FREE TAPE!

VOTED MUSIC MAGAZINE OF THE YEAR

MUZIK

No7 DECEMBER 1995 £2.20

156 pages

Cream
Third birthday special

Black Grape
The interview they didn't want you to read

FREE MUZIK MASTERS TAPE!

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

Fabio
Speed freak!

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MUZIK

Seventh Heaven

If you're still reeling from our stunning New Electronica cassette, you're not going to know which way to turn with the exclusive **Darren Emerson** mix tape free with this issue. It's been shaking the **MUZIK** office all month. Now it's yours to shake whatever takes your fancy.

As clubbing comes under the media spotlight again, **MUZIK** would like to express its concern about the police raid at London's **Club UK**. After trying to crush the Gardening Club last year, the authorities seem to have picked on one of the biggest clubs in the country for nothing more than a below-the-belt exercise in police PR. It was a sorry state of affairs. Taking a TV crew with them only reinforces this.

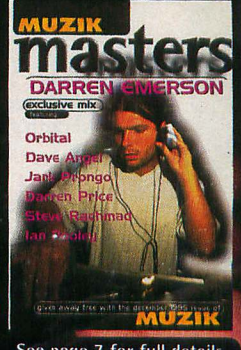
But **MUZIK** will do its best to heal the wounds. The highlights in this issue include **Cream**'s third birthday bash, **Black Grape** and **Fabio**, and that's just for starters. While on the subject of Fabio, a big **MUZIK** shout goes out to the boys who sit on top of a big hill in Oxford every Friday night just so they can tune in to his Kiss 100 show.

It was great to see **Josh Wink**'s "Higher State Of Consciousness" crash the national Top 10 last month. And as for the Wink backlash, just remember how you behaved when you first heard that record.

Elsewhere, **The Stickmen** were last seen being sick and passing out at The Gladiators Party in Cologne, while their fellow Canadian, **Richie Hawtin**, has finally shaved the bum-fluff from his forehead.

The garage elite turned up en masse for **Paul "Trouble" Anderson**'s birthday at The Loft. And that man **Rad Rice**, a former Love Ranch resident, should be renamed Raid Rice. He was sent home by French customs on the Checkpoint tour and, one week later, found himself on the turntables when Club UK was busted.

Much like **MUZIK**, then, he always seems to be in the right place at the right time.



See page 7 for full details of your free tape

MUZIK voted Music Magazine Of The Year (ITC Awards)

Cover picture: **Vincent McDonald**

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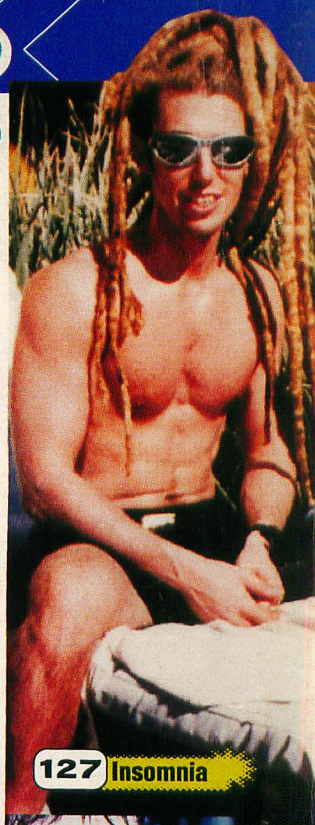

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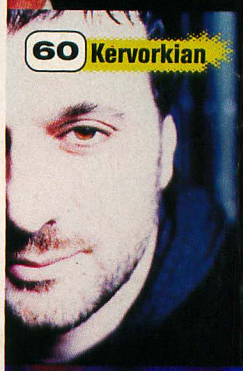

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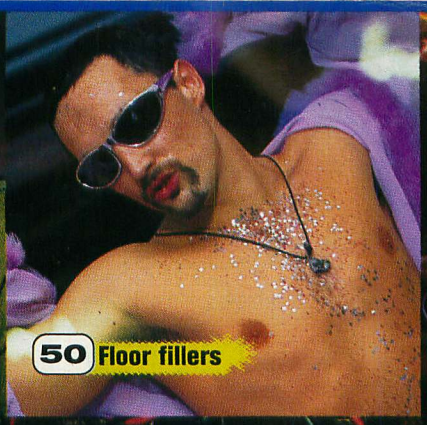

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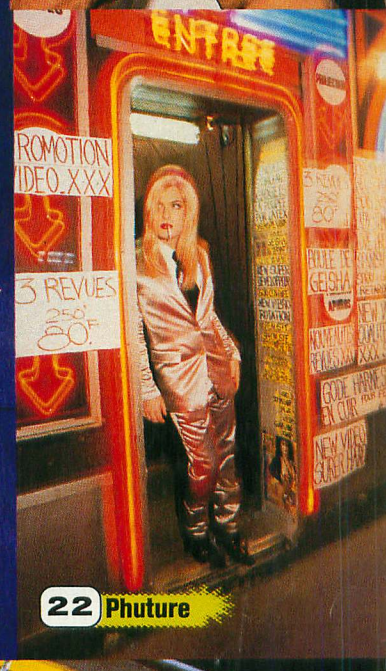

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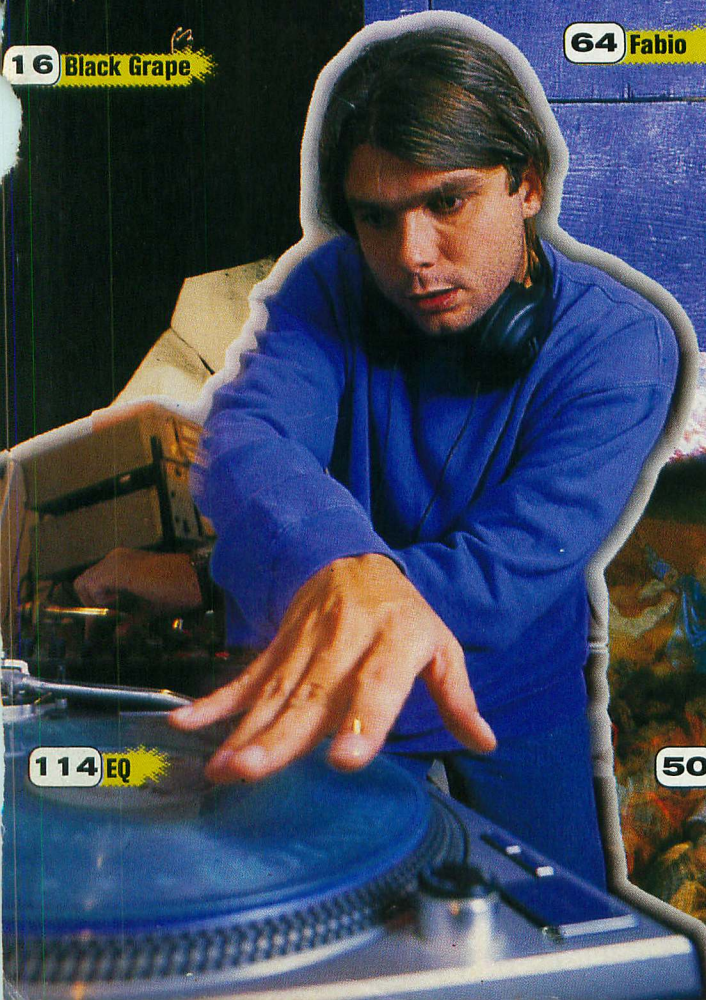

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NEWS

The latest stories from around the world

DRUGS RAID ON CLUB UK

London's Club UK hit in televised drugs raid

CLUB UK in London was last month raided by a squad of 150 police officers drawn from the local Wandsworth division and the Territorial Support Group. Footage from the bust was subsequently shown on a BBC television news report.

Dubbed "Operation Blade", the raid resulted in 10 arrests, with five of those being bailed to return to stations at a later date. As with all alleged drug offences, substances have to be analysed before charges can be made.

According to the police, the raid was in response to complaints received from local residents, who had claimed that widespread drug-dealing was taking place at the venue. The complaints set a chain of events in motion, culminating in the police raid, which took place on Sunday, October 15.

The operation actually began two months before the night in question, which was a United Kingdom event, with police stopping and searching clubbers on leaving the premises. Having found people carrying drugs, they then sent in teams of undercover officers on subsequent nights, to observe the scale of the dealing.

Lisa Carroll, a spokesperson for the Metropolitan Police, states: "In the weeks preceding the raid, it became clear the dealing of certain drugs was taking place in the club, blatantly and on a widespread level. The local divisional management, based at Wandsworth, were unhappy with the situation and decided to deal with this problem by putting together a large-scale operation".

The raid, involving six dog-handlers and six horses, was carefully prepared. Sharon Doughty, a BBC television reporter, accompanied the police to cover the story for "Newsroom South East", the London news programme.

"I went to the briefing which took place in the early evening," says Sharon. "All the officers were shown layouts of the club on an overhead projector. They had clearly considered every eventuality. They'd even worked out which side of stairs to run up".

The raid began shortly after midnight, with uniformed officers charging into the club from the back of removal vans which had been parked around the corner. At the same time, undercover officers inside the club seized individuals they had targeted from previous surveillance missions. Each room was sealed and people were gradually allowed to leave, with some being searched as they did so.

Lisa Carroll continues: "The policy was to pinpoint dealers. It wasn't to pick up the regular punters who were just out enjoying themselves."

The figure of only 10 arrests bears this out and Sharon Doughty witnessed individuals handing over small quantities of substances and being allowed to leave. The search was carried out under the Drugs Misuse Act, as opposed to the Criminal Justice Act. If anything, the police seemed to consider "Operation Blade" as routine, rather than reflecting any special problem within Club UK.

"Club UK is no better or worse than any other club in London of that type," says Lisa Carroll. "On the surface, it looks like we went in wearing size nine boots but, by the same token, we can't allow dealers to carry on their business as blatantly and overtly as they were."

★ Clubbers are being asked to join the crusade against drugs by informing on dealers via a telephone line set up as part of the "Crimestoppers" scheme. The call to support the "Say No And Phone" campaign (SNAP) came from television personalities Maggie Philbin and Alistair Stewart during a meeting held at London's Ministry Of Sound. The meeting was also attended by members of the cast of "The Bill". SNAP has been set up following the ecstasy-related death of 17-year-old Daniel Ashton from Blackpool.

★ Ministry Of Sound owner James Palumbo was misquoted in London's "Evening Standard" newspaper as saying his clubbers "were drug-taking scum". "The Standard" subsequently printed a full apology for their "Disparaging remarks about the customers who go to his club".

Club UK, yesterday

Pictures: Piers Allardyce

MUZIK masters

DARREN EMERSON

exclusive mix

The low-down on this month's free tape

SMOOTH, deep, dreamy, funky, housey and sexual to the max. But enough about **DARREN EMERSON**, what about the tracks he's chosen to grace our free **"MUZIK MASTERS"** tape? Here, in the words of Darren and the artists themselves, are your cut-out-and-keep liner notes:

SHORTFICTION – "Essence" (Underwater)
"I can't say who this is. They really don't want anyone to know because they're signed to another label. I approached them to record for my Underwater label because I absolutely loved their sound." *(Darren Emerson)*

UNIVERSAL ADDICTION – untitled (Universal Addiction)
"It's basically an old house track. We started the Universal Addiction label as an outlet for our own stuff. That's it. It's just house music." *(Universal Addiction)*

JARK PRONGO – "Wotchagonnado" (Touche, Holland)
"The limit of the sky and animals in the zoo were the inspiration! The 'Apollo 13' film was a great source. It's a very dark, very black film and that's the vibe of this track. It takes you high into the sky. The studio ceiling had tiny Christmas lights on it and the room was very smokey. I felt like I was in a virtual-reality chair. Or a dentist's chair. It was that kind of day." *(Jark Prongo)*

IAN POOLEY – "Puppet" (Definitive, USA)
"The main theme is a loop with guitar from a Seventies record which I put filters on to create a weird sound. It's typical of the way I produce, by building tracks up and always getting bigger and bigger. But I don't know about Darren... What's he called again? Is he a DJ from the UK? He's with Underworld! Oh, I like them very much." *(Ian Pooley)*

TONS OF TONES – "Tydrium" (Urban Sound Of Amsterdam, Holland)
"The title comes from 'Star Wars'. I think it was the name of a planet. When I made this track, I just let the strings lead. Darren is one of my favourite DJs. I love his style of playing. I've actually just finished doing two tracks for Underwater." *(Steve Rachmad)*

DARREN EMERSON – untitled (Underwater)
"I've been working on rhythm tracks to incorporate into Underworld's live shows because they allow us to do live mixing. Some are quite minimal, but they work well in clubs on their own. I thought I'd stick this one out on Underwater to see what happened." *(Darren Emerson)*

ORBITAL – "Walk Now" (Internal)
"This reminds me of the first time we played in Australia as it uses the didgeridoo which I bought back with me. It throws up images of Australian pedestrian crossings! And I'll tell you what I think of Darren's mixing after I've heard the tape! No, I love what he does with Underworld because they're one of the few bands who can jam with electronic dance music. You can see it in the frustration and elation on their faces." *(Paul Hartnoll)*

DARREN PRICE – "The Attic" (NovaMute)
"I recorded this 14 months ago. I was in the studio late one night and just decided to record a 303 track. I didn't even know how to use a sampler then. I put it on a tape for NovaMute and they liked it." *(Darren Price)*

UNIVERSAL ADDICTION – untitled (Universal Addiction)
"What do we think of Darren Emerson? We've never met him, but we know he's a good DJ. He just gets the records in and he chops them about." *(Universal Addiction)*

DAVE ANGEL – "Handle With Care" (Blunted)
"I love Dave's sound, always have. His influences match up with mine – Detroit, jazzy, soulful stuff. He's right up there with the Detroit boys. He's a mean DJ too." *(Darren Emerson)*

Dave Dorrell and Brenda from "BPM"

BPM TO BE DROPPED BY ITV?

"BPM", the dance music television programme, is facing an uncertain future. ITV have been reappraising their late-night service and rumours in the television industry suggest it will not be re-commissioned.

"BPM" has been running for three years and was originally commissioned as a replacement for Pete Waterman's "The Hitman and Her". The programme reports on all aspects of the club scene and is virtually the only outlet for dance music videos in the UK.

The ITV reappraisal of late-night programming is partly due to the success Channel 4 have enjoyed with their themed evenings and partly because of the break-up of the network. Many companies have to pay multi-million pound sums each year to keep their franchises and are turning to tried and tested programming to balance the books.

If the rumours about "BPM" prove to be correct, there will at least now be no excuse for staying in on a Saturday night.

ROGER S VERSUS MAW (PART THREE)

The S-Man

ROGER SANCHEZ has reportedly settled his dispute with Masters At Work's Kenny "Dope" Gonzalez, after the two found themselves on the same plane. It follows a battle of words over Sanchez unknowingly using a sample from Gonzalez' Bucketheads project. However, it seems that Li'l Louie Vega is still refusing to back down over the argument.

Meanwhile, Hard Times and Narcotic are to host a launch party for Roger Sanchez' "Hard Times – The Album" at London's Ministry Of Sound on November 11. Sanchez, who recently filled in for Danny Rampling on his 1FM Saturday night slot, spins alongside Miles Hollway and Elliot Eastwick.

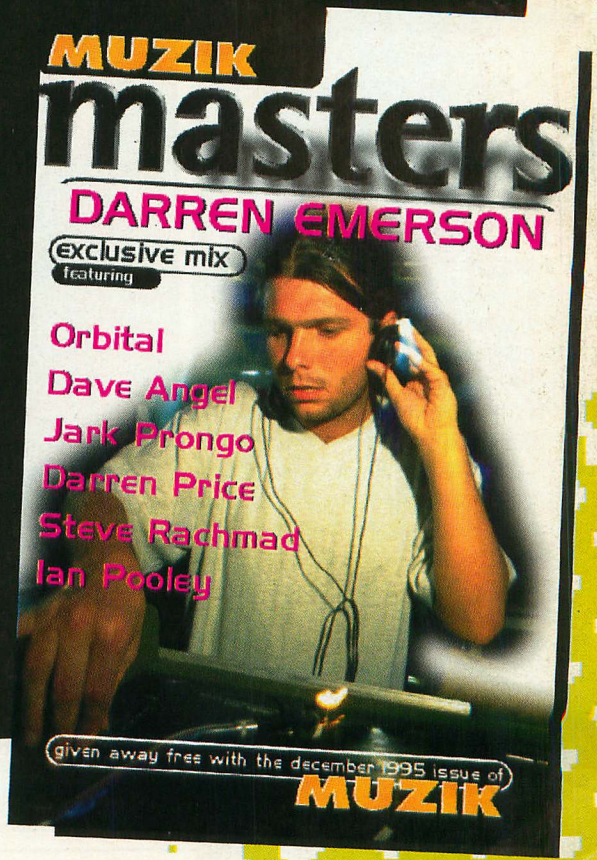
Finally, Masters At Work's Nu Yorican Soul album will be released on Talkin' Loud later this year. Talkin' Loud boss, Gilles Peterson, describes the record as "Nothing like you would expect".

MAW have also remixed their legendary "Deep Inside", which was released under the name of Hardrive on Strictly Rhythm. The track features Barbara Tucker on vocals and is re-released on Sound Of Ministry on November 13.

Johnny Digweed

BRIGHTON is set to have a new nightclub. The club, which does not yet have a name, has been granted a 3am public entertainments license. John Digweed is heavily involved in the project. The venue is next to The Zap on Brighton Beach and is expected to launch in the spring. It will have a restaurant and feature live bands, as well as club nights.

Pics: Piers Allardyce and Pav Modeski

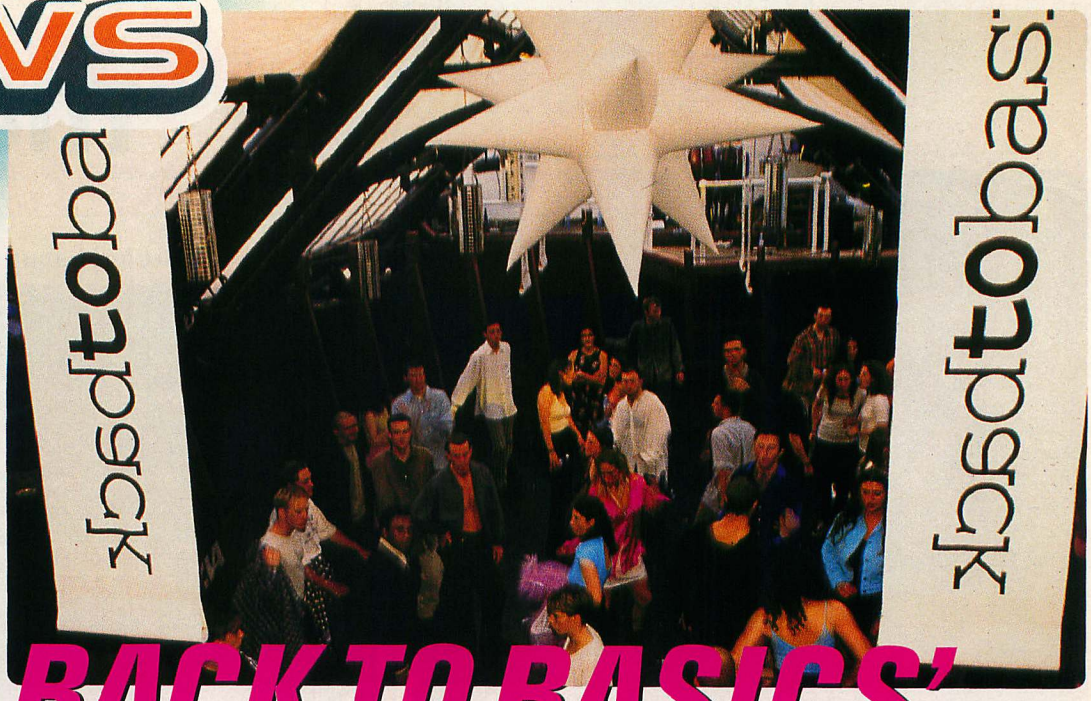


news

snapshots

VAGUE have opened a clothes and accessories shop in Leeds called Speed Queen. A spokeswoman for the shop says, "There is no definition between what is women's or men's clothing. We're trying to provide something different for Leeds. Much like the club." The shop can be found at 26 King Charles Street, Leeds LS1 6LT. Call 0113-246-1033... DJ SKULL was deported back to Chicago while attempting to enter the UK to appear at Digital Nation in London... The line-up for the JUNIOR BOYS OWN Christmas party has been confirmed as Derrick Carter, Rocky & Diesel, Terry Farley & Pete Heller, Ashley Beedle and Norman Jay. It takes place at London's Chunnel club on December 16... HARVEY, resident DJ at Ministry Of Sound, has segued a compilation for the label called "After Hours". It will be released in January... Manchester's influential POLLEN club has closed down... Meanwhile, Manchester's FOUR NIGHTS IN HEAVEN event was cancelled due to poor ticket sales... The new single from THE BALLISTIC BROTHERS features remixes by Wax Doctor and Luke Slater... London's historic BLUE NOTE venue is now managed by Sav Remzi, former boss at the Red Eye in Lewisham... THE ESCAPE in Brighton has had a £60,000 refit of its pre-club bar. Work is expected to be finished in January... DJ EX-EFX has issued two singles on Liverpool's Air Dog label. The "Tales From The Hood EP" and "Cheeba Fever EP" are out now... K-TEL's new "Best Of House" compilation will include no less than four cuts from Chicago's mighty Trax label... DAVE CLARKE's "Storm" from "Red 3 (Of 3)" is to be remixed by Surgeon, at Clarke's request... THE GEORGE, London's legendary "top caners pub", has had its license revoked after four years of providing the likes of Darren Emerson and Paul Daley, plus countless clubbers, with a suitable pre-club booze up... SIMON HARTLEY has recorded a second track for Brute under his Kindred Spirit guise and is set to make a second single for F Communications... Primal Scream vocalist DENISE JOHNSON has launched her own label, Hologram. The debut release is called "I Believe" and is her first track since "Rays Of The Rising Sun" on east west. Johnson says, "east west weren't the label for me. They didn't know what I was trying to do. If I'm the only person believing in what I'm doing, then I should put that into action. Hopefully, small seeds will grow into acorns!" The track will be mixed by Kris Needs and remixed by The Joy... FRANKIE BONES arrives in the UK in December for dates at the EC1 Club in London (8) and Outer Limits in Bournemouth (9)... The GARDENING CLUB is undergoing a refit to make the club "feel warmer"... CRISPIN J GLOVER is working on a project for Junior Boys Own and Back To Basics...

Pics:Rip and Piers Allardyce



BACK TO BASICS' FOURTH BIRTHDAY

BACK TO BASICS, the infamous Leeds club, celebrate their fourth birthday on November 25 with a special party at The Pleasure Rooms. Inner City will play a live set and guest DJs include Kevin Saunderson, Paul "Trouble" Anderson, Terry Farley, Stuart McMillan, Harvey and Richard Bithell. The club's usual residents will also play.

Back To Basics have also launched a mid-week version of their successful weekend night. The Good Life runs every Wednesday at The Pleasure Rooms with residents Chris Thomas and Lee Wright. In addition to this, the club have announced the release of a compilation album called "Cut The Crap". The CD triple-pack, to be released in time for Christmas, will feature individual sets from Andy Weatherall, Derrick Carter and Ralph Lawson.

Finally, Basics have also won the chase for Gusto's "Disco's Revenge", one of this year's hottest imports. Remixes of the track will come from Deep Dish and Derrick Carter.

Jeff Mills – Lost in music

AXIS PARTY AT LOST

JEFF MILLS is to host an exclusive Axis Records party at Lost in London on Saturday, December 2. The party, which is something of a coup for Lost, takes place at Southwark Street Arches in London SE1. The venue will be slightly redesigned for the event. Mills, the owner of Axis, is set to DJ alongside Robert Hood, who will also play live. The other spinners are expected to include Steve Bicknell.

For ticket details call 0171-791-0402.

FAT CAT host their Christmas party at an undisclosed central London location on December 16. The party, which runs from 10pm-4am, features Steve Bicknell, Alex Knight, Lee Grainge and John Reynolds, with Plaid performing live. Tickets are only available from the Fat Cat shop, which is located at Monmouth Street, London WC2.

★**STRICTLY RHYTHM** and K Cider have announced details of a joint club tour. "The Remarkable Story" begins at the end of November and features Erick Morillo on all dates. He'll be joined by different guests each night, including Danny Rampling, Farley "Jackmaster" Funk, Marshall Jefferson, Judge Jules, Gordon Kaye, Rad Rice, K-Klass, Seb Fontaine, Dominic Moir, Paul Bleasedale and Marshall.

The dates are: ***Plymouth Warehouse*** (November 22), ***Bristol Lakota*** (23), ***Middlesborough Empire*** (24), ***Stirling Fubar*** (25), ***London Equinox*** (30), ***Folkestone La Parisien*** (December 1), ***Bournemouth Academy*** (2), ***Cardiff Astoria*** (4), ***Northampton Chandlers*** (6), ***Birmingham Que Club*** (7), ***Manchester Hacienda*** (8) and ***Burnley Angels*** (9).

★**JOSH WINK's "Higher State Of Consciousness" single last month stormed into the UK charts at Number Eight, continuing a run of success for Muzik's cover stars. Wink appeared on the front of our September issue.**

Other Muzik cover stars to hit the charts recently include The Chemical Brothers (Number Two in the album charts), Junior Vasquez (Top 30 single) and Dave Clarke (Top 50 single).

Remember where you saw it first. Fabio, are you ready for Top Of The Pops, mate?

★**SASHA** & Maria's "Be As One" is not the new single from Sasha, as was suggested by Pete Tong on his 1FM show. This record is, however, a limited-edition taster of Sasha's forthcoming material on deConstruction.

HAVIN' IT SUED BY KELLOGGS

HAVIN' IT have been forced to change the sleeve artwork for their latest album. The original advertised cover for "Havin' It In Ibiza II" was a mock-up of a packet of Cornflakes, but several amendments have had to be made following a warning letter from Kelloggs.

Arun Kapil of Havin' It, says, "We've changed the sleeve so it doesn't infringe any copyright laws. Now there's nothing on it which could imply any connection with Kelloggs. I guess we just rubbed them up the wrong way."

club
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art

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The Launch Weekend

Friday 01/12.
Norman Jay, Winston Hazel, Greg Robinson + Solid State
Cafe Bar: Mark Jones & Parrot and friends
Plus surprise guests and the official opening of The Republic. 9pm-4am

Saturday 02/12. Harvey, David Holmes, Ross, Neil Hinde, Pat Barry, Pipes. 9pm-6am

Wednesday 06/12. Warp 195.
Andrew Weatherall, Ben Weaver plus live on stage Nightmares on Wax
Cafe Bar: DJ Food (Ninja Tunes) and DJ E.A.S.E. (N.O.W) plus Ashton £5.00 nus/£6.00

Thursday 07/12. 237.
DJ's Rob Edwards and Dickie plus surprise guests. Live on stage: The Longpigs
Cafe Bar: The Interlude and Acid Jukebox with Paul Burke. 14/12 Baby Bird live on stage

Admission for Launch Weekend Events
December 01/02 £9.00 nus/£10.00

Fridays in December.
Residents: Winston Hazel, Greg Robinson, Solid State plus special guests inc Norman Jay
Cafe Bar: Mark Jones, Parrot & friends
Admission: £5.00 nus/£6.00

Saturdays in December.
Residents: Neil Hinde, Pat Barry, Paul Ingall and Pipes
Guests: 02/12 Harvey, David Holmes & Ross
09/12 Derrick Carter & Ashley Beedle
16/12 Frankie Foncett
23/12 Harvey & Ross 30/12 Special guests to be announced
Admission: £7.00 nus/£8.00

The Republic's New Years Eve Bash. Sun 95/96

9pm-6am. Licensed till 2am
Dave Camacho, Ashley Beedle, Harvey, Pat Barry, Greg Robinson and Solid State
Cafe Bar: Mark Jones, Winston, Pipes, Parrot & Paul Ingall
Admission: £25.00 tickets in advance.

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Postal Address. Suite 10. Units 508-511. The Workstation. 15 Paternoster Row. Sheffield S1 2BX. T 0114 249 2210. F 0114 249 2230
(CIQ Member) on the net @ http://www.millhouse.co.uk/republic

Ticket agents for The Republic's New Years Eve Bash include: Warp (Sheffield), Brother to Brother (Sheffield), Record Collector (Sheffield), Eastern Bloc (Manchester), Eastern Bloc (Leeds), Pax (Nottingham), Scenario (Derby), Phuture (Barnsley), Global Beat (Bradford), Depth Charge (York), Fulcrum (Huddersfield), Unity (Liverpool) + Rhythm Nation (Doncaster)

Door Policy: Dress up, Dress down, Dress middle, Dress round, We want you for your heart, not your Armani® shirt.

スリーパブリック

architects: mills/beaumont/leavey/channon & charlie baker
the republic versus the designers republic

VIRGIN VODKA

Erick "More" Morillo • Farley "Jackmaster" Funk
Marshall Jefferson • Danny Rampling • Judge Jules
K - Klass • Gordon Kaye • Rad Rice • Seb Fontaine
Dominic Moir • Paul Bleasdale • Marshall

DJ Erick Morillo
Live! & "More" 13.11.95
The Ultimate Dance Mix

THE REMARKABLE STORY

SIDE A
1985 - 95

STEREO
33RPM

1 Kreation
2 AwaKening
3 Celestial Kingdom

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on Strictly Rhythm™ Records, Inc.

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NEWS

MR C – THE END IS NIGH

Shamen star opens new nightclub

MR C has announced details of the launch of his new club, The End. Opening on December 2 at 16A West Central Street, WC1, the venue is a converted 19th Century subterranean vault.

The Shamen rapper has teamed up with promoter Layo Paskin and is promising a high-class venue for underground music. Thursdays will host Pushca, Fridays will be Flavour, with Mr C and Layo spinning deep house and garage, while Saturdays will be rotated between four techno clubs, Cyclone, Lost, Deep Space and Heart And Soul. There will also be a The End record label.

"I've been DJing all over the world since 1987, so I've been lucky enough to see how real clubs look and operate," says Layo. "I'm talking about places like Matis in Bologna and The Palladium in New York. But where these venues fall down is they end up being tourist resorts playing cack music.

"With The End, we want to do more for underground DJs and the dance scene in general and we're creating the best possible arena to do it in. There will be a sprung wooden dancefloor, full air conditioning, the best sound system you've ever heard and fountains with free drinking water. We'll keep the door and bar prices down and we'll train our own security staff. The service you're going to receive will be unparalleled."

The December 2 launch party features Colin Favor, Mr C, Bushwacka, Stacey Pullen, Ron Trent, Chez Damier, Femi B and Malcolm Duffy.

Water relief!

THIRST AID UPDATE

FLUKE have added their support to Muzik's Thirst Aid campaign to make drinking water freely available in clubs. The group will be giving away free bottles of Evian water at all dates on their upcoming tour of colleges and universities.

The Thirst Aid campaign is continuing to receive support from both clubs and their punters. A special commendation this month goes to Crazy Daisy's club in Coventry, who have sent in evidence of their free drinking water fountains which are placed at key spots around the dancefloor. Likewise to Mr C and his new club, The End, which will provide water fountains for clubbers to drink from. Muzik would also like to thank Pete Tong, Danny Rampling and "BPM" for their support of the campaign.

Clubs offering free drinking water are designated by a tap symbol alongside their listings in Muzik's Insomnia club guide.

★ Fluke's next single, "Tosh", is released by Circa on November 28. The track has been remixed by Fila Brazilia.

X-PRESS 2 are set to release a new single for Junior Boys Own in January, one year on from their "Hip Housin'". Terry Farley from JBO has described the track as "X-Press 2 without the cheesey bits. There are no snare rolls."

Junior Boys Own are also set to issue the debut release from Phil Mison, in an attempt to provide the world with what JBO's Steve Hall describes as "Some proper ambient music". Meanwhile, JBO's Jus' Trax subsidiary has a new release due from Frankie Foncett & That Kid Chris.

Farley 'N' Heller

★ A&M subsidiary, AM:PM, is among the labels trying to license Farley 'N' Heller Project from Junior Boys Own. Another A&M imprint, Detour, have recently picked up the rights to release K Hand's "The Project EP" from Acacia.

Club for wife

CLUB NUPTIALS

THE first ever wedding in a nightclub took place last month at The Hacienda in Manchester. Spreading the love, Alison David and Todd Faith became Mr and Mrs David-Faith in front of 800 clubbers and friends. The wedding was a 10-hour event, complete with DJs, groups and performance artists. The bride wore a revealing flamenco affair, the groom donned a Chinese suit of armour and the ceremony ended with the happy couple kissing on the infamous Hacienda dancefloor.

snapshots

Muzik would like to congratulate DAVE DANIELS from Full Monty, whose baby daughter has successfully pulled through a dangerous illness... JASON NEVINS is working on five hard-edged underground house EPs for Power Music. Meanwhile, a promo-only sampler, "The Joint", is rumoured to be coming out on Ministry Of Sound. Nevins also has two new EPs on Freeze and "Beat Box" on Cutting. In addition, he is recording for Sm:)e. Nevins states, "There will be no more Jason Nevins. I've burnt my own name. I do too many records, about 45 EPs already, so I want to try a new name and a new sound for the New Year". POSITIVA go on tour with dates at Dublin Ormand Centre (November 11), London Broadway Boulevard (17), Liverpool 051 Club (December 15) and Sheffield Love Bomb (30). The DJs include Dave Lambert, Nick Halkes and Kevin Robinson. Judy Cheeks and Umboza will perform live PAs... Sheffield's new club, THE REPUBLIC, opens on the weekend of December 1-2. The Friday night features Norman Jay, while the Saturday offers Harvey and David Holmes. Other December dates include Andy Weatherall, DJ Food and Nightmares On Wax (6), and Derrick Carter and Ashley Beedle (9)... JOEY BELTRAM's next single on Tresor will feature remixes by Luke Slater and Felix Da Housecat... TRESOR in Berlin have launched a monthly British night, installing the cream of the UK underground as resident DJs. Meaning Alex Knight, Steve Bicknell, Mark Broom and Terry Donovan... BLU PETER has remixed Uno Clio for Distinctive... EDDIE "FLASHIN'" FOWLKES has a new single due on Back To Basics with mixes by Claude Young and Anthony Shakir. Fowlkes has also compiled an album of exclusive Detroit releases for React. It features Blake Baxter, Derrick May, Stacey Pullen, Claude Young, Drexciya, Alan Oldham and Fowlkes. React are also launching a new techno label, Reactor, with releases from Fowlkes, Juan Atkins and Kevin Saunderson... JAMES CHRISTIAN has a single called "The Freak" due out on Emotive. Dannel Dixon is also recording for the label... BASIC CHANNEL are back with a new label called Chain Reaction. The first release is "Emerge" from Scion... LUKE SLATER joins Justin Robertson and Richard Hector-Jones at the next Sleuth at Manchester's Paradise Factory on Thursday, December 7. Coldcut are expected to spin upstairs. Call 0151-709-1693. A limited dubplate of Robertson tracks, which will not appear on the forthcoming Lionrock album, is doing the rounds. It features "Name Unknown (Garroter By Trade)", "Welcome To Violence" and "Clapper Beats"... SPEEDY J has remixed Banco De Gaia for Planet Dog and has a live album due on Eye Q in December. The highlights include a rendition of his remix of Sven Vath's "Harlequin". Speedy is also recording a new Public NRG album... ULTRAMARINE, William Orbit and Banco De Gaia appear live at London's Astoria on November 9... The latest release on FRESH FRUIT is "Cruzin'" by Cruz Control... RED SNAPPER are to play live at Sheffield Leadmill on Saturday, November 25. Dean Thatcher will spin. Contact 0114-275-4500 for more information...

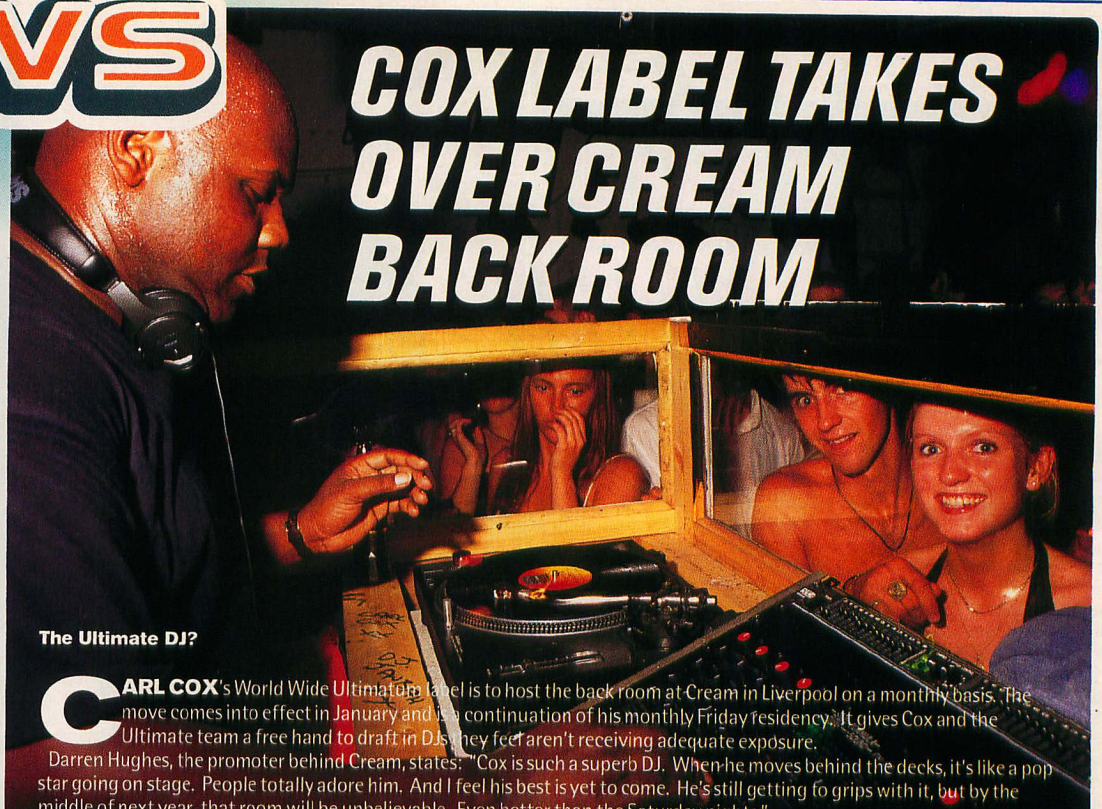
Photographer Jan Tilton Kip Kaiser-a-Head

news

snapshots

LENNY DEE has teamed up with Laurent Garnier, Manu Le Malin and DJ Micalizzi for "The Bunk Squad" release on his own Ruff Beats label... DERRICK CARTER's recent birthday party in Chicago had to be moved after the first attempt was busted by the police... IRDIAL are starting up a new label in January... JANICE LONG has launched a new radio station for the Liverpool area. Crash FM is transmitting for a month from November 6 on 106.6 FM and will apply for a full license next May. Along with shows from Pat Nevin, Andy Carroll, Margi Clarke and Pete Wylie, Crash also promise sets from Justin Robertson, Andy Weatherall and The Chemical Brothers... THE FORGEMASTERS, the pioneering British techno outfit behind "Track With No Name" are rumoured to have reunited... Chicago's DJ DEEON and DJ FUNK have left Dance Mania to start their own labels... Top Midlands jungle label FORMATION are to release a compilation which will include special remixes and new cuts, as well as L Double's "Low Down And Funky" and Grooverider's "You Two"... ALEX P's "Forever" has been licensed for American release from Too's Company... Watch out for a huge international exhibition focussing on all aspects of club and youth culture taking place in Rimini, Italy in June, 1996. NIGHTWAVE '96 looks like being one of the biggest music conventions next year. It will also host The 1996 Technics World DJ Mixing Championships... NUPHONIC have licensed the "Blaze Tracks EP" from America's Funky People Records. Also coming soon on the London label is a new Faze Action single, "In The Trees"... ONE FM have announced details of their "Radio One – The Essential Mix" compilation to be released on London Records on November 27. On the mix will be Sasha, Carl Cox, Paul Oakenfold and Pete Tong himself... APHEX TWIN releases his "Hangable Auto Bulb EP" on Warp shortly. It will be highly limited, too... ROBERT ARMANI has a new album forthcoming on ACV, which will include collaborations with Joey Beltram and Dave Angel. Also due on ACV are Sven Vath's remixes of Robert Armani and a new album from Steve Poindexter... ANGEL MORAES has mixed the "New York In The Mix" compilation for Subversive... GYPSY, aka Michael Kilkie of Umboza, is to re-release 1993's "I Trance You" on Limbo in January. Other imminent cuts via Limbo's Out On A Limb underground arm are Spaces' "Rush Hour" and Quorg's "Astral", while 23rd Precinct will shortly issue the debut Q-Tex album... The FILTERLESS techno label are contemplating legal action over Dorado's new label, Filter. Filterless have been going for over a year... ANDRE HARRELL has left Uptown Records to run Motown. Harrell's place has been

COX LABEL TAKES OVER CREAM BACK ROOM



The Ultimate DJ?

CARL COX's World Wide Ultimatom label is to host the back room at Cream in Liverpool on a monthly basis. The move comes into effect in January and is a continuation of his monthly Friday residency. It gives Cox and the Ultimate team a free hand to draft in DJs they feel aren't receiving adequate exposure.

Darren Hughes, the promoter behind Cream, states: "Cox is such a superb DJ. When he moves behind the decks, it's like a pop star going on stage. People totally adore him. And I feel his best is yet to come. He's still getting to grips with it, but by the middle of next year, that room will be unbelievable. Even better than the Saturday nights."

Meanwhile, Cream have launched a monthly event at The Arches in Glasgow, with Michael Kilkie and Gareth Sommerville as the resident DJs. Following the Essential Selection date in November, Roger Sanchez, Doc Martin, Ashley Beedle and Paul Bleasedale will appear on December 30. For further details telephone 0151-709-1693.

★ Carl Cox's much acclaimed mix album on React, "Carl Cox: F.A.C.T.", has been awarded a gold disc.

TRIBAL GATHERING '96 CONFIRMED

TRIBAL GATHERING '96 has been confirmed for May 4. The 24-hour event will take place at Otmoor Park near Oxford.

Kraftwerk and Leftfield are expected to play live and there's the possibility of the first ever live performance from Dave Clarke. DJs include Carl Cox and Laurent Garnier. The event will feature a total of eight separate stages.

MUZIK is to host parties at Solo in London and Shindig in Newcastle. London's Solo night takes place at Nicky Holloway's Velvet Underground club every Thursday. The club encourages DJs to play lengthy sets and Pierre, Keoki, Dimitri, Paul Bleasedale and John Kelly have all recently spun five-hour specials. For November 9, the Muzik night, Chicago's Mark Picchioti (aka The Absolute) takes over the decks. Doors open at 10pm and tickets cost £5. Call 0171-439-4655 for details.

The Shindig night is on November 11 and features Derrick Carter from Chicago, Miles Hollway and Elliot Eastwick from Hard Times, plus Shindig's own Scott Bradford and Scooby. For further information call 0191-261-4386.

SALT 'N' PEPA have joined forces with MCA to form Jireh Records, signing a long-term recording deal with the new label. Salt 'N' Pepa, whose last album, "Very Necessary", sold 10 million copies worldwide, were formerly signed to Next Plateau in the US through the Polygram-distributed London Records.

Jireh's other early signings include Deidre "Spin" Roper, better known as Spinderella of Salt 'N' Pepa, r&b group Day To Day, and alternative rock band, Modern Yesterday. Next Plateau have since parted company with Polygram to forge a long-term deal with Roadrunner Records. Future releases include albums by rapper Paperboy and trip hoppers Radio Venus.

SISTER BLISS has announced plans to launch her own record label, Junk Dog. The first releases will include some of Bliss' own tracks, plus other works she and partner Rollo decided not to release through Cheeky Records. Bliss states: "The label will be used as a licensing pad. I want anyone with the time, inclination and good ideas to have a go. The name came to me while I was howling away. But don't ask me for the details now. I can hardly see straight." Junk Dog's first release is "Bad Man" by Sister Bliss, followed by her "Disco Moments" EP. She and Rollo are currently reworking Snap's "Rhythm Is A Dancer". "I've always loved that tune," says Bliss. "It's as camp as hell."

On the Rocs?

ROC & KATO TO SPLIT?

ROC & KATO, the respected New York house production team, are strongly rumoured to be ending their lengthy partnership. Together they've been responsible for such club anthems as "Jungle Kisses" and "Alright".

Sources close to the duo point to a growing rift which centres on their individual desires to work with other artists. They are said to have agreed to complete the rest of their DJing commitments, however the fate of their label, Digital Dungeon, remains up in the air.

Davidson Ospina from the Roc & Kato camp states: "That's the rumour, but it hasn't been confirmed. It's not official yet."

FLOPPY FRANC

Kervorkian

FRANCOIS KERVORKIAN has licensed the two releases from his Wave label to UK imprints. Both Floppy Sounds' "Ultrasong" and Kervorkian's own "FK EP" have recently been causing a stir on import.

Slip 'N' Slide will release Kervorkian's remixes of "Ultrasong" on November 20. One week later, the label will follow with Floppy Sounds' "Downtime" album. Meanwhile, Open have licensed the "FK EP" and will be releasing it on November 13 with new mixes from Danny Tenaglia, Angel Moraes and Lil' Louie Vega.

See page 60 for a full interview with Francois Kervorkian.

BUKEM EXPECTED TO SIGN MAJOR DEAL

LTJ BUKEM and his Good Looking label are expected to sign a deal with London's ffrr imprint. A double CD album called "Logical Progression" will be released on Good Looking via ffrr some time in February.

The first CD features Good Looking material, plus new remixes and exclusive tracks, while the second is a collection of tracks from the first CD remixed by Bukem. It could be the start of a long-term deal between Bukem and ffrr.

A party to launch the album takes place at London's Ministry Of Sound on December 21. The event will be held in conjunction with AWOL and Bukem will be joined by Fabio, Grooverider and Peshay in the main room, with special guests performing in the bar. The guests will spin classic sets from the clubs which have inspired Bukem throughout the years. Call 0171-613-4770 for AWOL details.

Good Looking Guy, LTJ Bukem

Ken you feel it?

ISHII GOES MANGA

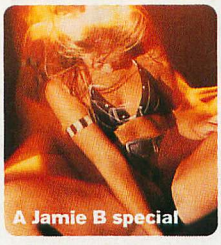
KEN ISHII's new single for R&S, "Extra", is being promoted by an all-action Japanese cyber-splatter video. The video, which was recently premiered at Ministry Of Sound, was created by Kouji Morimonto, the legendary Anime director responsible for the classic feature "Akira". The "Extra" film explores virtual violence through a series of high-speed bike chases.

Ishii states: "When we had discussions before production, I explained to Mr Morimoto that I wanted the feel of rushing to come through in the video. The finished product is exactly how I imagined it would be."

The "Extra" video is not the first time that Japanese Manga-style films have been associated with club culture. Mo' Wax Records and Irdial Discs have also requested Anime visuals to grace their club nights and record sleeves.

MUZIK photographer, Jamie B, is currently holding an exhibition of his work at London's Riki Tiks bar in Bateman Street, W1. The photographs were all taken at last month's outlandish Miss Agent Provocateur party in London. Jamie has also just been voted Studio Photographer Of The Year for 1995 by "The Guardian" newspaper.

Jamie's exhibition follows on from a show by fellow Muzik lensman, Vincent McDonald, at the same bar. Vincent's work can now be seen gracing the walls of Ministry Of Sound in London.



A Jamie B special

GREEN VELVET dancer, Jermane Briton, has been arrested and charged with indecent exposure. The arrest followed a live PA by Green Velvet (aka Cajmere, the boss of Relief Records) at Toto's, an under-21's club in Chicago. Briton has been accused of taking his penis out on stage and simulating sexual intercourse with a female dancer. He faces up to one year in prison if found guilty.

"There is no way he is guilty of this shit," insisted a Relief spokesperson. "There were other people in the club doing stuff far worse than that."

RUFFNECK BREAKS THE CHART

RUFFNECK's huge track, "Everybody Be Somebody", the second offering on Masters At Work's MAW label, has finally been released in the UK via Positiva. It's 10 months since Tony Humphries debuted the track, featuring singer Yavahn (pictured right) and a sample from Yello's "Bostich", at the Winter Music Conference in Miami, Florida.

New Jersey-based production team is made up of Stephen Wilson, Dwayne Richardson and Derek Jenkins. The trio are no newcomers to the world of dance music, having previously produced such classics as "Make My Body Rock" for Jomanda and remixed the likes of The Trammps.

"We gave 'Everybody Be Somebody' to Tony Humphries and he just started banging it," says Dwayne. "Louie Vega heard him play it at the Miami Conference and asked for our number. Louie was inspired right from the jump and did whatever he could to sign the record. After being so successful with KenLou's 'Moonshine', MAW wanted an equally strong second release."

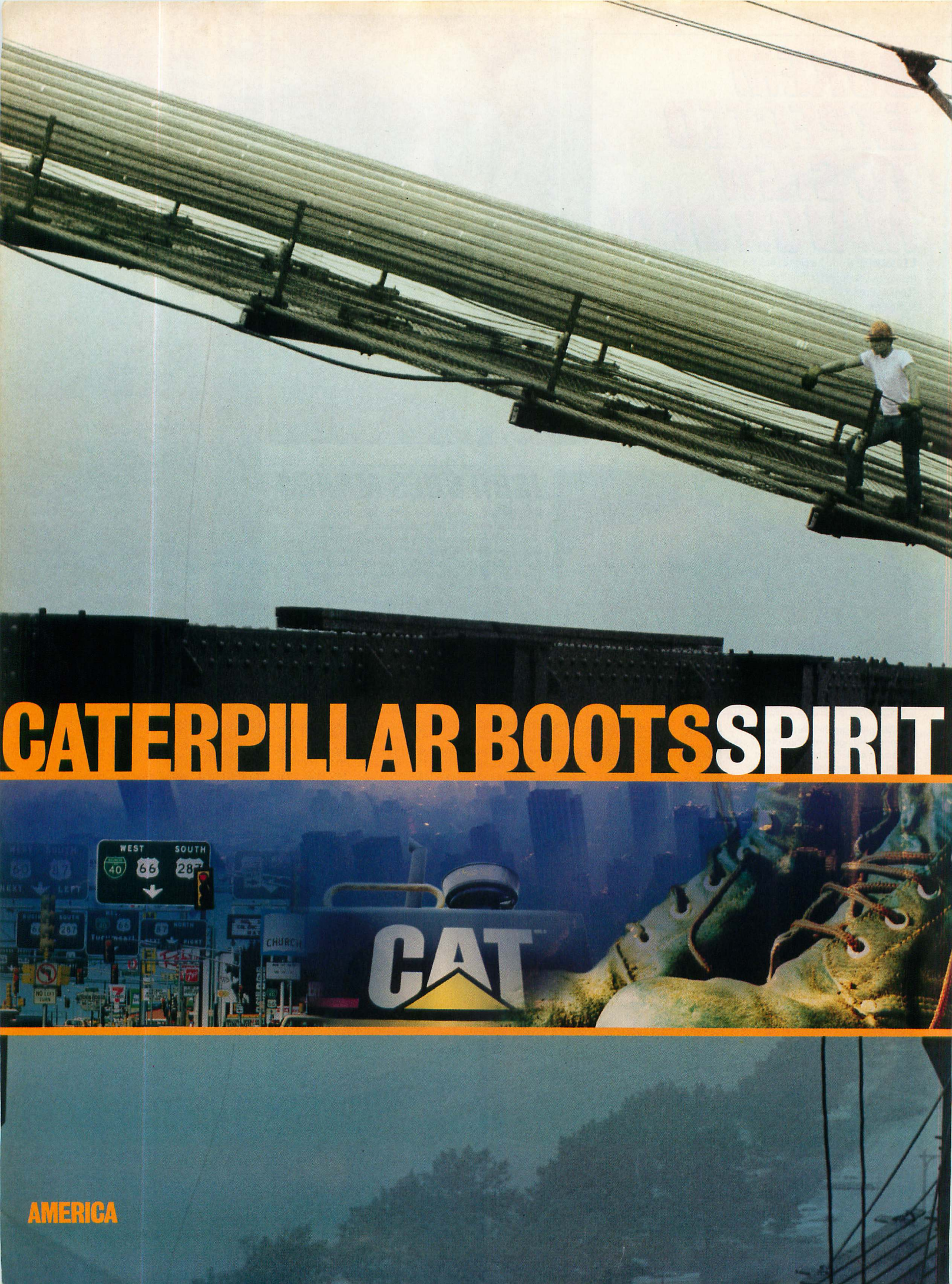
"We established a really good rapport with Louie," continues Stephen Wilson. "He has a great fan base and, thanks to him, people are very receptive to us."

With "Everybody Be Somebody" still riding high in the charts, Ruffneck are checking their back catalogue for a follow-up single. But they're not in any hurry.

"Just because we have something out which is hot, we're not going to release stuff just for the sake of it," says Dwayne. "An album could develop in the future, but it's important we keep our integrity. To ourselves, we're already a success, simply because we have released music which is being played."

snapshots

taken by Heavy D, the original "Overweight Lover" himself... DJ SNEAK releases his first full-length album, "Rice And Beans, Please!!!" (honest), on Relief at the beginning of next year... ZACH ROBERTS has left Detroit's Record Time to concentrate his attention on the Ind-X label. The label's next release is Electric Company's "Electronique"... The new single on SOMA is Chaser's "Sides Of Iron", a collaboration between Funk D'Void and Glasgow DJ Nigel Hayes. Soma are also lining up a solo release from Daft Punk's Tomas Bangalter... DANIEL POOLE is holding a launch party for his forthcoming compilation. It takes at Mr C's new London club, The End, on December 11, with guest DJs Mr Oz and the Liberator crew, plus a live PA from Friends Lovers Family... DIVA is the name of a new record shop opening in Glasgow's West End. It's at 639 Great Western Road. Telephone 0141-334-9129... Birmingham's RIPE RECORDS and their B9 subsidiary have been bought by RCR Ltd. Next from Ripe is a reissue of Kim Walters' classic soul album, "All Because Of You"... The next single on FINIFLEX is Lost It Com's "Animal". Meanwhile, following his recent departure from Finitribe, John Vick has announced plans to work with the legendary Billy Mackenzie... The LEE NEWMAN benefit night at Heaven last month raised over £1,700 at the door, with further contributions taking the total to over £2,600. Anyone wishing to make a further donation should send cheques payable to "Cancer Research" to Collette at Phuture Trax, 138b West Hill, Putney, London SW15 2UE... FEROX are planning a compilation album for release next year. It will be mixed by the label's owner, Russ Gabriel, and will include remixes of old Ferox tracks by Carl Craig, Richie Hawtin, Derrick Carter, Mike Huckerby, Steve Paton, Mark Broom and Claude Young... BRANDON BLOCK and ALEX P are collaborating on a tune for Test Pressing... BANCO DE GAIA has set up a Web site. Steer your mouse towards http://www.obsolete.com/banco/ Banco's new single, "Kincajou", is due out in January, with remixes from Oliver Lieb and Speedy J... DANGEROUS, which takes place at Hastings Pier, celebrate their first birthday on Friday November 24, with guests Grooverider, LTJ Bukem, Roni Size, Jumping Jack Frost, Micky Finn, Kenny Ken, DJ SS and Ray Keith... HOTT RECORDS release their "Nu Soul Classics" label compilation on December 4. They are also launching a new subsidiary, Hott Traxx, for non-vocal projects... Germany's MFS imprint are set to release a compilation CD called "European". Each MFS artist will record a track reflecting the impression a European country has made upon them. This will be followed by a second collection featuring artists and DJs from the countries selected on the first CD, who will record tracks reflecting impressions of their own country... London's UNITY RECORDS are holding a Christmas party on December 15 at EC1, with Terry Farley and Pete Heller spinning a four-hour set...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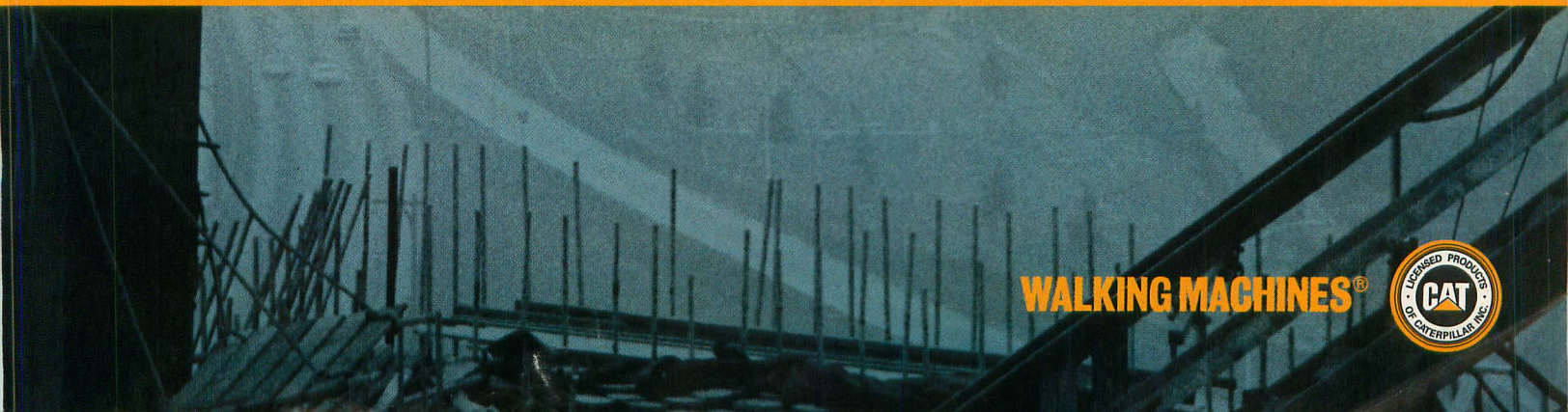

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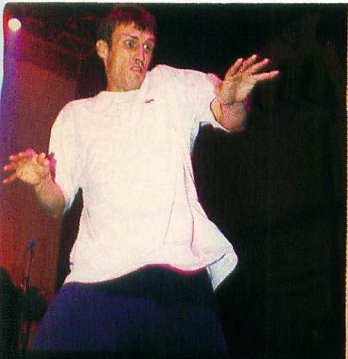


words **Sarah Champion** pictures **Kim Tonelli**

mission impossible

Your mission is to nab **BLACK GRAPE**. It must be their most revealing interview to date. To achieve your objective you will need to gatecrash the dressing-room after a show, evading the band's security and management. Good luck. This tape will self-distruct in 10 seconds...

"I DID my first E at the end of 1986. New Year's Eve! It was fucking unbelievable! I was on my own and people were like, 'Who's that mad cunt in the corner?!'"

Nearly a decade later and people are still wondering, "Who's that mad cunt in the corner?" You need a few clues? He is a man who has managed to make an entire career out of being an E-head, a man whose eyes are so dilated they're wide enough to drive a stretch limo through. He used to be the maracas-rattling go-go dancer with Happy Mondays. Now he's with Black Grape. Which means he is still performing alongside his Mondays partner, Shaun Ryder. He's still stripped to the waist and he's still skinny, his bones showing through like a Halloween glow-in-the-dark skeleton.

And he's still doing the same dance. He's been doing it for nine years now.

Bez is the first member of the group to take to the stage for tonight's Black Grape gig at The Corn Exchange in Cambridge. He acts like a TV studio prompt man, vibing up the crowd, encouraging them to cheer, bounding across the boards. As is the strange ritual of gigs, the audience goes from nought to 100 in 10 seconds. From there, it's not very long before Bez has 1,000 punters pogoing like crazy.

Shaun Ryder keeps a comparatively low profile, skulking in front of the drum kit, the microphone glued to his mouth as he rants, "Fuck, fuck, fuck" between songs. Most of which are taken from "It's Great When You're Straight... Yeah", Black Grape's recent debut album. Meanwhile Shaun's fellow vocalist, Kermit, one-time member of The Ruthless Rap Assassins, gives an energetic performance. At times he even eclipses Bez. His fierce rapping makes this band more than just a new version of the Happy Mondays.

The Mondays were, of course, notorious for doing more drugs than everybody else in the music business put together. For turning gigs at Manchester's G-Mex and at Wembley Arena into huge parties, with DJs and rappers in support. For inventing the phrase "indie-dance" through their Paul Oakenfold remixes. For being the only band to truly cross the boundaries between rock and dance.

All of which makes the triumphant return of Shaun and Bez all the more remarkable.

THE idea was so simple. We wanted to talk to Black Grape about clubs and clubbing.

"Sorry, we can't fit you on the schedule," says the press officer.

Not that this stops us from jumping on a train to see the group play in Cambridge, optimistic that they might just speak to us anyway.

"No way!" says their tour boss.

"They're not talking to anyone!!" says their manager.

"Forget it!!!" says their personal bodyguard. Sternly.

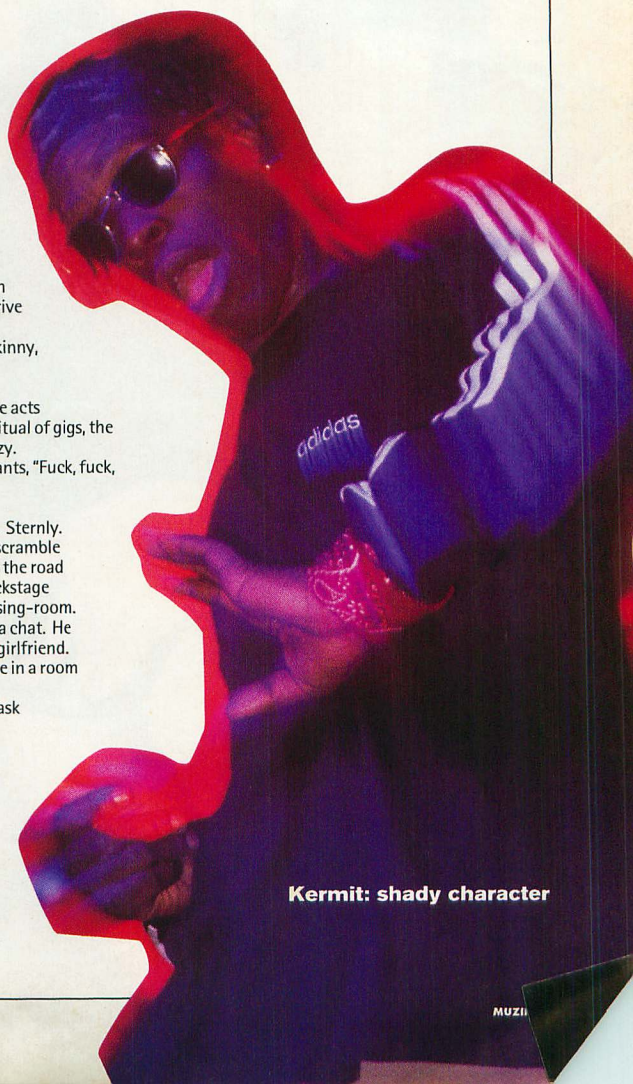
So we hide in the toilets after the gig, then scramble over the monitors and across the stage when the road crew are busy shifting gear. We lie to the backstage bouncer who catches us looking for the dressing-room. We find Kermit, but he's not in the mood for a chat. He says he's wiped out and wants to be with his girlfriend. And then, at long last, we find ourselves alone in a room with Shaun and Bez.

And, no, they're not giving interviews. But ask them about clubbing and you just can't shut them up...

WHAT was the very first club you guys went to?

Shaun Ryder thinks for couple of moments, then starts bouncing up and down on his seat like a over-eager child in the classroom.

"Yeah, yeah, yeah!" he shouts. ➦



Kermit: shady character

A couple of Grape geezers

"The Wishing Well! It was in Swinton, Salford. It was in 1973. I was 11 years old. They'd let you drink by the time you were around 13. They played northern soul and funk."

So you were into northern soul?

"At the time, everyone was into northern soul. It was just the music the clubs in Manchester played. It was either that or Mud and Showaddywaddy."

Manchester's dancefloor passion started during the Fifties. Most of the early blues and jazz records, which were shipped across the Atlantic, first arrived in the UK at the docks in nearby Liverpool. Manchester's love affair with black American dance sounds has continued right up to today and the city's current obsession with house music. Throughout the Sixties and Seventies, soul was massive.

"We'd sit at a table with some girls. I'd have these moccasins on and I'd open their bags under the table with my foot. I'd find their purses and get the money out! Then we'd fuck off!"

"Yeah," laughs Shaun "It didn't fucking start with The Hacienda!"

The northern soul scene centred on a rough geographical triangle which stretched from East Anglian towns such as King's Lynn, across to the Midlands and places like Stoke, up through Manchester and on into Lancashire. One of the most significant early clubs was Manchester's Twisted Wheel, where the audience danced through the night on prescription pills to obscure American soul records. By the mid-Seventies, Wigan Casino was the scene's Mecca. It was here Bez learnt to dance.

"I was 13 when I went up there for the first time," he recalls. "I was selling chalkies, you know, speed. It was mad. The bouncers said I was too young to come in, so I used to have to get in through the fire doors..."

Bang! Bez is interrupted by sound of the dressing-room door swinging open. It's Mozzer, Black Grape's manager.

"I think we should end this interview here," he says.

"Nah," grins Shaun, obviously really enjoying reminiscing about his past clubbing exploits. "Wigan Casino was wicked!"

Mozzer hangs around for a short while, then backs out of the dressing room. He's not happy about the situation, but he's decided to leave us to it.

"There used to be people walking round with Adidas bags full of speed," continues Shaun. "Not powder, but speed in tablets and syringes. I don't think they ever sold any drink there. Everyone just used to be speeding."

In the late Seventies, the northern soul scene was eclipsed by the punk explosion. Shaun and Bez, who had reached legal drinking age by this point, started going to another mad local club called Pips.

"Pips used to have nine rooms and 11 dancefloors," says Shaun. "Work that one out! Each room was different. There was ska, reggae, northern soul, stuff by David Bowie, alternative stuff like Joy Division and the Buzzcocks... You'd go from one room dancing to ska to hearing The Sex Pistols' 'Pretty Vacant' surrounded by punks. Then all these half-Mod Perry boys, with side partings and Slazenger jumpers, would come in. I just loved music, so I was into all of it."

But by the early Eighties, the good times vibe had died.

"The whole scene changed. Bosh! Suddenly, it was all mainstream clubs, it was all places like Rotters and you had to have kecks, shoes and a white shirt to get in."

THE yawning gap left in Manchester's nightlife was more than adequately filled with the opening of The Hacienda in 1982. No matter that, at first, it was an arty, punky, moody hang-out, where people in raincoats and old tweed jackets, which they'd bought in Oxfam, sat around looking miserable. With New Order as the big local pull, it wasn't long before the club was experimenting with electronic music.

"The reason we liked going to The Hacienda was because we could smoke dope and get off our heads," notes Shaun. "You never got hassled for having weed. The first thing we did was make friends with all the fucking security guys. There was never any fucking bother, not like with that stupid Rotters lot in their two-bob shirts. We could get into the Hacienda wearing jeans and trainers. We could just slob. They played loads of different, mad records. Punk, electronic music, funk..."

Which was exactly what Shaun and Bez, then a couple of no-hoper lads from a scuzzy council estate on the edge of Manchester, wanted to hear.

"Bez and me, we'd walk into the city centre from Little Hulton. We'd set off at half seven and stop at all the pubs on the way. We'd sit at a table with some girls. I'd have these moccasins on and I'd open their bags under the table with my foot. I'd open

their purses and get the money out! Then we'd fuck off!"

Bez looks sheepish at the relaying of this particular tale. He keeps telling Shaun to "Ssshhh", but Shaun is having too much fun to stop this one.

"Then we'd get to town and, after we'd spent that money, we'd do some more..."

"Sssssshhhh!" pleads Bez, grinning helplessly.

"Yeah, then later, down at The Hacienda, we'd steal handbags off all the students!"

"Sssssshhhh..."

"Yeah, then we'd throw the bags off the balcony onto the people on the dancefloor. The security would come running up going, 'Shaun! Bez! Stop it! We don't want to have to throw you out. Behave yourselves or you'll get a fucking smack.' And there was us, whizzing our tits off."

Have any of you girls ever been sitting on the loo in a club, when a hand suddenly comes under the cubicle door and snatches your bag from the floor? And by the time you've got your knickers up, your skirt down and the door opened, there's nobody to be seen?

"Don't have a handbag," is Shaun's advice to clubbers. "And if you've got to have a handbag, don't keep your money in it."

AROUND the same time on the other side of Manchester, Paul Leveridge, then and now known to everybody as Kermit, was hooked on electro music. He put together a break-dancing crew called Broken Glass. Their biggest claim to fame was appearinng on "The Tube", the cult TV music show of the early Eighties. A few years later, he formed Ruthless Rap Assassins, whose two highly acclaimed albums, "Killer Album" and "Think... It Ain't Illegal Yet!" boldly fused together hip hop and electro with samples of old rock tracks and even the odd snatch of acoustic guitar.

In a parallel universe, Shaun, Bez and their Happy Mondays mates were signed to Factory, the Manchester label which was involved in running The Hacienda. From the band's early singles, the likes of "Freaky Dancing" and "Tart Tart", to their debut album, "Squirrel And G-Man, 24-Hour Party People Plastic Face Can't Smile (White Out)", their music revealed their clubbing influences.

"The music was second, even third," Shaun later confessed. "It was us lot having a good time which counted. It was all just a great big game."

By the time the Mondays were underway, The Hacienda was carving out a pivotal role in the North's burgeoning house revolution. Manchester was into house before London even knew what it was.

"But The Hacienda didn't change us," laughs Bez. "We changed The Hacienda."

"All we did was invite our friends along there and some of them had Ecstasy on them," says Shaun. "It started with about 20 people who'd been on holiday to places like Valencia and Ibiza, discovered E and brought some back. We're talking late 1986, early 1987."

We're also talking one particular part of The Hacienda. Under the balcony, in the left-hand corner to be precise. This was where the Mondays used to hang out.

"Yeah, that was our corner," smiles Bez. "It spread outwards from there."

It soon became obvious something odd was happening there. People were starting to dance strangely. Their eyes grew big. Their arms circled like windmills. What's more, within weeks, this behaviour had infected the entire club.

"Do you know why it spread so quickly?" asks Shaun. "Because a lot of Ecstasy was being given away. People wanted to know why we were rocking our tits off, why we were having a top time, but you couldn't expect them to pay £25. You couldn't turn round and say, 'Well, give me £25 and you can buy it'. So you had to give it to them. They'd split half with a friend, who'd quarter it. Then all their friends would wonder what they were on. That's how it spread."

And so it has become legend. The Mondays will be remembered by the clubbers of Manchester, not so much for their music, but for the fact they probably introduced an entire clubbing generation to drugs.

"We had this gaff in Fallowfield and we were living in the house where the E was. We had the only E in Manchester at the time. It was all coming from the same people. Half was going to London, half to Manchester. And after giving the E away for a few weeks, we had queues outside our house. We used to have longer queues to get into our parties than there were outside The Hacienda. It was fucking mad."

"We were living in the house where all the E was. We had the only E in Manchester at the time... We used to have longer queues to get into our parties than there were outside the Hacienda"

ECSTASY would eventually change listening habits forever, but the late Eighties and early Nineties were mixed-up times. At Manchester clubs like Thunderdome and Konspiracy, you would hear Paul Oakenfold's remix of Happy Mondays' "Wrote For Luck", a track from the band's classic second album, "Bummed", alongside Chicago house tunes. Meanwhile, Indie nights were mixing the Mondays into Jimi Hendrix and The Stone Roses into The Rolling Stones.

"We were into everything then, from funk to hip hop to Latin stuff," beams Shaun. "Everything was still really kickin' at that time. There were people such as Quando Quango and Rob Base. I mean, you knew the word 'house', but that was only part of it. Everybody was rockin' to anything from bassy, pumpin' tunes to Woodentops remixes."

And so it was that Happy Mondays became the only rock band to truly represent the silly, celebratory madness of those times. "Pills, Thrills 'N' Bellyaches" indeed. Five years down the line from that album and, not only have Happy Mondays become Black Grape, but clubbing has become more mainstream. To many people, it's also become a whole lot more streamlined. Boom, boom, boom, boom...

"Yeah, these days your Granny goes dancing to fucking techno down at the local bingo club," rants Shaun. "You know, off they go to the bingo, the DJ puts on some really shite, cheesey house track and they're up. They're havin' it! I reckon it's about time something new came along and changed it all."

So what was the last club you went to?

"We went to some place in London about a month ago," says Shaun. "I forget what it was called. It was somewhere off Piccadilly, wasn't it?"

He casts a glance around the room, hopeful a member of his entourage will be able to remember. Everybody shrugs.

"So, no, I hardly ever go clubbing any more. Only when I'm working. Like tonight. We'll probably end up going out after this."

"The clubs I'm into now are the ones where they have nice chairs and everyone's sitting down... I can't be doing with hundreds of fucking sweaty-heads all crammed into one room"

Maybe it's something to do with Shaun's new bohemian lifestyle. He's now living in Hampstead of all places.

"The clubs I'm into now are the ones where they have nice chairs and everyone's sitting down. Chilled out. I can't be doing with fucking hundreds of fucking sweaty-heads all crammed into one room."

So you're danced out?

"Er, yeah, I guess I am danced out. I'd rather stay at home and put my record player on."

"I still go clubbing with my mates, but I'm careful to pick my nights," declares Bez. "I don't go out every night because it does my fucking head in. I don't get off on most of the music. I'm off my face and I'm standing there thinking, 'Oh fucking hell, not this again.' I can't handle it. Clubs need to get real again, man. Everywhere you go, it all sounds the same."

The pair go on to say they dig more obscure club events, like the parties which take place in Manchester's cafe-bars, where the commercial pressure is off and DJs have more room to experiment. They name-check Ten Bar, the tiny venue above the city's Spirit Studios.

"The best new clubs aren't in the big places in the town centres," says Shaun. "The best ones are the small places just starting out."

"I like the jungle nights at The Hacienda," adds Bez. "But I like them more for the atmosphere than the music. It's kickin' down there. I like that, man."

THE situation appears to have gone full circle. Happy Mondays started out playing on a local band night at The Hacienda. They evolved with the times, pioneering the idea of gigs which were actually raves, with DJs to keep the crowd moving before and after their sets. But although Black Grape are as influenced by dance music as the Mondays were, even getting their "Reverend Black Grape" single remixed by Deadstock, the days when the entire night was a party are over. However trimphant their return, their tour is a series of traditional gigs.

Tonight, for example, the crowd is ejected within five minutes of the encore. The hall is empty and the cleaners are busy sweeping up the splintered plastic beer glasses by 10.30 pm.

So what has happened?

"Well, I still think Black Grape is dance, me," says Bez, indignantly.

"It's not our fault!" exclaims Shaun. "If people were allowed to dance all night in a place like this, don't you think we would say, 'Yeah!'? For a start, we'd be able to go on stage an hour later. It's not our fault there are mad licensing laws in this country. Don't go blaming me for the fucking licensing laws..."

His voice trails off into a mumble. The question has obviously touched a nerve. He sits sulking, looking at his feet.

An uneasy silence settles on the room. Black Grape's personal bodyguard, who has been observing the interview, emotionless behind his shades, his gold ring glinting menacingly, stands up.

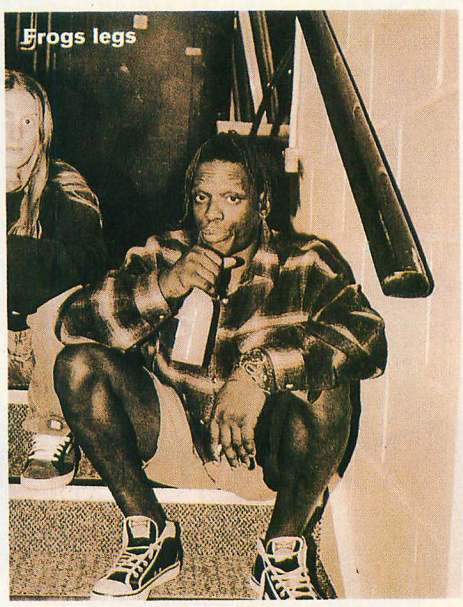
"I think it's time you went now," he says.

There's clearly no point in trying to argue with him. The interview which wasn't supposed to have happened, is over. Except for a parting thought from Shaun.

"What you've got to remember is that, back in the mid-Eighties, a totally new drug had come along," he says. "There isn't anything like that about these days. Don't forget people were getting on E in 1986. Now we're almost in 1996. We're talking 10 years! It's just not new, is it? A lot of kids out there were fucking 10 years old when all that was first going on.

"To me, it only seems like five minutes, but if you really think about it, that was the last big drug wave. They haven't invented anything else which is as good, as clean and as right for the time. Not yet."

Black Grape's next single, 'Kelly's Heroes', is out later this month on Radioactive


Frogs legs

blaggers plc

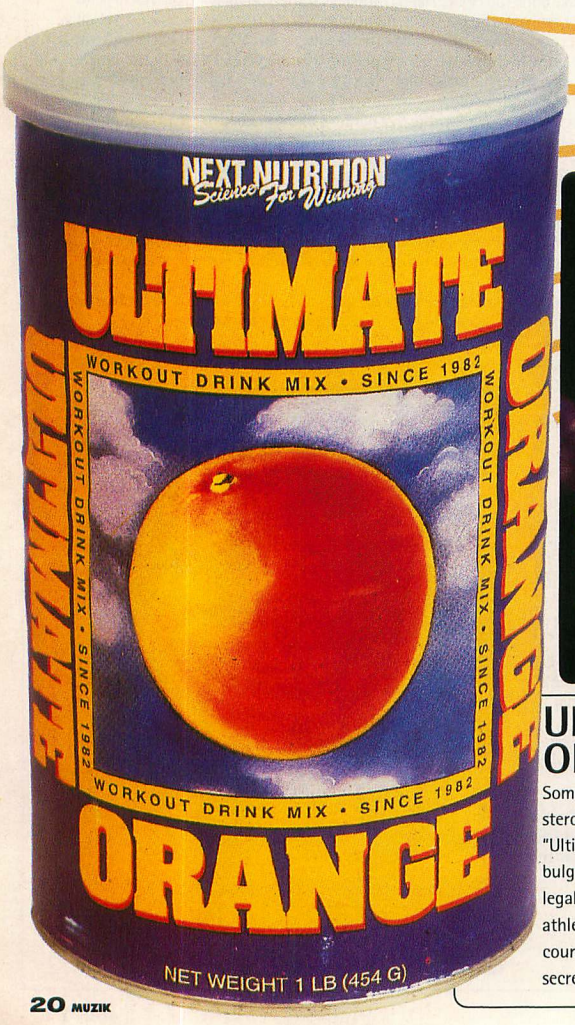
A new section letting you know what's on the Muzik shopping and blagging list, as decided by a truly democratic process whereby our Production Editor makes the decisions and we all agree

FLYER OF THE MONTH

Ah, Roland. From "Grange Hill" fat-boy whinger in the Seventies to trolley-surfing clubber in the Nineties.

T-SHIRT OF THE MONTH

Natty threads designed to promote Dave Angel's "Tales Of The Unexpected", fresh from the catwalks of Swindon, with cunning image manipulation by Muzik photographer Vincent McDonald. Available at specialist dance shops. Distributed by Vital.

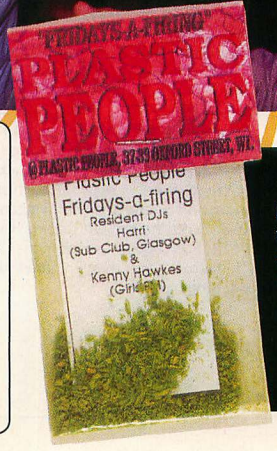


ULTIMATE ORANGE

Somwhere between Qat, semi-legal steroids and a large dose of Haliborange, "Ultimate Orange" is a drink for muscle-bulgers and eye-poppers alike. Totally legal, unless you're an international athlete subject to dope testing, of course. Available for £24.99 from a secret laboratory near you.

GLOW IN THE DARK HUMAN DARTS

Spotted at Vurt in Portsmouth, no doubt during the tea break of another Garnier marathon, "Buttheads" is a glow-in-the-dark head-the-ball version of human darts and should prevent all of you budding Vialli's falling asleep on the dancefloor. Approximately £10 from good toy shops.



FLYING HIGH

Not one to get caught by the fuzz with, the latest flyer from Plastic People bears a strange resemblance to office purchases from the All Saints Road. Yeah, parsley and dried banana leaves. Gullible? Us? Still, at least you don't have to pay for the plastic version. Available on a beer-sodden pub table in Soho.

CONVERSE TRAINERS

The sneaker war continues, as Converse unveil their latest additions to the skate arena. The Skate Star and Royal Skate won't offer much cover from winter's onslaught, but at least you'll get that essential Ollie protection and board traction. £49.99 and £44.99 respectively.

BAR OF THE MONTH

BAR 10

Glasgow

BAR 10 is a the guiding star of Glasgow clubbing. Not visiting this hangout on a Saturday night can leave you checking out the wrong scene. It's here you'll get the low-down on the coolest hoedowns in town.

Ben Kelly, the man who designed Manchester's Hacienda, has also done his stuff for Bar 10. In true Kelly style, it features cold, industrial swathes of polished aluminium, angled mirrors and clinical tiling, confronting great expanses of warm, deeply coloured wood. The walls are broken up with work from local artists and an LED display flashing up stories of romance and desire. The sartorial expectations of the bar areas are as wide and as varied as the people who frequent it.

Bar 10 at 10pm and the cream of the creative and artistic come together to see and be seen. The vibe is unquestionably stylish, individual and directional. The credibly commercial set mix with art students, all warming up for the evening ahead.

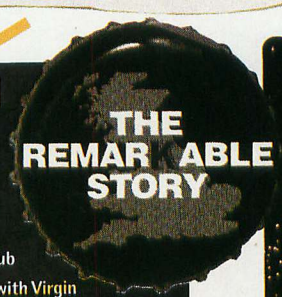
Providing a perfect prelude to the evening's excesses is one of the Glasgow elite, Nick Peacock. Late of the seminal Sandino Latin nightclub, Nick now spins at Phar Out at the Glasgow School Of Art on occasional Fridays and Cafe Loco once a month at The Arches. In addition to this, he's regularly seen shaking his touche at Harri's Saturday night Sub Club and Sunday's Voodoo Room outings, and their influences have clearly rubbed off. Tonight, he eases in with funky downtempo beats and drifts into a superb mix of nu-soul, American deep house and harder house/techno.

There will only be a handful of places deemed correct by the cool crowd on any given Saturday night. Post Bar 10, it's usually a choice between Sub Club, The Arches or, for the lively gay crowd, it's off to Club X. Come the end of the night, the only people left in Bar 10 are those who are just too damn cool to go to clubs.

Rory Weller

Bar 10 is at 10 Mitchell Lane, Glasgow. Phone 0141-221-8353

WIN A DASH AROUND VIRGIN



To celebrate launch of "The Remarkable Story", Strictly Rhythm and K Cider's joint club tour, Muzik have teamed up with Virgin for a CD-mungous giveaway.

We're treating ONE ridiculously lucky reader to a free dash around a Virgin Megastore. The winner will be whisked off to their nearest Virgin to grab up to £400 worth of their favourite CDs. They will also receive a "Remarkable Story" denim jacket and two tickets to the tour date of their choice. FIVE runners-up will each win a T-shirt, a record bag, a cap and a pair of tickets.

All you have to do is put your name, address and telephone number on a postcard and send it to "Remarkable Story Competition" at the usual Muzik address. The winners will be drawn from the editor's woolly hat. But get cracking, the closing date for entries is Tuesday, November 21. The editor's decision is final.

For full details of the tour dates, turn to page 8.

MEGASTORES

STEEL TEC

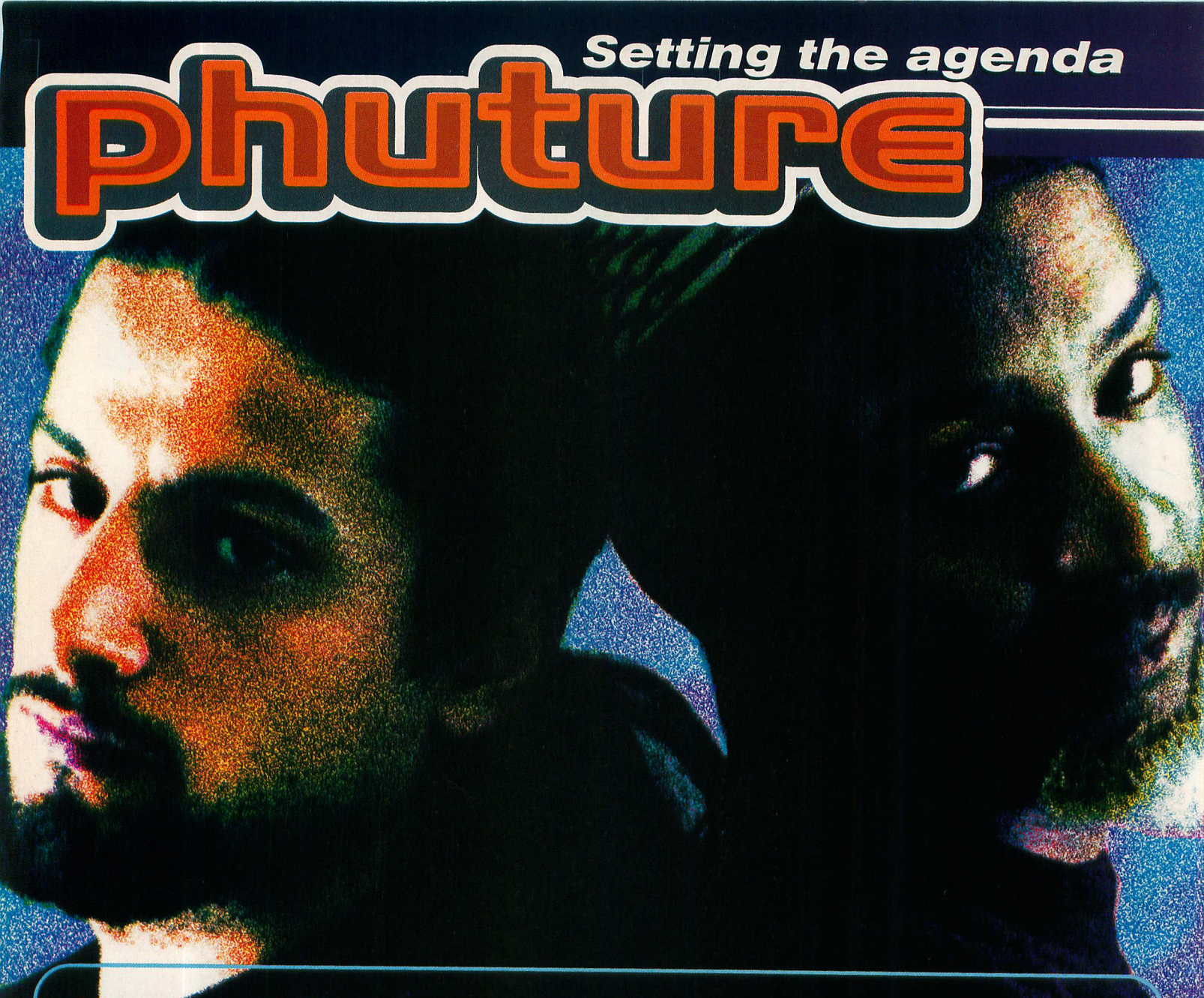
Relive your childhood while tearing across the American highways or boldly going where no overgrown kid has gone before. Remember Meccano, the Lego for brainy bods? Steel Tec is the latest version, and scores heavily for replacing dodgy moon buggies and clumsy fire engines with cool replicas of Harley Davidsons and the Starship Enterprise. From good toy shops, priced £39.99.

SMELL MY GAK

So what exactly is Gak? In roadie parlance, it's a certain Columbian export for nasal consumption. In America, it's a stinky new Play-Dough product that, we can vouch, is certainly not to be taken via a rolled-up twenty. $4.99, or £50 a gramme, depending on your supplier.

Setting the agenda

phuture



Elemental Patience

LAID out like a 3-D sound map, Frankfurt is made for techno. Most of the buildings are small, four or five stories tall, but every few blocks, a mass of neon-capped steel and glass erupts 40 or 50 stories into the sky, exploding the surface regularity around it. Like analogue explosions across techno beats, the skyscrapers both confirm and deny the surrounding order.

THE ADVENT are here to play The Omen, Sven Vath's legendary haven. It will be only their second live show in the two years since the group was formed and is one of a number of gigs designed to promote their debut album, "Elements Of Life". The record should finally earn the duo, (Fran)Cisco Ferreira and Colin McBean, the recognition they so richly deserve.

There is a close partnership. They share opinions and even complete each other's sentences. They are similarly intimate when they are on the stage, their hands flying across the keyboards in unison, in tune, intuitive.

"We make almost all of our sounds together," says Colin. "We waited so long for someone to believe in us that, now we have our own studio, we want to spend every minute there, working 24 hours a day, seven days a week. It's never a chore. We're just enjoying ourselves."

Of the two, Cisco Ferreira has the greatest influence over the sounds they create. As the in-house engineer for Jack Trax in the late Eighties, he was around at the start of the dance explosion. After hooking up with CJ Bolland and R&S Records, he helped create the Euro techno sound of 1991/1992, co-writing Bolland's "Nightbreed" and "Camargue" and releasing his own compositions as Space Opera. Later work for Network confirmed him as one of the UK's top techno producers.

