantly flies off the shelves. People don't even need to hear a Movin' Melodies record to buy it.

It's hard to say which of Prins' tracks has been more influential on the scene. Perhaps it's the infectious, just-won't-go-away "La Luna", which he recorded under the same name. Or maybe the giddy-up-a-ding-donged insistence of "Bits 'N' Pieces", released under the pseudonym of Artemisia. Or the irresistibly inspired largeness of The Peppermint Lounge's "Lemon Project". Probably all three.

The first time Blu Peter dropped "Lemon Project" at ff, countless gallons of poppers were ingested during the weird-as-shit intro. The walls quaked as 1,000 bug-eyed, bare-chested men relentlessly hammered their fists into the air. When that don't-fuck-with-me rhythm section kicked in, it provoked a collective scream which could be heard up by Tower Bridge. Edvard Munch eat yer fucking heart out!

The Dutchman has been a bigger influence than any of his contemporaries on Britain's hardbag and emergent nu-NRG scene (although Prins absolutely detests those labels, saying, "I just call it music, man"). And unlike others, there's nothing cheesy about this boy or the music he makes. Listen to "La Luna" and if any of you so much as hint that there's something of the E-dam about him, then your arse has just booked an appointment with the steel toecap of my 10-hole DMs.

"I'm really pleased that Andy Thompson at Virgin has picked up 'La Luna'," says Prins. "It was one of the first tracks I did and it means a lot to me. But do you know what Andy said? He said, 'Everybody knows this record, but nobody knows what it's called'. So Virgin are going to re-title it 'La Luna (To The Beat Of The Drum)'. I don't mind. I'm just glad it's getting a proper release in the UK."

"After I'd recorded it, I took it to just about every company in Holland and every single one turned it down. That's the reason I called the original record the 'Ethics EP'. See Saw eventually grudgingly said they would release it and see what happened. But they wanted to put 'La Luna' on the B-side and I was like, 'No man, you're missing the point. That's the A-side. It's got to be the A-side'. They were so surprised when people started phoning in to say they liked the track and wanted to license it."

That Prins feels vindicated reflects not only his years of hard work and self-belief, but also the often demoralising way he has been ignored by the Dutch dance scene. It wasn't until he'd been recognised in the UK that he was accepted at home, being voted Producer of The Year for 1995 by Dance Update a few months ago. The honour was prompted by his Castle Trancealot release on the British Slate label, which Holland imported in droves.

ALTHOUGH Prins declares a lifelong passion for music, when he first left school he trained to be a motor mechanic, just like his dad. But no sooner had he qualified and started his first full-time job than he realised he didn't want to spend the rest of his life lying on the hard, concrete floor of a freezing garage. So he left to become a coffee boy in an Amsterdam recording studio.



Off his brolly

Shortly afterwards, he bought a keyboard and a sampler and hooked up with a friend who had built a small studio in the neighbouring village of Zaandam. Prins had the run of the place at night when it was on down-time. From there, he was overjoyed to be accepted at the Amsterdam Conservatory Of Music, where he studied the piano and sound engineering for two years.

By the time Prins graduated, he had outgrown his friend's studio and decided to convert his mum and dad's garage into the pristine sound-house it is today. In fact, it's so bloody tidy, I wonder if his mother comes in to Hoover for him?

"Oh no," he replies with a laugh. "This is my domain. She leaves it to me to do. If she came in to dust and accidentally altered a mix I had up, well, that wouldn't be good, would it?"

I guess not. But it must be great to be able to potter around in your slippers all day, with your mum giving you a shout when dinner's ready.

Bearing this in mind, it's no surprise to find that Patrick Prins is the Boy Next Door. Not only that, but he goes out with the Girl Next Door. No, he really does. There's something so wholesome about him, it makes the thought of armies of clubbers getting completely caned and going mental to his music seem very funny indeed. Then again, as a counterpoint, there's definitely a dark intensity to many of his sounds.

Wholesome or otherwise, he's a top geezer and a most generous host. And it all seems very weird to be necking a few beers in the studio where "La Luna" and "Lemon Project" were recorded. Plus the supremely rocking "Labia", which has just come out on Movin' Melodies under the name of Indica. It feels as monumental as being in Sun Studios in the early days, or chewing the cud with Willie Mitchell at his Memphis gaff.

Oooh, bloody hell. I'm having a religious experience.

AN excellent DJ as well as a producer, Patrick Prins regularly tests his latest DATs and acetates on the crowds. He also gets his friend, Andy Beesemeer, who spins at Amsterdam Roxy's gay night (and who co-wrote "Fiesta Salvia") to try out his tunes. Which explains why they appeal so readily to the UK gay audience.

Of them all, "Lemon Project" in particular sounds as though it was influenced by a night at The Roxy. Which makes truth all the more surprising.

"I was sitting on the doorstep in the sun, fucking my cat," begins Prins. "Er, just kidding. I was on the doorstep and down the road was this huge crane, piledriving enormous columns of wood into the ground to build the foundations for a house. While I was watching, a girl came by on a bicycle and there was something rubbing against the spokes. The sound of the crane and the bike together produced a very unusual rhythm. So I went straight into the studio and laid the track down. I think that one came from God."

But even if he's being sent gifts from Heaven, Prins' colleagues in the Dutch music industry have certainly done him no favours. As this favourite tale of his shows.

"I was at a party last year, when I was approached by this guy from a major label. He was wearing a death metal T-shirt with his jeans tucked into a pair of cowboy boots and he said to me, 'Patrick, we've been thinking that there may be something in this house music, so we're going to start a label. We want you to get involved with us. House music might turn out to be around for a long time!' And I was like, 'Oh look, there's somebody I must speak to over there...'"

A veritable prince among men, Patrick Prins certainly looks like he's going to be around for a long time. And we sure as hell won't be able to ignore him. Will we? Bang!!!

La Luna's 'La Luna (To The Beat Of The Drum)' is released at the beginning of November on VC Recordings. Indica's 'Labia' is out now on Movin' Melodies

Vinyl Solutions

Questions answered by **Push** and **Mark Roland**

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



It's a wrap then, chaps

BLOOD, PAINT AND TEARS

I KNOW that **FINITRIBE** have a reputation for wild live shows, but what were these actually like? Can you also tell me if they will be doing any more gigs now that they've parted company with John Vick?

GEORGE HOLMES, Brighton

DAVEY Miller and Phillip Pinsky have retained the Fintribe name in the wake of their recent and less-than-amicable split with John Vick and the pair are intent on touring again early next year. There will, however, be some major changes. For a start, they promise a shift towards a more hip hop-orientated sound, to which end they plan to take a drummer and a horn section on the road with them.

Fintribe's last extensive tour was in 1992, when their stage set was built around a gigantic scaffolding rig. As well as providing stands for the band's equipment, this doubled as a climbing frame. They spent most of one show hanging upside down like bats and, on the final night of the tour at Subterania in London, Davey Miller clambered to the top of the frame and refused to come down. His loony gurning led to him being called "a grotesque gargoyle" in one music paper.

Fintribe's earlier gigs, however, were even more spectacular. And even more crazy. In the late Eighties, when the line-up included Chris Connelly, who quit the group to join industrial funksters Ministry and Revolting Cocks, their arty shenanigans got them banned from most of the venues they attempted to play. Edinburgh's Assembly Rooms, for example, refused to re-book Fintribe after they ruined the venue's wooden floor with paint.

"Chris Connelly and I would pretend we were having a fight on stage and it got a bit out of hand sometimes," explains Davey. "On this particular occasion, the rest of the group stood behind us with black bin liners full of paint and tipped the whole lot over us while we were fighting. We both cut ourselves in the process, so we ended up writhing around in this muddy sludge of paint and blood. By the time we finished, the audience were stunned into silence. But that was nothing compared to the time I broke my ribs during another fight with Chris."

Nor, indeed, the band's antics at a gig at The Third Eye Centre in Glasgow. "We set the place on fire," chuckles Davey. "We'd been rehearsing a fire stunt for some time and had got it down to a fine art. Or so we thought. We used a big bucket full of petrol, which we knew would flame up about six feet when we set it on fire, then we would cover it with a metal sheet. But during the set, there were about 10 people on stage, including sculptors, painters and people looking after projections, so it was a bit chaotic. We lit the fire as planned, but for some reason the flames went up 30 feet. We didn't get the metal sheet on in time.

"The fire alarms went off, the fire brigade turned up and the building had to be evacuated. They never asked us back after that. Even around three years later, a former member of the band was removed from the building when he went to see a gig there. We were still banned. We had to tame the shows down after that."



BETWEEN THE BEATS

DO you have any idea where I might get hold of **STEINSKI's** "Lessons" singles? They were issued as a series during the mid-Eighties and were among the very first cut 'n' paste records. I've been unsuccessfully looking for them on and off for a good couple of years, so you're my final hope. And even if you can't help me out with this, could you tell me what Steinski is up to now?

JON SUTHERLAND, Burton-on-Trent
THE "Lessons" series, three 12-inch singles known as "Lesson One", "Lesson Two" and, unsurprisingly, "Lesson Three", were first released on the DD&S label which Steinski set up with his partner, Double D, in 1984. A mere 500 copies of each record were manufactured, the vast majority of which were sold in New York. Some of the mixes subsequently surfaced on specialist DJ promo pressings, courtesy of Tommy Boy Records, but the numbers were again extremely limited and the distribution mainly restricted to the States.

The demand for the "Lessons" records was such that, when Steinski signed to Island Records' 4th & Broadway offshoot, the label decided to grant the series an official release. However, on drawing up a list of the tracks which had been sampled on the three records, Island discovered that Steinski had plundered material from no less than 30 different artists, including several big names, most notably Diana Ross. As soon as they realised that it was going to cost them an arm and two legs in sample clearance fees, the label aborted the project.

Although various bootleg versions of the "Lessons" turned up over the next few years, these are now often as rare as the original DD&S and Tommy Boy pressings. But the good news is that the tracks can be found on a Japanese compilation CD called "No Rights Given Or Implied (The Original Samplers)" issued by the Bond Street label (*BS 001*). This album also includes early material by Coldcut, Britain's cut-up pioneers. And you don't even have to search through the import racks to obtain a copy. Just send £15 (including p&p) to Ninja Tune, PO Box 4296, London SE1 9BZ.

Steinski currently devotes most of his energy to his radio show, which is largely spoken-word, but still in his cut-up style. He also writes music for television and adverts. He does, however, still turn out the occasional record. His last release, a single entitled "It's Up To You", came out at the end of 1992 on Ninja Tune (12-inch, *ZEN 1211*).

SHIELA, TAKE A BOW

COULD you please supply a list of the remixes of **KYLIE MINOGUE's** records since she signed to deConstruction?

KELLY RONSON, Ashford
REMIX frenzy alert! There are only three relevant singles, but they've all been remixed to buggery, so you'll need to concentrate.

"**Confide In Me**" (July 1994)
12-inch (74321227-471): Features Brothers In Rhythm's "Master Mix" and "Big Brothers Mix", plus "The Truth Mix" by Johnny Dollar and Diego Maradonna (honest, guv).
CD 1 (74321227-472): As above.
CD 2 (74321227-482): "Master Mix", plus Saint Etienne's production of "Nothing Can Stop Us" and Brothers In Rhythm's production of "If You Don't Love Me".

"**Put Yourself In My Place**" (October 1994)

12-inch (74321246-571): Dancin' Danny D's "Quiet Storm Extended Mix" and "Quiet Storm Club Mix".

CD 1 (74321246-572): As above, plus a Phillip Damien mix of "Confide In Me".

CD 2 (74321247-482): "Driza Bone Mix" and "All Star Mix", plus a David Morales mix of "Where Is The Feeling".
MC (74321246-574): "Quiet Storm Extended Mix".

"**Where Is The Feeling**" (May 1995)
12-inch (74321293-611): Brothers In Rhythm's "BIR Soundtrack" and "Da Klubb Feelin' Mix".

12-inch 2 (74321293-613): Brothers In Rhythm's "BIR Dolphin Mix" and "BIR Bish Bosh Mix".

CD (74321293-612): All mixes from the two 12-inch releases, plus an additional mix by David Morales.

A FRIEND IN NEED

I HAVE read that "That's What Friends Are For" by **DIONNE WARWICK** is a gay anthem in America, because all of the profits from this record went to AIDS research. What's the story behind the track?

CARLA, Bradford

"THAT'S What Friends Are For" was originally written by Burt Bacharach and Carol Bayer-Sager for a 1982 film called "Night Shift". Starring Henry Winkler (aka The Fonzy) and Michael Keaton (later of "Batman" fame), the story centred around a morgue which was turned into a brothel. Stranger still, Rod Stewart was selected to record the song, initially with a view towards it being released as a single. In the event, however, his version only appeared on the soundtrack album (*WEA LP, K 57024*).

A year or so later, Aaron Spelling, the US TV producer, asked Bacharach and Bayer-Sager to write the theme tune for a new TV series and suggested that Dionne

Warwick added her voice over the top. The idea was not received particularly warmly by either Bacharach or Warwick. Although the former had co-written countless chart hits for Warwick between 1962 and 1971, the pair hadn't spoken for 10 years following an acrimonious business dispute. But Spelling's powers of persuasion won the day and, to the surprise of both parties, the resulting session was a huge success.

The renewal of their working partnership led to Bacharach inviting Warwick to record a version of "That's What Friends Are For" in 1985. Warwick, in turn, asked Stevie Wonder and Gladys Knight to perform the song with her. Actress Elizabeth Taylor also turned up at the studio and, although she had only come along to listen in, she came up with the idea of releasing the track as a single and donating the profits to the American Federation For AIDS Research.

"That's What Friends Are For" was released in late 1985 on Arista (seven/12-inch, ARIST 638/12638) and topped the US charts at the beginning of the following year. It was the biggest-selling single in America in 1986.

ANODYNING OUT

I RECENTLY picked up a great ambient CD by a band called **OHMEGA TRIBE**. It's entitled "Anodyne Wisdohm" and is on **Silent**, the US label. I'm really interested in the vocal samples on the "Nadir" (which is in French) and "Metempsychosis" (which has a bloke saying, "I am sitting in a room different from the one you are in now" again and again). Can you tell me what these samples are and if Ohmega Tribe have released anything else?

BILLY BONG, London W13

OHMEGA Tribe are part of the Lost Legion Alien Collective, a group of musicians, producers and DJs in Bologna, Italy. The other members include B-9 D-Vine, Nature's Sound Creation, V.A.L.I.S and Technogod, the latter having been briefly signed to Nation Records in the UK a few years ago. Apart from "Anodyne Wisdohm" (*Silent CD, SR9583*), Ohmega Tribe's only other available recordings are two tracks on a compilation by the collective called "Lost Legion - Space Log 1.1" (*Silent CD, SR9470*).

With regard to the samples on "Anodyne Wisdohm", who better to give us the low-down than Ohmega Tribe's strangely-named Khan Du? Over to you, Du.

"The 'Nadir' sample is of a man called Elie Wiesel. Although he's speaking in French, he's actually German. He won the Nobel Prize in the Eighties after he'd written a book called *Night*, which is about how he lost his entire family in the Nazi Holocaust. The translation of what he's saying is 'Never in history has Man sunk so low'. Hence the title and why the melancholic music. We like the idea of making a political statement with what most people

may think is just a nice chill-out tune.

"With Metempsychosis", the sample is completely the opposite idea. This track is more like trying to put a bit of fun into ambient music. We found the sample on an album released by the Lovely Music label in the Seventies. They were a really crazy avant-garde label. They'd put out double albums full of nothing but the sound of vibrating metal strings. The record we sampled was a guy called Alvin Lucier saying, 'I am sitting in a room different from the one you are in now' for 45 minutes. Our track is only six minutes, though. We thought that was enough!"

For more information on Ohmega Tribe and the Lost Legion Alien Collective, write to Lost Legion Productions, Via Cellini 9, Zola Predosa (BO), 40069 Italy.

DISCO BISCUITS

MY uncle has just given me his collection of disco tunes from the Seventies, including "Get Up And Boogie", a seven-inch by a group called **SILVER CONVENTION**. What can you tell me about them? Is it possible to buy a "Best Of"-type compilation of their material on CD?

MURRAY HARPER, Edinburgh

THE creative forces behind Silver Convention were Silvester Levay and Michael Kunze, a production duo on the mid-Seventies Munich disco scene which also spawned Giorgio Moroder. Having notched up a couple of hits in Europe during 1974, the group were introduced to the UK by Pete Waterman, who was then an A&R man at Magnet Records.

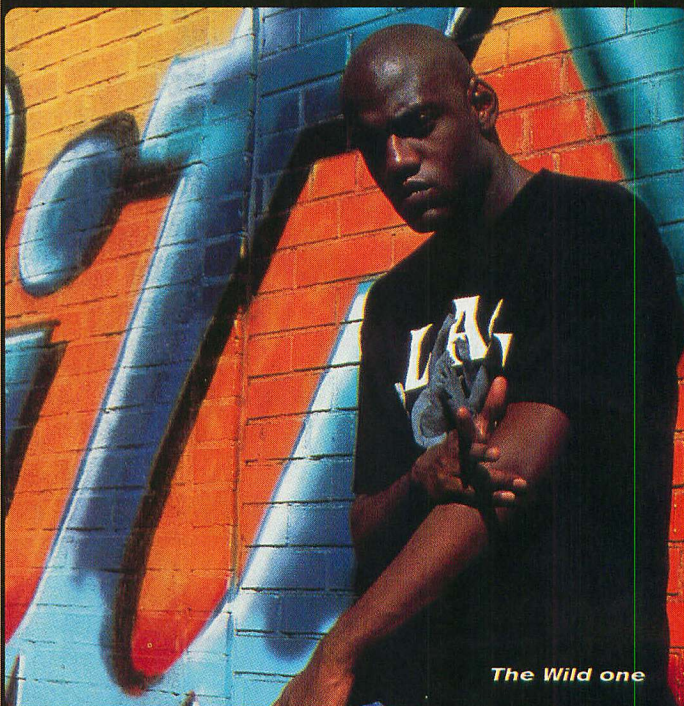
Between mid-1975 and early 1977, Silver Convention enjoyed five Top 50 singles in Britain, of which "Get Up And Boogie (That's Right)" (*Magnet seven-inch, MAG 55*) was the biggest. On the other side of the Atlantic, however, they were best known for "Fly Robin Fly" (*seven-inch, MAG 43*), which topped the US chart at the end of 1975. Levay and Kunze recorded both of these songs with unknown session singers, but their success led to the producers recruiting three full-time chanteuses, Linda Thompson, Ramona Wulf and Penny McLean, to front the project.

Silver Convention's last hit single, "Everybody's Talkin' 'Bout Love" (*seven-inch, MAG 81*) came at the start of 1977, after which the group disappeared almost as quickly as they had surfaced. Silvester Levay subsequently moved to America, first working as an arranger for Giorgio Moroder and Donna Summer, then writing music for television. His credits include the signature tune for "Airwolf".

Although Magnet released a "Silver Convention: Greatest Hits" compilation (*MAGLP 6001*) in the summer of 1977, the fact that it only reached Number 34 in the UK charts is an indication of how far the group's popularity had waned by this time. The record was deleted a few years later and has never been issued on CD.

Play Back

WILDCHILD talks through his all-time favourite records



The Wild one

YELLOW MAGIC ORCHESTRA - "Computer Game (Theme From Space Invaders)" (A&M seven-inch)

I was about 10 years old and living with my parents in Southampton when I got this record. That was when I first started getting interested in electro. I have the seven-inch version, but I am always on the look out for the 12-inch. I've got a couple of friends who try to track down certain second-hand records for me and they've been asked to keep a special eye out for this one.

KNIGHTS OF THE TURNTABLES - "Technoscratch" (unknown 12-inch)

I can't remember the label it came out on, but this was an old West Coast electro track. It made me want to be a DJ. Malcolm McLaren's "Buffalo Girls" was also a big influence in that way. I used my dad's turntable and started to teach myself scratching, but I didn't know anything about slipmats. My dad thought that I was wrecking the turntable.

RUN DMC - "Darryl And Joe" (from the Profile album, "King Of Rock")

If I had to pick just one all-time favourite track, it would be this. Darryl and Joe are D and Run's real names. They're brilliant MCs and their style of rapping, the way one cuts off the other, is like listening to two people with the same mind. There's such chemistry between them. The way that "Darryl And Joe" goes from the rap into the second half of the track, which is broken down into scratching, sums up everything that I ever wanted to be into.

JONZUN CREW - "Space Is The Place" (Tommy Boy 12-inch)

Another electro record. I thought the original electro scene was just brilliant, and "Space Is The Place" was a very early track which me and my friends were always dancing to. It used a vocoder and other typical electro sounds. I used to think that, if I ever made a record, it would be like this. But none of the records I have made have ever been like this!

PUBLIC ENEMY - "Public Enemy Number One" (Def Jam 12-inch)

This record marked the start of a whole new era. It changed everyone's attitude towards hip hop. It was incredibly immediate and it had this sample going right the way through the entire track which you either loved or hated. When I first heard Public Enemy and realised that they were sampling James Brown records, I thought, "How can they influence my style?" So I'm trying to keep my material as hip hop as I can in a house style.

ROXANNE SHANTE - "Queens Rocks" (Pop Art 12-inch)

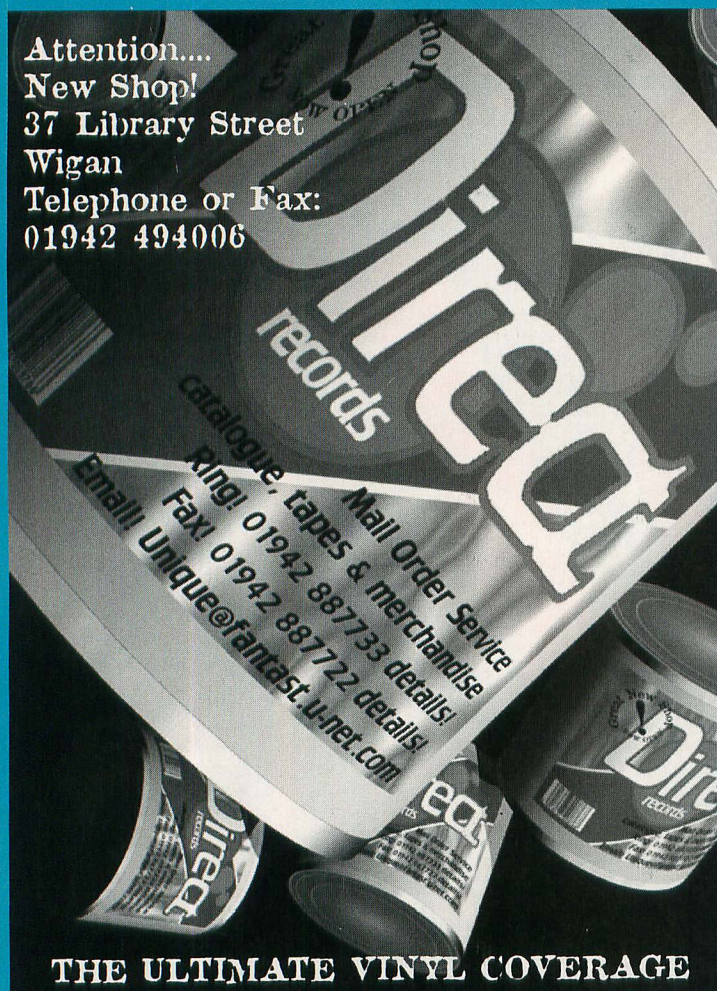
Roxanne Shante is a superb MC. She's got a new record coming out soon, which I am really excited about. "Queens Rocks" was her second single and it was about her and her life. The second half has some great scratching by Marley Marl, who is my favourite producer. He does a radio show with Pete Rock every Sunday in New York. It was listening to Marley Marl's Mister Magic show which made me decide that I wanted to live in New York.

interview **Sara Richmond**

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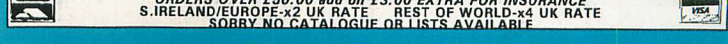
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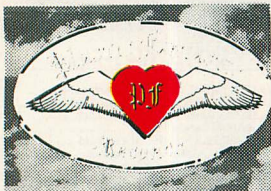
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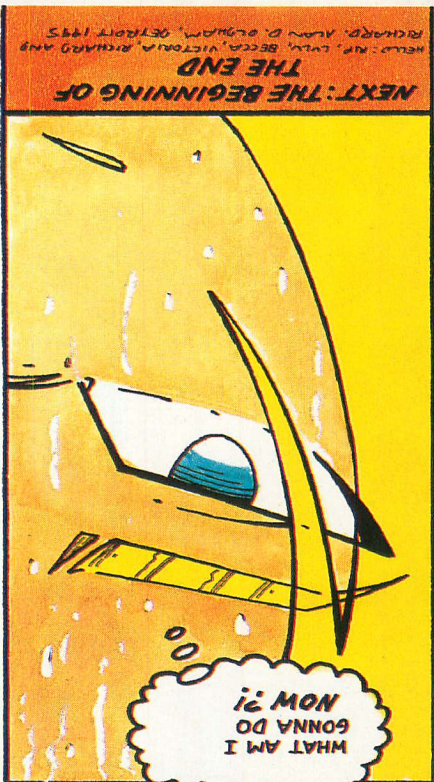
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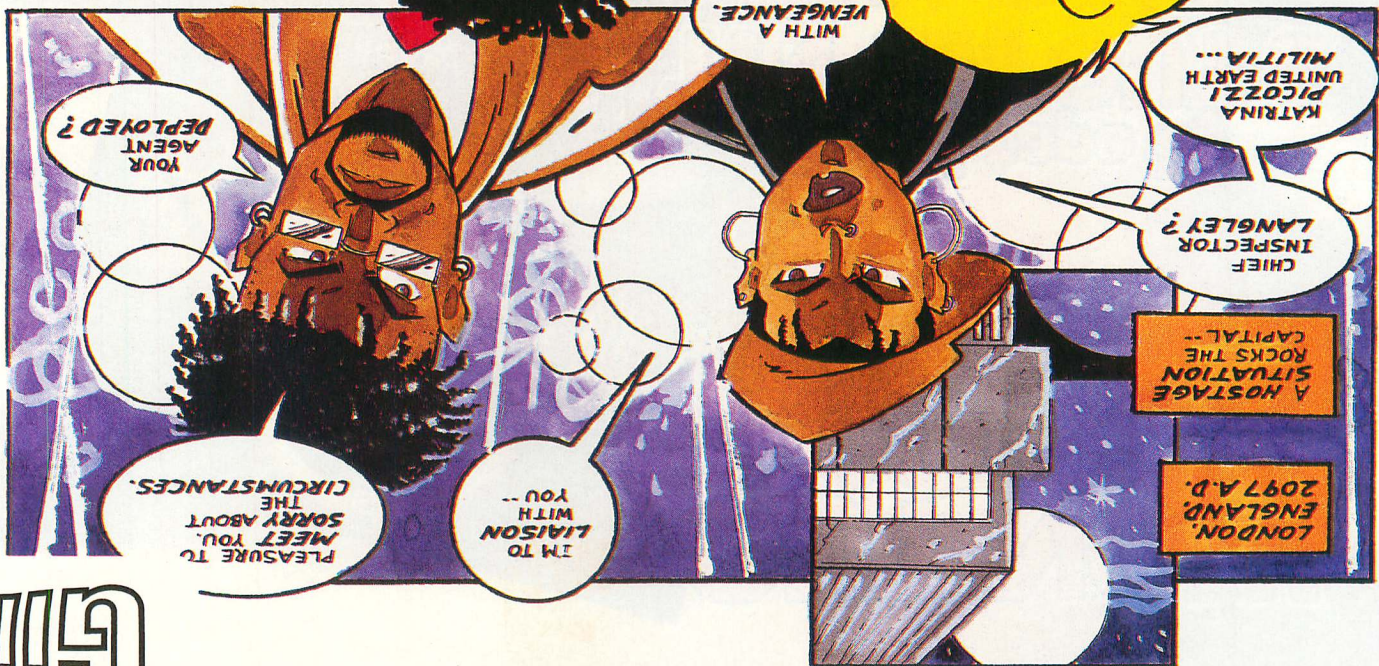
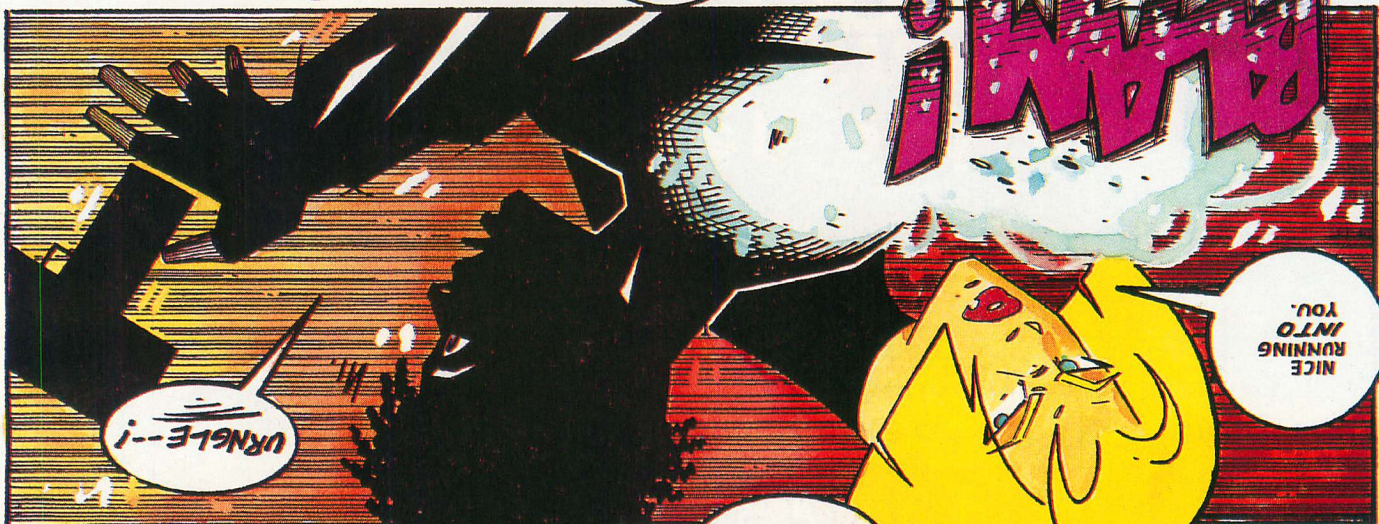
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Clash Of The Titans

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armchair entertainment

DANNY RAMPLING

SHOW

The Lovegroove Dance Party. Saturday nights, 7pm to 9pm. Produced by Jeff Young.

MUZIK TUNED IN ON

Saturday, September 16.

RAMPLING'S BACKGROUND

Born in London (year unspecified), Rampling is the archetypal music fan. Growing up with an unquenchable thirst for new pop music, he was a fan of Bowie, Bolan and the the rest of the glam glitterati who graced the "Top of the Pops" of his youth. Like many of his contemporaries, buying the occasional single on a Saturday turned into the passionate building of a record collection. His tastes crossed the genre boundaries, providing him with a broad and eclectic knowledge.

EARLY EXPERIENCE

Spinning records at various underground clubs in the Eighties, Rampling's first big break came when he was booked to DJ alongside Gordon Mac, the MD of Kiss FM, at London's Gossips club. This resulted in a weekly show on the then pirate station Kiss, where he plied his love of Balaeric beats on an ever-growing audience. In 1987, he opened the legendary Shoom with his wife-to-be, Jenni. A groundbreaking club, Shoom was a forerunner to large raves and 24-hour parties.

DJ STYLE

With his gritty tones and authoritative air, Rampling comes across as the record shop assistant everyone wants to be served by, but are too embarrassed to ask what he's playing. Simultaneously street-level and commercial.

CATCH-PHRASES

"You got it."

"We pump your Saturday evening."

"Working the mix garage/house/techno/nu-NRG style." (Delete as appropriate)

"A big shout out to..." (Of course!)

JINGLES

"Turn him up and turn on your neighbours."

"That was fantastic." (In a swooning voice)

"Danny on your tranny, a real chocolate box of a show."

SHOW STYLE

Rampling gives it less chat and more music, with an underground vibe ranging from hard garage through to Euro-groove, techno and trance in equal proportions. He only veers away from this with occasional awful marketing man remixes of American MOR stars.

SAMPLE SHOW EXCLUSIVE

Definition of Sound - "Pass the Vibes (Original Mix)"

COMPETITIONS

A two-part question to win 30 CDs from the Mastercuts series. This week's question is, "Which city do you associate Sal Soul Records with?". Plus five copies of Cooltempo remixes to give away on the dog 'n' bone.

HIGH POINTS

Sulphuric - "Sea of Passion"

Marshall Jefferson - "Open Our Eyes"

Acid Junkies - "Part 4"

BIG SHOUT

After playing MB's "Can I Touch You There (Frankie Knuckles Mix)", Rampling remarked, "That's Micheal Bolton to you and me".

RAMPLING'S ESTIMATED DJING FEE

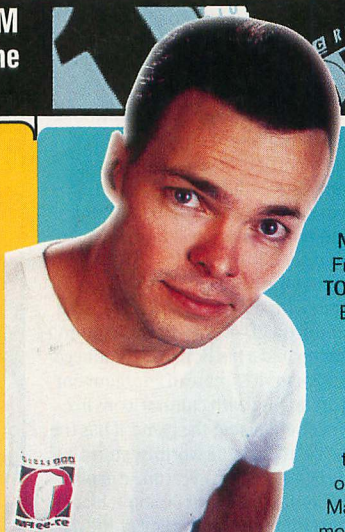
To get his hands on your wheels of steel, prices start at £1,000.

VERDICT

Taking up the Radio One policy of "Less chat, more music" with a vengeance, Rampling's Lovegroove House Party pulses along at an exciting and furious pace.

Exploring deeper grooves with a lot more mixes, he's on the safe side of the street, but then again this is the Beeb.

The lottery results are, of course, the real essential mix.



PETE TONG

SHOW

The Essential Selection. Friday nights, 7pm to 10pm. Produced by Eddie Gordon.

MUZIK TUNED IN ON

Friday, September 8.

TONG'S BACKGROUND

Born in Dartford, July 1960, Pete Tong started promoting gigs and DJing at the tender age of 15, giving an early hint of his future proliferations. As a regular listener to Robbie Vincent's Soul Show on Radio London, he was slowly drawn towards black music and the associated lifestyle. He was soon a member of the fanatical soul boys known as the "Kent Mafia" and working the local disco scene with his mobile unit and a transit van.

EARLY EXPERIENCE

Apart from his mobile disco career, Tong also guested on his local station, Radio Medway. His first steady job was with "Blues & Soul" magazine. He became Features Editor in 1980, fulfilling the role until London Records poached him to become their A&R manager in 1983. He also hosted The Soul Show on Invicta Radio, before moving to Radio London in 1987. The next year, he started frrr, his own label within London Records. He's probably the only DJ to be included in the unofficial Cockney rhyming slang dictionary.

DJ STYLE

Tongy goes for the knowledgeable older brother type of cool. Matey but still authoritative, his style is the last word in buzz-byte presentation. Tong's much-used catch-phrases could be tomorrow's "Not arf" or "Now then, now then". Talking of which...

CATCH-PHRASES

"A little something for the weekend."

"We continue..."

"Largin' it."

"The crispiest flavours."

"A big shout out to..." (Inevitably!)

JINGLES

"E-E-E-Essential." (In various accents and languages. Italian is the most popular)

"Hot and getting even hotter." (In sultry tones dripping with West Coast sex)

SHOW STYLE

Mostly house and garage, with occasional forays into hip hop, swing, R&B and drum 'n' bass. From 9.30pm, it's the non-stop mix with house, handbag and not a buzz-byte in earshot.

SAMPLE SHOW EXCLUSIVES

Definition of Sound - "Pass the Vibes (Todd Terry Mix)"

Pizzaman - "Happiness"

Tricky - "Brand New No Retro (Alex Reece Mix)"

Acetates from Sasha, Mary Kianni and Moby.

COMPETITION

Trainspotter Trax, where you identify a mystery tune and win a fat pack of CDs, this week including "Dope On Plastic 2" and "One On The Jungle". The answer is Yoshi and DJ Akimi's "It's What's Up Front That Counts".

HIGH POINTS

Tricky - "Brand New No Retro (Alex Reece Mix)"

Goldie - "Angel" (album version)

Josh Wink - "Higher State of Consciousness"

Led Zeppelin - "Baby I'm Gonna Leave You (New York Mix)"

BIG SHOUT

For introducing Pizzaman's "Happiness" by saying, "Going for a Brighton moment then, a Norman Cook special. I took him to a party in Brighton the other night. He told me it was very rock 'n' roll. I impressed him and he impressed me..." [A little later into the track] I impressed him because I was still standing." This is no mean feat.

TONG'S ESTIMATED DJING FEE

For a two-hour bash, expect to pay anything from £1,000 to £1,500.

VERDICT

The Essential Selection doesn't stray too far from safe ground, despite its wide range of genres. What it does do, though, is provide a dependable, good time show. But best of all, it's the ideal soundtrack for getting funky-up before tripping the light fantastic.

words **Martin James**

Jak In The Box

A board game which celebrates the black contribution to British history, **NUBIAN JAK** opens a whole new window on the world of edutainment

DID you know that Queen Victoria's grandmother was black? Or that there have been two black Queens of England?

The chances are that you didn't. You probably just think of history as being about Julius Caesar, William The Conqueror and Henry VIII's swinging chopper. It's highly unlikely that black people featured in your school lessons beyond the subject of slavery.

NUBIAN JAK is a new board game which strives to challenge that. It's a tactical twist on Trivial Pursuit, with the emphasis on redressing history to include the vast contribution made by black people over the centuries. The brainchild of the appropriately named Jak, the game was originally inspired by a desire to understand his own place in society.

"I've always considered myself to be English," says Jak, a man who would have no great problem talking all four legs and most of the torso off

the proverbial donkey. "But I've always been told that I was 'black British', which somehow implies a race apart. To combat that, I decided to set about researching the involvement of black people in English history.

"I was amazed at what I found. If it were generally known, a lot of it would completely alter the common perspective of British and European culture. But it's all hidden away in obscure books. So I tried to think of a way to bring this knowledge to people. Nubian Jak is the result."

Not that the Nubian Jak concept finishes with the game. Plans are afoot to produce a CD-ROM version, a toy doll character and a hip hop track produced by Darkman. It's a case of edutainment overdrive. And with cultural icons like Spike Lee endorsing the game, it has the potential to take the world by storm.

"The beauty is that everyone can play," enthuses Jak. "It might be about black contributions but, at the end of the day, history affects everybody, whatever their colour. This is a game of skill which anyone can relate to."

With this in mind, Muzik invited David Watts, aka D of Fun-Da-Mental to take on Owen Bell from Two Tribes, rising swingbeat star Shaila and Kunbi Jegede from the BBC World Service in a Nubian Jak play-off. As with all board games, the contest had a slow start



while everybody got the hang of the rules. But D, a man with an insatiable thirst for knowledge, quickly leapt into the lead.

Although Bell caught up, throwing a champion's six and forging ahead with the music questions, it didn't take D too long to once more gain control of the game. With Jegede never really getting off the starting line and Shaila also flagging far behind, D eventually won a resounding victory with the final question: "Victor The First died in 199AD and thereafter was revered as a Saint. How does history remember him?" And the answer? "The first African Pope".

So what did D think of the game? "I'd recommend it to anybody," he replies. "I think it is important to question history and not just believe what the books tell us. For example, I recently found out that the first black people to arrive in Britain came with the Roman Army. To me, that was absolutely mind-blowing."

Nubian Jak certainly deserves praise for encouraging the positive questioning of accepted history, even if it is an almost foregone conclusion that it will be dubbed as a black Trivial Pursuit. The tag will do the game a great injustice, potentially stopping it from attracting people of all colours. In the final analysis, when faced with other board games seemingly based on narrow notions of Britishness, Nubian Jak is a much-needed breath of fresh air.

To prove the point, where else would you discover that a lot of historians believe Saint George to have been black? Which, seeing as how the Cross of Saint George forms a major part of the Union Jack, totally undermines the often-used racist slogan, "There ain't no black in the Union Jack". Chew on that, BNP.

words **Martin James**
pictures **Piers Allardyce**

Nubian Jak is available now from all leading toy shops



(left to right) D, Kunbi, Shaila and Owen

wired for sound and vision

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and wild selection of strictly

underground sounds with DAISY &

HAVOC, EGG, GANGSTA BITCHZ,

SHOCK and others

LONDON: CHOICE - 96.4 FM:

(Mon to Fri, 24 hours a day)

LONDON: CHILLIN' FM - 102.9 FM

(Sun, 10pm to Midnight)

Supine sounds

LONDON: GROOVE FM - 92.8 FM

(Weekends, 24 hours)

Soul and Jazz

LONDON: HART FM - 90.4FM

(Seven days a week, 6pm to 2am)

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 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 (EnergiMix)

9pm - **PAUL "TROUBLE"**

ANDERSON: Garage, house and disco

11pm - **SARAH HB**: Garage and house

Sundays

1am - **ELECTRONIC AMBIENT**

DANCE: Ninja cutz from COLDCUT

3am - **MANASSEH**: Deep dub

Noon - **TREVOR NELSON**

2pm - **GRAHAM GOLD**

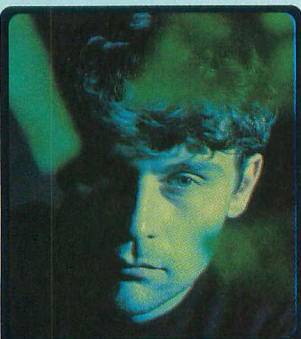
4pm - **MATT WHITE**: With the prime

movers on the R&B circuit

6pm - **JOEY JAY**: Roots and reggae

8pm - **GILES PETERSON**

11pm - **BOB JONES**



MAN ABOUT THE HOUSE

DARREN PRICE of CENTURAS/TRANSITS OF TONE

ON THE TELEVISION

I love soaps. My favourites are "Eastenders" and "Brookside". At the moment, "Brookie" is right out, though. Those story-lines are just too much! I also love programmes like "999" and any real-life tragedy stuff. And I adore "Carry On" films!

ON THE BOOKSHELF

The only time I read is when I'm on the toilet! That's where I read the music mags. It's the best place for them, really! I'm not sure why I read them. I suppose it's a good way to keep informed.

IN THE SEGA

A few months ago, I was addicted to "Road Rage". But since I finished the studio, I'm always working, so I never get to play on the SEGA any more. I'll probably start again when things calm down, though.

ON THE BEDROOM FLOOR

Socks, boxers and T-shirts everywhere. It's a real mess, but I've got to clean up because my girlfriend's on my case about it!

Come Dancing

Get out of the lotus position, quit meditation and learn to **TRANCE DANCE**. So says Frank Natale in his imaginatively titled 'Trance Dance' book

"Dancing is one of the great pleasures of life", extols Frank Natale, the founder and president of The Natale Institute Of Experimental Education, in the opening sequence of the CD which accompanies his **"TRANCE DANCE"** book. "Using dance as a way to go into a trance dates back 40,000 years to our shamanic and aboriginal ancestors..."

By which point, all thoughts of the positive benefits claimed by Natale have gone out of the window. It's not the advocated therapy which has you doing somersaults of laughter, but his Mystic Meggy voice. Are we really supposed to take him seriously?

Apparently so. Trance dancing, it seems, brought Natale back to a fleshy existence after too many "out of body experiences". The "rebel in his soul" raised its horny head and spake unto his physical self. The message was, "Dance, move that body, heal it..." In that moment, it seems Natale discovered what millions of clubbers the world over have known for years. Dancing is good for you.

But wait. Trance dancing is more than simply worshipping at the shrine of clubland. It's a full-on spiritual workout and Frank Natale is the self-appointed New Age Mr Motivator. Loosen up those negative energies, stretch those metaphysical muscles and prepare to let your rebel soul go.

Firstly, make sure you're wearing comfortable clothes and a bandana. Yes, you read it right, a bandana! Preferably a colourful one to enhance your individuality. Spread your bare feet upon the soil of Mother Earth, being careful to avoid any fag ends, dog turds and broken bottles. With knees slightly bent, let your energy flow up, your chest fall inwards, your belly hang out and your shoulders drop. Your arms should hang loose as your head "floats upon your neck". Take deep, slow breaths. You are now

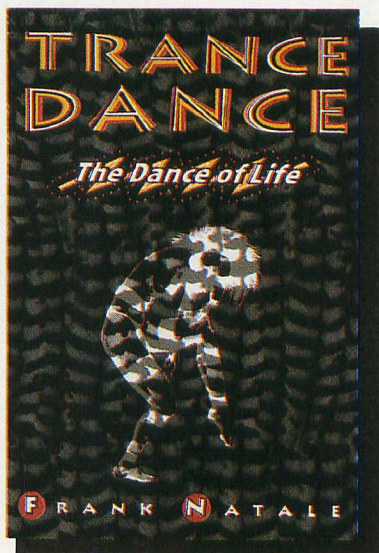
ready to trance.

But be warned. According to Natale, trance dancing can be a messy experience. If you're in a group, "spirits merge and a conscious collective orgasm occurs".

Better still, neck a couple and zip down to your favourite club to enjoy the mental, spiritual and physical benefits of a good night out. But beware of passing involuntary collective orgasms...

words **Lisa Carson**

'Trance Dance' is published through **Element**



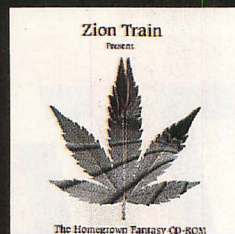
SOFA REPORT

reviews by **Martin James**

ZION TRAIN'S HOMEGROWN FANTASY CD-ROM China

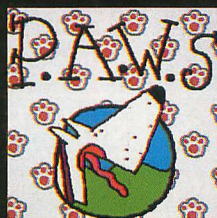
A superb DIY fanzine-style ROM, this could be a part of the Free Information Network. Except that it costs over a tenner. No matter.

"Homegrown Fantasy" takes the educational ethos of the CD-ROM to an extreme, so just imagine that it's the packaging you're paying for rather than the information contained within.



PAWS CD-ROM Virgin Interactive

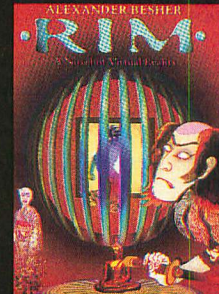
Look through the eyes of a dog called Paws as it chases cats and postmen, digs for bones and unleashes particularly unwholesome canine farts. Like stepping back into the world of "Rhubarb And Custard", "PAWS" (Personal Automated



Wagging System) is a full-on flashback to days when milk was free and acid was good, maaan.

RIM by Alexander Beshler Orbit Publishing

A system virus has the world's net junkies trapped and Professor Frank Gobi, a man with bizarre virtual-zen methods, is the unfortunate soul chosen to do battle. A real digital freakshow, "RIM" is hard sci-fi at its very best.



RIGHT TO PARTY anti-CJA booklet

Box CJA, 15 Goosegate, Hockley, Notts NG1 1FE

This pocket-sized guide to the Criminal Justice Act and how it affects party people, travellers, blah, blah, blah, is an ideal tool for anyone who has fallen foul of the new laws. Alternatively,



it makes a handy companion for those riot police who can't remember all of the new excuses to administer repetitive beatings... Or was that repetitive beats?

LONDON: PURE FM - 93.2 FM

GREG LONG (Sun, 4pm): Essential hip hop

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 the once-over

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

Wednesdays

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 - **AUTECHRE** on the mix

6am - **PAUL WEBSTER**

10am - **100% DANCE SUNDAY**

2pm - **MELLOW GROOVES**:

Including the Upfront Dance

Chart Update at 5pm

6pm - **GRAHAM GOLD**

8pm - **MATT THOMPSON'S AURA**

10pm - **FIRST PRIORITY: MARK**

RAE and **ROSS CLARK** with phat

and jazzy beats

Midnight - **NAYA AGHEDO**

MANCHESTER: PICADILLY - 103 FM

STU ALLEN (Sat and Sun, 8pm)

MANCHESTER: WAVE - 96.5 FM

MIKE VITTI (Mon to Fri, 3pm and Sat, 5.30pm)

MILTON KEYNES: FREQUENCY FM - 105 FM (Weekends, 24 hours)

Covering MK, Luton, Bedford and Northampton, Frequency offers a wide selection of underground vibes

NOTTINGHAM: TRENT - 96 FM

GET ON THE GOOD FOOT (Sat, 10pm) With **MARK SPIVEY** the original maverik mixer

PLYMOUTH: PLYMOUTH SOUND - 96.6 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 to Thurs, 8pm)

With live mixes from a selection of

upfront guests **WAY OUT WEST**

(Mondays) House sounds **DJ DIGZ**

(Tuesdays) Swing and soul **THE DJ**

SELECTION (Wednesdays) **FULL**

CYCLE (Thursdays) With hardest

jazzers **RONI SIZE & KRUST**

REGGAE ROCKERS (Fri, 8pm)

THE LOUIE MARTIN SOUL SHOW

(Sat, 6pm)

THE TOUCH (Sat, 8pm) With **DELI G**

THE 3PM EXPERIENCE (Sat, 10pm)

DJ LYNX and **MCS KRISSY KRISS**

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, 3pm to

6pm) From soul to hardcore

NATIONAL TELEVISION

MTV DANCE (MTV, Thurs 5pm)

Overground looking at the underground

PARTY ZONE (MTV, Fri, 11pm)

MTV goes on an dance tip

TALKIN' JAZZ (NBC Super Channel,

Sat and Sun; 8.30pm)

Essential old school jazz

MTV DANCE (MTV, Sat, 4pm)

YO! MTV RAPS (MTV Sat, 12am)

Big time hip hop with occasional

underground features

THE SOUL OF MTV (MTV, Sat, 11am)

Lisa 'Anson has the lowdown on the

soul trade

BPM (ITV, Sat, times vary)

The only serious attempt at

representing British club life on

National TV. BPM offers a magazine-

style show with an in-club roaming

camera. Check out those

embarrassing dances

CLUBZONE (Teletext, page 363)

Club listings covering London,

Yorkshire and Granada regions

Fax all radio and television listings to SCANNERS on 0171-261-7100

Eq

edited by Mark Roland

Tunnel

of love

Vase of flowers

Imagine building a stadium specifically for Ryan Giggs. THE TUNNEL CLUB thinks JUNIOR VASQUEZ is the DJ equivalent and have redesigned their venue just for him

HOW do you transform a good club into one of the world's hottest night spots? After recently securing the services of Junior Vasquez, that very challenge was thrust upon Steve Dunnington, the director of operations at New York's Tunnel Club. His mission, delivered with an impossibly short deadline, was crystal clear. To prepare for Vasquez's arrival. Which meant a total redesign for the Tunnel's sound system to bring it up to par with the revered DJ's former stomping ground, Sound Factory.

Finding a starting point for a job of this magnitude was difficult. Dunnington and his team brain-stormed with Vasquez to flesh out his ideal club system.