"Cisco has the best ears in the business," says Colin McBean. "If he says a sound is perfect, then I'm not going to disagree."

Meanwhile, Colin was a fashion graduate and a DJ with an encyclopedic knowledge of music ("I'm a chameleon. Indie, jazz, reggae, dub, techno, I love it all"). The combination of an inspirational techno engineer and a musical trainspotter is a big clue to the success of The Advent. Eclectic and almost lo-fi in nature, their techno is understated (but never minimal), soundtracks for the end of the century's musical diversity float through their grooves. They love to experiment live, too.

"There's no faking," says Cisco. "It's 100 per cent live, and raw."

This attitude fits in with the duo's desire to do everything themselves, right down to hand-printing T-shirts. The Advent's seven singles so far have all been limited editions, each one quickly deleted, and the only way to get any of these tracks now is to buy "Elements Of Life". Yet their credibility has steadily grown by word of mouth and both Jeff Mills and Laurent Garnier are now fans. However, despite their international reputation, the duo identify closely with the British scene.

After the album is out, they intend to release a series of remixes, featuring a cross-section of the UK's top DJs.

"We want to give props to some of the people who work so hard on the scene over here," explains Colin. "People such as Christian Vogel, Dave Angel, Ian Pooley and Luke Slater. They're often not given a chance just because they're British".

Then there's their own remixes (including two treatments of "Everything's Gone Green" for the New Order remix compilation which were dropped in favour of Dave Clarke's egregious version), their numerous pseudonymous tracks and the constant DJing across Europe. Cisco claims they're never afraid of running out of ideas.

"We know we're only as good as our last record. But there are always new things to hear, new places to pick up ideas. To me, techno is the only music with which you can still be original. In house, it's the same ideas, the same vocals and the same old beats. But with techno, you can do anything you like. So long as your mind is open."

"If you have access to a studio, you can download what's in your head," adds Colin. "Who knows what you're going to find then? You might be in for a shock."

words **Vaughan Allen**
picture **Cody** digital effects **Richard Hart**

'Elements Of Life' is out now on Internal

One Day At A Time

Having worked with Hula ('Let The Music Take Control') and Cajmere ('Brighter Days'), DAJAE is now warming up for a whirl with Louie Vega

"I GET my musical talent from my dad. He's from the do-wop era of the Fifties and he can still really sing. I have been singing all my life, but it wasn't until I was 18 that I realised I could do this professionally."

DAJAE hasn't looked back since. After spending nearly a decade honing her vocal skills in various r&b bands, the Chicago-based diva's first widespread success came when she hooked up with Hula to cut "Let The Music Take Control" for Playhouse. This led to an encounter with Cajmere, the Cajual mogul, who invited Dajae to sing "Brighter Days". But by the time of her 1994 debut album, "Higher Power", she wasn't content with just singing. She also helped to pen many of the tracks.

"I figured, 'My name is on the record, why not write some of it?' Once I've thought of a title, I take it from there. That's how 'Fakes And Phonies' and 'Day By Day' came about."

The latter is Dajae's latest single, which has been released with remixes by Cajmere, Deep Dish and Carl Craig, among others. Right now, though, she is busy writing new songs and seeking out kindred spirits to collaborate on tracks for her next effort. So far she has tapped Louie Vega, but her shopping list of revered icons doesn't end there.

"I'd like to work with Pet Shop Boys, Murk and even people like Frankie Knuckles and David Morales. Woooh! I'd freak out to be in the studio with them. My point is that I want to be a well-rounded singer. Period. I'll always do house music, but I'd also love to do more r&b. Who knows, maybe I'll try rock 'n' roll if the situation is right. I like to explore."

Hence the fact that Dajae is currently playing live with a four-piece band.

"It's rare to see a band come to a club and kick it live. That is the ultimate. You can do so much with it. I would just like to see more people trying to take house music up to the next level. Oops, I hope I didn't just open up a can of worms."

Let's hope she did.

words **Darren Ressler**

'Day By Day' is out now on Cajual

Hollywood Or Bust

THE PHARCYDE are following their 'Bizarre Ride. . .' album with a trip far beyond the outer reaches of rap. Gary Larson eat yer heart out!

"I LIKED De La Soul's second album. My ex-girlfriend's brother bought the tape. I was washing my car and he came out of the house. He was mad. He threw the tape down and stepped on it. So I said, 'What's wrong?' And he said, 'Man, it was a disappointment.' He was expecting another album like De La Soul's first. I taped that shit up, put it back together, put it in a cassette player and listened to it. I listened to it all month. I loved that shit. That's when I realised people have different opinions."

Whatever the reaction to **THE PHARCYDE**'s new album, "Labcabincalifornia", Tre "Slimkid" Hardson is bound to be philosophical about it. But the moral is plain. Don't expect the same as before. The group have moved on, both in terms of music and themes, a move geographically mirrored by their relocation from the Pharcyde Manor in South Central Los Angeles to the Lab Cabin in the Hollywood Hills.

"It was as important as a caterpillar going into a cocoon to be able to get to the next stage," notes Imani Wilcox. "It was a new surrounding, a new atmosphere, so we could take flight in another shape."

The Pharcyde had originally planned to call the new record "Revelations", but Special Ed got there first. What is revealed, though, is time.

"To me it shows time has passed us by," continues Imani. "For better or for worse".

"You have to learn," adds Tre. "It's all a learning process. Every step, you get to pull the blindfold off a little bit more. When you see things properly, you either start to run shit a certain way or you're like, 'Man, fuck this. I don't want to deal with it no more'."

Luckily, The Pharcyde have opted for the former route, delivering an album which reflects the group's experiences since the 1992 release of "Bizarre Ride To The Pharcyde" and shows their development as writers and musicians. Imani, however, is reluctant to be drawn into talking about lyrical themes.

"Everybody has their own idea of another person's lyrics. I might be writing something, but you might be getting something else out of it. We are real open, so you can take it whatever way you want to."

However, he is eventually tempted into talking about one of the major strands, the issue of "keeping it real".

"People like to say it because it sounds cool, I guess, but there's more to it than that. I've seen fake, foolish muthafuckas saying, 'Keeping it real'. My perception of keeping it real is keeping true to yourself. I think originality has a whole lot to do with being able to expand on your creativity."

As far as The Pharcyde are concerned, any other attitude is just laziness.

"There's always another level to take it to. Kick it up to the next plateau."

Musical guidance for the hip hop nation.

words **Will Ashon**

'Labcabincalifornia' is out now on Delicious Vinyl, USA

THE MUZIK BOX

The records which inspired us to create ITC's Music Magazine Of The Year

FAITHLESS – "Insomnia" (Cheeky 12-inch)
LARRY HEARD – "Sceneries Not Songs: Volume Tu" (Mia, USA album)
TRICKY – "Pumpkin (Alex Reece Remix)" (Island 12-inch)
ERIC POWELL – "Psychotrance 3" (Moonshine album)
ALCATRAZ – "Give Me Luv" (Yoshitoshi, USA 12-inch)
A MAN CALLED ADAM – "Easter Song" (Other 12-inch)
VARIOUS ARTISTS – "Project Blowed" (A-Team/After Life, USA album)
RED PLANET 6 – "Ghostdancer" (Red Planet, USA 12-inch)
X-ODUS – "You Ready Now" (Distinctive 12-inch)
ST ETIENNE – "Cool Kids Of Death (Underworld Remix)" (Heavenly 12-inch)

sponsored by ONKYO

Del Boy Wonder

One-time associate of Kenny 'Dope' Gonzalez and Todd Terry, MIKE DELGADO is currently a man in great demand. Oops, there goes that phone again...

Mathias Heilbronn (left) and Mike Delgado

TIME has become a precious commodity for Brooklyn's **MIKE DELGADO**. After the success of his recent "Sunset Park" and "Murder" EPs (the latter spawning the underground sleeper, "Latino's Way"), he's been juggling calls from the likes of Judy Cheeks, Loni Gordon, Roland Clarke, Francois Kevorkian and Li'l Louis, all seeking his silky touch on their songs. Man, what a dilemma!

But dig into his past and you'll discover Delgado is no newcomer to the house scene. In the mid-Eighties, he was actually Kenny "Dope" Gonzalez' original DJing partner. He was also connected with another Brooklyn jock, an eager chap called Todd Terry. Before long, Delgado and Terry were producing and editing tracks for Masters At Work (for the record, Terry had the name first and then presented it to Gonzalez and Vega), forging such classics as "Alright Alright" and La Girls' "No More No More".

These days, Delgado's main sparring partner is Mathias Heilbronn, the pair's most recent production being Dangerous Minds' "Live In Unity" on Liquid Grooves. Delgado's startling strength is his chameleon-like signature, which amazingly seems to have no limitations.

"Working with Mathias has helped me in a creative sense," he says. "We bounce ideas off each other, but I play what I feel, I don't try to go with the flow. If you cater to certain tastes, you will play yourself out. I just try to come up with something different each time around. I'm constantly pushing myself to produce music which is fresh."

Mike Delgado's other current release, Groove Cartel's "Tempo Tantrum" EP for the Freeze imprint, is also making plenty of noise. It was cut with Brooklyn homeboy Dirty Harry, whose previous work includes tracks for Henry Street. And with his production career blossoming, Delgado is now hoping to find the time to parlay his growing reputation into more DJing slots.

"I'd love to do some more travelling," he sighs. "I went to the UK in March, to play Back To Basics and some other clubs, and I was amazed at the way the crowds responded to the music. It was really inspiring to watch everyone dance. Believe it or not, the last time I DJed in New York was when I was partners with Kenny 'Dope' and that was about eight years ago! I'd love to see more of the world from behind a pair of turntables."

words **Darren Ressler**

Groove Cartel's 'Tempo Tantrum' EP and Dangerous Minds' 'Live In Unity' are out now on Freeze and Liquid Groove respectively

Family Planning

Hip hop, jazz, soul, swing, funk, gospel and barber-shop singing. You'll find all this and more in EUSEBE's 'Mama's Yard'

RAP and humour. Few people see them as natural bedfellows, but those who do include **EUSEBE**. Taking their moniker from the family name, they are, appropriately enough, a brother (Steve, aka Saybe), his sister (Sharon/Fatcat) and their cousin (Alison/Noddy).

Born and raised in north London, Eusebe emerged with a self-financed white label in 1993. Next came the more widely acknowledged "Pick It Up, Fuck It Up And Drop It", a boot-in-the-gob look at certain music industry practises, and an appearance at The Underworld in Camden, where they were eyeballed by an EMI A&R man. Then, in the way of these matters, nothing happened.

"It looked like it was back to the dole the next day," says Fatcat. "You know, go to the park, get a couple of beers..."

It wasn't. EMI came up trumps and helped to finance Eusebe's debut album, "Tales From Mama's Yard", which has just been released after a year of touring to create a buzz. Saybe's intro sums up the vibe: *"The stories that will unfold will introduce you to our way of life. You may laugh, but we're dead serious".*

Eusebe express themselves in rap and song, comic imagery and high drama. Musically, they harness Seventies and Eighties Britpop and grunge metal as much as black music through the generations, from jazz and gospel, to funk and soul, and on into hip hop and swing. Even barber-shop harmonising has a space in "Mama's Yard".

"We're a three-headed monster," declares Saybe. "Noddy makes you think, Fatcat is good with hooks and I'm the noise."

In other words, he's the producer. But he certainly doesn't claim to be a musician.

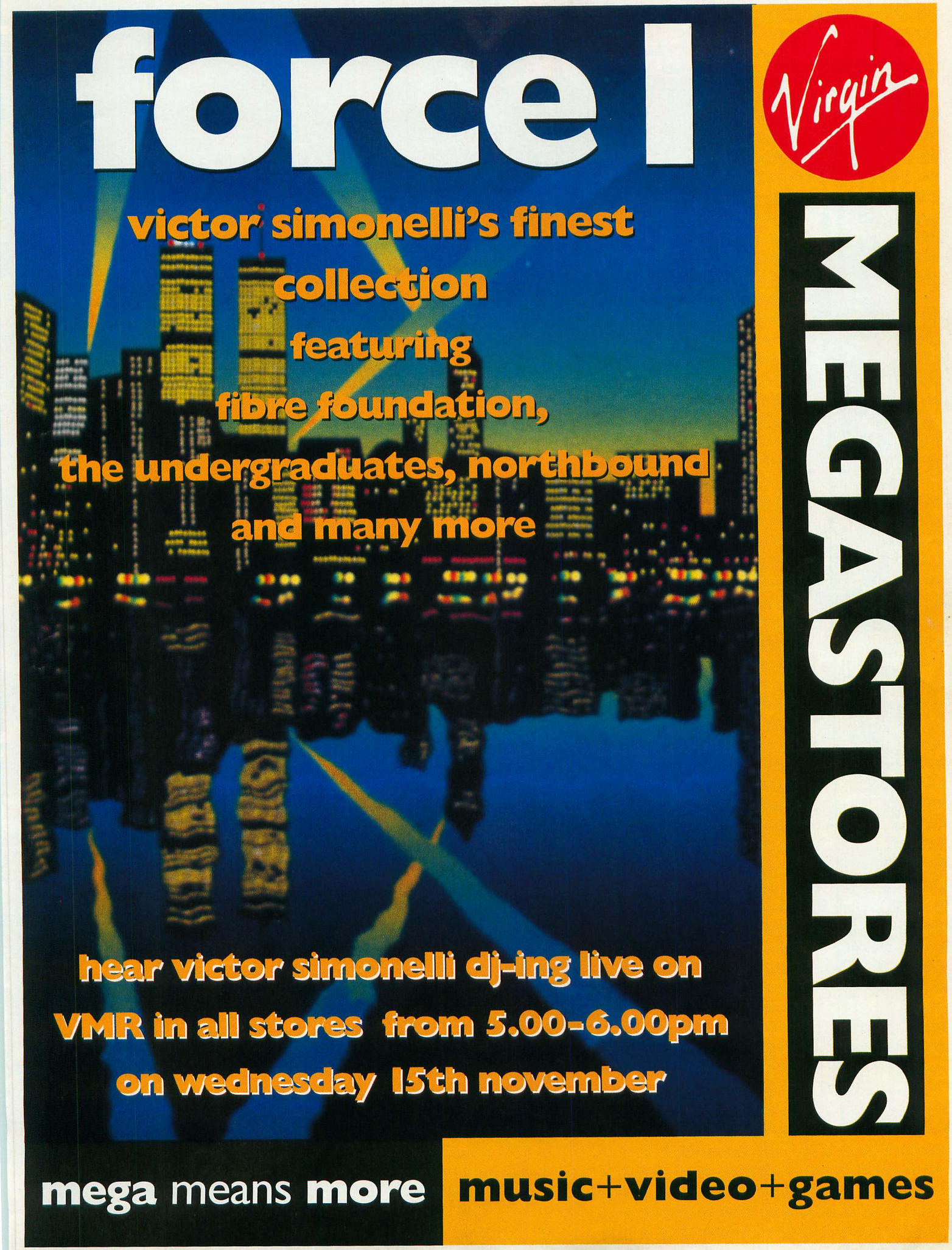
"To be honest with you, I couldn't tell a major from a minor."

Not that he needs to. "Mama's Yard" is essentially sample-based and what it lacks in technical know-how, it makes up for in spirit and rhythm.

Eusebe say it best themselves with a studio conversation which appears on the album. Fatcat has just voiced an extravagant rendition of "It Was Only A Paper Moon" and Saybe can be heard reassuring her that she doesn't need to do it again: *"I mean, it's live and there's a couple of dodgy notes... But sod it!"*

words **Sonia Poulton**

'Tales From Mama's Yard' is out now on Mama's Yard/EMI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Blue Blood

With his carnivalesque house sets and mates like David Morales and Frankie Knuckles, it's little wonder LORD G is fast becoming a legend in New York. And he's still only 21

WHEN he was growing up on Manhattan's Lower East Side, **LORD G**'s vinyl-crazy mother used to crank up disco classics on the hi-fi and have a grand old time while her son sat in utter bewilderment.

"She used to sing and get all excited," recalls G. "I couldn't understand what was going on and I used to ask her, 'Mommy, why you making so much noise?' I was four or five at the time and I remember her teaching me how to use the record player. But I never liked the songs she played."

Over a decade and a half on, Lord G has become one of Gotham's brightest turntable stars. For the last two years, he's been manning the decks at Factoria on Thursdays at the Sound Factory Bar and has also been the main mixer at the popular Cafe Con Leche parties. Not bad for somebody who started DJing by accident.

"A friend of mine used to DJ at a lot of birthday parties and weddings," explains G. "For my 14th birthday, he DJed my party as a gift to me. Afterwards, since his next gig wasn't for another two weeks, he left his equipment at my place. I spent that time learning how to use his gear. From there, it soon got to the point where I was DJing with him."

A little later, Lord G broke out on his own and started spinning at various parties around his native Alphabet City. Possessing an innate sense of rhythm, perhaps culled from his Peruvian ancestry, he fell into a partnership with a rap and reggae jock. But gigs were few and far between. Until an unexpected lucky break.

"I was handing out flyers in front of the Sound Factory Bar and, at the end of the night, I offered one of the promoters a lift in my car," says G. "I had one of my tapes playing and he asked me which radio station it was tuned to. I told him, 'That's no radio station. That's me!'"

Enamoured with his Latin-flavoured technique, the promoter gave Lord G a brief slot at Danceteria. This was followed by an invitation to open up the Cafe Con Leche parties and, most exciting of all, a chance to play at a Latin bash at the hallowed Sound Factory Bar.

"The parties weren't that kickin' then, so he put me on thinking I couldn't do any harm. Plus I was really cheap! Nobody had grasped what New York's Latinos wanted. So we gave it to them. That's why the numbers are as good as Frankie Knuckles' Friday nights."

Still only 21, G has recently played in Paris and Tokyo as part of a Cafe Con Leche world tour. He's also fallen into friendships with several key New York figures.

"I've been working in the studio with David Morales," he reveals, shyly. "He's showing me editing, programming and how to work the board."

He first met Morales during a seminar at the Sound Factory Bar almost three years ago.

"David was roaming around and everybody was trying to get to meet him," says G. "But I didn't know what he looked like, so I didn't realise it was him. I was talking to a security guard who knows David real well, so he pulled David to one side and said, 'You should see this kid over here. This kid's the shit. You've got to listen to him!' That was it."

To G's huge surprise, Morales had already heard about him from Frankie Knuckles and the late David Cole, who regularly frequented Cafe Con Leche. They're now good friends.

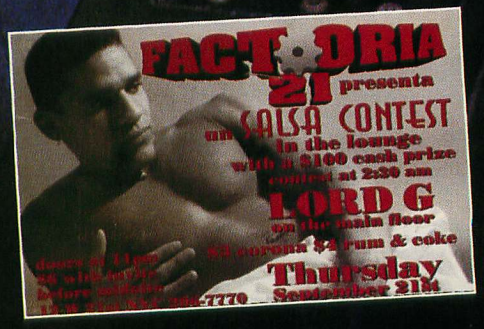
"David and I hang out, go to dinner, go to the movies. It's the same with Frankie, too. I know them on both professional and personal levels. Sometimes I'm just so amazed that I have become friends with guys like this. Some of them have been spinning longer than I've been alive!"

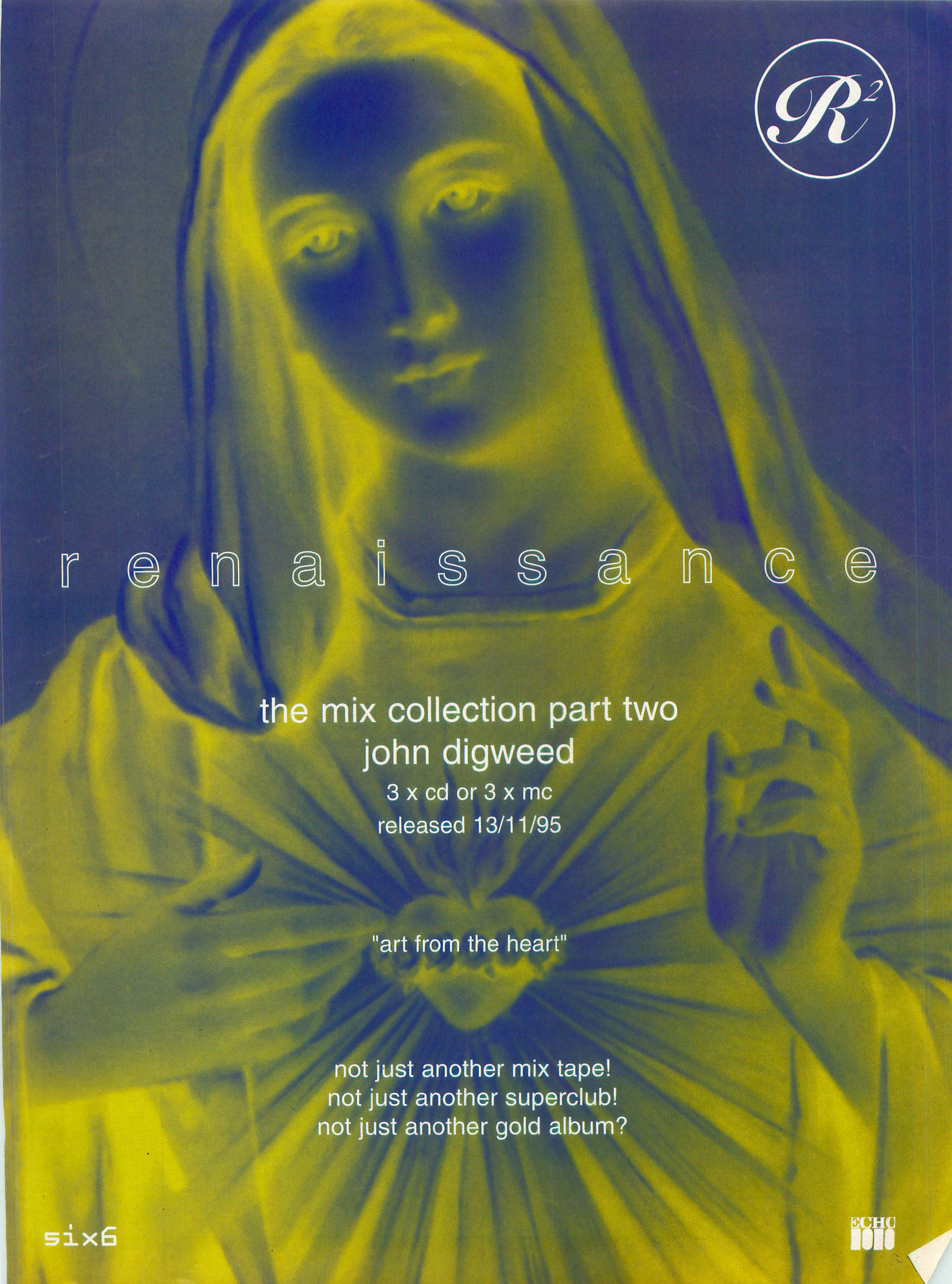
Now in a position to learn from his mentors, Lord G is determined to avoid any pressure to break out prematurely.

"I'm getting a lot of offers to go into the studio," says G, who has also been working with Eric Morillo over in New Jersey. "David Morales told me the other day that I'm way too humble and I should be in the studio a lot more, but that's just the way I am."

words **Darren Ressler** picture **Vincent MacDonald**

Lord G spins in New York every Sunday night at Cafe Con Leche, which currently takes place at Club Expo, and every Thursday at Factoria at the Sound Factory Bar

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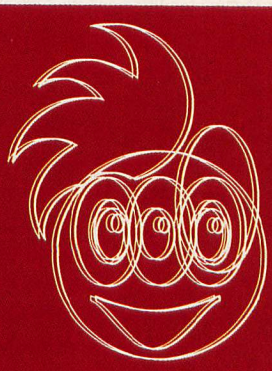

UP YER RONSON

THE SOUNDTRACK : VOL 1

mixed by jeremy healy and graeme park

released 27th november 1995
available on mc and double cd

29 tracks, all killers, no fillers including :

brand new heavies 'back to love' (graeme park club mix)
shawn christopher 'another sleepless night'
alison limerick 'where loves lives' (classic mix)
kathy sledge 'take me back to love'
suzi carr 'all over me' (association squeeze mix)
livin' joy 'dreamer' (original club mix)
nush 'u girls' (radio edit)
m people 'someday' (sasha's full tension mix)
wildchild 'renegade master' (original mix)
helicopter 'on ya way' (original mix)

UP YER RONSON **THE SOUNDTRACK TOUR**

NOVEMBER 9th. staffs university, stoke, graeme park, brandon block, tom wainright 01782 294 629 **10th sheffield music factory,** jeremy healy, craig campbell, buckley 0113 244 5521 **15th eden, huddersfield university,** jeremy healy, neil metzner 01484 538 156 **16th university of sunderland,** allister whitehead, brandon block, marshall 0191 510 3646 **17th hacienda, manchester,** marshall, buckley, p.a. up yer ronson featuring mary pearce 0161 236 5051 **21st university of teeside,** jeremy healy, allister whitehead, marshall 01642 342 234 **22nd university of northumbria,** jeremy healy, alex p, marshall 0191 227 4757 **24th sheffield music factory,** graeme park, brandon block, buckley 0113 244 5521

DECEMBER 3rd. sanctuary at caesars kircaldy, jeremy healy, brandon block, marshall 01592 201 389 **6th hallam university sheffield,** allister whitehead, marshall, neil metzner, p.a. up yer ronson featuring mary pearce 0114 253 4111 **10th resolution,** graeme park, brandon block, marshall 01224 581 135

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Purple Rinse

Formerly a member of Prince's New Power Generation, ROSIE GAINES has taken her destiny into her own hands

ESCHEWING the fleeting trends governing r&b, **ROSIE GAINES** has been fine-tuning her vocal chops and writing abilities for years. Even back when she was a member of The New Power Generation, Prince's elite backing band. While she is renowned for her resounding vocals on "Diamonds And Pearls", Gaines' full-length album, "Closer Than Close", ably showcases her prowess to pen moving soul music.

"One of the reasons why there isn't a lot of great r&b around today is because many of the people on this scene aren't musicians," claims Gaines, who lives just outside San Francisco. "A lot of them haven't been exposed to real soul music."

Gaines has written 125 songs during the three years since she parted company with Prince, so selecting a dozen of them for her album was a tough decision. Especially as she found herself constantly battling against Motown, her American label, to retain creative autonomy.

"I write what's true to my heart," she says. "There are so many directions and styles within my music that I just can't settle into a predictable niche. Even when I was with Prince, I always kept my own identity. I just added my voice to what he was doing. People didn't get the chance to hear my abilities as a musician and a writer back then, so this album is the first opportunity for many to discover exactly who I am."

In addition to co-writing all of the songs on "Closer Than Close", Gaines made the decision to take on the monumental task of producing the album at her posh Bay Area studio.

"I saved up my money from working with Prince so I could put together the studio. I wanted to be independent and not ever have to rely on engineers."

Next on Rosie Gaines' agenda is an extensive tour, which should take her well into 1996. After that, she says she'd like to produce other artists. And there is also that growing backlog of songs, of course.

"I still don't know what I'll do with them all," she laughs. Hmm, how about a few double albums?

words **Darren Ressler**

'Closer Than Close' is out now on Polydor. A Hippie Torrales mix of Rosie Gaines' 'I Want U' single is also available

Squat To Trot

Is hard trance the new punk? LIBERATOR, the squat-party people, certainly seem to think so

AARON, Chris and Julian, collectively known as the **LIBERATOR** crew, won't stop talking. It's indicative of the enthusiasm which characterises everything about them, from their DJing, to their recordings, to the underground network of semi-legal squat and free parties they are part of. Their roots go back to the late Eighties, the days when sound systems such as Bedlam and Spiral Tribe were first kicking off.

"At the beginning, most people around us were into punk and they dismissed techno as disco," explains Chris. "But when we started to do parties in Julian's squat, it wasn't long before 800 people were coming down. Everyone was getting more and more into techno. One day, we did a massive party in Finsbury Park, everyone caned loads of E's, and we never looked back."

The soundtrack may have changed, but the rejection of a star system and the DIY ethic identified with punk still remain. Which could be why the squat scene has been largely ignored by the media. Not that those involved give a shit. They've carried on regardless. They're not interested in hype. Just top party tunes.

"I like the Detroit and Chicago stuff which is getting a lot of press now, but only to listen to when I'm at home," says Julian. "No way am I going to enjoy it when I'm out partying. It's not exciting, it just plods on. It's too up its own arse. There are too many trainspotting, bedroom people out there and not enough party people. Our crowds want to dance to havin' it music. Plod-techno is just not on."

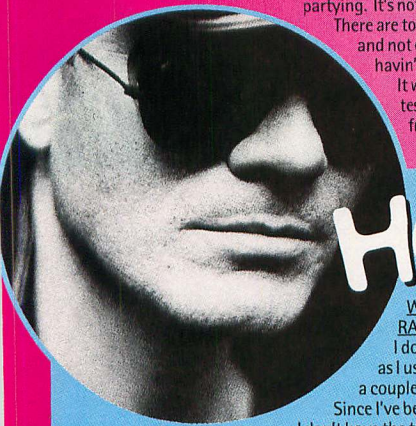
It would be wise to listen to these men. Liberator have tested and proved this "havin' it against plod" theory from Megadog to Moscow, Hackney Central to Holland's Teknival. They also run Nuclear-Free Zone, a Saturday bash at the 414 Club in Brixton, and a label called, appropriately enough, Stay Up Forever.

Following cuts by the likes of DJ Gizelle of Mizbehaviour, the all-female sound system, DDR, DOM and Liberator themselves, the latest on the label is Rebel Yelle's "Mizbehavinit". Together or separately, the crew have also issued records on other imprints, like the recent "Buzza"/"Revenger", a collaboration between Chris and Tasha Killer Pussies credited to CAT on Choci Chewns.

"It's a huge scene and I'm not just talking about the parties we do," ends Chris. "People are dancing to all forms of trance everywhere. If techno is progressive rock, then acid and hard trance is its punk."

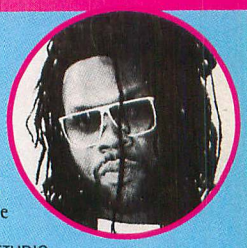
words **Camilo Rocha**
picture **Colin Hawkins**

Rebel Yelle's 'Mizbehavinit' and CAT's 'Buzza'/'Revenger' are out now on Stay Up Forever and Choci Chewns respectively



Heroes

RAY HAYDEN of Opaz, the group-cum-label-cum-production house, gets the once-over from JAZZIE B



WHERE DO YOU RAVE?

I don't rave as much as I used to a couple of years ago. Since I've become so busy, I don't have the time. Mostly I go to live gigs to see people like D'Angelo and Carleen Anderson.

WHAT DO YOU DRIVE?

I drive a Lotus Esprit. I've had it for about 10 months. And my wife is just about to buy a Land Rover.

DO YOU HAVE A SAY IN YOUR VIDEOS?

Yeah, I'm usually fairly involved. I directed and produced the last one. I usually think visually when I make music. I am actually studying at film school in the evenings.

WHAT DO YOU DO WHEN YOU'RE NOT IN THE STUDIO?

I'm always in the studio. I don't have a social life because I work really stupid hours at the moment. I want to pile up the work when I can. But I like seeing movies, although I rarely watch TV. Maybe I'll get out a couple of videos at the weekend, or I might go for a meal with my wife, but that's about it.

HOW DID YOU END UP BEING A POP STAR IN JAPAN?

This is so embarrassing. The first time I sang was on the B-side of someone else's record and it turned out that the track got a lot more play than the A-side. The Japanese heard it, knew the production work I'd done for myself and for Ronny Jordan, and offered me a company deal for Opaz. That's how it happened. I have a very high profile over there.

HOW'S THE SINGING COMING ON?

I haven't really focused on it in the past. I've kind of just gone to the studio and cut tracks. But I'm now taking singing lessons so I can do my tour properly.

HOW SHOULD NEW R&B TALENT BE PROMOTED IN THE UK?

There's a fairly vibrant scene in this country now. People say it doesn't sound as English as when artists such as Young Disciples, McKoy, Carleen Anderson and Drizabone first came out, but I don't think it matters that a lot of the new acts have an American flavour. When all's said and done, there is a UK scene. Even though I don't particularly rate Eternal, it's good that they exist because they're getting into a mainstream market which may open the way for better groups like Truce. The R&B scene has to stick together. We need to work as a family. Personally, I'm tired of the way black music is treated in this country, so I'm not bothering to do anything which needs to get played on the radio any more.

WHAT ANNOYS YOU MOST OF ALL IN THE STUDIO – TIME, EQUIPMENT OR WANKERS?

Ha-ha-ha. I deal with wankers every day of the week, so they're not a problem. And I have my own studio which has excellent facilities. But time is the killer for me. I sometimes work 30 or 40 hours without any sleep. I like to get an idea finished. Time is the one thing you can't beat and you can't do a thing about it.

WHAT WAS THE LAST RECORD YOU BOUGHT?

The last record I bought was the Solo album, "Solo". I just got it this morning. It's excellent. It gets going after the third track and really stays in gear. Solo are these guys who were street musicians and got themselves a deal with Jam & Lewis through busking.

Opaz' 'Back From The Raggedy Edge' album is available now on Opaz

UPPERS & DOWNERS

MUZIK's guide to modern clubbing

UPPERS

- Josh Wink in the Top 10. Just where he belongs
- Club For Life. For giving London its finest weekly Saturday night out
- The return of good E records to make up for the lack of good E. Farley & Heller Project, Sadoman, BT & Sasha and anything by Patrick Prins
- Ultimate Orange. A workout drink mix which gives the wildest fix
- Mikanos. Summer 1996. 'Nuff said
- The Essential Mix live from nightclubs. For those too caned to leave the house
- UK music back at the very forefront of dance. In all genres
- Back To Basics and Speed celebrating birthdays. Both influential and both essential to future floor filling
- All-day drinking on Sundays. You no longer have an excuse
- Ministry Of Sound's refit. For making the bar a lot more bearable

DOWNERS

- Drum rolls in Mariah Carey records and everywhere else. Enough's enough
- The "Journey By DJ" promo vehicle. Mass marketing to the extreme
- Bouncers with serious attitude problems. Watch out we're taking notes
- The Cool UK power-ballad. Yes, you at least have waited until the E has worn off, guys
- DJs carrying their record boxes to clubs on trolleys
- The end of the legendary Pollen club in Manchester
- Food in clubs. It's too distracting from the real matter at hand
- The prices of New Year's Eve clubs. Stupid's a joke. Why should people be forced to stay in?
- Queuing to get out of clubs. A European habit which might yet become part of the Maastricht Treaty. Be warned
- The clocks going back. Is it a sign of the times? Re-releases, retro nights...?

Core Blimey!

Drum 'n' bassist, APHRODITE, has resurrected the classic hardcore sounds of the early Nineties to construct a dancefloor blueprint for the future

EVERYBODY knows about the jungle media stars, yer Goldies and Bukems, but what about the shadowy figures who quietly churn out the tracks which actually fire up the drum 'n' bass dancefloor? Producers without profiles, like DJ Hype, Ascend, Andy C, DJ SS and **APHRODITE**?

The latter, a 26-year-old south Londoner whose real name is Gavin King, is one of jungle's most prolific and impeccable artists. During the last 15 months, he has unleashed a torrent of monster tunes via a plethora of aliases. "Big Booyaa!" and "Bass Light" as Amazon II, "We Enter" as Aladdin, "Calling All The People" as A-Zone, and "You Take Me Up and "Shine" under his Aphrodite pseudonym. Then there is his five-year partnership with Mickey Finn. The duo work primarily as Urban Shakedown, although they used the tag of 88.3 for their gorgeous junglised remake of Rose Royce's "Wishing On A Star".

Aphrodite's hallmarks are inventive drum programming, boombastic b-lines and a flair for hooks which might be described as a pop sensibility if the results were not so raw to the core. You could almost call him a drum 'n' bass purist, in so far as he uses precisely the right amount of ragga flavour, while avoiding the smooth-out effect of jazz fusion influences. Aphrodite is generally sceptical of the "intelligent" trend in jungle, seeing it as a sales pitch.

"Some of the stuff in the LTJ Bukem style is really groovy, but most 'intelligent' doesn't make you dance," he chuckles. "It usually means a bloke who's lost the plot a bit. And the tunes which get the crowds going are just as intelligently put together. I mean, my own rhythms are very intricate. I'll have six breaks and 30 samples in a four-bar sequence. Sometimes I might spend three hours on just four bars."

As well as the "intelligent" concept, Aphrodite is also irked at the way the very notion of fun has become unfashionable in the post-rave scene.

"You go to a jungle rave now and it's all attitude. You go to a house party and it's all poseurs. Show me a club where everyone just wants to get sweaty!"

Not that he's prepared to follow the route taken by happy hardcore.

"The atmosphere on that scene is great but, let's face it, the music is diabolical!"

Back before jungle and happy hardcore went their separate ways, there was a time when a loved-up atmosphere and adventurous music weren't incompatible. A time documented by Aphrodite's latest project, the three-volume "Classic To The Core".

"I hunted for a good CD of old hardcore, but realised there was no such thing," he recalls. "So I thought I'd do it myself. The first 'Classic' is all from 1991, the golden age of hardcore. Tunes such as Carl Cox's 'Let's Do It', Gnaside II's 'Narra Mind' and Joey Beltram's 'Energy Flash'. Groundbreaking tunes! It's from the period before hardcore turned into jungle, house went progressive and techno went off on its own. Back when everything was unified."

The second volume of "Classic To The Core" will be released at the start of next year, as will the long-awaited Aphrodite album. Urban Shakedown's sequel to "Some Justice '95" and a turbo-boosted remix of "Wishing On A Star" are also in the pipeline. In the meantime, there's a new Amazon II 12-inch, "Deep In The Jungle (Remix)"/"Crazy Trip To The Tropics", and another one from Aphrodite, "Bomber"/"Velvet Seduction".

The collapse of the Pulse FM pirate station, ending Aphrodite's long-standing Sunday DJ spot, might have lightened his insane workload, but by the time you read this, he should have joined Kool FM. And he still somehow finds the time to play clubs, most notably the house room at Peckham's Lazerdrome.

This man deserves a holiday!

words **Simon Reynolds** picture **Kevin Gray**

'Classic To The Core Volume 1' is out now on Bass Section. 'Bomber'/'Velvet Seduction' and Amazon II's 'Deep In The Jungle'/'Crazy Trip' are both available on Aphrodite

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

released » 30th october 1995

phuture

Breeding Time

House? Done that. Rap? Been there. Which is why PAL JOEY is now moving into fresh territory with the jazzed-up beat poetry of his New Breed project

PAL JOEY is the quintessential New Yorker. Raised in Long Island to the sounds of Cheryl Lynn and McFadden & Whitehead, he came of age worshipping house DJs like Larry Levan and John Robinson, while simultaneously idolising rap terrorists Chuck Chillout and Red Alert. He used to enjoy the microphone battles over in neighbouring Brentwood, where he witnessed EPMD sharpen up their lyrical skills way before they blew up.

Soaking it all up, Pal Joey started DJing while at college, where he studied electrical engineeering technology. Even then, his ultimate goal was to cut his own tunes.

"I had no money at the time, so I would borrow records from my friends and play the ones I liked," he recalls. "Now, although I still love to DJ and blend music, it just supplements everything else. My main focus is on writing and staying up with electronics. You know what I'm saying?"

After graduating, Joey set aside his musical aspirations and took a nine-to-five gig working for Manhattan Cable Television.

"I was just a number over there and I hated it," he says. "So I got a job interning at Power Play Studios in Long Island. I learnt all my shit by copying instruction manuals. I paid my dues. You know what I'm saying?"

When clients were late or failed to show up for their sessions, he used the time to fine-tune his own beats. Shortly afterwards, he waxed Soho's "Hot Music", a track which found a home in both house and rap jocks' crates. Released on the tiny Underworld imprint, he estimates sales have now topped 100,000.

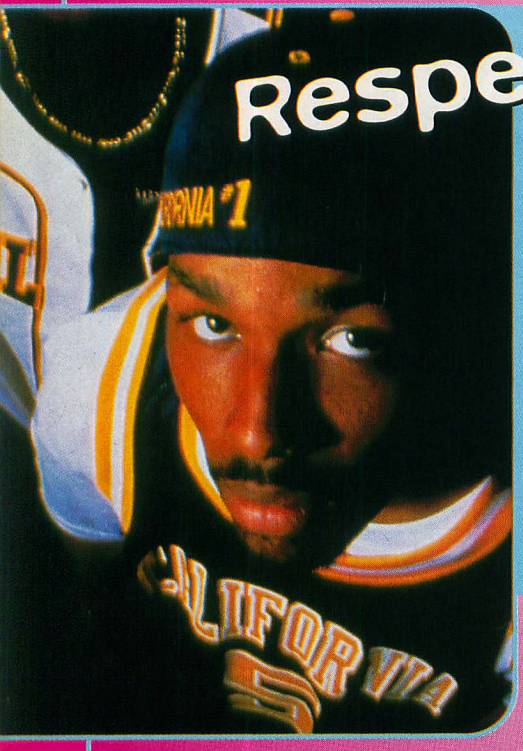
Joey has since remixed acts like The Orb, Lisa Stansfield and Sade, and produced a dozen installments of his Loop-D-Loop series, as well as cuts for Deee-Lite, Shabba Ranks, MC Lyte and Boogie Down Productions. His current passion, however, is his New Breed project, whose recently released debut album is entitled "Section Of Life". Recorded with live jazz musicians, the tracks mesh house, jazz, soul and a sprinkling of street poetry from Lucien Redwood into a neat, melodic package.

"I want to school people in the New York City sound. I'm not biased towards anybody, I just do what I like. I'm not cornered into one section, I don't only do house or hip hop. Nobody can ever figure me out. I haven't even done with the first chapter yet. You know what I'm...?"

Yeah Joey, we know exactly what you're saying.

words **Darren Ressler**

'Section Of Life' by Pal Joey's New Breed is out now on Instinct



ERICK SERMON talks through some of the people he pays respect to in the sleeve notes of his 'Double Or Nothing' album

RAKIM

The kid who made me start rapping, who made me want to get serious. He came from Long Island and so did I. His style was really slow and that was also what I was about when I started out with EPMD. I had to rhyme slow back then because I had this strong lisp. It was so everyone would be able to hear what I'd got to say!

REDMAN

I first met him at an EPMD show. This kid backstage wanted us to hear him rap. He was pretty good, but he made the mistake of saying, "Yo, my DJ raps, too". His DJ was Redman. After hearing him say just two lines, I let Redman perform that night. You don't take any risk to mess up your show, but we said, "We've got this new kid down with us called Redman and he about to get busy," and that was it. It was the metaphors he was using. His opening line was, "I float like a butterfly, sting like the rock group". The metaphor was so thick in that one sentence. Like, "What the fuck was that? Who's doing that?"

KEITH MURRAY

The thing about Keith Murray is his delivery on a rhyme. Some people like him for the stuff he says, because he uses a lot of big words, but for me it's the way he pitches high and then comes back down low. After bringing Redman to my camp, I knew I couldn't bring just anyone. Especially then, when Redman was fucking smoking after his album. You have to be sure. As far as my camp goes, nobody wanted to hear Keith Murray at one time. But that changed when I did my solo album and I had him on "Hostile".

RUN DMC

I guess Run DMC were the ones who paved the way through for me. They were just rapping something new. They dealt with cooling, gold chains... They didn't give a fuck, they didn't care. Run was hip hop. He talked shit, he bragged and he brought it to the stage, man.

RUSSELL SIMMONS

From Def Jam Records and Rush Productions. Def Jam was *the* label. Respect to Rush, Russell's management company, too. If a rapper was somebody, then they were with Russell. From Slick Rick to Big Daddy Kane to Run DMC to LL Cool J to The Beastie Boys to Public Enemy to De La Soul. And EPMD. When you've got all those acts, you don't ask no questions. You want to be down with that. If you weren't rolling with Rush, you weren't rolling.

'Double Or Nothing' is out now on Def Jam

303 And Counting

Minneapolis has a reputation for purple-tinged funk rather than techno. But that's all set to change. Meet the Artist Still Known As WOODY MCBRIDE

"SYMBOLICALLY, the 303 is the voice of God," says **WOODY MCBRIDE** from his Minneapolis studio. "Repetitive and predictable patterns give it a bad name, but the 303 will never die."

Minneapolis is not a city known for its techno. Funk? Absolutely. Punk? Yes. Straight-ahead rock 'n' roll? Of course. But the place which gave the world that strange little "Formerly Known As..." guy is also where you'll find DJ ESP, 4D and The Earthworm, names synonymous with Woody McBride's outstanding acid tracks. With the 303 as his prime translator, McBride is sending out messages of balance and groove which are turning heads far, far from home.

"Minneapolis doesn't have a history of dance music like Chicago or Detroit, so I think we're allowed some freedom where those cities might have restrictions," he explains. "But there is a funk to the techno here. Ironically, because none of us really likes Prince."

McBride grew up even further north, in Bismark, North Dakota. Raised on his parents' Blood, Sweat & Tears, Beatles and Isaac Hayes records, his initial contact with electronic music came through MTV. And then it was only New Order. His first exposure to house and techno came when he arrived in Minneapolis in 1988. His conversion was instant.

McBride became involved with parties in and around the city, including the extremely popular Disco Family Plan events which he co-ran. He also began recording and releasing his own music, the "Earthworm Series" on New York's EX label establishing him as an acid techno force. For months, you couldn't attend an underground event in the Midwest without hearing "The Earthworm Sings".

"Really dissonant," says McBride of those tracks. "In those days, techno was trying to break out of the mould of house and European electronic art music. It was real revolutionary and real hard, except it had that American funk flair to it."

His next tracks came on Germany's Labworks imprint, after which he recorded the first three releases on Drop Bass Network, the Midwest label. These included the stunning "Bad Acid – No Such Thing". But as the label was moved towards the harder, faster gabba cuts preferred by the founder/owner, Kurt Eckes, McBride's head-space was becoming less hard, less manic. As a result, he has since founded Communiqué Records, plus the Sounz and Head In The Clouds subsidiaries, in order to fully explore his musical vision.

"I'm concentrating on making deeper music," he explains. "The last couple of years have been a period of experimentation and self-discovery for me, both in terms of the music and culture. I've learnt that I need to have balance. I used to have an external approach to it all. I was transmitting this signal which I hoped would help people get along better in a chaotic world. I am now trying to apply that signal my own life. I've needed to do the same soul searching everyone else does. If not more."

words **David Prince**

November/December releases from McBride's Communiqué label include singles by DJ Skull, Josh Wink, Damon Wild, Hyperactive and his own ESP project

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The Free Music Festival lasts from 16th October to 31st December, 1995 while CD stocks last. For details, ring 0345 66 77 55. Or call in at a participating Kenwood stockist. And ask the assistant if he's free.

KENWOOD

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THE PARTING SHOT

Jon Pleased Wimmin on tour with Checkpoint Charlie. Paris, 1995

picture **Raise-A-Head**

two

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a retrospective of house 91' - 95'

volume two

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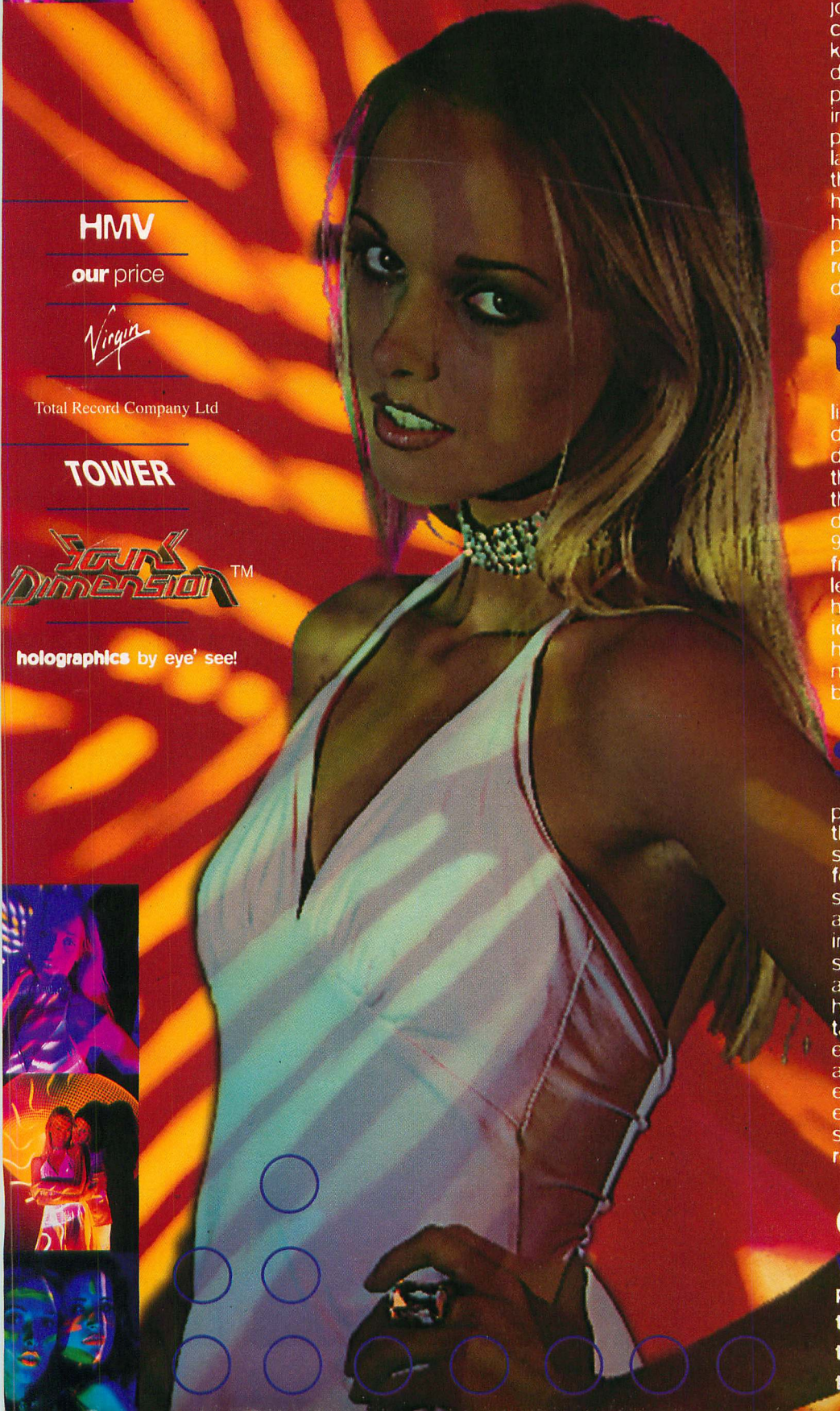
let's spread our wings and fly away.....



judge jules

ot quartet	- hold that sucker down
south street players	- who keeps changing?
josh wink	- state of consciousness
chubby chunks	- testament vol 1
kathy brown	- turn me out
de lacy	- hideaway
pizzaman	- trippin on sunshine
inner city	- pennies from heaven
patti day	- right before my eyes
last rhythm	- last rhythm
the shaker	- just lick it
helicopter	- on ya way
humate	- love stimulation
peyote	- alcatraz
robert armani	- circus bells
dj dero	- batucada

tony de vit

lisa lisa & cult jam	- let the beat hit em
discuss	- save the day
discuss	- pissed apache
the shaker	- strong to survive
the shaker	- just lick it
dilemma	- in spirit
99th floor elevators	- hooked
freedom	- u people
lemon project	- pepprmint lounge
hyper go go	- never let go
icp	- free & equal
hyper go go	- high
marascia	- in the air
bb club	- play this house

seb fontaine

pamela fernandez	- kickin in the beat
the fog	- been a long time
subliminal cuts	- le voie de soleil
felix	- don't you want me
shades of rhythm	- sound of eden
alison limerick	- where love lives
inner city	- good life
sultana	- te amo
asha	- jj tribute
hyper go go	- high
taiko	- echo drop
eve gallagher	- you can have it all
andronicus	- make you whole
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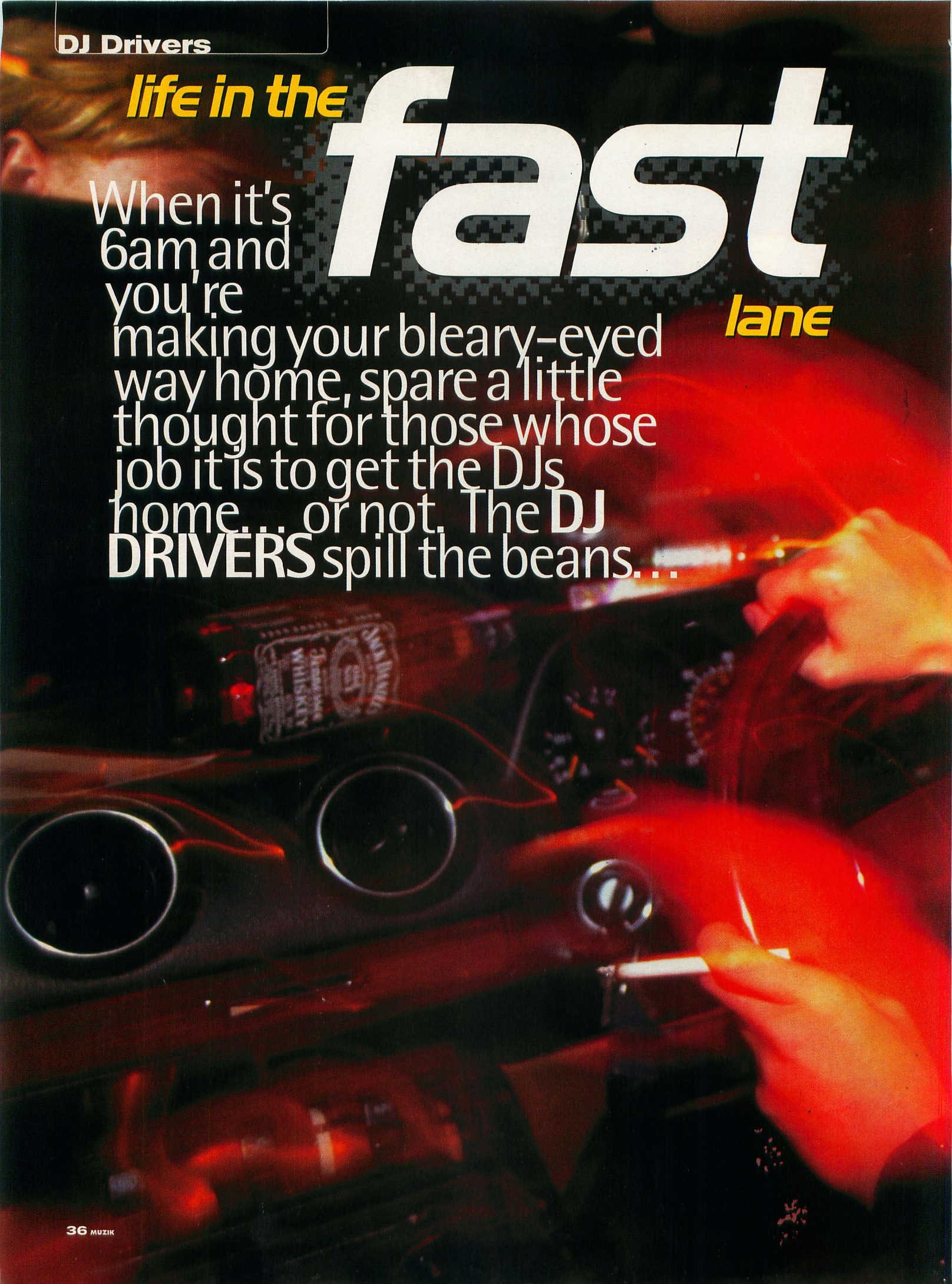
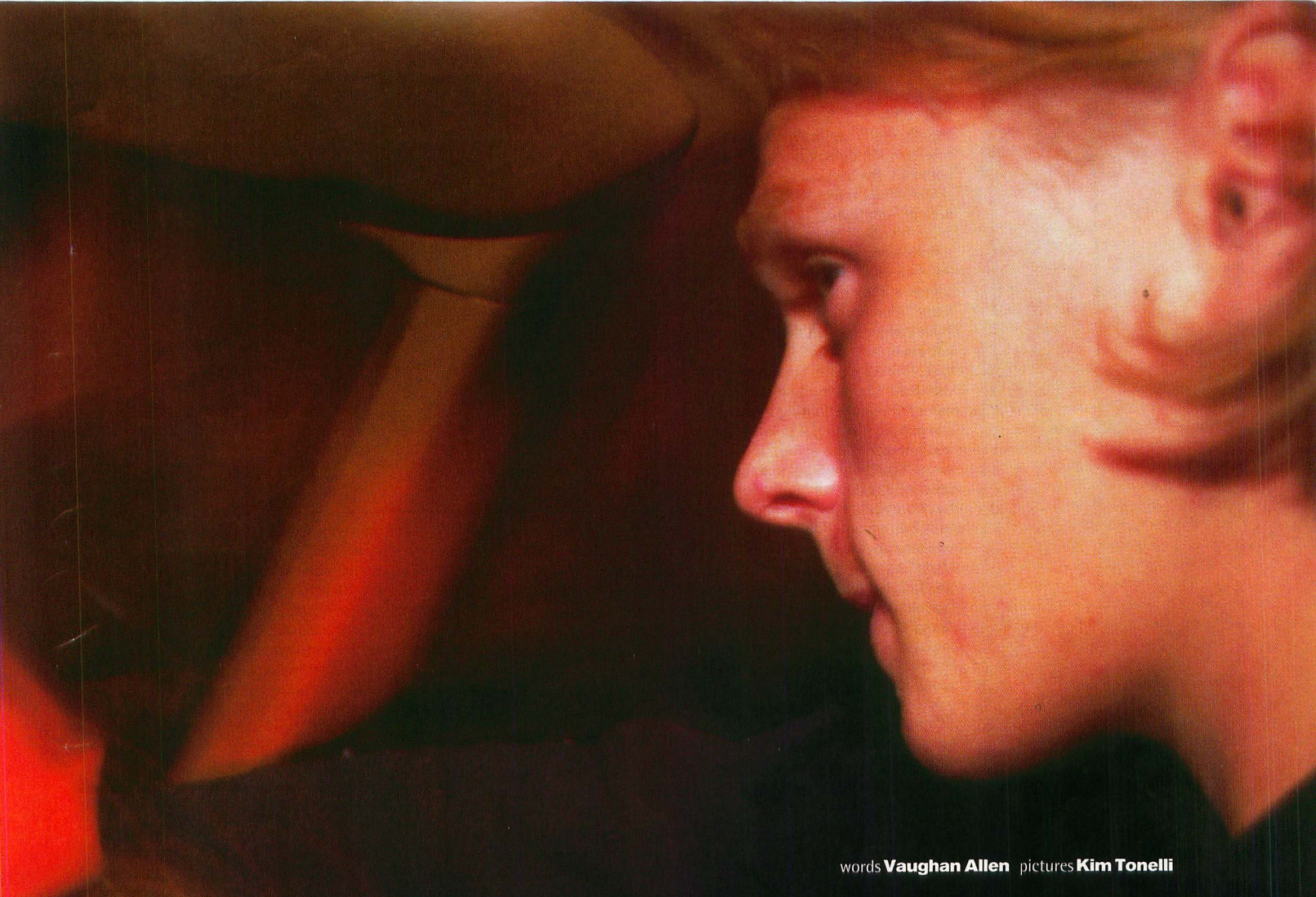
life in the fast lane

When it's 6am and you're making your bleary-eyed way home, spare a little thought for those whose job it is to get the DJs home... or not. The **DJ DRIVERS** spill the beans...





words **Vaughan Allen** pictures **Kim Tonelli**

RUSHING

from one end of the country to the other, raking in thousands for spinning a few records, the DJ has an easy life. They don't even have to take responsibility for themselves. Everything is sorted out for them. It's not the DJ, who probably had to be chiselled out of bed, who gets the blame if he's late for a gig. It's usually the put-upon drivers who'll take the flak.

Put-upon? But surely a DJ driver just spends a few hours a week behind the wheel of a luxury motor in return for free entry to some of the best clubs in the country? Smart, huh? Maybe, but imagine the hell of staying straight while watching 1,000 gurning nutters going completely mental. Temptation is too small a word. It's no surprise then that, when they get the chance, the DJ drivers take full advantage of "fringe benefits".

In search of the truth about their put-upon lives (well, to be honest, it was a cheap scam to get a few grizzly stories about DJs), Muzik arranged a pow-wow with four of the top tarmac merchants. There should have been a fifth, but he ended up spending the day in court. Why? He'd been nicked for speeding, of course.

THE DRIVERS

HAYES has been driving Sasha for about two years. He also sometimes drives for other DJs. He mostly uses hire cars when he's working and his diary is booked well in advance.

"We are drivers, minders and tour managers, all in one."

ANDY works for Billy Nasty, Paul Oakenfold, Rad Rice and, occasionally, Fabio Paras and CJ Mackintosh. He's been a full-time driver for two-and-a-half years and was recently stopped for doing 105mph. His hearing is next year. He uses his own car and, mid-way through the discussion, he realises he hasn't put any money in the parking meter outside.

"This is too early. It's only one o'clock in the afternoon. We shouldn't even be out of bed at this time."

JACK started by driving his friend, Clive Hendry, to gigs. He's been working with DJs for two years. As well as Clive, his regular passengers include Ashley Beedle and Seb Fontaine, plus any emergency jobs the DJ agencies put his way. He uses his own car and also employs a couple of drivers for work he can't manage.

"I realised there was a big gap in the market, so decided to make a go of it. And I'm still waiting for the money!"

MIKE used to chauffeur actors. He has been driving Jeremy Healy, which is virtually a full-time job, for the last 18 months. He also owns Scoff Records in Twickenham, which he mentions numerous times during the afternoon. He drives a brand-new BMW.

"You don't get a chance to go for it much. But when you do, you *really* go for it."

DJ Drivers

THE STORIES

ROOM SERVICE

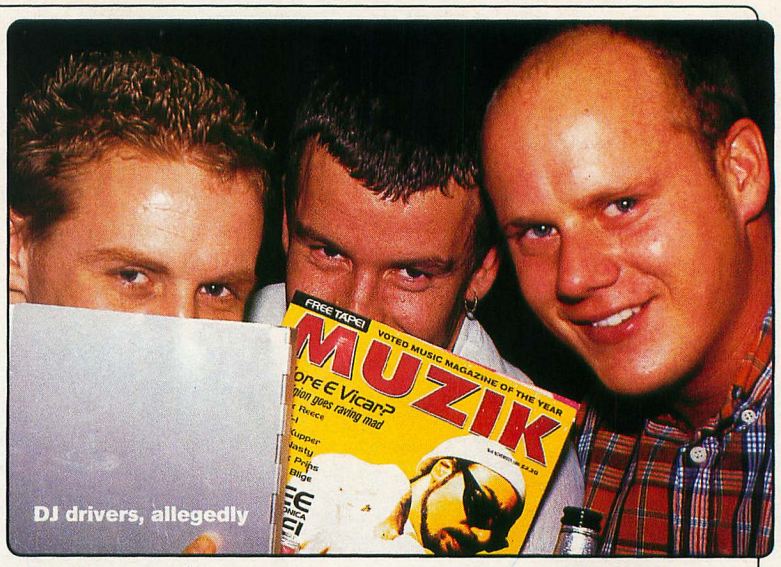
"Whenever we stay overnight somewhere, one of the DJs I work for always makes me carry the can for the parties. He tells everyone they can have a party in my room. On this particular occasion, we've got a few people back and, after partaking all night and getting to sleep at nine or 10 in the morning, I wake up at lunch-time to find two televisions, three fridges, two sofas and four carpets at the end of my bed. The wicked thing was, when we came back from lunch, the hotel staff had removed everything and they didn't say a word. Now that's what I call room service."

BEING SICK

"We went to the Mex Bar after one gig at Back To Basics. Dave Beer was dancing with his trousers round his ankles, as he does, so we're off-loaded to a flat owned by Mickey from 'Basics'. I was driving Billy Nasty and this other DJ. So we're driving along and this DJ starts throwing up all over himself, which is one thing I can't stand. I ask Billy to get him out of the car. Billy just loses it. Contrary to his name, he's a really nice guy, but he just loses it. He throws this guy out and we drive off, just leaving him there. We get to Mickey's flat, about four miles away, and stay there for a few hours. And as we're leaving, we see DJ Throw-Up. He's walked the whole way and he's not happy. But he didn't get to vent his spleen because we legged it."

THE WEDDING

"One night, we had driven from London to Chester to Hull and then to Birmingham so that we could get to Dave Rowland of Decadence's wedding. We check out of the hotel at seven in the morning and I've had two hours sleep. The DJ I'm with has been drinking all night, so he's a bit of a mess. We're already late and the car stinks of beer. It's also full of empty bottles. The DJ has beer down his suit. This is half nine in the morning and he's trying to give me directions, but he can hardly speak, he couldn't do anything. And that was pretty tame for him."



THE JOB

Drivers mostly get into the work through helping out friends or taking one-off bookings. The chances are they don't realise what the job entails until they've been at it for a while.

Jack: "It's not as easy as it looks. You have to have a certain amount of good sense. After all, you're responsible for getting someone home safely."

Andy: "It's more than just being a driver. There's a lot more to it than just going up and down motorways."

Jack: "The DJs have to be able to get on with their jobs, so the drivers will take care of things like booking the hotels and making sure the DJ knows when and where they're playing."

Andy: "Working two gigs in a night is okay, unless you're doing it night after night. But it's usually only at weekends you have to do two a night. You're on the go most of the time at the weekend anyway."

Mike: "In the last two days, I've travelled from London to Hull to Sheffield to Leeds, down to Birmingham, then back to London. I usually do about 1,000 miles a week."

Andy: "It's the same for me. About 50,000 miles a year."

Jack: "In two years, I've clocked up around 170,000 miles."

Hayes: "I'm usually working two or three days a week, but it can get a lot more hectic than that leading up to Christmas and at the beginning of the summer."

Mike: "I usually get Monday and Tuesday off, which is like the weekend. But, just as your body clock gets used to normal hours, you're off again."

Andy: "I've driven 12 nights on the trot. For that, you have to sleep in the day or you just couldn't do it."

Jack: "Your body clock does eventually adjust, though. It's like working a night-shift. But sometimes it gets to you. I remember once, sitting in Club UK when it was full-on and going straight to sleep."

Jack: "I'm thinking of winding things down next year... It all depends on my court case..."

(Much laughter)

THE MOTORS

Let's rev it up. Let's talk cars.

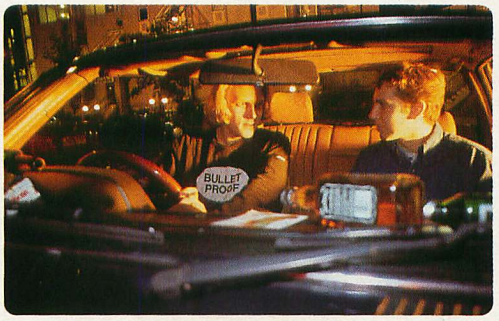
Jack: "It has to be big, comfortable and fast. Both of us [pointing at Andy] drive Rovers, but that's as much as I'm going to tell you. You never know who might be reading this."

Andy: "Electric seats don't come into it... At all."

Jack: "It's also handy if what you're driving looks like a police car, which mine happens to. Not that it's done me a lot of good."

Hayes: "It must be nice to work in your own car. You could put in a stonking great sound system..."

Mike: "Oh, no way. Jerry [Healy] likes listening to music when we're travelling and that's bad enough as it is. I'll turn it down and he just turns it back up again. It gets to the point where I have to say, 'Look, if you're going to interfere with my driving, I'm going to interfere with your DJing'. That usually shuts him up."



THE PRESSURE

Working most nights a week, away from their partners, friends and home, puts considerable stress on the drivers' personal lives.

Mike: "I see more of Jeremy Healy than I do of my girlfriend."

Jack: "We have big arguments with our girlfriends because we're out all night and then we just want to sleep all day. When you get home and it's really late..."

Andy: "And you're semi-wired, semi-tired..."

Hayes: "And you get, 'What have you been doing? Chatting up all the women, I suppose?' stuff."

Jack: "They don't understand that it's only natural to look at the scenery, isn't it? And when you're looking at the scenery, you're going to have conversations with the natives, aren't you?"

Andy: "As long as you don't touch..."

Jack: "Window-shopping is allowed. No ram-raiding, though."

(Room collapses into laughter)

Jack: "Some people spend their whole lives hating their work. We like what we do, so what's the harm in enjoying ourselves?"

Hayes: "Yeah, I used to have that problem. Until I chucked her..."

(Mike has fallen very quiet by this point, claiming total loyalty to his girlfriend)

Hayes: "On the downside, you're stuck with a bunch of people you don't really know and perhaps wouldn't normally socialise with. That's why it's nice to see your friends and go to the clubs you actually want to go to. At the end of the day, it's work, but work can be fun, too."

> "By seven in the morning, the two promoters are in the front garden puking their guts up and we've hardly started... Part-timers"

THE DOSH

None of the drivers admit to how much money they earn, but it doesn't compare favourably with other commercial drivers. Which means many aren't insured at chauffeur's rates. Payment is usually in cash and is made by the DJ rather than the promoter. It's possibly the only area of the entertainment business where the stars pay their own expenses. And the promoters still moan. What the promoters fail to consider is the cost of a driver compared to a couple of rail tickets and hotel rooms. As one of our drivers says, "Trains and hotels to go to Leeds would cost over £200, but we wouldn't charge anything like that for driving there."

Hayes: "Nothing's official, but it's not really a problem. I'm paid by Sasha rather than the clubs. We've agreed a rate between us and I certainly don't have a problem with that."

Mike: "Jeremy pays me a fixed rate, no matter how far I drive. I've no grumbles about that."

Jack: "It's done on a mates basis. It's a talking-point at the moment, though, as most of us aren't properly covered." ➡

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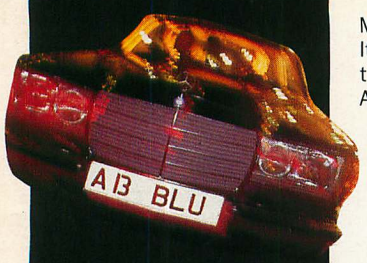


THE STORIES

OH SHIT

"The first weekend I worked with a particular DJ, the hotel ended up giving us one room with two single beds. He goes to sleep and I trot off to get some breakfast. When I come back, I eat this chocolate the hotel people leave on the pillow before I go to sleep. So I wake up at lunch-time and I can hear this DJ muttering. There's this brown stuff all around him and he thinks he's shat himself in the night. I've only just met him and I'm thinking, 'What the fuck have I got myself involved with?' It was only then I remembered the chocolates..."

A MESSY BUSINESS

"Jeremy and Brandon Block are bad enough on their own, but when they're together, they're *really* bad. We're going up to Decadence and Brandon's not feeling too good. Or looking too good. As soon as we get on the M6, it's like, 'Let's 'ave it!'. Two hours later they're unbelievably messy. At the end of the night, they just fall into the car. You should have seen the state of them. They talked crap all the way back. Still, at least *they* had a good night."

BEING SICK AGAIN

"I'm on a job to Hull with Seb Fontaine. When we get to the club, the promoters start going on about cockneys. You know, 'Where's your reputation?', that kind of thing, and they're asking us if we're up for a party. Talk about throwing down the gauntlet. So the club finishes and we go back to one of the promoter's houses. By seven in the morning, the two promoters are in the front garden puking their guts up and we've hardly started... Part-timers."

THE BODGE JOB

"I was with The Aloof, driving from Glasgow to Back To Basics, and the accelerator just came off! It was a nightmare! There were 10 guys in this fuck-off van and I had to do this really tacky repair job on it. It got us to the gig, but driving 200 miles at 40mph was a bit daunting. Especially on 'A' roads. And especially with The Aloof in the back."

Mike: "I've always dealt with film people, so I am properly insured. It's an extra £2,000 a year. Because all the DJs are paid in cash, all the drivers are too."

Andy: "Getting chauffeuring cover wouldn't be feasible for a lot of us. Most of the money comes out of the DJ's wage packet. Which is why it wouldn't work if we all went legit."

Jack: "It would if we changed the way we're paid, if the clubs paid rather than the DJ. The people I work for tell the promoters they want a certain amount to cover the driver. The promoters moan that the DJs could come on their own, but why should they? And why shouldn't they stay in a three-star hotel? You don't ask Janet Jackson to stay at a B&B. It's like anything, if you're at the top of your profession, then you deserve to be treated well."

Mike: "The clubs are prepared to pay for a flight, but not for a driver. Which seems pretty stupid to me."

Jack: "Compared to the amount we would get if we worked for a professional chaffeuring company, we're seriously under-charging. I don't think any of us would do this job unless we liked it, but I've been offered a fee to drive for a certain DJ which was an absolute joke."

(The DJ in question currently hires another driver in the room. The fee? Not far off £250 a week)

Andy: "We're not money-grabbing bastards, you know. We don't just do it for the money."

Mike: "Jerry sometimes gives me a bit more if we've travelled a really long way."

Jack: "Yeah, we all get tips."

Andy: (Absolutely outraged) "I don't."

Jack: "But you get other perks... "

(More laughter echoes round the room)

THE GIGS

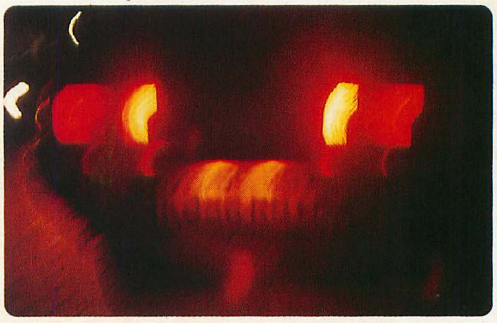
Drivers see a lot of clubs and hear a lot of music. While some are genuinely enthusiastic, others prefer to wait for their client in the car, with only the shipping forecast for company. Most drivers have a good relationship with the promoters, but others complain that they end up getting the flak for late appearances and for DJs' expenses. And if the promoters cause headaches, the fans can be even worse. Once the DJ starts playing, his driver often has to adopt the role of a minder.

Hayes: "You'll get to the club and there'll be a group of DJs, a group of promoters and a group of drivers in the corner."

Jack: "You can't help but socalise, really. You make friends all over the place."

Hayes: "I go to so many clubs, but it's normally just the good nights I go into. I really get off on the music Sasha plays and, unless it's a really hot, scabby club and we have another gig to get on to, I like to get out there and dance. There's nothing worse than trying to drive when you're all hot and sweaty."

Mike: "I'll sometimes go into the club and chat to somebody I know. But quite often I just prefer to bring a book or a magazine and sit in the car..."



Jack: "You really don't want to be in a club listening to handbag for hours on end if you don't like it, do you?"

Jack: "I get annoyed in clubs when it's just, 'Are you Oakenfold's driver? What's this record? What's that record?' I don't know. And what's more, I don't fucking care."

Hayes: "I get, 'Is he Italian?' all the time. God knows why."

Jack: "'Is his name really Nasty?'"

Everyone: *"Fuuuuck off!!!"*

Andy: "The best one is, 'I'm not leaving until I've touched him'. It just gets a bit silly. You sometimes have to make sure the DJ can get on with his job."

Jack: "If someone is having a good time, they don't realise the DJ is working and he can't be disturbed. You have to politely tell them to fuck off."

THE ROZZERS

Most of the driving takes place very late at night and well over the speed limit. The pressure of travelling to two gigs in a night means legal driving sometimes simply isn't feasible. But safety is paramount for all the drivers. They don't want to be late, but they do have to get there. And as long as the police don't intervene...

Hayes: "I've managed eight years of driving without getting a single point on my licence. But when you're going to a gig and you're late, you've got to put your foot down."

Jack: "In two years and almost 200,000 miles, I've only been stopped three times. Most people would get stopped more than that in 12,000 miles. I suppose it's an occupational hazard, but I've been lucky."

Andy: "You know roughly where the police set their traps and, as long as you're not driving erratically, even at high speed, you generally won't be stopped. I've been stopped twice and you can usually talk your way out of it. They know that you're only doing your job."

Jack: "Unless they catch you on a speed gun. Then they have to do you. It's a hazard you have to accept. If you do the crime... Erm, I mean, if you can't do the time, don't do the crime. People who do 40mph in a 30mph zone are far more dangerous than those going at 105mph on a motorway."

Andy: "Especially when there are very few other cars on the road."

Jack: "We'll be driving back between three and six in the morning, when you're only going to encounter lorries and the police. But I've gone past police doing a ton on the motorway and they haven't batted an eyelid."

Hayes: "It's almost automatic that you just drive as safely as possible. So as long as you're doing that, you generally won't get into too much trouble."

Jack: "In the end, you're responsible for the safety of your client. You can't drink 15 bottles of Becks and expect to drive home safely. Or drive at all, for that matter. There are nights when you want to join in the party antics, but you just can't."

Andy: "The bottom line is the DJs have to trust you. They can fall asleep on the way back from the gig and trust you to get them home in one piece."

Hayes: "I haven't fallen asleep at the wheel, but you can get really tranced out. Especially late at night."

THE TEMPTATION

Professional as these drivers are, they aren't Franciscan monks. And the dance scene offers a number of distractions, namely women, drugs, drink and late-night parties. Some, or all of which the drivers will indulge in at one time or another.

Hayes: "If you're driving the next morning, you can't really have a party after the gig. It's easy for Sasha because he'll just get in the car and go to sleep..."

Jack: "You simply can't get too messy or party that much when you're doing this sort of work on a regular basis. Anyway, most of the DJs I drive for don't get messy when they're working, so it's not a problem. But you do usually end up going for it when you stay overnight at a hotel. The promoters take offense if you leave early. The phrase, 'Soft southern bastard' springs to mind and you can't let them pull that one on you..."

Hayes: "Never take a driver on at partying."

Andy: "We're probably banned from about a dozen hotels up and down the country, but only because we're the ones who actually have to go down to the check-out desk first. So it's pretty inevitable that it's us who'll take the flak from the hotels."

Jack: "We never actually get banned, we're just not welcomed back."

Mike: "One DJ was banned from a hotel in Leeds for shagging some girl on the stairway."

Jack: "We were just talking about that happening to Jeremy Healy, weren't we?"

Mike: "I never mentioned his name though, did I? *Did I?* Anyway the hotel has lifted the ban now."

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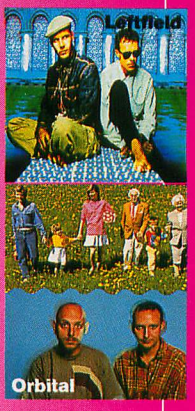
COMPETITIONS GALORE!

WIN A SONY PLAYSTATION AND "WIPEOUT" GAME

HOME entertainment has entered the future with the **SONY PLAYSTATION**, currently the hottest video games console on the block. With 32-bit, CD-driven 3-D graphics, it has more playing power than a stadium full of American footballers. No wonder it's on the shopping list of every overgrown kid in the Western World.

As is the latest blockbusting piece of Playstation software, **"WIPEOUT"**, a game set in the Formula 3,600 Anti-Gravity Racing League, where high-octane craft hurtle around a rollercoaster racetrack like there's no tomorrow. It has all the crucial features, including championships, time trials and game-saves for the fastest laps.

The Sony Playstation



And with a Dynamic Gameplay Adjustment, which makes the game tougher the better a player gets, it's enough to make Schumacher hand in his helmet and take up armchair racing for good.

As if all this wasn't enough, "WipEout" also comes with the best video game soundtrack ever. Orbital have recorded a cut specially for it, while Leftfield and The Chemical Brothers have also contributed tracks to the compilation CD for those insufficiently wealthy to afford the game itself.

Not that wealth matters on this page. Oh no. Not with Sony Interactive Europe giving ONE Muzik reader the opportunity to win a Playstation, together with copies of both "WipEout" and the compilation CD. Yowsa or what? THREE runners-up will have to console themselves with the CD.

To ensure a lifetime in VR heaven, just answer this simple question:

Which of the following is not a well-known Orbital song?

(a) "Belfast"
(b) "Halcyon"
(c) "Boombastic"

Mark your postcards "Sony Playstation Competition". The closing date for entries is Friday, December 8.

GRAB A PERFECTO JACKET AND GOODIES

PAUL Oakenfold's **PERFECTO RECORDS** has been one of the UK's most, well, perfect labels from the start. Back in the day, they introduced us to Carl Cox and Robert Owens. Nowadays they are backed up bythe corporate might of east west and, this year, Perfecto have carved themselves onto our collective musical consciousness with a stack of floor-torching artists, ranging from the epic phuture-trance of Brian Transeau to the uber-glam of Jon Pleased Wimmin and the neuro-obliterating Goa of Man With No Name.

Brain Transeau

Then there's The Perfecto Allstarz, Grace, Virus, Quivver, Mozaic and Tilt. And what do all these top-notch choonsmiths have in common? They all appear on the superb **"PERFECTION – A PERFECTO COMPILATION"** album, that's what.

To save you having to join the absurdly lengthy queue at your record store on the day the LP is released, Perfecto are giving ONE Muzik reader a chance to win not just a copy of the compilation, but also a stunning Perfecto flight jacket, a devilishly nifty Perfecto football top and a Perfecto computer mouse mat. THREE runners-up will each get the album, the footy top and the mouse mat.

All you have to do is dig into your mental recesses for the solution to this conundrum:

With which well-known Washington DC producer/ DJ duo did Brian Transeau once collaborate?

(a) Masters At Work
(b) Deep Dish
(c) Roc & Kato

Mark your postcard "Perfecto Competition" and please state if you wish to receive the album on vinyl or CD. The closing date for entries is Friday, December 8.

BLAG "THE BEST OF ELECTRO VOLUME 1"

STREET SOUNDS

LET'S face it. None of us really know how to body-pop. Our teenage years weren't filled with discussions about the smurf and the electric boogaloo, and we're still not sure whether the wicky-wicky wasn't actually a rather rude trouser gesture. That's because it is 10 years since the electro craze first walked this land and, back then, we were all too busy doing our homework.

But now, with all this talk of an electro revival, it's more important than ever to fill those gaps in your knowledge. Which is where **STREETSOUNDS'** fantastic **"THE BEST OF ELECTRO VOLUME 1"** compilation comes in. Custom-built to take you through the crucial, ground-breaking moments in electronic music, it features classic recordings like Tyrone Brunson's "The Smurf", Newcleus' "Jam On It" and Egyptian Lover's "Egypt Egypt", plus other cuts by Man Parrish, Warp 9, Hashim, The Russell Brothers and Juan Atkins' Cybotron project.

A formidable album indeed. What's more, thanks to Streetsounds' generosity, 15 readers can walk away, on their hands of course, with a copy of "The Best Of Electro Volume 1".

Just solve this little riddle, whilst revolving on your back at full-on breakneck speed:

What was the title of Man Parrish's big electro hit?

(a) "Hip Hop Doo Wop Barber Shop Crop"
(b) "Hip Hop Be Bop Don't Stop"
(c) "Hip Hop Flip Flop Dibbity Dob Dop"

Mark your postcards "Electro Competition" and please state if you wish to receive the album on vinyl or CD. The closing date for entries is Friday, December 8.

● 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!*

OCTOBER'S COMPETITION WINNERS
HOOJ CHOONS P Bannon - Belfast, Laura Cheeseman - Totnes, Andrew McCall Smith - Middlesborough, Ken Asquith - Oldham, Neil Dufieu - Canvey Island, Steve Bayford - Banbury, S Butt - Canterbury, Bryan McGregor - London, Martin Middlemiss - Carlisle, Paul Wilson - London. SLIP 'N' SLIDE Sally Twigg - Kent. RUNNERS UP Steve Goff - Kent, Stephen Reid - Aberdeenshire, Matthew Duffield - London. CONVERSE Gerald Houghton - Northamptonshire, Jonny Jedi - London, Ben Williams - Swansea, Richard Blight - Salisbury, S Lines - Oxford, G L Davies - Liverpool, E Justice - Nottinghamshire, Keeley Deaman - London, Heather Spence - Manchester, R Patrick - Bridlington, G McMorrow - Belfast, Neil Ellis - Liverpool, David Eastaugh - Norfolk, John Henderson - Wiltshire, Colm O'Maille - Ireland, J Amos - Essex, Lynne Wilson - Northamptonshire, Rhonda Carry - Ireland, Paul Bridges - Edinburgh. TERRORVISION/BEYOND VISION VIDEOS WJ Preece - Worcestershire, Adie P - Edinburgh, Stuart Thompson - Clwyd.

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deep dark future

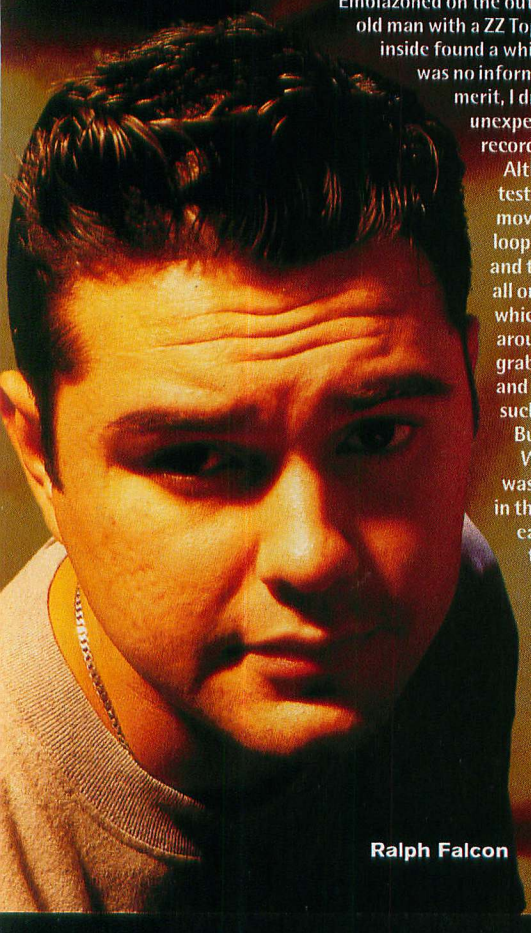
Ralph Falcon and Oscar G have established their own sound. Sexy, smooth, musky, foggy house music. Meet the masters from MURK

EVERYONE has a few unforgettable moments in their life. Allow me to tell you about one which sticks out in mine.

One afternoon, about three years ago, the postman turned up at my front door holding a package from Murk Records. At that time, I'd never heard of the Miami-based label. Emblazoned on the outside of the package was an illustration of an old man with a ZZ Top-style beard. I promptly ripped it open and inside found a white label of Liberty City's "Some Lovin'". There was no information about the release. Curious about its merit, I dropped the arm of my turntable and unexpectedly heard one of the most innovative records ever to hit the dancefloor.

Although a horribly scratchy and noisy test-pressing, Murk's sexy, bottom-heavy, movement-inducing grooves knocked me for a loop. For one fleeting moment, I was mesmerised and taken to a completely different psychic plane, all on the basis of the pounding waves of sound which were crashing against my eardrum and arousing my cerebellum. Each time I tried to grab hold of my senses, the blasting bassline and odd female vocals of the track repeatedly sucker-punched me. I was down for the count. But loving every moment of it.

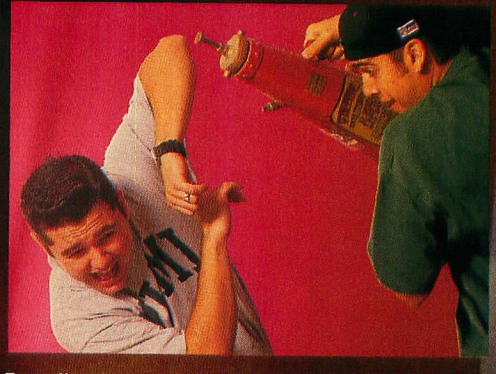
Within days of this experience, "Some Lovin'" was deep in the mix at all the underground clubs in the Big Apple. Everyone who came within earshot of it screamed, "What the hell is this track?". Right then and there I discovered that the Murk sound was also infectious.



Ralph Falcon

THE Murk boys, Cuban-Americans Ralph Falcon and Oscar G, have since stayed true to their sound, while simultaneously enjoying their fair share of smashes. Unlike many other mixologists, who render a shattering blow to clubland then never seem to equal their initial success, Murk's unassuming array of follow-up hits, all sculpted under a variety of monikers, just kept coming and coming.

"Some Lovin'" was subsequently reissued by Tribal America, with some rich Danny Tenaglia mixes. Tribal conservatively estimate sales exceeded the 50,000 mark. It paved the way for "Murk: The Singles Collection (The Deep South Sound Of The Underground)", which also contained the second Liberty City single, the equally intoxicating "If You Really Want Someone", as well as Murk's two previous singles, Interceptor's "U Got Me" and "Together."



Other tracks on "The Singles Collection" included stunners like Coral Way Chiefs' "Release Myself", Deep South's "Believe" and Bobby Pruit's "Tried So Hard". Although Ralph and Oscar have changed names as often as most people (hopefully) bathe, a dark, moody underground feel has remained an unmistakable constant.

"When we started doing Murk, there was a lot of happy house going on in Miami," explains Ralph Falcon. "Every once in a while, we'd hear a darkish sound in a club. Those sounds inspired us to do our own thing."

Murk locked down their sound very early on in the game and have carefully tweaked it ever since. Still, it's been the pair's close friendship which has enabled them to continue such a thriving, nearly lifelong partnership.