"We started working on the deal in August," explains Dunnington. "We sat down with Junior and figured out what he wanted from the system, what kind of sound he wanted to generate, then figured out what we needed in order to do the job. We worked with various manufacturers, like EAW, and from there we picked out exactly what we needed in terms of gear."

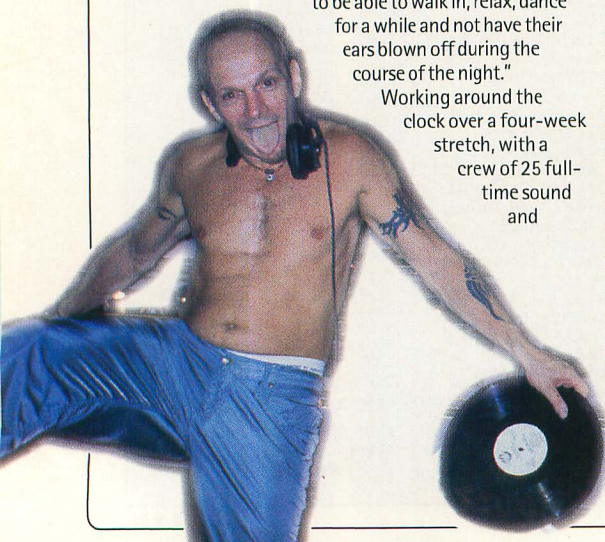
Simple, huh?

WHAT Junior Vasquez wanted was a powerful system. He wanted lots of juice but at the same time he didn't want it to deafen his faithful flock.

"Junior insisted on the sound being loud, warm and clear," explains Eric Presty, one of Steve Dunnington's crack team of technicians. "But above all, he didn't want the sound to be tiring. He knew people were going to be staying at the club for up to 15 hours, so he wanted them to be able to walk in, relax, dance for a while and not have their ears blown off during the course of the night."

Working around the clock over a four-week stretch, with a crew of 25 full-time sound and

Double Egg:
Junior Vasquez
or Sven Vath?



lighting engineers, Dunnington gutted the venue's existing system. His first move was to replace the main room's four existing speaker units with eight towering stacks. Each was supercharged with dual 18-inch KF850 and VH852s topped off with four tweeters. Dunnington complemented the stacks with six side-fills to round out the sound. New processors, amps, compressors and equalisers were also added.

One of the problems which plagued the Tunnel's old set-up was that the audio was concentrated on the centre of the dancefloor, meaning the sound around the outer edges of the club was not as strong as in the middle. Likewise, at the end of the night, anybody who'd been in close proximity to the stacks would certainly have left with their ears ringing.

"That's why we went with eight speaker stacks as opposed to four," declares Dunnington. "The idea was to fill more of the room with speakers, because that way you don't have to drive the system too hard. The sound is much better distributed now. Before, if you walked by a stack, it would be blistering and you'd get a sound burn. But with eight stacks positioned 33 feet apart and with the side-fills every 15 feet, it's just a wash of sound. When we fired the system up, The Tunnel's owner, Peter Gatien, said it sounded just like one big speaker. Which was kind of the idea."

WHEN it came to dealing with the technical side of mixing, Vasquez was concerned that the Tunnel's system was properly time aligned, so there would be very little delay between what was going on in the booth and what people were hearing on the floor. But this was not the only design problem which had to be tackled, especially seeing as how the venue had been a warehouse at the turn of the century. Ships used to pull up to the nearby pier on 12th Avenue and a train housed at the site would pick up loads and carry them to the 62 interconnected buildings in the complex.

"This place wasn't built for sound," acknowledges Dunnington, noting that the venue was constructed from thick brick, steel and stone. "We analysed the room for reverb and found a three and a half second delay. It sounded like an echo chamber. But we've totally reduced that. I think Junior's now worried that the room is too dead!"

In order to combat the delay and provide Vasquez with a real-time feel for the floor, excess steel, unnecessary air ducts and pipes were removed from the club. Dunnington used the extra space to line the walls and ceiling with sound insulation to provide zero reflectivity and deaden the sound, thereby preventing any ripple effect. Composed of highly compressed, tightly-woven fibreglass, backed by plywood to soak up the bass, the



SL 1210 MKII

Effects unit



insulation runs the entire length of the club. There's a staggering 36,000 square feet of the stuff.

The next step was to install new cyber lights, data flashes and a dimming system, allowing for cluster lighting and spectacular colour changes to be achieved. And once the speakers and the lighting system was in place, Dunnington ripped out the rear section of the club, which used to contain a skateboard cage. Gaining some 43 feet along the way, he extended the total length of the dancefloor to 150 feet. He also erected a second level, which is where Vasquez' personal DJ booth can be found, along with public and VIP lounges.

NEARLY 5,000 people are expected to pass through the club during the course of each of Vasquez' 15-hour Saturday night/Sunday morning sets, so it was essential the turntables were secured as firmly as possible. A rig was constructed specifically for this purpose.

Discovering that, due to the weird make-up of the building, the room was live, Dunnington had to develop a way to isolate the decks from feedback and unwanted vibrations. Ingeniously, a 4-inch thick steel pipe filled with concrete was used to house Vasquez's three Technics SL 1210 MKIIs. Running 12 feet from the booth to ground level, the structure was then sunk 14 feet into a cellar.

"You could jump up and down in the booth and the turntables still wouldn't move," boasts Dunnington. "On top of that, there's zero feedback. The structure also houses a laser system which runs up the pipes and through the turntables."

Vasquez' booth itself, comes complete with a television and VCR, a leather couch, a refrigerator and even his own private toilet! With this in mind, it's perhaps no great surprise that other DJs playing at the club won't be allowed to use the booth. As well as such creature comforts, there's an electric window which overlooks the floors and swings out for dramatic effect. To Vasquez's right, there's an FX rack armed with various outboard processors. Above him, there's a twin pair of monitors, both fitted out with customised 18-inch EAWs, JBL tweeters and a three-way crossover.

And let's not forget the sub-bass beneath the decks, the smoke machine and the 10,000K Zenon strobe light. "There's more power in this booth than in the majority of small clubs," chuckles Dunnington. "There isn't another system around which sounds anything like this one. We've spent more on this renovation than most people spend on building a club in the first place."

ALTHOUGH Junior Vasquez successfully pulled off his debut at The Tunnel Club just a month or so ago,

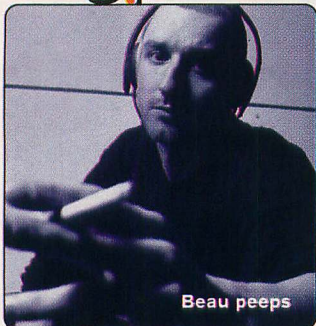
Dunnington says he is constantly working on improving the system. It's rumoured that, as the technician who custom-designed most of the venue's top secret system, he will shortly be unveiling a new computer-based audio software programme which will enable Vasquez to look at the speaker stacks on a computer screen and manipulate them using a joystick.

Having been in the business for 14 years, during which time he has constructed systems at the Tunnel's sister clubs, Club USA, The Limelight and The Palladium, and at various other venues in Detroit, Germany and Russia, Dunnington says this was the first time he has designed an installation around the demands of a particular DJ. It was certainly a challenging experience. But one which he seemed to enjoy immensely.

"This was our first foray into tackling the acoustical problems of a building and we've learned volumes," he concludes, citing the endeavour as a significant case study which many other clubs will undoubtedly look to in the future.

"We actually have even bigger projects in the works at the moment but, like my budgets, I really can't talk about them."

The Tunnel Club is at 220 12th Avenue, New York. Telephone 001-212-695-4682



Beau peeps

BEAUMONT HANNANT 'Touch Your Skin' from the GPR album, 'Sculptured'

Apart from the string sound, which was a DX7, this entire track was constructed from a three-second sample. I took it from the title track of an album called "Will" by Hunting Lodge, who were an early Eighties experimental outfit in the same vein as Throbbing Gristle. On the sleeve notes of "Will", they said they were, "Exorcising the alcohol demon by locking it in the bathroom". The sample is a snare pattern with stereo FX on it. I split the channels and started to play around with it, I chopping it about and transposing it until I came up with the bleepy noises and the hi-hat sounds. I basically just kept on going until I couldn't squeeze anything more out of it.

Technologic

A user's guide to the latest kit on the market

■ The synth to be seen with this autumn is Korg's spanking new Prophecy, a monophonic with 128 user presets, a 37-note keyboard and enough power and analogue burp to blow the second-hand market in Moogs and the like into a long-overdue nosedive. Retailing at £999, the Prophecy is sure to be flying out of the dealers' doors at a fearsome rate. Telephone Korg on 0181-427-5377.

■ Need a jungle sample CD? No, a *real* jungle sample CD, one resulting from someone trekking across the Indonesian island of Sumatra armed with a DAT machine. If you're after extensive samples of rainstorms, croaking frogs and, er, "pulsing insects", you should check out "Sounds Of Sumatra", a new release via Natural Sound Source of Nottingham. The price is £30. Contact NSS on 0115-962-4755.

■ Pioneer's excellent CD DJ deck, the CDJ-500, a top-loader with sampling and looping facilities, has just had £100 shaved off the asking price and can now be yours for £699. Telephone Pioneer on 01753-789-789.

Inverted Knobberry

Although best known as rock button-pushers, Flood and Ed Bueller are extending the boundaries of electronic ambient music as **NODE**

AS far as unlikely collaborations go, **NODE** are pretty high up on the shelf. First there's Flood, whose history as an engineer and a producer takes in lengthy stints with Nitzer Ebb and as Brian Eno's right-hand man working on several U2 albums. Then there's Ed Bueller, who thumped the ivories with The Psychedelic Furs in the early Eighties, before adopting the large chair marked "producer" and transforming Suede and Pulp from indie no-hopers into stadium-filling rock gods.

With this in mind, the experimental, all-analogue dose of electronics heard on Flood and Ed Bueller's eponymous debut album as Node is a major surprise. So how did Flood enter the dizzy world of analogue synths?

"I bought my first synth, a Pro-One, about 10 years ago," he explains. "I'd always had an interest in synths and I felt it was only a question of time before the groups I worked with took notice of them. First of all I used them to manipulate the sound in mixes."

Flood subsequently purchased a few more synths for work, including the EMS VCS 3 ("with a lovely walnut case"), before his association with Nitzer Ebb brought him into contact with gear like the Oberheim Expander. He picked up most of his analogue machines for comparative peanuts (the Pro-One was £100 from a junk shop and his first 700 series cost £3,000). Then he started swapping circuit diagrams with his old chum, Ed Bueller, which inevitably led to the two working together.

Born out of pissed-up enthusiasm at a Christmas party, Flood and Ed, together with Dave Bessel and Gary Stout, premiered Node's improvised doodlings at last year's opening of the Museum Of Synthesiser Technology.

"It seemed like a good place to begin," says Flood. "We just

turned up with our all tackle. We wanted to challenge the traditional myth that you need to use digital gear because analogue stuff is really difficult to interact with."

Indeed, the only place in the Node set-up where MIDI raises its binary head is a MIDI clock to keep everything in perfect sync. "And we'd ditch that if we could," grins Flood. "But we can't find another clock which is as reliable!"

The "Node" album consists of four solid days of jamming, recorded straight onto DAT and then edited down into sensible sections. Flood declares that the jamming will continue when the band, who

recently performed an impromptu set on the concourse of Paddington Station, takes to the road.

"If someone is doing something one of us doesn't like, they'll get the hairy eyeball. Or, if it's getting really out of control, we'll slow their clock down."

Flood's instruments include the Roland 700, the Arp 2600 and the VCS 3 (which he calls "The Putney") while Ed favours a large Moog set-up, based around the System Three. Dave favours the interactive Phase Synth on Cubase, the esoteric corner of software which nobody actually knows how to use, along with treated guitars, a Mini-Moog and a Roland Jupiter. Chuck in a Fender Rhodes piano, a Mellotron and, Flood confesses, a couple of digital synths, and Node have a cornucopia of sounds on offer.

A Tangerine Dream for the Nineties perhaps?

words **Mark Roland**

'Node' is out now on Deviant



Node in the hole

TRICKS OF THE TRADE

A Guy Called Gerald

Gerald refused to show us how to do his really special Akai S950 trick. "I'm not telling you that. It's a secret!" he said. But he has another little sonic shuffle that he's prepared to share. It's called "ghosting".

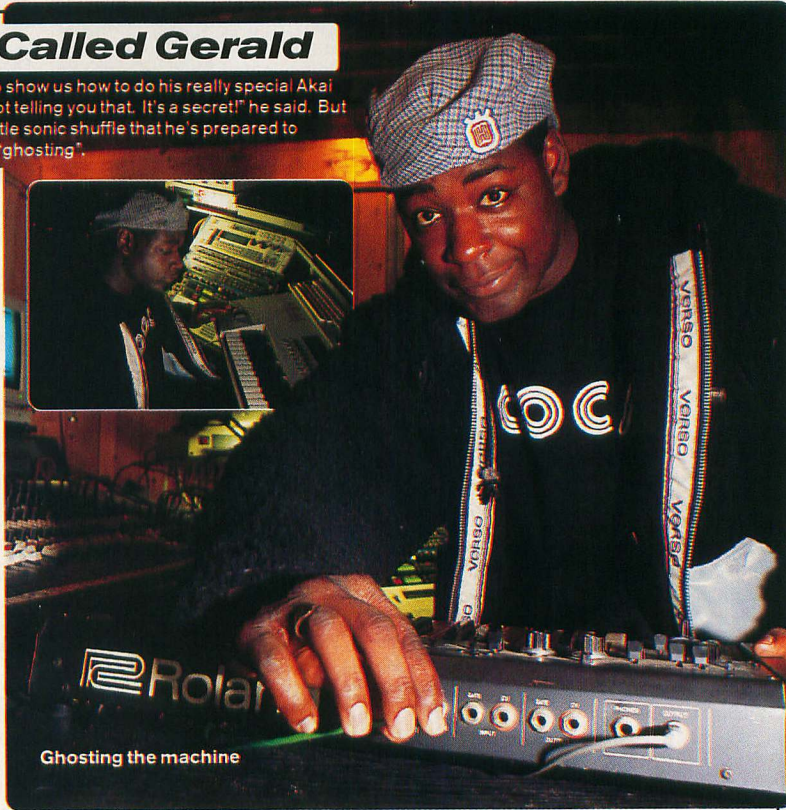
1 Looking for that missing X factor in your mix? First sample something, like some strings or a breakbeat.

2 Then stick the sample through an effect. For strings, Gerald recommends a big hall reverb.

3 Now remove the original sample, so you're left with just the effected sample.

4 Hey Ali Bongo! Instant spooky strings to swell your mix. "It gives you a much more spacey feel," says Gerald. "If you've got a sound and it's just not big enough, taking away the original sound and leaving the reverb seems to expand it."

5 Putting breakbeats through a delay and ghosting them also has the Gerald seal of approval. "You get some mad sounds doing that. When you get a break, put it through a delay, then take the break away, and you've got a new sound."



Ghosting the machine



HMV

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FORTHCOMING HIGHLIGHTS...

13th October

DJ Skull (Chicago) • UK Premiere
The Stickmen (Toronto)
Billy Nasty
Gayle San
Mutant Dance /
Electric Orgasm

27th October

Dave Clarke
Mike Dearborn (Chicago)
Gayle San
Charlie Hall (Drum Club)
Eurobeat 2000 
Sound System

20th October

Carl Cox
Carl Craig (Detroit)
Dave Angel
Miss DJax
(DJax Up • Beats • Eindhoven)
Slack Sound System

tribal gathering germany warm up

3rd November

Jon Pleased Winmin
Barbarella (Paris)
David Holmes
Steve Bicknell
Coalesce Sound System



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SPECIAL ANNOUNCEMENT....EURO EXCURSION!!

tribal gathering, germany '95

SATURDAY NOVEMBER 4TH 1995 6PM - 11A THE OLD INTERNATIONAL AIRPORT - MUNICH, GERMANY

50 GLOBAL DJ GURUS INCLUDING:

CARL COX • DJ DAG • LAURENT GARNIER • MARK SPOON • TANITH • JEFF MILLS • ROBERT HOOD • KENNY LARKIN
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11 BALLISTIC BANDS INCLUDING:

ORBITAL • PLASTIKMAN • CJ BOLLAND • THE CHEMICAL BROTHERS • MARK NRG • THE ADVENT • SCAN X
AURAL FLOAT • FUTURE FUNK • XPQ-21

8 DANCE ARENAS FEATURING DIFFERENT THEMED DECORATION. STATE OF THE ART PRODUCTIONS
AND THE UNIVERSE CYBER CIRCUS

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Muzik's essential club guide

Insomnia

listings compiled by **Keith Howison** edited by **Ben Turner****PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100****EVENT OF THE MONTH****SOUTHPORT: THE 17TH SOUTHPORT DANCE MUSIC WEEKENDER****Pontins Holiday Centre, Southport.****Tel: 0191-389-0317. £75 for the weekend****FRIDAY NOVEMBER 3 - SUNDAY 5**

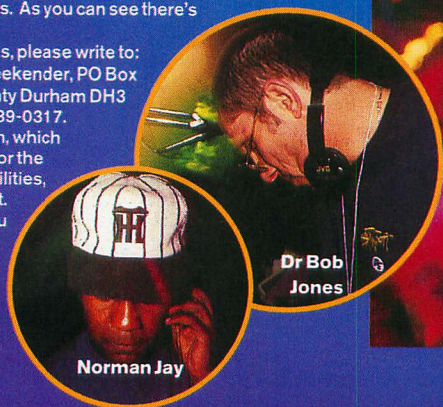
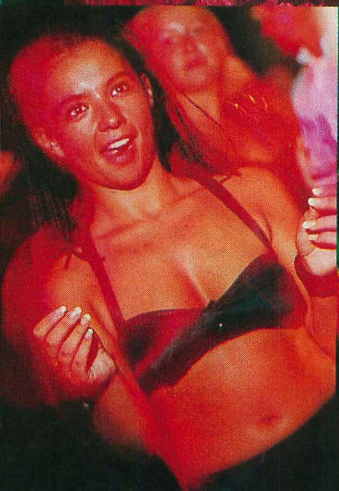
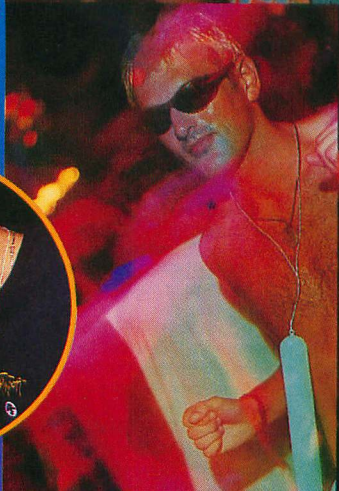
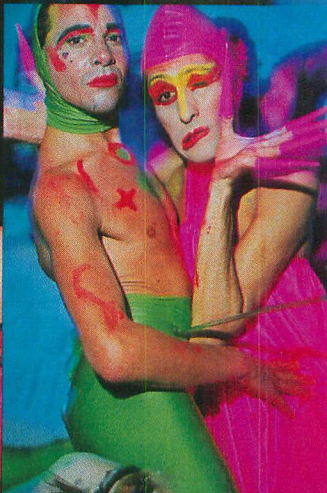
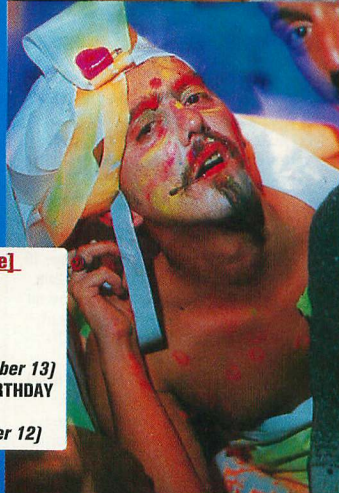
IN a month of club birthdays, which are now becoming as stale and predictable as club compilations, it seems unfair to even attempt to try and single out one from the pack. So happy birthday to the lot of you. And now it's time to look for another way of holding a prestigious night once a year, so that you can raise ticket prices and receive free publicity. But let's move on to bigger and better things.

November is traditionally known for the second annual instalment of the legendary Southport Dance Music Weekender and this year looks like being bigger and better than ever. Thanks to the mighty Alex Lowe, this event is one of the most anticipated dates in the calendar. Giving people the opportunity to have it large in a holiday camp to all styles of contemporary soul music (be it house, garage or pure American soul and swing), the Southport Weekender unites people like no other annual event on the calendar. And let's face it, who comes back from here in one piece? Prepare yourself for one of the wildest weekends in history.

As Bob Jones, the UK soul scene's most authoritative spokesman, puts it: "Southport is the top-knotch weekend. Alex Lowe has a knack for booking the right people every time. Southport originally mirrored the image of the Castor weekenders for the north of England, but Southport has managed to really keep up with modern times. You hear soul records here that you wouldn't hear anywhere else. Even the house DJs take risks because they know they can get away with it here. Southport has simply improved as it has grown older."

With four rooms of varying styles and over four thousand punters, this winter's line-up looks as good as any. Taken from the top, this is what you can expect: Roger Sanchez, Danny Rampling, Graeme Park, CJ Mackintosh, Hippie Torales, Alistair Whitehead, Paul "Trouble" Anderson, Tom Wainwright, Norman Jay, Dr Bob Jones, Kevin Beadle, Snowboy, Trevor "Madhatter" Nelson, Dave VJ, DJ 279 (Choice FM), Bigger, Dave Morrison, Smiley P, Bob Povey, Jon Coomer, Simon Dunmore, Bob Jeffries, Billy Davidson, Scott Bradford (Shindig/Trax) and Richard Searling. Dajae, Jazzmatazz featuring Guru, Kim English, Mica Paris and Incognito all perform live sets and PAs. As you can see there's something for everyone.

For ticket details and forms, please write to: Southport Dance Music Weekender, PO Box 16, Chester Le Street, County Durham DH3 3XT. Or telephone 0191-389-0317. Tickets cost £75 per person, which includes accommodation for the weekend, free use of all facilities, plus entrance to every night. It doesn't, however, give you a licence to go charging through other people's rooms in the middle of the night. Be warned. And just remember, Monday sure does hurt.

DIRECT-DRIVE (the next five)**2 FULL CIRCLE'S 5TH BIRTHDAY****(Slough, October 21)****3 CREAM'S 3RD BIRTHDAY****(Liverpool, October 13/14)****4 PIMP (Wolverhampton, October 13)****5 HERBAL TEA PARTY'S 2ND BIRTHDAY****(Manchester, October 11)****6 QUESTION? (Brighton, October 12)****Dr Bob Jones****Norman Jay**

WEDNESDAY OCTOBER 11

BATH: DIG THE NEW BREED Moles. 01378-355-426. With Ferard, Tim and Nathan.

BIRMINGHAM: THE UMBRELLA CLUB Tin Tins, Smallbrook, Queensway. 0121-356-4364. £5. House and handbag from Owen Owens, joined tonight by Charlie Hall.

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis and guests supply the rap, soul, funk and jazz.

BIRMINGHAM: FLAVA The Cirrus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran, RDJ and the Flava Unit.

CROYDON: SPLIT YOUR PANTS Blue Beyond, 78 South End. 0956-431-977. 10-2am. £3. Clever Dick, Lord Boloka and The Destroyer.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3135-872-1811. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall.

HULL: THE INDUSTRY Hull University. 01484-846-703. £7.50/£6. The first night of The Industry's University

BELFAST: LIMELIGHT Limelight. 01403-267-376. Colin Dale.

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-622-3385. 9.30-2am. £8/£5. Mark Jarman, Brent Cross, Funky Duncan and Flesh Gordon all take turns on the decks...

CRUNCH (The Venue, Branstion St. 0121-472-4581. 10.30-6am) with Jon Hollis and Mark Jarman.

BOURNEMOUTH: DANCE '95 G Spot Night Club. 01202-290-424. 9-3am. £10. Fabio, Grooverider, LTJ Bukem and MC Conrad.

Holy City Zoo, Manchester



Pic: Raise-A-Head

LONDON: SPACE Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £5. A Man Called Adam join Kenny Hawkes and Luke Solomon at this fierce underground house night...

THE LOFT HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5). ... Jon Pleased Wimmin (last heard dropping "Cigarettes And Alcohol" by Oasis at the end of his set) and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5).

Tall Paul Newman guests at **GIVE IT A SUCK** (Gardening Club 2, 196 Piccadilly. 0171-734-3416. 10-3am. £4) with residents Richard Taylor and Alan Cross.

Joel Xavier and Lekker host a Whoopi Records party in the bar... Nick Dare, Joe Fish and Bambo get **OVER SEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3.30am. £5).

Frankie D and Alex Hazzard spin at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £4/£6).

MANCHESTER: HERBAL TEA PARTY'S 2ND BIRTHDAY Rockworld, 61 Oxford Rd. 0161-236-9971. 10-9am. Herbal Tea Party is one of Manchester's finest underground nights and tonight sees them celebrate their second birthday with Andrew Weatherall, David Holmes, Charlie Hall, Billy Nasty, Rob Fletcher, Alex Paterson, Zion Train sound system, Matt Black and Psyche live.

READING: LUSH Club R61, 57a Caversham Rd. 01734-586-093. 9-2am. £5. Graeme Gold, Martin Lerner and Simon Paul.

THURSDAY OCTOBER 12

BRIGHTON: QUESTION? The Escape, 10 Marine Parade. 01273-608-906. 9.30-2am. £6. Ashley Beedle, Andy Smith (Portishead), Bob Jones and Alex Reece.

Tour with guests Paul "Trouble" Anderson and Tony Walker joining resident Chris Iredale

LIVERPOOL: COMPLICITY Garlands, Eberic St. 0151-236-3307. Berri performs a live PA with Paul Kane on the decks.

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10.30-3am. £5. Fabio, LTJ Bukem and Kemistry & Storm... 11 Quinze play live at **SEX, LIES AND ACETATE** (The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10-3am. £8/£4) with Claudio Cocoluto from Italy on the decks...

Brandon Block and Danny Keith are at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£4).

THE CHEMICAL BROTHERS (Astoria, Charing Cross Rd, W1) play live with Daft Punk and Justin Robertson, almost one year on from rocking this place with Underworld.

MANCHESTER: PANDAEMONIUM Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4/£3. Alf and Dale mix the funk, acid jazz and house... Jon Pleased Wimmin and Jeremy Healy represent the **MINISTRY OF SOUND TOUR** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-4am. £7).

NOTTINGHAM: DAZZLE Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3. Allister Whitehead, DJ Dick and Phil Sagar... Steve Bicknell is at **LOW SUNK** (After Dark. 01908-270-811).

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Featuring Andrew Weatherall, Richard Ford, Stripe and Pierre.

FRIDAY OCTOBER 13

ABERDEEN: RESOLUTION Zig Zags. 0589-291-916. 9-2am. £5. With Miles Hollway, Jim Graham and Chrissy Gee.

BRADFORD: SPICE The Queens Hall, Great Horton Rd. 01274-679-361. £3.50. Jon-Paul, Mark T and Crofty... K-Klass and Huggy are at **OPULENCE** (Caligulas, 5-7 Barry St. 0378-472-519. 10-4am. £6) with Scmoov, Scott Sheridan, Phil Powers, Darl Anderson and Paul Merchant.

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-608-906. 10-2am. £4.50. Ralph Falcon... Eric Powell and Tall Paul Newman reside at **RED** (Zap, Old Ship Beach. 01272-821-588. 10.30-4am. £6).

BRISTOL: PERFECT MOTION Depot Club, 0850-863-469. 10-4am. £7/£6. Pete Wardman, Darren Stokes, Richard Ford, Ben Beardsworth, Ms Ronnie and James Worthington... Luke Slater, Jay Chapell and Baby Doc play at Lakota's new night, **TEMPTATION** (Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am), with Jody, Ian Wilkie and Leon Alexander... Richard Ford, Darren Stokes and Pete Wardman guest at **PERFECT MOTION** (Depot. 01565-722-520. 10-4am. £7) with James Worthington, Ben Beardsworth and Alex Chambers.

CANNOCK: SPOILT Annabellas, 83 High Green. 0385-245-402. 9-2am. £5. Marc Fuccio and Paul Chiswick.

CARDIFF: HIPPO The Hippo Club, 3-7 Penarth Rd. 01222-341-463. £8. With Sister Bliss.

CARLISLE: PURR-FECT Pagoda, Lancaster St. 01228-44667. 9.30-2am. £5. Scott Bradford and Scooby join resident spinners Peter James and Darren Laws.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Norman Jay, Wilson from K Glass and Phil Cooper.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5/£4. Alex P, Timm & Laurie all play...

Tom and Jerry Bouthier guest at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5) with Alex Davies and Dan Scott.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6/£5. Johnny Moy, Billy Scurry and guests.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm and The Dribbler... Laurence Nelson is **BOUND TO PLEASE** (New Calton, Calton Rd. 0131-229-1359. 10.30-3.30am. £7/£6) with Ben Simmons and Jamie Cline.

EVESHAM: ULTIMATE ORANGE Marilyn's Nightclub, Bridge St. 01386-49123. 9-2am. £3.50. Danny Hussain and Lee Grant.

GALWAY: GOODTIMES The Oasis Club, Salthill. 0035-391-22715. 10-2am. £5. Mike Kearny and Dean King.

GLASGOW: PHAR-OUT School Of Art, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50. Paul Cawley and guests... Stuart McMillan and Orde Miekke reside at **SLAM** (Arches, 22 Midland St. 0141-221-8385. 11-3am. £7).

Micheal Kilkie is at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7).

Gareth Sommerville and Stuart 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. Luv Dup, Mike Shane and James Savage... Steve Vertigo, Simon Spencer and Julian Morris play at **FETISH** (The Venue, 18a West St. 0585-701-501).

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-4am. £9. Tom Wainwright and Micheal Watford join residents John Lancaster, Terry and Richie.

KENT: ESSENCE The Old Barn, Stocks Green Rd, Hildenborough. 01732-834-444. 10-2am. £8. Fallatio, Steve Stomp, Danny Wilks and Errol D.

LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 01532-449-474. 10-4am. £10/£8. Marshall and Neil Metzner... Steve Luigi, Billy Da Kid and Pete De Santos reside at **OPAL** (Music Factory, Briggate. 10-late. £5/£4 members).

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693 10-6am. £25. The third anniversary of one of this influential club kicks off with the first of two huge line-ups.

Tonight the list reads: Paul Oakenfold, Jeremy Healy, Greame Park, CJ Mackintosh, Jon Pleased Wimmin, Carl Cox, Justin Robertson, David Holmes, Rocky & Diesel, John Kelly, Matthew Roberts, Andy Carroll, Paul Bleasdale and James Barton.

And if Cream can continue to book "techno" DJs on a Friday night, why the can't Ministry Of Sound? Enough said... Charlie Hall, Rob Fletcher, J Saul Kane and Ian Fletcher visit **HERBAL TEA PARTY** (Mardi Gras, 59a Bold St. 0151-708-5358. 10-3am. £6).

LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Blake Baxter, Ralph Lawson, Cajmere, Jim Masters and Green Velvet live - another act that Open All Hours were the first to bring to this country. Once again, enough said... The Stickmen (fresh from an inspiring set at Space in London), Billy Nasty, Gayle San and Ribbz are at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) with the Electric Orgasm in the Shangri-La... Terry Marks and Dawn Cato guest at **WHOOP IT UP!** (Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8/£6) with Nick Hook and Lekker... Nancy Noise joins Tall

Paul, Darren Stokes, Lottie and Eaz-E at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10). ... Seb Fontaine guests at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Allister Whitehead and Dave Ryan... Blu Peter resides at the **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210).

Danny Rampling spins at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) with Nick Holloway... Keith, Dodge and Abbey spin at the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5).

Spencer Broughton resides at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8).

Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech rule the main room at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) while Pete, Adrain and Jonathan Spoonie spin in room two... The mighty Advent continue to reside at **BARCODE** (Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-5am. £7).

Colin Faver, Peter "Baby" Ford and Mark Dale spin at the promising **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £8/£10) night, alongside residents Clive Anthony and Gary Collins... Dodge, Alex Baby, Ferni Fem and Sam B play at **ROTATION** (Subterrania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8).

Neil Charles, Guy Patterson, 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).

LUTON: BLUE 53 Cheapside. 9-3am. £5. Andy Carroll, Mike Illingworth, Christian, Rik Walker and Pedro.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3118. 10-3am. £6. Stuart McMillan and Daft Punk live... Todd Terry and Jon Da Silva play the main area at **SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5) while Pete Robinson and Dave Role host the 5th Man... New Johnson and Griff reside at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £5).

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-22230. 8-2am. £5. With Danny Rampling with Nick Rodgers and Duncan Betts.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. Nice celebrate their first birthday with Trannies With Attitude and the Cotton Club.

NOTTINGHAM: GRIND'S 1ST BIRTHDAY The Hippo Club, 45 Bridlesmith Gate. 01272-720-321. 9-2am. Andy Smith from Portishead joins Nightmares On Wax, Steve Anderson and Angus.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

RINGWOOD: FANDANGOS The Manor, 240 Hurn Rd, Matchems. 01425-480-855. £6. Steve Oates, Gaz White and Wain Morrison.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-3am. £6. Marc Auerbach, Rob Roar, Tony Grimley, Austin Wilde and Dee James.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 10-4am. £7/£6. Judge Jules, Craig Jensen, Luv Dup, Paul Chiswick and Mike.

STAFFORD: SWOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Jon Pleased Wimmin and Angel.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £5/£4. Timm & Laurie, John Taylor and Sanjay.

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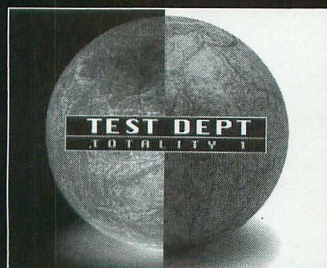
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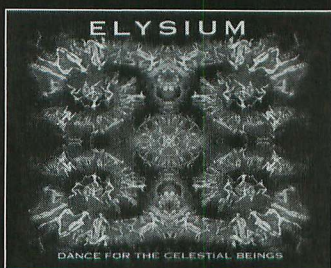
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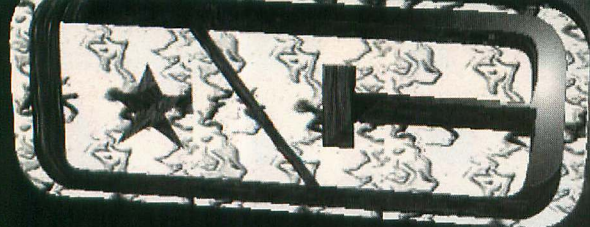
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COLIN FAVER
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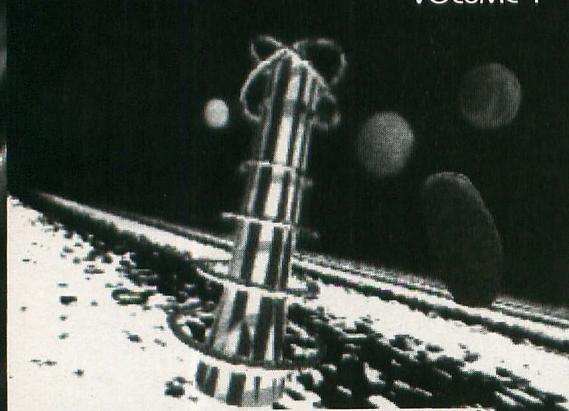
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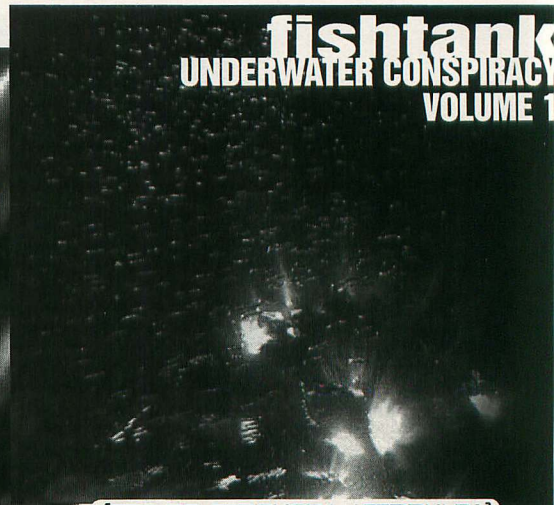


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TERRY MITCHELL
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RUSS GABRIEL
(FEROX RECORDS)

-ROOM 2-

NICK SPICE
(THE BOX / SOLID REC'S BRIGHT)

BLAKE BAXTER
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OUTLETS CALL CRAIG ON 0181 678 0460:

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Luke Neville, Sarah Chapman, Brisk and Vinyl Junkie.

WOLVERHAMPTON: PIMP'S THIRD BIRTHDAY Picassos. 01902-711-619. 9.30-2am. £4. Pimp celebrate three years with Phil Gifford, John Digweed and Alister Whitehead.

SATURDAY OCTOBER 14

ABERDEEN: BUNGALOW BEATZ Pelican, 17 Market St. 01224-585-667. 10-2am. Paz Pooba and Elvis.

BELFAST: CHOICE Art College. 01232-747-515. 8.30-1.30am. £10. Trevor Rockliffe, Alan Ferris, Keith Connolly and Dee O'Grady... Lee Fischer, Col Hamilton and Willie Newberry play at **RESOLUTION** (The Venue, Bruce St. 01265-563-55. 9-1.30am. £10).

BIRMINGHAM: FUN Steering Wheel, Wrotestley St. 0121-633-1332. 10-late. £8. Chris Coco, Paul Chiswick, Simon Fathead and Derick Dahlgren... Minimal Man and Surgeon play live at **HOUSE OF GOD** (The Que Club. 0121-449-5093. 9-7am) with Tony Sapiano... Boy George is at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50) with Jim "Shaff" Ryan... Al Mackenzie joins Phil Gifford, Si Lon and The Lovely Helen at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am).

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Tom & Jerry Bouthier, Rick Bonetti, Billie Caldwell and Dean Bell.

BOURNMOUTH: DEJA VU'S 2ND BIRTHDAY Bournemouth International Centre. 01202-290-424. 8-late. £9/£8. Rythm Doctor, Matt "Jam" Lamont, Greg B, Wain Morrison, Steve Oates, Simon Aston, Richie Cox.

BRISTOL: SATURDAYS Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £9. Todd Terry continues to cause a stir wherever he goes. Tonight will be no exception..

BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8/£6. Judge Jules, Paul Taylor and Matt Bell.

CAMBRIDGE: MORE TEA VICAR Corn Exchange. 01222-515-957. 9-6am. £12. Tony Di Vit, Dave Lambert, Dave Valentine, Grant Plant, Nic Slater.

COALVILLE: PASSION Emporium, 69 Belvoir Rd. Coalville Staffordshire. 9-2am. £7.50/£6. Patrick Smoove, Junior Perez, Frankie Foncett, JFK and Tee Smith.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. SLAG special with Boy George and Owen Owens joining Pete and Russel.

DUBLIN: TIME Temple Of Sound, Ormond Quay. 00-3531-872-1811. 9-late. £10. Time celebrate their second anniversary with a one-off featuring Stuart McMillan, Orde Meikle, Johnny Moy, Billy Scurry, Stephen Mulhall and Glen Brady.

DUNDEE: TASTE Dundee University. 01908-270811. Steve Bicknell from Cosmic.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Club UK bring Dominic Moir and Steve Harvey to **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-977. 10-3.30am. £10/£8) with Stuart Duncan, Alan Dundas, Steve Livingston and Colin Cook.

GLASGOW: RENAISSANCE The Tunnel, Mitchell St. 01782-717-873. 10-5am. £12. Claudio Cocoluto, Chris & James and Ian Ossia... Green Velvet, Orlando Voon and Neil Landstrumm all play live sets at **PURE** (Barrowlands Ballroom, Gallowgate. 0131-558-3824. 7-2am. £12) with Blake Baxter, Twitch & Brainstorm, Dribbler, The Bill and Kookie... Harri, Oscar and Dominic reside at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8)... Kevin McKay is joined by Terry Farley and Pete Heller at **SEXY** (The Voodoo Room, Cambridge St. 0141-332-3437. 10-3am. £6).

Rezerection, Edinburgh



Pic: Mark McNulty

HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. £8. Jim "Shaff" Ryan, Parks & Wilson and Mark Wilkinson... Parks & Wilson also guest at **ALCHEMY** (Folly Hall, Lockwood Hall. 0112-244-9511. 10-3am. £8/£6.50) with Marc Auerbach, Jamie Garry, Mark Bell, Audio Traffic, Nathan Ward and Kej.

HULL: QUENCH Room, 82-88 George St. 01482-231-54. 10-4am. £7. Digs & Woosh, Ged and Damien.

IPSWICH: UK Hollywood Nightclub, Princes St. 01473-230-666. 9-3am. £6. Justin Berkman, Alex Anderson, Andy Burr, Adi Allen, Donna Deep and Gareth Cooke.

LEEDS: BACK TO BASICS Pleasure Rooms, Marston St. 01132-449-474. 10-6am. £10. Murk Records Party with Ralph Falcon, Oscar G, Robert Morello, Eric Powell, Ralph Lawson, Huggy, Lee Wright, James Holroyd and Simon Mu... Robert Armani and Daft Punk guest at **THE ORBIT** (After Dark, South Queen St. Morley. 01132-523542. 9-2am. £10/£8) with residents Mark Turner, Nigel Walker and Jan Bury... Phil Faversham is at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9/£7) with Trannies With Attitude.

LEICESTER: HIGH SPIRITS The Venue, University Rd. 0116-255-6282. Fluke, Lisa Loud, Christian Woodyatt and Anthony Teasdale.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £25. The third anniversary celebrations continue with Pete Tong, Danny Rampling, Boy George, Judge Jules, Allistair Whitehead, Norman Jay, Dave Seaman, Matthew Roberts, Andy Carroll, Paul Bleasdale, James Barton and a very special guest... Evil Eddie Richards joins Skitch, Andy Nicholson, Secret Weapon and Steve Shiels at **VOODOO** (Le Bateau. 0151-727-1388. 9-2am. £6) **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/£10. Jeremy Healy, Richard Ford, Oliver McGregor, James Mac and Kevin Swain and Kevin Hurry from DOP... Mark Williams guests at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Keith Fielder, Paul Tibbs and Russ Cox... Paul Gardener and The Boot Boys reside at **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12/£10)... **RULIN'** (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-9am. £15) continues at the refurbished Ministry Of Sound... Phil Mison, Fat Tony, Craig Jensen and Joe Fish play at **VANITY FAYRE** (Raw, 112a Great Russel St. WC1. 0171-637-3375. 10.30-5am. £12) with Rob Sykes... Craig Dimech, Nancy Noise, Andy Morris, Seamus and Kiki reside at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12)... Marvin Conner, Biko, Alfredo, DOP, Fabio Paras, Rad Rice and Simon Buckley all play at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10) with Danny Eke and Oz... Jeremy Healy and Mark Moore are at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1 0181-964-9132. 10-5am. £12) with Seb Fontaine... Spencer Broughton, Paul Gardener, Mark Tavener and Louis Mears are at **SEARCH FOR PARADISE** (Doringtons, 338 Tunnel Avenue, Greenwich, SE10. £8) with Vernon James and Dave Say... Frankie Foncett, Ricky Morrison, Dean Savonne, Paul Spring and the Groove Committee host **RELEASE THE PRESSURE** (LA2, Charing Cross Rd. 0171-287-0503. £12/£10)... Nicky Holloway and Chris Good are at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd. WC2. 0171-734-4687. 10.30-4am. £10)... Phil Mison, Von, Fat Tony, Miss Barbie, Nancy Noise and Jay Farrugia are at **BLISS** (The Wag Club, 35 Wardour St. W1. 0589-966143. 10-6am. £12)... Rupert Dominic, Daryl B and Matt "Jam" Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am. £10)... Marc Andrews and Gareth host **LOVE MUSCLE** (Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £10/£8) with Brother Nation live.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. Nancy Noise, Athos, Dan Smith and the Boot Boys.

MANCHESTER: HOLY CITY ZOO York St. All Saints Park. 0161-273-7467. £8. 95 North join Robin Curley and Planet Janet... John Kelly is at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10)... Luvdup and Kenny Logan are at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-late. £12) with John Waddicker, Stu Allen and Bowa...

Graeme Park and Tom Wainwright host **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12) with Bobby Langley and Dick Johnson.

MILTON KEYNES: NATURAL BORN KILLERS AND IQ2 ORGANISATION Winter Gardens. 01908-218-795. 9-3am. Richie L, Ashley, Nick Norman and Jay Marshall.

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Paul Gotel, Charlie Hall, Scott Bradford and Scooby.

OXFORD: FLIRTY Coven 2, Oxpens Rd. 0589-226-262. 9.30-2am. £8/£7. Jon Da Silva, Lowey and Matt Bartlett.

PAISLEY: CLUB 69 Roxy's, 40 New Sneedon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy.

PRESTON: FEEL University Of Central Lancs Sp. Fyde Rd. 0973-504-494. 8-2am. £6. John Kelly and Gordon Kaye.

SHEFFIELD: LOVE To Be The Music Factory, London Rd. 0113-242-7845. 9-5am. £12. Boy George, Jon Pleased Wimmim, Tom Wainwright, Jack 'n' Daniels and DJ Pants.

SOUTHAMPTON: MENAGE A TROIS BOAT PARTY Ocean Village. 0973-287-365. 9-4am. £10/£9. Ricky Stone, Paul Sawyer, Gary Bennetton and Robert Webb.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. With Brandon Block, Si Barry, Chris Powell and Simon Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Rocky & Diesel, TWA, Pete Bromley, Sanjay, Nick Sheldon, Kirstie McAra, Alex Sparrow and Paul B all play.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £7. Paul Harris, Paul Ricketts and Danny Dope.

WINDSOR: FULL MONTY The Mirage, Windsor St. 01753-856-222. 10-6am. £10. John Kelly, David Holmes, Fabio Paras and Jay Evans. Watch out for the new Full Monty shop in Slough which, in keeping with the promoters' eclectic tastes in music, should sell everything from dub to reggae to dancefloor house.

WOLVERHAMPTON: QUEST Picassos, 34-36 Broad St. 01902-711-619. 9-2am. £8. Ratty, Rap, Jumping Jack Frost, SS, Fallout, MC Ribbs and MC Scarlet... Charlie Chester (or is that Ron Dixon?) continues to promote one of the best nights out in the Midlands at **UK MIDLANDS** (Foxes Lane. 0121-530-2233. 8-2am. £8).

WORCESTER: WET DREAM Zig Zags. 01905-619-069. 9.30-2am. £4. Craig Campbell, James Spear, Stu and Ian.

SUNDAY OCTOBER 15

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 Romms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar.

LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. £6/£4. 95 North, DJ Combo and Princess Julia. Luke Howard is currently in America on a college course... Andrew Weatherall is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £8) with Nick James... Danny Keith, Johnny Wishbone and Bluejean would be **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5)... Huckleberry Finn, DJ Bird and Jay Thorns all keep the house warm at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4)...

BEDROOM BEDLAM

MIX TAPE OF THE MONTH

NAME: Matthew Anderson (aka The Maestro).

RESIDENCE: Walton-On-The-Naze, Essex, London.

CONTACT: 01255-671-395.

BORN: Colchester. 15/3/74.

EXPERIENCE: "I started with a residency at Toots in Essex, where I used to play hardcore records by The Prodigy and Johnny L. I then moved to Oscars in Clacton and other clubs such as Labyrinth and Wonderland in London, Hollywoods in Ipswich and The Junction in Cambridge. I started to develop the DJing style I have now back in 1991. That was when house and hardcore split and everything went dark. But I was always looking for something more musical and when LTJ Bukem started playing more laid-back jungle, I got into that. And I've just completed a tennis coaching course in Cambridge."

FAVOURITE DJs: Fabio, LTJ Bukem, Norman Jay, Giles Peterson.

FAVOURITE CLUBS: Speed (London), That's How It Is (London), Metalheadz (London), Hollywoods (Ipswich), AWOL (London).

FAVOURITE LABELS: Good Looking, Photek, Certificate 18, Metalheadz, Mo' Wax.

ALL-TIME FAVOURITE TRACK: LTJ Bukem - "Logical Progression".

CURRENT CLASSIC TRACKS: PFM - "One And Only" (Good Looking), Golide - "Sea Of Tears" (ffrr), Jay Magik - "Needle Point Majik" (Metalheadz), Ingrid Schroeder - "Bee Chamer (Goldie Remix)" (East West).

FRUSTRATIONS: "Quite a few. It seems that many of the good promoters are going out of business, and many of those around now just haven't been in it long enough. In the specialist sector of hardcore that I play, it's very hard to break the mould of Bukem, Fabio and Kemistry & Storm. I'm only 21, but I feel I could do a really good job. I've been DJing to decent crowds for four years and I actually had the first ever release on Certificate 18 with "Intuition" as The Maestro. On the plus side, I do think that it's good that people like Photek and Goldie don't try to make it big as DJs just because they're good producers - they stick to what they're good at."

MUZIK'S VERDICT: This last statement is something many American techno DJs should take note of. A good producer doesn't equal a good DJ yet it's many of these people that are



Matthew Anderson

preventing young talent from coming through. In all genres. Here, for example, is probably the finest mix tape we have received. Based around the floating, dreamy drum 'n' bass beat heard from the likes of Fabio and Bukem, The Maestro takes it to another level by interspersing classic jazz records. The highlight, though, is when he slows down Soul II Soul's "Keep On Movin" and slips in the truly emotional work of T-Power over the top. He then progresses into deep drum patterns, all of which are smothered in the most soulful sounds. Pristine piano chords are layered on top, as we head into Bukem's angelic overhaul of Jodeci's "Freak 'N' You". If Speed or That's How It Is don't book this man before the year is out, then this scene is clearly not as open as we believed. Maestro, you've transformed the mood of the Muzik office. Deepest respect.