"We've known each other since the third grade," reveals Ralph.

Ralph moved up north to Georgia to attend military school when he was 12, losing touch with Oscar for a while. They hooked up again four years later, when

words **Darren Ressler** pictures **Kim Tonelli**

Ralph returned home to Miami. To his delight, he discovered Oscar was also into DJing and had aspirations of producing club records.

"Back then, there was an underground house scene in Miami with good clubs and DJs. That's how we first started."

The boys got their feet wet by cutting "Tricky Jazz" for DSR, a local indie dance label. Ralph then produced Deep Six's moody "We're Going Deep" and Mission Control's flawless "Outta Limits", which later found its way onto Atlantic's "Underground Dance Music Volume 1" in 1992. Ralph's last name was mispelled as "Salcon" in the liner credits. Aye caramba!

DRAWING upon influences as diverse as early A Guy Called Gerald, Farley "Jackmaster" Funk and Patti Labelle, the duo slowly built the Murk empire. They decided to press up their own singles rather relying on someone else to do it for them. Then came their third single, "Some Lovin'". After which momentous occasion, their life would never be the same again.

"To us, a good house track is driven by the bassline, " says Oscar G. "We really concentrate on it because we believe it's the basis of the entire groove of a song."

He goes on to point out that they've studied the work of beatmasters like Frankie Knuckles, Blaze and Todd Terry for years.

"Some people just concentrate on samples and percussion. We do too, but we like to have a definite groove happening in our mixes."

They also like strong vocals. Quality vocalists are seemingly plentiful in dance bastions like New York, Chicago and London, but everyone is careful to protect themselves, thus keeping each city's legion of lawyers busy and rich. So how come they found the singer featured on "Some Lovin'" in Miami, a city whose talent pool they rate as "mediocre and second-rate".

"We met the vocalist, Bebe Dozier, through my brother," laughs Oscar. "Her mother taught at my brother's high school. We heard her sing the national anthem before a basketball game at the school and liked her voice. You could say that was her audition! We called her after that and did the track. The song came out pretty quickly, like in two days or something."

Although they weren't initially crazy about the song, Murk rocketed to international acclaim before they knew it and started receiving invites to spin all over Europe. Naturally, they went for it and got to see the world along the way. But in precisely the same way that many of their pals in New York are without local residencies, Oscar and Ralph only play once a year in Miami. And that's for their own annual party, which usually features friends like Masters At Work and Todd Terry on the bill.

After trotting around the globe and spreading their low-end theory to the masses, Murk embarked on a remixing frenzy, interpreting cuts for the likes of Madonna, The Beloved and Luis Miguel. The work proved to be an arduous ordeal for the pair. They knew they had to rid themselves of that burden if they wanted to have any sanity in their lives ever again.

"We definitely got caught up in the remixing and our record label suffered as a result," admits Oscar. "It's hard to come up with quality ideas when you're doing mixes week in, week out and always under such pressure and time constraints."

RALPH ON OSCAR: "It's simple because we've known each other for so long, since we were kids. We grew up together. All our friends go back to when we were seven or eight years old. It's so easy to work with people you're so close to. It's like we're brothers. When we're in the studio, the closeness is just another part of it and we communicate really well. If something sucks, we'll be honest and don't get offended if we criticise each other. When we DJ, we split the set up. If Oscar is doing really well, he'll hype me up to do the same and vice versa. What more can I say except it's a truly great relationship."

OSCAR ON RALPH: "There are some differences, of course, but I'd say that we're the same in a lot of ways. I think the differences help us a lot when we work together. The tracks we do by ourselves are probably ideas which couldn't be done together anyway. I'd say it definitely helps us when we come to record together again."

Once they got back to basics, Oscar tended to his own imprint, Gee Man Wax, which was briefly connected with Emotive, before he pulled the plug on the operation. The reason for his disatisfaction with the label? You guessed it, m-o-n-e-y.

Meanwhile, Ralph launched Miami Soul with his good friend Frank Gonzalez and issued The Fog's "Been A Long Time". Featuring vocalist Dorothy Mann, this track also became a massive hit and was later licensed to Columbia's "Get It, Got It, Groove" compilation. Clocking up mega-sales without specifically catering to the mainstream seems to be the Murk boys' forte.

LET'S skip to the middle of 1995, when the duo finally set aside their constant DJing commitments and outside interests , intent on finally completing Liberty City's full-length debut. Tribal had been asking for the album for quite some time and, with the label's growing domination of the dance markets on both sides of the Atlantic, it didn't take Ralph and Oscar long to realise the time has never been better to release a collection of this nature. Before the album, there will be a single entitled "The Way", featuring vocals by Pamela Williams.

"We're still addicted to the bass," confesses Oscar, offering a taste of what's to come. "There are a few cuts on the album which are a bit different, but the vibe is generally bottom-heavy."

While some producers use full-length albums to dabble in genres foreign to them, most notably David Morales, who tried his hand with reggae on his debut, Murk have steered clear of such grandiose experimentalism.

"When we did the album, we wanted to make each track strong enough to be a single," notes Ralph. "We didn't want any fillers. It seems like, when lots of artists record dance albums, they stick in a downtempo cut or two. We didn't want to play with reggae or r&b. We just went for a full underground club vibe."

After a total of three years in the making, Liberty City's album is now finished. Ralph is also halfway towards completing The Fog's debut album. Both will appear next year via Tribal. It's too early to tell how The Fog's record is going, but Ralph says he's up to "Something new, fresh and good... This album will be experimental without going overboard."

With Ralph going off into The Fog, Oscar has been keeping busy by building up his Kumba label, which he launched last summer. To date, he's released tracks from Ralph, his own Pimp Daddy's project and DJ Pierre. Also on tap are platters from Danny Tenaglia and Roy Davis Jr. Plus he has tied up with vocalist Marck Michel for "Reaching Up", which is available on this side of the pond through Tribal UK.

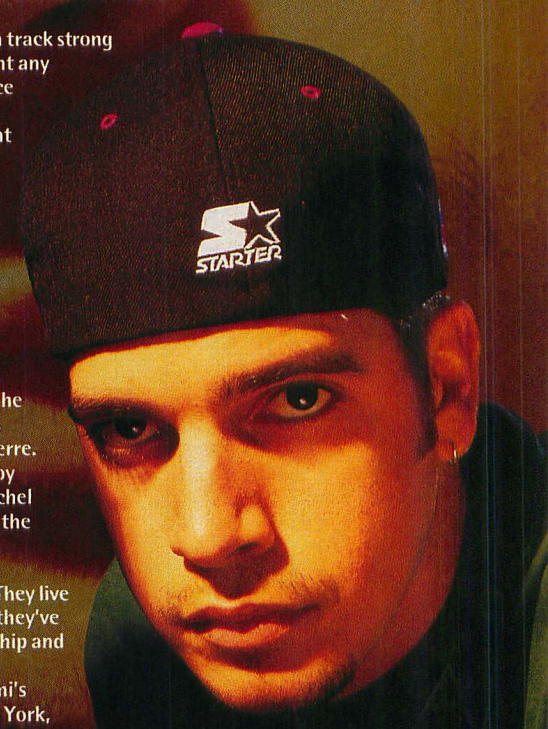
ALL in all, Murk remain an underground anomaly. They live in a city where they're ignored and ostracised. But they've survived on their wits, maintaining a close relationship and tight control over their projects.

Ralph and Oscar once thought about leaving Miami's tropical paradise for the lucrative trappings of New York, but quickly discovered there's really little reason for such a move. Miami is where their families and their well-grounded roots are. Another factor is the close proximity to their Cuban heritages, as well as their season tickets to the Miami Heat.

"For some reason, the fact we're away from everything keeps us fresh," says Oscar. "In one sense, we're very isolated, but I think that keeps our creativity alive and our originality high. Maybe where we are isn't such a bad place to be after all."

Yeah, Miami is definitely home sweet home for Murk. It just wouldn't work any other way.

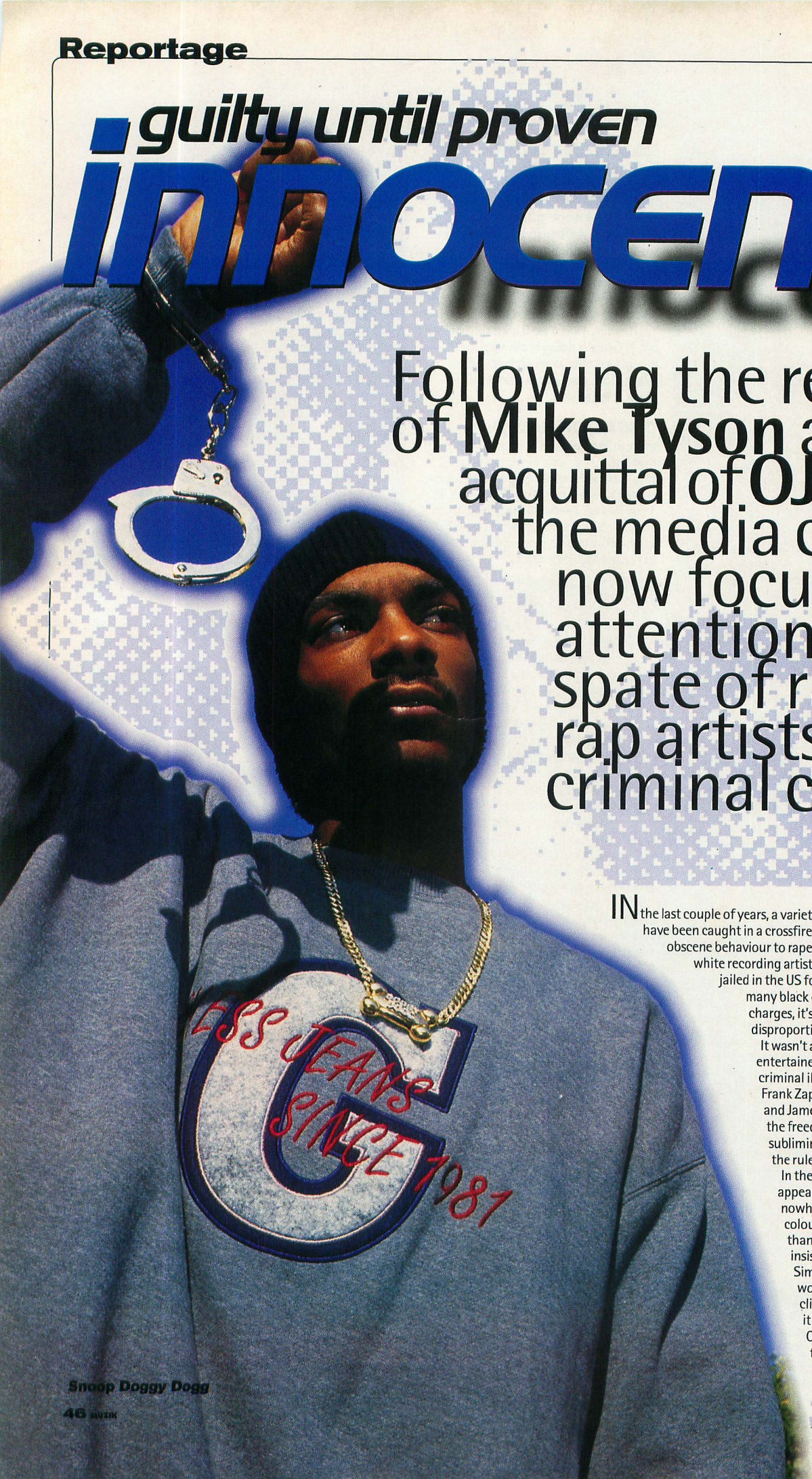
Oscar G Featuring Marck Michel's 'Reaching Up' is out now on Tribal UK



Oscar G

guilty until proven innocent?

words **Sonia Poulton**



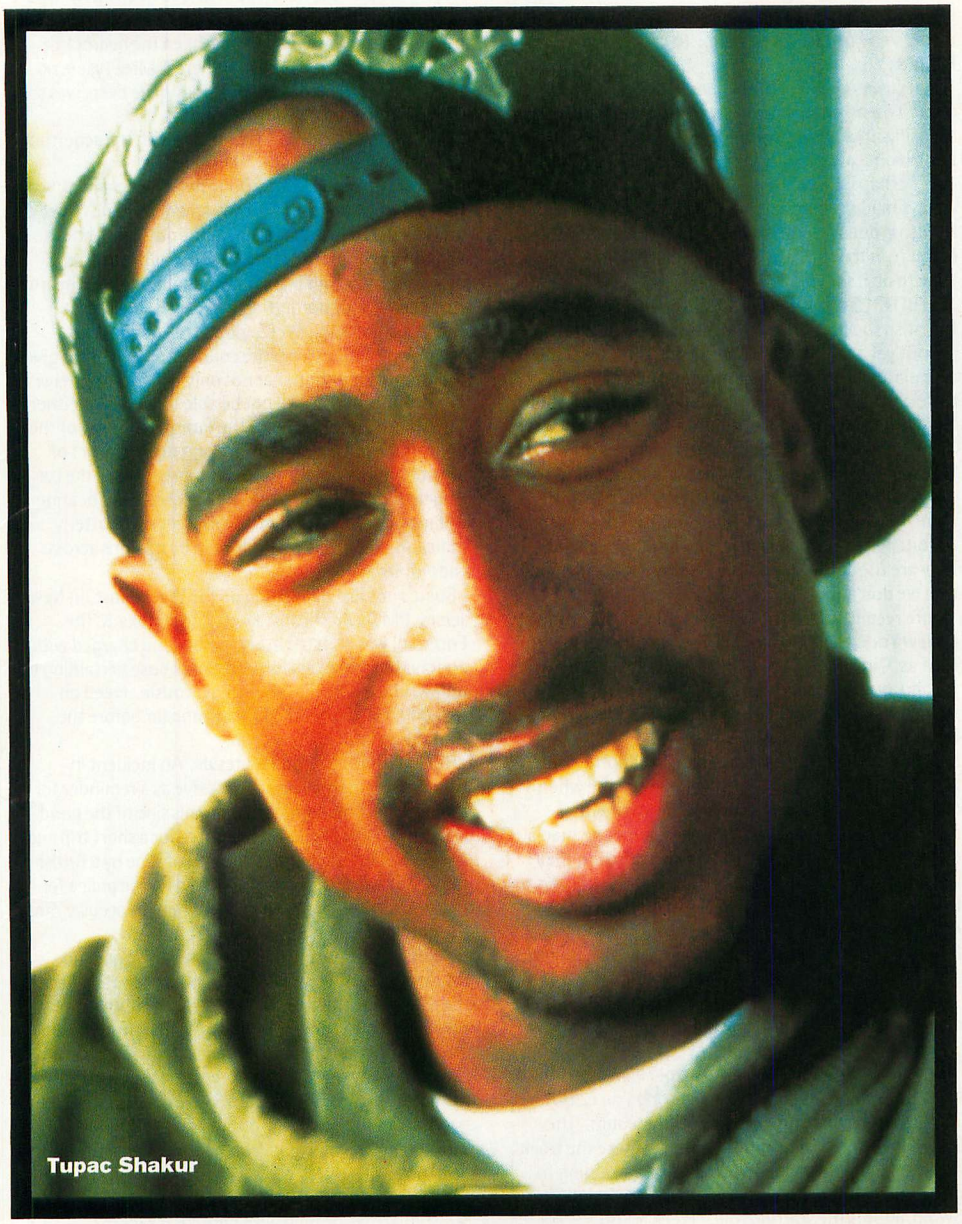
Snoop Doggy Dogg

Following the release of **Mike Tyson** and the acquittal of **OJ Simpson**, the media circus is now focussing its attention on the spate of r&b and rap artists facing criminal charges

IN the last couple of years, a variety of American r&b and rap musicians have been caught in a crossfire of criminal sex charges, ranging from obscene behaviour to rape. When you look at the number of white recording artists who have been arrested, tried and jailed in the US for sex crimes, and compare it to how many black entertainers are currently facing such charges, it's fair to say the figures are disproportionate.

It wasn't always like this. Historically, entertainers have been linked with all manner of criminal ills, regardless of their colour. From Frank Zappa and Jim Morrison to Chuck Berry and James Brown, it's as if their fame gave them the freedom to behave outrageously. It's as if, subliminally, we almost expect them to ignore the rules which govern the rest of us.

In the Nineties, however, the perimeters appear to have significantly narrowed. And nowhere more so than in America, where the colour of a person's skin is a bigger issue than any other. This was amplified with the insistence of the American media that OJ Simpson's attorney, Johnnie Cochran, had worked the race card in order to obtain his client's acquittal. Which is not to suggest it was purely by dint of his skin tone that OJ was acquitted. It's more to highlight the fact that, if race wasn't such an issue, the card wouldn't have been available to be pulled in the first place.



Tupac Shakur

Michael *"It doesn't matter if you're black or white"* Jackson is perhaps the most famous case of recent times, having survived a string of alleged sexual offences against young boys, culminating in the multi-million dollar pay-out to Jordy Chandler. Why Jackson agreed to the settlement is a moot point. He avoided court, but the mud has stuck.

So far, from an ever-growing list of American artists, only rap star Tupac Shakur has been found guilty as charged. Tupac pleads his innocence to this day, philosophically claiming that, eventually, the truth will come out.

IN January 1995, Tupac was imprisoned for one and a half to four and a half years for sexual assault. Having spent nine months behind bars, Tupac was released just a few weeks ago on a $1.4 million bail pending an appeal.

Tupac's accuser, a 21-year-old Brooklyn female, claimed the artist invited her to his hotel room at the Parker Meridian in New York, where he and several of his buddies set upon her "like animals". She had met Tupac once before, four days earlier at Nell's Nightclub, and during that first evening is said to have administered oral sex to the rapper on the dancefloor, after which they returned to his hotel room and engaged in intercourse. Tupac's story is that she subsequently left the hotel and everything was fine until she turned up several days later. Then all hell broke lose.

Prior to his bail, Tupac spent part of his jail term at the Clinton Correction Centre near the Canadian border, a maximum-security prison housing inmates serving 25 years to life for murder. Shortly before he was freed, the rapper was visited by the Reverend Al Sharpton, who claimed Tupac was under 23-hour lockdown and had been beaten and bullied by officers who openly called him "nigger". As a medium-security prisoner, it was arguable whether he should have even been sent to Clinton in the first place.

The woman who brought the charges against Tupac has also had her life turned upside down. Her identity has never been revealed, but that doesn't mean she has had a peaceful time. She claims she has received threatening calls, suffers regular nightmares about the event and was subjected to abuse from the rapper's fans while attending the hearing.

Tupac Shakur was perhaps ripe for a public flogging. He had transgressed so many unwritten hip hop codes, it was inevitable *something* was going to happen.

His "crimes" included hanging out with Madonna (leading to her being described as a "white trash culture vulture" by "The Source", the respected US hip hop magazine) and suing "bredren" (film directors, the Hughes Brothers). When Tupac was shot several times just weeks after the sex attack (he was hit six times, one shot piercing his testes and one his head, both bullets literally going in and coming out the other side), it served as an indication of his unpopularity with some urban New Yorkers.

LIKE Tupac, there isn't much Jodeci, the six million-selling r&b crooners, haven't been accused of. From firearms offences and assault to alledged gang-banging, these golden boys have had more than their share of controversy. Cleared of every charge brought against them, lead vocalist K-Ci puts the accusations down to simple jealousy.

"If you're successful, people always want to bring you down," he says.

So far, from an ever-growing list of American artists, only rap star Tupac Shakur has been found guilty as charged. Tupac pleads his innocence to this day

Is it really that simple? Or does it merely highlight a deeper problem? The media continues to report such cases as, "Hey, it's rock and roll, what do you expect?", but isn't it time someone attempted to dig a little deeper? So, for the sake of argument, to act as an aid to digging that little bit deeper, the problem could be any, or none, of the following:

RACISM

We all know racism exists. And perhaps more so in the US than anywhere else in the world. So is middle-class white America feeling resentful of successful young black men?

History has shown America is not above conspiracy or assassination. Look at Martin Luther King, Malcolm X and Kennedy. But today's assassination is more likely to be by litigation than by the bullet. It's also true that, in the Nineties, it's the pop stars who are perceived as holding the power and subsequently posing the biggest threat. Look at the way the PMRC (a hugely influential, right-wing censorship lobby) shifted their attention from white heavy metal acts to black rap groups, like 2 Live Crew, when rap began to cross over into the mainstream.

SYSTEMATISM

Yes, but most of the accusers are black. Which only further complicates the black on black syndrome. Not only does black culture feel under pressure from white culture, but it also feels the pressure from within. As AG, a rapper from the Bronx whose partner Show is currently awaiting a second degree murder trial in the US, points out:

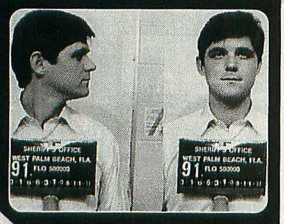
"Physically we are killing each other, but mentally they've got us killing each other, too," he says. "It's like we have reached a point where it's hard to achieve anything."

STEREOTYPE

White society is more ignorant of black society than black is of white. It has only been in the last decade or so that television has started to portray black people in roles other than "mama" or "criminal". Because whites have only seen selective sections of black culture, their ideas are stereotyped. However, this can obviously work both ways.

There is still a common misconception (admittedly of the Bernard Manning school of thought, but it nonetheless exists) along the lines of black men being somehow more virile, more sexual. Advertising re-enforces this. And some black performers perpetuate it.

Luther Campbell of 2 Live Crew fought off one of the highest profile censorship cases to come to an American court in recent times, when the the group's "As Nasty As They Wanna Be" album was subpoenaed on obscenity charges. Campbell won the case claiming the First Amendment. Freedom of speech. ➦



(left to right, from top) **Snoop Doggy Dogg. OJ Simpson. Michael Jackson. 2 Live Crew's Luther Campbell. Mike Tyson. William Kennedy Smith.**

"A lot of white people have a problem with black men talking about their genitals and, moving the way we move, some people take offence to it," he says.

POVERTY

The accusers are often from poor backgrounds. Which doesn't mean poverty should ever be an excuse for accusing anybody of a crime they haven't committed. But to some people, litigation is seen as an easy way out. Perhaps the only way out. Besides, poverty has always made people act out of character, hasn't it? Hardship doesn't lend itself to acts of magnanimity. If you're in the shit, who ya gonna call? Nobody. You have to do it for yourself.

THE BITCH SYNDROME

In British society, scheming is less viable because we are not yet as materially driven as the USA. Ice Cube articulated the "Bitch" syndrome in 1989, when NWA were brought to task over "A Bitch Iz A Bitch" on their "Straight Outta Compton" album.

"The way we see it is there are certain types of women. Nice women and... Bitches! Nice women are not after you for your money or whatever you can give them, they're looking for the person. And then there's the bitches who are only in it for what they can get. They are the gold-diggers and it's those type of women that we don't like."

More recently, Jeru The Damaja spoke of the problems in New York. His 1994 album, "The Sun Always Rises In The East", included a track called "Da Bitches": *"I'm not talking 'bout the queens, but the bitches/Not the sisters, the bitches/Not the young ladies, the bitches."*

REVENGE

Some people want to be more than just another notch on the rock 'n' roll bedpost. They seek revenge when a commitment is not forthcoming. The artist either misled them into believing they were someone special or they were deluding themselves into thinking they were the only one.

KARMA, OR THE 'WHAT GOES AROUND COMES AROUND' THEORY

Do artists fan the flames of their own sexual proclivities and subsequent lawsuits?

Jodeci's recent big-seller, "Freek N You", opens with a heavily innuendoed intro, gasping suggestively: *"I wanna freek you"*. This is followed by the lines, *"Everytime I close my eyes/I wake up feeling so horny/I can't get you out of my mind/cos sexing you be all I see."* The track is taken from the band's third album, "The Show, The After-Party And The Hotel", where the tracks are inter-cut with sound-bite dialogue pertaining to groupie action in which Jodeci's producer, Devante Swing, adopts the starring role. "Freek N You" represents little more than faking orgasms (and not particularly well at that), but it would doubtless set some 16-year-old girls all a-tingle.

There are those who don't know where to draw the line between fantasy and reality, and fan worship is synonymous with this condition. The distinction is further blurred by groups like Jodeci thrusting their ample pectorals in fans' faces. Reversed, this is exactly what feminists have been screaming about for decades. Just because a woman wears revealing clothes, it doesn't mean she's there to be pawed. Of course it doesn't. But some people unfortunately still equate bare skin with availability.

"When people look at you, they make their own perception of how they want you to be," responds Jodeci's Mr Dalvin. "I don't go around saying, 'I'm sexy look at me'. They look at me and say, 'Oooh! He's sexy. *They* decide who the sex symbols are."

AND this is only the tip of the iceberg. So what on earth is going on? There are so many conflicts within these incidences. Some look to the jailing of Mike Tyson and the non-committal of William Kennedy Smith, who were both accused of rape within months of each other in 1991. Despite several sworn testimonies and video evidence of Kennedy's indiscretions, he was free to go. Tyson, as we all know, was not. There were many parallels to be drawn between the cases, but the two men were treated very differently.

Cynics reason the Kennedy Clan is such an integral part of the US establishment that to have jailed the nephew of Teddy Kennedy would have shaken the bedrock of white middle-class America. Whereas Mike Tyson, no matter how rich and famous he may have been, was still a black man from a New York ghetto.

But it hasn't stopped at Tyson. Nor with the acquittal of OJ Simpson.

The trial of Snoop Doggy Dogg (who, it is claimed, was present when another African-American male was shot and killed) has just started in California. Quite how he will fare in the wake of the OJ verdict is difficult to ascertain, although one rapper has already been heard to mutter, "Snoop is getting it because OJ didn't". The judge presiding over Snoop's trial has banned television cameras from the courtroom, which has given rise to the suggestion that not only will he not receive a fair hearing, but we will not be able to witness it either.

This is not mere paranoia. The rampant bigotry of the Californian judicial system has long been a target of angst for black Americans. Even more so since the Los Angeles Police Department were acquitted of beating Rodney King, even though the evidence was utterly indisputable. It was, after all, seen by millions across the worlds on television.

But it's not just happening on the West Coast. In New Jersey, PM Dawn vocalist Jarett Cordes (aka JC The Enternal) was arrested in September and charged with aggravated sexual assault and child abuse pertaining to unlawful sex with his 14-year-old cousin. Freed on $10,000 bail, Cordes is also set to appear before the Grand Jury later in the month.

Nor is it just happening Stateside. An incident in London during this year should serve as a reminder for us not to become complacent on this side of the pond. New York rapper Keith Murray, here for a short trip and a couple of live shows, was accused of rape by a British fan. He was arrested and questioned by the police for five hours. His ordeal only ended when his accuser rang the duty officer and withdrew the charge.

Murray has consistently maintained his innocence. What's more, video stills from the London hotel where the attack was said to have taken place, captured Murray's accuser stacking tea-trays outside his room in an apparent attempt to barricade him in after, he claims, her advances were not reciprocated. On release from Paddington Green Police Station, Murray said he had learnt a lesson the hard way.

"I'm going to avoid females who are bugged the fuck out," he vowed.

SO what are we dealing with here? Is it racism? Or poverty? Or some form of personal revenge? Or a problem of the artist's own making? Or is it merely systematic of a long-standing feud between entertainers and the world at large, no matter what colour they are?

Surprisingly, the most overtly sexual rap act of them all, 2 Live Crew, seem to be somewhat lacking in sexual lawsuits. Luther Campbell (who also parades under the moniker of Captain Dick) is the father of a handful of children and has been known to share a bubble bath with dozens of women. He appears to have few qualms about offering it up to all and sundry. But maybe it's precisely because he is so available that there isn't a problem.

Having only just scratched the surface (and no doubt opened up a huge can of worms in the process), it's important to remember this is the "bump 'n' grind" era, where "sex, drugs and rock 'n' roll" is a well-worn standard. But for as long as there have been entertainers, there have also been people who want to sleep with them simply because they're famous.

In America, where merely looking can be litigious, fan-shagging is a timebomb just waiting to do explosively messy business with an artist's career. The fan possibly never meant it "to go this far". The artist definitely didn't.

But it only has to go as far as being reported to the authorities before the system takes over. And then, as we have seen, it becomes something far more than just a bit of slap 'n' tickle...

OPEN

Residents
DARREN EMERSON
& JIM MASTERS

FRIDAY 17th NOVEMBER	FRIDAY 24th NOVEMBER	FRIDAY 1st DECMBER	FRIDAY 8th DECMBER
DAVID HOLMES	UNDERGROUND LONDON	PHIL PERRY	CRISTIAN VOGEL
MR C	ALBUM LAUNCH	MIKE DEARBORN	BILLY NASTY
PAUL BLEASEDALE	DAVE ANGEL	"RETROSPECTIVE OF	KJELD THOLSTRUP
ERIC POWELL	DAZ SAUND	HOUSE PARTY"	SEB FONTAINE
NORMAN JAY	CRAIG WALSH	IN THE V.I.P	SMOKIN'JO
SMOKIN' JO	THE ADVENT (LIVE)	KENNY FABULOUS	IN THE V.I.P
JOHN KELLY	BUMP 'N' HUSTLE		TENDER
IN THE V.I.P	IN THE V.I.P		
SITTING PRETTY	BUZZ RECORDS		

Rulin'

Residents
CJ MACKINTOSH
& HARVEY

SATURDAY 18th NOVEMBER	SATURDAY 25th NOVEMBER	SATURDAY 2rd DECMBER	SATURDAY 9th DECMBER
Ricky Montinari	Billy Carroll (Roxy - NYC)	5 Years of Hi - Bias	San Fran Disco Night
Harvey	Jazzy M	Shauna Davis	Neon Leon
Smokin' Jo	Linden C	DJ Rule	DJ Digit
Moné (Live)	Kid Batchelor	Temperance	Doc Martin
Julian Jonna	Roy the Roach	Oval Emotion	CJ Mackintosh
Justin Berkmann	Julian Jonna	Nick Fiorucci	Shawn Benson (Live)
Tom Wainwright	In the V.I.P	Charles Webster	DJ Buck
In the V.I.P	Carwash	In the V.I.P	In the V.I.P
Wonderful world of Girls		Love it	Freshly Squeezed

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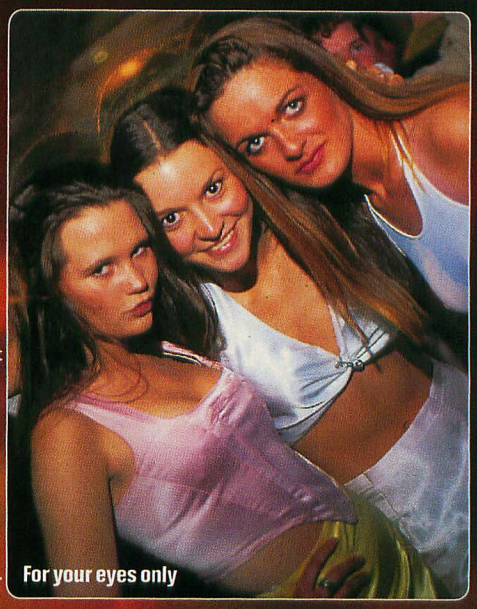
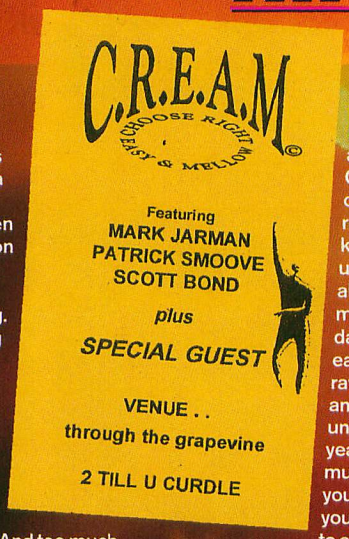
floor fillers

clubs and lives


For your eyes only



C.R.E.A.M.
A warehouse, Birmingham

THE UK party scene is in desperate need of a refit. The fact that house music has taken over every nightclub on every High Street is a testament to that. Everybody is clubbing. Everybody is listening to computerised chunder. And everybody's being fooled. The wool is being pulled over people's eyes by too many compilation albums, corporate clubs and risible DJs. And too much blanket media coverage.

In such a climate, C.R.E.A.M. truly stands out. It has more integrity than the rest of Britain's clubs put together. For the simple reason that it has the remarkable ability to still change lives.

As house is continually bastardised in all directions, C.R.E.A.M. commands respect for keeping the underground vibe alive. Cast your mind back to the days of those early warehouse raves. To the fear and love of the unknown, the yearning for new music in a place you've been told you're not allowed to enjoy yourself in. To a venue where some thought has gone into the location. You had to search everywhere for information on the club site. You had to be in the know.

Remember all this and you'll understand why it is C.R.E.A.M. has more than succeeded.

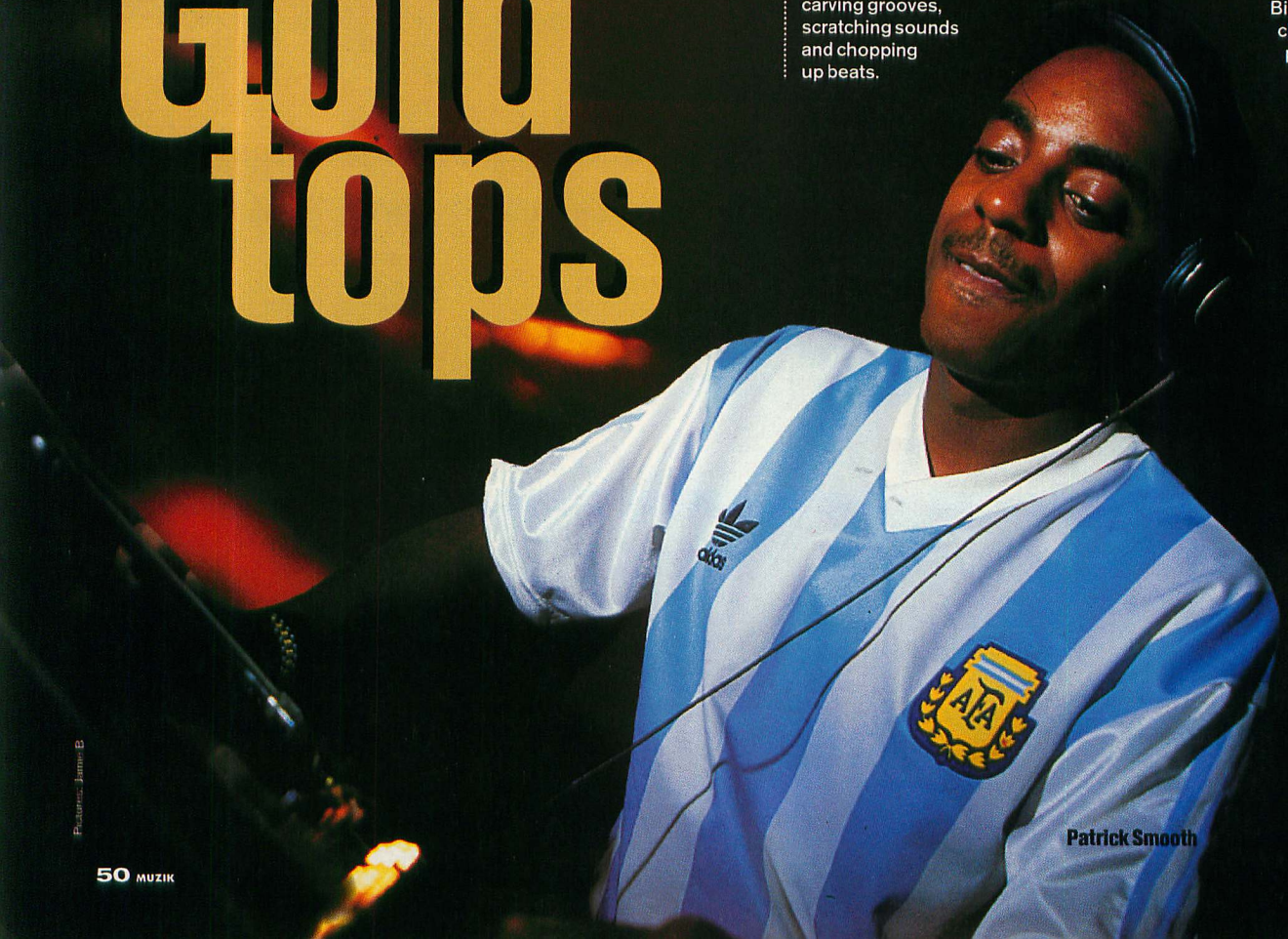
Based in Birmingham and not to be confused with their equally influential Liverpudlian namesake, C.R.E.A.M. is the bottleneck of UK clubbing. It has been running for around five years, but the promoters' attempts to push the party scene forward have been ignored by the people who've chosen to play the game rather than make the game play. But their efforts have not gone unnoticed in Birmingham. Every fortnight, they unite the entire city for an after-hours event which undoubtedly proves the party scene can remain underground. At least in these boys' hands...

Imagine a city which now has more exciting and positive club nights than any other place in the UK. Think Fun, Republica, Wobble, S.L.A.G., Miss Moneypennies, Atomic Jam, Third Eye, Oscillate, Crunch and House Of God. Imagine a city which has more exciting and positive DJs than any other. Think Patrick Smoove, Owen Owens, Scott Bond, Mark Jarman and Matt Skinner. Each of them play precisely what the party crowds want to hear, but they do so in a totally experimental style, frantically carving grooves, scratching sounds and chopping up beats.

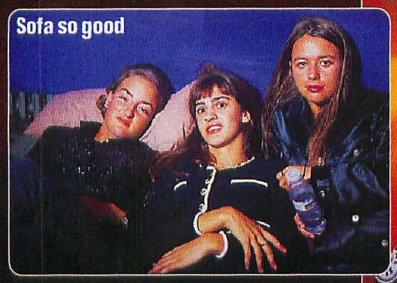
Take the people still standing after five hours of dancing in all the clubs mentioned above, put them together in an after-hours venue which changes each fortnight and runs well into the following morning, and you have a gathering unlike any other in the UK. C.R.E.A.M. are bringing the new school back to the old school. Along the way, they are providing both camps with one of the best nights around.

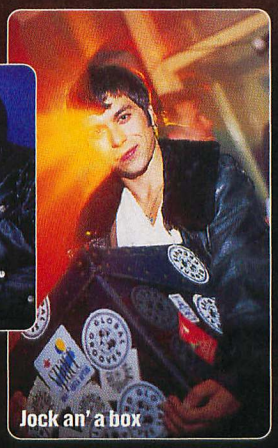
The location for tonight'sC.R.E.A.M. is a huge warehouse, a few minutes away from Fun's mighty Steering Wheel bash. The surroundings are perfectly safe, but they're still pretty wild. You've no idea what you might be letting yourself in for as you trek up the stairs and into a barren, minimally lit hall. The crowd builds as Birmingham's other clubs shut, some people literally staggering in.

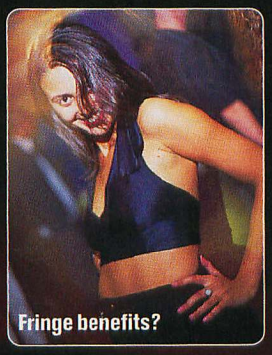
Gold tops


Patrick Smooth

Picture: Jamie B


Sofa so good


Jock an' a box


Fringe benefits?

Deep Dishing

However, it quickly becomes clear there are no prejudices here. Everyone just wants to party.

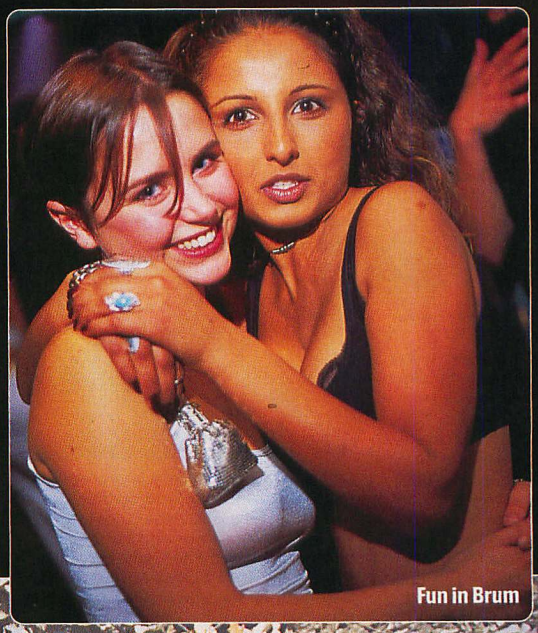
With Scott Bond absent from the decks, it's left to Patrick Smoove to serve an inspiring selection of house music. Moving from Strictly Rhythm sounds to Josh Wink drum rolls, he's full of confidence, never holding back from cutting in and out of tracks. Smoove adds a new dimension to the house sound, something Carl Cox always strives for. As a result, we get party music for the true technicians – something of a house rarity in itself.

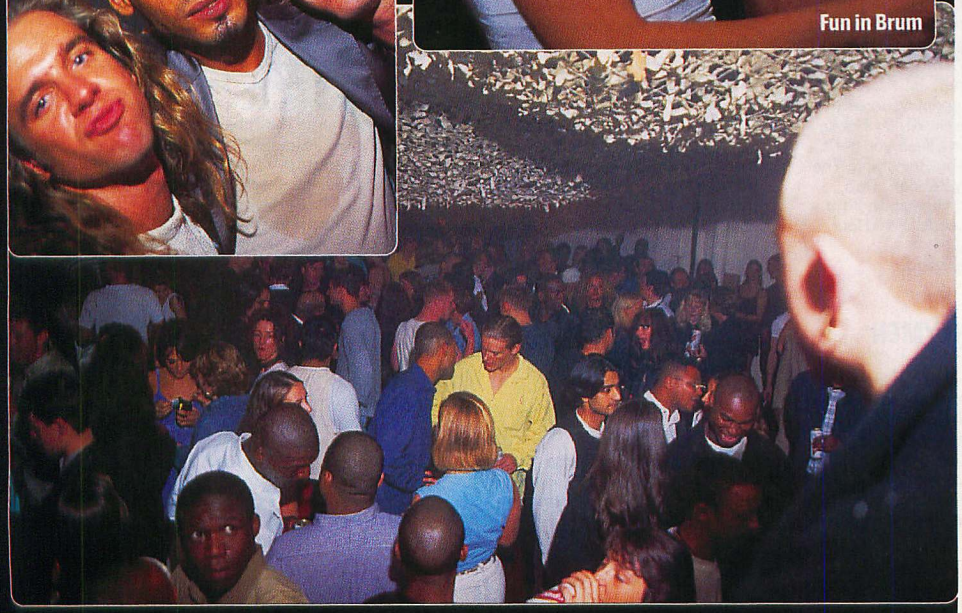
Doped-up, downtempo beats are played upstairs, while Mark Jarman takes control of the dancefloor and keeps the more energetic on their toes. By this stage, there can be no doubts that C.R.E.A.M. is the elixir of life for Midlands clubbers. As one regular says, "Without C.R.E.A.M., you simply wouldn't have Cream." But the fact that punters travel from cities as far away as London and Newcastle suggests this club has captured a vibe the whole country is crying out for.

The cutting-edge sounds and the cut of the clothes may have changed, but C.R.E.A.M.'s attitude has remained the same for five years. This club is everything the dance scene in 1995 *should* be about. And everything the dance scene in 1995 isn't about.

For that alone, C.R.E.A.M. deserves a piece of everybody's time.

Ben Turner


Fun in Brum



CAJUAL PARTY

The Shelter, Chicago

WHEN you ride to a venue as legendary as The Shelter sitting with Deep Dish's Dubfire and Sharam in a 59-foot limousine, you know you're in for one hell of an evening. And then some.

There's an endless queue to get inside and a sea of sweaty bodies gyrating in the main room. The VIP room is equally packed. With luminaries like Roy Davis Jnr, Derrick Carter, Boo Williams, Glenn Underground, Spanky and Herbert J of Phuture, Gemini, Sneak, Chris Nazuka and Kenny Dixon Jnr, all sipping cocktails and schmoozing heartily at the bar, the scene is like a visit to the Chicago house hall of fame. No wonder a flabbergasted Dubfire says, "Pinch me, please!" as he hands Sharam a Stoli and cranberry.

The proceedings heat up just after midnight, as Dajae takes the stage to a thunderous ovation. She's here to belt out her tried and true hits, live not Memorex, and is backed by a dazzling four-piece band, complete with two backing singers. One of which is the infamous D'Bora. Dajae manages to project the same earnestness she does on vinyl and seeing her in the flesh (so to speak) further drives home the magnitude of her walloping voice and soulful ethos. Her presence is captivating. Brilliant work.

But the fun is only just beginning. Chez Damier tackles a competent four-hour set (Carl Craig having failed to show) and the Deep Dish boys speed across to the main room, where Dubfire steps up to the turntables first. He immediately lays down a flurry of heaven-sent cuts (most notably the J Sinister bootleg remix of KenLou's "Moonshine"). His partner meanwhile pounds down more Stoli and cranberries, pumping his fists in the air in excitement as he loses his mind along with the punters.

When it comes to his turn, Sharam continues to annihilate the floor, opening with Prana's Deep Dish-produced "The Dream", then curiously mixing into Michael Watford's heartfelt "Inspiration". From there, the night just gets darker, moodier and crazier, until Dajae returns to sing her latest single, "Day By Day". To the delight of the crowd, she then drifts into a few bars of her classic, "Brighter Days", before delicately waving goodbye. Man, what a tease.

Bringing this wonderful party to a close is none other than the Cajual kingpin himself, Cajmere. Slight in build and dressed in leather trousers and a tight lamé shirt, he is clearly feeding off of Deep Dish's limitless energy from the moment he takes over the 1200s. Playing much of his own material, he also does his fair share of damage and keeps The Shelter rocking right through into the wee hours of Sunday morning.

A night the Windy City and parts beyond will undoubtedly be talking about for a long time to come, this one is already sitting comfortably in the history books.

Darren Ressler

CLUB FOR LIFE

Gardening Club 2, London

CLUB For Life has given us an eternal night-life catchphrase for hedonism. Conceived by Shelly Boswell and Jeremy "Fancy Moonwalk Pants" Healy, the weekly event was first played-out under the arches of London's original Gardening Club on Saturday nights. Uplifting house made armpits fashionable and a membership of 4,000 grew from its energy. Everything was buzzing until April of this year, when Mr Plod changed the rules of clubland overnight and revised the license of the venue.

For a while, the capacity crowd were without a roof over their heads. But just like the hope entailed within the pop words of D:Ream, *"Thi-i-i-i-ings Can Only Get Better"*. And sure enough, Club For Life has found itself a new home.

The Saturday night queue outside London's former Xenons nightspot, now renamed Gardening Club 2, is just like it was in the old days. The young and the best-dressed of London manage to keep it together until they're past the Gestapo-mackintoshed doorman. There is the inevitable heavy queue for the cloakroom, before catching-up at the bar and half an hour later... it's Club For Life once again.

From the outside, this venue looks like just another posh doorway on Piccadilly. Yet once inside, the ground level opens up into a comfortable bar, decked out with sofas and a small dancefloor. There's somewhere to people-watch if you can't speak or dance. Unlike the downstairs level, a subterranean cavern, dark and smoky, with plenty of raised areas to elevate the mind. This place is built for dancing, a proper old disco without the 'teque, creating enough vibe to shake your life into the high energy that weekends were made for.

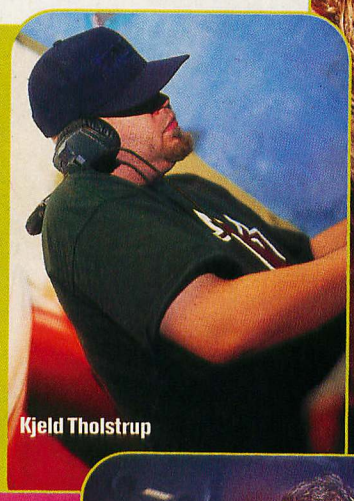
Brandon Block and Laurence Nelson (Healy has a 4am, Scarlet Pimpernel-type slot) have replaced Chris & James as the Club For Life residents, who, surprisingly, are tonight's guest DJs. Mixing up less of their screaming house, they replace the old excess of vocals and pianos with a deeper (but no less uplifting) groove. The punters love it. Especially Roland Browning (stage name of the "fat boy" from the golden age of "Grange Hill!"), who can be seen here most weeks, larging it with his mates.

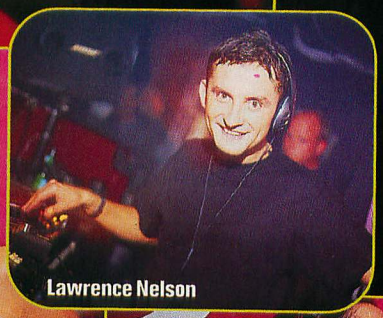
"I'm here to cater for the crowd," explains Shelly Boswell as she shuffles across the floor like mother-love herself. "They want good house music, hands-in-the-air dancing, 'aving it all night long... And that's what I'm giving them."

Too right darling!

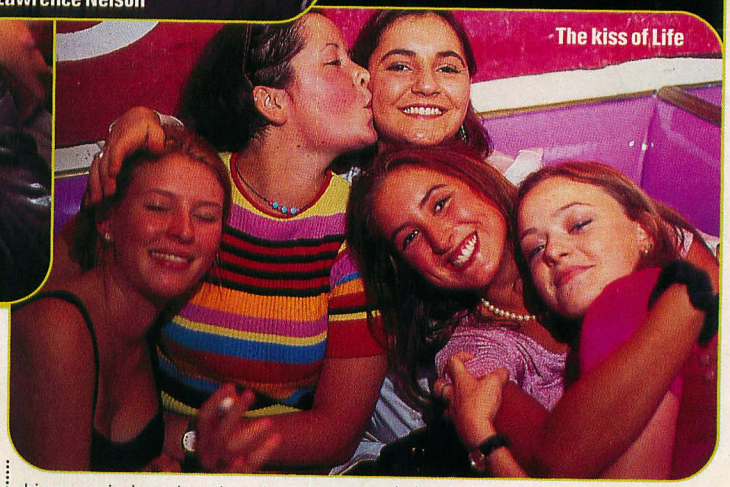
Rowan Chermin

Shelly Boswell


Kjeld Tholstrup


Lawrence Nelson

Silver Lady


The kiss of Life

DAFT PUNK

Slam's Never Get Out Of The Boat, Glasgow

SO we're in this greenhouse, floating on the Clyde and the "next big thing" have just taken to the stage. Thomas Bangalter and Guy Emmanuel peer into the cluster of gadgetry between them and their chemically-focused crowd. Slow, deep, funked-up moaning eminates from the synthesisers. A determined hip hop bassline slaps in. The hypnotic, acid Quo chords audio-morph from guitars to voice.

Daft Punk's first track, "Da Funk", gives over to the urgent thrum of 1,000 generators backed by chiselled Moog bass noises. Thomas shakes his booty hard and the strobe goes wild. So does the audience. A gentle hi-hat is assaulted by subsonic rumble, becoming introverted and distorted. Guy slices the volume in and out of the spine-sapping sound and "Alive", the duo's debut single, rocks in with a Rolling Stones-style bass and orchestral pulses propped up by 303 squelches and a resolute snare.

The response is over-the-top. And so it should be. This is a crowd who know the rumours about Daft Punk are right.

Rory Weller

BLACK STAR LINER

Cafe Mex, Leeds

FEW bands have managed to bridge the gap between rock and dance, but Black Star Liner may yet bestride that yawning chasm. This is live dance music with stage presence and not a nubile dancer in sight.

Black Star Liner's stirring mix of dubbed-up ethno-trance is cut away from most of the other trans-global acts by their extreme stage behaviour. No knowing transcendence here. While the reverb flirts with some truly stonking guitar, main man Choque belts across the stage, yells into the mic and jumps into the audience.

One member of the band, Tino, is absent. They miss his chaotic splutterings of hip hop, so Choque fills in, laying a series of feverishly improvised vocals over the guitar, the sitar and the rumbling bass. He spends a song screaming, "Prince Nassem Hamed" and another inviting writs by working through the choruses of "Roll With It", "I Wanna Be Adored" and "Paperback Writer". He is playing the northern hero, the new Tommy Trinder ("*The day war broke out, the wife said to me...*").

Then he's off again, sprinting across the stage, knees up in the air. At first it looks like Madness. Then, in a flash, you get it. The white shirt, chest out, feet flying. The spitting image of Tony Yeboah. Trap, sway, balance, shoot. He grabs hold of the mic and shouts "Leeds United four, Wimbledon two."

Great cabaret. Great band.

Vaughan Allen

MYSTIK JOURNEYMEN

The Richmond, Brighton

TRUE to the spirit of hip hop, Oakland's Mystik Journeymen organise jams and sell tapes to like minds the world over. They also manage to run a fanzine called "Unsigned And Hella Broke".

What this underground education seems to have taught them is the importance of the live show. They have a different angle to the big-name signings, the artists who've spent more time counting dollars than they have performing. The artists who come to the UK, rattle through three or four of their hit tunes and hop on the first plane out of here. While Vision and PSC only rap over DATs, they make their material breathe and their show feel alive.

The duo's deliveries are tight, their commitment is without question and there's also a genuine sense of involvement with the crowd. Vision fixes his eyes on an individual and raps at them. If, in one of their stories, he envisions a spaceship coming from the sky, on stage he actually sees it. PSC leaps around, eyes wide as he enacts another tale. On a tune like "Depths Of Survival", their voices stretch way beyond the established perimeters of rap.

Mystik Journeymen leave the stage sweating and prompty sell another heap of tapes. You can't helping thinking that they won't be unsigned and hella broke for too much longer.

Will Ashon

DJ SKULL

Final Frontier at Club UK, London

REPUTATIONS count for little at Final Frontier, where the knowledgeable and up-for-it crowd are used to making ruthless choices between "The world's finest DJs" and unknown locals who often steal the show. The hardest room of the three spaces (in terms of bpms and difficulty in holding people's interest) is the Cosmic Cave, a large sweatbox seemingly designed for pure escapism.

It's here that DJ Skull, Chicago's latest sensation, makes his UK debut up against the excellent Electric Orgasm in The Shangri La room and resident spinner, Gayle San, in The Tribal Temple. Playing miminal acid tracks, he resists the temptation to rely solely on piledriver crescendos. Instead, he builds a gradual groove which keeps many of the stripped-to-the-waist purists with their hands in the air throughout the whole set. With occasional shuddering stops thrown in (presumably to give everybody a rest), he engages the crowd rather than winning them over completely. Which is still some achievement for a debut slot.

Final Frontier plan to re-book him shortly. No matter that he failed to show for his Digital Nation slot the following week because he was deported. Which, as far as excuses go, is a pretty good one. On the strength of this performance alone, he deserves to be allowed back into the country as soon as possible.

Jonty Adderley

BOY GEORGE

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CAMEL AIR RAVE

Las Vegas, Nevada

WHAT happens when you fly 500 Germans across the Atlantic to spend three days in the desert outside Las Vegas? With the supreme influence of empathogens and hardcore techno, UFOs can seem very real.

Under the auspices of their Camel-sponsored jaunt, also known as The Move, Germany's Megacult have landed what has to be the best outdoor party of the year. Or at least it appears that way. But I'll get to that in a minute.

This year, the organisers decide to go intercontinental and bring their party to America. In a similar vein to the outdoor Full Moon parties going on in the nearby deserts of California, they celebrate the symbiotic relationship between the crater-like terrain of Nevada, mind-bending drugs and heavy electronic sounds.

The Germans emerge from their transcontinental flight (replete with dancefloor and DJs) to the Friday warm-up party, which features an unbelieveable line-up of America's most expensive house spinners, including Frankie Knuckles, Tony Humphries, Masters At Work, David Morales and Roger Sanchez. It's too bad that their monstrous sounds seem like they're being pumped through a 10-inch ghetto-blaster on the floor. It's just as well the music is far too excellent for most to care.

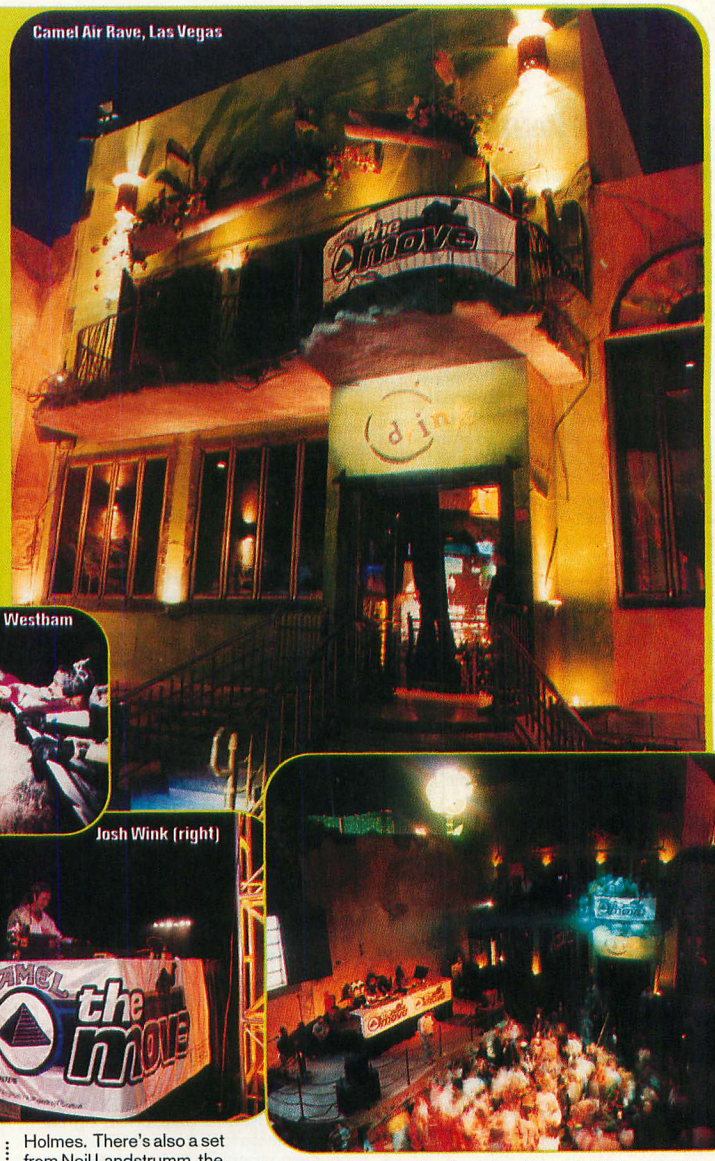
Luckily, Saturday night doesn't fall prey to such problems. Even though Laurent Garnier fails to show, Richie Hawtin can't get clearance into the US, Doc Martin and Mark Lewis have other plans, and Speedy J falls ill, the event is still huge. Some 3,500 Stateside ravers from as far away as San Francisco, Chicago and Denver join the Germans to shake their stuff. Upon arriving at the site, the scene takes on a weird, "Close Encounters" feel, mainly thanks to an enormous pyramid-shaped scaffold lit from up above us with brilliant lights and lasers.

The sound is like nothing I've heard before. Suspended on all four walls of the pyramid are rib-shaking stacks which pump out enough volume to raise the walking dead back on Las Vegas Boulevard. The crowd inside the mothership, submerged in bass, are treated to the likes of John Acquaviva, Super DJ Dimiti and Derrick May, each laying down the acidic techno cuts fast and hard. Josh Wink mixes it up with a breakbeat interlude straight out of Cypress Hill and Westbam also gains much praise for his intensely built trance set. The VIP tent, meanwhile, has the housier strains of Africa Islam and the Funky Techno Tribe/Global Underworld DJs.

As the sunrise breaks over the hill tops, the Los Angeles-based Electric Skychurch duo wow the Germans with their spiritual strains, reminding the visitors of their own Moontribe parties. And as Sunday blossoms, there's a special VIP pool party back at the hotel for the air ravers. Marusha takes to the decks with her characteristic mixes and fellow guests are educated in the basics of techno.

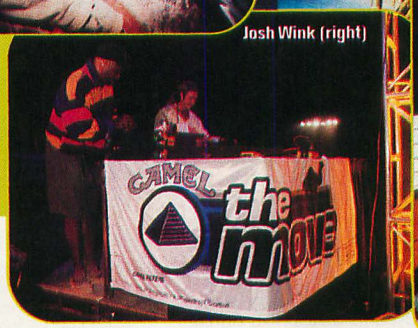
Personally, I wasn't swayed by the pre-event hype. Many of the DJs backed out and even more party people expressed their fears over what they saw as a corporate rave. However, much to my disbelief, this was really quite a feat. Those Germans sure do know how to have a good time.

Todd C Roberts

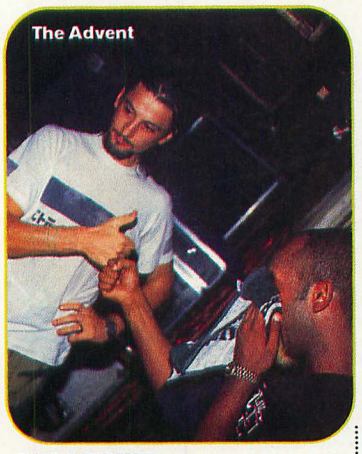


Camel Air Rave, Las Vegas

Westham



Josh Wink (right)


The Advent

Pic: Cody

THE ADVENT

The Omen, Frankfurt

THEY don't have much time for subtlety in Frankfurt. Not with Sven Vath pumping out the beats, building and building the noise for his hungry technoid host. It takes a crow-bar to prise him off the turntables.

But The Advent don't disappoint. The crowd simply turn their collective head from the DJ booth to the stage, hardly missing a beat as Colin and Cisco pulse their way into German hearts. To not lose a single member of the crowd built up by an on-form Vath is an achievement. To keep up the tempo, the passion and the power is simply extraordinary. Vath is so impressed, he's on the stage with them by the end of their opening track, "It One Jah", pumping his arms, exhorting the crowd.

Yelps of appreciation greet each shaft of analogue white noise as Colin and Cisco attack their mixing desk, samplers and drum machines. Colin body pops from keyboard to computer, carrying the crowd with him. The roof drips sweat onto the machines, but nothing is going to electrify the band except perhaps the energy they are creating. Free-form acid improvisation cuts across the racing beats of "Bad Boy" as Cisco bends the 303, the top-knot and goatee contingent shaking to each squeak.

By the end, there's enough cheering to fill a stadium. Cisco turns to the desk and unleashes a bass riff as the duo pile into a totally improvised number. Sven is back in his booth, but even he is willing to forgo a few minutes of DJing for this delight. And that's praise indeed.

Vaughan Allen

HERBAL TEA PARTY'S SECOND BIRTHDAY

Rockworld, Manchester

MADHATTERS in mad hats and wide-eyed Alices lost in Wonderland merge into an homogenous sweat-fest of pierced flesh and tattooed limbs, all awash in a sea of serotonin. It could only be a Herbal Tea Party. Predictable, but high-ly effective, this fortnightly brew offers an hypnotic blend of 303-driven techno and searing Ultra Violet rays with enough smiles to stock a 24-hour smile shop.

Now celebrating their second birthday, Herbal Tea Party's explosive popularity can be tracked via a change of location from an Irish social club, the New Ardri, to a mega-club, Rockworld, where an additional chill-out room offers more space and a little iced ambience. Over-seeing the action is Herbal host and resident DJ, Rob Fletcher, who tonight gets together with VIP guests Charlie Hall, Andrew Weatherall and David Holmes. There's also a set from Neil Landstrumm, the nerve-blasting Psyche and Peacefrog darling. Despite extra capacity, Rockworld is so ram-packed with writhing bodies just reaching for the burn, there's barely room to swing your dreadlocks.

As Alice said, these tea parties just get curiouser and curiouser...

Rachel Newsome

CHRONICLES OF THE BEATS

The Zap, Brighton

GLOBAL Communication really ask for it sometimes. You can't go around playing snatches of the "Sportsnight" theme and expect to get away with, can you? So...

For most of tonight, the latest fixture in the monthly Chronicles Of The Beats club, the two teams adopt a three-deck formation. Joe 2000 and AJ Kwame (both formerly of RPM, the Mo' Wax act) play the scratcher system and yield early results. A solid bit of play builds from KRS-1's "MCs Act Like They Don't Know" and, using some fancy wrist flicks, they work it into the back of the net. One-Nil.

There's no denying that Global Communication play a beautiful game for the next century. In front of the Technics back three, they employ CD players, samplers and microphones, with the singers up front. But they severely over-complicate their moves and eclecticism sinks into dilettantism. A scrambled attack of drum 'n' bass yields their only score of the night. One-One.

Joe 2000 picks up the ball from deep in his own half and undertakes a solo foray ranging from the oldest of old skool to Ol' Dirty Bastard, scratched and beaten to a pulp. Two-One. Kwame comes back for the ultimate rumble in the jungle. He shoots, he scores. Three-One.

Can you hear The Zap End sing? You sure as hell can.

Will Ashon

STREETRAVE

The Arches, Glasgow

STREETRAVE'S Ricky Magowan and Jamsy are Scotland's self-professed hearty party monsters. The events which they held in the departure lounge of Prestwick Airport have gone down as legends and the DJs who have guested at their Salsa and Colours nights read like a Who's Who of the dance demi-decade.

Tonight, they're celebrating six years of club promotion and they're doing it in style. This Arches sell-out features the biggest concentration of house DJs Scotland has ever seen, including Jeremy Healy, Brandon Block, Alistair Whitehead, Danny Rampling and Graeme Park. Park and Rampling play a colourful hard house set in the first arch, while Healy is outrageously cheesey in the second. Inevitably, the up-for-it crowd love his less-than-inspired commercial segueing.

Come the end, Ricky and Jamsy are nowhere to be seen. So are they off on a drug-crazed binge? Nah, they're tucked up in bed at the hotel, hiding from the Fubar crowd who are trying to make them keep the celebrations going.

Rory Weller

FLAVA OF THE MONTH

Subterania, London

OVER the last year, Flava Of The Month has established itself as one of the leading hip hop nights in the capital, simply by staying true to the music. There are no gimmicks, there's no front. Tonight, they are supposed to be celebrating their first birthday with US freestyle sensation, Madskillz, flying in to headline. If only his improvisational abilities had got him from his apartment to the airport.

Nevertheless, nobody leaves the venue dissatisfied. Mystik Journeymen and DJ 279 play fine early sets, the latter helped out by the mighty mellow Big Ted on the mic. Blak Twang then deliver a long and tight performance, showing just how much they improve with every gig. A few months ago, a British crowd would not have taken any notice of these South Londoners. But tonight they command respect, attention and appreciation.

Next up are Little Shawn and his DJ. Sporting goalkeepers' jerseys which make them look like The Rene Higuita Experience, they weave their way through an extremely lacklustre bunch of tracks and a lot of shout outs to "the ladies". The end result isn't so much Dom Perignon as the remains of yesterday's bottle of Vimto. It's no surprise when Shawn gets a rousing London send-off ("*Booooo!*").

The crowd are, however, soon set dancing again as the tall frame of New York's Stretch Armstrong settles behind the decks. Cutting progressively smaller chunks of hip hop greats into a whole, the sounds of recognition from the dancefloor speed up until they become a constant boom. It's not flash or spectacular, but it's effective. Essentially because it's all about the music. The Flava Of The Month ethos wins through once more.

Will Ashon

RETURN TO THE SOURCE

Brixton Academy, London

MAYBE it was the carefully-directed crystal power. Or maybe the rumours of the presence of an high-quality intoxicant were true. Either way, Return To The Source tonight succeeded in creating a truly wonderful vibe.

A mixed bunch of day-glo dreads join the hardcore clubbers in trancing out to a wave of sound which undulates between classic mid-tempo Goa trance cuts and ultra-hard banging techno. Tsuyoshi, Mark Allen and Sid Shanti are in control of the decks, their sets mixing between live slots from the likes of Hallucinogen, Medicine Drum and Doof, all of whom perform in the cavernous, but heaving, main room. Astralasia meanwhile strut their stuff in the foyer.

Unlike some other large-scale events, tonight's performers excell at continuing and developing the vibe rather than breaking it up with each artist change. The result is a tripped-out rollercoaster ride which just keeps getting better and better. The highlight is the entire three hours between two and five in the morning. In fact, the only downer is the 6am finish. The packed Academy could have gone on dancing until noon.

Jonty Adderley

D INFLUENCE

The Astoria, London

D INFLUENCE close the Soho Jazz Festival with a performance which confirms them as one of Britain's most polished live acts. Dressed all in white, they fuse classic r&b with elements of rave for a capacity crowd whose diversity (from screw-faced b-boys to air horn-wielding soul boys) underlines the group's breadth of style.

Everybody in the venue is dripping with sweat and, after the multi-racial rap of The Brotherhood and some heavy funk vibes from Raw Stylus, there is a palpable sense of anticipation for the headliners.

As D Influence loosely amble onto the stage, there is instantly a connection between the audience and the band. It may have something to do with them being a home-town crew made good. Songs such as "Waiting", "Always And Forever" and "Good 4 We" are greeted as the anthems they have become.

But the best is yet to come and, with the help of veteran soul vocalist Paul Johnson, D Influence treat The Astoria to an extensive encore. It's no wonder the applause is still ringing out long after they've left the stage.

Jake Barnes

VURT

Harry Lime's, Portsmouth

ASK the average clubber for their idea of hell and a foggy Monday night in Portsmouth might well be near the top of their list. Most would assume that the chances of finding a decent club anywhere in this town would be somewhat less than, well, less than zero.

Such pre-conceptions, however, haven't deterred the grandly-named Portsmouth Electronic Systems. Taking over a bar decorated in post-colonial meets Bet Lynch style and renaming it Vurt, they ram it full of good times and hard sounds. And the public, even on this first night, have responded well.

A pick 'n' mix selection of yoof types are crammed together under one roof and in a tiny dance area. Everyone you've ever seen at a rave over the last seven years is here. The prats in their hats, the bongo beaters and the "I thought hemlines were above the crotch this year" brigade. Even if Colin Faver is handicapped by the lack of monitors and the music is on a techno-lite tip, there's no denying the sweat, the excitement and the passion of the crowd.

Cheap and cheerful, Vurt is the first stage in Electronic Systems' attempt to bring real techno madness to Portsmouth. They're encouraging people to find happiness in a tortured squeal. And providing new hope for Monday nights.

Vaughan Allen

REPEAT

The Blue Note, London

ARE Repeat the first techno supergroup? The line-up may not combine Hartnoll, Paterson or Saunderson, but if you're looking for the proud heart of Britain's finest underground techno diplomats, you can't really beat Mark Broom, Dave Hill and former Black Doggers Ed 'n' Andy. Even the most casual of listens to Repeat's eponymous debut album for A13 reveals a panoply of electronic delights, as infinite as the grains of the Sahara desert.

Tonight, they're launching "Repeat" with a live performance which is both confounding and confusing. The lack of visual stimulants means there's little to focus on beyond the spartan waves of distended frequencies and the bewilderingly idiosyncratic rhythms which are far more discreet on the disc. As a result, sounds and concentration come and go. Sometimes it's like Basic Channel doing trip hop, all mind-warping minimalism over low-down drum patterns. Sometimes it's like remixed out-takes from Black Dog's "Spanners". Troubling, mercurial, freestyle.

But it doesn't gel into one action-packed edge-of-the-seat drama. Loose and experimental, it's an inevitable by-product of the quartet's working techniques. Way out, with no way out.

Calvin Bush

Karl Hyde

Pic: Mark Benney

UNDERWORLD

The Arches, Glasgow

CHAOS in the inner city. On Glasgow's American Corner, a young girl lies screaming on the pavement, hands manacled behind her back as no less than six policemen struggle to contain her. Victim, drug dealer or jelly-loaded aggressor? No idea. Which makes it even more disturbing. It's in the unlikeliest of places that terror appears, dramatically displacing feelings of safety.

Glasgow isn't always like this. It's just, somehow, this image perfectly captures the sense of urban dislocation and the journeys through a suburbia at odds with itself which, at their finest, Underworld always manage to capture. That *"Night train from Romford"* never seemed quite such a daunting prospect. The *"Girl in cocktail bar"* never felt quite so uneasy about her situation. One step out of line, right onto the far side of the tracks.

Tonight, Underworld are returning to The Arches, where two years ago and at three gigs old, they truly came of age. This time they're working hard. Stuck in the back arch and doing it without the whip-up support of the Slam DJs, they battle against the kind of acoustics last heard on your grandad's Dansette when he absent-mindedly left his socks in the speakers.

It's a marathon performance, clocking in at over two hours, intertwining the most distinctive elements of "Dubnobasswithmyheadman" with proof that next year's follow-up will see them continue to transcend the pig-pen of the dancefloor. The set-up has changed, too. Emerson has abandoned his role of cutting in acetate grooves from the decks in favour of fellow Boys Own bedfella, Darren Price, dropping tracks in and out of the mix.

And what a journey it is. From dazzling to cruising to baffling to wonderful, it's that typical Underworld flow of kinetics which so inspires visual association. At times, it's like watching several films all at once, as the deranged tension overload of "Rez" gives way to some raw, minimal aggression which fibrillates under your every pore. You're Robert De Niro scowling the "Mean Streets", boggling at the human flotsam, or Keanu Reeves behind the wheel of a runaway bus. Yeah, a good night out with Underworld is empowerment, it's being allowed to dream the widest you ever dared.

The success of Underworld's live show continues to be unique. They still play faster and looser than any of their contemparies. Swerving between the syncopated drums of "Knuckx" and the pile-driving guitar-wah of "Dog Man Go Woof" without ever launching into a wholesale reproduction of the originals, you're left with the notion that everything is teetering on the brink, like Wile E Coyte chasing Road Runner out into the Grand Canyon.

The rhythms aren't just unstoppable, they're also barely containable. There are moments you recognise, but then wacking great chunks of avant-rock threaten to crush you with their anonymity. There's safety in the groove and peril in the transience. And when it's all over, you breathe a sigh of relief, welcome the return of normality, and swiftly sign up for the next fairground ride on the night-train to first-class subconscious mania and ultimate contentment.

Calvin Bush

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back room
barry (deja vu)
andrew
(brother to brother)

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december 9th
main room
smokin' jo
lisa loud
jo mills

viper room
sister bliss
girls 2 gether

back room
sarah chapman

december 16th
main room
sasha
john diweed

viper room
paul daley
ian ossia
scott braithwaite

back room
freedy (back to basics)
banj & jonathon
ashley james

dec 23th
Christmas Party
kevin saunderson
martin pickard
danny rampling
terry farley
clive henry
barry (deja vu)

dec 26th
Renaissance Party
Boxing Day
joe T venelli
ian ossia
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Birthdazed!

CREAM'S THIRD BIRTHDAY

Nation, Liverpool

Pics: Jamie B

Chaka Khan

THE age of corporate clubbing is in top gear. And clubs don't come a whole lot more corporate than Cream. In clubs like this one, it's not just about dancing any more. It's also about buying the compilation album, wearing the bomber jacket, flying as part of the travel package to Ibiza and so on.

A detailed debate of the rights and wrongs of this state of affairs would take up the best part of an entire magazine. But what matters here and now is whether Cream's third birthday party was a stormer. If everybody was havin' it large. And if the detractors are correct in saying corporate clubs are killing the original spirit of the rave scene.

The answers to these three questions are: Absolutely. Totally. And not necessarily. The beauty of Cream is that it has maintained an edge. In spite of the business empire growing up around it, the promoters' ultimate aim remains to rock the crowd big time, keeping everyone happy. But then that's obvious. If they hadn't retained this goal for the last three years, they wouldn't be where they are now. And one of the keys to Cream's success lies in the fact that promoters are as much a party posse as their punters. They're passionate about having a good time.

Cream's anniversary celebrations are held over two consecutive nights and the place is teeming by midnight on the Friday. Around 2,500 people have packed themselves into the two gigantic rooms and the smaller side room. More to the point, every one of them is going for it like there's no tomorrow. It's instantly clear that those who equate Cream with commercial fluffiness are making an huge mistake. These days, an increasing number of the club's masses appear to be acquiring a taste for harder and trippier grooves.

Walking into the back room, where Paul Oakenfold is Goa, Goa, Goa-ing for it, you can literally feel the drive of the crowd. They're totally mesmerised, but it doesn't stop them making one hell of a racket. When Oakey drops Future Sound Of London's "Papua New Guinea" in the middle of his set, this is the best place in the whole world. No question. Just as there is no question that the music which gets the most mental reactions of the weekend is trance, the harder and more acidic the better.

DJ Misjah & DJ Tim's "Access" is one of Cream's birthday anthems. Josh Wink's "Higher State Of Consciousness" is another.

The fact everybody here knows all these tracks back to front doesn't matter one iota. They're out there, they're off on it, they're 101 per cent into the boom, the crackle and the squelch. Take Danny Rampling's set. Every epic breakdown and 303 sound he fires off is soon soaked up by the amorphous mass of skin and sweat.

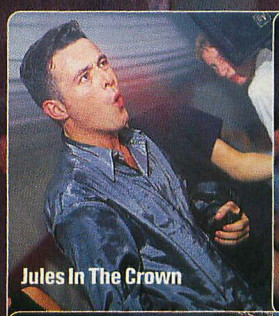
With MC Kinky's verses adding extra spurts of adrenalin now and then, bedlam ensues. Or take the way Jon Pleased Wimmin ends the Friday night. Or Justin Robertson, pumping it hard 'n' harsh the next day. Or Judge Jules, bass-quaking the massive covered courtyard.

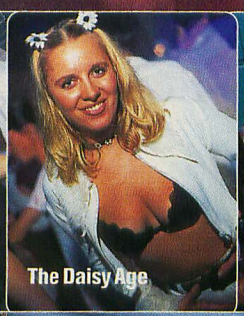
On top of all this, there's plenty of good quality house music from the likes of Rocky & Diesel, Andy Carroll and the criminally underrated Doc Martin. Even Chaka Khan has a piece of the action. She performs a selection of her classic cuts on the Saturday and very moving it is too. But after that, it's back to the berserk dancefloor activity. It's hardly surprising that the glasses of cold water which the Cream staff place on the bar disappear so rapidly. They keep reappearing, though. If only a few more promoters showed this kind of respect for their crowds.

Even when Cream have shut up shop, Liverpool just can't stop rocking. A visit to the cafe next door and later it's off to the pubs, where the records keep spinning throughout Sunday afternoon. This city has been often portrayed as a drab, depressing place, but today nobody here is in the least bit interested in winding down with a pot of tea and a duvet.

All in all, it adds up to an excellent weekend. Forget the compilation and the bomber jacket. Just remember the top fucking party. Remember where the true spirit of Cream lies. Always has done, always will.

Camilo Rocha


Jules In The Crown

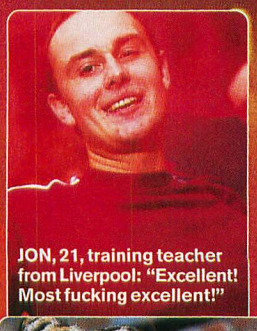

The Daisy Age

Darren Hughes

Groovesome threesome

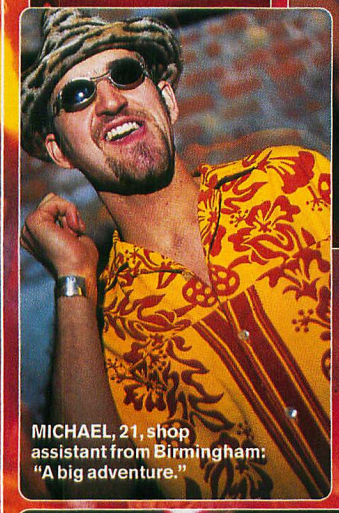
WHAT DOES CREAM MEAN TO YOU?

THE PUNTERS

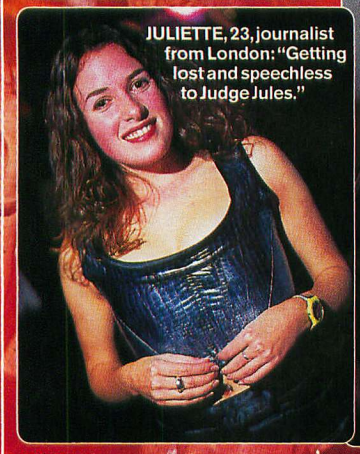


JON, 21, training teacher from Liverpool: "Excellent! Most fucking excellent!"

ANITA, 19, shop assistant fromLiverpool: "It's the life I'm living."



MICHAEL, 21, shop assistant from Birmingham: "A big adventure."

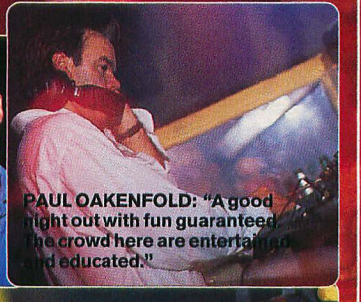


JULIETTE, 23, journalist from London: "Getting lost and speechless to Judge Jules."

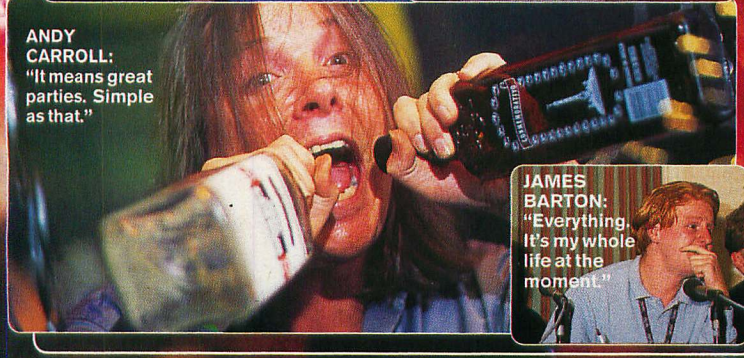
TRACY, 23, dressage rider from Gloucester: "A good time. Meeting up with loads of people and wearing something sparkly."

THE DJs

JUSTIN ROBERTSON (left): "Good, clean fun. A lot of people knock it, but it's a big club and it's always full, always succesful."



PAUL OAKENFOLD: "A good night out with fun guaranteed. The crowd here are entertained and educated."



ANDY CARROLL: "It means great parties. Simple as that."

JAMES BARTON: "Everything. It's my whole life at the moment."

CHECKPOINT CHARLIE

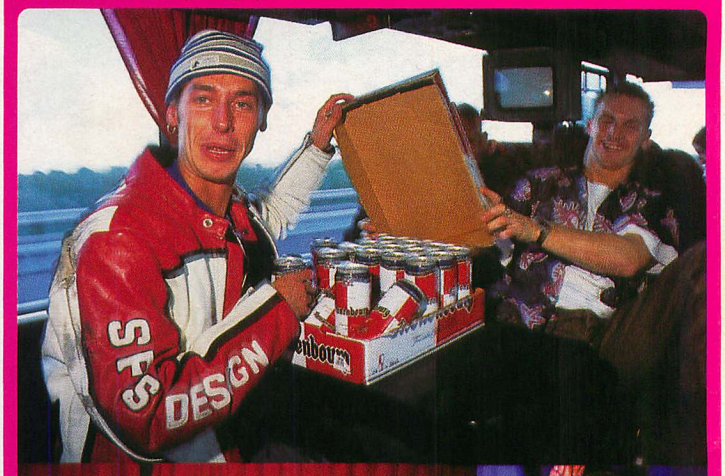
Paris

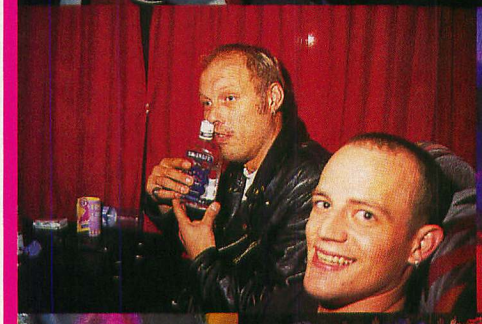
READING'S infamous Checkpoint Charlie club have recently expanded, promoting large one-offs, undertaking a mammoth UK club tour and launching a record label. But who would have expected this? Last month, Checkpoint went to Europe for a date in Paris, taking 80 loyal members on a hired coach for what turned out to be the wildest 24 hours of their lives. They were half-cut by noon and by the end of the afternoon, Rad Rice had been sent home by French customs.

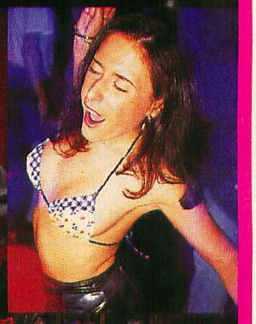
And as for the Muzik photographer...

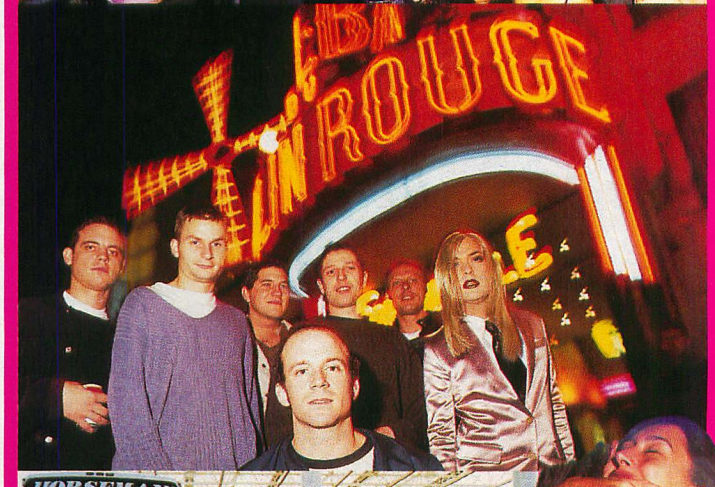
FRAMED!

Pics: Raise-A-Head









words **Darren Ressler** pictures **Martin Gallina-Jones**

wave culture

With Kraftwerk, Diana Ross and Ashford & Simpson among his 800 or so production credits in 17 years, **FRANCOIS KEVORKIAN**'s already impressive career is set to take another leap forward thanks to his Wave imprint

IT'S just past five o'clock and the twin elevators of 254 West 54th Street are packed with tired office workers heading home for a quick meal and some time with their loved ones, before waking up in a few hours to retrace their footsteps again tomorrow. However, on the 16th floor, at Francois Kervorkian's Axis Studios, the legendary DJ/producer is far from reaching the end of his work.

As the proprietor of Axis, one of New York City's most acclaimed recording facilities (which is located just a few steps away from the site of the legendary disco wonderland, Studio 54), there simply aren't enough hours in the day for the man known as FK.

Half-shaven and dressed in dark sweatpants, a matching T-shirt and sandals (with socks!), his appearance is slightly deshevelled. Danny Tenaglia has a session here tonight, remixing a track for The Shamen, and Kervorkian musters up his crack team, giving out instructions with the fervour of an inspirational guru. Everything has to be taken care of before he can slip into one of the midi rooms and talk about his glorious past and his bright future.

> "As a DJ, I feel most of the records sent to me should never have made it past the A&R department"

And what a strange trip it's already been for him.

Born in Rodez, France, 41 years ago, Kervorkian was raised in the suburbs of Paris. He went to college to study biochemical engineering, while at the same time juggling a fascination for playing the drums. He moved to New York City in 1975 and started gigging with assorted r&b cover bands, later getting hired to play alongside DJ Walter Gibbons at Galaxy 21. Shortly afterwards, Kervorkian began feeling his way around the recording studio and started editing together classic disco medleys.

Crafting his mixing abilities on the turntables, he eventually put down his drum sticks in favour of manning the decks at posh Stateside spots like New York, New York. With his growing reputation, he parlayed his mixing prowess into an A&R gig at Prelude Records, where he was responsible for overseeing a fair number of club hits. It also gave him the opportunity to remix Musique's "(Push Push) In The Bush".

Kervorkian subsequently worked on other remixes with Larry Levan, while occasionally DJing at Studio 54, Paradise Garage, Better Days and Club Zanzibar. By the mid-Eighties, he was one of the most in-demand studio bods in the biz, landing such high-profile clients as U2, Yazoo, Kraftwerk, Diana Ross, The Cure, Ashford & Simpson and Thomas Dolby.

Last, but not least, came Axis Studios, which he opened in 1987. Madonna has recorded here, as have C&C Music Factory, Mariah Carey, Deee-Lite and Teddy Riley. And although he has proved himself to be quite a businessman, Kervorkian remains the consummate, ever-thoughtful artist.

Three weeks prior to our meeting, he unleashed his enthralling "FK EP" on his own Wave imprint. Since recording the EP, which has been picked up by Open Records in the UK, he has kept himself busy by mixing Erasure's latest album, as well as serving up deep remixes of their "Stay With Me" and "Fingers And Thumbs" singles.

Despite not DJing between 1983 and 1990, he's also recently been shooting off to Japan to play wonderfully eclectic, marathon 10-hour sets. And he's even thrown in some cameos at the Sound Factory Bar in New York along the way.

YES, FK is back in a big way. But as he likes to point out, this is only the beginning.

"For me, the 'FK EP' is just a collection of dance music ditties I was toying around with," he says, his eyes rolling around the room as if trying to focus on a thought. "One of the tracks was supposed to have been for an LFO remix, but I never heard back from them. I thought, 'It's a good track, so why not put it out?'"

Kervorkian also has an album all ready to go, but he's in no hurry to release it. He says it features everything from deep cuts to handbag anthems.

"There's a lot more material which I've worked on and I have a concept for a real solo album. It's something I'd eventually like to put a lot of time and energy into. I'm always recording and I have literally shelves full of master tapes. I decided to put together four songs which seemed coherent and the four I chose made up the EP."