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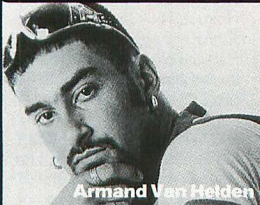
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Peshay at Metalheadz, London
Derrick Carter at Junior Boys Own, London
Kenny Carpenter at Roxy, NYC
Paul Bleasdale at Cream (In The City), Manchester
Lord G at Cafe Con Leche, NYC
Jon Pleased Wimmin at Pacha, Ibiza
Dave Angel at Rezerection, Edinburgh
Daft Punk at Back To Basics (In The City), Manchester
DJ Food at Fat City, Manchester
Paul Oakenfold at Perfecto/Manumission, Ibiza
Da Intallex at Alaska, Manchester
Mr Scruff at Fat City, Manchester
Fumiya Tanaka at Sabresonic, London
Tony Humphries at Club Deja Vu, New Jersey

THOSE WHO LOST IT

Tony Humphries at Castelo O Montemor, Portugal
Junior Vasquez at The Tunnel, New York

THOSE WHO FAILED TO SHOW

Francesco Farfa at The Pinch, London
Danny Rampling at Cream (In The City), Manchester
Joey Beltram and Jeff Mills at Rezerection, Edinburgh
Kevin Saunderson at Full Circle, Slough. Due to "Record company pressure"
Kenny Larkin at Cool Lemon, Glasgow. Retained in customs
Sasha at Escape, Oxford
CJ Bolland at Strutt, London
Paul "Trouble" Anderson at Network, Belfast
Ralphie Rosario at Holy City Zoo, Manchester. Due to illness

THOSE WHO WERE NEVER BOOKED

Seb Fontaine at Squeazy Lemon, Oxford

THOSE WHO WERE CUT SHORT

Derrick Carter at Back To Basics (In The City), Manchester

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

NOTHING BETTER (Bagley's Bunker Bar, Kings Cross Goods Yard, Kings Cross, N1. 0956-858-511. 10-6am. £8.50) features Richie Fingers, Tommy Cockles, Timmy Magic, Haydon Baker, Mystic Matt, Wolfman and Sean B... Ultramarine and Nightmares On Wax are at **THE BIG CHILL** (Arts Depot, Turnham, 26 Pancras Rd, NW1. 0171-281-8106. 3pm-midnight. £8/£6) with Doctor Rokkit, Pete Lawrence, Sie (Pussyfoot) and DJ Mingo-Go... MK Ultra, Goldfinger, Xavier and the Kenosha Kid reside at **THE ROMPUS ROOM** (The Albany, Great Portland St. 8-midnight. £3).
MANCHESTER: VERSIVO The Roadhouse, 8-10 Newton St. 0161-766-3926. 7pm-midnight. £2. Rephlex Records night with Richard James and I G 88 joining residents Rob Hall, Andy Maddocks and Mike Williamson.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Lofty and Phil Perry.
PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-630-011. 9.30-1am. £2. The Subteranian Crew mix up the funk, jazz and hip hop.

MONDAY OCTOBER 16

DUBLIN: LOUNGIN' The Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £3. Glen Brady.
LONDON: CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and guest follow recent appearances from Carl Craig and the launch of the recent Ballistic Brothers album... Phil Brill and DJ Alice continue to host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... James Lavelle and Giles Peterson reside at **THAT'S HOW IT IS** (Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £3) with Ben Wilcox and DJ Debra... Nicky Holloway and Paul Harris reside at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5).

TUESDAY OCTOBER 17

DUNDEE: HIGHLANDER Fat Sams, South Ward Rd. 01382-451-427. 10-2.30am. £5.50. Raw Stylus live.
LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Nick Rapaccioli (watch this man in 1995) and Fabio Paras... Simon and Scalp are at **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6)... 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. A big student night with "Brit Pop" tunes.

WEDNESDAY OCTOBER 18

ABERDEEN: COMMUNION The Palace. 0589-291-916. 9-2am. £5/£3. Garry McDonald, Jim Graham and Barry Kirtan.
BRIGHTON: SHAKE YOUR VIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2.50. Robert Luis and guests supply rap, soul and jazz.
LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5. Oscar G from Murk joins Luke Solomon and Kenny Hawkes... Nick Dare, Joe Fish and Bambo are **OVER SEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3.30am. £5)... Jon Pleased and Paul Woods are at **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5)... John Nelson,

Richard Taylor and Alan Cross play in the main room at **GIVE IT A SUCK** (Gardening Club 2, 196 Piccadilly. 0171-734-3416/0973-328-152. 10-3am. £4)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Frankie D and Alex Hazzard play at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6).
READING: LUSH Club RG1, 57a Caversham Rd. 01734-586-093. 9-2am. £5/£3. Luv Dup and residents Martin Larner and Simon Paul.

THURSDAY OCTOBER 19

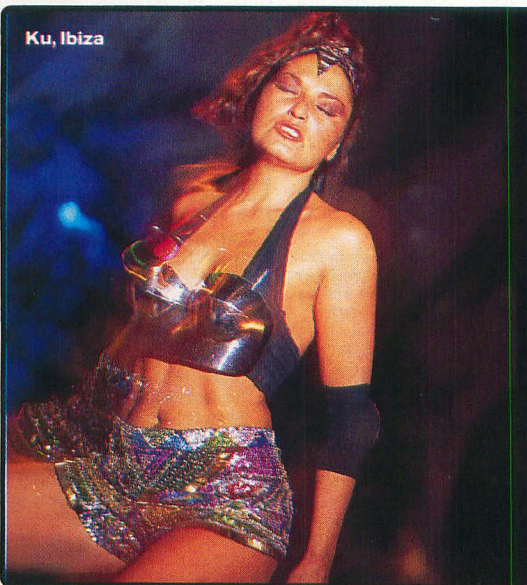
ABERDEEN: THE INDUSTRY TOUR Aberdeen University. 01484-846-703. £7. With Farley "Jackmaster" Funk, Lex Loofah, Jonathon J, Luke and Billy Bongo.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall. ⚡
GLASGOW: UNDERWORLD Barrowlands, Gallowgate. 8-2am. £10. Darren Emerson, Karl Hyde and Rick Smith play live as the revolutionary Underworld, while Darren Price from Centuras mans the decks.
KEELE: SKOOL DISKO Keele University, Staffordshire. 01207-522-204. Kelvin Andrews brings in Ashley Beadle, Andrew Weatherall and Daft Punk live.
LIVERPOOL: COMPLICITY AFLOAT Pier Head. 0151-236-3307. 8-1.30pm. A special boat party with Luv Dup, Lex L'Amour, Tony Walker and a PA by Guru Josh. Farley "Jackmaster" Funk, Luv Dup, Tony Walker and Lex Lamour also spin at the Garlands later. Tickets from 3 Beat or Garlands.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, Bukem and Kemistry & Storm... Crawling King Snakes play live next to Fabio Paras at **SEX LIES AND ACETATE** (The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10-3am. £6/£4)... Lisa Loud is at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3.30am. £5/£4)... Full Moon Scientist, Sound & Pressure, Hempolis and Ja Works are at **PLANET DUB** (Disgraceland, 196 Essex Rd, Islington, N1. 0171-354-3369. 9-2am. £2).
MANCHESTER: DANCENOISE EXTRA VAGANZA Hacienda, Whitworth St. 0161-236-5051. 8.30-2am. £6. Divine David featuring Dancenoise from New York, Chloe Poems and guests... DJs Alf and Dale mix the funk, acid jazz and house at **PANDAEMONIUM** (Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4)... Ian Ossia is at **2KINKY** (Generation X/Club Code, 11-17 New Wakefield St. 0161-237-9924. 8-3am. £7) with Big Danny, Mark Currie and Paul Taylor.
NOTTINGHAM: DAZZLE Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3. Phil Sagar, Tom Wainwright and Simon White.
SHEFFIELD: KITCHEN SINK Music Factory, London Rd. 0114-250-8339. Chris (Warp Records), Jammer and Martin Dutton.
WELSHPOOL: ROCKIT Images Nightclub, Berriew Street. 01938-552-145. 9-late. £4. Allistair Whitehead, James Bird and Jules Sawyer.
WOLVERHAMPTON: LIFE'S A BITCH UK Midlands, Fox's Lane. 01902-450-011. 10-2am. £5. Jeremy Healy, Si Storer and Neil Hutchinson.

FRIDAY OCTOBER 20

ABERDEEN: THINK AGAIN The Pelican, 17 Market St. 01224-585-667. 10-2am. Emperor Sly live with resident DJ Titch.

BIRMINGHAM: SLAG Steering Wheel, Wrotesley St. 0121-622-3385. 9.30-2am. £6/£5. Jon Hollis, Steve Login, Funky Duncan and Robinesque... Des Doonigan and Val O'Conner from Come Dancing guest at **CRUNCH** (The Venue, Bransford St. 0121-472-4581. 10.30-6am) with Jon Hollis and Mark Jarman.
BRADFORD: SPICE The Queens Hall, Great Horton Rd. 01274-679-361. £3.50. Ross Allen from Dorado Records with Mark T and Crofty... Christian Woodyatt and Nigel Walker guest at **OPULENCE** (Caligulas, 5-7 Barry St. 0378-472-519. 10-4am. £6) with Scmoov, Scott Sheridan, Phil Powers, Darl Anderson and Paul Merchant.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Carl Cox and Andy Mac... Muzik co-host **RED** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7) with Moonshine and Bush Records to co-incide with Eric Powell's forthcoming mix in the Psychotrance series. Powell and Tall Paul Newman man the decks.
BRISTOL: TEMPTATION Lokota, 6 Upper York St. 0117-942-6208. 9.30-4am. Andy Weatherall, Phil Perry, Leon Alexander, Jody and Ian Wilkie.
CANNOCK: SPOILT Annabella's, 83 High Green. 0385-245-402. 9-2am. £5. Craig Campbell and Ian Emmerson.
CARDIFF: HIPPO The Hippo Club, 3-7 Penarth Rd. 01222-341-463. £8. The Cream Tour with John Kelly and Judge Jules.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Stuart McMillan and Orde Miekke at the helm... Love To Infinity are the main attraction on the Ministry Of Sound Tour at **THE TUNNEL** (Tunnel, Mitchell St. 0171-378-6528. 10-6am. £10)... Paul Cawley goes **PHAR-OUT** (School Of Art, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50)... Gareth Sommerville and Stuart McCorrisken play **THE YARD** (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am)... And Spiral Tribe return with a three-hour dub set at **NAI** (School Of Art, Renfrew St. 0141-357-5474. 10-3am. £8) with DJ Jeff, Shandy and DJ Larz.
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Brandon Block and Paul Harris... Gayle San and Julian Morris play at **FETISH** (The Venue, 18a West St. 0585-701-501).
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £9. Al MacKenzie, John Lancaster, Marianne and Richie.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Slomp and Errol D.
LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 01132-445-521. 10-4am. £10/£8. Allister Whitehead, Marshall and Neil Metzger man the decks tonight... Steve Luigi, Billy Da Kid and Pete De Santos reside at **OPAL** (Music Factory, Briggate. 10-late. £5).



Pic: Jamie B

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Rocky & Diesel, Wilson from K-Klass and Phil Cooper.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5/£4. Dino and Timm & Laurie... DJ Digit is at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5).
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6/£5. Johnny Moy, Billy Scurry and guests. ⚡
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm and the Dribbler.
EVESHAM: ULTIMATE ORANGE Marilyn's Nightclub. 01386-48123. 9-2am. £3.50. Steve Black, James Bird, Jules Sawyer and Mark Oberon.
GALWAY: GOODTIMES The Oasis Club, Salthill. 0035-391-22715. 10-2am. £5. Mike Kearney and Dean King.

LEICESTER: UNDERWORLD Leicester De Montfort University. 9-2am. £9. Underworld and Darren Price.
LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Peace Frog Records host with Luke Slater, Dan Curstin, Paul Johnson, Jim Masters, Carsten Schneider and a live set from Neil Landstrumm... Robert Hood, DJ Skull, Christian Thomas and Terry Mitchell spin at **DIGITAL NATION** (Bagleys Studios, Goods Yd, Kings Cross, N1. 0181-678-0460. 10-6am. £15) with Blake Baxter, Russ Gabriel, Craig Thomas, Nick Spice and Terry Mitchell... Carl Cox, Dave Angel, Miss Dix and Mach One spin at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9)... "Evil" Eddie Richards, Craig Walsh and Mark Broom are at **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10) with Clive Anthony and Gary Collins.



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 Darren Poole
 Matt Maurice

Admission

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 Before 11pm
 £10 Thereafter

(Babes Free
 Before 11pm)

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Friday 29 September 1995



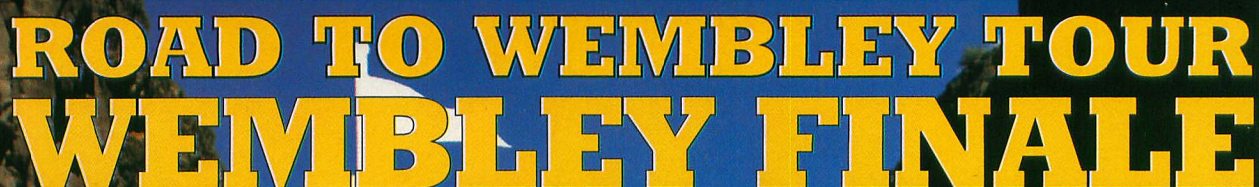
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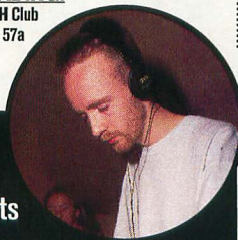
MUZIK

Magazine

Glass St, Hanley. 01782-213-838. 9-4am. £10. Lee Fisher, Richie Malone, Pete Bromley, Sajay, Nick Sheldon, Kirstie McAra and Alex Sparrow.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Martin Madigan.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-4am. £12. Call for guest details.

Alice and Phil Brill reside at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5). ... Nicky Holloway resides at **WORLD RECEPTION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5). ... James Lavelle and Giles Patterson are at **THAT'S HOW IT IS** (Bar Rumba, 36 Shaftesbury Av. 0171-287-2715. £3.) with DJ Debra and Ben Wilcox.

and Alex Hazzard play upfront techno grooves at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6). ... Darren Stokes joins Richard Taylor and Alan Cross at **GIVE IT A SUCK** (Gardening Club 2, 196 Piccadilly, 0171-734-3416. 10-3am. £4).
READING:
LUSH Club RG1, 57a



WC2. 0171-497-3153. 10.30-3.30. £5/£4) with resident Seve Lee. ... Colin Dale, Colin Faver, Russ Gabriel, Craig Thomas and Neil Lanstrumm play at **CONTINUUM** (EC1 Club, 29-35 Farringdon Rd, EC1. 0181-078-0460. £7/£5).
MANCHESTER:
PANDAEMONIUM Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4. DJs Alf and Dale. ... Paul Daley and Rob Fletcher spin at **HERBAL TEA PARTY** (The New Andri, 85 Coupland St. 0161-226-4688. 9-2am. £6) with G-Man live on stage. ... Daniele Dalgas and Pete and Russel from Progress spin at a new monthly called **DODGERS** (Sankeys Soap. 0161-248-0181. 9-4am. £6/£5). Residents are Nick Crombie and Akay.
NOTTINGHAM: DAZZLE Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3. Keoki, Phil Sagar and Simon White.
READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Carl Cox, Richard Ford, Pierre Mansour and Stripe.
SHEFFIELD: KITCHEN SINK Upstairs at The Circle, Music Factory, London Rd. 0114-250-8339. 10-2am. £4/£3. Chris from Warp, Jammer and Martin Dutton.
WOLVERHAMPTON: LIFE'S A BITCH UK Midlands Fox's Lane. 01902-450-011. 10-2am. £5. Jeremy Healy, Si Storer and Neil Hutchinson.

Electric Orgasm, Ian Wilkie, Jody and Leon Alexander.
CANNOCK: SPOILT Annabella's, 83 High Green. 0385-245-402. 9-2am. £5. Guy Oakman (Life) and Steve Yates.
CARDIFF: HIPPO The Hippo Club, 3-7 Penarth Rd. 01222-341-463. £8. Luv Dup.
CARLISLE: PURR-FECT Pagoda, Lancaster St. 01228-44667. 9.30-2am. £5. Ashley Beedle, Big Bill, Peter James and Darren Laws.
CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Wilson from K-Klass and Phil Cooper.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5/£4. Simon Owen, Russel Salisbury, Timm & Laurie. ... Smokin Jo and Roy Downes spin at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5).
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6/£5. Johnny Moy, Billy Scurry and guests. **EDINBURGH:** PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm and The Dribbler.
EVESHAM: ULTIMATE ORANGE Marilyn's Nightclub, Bridge St. 01386-491-23. 9-2am. £3.50. Residents night with Lee Grant.
GALWAY: GOODTIMES The Oasis Club, Salthill, Galway, Ireland. 00-3539-122-715. 10-2am. £5. Mike Kearey, Dean King and guests.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Stuart McMillan and Orde Miekke. ... Gareth Sommerville and Stuart McKrossen continue 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. Tony Di Vit and Tail Paul Newman. ... Colin Faver and Simon Spencer play at **FETISH** (The Venue, 18a West St. 0568-701-501).
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-4am. £9. Boy George, Seb Fontaine, Tony Walker, John Lancaster, Terry, Marianne and Richie. **KENT:** ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp and Errol D.
LEEDS: UP YER RONSON Pleasure Rooms, Marston St. 0113-244-5521. 10-4am. £10/£8. Graeme Park, Marshall and Neil Metzner. ... Steve Luigi, Billy Da Kid and Pete De Santos reside at **OPAL** (Music Factory, Briggate. 10-late. £5/£4 members).
LIVERPOOL: HERBAL TEA PARTY Mardi Gras, 59a Bold St. 0151-708-5358. 10-3am. £6. An Orb special with DJ Lewis, Dr Alex Patterson, Rob Fletcher and Ian Fletcher. ... Another Ibiza reunion at **FULL ON** (Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. £10) with Jon Pleased, Justin Robertson and David Holmes joining residents Healy, Cox, Bleasdale, James Barton and Andy Carroll.

DJ PROFILE

MR SCRUFF - whose eclectic sets for the Fat City nights were one of the highlights of In The City - takes a bow

Maclesfield, Cheshire. 10/2/72.

Like most people, I began messing around with decks in my bedroom. It was very much a direct result of getting into electro. I eventually started playing at friends parties and doing the odd night in local pubs. Eventually I graduated to DJing in clubs.

Odd. Most DJs go for a particular sound, but what I play totally depends on my mood. One night I might play World music and the next it'll be mad hip hop or jungle. I like to think that I offer a well-balanced musical meal from the entire spectrum of black music.

Shakin' Stevens' "Green Door". With a 50p loan from my mum!

The Lick With Jazz Movement's "Get Started" on WSH and the reissue of Azimuth's first album, "Som Livre".

About £50 a week. It depends how much work I've got on.

I'm not involved with that Premier League DJ rubbish, so it's hard to say. But I do feel that DJs who specialise in one sound create problems. It may take a lot of knowledge to specialise, but it always seems to result in the creation of bandwagons which some people jump on for financial gain.

My strength is being eclectic. My weakness is I'm too fussy. I'll sometimes spend days sorting out that perfect mix for moving between genres.

Steve Barker, whose "On The Wire" programme for Radio Lancashire is excellent, and John Peel because of the wide range of stuff he plays. As for club DJs, Chubby Grooves from Manchester is really good.

Any sweaty little dive. I'm not into the established club scene. When the space is good, the sound system is often shit and vice versa. I do like Time in Manchester, though.

Twitching!

I'm recording some tracks with Black Sunshine, including a collaboration with JC 001 for Grand Central. Plus more singles and possibly an album on Pleasure.

Mr Scruff's 'The Frolic EP' is available now on Pleasure

Caversham Rd. 01734-586-093. 9-2am. £5/£3. Pete Wardman, Martin Lerner and Simon Paul.

THURSDAY OCTOBER 26

BIRMINGHAM: THE INDUSTRY TOUR The Que Club. 01484-846-703. 9-3am. £8.50. Graeme Park, Chris Iredale, Luke and Billy Bongo. ... Paul Moran is holding court at **FLAVA** (The Cirrus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3).
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 and Kram The Destroyer.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £5. Mark Dixon and Stephen Mulhall. **UNDERWORLD** (The Mean Fiddler. 9-2am. £10) play live with Darren Price and Emerson on the decks.
KEELE: SKOOL DISKO Keele University, Staffordshire. 01270-522-204. Kelvin Andrews and guests.
LEEDS: HAYWIRE Cafe Mex, Call Lane. 0113-266-1292. 9-2am. £5. Charlie Hall celebrates his birthday alongside Daz Quayle.

LIVERPOOL: COMPLICITY Garlands, Eberic St. 0151-236-3307. Miles Holloway, Alan Holt and Spok.
LONDON: SEX LIES AND ACETATE The Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10-3am. £6. Fabio Paras finally brings back Soundclash Republic to the live arena. ... LTJ Bukem hosts **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Fabio and Kemistry & Storm. ... Keld Tolstrup plays at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza,

TUESDAY OCTOBER 24

Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Andy Morris and Fabio Paras. ... Mixit, Scalp and Simon play at **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6). ... Patrick Forge, Ross Allen, DJ Debra and Bobby Sanchez are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338278. 10-3am. £5).

WEDNESDAY OCTOBER 25

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis and guests spin rap, soul, funk and jazz.
BRISTOL: HEAVENLY Lakota, 6 Upper York St. 0117-9426297. 9.30-4am. £4. Paul Harris.
LONDON: SPACE Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £5. Terrence Parker, Luke Solomon and Kenny Hawkes, at one London club which needs your support. With still so few clubs in the capital supporting deep, American house music, this is one night we must all take care of. Take one look back at the people who have graced these decks in the last year, and you'll realise that this club is pushing the world's finest underground house producers and DJs. ... Nick Dare spins at **OVER SEXED** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3.30am. £5) with Bambo and Joe Fish. ... Paul Woods warms up for Jon Pleased Wimmin at **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5). ... Paul "Trouble" Anderson hosts **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5). ... Frankie D

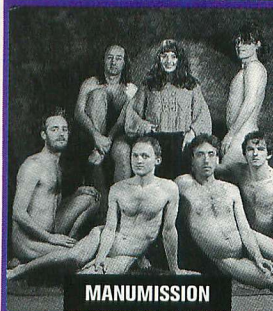
SUNDAY OCTOBER 22

0421-452977. 9-1.30am. £1.50. Colin Cook.
GLASGOW: LUSH Voodoo Rooms. 01908-270811. Oscar G and Ralph Falcon join Harri.
LONDON: QUEER NATION Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6. Joi Cardwell and Princess Julia. ... MK Ultra are at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3) with Goldfinger and the Kenosha Kid. ... Danny Keith is at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5) with Bluejean and Johnny Wishbone. ... Huckleberry Finn and DJ Bird spin at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447110. 4-11pm. £4) with Jay Thorn. ... Richie Fingers spins at **NOTHING BETTER** (Bagley's Bunker Bar, Kings Cross Goods Yard, Kings Cross, N1. 0956-858-511. 10-6am. £8.50) with Tommy Cockles, Timmy Magic, Haydon Baker, Mistic Matt, Wolfman and Sean B.
PERTH: BOOTZILLA Ice Factory, Shore Rd. 01738-830-011. 9.30-1am. £2. The Subterranean Crew mix up the funk, jazz and hip-hop.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-12am. £5. Phil Perry celebrates five years of Full Circle with Carl Cox and guest.

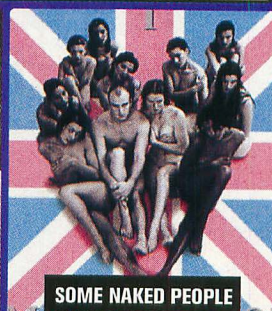
MONDAY OCTOBER 23

DUBLIN: LOUNGIN' Temple Of Sound, Ormond Quay. 10.30-late. £3. 00-3531-872-1811. 10.30-late. £3. Glen Brady. **LONDON:** CHILLIN' Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free. Jim Masters and guest. ... DJ

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(UP YER RONSON)

SHIVA

**LEE FISHER
& JOOLS**
(MOTHER)

RAJ ACQUILLA
(THE WORLD)

**LICK &
SUBWAY**

**DANNY
CAMPBELL**

**PAUL
TAYLOR**
(ANGELS)

EVOLUTION
(RED PARROT)

IAN OSSIA
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**RACHEL
McFARLAND**

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(RENAISSANCE)

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HUDDERSFIELD - FULCRUM 01484 427564 / HULL - SUB LEVEL 01482 217620

NORTH EAST:

MIDDLESBOROUGH - LACKYS 0850 711022 / NEWCASTLE - TRAX 0191 2221925 / AMANDA - BRID. LEISURE WORLD 01262 606715

NORTH WEST:

LIVERPOOL - UNITY RECORDS 0151 7072008 / CHESTER - GLOBAL GROOVES 01244 343781 / MANCHESTER - UNDERGROUND 0161
8394043 / PRESTON - ACTION RECORDS 01772 258809 / BLACKBURN - MINISTRY OF VYNIL 01254 693251 / BOLTON - BEAT STREET
01204 382588 / WARRINGTON - HOT WAX 01925 659235 / WIGAN V2 MENSWEAR 01942 826962

MIDLANDS:

BIRMINGHAM - DEPOT 0121 6436045 / WOLVERHAMPTON - RUBY RED 01902 771186 / LEICESTER - PILOT 01162 625 535

LONDON:

FLYING RECORDS 0171 9384407 / SIGN OF THE TIMES 0171 2406694

SOUTH WEST:

BRISTOL - LAKOTA 0117 9304913

SCOTLAND:

GLASGOW - BOMBA 0141 248 8831

WALES:

RHYL - 3RD PLANET 01745 344679

FURTHER ENQUIRIES:

FRAZER: 01924 430356 / 0370 314112 FRANCO: 01484 455065 / 0585 350369



"SPECIAL THANKS TO MUZIK MAGAZINE"



bands were hearing dance music in the clubs meant they acknowledged it in their own records by getting DJ remixes. "There are very few clubbers in Manchester now in their early to mid-twenties who haven't been to Temperance at some point. A lot of people were serving their clubland apprenticeships. It was the first club that Justin Robertson ever used to go to and The Chemical Brothers started here. This was their way into the club scene."

● Interview by Rachel Newsome

CLASSICclubs

Manchester's legendary DAVE HASLAM on the Hacienda's TEMPERANCE club

IN 1986 there were two types of clubs in Manchester, either miserable goth clubs or underground places playing electro and black soul. It was very ghettoised, but I wanted to play everything. People found the Temperance club (Thursdays from May 1986 to December 1990) very liberating, especially when Morrissey was saying things like, "Hang the DJ, there's no value in house, hip hop or reggae". I took great pleasure playing Public Enemy next to a Smiths record or Primal Scream back to back with Mantronix.

That's when I knew the whole miserable Manchester stuff was dead and things had moved my way. I ended up being the right DJ playing the right music in the right club in

the right city and everything else fell neatly into place.

In 1989, Temperance exploded and went totally mad because it was providing a focus for a whole generation of Mancunian people. I ended up DJing over 450 times, but all I can really remember is just masses of people everywhere - on the stage, on the stairs, on the balcony, on the bar, at the cloakroom and in the queue. And it wasn't manufactured or second-hand, it was the genuine article.

To outsiders, Manchester meant indie bands, but the real soundtrack was the house music being played in clubs and the big revolution was getting off your face and going to raves. The fact that those Madchester

BRIGHTON: It Zap, Old Ship Beach. 01273-821-588. 10.30-4am. £7.50 Chris Cocco and Subtle By Design.

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. £6. Angel, Andrew Galea and James Savage.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8/£6. Tom & Jerry Bouthier, Paul Taylor and Matt Bell.

CARDIFF: TIME FLIES HALLOWEEN BALL City Hall, Cathays Park. 01222-382-830. 8.30-2am. £10. Al Mackenzie, Phil Gifford, Si Long and Bartlett & Jones.

COALVILLE: PASSION Emporium, 69 Belvoir Rd. 9-2am. £7.50. XL party with Tall Paul, Richard Russell, Leo Silverman, Eric Morillo, JFK and a live PA by Liquid.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Victor Simonelli and Paul Gotel with hosts Pete and Russel.

DUBLIN: TEMPLE OF SOUND Ormond Quay, 00-3531-872-1811. 10.30-late. £8. Simon DK and Mark Dixon.

EDINBURGH: STRIPPED La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Stuart Duncan, Colin Cook, Steve Livingston and Alan Dundas host a resident's night at

HORNBY MONKEY (The Vaults, Niddry St. 0421-452-977. 10-3.30am. £10).

GLASGOW: SUB CLUB Jamaica St. 0141-248-4600. 11-3am. £8. Harri, Dominic and Oscar.

HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. £8. Christian Woodyatt, Doc Martin, Tom Wainwright and Joni-B...

Kevin Swain and Kevin Hurry are at **ALCHEMY** (Folly Hall, Lockwood Hall. 0112-244-9511. 10-3am. £8) with Jamie Garry, Mark Bell...

HULL: QUENCH Room 82-88 George St. 01482-323-154. 10-4am. £7. Kevin MacKay, Luke Solomon, Jeff Ibbson, Patrick Garry, Alfonso and Mark Bliss.

KNARESBOROUGH: RENAISSANCE END OF SUMMER BALL Allerton Castle, Allerton Park, North Yorkshire. 01782-717-872. 8-4am. £28.

After many setbacks, Renaissance have got the licence for this club. With Healy, Dimitri, Keoki, Digweed, Auerbach, Kym Mazelle, Ossia, Seaman, Chris & James and Pappa among others.

LEEDS: THE ORBIT After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8. Justin Robertson, Alex Patterson, Mark Turner, Nigel Walker and Jan Bury...

Rob Roar, Chrissy Tee, Baby Ford and Jam MCs guest at **BACK TO BASICS** (Pleasure Rooms, Marriion St. 01132-449-474. 10-6am. £10) with Huggy, Ralph Lawson, Lee Wright, James Holroyd and Simon Mu... Cliff Manumission guests at

VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9).

LEICESTER: HIGH SPIRITS The Venue, University Rd. 0116-255-6282. Jim "Shaft" Ryan, Daniele Divoli, Marc Fuccio and Anthony Teasdale.

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Jon Pleased Wimmin, Judge Jules, Andy Carroll, Paul Bleasdale and James Barton... Charlie Hall at

VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £8) with Skitch, Andy Nicholson and Steve Shiels.

LONDON: MINISTRY OF SOUND'S WEMBLEY FINALE Wembley Exhibition and Conference Centre. 0891-715-900. 9pm-7am. £25. Muzik co-hosts the

Road To Wembley Tour finale, with Billie Ray Martin, Bandulu, D'Bora, Doi-ong, Yojo Working, Meechie and Georgie Porgie all playing live. Morales, Knuckles, Humphries, CJ Mackintosh, Sotoshie Tommie and Harvey spin in the Rulin' arena, while Garnier, Derrick May, Carl Cox, Claude Young, Billy Nasty and Phil Perry play the Open arena...

CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £15/£12) celebrates its third birthday with Healy, Brandon Block, Laurence Nelson, Chris & James, Kelvin Andrews and Lisa Loud...

The Ministry Of Sound keep the American house sound **RULIN'** (Ministry Of Sound, 103 Gaunt St. SE1. 0171-378-6528. 11-10am. £15)... Nicky Holloway and Chris Good

reside at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)...

Luke Neville and Alex Pare at **MALIBU STACEY** (Hanover Grand, Hanover Square. 0181-964-9132. 10-4.30am. £14) with Seb Fontaine...

Ricky Morrison, Dean Savonne, Dana Down and Chris Corbett spin at **RELEASE THE PRESSURE** (LA2, Charing Cross Rd. 0171-287-0503. £12/£10)...

Rupert Dominic, Daryl B and Matt "Jam" Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Square, WC2. 0171-839-2633. 10-6am...

LONDON: THE GALLERY Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10. Graham Gold, Keld Tolstrup, Darren Stokes, Danny Keith and Vivien Markey... **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) nears the end of its run at Ministry Of Sound... John Kelly and Luke Neville are at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Julian Vern... Dave Clarke, Mike Dearborn, Frankie D, Gayle San, Charlie Hall, Steve Jonson and Nick Brown spin at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) with Eurobeat 2000 hosting the Shangri-La... Colin Dale, Alex Knight and Trevor Rockliffe are at **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10) with Clive Anthony and Gary Collins... Lisa Loud guests at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10) alongside Nicky Holloway... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech reside at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Rude Boy Rupert, Dennis Valentine and Adrian... Keld Tolstrup joins Joel Xavier, Lekker and Nick Hook at **WHOOP IT UP!** (Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8/£6)... Dream FM host an all-nighter **DREAM FM** (Fridge, Town Hall Parade, SW2. 0171-490-0385. 9-6am. £10)... Spencer Broughton is joined by guests at **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)... Dodge, Alex Baby, Femi Fem and Sam B plays at **ROTATION** (Subterranea, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8)... Neil Charles, Guy Patterson, Miles Morgan and Jay Johnson spin at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10).

LUTON: BLUE 53 Cheapside. 9-3am. £5. Wobble host with Phil Gifford, Matt Booker, Matt Hunt, Rik Walker and Pedro.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Andrew Weatherall, The Advent and James Holroyd... DJ Pierre guests at **SUNSHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £8) with Nic Loveur in the 5th Man... Danny Hussain, Nev Johnson and Griff play at **HOLY CITY ZOO** (Holy City Zoo, York St, All Saints Park. 0161-273-7467. £7).

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222 30. 8-2am. £5. Boy George, Nick Rodgers and Duncan Betts all spin.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £8. Judge Jules on the mix.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

READING: RIBBED Central Club, London St. 0850-836-469. 10-4am. £5. Laurence Nelson joins residents James Worthington and Ben Beardsworth.

RINGWOOD: FANDANGOS The Manor, 240 Hurn Rd, Matchems. 01425-480-655. 9-2am. £6. Dave Ralph, Gaz White and Wain Morrison.

ROMFORD: MALARKY Hollywoods, Atlanta Boulevard. 01708-742-289. 9-3am. £8. Graham Gold, Craig Campbell, Jazzy M, Toney Grimley, Gareth Cooke and Ricky Stone.

SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Allister Whitehead... Checkpoint Charlie are at **RISE** (Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 9.30-4am. £7/£8) with Jon Pleased Wimmin, Richard Ford, Pierre Mansour, Stripes, Luv Dup and Paul Chiswick.

SOUTHAMPTON: CERT 18 Jollies, Chapel St. 0378-863-111. 9-2am. £6. Fabio, Betts and Dirty D.

STAFFORD: SVOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Jeremy Healy and Angel.

STOKE: SIN CITY The Academy, Glass St, Hanley. 01782-410-733. 9-2am. £5/£4. Phil Perry, John Taylor, Sanjay.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6. Second birthday with Sister Bliss, John Kelly and Slipmatt.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4/£3. Stress Records night with residents and a surprise PA.

SATURDAY OCTOBER 28

BELFAST: RESOLUTION The Venue, Bruce St. 01265-563-55. 9-1.30am. £10. Gordon Kaye, Col Hamilton and Willie Newberry.

BIRMINGHAM: MISS MONEYPENNISS Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50. Alister Whitehead and Tony De Vit...

Scott Bond is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6) with Craig Campbell... The Club Sativa DJs are at **HOUSE OF GOD** (Dance Factory, Digbeth. 0121-449-5093)...

Brandon Block and Roger The Doctor are at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) with Simon Fathead...

Jon Pleased and Tim Jeffries go to **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am) with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner...

The Drum present **DIGITAL EQUINOX** (Moseley Arts Centre, Moseley Rd. 9-2am) with Simon and Diamond Duggal, Trevor Matheson and Eddy George.

BLACKPOOL: FEDERATION Main Entrance, Central Promenade. 01253-292-335. £12. Judge Jules, Rick Bonetti, Billie Calwell, Dean Bell.

Club For Life presents

we are 3

3rd Birthday Party October 28th

DJ's **Jeremy Healy • Brandon Block • Laurence Nelson • Kelvin Andrews • Lisa Loud • Chris & James • Phil Brill**

at GC2 196 Piccadilly W1 10PM - 6AM

Advance Tickets available to members only £12.00

Info: 0171 497 3153 GC2: 0171 734 3416

OUTLETS - GC2 (Sats), Gardening Club HQ - 4th Floor Bedford Chambers, The Piazza WC2E (Office hours)



Ma Shimmon joins Keith Fielder and Russ Cox at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)... Fat Tony, Miss Barbie and Johnathon Moore play **BAMBI AND BO** (The Cross, Kings Cross Goods Yard, York Way, N1. 0171-837-0802. £15)... **UNDERVOLT** (The Forum. 9-8am. £15) play live with Speedy J and Darren Price... Production masters K-Klass appear at **JUST CAN'T GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12) with Paul Gardener and The Boot Boys... Bobbi, Steve and Chrissy reside at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10)... K-Klass, Luke Neville, Fat Tony, Phil Mison and Von join Jay Farrugia at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-8am. £12)... Jon Marsh, Luv Dup, Tom & Jerry Bouthier, Mrs Wood and Fabio Paras go to **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-8am. £12/£10) with Paul Kelly, Nancy Noise, Danny Slade and Janeen... Marc Andrews and Gareth host a Halloween party at **LOVE MUSCLE** (Fridge, Town Hall Parade, SW2. 0171-480-0385. 10-8am. £10/£8)... Craig Dimech, Nancy Noise, Andy Morris, Seamus and Kiki reside at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-8am. £12)... Mark Moore, Craig Jensen, Phil Mison and Richio all spin at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12). **MAIDSTONE: BABYLOVE** Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. John Kennedy, Athos, Dan Smith and the Boot Boys. **MANCHESTER: GOLDEN** Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-3am. £10. Justin Robertson and Greg Fenton... Graeme Park, Tom Wainwright, Bob Langley and Dick Johnson are at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12)... Robin Curley and Planet Janet host a party at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £8). **MANSFIELD: HOT TO TROT** Venue 44, Belvedere St. 01332-362-266. 11-7.30am. £20. Danny Rampling, Mark Moore, Smokin' Jo, Claire Brennan and Jose Padilla. **NEWCASTLE: SHINDIG** Riverside, Melbourne St. 0191-261-4386. 9-3am. £7. Luv Dup, Huggy, Scooby and Scott. **OXFORD: FLIRTY** Coven 2, Oxpens Rd. 0589-226-262. 9.30-2am. £8/£7. Luv Dup, Allan Stevens and Matt Bartlett. **PAISLEY: CLUB 69** Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Willy. **PLYMOUTH: FUNKJUNKIE** The Warehouse, Union St. 0378-638-172. 9-2am. The Funkjunkie Allstars, Bebe, Funkland and DJ Ronnie from Loaded Records. **SHEFFIELD: LOVE TO BE** Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £12. The Cream Tour with Jon Pleased Wimmin, Dave Seaman and Phil Morley. **SOUTHAMPTON: FUNKJUNKIE BOAT PARTY** Ocean Village. 0378-638-172. 9-3am. £10/£9. HMS Funk gets sail with Bebe, Funkland, Robbo and Farley. **SOUTHDEN: ENOUGH TO MAKE YOU COME** Club Art, 9 Elmer Approach. 01702-333-277. £8. Journey By DJ host with Jay Chappell and Chandrika. **STOKE: PLATINUM** The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Cleveland City host with Si Storer, Scott Bond, Steve Proctor, Sanjay and Nick Sheldon. Kirstie McAra, Alex Sparrow and Paul B reside in the lounge.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Patrick Smoove returns. **WESTON: BIG BANG** Tropicana. 01908-270-811. "Evil" Eddie Richards. **WOLVERHAMPTON: UK MIDLANDS** Foxes Lane. 0121-530-2233. 8-2am. £8. House and garage leading DJs... Nexus, Kemistry & Storm, Grooverider, Micky Finn and Pilgrim are at **QUEST** (Picassos, 34-36 Broad St. 01901-711-618. 8-2am. £8). **WORCESTER: WET DREAM** Zig Zags. 01905-619-069. 9.30-2am. £4. Third birthday celebrations with Jon Da Silva, Mike Luv Dup, Heaven and Matt Booker. **DUNFERMLINE: QUENCH** Nico's. 0421-452-977. 9-1.30am. £1.50. Colin Cook. **EDINBURGH: TASTE** The Vaults, Niddry St. 0131-558-0079. 10-3am. £5. Fisher and Price play to a packed and friendly mixed crowd.

SUNDAY OCTOBER 29



Pacha, Ibiza

Pic: Jamie B

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri and Oscar. **LONDON: SPREAD LOVE PROJECT** (Gass Club, Whitcomb St. 0171-839-3922. 11-8am. £7. The deep garage groove continues... Princess Julia resides at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6)... Danny Keith, Johnny Wishbone and Bluejean are at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5)... Alex Knight spins at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6) with Nick James... Xavier, MK Ultra and the Kenosha Kid play in **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-midnight. £3). **SLOUGH: FULL CIRCLE** Greyhound, Colnbrook Bypass. 0181-898-59 2-6pm. £5. Phil Perry and Dean Thatcher.

MONDAY OCTOBER 30

DUBLIN: LOUNGIN' The Temple Of Sound, Ormand Quay. 10.30-late. £3. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Aoife Nic Canna. **LONDON: THAT'S HOW IT IS** Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle and Giles Peterson reside... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free before 11pm. £3 after)... DJ Alice spins with Phil Brill at **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris are at **WORLD RECESSION** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5). **MANSFIELD: BLUE MONDAY** The Yard, 61 West Gate. 01623-222-30. 9-2am. £3. Jon Pleased Wimmin.

TUESDAY OCTOBER 31

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Rad Rice and Fabio

Paras... Patrick Forge, Ross Allen and DJ Debra continue at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5)... Mixit, Scalp and Simon play **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6).

WEDNESDAY NOVEMBER 1

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3. Robert Luis and guests with rap, funk and jazz. **Bristol: HOUSE OF SUTRA** Odyssey, Nelson St. 0117-976-3904. 9-2am. £5/£4. Jeremy Healy, Greg Evans, Hooker Alex and Noel Morrow. **LONDON: THE LOFT HQ**, West Yard, NW1. 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... Laurence Nelson, Richard Taylor and Marcus Peck are at **GIVE IT A SUCK** (Gardening Club 2, 196 Piccadilly. 0171-734-3416/0973-328-152. 10-3am. £4)... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5)... Nick Dare, Joe Fish and Bambo are **OVER SEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-3.30am. £5)... Harvey is at **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £5) with Luke Solomon and Kenny Hawkes... Frankie D and Alex Hazzard are at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6). **READING: LUSH** Club RG1, 57a Caversham Rd. 01734-566-093. 9-2am. £5/£3. Darren Pearce, Martin Larner and Simon Paul.

THURSDAY NOVEMBER 2

BIRMINGHAM: FLAVA The Cirrus Club, 448-450 Mosley Rd. 0121-446-6331. 10-2am. £3. Paul Moran and the Flava unit. **DUBLIN: LIVIN' LARGE** Temple Of Sound, Ormand Quay. 00-3531-872-1811. 10-3am-late. £5. Mark Dixon and Stephen Mulhall. **HULL: ROOM ROOM**, 82-88 George St. 01482-231-54. 10-2.30am. Sheffield's Smokescreen sound system. **LIVERPOOL: COMPLICITY** Garlands, Eberie St. 0151-236-3307. Alan Holt and Spok. **LONDON: SEX LIES AND ACETATE** The Gardening Club 2, 196 Picadilly. 0171-497-3153. 10-3am. £6/£4. Derrick Carter and Fabio Paras... LTJ Bukem is at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with Fabio and Kemistry & Storm... Steve Lee resides at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3.30am. £5/£4). **MANCHESTER: PANDAEMONIUM** Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4. Alf and Dale... Ian Ossia, Greg Robinson and Rick Vlemmicks reside at **SECONDS OUT** (Hacienda, Whitworth St. 0161-236-5051. 10-3am. £6/£5). **NOTTINGHAM: DAZZLE** Beatroot, 5-8 Broadway, The Lace Market. 0115-953-4010. 10-2am. £3. Phil Sagar, Rocky & Diesel and Ashley Beedle.

SHEFFIELD: KITCHEN SINK Upstairs at The Circle, Music Factory, London Rd. 0114-250-8338. 10-2am. £4/£3. Chris from Warp, Jammer and Martin Dutton. **WOLVERHAMPTON: LIFE'S A BITCH** UK Midlands, Fox's Lane. 01902-450-011. 10-2am. £5. Jeremy Healy, Si Storer and Neil Hutchinson.

FRIDAY NOVEMBER 3

ABERDEEN: THINK AGAIN The Pelican, 17 Market St. 01224-585-667. 10-2am. Suburban Knight from Underground Resistance returns to the UK to join Tich and Paz. **BIRMINGHAM: CRUNCH** The Venue, Branston St. 0121-472-4581. 10.30-6am. Jon Da Silva and Mark Jarman.

Simon Blake and James Tennant play **SLAG** (Steering Wheel, Wrottesley St. 0121-344-4970. 9.30-2am. £6) with Ian Gordon. **BRADFORD: SPICE** The Queens Hall, Gt Horton Rd. 01274-679-361. £3.50. Jon-Paul, Crofty and Mark T... Scott Sheriden, Phil Powers and Paul Merchant reside at **OPULENCE** (Caligulas, 5-7 Barry St. 0378-472-519. 10-4am. £6). **BRIGHTON: RED** The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7. Eric Powell and Tall Paul Newman. **CANNOCK: SPOILT** Annabellas. 83 High Green. 0385-245-402. 9-2am. £5. Seb Fontaine and Allan Price. **CHESTER: SWEET** Bilmpers, City Rd. 01244-343-781. 9-2am. £6. Nick Warren, Wilson K-Klass and Phil Cooper. **DERBY: THE FRIDAY CLUB** Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Tom Wainwright, Timm & Laurie... Brett and Maisy are at **CLUB UNIQUE** (The Conservatory, Cathedral Rd. 01332-202-048. 10-late. £5). **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 00-3531-872-1811. 10.30-late. £6. Johnny Moy, Billy Scurry and guests. **EDINBURGH: PURE** Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm and the Dribbler spin. **EVESHAM: ULTIMATE ORANGE** Marilyns Nightclub, Bridge St. 01386-491-23. 9-2am. £3.50. James Bird and Jules Sawyer. **GALWAY: GOODTIMES** The Oasis Club, Salthill, Galway, Ireland. 00-3539-122-715. 10-2am. Dean King, Mike Kearney. **GLASGOW: SLAM** Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Colin Dale joins Stuart McMillan and Orde Meikle... Gareth Sommerville is in **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am) with Stuart McCorrisken... Paul Cawley goes **PHAR-OUT** School Of (Art. 0141-883-1323. 10-late. £5). **HEREFORD: NAUGHTY BUT NICE** The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Farley "Jackmaster" Funk, Angel and Phil Gifford. **HULL: DEJA VU** Room, 82-88 George St. 01482-323-154. 9-4am. £9. Justin Berkman, Lee Wright, John Lancaster, Terry, Marianne and Richie all spin.

Andrew Weatherall and Alex Knight are at **SABRESONIC 2** (EC1, Farringdon Rd, EC1. 0171-734-3158. 10-4am. £8)... The Cross celebrate their second birthday with Jeremy Healy, Seb Fontaine, Luke Neville and Miss Jo Barbie hosting **GLITTERATI** (The Cross, Goods Yard, N1. 0171-837-6640. 10.30-4.30am. £10)... Jim Masters and Darren Emerson lead the assault at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gault St, SE1. 0171-378-6528. 10.30-7am. £12)... Colin Faver and Eric Powell guest at **BOO!** (Colosseum, 1 Nine Elms Lane, Vauxhall. 0181-679-8648. 10-6am. £10/£8) with Clive Anthony and Gary Collins... Richard Taylor is at **WHOOPI IT UP!** (Visions, 81 St Martins Lane, WC2. 0181-875-0385. 11-5am. £8/£6) alongside Joel Xavier, Terry Marks and Lekker... Lady B is at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-8am. £11)... Nicky Holloway is at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Luv Dup, Tall Paul, Darren Stokes and Danny Keith are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Lottie... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech are at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-700-6100. 10-6am. £7) with Bubba Haymes and Jonathon Spooner... Keith, Abbey and Dodge reside at **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Neil Charles, Guy Patterson, Miles Morgan spin house and garage grooves at **ATOMIC MODEL** (Iceni, 11 White Horse St, W1. 0171-495-5333. 11-3am. £10)... Spencer Broughton gets **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)... Dodge, Alex Baby, Femi Fem and Sam B play at **ROTATION** (Subterania, Acklam Rd, Ladbroke Grove, W10. 0181-477-9145. 10.30-3.30am. £8). **MANCHESTER: SHINE** Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. DJ Digit plays with DJ Buck, LZ Love and Neon Leon... Luke Slater and Ian Pooley spin at **BUGGED OUT** (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6) alongside James Holroyd...

FLYER OF THE MONTH

Instant Prizes Scratch 'n' Win

Free drinks any night
Free entry weekends only
Scratch 'n' win

To win simply scratch off all three panels to reveal the prize icons. Reveal three matching icons to win that prize. Winning cards redeemed on presentation at Velvet Underground. Valid until 3rd November 1995.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp, Danny Wilks and Errol D. **LEEDS: UP YER RONSON** Peasure Rooms, Marston St. 0113-244-5521. 10-4am. £10. Brandon Block, Marshall and Neil Metzner... Steve Luigi, Billy Da Kid and Pete De Santos reside at **OPAL** (Music Factory, Briggate. 10-late. £5/£4). **LONDON: VAPOURSPACE** The Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12. Mr C, Kenny Larkin and Colin Dale...

Neve Johnson and Griff reside at **HOLY CITY ZOO** (Holy City Zoo, York St, All Saints Park. 0161-273-7467. £5). **MANSFIELD: RIPE** The Yard, 61 West Gate. 01623-222-30. 8-2am. £5. Nick Rodgers and Duncan Betts host a resident's night. **NEWCASTLE: NICE** Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. Mark Moore makes his debut appearance in Newcastle. **PERTH: WILDLIFE** Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

West Central Street WC1



THE END

is coming.

PORT TALBOT: RENAISSANCE

The Zone, Baglan Moor. 01782-717-872. 9-2am. £10 (ticket only). Dave Seaman, Ian Ossia, Daniele Davoli and Nigel Dawson.

RINGWOOD: FANDANGOS

The Manor, 240 Hurn Rd, Matchams. 01425-480-855. 9-2am. £5/£5 members. Gaz White and Wain Morrison.

SHEFFIELD: STEEL Music Factory,

33 London Rd. 0113-244-5521. 9-4am. £8. Jeremy Healy guests... Keoki, Kelvin Andrews and Luv Dup play at **RISE** (Leadmill, 6-7 Leadmill Rd. 01742-754-500. £7) with Paul Chiswick and Wee Mike.

STAFFORD: SWOON Colliseum,

Newport Rd. 01785-424-44. 9-2am. £7. Angel and Mark Rowley.

STOKE: SIN CITY The Academy, Glass

St. Hanley. 01782-410-733. 9-2am. £5/£4. Craig Campbell and Sanjay.

SWINDON: THE FRUIT CLUB

Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £7. Graham Gold, Sy, Dougal and Menace.

WOLVERHAMPTON: PIMP

Picassos. 01902-711-619. 9.30-2am. £4. Wolverhampton's most established house night continues.

SATURDAY NOVEMBER 4

BIRMINGHAM: WOBBLE Venue,

Bransford St. 0121-233-0339. 11-7am. Jeremy Healy, Steve Harvey, Si Long, Phil Gifford, The Lovey Helen and Matt Skinner... John Kelly is at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8) alongside Danny Tecnichi... Martin Pickard and Scott Bond spin at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)... Lisa Loud and Jim Ryan get on down at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).

BLACKPOOL: FEDERATION The

Main Entrance, Central Promenade. 01253-292-335. £12. Danielle Davoli and Antoni Pappa.

BURNLEY: GET LIFTED Angels, Curzon

St. 01282-352-22. 9-2am. £8. Tim Lennox.

COALVILLE: PASSION Emporium,

69 Belvoir Rd. Coalville Staffordshire. 9-2am. £7.50. J.F.K. and Tee Smith.

DERBY: PROGRESS Conservatory,

Cathedral Rd. 01332-362-266. 9-2am. £9. Jon Pleased Wimmin, Lisa Loud and Pete & Russel.