Kervorkian knows full well the inescapable evils and, more specifically, the economic realities of making music in this age of multi-media technology. Which is why, after sitting back and watching the industry pitting style over substance for so long, he took a stand and set up his Wave label. The first release was Floppy Sounds' "Downtime", a post-ambient album currently available in the UK on Slip 'N' Slide.

"I started Wave after witnessing the assembly line mentality of most major labels. I despise that 'flavour of the week' syndrome. That's absolutely not how I see music. I want to put out records which are special and actually mean something to the people who are buying them." ➡

FLOPPY SOUNDS

TAKE The Orb's tranquility and expansive aural expressionism, fuse it with dour electro and industrial beats à la Cabaret Voltaire and Throbbing Gristle, and you will have an inkling of the contrasting elements influencing Floppy Sounds. Led by Rob Rives, who has worked as an engineer at Francois Kervorkian's Axis Studios for the last four years, and rounded out by Lane Craven and Will Soto, they are New York's quirkiest post-ambient group. Floppy Sounds seem determined to bring a hefty dose of angst and chaos to the normally passive chill-out room.

"As a kid, I messed around with synths in my garage," recalls Rives. "When I came to New York, I started learning production techniques and thought, 'Oh, I can do this. I can make my own music'. That's basically how Floppy Sounds started."

Part of the reason why the group's Wave debut album, "Downtime", is so left-of-centre is because Rives and his assorted band of byte-heads aren't DJs concerned with rocking dancefloors.

"Yeah, that's what gives Floppy Sounds its flavour," agrees Rives, happily. "We are coming at the music from a sonic perspective rather than a desire to do an obvious club project."

Still, if anyone knows about waxing a great track, it's Rives. During his present tenure at Axis, where he's been working under Kervorkian's tutelage, he has been involved in sessions with Todd Terry, C&C Music Factory and Louie Vega. While recent clients include Danny Tenaglia and Johnny Vicious. But when it comes to crafting Floppy Sounds' tracks, it's more about forging a heady spirit and building an edgy vibe.

"Our album is druggy, with a tough, New York feel to it," declares Rives. "I love those Detroit tracks which have monotonous beats. They don't let up until the twist comes in. But our stuff is a little bit more frantic and the sounds constantly change. Good music should be a like a tough journey."

Though he knows his album hurts so good, Rives concedes that it's a hard trip to take on a frequent basis.

"'Downtime' isn't the kind of record you can play every day," chuckles this workaholic, who clocks up an average of 60 hours behind the console during a typical week. "I think it demands more attention than normal ambient records which just float along in a state of bliss. Floppy Sounds make neurotic ambient music and this record definitely reflects my personality. I mean, sure, I like to chill out, but I just never find the time to do it."

Rob Rives (left) and Francois Kervorkian

Which brings us to the subject of Wave's indie peers, some of whom have a mentality which led Li'l Louis to describe them on vinyl as, *"Copy machines that spit out song after song"*. FK bristles at the thought and agrees.

"Because of the stark realities of the distribution and manufacturing side of the music business, the distributors won't pay you unless you keep putting records into the pipelines. If you keep generating volume, then they have to pay you in order to get your next record."

Kervorkian has strong ideas about how Wave should be run (the crux being less is certainly more), but he also wants to make Wave successful. He's hoping to establish a solid image by releasing music which will out-live the usual three-week lifespan of club records. In the same way that people back in the old days used to walk into Vinylmania, pick up the latest Nu Groove 12-inch and buy it without even having heard it, brand recognition is his ultimate goal.

"As a DJ, I feel I shouldn't be subjected to a lot of the records I get," he says. "Most of them shouldn't have made it past the A&R department. Wave is trying to remain a boutique operation, where we groom specific acts. Which makes the label different from those who just want to put out records. We want to build a catalogue which has substance. We want it to keep inspiring people.

"The key is that I have recording facilities, which I toiled and slaved very hard to get. If it gives me an edge over other people, then so be it. If the time comes when I'm forced to release records I don't like, well, I would rather go out of business. There should never come a point where you feel you want to compromise the music."

WITH Wave seemingly destined for success, it's clear that Kervorkian's love of club culture is as strong as ever. He still buys between 10 and 20 records a week and his ears are constantly wide open. The world around him may be changing rapidly, but Kervorkian remains eager to blaze new trails. He refuses to live in the past.

Viewing music on a cultural and even a socio-economical level, he's determined to push the proverbial envelope way into the millennium. What truly rocks his world is spinning records and playing mind games with a packed dancefloor willing to go on his fantastic journey.

"I've always followed my passion for music," he says. "There's so much great music out there, it's my duty to find a way to make it fit the crowd I'm playing to. It usually works out okay. In Europe, I've been booed when I play slow songs, but I can take that. Here in America, I feel complete freedom. It's the same with clubs in Japan."

> "Dance music has fragmented and diversified, but I think it's healthy and I can sense new energies moving into the picture"

While he appears humble when talking about his legacy, Kervorkian quietly reveals the stack of aces up his sleeve. His vaults are packed with unreleased tracks which he cut with Loleatta Holloway back around the time he produced "Strong Enough" for her. He says these will see the light of day when the time is right. There's also a scheduled release from a jazz group, as well as a new Floppy Sounds album on the horizon. Beyond that, he remains tight-lipped about his work in progress.

"I'm very upbeat about the future. There are a lot of surprises in store from Wave and from the two sub-labels which will be debuted in 1996. I think they will establish us, give us more of a major presence on the scene. I feel incredibly excited about the next few years. Dance music has fragmented and diversified, but I think it's healthy and I can sense new energies moving into the picture.

"I'm also so happy to be DJing again. It keeps me at the very heart of things. Being a DJ gives you a great opportunity to travel and see the world. You feel like you're bridging all types of cultural gaps with people from all over the planet, helping dance culture to become a global phenomenon. It's tremendously exciting to be a part of that. It's great to make music which is accepted and liked by people."

Given all of his accomplishments, life for Francois Kervorkian has never been so good and so challenging. Even at the most basic level.

"You play a really great record and everybody starts screaming and waving their hands in the air. How could anyone ever get tired of creating that kind of magic?"

The 'FK EP' and Floppy Sounds' 'Downtime' album are out now on Open and Slip 'N' Slide, respectively. Kervorkian's remix of Erasure's 'Fingers And Thumbs' is available on Mute

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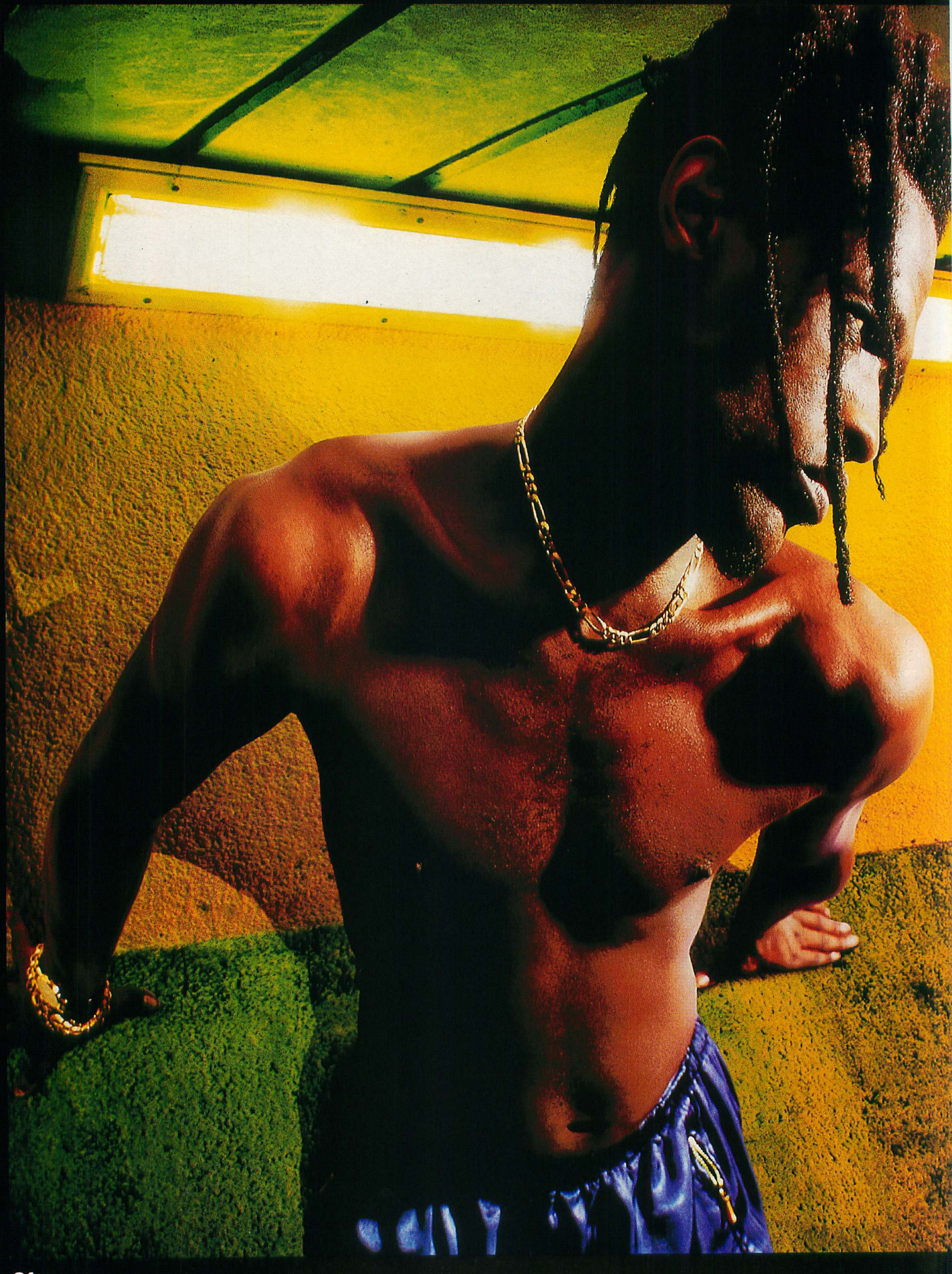


Fabio

words **Calvin Bush** pictures **Vincent MacDonald**

wrong side of the tracks

wrong side of the tracks

Above all others, **FABIO** is the catalyst for today's revolutionary innovations in drum 'n' bass. With his Creative Source label preparing to launch the blueprint for the future of funkin' breaks, he takes a trip around his old haunts and contemplates new horizons

THE history of Fabio is the history of an alternative British club culture. A culture which left behind the world of techno and house to immerse itself in the groove-lock of the breakbeat. It's the history of a music and a scene which turned its back on public opinion, media hype and easy options. A history which capitalised on neglect to come up with some of the most radically beautiful sounds to emerge since the Detroit innovators first swept these shores.

As 1995 draws to a close, one club above all others has catalysed this new musical revolution. It's a revolution you'll only hear in your head. It has no political agenda and no new narcotic high to offer. Except, that is, the sheer joy of discovery. It's a music which is progressive, accessible, radical and overpoweringly fresh.

Forget what you've heard or read. Speed, the Thursday night at London's Mars Bar, will some day be mentioned in the same breath as those acid house hotbeds, Shoom and Spectrum. Or New York's Paradise Garage and Sound Factory. Launched one year ago this month by Fabio and LTJ Bukem, to allow them to explore the furthest edges of jungle, it has set a creative pace which no other club in Britain can hope to match.

With the art of drum 'n' bass moving swiftly into its formative years, it is Fabio who is providing the inspiration and the education for the next generation of groundbreakers.

Using Speed and his Kiss FM slots as a forum, Fabio isn't just loosening the boundaries of drum 'n' bass. He's rewriting the agenda. If British modern art would almost certainly wither without the patronage of the Saatchis, then the same could be said of Fabio's relationship with the jungle phuturists. Alex Reece, Wax Doctor, Photek and Hidden Agenda, not to mention Goldie and Bukem, all acknowledge the difference his support has made. Not bad for a DJ who hasn't ventured into the studio for five years and who was thinking of jacking the whole thing in only 18 months ago.

The music Fabio pioneers is both a distillation of and reaction to all that has gone before. House, soul, jazz, techno and rap have all played their part in his story. So what better way to trace his arrival at today's crossroads for jungle than to revisit his old haunts and see just how he ended up in the fast lane to the future.

Speed king

pic:Shaun Smith

MENDOZA'S

A side-street somewhere in Brixton, London

Any night of the week, late 1988 to the end of 1989

"MAYBE we should come back later. I'm not getting a very good vibe about this."

Squashed into the back seat of a tiny Fiat Uno, Fabio is looking distinctly uncomfortable. And that's saying something for a man born and bred in Brixton. A man who, by his own account, was once a "little rude bwoy who had to learn how to handle myself".

Mendoza's reflects a drug culture which has sadly crossed to the wrong side of the tracks. The site of Fabio's first ever residency, the former illegal drinking den is now a crack house. All around, dealers are eyeing us nervously, unsure of our status. BMWs roll by, their occupants turning from their mobile phones to give us the kind of looks which would strike fear into the heart of Jean-Claude Van Damme. We are clearly not welcome here. The only question is how long before we heed the implicit messages...

It was here, back in 1985, that Fabio got his first taste of DJing. He worked on Phase 1 FM, the same pirate station which launched the careers of Dave Angel, Colin Dale and Grooverider, Fabio's inseparable

partner. Run by a character known simply as Mendoza, Fabio ended up DJing for the station almost against his will. But as soon as he got behind the microphone, he found his confidence. It wasn't long before he was a regular, mixing up Prince and JVC Force with old soul, rare groove, reggae and Motown. The station happened to be next door to an illegal all-night drinking club, which was also run by Mendoza.

"Nothing ever happened at this club," recollects Fabio. "So one night he asked if any of us played, 'this acid music'. We had just started to play some house on the station. Groove was into the crazier, Chicago acid and I was more into the Fingers Inc-style stuff.

"We got down to the club at about 10 and nobody was there. The guy was begging us to stay, telling us his brother had said everyone would arrive around half three. We started packing up at about three, when these two guys came down the alley and asked if there was a rave on. Within 30 minutes, the place was absolutely rammed. We ended up playing until four the next afternoon. We didn't know what the hell was going on. People were going crazy and we were playing some tracks four or five times. We couldn't even mix then. That's how Fabio and Grooverider started up."

This was the dawn of the new club scene and it was touched by an admirable naivety. Fabio would take money at the door while Grooverider DJed, then they would change places and Grooverider would look after the door. Mendozas became *the* after-hours club, running four or five nights of the week and eventually costing Grooverider his job. And all the while, they blasted away Marshall Jefferson, Phuture, Adonis and Tyree's early concoctions of primitive, powerful house, setting the tone for what was to come.

BARRINGTON STUDIOS

Barrington Lane, Brixton, London

Any night of the week, December 1989 to May 1990

INEVITABLY, Mendozas was raided after complaints from rival drinking dens. The club was subsequently forced to close down. These were the days when the police were still unsure of this new craze and the lengths to which people would go just to throw a party.

An alternative venue had to be found. Located in a row of lock-ups underneath some railway arches, Barrington Studios was perfect. It was a recording studio by day, favoured by big-name reggae acts like Aswad, which meant it was soundproo, spacious, well-hidden and unusually plush. With the help of Fabio and Grooverider's rapidly growing reputation, it soon replaced Mendozas as the most popular after-hours venue.

Six years on, it's still a recording studio. As soon as we duck inside, you can almost feel the spirits of the past. Fabio is clearly touched by the memories.

"Barrington would open any day of the week, any time there was a rave on. It was always wild. It would start at five in the morning. I'd sit here waiting for people to come down, practising my mixing until they'd start barging in. It was so cool, everyone was so loved-up. We used to get football hooligans next to Brixton coke dealers, but there was never any trouble. People knew they could come to here for after-hours parties and be safe.

"It was such an exciting time. It was totally illegal, so you felt under no restraint whatsoever. There were times you were convinced the police were going to storm in at any minute. If they ever came down, we'd just say that it was a big recording session. But they eventually got it sussed. I think they cottoned on when they saw a few names on their books sitting outside. It totally blew our cover!"

By now, the sound of early Detroit was creeping into the soundtrack, as early Kevin Saunderson and Derrick May productions melted into the advanced sound of Chicago house and acid. And then, just for the hell of it, someone would drop Hall & Oates' "I Can't Go For That" and the whole place would explode. It was the golden era of house, when the powerful spirit of unity which bonded every party allowed DJs the freedom to do what the hell they liked. And the crowds loved every minute of it. It's the freedom of expression which Fabio, like many others, still hankers for in the diffuse, fiercely partisan, fragmented scene of the mid-Nineties.

> "Barrington would open any day of the week, any time there was a rave on. It was always wild. It would start at five in the morning. We used to get football hooligans next to Brixton coke dealers, but there was never any trouble..."

ENERGY

A film studio in Shepherds Bush, London

Summer, 1990

WITH word of Fabio and Grooverider's mammoth Brixton jams spreading, it was only a matter of time before they ended up being booked for the some of the larger-scale events which were to metamorphose into the 1990 Summer Of Love. Energy not only gave Fabio his first taste of the burgeoning rave scene, it also marked his entrance into a culture which was to be his mainstay for the years to come.

"Before that very first Energy, I'd never felt a real rave energy you get from a mass of people. There were something like 9,000 people there, with DJs like Oakenfold and Johnny Walker.

"The guy running it was adamant I took the last set. I started off playing 'Real Life' by Corporation Of One, which mixed vocals from Queen's 'Real Life' with Simple Minds' 'Theme From Great Cities'. I was so nervous, I stuck the record on and the reaction was just this completely stunned silence. I looked down and the whole place was looking at me. It was the weirdest buzz. Then they suddenly went absolutely crazy. I was blown away by the energy. I played for an hour and a half. That's what started it for me. It got my name on the circuit."

Fabio, Grooverider and Carl Cox, along with organisations like Energy, Sunrise, Biology and Back To The Future, became the biggest draws on the rave circuit. As the nation went raving mad, Fabio was playing every weekend, all round the country. While the London set refused to join in, frowning upon such large-scale and open-minded events, many of today's big names, ranging from Paul "Trouble" Anderson to Mr C, were forging their reputations. It was the time of anything goes. "Balearic" became the buzz-word.

Fabio

RAGE

Heaven, London
Thursday nights, mid-1990 to November 1993

A LEGENDARY club and one surprisingly overlooked outside the jungle scene. For some reason, Rage has been continually misrepresented as a strictly hardcore club, the home of rave after it was forced indoors in the wake of the police crack-down on the Summer Of Love. Nothing could be further from the truth.

Rage was the definitive techno club of the early Nineties. In the same way that Vasquez now breaks hot tunes in New York, Fabio and Grooverider's seal of approval, for everything from "Not Forgotten" to "Papua New Guinea" to "Ravesignals", was usually the precursor to national recognition. You'd hear Morales mixes, early Strictly Rhythm and classic Nu Groove mixed in with the encroaching Euro sound of R&S and the proto-techno of labels like Ferrarri.

People forget that nobody was more passionate about the sound innovations and wave-shock technology of techno than Fabio. It was playing Beltram's "Energy Flash" out for the first time in Britain, off of a dub-plate made especially for him by R&S, which provided the watermark of Rage.

Standing in the DJ box and looking down on the Megatripolis folk setting out their psychedelic stall for the evening's proceedings, Fabio remembers it well.

"I put the record on and there was this incredible 'Whump whump, whump whump'. It was so pulsating, so different, the crowd just went mental. A few weeks after that came 'Mentasm'. It was so exciting. This was when techno still had that edge, when Carl Craig was doing stuff like 'Psyche'. We were so into that shit.

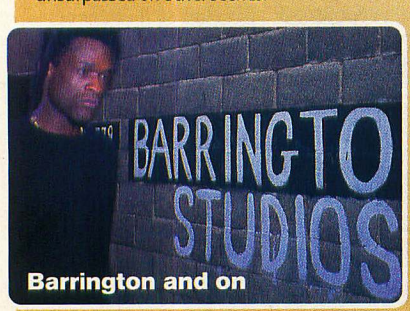
"But to tell you the honest truth, 'Energy Flash' and 'Mentasm' totally changed the whole scene. It got real hard after that. I can even remember Derrick May saying, 'That shit's getting too damn fast, I can see it going wrong'. Everybody started nicking the riff and cloning those records."

Breaks had always played a part in Fabio's canon. From speeding up the bonus beats tracks on old Masters At Work and Frankie Bones records, through to early breaks labels like Ozone, D-Zone, Shut Up And Dance, Ibiza and Living Dream, he loved the extra punch they gave the music. As techno grew darker and faster, he began to incorporate more and more breakbeats into his set. By the time hardcore came along, it had become impossible to mix back into house anyway."

By 1992, Rage was a renegade club. While the charts were full of cheap and sorry imitations and pastiche, Rage was host to the darker side of breakbeat, as labels like Reinforced, Production House and Suburban House came to the fore.

"People thought hardcore had turned into this big ball of cheese," reflects Fabio with some concern. "And all that music in the charts started to be associated with what we were doing."

Free from the attentions of the mainstream, Rage forged its own path. It was a crucible in the West End of London for this new style of music so misjudged by the media. Jungle reaped the benefit by developing a sound unfettered by unwarranted hype. It grew up stronger and, as it mutated, so it began to reflect a level of creativity unsurpassed on other scenes.



Barrington and on

SPEED

Mars Bar, London
Thursday nights, November 1994 until... forever?

"THE reason jungle will have longevity is the drum formula. House and techno are static because they've stuck to the four-to-the-floor and there's only so much you can do with that. It's been totally worn out. Now, because of time stretching, you can compress the breakbeat sound and the vocals don't have to be speeded up. So there are infinite possibilities."

Fabio still listens to a lot of techno. He loves the new Dave Angel album as much as he does D'Angelo's. But he feels the level of sheer technical innovation is no longer there. Which is where Speed comes in.

After Rage finished in late 1993, Fabio found himself at a crisis point.

"For a lot of people, it felt like the end of the road. The music became quite dark and nasty and I was getting disillusioned. I remember Goldie going to Kiss FM with all these tunes and they laughed at him, telling him there was no way they would play them. I was thinking, 'Maybe this music is shit, maybe I've been blind...'"

But if there was one tune which redefined the whole agenda and set the pattern for what was to come, it was LTJ Bukem's seminal "Music".

"I played it at Universe as the sun came up and it was like a shot of light in the dark. It blew everyone away."

Before long, Fabio was being given DATs which bucked jungle's trend towards ragga inflections and hardcore mentalitie, instead fusing their delicate breakbeats with ambient overtones and stoned jazzuality. The cuts eschewed the E-fuelled surges of most dancefloors in favour of a more creative energy.

Speed was the response to those DATs. It was conceived as an experimental nest for Fabio and LTJ Bukem to indulge themselves and play out what they really believed in. Originally on a Monday, it took a while to get going. But once they it transferred to Thursdays, word of the club's special atmosphere spread and there was no looking back.

For a short time, it looked as if Speed might buckle under the expectations, as the hype stretched beyond its tiny capacity. Oasis were turned away at the door. But Dave Morales, Arthur Baker, Carl Craig, Björk and Richie Hawtin got in and were over-awed at the incredible vibe inside. But Speed pulled through and is now the only forum for a style of music which rarely fails to convert those who challenge their expectations and head along.

"Speed lets me express myself," Fabio enthuses. "I want to get to the stage where I can drop a jazz tune at the end of the night. I'd eventually like to be able to play anything I want. You've got to remember that Speed is the only club around for this experimental stuff."

SO what does the future hold for Fabio? He's happy acting as the spokesman, benefactor and catalyst for the new wave of drum 'n' bass. That way he'll continue to get the new tracks people are making solely for him. This revolutionary genre has revitalised not only Fabio's enthusiasm, but that of a whole generation of music-lovers. Every week, he cuts maybe 10 or 15 fresh tunes onto dub-plate. He may not actually be creating music which is changing people's lives, but without him, artists like Alex Reece, Hidden Agenda and Wax Doctor wouldn't be either.

Fed up with acting as an A&R man for other labels, Fabio has started up his own Creative Source imprint to provide an outlet for that never-ending stream of mindblowing DATs.

"I want Creative Source to be like a Motown thing, a more soulful side of drum 'n' bass," he says.

Carlito's "Carlito's Way" single is out now and sneak previews of some of the other material reveal it to be the most exciting music coming out of Britain right now. Already, devoted pockets are following his example. Glasgow is reported to be going mad for this new style, while clubs in Brighton and Bristol are trying to emulate Speed's experimental formula. We're never going to see it sweep the land the way house music once did, our club scene is now far too fractured for that to happen. But for those searching for the cutting edge, 1996 is the year to follow Fabio once more.

The history man is back where he belongs. At the top.

'Carlito's Way' by Carlito is out now on Creative Source

THE FABIO FIVE

Fabio talks through the dream team he's assembled for his Creative Source label

CARLITO

"This is James from Coventry's Essence of Aura, who've done some killer stuff for Moving Shadow. Carlito is his personal project. He's been doing tracks for years and he gave me 'Carlito's Way' and 'Heaven' on dub-plate about a year and-a-half-ago. I loved them so much, I knew I had to start a label up. He also does a lot of trip hop, so somewhere down the line, maybe next year, I'll probably do an offshoot label called Source Creative and release some really way-out, 90-bpm shit."

INTENSE

"They're a couple of guys from Earls Court. One of their dads used to be the trumpet player for the Average White Band. They're on a very jazzy tip. They used to engineer for Rugged Vinyl with Kenny Ken. They've also done a couple of tunes for the label. 'Breathless' should be out on Creative Source before Christmas."

CHUBB

"Chubb is this guy from Southampton called Big Bud and his engineer, Dave. Bud is a very heavy jazz guy, he's well into his John Coltrane. He did a track last year for a hardcore label called Underdog and I really liked it. He's just finished some new stuff with a Flora Purim sample which is fucking unreal. It's sort of blaxploitation. Very Afro."

NEIL TRIX

"Neil has done a track for me called 'Solo' which has the craziest sax solo ever. It's just so explosive. He lives in Coventry and works at Banging Tunes. He's been DJing for ages and he's also a superb engineer. As well as his own stuff as FBD Project, he engineered a single called 'Foxy Lady', which came out on Perfecto last year. It was quite a big handbag track. FBD have just remixed the new Simply Red single. Neil is such a computer wizard, he can turn his hand to anything."

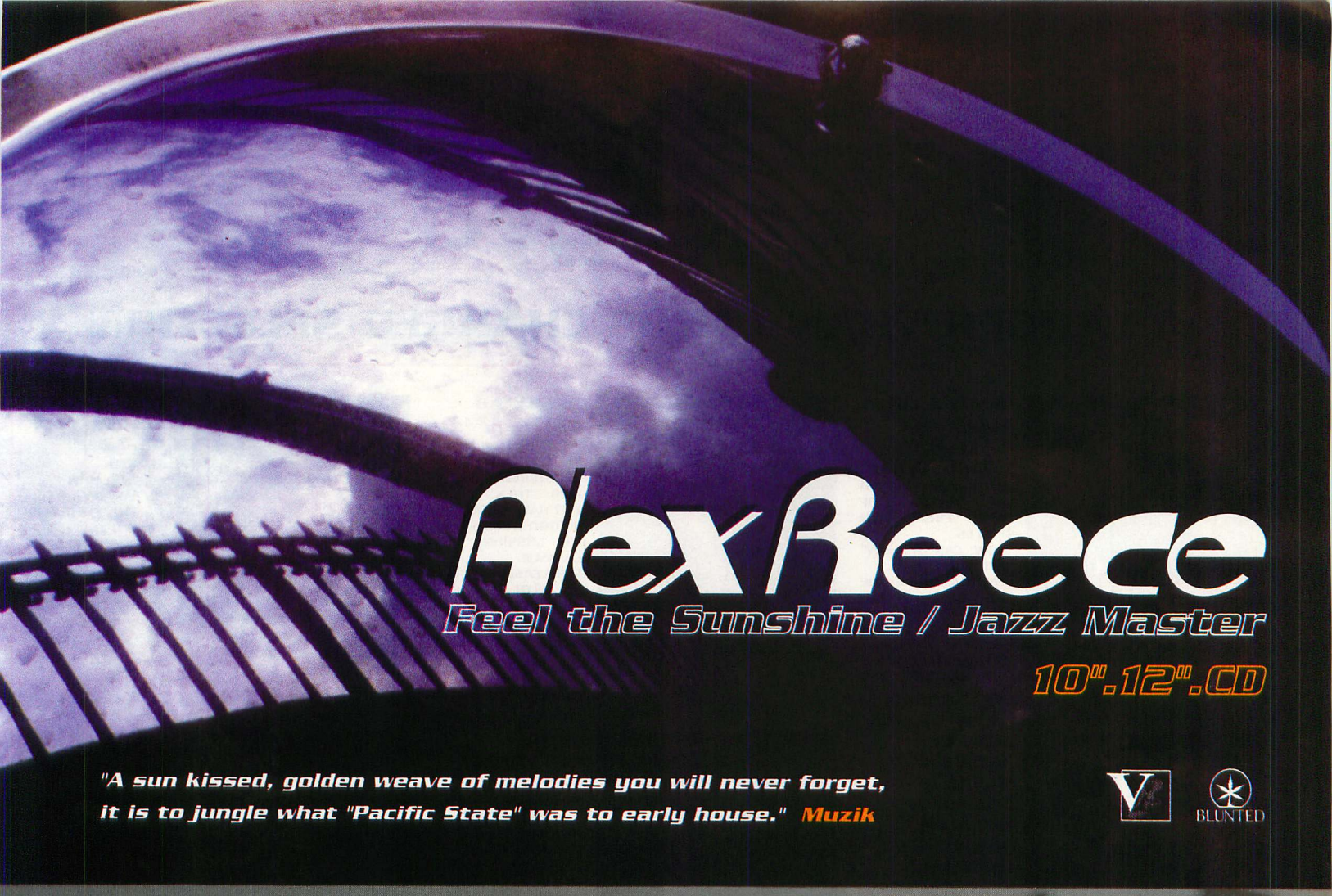
HIDDEN AGENDA

"They're three guys from Newcastle. They sent me a DAT a couple of years ago, but when I saw it was from Newcastle I didn't bother to listen to it. I'm really bad, aren't I? Ha-ha-ha! And then I lost the DAT anyway! So they sent me another one and when I listened to it, it was just unreal. Their 'Is This Love?' ended up coming out on Metalheadz, but they're making some more tracks for me. They have a really minimal sound which sort of reminds me of Black Dog in the way they shift everything around with little keyboard touches."

PARAS MISMATCH

Fabio on the confusion between himself and Fabio Paras of Soundclash Republic

"I took the name Fabio when I first went on pirate radio in 1985. The young lady I was going out with at the time always said that when we had our first boy, we'd call him Fabio, and for some reason the name just stuck in my mind. Anyway, one day I saw my name on a flyer for a club in Slough. I couldn't remember taking a booking for it, but I thought I'd better get down there as people would be expecting me. So I turned up at the club with all my records and this guy asked me who I was. I told him I was Fabio. 'No you're not,' he goes. 'Fabio is on now. You're an imposter.' I said, 'Look, I would hardly come all the way down to Slough if my name wasn't Fabio'. I went inside to look at this DJ. It was Fabio Paras. So the promoter goes, 'That's Fabio. That's his real name. Is your real name Fabio?' I had to say, 'Erm, no' and go home. I was thinking, 'What's happening here?' The next flyer I saw, Fabio Paras had changed his name to Fabio X. Then he went to Fabi and now he's Fabio Paras again. And you know what? I've never met this guy. Never. I've never even spoken to him."



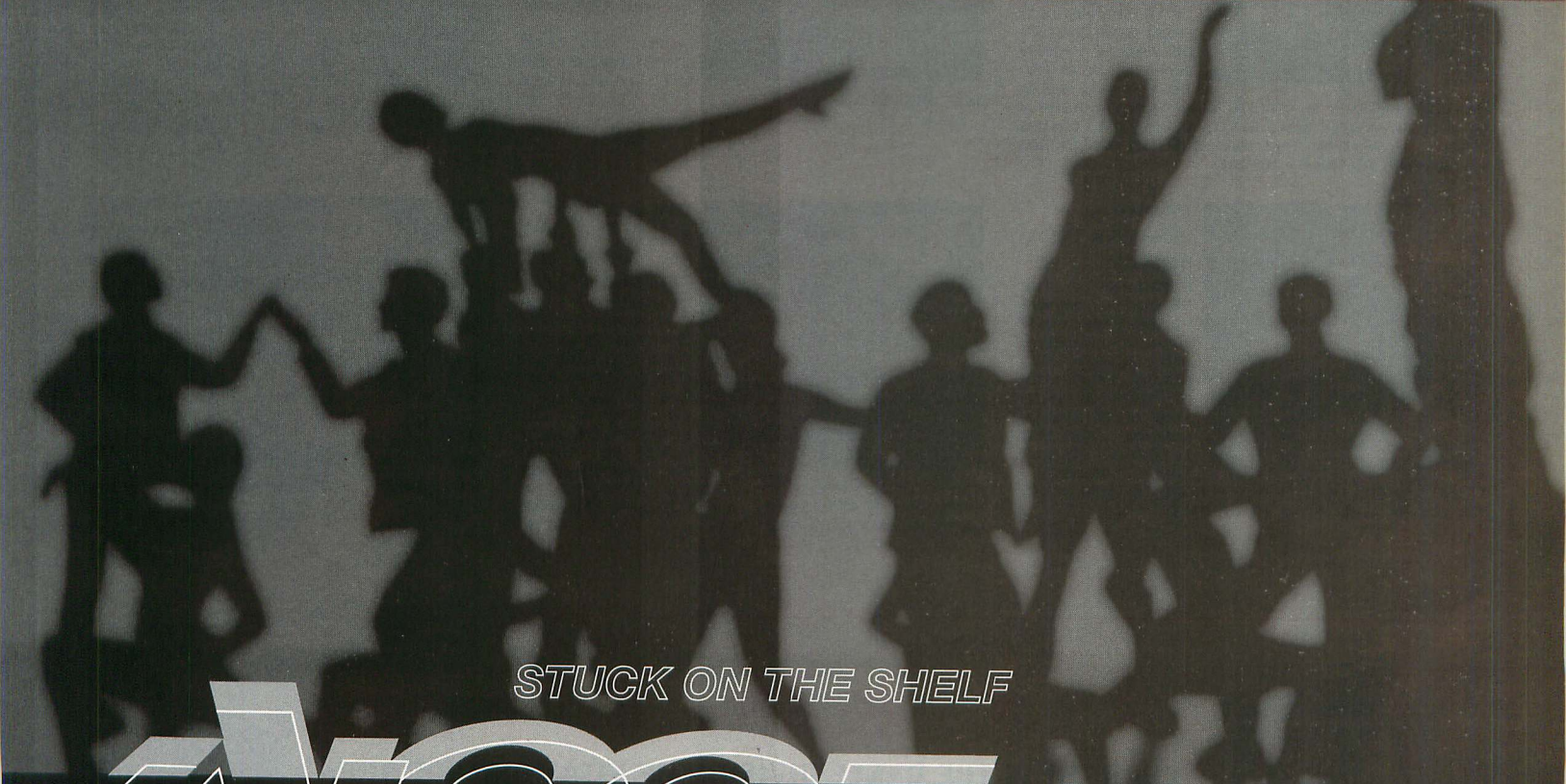
Alex Reece

Feel the Sunshine / Jazz Master

10".12".CD

"A sun kissed, golden weave of melodies you will never forget, it is to jungle what "Pacific State" was to early house." **Muzik**

V BLUNTED



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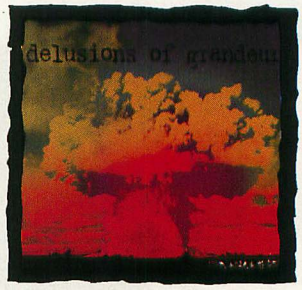

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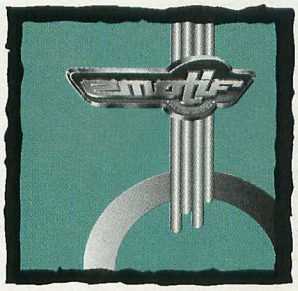

EMOTIF RECORDINGS PRESENTS–

DEEPENDANCE, 'THE GENIUS', 'APOLLO', EMF001. RELEASED: 13.11.95. B.L.I.M, 'THEIR CULTURE', 'VIRTUAL PRAYER', EMF002. RELEASED: 20.11.95. EMOTIF HAS BEEN BORN TO BRING YOU THE MOST EVER REACHING DRUM & BASS.

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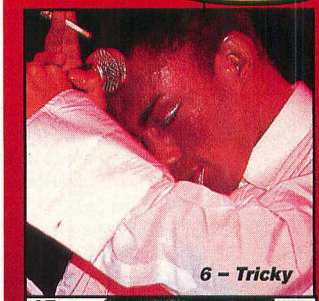
BBC RADIO 1 FM 97-99

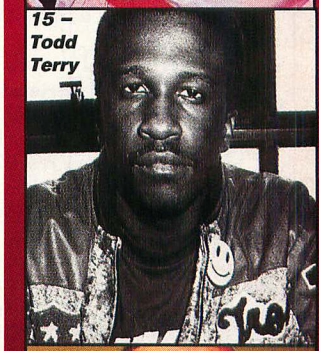
charts

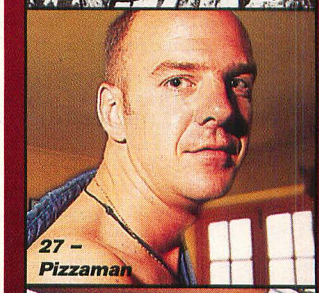
December 1995

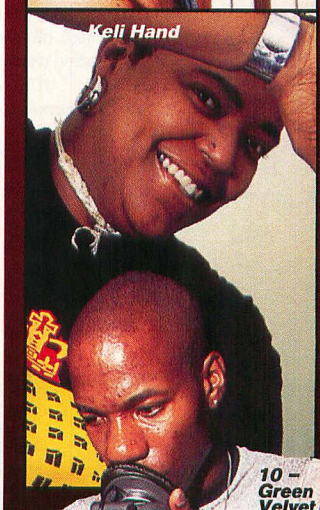
THE MUZIK SWEEP

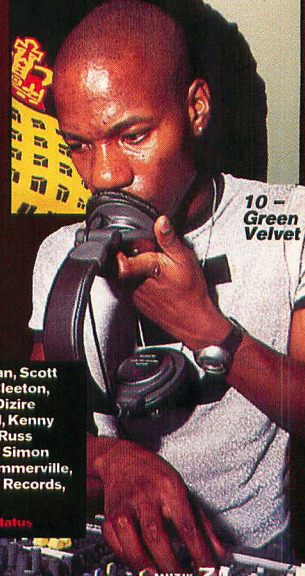
1	GIVE ME LUV	Alcatraz (Yoshi Toshi, America)
2	INSOMNIA	Faithless (Cheeky)
3	GHOST DANCER	Red Planet 6 (Red Planet, USA)
4	PLAYBOYS	Alex Reece (R&S, Belgium)
5	QUARK	BT (Perfecto)
6	PUMPKIN EP (ALEX REECE REMIX)	Tricky (4th & Broadway)
7	I'M RUSHIN'	95 Bump (deConstruction)
8	REVENGE OF THE MEKON	Mekon (Wall Of Sound)
9	I BELIEVE	The Absolute (Tribal UK)
10	FLASH (REMIXES)	Green Velvet (Open)
11	BE AS ONE	Sasha & Maria (deConstruction)
12	STAY WITH ME	Ultra High (MCA)
13	HEAVY GOSPEL MORNING	Black Science Orchestra (Junior Boys Own)
14	DROP	Pharcyde (Delicious Vinyl)
15	MISSING (TODD TERRY REMIX)	Everything But The Girl (white label)
16	FK-EP	Francois Kevorkian (Wave, USA)
17	FINGERS & THUMBS (KEVORKIAN DUB)	Erasure (NovaMute)
18	CHOCOLATE CITY (BEEDLE REMIX)	Deep Dish (Tribal UK)
19	I'LL ALWAYS BE AROUND	C&C Music Factory (MCA)
20	EXTRA	Ken Ishi (R&S, Belgium)
21	SEXUAL HEALING	Luvspunge (Dance 2 Records)
22	THERE CAN BE ONLY ONE	CJ Bolland (Internal)
23	WIRED	Tenth Chapter (Jackpot)
24	RELAX	Crystal Waters (Manifesto)
25	STREET KNOWLEDGE	Acacia (Open)
26	BROWN SUGAR (THE REMIX)	D'Angelo (Cooltempo)
27	HAPPINESS	Pizzaman (Cowboy)
28	COOL KIDS OF DEATH (UNDERWORLD REMIX)	Saint Etienne (Heavenly)
29	TELL EM	Eric Sermon (Def Jam)
30	EASTER SONG (REMIXES)	A Man Called Adam (Other)
31	HORIZONS	LTJ Bukem (Good Looking)
32	FEEL GOOD	D-Code (Distinctive)
33	BLAIR NECESSITIES EP	Vinyl Blair (Hard Hands)
34	FOR LOVE AND PEACE	Angel Moraes (Hot 'N' Spicy)
35	SCRUMBLE	Misjah & Tim (X-Trax, Holland)
36	INTEFERON (DAVE CLARKE REMIX)	X-313 (Generator, America)
37	GALACTICA MOODS EP	Jhelisa (Dorado)
38	FROLIC EP	Mr Scruff (Pleasure)
39	REACHIN' UP	Oscar G (Tribal UK)
40	FUN FOR ME	Moloko (Echo)
41	DISCO AT THE EDGE OF THE UNIVERSE	Dirty House Crew (Dirty House, Australia)
42	–3	Percy X Versus Bloodsugar (Soma)
43	ICE CREAM	Raekwon (Loud/RCA)
44	MUSAPHIA MADNESS	Joey Musaphia (Centrestage)
45	THIS STYLE	Shy FX (SOUR)
46	PSYCHOTIC FUNK	Silent Phase (R&S, Belgium)
47	FOREVER YOUNG	Interactive (ffrr)
48	STUCK ON THE SHELF	The Aloof (east west)
49	FOX FORCE FIVE	Chris & James (Stress)
50	DISSOLVE	Insync Versus Mysteron (Plink Plonk)


6 – Tricky


15 – Todd Terry


27 – Pizzaman




10 – Green Velvet

The Muzik Sweep was compiled from the following DJ returns: Nick Adams, Alvin C, Marc Auerbach, David Bharrat, Black Market, Jason Boardman, Scott Bradford, Scott Braithwaite, Pete Bromley, Spencer Broughton, Richard Brown, Buckley, Steve Butler, Olivier Le Castor, Andy Cleeton, Claudio Coccoluto, Carl Cox, Nick Dakeyne, Colin Daly, Russel Davison, Daniele Davoli, Scott Dawson, Ralphie Dee, Simon DK, Dizire Dubfire, DJ EFX, The Egg, Paul Farris, Keith Fielder, Fisher & Price, Joe Flanagan, John "OO" Fleming, Rob Fletcher, Frequency FM, Froz, Paul Gardner, Girls 2 Gether, Paul Gotel, Kenny Hawkes, Simon Hollway, Happy Hooligan, DJ Hell, Simon Hogg, Mark Kavanagh, Mike Kearney, Billie Kiltie, Tim Lennox, Ray Lock, Andy Mac, CJ Mackintosh, Martin Madigan, Russ Mather, Al Mckenzie, Stuart McMillan, Orde Meikle, Phil Mison, Moonboots, Russ Morgan, Morpheus, Mixmaster Morris, Mr Scruff, Kris Needs, Paul Oakenfold, Guy Oldhams, Simon Owen, Junior Perez, Pressure Drop, Tag Records, Rob Roar, Mathew Roberts, Russell Salsbury, Cliff Scott, Mike Shawe, Andy Sherman, Tomi Slav, Patrick Smoove, Gareth Sommerville, John Stapleton, Ricky Stone, Ollie Sugarlump, Tantra, Tasha Killer Pussies, Paul Taylor, That Kid Chris, Paul Thomas, Tim D, Rob Tissera, Paul "Trouble" Anderson, Underneath Records, Dave Valentine, Tony Walker, Warlock, Nick Warren, Oliver Way, Christian Woodyatt, Ian Wright, DJ Zoom

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

charts

READER'S CHART

KEV MARSH (Manchester, UK)

1 FLOOR ESSENCE Man With No Name (Perfecto)
2 ALIEN AIRPORT The Infinity Project (Tip)
3 LET'S TURN ON Doof (Tip)
4 SUN (OAKENFOLD & OSBOURNE MIX) Virus (Perfecto)
5 PLASMATIK Rhythmystec (Matsuri)
6 CREAKED Green Nuns Of The Revolution (Dragonfly)
7 GUARDIAN ANGEL Juno Reactor (Blue Room)
8 SCARAB Prana (Matsuri)
9 ZED'S DEAD Perfecto Allstarz (Perfecto)
10 CONFLICT Green Nuns Of The Revolution (Tip)

Send all reader's charts to Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS

RADIO CHART

GALAXY 101 (Bristol, UK)

1 LOVE U FOR LIFE Jodeci (MCA)
2 DIGGIN' ON YOU TLC (Word Of Mouth)
3 IF U WANT IT Soul For Real (MCA)
4 HOOKED ON YOU Silk (Elektra)
5 YOU REMIND ME. . . R Kelly (Jive)
6 BOOM ROCK SOUL Benz (RCA)
7 THE B FUNK Beverly Knight (Dome)
8 FUNNY HOW TIME FLIES Intro (Atlantic)
9 I THINK ABOUT U Evelyn "Champagne" King (Expansions)
10 DON'T THROW IT ALL AWAY China Black (Wildcard)

Chart supplied by Digz from The Breakdown on Galaxy 101. Tuesday nights 9-10pm. Search those airwaves!

HOME-LISTENING CHART

MARC AUERBACH (Bump)

1 THERE'S A PLACE FOR YOU Yo Yo Honey (Jive)
2 YOU DO SOMETHING Paul Weller (Go! Discs)
3 SMOKERS DELIGHT Nightmares On Wax (Warp)
4 SUMMER BREEZE Isley Brothers (Tamla Motown)
5 A PRAYER FOR THE DYING Seal (ZTT)
6 CHANGE Daphne (Mi)
7 BE AS ONE Sasha & Marie (deConstruction)
8 BARACA Various Artists (film soundtrack)
9 ANTARCTICA Vangelis (Polydor)
10 WHAT IS THIS THING CALLED LOVE? Alexander O'Neil (Tabu)

Bump's "I'm Rushin' 95" is out now on deConstruction. It features new mixes from Dave Valentine

TOP 25 SALES
12-Inch Dance Singles

SEPTEMBER 27 – OCTOBER 26

1	FAIRGROUND	Simply Red (east west)
2	BOOMBASTIC	Shaggy (Virgin)
3	HIGHER STATE OF CONSCIOUSNESS	Josh Wink (Manifesto)
4	FEE FI FO FUM	Candy Girls (VC)
5	FANTASY	Mariah Carey (Columbia)
6	MARY JANE (ALL NIGHT LONG)	Mary J Blige (Uptown)
7	DEEPER	Escrima (Hooj Choons)
8	WEEKEND	Todd Terry Project (Ore)
9	DREAMS	Wild Colour (Perfecto)
10	CRY INDIA	Umboza (Positiva)
11	RENEGADE MASTER	Wildchild (Hi-Life)
12	RED 3 (OF 3)	Dave Clarke (deConstruction)
13	HOLD THAT SUCKER DOWN	OT Quartet (Cheeky)
14	THROW YOUR SET IN THE AIR	Cypress Hill (Columbia)
15	STAYIN' ALIVE	N-Trance Featuring Ricardo Da Force (All Around. . .)
16	NEVER KNEW LOVE	Oleta Adams (Fontana)
17	LOVE EVICTION	Quartz Lock Featuring Lonnie G (X:plode)
18	ANYWHERE	Dubstar (Food)
19	RUNAWAY	Janet Jackson (A&M)
20	OCEAN DRIVE	Lighthouse Family (Wild Card)
21	CLUBBED TO DEATH	Clubbed To Death (Mo' Wax)
22	SHORT SHORT MAN	20 Fingers Featuring Gillette (Multiply)
23	HIDEAWAY	De'Lacy (deConstruction)
24	YOU ARE NOT ALONE	Michael Jackson (Epic)
25	FLOOR ESSENCE	Man With No Name (Perfecto)

Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES
Dance Albums

SEPTEMBER 27 – OCTOBER 26

1	HOUSE COLLECTION: VOLUME 3	Various Artists (Fantazia)
2	DAYDREAM	Mariah Carey (Columbia)
3	MINISTRY OF SOUND: SESSIONS VOLUME 5	Various Artists (Ministry Of Sound)
4	TIMELESS	Goldie (ffrr)
5	DESIGN OF A DECADE 1986-1996	Janet Jackson (A&M)
6	FANTASY	Mariah Carey (Columbia)
7	POSITIVE EDUCATION	Slam (Soma)
8	DRUM 'N' BASS SELECTION 5	Various Artists (Break Down)
9	SMOKERS DELIGHT	Nightmares On Wax (Warp)
10	TRADE	Various Artists (Feverpitch)
11	IMA	BT (Perfecto)
12	RUNAWAY/WHEN I THINK OF YOU	Janet Jackson (A&M)
13	BROWN SUGAR	D'Angelo (Cooltempo)
14	KISS IN IBIZA 95	Various Artists (Polygram TV)
15	FAITH	Faith Evans (Bad Boy)
16	CARL COX: FACT THE SILVER EDITION	Various Artists (React)
17	ONLY BUILT 4 CUBAN LINX. .	Raekwon (Loud)
18	CRAZYSEXYCOOL	TLC (Laface)
19	PURE SWING 3	Various Artists (Dino)
20	HOLD IT DOWN	Das EFX (east west)
21	EXIT PLANET DUST	Chemical Brothers (Junior Boys Own)
22	THE SHOW, THE AFTER-PARTY, THE HOTEL	Jodeci (Uptown)
23	CONSPIRACY	Junior Mafia (Big Beat)
24	SMOOTH	Smooth (Jive)
25	CLASSIC TO THE CORE: VOLUME 1	Various Artists (Bass Section)

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GLOBAL COMMUNICATION CHART

ORDE MEIKLE (Glasgow, UK)

1 SIDES OF IRON ..... Chaser (Soma)
2 TRAX ON DA ROCKS ..... Thomas Bangalter (Roule)
3 GHOSTDANCER ..... Red Planet 6 (Red Planet)
4 RAW FORM ANGER ..... DJ Skull (Djax-Up-Beats)
5 SPYX LP ..... Percy X (Soma)
6 BOOTLEG ..... DJ Sneak (white)
7 OSIAC ..... Jiri Ciever (Harthouse)
8 EXTRA ..... Ken Ishii (R&S)
9 MORITZ MAX ..... Juan Atkins (Metroplex)
10 CIRCLE ..... Fake (Aqua)

MOONBOOTS (Manchester, UK)

1 WHO ARE YOU? ..... Larceny (Nuphonic)
2 HIGH PRIESTESS ..... Karma (Mind The Gap)
3 SLIP AWAY ..... Raw Oxygen 4 (Oxygen Music Works)
4 CHICKEN IN A BOX ..... Mr Scruff (Pleasure)
5 OUR MAN IN STOCKHOLM ..... Pimp Daddy Nash (Mephisto)
6 THE CHASE (FILA BRAZILIA MIX) ..... Snooze (SSR)
7 BRING IT ON DOWN ..... Dead Beats (Spacehopper)
8 FLY AWAY ..... Blaze (Shelter)
9 FREE ROLLIN' (DEEP MEDIA MIX) ..... Rae (Grand Central)
10 WINDWALKER ..... Red Planet 6 (Red Planet)

SCOTT BRAITHWAITE (London, UK)

1 NIGHTTIME WORLD ..... Robert Hood (Cheap)
2 TONE CONTROL ..... Lester Fitzpatrick (Relief)
3 ANIMAL TRAX ..... Spira (Spira)
4 RED PLANET 6 ..... Various Artists (Red Planet)
5 EMERGE ..... Scion (Chain Reaction)
6 GO (SPIRA REMIX) ..... Paul Hazel (Rotation)
7 FUTURE MOVEMENT ..... The Cause (Ultimatum)
8 ABACUS EP ..... Erotic Illusions (Fragile)
9 PROTECT YOUR SOUL ..... 3rd Alternative (Orange)
10 ARTISTS IN CHARGE OF EXPERT SYSTEMS ..... Cristian Vogel (Mosquito)

NICK WARREN (Bristol, UK)

1 EXTRA (DAVE ANGEL MIX) ..... Ken Ishi (R&S)
2 DOMINATION ..... Way Out West (acetate)
3 I KNOW THE LORD (WAY OUT WEST MIX) ..... Tabernacle (GG test pressing)
4 TY PHOO ..... Granny (Seismic)
5 CHILDREN ..... Robert Miles (Platipus)
6 SEPERATION ..... Fade (Fade)
7 BLAIR NECESSITIES ..... Vinyl Blair (Hard Hands)
8 HY-DRO-E-LECTRIC ..... Hy-dro-e-lectric (Aquarhythm)
9 REPORT ..... Edge 6 (Edge)
10 SO GOOD ..... Fade (Fade)

AL MACKENZIE (London, UK)

1 I AM YOUR MASTER ..... Sextravaganza (Tribal UK)
2 FEEL THE RHYTHM ..... Future Legends (Definitive)
3 I'LL ALWAYS BE AROUND ..... C&C Music Factory (MCA)
4 LOOK UP TO THE LIGHT (TEMPO DUB) ..... Evolution (deConstruction)
5 CHATEAU NOIR ..... Evelyn Jean (Dig It)
6 LIVIN' 4 THE UNDERGROUND ..... Roger S (Strictly Rhythm)
7 THE WEEK ..... Adrian Morrison (Imperial)
8 MONEY'S TOO TIGHT (FATHERS OF SOUND REMIX) ... Simply Red (DMC)
9 WIRED ..... Tenth Chapter (Jackpot)
10 THAT'S THE WAY LOVE IS (PLAYBOYS DUB) ..... Volcano (Exp)

DJ EFX (Huddersfield, UK)

1 DEEP ..... G-String B Boyz (No Mystery)
2 COMMUNICATE THE WORLD ..... DJ Buck (Strictly Rhythm)
3 LIVE IN UNITY ..... Dangerous Minds (Liquid Groove)
4 ADRIANNE ..... NW2 (Strictly Rhythm)
5 LOVE WONDER ..... Vital Signs (Large)
6 THE OPUS EP ..... SFFO (white label)
7 STRAIGHT OUT OF CRICKLEWOOD EP ..... The Minorities (Phat)
8 HOLD ME REAL TIGHT ..... Dub-Stylin' (Air Dog)
9 VARIOUS ARTISTS ..... Requiem 4 EFX (Oxygen/Dig It)
10 VARIOUS ARTISTS ..... Club America (Air Dog)

DJ HELL (Munich, Germany)

1 CHICKEN WINGS & BEEF FRIED RICE ..... Kirlian (Disko B)
2 THE BABEL SYNDRONE ..... Ratio (7th City Records)
3 REASONS TO BE DISMAL ..... Foremost Poets (Nu Groove)
4 CHICAGO EP ..... The Fuel (white label)
5 HEY NORTON ..... Farley "Jackmaster" Funk (House)
6 DER TOT MACHER ..... DJ Hell (Disko B)
7 DISCO AT THE EDGE OF THE UNIVERSE ..... Dirty House Crew (Dirty House)
8 MIRABELLA ..... Q-Moog (Rhythm Tech)
9 E POOG ..... Lovers (Sounds Records)
10 WHITE HORSE ..... Laid Back (white label)

JASON BOARDMAN (Manchester, UK)

1 VOLUMES 1-8 ..... Loft Classics (Disco Booty)
2 FREE ROLLIN' ..... RAE (Grand Central)
3 UNTITLED ..... Daphreephunkateerz (Splinter)
4 FROLIC 2 EP ..... Mr Scruff (Pleasure test)
5 ISSUE ONE ..... Paper Music (Paper Recordings)
6 WHO ARE YOU? ..... Larceny (Nuphonic)
7 141 REVENGE STREET ..... Q Burns Abstract Message (Mephisto)
8 DIGITAL BREAKDOWN ..... Kid Loops (Filter)
9 CREATOR HAS A MASTERPLAN ..... Brooklyn Funk Essentials (Groovetown)
10 PICK ME UP ..... Deadbeats (Spacehopper)

FLOOR CONTROL
SPECIALIST SHOP CHARTS

OUTLAW (Dublin, Ireland)

1 THE WICKEST SOUND Rushmore & Panufnik (Spirits Of Inspiration)
2 FREE BASS Yum Yum (Sperm)
3 JIM KUTTA J Majik (Metalheads)
4 HIGHER STATE OF CONSCIOUSNESS Josh Wink (Manifesto)
5 BRING ME DOWN Aquarius & Tayla (Good Looking)
6 I LIKE IT Jak & Phil (Basement)
7 BORN SLIPPY Underworld (Junior Boys Own)
8 HOUSE DA CROWD Discocaine (Zoom)
9 JACK ME OFF Funk D'Void (Soma)
10 ORANGE THEME Cygnus X (Eye Q)

Outlaw Records, 1 Bedford Row, Dublin 2. Tel: 00-3531-671-7767

TAG (London, UK)

1 DISCO AT THE EDGE OF THE UNIVERSE Dirty House Crew (Dirty House)
2 ELECKTRICK DISKO Red Nail Kidz (US Sounds)
3 GIVE ME LUV Alcatraz (Yoshitoshi)
4 NOT FOR SINGLE MINDED PEOPLE Lemon 8 (Basic Beat)
5 THE SEARCH Trancesetters (Touche)
6 EXTRA Ken Ishi (R&S)
7 EXPERIMENT 1 Hyperwave (Rectory)
8 RAW (K HAND MIX) Da Junkies (Tripoli Trax)
9 COME ON DIE YOUNG Birds With Blonde Hair (Stumble)
10 DARK WORLD Module 2 (1st Impression)

Tag Records, 5 Rupert Court, London W1V. Tel: 0171-434-0029

PHUNK CHUNK (Ipswich, UK)

1 CAN WE CHANGE THE FUTURE (KLUTE REMIX) Code Of Practice (Cert 18)
2 ESQUISSED... Dimitri From Paris Presents (Yellow Records)
3 NIGHTTIME WORLD Robert Hood (Cheap)
4 ELEPHANT CEMETRY Juryman Two (All That Is Left)
5 LABELS Genius/GZA (Geffen)
6 SOUL JAZZ FROM AUSTRALIA VA Heading In... (Luv 'N' Haight)
7 EUROPA Jimi Tenor (Sahko Records)
8 TRANSFORMER Philadelphia Bluntz (Indochina)
9 MEISO EP DJ Krush (Mo' Wax)
10 ANYTHING WITH A BAD ATTITUDE Various Artists (Nasty Recordings)

Phunk Chunk Records, 46 Upper Orwell Street, Ipswich, Suffolk IP1 4HR. Tel: 01473-230-958

ATLAS (London, UK)

1 LIFE OUT OF BALANCE Bushflange (Hard Hands)
2 GHOST DANCER Red Planet 6 (Red Planet)
3 -3 Percy X Versus Bloodsugar (Soma)
4 NIGHTTIME WORLD Robert Hood (Cheap)
5 ALIEN RESIDENT Kid Loops (Filter)
6 HEART OF THE SOUL EP Envoy (Soma)
7 PENTAURA (PENTATONIK REMIX) Pentaura (Infectious)
8 KILL OR BE KILLED Roughneck Soldiers (Phat Wax)
9 PLANET CAPETOWN P.O.C. (Nation)
10 BLAIR NECESSITIES Vinyl Blair (Hard Hands)

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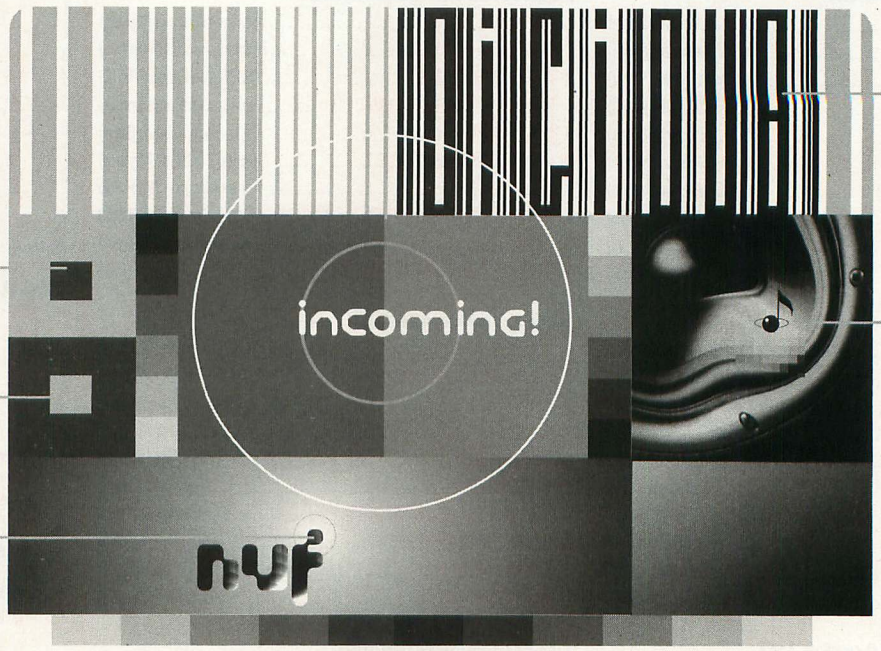

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CLUBZONE
featuring Ricardo Lyte & Beverli Skeete

Passion Of The Night + Hands Up '95 mix

CLUBLAND
featuring Zemya Hamilton

Peace Of Luv
mixes by Pierre J, George Morel, Dancing Divas & Aderbatt/Ekman

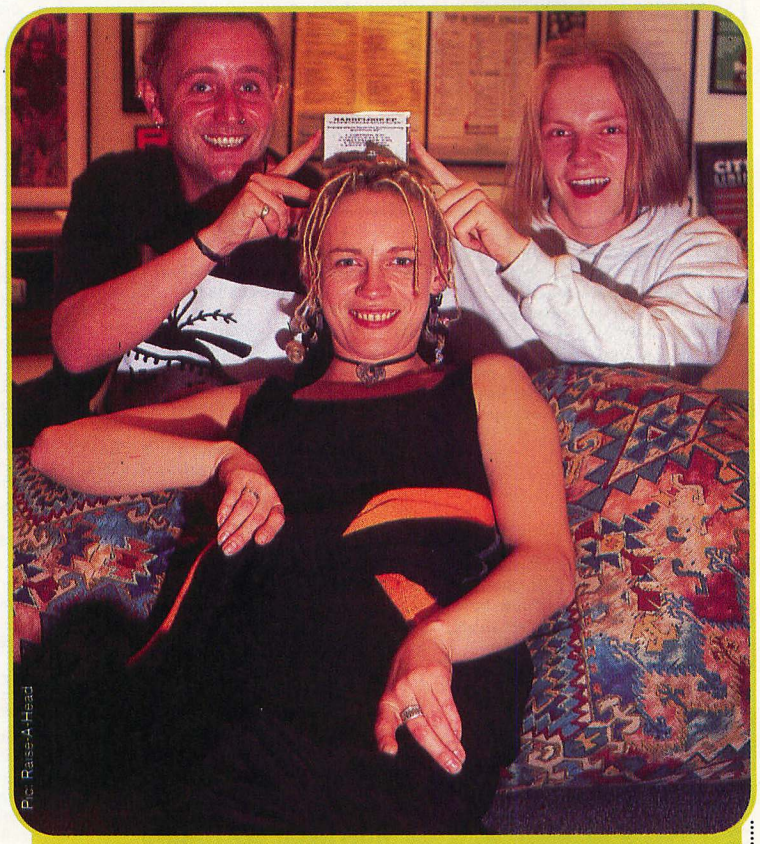
CLUB *PICTURED* Forresters F.C. (Kent U10 league) before their 8 - 0 cup victory

SINGLES

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

Guest reviewers: SUNSCREEM

Muzik reviews by Push, Ben Turner and Calvin Bush



AFTER two years in the wilderness following their huge "03" album on Sony, **SUNSCREEM** are once more setting the club world alight. Back in the early Nineties, their "Luv U More" and "Perfect Motion" singles inspired Slam and Farley & Heller to concoct two of their finest reworkings, the latter ending up as a Top 20 hit. They were also touted as the first group to take rave music fully live. Sunscreem's latest single, "Exodus", is currently creating a massive buzz thanks to some stomping mixes from that man Rollo.

DA SOUL REVIVAL
TYZ In Da Middle

Quick Release

TYREE Cooper, the hip-house king, surpasses all expectations with a jazz-tinged groove smothered in Hammond organ. Old school with a nu soul feel, it's the first of two Tyree singles on Bob Jones' Quick Release imprint. It's also a good excuse to kick off a campaign to get Dr Bob installed as a resident DJ on 1FM. We all need this man. (BT)

●●●●●

Rob: "I don't think much of this. I personally prefer stuff a bit faster, a bit more interesting in the vocal department. It reaches a certain level, but then it just stays there."

Lucia: "It'd go down well in New York clubs."

Rob: "Hmm... I like the old happy Hammond organ, though."

Lucia: "That's because you've got one!"

Rob: "When it started, I thought it was going to be a skippy house tune, but it didn't live up to the beginning."

●●●○○

APHRODISIAC
Pressure Drop

Transmat, USA

A Little Longer

Definitive, USA

ONE of the original Detroit DJs, it's a testament to Alton Miller's influential role that two of the area's finest labels have both given him their support. The Transmat tune is a mellow groove, while "A Little Longer", on John Aquaviva's house outlet, has a classic feel and vocal cut-ups in a true Definitive style. Put to the test, neither turned out to be a useful aphrodisiac. But in a club, they both will. (BT)

●●●○○ and ●●●●○

Lucia: "'Pressure Drop' has a slow start, which is good if you're mixing in."

Rob: "It's not doing much for me."

Wayne: "I like the out-of-time keyboard."

Lucia: "The second record is more for listening to, mainly because of those vocals and the old jazz piano sample. It had a bit more texture than the first."

Rob: "It's happier. The 'Underwater Love Mix' is what you'd buy it for."

●●○○○ and ●●◐○○

TRICKY
Pumpkin

4th & Broadway

THE grizzly "Pumpkin" is matched by the Tom Waits-like croaking monologue through paranoid Bristol night-scapes which is the ultra-fright "Moody Broody Buddhist Camp". And beaten by Alex Reece's mix of "Brand New You're Retro", a slice of hard hoppin' moodiness. (CB)

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Rob: "I love this girl's voice, but Pumpkin' isn't really a dancefloor track."

Wayne: "The vocals are boring. This is the sort of track we'd listen to on the bus going to gigs."

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INCOGNITO
Good Love

Talkin' Loud

IT'S fitting that Talkin' Loud should celebrate their 100th release with Incognito, those long-standing champions of jazz-funk. "Good Love" is a typically slinky affair and, with CJ Mackintosh standing alongside Bluey at the control panel, the intricate instrumentation and diamond-sharp vocals are bolstered by weightier beats than you might expect. The r&b treatments are especially strong. The first 5,000 copies of the record come on gold vinyl, too. Get moving. (P)

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Lucia: "This is too jazz-funk for us. Too much like Incognito!"

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FULL MOON SCIENTIST
The Shrub-A-Dub EP

Hard Hands

THE lunatics remain firmly in control of the sonic asylum on this EP of remixes from the brilliant "Men In White Coats" album. Yup, it's more Burroughsian soundscapes from Hard Hand's strangest pair, with Vinyl Blair giving "Monday Morning Dread" a dub scything and Tony Thorpe taking "Old Man River" into the ambient territory The Orb once explored so successfully. And Mad Professor would be proud of the digital chaos on "Lieutenant Adam's Dub". (CB)

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Lucia: "Very interesting. The tracks are gritty, but I prefer it a bit rougher. Nice rhythms, though. Something to listen to at home."

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AQUA BASSINO
Swirl EP

F Communications, France

THAT F Comm were perceived as a techno label until they broke Saint Germain is beyond comprehension. They have been responsible for some of the biggest and deepest house records of recent years and Aqua Bassino's "Swirl EP" is no exception. "That Time" is a sublime swim and is perfect for Cafe Del Mar, while the title of the following track, "Ibiza", is a big fuck you to all those who have turned a sanctuary into a sewerage. (BT)

●●●●●

Rob: "This reminds me of Atlantic Ocean's 'Waterfall'. Basically, a chill-out EP. It's mellow and great for having a smoke to."

Lucia: "'That Time' would be nice to hear in the car driving back from a club. It cools your head. Great for sitting on the beach at sunrise, too."

●●●●○

JOSH ABRAHAMS
Scenes From The Satyricon Part 1

Ultimatum

FOLLOWING on from his UK debut on the "Ultimatum Sampler" double-pack, Oz wizard, Josh Abrahams here offers three tracks with three radically different slants. "Funkacidic" needs no explanation, "House Sitting" has a glorious piano motif and "Step Into Paradise" is an atmospheric walkabout under a full moon. Abrahams is quite obviously a man for all seasons. Give him a whirl. (P)

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Wayne: "The first two tracks have good, galloping rhythms and some nice little sequences. The last one sounds like the trippy part of a Pink Floyd track."

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THE HUMAN LEAGUE
Don't You Want Me (Remixes)

Virgin

AAAGH! As someone of sufficiently advanced years to remember swooning to "Don't You Want Me" first time round, these remixes are little short of criminal. Red Jerry sends Phil Oakey into Pinky (or is it Perky?) mode and although Snap have a touch more sympathy for the original, the charge of song-slaughter still stands. Where is the drama? Where is the sparkle? More to the point, where's the hangman? (P)

○○○○○

Lucia: "Next!"

Wayne: "Let me outta here!"

Rob: "The Snap versions of this track are the better ones, but they really just sound like Snap tunes with Phil Oakey singing on top. It's a shame. With the amount of original analogue noises which must be on the multi-track, there could have been a lot more interesting remixes than these."

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THE ALOOF
Stuck On A Shelf

east west

"COME on out and have some fun" leers Ricky in his finest Horace Andy croon and after hearing this splendid slashed-up dub monster, Mr and Mrs Normal have abandoned their 2.4 kids for a night out on the tiles. Forget the remixes, the original of "Stuck On The Shelf" is the wake-up call (and bullet to the head) for all those who continue to dismiss The Aloof as a poor man's Underworld. (CB)

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Lucia: "It's pretty hard."

Rob: "It sounds like a computer game soundtrack."

Wayne: "This sounds like Chewbacca from 'Star Wars'!"

Rob: "The first mix is a five-in-the-morning track, when the whole crowd is just going 'Whoah!' and wandering around chewing gum really hard. It's good but monotonous."

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CLUB ZONE
Passion Of The Night

Logic

LOGIC Records licensing instincts may be improving when it comes to cracking the charts, but what happened to the pioneering? The only reason "Passion Of The Night" deserves your time is because of the appearance of Ricardo Da Force, whose rap with Fire Island was one of the greatest moments in house. Junior Boys Own should re-release that particular record and beat this one down. (BT)

●◐○○○

Rob: "I like the backing, but the commercial soul vocals let it down. It would be more interesting if it was a dub or an instrumental. Mind you, that organ sound has been caned and caned and caned."

Wayne: "There definitely are some good ideas in it, though."

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BUMP
I'm Rushing '95
deConstruction

MARC Auerbach and Steve Travell's legendary cut should never have left your heart. If it has, deConstruction will make sure that you put it back. Think of Rad Rice caning it at Love Ranch. Those were the days when London had a focus on Saturday night. Now Dave Valentine has remixed it for the next generation and the new focus is on every Mecca-type club across the nation. Still, respect for an ingenious record which will never die, despite this. (BT)

●●◐○○

Rob: "I loved the original version, but Dave's mix is okay. He creates elongated passages, twice as long as you'd expect them to be."
Lucia: "No, don't say that!"
Rob: "Too late. Nice one, Dave!"

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X-ODUS
You Ready Now
Distinctive

WHO can doubt Distinctive's ear for big club tracks? And who better than Nick Muir, a man who is rapidly emerging as one of the best pop producers in the UK, to follow up the massive success of Eurogroove. You won't be able to avoid the chorus of this record for months. (BT)

●●●◐○

Lucia: "I like the chords. I know there are only two, but I like them."
Rob: "The stabs are nice and slick."
Lucia: "It's reminds me of Felix's sound. Stabs, breakbeats and a hands-in-the-air bit. A five-pints-of-beer track."
Rob: "I can imagine it on MTV Dance."

●●●●○

ST ETIENNE
Cool Kids Of Death
Heavenly

WHATEVER you make of their synthetic wannabe pop, you've got to hand it to Bob and Pete for their choice of remixers. Here, Underworld (or Rick Smith on a solo mission, to be more precise) traces the dreamy Euro-trance roots which Jam & Spoon used to do so gloriously, while the B-side allows you to catch up with David Holmes' Hardfloor-like acid assault on "Like A Motorway". (CB)

●●●◐○

Wayne: "I love the Underworld mix. It's mellow. It's a late-night job. And the Holmes mix proves he's a 303 man. This is what we like."

●●●●○

PIZZAMAN
Happiness
Loaded

NORMAN Cook does it again, this time with a cover of the old Ken Dodd classic. Not that you'd necessarily realise it from the gospel vocals, the military snares, the wobbling 303, the digital jew's harp, the galloping groove and the choc-a-bloc stadium clap-a-long bit. And that's just on the first mix. This is going to be more popular than a hot-dog van parked outside a health farm. Just be sure to keep all your tax receipts, Norm. (P)

●●●●◐

Rob: "This sounds really promising until the gospel section. The 303 is the best thing about it. That and the fact it uses a sample from 'The Rockford Files'."

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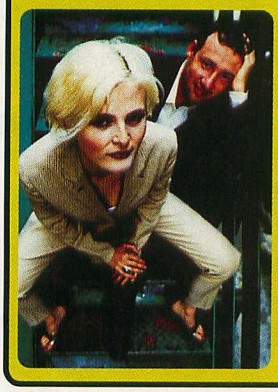
FAITHLESS
Insomnia
Cheeky

Muzik Single Of The Month

WHAT a choice. But despite strong challenges for the Single Of The Month slot from the likes of Tyree's Da Soul Revival and Stacey Pullen's track on Balance, Sister Bliss and Rollo's Faithless project beats everybody with one of the sounds of 1995. While Josh Wink is, quite rightly, being acclaimed as the producer of the moment, Bliss and Rollo's records have rocked more audiences than any other knob-twiddler this year. Following the success of "Salva Mea", "Insomnia" has been huge in a lot of clubs for some time and might well be chart material. That said, it has soul, grace, emotion and a distinctly dark, melancholic side. Happy house has never been challenged in this way. The dancefloor belongs to Rollo and Bliss. Those purists who aren't able to open their minds to the qualities of this track clearly don't get out enough. (BT)



●●●●●

Rob: "It certainly has a nice gated effect."
Lucia: "It has a bit of humour, too. This deserves a high mark. Shall we give it a four? Four it is, then."

●●●●◐

SLAB
Rampant Prankster
Hydrogen Dukebox

THEIR previous couple of releases were too off-kilter to have any real impact on most dancefloors, but "Rampant Prankster" has Slab opting for a straighter line of attack. The beefy beats out-Chemical The Chemical Brothers and are overlaid with the occasional squelch, the odd scratch and one or two Motorheady guitar riffs. There's also a Martian repeating what sounds very like, *"I've got tummy ache"*. Serves him right for not chewing that astronaut properly. (P)

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Lucia: "Yeah, I like this. There are some nice 303 sounds. I do like to hear a nice bit of 303."

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GOLDIE
Inner City Life (Remix)
Metalheadz

HOLD the Goldie backlash. Media saturation and an overload of purple prose have made the gold-toothed junglist a target, but these remixes from "Timeless" should keep the snipers at bay. As well as 4 Hero's lazy Sunday afternoon take on the lead cut, Doc Scott twists the already ravaged "Kemistry" and Goldie himself gets mean on "Jah". This release is limited to 1,000, so be quick. (CB)

●●●●◐

Rob: "I love 'Inner City Life'. A very nice, tuneful bit of ragga."
Lucia: "It's called jungle now, Rob! The sounds on 'Kemistry' are also good."

●●●●◐

D:REAM
The Power (Of All The Love In The World)
Magnet

LIKE every other D:Ream record, "The Power" is aimed at the masses. And how. Wand's giddy-up remix is enough to raise poor old Red Rum from his Aintree grave and have him jumping over Beecher's Brook like a 10-year-old. Just as long as Peter Cunnah can keep turning out soaraway pop songs like this, he won't need to worry about his po-faced critics. After all, he's the one counting the dollars. Best of luck to him. (P)

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Rob: "Take it off!"
Wayne: "Get rid of it!"
Rob: "They've gone really commercial now." Peter Cunnah doesn't half look like Dave Valentine, though."

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RUFFNECK FEATURING YAVAHN
Everybody Be Somebody
Positiva

JUDGING by the frenzy which greeted the import copies of this track, Ruffneck are destined to become this month's Bucketheads. Sounding kind of like Deee-Lite, but with an annoying bloke screaming out the title, even the press release acknowledges it to be "irritatingly infectious". Masters At Work's mix flaunts their incipient Basic Channel fascination, but they still emerge with a superbly individual take. (CB)

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Rob: "It's too soul-orientated for me."
Lucia: "I'm into it. The shouts are good and it sounds a bit like Inner City."

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EVERYTHING BUT THE GIRL
Missing (Remixes)
Blanco Y Negro

THIS is a miracle. Tracy Thorn's voice has always been too miserable for words. But with Todd Terry on the mix, the result is a highly infectious song which will linger in your sorry soul for days. It's not that Todd has drastically reshaped her vocals. It's just that the combination of Thorn's deeply sombre tones and the delicate house groove will have people in tears at the end of a hot, sweaty, mystical night in a place like Hard Times. (BT)

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Rob: "I think Tracy Thorn has a nice voice. It's good for remixing. This is quite handbaggy, but not uplifting enough for me."
Wayne: "I don't like it at all."

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WICKED WIPE
Rok Da House
Virtual Recordings, Germany

HOWEVER easy it is to stick a knife into the German sound, they certainly know how to make the dancefloors rock. And this is no exception. A fast and frenetic thumper, it's like Ramon Zenker meets DJ Misjah & DJ Tim meets Patrick Prins. So imagine quirky hard house with 303s and a trusty *"Rok Da House"* sample. Imagine a track which will further prove how many clubbers have become more open to tougher sounds. A record for the back room at Cream. (BT)

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Lucia: "I love the way the track fades out and you're just left with that noise. I'd definately remember this if I heard it when I was out."
Rob: "It's very energetic. Yeah, stomping."

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REDNAIL KIDZ
Elektrik Disko
Sounds 006

THE man responsible for this slow, sexy groove is the mighty Derrick Carter. But despite the pace, the beats on "Elektrik Disko" are typically crunchy. And however sensual the vibe might be, there's also a vague hint of danger. Nothing really serious, though. It's more thrilling than chilling. A silk blindfold, perhaps. Just don't tell the missus. (P)

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Rob: "This has a Whitney Houston-style electric piano and an interesting breakbeat, but the rest is horrible. I'd give it to my nan."

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DAVID HOLMES
No Man's Land
Go! Beat

AS well as "No Man's Land", the much talked-about alternative soundtrack to "In The Name Of The Father", here is your

Nadine Renee
don't take your love away
Mixes: Visnadi. Razor's Edge
Out Now 12'. CD. MC
MCA

chance to catch up on the excellently downtempo "Smoked Oak", which first came as a free single with a recent copy of "Jockey Slut". Plus some juddering electro phuturism on "Slash The Seats" and a radical manipulation of the techno formula on "This Time". (CB)

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Rob: "It's not a dancefloor record."
Wayne: "The first mix sounds like a movie soundtrack. It's pretentious and the package is saved only by the trip hop track."

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KEN ISHII
Extra
R&S

REMEMBER where you heard it first. Lifted from Muzik's recent free R&S tape, "Extra" is Ishii at his most danceable, listenable and loveable. A long way from the troubled abstractions and esoterica we're more used to, the Japanese Aphex has clearly taken in some ultra-mod Chicago house recently. On the mix front, Luke Slater obliterates the original in favour of white-heat minimalism, while Dave Angel and Wagon Christ add further kudos to an already cool release. (CB)

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Wayne: "There's nothing here, really. To me, it's just a standard record."

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KAMASUTRA
Kamasutra Express
Transworld

A BIG club record of recent months, especially with Jon Pleased Wimmin, this is Alex Neri and Marco Baroni steering a slow train into the dawn. But like "The Runaway Train", it gathers speed as it goes along and, when those bells chime, it's off to the dancefloor you must go. It's taken quite a long time to get licensed, but nobody is going to catch it now. (BT)

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Rob: "It has a Donna Summer bassline! Fuck off and get your own ideas!"
Lucia: "We'd never nick anything as obviously as that. Zero for originality!"

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QUIVVER
Believe In Me
Perfecto

PIANOS, strings, a smooth bassline and some gently fizzing, pseudo-acidic FX do not add up to anything particularly worth recommending on the A-side of this, Quivver's debut Perfecto release. This is all too restrained. It's like trance music for wedding receptions. Even Dave Valentine, whose remix appears on the flip, has trouble lifting it above knee height. (P)

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Lucia: "Cheese factor!"
Wayne: "Standard piano lines!"
Lucia: "Heard it all before."

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BROCCOLI BROS VERSUS RIGHTEOUS MEN
Catch It
Radikal Fear

ONE for the submariners in the techno sea. "Catch It" is an anonymous attempt to combine Chicago jacking with abstract electronic textures, but it's the awesome "Ruhrschnellweg" which is attracting all of the attention. Harnessing the most beautiful strings this side of a cherub's chill-out room to a panoply of firework rhythms, it rolls, snaps, bucks and finally thunders into your head like a bullet made of silk. Another triumph for Felix Da Housecat. (CB)

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Lucia: "Five for the name. But not for the track. It's a bit boring."
Wayne: "Limp lettuce!"

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LOPEZ
Why Can't It Stop?
Trophy

YOU'VE only got to hear "Why Can't It Stop?" once to understand that no other title would have been appropriate. The gritty, stuttered vocals, insistent piano stabs and earth-shaking beats are all in place within the first minute or so. There's no development, no growth. Under the right circumstances, though, it sure as hell is an effective little bugger. (P)

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Rob: "This is more like it. It's based on a cheesey old sample, but I like it."
Lucia: "Deep and grubby. It's filter music. I'd say it was a modulated synth. Yeah, it's a good one."

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MEKON FEATURING "MAD" FRANKIE FRASER
Revenge Of The Mekon
Wall Of Sound

POSSIBLY the craziest team-up since The Sex Pistols and Ronnie Biggs. Mekon slice up Dee Patten's "Badman" break with a screeching sub-guitar solo and dope beats, while Fraser, the renowned East End hood, drifts in and out of the mix. "Revenge Of The Mekon" is what happens when white punks take 83 different genres for a quick sleep with horses. Scary stuff. (CB)

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Rob: "I don't like guitar solos. Especially Wayne's!"
Wayne: "Right, I'm leaving!"
Rob: "I just might get into this track, though. Yeah, it's actually pretty cool."

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VINYL BLAIR
Blair Necessities EP
Hard Hands

IT looks like Billy Nasty has finally come up with a project as loaded with sweaty energy and irresistible fury as those sets which have made him one of Britain's most popular DJs. These tracks range from hard, driving techno to spaced-out dub to weirdo electronic graffiti, but the best of the bunch has to be "Space Bud", a track with scatter-gun beats and luscious chords. (CB)

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Lucia: "It's interesting. I quite like it."
Rob: "It could be a harder, but I like the rhythms."

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GREEN VELVET
Flash (Remixes)
Open

This took a while to sort out, but Ministry Of Sound have finally decided to license what is possibly the biggest record from their Friday night Open All Hours session. The original cut of this track was not far short of untouchable, but with Rush, Sneak, Jellybean, Paul Johnson, Boo Williams and Green Velvet themselves at the desk, this is an extremely strong remix package. And it's the latter of the two which cuts it, Green Velvet using a similar groove without the wild break and Boo Williams including more mad laughing gas samples. (BT)

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Rob: "A nice groove. A happy, uplifting vibe. I like this one."
Wayne: "It's a pretty standard, but happy, sound."

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STACEY PULLEN
Forever
Balance

CLASSIC alert! Classic alert! With the release of the Silent Phase album and now with this reissue of a track which originally appeared on Prescription's "Classics" EP, Stacey Pullen's time has clearly come. The instantly recognisable chiming melody gradually sinks deeper and deeper into a beautifully basic groove, "Forever" is a cut where soundtrack heaven meets the emotional genius of "Altered States". Utterly unmissable. (CB)

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Rob: "It has a certain energy about it and I like the sounds."
Lucia: "Yeah, the sounds are good. I'd definitely listen to this."

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LUTHER VANDROSS
Power Of Love (Frankie Knuckles Mixes)
Epic

LUTHER Vandross has come a long way since he used to sing advertising jingles for companies like Burger King and 7-Up. He has been responsible some truly formidible tracks over the last 15 years. This, however, is not one of them. Perhaps it's something to do with the fact that Vandross made went back into the studio to re-cut his vocals specially for Frankie Knuckles. The result is more spit 'n' sawdust than wine bar. (P)

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Rob: "This is about as interesting as a Mariah Carey record. Too handbaggy."
Wayne: "A plastic handbag at that."
Rob: "I wouldn't give this any marks."
Wayne: "Nope. It's utter bollocks."

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HARDFLOOR
Dadamphreaknoizphunk EP
Harthouse

Sunscream Single Of The Month

YOU always know what to expect from Hardfloor. Only this time, you don't get it. Instead of the duo's usual full-on Euro acid nonsense, the tracks featured here sound like they're played at half-speed. The only real clue to who is responsible comes with the single cymbal crash at the close of "Vimtrop". They've obviously learnt some welcome new tricks during the last few months, but they still don't know how to end a record any other way. (P)

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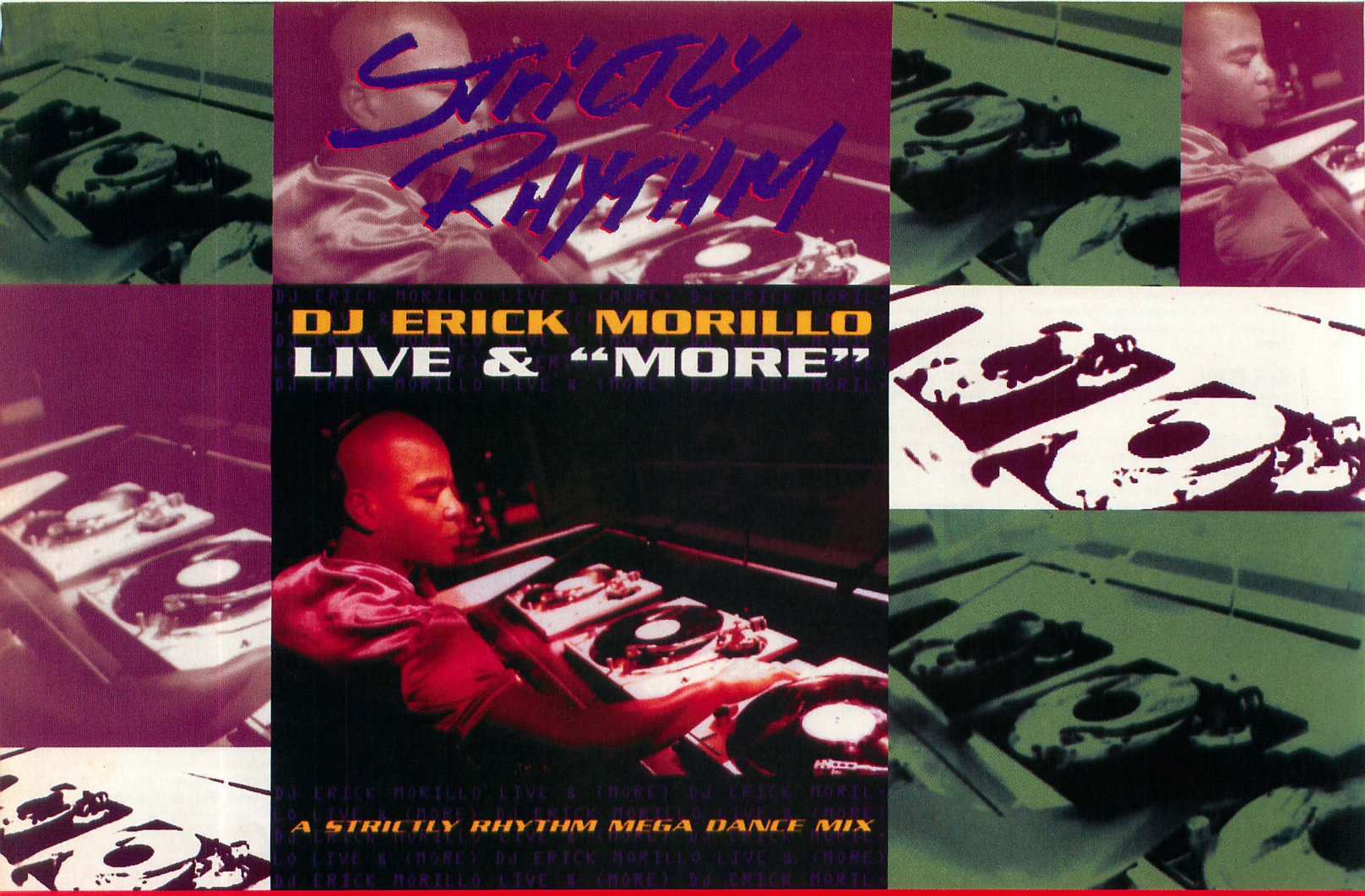
Rob: "Hardfloor always seem to come up with interesting noises. We like a bit of analogue tweaking. Not just analogue sampling, but actually using it."
Lucia: "It sounds like The Chemical Brothers."
Rob: "It's not as in-yer-face, but it is quite trip hoppy. 'Phat Packer' has a brilliant groove. We're into that Chemical Brothers trip hop sound..."
Wayne: "Breakbeats..."
Rob: "I really like the production and the little sequenced noises running around in the background. It makes a nice alternative to a lot of records."
Lucia: "They're basically using the same sounds as on 'Aperience', but they're putting a very different groove underneath them. And a little bit more of the bass, too."