DUBLIN: TEMPLE OF SOUND

Ormond Quay. 00-3531-872-1811 10.30-late. £8. Derrick Carter and Billy Scurry.

EDINBURGH: YIP YAP La Belle

Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Dave Brown and Gareth Sommerville.

GLASGOW: LOVE BOUTIQUE

Arches, 22 Midland St. 0141-221-8385. 11-3am. The finest mixed-gay night in Scotland continues to rule... Harri is at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).

HUDDERSFIELD: DAMNATION

18-20 Georges Square. 0973-285-421. £8. Ashley Beedle, Simon James and Mark Wilkinson... Nigel Dawson spins at **ALCHEMY** (Folly Hall, Lockwood Hall. 0112-244-9511. 10-3am. £8/£8.50).

HULL: EAT YOUR WORDS Room, 82-

88 George St. 01482-323-154. 10-4am. £7. With Dean Wilson.

LEEDS: THE ORBIT After Dark, South

Queen St, Morley. 01132-523-542. 9-2am. £10/£8. David Holmes, Mark Turner, Nigel Walker and Jan Bury... Rocky & Diesel are at **BACK TO BASICS** (Pleasure Rooms, Marriorn St. 01132-449-474. 10-8am. £10) with Huggy, Ralph Lawson, Simon Mu, Lee Wright and James Holroyd... Phil Faversham and TWA host **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9/£7).

LIVERPOOL: CREAM Nation,

Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Boy George, Mark Moore, Dave Seaman, Norman Jay, Paul Bleasdale, Andy Carroll and James Barton... Luke Slater spins at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £6) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels.

LONDON: RULIN' Ministry Of Sound,

103 Baunt St, SE1. 0171-378-6528. 11-10am. £15. Rulin' celebrate their birthday with CJ Mackintosh, Harvey, Kerry Chandler, Terry Hunter, Jazzy M, Patrick Smoove and Ricky Morrison... Jeremy Healy, Brandon Block and Laurence Nelson reside at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10) with guests Phil Perry, James Mac, Paul Gardener and Matt Frost... Marc Andrews and Gareth host **LOVE MUSCLE** (Fridge, Town Hall Parade, SW2. 0171-490-0365. 10-6am. £10/£8)... Russ Cox, Keith Fielder and Paul Tibbs continue to reside at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)... Nicky Holloway is **VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Paul Gardener and the Boot Boys **JUST CANT GET ENOUGH** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-379-4793. £12)... Smokin Jo plays at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 10-4.30am. £14) with Luke Neville and Seb Fontaine... Rob Sykes and Mark Felton are at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)... Bobbi, Steve and Chrissy drive the party at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Av, W1. 0171-287-2715. £10)... Craig Dimech, Nancy Noise, Andy Morris, Seamus and Kiki reside at **THE SATELLITE CLUB** (The Colosseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12)...

Rupert Dominic, Daryl B and Matt Jam Lamont are at **RAVERS PLAYGROUND** (Club Koo, 28 Leicester Sq, WC2. 0171-839-2633. 10-6am. £10).

MAIDSTONE: BABYLOVE Polo

Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. Kelvin Andrews, Athos, Dan Smith and the Boot Boys.

MANCHESTER: HOLY CITY ZOO

Holy City Zoo, York St, All Saints Park. 0161-273-7487. £8. Angel Moraes, Robin Curley and Planet Janet... Graeme Park is at **THE HACIENDA** (Hacienda, Whitworth St. 0161-236-5051. 9.30-3am. £12) with Tom Wainwright, Bob Langley and Dick Johnson... Piano Man performs a live PA at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am) with Paul Walker, Stu Allen, Roo and Bowa... Mark Moore and Craig Jensen spin at **GOLDEN** (Sankeys Soap, Jersey St. 01782-621-454. 9-3am. £10) with Pete Bromley and Dean Wilson.

NEWCASTLE: SHINDIG Riverside,

Melbourne St. 0191-261-4386. 9-3am. £10. The Stress World Tour with Gordon Kaye, Chris & James, Claudio Cocoluto, Scott Bradford and Scooby.

PAISLEY: CLUB 69 Roxy's, 40 New

Sneddon St. 0141-552-5791. 9.30-2am. £5. Techno has a true home here with Martin and Willy.

SHEFFIELD: LOVE TO BE Music

Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Call for details.

SOUTHAMPTON: ROGUE

Guildhall. 0973-287-365. 8-2am. £15. Danny Rampling, Seb Fontaine, Paul Sawyer, Gary Benetton and Perfecto's Grace live on stage.

SOUTHEND: ENOUGH TO MAKE

YOU COME CLUB Art, 9 Elmer Approach. 01702-333-277. £6. Keoki and Si Barry.

STOKE: PLATINUM The Academy,

Glass St, Hanley. 01782-213-838. 9-4am. £10. Buckley and Paul Clarke.

WOLVERHAMPTON: UK

MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Fat Tony, Patrick Smoove, Jon Marsh, Ian Ossia, Tony Grimley and a live PA by Joe Roberts and Melanie Williams.

SUNDAY NOVEMBER 5

ABERDEEN: RESOLUTION The

Palace. 0589-291-916. 8-2am. £10. Marc Auerbach, Chris & James, Zammo, Ronny Pacitti and Jim Graham.

DUNFERMLINE: QUENCH

Nico's. 0421-452-977. 9-1.30am. £1.50. 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. For further proof that Scotland has the freshest club scene in the UK, check Harri and guest at Lush.

LONDON: QUEER NATION

Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £6. Princess Julia and guest... Nick James resides at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6)... Danny Keith keeps the house pumping at **RUDE NOT TOO** (Club Azur, 42a The Broadway, Ealing, W5. 0181-840-3613. 9-2am. £5) with Johnny Wishbone and Bluejean... MK Ultra, Xavier and the Kenosha Kid are in **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3)... Huckleberry Finn, DJ Bird and Jay Thorn play at **PEOPLE AND PLACES** (The Music Box, 50 Clapham High St, SW4. 0956-447-110. 4-11pm. £4)... Pete Wardman is at the **ECLIPSE** (SW1 Club, 191 Victoria St, SW1. 0181-771-6748. 7am-6pm. £5.50) with Jonnie Storm.

MANCHESTER: VERSIVO The

Roadhouse, 8-10 Newton St. 0161-766-3928. 7pm-midnight. £2. DJ Plaid, Rob Hall, Andy Maddocks and Mike Williamson.

SLOUGH: FULL CIRCLE Greyhound,

Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Fabio Paras and Phil Perry.

MONDAY NOVEMBER 6

DUBLIN: LOUNGIN' The Temple Of

Sound, Ormand Quay. 10.30-late. £3. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Aoife Nic Canna.

LONDON: THAT'S HOW IT IS Bar

Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. James Lavelle, Giles Peterson and Ben Wilcox... Jim Masters is at **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... DJ Alice and Phil Brill continue **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris are at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

TUESDAY NOVEMBER 7

LONDON: THE PINCH Gardening Club,

4 The Piazza, WC2. 0171-497-3153. 10-3am. £4. Fabio Paras... 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 get **THE LICK** (Dingwalls, Camden Lock, NW1. 0181-904-7722. 10-3am. £6).

Thirst Aid

The blue tap sign signifies clubs where free drinking water is available. For further details, contact Muzik on: 0171-261-5993.



A MONTH IN MUZIK



Dave Hill and Diesel. Ballistic.

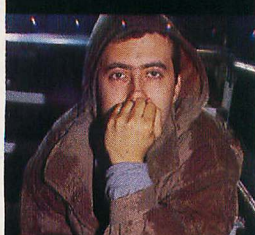
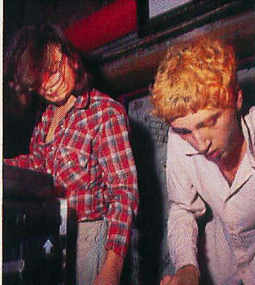


Chart-topper, Dave Clarke, at Cream In The City. "Should I do that Kylie remix now?"



Heavenly's Robin Turner and Weatherall at Dance Aid for Bosnia



Daft Punk. Exactly



Steve Raine from Hard Times and James Barton from Cream. When's the merger then?

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineraries for any club dates between November 8 and December 13 to: 0171-261-7100

THURSDAY OCTOBER 13

GREECE: ALSOS Alsos, Athens. 01403-267376. Daz Saund.

SATURDAY OCTOBER 15

HOLLAND: NIGHTOWN Nighttown, Rotterdam. 01908-270811. Alex Paterson (once described by a renowned US jockey as being "the worst DJ in the world") and CJ Bolland.

SWITZERLAND: ODYSSEY Altes, Roggwil. 01908-270811. DJ Sneak (recently hailed by Roger Sanchez as the man of the moment).

SUNDAY OCTOBER 16

HOLLAND: NIGHTOWN Nighttown, Rotterdam.

01908-270811. Oscar G and Ralph Falcon continue their Murk Records tour.

WEDNESDAY OCTOBER 25

JAPAN: MUSHROOM Kyoto. 01908-270811. Jeff Mills, who goes on to spin at Odo in Nishibori Dori tomorrow and Liquid Room in Tokyo on Friday and Saturday.

FRIDAY OCTOBER 27

FRANCE: REX Rex, Paris. 01403-267376. Orde Meikle and Stuart McMillan from Slam.

GERMANY: THE OMEN Omen, Frankfurt. 01403-267376. Colin Dale.

SATURDAY OCTOBER 28

BELGIUM: FUSE Fuse, Brussels. 01403-267376. Orde Meikle and Stuart McMillan.

THURSDAY NOVEMBER 2

HOLLAND: ESCAPE THEATRE Amsterdam. 01403-267376. Carl Cox.

FRIDAY NOVEMBER 3

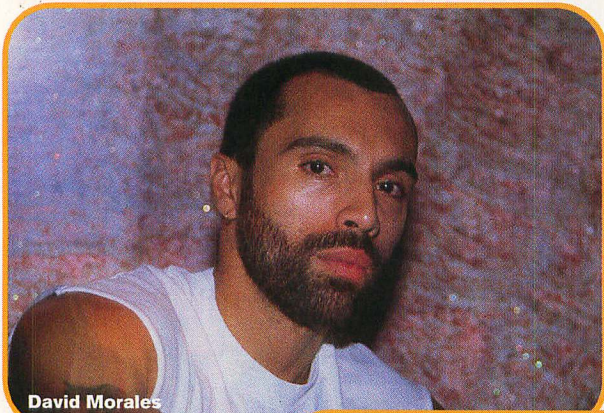
GERMANY: DUBMISSION E-Werk, Berlin. 01908-270811. "Evil" Eddie Richards.

SATURDAY NOVEMBER 4

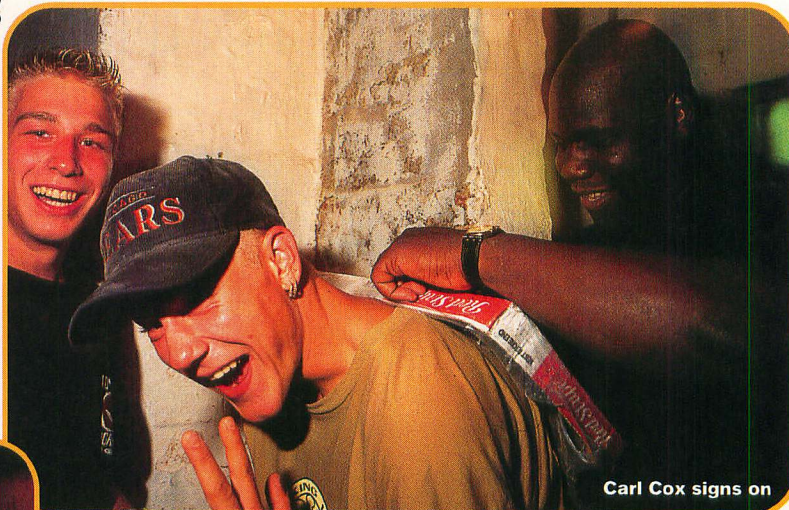
GERMANY: TRIBAL GATHERING Alter Flughafen, Munich. 01908-270811. Plastikman, The Advent and the rest of the world-wide techno elite unit once more... Colin Dale is at the **CAVE CLUB** (Salzburg. 01403-267376).

JAPAN: SHITA Shita, Hakata-Shi. 01908-270811. Armand Van Helden. Many thanks to Dy-Na-Mix and Ultimate

EVENT OF THE MONTH 2



David Morales

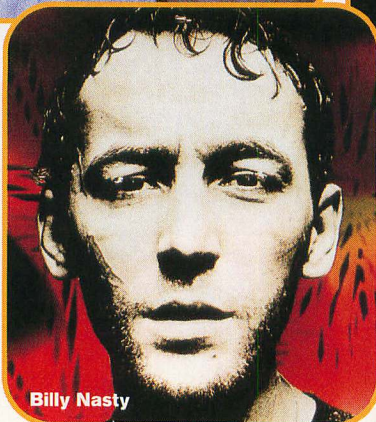


Carl Cox signs on

LONDON: MINISTRY OF SOUND'S WEMBLEY FINALE

Wembley Exhibition Halls.
Saturday October 28, 9-7am.
£25. For ticket details call
Wembley on 0181-900-1234
or Ticketmaster 0171-344-
4444. Information line:
0891-715-900

THE Ministry Of Sound's Wembley Finale looks like being one of the highlights of 1995. After various failures by promoters to hold club-style events in London's sporting complex, it seems only right that the Ministry Of Sound show everyone how it's done. And that's what they look set to do.



Billy Nasty

Proving that the twin decks are equally as important as the twin towers and that clubbing really has replaced football as the new religion for many young people, Ministry have drafted in one of the strongest superstar line-ups in the capital for some

time. With two rooms catering for some 15,000 people, the night combines America's finest house spinners along with techno's leading craftsmen.

According to the Ministry management, Wembley was chosen as the venue "for the punters".

Mark Rodel explains: "We could have promoted the Finale at the club, but there are far too many people

who have waited for a line-up like this. Just having David Morales and Tony Humphries playing at our fourth birthday resulted in us locking 3,000 people out. The great thing about Wembley is the access

from other parts of the country is excellent. We're going to have trains travelling down the east and west of the country to pick punters up."

"We are closing the Ministry for that weekend because we want everyone to be at this event. There aren't many clubs that could put together a line-up like this, which shows just how important Ministry Of Sound is to dance music. Everyone's looking forward to it."

Poised to take the night to even greater heights is the appearance of Junior Vasquez, if the USDJ accepts the club's huge offer to spin in this country. The organisers admit that the sum concerned is "a disgusting amount of money". They've even couriered flyers for the event to Madonna at a London studio in an attempt and get her there too.

If the Vasquez deal is struck, they plan to open a third room and further extend the capacity. However, Junior's management state: "We have yet to receive an offer. And Junior is currently busy with the Tunnel."

Whatever happens, the Wembley Finale should be a fantastic night.

THE LINE-UP

ROOM ONE:

David Morales
Frankie Knuckles
Tony Humphries
CJ Mackintosh
Satoshi Tomiie
Harvey

ROOM TWO:

Laurent Garnier
Derrick May
Carl Cox
Claude Young
Billy Nasty
Phil Perry

ROOM TWO:

(Live Acts)
Billie Ray Martin
Doi-Oing
Bandulu
D'Bora
Yojo Working
Meechie
Georgie Porgie

Finally, Ministry Of Sound have denied rumours that they are to close their groundbreaking Open All Hours night. It has been suggested that Sasha and Paul Oakenfold were to become residents, but both Sasha's management and the Ministry have dismissed the suggestion. Seven from 7pm Management states: "There has been a conversation and Sasha and John Digweed have given the club an outline of what they would like, which is basically to have no advertising. That's how we left it." Lynne Cosgrove from the Ministry adds: "There is as much chance of Paul Oakenfold doing it as there is Mark Goodier. Open All



Frankie Knuckles

COMING NEXT MONTH MUZIK

FREE MIX TAPE
COMPILED AND MIXED BY

**DARREN
EMERSON**

The next issue of Muzik hits the streets on Wednesday November 8 and comes complete with a free compilation tape, put together and mixed by one of Britain's finest DJs – Darren Emerson.

He's the Essex boy who done super-good, building a reputation as one of this country's finest deck technicians with his ability to travel across the deep house and techno frontiers in inimitable style. And he is, of course, one third of our very favourite electro-funk post-rock outfit, Underworld.

The tape will be your one and only chance to hear a selection of Emerson's favourite and most upfront tracks, including exclusive and previously unheard material from his own Underwater label. There will also be a step-by-step guide to the making of the cassette. And some very tasteful shots of the Boys Own hunk at work.

Plus, of course, Muzik's usual bulging package of interviews, new, reviews and listings. And the occasional hanging.

MUZIK



On sale Wednesday November 8

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

BIG up the man Carl Cox! At last, rave's best kept secret and most respected artist is finally out. Just blow 'em away with all that three-deck wizardry, Mr Cox! And how much for a set of Richie Hawtin's prints?

BILLY, Bristol

WHO the fuck do these jumped-up, egotistical fools think they are? React and Manumission clearly need to have their nappies changed and be told the facts of life. It's us clubbers who put them where they are and we don't want to hear how disorganised and greedy they are. If the fame and the fortune has got too much, they should get some business advice or get out. No Citreon ZX? The world must surely end. "The last hope for Ibiza". Don't make me laugh.

ANDREW WILKINSON, Norfolk

HAVING just returned from two weeks of self-inflicted mayhem in San Antonio, I would like to make a few things clear:

1. Ku is the most over-rated, over-hyped, over-priced club in the world. Thank God it's over there!
2. Manumission. If I had wanted to see a freak show, I would have gone to a circus. Surely clubbing is supposed to be all about good music, not six hours of chart remixes.
3. Cafe Del Mar and Cafe Mambo are full of ex-public schoolboys posing as DJs, promoters and dealers, all being chased by 17-year-old, stick-thin wannabe starlets who would sell their bony arses for 30 seconds of "fame" on a podium at Ku.
4. The "final" Cream/Perfecto party wasn't the final night as expected. Where was John Digweed? Why did Sasha play the same old crap? Who was the DJ who played "Three Is Family" at 5.30am? It certainly made us leave.

5. Graeme Gold is a truly under-rated decks wizard. In his three and a half hour set at Kaos, he mixed every type of house music like a man possessed. Definitely the highlight of the holiday.

I conclude that Ibiza was full of pretentious twats who were more interested in being seen than appreciating good music. Due to their ignorance, the so-called cream of UK DJs got away with murder... Again! If this is the best on offer, I'll stick to spending summer at home. At least genuine talent has more of a chance to shine while the big boys are away.

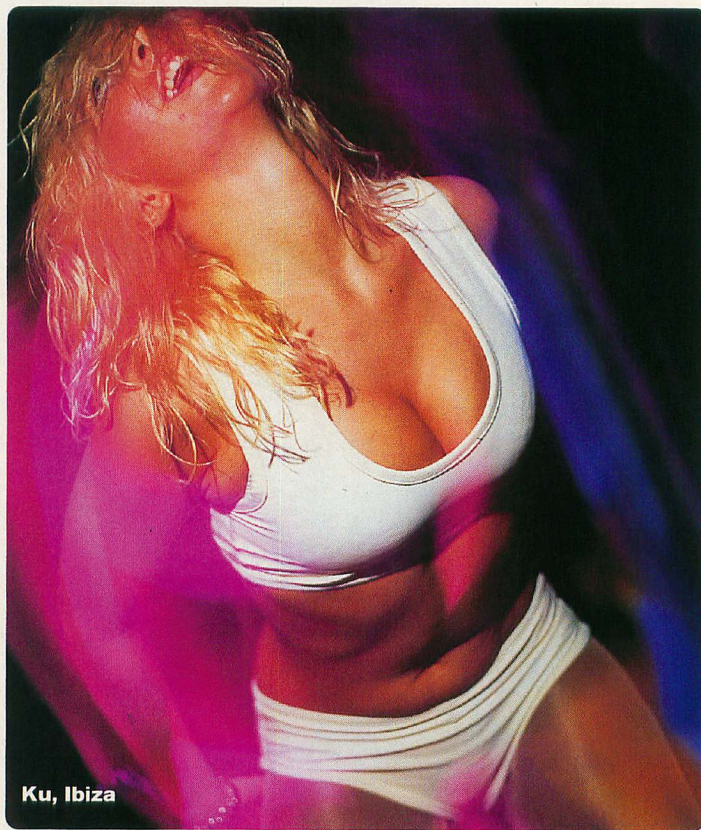
DARREN LEROY HALFORD, Lee-On-Solent

FIRSTLY, we were sorry to hear about the death of Charlie Hall's dog and the injuries to his flat-mate in the recent fire at his home. However, we must point out the following. Hall is asking labels to help him rebuild his record collection and this will no doubt be done. Even though he and others such as Fabio Paras and Justin Robertson are not helping the scene.

Picture this. You are in a club and a brilliant tune comes on which you've never heard before. You go and ask the DJ what it is and you're completely blanked or told to "Fuck off!" Okay, we like to keep the underground music underground, but there is a limit.

The following quote by Mixmaster Morris, which we found in Nicholas Saunders' "Ecstasy And The Dance Culture" book, sums up what we are trying to say.

"This is the way underground music spreads. It's about someone making a record in their bedroom and making 500 copies. One goes to a specialist shop, one DJ takes it and plays it at a party, somebody else hears it and takes it to their city and so on. It's getting harder and harder to work with the mechanism, but if that



Ku, Ibiza

mechanism closes down, then techno closes down..."

Why, then, should record companies help Charlie Hall when he is not helping to promote their tunes?

NINA AND BOB

I AM a DJ. I am, therefore, also a trainspotter. The two go hand in hand. If I need to know the name of a tune, I wait until the DJ has finished the mix and then try to find out. But how many times must I and fellow trainspotters be subjected to the self-opinionated

DJs who think they are above telling people the title of a tune?

The reason behind this outburst is the fact that Charlie Hall (Mr Secret Tune himself) is asking for help to replace his record collection which was destroyed in a fire. It's time that DJs realised they do not get records sent to them so that they can keep them secret. Okay, we don't want everything to chart, but by keeping it to yourself and being an ignorant bastard, you're not exactly helping the scene very much!

So, record labels, when you send replacements out to Charlie Hall, remember that if me or my friends have asked about tunes, we have been ignored or fobbed off. The point behind the promo has been lost as the only person getting anything out of it is the DJ. Perhaps I'll find out what the tune was but, if I don't, then you've lost a sale!

And while I'm having a general bitch, could Charlie please put me straight as to why, every time I have seen him, his mixing has been a joke. At Tribal Gathering, me and 200 other people left the tent in disgust that a name DJ could possibly be so bad.

Sort it out Charlie!

DJ UNKNOWN

To begrudge Hall the opportunity to rebuild his life (his record collection) is something you should be ashamed of. Just because you don't appreciate his style of mixing, doesn't mean that others agree. The beauty of dance music and DJs is that everyone has a different slant and approach to the

CLUBBERS' COMPLAINTS DEPARTMENT

I'VE never written to a magazine to complain about a club, but I just had to put pen to paper. The club in question is Dusted, a night put on by Mo' Wax at The Blue Note in London. The £8 admission seemed fair, considering the DJ line-up which included Attica Blues and J Saul Kane from Depth Charge.

The club was packed and rocking until Attica Blues came on. The first half-hour consisted of old skool hip hop, which went down a storm, so the guys decided to play about an hour's worth, resulting in a drift away to the bar upstairs. Thinking that Depth Charge would soon be on, we stayed downstairs. But the next few hours will go down in my clubbing history (which began in 1988 with Special Branch) as the worst DJing I've heard. Not one new tune and the safest funk selection I've experienced. All good records, but one safe record after another for two hours... Don't fucking insult our intelligence!

The boys then decided to take an adventure into house with another back-to-1989 slot (Rhythm Is Rhythm, 808 State... Yawn, yawn). The night was briefly illuminated when they attempted to mix Ruffneck into KenLou's "Moonshine" and, by this stage, you had to laugh. If a mix

that bad had been attempted at any half-decent house club, the DJ would have been booed off. We couldn't even drown our sorrows, as the club (sponsored by Miller Lite) ran out of beer two hours before the end.

We had now been at The Blue Note for nearly four hours and, with the exception of Ruffneck, we hadn't heard one new record. The early buzz had gone and, when I asked when J Saul Kane was playing, I was informed that he was "ill".

This isn't good enough. Mo' Wax are just using the hip factor of their record label to promote what was basically a load of shite. I went there with expectations of hearing tunes by people like Ceasefire, Sam Sever and The Ballistic Brothers, only to be served up a "Best Of The Seventies Funk" compilation.

Promoters shouldn't be getting away with nights like this. None of our friends will be giving money to fucking Mo' Wax again. People like Attica Blues should stay in the studio where they belong and stop taking the piss out of punters like us.

TIM AND ANDY, London

Attica Blues declined to use this space to reply, preferring to answer in person. James Lavelle is currently out of the country and unavailable for comment.

AND ANOTHER THING...

MUZIK'S recently launched Thirst Aid campaign for free drinking water to be made available in clubs has already raised awareness in the dance industry. And this is just the start. With many club promoters telling us of their endeavours to provide free water to their clientele, it seems that standards are fast improving. But we will only be happy when every club listed in *Insomnia* has our designated free water symbol, the blue tap, placed next to its name.

The response from you, the punters, has also been impressive. We knew when we launched this campaign that it would touch your hearts. We all know how it feels when you find the taps have been turned off in the toilets. We all know it's wrong. What's more, wouldn't it be nice if, as well as not turning off the taps in the toilets, more clubs followed the shining example of Cream and Voodoo, and provided free tap water over the bar? It's not really too much to ask, is it? Not if a club is putting the punter first.