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ALBUMS

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

ALBUM OF THE MONTH

SILENT PHASE

A Theory Of Silent Phase

Transmat/R & S

THE death knoll has apparently sounded its doom-laden chime. After years of salivating over the latest 4/4 blockbuster, certain pundits are now proclaiming techno to be a spent force. They claim techno has reached its furthest point. That it has been superseded in the stylistic stakes by such diffusionary audio annexes as jungle and trip hop.

This proposition misses the point. It not only underlines the destructive nature of careless hype, but also exposes an ignorance about the way dance music operates. Because within its own house (no pun intended), the various sub-divisions of dance are not isolated, but connected. The development of one strand affects the others. The way jungle has sent rhythms topsy-turvy has had a direct influence on the entire musical climate. The only way to move forward is to contort beats into more complex permutations. For the moment, rhythm holds the key.

The ability to make blips and bleeps sound groovy and funky is what has always made Detroit techno so captivating. And despite the recent below par albums from Carl Craig and Juan Atkins, plenty of other producers have managed to keep the rhythmic spirit alive. The likes of Eddie Flashin' Fowlkes and Claude Young are totally re-defining sonic dimensions. But there is one person who stands alone, one person who is building a new sound monument. His name is Stacey Pullen. Also known as Silent Phase.

Pullen first made his bid for the future in 1992, when he released his "Ritual Beatings System" EP. Returning to the roots of rhythm, he deployed samples of African tribalisms into midi instrumentation. From there, the precedent was set. Rhythm was to be Pullen's musical oxygen. He understood that rhythm could not only unleash basic instincts, but also define a vibe and express an emotion. But most of all, he understood that rhythm was the all-pervasive sonic glue to bond the past, present and future.

The other important point about the influence of "Ritual Beatings System" on Pullen's musical career was the cultivation of his Silent Phase moniker on "Wave The Rave Goodbye". With intentions to "Get back to the basics of good music", he gained experience from DJing, working with technocrats like Derrick May, Kenny Larkin, Chez Damier and Kevin Saunderson. He produced a torrent of material on KMS, BMG/Ariola, Buzz and Eclipse, as well as developing his Kosmik Messenger persona for Plink Plonk.

In between all this, he converted Silent Phase into a musical force. With its own cannon, Pullen views Silent Phase as a concept which involves listening, watching and waiting for the right time to release "A Theory Of Silent Phase".

Encompassing primordial beats into sifting digitations and jazz thematics, this latest episode in Silent Phase's musical development sees Pullen extending the boundaries. Beginning the proceedings with the syncopated fluidity of "Waterdance", he then pumps energy into the aerobic "Body Rock". Pullen doesn't waste a single minute making an impact. He flits from the percussive turbulence of "Psychotic Punk" to the funky street carnival of "Fire (Prelude)", then soars with the panoramic sequences of "Spirit of Sunkofa". From there, he conducts the symphonic "Air Puzzle". These are funky, industrial tunes made to sound sexy. One minute he's stirring hypnotising frequencies in "Earth (Interlude)" and the next he's organising titanic attacks within "Love Comes And Goes".

This music is vast. It envelopes, it gives the listener a feeling of being trapped in techno. He's realised that the heart of dance music is divined from one gene. From rhythm. Pullen is making the rhythm in techno shout and sing again.

"A Theory Of Silent Phase" is going to bring many people to their knees. That's because they'll be bowing to the new Rhythm King. To Stacey Pullen.

Veena Virdi

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phase facts

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VARIOUS ARTISTS
101 + 303 + 808 = Now From A Band
Sabrettes

IT may be wrong to fantasise about the pursuits of youth in the manner of a rheumy-eyed, sentimental old wrinklie, but listening to the new Sabrettes compilation, I can't shake a particularly strong image from my mind. I can't stop thinking of a tower block bedroom, lit only by the glow of a computer screen and cigarette ends, rammed with angry young men getting a thrill from listening to a drum machine at ear-splitting volume.

Right from the off, "101 + 303 + 808 = Now From A Band" merges into one boisterous, high-tempo beat frenzy which smacks of livid teenagers, strung out on speed and making music in between sprees of petty crime. This is a techno punk album, created for fans of nosebleeds and those who like their electronics untutored, messy and out of control. Five new groups are featured, but I defy you to tell them apart.

"101..." is raw and unsophisticated noise-mongering at its most entertaining. And, in the same way that a can of Tennent's Super is recommended for a hangover, I heartily endorse this product.

Harry Flowers
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AS ONE
Celestial Soul
New Electronica

SOUL music is not just a generic term. It exists in many forms, even in the most extreme manifestation of digitronica. Which is why As One's Kirk Degiorgio could be described as a soul man. Unlike his work under the Future/Past and Esoterik guises, as As One he likes to lounge to the sounds of ballad barons like Curtis Mayfield and Terry Callier.

As One first bared his electronic soul on the "Reflections" album. The sounds were as smooth, precise and delicate as an egg shell. As such, it was no wonder those occupying the higher echelons of techno, including Carl Craig, B12 and Terrace, had few qualms about remixing the tracks to create the strongly recommended "Reflections On Reflections".

"Celestial Soul", however, is a more punctuated, less plasmatic affair. Take the title track, on which electro loops are whipped by strings and eroded by gusts of forceful beats. This is tempered by the Detroit-ish sequences and languorous FX of "Ikairu". "Interstellar" is a lesson from the Carl Craig school of ponderous groove contours, while "Dhyana" and "Hybrid" are characterised by concentric chord patterns. Then there's the digitial samba sound of "Artois" and the ethereal aria of "Renaissance".

Although Kirk Degiorgio has produced a record dripping with luxurious strings and chords, the beats within are harder and less romantic than on "Reflections". But whatever the stylistic mutations, this is classic soul for 21st Century casuals.

Veena Virdi
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BLAKE BAXTER
The Vault
dISKO b

ONE of the unsung fathers of Detroit techno, Blake Baxter rarely surfaces long enough to maintain a career. Like all US techno-meisters, he DJs to pay the rent. But his records appear almost of their own accord, without heralds trumpeting his status, without angels to sing of his finest hours.

But if he did have a personal choir of seraphim and cherubim, it's of "The Vault" that they would sing. These delicious tracks hark back to 1988, but never seem dated. Baxter has stayed closer to his roots than the other pioneers. His songs evolve from a deeply seductive bass noise which saturates your body. His machines are never cold. They're full of emotion and dripping with feeling.

The opener, "I'm Given", silkily explores Baxter's themes in a superior dance workout. It's only slowly that you begin to feel the bass seep through. No Indian takeaway merchant, he takes his time, giving light kisses where others' hands would start wandering too quickly. By the time his voice enters on the jazzy "Just A Touch", your pupils are dilating, your breath coming quicker.

Casting aside digital smoothness when the atmosphere demands it, Baxter knows no restrictions. Take "Your All" is the killer track here. Spinning around the repeated words, *"You're all I ever wanted/You're all I ever needed"*, a clipped snare line underlying the mix, it makes falling out of love worthwhile. You'll want to take long walks in the rain and run up a horrendous phone bill.

Deep and fluid, "The Vault" will surely break your heart.

Vaughan Allen
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CJ BOLLAND
Electronic Highway
R&S, Belgium

HOW easy would it be for someone like CJ Bolland to keep living on past glories? One of the pioneers of the Belgian sound which R&S brought to the dancefloor at the beginning of the Nineties, his effect on the progression of intelligent techno has been immense.

"Electronic Highway" does not, however, feature anything of the quality of "Nightbreed" or "Camargue". While those tracks propelled forward the idea of progressive techno, much of Bolland's new album represents a holding action. With most artists this would be negative, but Bolland is good enough to keep spraying in new tones, new textures.

Much of the album is far too complicated to take in at one hearing. Heavy with ideas, even the fastest of his tracks require repeated listening to fully capture all the intricacies. On classic techno cuts like "Neural Paradox", Bolland overlays throat-gurgling basslines and chattering computations with almost pretty synth swirls, never quite producing what you might expect. "Zenith" and "Bones" see him playing with drum 'n' bass to produce a techno-jungle hybrid. Anyone for Euro jungle?

Convoluted. Controlled. Convincing.

Vaughan Allen
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THE ADVENT
Elements Of Life
Internal

THE Advent's Cisco Ferreira and Colin McBean have blazed a name for themselves with a stream of heavy-duty limited-edition EPs which gathered up the current influences of techno and spat 'em out with a double dose of steel nails. Both have been at it since the mid-Eighties, so it seems to be no problem for them to mate the electro coursing through their veins with prevalent modern trends like Basic Channel rifferama.

"Elements Of Life" is the dynamic duo's debut album. It ropes together 12 tracks which straddle the current technoscape with dark energy and a degree of funk. Devotees of the Slater/Maurizio hard school will bang their heads and play air synth to relentless turbo knees-ups such as "Audio Illusion" and "Mad Dog". But the way the record bows out with a couple of robo-voiced electro squelches shows that the pair also know their Jonzun and PVC Crew back catalogues.

On top of this, the Transmat alter in the studio occasionally starts glowing and spews a radiant Detroit soul into the proceedings. It's this obvious devotion and accompanying deeper thought which make The Advent something worth marking in the old techno calender.

Kris Needs
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The S-Man commeth

ROGER SANCHEZ PRESENTS...
Hard Times – The Album
Narcotic/Hard Times

"ARE You Satisfied?" asked Peter and Vanessa Daou with last year's ethereal house groove on Tribal UK. And now it's time for us to ask you the same question.

In the same way that every football club has a match programme, every nightclub on the planet now feels the need to present their manifesto. Hence the glut of club compilations currently doing the rounds. And the approach of Christmas is simply making matters worse. The question is, why do so few of them truly reflect what their crowds and their DJs are all about?

At the moment, a lot of labels are more concerned with landing cuts suitable for compilations than obtaining decent remixes for the dancefloor. De'Lacy's "Hideaway" is unquestionably one of the biggest tunes of the year, but the amount of money deConstruction paid Slip 'N' Slide for the track means they're unlikely to recoup their costs unless it appears on one of the ever-popular "Now That's What I Call Music" collections. With each "Now..." selling upwards of one million copies, the royalties would make it a worthwhile investment.

The wider record-buying public needs dance compilations because they provide a club experience and often feature tracks otherwise unavailable except as expensive imports. But the listener needs to come away from these records without the feeling of being cheated. Let's hear a few different tracks, a few different DJs. Let's have a bit more research, a bit more thought.

Which is what makes "Hard Times – The Album" far more valuable than most. Although it cannot be denied that some of the tracks included here have been done to death elsewhere, Sanchez' eagerness to work with exclusive material is surely the way forward. As a result, this record features unreleased versions of tracks from DJ Sneak, Disciple, Farley & Heller and The S-Man himself, which are perfectly combined with classics like Kathy Sledge's "Another Star" and Black Science Orchestra's "New Jersey Deep". Plus, of course, the De'Lacy tune.

What also makes "Hard Times – The Album" such an invigorating mix is the fact that Sanchez has actually concocted it himself! Don't look so surprised. We've heard whispers that some mix compilations aren't really the work of the DJ whose name appears on the sleeve. The artists are paid for the use of their monikers, but the mixes are subsequently created by computers. Talk about *vorsprung durch technic*.

For this selection, Sanchez took two days out and performed his thang with two decks and two CD players. The result is an emotional mix which transports you along a hedonistic highway. A cascading road jammed with rushes of emotion and memories of both Hard Times and Roger Sanchez.

This deserves your time for sheer honesty alone. The rest of the industry should take note.

So should you. Before your valuable notes are taken from you.

Ben Turner
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SOUND PATROL
And there's more...

VARIOUS ARTISTS
Rauschen 10
Force Inc Music Works, Germany
AS Force Inc approach their 100th release, this album proves they are one of the world's finest labels. Featuring new cuts from the likes of Ian Pooley, Cristian Vogel and Mike Ink on the first CD and classic tracks from Heckmann and Alex Empire on a second, it is a definitive guide to the darker side of the dancefloor. Slamming.
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VARIOUS ARTISTS
Ibiza 1995
21st Century
WITH adverts for "Ibiza 1995" in practically every style magazine, it's clear the Ibiza crowd is no longer a clubbing *cognoscenti*. Still, at least Nicky Holloway has included a true E anthem on this compilation (Farley & Heller Project's "Ultra Flava") to make up for the island's crap E.
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DANNY TENAGLIA PRESENTS...
Maxi Records: Maxi-Mum Dancefloor Capacity
x:treme
MAXI is one of the most overlooked US house labels around. Formed in 1990, we should thank them for pivotal cuts like SK Project's tear-drenched "Your Love Is Taking Me Over" and the poignantly-titled "Move Your Waistline". And, more recently, for introducing us to the divine Daphne. It's good to see them given props by x:treme.
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JEAN-MICHEL JARRE
Jarremix
Disques Dreyfus, France
SLAM'S classic remix of Jean-Michel Jarre from 1994 is still their best since One Dove. And with other mixes from Laurent Garnier, Gat Decor and Sunscreem, this is a very collectable package. Incidentally, when Garnier played UR 001 to Jarre, the Frenchman flipped. So how jarred will we be if the showdown of the century isn't pulled off?
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VARIOUS ARTISTS
Spacefrogs 2
Spacefrogs, Germany
BELIEVE it or not, licking the back of a frog can have an hallucinatory effect on the human brain. So does listening to Spacefrog Records, Superstition's experimental offshoot. Take the luscious vocals, dubby basslines and staccato drums of Affie Yusuf's revelationary "Something's Wrong". Or the Mark Gage and Marmion cuts also included here.
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VARIOUS ARTISTS
Soul Sound Of The Nineties
Street Sounds
BOB Jones does it again. The man whose Kiss playlists are regularly handed over shop counters with demands of "I want them all", has put together a sensual selection of Nineties soul. With contributions from the likes of Cunnie Williams, Courtney Buchanan and Paul Johnson, this really is the "Soul Sound Of The Nineties". The Bob Jones sound, no less.
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BOYZ II MEN
The Remix Collection
Motown
THIS embalmed collection of familiar (and two new) tunes isn't the wince-inducing album you might have expected. Although Boyz II Men look like Jodeci's corny cousins, when the tape hits the rollers, they're still the best male harmony group in modern r&b.

Nobody is doubting Jodeci's validity and their wider reaching influence, but simple-dimple tunes like "Motownphilly" retain their original charm because they combine age-old barber-shop quartet doo-wops with elements of early New Jack Swing. Back then, the Boyz were down with Michael Bivens (the former New Edition member who discovered them) and appealed to their peers. Now they've skipped a generation and landed themselves at the "End Of The Road".

All that getting down on "Bended Knee" before the "Water Runs Dry" has trapped this group in a time-warp of MOR soulfulness which Motown needs to turn around. Until they've worked out how, they'll give us a Nineties greatest hits compilation (a remix collection) after just two albums and try to toughen up the guys' image with various musical approaches which are simplistic but "streety". As the imminent success of "Vibin'" will prove, it works. But for how long?
Jacqueline Springer
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COOLIO
Gangster's Paradise
Tommy Boy
COOLIO is no fly by night. He's been on the Los Angeles scene for a good 15 years, his background including a stint as a wedding rap-a-gram and another with WC & The Maad Circle. As a result, it's perfectly clear he is not going to throw away the success he garnered from "It Takes A Thief". So, while he is an excellent rapper who has never quite got the flavour of the old skool out of his mouth, much of "Gangster's Paradise" is hip pop. Which, in this particular instance, is a shame.

Coolio is intelligent and perceptive. He also exhibits a fine sense of music in his flows. Unfortunately, most of what is put behind him is overblown (the title cut), hackneyed ("Too Hot") or both (the chorus of "A Thang Going On"). It severely blunts his subtlety and detracts from his words, obscuring rather than enhancing his talent. Only "Kinda High, Kinda Drunk", the Sly tribute which is "Smilin'" and "Get Up" (featuring The Maad Circle, whose own album, "Curb Servin'" is far superior to this) show what he can do.
Will Ashon
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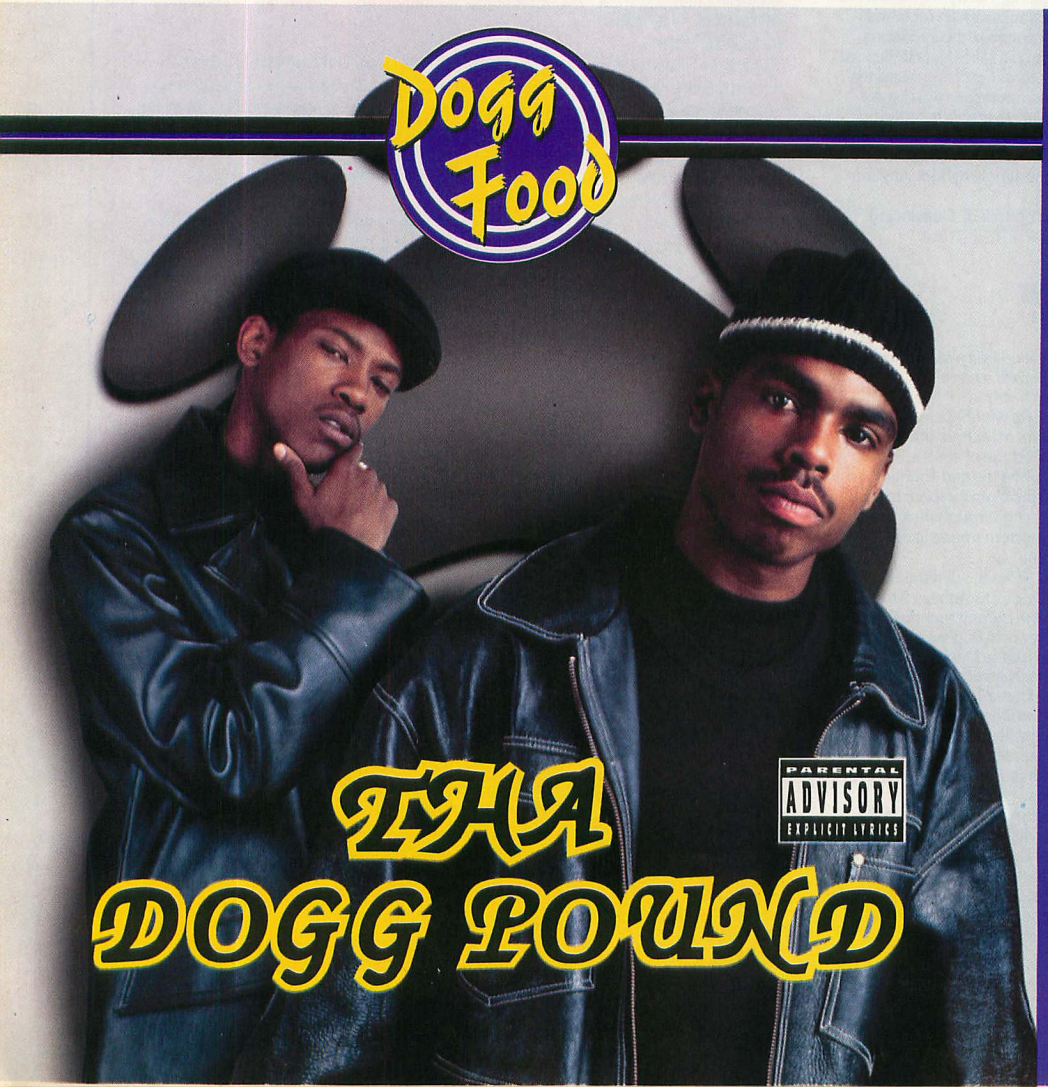
VANESSA DAOU
Zipless
MCA
GRRRL power is alive and kicking.

Vanessa Daou, however, does not make her point by growling so much as purring seductively. And so "Zipless" sets you afloat on a sea of female fantasy and regret, as Daou silkily murmurs the poems of Erica Jong to the ebb and flow of wistful piano and synth washes. The effect is mesmerising. The title of the album, incidentally, comes from Jong's pre-PC novel, "Fear Of Flying", where a "zipless fuck" referred to women getting it on with strangers on buses.

But this is by no means a messy,



Tha long awaited
Debut Album
Dogg Food
produced by Dr. Dre and Suge Knight.

Co-written by
Snoop Doggy Dogg,
Nate Dogg
and The Lady Of Rage

CD • MC • LP

DEATH ROW RECORDS

Get locked up with Tha Dogg Pound

fumbling liaison between feminist propaganda and a drum machine. Instead, it's a smooth slide into the satin realms of salacious thoughts and husky, come-to-bed vocals. A refreshing antidote to the usual, *"Your love takes me higher"* posturings, Vanessa Daou's interpretation of Jong's X-rated lyrics shows she's got more balls than most. Get unzipped to this.

Rachel Newsome

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VARIOUS ARTISTS
Dark Hearts Volume 2
Harthouse

BORING? Predictable? The Arsenal of Euro techno? Not Harthouse, mate. At least not any more. They were, of course, once famous for being one of Sven Vath's chattels and for launching Hardfloor onto an unsuspecting world. And then they lost it, disappearing down a dark hole marked, "Banging copycat techno trance" with a slew of releases custom-built for Germany's less discerning market.

So common belief would have it. In fact, the UK branch of Harthouse have been doing some sterling work persuading their German head office that there's more to life than 303s and speedy beats. Hence the impressive line-up for "Dark Hearts Volume 2", with Claude Young, CJ Bolland, Alter Ego and Luke Slater's Morganistic project among the names who offer exclusive material.

The emphasis is on going experimental, in a funky, often breakbeat style. So Frank De Wulf comes out of retirement for a Chemical Brothers-type piece of dusted funk and Hardfloor tap a similar vein. Claude Young spins into gentle ambient land and Alter Ego's "Cyax" is a fizzy tonic. And, in the midst of inconsequential fillers by Jiri Ceiver and Thor Inc, Neil Landstrumm steals the show with the monster jazz ker-thump of "Black Whispers".

One from the H(e)arthouse.

Calvin Bush

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DARKMAN
Worldwide
Wild Card/Polydor

THE secret for British hip hop acts is to find a combination of music and words which sounds both popular and credible. The brave souls who attempt this mix deserve credit for that alone, but the results of their efforts do not always equal their courage.

Darkman is one such individual. Part of the sudden explosion of hip hop out of NW10, he's best known for the map of London which is "Yabba Dabba Doo" and his latest nodder, "Brand New Day". "Worldwide", of course, shows there's a lot more to him than this. His declamatory, dancehall-inflected defiantly Brit voice can cut much harder rhythms to shreds, as is obvious with both "What's Not Yours" and "Worldwide Ting".

The backing to this fine boom sometimes sinks into cliche, the weedling organ of the West Coast mainstream and the Hawkwind-meets-Funkadelic guitar of "Come With The Funk", for example. Nevertheless, he's clearly determined to make popular but visceral British music. Good luck to him.

Will Ashon

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THE PHARCYDE
Labcabincalifornia
Delicious Vinyl, USA

"BIZARRE Ride..." established The Pharcyde as one of the funniest, most original groups in hip hop. Both off-the-wall and deep in argot, they're not afraid to deal with subjects which send trembles down the legs of rap's traditional machismo stance.

Remarkably, "Labcabincalifornia" is even better. Rather than backing off from their original vision, as a lot of artists do on that tough second album, The Pharcyde have sharpened the focus. There's something kaleidoscopic about their rapping, but the patterns are clear. Here is one of the most powerful, yet most subtle attacks on the idea of "reality rap" you will ever find, something they achieve through jokes, dissing and exhorting.

First, on "Bullshit", they assault the idea of a straightforward "reality" to be reported on: *"Put the reality into reality/So surreal/You feel/You never knew reality until you stood still/Now you are far from alive"*. With "Groupie Therapy", they assess what reality means for successful rap artists dislocated from the background which created them. In this respect, it's interesting that the album is called "Labcabincalifornia", the Lab Cabin being the studio in the suburbs the group moved to when life became too frantic at the famous Pharcyde Manor in South Central.

They criticise the idea that rappers who bite their styles from someone else have anything to do with reality *("Xerox MCs are pathetic/They're trying to duplicate/They come out synthetic")*. Then proceed to develop this thought into a critique of the record industry on "Somethin' That Means Somethin'" and "Devil Music". The effects of this "Xeroxed" macho stance are further explored with "She Said", "Moment In Time" and "Y?", where we learn, *"Sometimes all I want to do is cry/Highly upset/But nothing drops from my eyes/I see a situation and all I do is grin/People think I'm high/But I'm mentally strapped in"*.

Even "Little D", a seemingly puerile skit, shows a six-year-old being taught the phraseology of gangsta, the proceedings framed by the opening shout of *"Action!"*. This is The Pharcyde's most shocking conceit. They recognise that their argument also undermines their own role: *"Back in the days crime pays/But now rhyme pays/So I guess I'm a hustler in many ways"*.

Throughout the album, the music is beautiful, soulful and clever. On a ballad like "She Said", the potentially saccharine r&b-style harmonies are given a totally different feel by the use of a dubwise echo on the voices. And The Pharcyde are still hilarious. They are still life-affirming and optimistic. They are still all the things they were. But they're also much more besides.

Will Ashon

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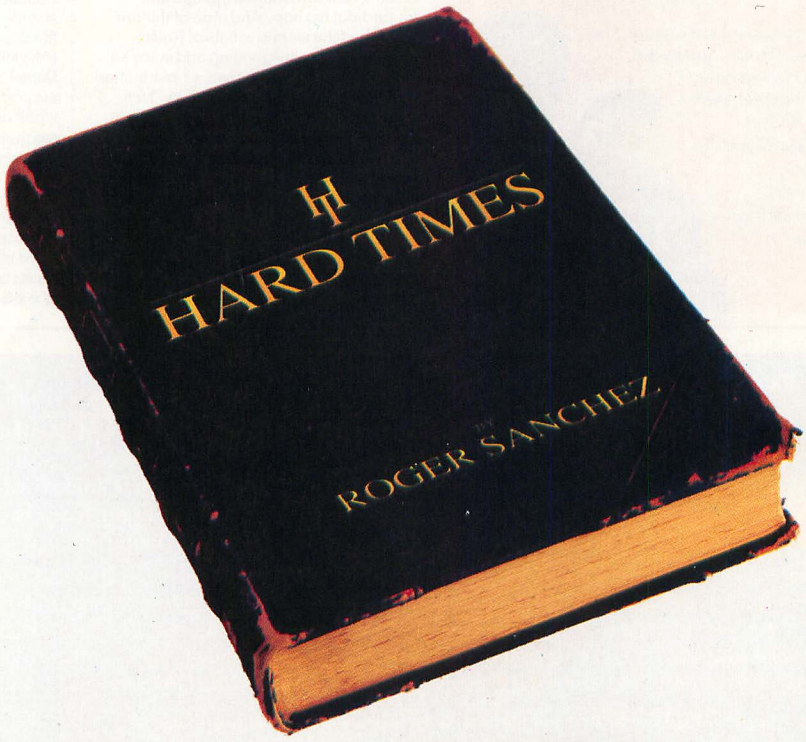
ESSENTIAL READING



Tribal twosome: Hollway (left) and Eastwick

VARIOUS ARTISTS
This Is The Sound Of Tribal UK Volume 2
Tribal UK

ACCORDING to the press bumf accompanying this double-vinyl set, Tribal UK tracks have, and I quote, "left punters and fellow music lovers gasping with appreciation". Well, not quite, but Tribal UK have undoubtedly been one of the most consistent labels on the house scene over the last 12 months. This double compilation of recent and exclusive Tribal releases more than adequately showcases the strength of their output.

Mixed by the legendary Tony Humphries, the second "This Is The Sound..." is a very smooth blend of deep vocal and instrumental house goodies. It's a must for those who like their sounds loaded with percussion, sexy sax lines and plenty of attitude. From the chugging groove of Junior Vasquez' massive "Get Your Hands Off My Man" to Salt City Orchestra's comparatively unknown, but equally impressive "Storm", there are few weak moments.

Part of the album's appeal is that it boasts numerous exclusives, including Fallout Shelter's gospel-influenced "What Do You Want" and Deep Dish's funky "Wear The Hat". The latter also offer "Love Songs (Bomb The Whitehouse)". Then there's the soaring soul of "There Will Come A Day" by Absolute US, which features Suzanne Palmer, and the Miami groove of "That's What I Got" by Liberty City. With productions from Japan, the UK, Washington DC, Miami and New York, the Tribal sound is obviously a global one and it's to the label's credit that these diverse elements work together so well.

An added bonus to the already top-notch package is a limited-edition CD double-pack containing an "After Hours" mix by the up-and-coming Hard Times team of Miles Hollway and Elliot Eastwick. Even deeper than Humphries' set, the highlights here are Spiritual Experience's "In The Presence Of Angels", Vanessa Daou's "Give Myself To You" and Danny Tenaglia's "World Of Plenty".

All in all, this is a unique opportunity to hear all aspects of the Tribal groove and a welcome addition to the growing number of DJ-mixed albums.

Jay Strongman

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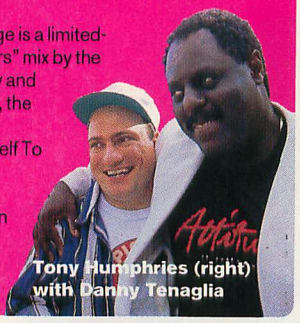
Tony Humphries (right) with Danny Tenaglia

FILA BRAZILIA
Maim That Tune
Porkys

ONLY a handful of people are really aware of the existence of Fila Brazilia. Only their friends know what they look like. But that's no excuse for ignoring this album. Don't miss out on their quirky confectionary of reprocessed audio-etchings any longer than you have to.

Going unrecognised has induced Fila to set their sights on becoming the terrorists of downtempo. Continually refusing to pander to mainstream diktat, the Brazilia boys have innoculated themselves against the music industry bullshit syndrome with some Do It Yourself vaccinations. They assault peoples musical sensibilities with a full-scale musical bastardisation. Which is the most likely the reason why they've been condemned to the outer reaches of their genre.

Following on from their slinky "New Codes, New Chaos" album, "Maim That Tune" finds Fila still tainting their leftfield grooves with stylistic impurities. And now they're deepening the channels which irrigate their tempos with liquid mellotronics. Fila set the controls with an African mantra hovering on "A Zed & 2 L's". The wah-wah house sound of "At Home In Space", the Spaghetti Western-influenced "Harmonicas Are Shite" and the scratch 'n' hop knee-jerk of "Leggy" all pass without a slack-jawed vinyl skunker in earshot.

Consistently putting their synths on the chopping block, this faceless twosome are producing lip-smacking music. Fila Brazilia are both weird and wonderful.

Veena Virdi

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MOLOKO
Do You Like My Tight Sweater?
Echo

MATISSE meets George Clinton at an Eighties disco drag ball. Sorry about that, but it seems to be the only way to properly convey a sense of Moloko's luminous musical and visual vision. Their surreal sound really is almost beyond categorisation.

In the plethora of influences which wriggle for space on "Do You Like My Tight Sweater?", the flatulent basslines and animatory humour of P-funk stand out the most clearly. But there are also scraps of electro, new romanticism, jungle and tripped-out hip hop. And atop of this are scratched the sinous vocals of Roisin Murphy, whose invigorating and inspired stream of conciousness lyrics include lines like, *"Spiky lady, shiny queen/Don't tell them what you've seen/Plastic people silicone/Don't you let them in your home"*.

The impossibly individual nature of their sound means that Moloko are unlikely to spawn many imitators, but they do share a certain something (Temazepam, maybe?) with the equally awry Money Mark. These are indeed strange times we live in.

Jake Barnes

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MOTHER EARTH
You Have Been Watching
Acid Jazz

AS the tide of acid jazz has receded from the beachhead of fashion, Mother Earth have been left high and dry. Grounded, overtaken by trip hop, the group can no longer be said to occupy the centre ground of cool. But then this might not actually be such a bad thing for them.

If you live by fashions, you're on a short-term contract. Which is presumably why, following on from the over-stylised pastiche of their previous albums, "Stoned Woman" and "The People Tree", Mother Earth have opted to sail the calmer waters of the classic and the tested. Listening to "You Have Been Watching" is like slipping in a time warp back to the days of psychedelic rock. Jimi Hendrix, Sly Stone, Deep Purple, The Who and Eric Clapton all haunt the recordings. There's even a cover of the Small Faces' "Wham Bam, Thank You Mam." Their replication is extremely eerie.

Devoid of electronica and resolutely sticking to the tenets of the past, perhaps the best compliment to pay "You Have Been Watching" is that it sounds as if it could have been made 25 years ago.

Jake Barnes

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ERIC POWELL PRESENTS...
Psychotrance 3
Moonshine

DON'T you just lurve DJ mix albums? There's no need to worry about changing the record every few minutes and there are no awkward silences between tracks. They're just perfect for when the get-together in your front room is unexpectedly upgraded to a havin' it party.

On the techno/trance tip, DJ mix albums don't come better than Moonshine's "Psychotrance" series. Having recruited Mr C and Darren Emerson for their first couple of volumes, they've now turned to Eric Powell, one of the bosses of Bush Records and a man who firmly believes house and techno to be two sides of the same coin. It's an inspired choice.

Appropriately enough, "Psychotrance 3" kicks off with a bit of nu-Chicago from Cajmere, Paul Johnson and Green Velvet, which is followed by Luke Slater's not dissimilarly-styled mix of Slam's "Positive Education". Powell then locks into a tight, seamless, hard 'n' funky groove courtesy of the likes of Mark N-R-G, Hell & Jonzun and Mike Ink. The two unreleased tracks by J Daniel and The Caproject, both of whom are part of the Bush stable, are also well worth checking out. As is the way the set reaches a higher state of squelchiness with the Hardfloor mixes of Chantel's "The Realm" and Baby Doc & The Dentist's "Mantra To Buddha".

A copy of this album, a bit of strobe, a few lasers and, hey, you're ready for the full-on home clubbing experience. Action-packed!

Camilo Rocha

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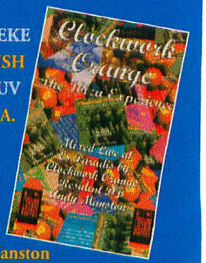

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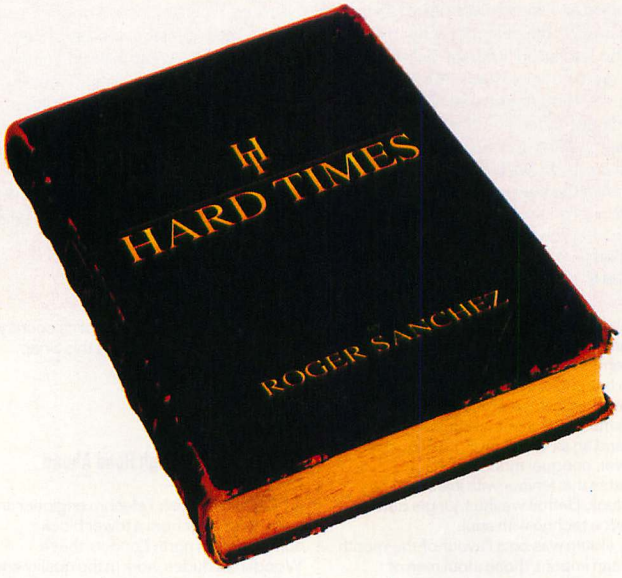

MIXED BY

ROGER SANCHEZ

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NOTICE
MEET THE AUTHOR AT SELECTED CLUBS DURING NOVEMBER

PSYCHICK WARRIORS OV GAIA
Record Of Breaks
KK

THOSE Psychick Warriors definitely don't make party music. Not in the jelly and ice-cream sense, anyway. Even their wildest celebrations would be terribly serious, totally planned in their spontaneity, utterly ordered in their chaos.

"Record Of Breaks", the group's second album, finds them continuing their independent thinking. Their recent single, "Kraak", and the other full tracks here are tense and possessed, even when they are toying with happy sounds. Like the child-catcher in "Chitty Chitty Bang Bang", the Warriors may be waving lollipops, but it's only to tempt the innocent. Their take on the dark side of low tempo trance is endlessly hypnotic and fulfilling. It's perfect coming down music. So long as someone is holding your hand really, really tight.

At the end of each side of the vinyl version are locked grooves of feedback. Left out in the midday sun, they are the festering remains of discarded pop-techno. Let them run, let them flow. They're the last sounds that you will hear as your brain is down-loaded into the machine.

Vaughan Allen
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RAGGA TWINS
Rinsin' Lyrics
Positiva

"MONEY", the title of the first single from "Rinsin' Lyrics", says it all. This album is all about cold cash. For a start, it's produced by Us3, who use many of the ideas which helped to make them a mint. Even down to the same cold Blue Note trappings.

Which, considering Ragga Twins' background, is a shame. Many of their early tracks, such as "Spliffhead", "On A Ragga Tip" and "Hooligan 69", were prime examples of embryonic drum 'n' bass. Wicked tunes. But drum 'n' bass doesn't get you into the Top 20, or on car and KFC adverts. Actually it does now, but that wasn't so a year ago, when the Twins had to pay the bills and make "Rinsin' Lyrics". As a result, it consists of safe pop reggae which, you may have noticed, is one of the biggest-selling sounds in today's chart market.

You can't deny that "Rinsin' Lyrics" is a catchy album. Kids will love it. But you couldn't wish for a clearer example of the schism between commerce and art.

Jake Barnes
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SOAP
Dumb Funk Resistance
Harthouse UK

SOAP is the tag under which London's Paul Doherty has chosen to parade his love-laboured electronic wares. And, with one of the most varied sets you'll find in these already diverse times, there's a lot here to get in a lather about.

Consider, for a start, the bpm range of "Dumb Funk Resistance". It runs from 70 to 150 and all points in between. This sometimes leads to the kind of mish-mash which has caused many a syrup to slip in the hands of the numerous charlatans of dance music. A genuinely broad musical mind and an all-consuming passion can, however, conquer much and Paul translates this fervour with injections of jittery funk, Detroit washes, jungle detours and fierce techno with soul.

If this album was on a flavour-of-the-month American imprint, those stout men of techno would shit themselves. But it's not. It's on Harthouse, a under-rated bastion of forward-looking electronica. So a word of warning. Don't let your prejudices get the better of you. Those who dismiss "Dumb Funk Resistance" because of its country of origin deserve the rope, not this Soap.

Kris Needs
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Coldcut: radio ga-ga

COLDCUT
Journey By DJ
Music Unites

CAST your mind back to the first days of house music. Remember *"This is a journey into sound..."* (spoken with true Fifties Professor Egghead sombreness)? The opening of Bomb The Bass' "Beat Dis", one of the first records to blow acid house out of the underground. Nearly 10 years on and the leitmotif of some of the earliest practitioners hasn't changed. The Coldcut boys, Jonathan More and Matt Black, are still weaving it into their incredible sets and rarely failing to adhere to its promise.

For those living outside of the catchment area of London's Kiss 100 FM, this might come as a surprise. The common idea of Coldcut is just some antiquated production duo who launched 1,001 solo careers (Lisa Stansfield with "People Hold On", Yazz with "The Only Way Is Up"). Most people last heard More and Black on a patchy soul-lite album last year, which was already three years past its release date.

But anyone who's tuned in to "Solid Steel", Coldcut's astonishing weekly radio show on Kiss, will tell a different story. Of fusions of be-bop, hip hop, trip hop, ambi-funk, digi-dub and acid house, woven together with hysterical soundbites, samples, and FX-laden inserts. Of two DJs more wizardly than the master in "The Sorcerer's Apprentice". And these are the guys responsible for the pioneering Ninja Tune label.

This compilation shows you don't have to be a high bpm DJ to rock da crowd. The variety of sounds here is breathtaking. From early electro (Newcleus), through hip hop (Boogie Down Productions, Mantronix, Masters At Work) to trip hop (DJ Food, Red Snapper) and wired electronica (Air Liquide, Gescom, Plastikman). It's one in the eye for all the DJs refusing to wander more than five bpm beyond their limited agendas.

As the tracks blur into one delirious mindfuck of funk, a new wave of sound emerges. Highlights? Junior Reid's "One Blood" vocals over extreme drum 'n' bass. Funki Porcini's "King Ashabanapal" cut from 45rpm to 33rpm. Coldcut's colloboration with Queen Latifah on "Find A Way". Jello Biafra's political rant over Pressure Drop's junglisms. A trumpet break giving way to Luke Slater ambience, overlaid with a Joanna Law *a capella*. Oh, and the "Dr Who" theme tune at the end.

Possibly the best mix CD ever, possibly a fine reason to move to London just to hear this genius on a weekly basis and certainly the strongest argument for Coldcut being snapped up by 1FM so we all can share this experience.

Calvin Bush
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WOODSHED
Forty Miles Of Rough Road Ahead
Cloak & Dagger

A FORMER British Telecom engineer and an ex-bus driver from a tower block somewhere in north London, these Woodshed dudes work at the quality end of the dance school of dub. Up until now they've been known only for their brilliant "Tales From The Woodshed" series of singles, which were reminiscent of J Saul Kane's Depth Charge work.

"Forty Miles Of Rough Road Ahead" features tracks from this series and more. It doesn't jump out at you and demand attention (but watch out for the mega bass blast of "Cropduster"). It simply says, "Hey, you with that reefer in your hand. Fancy a bit of company for a while?"

In this sense, it captures the true mood of roots. It rides the bumps of life. It's a tonic for the bruises, a soundtrack for those occasional hot flushes of euphoria ("Space Junkie" comes highly recommended).

A treat and a trip.

Ngaire Ruth
●●●●○

VARIOUS ARTISTS
Soma Quality Recordings Volume 2
Soma

FEW labels are as justified in belching forth another compilation album as Glasgow's Soma operation. Their udders are bloated with the milk of future music from names like Envoy, Mode 4, Skin Trade and Maas.

Soma unleashed Daft Punk on our unsuspecting legs and gave us the one of the best rock 'n' roll bands around in the process. They allowed Felix Da Housecat to transform himself into a night-stalking panther called Sharkimaxx. They lassoed Ege Bam Yasi and let G7 mix "Dream Of Seven Nations". They helped Funk D'Void to blast a floor-strafing Chicago homage entitled, with typical Soma subtly, "Jack Me Off", and Percy X to surf the tidal waves of Basic Channel. And let's not forget the old guard, Rejuvination, with their beautiful "Don't Forget Who You Are" and the mighty Slam with the collective cranium-shaking "Stepback". All of this is on the second volume of "Soma Quality Recordings". It not only shows the way it's been, but the way it's going to go.

Kris Needs
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ST ETIENNE
Too Young To Die – The Remix Album
Heavenly

THROUGHOUT their rise from baggy notoriety to press-darling fame, St Etienne have come to mean nothing to me. With the exception of their beautiful rendition of Neil Young's "Only Love Can Break Your Heart", I've always found them too self-conciously kitsch, too art-student-trying-to-be-weird. The remixes of their tracks are, however, another matter entirely.

Calling upon the help of a few of mates, St Etienne's "Too Young To Die" delivers some wonderful moments. The remixers include Kris Needs, Dean Thatcher and Aphex Twin, but the highlights are The Chemical Brothers' thumping "Chekov Warp Dub" of "Like A Motorway" and Andy Weatherall's destruction of "Only Love...". Both these cuts once again prove that The Chemicals and Lord Sabre are better at working on other people's material than their own.

Too old to rock 'n' roll and too young to die. Now there's a novelty.

Martin James
●●●◐○

psychotrance 3

COMPILED AND MIXED BY ERIC POWELL FROM BUSH RECORDS

TRACKS INCLUDE:
Hardfloor Remixes of
CHANTAL - "The Realm" and
BABY DOC & THE DENTIST - "Mantra To The Buddha";
SLAM - "Positive Education" [Luke Slater Remix],
MARK NRG and CAJMERE.

Available on October 30th

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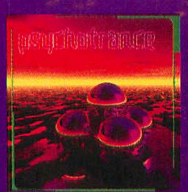

PSYCHOTRANCE
Mixed by Mr C.

PSYCHOTRANCE 2
Mixed by Darren Emerson

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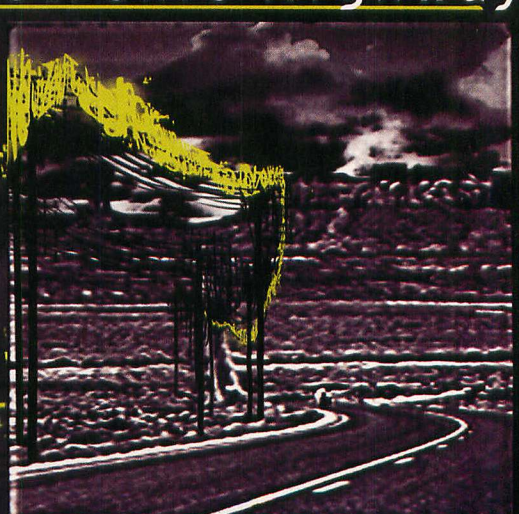

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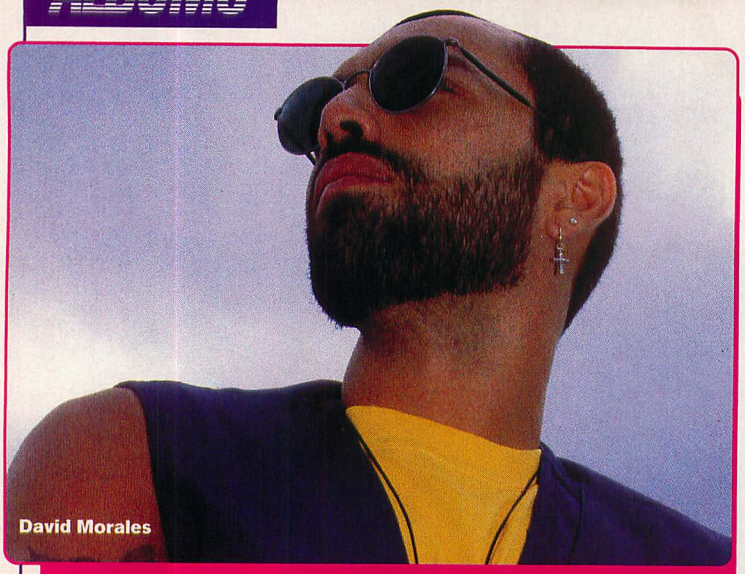

David Morales

VARIOUS ARTISTS
Cream Anthems
deConstruction

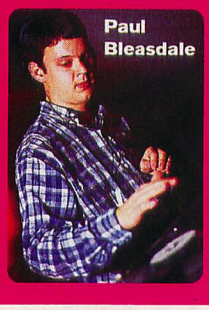
TO celebrate the third birthday of Liverpool's wildly successful Cream nights, deConstruction present a new arrival in the growing ranks of club compilations. It features 31 of Cream's most popular tunes spread over two CDs, one featuring David Morales' "Frontroom Mix" and the other offering Paul Bleasdale's "Backroom Mix".

As you would expect, Morales handles the more mainstream, US-flavoured material, leaving Liverpool homeboy Bleasdale to drop the tougher, mainly UK tackle. The latter's combination of tracks such as Tinman's "18 Strings", Mother's "All Funked Up" and Gat Decor's "Passion" beats Morales when it comes to sheer energy levels. Both sets are undeniably impeccably mixed, but they are, at times, also a little obvious.

The main problem is the choice of tracks. Every single one has been huge in clubland at some point over the last three years. Although this is presumably designed to reflect the length of time Cream have been on the scene, the odd surprise wouldn't have gone amiss. When Morales plays De'Lacy's "Hideaway", Alison Limerick's "Where Love Lives" and Juliet Robert's "Caught In The Middle" in a row, you can't help but wonder if we really need to hear these tracks yet again.

Add to that Morales' inclusion of "Get Your Hands Off My Man" and K-Klass's "Let Me Show You" and you've got almost all the most aired tracks of every mainstream house club in the UK. You could easily substitute dozens of clubs' names for Cream in this compilation's title and you wouldn't be far wrong. If only they had included more tunes which were particularly relevant to Cream, rather than the scene as a whole.

In the PR-infatuated, club-as-mega-corporation mentality of the Nineties, it seems any excuse is used to re-release tracks which have already appeared on more compilations than you could shake a stick at. Getting name DJs to mix numerous hits is just a way of adding street cred to what are, in effect, an update on the less-than-glamorous K-Tel compilations of the Seventies.


Paul Bleasdale

A more exciting way to release these albums would be to totally remix the tunes, like Prelude's classic "Kiss New York Mastermixes" series used to do. On these, the likes of Tony Humphries would strip tracks down to the bare bones, adding their own touches and building radically different mixes of the records everyone already knew.

This isn't meant to single out "Cream Anthems" for criticism. After all, everybody's doing it. It's just that whole "Visit the club, buy the T-shirt, buy the video, buy the CD" ploy is becoming so desperately over-played.

Jay Strongman

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DANNY RAMPLING
Lovegroove Dance Party
Metropole

IN his first mix album project since joining 1FM, Danny Rampling shows us why he's the eclectic king of dance. Always known, rather unfairly, for programming on the safe side of the street, this double CD set is representative of a DJ who's capable of changing his spots to suit the environment. From hard-edged trancey techno to, in the man's own words, "Working the mix garage style", this package shows off both extremes of the Rampling coin.

Firing up with the "Pumpin' Garage Mix", Rampling takes the occasional detour into latin rhythms (Roger Sanchez' "Rhumba" and Chaz' "Amour La Coliter") and knocks on the door of melodious summer sounds like Urban Blues Project's "Deliver Me". Otherwise, the chauffeur is Mr 303, whose car is built from bleeps, yelps, wild-pitch, throbbing bass and repetitive vocal loops. A vehicle which, no doubt, would make those unfamiliar with the New York/Jersey house sound feel a little car-sick.

Coming along for the ride, the "Euro Mix" reflects Danny's more accessible side. We whiz past Patrick Prins' current anthem, pull up at the traffic lights of Indica's "Labia" and park outside Mory Kante's "Journey To Anyoona". All the tracks are swiftly segued, not digitally, but on real Technics tables, they'll have you know. An automotive package which his fans will find pleasing.

Michael Morley

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OCTAGON MAN
The Exciting World Of...
Electron Industries

MOST of us know J Saul Kane as the trip hop beatmasher behind Depth Charge. But Kane is also handy at knocking out the odd piece of mad samba house as TET and rude-boy electro music as Octagon Man. He just tends to take his time about it.

Having said that, now he has transferred from Vinyl Solution Records to his own Electron Industries imprint, "The Exciting World Of..." follows up the recent "Klunk" single with positively hyper-flash speed. So has the quality been lost in the process? Not one jot. This is the record New Order might have made if they'd followed 1984's "Power, Corruption And Lies" with a diet of "Star Wars", Drexciya, LFO and touches of Bambaataa-style hip hop.

The result is funky, but also compellingly weird, loaded to the max on clonktastic FX and general bleep mania. The mutoid dub of "Assault" sounds as if it was recorded in a collapsing metalworks, "Phazer" has a polyrhythmic chaos bordering on jungle and some insane noodling plugs the space between tracks. But balancing all this out is a wonderfully spectral moodiness which lends the likes of "Tunx" and the scary "Phase IV" an irresistibly cosmic glory.

It's not quite electro, not quite normal and definitely one to successfully capture the spirit of mid-Eighties synthesiser experiments within a Nineties framework. "The Exciting World Of..." is no octopussy of an album. Not by any means.

Calvin Bush

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UP YER RONSON PRESENTS...
The Soundtrack Volume 1
Hi-Life

A CASE in point, then. Up Yer Ronson, Leeds' Friday night people, are as guilty as anybody of following the pack and releasing a club compilation. We've had albums from Cream, Ministry Of Sound, Hard Times, Back To Basics and Return To The Source, but do these records provide listeners with a fulfilling club experience?

In this instance, you'd probably have to say they do. There's certainly no denying that the Up Yer Ronson promoters (Tony Hannan, Adam Wood and Marshall) have employed two of their biggest crowd-pullers to select and sequence. Graeme Park works through Karen Pollack's divine "You Can't Touch Me", plus heaps of his own mixes and others by K-Klass, while Jeremy Healy drives the mood into poptastic disco mania. Both reflect the patterns on one of the finest party dancefloors in the UK.

But if this and all the similar compilations want to represent their clubs, why can't they put their trust in the resident DJs who always make these places rock? Marshall himself would have been more than man enough for this job. Maybe next time.

Ben Turner

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VARIOUS ARTISTS
Trance Atlantic 2
Volume

VOLUME'S second collection of American electronica is a jump from the low-key maiden voyage. For a start, there's the sheer volume in the formatting. The 22 tracks on the twin CD are available as a limited run of six vinyl discs, capturing the flavour of the music in its natural habitat.

Yep, out come the bollocks for this one, as a stellar line-up straddling the whole country puts on disco boots and kicks up a celebration of largely pure acid house. There isn't even a preponderance of Relief-style DJ-friendly looperama. Funk is rampant, with the likes of Mike Dunn and Boo Williams getting down to simple, 1995-style floor annihilation.

From familiar names like Carter, Felix, Hand, Baxter, Pullen, Fresh, Green Velvet, Wink and Davis Jr, quality comes as no surprise. But there is also welcome new blood, like the discoed-up Wamdue Kids. Jungle becomes a smooth bedfellow in the hands of Jamie Myerson and Queen Mecca, while Dubtribe run a warm, deep house jacuzzi and Single Cell Orchestra fly the 'Frisco freak flag in beatless float mode.

A Godzilla of a compilation and I didn't even read the accompanying 192-page book!

Kris Needs

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SOUND PATROL
And there's even more...

VARIOUS ARTISTS
The Hacienda
A&M

THE Hacienda's determination to launch a jungle night and the continuation of their experimental Friday house club prove their heart is still in the right place. This Graeme Park-linked collection, however, offers a safe selection for Saturday's shellsuits, with just the odd classic (Absolute, Joe Roberts and Love Tribe) to save face. Huge, nonetheless.

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VARIOUS ARTISTS
Impakt
Stickman, USA

AS their concoction of house, garage and techno at Space recently proved, Stickman's minds are open wider than Lake Ontario. All of which is reflected here, along with acidic sounds and subtle vocal snippets. And, like their seamless sets, there's no time to catch your breath.

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JAMES CHRISTIAN PRESENTS...
Global House Culture Volume One
ESP-Sun, Holland

"INTERNATIONAL DJ James Christian" are the only audible words in the intro before the speaker is drowned out by an hysterical crowd of Japanese fans. The oriental setting in your mind, Turntable Hype's dreamy "Music Got Me Trancin'" kicks in and Christian's sultry house selections from ESP-Sun's back catalogue proves he's a man to watch in 1996.

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VARIOUS ARTISTS
Sirius
Tresor

"Sirius" is a welcome exercise in stripped-down electronic funk. Jeff Mills bends the filter sound into a floppy sound, Robert Hood presents a series of intricate twists and Dan Bell is just out there. And so near to "Sirius", we should perhaps be looking to the aliens for the next phuture fantasy club.

●●●●●

VARIOUS ARTISTS
Platipus Records Volume 2
Platipus

WHO'd have thought Platipus would develop into a Goa trance label? No disrespect, it's just we considered them to be leading the European techno scene. But with liquid tracks from Poltergeist, Art Of Trance and Union Jack, and with Oakey and Rampling all trancetastic, they're set to smash the mainstream wide open.

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VARIOUS ARTISTS
There's A Movement Underground
Produce

LIVERPOOL'S Produce imprint are back in style, leaving the curse of The Farm behind and opting for garage grooves. Three Fred Jorio productions, the luscious sound of Joi Cardwell and Davidson Ospina's unique take on house. And all creatively segued by Ashley Beadle.

●●●○○

BEING
Tides
Spacefrogs, Germany

This latest release by Edinburgh's Dave Being reflects the remoteness of the Highlands. Rich musical tapestries and colourful soundscapes are just what's needed for the comedown from a night out in his home city, one of the finest club scenes in th UK.

●●●◐○

GLOBAL COMMUNICATIONS
REMOTION

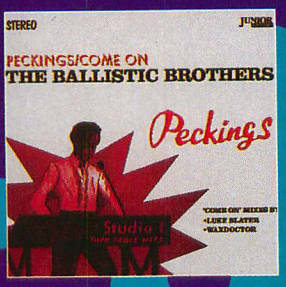
LP/CD
OUT 06/11/95
"Global Communication's remix technique is quite unique. They make each track their own, keeping some bare minimum from the original, wrapping it into their distinctive wall of sound. There's no need to describe 'Remotion', apart from saying it features remixes of Jon Anderson, Chapterhouse, Warp 69 Reload, The Grid, and Nav Datze".

PSYCHOTRANCE 3
(Eric Powell)

CD/MC
OUT 06/11/95
Eric Powell's devastating set includes tracks from Green Velvet, Slam, and the Hard-floor remixes of Chantel and Baby Doc.
Whether you go to Cream, Final Frontier, Trade, or just like to bang the arse out of it at home – Moonshine bring you yet another sparkling collection for your collection.

THIS AIN'T TRIP HOP ? – PART 2

LP/CD/MC
OUT 23/10/95
The follow-up to This Ain't Trip Hop ? is once again an eclectic collection of mind bending sounds; the product of a new school of fertile musical minds with tracks from both sides of the Atlantic including Red Snapper, Chemical Bros, D'Cruze and Dark Side of the Shroom.



THE BALLISTIC BROTHERS
"PECKINGS/COME ON"

12"/CD
OUT 20/11/95
"Peckings" is a slab of skanking 90's ska, a rocksteady anthem from the album "London Hooligan Soul" appears here in remixed form. Drum & bass meister Waxdoctor and techno top bod Luke Slater doing the honours.

TRIBAL DRIFT
COLLECTIVE JOUNEYS

CD only chilled006
OUT 13/11/95
Tribal Drift's seductive fertile grooves beguile the senses, capture the soul and set the body free to dance. This debut 7 track album is available at a special low price on the chill out label and is the first time Tribal Drift's work has been released on CD. Catch the band on tour during November.

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THOMAS HECKMANN
AMPHETAMINE

12" Doublepack
OUT 20/11/95
'Tropes' 'Amphetamine' is the work of Germany techno maestro Thomas Heckmann. It's a riff – monster thats' been knocking around Europe for over a year, and it comes this time round with mixes from Misjah, Baby Doc and Red Jerry.

THE ELECTRIC FAMILY
MARIOPAINT

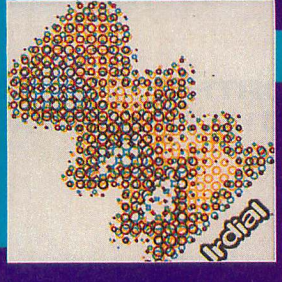
CD/LP
OUT 30/10/95
Take 1 Nintendo Super Famicom running MARIOPAINT, connect to fully equipped 48 track studio. Select England's greatest Electronic Music mavericks to participate. Give each instructions and 4 days to complete track. Do not let them hear work of others. Allow 1 effect on mixdown. Compile tracks. Name record. Unleash. MARIOPAINT: First release from The Electric Family.

SOMA QUALITY RECORDINGS VOLUME 2

2 x LP/CD Soma LP3/CD3
OUT 13/11/95
A collection of quality Soma cuts from 1995. Soon to come Percy X versus Bloodsugar. Soma 032. Our man Percy takes on Andrew Weatherall to a dubbed out 100bpm battle Chaser. Soma 033. Funk D'Void collaboration – the future sound of 90's pornographic movies. Mode IV. Soma 034. Hard fast minimal sounds from Tracey Hudson in N.Y.

SILLY SYMPHONIES

CD ONLY
OUT 27/11/95
Silly Symphonies is one of the original party organisations in Benelux, attracting top name Djs like Dimitri, and Remy who is the resident.
Vol. 1 is mixed by Remy (of Remy & Sven) and is chock full of new and all time classic tracks including Lil Louis, Greenfield, Underworld and Kamasutra.



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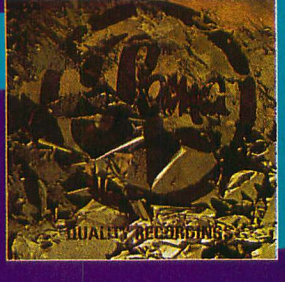

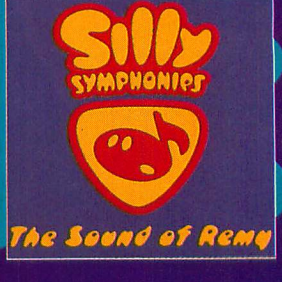

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Abigail *Constant Craving* Tony De Vit *Burning Up* J X *You Belong To Me*

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Shades Of Love *Keep In Touch (Body To Body)* Todd Terry Project *Weekend*
De'Lacy *Hideaway* Loveland *I Need Somebody* Joe T Vannelli Project *Sweetest Day Of May* Judy Cheeks *Respect*
H2O *Satisfied (Take Me Higher)* Love To Infinity *Keep Love Together* Nomad *(I Wanna Give You) Devotion* Jinny *Keep Warm*
Lovestation *Love Come Rescue Me* Eve Gallagher *Love Come Down* Sphinx *What Hope Have I*

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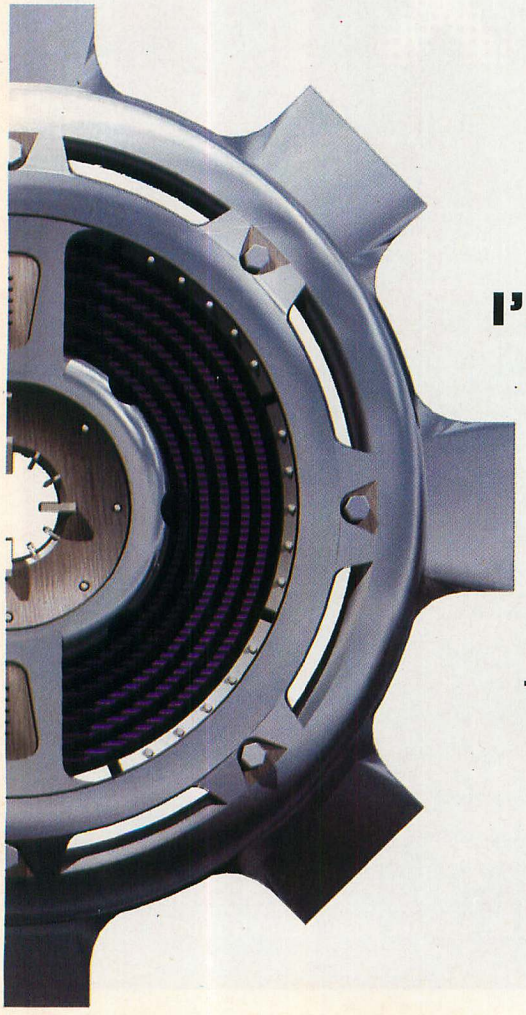

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EIGHT PAGES OF UNDERGROUND RECORD REVIEWS

TRAINSPOTTING

House

Reviews by TERRY FARLEY

ALCATRAZ
Giv Me Luv
Yoshitoshi, USA
VITAL single
Mo' pumping funk from the Deep Dish stable. Jean-Phillipe Aviance and Victor Imbres turn out a deep but hard joint which is full of surprises and star turns. Making that old "Streetplayer" percussion sound fresh is just one of them. Very funky, very deep and very Deep Dish. A stone-cold tune!
●●●●◐

SINGLES

GUSTO
The Spirit
Bullet, USA
With "Disco's Revenge" still a cold winner in the capital, this fabulous journey into jazz-funk-flavoured house will do nothing to damage Gusto's rapidly rising reputation. Michelle Weeks leads on with her sumpremely soulful vocals, backed up by live percussion and sax. This really is a wicked tune.
●●●●○

SNEAK ESSENTIALS
Volume 1: In Da Clouds
Strictly Rhythm, USA
DJ Sneak meets Chaka Khan in a typical Chicago-style cut-up. Sneak really is doing it out there at the moment, with "Platforms Volume 2" and "All Over My Face" carrying the swing. Here, he's created a tune so damn up and happy, that even the lamest dancefloor couldn't resist.
●●●●○

FRANCOIS K
Hypnodelic EP
Wave, USA
VITAL single
An absolutely stunning four-tracker which pushes forward house music like nothing else on the racks. Kevorkian takes a musical trip through jazz, tribal, funk, soul and ambient. And all with the most impeccable drum programming, sounds and style, which will leave lovers of real house breathless. The mixes are apparently coming from Morales, Vega and Tenaglia, which goes to show how important this veteran still is to house music in 1995.
●●●●●

THE ABSOLUTE
I Believe
Tribal UK
More of the high standards we've come expect from Mark Pichotti and Suzanne Palmer. Superb vocals, slamming beats, funky, crowd-pleasing flourishes and a little acidic flava for extra effect. Doing the business everywhere.
●●●●○

SOUL SEARCHING
Street Players
Big Big Trax
Here's another version on the Streetplayer tip which sounds a bit, well, naff. There's no denying it works very well, though, with tough drums, funky loops and vocal snatches. Worth checking.
●●●◐○

MATEO AND MATOS PRESENTS
Relapse
Nitegrooves, USA
Head straight for "Let Yourself Go", which is basically "Salsoul Rainbow" revisited with the well-known Peech Boys sample. And there's nothing wrong with that. It's a classic garage track, full of Salsoul style 'n' sounds. And it's a great sax line, utilising a flow and deepness which is missing from 90 per cent of trax in this genre.
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VARIOUS ARTISTS
Acacia EP
Open
An excellent EP which picks up material from Kelli Hand's Acacia label. Kelli's classic "I Can't Take You Leaving Me" is included, as is her new "Street Knowledge", which is pure trackhead funk. But it's the Wamdue Kids who really pull the rabbit out of the hat and impress with "Higher", a pumping piece of deep, techno-flavoured house music.
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DEEP DISH
Chocolate City (Ashley Beedle Remix)
Tribal UK
Wow, the Beedle boy sure is one firing kid at the moment. Here, he transforms an already near classic into the deepest shit you'll hear all year. The EQ on the sax solo is way out into the mix, leaving superb bottomless strings 'n' keys samples to carry the track round and round your head.
●●●●◐

SOUND BY SOUL
EP
After Dark, USA
A collaboration between Andre Bagley and Clayton Council, these five tracks of deep garage which will be more than useful to most underground DJs. The stand-outs include the fantastic "I Can't Go Back", which cuts up Ultra Nate's pleading vocals and "Red Zone Echoes", an effective instrumental track.
●●●◐○

FRANKIE FONCETT
Streetfighter 2000 EP
Jus' Trax
The original "High On Hope" DJ and all-round general bad boy turns trackhead with four funky joints of drum 'n' bass garage pressure. They contain just enough vocal samples to keep everyone happy.
●●●◐○

TERENCE FM
Stay Around
Cajual, USA
Chicago's Cajual are back with another winner. Terence FM's soulfully pleading vocals are underpinned by funky drum loops and an old school, Chicago-style piano, while, as on "Feeling Kinda High", the dubs really move and turn it out. Great stuff.
●●●●○

CENTURY FALLS
Secret Codes/Slo Dive
Sound Proof
Crispin J Glover returns, doing his thang with that ol' retro feel, while remaining bang upfront on the production side thanks to his innovation in this field. "Secret Codes" is pure, after-hours Salsoul-flavoured stuff, while "Slo Dive" uses a wicked bassline for a suberbly funky track which only enhances the lad's already massive reputation.
●●●●○

IDJUT BOYS AND LAJ
Beard Law EP
U Star Disco
Always great favourites of this column, the Idjut Boys click right back into the groove with four eclectic cuts veering from filtered-to-fuck Relief-style drum trax to classic piano-fuelled jazz-funk. If anyone truly represents nu-London house and its underground, it has to be these boys. Ice-cold shit.
●●●●◐

ALBUM

VARIOUS ARTISTS
The Wild Pitch Jam
Nitegrooves, USA
An intensely sensual compilation of blues-blowing deep house and garage from New York's King Street subsidiary. Mixed by DJ Pierre, it's the Acid God who reigns supreme here, cutting across no less than six splendid tracks from his protégé, Dannell Dixon, along with canyon-surfing moodiness and tough street attitude from such luminaries as Sabrynaah Pope, Urban Soul, Nelson Rosado and X-Fade. "The Wild pitch Jam" is house music as a feeling, fuelling us with passion and vision for the nightbird moments in all our futures. **(Calvin Bush)**
●●●●○

RACK 'EM UP

Peter Hoovers from OUTLAND RECORDS in Amsterdam offers this month's store guide

Vital Statistics
Outland Records, Zeedyk 22, Amsterdam 1012 AZ, Holland. Telephone: 00-31-20-638-7576. Open Monday to Saturday, 10.15am to 6pm, except Thursdays (open until 9pm).

What do you specialise in?
In the basement it's techno, hardcore and trance, while upstairs is what we like to call "Nineties disco".

How did the shop start?
We opened on 23 December 1991. Before that, I'd been working in the clubs as a bouncer-cum-host. I was also producing under the name "con AM". This is the only Outland store. Although there's an Outland in Maastricht, they're nothing to do with us. We run our own Outland label from here.

Who's behind the counter? Anyone famous?
Steve Rachmad works here two days a week. DJ Dano does the hardcore and then there's Micky V, who's got his own radio show, plus other DJs like Anthony and Theor.

How many listening posts does the shop have?
Four. Two on each floor for the punters and another two posts on each floor behind the counter for the DJs to play sets and try things out in the shop.

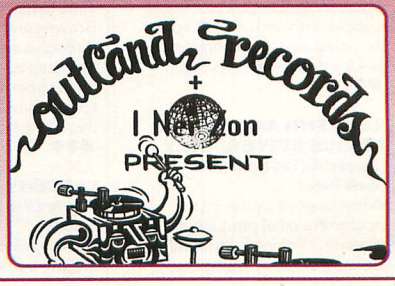
Is there a VIP room? If so, who uses it?
Well, it's more VIP offices for the directors of the label. No, seriously, it's for producers and artists, people who come round a lot. They come down for coffee and a smoke. Recently, we've had Derrick Carter, Carl Craig, Michael Wells from GTO and Judge Jules.

Do you sell mix tapes?
No, absolutely no way. For a start, they're illegal in Holland. So if I did sell them, we'd be closed down in less than a week.

What's the most expensive record in the shop?
Any imported double-pack. We don't sell second-hand or collectors stuff.

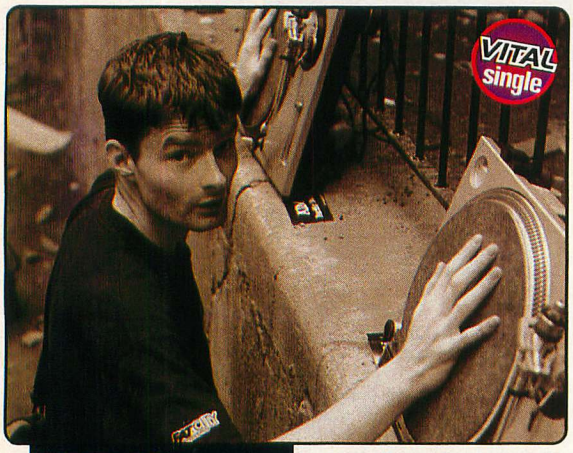
Why should people choose your shop above others?
Because we specialise in house. You won't find any Janet Jackson or any rap, it's just pure house. It's the pop music of the Nineties.

THIS MONTH'S BEST SELLERS
KINKY BROS – "I'm Hot" (Force Inc, Germany)
JAIMY – "Lost Inside" (Spiritual, Holland)
JONCA – "Hot For You" (white label)



Jungle

Reviews by VEENA VIRDI



MARK RAE
Free Rolling (Jazz Mix)
Grand Central

The number of b-boys who have taken to encasing hip hop beats in drum 'n' bass histrionics continues to swell. Mark Rae joins the ranks with this single off his forthcoming album. Of the two mixes, it's the "Jazz Mix" which is the knockout. Revving up with an overture stained by Zebedee-hopping chords, the tempos segue into a stream of scuttling hi-hats, blissful gospelese and hip hop sample edits. And, after all that, what more could you ask for?
●●●●●

SINGLES

KID LOOPS
Alien Resident
Filter
Launching Filter, the experimental arm of the jazzobilia Dorado imprint, Ross Allen and Charlie (Cool Breeze) Lexton unleash the debut from Lexton's brother, Kid Loops. Following his remix of "Can't Deal With This", "Alien Resident" is a drum 'n' bass space capsule hurtling towards outer space and scattering constellations in its wake. A real extra-terrestrial curio.
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SKUNK
To The Bwoys
Served Chilled
Even though hip hop and jungle may initially seem mutually exclusive, some, like Skunk, are happy to incorporate b-boy echoes into their turbulent break loops. With *"Don't mess"* vocal samples impaled on MIDI spikes, the only thing this two-tracker lacks is detailed fine-tuning.
●●◐○○

RAY KEITH AND NOOKIE VERSUS STEVE GURLEY
Express 95 (The Remixes)
Labello Blanco
When jungle's elite want to indulge in a bit of production sparring, remixing is the ideal arena for combat. Using the classic "Express" as their punch bag, the formidable team of Ray Keith and Nookie beat the sub-bass levels beneath the rasped wails of Rachel MacFarlane. A defunked roller sure to tear you limb from limb.
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ECP
Volume 2
Riot Beats, Germany
There are plenty of fakers trying to invade the land of bassdom, but Riot Beats (an offshoot of the techno Force Inc label) have always hammered on the b-line anvil. Here, Alec Empire goes undercover to detonate rhythms into numb oblivion. The result emanates Dalek-style blipverts ensuring maximum extermination.
●●●○○

P-FUNK
Return Of Da Funkst
Frontline
Following on from the "P-Funk Era", this sequel gouges blast-furnace rhythms from rugged percussives. But even though it's packed with blitzed elements, it lacks the killer hook of its predecessor.
●●◐○○

JONNY L
I Won't Let U Go
white label
Could this be the same Jonny L from XL? On this evidence, it seems likely. Aurally volatile, this piece of plastic dynamite erupts into laser-gun scats and weighty treble kicks. Serious hardcore. Handle with care.
●●●◐○

PHASE 111 & KLASS A
Breakpoint
Pterodactyl
Time to get the talons out. Paul Browne and Jon Steward claw through a swerve-driving, hardstep number which casts its hooks from titanium. Released on a division of Ninebar Records, this is one hard track.
●●●○○

LARCENY
Who Are You (Aqua Sky Mix)
Nuphonic
Running click-beats into simple mellow-tronics, the Bournemouth posse behind the honey-dipped "Desire" on Moving Shadow are now aiming their jazzcore guns at an obscure Interference cut. Editing out the original's skipping-rope whirring and downtown textures, it's a rather sober affair.
●●◐○○

UNDERCOVER AGENT & THE KRIMINAL
World Man Up
Suburban Base
"World Man Up" veers towards the throwaway rather than the classic. Containing elements which sound like they're snipped from Bukem's "Demon's Theme", this hurtles like a convoy of articulated bass-trucks. It's a titanic tune which makes up for a lack of focus with megawatts of energy.
●●◐○○

DJ RON
Crackdown
London Some'thing
Ron creates the perfect music for travelling London's landscapes. "Crackdown" is made for crossing Waterloo Bridge at 2am, with a neon light-show iridescent above a blanketing night sky. The chorus-line chants and disintegrating soundblasts make this one pure class.
●●●●○

DJ TRACE
By Any Means Necessary
Deejay Recordings
One for musical evangelists and hardcore fundamentalists alike. The 21-year-old behind the scorching remix of "Mutant Jazz" comes up trumps again, this time slotting preacherman sermons into scuttling snare pinches and slivers of sequenced keyboards. Real craftsmanship.
●●●●○

VARIOUS ARTISTS
Jungle Vibes 2 Sampler
Selector
Très interessant. A six-track package with four exclusives, three of them Anglo-French alliances. All styles and sub-styles of jungle are represented here. There's PFM's sympholicious "Wash Over Me" and the electroluxed funk of Endemic Void's "Steppin'". But the real shiner is B-Line & MC Q's "Paname".
●●●●○

VARIOUS ARTISTS
Ruff And Ready Volume 1
Higher Limits
VITAL album

Another essential purchase from the Lucky Spin empire. Not content with their own label and sub-label Deejay Recordings, they've closed down their record store to concentrate on a third imprint. Their newest label, Higher Limits, is designed for mixed and unmixed ruff 'n' ready compilations. Here, on their first outing, the unmixed is for basshead novices, offering up luscious soundscapes like DJ Trace's "Lost Eternity (Remix)" alongside classic licks such as Intawarriors' "Dreams Of Heaven", Crystl's "Let It Roll", Splash's "Babylon" and DJ Phantasy's "Ruff 'N' Ready". DJ Swift and MC GQ tackle the mixed version. Great for a stroll down short-term memory lane.
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EARL GREY
The Lick
Rugged Vinyl
There's plenty of speculation over the person responsible for this Speed rinser. Simulated rubdowns slide into subdued bassline loops. With the downplayed applause layered over a muffled compére, the overall effect here is one of a phantasmal cabaret.
●●●○○

MISTER MEN
Eternal Bass
Rugged Vinyl
A stronger and more reassured composition from the Holloway Road pressing plant. Barricading itself within the realms of basstopia, deep waves shiver around a battery of drum bullets and precision-drilled vibrations. Heading for subsonic greatness.
●●●◐○

ANDY C & RANDALL
Predator
RAM
Andy C, the wunderkind breakster from Essex, is really chucking out the aural ammunition at the moment. Liaising with the dynamic DJ Randall, the duo assemble hardstep scaffolding around a slew of tidal time-stretches and psychotic playbacks. You could cut the tension with a knife.
●●●◐○

LEMON D
Urban Style Music
Metalheadz
After the elixir of "Jah Love", Lemon D continues to immobilise. This time he's distilling harmonic pulsations into lazy guitar riffs. But real coolness is achieved with "This Is LA", where a sidewalk nonchalance resonates within cross-stitched G-funk. Way cool.
●●●●○

NC/ASCEND
Untitled
Second Movement
Springing from Wednesday's Back II Basics depot, this track ensconces keyboard squiggles into deep bass reverb and pandemonious drum outbursts. It's technically sharp, but there's little to engage the senses.
●●◐○○

ALBUM

VARIOUS ARTISTS
Bassic Elements
Jumpin' And Pumpin'
Subtitled "12 Drum 'N' Bass Soundscapes Deep From The Jungle", this compilation plucks tunes from the digital ether. It's pure liquid electonica, as Hed UK dig deep into dub psychosis for "It's A Dope Thing", while Little Matt opts for analogue chaos with "Phat And Phuturistic (Part 1)". For more robotic, melodic etchings, there's Endemic Void's "The Whole World" and Universal Love's "Deeply", as well as the jazz-encrusted contortions of T Power's "Mutant Jazz".
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LOOSE TALK

DJ SS explains why the 'Highly Recommended' compilation album on his Formation Records imprint heralds the end of ragga

FORMATION'S sound is dance music. It's not raggatory or underground. Even though the label is associated with catchy jungle tunes, I try to put more musical styles into the jungle. It's why Formation records go down so well on the floor. Knowing what works comes from years of understanding which beats and basslines really cut it, then adding my own identity in the studio. As long as the track sounds wicked to me, I really don't care what anyone else thinks.

My tracks are geared more towards the crowd, but the ragga crowd isn't what we're about. And that's why we're changing our music policy. There isn't any future in ragga. Our scene has a strong following but because they aren't going to stuff anymore, it has splintered into hardcore, garage and house.

I recently heard somebody describing jungle as a new form of ragga. I just thought, "Nah, that's totally wrong". There was a big mix-up with General Levy and the like. It was good for the scene at the time, but now we desperately need to get back with the original programme. Which is why we've brought in Grooverider, Roni Size and DJ Krust.

A lot of DJs are now changing their styles and getting further away from ragga. The time has come for a change. Everything is too segregated at the moment. People from other scenes feel intimidated when they go to our venues, especially around the Midlands. They think they'll be confronted by a lot of attitude, but it's not true.

At the moment, I'm having a great time at Innovation in London. It's a good mix of people and it's like a proper hardcore rave, but you're able to slam down serious tunes.

● *'Highly Recommended' will be released on Formation in mid-November*

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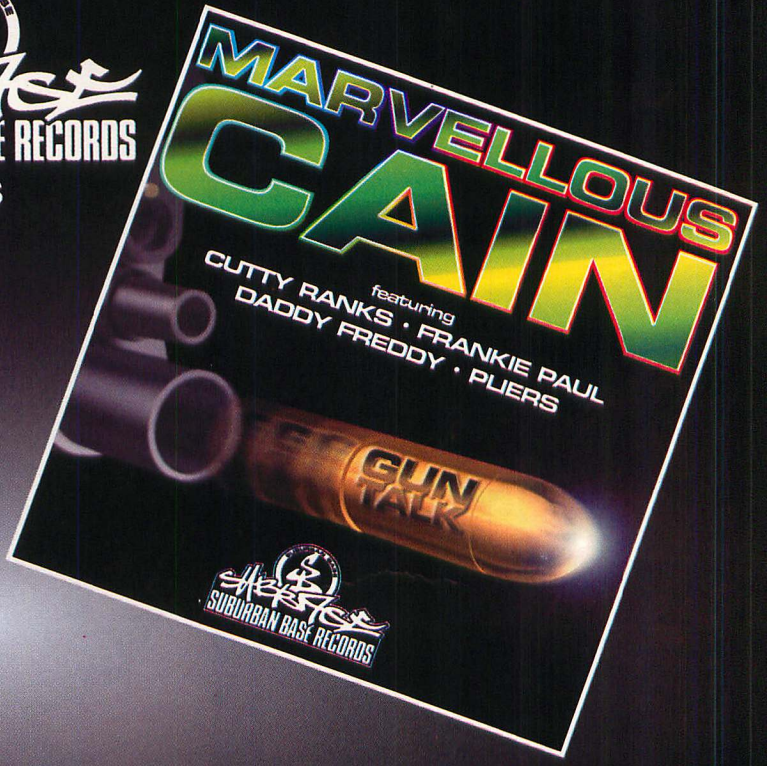

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Techno

Reviews by DAVE MOTHERSOLE

RED PLANET
Red Planet 6
Red Planet, USA
VITAL single
This is the latest chapter in Mad Mike Banks' ever illuminating "Red Planet" series which continues his supremely powerful voyage into raw, psychically downloaded, futuristic techno. From the superfly, supergroovy "Starchild" to the percussive voodoo-house of "Medicine Man" and the impossibly uplifting cosmic jazz of "Windwalker", this is advanced lo-fi innovation at its very best. Sun Ra for the Nintendo generation.
●●●●●

SINGLES

DETROIT DIESEL
Moto-R
Dum, Finland
More weird and wonderful geektronics from this oddball imprint. Abstract to the core, the initially simple-sounding beats, bleeps and bass tones belie a complexity which becomes more apparent with each listen. Highly rewarding listening, demanding patience and an open mind.
●●●●○

AJ SOUND
Block EP
Decay
Coming from a brand new artist and label, this contemporary-sounding buy is, in fact, decidedly old school-flavoured housey-techno. Wickedly arranged, with raging tom-toms and histrionic hi-hats, phunky percussion and a bassline which rolls like a runaway JCB, this EP marks an impressive start for these (up-to-now) unknowns.
●●●●○

TERRY LEE BROWN JR
Volume 1
Plastic City, Germany
Ignore the slightly cheesey trance-dance on the A-side and head for the flip. "Bad House Music" is an acid-fuelled, Basic Channel-esque groover. But it's "Brother For Real" which does the real damage. A multi-layered crusade of crystalline polyrhythmic percussion loops and deep analogue pads underpin the soothing Charlie Parker riff.
●●●●◐

NU ERA
Stars
SSR
The revered avant-junglist wizards, 4 Hero, return with their occasional, but always enlightening techno excursions. Purist to the max and all the better for it, these three tracks lean towards the deeper, more esoteric side of electronica, with gently soothing melodies which spare the beats. "Stars" makes for a truly sublime forerunner to this duo's forthcoming album under their Tek 9 guise.
●●●●○

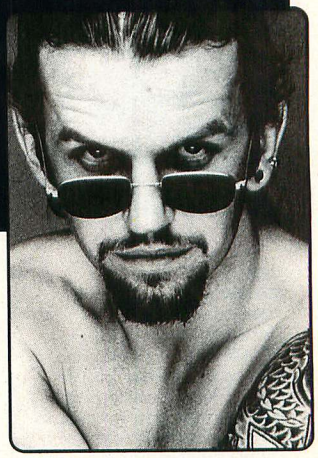
4TH PLANET STEPPERS
Sunset On Reticulum 4
Alien Funk Movement
The talented Gareth Oxby follows "Upstate Feeling" with another extra-terrestrial four-tracker. The lead cut is a Mad Mike-influenced homage to Red Planet, while "Anti Matter" circumnavigates the Motor City clouds with its squelchy gyrotronics and hard-hitting snares. But the best of the bunch is the ludicrously funky electro-fest of "Future Shock", a mashed-up, breakbeat-powered extravaganza of tightly clipped bass tones and eerily pitch-bending strings.
●●●●◐

DJ TONKA
Feel
Force Inc US, USA
The two Tonka tracks on offer here are fairly standard Chicago cut 'n' paste workouts for devoted disco break fanatics only. But the Roy Davis Jr mix of "Flashback" is another matter, using its disco influence far more tastefully. A highly infectious string section is married to pristine keyboard drops and Latin-style percussion hooks, as the whole shebang trundles along on a driving, bombastic, helter-skelter of a b-line.
●●●◐○

QUADRAPLEX
Sky Wave EP
7th Voyage
The fourth release on the fine 7th Voyage label and probably the best. Four cuts of supremely funky, house-tinged dancefloor techno. Subtlety is the key here, as Quadraplex understand perfectly the value of space and clarity and adhere to the old "It's not what you put in, it's what you leave out" philosophy.
●●●●○

HARMONIC OFFSPRING
Rasp
Resonance, USA
If you're a fan of ridiculously fast-paced Goa trance, then you'll love this. If not, then three of the tracks here will be of little use to you. Luckily, tucked away on the flip side is the fantastically groovy Shiver-soundalike, "E". This is a veritable monster of a tune, chock-a-block with powerfully pulsating acid riffs and seriously low sub-aquatic bass kicks guaranteed to keep your feet moving. Thumpin' stuff.
●●●◐○

TECHNOVA
Transcience
Emissions Audio Output
VITAL album
Rising from the ashes of the Sabres label, Emissions have already given us Deanne Day's summer anthem, "The Day After". Now, with "Transcience", they're making a late entry for dancefloor album of the year. It really is a corker. From the opening bars of the low-slung, bass-charged "Firehorse" onwards, it's a non-stop rollercoaster ride through quasi-junglistic, lo-fi breakbeat-led terrain. During the journey, it touches on ambient, power-trance and electronic dub. Captivating stuff in an original flava.
●●●●●



UNIVERSAL ADDICTIONS
untitled
Universal Addictions
Rumoured to be the work of the often overlooked Craig Walsh, the highlight of this four-tracker is first up. An instantly contagious, bass-heavy beauty with euphoric strings, the crossover potential of the cut is matched by the deep, moody electro-house of the next track. And listen out for the Sinewave-style banging acid stormer on the flip.
●●●●○

SPEAKING IN TONGUES
Speaking In Tongues EP
Blunted
Following on from their signing of Dave Angel, Blunted get the Swindon demon on remix duties for this shining little gem of a tune. Leaving the heart of the track intact, he relies heavily on the muted vocal sample which carried the original, while stamping his own energetic groove upon the proceedings. Eminently danceable.
●●●◐○

ALBUMS

VARIOUS ARTISTS
Eternally Alive
Millenium
Since all the acts here are actually Millenium themselves, these 10 tracks of synthetically-generated digitalia are mainly aimed at the tranceheads. Every aspect of the trance genre is covered, from the sequin shorts and pierced nipples Trade-style stomp on the Tall Paul remix of Planetoids' "Into The Light", through to the more leftfield, Goa groove of Loop 82's "Rebirth" and Siddhartha's "Jaunt". But with the exception of Marzipan & Mustard's funky "Motivation", the cuts are all very European, very white and very clinical.
●●○○○

CUSP
Space And Time, Liquids And Metals
Swim
The Plus 8/Probe producer, Mark Gage (aka Vapourspace), finally gets his Cusp back catalogue sequenced into a continuously flowing CD. It's not so much mixed as bridged, to avoid any mood-detracting gaps. Best of the bunch are the Kraftwerk-sampling "Uranium" and the urgent electro glide of "Mars The Red Planet". But there's nothing to match "Gravitational Arc Of 10" in terms of power or innovation.
●●◐○○

VARIOUS ARTISTS
Fresh Emissions
Emissions Audio Output
With Lord Sabre at the helm, it's no surprise this compilation of exclusives and new signings is so eclectic. There's Being's spaced-out, futuristic dub and Motor City splendour from Conemelt, alongside nu-electro rumblings from Vermin and Deanne Day's distinctive bass-thundering grooves. A great deal of ground is covered and, for such a varied album, the quality level remains very high.
●●●◐○

VARIOUS ARTISTS
Sheen
KK, Belgium
KK have pioneered all kinds of experimental electronic music, and this compilation showcases the variety, proving there's more to them than tribalistic techno. Psychick Warriors Of Gaia and Exquisite Corpse represent the tribal sound, but there's some vintage electronic body music on Plastic Noise Experiment's "Visage", industrial noise from Test Department, ambient noir with DHI and plenty more weird and wonderful sounds. Respect.
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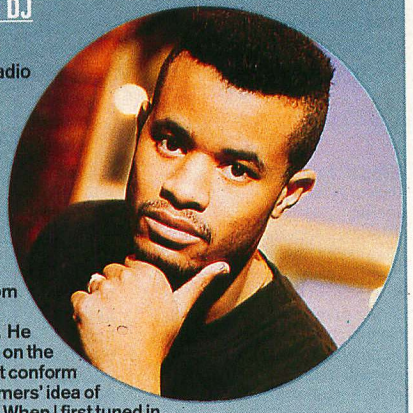
LOOSE TALK

TERENCE PARKER, the Seven Grand Housing Authority producer, explains his fascination with Electrifying Mojo, the Detroit radio DJ



I FIRST heard Mojo on the radio when I was maybe 13. By then, he'd already been on the air for some time. This was where I got my first taste of techno. I thought, "Hey, this music is from my home, from here in Detroit". He was the only DJ on the radio who didn't conform to the programmers' idea of popular music. When I first tuned in, he was playing early Juan Atkins and lots of Prince, as well as other Minneapolis stuff. He really helped the careers of Juan, Eddie Fowlkes and so many other Detroit artists. There is a tremendous amount of respect for him in the city.

Mojo started on WGPR, on 107.5 FM. He'd be on every night from 10pm until 4am. I'd tune in after finishing my homework. I used to put on my headphones, get into bed and fall asleep listening to him. He used to have a contest on his show called "The Mix-O-Dome", where DJs would send mix tapes in. So I sent one of mine in. He played it several times and I was winning the contest every other week. Eventually, he asked me down to the station. Mojo was real cool, very intelligent and everything he said made so much sense. He always showed incredible insight into life in general and he would do a lot of political commentary which made him this cult hero.

Electrifying Mojo still broadcasts on WGPR and he's just published a book called "The Mental Machine". It's a collection of poems and proverbs. I listened to it on audio cassette and sampled from it for a mix cassette. I used a bit where he's saying, *"How does it feel to be awesome? How does it feel to be deep, to be multi-dimensional, alluring, sensual..."* and so on. He was really talking about how God created each and every one of us with our own special characteristics. I edited it so it says, *"How does it feel to be DJ extraordinaire, Mr Terence Parker?"*

Lake Mead Drive's 'Alone With You', Terence Parker's colloboration with Brian Coleman, is out shortly on Intangible. Parker will be DJing in Britain at the end of November

Hip Hop

Reviews by WILL ASHON

VARIOUS ARTISTS
Project Blowed
A-Team/Afterlife, USA

VITAL album

Deep from the LA underground and a million miles from the musical bankruptcy of G-Funk comes "Project Blowed", a project conceived and produced by Aceyalone and Abstract Rude. Although it was previously distributed as a highly limited edition mix tape, this vinyl pressing is long overdue. The gauge of quality is the fact that The Nonce's "Them Tapes" (later retitled "Mix Tapes") and Acey's "All Balls" both appeared here first. In addition, there's storming stuff from The Freestyle Fellowship, The Heavyweights, Figures Of Speech (melding octave-jumping "Good Life" lines into tight soul harmonies), and, of course, the two A-men, both individually and in company. A delight.
(Write to "Project Blowed" at PO Box 1385, Culver City CA90232 for full details).
●●●●●

SINGLES

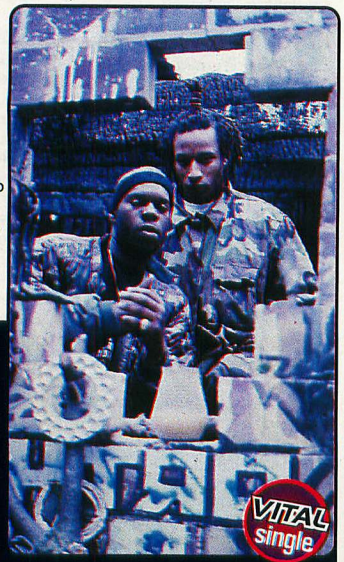
499
Still Waitin' EP
Profile
Part of what's starting to look like a British hip hop rennaissance, 499 produce a record of quite understated, jazz-influenced tunes with intelligent well-rapped lyrics. The highlight is the lead cut, but all tracks display a composure and use of space which characterises much of the best hip hop currently coming from these shores.
●●●●○

NINE
Whutcha Want (Remixes)
Profile
Apparently, the raggedy-voiced one personally requested a remix by Portishead. And here, on a cold surf thrash-out, he gets his wish. But neither the 'Head's mix, nor The Brotherhood's oblique spaciousness, nor Dark Globe's electro-junglist fiddling capture the sheer funkiness of the original.
●●●●○

MORECHEEBA
Trigger Hippy
China
Over a tabla, sitar and a slide guitar, Sky croons some noodly nonsense designed to irritate testosterone-soaked ghetto wannabes everywhere. Nice scratching, good beat, fantastic vocals. But hippy hop? Spare us.
●●●●○

LL COOL J & BOYZ II MEN
Hey Lover
Def Jam
If you remember the stripped-down brilliance of LL's "I Can Give You More", listen to this and weep. Beginning with a Big Baz White-style intro, it runs the whole gamut of the Boyz' weedy soul harmonies. If you don't remember it, then go out and buy the reissue of LL Cool J's "Radio" album instead of this dross.
●○○○○

RUMBLE
Body Can't Dun
White Label
From Canada via the Bristol scene comes a new direction in the ragga/hip hop crossover. Rumble make relaxed, sexy reggae which gets a lick of dub and hip hop from the almighty Smith and Mighty. "Body Can't Done" is seductive enough to make Shaggy look like the "Scooby Doo" extra he really is.
●●●●○



SMIFF 'N' WESSUN
Nothin' Moves But Tha Money
white label, USA
A bit of a mystery this one. The Bucktown boys aren't working on any new material at the moment, which points strongly to bootleg origins. And what you get is a bassline which sounds like it's sampled from Ron Carter on the Tribe's "Verses From The Abstract", combined with deep-space strings and celestial choirs, while Messrs Smiff and Wess tell us it's all about cash. No one said it was uplifting, but it sure is funky...
●●●●◐

BONES THUGS 'N' HARMONY
1st Of The Month (The Kruder And Dorfmeister Sessions)
Ruthless/Epic
How anyone could fall for the Bones' mix of R&B and gun cliches as being innovative escapes me, but the remixes by Vienna's finest are worth tracking down. On "Part 2", the Austrian pair give the Cleveland foursome an abstract, swinging backing, adding a sinster, off-beat Jon Hendricks feel to the rapping.
●●●◐○

DEADBEATS
Beats For Jeeps
Spacehopper
The Nottingham bunch continue exploring the areas where hip hop and house meet, which, strangely enough, is almost the exact opposite of what used to be called hip house. Instead, it's slow, the chugging breakbeats layered with lumps of keyboard.
●●●○○

MT
Comin' Atchya Live
Profile
The James Bond intro soon gets forgotten as the voice of MT enters the fray in an unholy alliance of ODB, Meth and the zoo keeper from "The Hair Bear Bunch" *("Ooh, ooh, Mr Peavley, Mr Peavley... ")*. The most bizarre, cartoonish flow you'll ever come across. The zenith (or nadir?) of style over content?
●●●○○

GENIUS/GZA
Liquid Swords
Geffen, USA
The next Wu Tangler to enter the filthy-rich-in-his-own-right category is owld mucker Genius, whose "Labels" (the B-side) takes an old skool conceit (in that it names every hip hop label during the course of the narrative) and gives it that CREAM twist. "Liquid Swords" sounds like Rappin' Wild George Formby, only a whole lot better.
●●●●○

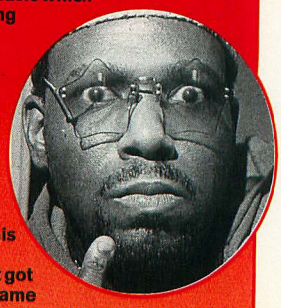
BEAST OF THE FIELDS
Beast Of The Fields EP
Echoes, USA
The problem with the current Shaolin world "wule" is every young MC is getting Tang-oed. Fortunately, Beasts Of The Field just about pull it off. Even if they're not the most original of MCs, at least their schizoid soundscapes are, at their best, reminiscent of DJ Krush.
●●●○○

HARD HOP HEATHEN
Beat Bastik
Concrete
The time Omar Santana has spent working on this colloboration with the legendary Arthur Baker certainly shines through on the original of "Beat Bastik". But it's Ceasefire's remix, with its horn stabs and lowriding bassline, which really gives it an "Apache-At-The-Block-Party" flavour.
●●●◐○

LOOSE TALK

AFRIKA BAMBAATAA, the head of the Universal Zulu Nation, tackles the subject of 'The Wicked View'

THERE are people who sit on company boards whose job is to plan things by design. Everything we do and everything we are about to do is planned by design. They could tell y'all today, "We're going to be having music which is happy" or they could start pushing music which is like, "Bitch, ho and gangstas".



In the same way, they can plan whether a market goes up or whether they bring it down and crash it. They can cause riots and they know when to stop a riot. Everything's planned by design. That's what we call "The Wicked View". It's part of a wickedness which is designed to bring about this New World Order.

The trouble with hip hop is, once it got into being a big money thing, it became controlled. So now they can plan the next phase. Why is hip hop under attack so much right now? Who came up and brought about the gangsta stuff? Why did they put it all over the place if they were so scared of it? Where did the real gangster stuff come from? Watching the Al Capones on TV and learning about your first drive-by shooting. All these are planned.

My solution is for black, brown, yellow, red and white people, the so-called five races of the human family, to wake up. Stop just worrying about dance music, stop simply saying, "I'm gonna party, I'm gonna fix you up tonight", because the people who are in power are going to make slaves of everybody this time around. They're going to stick silicone and microchips into your brain. There's so much tricknology going down on this planet right before everybody's eyes that, if we don't wake up, by the year 2000 and something, everybody will be statutory slaves under Big Brother.

● Afrika Bambaataa's new Timezone album, 'Warlocks And Wizards, Computer Chips Microtrips And You' is out shortly on Profile. The Zulu Nation can be contacted at PO Box 6952, London E17 9LR

ALBUMS

ERICK SERMON
Double Or Nothing
Def Jam
The only people who knock Erick Sermon's production are those who decided that, when EPMD split, Parrish Smith was the group's creative force. Not true. Sermon produced solid gold for Redman, Keith Murray and himself. Yes, he's got a signature style, but then so has RZA, and who's complaining? Especially when that sound is a bumping bass combined with an East Coast sparsity. E-Funk anyone? Despite a couple of duffers, his second solo album, "Double Or Nothing", is a sparkling dream. From "Bomdigi" to "Move On", Sermon proves he may not be breaking radical new ground, but he sure as hell can pump out the classics.
●●●●○

KNOWTORYUS
Cover Operation
Compost, Germany
Misspelling your name is a risky business, especially when it makes you sound like you're the in-house band at Tory Central Office. Nevertheless, Germany's Knowtoryus manage to just about hold it together. The rappers are American-born and avoid the pitfalls of rapping in a foreign tongue. While they're not stunning, they're certainly efficient, with Now B's ragga toasting, in particular, adding momentum. Musically, the album draws heavily on soul, jazz and rare groove, making for some over-familiar sounds. But tracks like the stand-outs, "Aftermath" and "Rollin'", serve them well.
●●●○○

VARIOUS ARTISTS
Representin' The Streets
Payday

VARIOUS ARTISTS
Zulubeats
Profile
There are less than 40 days to Christmas and it's stocking-filling time in the compilation world. Payday's last "Phat" collection worked because it had import-only tracks. While "Representin'" is a more thorough overview, nearly every cut has been available here before (including Group Home's "Supastar"). But if you haven't got the Show & AG or WC albums, then it's well worth checking. In the meantime, "Zulubeats" is one side old Profile classics and one side new product. As such, it's probably worth buying for the Run DMC meets Chuck D meets Ice Cube classic, "Back From Hell", Poor Righteous Teachers' "Holy Intellect" and the mother of all jams, "Name Of This Nation... Zulu". And I don't need to tell you who that's by, do I?
●●●○○ and ●●●◐○

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Garage

Reviews by MICHAEL MORLEY

MICHAEL WATFORD
I Am What I Am
Hard Times

VITAL single

More than any other vocalist, Michael Watford is the definitive sound of soulful house. And here he proves it once again. Diverting from his more familiar love concerns, he offers up a proud and passionate statement to inspire us all. Farley & Heller's funky production will surprise a few people, too. On-the-mic music for the spirit.

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SINGLES

KRISTINE W
Don't Wanna Think
Champion
Economics fall by the wayside, as Sister Bliss, Rollo, Our Tribe and Kerri Chandler turn out eight mixes across two double-packs for the new German sensation. Unsurprisingly, it's not as good as her storming "Feel What You Want", but Kerri's classy mixes, coloured with subtle strings and sax, are rammed home with a throbbing bassline. Which, put alongside Kristine's insistent voice and searching lyrics, make this mix shine through.
●●●●○

JOEY WASHINGTON FEATURING LAWANDA
Don't Wanna Lose Your Love
4 Liberty
Having recently served up a cool offering for Strictly, here's more ammunition for the Joey Washington revival. Combining with Lawanda McCombs most effectively on Ricky Morrison and Fran Sidoli's bouncy production, he produces an unforgettable chorus, so joyous it should be available on prescription. An instant cure for those winter blues.
●●●●○

BLAZE
The Klubhead EP
Smack Music, USA
Blaze's Kevin Hedge and Joshua Milan have virtually patented their own brand of soulful, jazzy house. And here's another five tracks to show it off. Included is a mix of Alexander Hope's "Brothers And Sisters", a duet with Rai-Nee called "For The Love" which is more soul than house, and the stand-out, "If I Were Your Man", a track as lush and funky as you could possibly hope for.
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BRAXTON HOLMES
Funky Disco Midgets
Cajual, USA
A three-track EP touched by the Outhere Brothers' K-Finger. Great strings and bass samples, coupled with a foot-stompin' rhythm and live 'n' kicking Fender Rhodes solo, make this a true theme tune for future discos.
●●●●○

MORAES
For Love And Peace
Hot 'N' Spicy, USA
A soulful return from Angel Moraes. Like last year's popular Voices project, this is more a vibe than a song. Tonsil touches of the highest order from Sabrynaah Pope and Basil Rodericks combine with deep and jazzy chords on the remix from man of the moment, Mike Delgado. Even more refreshing than coming up for air after a deep-sea dive.
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KENNY THOMAS
When I Think Of You (Remixes)
Cooltempo

VITAL single

A word of advice for the north London soulboy. Why not forget rolling around on faraway beaches with glamorous models in your videos and give all your tracks to Ricky Morrisson and Fran Sidoli's for some boogie-boy production? They've been bugging out at The Loft to those boys for a while and, on the basis of these promo-only remixes, you'll reach a whole new audience at Paul "Trouble" Anderson's gaff. A touch of much-needed credibility which is begging for a proper release.

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DANGEROUS MINDS
Live In Unity
Liquid Groove, USA
For Dangerous Minds, the much-praised team behind Deep Zone's "It's Gonna Be Alright" (Mike Delgado and Matthias Heilbronn) enlist the vocal talents of Jeannie Febus. It's a soulful production, crammed full of energy. But, as with Lift's "Music Takes Me Higher" before it, there's not much of a song to work with. You'll hear better from this pair.
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ANTIGUA MANIGUA
In The Centre/Do That Funky Groove
Centrestage
More disco sample madness, this time from the men who know their stuff. Dave "Joey Negro" Lee and Andrew "Doc" Livingstone reconstruct all-time classic breaks from El Coco's "Cocomotion" and Unlimited Touch's "In The Middle" using fine Nineties beats and an old school instrumental flavour.
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SANZA DIGABLA
Midnight Calling
Interstate
Nottingham's Tim Ploughright and Kirk Theobald, the team responsible for Mindchime's "Disco Boogie", produce what could be mistaken for an American sound. Delicate keyboard atmospherics, hooky vocal snippets and FX create a summer beachcombing vibe which goes down well on these chilly winter nights.
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JULIAN GOLSON
Open Up Your Eyes
Dig It Deep, USA
DJ Pierre goes disco in real song shocker! Based around Eddie Kendricks' classic "Girl You Need A Change Of Mind", it unleashes a falsetto Curtis Mayfield would be proud of. Too deep for the average garage dancefloor, but when it's this good, who cares?
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YASANG
All Because Of You
Fat Wax
An interesting record with some storming lead vocals (from occasional Bizarre Inc singers Angie Brown and Yasmin James) which intertwine very nicely indeed over thumping textured strings and piano.
●●●◐○

BLAK 'N' SPANISH
Call Da Vibe
Mousetrap
A second Blak 'N' Spanish outing from Ladbroke Grove boys Phil Asher and Orin Walters. Reminiscent of Masters At Work's dub of Shanice's "I Like", it takes the leftfield vibe with the toughest drums, craziest FX and a melodica solo which sounds like Augustus Pablo lost between Jamaica and New York.
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PRODUCTION VALUES

FRED JORIO of Sextravaganza and Lectroluv moves into the spotlight.

How would you describe your production sound?
I like to combine a soft and a hard sound. My music is heavily analogue synth-oriented with lots of sequenced and programmed African drums, loops and samples. I love dreamy vocal sounds, too.

What was your first and last production?
My first production was Sinister Minister's "I Can Dig It", a strange little record from 1991 on the obscure Underworld label. It was an experimental combination of techno and house. It was very rough! My latest credit is Atma's "Rex", which I co-produced with Kieron Akel from Trinidad. It's tribal techno-house with live opera singers and is part of a multi-media performance which Kieron is putting together.

What record do you feel you've had the most input on?
Either my remix of classical violinist Vanessa Mae's "Toccatta And Fugue" or Daou Dezi's "Ti Eliza", a Deep Forest offshoot using some Gregorian chant-like vocals from France. With both tracks, I changed them to heavy techno tribal vibes. With Daou Dezi I had to slow the 70bpm vocal way down and put the drums on in double-time.

What is influencing you now and how do you see it affecting your sound?
When I go to clubs, I pick whatever's around me. I like BT's work, it combines very modern, hard-driving synths with nice jazzy chords. Junior Vasquez has always been a big influence, both working with him and watching him DJ. I love the drum 'n' bass I've heard in the UK. It hasn't taken off over here in New York yet, although things are slowly changing.

Who have you most enjoyed working with and who would you like to work with?
I love working with good singers, people like Joi Cardwell, Al Vaugn Jackson and Stephanie McKay. They all have such a warm, smooth, soulful sound. I'd like to work with some big, powerful divas, but I haven't managed to sort it out yet.

● *Sextravaganza's 'I Am Your Master' is out now on Tribal UK.*

JANX
That's Swing
Public Demand
Janx produce pleasingly lush lounge garage, subtly filled with harmonious vibes and string sounds on Benji Candelario's "After 52 Dub". The problems only start when the vocalist opens her mouth. It's enough to incite you to violence. Shame, it could have been a monster.
●●◐○○

ALBUMS

VARIOUS ARTISTS
The Experience
King Street Sounds, USA
Although a little inconsistent, King Street are involved with many of the top US house producers and vocalists of the moment. This is a fairly accurate snapshot of their output, with Kerri Chandler's deep "Tears Of Velva" project, Mood II Swing ,who know how to arrange a vocal classic (in this case it's Carole Sylvan's "Closer") and Louie Vega turning out the majestic Sabrynaah Pope on "Holding On". Plus Basement Boys' on the boogie-tastic "Time And Time Again" featuring Tracy Hamblin. On the downside, Roland Clark's Urban Soul are below par, but Blaze make up for it by being on top form. All in all, though, it's a mixed experience.
●●●○○

VARIOUS ARTISTS
Nu-Soul Classics Volume 1
Hott Records
When Alan Russell uses a term like nu-soul to describe his music, you know he's a man with a sense of tradition and a man who knows all about classics. Perhaps sometimes he tries too hard, as with Idle & Wild's obviously influenced "Far Behind" (refer to CeCe Rogers' "Someday"). But, in the main, this is a solid selection which would sit comfortably in the home or the club. It pleasingly includes one of the best records of the year, Urban Blues Project's "Deliver Me", and the superb Blaze mix of Alexander Hope's "Share", not to mention the seriously under-rated Gordon Nelson's "You Are My Friend".
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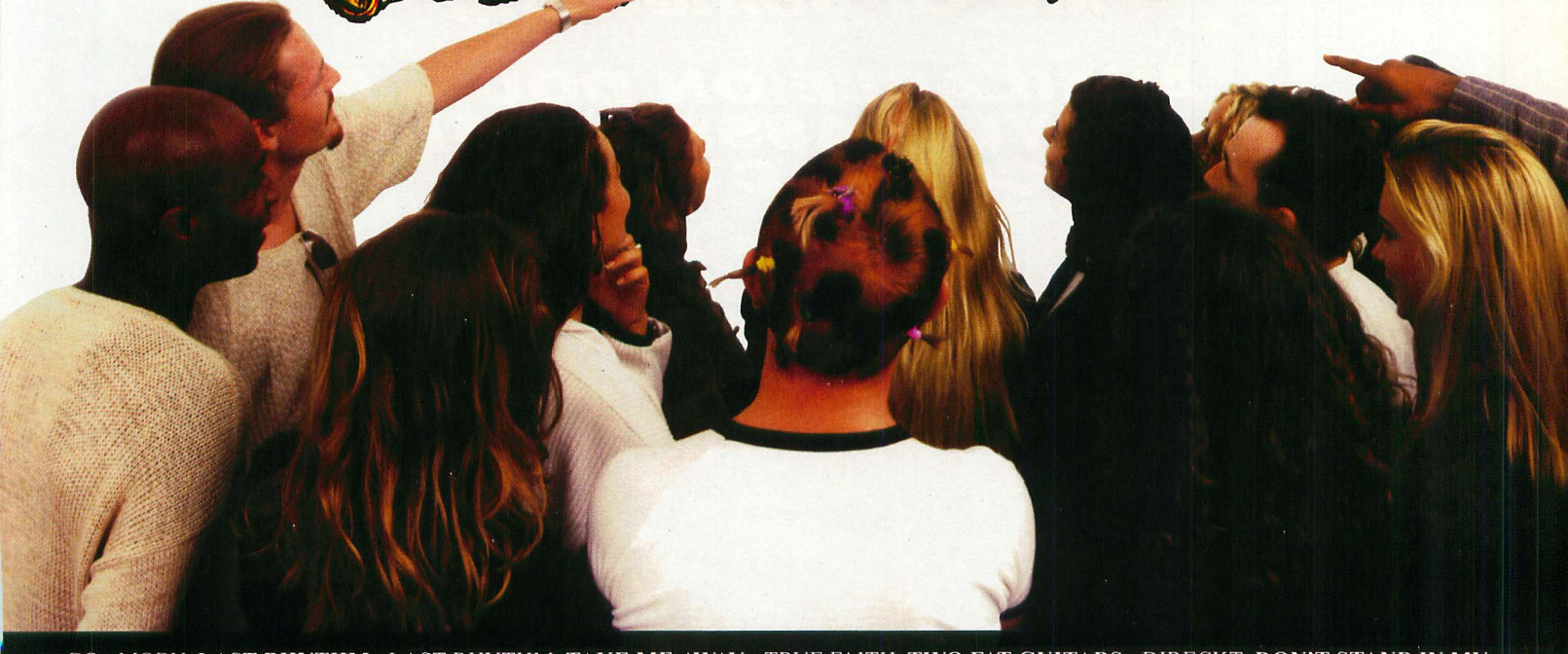
If you Club it, You'll Love it



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Reviews by **BOB JONES**

MAYSA
Maysa
Blue Thumb/BMG
VITAL album

In just 30 days, we've been fortunate enough to witness not only Maysa's debut single, but also this blockbuster of an album which is sliding into our heads. This is where she really gets down to the pure grit. Full of class and polished production, it's a maxi which will put her up there with the big-name divas and, hopefully, leave egg on the faces of every A&R department who turned her down.

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SINGLES

THINK TWICE
Got To Keep Moving
Toshiba/EMI
I love this lot. Like D-Influence, who never resort to producing naff, watered-down black music, they prefer the real stuff. Thick, hot and wholesome, it's destined to warm the heart on cold wintery nights. This is a veritable brew of soulful goodness.
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SHARA NELSON
Friendly Fire Sampler
Cooltempo
With job losses at Cooltempo, let's hope they don't drop Shara, otherwise it'll be a concrete boots job for the suits upstairs. This is a quartet of tunes to promote her "Friendly Fire" album, with plenty of variety on offer. All the tracks are saying something and each one is worthy of your attention.
●●●◐○

GROOVE THEORY
Tell Me
Epic
Considering the amount of publicity and hype surrounding Groove Theory, it's obvious Epic are pushing the boat out on this one. Thankfully, it sails along very nicely and is more than strong enough to ride the storm. The "64 Karat" mix is especially powerful stuff. It has certainly impressed this old sailor.
●●●●◐

C&C MUSIC FACTORY
I'll Always Be Around (Ghetto Mixes)
MCA
Look out people, it's a raid. This is one helluva mad tune, in the nicest possible sense, of course. It's got a rough top and bottom, with vocals which slide in like treacle and a ragga scat in need of a Fisherman's Friend. With sirens screaming at the back, it cuts a mean step on the floor.
●●●●◐

VARIOUS ARTISTS
Mixed Emotions
Eighth Dimension
A collection of moody, ruff 'n' tough riddims which ride the night train of drum 'n' bass. Recruiting up-and-coming talent in the guise of DJ BMF and Pimp Daddy Nash to name but two, this is one of those dark knocks which keep us awake at four in the morning. Remember, the freaks come out at night.
●●●●○

TLC
Diggin' On You
Arista
Yep, it's a swing thang produced by Babyface, the guy who looks so young, yet so grown-up. With plenty of added props from Dallis Austin and Pebbles, alongside our very own CJ Mackintosh, you know the outcome is going to be pure style. A must-have for those who love to get down.
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STAN MOSLEY
Thank You EP
white label
Mystery release of the month, this EP comprises three tracks of pure southern soul. People should pay far more attention to this roots stuff, which is the forerunner of the black music scene today. Stan's vocals sound very Memphis and the whole package is as southern as red beans and rice. Absolutely wonderful.
●●●●◐

R KELLY
You Remind Me Of Something
Jive
When it comes down to it, Kelly is the ultimate expression of sex on vinyl. This is another Kelly cut for all the honeys in the house. Four minutes with this track and it's cold-shower time. Most certainly music to make *lurve* to.
●●●●○

INTERNS
General Anaesthetic
white label
Another case of, "I don't know who the hell this is". It funks along like something from the late Seventies, with jazzy breaks to keep those with nimble feet happy. Whoever you are, take me to your leader.
●●●●◐

RIPLEY
Stupid
Tongue & Groove
From the ashes of Chapter And The Verse comes this streetbeat, with acidic undertones for those who prefer to just float around the room. Just remember one thing, as the other Ripley will tell you, "In space nobody can hear you scream". For aliens everywhere.
●●●○○

EVELYN "CHAMPAGNE" KING
I Think About You
Expansion
Well, times certainly change. Who'd have thought Evelyn King would ever get the remix treatment, especially on a label which is better known for its soul source attitude. I guess it's a case of reaching as wide as you can. As for the song, it's not all that strong, no matter how you look at it.
●●●○○

ALBUMS

MARTINE GIRAULT
Revival
Victor, Japan
How come Martine, who was discovered in the UK, gets her first album released in Japan before it's available over here? Packed with superb sultry soul, it's rumoured not to be coming out in Britain until early next year. And it's far superior to her ropey single which is around at the moment. Phone RCA in London to complain.
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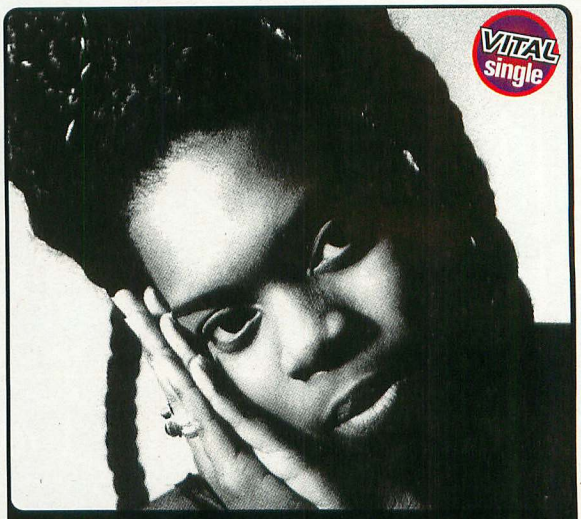


JHELISA
Galactica Moods EP
Dorado

It takes guts to release an unplugged set onto an unsuspecting public. Unsuspecting because, with Jhelisa, you'd be expecting the usual heady mix of raw funk and spacey vocals. Well get turned on to this heavenly, stripped-down, acoustic masterpiece. A tribute to the late Phyllis Hyman, it's the master cut which takes Jhelisa to a higher plane.

●●●●●

KELLEE PATTERSON
Kellee
Hubbub
This album of cover versions originally surfaced way back in 1976 on Shady Brook, the independent Los Angeles label. Back then, it would have set you back a fiver on import. More recently, vinyl junkies and soul 'n' jazz freaks have been robbing banks to pay for it. So this reissue makes great sense. It's worth it just for Kellee's creamy covers of "Mr Magic" and "I'm Gonna Love You Just A Little More Baby". A lovely Nineties rare groove.
●●●●○

SNOWBOY & THE LATIN SECTION
Pit Bull Latin Jazz
Acid Jazz
This is Snowy's fifth tab of acid for the eclectic London label and it's probably the most authentic Latin maxi that the old Essex rockabilly has ever recorded. If you appreciate the rhythms of Cuba's finest sons, the Palmeri Brothers, then it's odds on this thoroughly superb bundle of home-grown Afro-Cuban beats will have you dancing all the way to Havana before you can shout "Berimbau!".
●●●●◐

TRUCE
Nothin' But The Truce
Big Life
At last! A British soul album which oozes pent-up emotion. It causes the mouth to dry up, the heart to jump and the stomach to churn. The inevitable tingling rush down the spine tells your brain that, whatever is going on, it's special. The vocals are spot-on, the songs are saying something and the whole thing glides over you, cool as a mountain stream. And that's the whole Truce, your Honour.
●●●●◐

LOOSE TALK

SNOWBOY on why there won't be a dancing competition at his High Hat club despite pressure from Acid Jazz, the owners of the venue

IT was Acid Jazz who wanted me to have a dancing competition at The High Hat. They thought it was a good idea which would give the club a nationwide focus.

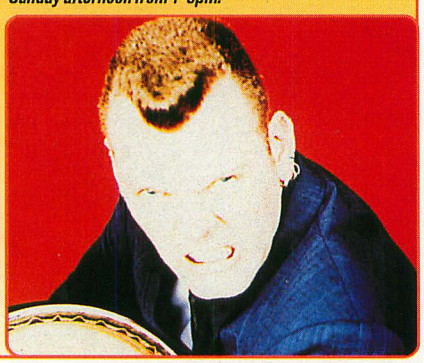
Some of the dancers also actually wanted a competition, but I didn't like the fact there was going to be money involved. More importantly, I couldn't see how one dancer could be better than another. All the dancers at the club are so individual. We get a variety of jazz dancing styles from all over the country. How would it be possible to deem one style better than another?

The northern style is more flamboyant and has a touch of ballet, whereas the London style is completely different. Who would be qualified to say which is better? The High Hat crowd is 99 per cent dancers and they're all excellent in their own right. To say one is better than another would create a pecking order and probably cause resentment. Everyone is so friendly down there, it's all shaking hands and stuff. If there was a competition we'd risk losing that.

We get a real mix of dancers, from the professionals right through to the amateurs, all dancing for enjoyment. If we had a competition, it wouldn't be between equals. The last time there was a jazz-dance competition, it was filmed for Channel 4 and they erected a boxing ring as an arena. It caused a whole bunch of problems within the scene.

The High Hat has been running for 10 months. It's an old school, jazz-dance night, playing fusion, Latin and be-bop. It's the only club of its type in London and we really want to keep it that way.

The High Hat is at the Blue Note in London, every Sunday afternoon from 1-6pm.



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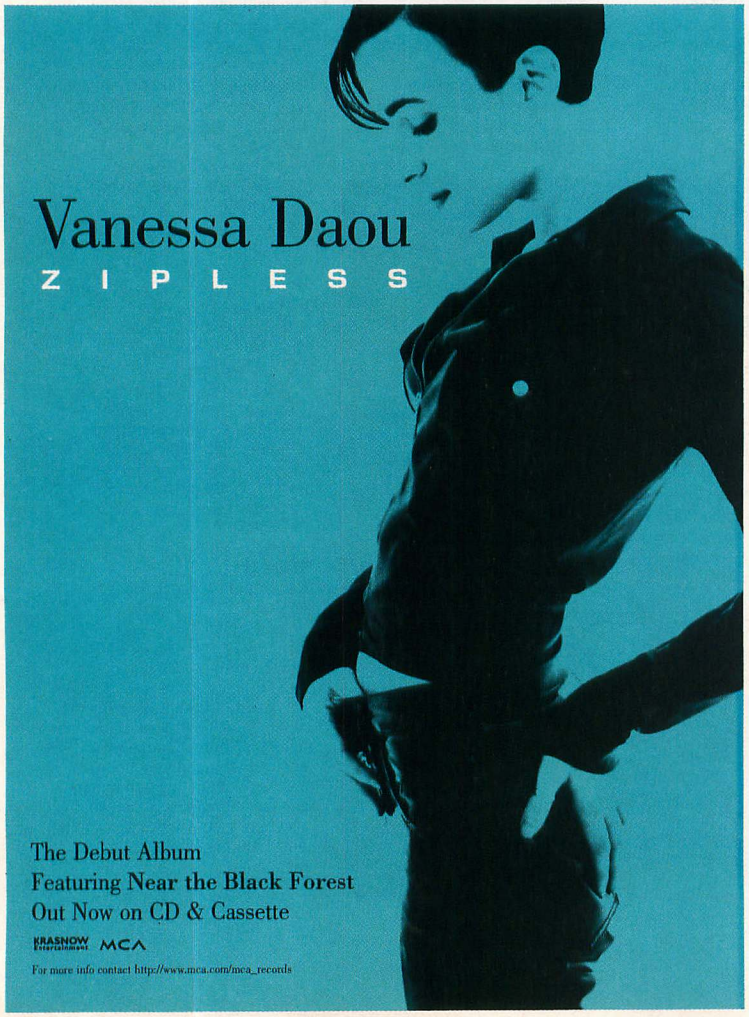

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DownTempo

Reviews by CALVIN BUSH

FUTURE 3
We Are Future 3
April, Denmark

VITAL album

If only all ambient music was this individual... "We Are Future 3" reclaims the concept of "ambient dub" for the futurists and sensualists of the world. Crackling with interference and tinged with the haze of distant memories, it's a world where the breakbeat shuffle is more fragile than blown glass tiger lilies, the percussion is so DIY it snaps like secateurs, and sublime melodies drift by like neon marine life in the sub-aquatic vastness. Sinking deeper into the world of lost-space trip hop than ever before, Future 3 have sent back a classic.
●●●●●

SINGLES

LIVONIA
Fly
Clean Up
A collaboration between Guttersnypes DJ Joel Clements and former Pressure Drop chanteuse Joanna Law, "Fly" is the sound of Nicolette wandering into a New Orleans blues joint and seizing the mic while Portishead chill out in the back room. Acoustic trip hop torch song fever.
●●●○○

AIRGOOSE
Programmable Rhythmer EP
Different Drummer
It's those mad Nevada squelch boffins again, following up the distended "Outernational Wah" with the kind of bucking analogue groove scientists would have come up with in the Seventies if they'd tried to cross-breed Elecktroids with The Charlatans. One for the white lab-coat brigade.
●●●◐○

PERCY X VERSUS BLOODSUGAR
-3
Soma
Percy X moves down a couple of gears for a scenic detour through spooky, phased and echo-crazed breakbeat dub. Bloodsugar (Weatherall's new monicker for projects with Technova's David Harrow) maintain the pressure with a pump-action bassline and an edgy, minimal malevolence on their two excellent mixes. Bittersweet fission from the darkside of ambi-tech.
●●●◐○

NEOTROPIC
Neotropic EP
N-Tone
A gorgeous paean to the sounds of the jungle, the forest, the ocean, the wind, the mountains and the beach, spread across eight splendidly orchestrated movements. Underwater vibes dominate the ebb and flow on the ambient currents of the first side, while "La Centinala" and "Spot The Dog" prove there's still a place for well-tuned, panoramic excursions into global funk. From the man behind the excellent Small Fish With Spine.
●●●●○

MIDNIGHT FUNK ASSOCIATION
Firescratch
Mo' Wax Excursions
If the lead title on this Mark Broom/Dave Hill link-up is too close to Plastikman's "Last Trak", "Twice The Life" soon compensates. The shadowy bassline, ascetic percussion, scratching and stings are strategically twisted for maximum effect. Check "Cafe Noir" for a more menacing rattle into sinster twisted trip hop.
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SNOOZE
The Chase EP
SSR
Not, as you might expect, an ambient yawnathon of lullaby drones, but something far more likely to keep you skinning up, sleep-dancing and foxtrotting between the sheets. "Before Sunrise" and "The Chase" are straight from the DJ Food book of rhythmically chaotic funk tricknology, "Man In The Shadow" is a dub leviathan roaming the narcoleptic seas, while Fila Brazilia's mix of "The Chase" strengthens the Hull boys case for remixers of the year with its "Paris,Texas"-style desert atmospherics. Hunt it down and cruise with Snooze.
●●●●○

ALBUMS

BIO MUSE
Wrong Language
Neither ACV nor Discomagic, Bio Muse are the (only) sound of an angry, post-Industrial Italy raised on a wonderful diet of Bill Laswell's Material, early African Headcharge and PiL. This debut for Tony Thorpe's Language label takes the concept of metal-funk to ultra-intense extremes (sometimes unbearably so), as screeching machinery and harsh dissonance are smelted down on white-heat dub and illogical dope beats. More demanding than a Baader-Meinhof ransom note.
●●○○○

VARIOUS ARTISTS
110 Below Volume 3 - No Sleeve Notes Required
Beechwood
After two volumes geared towards phat trip hoppery and indie rock deviancy, the reliable "110 Below" doff their cap to the more *avant-garde* of downtempo explorers. Artcore maturity from well-known veterans is firmly on the agenda, with the likes of Brian Eno, Anton Fier, as well as Jah Wobble and Material (albeit in the form of Orb remixes), standing up to Isolationist moodsters such as Muslimgauze and Thessalonians. Plus, there's herbal dopery from around the globe with Holland's Urban Dance Squad, Brazil's Harr/Airto/Purim, Germany's Planet Jazz and Denmark's Squid. This is another shining gem of a collection.
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DIGI DUB
16 Millionths Of An Inch
Incoming, Germany
One of the myriad of south London post-crustie, anarcho-dub collectives, Digi Dub easily transcend their contemporaries' fixation with simplistic digital roots, thanks to a fascination with found sounds, industrial fragments, paranormal fixations and faith in the breakbeat. The follow-up to 1993's excellent "South Of The Thames" sweeps together various odd-bods (Mashed, Mudskipper, LS Diezal *et al*) and herds them into a cosmic pen where even The Orb would be afraid to adventure. Far out and far gone.
●●●◐○

VARIOUS ARTISTS
A Touch Sampler
Touch
An example to all. Bridging everthing from the avant-garde and the post-electronic to the intensely ambient, Touch leave no stone of the experimental world unturned. From Soliman Gamil's sublime Egypto-folklore and S.E.T.I.'s Arctic ambience to Richard Kirk's Sweet Exorcist, Sandoz' techno-phunk and Hafler Trio's abrasive vacuums of sound, this is quite possibly the broadest compilation you should treat yourself to all year.
●●●●◐

DAVID TOOP
Screen Ceremonies
Wire

THE OTHER SIDE FEATURING MUSA K
Burn Baby Burn
Jungle Rendez-Vous

VITAL album

Two aspects of the startling talents of avant-whatever guru David Toop make two essential purchases. "Screen Ceremonies" continues the experimentalist thread of last year's collaboration with Max Eastley. This time solo, Toop finds a bit more time to focus on luscious rhythms and innerspace whorls which come on like FSOL produced by Paul Schutze, but are far more immersive than that implies. In contrast, "Burn Baby Burn" is a seering fusion of African organics, stunning Laswell-like hard-funk and the incisive vocals of Musa K. It's political world music with dynamite in its fuel tanks. African pain hasn't been better articulated since Fela Kuti in the Seventies.
●●●●● (both)

SCORN
Gyral
Earache
Now down to just ex-Napalm Death man Mick Harris, Scorn emerge from their schism as a more focussed project. This follow-up to the mighty "Evanescence" takes no prisoners with a dedication to the sharper, rougher end of noisenik abuse, but worms its way into the dark side of the soul with some seriously juddering basslines and irresistibly morbid breakbeat funk.
●●●◐○

TRANS-GLOBAL UNDERGROUND
Interplanetary Meltdown
Nation
For anyone a little overburdened by TGU's often blustery pan-global platitudes, "Interplanetary Meltdown" is just the trick. A grab-bag of remixes which strips away their occasionally cumbersome over-production, Dreadzone do truly wondrous breakbeat dub-type things to "Lookee Here", Justin Robertson turns "International Times" into a spiky, funky, epic jam, while the Sabres give it the minimal spook. Along with remixes from Youth, Drum Club, Delta Lady and three from TGU themselves, it's a Trans-Global rewarming worth basking in.
●●●○○

LOOSE TALK

DAVID TOOP opens up about the dreaded 'ambient' word

I THINK the word "ambient" itself was pretty meaningless to start with. It has come to be used for a calming, soporific sort of music, whereas it originally referred to the environment, that which surrounds us. So, in a musical sense, it meant immersion, it meant making you more aware of your environment.

A lot of post-1989 ambient music was basically just electronic music without beats. What I find really fascinating is that, since the time just after acid house, when people started playing a lot of strange and unusual records in dance clubs, it has provided an umbrella for a lot of lost souls, wandering musicians and marginal people from different areas of music. Music ranging from industrial to experimental to improvisational to electronic.

I played in Vienna last weekend and it was typical of what's happening in Europe now. The gig embraced the new techno names like Ken Ishii and Scanner and then people like myself with a longer history of experimental music. And the interesting development is that it all fits together now and there are audiences who appreciate all these different forms of music.

With my book, "Ocean Of Sound", I was interested in the way music has expanded to reflect the changes which have happened throughout this century. Changes like the rapid growth of technology, the new media, the influence of travel, environmental sounds and so on. It looks back at the whole history of sound and listening.

The book begins with Debussy listening to Javanese gamelan music in 1889, when he turned away from Wagner to a music which was sensitive to environmental sounds. It's a neat date, because almost exactly 100 years later, in 1989, Alex Patterson and Jimi Cauty were playing the new phase of ambient, which was also an explosion of possibilities. But this is not a history of "ambient" music. If anyone wants to read a chronological history which plods its way through Tangerine Dream, well, that still has to be written.

● *'Ocean Of Sound' by David Toop is published this month by Serpent's Tail. Toop's 'Screen Ceremonies' album is out now on Wire Records, and his 'Burn Baby Burn' album, as The Other Side Featuring Musa K, is available on Jungle Rendez-Vous*

Hardbag

Reviews by MUFF FITZGERALD

SINGLES

LA LUNA
The Ethics EP: La Luna (To The Beat Of The Drum)
VC Recordings
Finally receiving a proper release after being available in dribs and drabs for the last three years, the classic mix by Patrick Prins still sends shivers down the spine. There's also an excellent new mix by HRH and a rollicking rollercoaster of a ride from Tall Paul and Darren Stokes (aka the Goodfellas), using handguns, sirens and lashings of acid to breathe new life into this evergreen stomper. Massive.
●●●●◐

PHANTOM
Control Freak
Chug 'N' Bump
Released on Dave Randall's new label, this utterly superb, uptempo stormer comes from spin-meister Don Grant, who drops the tunes at the notorious London Apprentice club on a Saturday night. Pumping, driving beats for those who really like to lose control.
●●●●○

ITTY BITTY BOOZY WOOZY
Tempo Fiesta (Candy Girls Remix)
Systematic
A large, large, *laaarge* reworking from Rachel Auburn on this beefy little stomper. Yup, it's party time with a capital E. Mad percussive rhythms with that Motorola bassline dippily drive you to distraction, distortion and delightful deviation. Add some Latin scream-up trills twatted on nitrous oxide and the party-hearty faithful are havin' it.
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MIKE TWANGLING
Good Times
2012
From the man who gave us "Three Fingers In A Box" now comes a gloriously camp romp through the glazed windows of the soul, with this ever so uplifting hoe-down. Sampled ministrations of the spiritual kind counterpoint the oh-so-joyous groove.
●●●◐○

ANTIC
The Ultimate
Hooj Choons
Huge for the last six months and now licensed from Jinx in Holland, this is the pounder which asks you to *"Ease yourself into your subconsious"* with accompanying steamroller synths grinding you under their impressive weight. With the whole world being put through the proverbial mincer, it'll leave you as raw as a plate of steak tartar. Ultimately divine.
●●●●○

TOJA 2
Pow
Phuture Wax, Germany
There's more thumping going on here than half an hour in the ring with Prince Naseem Hamed. At the weigh-in, this little beat-y beauty is a firm favourite. Standing it's ground with stylised grit and pure determination, it systematically leaves you hanging off the ropes, soaking and bleeding, but gasping for more.
●●●◐○

THE BROTHERS TESTUS
Hot
Sperm
The Brothers Testus work for Amsterdam's Bulldog Cafe as testers of their Grade "A" Skunk weed. They also make tunes in the bedroom of their barge on the Herengracht. And "Hot" has more pump-action than the double-barrelled shotgun our intrepid hero is issued with in "Doom II". An absolute scorcher.
●●●●○

COMMANDER TOM
Volume 1
Noom, Germany
Thirteen may be unlucky for some but not for the mighty Noom. "Are Am Eye?" is abso-fucking-lutely awesome. So powerful, with sounds which are bigger than the bulge in Linford Christie's running shorts, this is epic stuff, akin to a Wagnerian space opera. Eeeeeee-normous breakdowns and off-it synth patterns, with more hoovering going on than Al Pacino in "Scarface". Drop this one and watch the entire place erupt.
●●●●◐

KIM WILDE
Breaking Away
MCA
Stop sniggering at the back and make straight for the Matt Darey dub, because he who dares is a winner when it comes to full-on, off-yer-knackers, air-punching anthems. A stroboscopic delight.
●●●○○

DA JUNKIES
Raw
Tripoli Trax
VITAL single
Da Junkie's cook up another special little three-tracker. There's "Apocalypso", which isn't afraid to dance the dance of Doom, while "Raw Flesh" favours a more minimal Chicago approach. But the *piece de resistance* is Kelli Hand's mix on "Raw Frenzy", a bangin' 15-minute journey to the back of beyond. The groove grows and breathes and changes its skin, morphing time and time again, all the while underpinned by a radiant hypnotism. It will pin you to the floor.
●●●●●

LOOSE TALK

CHRIS SCOTT from HAPPY CLAPPERS on erm. . . venereal diseases

I'VE never had genital warts in my life. I know nothing about venereal diseases. The name Happy Clappers actually came from the born-again Christians who used to walk around singing, *"Praise the Lord"*. I don't even know how to spell the names of some of those diseases, let alone talk to you about them for 10 minutes!

That said, there are one or two people I'd probably risk acquiring a disease for. They are all nice people who would never have any diseases anyway, but even if there was a chance, I'd be more than willing to risk it for Cybil Shepherd, especially in her younger years, and Pamela Anderson.

I should mention Lisa Loud, too. She's a nice girl. She's very outgoing and always smartly turned out. I saw her at In The City a couple of months ago and I was a bit pissed, as usual. Anyway, I was just getting into a cab and my manager, who used to work in the same office as Lisa, started talking to her. I think I asked her for her autograph. It was one of those nights. She wasn't impressed.

People need to be a bit wary of venereal diseases. You don't know who you're meeting out there. It's so tempting to jump into bed with someone and not care about the consequences. It's best to jump in with both feet, but always have a plank tied behind your back. It helps to stop you falling in love.

I've known a few guys who've had a dose of the clap. When I was 16, a friend was spotted outside a clinic and rumours soon went around. He denied it, so we got him pissed, took him outside a nightclub and stripped him naked. There was a huge crowd outside watching as we did it. There was a distinct lack of pubic hair because he'd had to shave it all off.

The moral of that sorry tale? Don't get pissed. And as for our Happy Clappers girl (pictured), she plays safe.

● *Happy Clapper's 'I Believe' single is available now on Shindig/PWL*

DEMOTE
Graduate
No Respect, Germany
The No Respect boys have never been backward in coming forward with furious, trance-trouser material and "Graduate" is by no means an exception. This track would make even Mrs Robinson blush. It's probably been getting those men in suits down at the Department of the Environment busy with their stomp-o-meters, appealing for a reduction in speed levels. We say, "No speed limit, okay?".
●●●○○

MEN WITH A MISSION
Benz
TTNO, Holland
"I know kids doing drugs," says the voice at the start of "Benz", before adding, *"For a lot of people, drugs work"*. Indeed they do. Sledgehammer rhythms provide a marching powerhouse on this trancer-blaster which simply and effectively celebrates the joyful release of serotonin on a Saturday night. And why not?
●●●○○

ALTERNATIVE
Joy Factory
Blue, Holland
What a choice! On the one hand you've got "Joy Factory", a highly percussive assault on the senses. On the other you've got "Tribal Apex", which is trippy-dippy and so tribal that it reads "The Sun", wears Ralph Lauren Polo shirts, is a bit handy with a Stanley knife on away games and is always the first to get his shout in.
●●●○○

HALLOGEN
Hallogen
Sperm
A terrific trancer with exceedingly delightful piano breakdowns and some geezer moaning *"Yeah baby!"* like he's completely lost in orgasmic bliss. The trance then deepens nicely, with a sterling, swirling instrumentation which borders on the dark side of the groove.
●●●◐○

ALBUMS

VARIOUS ARTISTS
Clockwork Orange
Labello Dance
Down at the shlaga's in Ibiza, the droogs reckoned this was real horrorshow. Getting their sythnemesc down their necks, washed down with lashings of the lovely moloko, you'd have to be a right baboochka if this one didn't grab you by the yarbles. Oh my brothers, knowhatimean? The gromky zvooks on this platter will get the malchicks shaking their sharries, or my eemya isn't Alex. Okay?
●●●●◐

VARIOUS ARTISTS
DJ In The Box Volume 1
Urban Collective
"Goldie, Goldie, Goldie!" is what they call out as he spins the latest platters at his club. No, we're not talking about the fresh prince of jungle, but the small yet perfectly formed Graham Gold. What he lacks in size, Goldie makes up for with enthusiasm. He loves what he does and what he does best is displayed here on this fine beat-mixed compilation.
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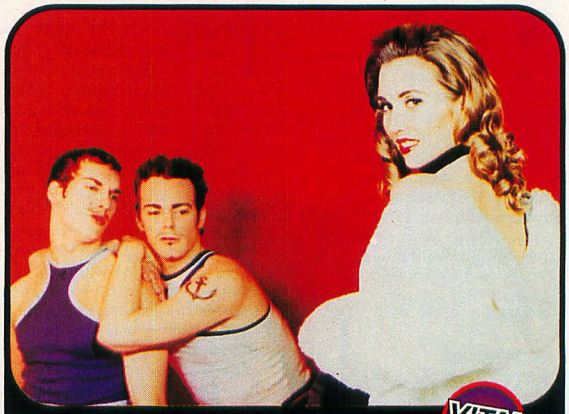
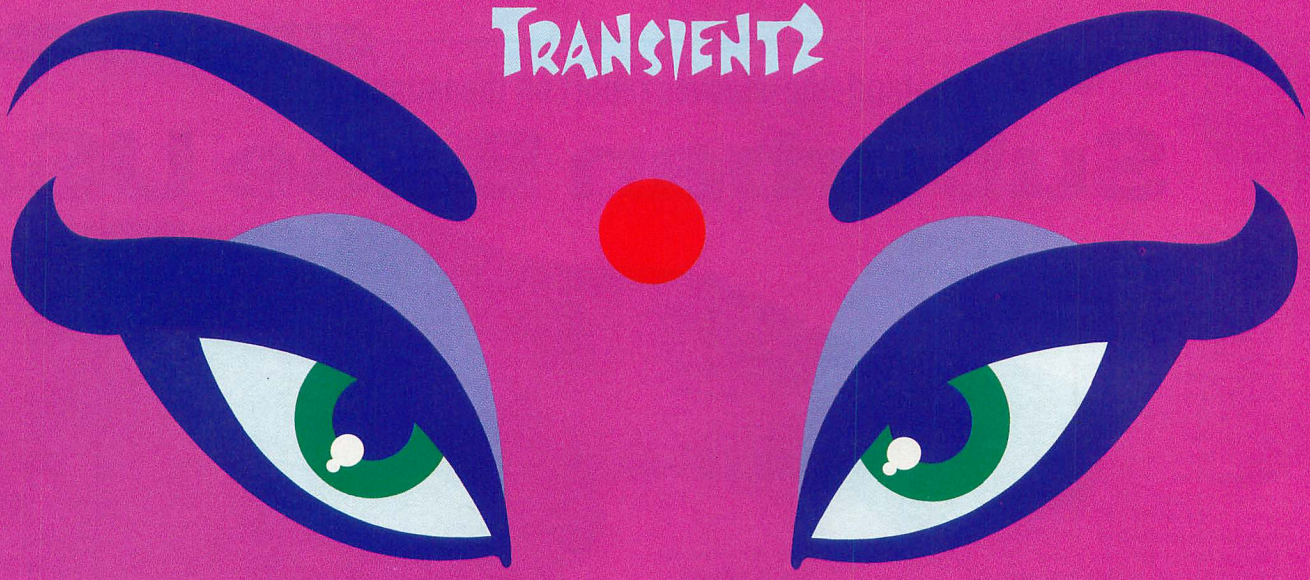
● *All imports supplied by Pure Groove, London. Tel: 0171-281-4877*



S-J
Tease Me
Cruise Recordings
VITAL single
A very saucy single from the even saucier S-J, erstwhile other half of Baby Doc, who is the musical force behind this irresistably catchy, no-nonsense, heads-down stomper. Delicious keyboard runs and a pounding beat alligned to S-J's seductive tones make this a scorcher we're definitely going to be hearing a hell of a lot over the coming months.
●●●●●

TRANSIENT2



1 OVERLORDS NAKED PEOPLE (FULL MOON IN DISCO VALLEY MIX) 2 ART OF TRANCE OCTOPUS (MAN WITH NO NAME REMIX) 3 COSMOSIS DEUS 4 IN TRANCE SORCERESS FATE 5 UNION JACK RED HERRING (DISCO VOLANTE REMIX) 6 FAHRENHEIT THE FLAME 7 X-DREAM DO YOU BELIEVE 8 KOXBOX SPACE INTERFACE 9 RAZORS EDGE TRIBAL SUNRISE (ACID SUNSET MIX) 10 ABAN DON STATE OF MIND (METAL MIX) 11 ASTRAL PROJECTION MAHADEVA

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words **Rupert Howe** pictures **Raise-A-Head**

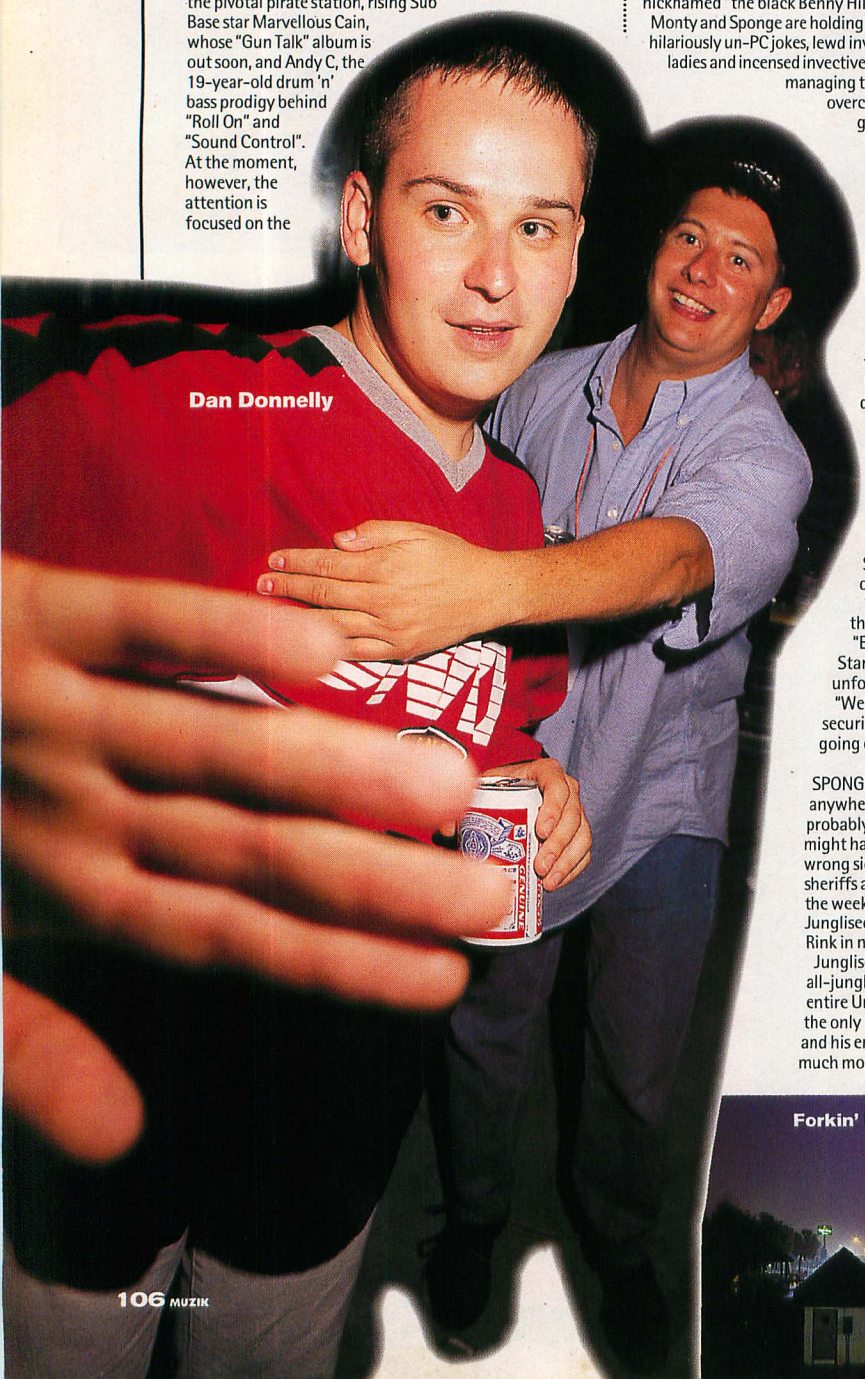
A behind-the-sleeves report on the launch of . . .

Suburban Base USA

Limo scene

"I JUST don't like not being in control." Dan Donnelly is standing impatiently in the queue for the Big Thunder Mountain Railroad at DisneyWorld, reflecting on his dislike of rollercoasters. But his words could just as easily refer to the single-minded ambition and streetwise business sense which has brought his Suburban Base label from the rave scene he nurtured in Romford, Essex, to the reclaimed swamplands of Orlando, Florida. Let's face it, you don't get to head one of the most successful independent imprints in the world at the tender age of 24 without being in control, do you?

Gathered together around Dan are some of the people he has befriended along the way. There's DJ Ash from Kool FM, the pivotal pirate station, rising Sub Base star Marvellous Cain, whose "Gun Talk" album is out soon, and Andy C, the 19-year-old drum 'n' bass prodigy behind "Roll On" and "Sound Control". At the moment, however, the attention is focused on the larger-than-life double act of producer/MC Rude Bwoy Monty (check out his Hawaiian-tinged "Warp 9" on Frontline) and the man they call Sponge (author of the recent Sub Base classic, "The Crash" and nicknamed "the black Benny Hill" by his fellow travellers).


Dan Donnelly

Monty and Sponge are holding forth with a stream of hilariously un-PC jokes, lewd invitations to passing young ladies and incensed invective against Walt Disney for managing to pass off a severely overcrowded theme park as the greatest fantasy adventure in the universe. They don't appear to be feeling the effects of the previous night, an odyssey of misbehaviour which included hiring a white stretch limo, practically a block long, and hitting a club of dubious repute called The House Of Babes. In fact, they're in the very highest of spirits. Until, that is, a typically dramatic Florida rainstorm explodes over our heads and we arrive at the eagerly anticipated Space Mountain ride only to be told it has broken down. Adopting a cartoonishly threatening demeanour, Sponge marches over to one of the attendants.

"Where's Mickey Mouse, then?" he demands.

"Er, he's over in Mickey's Starland, sir," stutters the unfortunate minion.

"Well you'd better call the security quick, because we're going over there to beat him up!"

SPONGE never actually gets anywhere near Mickey. Which is probably just as well. Otherwise, he might have found himself on the wrong side of the various local sheriffs and missed performing at the weekend's main event – the Junglised rave at the Metro Skating Rink in nearby Orlando.

Junglised marks the first significant all-jungle rave in this area, if not the entire United States. But that's not the only reason why Dan Donnelly and his entourage are here. There's much more at stake than a booze-fuelled, hit-and-run holiday mission. There's also the fact that Junglised has been set up to promote the launch of the American arm of Suburban Base Records.

That he is now setting his sights on the biggest market in the world is an indication of just how far Donnelly has come since he persuaded the bank to lend him a couple of grand to open up his Boogie Times record shop in Romford. He was a mere 18 at the time.

"At the moment, it's a question of supporting the Americans," explains Donnelly. "We've made a lot of friends over here and I feel a responsibility to back what they are doing. They're trying hard to push jungle, but I don't think they can do it on their own. It's important for a company like mine to come over here and say, 'Look, we respect the way you're trying to push our music for us, we want to help you'. Otherwise, we'd be like the other labels, sitting around, waiting for the big money offers to start before we did anything."

Backing Junglised is the most obvious sign of the involvement of Sub Base. But behind the scenes is an attempt to put jungle albums into the malls of mainstream America. As Donnelly points out, you can now buy the latest Breakdown compilation, "Drum 'N' Bass 5", in places like Tower Records. Most importantly, Sub Base USA's brief goes beyond simply importing the latest UK sounds. It is also there to cultivate and promote indigenous talent.

"We're starting to look for Stateside jungle artists to put stuff out on a compilation called 'American Junglists'," says Sub Base USA representative Dave Minner, who DJs under the name of AK 1200. "Seeing an American DJ's name on a CD in Tower will hopefully open a lot of people's eyes."

FOR the moment, though, there's a rave to organise. Driving back to the hotel from DisneyWorld, the skies open up again, rain is pounding on the roof of the van as wild lightening forks illuminate the distant swamplands. Peering nervously out of the window, Donnelly interprets this as an ill omen and wonders if people will be prepared to venture out tonight. Now we're finally here, a few doubts are starting to creep in around the edges.

Arriving at the Metro Skating Rink offers a weird sense of *deja vu*. What with the shed-like venue, the exposed, industrial estate setting and the sheriffs' cars parked outside, it feels like we've stepped back to 1990 and the days of ecstatic encounters in disused warehouses off the A1. Except that it's 1995, this is America and the rules are somewhat different.

On entering the building, Donnelly immediately declares the place to be far too big. And he's right. The cavernous space never even reaches half-capacity. Raves in this part of the States are usually more eclectic affairs, offering house, trip hop and trance. Jungle remains something of an unknown quantity.

But at least those who do make it are real devotees. They've travelled from Miami, Houston, Chicago, Philadelphia and New York. It seems as though there are

Forkin' hell!

more out-of-towners around than local residents. These, however, are the people who will make or break jungle in the US, just as the scene in the UK weathered the post-rave hangover thanks to the loyalty and determination of a hardcore following.

And what an odd bunch the American junglists are. There are lots of alternative/skate types in low-slung jeans, bright T-shirts and shaggy haircuts, the odd posse of raggafied homeboys and a sprinkling of dressy clubbers. Most of them look more like the blunted patrons of a Mo' Wax gig than the Versace-toting regulars seen at similar large jungle raves in the UK. The same goes for the American DJs and MCs, the likes of Josh Swissman from Los Angeles, JJ Jellybean from Chicago, Karl K and MC Dub 2 from Philadelphia and, of course, Dave Minner in his AK 1200 guise.

Whatever their sartorial inclinations, they all understand the sound. Some, such as Karl K, play a more "intelligent" set, while AK 1200 and Josh Swissman mix and match styles, running from ragga into hardstep. Yet it's obvious their stylistic references (not to mention most of their records) belong to a scene thousands of miles away.

While British junglists quickly developed their own network of labels, pirate radio stations and regular venues, their American counterparts have struggled to overcome the enormous physical distances separating like-minded crews. It's been hard for them to draw the different factions into one homogenous movement. Up-and-coming artists do exist, but most don't have the resources to release their tracks on vinyl and DJs have difficulties finding clubs willing to stage all-jungle events. The result is a scene which is currently something of a localised phenomenon.

"The East Coast is where jungle is at in America right now," admits Minner. "But I am sure there are hot spots all over. Everything here is spread out and so the sort of thing that's happening tonight is the best way to connect people up. That's why a lot of tonight's crowd are from out of state."

The main draw at Junglised is, of course, the presence of the UK DJs and MCs. The crowd may not be large, but the vibe created by the resident whistle posse is enough to convince DJ Ash to pull a few old gems like Origin Unknown's "Valley Of The Shadows" out of his bag. And if Ash's style, a rolling fusion of clipped ragga chat and stepping breaks, is in marked contrast to what has gone before, then the ballistic drum sounds showcased by Andy C and the bass-centric pulse worked up by Marvellous Cain build into a deeper, darker flow.

Yet this same musical style, with its plateaus of needlepoint breaks and sudden descents into subsonic quicksand, hints at the essential difference between jungle and house, trance or techno, where DJs usually attempt to build their sets towards some kind of climactic peak. Jungle rolls in waves, moves around the point of release and leaves the MC to hone in on the highs and hype the crowd. Those American party-goers keen to experience the completely orgasmic, Ecstasy-fuelled rushes offered by raving might well have less sympathy for the more introvert, hash-hazed intensity of jungle.

IN other words, jungle is going to take a bit of time to really hit over here. As Dan Donnelly is quick to point out, this type of music, like hip hop, is a way of life for many fans. And the real test in America is whether jungle can replicate the cross-cultural fusions accomplished back in the UK. The improbably named Dolphin, who has travelled to Orlando from Miami with her friend Saj, the editor of a local rave fanzine called "Underworld", senses a shift even in their home city, a city riven by murderous gangland loyalties and racial strain.

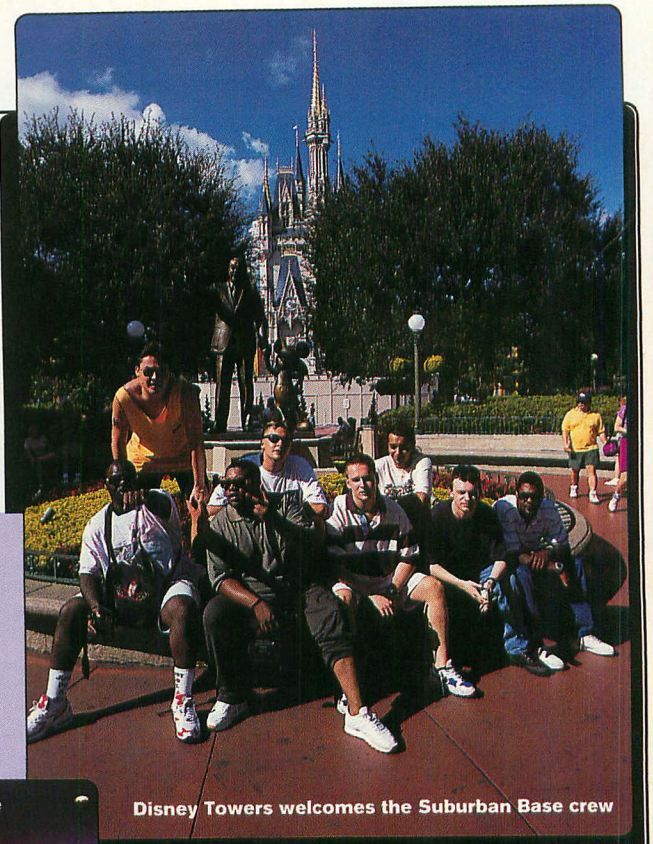
"Trance is really popular right now, but people are getting bored of the straight techno beat," she says. "I tell you, in a couple of years time, a place like this will be packed. When the street kids hear bits of hip hop and R&B coming through, music they recognise, music with more of a groove, they're really going to go for it."

Let's hope so. The Suburban Base crew may not have connected with the masses in exactly the way they had planned, but at least they get to go home with bags of the latest Tommy Hilfiger gear (the look every self-respecting homeboy is wearing this season, from Mobb Deep to Wu-Tang) and a ton of overpriced Disney souvenirs. They also leave safe in the knowledge that everybody they encountered (including the DisneyWorld tourists bemused by Monty and Sponge's booming repartee) has gone away with a far better understanding of what jungle is all about.

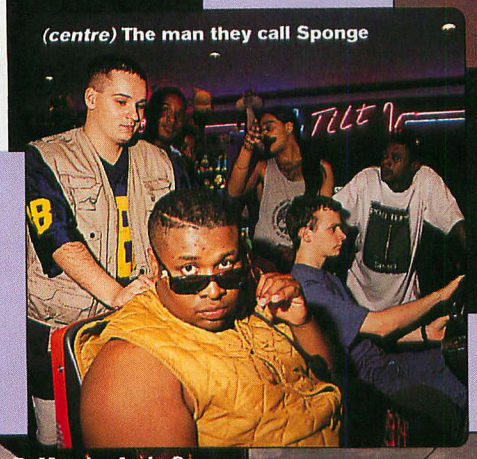
On the way to the airport the next day, Dave Minner remains optimistic.

"I was a little disappointed with the numbers, but the vibe was wicked," he says. "Everybody was into it a lot more than they've ever been in the past. It was definitely a turning point. People were walking out the door going, 'That was unreal'. They were just having it. I mean, you heard the whistles! At the end of the day, I think Sub Base are going to get some props for this. After all, they were the ones who were prepared to take the chance to do it."

America, watch the ride!

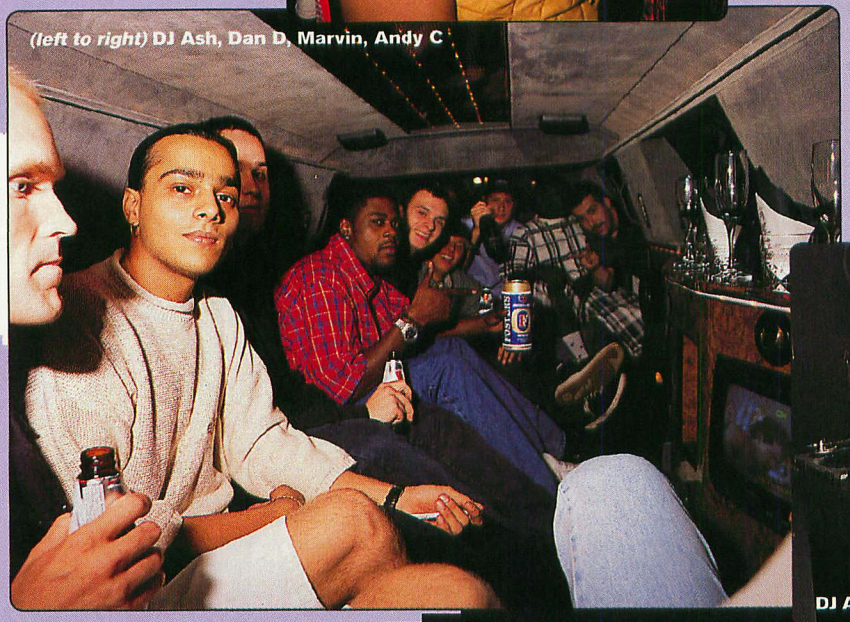


Disney Towers welcomes the Suburban Base crew



(centre) The man they call Sponge

Andy C



(left to right) DJ Ash, Dan D, Marvin, Andy C

DJ Ash

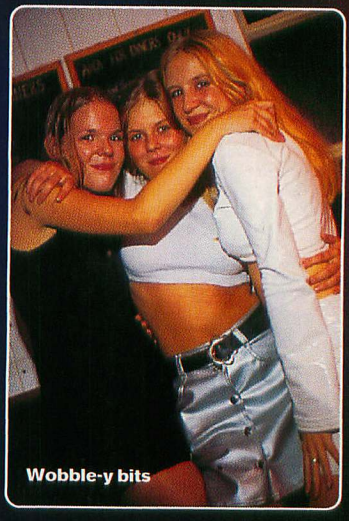
DJ AK 1200 (left) and Josh Swissman

FLY BY NIGHT

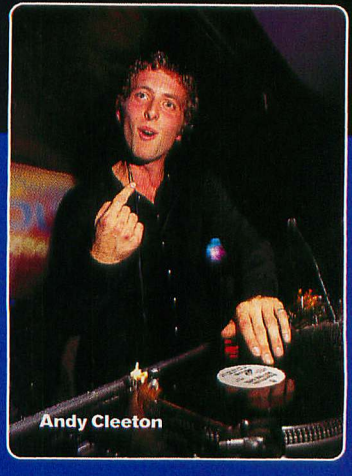
A hedonist's guide to the clubs, bars and record shacks of...

Birmingham

words **Rowan Chernin** pictures **Raise-A-Head**



Wobble-y bits



Andy Cleeton

THERE is nothing quite like a good old-fashioned night out. The kind of marathon which leaves you with a proper sore face. It's too late/early for alcohol, so we're sitting in an after-hours bar staring at a cup of frothy coffee. Our incoherent mumbling, and that of the other mumblers, is being drowned out by the retro house sounds. Someone shouts, "Bostin'", a common word around these parts which roughly translates as, "Quite unbelievably brilliant, unlike Aston Villa". Welcome to Birmingham.

Somewhere between Manchester and London, just off Spaghetti Junction, Birmingham stands under one of nature's more relentless rain-clouds. Britain's second largest city, it has more miles of canal than Venice and a legacy of concrete buildings dating from the Sixties designer doldrums. But the grass is always greener (not surprising, considering the amount of people here who breathe through Rizla papers) and last year Brum confirmed the adage by winning the Greenest City Award.

Arriving by train at New Street Station, we land right in the heart of the city centre. It's hard not to be rude about the architecture, as the cliched follies of bad town planning have everything boxed-in with a grey coat. There are, however, plans to demolish whole areas, starting with the warren-like Bull Ring shopping centre (which, incidently, was the first of its kind in Europe). Two Sphinx-like statues have already appeared on either side of a new stepped waterfall leading down from The Council House. It all looks very surreal. And is completed with a naked statue stuck in an oval pool of flowing water, which is known around these parts as "The floozy in the jacuzzi".

In contrast to the concrete, Birmingham has St Phillips Cathedral, a fine piece of English Baroque architecture. Surrounded by flora and a decaying graveyard, the sometime hang-out of winos and hippy buskers, it has acquired the charming nick-name of "Pigeon Park". During the last century, the cathedral was re-designed by a leading light of the Pre-Raphaelite movement, who added a new set of fancy stained glass windows. It's a great place to visit, if it ever stops raining. Bring your own bottle.

Further out, in the unaffordable part of the city, there's the renowned Edgebaston cricket ground, while to the west lies the old quaker village of Bournville, which apparently still lacks a pub. This is where George and Richard Cadbury (whose father invented the hot chocolate drink as an alternative to beer) moved their factory in the Nineteenth Century. As was the wheeze back then, they built their own village to house the factory workers and created an environment resplendent with open spaces to help their employees chill-out. Nowadays, cocoa-addicts can have a guided tour around the place where they make Flakes and creamy Cadbury's Dairy Milk. On a good day, the streets here smell all chocolatey.

NO article about Birmingham would be complete without mentioning the New Romantic movement. Because it was here, in the early Eighties, that a little place called Rum Runner was the hottest nightspot in Britain. The bloke on the till, the cloakroom attendant, the toilet cleaner and the bus-boy went on to become the handbag pop sensation, Duran Duran.

Birmingham's nightlife is now a different can of funky worms. If the wind suddenly changed direction at any point past midnight on a Saturday, half of the city would be stuck with a face to remember. It seems every sort of person is out dancing these days. From the languid, easy-listening freaks getting out their Bert Bacharach albums, to full-on house monsters.

John Bright Street is probably not a good place to start our Friday night. This is where the feisty shirt-and-pull brigade have their fun. If you've got the horn for vocals, vocals and more vocals, for a place where the house crowd scream for more, head for SLAG at the Steering Wheel. Alternatively, the Miss Moneypennies promoters (who host the weekly Saturday night at Bonds) have opened Shampoo, the once-a-month Friday night session at Snobs. The club resembles a futurist's dream and the two rooms are filled with glam'd-up types getting down to deep house and grooving back in time to old soul, funk and disco.

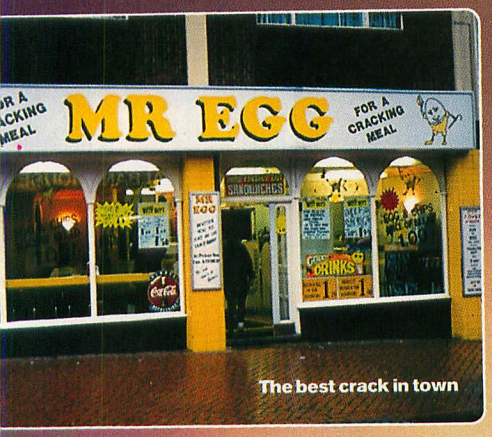
Tin Tins (you need to be a member or go in with one) is on the uplifting house tip. Once a 50/50 mixed/gay club, "But now taken over by straights", the DJs perform at the alternate Friday nights of Dove and Lust. Although we unfortunately didn't make it to Tin Tins, it comes highly recommended by our guide for the weekend. He's also had the occasional mad one here on Saturdays, when the club operate the One People session until 2.30am. Afterwards, there's the choice of going home or heading downstairs while they prepare the upper floor for Hype, the second session of the evening.

To experience something a little bit harder, try Club Jungalist at The Institute. This place is strictly for the hardcore drum 'n' bass heads and is always packed out. One reason for its popularity is the fact that organiser, Roughtone Rob, regularly provides guest promoters such as AWOL and Cool FM to co-host the events. The Institute used to be a wrestling and boxing venue, but now bursts at the seams with people jumping up and down every Friday night.

For those who like their vibes laid-back, The Circus in Moseley is more interested in the state of your mind than your shoes and trousers. The venue was recently acquired by a former glass collector from the swanky futuristic days of the Rum Runner and, although slightly cut-off from the main buzz of the city, he's managed to promote a number of successful leftfield events. Surprisingly, none of these seem bizarre when compared to one of The Circus' early guises as a balti cabaret house complete with Asian Elvis impersonators.

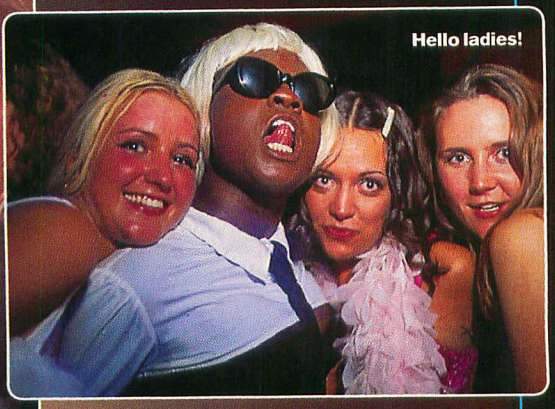
Friday nights at The Circus consist of four monthly clubs in rotation. There's the Check Your Pants house session, a dub club which is still trying to think of a name, the Dance Tracks techno night and Klub Catusi's weird world of film soundtracks, Hammond organs, Moogs and groovy beats. Saturday's operate on the same principle, with the long-established Peacekeeper Sound System offering digital dub and acid, then there's Vibes' acid and techno session, Chaos for jungle and hip hop and Meltdown for house, techno and garage.

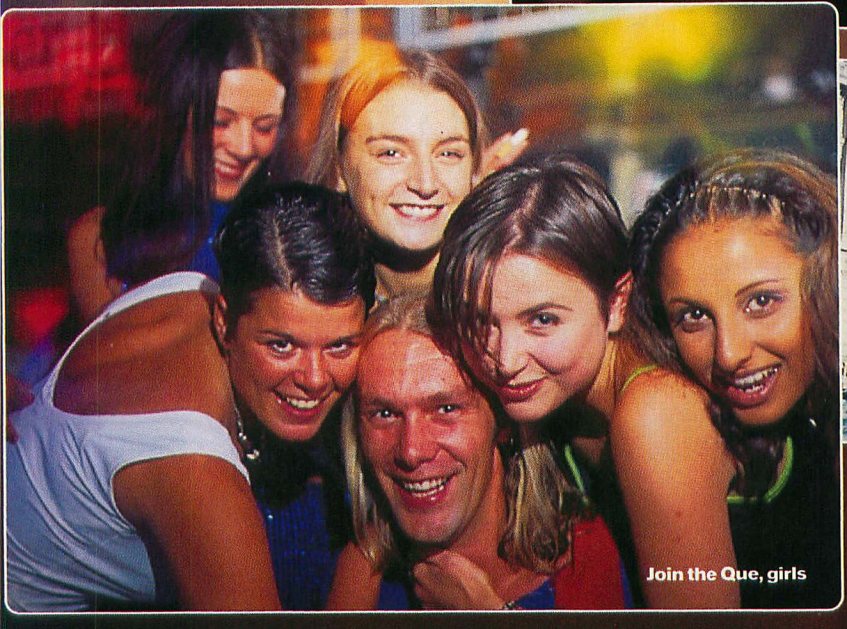
If you're still standing after most of clubs reach their 2am (or there abouts) closing time, try the Crunch all-nighter at Branstons in the

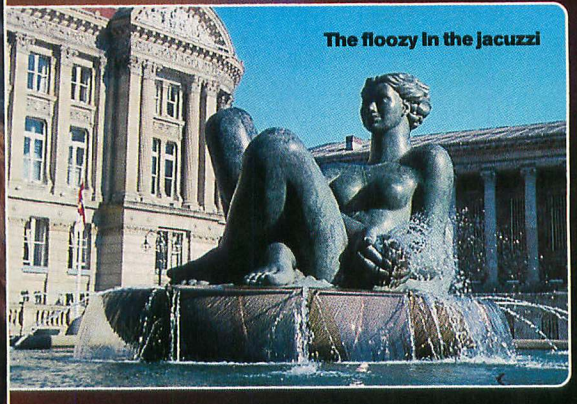


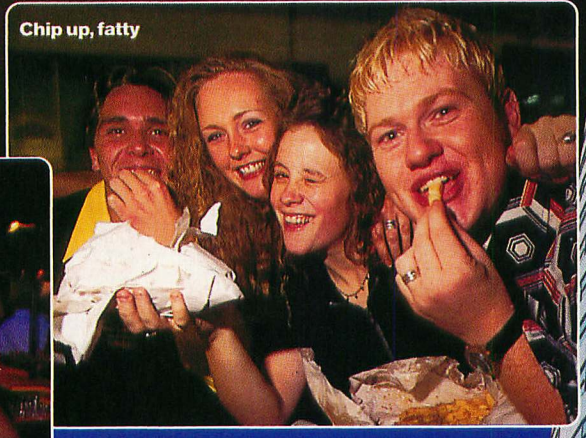
The best crack in town

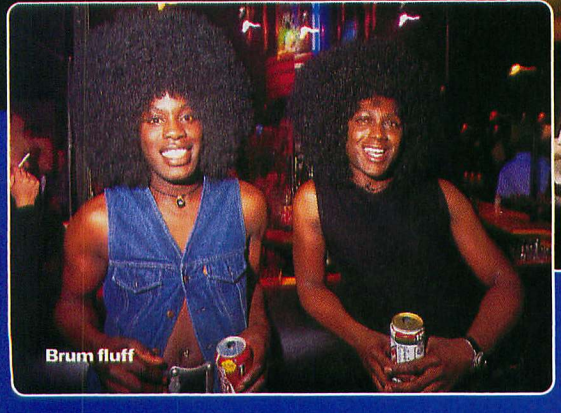
Pucker up


Hello ladies!


Join the Que, girls


The floozy in the jacuzzi


Chip up, fatty


Brum fluff

FLY BY NIGHT

Birmingham

DJ RESIDENTS OF BIRMINGHAM
- LEE FISHER
- SCOTT BOND
- ANDY CLEETON
- MATT BOOKER
- JON HOLLIS, MARK JARMAN, JEM
- DJ DICK
- PHIL GIFFORD, SI LONG
- TONY DE VIT
- OWEN OWENS
- GORDON KAYE
- JOCK LEE
- PATRICK SMOOVE, COLIN DRED

ARTISTS
- DURAN DURAN
- ELECTRIBE 101
- STEEL PULSE
- UB40
- SURGEON
- ROCKERS HI FI
- GROOVE CORPORATION
- HIGHER INTELLIGENCE AGENCY
- MOTHER

LABELS
- V2
- ABSOLUTELY RIDICULOUS RECORDINGS
- BOSTING
- HOUSE OF NAUGHT
- URBAN HERO
- ROUGHTONE
- BACK TO BASICS
- HAVANNA
- BEYOND
- DIFFERENT DRUMMER
- NETWORK/6 SIX

CLUBS
- **BAKERS** *(Broad Street. Tel: [0121] 633-3839)*
- **BONDS** *(Hampton Street. Tel: 236-5503)*
- **BRANSTONS** *(The Venue, Branston Street. Tel: 236-6362)*
- **CIRCUS** *(Moseley Road. Tel: 446-4645)*
- **DANCEFACTORY/INSTITUTE** *(Digbeth . Tel: 643 -7788)*
- **SNOBS** *(Paradise Circus. Tel: 643-5551)*
- **STEERING WHEEL** *(Wrottesley Street. Tel: 622-5700)*
- **TIN TINS** *(Queen Way. Tel: 643-4129)*
- **QUE CLUB** *(Corporation Street. Tel: 212-0550)*
- **MOSELEY ART CENTRE** *(Moseley Road. Tel: 449-0779)*

BARS
- **MARCO POLO BAR** *(Ladywell Walk. Tel: 666-7032)*
- **THE GREEN ROOM** *(Arcadian Centre. No phone)*
- **WEST END BAR** *(Off Snow Hill. No phone)*

CAFES AND RESTAURANTS
- **MR EGG** *(Hurst Street. Tel: 622-4344)*
- **CAFE SURF** *(Arcadian Centre. Tel: 622-4010)*
- **BALTI HOUSES** *(everywhere!)*
- **AARDVARK CENTRE** *(Moseley High St. No phone)*

RECORD SHOPS
- **GLOBAL GROOVES** *(Arcadian Centre, Tel: 622 3871)*
- **REDCAT** *(Digbeth High Street. Tel: 643-6137)*
- **TEMPEST** *(Bull Street. Tel: 236-9170)*
- **SWORDFISH** *(Needless Alley, Off New Street. Tel: 633 4859)*

FAMOUS BRUMMIES
- JASPER CARROT
- KEVIN TURVEY
- STEWART LEE (FIST OF FUN)
- TONY HANCOCK
- MICHAEL BURKE

SIGHTS EVERY TOURIST MUST SEE
- NEW STREET STATION SIGNAL BOX
- ST PAULS
- ROTUNDA
- BULL RING

The STD code for Birmingham is: 0121

northerly Jewellery Quarter of the city. Mark Jarman and John Hollis are the star residents, keeping the crowd so happy you'd think it was Christmas already. Jarman spins hard-ish house downstairs, while Hollis has them screaming for retro anthems upstairs.

"FOR A Cracking Meal. . ." reads the sign outside Mr Egg on Hurst Street. This is one of those neon-lit, all-day eating houses where everything comes with eggs. Just the ticket to get you going on a Saturday morning, it lies inside Birmingham's Chinese Quarter. From there, it's a short hop to the Arcadian Centre, a shopping mall which is home to the Global Grooves record shop-cum-cafe.

Sitting with a coffee in one hand and bunch of flyers in the other, Global Grooves is kind of place which can spin hours off your day. The shop stocks a varied selection of house, although the manager, DJ Matt Booker, says a lot of people are asking for breakbeat electro these days . A man who makes a nice cuppa in between serving his customers, he also stocks deck plates, which are metal sleeves painted to your choice of colour and designed to fit over Technics turntables. An ideal Christmas gift, eh?

Not far from Global is the Green Room pub, an excellent spot for a quiet afternoon drink, after which we headed for The Surf Cafe, expecting to see a load of grungy Brums with Mambo T-shirts and frizzy goatee beards discussing rad tubes. It turns out to be an Internet cafe. With a selection of high-powered computers linking you up to the net for £2.50 an hour, it also offers a natty line in food. The chef, Emmanuel Place (who specialises in tasty pastas), used to mix it behind the decks at the Marco Polo Bar, a popular pre and post-club hang-out which opens at 8am on Sundays.