In order for this campaign to work, we need clubs to state if they are providing free drinking water each time they send us their listings. We also need you, our readers, to inform us of clubs which are failing to comply with the standards we are setting. If you go to a club which has a blue tap symbol in *Insomnia* and find that water is not freely available, write to us or telephone us and that particular club's symbol will be removed from the listings. On top of that, we'd appreciate a bit more support for our campaign from some of the key radio shows. We should all be together in this.

So, as of now, we need everyone to keep in close contact with us over this vital issue. It's your lives which are potentially in danger from dehydration, and you are the people giving these promoters a living in the first place.

Vote Thirst Aid. You know it makes sense.

Ben Turner



way they work. That's what makes going out every night so exciting. I'm sure Charlie would deny your claims, as the whole DJ network seems to have lightened up since the days when Dimitri used to put white stickers over his vinyl. And if it had been certain "underground" DJs from Detroit refusing to tell you what a track was, would you still complain?

Finally, why the fuck do people ask DJs what a record is while they're still in the process of mixing out of it? Have some respect.

I WAS interested to see Calvin Bush's article on the current state of techno and the swift reply from Frankie D (Issues 4 and 5). Of course, it takes many points of view to get the full picture and Calvin Bush raised some relevant issues, but I'd probably land on the side of Frankie D in defence of the techno scene.

That said, for Frankie to devalue Luke Slater's musical style is a mistake. He is one of the few DJs to realise that, for any form of music to stay relevant, it has to progress. The fact that certain aspects of techno border on house is surely a good sign. There should be no boundaries. Limits need to be pushed in order to produce anything fresh. Another good example of this is the techno-jungle crossover.

Whether the more stalwart of techno clubs pick up on the evolutionary side of the genre is, of course, up to the punter and promoters may never know unless they broaden their minds and give it a try. But I'd like to think that Frankie D, as one of the most experienced techno promoters in the UK, would agree with me in recognising the importance of progression. Otherwise, techno might regress to being of minority interest and could eventual fall into obscurity.

Let's hope not. After all, dance music is meant to be fun. Viva techno!

NICK (COALESCE), London

ON a recent outing to Cream, Armand Van Helden played the best set I have ever heard. The guy should be booked more often in this country.

From his own mix of New Order's "Bizarre Love Triangle" to his astonishing finale of Richie Hawtin's "Spastik", Armand certainly rocked it. Please could you include him in your *Those Who Rocked It* column. I know British promoters and DJs moan about how much American DJs charge, but let's face it, they know their shit. And they make welcome change from the Jeremy Heals of this world. Well done Armand! Cool as fuck!

JOSH, Blackburn

Do DJs rock it more than they lose it? One look at Muzik's Insomnia listings seems to suggest they do, so how come we regularly wake up feeling numb from a night out? What classes a DJ as one who "lost it"? Should we add another section called Those Who Failed To Inspire, to focus on the DJs who consistently play bland, run-of-the-mill sets? If you can find us an extra 10 pages, we will gladly comply.

MAY I voice a complaint to the people who run the coaches from Leeds to Love To Be at the Music Factory in Sheffield on Saturday nights? Last week, 100 people waited for the coaches as the Love To Be hotline suggested. But just one vehicle turned up, meaning that there was only seating for 49 of us.

Luckily, I was one of the few who got on after a Spanish bus queue-type fight. The other people were told they probably wouldn't get another coach. This was crazy. Especially considering how big the club is and the fact that Graeme Park was supposed to have been playing.

To add to my anger, we were told the return coach would leave at 4am, although

the club didn't finish until 5am. We came out at 3.45 to find the coach was leaving with hardly anyone on board. Luckily, we were let back in the club. We came out again at the end and 30 of us waited in the cold for the coach to return. At 5.45, just as we were about to get a cab, the coach turned up, with the driver claiming he had broken down in Rochdale.

Bollocks! These buses are put on to stop us driving home, so sort them out! But thanks to Love To Be for a spot-on night. Even in the absence of Graeme Park.

ANGRY CLUBBER, Mirfield

I AM the guy you were so very helpful to out in Lisbon, giving me lifts back to the hotel, tickets and so on. I just wanted to write to say a big thank you, as I really appreciated it and it helped to make my week very enjoyable.

Lisbon was not just about dancing and having a good time.

JOCKEY WILSON, London

I THOUGHT I'd better get in touch with Muzik before other promoters stick the boot in too far. Over the last couple of months, Love To Be have experienced a few difficulties with DJs not turning up. We are not in the habit of blagging and there are valid reasons. However, once adverts and flyers have gone to print, there is very little that can be done, apart from the usual round of contacting Pete Tong and "Update", which we always make a point of doing.

Out of our 26-date tour, we had a cock-up with Shindig. Boy George didn't show, but he was always "TBC" in all our adverts and flyers. We have apologised to Shindig for this and our problems have been rectified.

We have always replaced DJs who couldn't show up with somebody of equal standing, if not better, and would like to apologise to Love To Be clubbers if they have been affected by our recent run of bad luck.

I hope to God (or Todd Terry) that nobody else lets us down.

TONY GEDGE (LOVE TO BE), Sheffield

FIRSTLY, may I congratulate you on a top-notch magazine! It is certainly the best dance mag on the shelf.

The article on Goa Trance (Issue 5) made good sense of a scene which is quite often snubbed and disregarded by the rest of the dance music fraternity. It's nice to actually hear comments from some of the DJs, most of whom your average "Mixmag" reader would never have even heard of. Let's have more stuff on Goa Trance, please.

ANDREW JACKSON

HOW come DJs like Luv Dup, Justin Robertson and Rob Tissera don't get any recognition? Certain magazines shove their heads so far up one or two DJs' arses that they fail to mention any others, which is very boring. Does everyone really want to read about how wacky Jeremy Healy is? I think not. I went to seem him play several weeks ago and, like a lot of others, I came home very disappointed. He's all hype.

I hope Muzik stays open-minded because it's one of the only magazines which doesn't always go on about the same old handful of DJs. Keep it up!

KELLY DOVE, Manchester

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in conjunction with
Steppin' Out
records

at **FUNCOAST WORLD**

17th...18th...19th

Skegness

Nov
95

2 nights,
3 days,
and 6000 people

...come together to make one hell of a hooj non-stop weekender and re-live.....IBIZA.....SUMMER 95!

The only thing missin is the hype, the bitchin, and the bull.

The main line up speak for itself.

The support crew are in a class of their own and the venue has got the lot.

What you get for your dough is 52 hrs of non stop entertainment, a bed with ensuite facils....breakfast Sat and Sun and free no Q entrance to all of the on site gigs and happenin rooms.

The cost is £79 per person and if you want to climb aboard one of our exclusive chartered coaches we've got em pickin up and droppin off from seventy U.K. locations and it costs 16 quid per person.

Please note this gig and coach transport are pre bookable only!!...There will be no ticket sales on the door....Sorry but due to demand bookings can only be accepted up to 4th November.

as the biggest chronicle of toons are set to unfold over the shores of the U.K., we thought we'd better fill you in on whats toppin the bill at probably the biggest exclusive gig in the U.k.

On the ones'n'too's:

Danny Rampling
Roy the Roach
Graham Gold
Alex P
Breeze
Iuvdup
Dave Valentine
Eddie Lock
Dave Lambert
Chris'n'James
DJ Scott

Plus Live P.A.'s...

Alex Party...JX...Carpe Diem...
...Outer Rythm....

...plus all the best Ibiza residents cummin'at ya with the usual text of Balearic vinyl.

and that's just for breakfast!!!

...there's more 2B announced plus some full on Saturday sessions filled with thrills'n'chills just to make the chapter complete. En suite accom and english brekkie are included in the price and if you want to travel easy then remember you only have to crash 16 quid and your picked up and dropped off by one of our exclusive coaches from any of our seventy pick up points throughout the U.K.....

This gig doesn't need to be hyped....it's just a hooj 3 days of floor-fillin music, laughs'n'thrills for real people who made Ibiza THE party island in 95!

TAKE NOTE and call us now for more info on: **0181 313 9900** and make sure you're sorted for the gig of the year brought to you by the people from Ibiza.

**Catch ya
at the Gig!**

Readers Poll

Here it is – your chance to decide who rocked it and who lost it in 1995. Do you reckon your mate DJ Kev is the top spinner of the year? Should Aberystwyth's Cinderella Rockerfeller's be bulldozed immediately? You've had it up to here with us telling you what to buy and what to bin. So come an' 'ave a go if think yer 'ard enough and tell us where we've got it wrong. Or where we're spot-on. Get your entries in as soon as possible and we'll get our domestic servants working round the clock to collate all the information. All the results will be published in the January issue of Muzik and one lucky winner, pulled randomly from our bulging mailbag, will get to spend a year on the promotional mailing list of some top-notch labels including: Soma, deConstruction/Bush, Ninja Tune and Perfecto. That means a whole year of non-stop, upfront freebies. Excess vinyl nuttiness or what?

Cut out and send your completed Readers Poll form to: Readers Poll, Muzik, 25th Floor, Kings Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Friday November 24, 1995.



SINGLE OF THE YEAR

ALBUM OF THE YEAR

REMIX OF THE YEAR

CLUB/NIGHT OF THE YEAR

EVENT OF THE YEAR

LIVE ACT OF THE YEAR

BRITISH DJ OF THE YEAR

INTERNATIONAL DJ OF THE YEAR

LABEL OF THE YEAR

INTOXICANT OF THE YEAR

RADIO SHOW OF THE YEAR

DJ WHO MOST DESERVES TO BE HUNG

CLUB WHICH MOST DESERVES TO BE BULLDOZED

WORST SINGLE OF THE YEAR

WORST DOOR POLICY OF THE YEAR

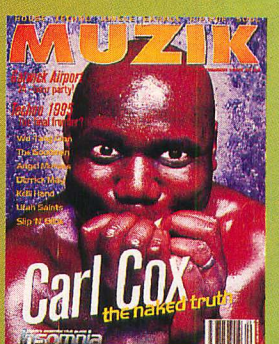
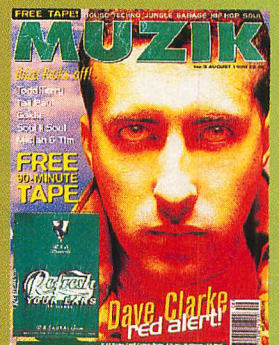
WORST TOILETS OF THE YEAR

WHO OR WHAT WOULD YOU LIKE TO SEE MORE OF IN MUZIK?

WHO OR WHAT WOULD YOU LIKE TO SEE LESS OF IN MUZIK?

NAME _____ AGE _____

ADDRESS _____



Paranoia

AT HOME WITH... JOSH WINK

MUZIK: So Josh, let's recap on the details of your lifestyle. You don't drink. You don't smoke. You don't do drugs. You invest ethically. You're a vegetarian. You don't drink milk because you think it's weird that mankind drinks the milk of other species as well as its own. You seem to be a very sensible person.

JOSH WINK: Well, to quote one of my own aphorisms, the power of knowledge resides in the knowledge of power.

MUZIK: Er, right. So why don't you drink or take drugs?

WINK: To preserve my sense of self. Selfhood is all about balance. It's about the balance between the self and non-self, the inner and outer, the upper and the lower. To truly be oneself is to at once be oneself and not oneself. Therein lies the balance. It really is that simple.

MUZIK: Y-yes. And what you're saying is drinking affected that sense of balance?

WINK'S MUM: It certainly did. Like the time he walked back from the prom singing all the way and fell into a ditch.

WINK: Mom! Please, I'm trying to do an interview here!

WINK'S MUM: And that was just root beer! Imagine what...

WINK: Mom, would you go back in the kitchen, please?

MUZIK: So, er, when did you stop doing drugs, Josh?

WINK: On November 23, 1990. At 9.37pm.

WINK'S MOM: He fell asleep with a spliff in his mouth. His head lolled back and he swallowed the spliff! Lord, he soon woke up spluttering!

WINK: Mom!

MUZIK: But you don't miss it?

WINK: No! No, no, no. Well, y'know, I occasionally get so desperate I want to set fire to my mattress and smoke that but, no, I'm doing fine. When your body is a temple, you become aware of the beautiful wholeness of time. No drugs, no drinks, just staring at the clock - tick, tock, tick, tock, tick, tock - until sometimes you want to mug your mom for a can of beer, but I have no regrets! [Grits his teeth] What time is it?

MUZIK: Ten past four.

WINK: Well, there you are. That's another 10 minutes I've done without. What a triumph!

MUZIK: Tell us something about ethical investment.

WINK:

That's where you only invest in companies which don't deal in arms, ecologically harmful products, overseas dictatorships, alcohol, beer, tobacco, sugary products, milk-based products and anything else that disrupts the purity of the body or the mind.

MUZIK: So what does that leave?

WINK'S MUM: Old Baffy's, Purveyor Of Parsnip Juice. Josh has a 50 per cent stake in Old Baffy's van, ha-ha-ha!

WINK: Mom! Say, why aren't you Muzik guys drinking your coffee?

MUZIK: Well, actually, we prefer it with milk, but with your principles...

WINK: No, it's not a problem. Mom!

WINK'S MUM: Yes, dear?

WINK: My friends here would like some milk.

WINK'S MUM: Well, I'm getting on dear, but I'll try my best [Begins to unbutton her cardigan]

MUZIK: Er, on second thoughts, we'll take it black...

RAVING!

Each issue, a hipster with an axe to grind, a chip on his shoulder or a beef to jerk, mounts the soapbox to air his grievance. This week, Kev from Romford on LIFE AS A CITY BOY CLUBBER

LET me tell you the story of my life, right?

My name's Kev and I was a city boy clubber, like. I left school at 15 with one GCSE in Soap Opera Studies, worked for 18 months as a barra boy on me Dad's fruit stall and, needless to say, it wasn't long before I was, like, working on one of the top trading floors in the City. I was handling millions of pounds every day and earning a hefty commission, right?

Our motto was "work hard, play hard". It was a world in which dogs, quite literally, ate dogs. By day, I'd be barking down a phone, "Buy junk bonds, sell pork bellies, buy striped shirts, sell gold, buy Rolex, sell hospital beds". We were, like, keeping the economy in the good shape it's in today. Then, by night, after a

30-second nap, I'd be straight out clubbing. Me and the lads, dancing ourselves stupid all night long.

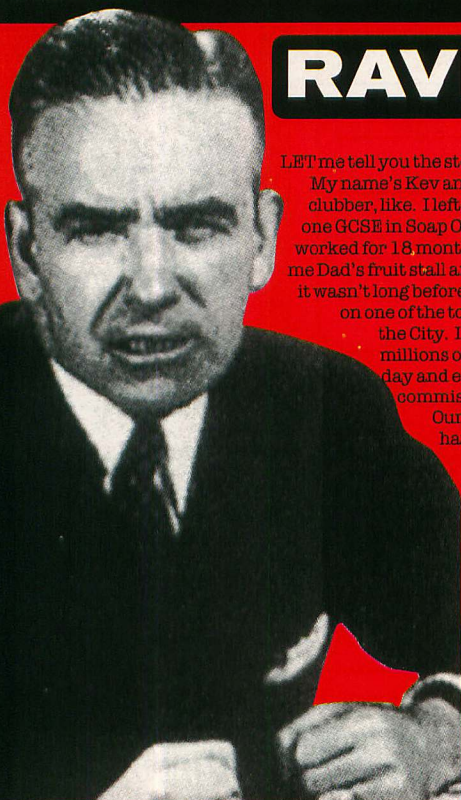
We were a rough 'n' ready Essex bunch, we earned shit-loads but we didn't speak proper, dropping H's everywhere. Well, it's a short step from dropping H's to, like, dropping Es and soon I was up all night, dancing to house, garage, techno, rave... Then I'd have a 30-second pause to whack on some aftershave and then back to work, buying real estate, selling grain, shouting the odds, staring at screens. The louder and faster you shouted, the bigger your monthly bonus was. By the end of the second year I was earning a million quid, working my bollocks off by day and dancing them off by night.

Best of all - better than the Docklands penthouse apartment with unrivalled views of Deptford and Canning Town - was my bird. She was a real trophy, right? Katka, a supermodel from the Ukraine, yeah? Gorgeous. Six feet, eight inches tall, six and a half stone, perfectly formed, knowworrmean? Didn't speak a word of English and only one word of Ukrainian, "Dai". She was well up for it. I was determined to make enough money to retire to a big house in the country and

finally shag Katka 'cos, what with working my bollocks off all day and dancing all night, as soon as I hit me bed and set the alarm for 30 seconds later, I was too shagged to shag, y'know?

And so it went on, until one day after a particularly hard night's dancing. Typically, I was making two calls at once, one to a client at the First National Bank Of Bangkok and one to Fat Red, a geezer in Covent Garden who was trying to track down a totally crucial and obscure single by Guru Josh for me. Only, what with having had just 20 minutes sleep in the last three months, my mind was all over the place and I mixed up the calls. The upshot was that I advised the First National Bank Of Bangkok to sell US dollars and buy Guru Josh. On my say-so they invested \$700 billion in Guru Josh's career, lost the lot, and the bank folded overnight!

I went on the run when I found out, but they caught up with me in Germany. Now I'm, like, in a cell next to Nick Leeson facing extradition to Thailand where, according to my lawyer, I'll be lucky to get away with 20 years in jail and having my gonads removed with a sabre in Bangkok's city square. And I can't believe that Katka hasn't visited me in jail...



BY POPULAR DEE-MAND

WAGON WHEELS • COLUMBUS STOCKADE BLUES • WORRIED MIND • SAN ANTONIO ROSE
ANYTIME—BOSSA NOVA • JUST BECAUSE • YOU DON'T KNOW ME • OH, LONESOME ME
I CAN'T STOP LOVING YOU • DEVIL WOMAN • SWEET DREAMS • BLUES STAY AWAY FROM ME

Brunswick

LENNY DEE

Organ Solos With Chorus And Orchestra



DEE DAY

INDUSTRIAL Strength label boss and infamous hardcore techno turbo-meister Lenny Dee has shocked the world of 200-plus bpm music lovers with his latest album. As our picture (above) shows, it's a radical

departure from the testicle-rupturing head-fuck sounds upon which he's built his reputation. "Everybody has to chill out some time and I choose to do my chilling with a Wurlitzer organ and harmonica," he purred defensively from atop a plush silk and chintz-covered pink water bed. "What's wrong with that? My Dad once took me to a Herp Albert concert and it had a deeply profound effect on me."

The album features gentle easy-listening versions of such renowned Lenny Dee classics as "You Suck My Motherfucking Bass", "You Fuck My Mothersucking Bass" and "You Suckin' Fuck My Motherfucksuckin' Bass". So far, only limited promos, cunningly disguised in an ersatz Fifties sleeve, have been made available through a small selection of second-hand market stalls.

Joey Beltram is rumoured to be considering using the same tactic for his long-lost ukulele and banjo recordings made on holiday in Hawaii after the success of "Energy Flash".

CAPTION COMPETITION



Captions on a postcard to MUZIK, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS

Last month's winner

"I asked for a popper, not a sweaty pooper!"

from **CHAS GOBIE**, London NW1

SAINTS & SINNERS

JAMES BAILLIE

For outrageous domesticity and good manners at In The City in Manchester. The legendary hell-raiser, promoter and former Sasha manager crashed on our floor after a night of barking madness. When he left in the morning, he'd tidied the room, emptied the ashtrays and neatly folded the sheets. Shockingly good behaviour!



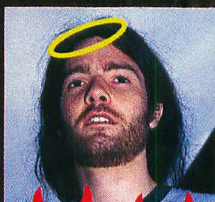
GEOFF BARROW FROM PORTISHEAD

For total ingratitude at the Mercury Awards. Quite fairly, the 'Heads walk off with the prize, but what does our Geoff do? Slags off the media, the industry and the award itself, before declaring that at least the money will help him to buy a car. C'mon mate, time for your Prozac.



STEVE BICKNELL

For endeavouring to get everyone a refund after problems at the last Lost in London. There were endless power cuts and Derrick May stormed off after 20 minutes, but Steve ran around the car park trying to get people's addresses to send them a refund.



PHIL GIFFORD FROM WOBBLE

For completely ripping off Josh Wink's "Higher States Of Consciousness" on the "Twinker" track released by his and Si Long's House Of Naughty label. And then handing Josh a copy at Wobble. Still, it was one of the biggest tracks at the Muzik/Ultimatum party at The Hacienda.



COLIN FAVER

For being asked to spin a chill-out set at the Rage one-off at Heaven in London and turning in a set of 4/4 house rarities and dancehall classics. Proof that chill-out is a state of mind. Just be thankful it wasn't the mighty Dark Raver!



TONY WILSON

For proving that he's still the suavest operator in the music industry. He chaired the Superclub debate at In The City excellently, he told us he thought Muzik was a great mag ("Even though I don't understand it"), he ligged it everywhere, and his open-toed sandals were nothing short of fantabulous.



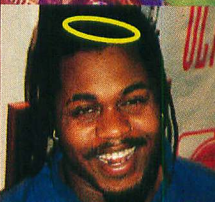
TONY SAPIANO

For his return to the world of modelling in the last edition of Loaded magazine, which unequivocally proves that techno doesn't pay. Sven Vath, however, may well disagree.



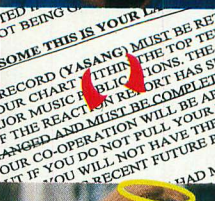
DERRICK CARTER

For acting like a true pro at the Back To Basics night at In The City, when his set was cut short after just 20 minutes. Did he complain? No, he just drank more GuDs. Respect.



RECENT FUTURE MUSIC ENTERTAINMENT LTD

For a DJ mail-out info sheet which states, "This record ("Yasang") must be returned in your chart within the Top 10 to all major music publications." Need we say any more? Only that the record's shite!



GARY GILROY FROM DISCO SLUTS

For picking up Bianca from "Eastenders" at a fashion launch at Iceni in London, after overhearing her moaning about the party. He whisked her off in a taxi to Jon Pleased Wimmin's Pleased and gave her the best night of her life. Respect.



hang the DJ

This month we hang **MARK "MK" KINCHEN** for crimes against...

MUZIK. We will suffer no more. You know what we mean. That bloody Nightcrawlers remix! Yeah, when we first heard it in the house room at Final Frontier some two years ago, it kicked. With that slick, silky production, it kicked so hard we spent hours deciphering the vocals. But it sold no copies. Then an internal transfer deal was struck between Island and London, and it was re-released. By which time, many had tried to emulate its style and dance music had evolved into popular music. Pop music for a generation too young to remember the "Generation Game". Pop music which made us wish our ears would do just that. Pop! But a Top 20 placing wasn't enough. So back it came again. Another year, another attempt. Yeah, let's suck the blood out of this one, just in case some moron has come back from Ibiza or Majorca without knowing what it is. Now, of course, we're sick and tired of it. To the point where Mark Kinchen really should apologise for totally destroying the myth of the "timeless classic". His MK sound is so distinct and so damn danceable that the man is nothing short of a genius and this is a genius mix. But look what he's done. The readership of "The Sun" think it's the best record ever made and Nightcrawlers have carved themselves a healthy career out of using spasmodic speeches which reflect the musical tastes of the sort of people who sing the track on the bus to work. This one really hurts. Kinchen, you have indirectly contributed to the bastardisation of dance music. We hang you in the name of Muzik. Don't mess!



OCTOBER RELEASES

SOAP

SOAP
"DUMB FUNK RESISTANCE"

AVAILABLE ON CD & DOUBLE VINYL

AND THE FORTHCOMING SINGLE
"MISTER MANNERS"

AVAILABLE ON CD & 12" VINYL

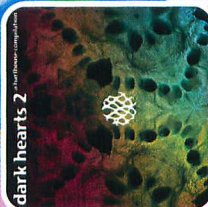


FORTHCOMING ON HARTHOUSE:



"HEAD.PHON"
JIRI.CEIVER

**AVAILABLE ON CD &
DOUBLE VINYL**



"DARK HEARTS 2"
HARTHOUSE COMPILATION

**AVAILABLE ON CD &
DOUBLE VINYL**



"OSIAC" JIRI.CEIVER
**AVAILABLE ON CD &
12" VINYL**

**INCLUDING AN EXCLUSIVE REMIX
BY CHRISTIAN VOGEL**



Bill&Ben

"BILL & BEN"
EP

**AVAILABLE ON CD &
12" VINYL**



cream anthems

Thirty two of the biggest tunes in the universe taking off, at the end of October on *deconstruction*

David Morales

The Bucketheads
K-Klass
Junior Vasquez
Juliet Roberts
India
Joe Roberts
T-Empo
U2
Hed Boys
De'Lacy
Alison Limerick
X-Press 2
Slo Motion
Jaydee
Seven Grand Housin Authority
David Morales & The Bad Yard Club

The Bomb
Let Me Show You How
Get Your Hands Off My Man
Caught In The Middle
Love And Happiness
Lover
Saturday Night/Sunday Morning
Lemon
Girls & Boys
Hideaway
Where Love Lives
Musik
Bells Of NY
Plastic Dreams
The Question
In De Ghetto

Paul Bleasdale

Bassheads
Tin Man
Mori Kante
Chemical Brothers
Chemical Brothers
Helicopter
Jump
Mother
Gat Decor
Mindwarp
Hardfloor
Atlantic Ocean
Slam
Aphrohead
Rozzo
Wink

Is There Anybody Out There?
Eighteen Strings
Yeke, Yeke
Chemical Beats
My Mercury Mouth
On Ya Way
Funkaterium
All Funked Up
Passion
One
Acperience
Waterfall
Positive Education
In The Dark We Live
Into Your Heart
Higher State of Consciousness