We could've spent hours lost in cyberdom, but there are still a few more record shops worth a look. The long-established Swordfish (16 years-old and still going strong) stocks a respectable current and back catalogue selection of rock, pop and indie, plus touches of house, ambient, jungle, techno, jazz and blues. This is a proper musos shop, a "don't miss" for those who like to browse. Equally worth it is Tempest, a dance specialist where you can pick up anything from Detroit sounds to Goa Trance. Further out of town on Digbeth Road, Redcat Records has hardcore and jungle. This is where the crazy MC Lenny regularly puts the world to rights from behind the shop's counter.

Just around the corner from Redcat is The Custard Factory. The scores of rented-out studios which fill the space here are home to numerous artistic ventures, including a handful of record labels supplying more tunes to keep the punters dancing. And while on the subject of dancing, a good way to line your stomach is the cheap Kashmirian dish, balti. Birmingham is home to this Eastern food, which is served still sizzling in a wok-like dish accompanied by slabs of nan bread the size of a Christmas turkey platter. Yummy.

SLIPPING on fresh chips at 10pm is a sure sign of beer boys. As in most cities, you have to tread a bit carefully on your way to the Saturday night clubs. Gangs of noisy white-shirts clog the streets, heading for places time forgot. Keeping out of their way, we stop for a drink in the Marco Polo Bar, all dark and smoky with a DJ livening the atmosphere, before moving on to Republica. It takes place in Bakers on the edge of Broad Street, a venue where huge coloured pillars support the white, wobbly-edged ceiling. Andy Cleeton warms up the smartly-dressed crowd, before Scott Bond to exposes them to his pumpin' house selections.

Over at Fun at The Steering Wheel, long-time clubheads, Piers and Barney, have extended their downstairs room and painted it in pastel colours to suit the mellower sets of the guest DJs. Tonight, Glen and Dick from Rockers Hi-Fi are on the decks. They've brought along an FX box to keep the music on a dubby

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tip, but there are also loads of soulful surprises. Meanwhile, Jon Pleased Wimmin is upstairs, presenting a mixed bag of house to the fashion-conscious crowd rocking beneath a Formula Something racing car suspended from the lights.

The Que Club is another good Saturday spot. It's here the recently resurrected Atomic-Jam play a "Musical meltdown for the millennium generation". In other words, a main room of acid and trance with side rooms playing hip hop, deep house, future funk and ambient. The Que is a massive old methodist church, with sloping galleries which come into play when it gets packed (as it did at the recent House Of God event, which had the local PCM jungle sound system in the back room, a temple-like structure in the middle of the venue and a garden in one corner of the dancefloor). The perfect setting to hear Paul Damage spin his "Scratchy techno hell" set.

The Dancefactory similarly caters for a less shiny dance crowd. Situated under the main dancefloor of the Institute, it offers more

Phil Wobble

underground techno and trance sounds. For fans of the Oscillate Sound System (better known for their work as Higher Intelligence Agency), they still hold irregular one-offs around the city. Elsewhere in the suburbs, The Trafalgar on Trafalgar Road has backroom gigs from local electronic acts and "Ch-easy listening" freaks like Conseual Chi Chi, who offer highly entertaining "Tie A Yellow Ribbon"-type crap.

Our next stop was supposed to be Miss Moneypennies. But with the doorman playing Mr Large, we're unable to join the freshly-clad parade of haute couture. We are, however, reliably informed that uplifting house and high fashion is the main trade. The model-like crowd turn up dead on time each week. To enjoy this experience to the full, you need to dress up and give it your best. And smile nicely at Mr Large.

Luckily, the Wobble all-nighter at Branstons is already open. This very "lovey" night is run by Phil Gifford and Si Long who, in addition to sharing resident DJ duties, share an obsession for saggy bottoms. At least on their flyers. Phil plays cheesey house, while Si mixes up the mid-tempo beats and techno for the upstairs crowd. Visiting jocks from the house and techno scenes perform here to a crowd vetted by a door policy which states, "No check shirts or Rockport boots".

All of which goes to show just how much of a nightlife city this is. Black bags under the eyes until Tuesday are the norm. So if you're bored with the state of dance grooves in the clubs near you, head to Birmingham for the kind of mental healing which comes without a prescription.

Global Groove-ing

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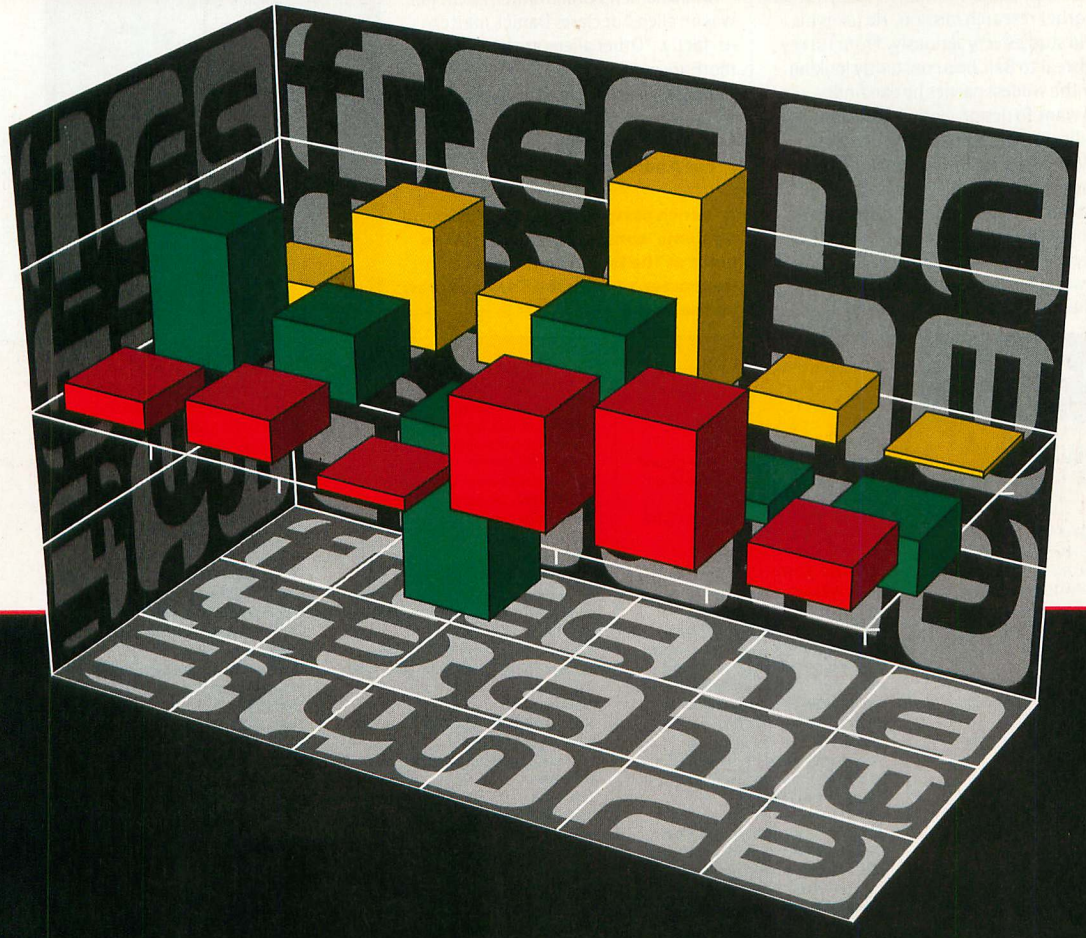

EMISSIONS AUDIO OUTPUT

FRESH EMISSIONS
RELEASED 13/11/95

FEATURING PREVIOUSLY UN-RELEASED TRACKS FROM:
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AVAILABLE AS:
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3 X 12" + 1 X 7" (LIMITED EDITION OF 2000)
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Stitched Up!

His designer clothes cut a neat line in the clubs. And DANIEL POOLE is himself no stranger to cutting a rug on the dancefloor

DANIEL POOLE is a typical clubber. He gets a natural buzz from house and techno music, he loves dancing and he enjoys staying up, sometimes for as long as five days at a stretch. Such innocent pleasures have however, attracted cynical reactions from the mainstream media. One newspaper referred to his "drug-addled Boys Own bravado" (something to do with snorting tequila before going skydiving), while another joked about his bad luck with car accidents (fate has so far thrown him through no less than six windscreens).

When he's not dancing or dicing with death, Daniel devotes all his energy to running DP, a clothes empire which takes in a network of over 600 stockists worldwide. The ideas and inspirations for his collections come from the club community. DP currently have seven clothing brands on the market, with names such as Ghetto Couture, Techno Tribal and Sportechnic.

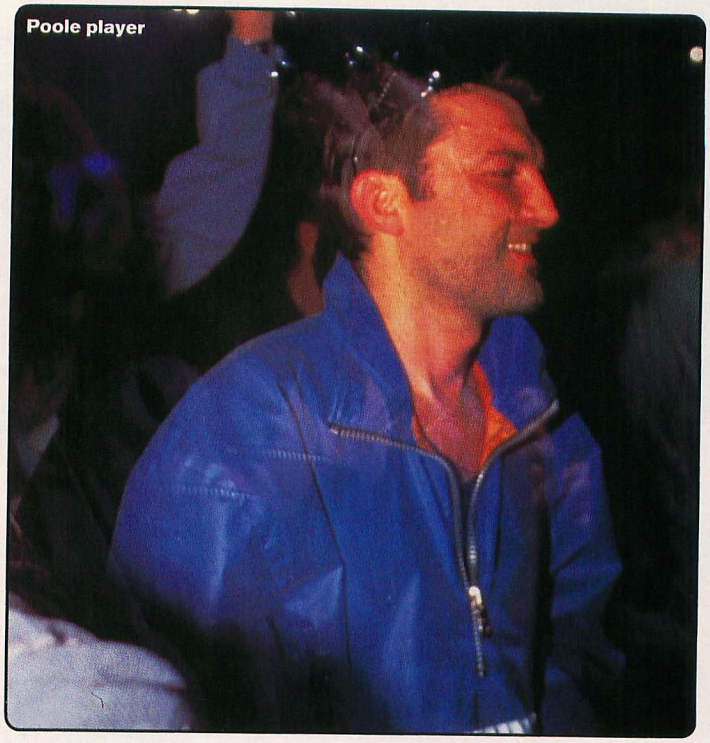
"I genuinely believe in the world dance movement and I see this culture growing and expanding everywhere," explains Daniel. "Dance music is about liberation. It's about freeing your soul and expressing yourself. Life should be enjoyed."

Such attitudes manifest themselves in design innovations such as the use of dancefloor-friendly fabrics (materials designed for unashamed sweating) and hidden pockets in which to conceal drugs.

"It would be utterly ridiculous to ignore the fact that almost 50 per cent of kids in Britain smoke marijuana," notes Daniel.

Underground heroes from Spiral Tribe to Jeff Mills have picked up on the DP vibe, as have the likes of Take That and Sean Maguire. To see Daniel's clothes in action, you can visit Mr C's new club, The End, where the staff all wear his designs, or go to the next Tribal Gathering, for which DP have created the official merchandise. There's also a good chance you'll bump into the man himself, out on another research mission. He takes his field studies very seriously. From Turkey to Isreal to Bali, he's constantly looking for the wildest parties he can find.

"I want to design clothes based on reality rather than fantasy," he says. "Most of the big fashion companies are stuck in the past, dictating to people instead of respecting them. The idea behind DP is to take the piss out of these corporations and systems. We're creating our own system based on the values of sex, drugs and dancing."


Poole player

Daniel's future plans include a DP compilation album, "World Sound Systems", featuring Juan Atkins, Sven Vath and Josh Wink, plus a new clothing collection called Alien.

"Tutankhamen's Grandfather, Akenetan, was an alien," declares Daniel, matter-of-factly. "Other aliens are here and more are coming."

And they'll probably all be dressed in DP.

words **Jonty Adderley**
picture **Andrew North**

A launch party for DP's 'World Sound Systems' compilation album takes place at The End in London on December 11, with the Truelove crew on the decks

WOMAN ABOUT THE HOUSE

JHELISA on her home entertainment

IN THE VIDEO

I don't watch many videos. The last film I went to see was "Showgirls" and only because my sister Pamela, from Incognito, was in it. I suppose my favourite film of all time is "Wings Of Desire". It's just so ethereal. I love stuff about astral travel. I'm also really into anything spiritual.

ON THE BOOKSHELF

I think the best book I've ever read has to be "You're Becoming A Galactic Human" by Essene Nidle. It's basically about civilisations which haven't been fully recorded in the history books. I'm not sure whether it's available in the UK, but you should buy it if you ever see a copy. It's essential reading.

ON THE 'NET'

I'm a really big fan of encyclopedias and anything educational. I think the Internet is a brilliant learning tool. It's also excellent for accessing new music. And of course there are all those weird sites, some of which are very interesting.

ON THE BEDROOM FLOOR

A few music magazines, a copy of "Cosmic Consciousness" by Maurice Buck and the clothes I was too tired to hang up last night. I guess I'm a bit like a teenager when it comes to tidying up the bedroom.

wired for sound and vision

BBC RADIO 1 FM

THE APHACHE INDIAN SHOW *(Mon, 9pm)*
PETE TONG'S ESSENTIAL SELECTION *(Fri, 7pm)*
THE JOHN PEEL SHOW *(Fri, 10pm, and Sat, 5pm)*
TIM WESTWOOD *(Sat, 1am and 9pm)*
Nov 26 – With **MELVIN VAN PEEBLES**
THE LOVEGROOVE DANCE PARTY WITH DANNY RAMPLING *(Sat, 7pm)*
THE ESSENTIAL MIX *(Sat, midnight)*
Nov 11 – **DAVID MORALES**
Nov 18 – **LAURENT GARNIER**
Nov 25 – Live from The Arches in Glasgow with **SASHA, TONG, OAKENFOLD** and **BLEASDALE**
Dec 9 – Live from Babealicious in Hastings with **TONG, RAMPLING, OAKENFOLD** and **DIGWEED**. A specially extended show!
ANNIE NIGHTINGALE'S CHILL OUT ZONE *(Sun, 2am)*
STEVE EDWARDS *(Sun, 2pm)*
ANDY KERSHAW *(Sun, 10pm)*
Dec 10 – **NATACHA ATLAS** in session
MARK TONDERAI *(Sun, midnight)*

SATELLITE RADIO

(Tune in via ASTRA/ SKY Satellite TV recievers)
MOR - SPUTNIK 3 Tone Sub-carrier L. 720/ R.734
BLOOD BROTHERS BROADCASTING CORPERATION *(Tues, 9pm and repeated Sun, 7pm)*
PRESSURE DROP on the mix for two hours of dope beats, phat jazz and deep dub

REGIONAL RADIO

ABERDEEN: NORTHSOUND - 98.9 FM
SOUL CITY *(every Fri, 9pm)* With **STEVE AGGASILD**
CLUB COLLECTIVE *(Sun, 7pm)*
BIRMINGHAM: BUZZ - 102.4 FM
SIMON HARDING *(Mon to Fri, 6.30pm and Sun, 5pm)*
IN THE MIX *(Sat, 7pm)* With **CHAD GEORGE**
BIRMINGHAM: METRO - 105.3 FM
PARIS WALKER *(Sat, 3pm)*
BRISTOL: RESPEC FM - 105.4 FM
(Seven days a week, 24 hours a day)
DORSET: WESSEX FM - 97.2 and 96 FM
THE DANCE SHOW *(Sat, 6pm)*
A selection of classic club cuts from **PHIL ALLEN**
DUBLIN: POWER FM - 98.7 FM
(Mon to Thurs, 4pm -12 midnight, weekends, 24 hours)
Featuring Ireland's finest underground DJs and guests from around the world
EDINBURGH: FORTH - 97.3 FM
STEPPIN' OUT *(Sat,3pm and Sun, 7pm)* With **TOM WILSON**
GLASGOW: CLYDE 1 - 102.5 FM
GEORGE BOWIE *(Sat, 6pm)*
PAUL WELSH *(Sat, 8pm)*
LANCASHIRE: BBC LANCS - 103.9 FM
ON THE WIRE *(Sat, 12 midnight)*
STEVE BARKER presents an eclectic mix which surfs through seas of dub, electronica and leftfield dance. unfortunately also a bit of out-rock.
LINCOLN: FEVER - 107 FM *(Sun)*
Station DJs from DieHard, The Pleasuredome and Vibealite playing an eclectic mix of jungle, techno, old skool and 4 beat
LEEDS: DREAM FM - 107.8 FM
(Weekends, Fri, 6pm to Mon ,5am)
The Dream Team present a wide and wild selection of strictly underground sounds with **DAISY & HAVOC, EGG, GANGSTA BITCHZ** and **SHOCK**
LONDON : CHILLIN' FM - 102.9 FM
(Sun, 10pm to Midnight)
Supine sounds
LONDON: CONCEPT FM - 94.2 FM
(Fri, midnight to Sun, midnight)
Street soul, jazz, hip hop, Seventies disco, funk and swing
LONDON: FREEDOM FM - frequency TBC
*(Seven days a week, 24 hours a day)*The only 24-hour lesbian/gay station broadcasting from a capital city
LONDON: ENERGY FM - 97.9 FM
(Mon to Thurs, 6pm to 2am Weekends, 24hours)
Covering all of the underground styles, especially deep house and techno
LONDON: HART FM - 90.4FM
(Seven days a week, 6pm to 2am)
Garage, house, hard house and jungle
LONDON: KISS - 100 FM
Mondays
7pm - **DAVID RODDIGAN**: The seminal host's reggae chart
9pm - **JAZZIE B**: Soul, rap, reggae and deep vibes
Tuesdays
1am - **DADDY BUG**: Soul, jazz and r&b
7pm - **STEVE JACKSON**: The Kiss house chart
9pm - **COLIN FAVER**: Techno and house
Wednesdays
1pm - **W WILBERFORCE**: House mix
7pm - **MAX LX AND DAVE VJ**: Featuring the hip hop chart
9pm - **THE JUNGLE SHOW**: The ruffest DJs in a hard-step style
Thursdays
1am - **GIVIN' IT UP**: With an ever-changing mix of hosts
7pm - **TREVOR NELSON**: Street soul
9pm - **COLIN DALE**: Techno and upfront house
Fridays
1am - **AMBIENT AND EXPERIMENTAL DUB**: Hosted by **COLIN FAVER** and **PAUL THOMAS**
7pm - **JUDGE JULES**: Essential Euro and garage cuts
10.30pm - **FABIO & GROOVERIDER**: Essential drum 'n' bass
Saturdays
1am - **FAT FREDDIE M**: Essential soul and swing
4am - **ANGIE DEE**: Soul and reggae
12pm - **GRAHAM GOLD**: With the Official Dance Chart
2pm - **PETE WARDMAN**: Upfront house
4pm - **JUDGE JULES**: Euro, house and garage
9pm - **PAUL "TROUBLE" ANDERSON**: Garage, house, disco and club cuts
11pm - **SARAH HB**: Garage and house
Sundays

Steel Works

Cutting up the airwaves with their 'Solid Steel' radio show, COLDCUT offer up an audio extravaganza which is a little out of the ordinary

FOR those lucky enough to be able to pick up Kiss 100FM on the radio, one of the highlights of the week must be **COLDCUT**'s "Solid Steel" show. Going out on Sunday mornings from 1am, the programme is a mashed-up collision of sound bites, sonic collages and "the broadest beats in London".

All of which is bad news if you don't live in the capital city. No matter, because Coldcut are the latest addition to the "Journey By DJ" series and, as a representation of the show, the album is as accurate as you can get. The set moves from drum 'n' bass to hip hop to ambient in a wonderful homage to all areas of the breakbeat and beyond.

Commonly credited to long-time Coldcutters Matt Black and Jonathan More, "Solid Steel" is also the work of Ninja sound chef, Patrick Carpenter, and Kevin Foulkes of the Open Mind Collective. Part of the appeal of the show is the creative tension produced by these four individuals.

"We all work off each other," explains Jonathan. "Some weeks we'll have a competition to see who can get away with the most awkward mix. Matt is generally the whiz-kid. He really is a complete natural. I have to work at it quite a lot, so it tends to be me who is responsible for the sound bites on the Kiss show."

Indeed, it's these surreal sound bites and the mind-boggling mixes which makes "Solid Steel" so special. Coldcut aren't averse to using the odd theme tune here and there either. On Coldcut's "Journey By DJ" take the way the "Dr Who" theme fades out of Red Snapper's "Hot Flush" as naturally as if it had been written that way.

"I try to be careful when I'm recording from the television," says Jonathan. "But I always end up having to run through hours of tape to find one little quote. I'm also very methodical about records. I bpm everything for DJing purposes."

Jonathan More has actually been working for Kiss since the very earliest days of the station, back in the days when it was still a pirate. He was given his first slot after a fortuitous taxi ride.

"I was in this cab with a load of my records and the driver asked me if I was a DJ. Then he told me about a pirate station he had just started running. The cabbie turned out to be Gordon Mac. He'll probably kill me for saying this."

From riding in taxis to riding the airwaves, the Coldcut crew certainly offer the widest variety of sounds you're likely to hear on your tranny.

words **Martin James**

'Solid Steel' is broadcast on Kiss 100FM on Sunday mornings at 1am. Coldcut's 'Journey Dy DJ' set is available now on Music Unites

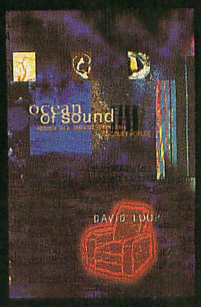
Coldcut

SOFA REPORT

reviews by **Martin James**

OCEAN OF SOUND

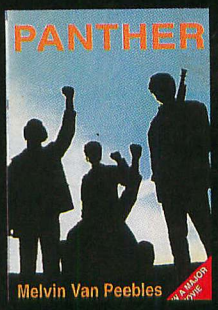
by David Toop
Serpent's Tail



This brilliantly written opus explodes the myth once and for all that ambient music begins and ends with Aphex Twin. David Toop offers the theory that sound is liquid and implicates everybody from Debussy to Sun Ra and everything from traditional Balinese gamelan music to the blues, alongside the likes of Eno and Scanner. It's a giant, non-linear sonic soup out there.

PANTHER

by Melvin Van Peebles
Payback Press



"A Panther is born in the ghetto every 20 minutes," declares the blurb on the jacket of this explosive book by one of the fathers of hip hop. Soon to be released as a film, it explains how the Black Panther movement struggled against the FBI and the mainstream media. A fascinating tale of misinformation versus the needs of the people.

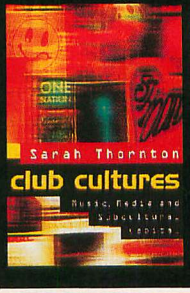
CODA

independent 'zine
fax: 00-331-4271-0802

The next time you take the Chunnel, do yourself a big favour and head straight for a *Relais* newsagent as soon as you arrive at the Gare de Nord in Paris. There, with a little luck, you'll be able to pick up a copy of this superb French magazine. Although the emphasis is on techno, "Coda" also offers a forum for intelligent debate covering the entire dance scene. Bravo!

CLUB CULTURES

by Sarah Thornton
Polity Press



If you think Baudrillard and Adorno are likely to be this month's hip underground DJs, then "Club Cultures" is probably not for you. If on the other hand an academic, critical analysis of the far-reaching cultural effects of clubbing sets your pulse racing, this thoroughly researched book makes for an essential bedside companion

1am - **SOLID STEEL**: Ninja sounds from **COLDCUT** and special guests
3am - **MANASSEH**: Deep dub cuts
12pm - **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**: Jazz, Brazillian beats and soul
11pm - **BOB JONES**: The good doctor with his soul and garage surgery
LONDON: PURE FM - 93.2 FM
GREG LONG *(Sun, 4pm)*: 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 a right seeing to
7pm - **KONTINUOUS KISS**
Mondays
8pm - **DA INTALEX DRUM 'N' BASS SHOW**: With **XTC** and **MARCUS**
Tuesdays
8pm - **TIM LENNOX**: Manchester's gay scene in an upfront mix
Wednesdays
8pm - **TECHNO MIX**: **JOHN BARRIE**
Thursdays
8pm - **JUDGE JULES**
Fridays
7pm - **KISS ENERGY**: A selection of non-stop hi-NRG
8pm - **SOMETHING FOR THE WEEKEND**: Mixing it with **808 STATE**
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**: House and garage with **NEV JOHNSON**
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** spin a selection of phat and jazzy beats
12am - **NAYA AGHEDO**

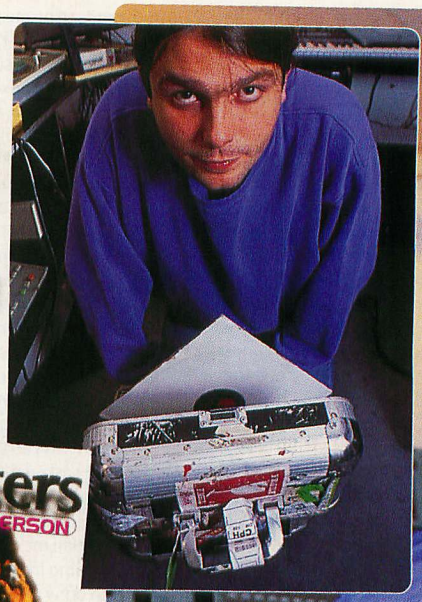
MANCHESTER: PICADILLY - 103 FM
STU ALLEN *(Sat and Sun, 8pm)*
MANCHESTER: WAVE - 96.5 FM
MIKE VITTI *(Mon to Fri, 3pm and Sat, 5.30pm)*
MILTON KEYNES: FREQUENCY FM - 105 FM
(Weekends, 24 hours)
Covering Milton Keynes, Luton, Bedford and Northampton Frequency FM offers a wide selection of the coolest underground vibes from drum 'n' bass to hard house and beyond
NOTTINGHAM: TRENT - 96 FM
GET ON THE GOOD FOOT *(Sat, 10pm)* It's RIP time for The Good Foot, as the last of the Britian's decent independant dance shows is taken off air. Once again, the powers that be leave it up to the pirates to give the people what they want!
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 - **DJ MINK** rap show
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 special guest live mixes
Mondays - **WAY OUT WEST**: The hottest house sounds.
Tuesdays - **DJ DIGZ** Swing and soul.
Wednesdays - **THE DJ SELECTION**
Thursdays - **FULL CYCLE** with hardstep jazzers **RONI SIZE & KRUST**
REGGAE ROCKERS *(Fri, 8pm)*
LOUIE MARTIN SOUL SHOW *(Sat, 6pm)*
THE TOUCH *(Sat, 8pm)*: With **DELI G**
THE 3PM EXPERIENCE *(Sat, 10pm)*: **DJ LYNX** and **MCS KRISSY KRISS** and **KLTZ** with live hip hop and rap
THE SOUND LAB *(Sat, 11pm)*: **TIN TIN** presents a jazzy, dubby affair
WEST YORKSHIRE: PARADISE - 105.1 FM
THE BASSLINE SHOW *(Sat, 3pm)*: From soul to hardcore and back again

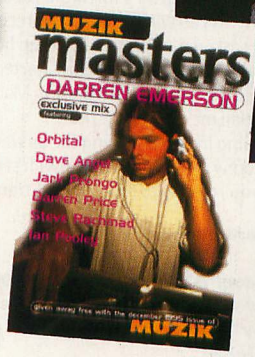
NATIONAL TELEVISION

MTV DANCE *(MTV Thurs, 5pm)*
Overground, underground, kudos free.
PARTY ZONE *(MTV Fri, 11pm)*
MTV goes on an underground tip
TALKIN' JAZZ *(NBC Super Channel Sat and Sun, 8.30pm)*
Essential old skool jazz
MTV DANCE *(MTV Sat, 4pm)*
YO! MTV RAPS *(MTV Sat, 12am)*
Big time lyrical gangsta's, B-bwoys and bombers
THE SOUL OF MTV *(MTV Sat, 11am)*
Lisa I'Anson checks out the soul trade
BPM *(ITV Sat, times vary)*
Nov 17 - from Broadway Boulevard with the Positiva crew
TRIBE TIME *(Channel 4 Sat, 11pm)*
Nov 11 - **REBEL YELL**. The last in the series focusing on rebellious or politically-inspired sub-cultures. Featuring Luton's anarcho-rave tribe, Exodus and the subversive DJs of Belgrade's pirate station, B92. Essential viewing
CLUBZONE *(Teletext Page 363)*
Club listings covering London, Yorkshire and Granada regions

Fax all radio and TV listings to SCANNERS on 0171-261-7100

Eq master class





DARREN EMERSON presents a guided tour of his Essex recording studio, the place where he created your free 'Muzik Master' mix tape. Pop it in, crank it up and prepare for an aural feast

WHEN Underworld's debut album was released back at the beginning of 1994, it was instantly hailed as a classic. The dirty sounds and infectious grooves of "Dubnobasswithmyheadman" were the result of Karl Hyde and Rick Smith's years spent in Fruer (the early Eighties synth-pop outfit) and a chance meeting with teen DJ tearaway, Darren Emerson. The latter had been spinning since his schooldays.

As well as a pair of decks, Darren owned a Casio FZ-1 sampler, the *de rigueur*, first generation dance machine made famous by Bomb The Bass' "Beat Dis". Prior to hooking up with Karl and Rick, he'd started sampling beats and throwing tunes across the resulting loops to see what happened. Rick began teaching him how to manipulate the FZ-1 properly and a beautiful relationship was born.

"I didn't know fuck all then," remembers Darren. "I was 16, maybe 17. I was coming at it as DJ, which is what lots of people do. They use an engineer and tell them what they want. But thanks to Rick, I learnt how to use the gear myself."

The youthful Darren was also interested in computers and other equipment, and he rapidly picked up more studio skills by watching Rick at work.

"The sampler was what first got me involved, but after a while I started sequencing up loops with an Alesis MMT8," says Darren. "Then I bought a little mixer and a Roland D10, just to fuck about with really. It all snowballed from there."

Darren saved furiously and harboured a dream of setting up his own "little studio". And now he has it. But where is this key bunker, the place in which he created the "Muzik Masters" mix tape that comes free with this issue? A slick recording complex somewhere in the West End of London? Nope. Maybe a converted barn deep in the English countryside? Wrong again. Okay, so how about a garage behind his mum and dad's house in suburban Romford? Believe it or not...

FOR the time being, Darren Emerson's studio has relegated the family car to the street outside. Converted by Darren's dad, half of the garage is now given over to an unnervingly tidy and sweet-smelling recording complex. The other half is home to Darren's spanking new gym. When he's not cutting radical mixes on the Mackie desk, he's building his pecs on the impressive array of muscle machines which sit not two yards away from his equally impressive array of music machines. And all this not 10 feet from the garden pond.

"This is ideal at the moment," declares Darren. "I can make some good tracks in here. I want to get some new gear soon, but you have to watch out. It's too easy to be a trainspotter and get everything when it first comes on the market."

The same could be said of amassing analogue gear. Darren has a few bits, though. There's a Jupiter 8, a Roland 909 drum machine and, of course, a TB 303. He also has the excellent Novation Bass Station, the Nineties' replacement for the 303.

"I wasn't going to get a 303. I already had the Bass Station. I was in this music shop in Soho and I was talking to a chap in there, telling him how I didn't think I'd bother getting a 303. I thought £350 was too expensive. Then this bloke came in with a 303 he wanted £300 for it. I said, 'Oh, okay, I'll have it'."

Ironically, the machine broke down almost as soon as Darren had got it home. It has now been retro-fitted so he can programme it from a keyboard, but he still favours the Bass Station.

"If you overload it with notes in the monophonic mode, you can get some really cool lines out of it."

He offers a quick demonstration, attacking the keyboard of the JD 800 with relish and giving the Bass Station a nervous breakdown along the way.

"Brilliant!" he shouts. "Hands-on, analogue, it's absolutely perfect for this sort of music. I want to buy the rack-mount version because it has the 99 memories."

Darren picked up the 909 drum machine a little further away from his Romford base than Soho. It's actually from California. He nabbed it via the Internet.

"I got it for £650. A guy in San Francisco found it for me. I've kept in touch with him ever since. I had to wait a while to get it over here, but it was well worth it."

As he guns up the classic beat-box, he enthuses about the machine's performance live.

DARREN EMERSON'S KIT LIST

1 **ROLAND JUNO 106** – Roland's much sought-after acid/ambient/whatever-you-like machine
2 **ROLAND JUPITER 8** – Roland's equally sought-after analogue behemoth
3 **ROLAND TB 303** – Erm, Roland's sought-after acid/hip hop bassline choccy box
4 **ROLAND D 10** – Roland's not sought-after ropey digital synth
5 **WALDORF MICROWAVE** – Great sounding synth which also cooks the dinner
6 **NOVATION BASS STATION** – The bass machine of the Nineties
7 **ROLAND MC 202 MICRO COMPOSER** – One of the earliest sequencers
8 **ALESIS MMT8** – Another old sequencer
9 **CASIO FZ-1** – A classic early sampler, still used in bedrooms throughout the land
10 **AKAI S 1000** – Another great sampler
11 **AKAI S 3200** – An even better sampler
12 **DYNATEK OPTICAL DRIVE** – 230 MB of sample data per disk
13 **EMU VINTAGE KEYS** – Tons of Hammonds, pianos and old synths in a box
14 **ROLAND TR 909** – A drum machine which can fetch anything up to a grand and is worth every single penny
15 **ROLAND JD 800** – The now discontinued digital-with-analogue-feel flight deck
16 **YAMAHA ANALOGUE DELAY E 1010** – An ageing delay unit
17 **ZOOM 9001** – A cheap FX processor
18 **BOSS SE 70 SUPER FX PROCESSOR** – A more expensive processor
19 **JBL MONITORS** – Very loud speakers
20 **POWER MAC 7100/66 COMPUTER** – A brand-new but already obsolete computer
21 **TASCAM DA 30 MARK II DAT** – A well cool DAT machine
22 **MACKIE 32-8 MIXER** – A 32-channel mixing desk

"This is the way a lot of the Americans use them. I'll programme a load of four-bar patterns into it and, when Underworld play live, we can choose when to step between them. It's very full-on, you know?"

Next, Darren whips through a quick example of programming. He builds up the rhythm in precisely the way which the 909 makes so easy. No wonder it's one of the most sought-after machines in second-hand land.

"My nan could do this," he says.

What she would make of the Power Mac 7100/66 computer which controls the whole caboodle is another matter. Especially since it displays an entertaining glitch: the metronome is actually out of time.

"It must be some sort of software conflict," says Darren. "It drives me fucking potty."

Just like anyone with a studio, be it in their garage, their bedroom or a fully air-conditioned, purpose-built complex with one of those deep black leather sofas, Darren is always scouting around for new kit.

At the moment, he is planning on upgrading the outboard. He also has his beady eyes on a Nord Lead synthesiser, similar to Rick Smith's.

"Rick has a really nice Nord Lead, but I'm going to wait until it comes down in price," says Darren. "I also want to see the new Raven synthesiser which Quasimidi are apparently about to bring out. It's supposed to have better editing facilities and more outputs. As for the outboard, I basically need more compressors and delays. After that, I'll be getting into hard-disk recording. I want to do that quite soon."

Another potential purchase is a Kurzweil K2000 synthesiser/sampler.

"It's pretty special," he enthuses. "The guy in the music shop has only shown me the sounds in the synth part. With sampling, it's a bit weird, you get completely into one way of doing it, like with the Akais, and you're reluctant to change."

However, one change which he has recently made is ditching Cubase in favour of the all-singing, all-dancing, all-colour Logic.

"It was hard at first," he confesses, "But I couldn't go back to Cubase now. This is brilliant."

To prove the point, Darren runs through some of Logic's niftier features. With an Opcode midi box taking care of the ins and outs of the machine, he can route the keyboard of his JD 800 to control any of the other synths, samplers and drum machines in the studio. A click on the Mac screen and he's making the Novation Bass Station burble from the JD 800. Another click and Logic starts arpeggiating the sequence, while Darren sweeps the resonance.

It's all recorded by Logic, each glitch and teeth-grating filter opening played back faithfully. While the rest of us stagger about, desperately trying to plug midi cables into inaccessible holes, cursing technology for making life so damned difficult, Darren leans back in his chair and casually moves a mouse around.

"It took a fuck of a lot of setting up, though," he admits.

Good. For a group like Underworld, though, this set-up is absolutely essential. Rick Smith also uses Logic so he and Darren can work separately and then swap disks, gradually building up ideas between them until they hone a finished product.

"Now I've got this and I know how to use it, I feel far more a part of the writing process," notes Darren. "And that's what I've always wanted."

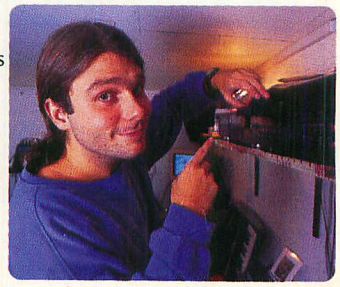
Talking about Underworld, is there any news on the follow-up to "Dubnobass..."?

"It should be out early next year, but it'll probably get put back. These things always do."

In the meantime, there's Darren Emerson's "Muzik Masters" mix tape. Like his work with Underworld and his various remix projects, it shows us just what a technically savvy DJ can achieve.

Darren is using his razor-sharp dancefloor instincts to create some of the best music around and there's nobody between him and the machines to get his ideas wrong.

Hang this DJ at your peril.



Eq

sample Spotter

FELIX DA HOUSECAT

The "*Music's hypnotising*" vocal from Felix Da Housecat's remix of Diana Ross' "Take Me Higher"

IS this the most sampled vocal in the history of dance music? Everyone has a track somewhere in their collection with this one on it. "Temperature Rising" by PKA on Stress. "It's Paradise" by Junior Vasquez' Ellis D project from his "Free Your Mind" album. Josh Wink's "I Am Ready" as Size 9. A recent jungle cut on Moving Shadow, the title of which temporarily escapes us, and about a million dodgy fly-by-night house tunes every year. The original vocal is from Raw Silk's "Do It To The Music", which first appeared on the West End imprint. But with original copies of that record now inevitably commanding huge sums of money, most people are heading for bootlegs to snatch the sample. The second volume of "Accapellas Anonymous" is perhaps the most easily available. Interestingly enough, the same bootleg also boasts the *"I am ready"* vocal snippet Wink used on the track of the same title.

Technologic

A user's guide to the latest kit on the market

■ IN a bid to attract Arnold Schwarzenegger fans to the joys of splicing together tunes with a couple of decks, KAM have introduced a new mixer called the Commando. The unique camouflage markings could be said to give the machine a jungle feel. Yes, you can now mix in deepest Borneo and tigers won't attempt to eat your mixer because they can't see it! Nifty, huh?

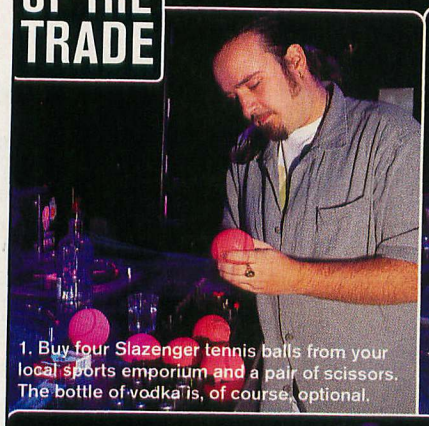
Based on Kam's ubiquitous Made2Fade GM25 range, the Commando is the first in a new range of limited-edition collector's models. Kam are hoping the machine will appeal to the fashion-conscious DJ who needs a rugged and reliable mixer, but also wants to be able smirk at the jealous glances of their less stylishly equipped rivals. The mixer itself is something of an entry-level industry standard, measuring around eight inches square with a straightforward approach, making it easy to get to grips with. There are two phono inputs, two line inputs, a removable cross-fader, split-cue headphone output and twin stereo outputs. And the "on" button has "activate" written next to it. Well cool.

With no pricey add-ons like beat counters and sampling facilities, the KAM Commando retails at a mere £89.95.

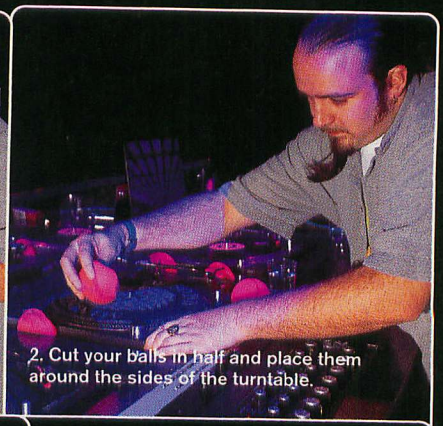
For more information contact Lamba PLC on 01727-840-527.

TRICKS OF THE TRADE

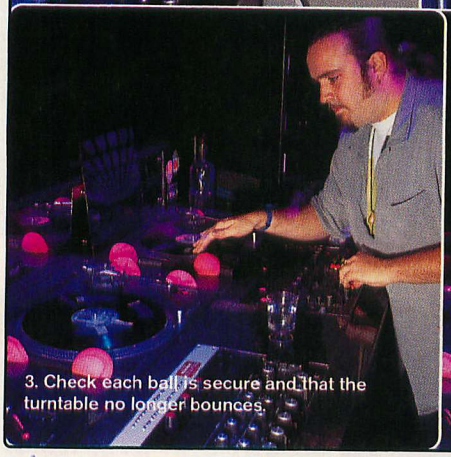
Jim Masters (Ministry Of Sound)



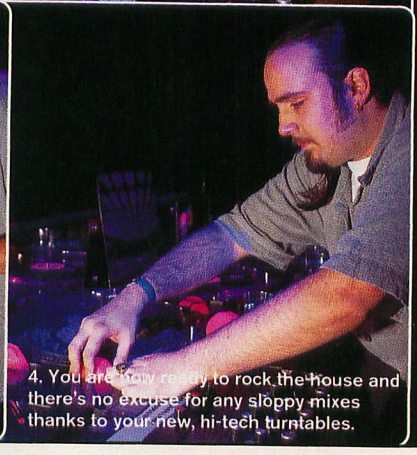
1. Buy four Slazenger tennis balls from your local sports emporium and a pair of scissors. The bottle of vodka is, of course, optional.



2. Cut your balls in half and place them around the sides of the turntable.



3. Check each ball is secure and that the turntable no longer bounces.



4. You are now ready to rock the house and there's no excuse for any sloppy mixes thanks to your new, hi-tech turntables.

EVERY would-be champion of the turntables aspires to appear at Ministry Of Sound. DJs worldwide dream of playing the famous London club. Until they get there and discover the decks bounce up and down like bungy-jumping rabbits.

While spinners such as Darren Emerson ride the Ministry set-up like a rocking horse, others find it too much. Portugal's DJ Vibe and Italy's Francesco Farfa, for example. When the latter made his second appearance at the club, he brought along a set of soft tennis balls to help him get round the problem.

So here, to ease the mind of every up-and-coming jock, The Ministry's Jim Masters shows us how to use your balls to their very best advantage...

freebie eq-bie

WIN A ROLAND SAMPLER

THOSE wonderful people at **SABRETTES** have just brought out a new compilation album introducing no less than five fearsome new signings. Alongside the banging bangers of Turbulent Force, Point Alpha, THD, Pod and Psyche, there is the added bonus of hearing Andrew Weatherall's Lords Of Afford project. And in a pastiche of the punk rock epithet, "Here's a chord, here's another, now form a band", Sabrettes have given the record the neatly updated title, "101 + 303 + 808 = Now Form A Band".

If you're still in the dark, the three pictures of classic Roland analogue gear featured on the densely-designed cover is a giveaway. There's the SH101, an early mono synth which came in three different colours and could be strapped around your shoulders and played like a guitar. The TB303, the machine which fuels the low-end of most acid records, needs no introduction, while the TR808 was immortalised by Ice Cube in "Boyz N The Hood", when he admires the booming kick drum blasting from a passing car. *"Shiiiiit!"* he cries. *"Listen to that 808 kick..."*

Roland were so enamoured by this homage to their former glories, they have hooked up with Sabrettes to offer ONE Muzik reader the not-to-be-missed chance to win a fantastic **ROLAND MS1 DIGITAL SAMPLER**. Retailing at around £450, the MS1 has been designed as the easy-to-use DJ sampler and can hold up to 16 samples, or 32 if you add the memory cards. It will give you 27 seconds of sampling time at 32 Khz, or 54 seconds at 22 Khz. For those special moments, it will also sample at 44Khz.

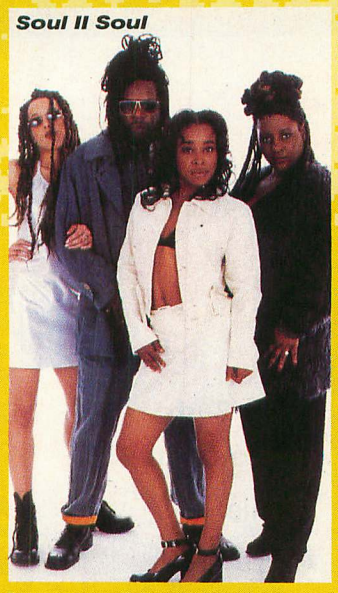
Bash a pad and it will play a sample, bash another and it'll play the next. With Midi, you can dump the samples on an external hard drive and any upgrade can be achieved via a simple disk. What's more, weighing in at only one pound and seven measly ounces, the MS1 will slip into your record box without any worries.

Just answer this little brain-teaser:

As well as "Now Form A Band", what does 101 + 303 + 808 equal?

a) 1,212
b) 1,313
c) 1,414

Send your answers on a postcard marked "Sabrettes/Roland Competition" to EQ, Muzik, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than Friday, December 8. The editor's decision is final.


Soul II Soul

GIMME SOME SOUL

AS a recent convert to the SOUL II SOUL sound, I'm writing to ask whether you can print a complete discography of the band. Please? Pretty please?
MICHEALA DALEZ, Birmingham

ONE Soul II Soul discography coming right up...

SINGLES

"Fairplay" *(Ten Records seven/12-inch, TEN/TENX 228, released May 1988)*
"Feel Free" *(Ten seven/12-inch/CD/12-inch remix, TEN/X/CD/R 239, September 1988)*
"Keep On Movin'" *(Ten seven/12-inch/CD/12-inch remix/CD remix, TEN/X/CD/R/RD 263, February 1989)*
"Back To Life" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 265, May 1989. Also issued as a special seven-inch pack, TENW 265)*
"Get A Life" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 284, November 1989. Also issued as a seven-inch picture disc, TENP 284)*
"A Dream's A Dream" *(Ten seven/12-inch/CD/MC, TEN/X/CD/C 300, June 1990. Also issued as a special seven-inch pack, TENB 300)*
"Missing You" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 345, November 1990)*
"Joy" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 350, March 1992)*
"Move Me No Mountain" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 400, June 1992)*
"Just Right" *(Ten seven/12-inch/CD/MC/12-inch remix, TEN/X/CD/C/R 410, August 1992)*
"Wish" *(Virgin 12-inch/CD/MC, VST/VSCDE/VSC 1480, October 1993)*
"Love Enuff" *(Virgin 12-inch/CD/MC/remix 12-inch, VST/CDE/C/X 1527, July 1995)*
"I Care (Soul II Soul)" *(Virgin 12-inch/CD/MC, VST/CDE/C 156012, October, 1995)*

ALBUMS

"Club Classics Volume One" *(Ten LP/CD/MC, DIX/DIXCD/CDIX 82, March 1989)*
"Volume Two: 1990, A New Decade" *(Ten LP/CD/MC, DIX/DIXCD/CDIX 90, May 1990. Also issued as a Virgin MC, OVEDC 395)*
"Just Right (Volume Three)" *(Ten LP/CD/MC, DIX/DIXCD/CDIX 100, April 1992. Also issed as a mini-disc, DIXMD 100)*
"Soul II Soul Volume Four: The Classic Singles, 1988-93" *(Virgin LP/CD/MC, V/CDV/TCV 2724, November 1993)*
"Volume Five: Believe" *(Virgin LP/CD/MC, V/CDV/TCV 2739, July 1995)*

MAY THE FORCE BE WITH YOU

COULD you give me some information about an artist called MYSTIC FORCE, whose "Clearlight" is one of my favourite tracks on Colin Dale's "Outer Limits Volume 1" compilation? What else has Mystic Force recorded?
COLIN PARSWELL, London

THE man behind Mystic Force is an Australian artist called Russell Hancorne. A classically-trained cello player, as well as being proficient on bass guitar and keyboards, he signed to the Australian Psy-Harmonics label in 1993, making his debut with an EP entitled "Everglade". The record subsequently came to the attention of Mark Reeder at MFS, the German trance label, who immediately licensed it for Europe *(12-inch/CD, MFS/CD 053)*. The MFS version differs from the original release in that one of the tracks, "Endiamo", was replaced by an Effective Force remix of the title track of the EP.

"Everglade" was followed by another EP, "Psychic Harmony" *(12-inch/CD, MFS/CD 060)*, the tracks including "Endiamo", "Clearlight" and a cut called "Mystic Force". But although "Clearlight" is listed on the sleeve of Colin Dale's "Outer Limits Volume 1" *(Kickin' LP/CD, KICK/CD 10)*, the track in question is actually "Mystic Force". The error was due to a misunderstanding by Kickin' as to which track they wanted to license. In addition to the two EPs, there is also a Mystic Force album, "Frontier" *(LP/CD, MFS 9069/CD)*. The initial pressing of this came with a limited-edition six-track bonus CD.

Russell Hancorne has also recorded an Australian single entitled "Progress" *(Azwan Transmissions CD, AZWAN 012)* under the guise of Dimension and, right now, he's in the process of putting the finishing touches to another Mystic Force EP and a second album. Both are scheduled for release early next year. A tour of Europe and the UK is promised around the same time.

Although all of Hancorne's MFS work is theoretically available in this country, recent distribution problems could mean they are hard to track down. In case of difficulties, write to MFS at Leuschnerdamm 19, Berlin 10999, Germany.

Play Back

FRANKIE BONES selects his all-time favourite tracks

Frankie Bones

A HOMEBOY, A HIPPIE & A FUNKI DREAD – "Total Confusion" (Tam Tam 12-inch)
This record had a powerful impact when I played it on the very early Brooklyn warehouse scene. It became an anthem and the scene went from a handful of people to several thousand in less than a year. Casper Pound, the Hippie part of the band, said they had got the idea from listening to my early breakbeats, which made me feel very honoured. The memories of this will last forever, and that's rare in our ever-changing scene.

THE MOVER – "Frontal Sickness" (Planet Core Productions, Germany)
I sometimes wonder what ticks in this guy's head. We all have our favourite DJs, producers and labels, and it was only recently I realised The Mover and the PCP crew have had the most impact on me musically. In the US, we sell more Detroit than German records, but in terms of brain damage caused by electronic impulses, "Frontal Sickness" wins hands down. Cold and dark techno digging deep into the mind.

EURYTHMICS – "Sweet Dreams (Angel Remix)" (RCA 12-inch)
This early Dave Angel remix was incredible. It was stripped right down to a raw groove and people always asked me what it was when I played it. I can't believe RCA released it, because I thought it was too underground for its time. And it was one mix to one side of a record, not a "Winkin' At Sasha's Plastik Chemical Mix" on a Li'l-Negro quadruple 12-inch set, which I think remixing has become.

MARATHON – "Movin' (Youth's Mix)" (Ten 12-inch)
Youth did the original mix and it was outstanding, fusing rock chants from The Rolling Stones' "Sympathy For The Devil", fat breaks from Run DMC's "Peter Piper" and lyrics based on "Happiness Is Just Around The Bend" by Cuba Gooding. It had such a big influence on the New York underground that even the bootleg king, Alan Shivik, made some pressings of it. And I got blamed! I did try to record it for "Bonebreaks 3", but I soon realised some tracks are better left alone. The official remixes proved that. They were horrible. Every single one of them.

RHYTHIM IS RHYTHIM – "Nude Photo" (Transmat 12-inch, USA)
It wasn't until an open-air all-nighter some two years after "Nude Photo" came out that I felt the intensity of what was going on in Derrick May's mind here. It's true what Joey Beltram said, "No drug makes bad music good", but what if you combine good drugs and good music? Only six hours after this experience I wrote "Let It Take Control".

THE MOODY BOYZ – "Zulu, So Funky" (Citybeat 12-inch)
Tony Thorpe changed my life with this one. It was the purest electro track of its time, but it never really received the recognition it deserved. This was one of the first British tracks to fuse freestyle with 303 tweaks and I felt it was better than anything I ever heard from the States. A definite classic.

RED PLANET – "Volumes 1-5" (UR 12-inch series, USA)
Being from the old school, I think it's important to have substance outside the music you create. Mad Mike has that. He looks out for his people and will turn down big-time record deals if they don't seem to meet his agenda. He is as pure as Detroit itself. I respect him for staying in what is often called a ghost town and my respect goes even deeper for the five volumes of "Red Planet". No rules, no games, just a realness which is more important than banging on 303s and 909s.

Frankie Bones runs Sonic Groove Records in New York. His next projects are with ESP and Dance Opera, plus Analog and Drop Bass in America

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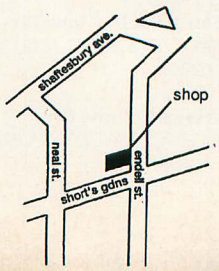

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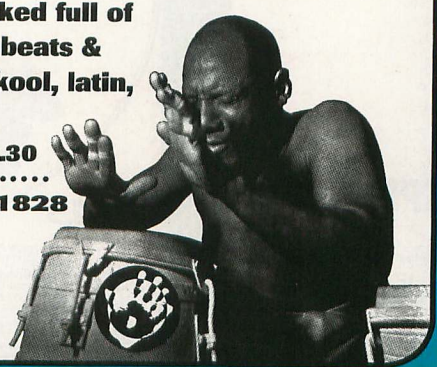

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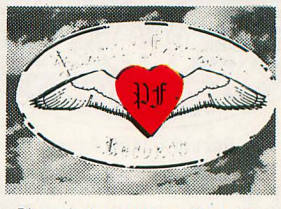

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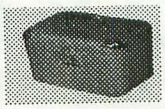
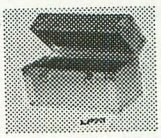

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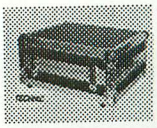

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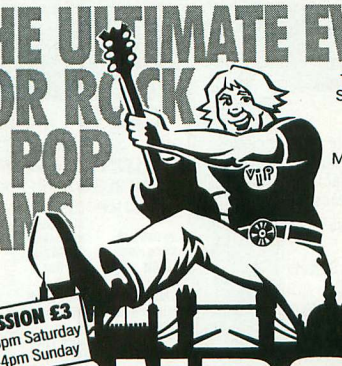

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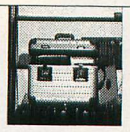

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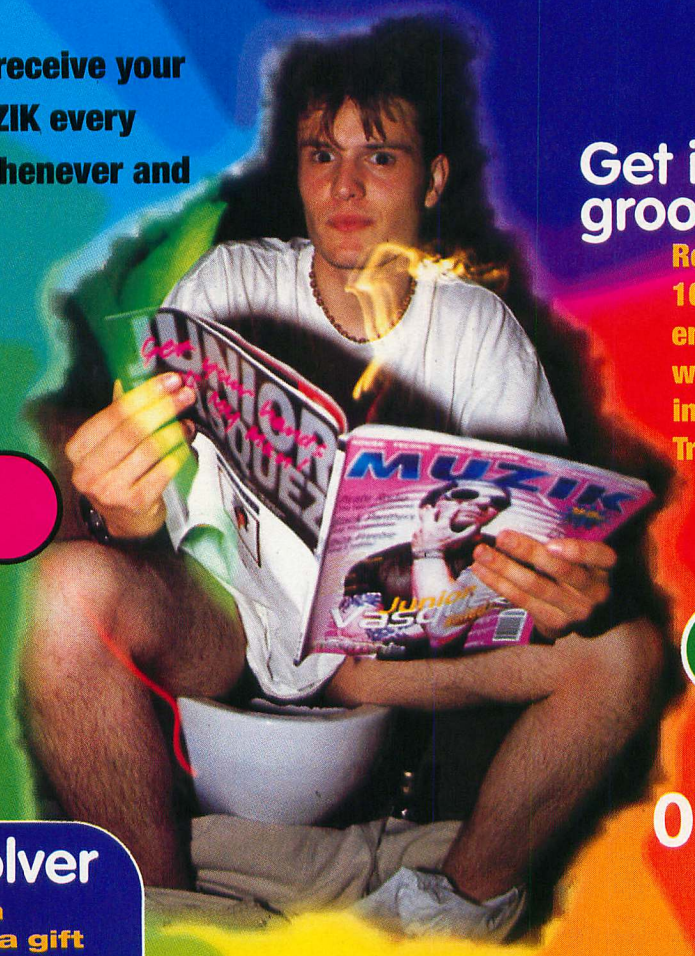

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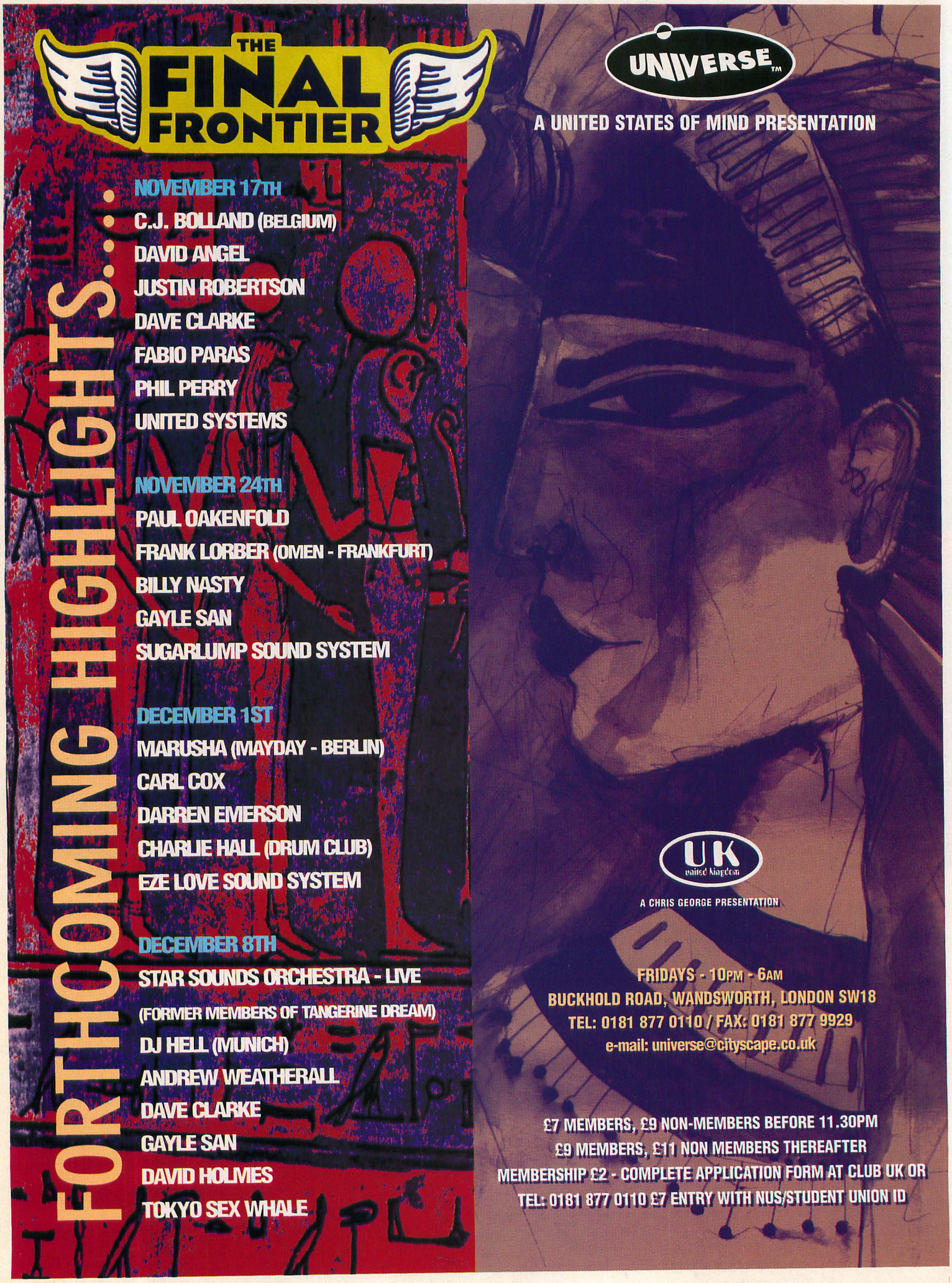
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Muzik's essential club guide insomnia

listings compiled by **Keith Howison** edited by **Ben Turner**

PLEASE FAX ALL CLUB LISTINGS FOR THE JANUARY ISSUE TO: 0171-261-7100. ALL LISTINGS MUST REACH US BY NOVEMBER 15

CLUB OF THE MONTH

CLUB OF THE MONTH
LONDON: SABRESONIC 2

EC1, Farringdon Rd, EC1. 0171-734-3158. 10-5am. £12.
FRIDAY DECEMBER 1

THE impact which the launch of Sabresonic had on London clubland is one few could question. Opened in 1993 by Andrew Weatherall and Dean O'Connor in south east London's dark and dingy Happy Jax, it was the perfect setting for the perfect sound. The club changed lives. it united a huge group of people in a shared love of experimental electronic music. The club was an institution and since its move to London's EC1 Club, it has remained so. You just read less about it.

Looking back, it's easy to see the effect it has had on shaping today's dance music scene, from The Chemical Brothers' debut live performance to Acid Jesus to Dave Clarke's Magnetic North night and Hawtin's howling sets. And, with Lost and Eurobeat 2000, a techno establishment emerged which helped build the genre into the huge musical force it has become.

Sabresonic was always that little bit different. In keeping with Weatherall's broad musical tastes, it took chances and risks which put most other cutting-edge clubs to shame. At no time was this more obvious than the night Dr Bob Jones, the soul legend, was placed on the turntable for an opportunity to reveal "the other side of Bob Jones". A side which represented further eclecticism, a broad and impeccable taste in music and a whole new side to his character. By playing Shamen and Speedy J records at the wrong speed, he forced people to take a pop at what he was playing. Until they realised these tracks were their favourites, too. Although the night wasn't hugely attended, Bob Jones has gone on to cite it as the highlight of his DJing career. Some compliment from a man who has seen clubs develop for thirty years.

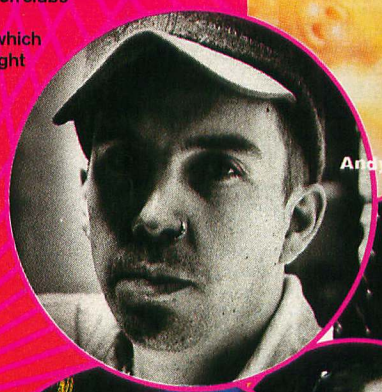
The relationship between Weatherall and Jones, which began with Weatherall playing at Jones' Red Eye night in Lewisham, was recently continued at the Blue Note. And it's being taken to the extreme with this event Coming at a time when the whole dance scene seems segregated by cliques in every genre, it's good to see someone taking the lead and trying to unite clubland. To add to this, the club has drafted in the mighty LTJ Bukem, alongside Weatherall and Alex (Mc)Knight. Between the four of them, you can expect a historic evening of contemporary music. For contemporary minds. Which means accepting Weatherall's deep house style (though that may change now we're pushing him into spinning it), Knight's dubby techno, Jones' experimental soul and Bukem's beautiful drum 'n' bass landscapes.

As Weatherall states: "Musically, things have become very samey. Everybody's enjoying it, but it does tend to be one on level. So we're trying to create a bit of variety. For further comments, come and see me on the night."

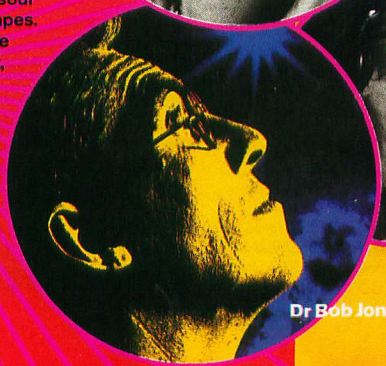
As compensation for the increase in price, Sabresonic 2 are hoping to provide a selection of freebies for loyal followers. For those who live life by the sword, this is undoubtedly the night of the month. Keep an open mind. Or else.

Pic: Jamie B

DIRECT-DRIVE [the next five]
2 HORNY MONKY *(Edinburgh, November 11)*
3 SHINDIG *(Newcastle, November 11)*
4 DANCE 95 *(Bournemouth, November 10)*
5 FULL CIRCLE *(Slough, November 19)*
6 LOST – AXIS PARTY *(London, December 2)*


Andy Weatherall

LTJ Bukem


Dr Bob Jones

Alex Knight

VIBE ALIVE

Forthcoming Live Tour Dates

BLACK GRAPE Dates are as follows: London Brixton Academy (December 15), Newport Centre (18), Wolverhampton Civic Hall (19), Manchester Apollo (21), Livingston Forum (22)

THE PRODIGY and **THE CHEMICAL BROTHERS** London Brixton Academy (December 22). Credit card hotline: 0171-287-0932

NO ONE'S DRIVING TOUR Featuring Dave Clarke, Justin Robertson, Jon Carter, Richard Fearless and Death In Las Vegas. Dates are as follows: Newcastle University (November 9), Bath University (13) and Manchester Sankey's Soap (24). A limited-edition 12-inch featuring tracks by each of the artists is available only the tour

MEGADOG, SABRETTES and **EMISSIONS TOUR** Featuring Andrew Weatherall, CJ Bolland, The Drum Club, Carl Cox, David Holmes, Children Of The Bong, Blue, Michael Dog and Being. Dates are as follows: London Galtimore (November 7), Brighton Corn Exchange (8), Reading University (9), Nottingham Marcus Garvey Centre (10), Leeds University (11), Glasgow Arches (12), Newcastle Northumbria University (15), Leicester University (16), Milton Keynes Sanctuary (17), Exeter University (21), Cardiff University (22), Bristol Trinity Centre (23), Cambridge Junction (24) and Birmingham Que Club (25)

INCOGNITO Dates are as follows: Portsmouth Guildhall (November 8), Manchester Apollo (10), Cambridge Corn Exchange (11) and London Shepherd's Bush Empire (12 & 13)

AUTECHRE Dates are as follows: Stoke Wheatsheaf (November 8), Cardiff Ifor Bach (9), Cambridge Boat Race (12), Ipswich Lion's Den (13), Ramsgate Cobblers (14), Southampton Joiner's Arms (15), Brighton Joint (16), Harlow Square (17), London Camden Dublin Castle (18)

THE SHAMEN London Forum (November 10). Credit card hotline: 0171-287-0932

DREADZONE, ASIAN DUB FOUNDATION and **BLACK STAR LINER** Dates are as follows: Exeter University (November 15), Portsmouth University (16), Bristol Trinity Centre (17), Brighton Centre East Wing (18), Cambridge Junction (21), Hull Tower Ballroom (22), Newcastle Riverside (23), Leeds University (25), Wolverhampton Wulfrun Hall (29), Norwich Waterfront (30), Nottingham Trent University (December 1) and Liverpool Lomax (2)

Thirst Aid

The blue tap sign signifies clubs where free drinking water is available. For further details, contact Muzik on: 0171-261-5993.

Wednesday November 8

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. Gerard, Tim and Nathan spin everything from jazz to funk to house to jungle.

BRIGHTON: SHAKE YOUR WIG The Jazz Place, 10 Ship St. 01273-328-439. 10-2am. £3/£2. Robert Luis... Micky Finn guests at **LEGEND OF DARK BLACK** (The Zap, Old Ship Beach. 01273-821-588. 10-2am. £4/£5).

LONDON: THE LOFT HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson, whose birthday here attracted the finest faces from the garage world... Jon Pleased Wimmin and Paul Woods continue to make **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5) one of the finest nights in the country... Atom M spins at **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-3am. £5/£3) with Luke Solomon and Kenny Hawkes, following an invigorating display from The Stickmen... Doctor Al guests at **GIVE IT A SUCK!!** (GC2, 196 Piccadilly, W1. 0973-328152. 10-3am. £4/£3) with residents Jon Nelson and Richard Taylor... Frankie D and Alex Hazzard are at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £4/£6)... Nick Dare hosts **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3AM. £5/£4).

Thursday November 9

BATH: GORGEOUS Hub Club. 0225-425-376. 9-2am. £5. Gordon Kaye, Robin & Mark from Stardust and Gerard from Dig The New Breed.

CORK: FUDGE Sir Henry's, Grand Parade. 021-274-391. 10.30-2am. £5. Greg Cuoco from Aquabooty spins house and garage.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall ... Casper from Shaft is at **LOVE** (Columbia Mills, Sir John Rogerson's Quay. 11-late. £5).

LONDON: SOLO Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6. Mark Picchioti from The Absolute performs a five-hour set at this groundbreaking London night. Five hours is just not long enough, but it will certainly do. Muzik Magazine is sponsoring tonight in favour of such a positive club night... Fabio at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5) with LTJ Bukem and Kemistry & Storm, continues host the most influential club in the capital in 1995. Long may it last... Tall Paul visits **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4) with resident Steve Lee... Jon from Danceteria in Manchester is at **DEVIL MAY CARE!** (Villa Stefano, 226 High Holborn, WC1V. £6)... Stay Up Forever host **MEGATRIPOLIS** (Heaven, The Arches, Villiers St, WC2. 0181-960-0030. 8.30-3.30am. £7) with Liberator's full crew.

MANCHESTER: DOMINA The 5th Man, 11-13 Whitworth St. 0161-236-5051. 10-3am. £5. Derrick Carter, Matt Thompson and Pete Robinson... Billy Nasty and Uncle Al spin at **CHECKPOINT CHARLIE** (Herbal Tea Party. 0171-486-1877) with The Woodshed performing live... Alf & Dale are at **PANDEMONIUM** (Holy City Zoo, York St, All Saints Park. 0161-273-7467. £4/£3).

NOTTINGHAM: ASK YER DAD Deluxe, 22 St James Street. 0115-955-0150. 9.30-2.30am. £3. The mighty Sasha guests with Ian Tatham and Dave Congreave... Benji Candelario from New York visits **THE GARAGE** (The House, 169 Huntington St. 0115-956-5327. 10-2am. £3) along with Jon Of The Wicked Bitches, Matt Wolfe and Dave Grantham.

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Justin Robertson, Richard Ford, Stripe and Pierre.

SHEFFIELD: TURBULENCE Cuba, Rockingham St. 0114-266-8922. 9.30-2am. £4/£3.50. Nigel Walker, DJ Oracle and Dan & Tony play acid, techno and trance.

SOUTHAMPTON: SQUEEZE Jolly's Club, Chapel St. £5. John Cawtouris, John Boswell, J.R Woodward, Hywell and DJ Storm.

STOKE: UP YER RONSON SOUNDTRACK TOUR Staffordshire University. 0113-244- 5521. With Graeme Park, Brandon Block and Tom Wainwright.

Friday November 10

ARBROATH: THE RHUMBA CLUB Club Metro, Queens Drive. 01382-581-140. 8-2.30am. £13.50. The Stress World Tour heads north to this massive venue with Gordon Kaye, Tom & Jerry Bouthier, Dave Seaman and Zammo.

BASINGSTOKE: DANCE EASY Caribbean Club. 01256-466-365. 9-3am. £6. Graham Gold, Jack & Daniels, Matty D and Mulsay.

BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £5. Owen Owens and local Birmingham spinners... Phil Gifford hosts **CRUNCH** (The Venue, Branston St. 0121-472-4581. 10.30-6am), where Al Mackenzie was recently ejected by doormen for complaining at the lack of water in the club.

BOURNEMOUTH: DANCE 95 G Spot Night Club. 01202-290-424. 9-3am. £10. Kenny Ken, Micky Finn, Dream, Orbit, MCs GQ & DRS with Nookie live... Jon Pleased Wimmin and Richard Ford are at **CHECKPOINT CHARLIE** (Showbar. 0171-486-1877) with a live PA from The Woodshed.

BRIGHTON: RED Zap, Old Ship Beach. 01273-821-588. 10-5am. £7.50. Lisa Loud and Eric Powell ... Derrick Carter guests at **CLUB FOOT** (Escape, 10 Marine Parade. 01273-606-906. 10-6am. £tbc) with Kenny Fabulous and Mr Monroe... The Revolutionary Dub Warriors play live at **THE MELLOW DUBMARINE** (The Concorde. 01273-606-460. 10-2am. £4/£3) with the Positive DJs.

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-6am. Ian Pooley (10-12am), Fabio Paras, Jody, Ian Wilkie and Leon Alexander.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6/£5members. Greg Fenton joins Phil Cooper and Russ K Klass... Stu Allan, Dave Graham, Matt Bell, Chris Lyons and Mark Reid Ford are at **PASSION** (Northgate Arena. 01224-380-444. 9-2am. £9).

COVENTRY: CRAZY DAISY'S Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. Mark Jarman, Jules and Jay-G.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £6/£5. Residents night with Timm and Laurie.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6/£5. Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill. Watch out for a possible live performance from Jeroen Verheij (aka Secret Cinema) in the coming months.

GLASGOW: PHAR-OUT Art School, 168 Renfrew St. 0141-332-0691. 10-2.30am. £2.50. Mike Cawley... Miekle and McMillan reside at **SLAM** (Arches, 22 Midland St. 0141-221-8385. 11-3am. £6)... Michael Kilkie, Duncan Reid, Scott Mackay and Simon Foy play at **THE ARK** (The Tunnel, Mitchell St. 0141-204-1000. 10-3am. £7)... Gareth Sommerville and Stuart McKrosskin 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. Billy Nasty, Price and Broughton... Catty guests at **FETISH** (The Venue, 18 West St. 01432-382-724.9-2am. £5) with Ross Hood and Danny Ralph.

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £8. John Lancaster, Terry, Marianne and Richie plus guest.

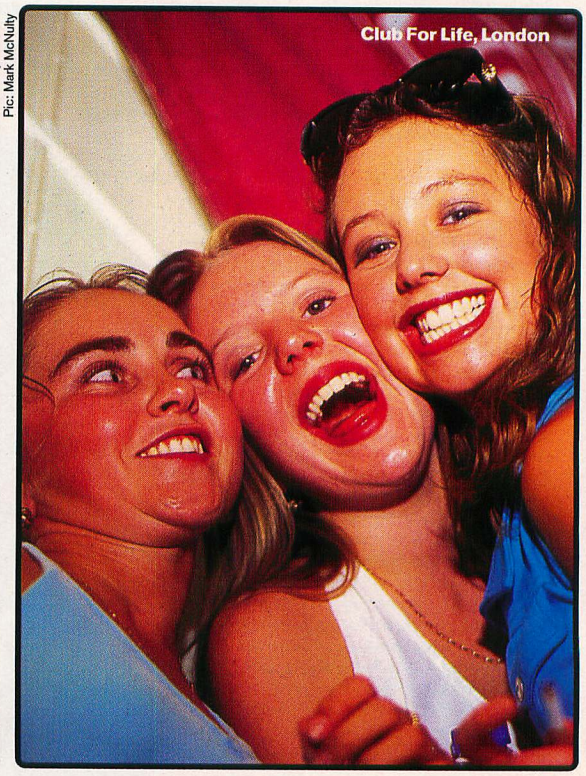
KENT: ESSENCE The Old Barn, Stocks Green Rd, Hildenborough. 01732-834-444. 9-2am. £6. Fallatio, Steve Stomp and Errol D.

LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 01132-449-474. 10-4am. £10/£8. The Ibiza Reunion with Brandon Block, Alex P, Marshall, Steve Lee, Craig Campbell, Marc Auerbach and a special PA... EASE and Waxlyrical are at the **HEADZ CLUB** (Mex, 2a Call Lane. 0113-242-8522. 9.30-2.30am. £5/£4).

LIVERPOOL: CHECKPOINT CHARLIE Mardi Gras. 0171-486-1877. Rad Rice, Pierre and Stripe.

LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Ian Pooley (2.30am-4.30am) and Jim Masters... DJ Funk and DJ Deon from Chicago spin exclusive material from DAT at **CONTROL** (Gardening Club 2, 196 Piccadilly, W1. 0802-768-301. 10-6am. £10) with Control resident Nick Taylor... The Advent play live in the Cosmic Cave with Gayle San and Jon Cooke at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9) while DJ Dag performs an eight-hour set in the Tribal Temple. The Spot-On Sound System take over the Shangri-La... Evolution, Zevedee, Jez Turner and The Tribal Energy Posse are at **CLUB ALIEN** (Return To The Rocket, Holloway Rd. 0171-424-0345. 10-6am. £10).Nancy Noise, Darren Stokes and Danny Keith are at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Jamie Bromfield and DJ Eazee... Frankie D and Alex Hazzard host **EUROBEAT 2000** (EC1, 29-35 Farringdon Rd. EC1. 0171-242-1571. 10-5am. £10/£8) with guests... Seb Fontaine, Luke Neville, Paul Gotel and Ross Travill host a special Debbie Does Dallas night at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-6am. £12)... Blu Peter, Mrs Woods, Princess Julia, Steve Young and Steven React are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 10-3am. £8)... Mark Moore joins Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Keith Dodge and Abby reside at **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Nancy Noise, Lee Rogers, Lee Gardener, Mark Tavener, Louis Mears and Mad-Em are at **SHAVE YER HAMSTER** (Dorringtons, 338 Tunnel Avenue, Greenwich, SE10. £10)... Phil Asher, Paul "Trouble" Anderson, Hilka and Sanjay are at **HANKY PANKY** (SW1 Club, 191 Victoria St. SW1. 0171-734-4152. 10.30-6am. £10) with Roy The Roach... Pete Bones, Colin Bicknell, Rob Blake and Spencer Broughton get **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £7/£5)... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech play tuff uplifting house in the main room at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-582-0800. 10-6am. £10/£7)... Dodge, Alex Baby, Femi Fem and Sam B spin at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8).

LUTON: JOY The Zone, Gordon St. 01582-458750. 9.30-3am. £3. Elliot



Pic: Mark McNulty

Club For Life, London

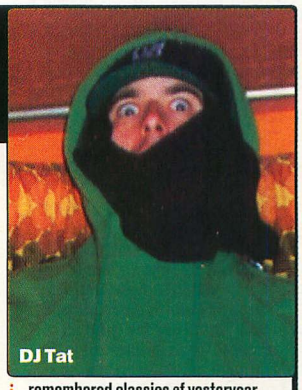
Eastwick, Hutchie, Jeff Keeman and Martin Deacon.
MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Bugged Out celebrate their first birthday with Carl Cox and James Holroyd... The Cream Foundation Tour visits **SHINE** (Hacienda, 11-13 Whitworth St. 0161-236-5051. 10-3am. £6) with Judge Jules, John Kelly, Norman Jay and Paul Bleasedale... Nev Johnson and Griff reside at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £5).
MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £6. Jeremy Healy, Al Mackenzie, Nick Rogers and Duncan Betts.
MIDDLESBOROUGH: SUGAR SHACK Empire, Corporation Rd. 01642-253-553. £8. DJ Vibe, Marc Picchiotti, Richard Breeden and Suzanne Palmer from The Absolute performing a live PA.
NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5255. 9.30-2am. £6/£5. Skev and Hans host an AT8 night playing five hours of classic retro house.
NOTTINGHAM: CAFE LATINO The House, 169 Huntington St. 0115-956-5324. 10-late. Monsters At Work! Honest.
PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North spins along with Jamie and Jon Roland.
READING: THE FULL MONTY Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. Darren Pleased Wimmin, Bobbi & Steve, Jaye MacKenzie, Tony Belamy and Timmy John.
ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Judge Jules, Darren Stokes, Tony Grimley, Gareth Cooke, Steve Johnson and Austin Wilde.
SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 10-4am. £8/£6. Luvdup, Tony DeVit and Squeeky Mike ... Jeremy Healy and Craig Campbell guest at **STEEL** (Music Factory, London Rd. 01132-449-474. 10-4am. £8) with Buckley.
STAFFORD: SWOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7/£5 before 10.30pm. Hard Times night with Roger Sanchez, Miles Holloway and Angel.
STOKE: SIN CITY The Academy, 20 Glass St, Hanley. 01782-410-733. 9-3am. £6/£5. Alan LuvDup, Sanjay and John Taylor.
SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6/£5. Tall Paul Newman spins house next to Kenny Ken and Mickey Finn.
WIGAN: DREAM Wigan Pier. 01942-230-769. 8-2am. Malcolm Charles, Lee Turner, Cris Platt and guests.
WINDSOR: FRENCHIES Mirage, William St. 01276-678-742. Nicky Burnell and a PA from Ruffneck.
WOLVERHAMPTON: PIMP Picassos, 34-36 Broad St. 01902-711-619. 9.30-2am. £7. Graeme Park, Danny Hussain and Tom Wainwright for a Hacienda classic.

Saturday November 11

BASILDON: HEAVEN ON EARTH Raquels, Market Pavement. 0956-457-546. 10.30-late. £3. Seduction, Jumpin' Jack Frost, Da Full Vibe, Duzi and MC Raw.
BELFAST: RESOLUTION The Venue, Bruce St. 01265-563-55. 9-1.30am. £10. Marc Auerbach, Tim Lennox, Col Hamilton and Willie Newberry.
BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Allister Whitehead and Roger The Doctor with Simon Fathead and DJ Toby... The Ryan Brothers continue at **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)... Dave Seaman and Tasha The Killer Pussy guest at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am) with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Mrs Woods, Blu Peter, Choci and Caspa play at **THE ULTIMATE ORANGE-FRUITY ALLNIGHTER** (Que Club, Corporation St. 0121-212-0550. 10-7am. £9) with Techno Tribal... Scott Bond is the resident at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6).
BOURNEMOUTH: DEJA VU Tregonwell Hall, Bournemouth International Centre. 01202-290-421. 8-1am. £7.50. Breeze, Greg Cuoco, Wain Morrison and Greg B.
BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £9. CJ Mackintosh, Rick Bonetti and Dean Bell.
BRIGHTON: GLAMOROUS Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Frankie Foncett, Alex Natale, Marcus Saunderson and Paul Clarke... Paulette and Roger Trinity spin at **GO IT GIRL** (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7)... Jeff Smith guests at **HUMP AND GRIND** (The Joint Club, West St. 01273-206-238. 10-2am. £5) with Mark Titcombe.
BRISTOL: SATURDAYS Lakota, 6 Upper York St. 01272-426-193. 9.30-4am. £9. Trannies With Attitude and Paul Harris.
BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8. Tall Paul, Paul Taylor, George Thompson and Matt Bell.
COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 9-2am. £7.50. Jon Da Silva, Cecil Moorez, JFK and Tee Smith.
COVENTRY: SMILE Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. Jules and Jay-G.
DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Benji Candelario, Gordon Kaye, Pete & Russel and the resident Progress band.
DOVER: DEEPSPACE Legends Nightclub, Newst. 01304-225-555. 10-4am. £5. Johnny B, Sean Baker, Paul Goy and Timo.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Alan Simms guests with Billy Scurry .
EDINBURGH: HORNY MONKEY The Vaults, Niddry St. 0421-452-977. 10-late. "The Sound Of Tribal UK: Vol 2" launch with Mark Picchiotti from Chicago, DJ Vibe from Lisbon, Richard Breedon, Stuart Duncan and Steve Livingston. The Absolute play live... Zammo and Kris Keegan continue at **STRIPPED** (La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6).
GLASGOW: RENAISSANCE The Tunnel, Mitchell St. 01782-717-873. 10-5am. £12. Alex Neri from Italy, Ian Ossia and Daniele Davoli... Harri, Dominic and Oscar play the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8)... DJ Lewis from The Orb resides at **TONKA** (Arena Club, Oswald St. 0141-221-4583. 10.30-3.30am) with Stacey Pullen.
HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. 10-4am. £8. Ku Revival Night with John McCready, Antonio Alexis and Lewis.
HULL: QUENCH Room, 82-88 George St. 01482-231-54. 10-4am. £7/£6. Nick Holder, Simon DK, Jeff Ibbson, Alfonzo and Bliss.
LEEDS: THE ORBIT After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10. Woody McBride, Sven Vath, Mark Turner and Nigel Walker... Ralph Lawson and Huggy are at **BACK TO BASICS** (Pleasure Rooms. Marrion St. 01132-449-474. 10-6am)... Pete Wardman and Curtis Zack are at **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9)... Kelvin Andrews spins at **MEX** (Mex, 2a Call Lane. 0113-242-8522. 7.30-3am. £4/£3) with Carl Bedford... Cajual Records and Craig from Burger Queen appear at **HAPPY** (Music Factory, 174 Briggate. 0113-255-0439. 9-4am. £8).
LEICESTER: HIGH SPIRITS The Venue, University Rd. 0116-255-6282. Angel, Gayle San, Chandrika, Miss Bisto, Marc Fuccio and Anthony Teasdale.
LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9-2am. £8. Danny Rampling, Orde Meikle, Andy Carroll, James Barton and Paul Bleasedale... David Holmes visits **VOODOO** (Le Bateau. 62 Duke St. 0151-727-1388. 9-2am. £5) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels.
LONDON: CLUB FOR LIFE Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12. Laurence Nelson, Phil Mison, Alex P, Steve Lee, Tim Jeffries, The Lovely Helen and Alex Anderson... Benji Candelario, Jazzy M, Micky Simms and Marcus Anthony are at Release The Pressure's **PRESSURE ZONE** (Mars, 12 Sutton Row, W1. 0171-287-0503. 10-6am. £10)... Paul Edge guests at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£6) with Keith Fielder, Paul Tibbs and Russ Cox... Nick Loveur guests 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... Patrick Forge, Damien Laraz and Black Widow play **JAZZ GOES POP** (Turnmills, Turnmill St, EC1. 0171-498-6042. 10.30-3am. £5)... After that, Lawrence Malice moves in to host **TRADE** (Turnmills, Turnmill St, EC1. 0171-250-3409. 3am-noon. £10) with Alan Thompson, Tony DeVit, Tall Paul and Malcolm Duffy... Mickey Finn, Kenny Ken, Darren Jay, Dr S Gachet, Randall and Fearless play at **AWOL** (SW1 Club, 191 Victoria St SW1. 0171-613-4770. 10-6am. £12)... House sounds rule at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15)... Fat Tony, Miss Barbie, Marky P and Little Andy play at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)... Craig Dimech, Nancy Noise and Andy Morris spin in the main room at **THE SATELLITE CLUB** (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10) with Seamus, Bobbi and Steve... Benji Candelario and Alan Russell guest at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £10) with Bobbi and Steve and a PA from Gina Foster... Terry Farley, UFG Sound System, Biko, Rad Rice, Steve Harvey, Terry Marks, The Lovely Helen, Jo Mills and Sally Dee play at **UNITED KINGDOM** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10. Please call to confirm)... John Kelly and Luke Neville are at **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-5am. £12) with Paul Harris ... Mecca & Dee, Aston Harvey from Uno Clio and Chandrika host **HEY CHICA** Club Circa, Berkeley Sq, W1. 10-3.30am. £10)... Nicky Holloway and Chris Good host **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Terry Green, Russel Young, Dave Martin and Wayne O'Connell play at **DIRTY** (EC1 Club, Farringdon Rd. 0171-242-1571. 10-6am. £12/£10)... Nancy Noise, Spencer Broughton and Nic Loveur visit **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12/£10) with Ben & Andy... Kiss 100FM host a night at **JUNGLE MANIA** (Island Music Arena, 300 High Rd, Ilford. 0171-700-6100. £12)... Karl Brown, Robin EE, Evil Roy Slocum, Steve B and Fat Tel all appear at **THE BEEZLEBUB'S BALL** (Club Essence, Hancock Rd, Bow, E3. 0831-202-221. 10-6am. £7).
MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. £6. Darren Stokes, Athos, Dan Smith and The Boot Boys.
MANCHESTER: GOLDEN Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9-4am. £12/£10. Stress Records Night with Dave Seaman, Gordon Kaye, Tom & Jerry Bouthier and Kelvin Andrews ... Stu Allen, Bowa and John Waddicker spin at **LIFE** (Bowlers, Longbridge Rd. 0345-573-521. 8-late. £12)... Graeme Park and Tom Wainwright host **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £12) with Dick Johnson ... Kerri Moraes guests at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £8) with Robin Curley and Planet Janet.
NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. A Muzik special with the legendary Derrick Carter, Miles Holloway, Elliot Eastwick and residents Scott & Scooby.
NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Allister Whitehead, Seb Fontaine, Timm and Laurie, Ossie and Jonathan.
PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba with the finest underground guests from around the world.
PRESTON: ZONE The Dance Factory, Aquaduct St. 01772-885-799. 8-2am. Andy Pendle, Stuart Davies, Andrew Dean, Ollie McCluskey and Kev Lewis.
SHEFFIELD: LOVE TO BE The Music Factory, London Rd. 0113-242-7845. 9-5am. £12. Hard Times host with Roger Sanchez, Smokin' Jo, Tom Wainwright, Mitch and Andrea Mendez live... Princess Julia and Martin Pickard are at **FORBIDDEN FRUIT** (Capitol Nightclub, Matilda St. 0585-201-854. 9-4am. £6/£5).

BEDROOM BEDLAM

Mix Tape Of The Month


DJ Tat

NAME: Tat.
RESIDENCE: Chesterfield.
CONTACT: 01246-205-489.
BORN: Chesterfield. 3/4/67.
EXPERIENCE: "I started playing hip hop and early house in 1987. I put on a few nights myself in 1988, playing Balaeric and underground stuff, which is what I've continued to do. I've been spinning on pirate since 1991 and on Sheffield's Dance FM and Sheffield Community Radio since 1992. I had a trance track, "High On Life", released in 1983 on Reach Out Records under the name Vibes. I've also guested at J Saul Kane's Won Ton Beats night and done a bit of Djing at various other London clubs including Jah Poetry and Subliminal Revolution.
FAVOURITE DJs: Beaumont Hannant, J Saul Kane, Darren Emerson, James Holroyd, Horton Jupiter.
FAVOURITE CLUBS: Bugged Out (Manchester), Wax Lyrical (Sheffield), The Orbit (Leeds), Sleuth (Manchester) and Herbal Tea Party (Manchester).
FAVOURITE LABELS: Rising High, Relief, Warp, ESP, Djax-Up-Beats.
ALL-TIME FAVOURITE TRACK: West Street Mob – "Breakdance Electric Boogie".
CURRENT CLASSIC TRACKS: "Fawn EP" (Novamute), Psychick Warriors Ov Gaia - "Krak" (KK, Holland), Krs-1 - "Breadkdance" (Frontpage), Elegy - "Switch" (B12), Biostatic Systsem - "Viva Acid House" (dubplate).
FRUSTRATIONS: "I presumed you get piles of tapes, all churning out the same house music, so I started digging into my crates and pulled out loads of classics. People pay too much attention to what's happening now, so I wanted to drop some old tracks which are just as good as stuff around now. It's important to stand out because promoters are only interested in name DJs and they ignore those that are prepared to take risks. It's all too safe. People are stuck at 135bpm and they ignore so much good ambient and trip hop. They just don't seem open-minded anymore. But, although this tape is a nostalgia trip, I apply the same scratching techniques in my contemporary sets. I just love unpredictable DJing. It keeps music exciting. It gives you a natural rush, rather than a drug rush."
MUZIK'S VERDICT: DJ Tat proves that, if you can do it well, there's nothing to be afraid of in playing only the fondly-remembered classics of yesteryear. The mix kicks straight into "Big Fun", and we're whisked off to acid heaven somewhere in 1988. The first third of the tape loops the 303-squeaks with the deadpan orgasm soundtrack of early Chicago, before building into the beginning of the deep house scene. Tat's stuttering style, collapsing a track into the mix rather than smoothly intro-ing it, adds to the disorientation of the acid noise. Avoiding strict chronology in favour of thematic movement, Tat scratches in the beginnings of the UK scene, climaxing in the annus miserabilis of 1990 with "LFO" (that mighty bassline keeps rumbling for ages before the vocal bursts into the mix) and the original "Testone". This is nostalgia gone wild and Tat treats the creators of house with nothing but respect.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. K Klass, Chad Jackson, Sanjay, Nick Sheldon, Kirstie McAra, Alex Sparrow and Paul B.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £6/£5. Mike Shawe, James Savage and Ian Wilkie.
WINDSOR: THE FULL MONTY Mirage, William St. 0831-313-322. 10-6am. £10/£8. Dave Seaman, Brian Jacobs, Paul Myers and Marvin Connor.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Call for guest details... Fabio, Kenny Ken, Mickey Finn, DJ SS, Nexus, MC Ribbs and MC Scarlet play at **QUEST** (Picassos, 34-36 Broad St. 01902-711-619. 8-2am. £8).

Sunday November 12

EDINBURGH: TASTE (The Vaults, Niddry St. info 0131-556-0079. 10-3am. £5). Fisher and Price... Horny Monkey's Stuart Duncan and Steve Livingston reside at **CLASS SOCIETE** (La Belle Angele, Hasties Close. 0421-452-977. 10-3am. £4).
GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and Oscar.
LEEDS: SUNDAY SERVICE Mex, 2a Call Lane. 0113-242-8522. 7pm-midnight. £4/£3. Simon Scott is joined by live bands playing dub and global beats.
LONDON: SOCIAL-ISM Smithfields, 334-338 Central Markets, Farringdon St, EC1. £4. John Carter and Richard Fearless... Goldie is the host for **METALHEADZ' BLUE SUNDAYS** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £5)... Nick James resides at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6)... MK Ultra, Xavier and The Kenosha Kid are at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-midnight. £3)... Princess Julia resides at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. £6)... Blu Peter, Mrs Woods, Hugo and guests play **FF** (Turnmills, 63b Clarkenwell St. 0171-250-3409. 9-6am. £8/£5) to a hot and sweaty gay crowd.
MANCHESTER: VERSIVO Roadhouse, 8-10 Newton St. 0161-766-3926. 7-midnight. £2. Oscillate DJs with Rob Hall, Andy Maddocks and Mike Williamson.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. Elliot Eastwick from Hard Times joins Phil Perry.

Monday November 13

BRIGHTON: S.P.Q.R The Zap, Old Ship Beach. 01273-821-588. 10-3am. £4.50. Benji Candelario, Princess Julia and Geoffry Hinton.
DUBLIN: LOUNGIN' THE TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Adife Nic Canna.
LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £3. James Lavelle and Gilles Peterson... Jim Masters is at **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and DJ Alice host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris host **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-3159. 10-3am. £5)... Live roots and reggae can be heard at **CLUB JAMMIN'** (WKD 18, Kentish Town Rd, NW1. 0171-402-5042. 9-2am. £5).

Tuesday November 14

BIRMINGHAM: NO BITCHIN Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £4. Mark Jarman and James Revival.
BRIGHTON: EASYBEATS The Concorde. 01273-606-460. 10-2am. £4. Kenny Ken.
LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Fabio Paras and Francesco Farfa... Femi, Pete and Felix Parker are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).
MANCHESTER: STONELOVE Hacienda, Whitworth St. 0161-236-5051. 9-2am. £2.50. Big student night with Britpop sounds and cheap drinks... Morf and Jules play jazz and hip hop at **REPUBLICA** (64-66 Tib St. 0161-834-4266. 9-2am. £2.50).
SUNDERLAND: FAT TUESDAY Bourbon Night Club, Fawcett St. 0191-510-8475. £2.50. Yoz, Stu and guest.

Wednesday November 15

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. With Gerard, Tim and Nathan.
DUNDEE: HIGHLANDER Fat Sams, South Ward Rd. 01382-451-427. 10-2.30am. £5.50. Glamorous Hooligan and Comwon plus guest DJs, Eat Not Sold.
HUDDERSFIELD: UP YER RONSON SOUNDTRACK TOUR. Huddersfield University. 0113-244-5521. Jeremy Healy, Craig Campbell and Buckley.
LONDON: SPACE Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-3am. £5/£3. Ashley Beedle, Luke Solomon and Kenny Hawkes... Doctor Al guests at **GIVE IT A SUCK!!** (GC2, 196 Piccadilly, W1. 0973-328-152. 10-3am. £4/£3) with residents Jon Nelson and Richard Taylor... Jon Pleased Wimmin and Paul Woods host **PLEASED** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10.30-3am. £5)... Nick Dare hosts **OVERSEXED** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5)... Paul "Trouble" Anderson resides at **THE LOFT** (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)... Alex Hazzard and Frankie D are at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6).
MANCHESTER: SOS Sankeys Soap. 0973-303-866. 10-3am. Jason Warlock.
NEWCASTLE: THE SOUND EDUCATION TOUR Newcastle University. 0191-232-8402. £6.50. Graeme Park, Tom Wainwright, Bobby Langley and a live PA by Love To Infinity.

Thursday November 16

BATH: GORGEOUS Hub Club. 0225-425-376. 9-2am. £5. Luvdup, Robin, Mike and Gerard from Dig The New Breed.
DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall reside... Terry Marks guests at **LOVE** (Columbia Mills, Sir John Rogerson's Quay. 11-late. £5).
INVERNESS: HIGHLANDER The Railway Club. 01382-451-427. 9-1am. Glamorous Hooligan and DJ Steve Dell.
LEEDS: HAYWIRE Mex, 2 Call Lane. 0113-266-1292. 9-2am. £5/£4. Nik Detnon and Daz Quayle host a night of the finest in deep electronic cuts.
LONDON: ANIMAL HOUSE Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Animal House celebrate their first birthday with Steve Lee and former residents Chris & James... Fabio, Bukem and Kemistry & Storm are at **SPEED** (Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5)... Trill, Lulu, Tantra, Emma, Toy and Charlotte are at **MEGATRIPOLIS** (Heaven, The Arches, Villiers St, WC2. 0181-960-0030. 8.30-3.30am. £7)... Call **SOLO** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6) for details of tonight's five-hour set.
NOTTINGHAM: ASK YER DAD Deluxe, 22 James St. 0115-947-4819. 9.30-2.30am. £3. Derrick Carter, Ian Tathan and Dave Congrove... Lenny Fontana guests at **THE GARAGE** (The House, 169 Huntington St. 0115-956-5324. 10-2am. £3/£2.50) with Jon Of The Wicked Bitches, Matt Wolfe and Dave Granthum.
PONTYPRIDD: TOUR OF WALES University Of Glamorgan Student Union. 01222-222-915. 7.30pm-12.30am. £5. Craig Bartlett, Dave Jones and Dylan Rees.
SOUTHAMPTON: SQUEEZE Jolly's Club, Chapel St. £5. Seb Fontaine joins John Cawtouris, John Boswell, JR Woodward and DJ Storm.
SUNDERLAND: UP YER RONSON SOUNDTRACK TOUR University Of Sunderland. 0113-244-5521. Allister Whitehead, Craig Campbell and Marshall.
YORK: THE SOUND EDUCATION TOUR York University. 01904-433-723. £8. With Tom Wainwright, Bobby Langley and a PA from Love To Infinity.

Friday November 17

ABERDEEN: THINK AGAIN The Pelican Club, Hotel Metro, Market St. 01224-585-667. 10-2am. Glamorous Hooligan and Titch.
BALDOCK: PROMISED LAND Tudor Oaks, Just off N1, Northbound. 0146-268-0670. 9-late. £6. Swan-E, Ian Charles and Phil Down.
BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £5. With Owen Owens... Universal Sound appear live on stage at **SPACEHOPPER** (Que Club, Corporation St. 0121-212-0770. 10-6.30am. £8/£7) with Man Made Man, Tsuyoshi and Hayden spinning.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Paul Daley, Andy Mac and Steve Murray... Ariel and The Two Johns are at **RED** (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7).
BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Blu Peter, Gayle San, Ian Wilkie and Jody.
CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6. Paul Oakenfold joins Russ K Klass and Phil Cooper.
COVENTRY: CRAZY DAISY's Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. Jules and Jay-G.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £6. Craig Campell, Timm and Laurie.
DOVER: THE FEEL GOOD FACTOR Legends Nightclub, New St. 01304-225-555. 9-2am. Dominic Moir and Timo.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6. With Johnny Moy and Billy Scurry.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Meikle and McMillan... Gareth Sommerville is 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. Judge Jules and Rob Scott... Trevor Rockliffe plays at **FETISH** (The Venue, 18 West St. 01432-382-724. 9-2am. £5) alongside Simon Spencer.
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 10-4am. £8. Stress Records hit Hull with Chris & James, Claudio Coccolutto, T erry and Richie.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Stomp and Errol D.
LANCASTER: THE SOUND EDUCATION TOUR Sugar House. 0113-244-4900. £12. Robert Owens, Bobby Langley, Tom Wainwright and Love To Infinity.
LEEDS: UP YER RONSON Pleasure Rooms, Marrion St. 01132-445-521. 10-4am. £9/£7. Allister Whitehead, Marshall, Andy Ward, Neil Metzner and Paul Murray... EASE resides at **HEADZ CLUB** (Mex, 2a Call Lane. 0113-242-8522. 9.30-2.30am. £5/£4) with Wayne Sealey.
LONDON: OPEN ALL HOURS Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12. Jim Masters is joined by Mr C at 4am... Dave Clarke, CJ Bolland, Dave Angel, Phil Perry, Fabio Paras, Justin Robertson and Serotina all play at **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9)... Zammo joins Tall Paul, Lottie and Darren Stokes at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Steve Lee, Scorpio and Danny Keith... John Kelly and Luke Neville are at **GLITTERATI** (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10) with Dave Dublin... Nancy Noise plays with Nicky Holloway at **THE VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Keith Abbey and Dodge keep the beats fat and funky at the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Blu Peter, Mrs Woods, Princess Julia, Steve Young and Steven React are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 10-3am. £8)... Marvin Conners, Harvey and Dan Clarke guest at **HANKY PANKY** (SW1 Club, 191 Victoria St. SW1. 0171-734-4152. 10.30-6am. £10) with Roy The Roach.

DJ PROFILE

New York's DJ KEOKI takes a bow

WHERE AND WHEN WERE YOU BORN?
In Hawaii a very long time ago. I'm as old as the hills.
HOW DID YOU START DJING?
I left Hawaii 10 years ago for Los Angeles. I absolutely hated it there and swiftly moved on to New York. I wanted to travel so I worked for an airline for a while, but I only made $2 an hour so I got a job as a busboy at a club called Danceteria. The guy who ran it knew I didn't want to be a busboy. He figured out I could play records so he had me DJ at private parties. I had an incredibly eclectic set of records, from Frank Sinatra to New Wave to really bizarre music. People really liked what I played and I made a lot of cool friends. After that, I began playing acid house at World on Wednesdays. We used to have to lock people inside so the police wouldn't see what was going on and close the place down.
HOW WOULD YOU DESCRIBE YOUR DJ SOUND?
You can't label what I play. I drop all different types of records. I play lots of breaks and trancey elements and a lot of vocals, then occasionally I do the opposite and don't play any vocals at all.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?
The "Saturday Night Fever" album. It was Christmas, I was looking through my parents' closet and saw they'd also bought it for me, but I didn't tell them I'd already bought it. It was pretty cool of them to realise I'd want it.
AND THE LAST?
I don't buy many records as I get loads of promos, but I had to have "Cube 40" by Jammin Unit & Bizz OD on Temple Records, a New York label, so I bought that.
WHAT CHANGES WOULD YOU MAKE TO THE DJ SCENE?
I don't like the attitude that many DJs have these days. It's very egocentric. A DJ should be like the Pied Piper – hypnotic. When I first went to New York, I was a DJ groupie at Danceteria and they always had nice attitudes. It's not like that now, which makes me sad. If any changes should be made it should be hypnotic love for all!
WHAT ARE YOUR STRENGTHS AND WEAKNESSES?
My strengths lie in the fact that I don't like to be redundant. I always strive to be interesting and different. I don't follow DJ charts, if anything I look at them to see what not to buy. My weakness is perhaps I should buy more records.
WHO ARE YOUR FAVOURITE DJS?
Taylor from LA, Jeno from San Francisco, On-E from New York and Rad Rice from London.
AND YOUR FAVOURITE CLUBS?
Disco 2000 at the Limelight in New York, Simons at Gainsville in Florida and Mr C's club in London. I really like Mr C and I love all the Plink Plonk records.
WHAT NEXT FOR KEOKI?
As a DJ I like to communicate with people and producing records is my next step. I'm going to produce an incredible dance record and find the message I know I have inside me. My first EP comes out on Moonshine soon and I sing on it. I've always wanted to put my voice on record. My vocal influences are all from punk rock so I have an angry, raspy voice, but the lyrics aren't angry.

The Magical World of

FANTASY ISLAND

NEW YEARS EVE
31st DECEMBER 1995
6:00PM - 7:00AM (13 HRS)

NEW YEARS EVE
31st DECEMBER 1995
6:00PM - 7:00AM (13 HRS)

THE ULTIMATE NEW YEARS EVE ALL NIGHT PARTY

Nine seperate arenas - 70 DJ's - 2 live bands - 10,000 capacity - all in dooors.
At the Fantasy Island indoor themed resort, Ingoldmells, Skegness, Lincolnshire.

On New Years Eve, the Active Corporation, based at Skegness are putting on the biggest ever indoor all night celebration of Dance Music. The party will run for a staggering 13 hours through the night, in nine seperate dance arenas which are licenced for 10,000 people.
Nothing indoors on this vast scale has ever been staged outside London.
The nine arenas are situated in the amazing £25 million Fantasy Island indoor themed park. The only way to describe this is an indoor DISNEYLAND covering 6.5 acres, all under cover, with heating and air conditioning for maximum comfort.
The main arena is the 120 ft high, glass pyramid with its blue lagoon, mountains, waterfalls and maze of caves such a venue is only comparable to the KU IN IBIZA. The other eight arenas have all got their own individual theme and are all connected to each other for easy access.
On New Years Eve the vast complex will have open for your total enjoyment: licenced bars, Cafés, Burger King, Pizza Hut, amusement arcades, amazing indoor and outside fairground with some rides exclusive to Fantasy Island like the amazing Imax Simulator one of only two in the world which will take you on a trip of a lifetime. All these will be open through the whole 13 hours of the night.
There will also be various cloakrooms, first aid centre manned by Y.A.P. and St. Johns, lots of plush toilets scattered all over the complex including full disabled toilets and lifts to all levels. The car parks are all fully floodlit and will be patrolled by the complex security.
The security inside will be our own friendly security who are looking forward to having an enjoyable night just like you.
There will also be two VIP arenas and lots of amazing themed arenas for you to sit and relax in through the night, while you see the new year in.
Everything a clubber could ever want at a big New Years Eve party is here.
Well, that only leaves us to say come and be a part of the greatest New Years Eve all night party of all time, and now for the just as amazing DJ line ups.

CARL COX & ULTIMATE
PRESENTS
CJ BOLLAND
CRAIG WALSH
TREVOR ROCKLIFFE
DAZ SAUND
ALSO WARMING UP THE NIGHT
FERGUS • M ZONE
KRISS KING
AND A VERY LARGE SPECIAL GUEST

THE PLEASUREDOME
PRESENTS
DOUGAL • SLIPMATT
EASYGROOVE
VIBES • RATTY
SS • VINYL JUNKIE
FERGUS • RUSH • STOMP
MARIE CHANTEL
JAMMIN
+ MC's

FORMATION RECORDS
PRESENTS
HARDSTEP, DRUM + BASS & JUNGLE
GROOVERIDER
NICKY BLACKMARKET
DONOVAN "BAD BOY" SMITH
SS • HYPER • WHITEY
L DOUBLE • MENTAL POWER
TEKNIQ • SOUND
WARREN G + GUEST MC's

VIBALITE PRESENTS
LOMAS
BRISK • RATTY
SEDUCTION
FORCE + EVOLUTION
PILGRIM • G.E. REAL
FAT CONTROLLER
EASY D • RUSH • PENFOLD
PAUL O • RUSH
+ MC's

SPECIAL THANKS TO MUZIK AND mixmag

RESPECT DUE TO M8 AND ETERNITY

JOURNEYS BY DJ's
PRESENTS
JAY CHAPPELL
CHANDRIKA
TOMISLAV
SPECIAL GUEST
FARLEY
JACKMASTER FUNK
DANIELLE DAVOLI
ALSO WARMING UP THE NIGHT
GORDON BLYTH
CARA G

SUPERB TURBO SOUND SYSTEMS IN EACH VENUE

SHAPECHANGER PRESENTS
ALTERED STATES
VARIOUS DJ's FROM THE OTHER ARENAS
PLAYING ALTERNATIVE SETS
NORTHERN SOUL, RARE GROOVE
JAZZ FUNK, 70's DISCO
SWING, FUTURIST, ELECTRO
PREPARE TO BE SHOCKED
DJ's: PAT SCOTT
SIMON PLASKITT

Creme de la Creme
Presents
SASHA
TBC
THE BEAT FOUNDATION
"LIVE" WITH BIG C
DAVE VALENTINE
PAUL KANE • PAUL WOODS
PHIL SAGAR • STEVE BUTLER
WARMING UP THE NIGHT
CHRISTIAN JOHNSON • BOGEY
AND TANNY

LIGHTS, DECOR AND THEMEING TO THE MAX

CHILL OUT!
THE BOOKHOUSE BOYS "LIVE"
FEATURING obO
ABSTRACT LIQUID SLO MO BEATS
WITH LIVE INSTRUMENTATION
TO SLIDE AND CURL TO

FATHER TYME
PRESENTS
BACK TO '88 - '92
LES SAMMS • RALPH EP
SEAN E SMITH
CHINNY • JAMES ARTHUR
MERV • STEVIE B
DEAN MALTBY
BARNY B • TOPGROOVE
ALSO SPECIAL GUEST DJ's

STRICTLY NO ENTRY AFTER 11:30PM WITH OR WITHOUT TICKETS

STRICTLY NO ENTRY AFTER 11:30PM WITH OR WITHOUT TICKETS

MORE MAJOR NAMED DJ's TO BE ADDED TO FINAL LISTINGS

TICKETS £27 + BOOKING FEE

TICKET RELEASE DATE 10TH NOVEMBER AVAILABLE FROM ALL MAJOR TICKET OUTLETS. SEE MAIN FLYER FOR DETAILS / CREDIT CARD BOOKINGS THROUGH CAVANDISH TRAVEL 0113 244 2999 (16 LINES)
GUEST LIST APPLICATIONS TO BE FAXED NO LATER THAN DECEMBER 16TH 01754 610414 (NO PHONE CALLS) SUCCESSFUL APPLICANTS WILL BE NOTIFIED
INFO LINES: 01754 610414 - 01754 610316 - 0374 677704 - 0374 941091 / OFFICE HOURS 11:00AM - 5:00PM

MC's APPEARING TONIGHT
WARREN G • NATZ • PETA PAN
STORM • MAGIKA • J D WALKER
CHARLIE B • DESTRUCTION • RUSH

SETS OF STEEL

Full listings from Radio One's Essential Mix Saturdays midnight-2am

7 October

A GUY CALLED GERALD

Part One: Sharon Forrester - "Love Inside" (London). F.B.D. - "Just Visiting Mars" (Outstanding). Lemon D - "Jah Love" (Conqueror). Tom & Jerry - "On and On" (Reinforced). Tek 9 - "Jus a Likkle Sumton" (Reinforced). Nookie - "Only You" (Reinforced). 2-G's - "Energy (Juicebox). Internal Affairs - "In My Soul" (Reinforced). Metalheads - "Angel" (Metalheads). Goldie - "VIP Riders Ghost" (Metalheads). Wax Doctor "Kid Caprice" (Metalheads). Source Direct - "Fabric Sourse" (Sourse Direct). Wax Doctor - "Atmosphere Funk" (Talkin Loud). The Ballistic Bros - "I'll Fly Away" (Junior Boys Own). Manix - "Intelligent Houdds" (Reinforced).

Part Two: Cold Mission - "20 Below Zero" (Reinforced). A Guy Called Gerald - "Darker Than I Should Be" (Juicebox). A Guy Called Gerald - "The Glock" (Juicebox). A Guy Called Gerald - "Finley's Rainbow" (Juicebox). The Summit - "Project X" (Summit). A Guy Called Gerald - "Heckle and Kosh" (Juicebox). The Guyver - "Deep Cover" (Reinforced). Magistrate - "Tell Me" (Intalective). Neil Trix - "She's So" (F.B.D.). Rufage Crew - "Menace" (Reinforced). Primary Source - "Everyone's A Gangsta" (Reinforced). Amen Reprise (W/L). Cold Mission - "Comin On Strong" (Reinforced). A Guy Called Gerald - "Sunshine" (Juicebox).

15 October

DANNY RAMPLING (live from Cream, Liverpool)

Part One: Monie - "Stand Up" (A&M). Alcatraz - "Give Me Love" (Yoshi Toshi Records). Shiva - "Freedom" (ffrr). Faithless - "Insomnia" (Cheeky Records). "Sea Of Passion" (W/L). Cajmere - "Horny" (Cajual). Chazz - "A Mover Ia Colita" (Arista). Indica - "Labia" (Movin Melodies). Outline - "Chinese Juice" (Boom). Phantom - "Control" (Network). The Man With No Name - "Floor Essence" (Perfecto). The Infinity Project - "Stimuli" (Perfecto). Boss - "Congo" (Cool Tempo).

PETE TONG

Part Two: Absolute US feat Suzanne Palmer - "I Believe" (Tribal UK). Oleta Adams - "Rhythm of Life" (Fontana). Plux - "Over and Over" (WT Records). Lisa Marie Experience - "Keep On Jumpin" (J Beat). Ken Doh - "Naka Saki" (W/L). Size 9 - "I Am Ready" (Virgin). Josh Wink - "Higher State Of Consciousness" (Manifesto). Utah Saints - "Star" (Acetate). The Ethics - "La Luna" (Virgin). Crescendo - "Are You Out There" (ffrr). DJ Misjah & DJ Tim - "Access" (X Trax).

22 October

DJ CAMACHO

Part One: Kim Mazelle - "Taste my Love" (Demo Tape). Michael Jackson - "You Are Not Alone" (Epic). Frankie Knuckles - "Wadda U Want" (Virgin). Ruffneck feat. Yavahn - "Everybody Be Somebody" (Maw Records). Terence Trent D'Arby - "Surrender" (Columbia). Robert Owens - "Was I Here Before (Remix)" (Demo Tape). Mike Delgado - "Jazzworks"| (Moonroof). Gary L/Joey Washington - "Close The Door" (Tape). Todd Terry - "Unreleased and Project part 7" (test pressing). Roger S. - "Get High" (Strictly Rhythm). Michael Watford - "I Am What I Am (Remix)" (Tape). Ovonn - "Flutes" (Emotive). Barbara Tucker - "Stay Together" (Positiva).

Part Two: Matt Wood - "I Found You" (Wake Up). 280 West - "Lift Him Up" (Tape). Urban Knights - "Chillin" (MCA). Rosie Gains "I Want You (Hippy Mix)" (Motown). Kiata - "You Make Me Sing" (Soiree). M&S feat Jaya Ella Ruth - "Keep On " (Public Demand). Blaze - "Moonwalk" (Funkie People). Alexander Hope - "Fly Away" (Tape). On Party - "Gone" (Phuture Trax). PR008 - "Prayer Over Pressure" (Tape). Libre Foundation feat Kelly SAE - "Weekend" (Z). Diana Ross - "Love Hangover (Dave Lee Remix)" (Tape). Lex - "Do The Flex" (Coko). Michael Tarone - "Dont Let Life Get U Down" (Suckers Need a Bass).

Rob Blake and Spencer Broughton host **SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £7/£5)**... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech play uplifting house at **PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-582-0800. 10-6am. £10)**... Dodge, Alex Baby, Femi Fem and Sam B all take to the decks in **ROTATION (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8).**

LUTON: JOY The Zone, Gordon St. 01582-458-750. 9.30-3am. £3. Wild Colour perform live with Jeff Keenan and Martin Deacon.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-950-4215. 10-3am. £6. Robert Hood and James Holroyd... Danny Tenaglia is expected to make a special appearance at **SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6)** alongside Nipper and Pete Robinson. But don't hold your breath... Nev Johnson and Griff play house at **HOLY CITY ZOO (York St, All Saints Park. 0161-273-7467. £5).**

MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £6. Graeme Park, Nick Rogers and Duncan Betts.

NEWCASTLE: NICE Planet Earth, Low Friars St. 0191-232-5244. 10-2am. £6/£5. Jon Pleased Wimmin, Skev and Hans.

NOTTINGHAM: CAFE LATINO The House, 169 Huntington St. 0115-956-5324. 10-late. John Kelly and Angels Of Life.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart.

PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North, Jamie and Jon Roland.

READING: THE FULL MONTY The Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. Billy Nasty, Norman Jay, Jaye MacKenzie, Tony Belamy and Timmy John.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. 8am. Nancy Noise, Colin Hudd, Ricky Stone, Tony Grimley, Gareth Cooke, Steve Johnson and Mark French.

SHEFFIELD: RISE Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 10-4am. £9/£7. Miss Moneypennys on tour with Al MacKenzie, Jim "Shaft" Ryan, Dino, Andy Clarke and Luvdup... Allister Whitehead joins Buckley at **STEEL (Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8).**

STAFFORD: SWOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Dave Seaman and Angel.

STOKE: SIN CITY The Academy, 20 Glass St, Hanley. 01782-410-733. 9-3am. £6/£5. Hippie Torrales, Sanjay and John Taylor.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-2968. 9-3am. £6. Billy Nasty and David Menace.

WIGAN: DREAM Wigan Pier. 01942-230-769. 8-2am. Malcolm Charles, Lee Turner and Cris Platt.

WINDSOR: FRENCHIES Mirage, William St. 01276-678-742. Nicky Burnell and a PA from Jinny.

WOLVERHAMPTON: PIMP Picassos, 34-36 Broad St. 01902-711-619. 9.30-2am. £4. The Fabulous Hutchinson Brothers.

Saturday November 18

BASILDON: HEAVEN ON EARTH Raquels, Market Pavement. 0956-457-546. 10.30-late. £3. Fabio, Lennox, Da Full Vibe, DJ EFF and Danni Murray.

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Jon Pleased Wimmin, Colin Dread, DJ Dick and Bowen... Andy Weatherall and John Kelly guest at **WOBBLE (Venue, Branston St. 0121-233-0339. 11-7am)** with Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Scott Bond is at **REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)**... And also at **MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).**

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £9. With Allistair Whitehead, Dean Bell and Rick Bonetti on the decks.

BRADFORD: DUBSHACK Windsor Baths, 11 Great Horton Rd. 0113-279-3045. 9-4am. £10. Holding over 2,000 people, this is possibly the biggest drum 'n' bass event to date in the north of England. And one of the best, if this line-up is anything to go by: Grooverider, Jumpin' Jack Frost, Regulate (aka Dillinger), L-Double (Flex Records), Mowgli, EFX and a rare appearance from Steve Gurley from Rogue Unit. The Dubshack Consortium play live. Bassman, Pain and D Bo Genaral are MCing.

BRIGHTON: GLAMOUROUS Escape,10 Marine Parade. 01273-606-906. 10-2am. £6.50. Jon Da Silva, Marcus Saunderson and Paul Clarke... Steve Lee visits **GO IT GIRL (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50).**

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 01272-426-193. 9.30-6am. £9. CJ Mackintosh, Gordon Kaye and Jim "Shaft" Ryan... DJ Style, Mistri & Wile Up, Mr Mention and special guests DJ Lynx and Digz spin at **RADIO CLASH PART 2 (Malcolm X Centre, 141 City Rd. 10-late. £8).**

BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8. Ian Ossia, Paul Taylor and Big Danny.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 9-2am. £7.50/£6. Seb Fontaine, Jonny Dangerously, JFK and Tee Smith.

COVENTRY: SMILE Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. With Jules and Jay-G.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Farley "Jackmaster" Funk, Jon Pleased Wimmin along with Pete & Russel.

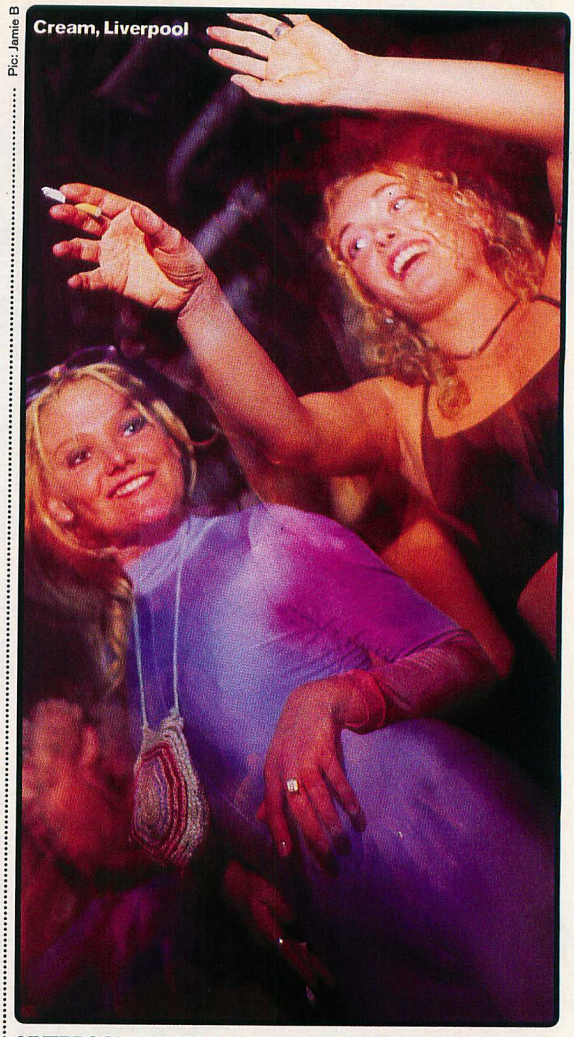
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Dave Clarke guests with Billy Scurry.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Gareth Sommerville and Dave Brown.

GLASGOW: SUB CLUB 22 Jamaica St. 0141-248-4600. 11-3am. £8. Harri, Dominic and Oscar.

HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. 10-4am. £8. Chris & James, Phil Sagar, Asa, Jonni B and Mark Wilkinson.

LEEDS: THE ORBIT After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8. Neil Landstrumm, The Advent, Mark Turner and Nigel Walker... Ralph Lawson and Huggy are at **BACK TO BASICS (Pleasure Rooms, Marrion St. 01132-449-474. 10-6am)**... Dave Lambert from Positiva joins Anne Savage at **HAPPY (Music Factory, 174 Briggate. 0113-255-0439. 9-4am. £8)**... Noel Lambrosa and TWA are at **VAGUE (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9)**... Carl Bedford invites Mark Turner and Kev Wharton from Thank Fuck It's Friday to **MEX (Mex, 2a Call Lane. 0113-242-8522. 7.30-3am. £4).**


Cream, Liverpool

Pic: Jamie B

LIVERPOOL: VOODOO Le Bateau. 62 Duke St. 0151-727-1388. 9-2am. £6. Jeff Mills, Skitch, Andy Nicholson, Secret Weapon and Steve Shiels... Paul Oakenfold is at **CREAM (Nation, Wolstenholme Square. 0151-709-1693. 9-2am. £8)** with Justin Robertson, Andy Carroll, James Barton and Paul Bleasedale.

LONDON: RENAISSANCE The Cross, Kings Cross Goods Yard, York Way, N1. 01782-717-871. 10-6am. £15. Fathers Of Sound, John Digweed and Dave Seaman... Eric Miller is at **PRESSURE ZONE (Mars, 12 Sutton Row, W1. 0171-287-0503. 10-6am. £10)** with Tony Montana, Danny Lobo and Chester... Call **RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-9am. £15)** for details of the finest house DJs around... Jeremy Healy, Brandon Block and Laurence Nelson are joined by the excellent Zammo, Keld Tholstrup and James Mac are at **CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12)**... K Klass and Miss Barbie are at **BLISS (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12/£10)** with Phil Mison and Von... Nancy Noise guests 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... Patrick Forge, Damien Laraz and Black Widow are at **JAZZ GOES POP (Turnmills. Turnmill St, EC1. 0171-498-6042. 10.30-3am. £5)**... And **TRADE (Turnmills, Turnmill St, EC1. 0171-250-3409. 3am-noon. £10)** continues with Alan Thompson, Tony DeVit, Tall Paul and Malcolm Duffy... **THE LEISURE LOUNGE (121 Holborn, WC2. 0171-242-1345. 10-6am. £12)** is still going strong with Andy Morris at the helm... Nicky Holloway and Chris Good spin at **VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)**... Barney York is at **SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)** with Keith Fielder, Paul Tibbs and Russ Cox... Luv Dup, Jon Marsh, Nancy Noise, Phil Perry, Mrs Woods, The Fabulous Hutchinson Brothers, Von, Danny Slade and Rory O'More all scheduled to appear at **UNITED KINGDOM (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £12/£10)**... Micky Finn, Kenny Ken, Darren Jay, Randall and Fearless reside at **AWOL (SW1 Club, 191 Victoria St SW1. 0171-613-4770.10-6am. £12/£10)**... Sister Bliss, Kelvin Andrews and LuvDup are at **INDEPENDANCE (EC1 Club, Farringdon Rd, EC1. 0171-242-1571. 9-6am. £12/£10)** with Miss Barbie and Paul Kelly... Seb Fontaine, Brandon Block and Luke Neville are at **MALIBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-5am. £12)**... The Bump And Hustle Boys return to **GARAGE CITY (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £10)** with Aydin, Bobbi & Steve, Chrissy T, Rude Boy Rupert and Brian Tappert from Urban Blues Project... Craig Dimech, Nancy Noise and Andy Morris play **THE SATELLITE CLUB (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10).** Bobby and Steve from The Zoo Experience are in the Garage room... Tall Paul, Craig Jenson, Luke Neville and Ben & Andy man the decks at **VANITY FAYRE (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)**...

Kiss 100FM host **IN THE NAME OF HOUSE (Club UN, High Rd, Tottenham, N17. 10-6am)**... And watch out for Dimitri from Dee-Lite at Mr C's The End nightclub.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. £6. Alex P, Athos, Dan Smith and The Boot Boys.

MANCHESTER: HOLY CITY ZOO York St, All Saints Park. 0161-273-7467. £8. Ralphi Rosario, Robin Curly and Planet Janet... Graeme Park is at **THE HACIENDA (Whitworth St. 0161-236-5051. 9.30-3am. £13)** with Tom Wainwright and Dick Johnson... Judge Jules and John Kelly spin at **GOLDEN (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9.30-3am. £10/£8)** with Kelvin Andrews and Dean Wilson... Nipper and Kenny Grogan host The Revival Session at **LIFE (Bowlers, Longbridge Rd. 0345-573-521. 8-late. £12).**

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Junior Boys Own Party with Farley & Heller, Rocky & Diesel, Darren Price and Scott & Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Jeremy Healy, Al Mackenzie, Timm and Laurie, Ossie and Jonathan.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin & Wilba.

PERTH: TORQUE Club V. 01738-443-788. 8-1am. £3. Mark Burns, Colin Hasson and Kenny McGoff.

PRESTON: ZONE The Dance Factory, Aquaduct St. 01772-885-799. 8-2am. Andy Pendle, Dave Taylor, Andrew Dean, Ollie McCluskey, Kev Lewis and MC's.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Benji Candelario, Alister Whitehead and Buckley... Al McKenzie guests at **FORBIDDEN FRUIT (Capitol Nightclub, Matilda St. 0585-201-854. 9-4am. £6/£5).**

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Graham Gold, Si Barry and Martin French.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10. Greg Fenton, Norman Jay, Sanjay, Nick Sheldon, Kirstie McAra and Alex Sparrow.

SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6/£5. Hosted by Paul "Trouble" Anderson.

WINDSOR: HOUSE OF WINDSOR Mirage, William St. 01276-678-742. 10-6am. Gayle San, D'Julz, Sister Bliss and Nick Norman.

WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-4am. £12. Call for guest details... Dave Angel, Christian Vogel and Nathon Gregory spin at **ATOMIC JAM (Palamola Banqueting Suite, 34-36 Broad St. 01902-711-619. 8.30-2am. £5.50)** with The Atmospheric Being performing live on stage.

Sunday November 19

GLASGOW: VIOD Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am. £6. Claude Young and Dan Brown... Harri plays at **LUSH (Voodoo Room, Cambridge St. 0141-332-3437. 10-3am. £5).**

LEEDS: SUNDAY SERVICE Mex, 2a Call Lane. 0113-242-8522. 7pm-midnight. £4. Simon Scott.

LONDON: SPREAD LOVE PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7. The kind of sounds you'd normally expect in the deepest New York house clubs... John Carter and Richard Fearless are at **SOCIAL-ISM Smithfields, 334-338 Central Markets, Farringdon St, EC1. £4)**... Goldie presents **METALHEADZ' BLUE SUNDAYS (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £5)**.. Nick James is at **STRUTT (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6)**... Blu Peter, Mrs Woods, Hugo and guests play **FF (Turnmills, 63b Clarkenwell St. 0171-250-3409. 9-6am. £8/£5)** to a hot and sweaty gay crowd... MK Ultra, Xavier and The Kenosha Kid are at **THE RUMPUS ROOM (The Albany, Great Portland St. 7-12am. £3)**... Princess Julia resides at **QUEER NATION (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5).** Bring back Luke Howard! The capital needs this man.

MANCHESTER: VERSIVO The Roadhouse, 8-10 Newton St. 0161-766-3926. 7-12am. £2. Autechre play live with Rob Hall, Andy Maddocks and Mike Williamson.

SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Words can't describe how very special today will be. Full Circle has always been at the cutting edge of contemporary house music and this event will be no exception. Today is important because Jeff Mills is so fierce, one can only chuckle at the thought of hearing him play the middle of a peaceful Sunday afternoon. Phil Perry "warms" up.

Monday November 20

BRIGHTON: CHECKPOINT CHARLIE Zap, Old Ship Beach. 01273-821-588. Jon Pleased Wimmin, Billy Nasty, Richard Ford, Stripe and Pierre... Tom Wainwright, Robert Owens and Bobby Langley are on **THE SOUND EDUCATION TOUR (The Event. 01273-708-888. £3)** with Love To Infinity and Mone on stage.

DUBLIN: LOUNGIN' THE TEMPLE OF SOUND Ormand Quay. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Adife Nic Canna.

LONDON: THAT'S HOW IT IS Bar Rhumba, Shaftesbury Avenue, W1. 0171-837-2152. Till 3am. James Lavelle, Ben Wilcox and Gilles Peterson... Jim Masters invites the world's finest DJs to open their hearts on the decks at **CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)**... Phil Brill and DJ Alice play at **CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)**... Nicky Holloway and Paul Harris keep the drinkers happy at **WORLD RECESSION (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5)**... Live roots and reggae can be heard at **CLUB JAMIN (WKD 18, Kentish Town Rd, NW1. 0171-402-5042. 9-2am. £5).**

Tuesday November 21

BIRMINGHAM: NO BITCHIN' Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £4/£3. Patrick Smoove and James Larock.

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. Nick Rapaccioli from Atlas Records and Fabio Paras... Femi, Ben, Pete and Felix Parker are at **BITCHES BREW (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).**

TEESIDE: UP YER RONSON SOUNDTRACK TOUR University Of Teeside. 0113-244-5521. Jeremy Healy, Allister Whitehead and Marshall.

Wednesday November 22

BATH: DIG THE NEW BREED Moles Club, George St. 0378-355-426. Andy Smith from Portishead and Gerard.

BIRMINGHAM: FREESTYLE JBs Nightclub, Damson Parkway, Solihull. 8-2am. £2. John-Paul and Adele.

BRIGHTON: LEGENDS OF THE DARK BLACK Zap, Old Ship Beach. 01273-821-588. 10-2am. £5/£4. Jungle night with A Guy Called Gerald.

BRISTOL: HEAVENLY Lakota, 6 Upper York St. 0117-942-6297. 9.30-4am. £4/£3. Paul Harris.

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson hosts **THE LOFT (HQ, West Yard, NW1. 0171-813-5266. 9.30-3am. £5)**... Nick Holder guests at **SPACE (Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. 10-3am. £5/£3)** 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)**... Chris H plays at **GIVE IT A SUCK!! (GC2 196 Piccadilly. W1. 0973-328-152. 10-3am. £4/£3)** with residents Jon Nelson and Richard Taylor... Nick Dare hosts **OVERSEXED (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3am. £5)** with guests

NORTHUMBRIA: UP YER RONSON SOUNDTRACK TOUR University Of Northumbria. 0113-244-5521. With Jeremy Healy, Alex P and Marshall on the decks.

SHEFFIELD: THE SOUND EDUCATION TOUR The Music Factory. 0113-242-7845. £5/£4. Robert Owens, Bobby Langley and Love To Infinity.

Thursday November 23

BATH: GORGEOUS Hub Club. 0225-425-376. 9-2am. £5. Dave Seaman, Robin & Mike and Gerard from Dig The New Breed.

DUBLIN: LIVIN' LARGE Temple Of Sound, Ormond Quay. 00-3531-872-1811. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall reside... Colin Daly is at **LOVE (Columbia Mills, Sir John Rogerson's Quay. 11-late. £5).**

LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, Bukem and Kemistry & Storm... Jon Nelson joins Steve Lee at **ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5/£4)**... Colin Dale, Colin Favor and Craig Thomas spin at **CONTINUUM (EC1 Club, Farringdon Rd, EC1. 0171-242-1571. 10-6am)**... Shamanarchy host **MEGATRIPOLIS (Heaven, The Arches, Villiers St, WC2. 0181-960-0030. 8.30-3.30am. £7),** where a Natural Ecstasy Dance Workshop will be taking place.

NOTTINGHAM: THE GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Victor Simonelli, Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe... Ian Tatham resides at **ASK YER DAD (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. £3).**

READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Sister Bliss, Richard Ford, Pierre and Stripe host a Distinctive night.

SOUTHAMPTON: SQUEEZE Jolly's Club, Chapel St. £5. Phil Perry joins John Boswell, Woodward, Hywell and DJ Storm.

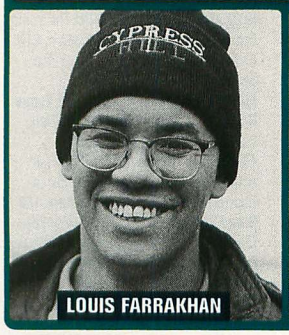
Friday November 24

BALDOCK: PROMISED LAND Tudor Oaks, Just off N1, Northbound. 9-late. £6. Darren McCarthy, Deano and Phil Down.

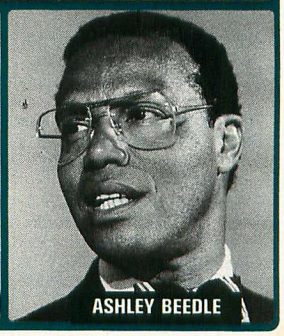
BIRMINGHAM: SLAG Steering Wheel, Wrottesley St. 0121-415-4313. Owen Owens and local DJs only. Respect due for a strong DJ policy which will ultimately work in their favour. As proved at the firing Muzik night last month.

DOUBLE EGG

As suggested by The General (aka Terry Farley)



LOUIS FARRAKHAN


ASHLEY BEEDLE

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Chad Jackson, Andy Mac and Steve Murry... Tony DeVit is at **RED (Zap, Old Ship Beach. 01273-821-588. 10.30-5am. £7).**

BRISTOL: TEMPTATION Lakota, 6 Upper York St. 0117-942-6208. 9.30-4am. Dave Angel, Tasha, Jody, Ian Wilkie and Leon Alexander.

CHESTER: SWEET Blimpers, City Rd. 01244-343-781. 9.30-2am. £6/£5 members. Al Mackenzie, Russ K Klass and Phil Cooper.

COVENTRY: CRAZY DAISY'S Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. Scott Bond, Jules and Jay-G.

DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £5. Timm and Laurie and guest Lisa Loud.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1811. 10.30-late. £6/£5. Residents Johnny Moy and Billy Scurry.

EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.

GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 10.30-3am. £6. Stuart McMillan and Orde Miekle... Gareth Sommerville is in **THE YARD (Sub Club, 22 Jamaica St. 0141-248-4600. 10-3am).**

HASTINGS: DANGEROUS Hastings Pier. 01424-424-188. 10-7am. First birthday celebrations with Grooverider, LTJ Bukem, Roni Size, JJ Frost, Mickey Finn, Kenny Ken, DJ SS, Ray Keith, MC Dett, Stevie Hyper, Fearless, Conrad and Warren G.

HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Resident Darren Price (but not *the* Darren Price)... Daz Saund has a **FETISH (The Venue, 18 West St. 01432-382-724.9-2am. £5).**

HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-4am. £8/£7. Tom Wainwright, Christian Woodyatt, John Lancaster, Richie, Marianne and Terry.

KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Stomp and Errol D.

LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Jeremy Healy, Brandon Block, Marshall, Andy Ward, Neil Metzner and Paul Murray... EASE hosts the **HEADZ CLUB (Mex, 2a Call Lane. 0113-242-8522. 9.30-2.30am. £5/£4)** with Wayne Sealey.

LIVERPOOL: FULL ON PRESENTS "THE HACIENDA" Nation, Wolstenholme Sq. 0151-709-1693. 10-6am. £10. Carl Cox, Graeme Park, Tom Wainwright, Jon Dasilva, Bobby Langly, Jeremy Healy, Andy Carroll and James Barton.

LONDON: FLAVOUR The End, West Central St, WC1. 0171-379-4770. 10-7am. Chez Damier, Terry Francis, Kendrix, Unique, Jasper The Vinyl Junkie, Martin Mad Hatter and Rhythm & Business... Terry Marks, Joel Xavier and Nick Hook are at **WHOOP IT UP! (Gardening Club, The Piazza, Covent Garden, WC2. 0181-875-0385. 10.30.-5am. £8)** with Mark Moore... Lottie resides at **THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)** with Nicky Holloway, Tall Paul, Darren Stokes and Steve Lee... Craig Walsh, Daz Saund and Jim Masters are at **OPEN ALL HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12)**... Richie Fingers and Breeze visit **HANKY PANKY (SW1 Club, 191 Victoria St. SW1. 0171-734-4152. 10.30-6am. £10)** with Roy The Roach... Seb Fontaine plays at **GLITTERATI (Cross, Goods Yd, N1. 0171-837-0828. 10.30-4.30am. £10)** alongside Allister Whitehead and Conrad Blane... Frank Lorber, Gayle San and Ribbz play in the Cosmic Cave while Paul Oakenfold, Billy Nasty and Steve Johnson host the Tribal Temple at **FINAL FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11/£9).** The infamous Sugarlump Sound System are in the Shangri-La... Blu Peter, Mrs Woods, Princess Julia, Steve Young and Steven React are at **GARAGE (Heaven, Villiers St, WC2. 0171-839-5210. 10-3am. £8)**... Seb Fontaine guests at **THE VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)** with Nicky Holloway... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech host **PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-582-0800. 10-6am. £10/£7)**... Scott Mac, Frankie Cheeseman and Spencer Broughton get **SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8).** And please change those apalling adverts on Kiss 100FM... Dodge, Alex Baby, Femi Fem and Sam B play at **ROTATION (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8)**... Tony Foxwell, Joby and Johnny Shags Good play sexy uplifting house at **THREE SHREDDED WHEAT (Happy Jax, Arch 5, Shand St, SE1. 0589-035-165. 9-3am. £7).**

LUTON: JOY The Zone, Gordon St. 01582-458-750. 9.30-3am. £3. Paul Bleasedale, Miles Hollway, Jeff Keenan and Martin Deacon.

MANCHESTER: BUGGED OUT Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6. Dave Clarke, Justin Robertson and James Holroyd... Li'l Louis and DJ Duke guest at **SHINE (Hacienda, 11-13 Whitworth St. 0161-236-5051. 9.30-3am. £6)** with Pete Robinson and Dave Rofe in the 5th Man downstairs.

Nev Johnson and Griff reside at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £7). **MANSFIELD: RIPE** The Yard, 61 West Gate. 01623-222-30. 8-2am. £6. Ian Ossia, Craig Campbell, Nick Rogers and Duncan Betts. **NEWCASTLE: NICE** Planet Earth, Low Friars St. 0191-232-5255. 10-2am. £6. Skev & Hans.and Trannies With Attitude host. **PERTH: WILDLIFE** Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart. **PRESTON: CHEEKY MONKEY** 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North, Jamie & Jon Roland. **READING: THE FULL MONTY** The Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. Darren Emerson, Smokin' Jo, Jaye MacKenzie, Tony Belamy and Timmy John. **ROMFORD: MALARKY** Hollywoods, Atlanta Boulevard. 01708-746-289. 9-4am. £8. Renaissance night with Chris & James, Ian Ossia, Nick Warren, Allister Whitehead, Gareth Cooke, Steve Johnson, Kelly Scollard and Tony Grimley. **SHEFFIELD: STEEL** Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Graeme Park and Buckley... Boy George and Sister Bliss guest at **RISE** (Leadmill, 6-7 Leadmill Rd. 0114-275-4500. 10-4am. £8/£6) with Luvdup. **STAFFORD: SWOON** Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Stress Records night with Chris & James and Tom & Jerry Bouthier. **STOKE: SIN CITY** The Academy, 20 Glass St, Hanley. 01782-410-733. 9-3am. £6/£5. Mike E-Bloc, Sanjay and John Taylor. **SWANSEA: THE SOUND EDUCATION TOUR** University Of Wales. 01792-295-485. £7.50. Robert Owens, Bobby Langley and Love To Infinity all play. **SWINDON: THE FRUIT CLUB** Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6/£5. Alex P, LTJ Bukem, Jumpin' Jack Frost and DJ Lee. **WIGAN: DREAM** Wigan Pier. 01942-230-769. 8-2am. Malcolm Charles, Lee Turner, Cris Platt and guests. **WINDSOR: FRENCHIES** Mirage, William St. 01276-678-742. Nicky Burnell. **WOLVERHAMPTON: PIMP** Picassos, 34-36 Broad St. 01902-711-619. 9.30-2am. £4. Mark Moore, Scott Bond and a surprise guest.

Saturday November 25

BASILDON: HEAVEN ON EARTH Raquels, Market Pavement. 0956-457-546. 10.30-late. £3. DJ SS, Lennox, Da Full Vibe and DJ EFF. **BELFAST: RESOLUTION** The Venue, Bruce St. 0126-556-355. 9-1.30am. £10. Boy George with Col Hamilton and Willie Newberry. **BIRMINGHAM: WOBBLE** Venue, Branston St. 0121-233-0339. 11-7am. Luv Dup, Steve Butler, Phil Gifford, Si Long, Matt Skinner and The Lovely Helen... Scott Bond is at **REPUBLICA** (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)... Danny Rampling and Matt Booker play upstairs at **FUN** (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8), Simon Fathead spins dope beats downstairs... Phil Gifford and Si Long are at **WOBBLE** (Venue, Branston St. 0121-233-0339. 11-7am)... The Ryan boys continue to host **MISS MONEYPENNIES** (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50). **BLACKPOOL: FEDERATION** The Main Entrance, Central Promenade. 01253-292-335. £12. Renaissance Club Tour with John Digweed, Ian Ossia, Nigel Dawson, Dean Bell and Rick Bonetti. **BRIGHTON: GLAMOROUS** Escape, 10 Marine Parade. 01273-606-906. 10-2am. £6.50. Danny Rampling, Marcus Saunderson and Paul Clarke... Chris Coco guests at **GO IT GIRL** (Zap, Old Ship Beach. 01273-821-588. 10.30-4am. £7.50).with resident, Eric Powell. **BRISTOL: SATURDAY'S** Lakota, 6 Upper York St. 01272-426-193. 9.30-4am. £9. Russ & Paul from K Klass and Andy Carroll. **BURNLEY: GET LIFTED** Angels, Curzon St. 0128-235-222. 9-2am. £8. John Kelly, Paul Taylor, George Thompson and Matt Bell. **COALVILLE: PASSION** The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 9-2am. £7.50/£6. Daniele Davoli and The Lovely Helen all take to the decks. **COVENTRY: SMILE**: Magic Roundabout, A45 at Stretton-On-Dunsmore. 01203-545-604. 9-2am. £5. Jules and Jay-G. **DERBY: PROGRESS** Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. With Mark Moore, Tom & Jerry Bouthier and Pete & Russel. **DOVER: DEEPSPACE** Legends Nightclub, Newst. 01304-225-555. 10-4am. £5. Mike E-Bloc, Danny Hybrid, Mike and Timo. **DUBLIN: TEMPLE OF SOUND** Ormond Quay. 00-3531-872-1811. 10.30-late. £8. Liam Dollard and Johnny Moy. **EDINBURGH: STRIPPED** La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Zammo and Kris Keegan... Stuart Duncan, Steve Livingston, Colin Cook and Alan Dundas host a residents night at **HORNY MONKEY** (The Vaults, Niddry St. 0421-452-977. 10-3.30am. £10). **GLASGOW: THE ESSENTIAL MIX TOUR** Arches, Midland St. 0171-756-2627. Sasha, Paul Oakenfold, Pete Tong and Paul Bleasedale... Derrick May is at the **SUB CLUB** (Jamaica St. 0141-248-4600. 11-3am. £8) with Harri, Dominic and Oscar... Dave Angel resides at **ROTATION** (Arena Club, Oswald St. 0141-221-4583. 10.30-3.30am) with Damon Wild and DJ Kaos. **HUDDERSFIELD: DAMNATION** 18-20 Georges Square. 0973-285-421. 10-4am. £8. Alister Whitehead, Paul Chiswick, Asa, Jonni B and Mark Wilkinson. **KEELE: THE SOUND EDUCATION TOUR** Keele University. 01782-711-411 ext. 416. £10. With Nipper, Robert Owens, Bobby Langley, Love To Infinity and Tak Tix. **LEEDS: THE ORBIT** After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8. CJ Bolland, Nigel Walker, Jan Bury and Mark Turner... Ralph Lawson and Huggy are going **BACK TO BASICS** (Pleasure Rooms, Marrion St. 01132-449-474. 10-6am)... Daisy & Havoc and Phil Faversham present **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9)... Carl Bedford resides at **MEX** (Mex, 2a Call Lane. 0113-242-8522. 7.30-3am. £4)... LuvDup join Tino, Phil Hardy and Lex L'Amour at **HAPPY** (Music Factory, 174 Briggate. 0113-255-0439. 9-4am. £8). **LEICESTER: HIGH SPIRITS** The Venue, University Rd. 0116-255-6282. Gordon Kaye, Ricky Stone, Marc Fuccio and Anthony Teasedale. **LIVERPOOL: CREAM** Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Jon Pleased Wimmin, Judge Jules, Andy Carroll, Paul Bleasedale and James Barton... Mr C plays at **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels. **LONDON: MALIBU STACEY** Hanover Grand, Hanover Square, 0181-964-9132. W1. 10-4.30am. Malibu Stacey's first birthday with Jeremy Healy, John Kelly, Seb Fontaine and Smokin' Jo... Mickey Finn, Kenny Ken, Darren Jay, Dr S Gachet, Randall and Fearless play at **AWOL** (SW1 Club, 191 Victoria St SW1. 0171-613-4770.10-6am. £12/£10)... Ricky Morrison, Dean Savonne, Tee Smith and Gary A are all in the **PRESSURE ZONE** (Mars, 12 Sutton Row, W1. 0171-287-0503. 10-6am. £10)... Justin Berkmann is at **RULIN'** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15)... Jeremy Healy and Laurence Nelson reside at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12/£10) with guests Darren Stokes, Dave Seaman, Phil Mison, Danny Keith and Vivien Markey... Nicky Holloway and Chris Good host **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Paul Gardener and The Boot Boys are at **JUST CAN'T GET ENOUGH** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-6am. £12)... Check **THE LEISURE LOUNGE** (121 Holborn, EC1. 0171-242-1345. 11-6am. £10) for a reliable Saturday night out... John Kelly, Fat Tony and Luke Neville visit **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12/£10) with Von... DY Dove, Gareth Cooke and Jeremy Newall guest at **GARAGE CITY** (Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. £10) with Bobbi & Steve... The influential Patrick Forge plays at **JAZZ GOES POP** (Turnmills, Turnmill St, EC1. 0171-498-6042. 10.30-3am. £5)... Tall Paul and Tony DeVit join Malcolm at **TRADE** (Turnmills, Turnmill St, EC1. 0171-250-3409. 3am-noon. £10)... Keith Fielder, Paul Tibbs and Russ Cox host a residents night at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8)... Fat Tony, Paul Kelly and Dean Thatcher guest at **UNITED KINGDOM** (Club UK, Buckhold Rd, Wandsworth, SW18. 0181-877-0110. 10-6am. £12/£10) with Clive Henry, Andy Morris, Eddie Lock, Tony Grimley and Keith Matthews... Kiss 100FM host two nights at **CLUB GROOVES** (Island Music Arena, 300 High Rd, Ilford. 0171-700-6100. 10-6am) and **LORDS OF THE UNDERGROUND** (Camden Palace, N1. 0171-700-6100)... Craig Dimech, Nancy Noise and Andy Morris spin in the main room at **THE SATELLITE CLUB** (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12) while Seamus and Bobby and Steve from The Zoo Experience are in the garage room... Jeremy Healy guests at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12) with Miss Barbie, Marky P and Johnny Rocca... The **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) continue to be set... Dodge and Femi Fem are at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8)... Nick Loveur, Spencer Broughton, Paul Gardener and DJ Fellatio from Girls FM are at **PURE POETRY** (Dorrington, 338 Tunnel Avenue, Blackwall Tunnel Approach, SE10. 0973-425-508. 10-4am. £8). **MAIDSTONE: BABYLOVE** Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. £6. Sister Bliss, Athos, Dan Smith and The Boot Boys. **MANCHESTER: GOLDEN** Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9.30-3am. £10/£8. TWA, Kelvin Andrews and Dean Wilson... Tsuyoshi (Prana) and Mark Allen spin at **RETURN TO THE SOURCE** (The Academy, Oxford Rd. 0171-703-5835. 9-4am. £9) with a live set from Medicine Drum and a performance by The Sushumna Ritual Dance Theatre... Graeme Park, Tom Wainwright, Bobby Langly and Dick Johnson reign supreme at **THE HACIENDA** (Whitworth St. 0161-236-5051. 9.30-3am. £13)... DJ Absolute guests at **LIFE** (Bowlers, Longbridge Rd. 0345-573-521. 8-2am. £12) with Stu Allen from Clock, John Waddicker and Bowa... Neon Leon guests at **HOLY CITY ZOO** (York St, All Saints Park. 0161-273-7467. £8) with Robin Curley and Planet Janet. **MANSFIELD: HOT TO TROT** Venue 44, 44 Belvedere St. 01332-362-266. 11-7.30am. £16. Lisa Loud, Jon Pleased Wimmin, Angel, Pete & Russel. **NEWCASTLE: SHINDIG** Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Norman Jay, Craig Walsh, Scott and Scooby. **NOTTINGHAM: 100% PURE DELUXE** Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. Terry Farley, Pete Heller, Angel, Timm & Laurie. **PAISLEY: CLUB 69** Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin & Willy... Darren Pearce, Trixta and Ian Day are at **PUMP** (Grand Palmeston Rd, Southsea. 01705-830-322. 9-2am. £10). **PRESTON: ZONE** The Dance Factory, Aquaduct St. 01772-885-799. 8-2am. Andy Pendle, Dave Taylor, Stuart Davies, Andrew Dean, Kev Lewis and special guest MCs. **SHEFFIELD: LOVE TO BE LABEL LAUNCH** Music Factory, 33 London Rd. 0113-242-7845. 9-5am. £12. Tony Humphries, Paul "Trouble" Anderson, Joey Musaphia, Scott Bradford, Scooby, Serena live... Steve Lee spins at **FORBIDDEN FRUIT** (Capitol Nightclub, Matilda St. 0585-201-854. 9-4am. £6/£5). **SOUTHEND: ENOUGH TO MAKE YOU COME** Club Art, 9 Elmer Approach. 01702-333-277. £6. Marc Auerbach, Si Barry and Adam Carter. **STOKE: PLATINUM** Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. Nancy Noise, Luvdup, Sanjay and Nick Sheldon. **SWINDON: FRISKY** Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £6/£5. Chad Jackson. **WINDSOR: HOUSE OF WINDSOR** Mirage, William St. 01276-678-742. 10-6am. Tasha-Killer Pussies, Scott James (SYT), Kenny, Danny Rose and Craig Bartlett. **WOKINGHAM: AS YOU LIKE IT** Phoenix Plaza, Wellington Rd. 0956-375-370. 9-4am. £10/£8. Scott Braithwaite. **WOLVERHAMPTON: UK MIDLANDS** Foxes Lane. 0121-530-2233. 8-2am. £8. Nick Warren and further guests.. Randall, Cool Hand Flex, Hype, Donovan, Bad Boy Smith, Younghead, Nexus, MC Ribbs, MC Scarlet & MC Magika host a night of jungle versus drum 'n' bass at **QUEST** (Picassos, 34-36 Broad St. 01902-711-619. 8-2am. £8).

Sunday November 26

EDINBURGH: TASTE The Vaults, Niddry St. 0131-556-0079. 10-3am. £5. Fisher and Price... Horny Monkey's Stuart Duncan and Steve Livingston reside at **CLASS SOCIETE** (La Belle Angele, Hasties Close. 0421-452-977. 10-3am. £4). **GLASGOW : LUSH** Voodoo Rooms, Cambridge St. 0141-332-3437. 11-3.15am. £5. Harri, the DJ at the helm here, is now a regular in the capital with his residency at the wild Friday's Firin' night at London's Plastic People.

CLASSIC clubs

SASHA reminisces about Stoke's legendary SHELLEYS club, where he fulfilled his first ever residency

SHELLEY's was my first big residency. It was the first club I did that people really travelled to. Before that, everyone used to go to the Hacienda. But after we opened, we used to get people up from London and the Midlands. The music was really exciting and fresh. Lots of cheesey Italian piano records were coming out then – not that they were cheesey at the time, mind. It was that big Italian sound which nobody else was playing. Mike and Graham at the Hacienda were more on an American tip.

It was started by Gary, a mate of mine who used to do my DJ bookings and it was at a venue in Longton, Stoke. It began in September 1991 and ran every Friday for about 18 months.

At first, I used to alternate with other DJs from Manchester, like Tony Ross, Nipper and Laurent Garnier came over to play occasionally, but after four or five months, I wanted to do it every week. I used to play the whole night, a five-hour set, unless I was late. But I always managed to play at least three hours. I like to play long sets, I'm not into doing guest spots. Dave Seaman did the warm-up slot for me. He took over when I left the club and made a name for himself there.

Shelleys was always totally packed. It was a big, square room – you could fit in about 1,500 people – with a stage at one end and the DJ box in the middle and it had a really loyal crowd. It was so exciting to see 1,500 people waiting to get in at 8.00pm. The atmosphere was really intense, the air was full of horns and whistles and the music was all cheesey rave. Mad.

The first few nights were incredibly exciting, but the best time I remember was New Year's Eve, 1992. it was unbelieveable, the atmosphere was so emotional.

I got pissed off towards the end. It was all tops off and a bit of violence, so I left. As soon as places get written about in the media they attract people for the wrong reasons. It's always best by word of mouth.

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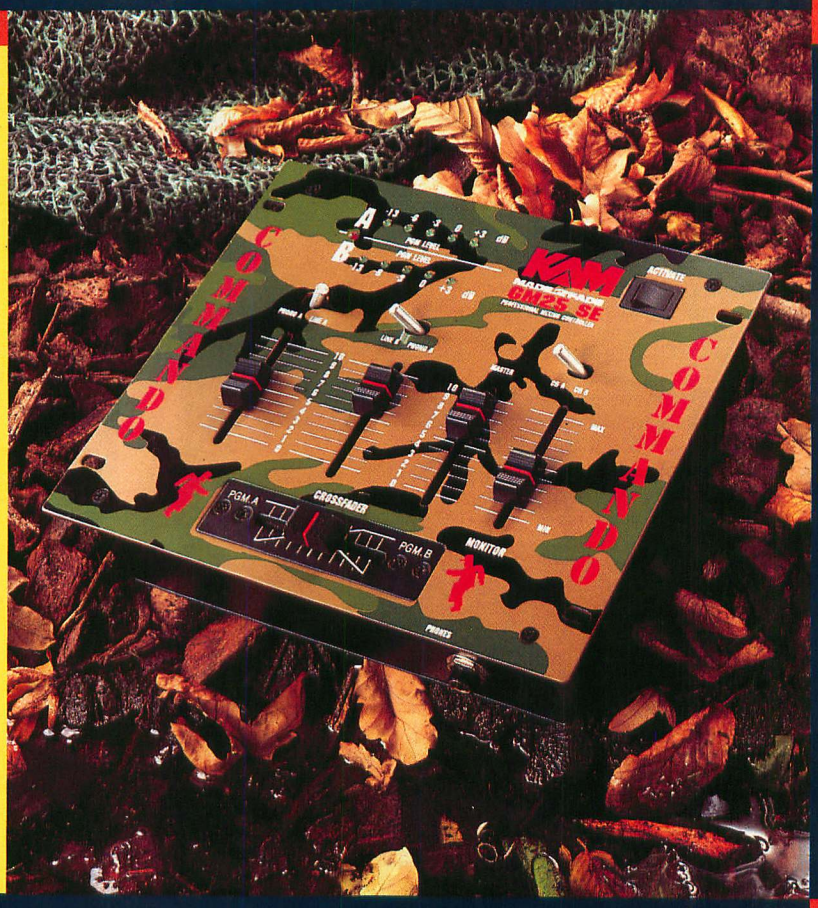

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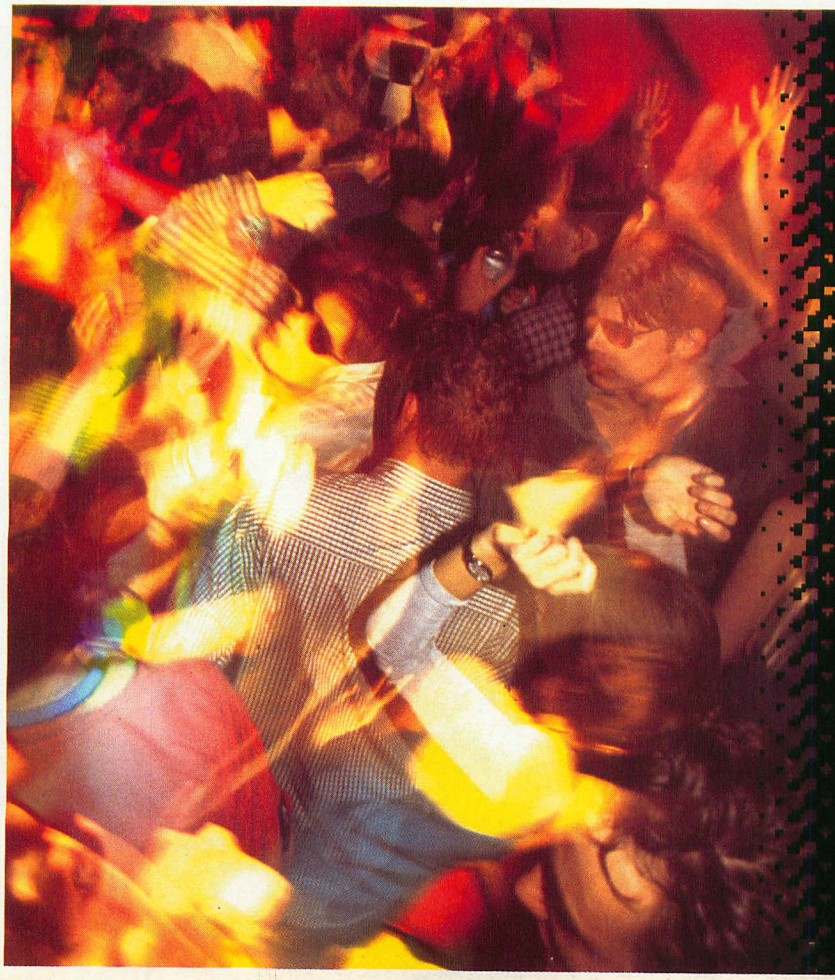

MUZIK

Thursday, November 9

LONDON

SOLO – MUZIK PARTY

Velvet Underground, 143 Charing Cross Road, W1.
0171-439-4655. 10-3am. £5.
Mark Pichiotti (aka The Absolute from Tribal UK) on the decks for five hours.

Saturday, November 11

NEWCASTLE

SHINDIG – MUZIK PARTY

Riverside, Melbourne Street, Newcastle.
Contact: 0191-261-4386. 9-3am. £9.
Derrick Carter (Chicago)
Miles Hollway & Elliot Eastwick (Hard Times)
Scott Bradford & Scooby (Shindig residents)

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Featuring a rolling line-up of Live Acts & DJ's (Contact Venue for details)

LIVE: Turbulent Force • THD • Being • Technova
Children of the Bong • Pod• Psyche

DJ's: Andrew Weatherall • Charlie Hall Michael Dog & MC Tea Bag
Carl Cox • Mr C • Evil Eddie Richards • Tony Sapiano
Nick Warren • Alex Hanley • DJ Evolution

RE-SCHEDULED DATE

28TH NOVEMBER 9-3am London Galtymore Ballroom (Cricklewood Broadway)

Live: Drum Club•CJ Bolland•Children of the Bong•Pod•Point Alpha•Turbulent Force•Psyche

DJ's: Carl Cox•Andrew Weatherall•Colin Dale•Fabio•LTJ Bukem•Charlie Hall•Michael Dog

Tickets £15 Adv. Credit Card Hotline 0171 287 0932, Stargreen 0171 734 8932 First Call 0171 420 1000, Ticketmaster 0171 344 4444 LTB 0171 240 0771, Centre 0171 637 7496, ULU 0171 323 5461, Rough Trade (Neal's Yard & Talbot Rd), Rhythm Records (Camden), Virgin Megastores (Tottenham Ct Rd & Marble Arch) & HMV & Tower Records Throughout London & South East

-3 ROOMS OF MAYHEM-

NOVEMBER

8th Brighton Corn Exchange & Pavillion Theatre 8-2am
Tickets £9.00adv B/O 01273 709709

9th Reading University 8-2am
Tickets £10.00adv B/O 01734 755800 Green River 01734 393 639 & Ticketmaster (HMV Reading)

10th Nottingham Marcus Garvey Centre 9-3am
Tickets £10.00adv B/O 01159 475420

11th Leeds University 8-2am
Tickets £10.00adv B/O 01132 314208

12th Glasgow Arches 9-3am
Tickets £9.30adv B/O 0131 557 6969

15th Newcastle Northumbria University 8-1am
Tickets £8.00adv B/O 0191 227 4757

16th Leicester University 8-2am
Tickets £8.50adv B/O 0116 237 1111

17th Milton Keynes Sanctuary 9-3am
Tickets £10.00adv B/O 01908 368984 and all usual outlets

18th Norwich UEA 9-2am
Tickets £7.50adv/8.50door B/O 01603 505401

21st Exeter University 8-1am
Tickets £8.50adv B/O 01392 263519

22nd Cardiff University 8-2am
Tickets £9.00adv B/O 01222 396421

23rd Bristol New Trinity Centre 8-2am
Tickets £10.00adv New Trinity 01279 656926, Our Price 01279 259008, Rival (Park st, Mufti, Replay & all usual agents

24th Cambridge Junction 9-3am
Tickets £10.00adv B/O 01223 412600

25th Birmingham Que Club 9-6am
Tickets £10.00adv B/O 0121 633 4859

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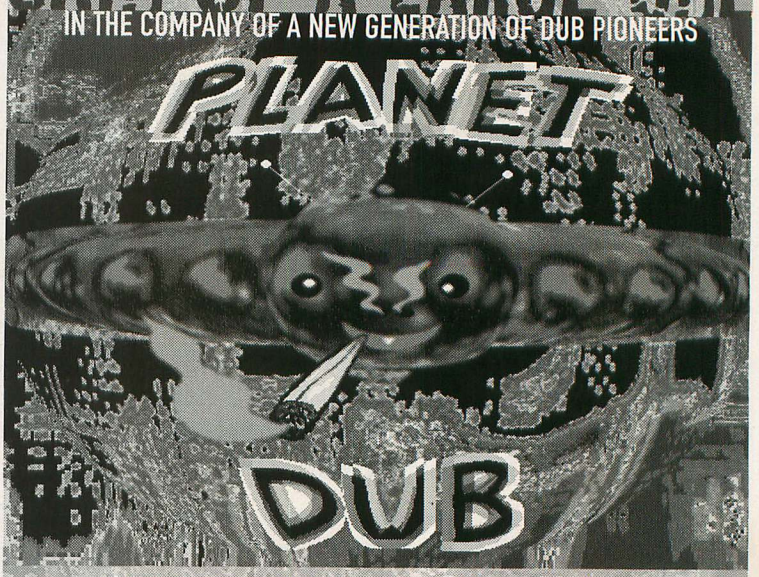

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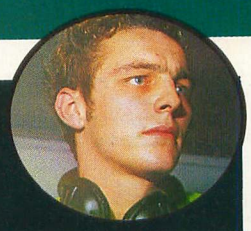
SATURDAY NIGHT FEVER



SCOTT BOND, resident at REPUBLICA and C.R.E.A.M. in Birmingham and GATECRASHER in Sheffield, talks us through a typical Saturday session

HOW DID YOU FEEL WHEN YOU WOKE UP? WHERE HAD YOU BEEN?
I CAN'T remember. Oh, I had stayed in for the first Friday in five months. I woke up refreshed and ready to go. I watched a TV programme on the Coventry house scene. A bit of a short story, but it featured Amnesia, all the old raves, and an interview with Parks & Wilson. It was like going out really.
WHERE DID YOU GO?
My friend runs a clothes shop called Cloud 9 and he gave me a call to tell me that he had some new stock. So I popped down and bought a couple of tops for Saturday night. One is a waistcoat hooded-top. And the other... I'm on the cordless, so I'll just go and have a quick look. Oh, it's just a nylon top. Then I came home and listened to all the records I bought from Trax in London. I chose the ones to play that night, had some dinner, went to a friend's party and drank loads of champagne.

WHO DID YOU GO OUT WITH?
I went with my girlfriend (Carla), Andy Cleeton (the other resident at Bakers) and a few friends. It was Mad Dog's birthday, and the invite said "Another Bucketfull with Mad Dog". I've known him since the conception of C.R.E.A.M..
WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?
I was playing at Bakers. The people there are really into the music. The club earns lots of money and they make a real effort to put it back into the night. This week was a regional resident night with Tommi Slav, Patrick Smoove and Andy Cleeton all playing. The biggest records of the night were Ultrahigh's "Cenith X Feel" on Blanco Y Negro, and my own remix of Shades Of Rhythm's "Sound Of Eden" on DMC.
WHERE DID YOU GO AFTERWARDS?
I played at C.R.E.A.M. afterwards. C.R.E.A.M. is like a home from home. I know everyone who goes there and they all know me. It's great because it has people from all the clubs in Birmingham. Then I went back to Mad Dog's house, where I was socialising until... God knows when. I can't remember.
TELL US ONE FUNNY THING WHICH HAPPENED THAT NIGHT?
Andy Cleeton was at my house and he was trying to find out train times to Swansea. When the person at the end of the phone asked, "Is there anything else, sir?" he replied, "Yes. How do they get the ships in the bottles!" It was very funny.
HOW DID YOU FEEL ON SUNDAY MORNING?
Well, it was Sunday night not Sunday morning! But I felt fine. I woke up and then went straight back to sleep. And then the weekend was all over.

Scott Bond is the resident DJ at Republica (Bakers in Birmingham, Saturdays), C.R.E.A.M. (Birmingham, occasional Saturdays), Gatecrasher (Sheffield, Saturdays monthly) and at Gorgeous (Junction in Coventry, Wednesdays)

LEEDS: SUNDAY SERVICE Mex, 2a Call Lane. 0113-242-8522. 7pm-midnight. £4/£3. Simon Scott.
LONDON: SPREAD LOVE PROJECT Gass Club, Whitcomb St. 0171-839-3922. 11-6am. £7... Princess Julia is the resident at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5)... Nick James is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 9-4am. £6) with an experimental guest... Blu Peter, Mrs Woods, Hugo and guests play **FF** (Turnmills, 63b Clarkenwell St. 0171-250-3409. 9-6am. £8/£5)... MK Ultra, Xavier and The Kenosha Kid are at **THE ROMPUS ROOM** (The Albany, Great Portland St. 7-midnight. £3)... And check out The Chemical Brothers at **SOCIAL-ISM** (Smithfields, 334-338 Central Markets, Farringdon St, EC1. £4) with Jon Carter and Richard Fearless.
MANCHESTER: VERSIVO The Roadhouse, 8-10 Newton St. 0161-766-3926. 7-midnight. £2. Hal and Clair guest with Rob Hall, Andy Maddocks and Mike Williamson... Jamac, Rush and Marcus are at the **ALASKA BAR** (Alaska Bar, Whitworth St. 7-12am. Free).
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-59. 2-6pm. £5. Charlie Hall and Phil Perry.

Monday November 27

BRIGHTON: UP YER RONSON SOUNDTRACK TOUR Paradox Club. 0113-244-5521. Allister Whitehead, Brandon Block and Marshall with Up Yer Ronson live... Andy Smith from Portishead is at **ATHLETICO** (The Zap, Kings Arches. 01273-708-888. 10-late. £5) with Law One live on stage... Pete Heller & Dulcie Danger are at **DOWNTOWN LOOP** (The Escape Club. 01273-622-063. £5/£4) with residents Al, Angus and Ash.
DUBLIN: LOUNGIN' The Temple Of Sound, Ormand Quay. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Adife Nic Canna.
LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Giles Patterson and James Lavelle... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free before 11pm. £3 after)... Phil Brill and DJ Alice host the excellent **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)... Nicky Holloway and Paul Harris host **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734. 10-3am. £5)... Live roots and reggae is at **CLUB JAMIN** (WKD 18, Kentish Town Rd, NW1. 0171-402-5042. 9-2am. £5).
STAFFORDSHIRE: THE SOUND EDUCATION TOUR Staffordshire University. 01782-744-416. £5. Tom Wainwright, Judge Jules, Bobby Langley and Tak Tix live.

Tuesday November 28

BIRMINGHAM: NO BITCHIN Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £4/£3. Owen Owens and Jon Turnbull.
BRIGHTON: EASYBEATS The Concorde. 01273-606-460. 10-2am. £4/£3.50. With LTJ Bukem.
LEEDS: THE SOUND EDUCATION TOUR The Music Factory. 0113-242-7845. £6/£5. Graeme Park, Tom Wainwright, Bobby Langley, Love To Infinity and Tak Tix live.
LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5. With Fabio Paras... Femi, Ben, Pete and Felix Parker are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).

Wednesday November 29

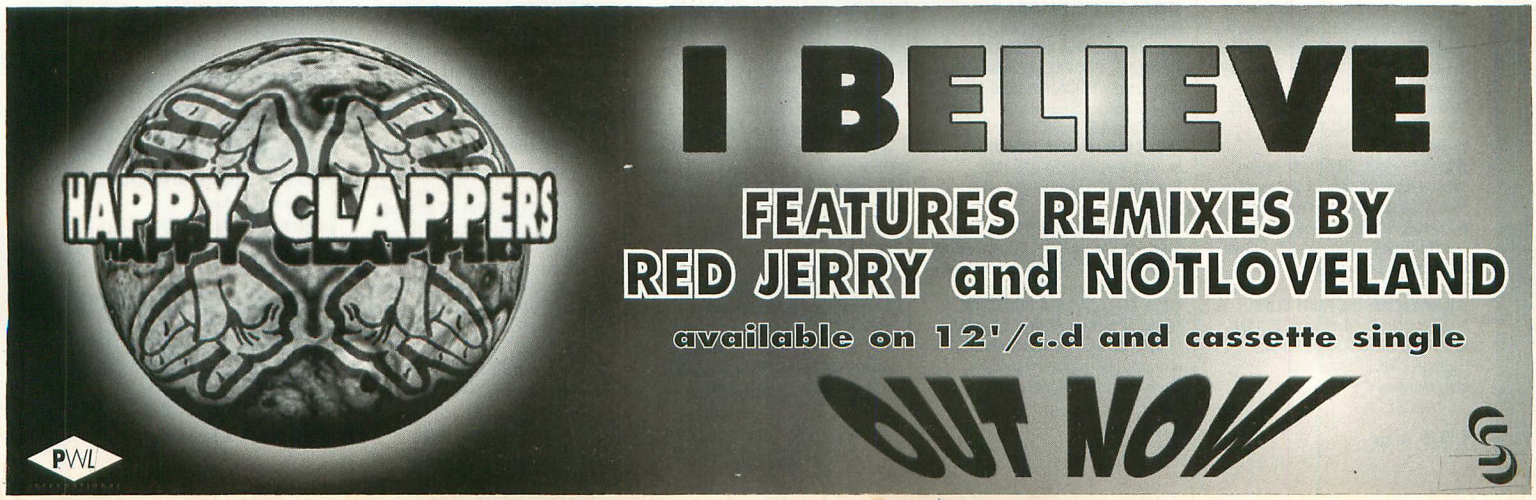
LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson is at **THE LOFT** (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)... Marcus Peck spins at **GIVE IT A SUCK!!** (GC2 196 Picadilly. W1. 0973-328-152. 10-3am. £4/£3) with Jon Nelson and Richard Taylor... Luke Solomon and Kenny Hawkes host **SPACE** (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-3am. £5)... Alex Hazzard and Frankie D continue at **TECHNOSIS** (Gossip, 69 Dean St, Soho, W1. 9.30-3.30am. £6).

Thursday November 30

BATH: GORGEOUS Hub Club. 0225-425-376. 9-2am. £5. John Digweed, Robin & Mike and Gerard from Dig The New Breed.
DUBLIN: LIVIN' LARGE The Temple Of Sound, Ormand Quay. 00-3531-872-1881. 10.30-late. £5. Mark Dixon and Stephen Mulhall... Moose guests at **LOVE** (Columbia Mills, Sir John Rogerson's Quay. 11-late. £5).
LEEDS: HAYWIRE Mex, 2 Call Lane (near The Corn Exchange). 0113-266-1292. 9-2am. £5/£4. Justin Robertson and Daz Quayle.
LIVERPOOL: EQUATION Liverpool University. 0151-707-1669. 9-2am. £9. Speedy J, Hawtin, Judge Jules, The Rootsman and The Mindwinder.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Bukem, Fabio and Kemistry & Storm... Laurence Nelson plays at **ANIMAL HOUSE** (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5/£4) with Steve Lee... Howard Marks, Marco Annibaldi, Colin Dale and Ambient Soho are all at **MEGATRIPOLIS** (Heaven, The Arches, Villiers St, WC2. 0181-960-0030. 8.30-3.30am. £7)... **SOLO** (Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £6).
NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Cleveland City Night with Chris Anslow, Jon Of The Wicked Bitches, Matt Wolf and Dave Grantham... Ian Tathman and Dave Congreave reside at **ASK YER DAD** (Deluxe, 22 St James' St. 0115-947-4819. 9.30-late. £3).
SOUTHAMPTON: SQUEEZE Jolly's Club, Chapel St. £5. John Cawtouris, John Boswell, Hywell and DJ Storm host a special fundraiser for World Aids Day.

Friday December 1

BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Carl Cox, Andy Mac and Steve Murray... Eric Powell resides at **RED** (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7) with Fleming.
BRISTOL: TEMPTATION Lakota, 6 Upper York St. 01272-426-193. 9.30-6am. Keoki and Casper Pound.
CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Justin Robertson and Russ K Klass.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £6/£5. The Lovely Helen, Timm and Laurie.
DOVER: THE FEEL GOOD FACTOR Legends Nightclub, New St. 01304-225-555. 9-2am. Simon DK and Oz.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1881. 10.30-late. £6/£5. Johnny Moy and Billy Scurry.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 11-4am. £6. Hawtin joins Meikle and McMillan... Gareth Sommerville is at **THE YARD** (Sub Club, Jamaica St. 0141-248-4600. 10-3am).
GUILDFORD: THE WOK CLUB Bojanglez, 4-6 Woodbridge Rd. 01438-456-987. 9-2am. £6. Brandon Block and Alex P join Paul Ryman.
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Darren Price.
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £8. Marianne, John Lancaster, Terry and Richie.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Stomp and Errol D.
LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Graeme Park, Marshall and Neil Metzner... EASE resides at the **HEADZ CLUB** (Mex, 2a Call Lane. 0113-242-8522. 9.30-2.30am. £5/£4).
LONDON: VAPOURSPACE Fridge, Town Hall Parade, SW2. 0171-490-0385. 10-6am. £12. Emerson, Gemini from Relief, Colin Dale, Richard Grey and LA Synthesis live... Andrew Weatherall hosts **SABRESONIC 2** (EC1, Farringdon Rd, EC1. 0171-734-3158. 10-5am. £12). See Club Of The Month... Ron Trent, Malcolm Duffy and Jazzy M are at **FLAVOUR** (The End, West Central St, WC1. 0171-379-4770. 10-7am) with Unique and Jasper The Vinyl Junkie... Jeremy Healy guests at **GLITTERATI** (The Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £10) with Seb Fontaine and Dave Ryan... Mike Dearborn is at **OPEN ALL HOURS** (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12) with Jim Masters... Call **FINAL FRONTIER** (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11) for guest details... Joel Xavier, Terry Marks and Nick Hook from Loosen Up host **WHOOP IT UP!** (The Gardening Club, The Piazza, Covent Garden, WC2. 0181-875-0385. 10.30.-5am. £8/£6)... Join Nicky Holloway at **VELVET UNDERGROUND** (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Brandon Block guests at **THE GALLERY** (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10) with Darren Stokes, Tall Paul, Lottie and Jamie Bromfield... Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech play at **PEACH** (Leisure Lounge, 121 Holborn, EC1. 0171-582-0800. 10-6am. £10/£7)... Keith, Abbey and Dodge host the **JAZBAH** (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)... Blu Peter, Mrs Woods, Princess Julia, Steve Young and Steven React are at **GARAGE** (Heaven, Villiers St, WC2. 0171-839-5210. 10-3am. £8)... Roy The Roach resides at **HANKY PANKY** (SW1 Club, 191 Victoria St. SW1. 0171-734-4152. 10.30-6am. £10)... Spencer Broughton and Rob Blake get **SLINKY** (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £7/£5) with Paulette and Mark Anthony...



Dodge, Alex Baby, Femi Fem and Sam B play at **ROTATION (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8).**

LUTON: JOY The Zone, Gordon St. 01582-458-750. 9.30-3am. £3. Amén perform a live PA and residents Jeff Keenan & Martin Deacon spin.

MANCHESTER: SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. San Frandisko night with DJ Digit, Ra Soul, DJ Buck, Aquatherium and Neon Leon... David Holmes and James Holroyd reside at **BUGGED OUT (Sankeys Soap,** Jersey St, Ancoats. 0161-237-3128. 10-3am. £6)... Nev 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. £6. Danny Rampling, Nick Rogers and Duncan Betts.

MIDDLESBOROUGH: RENAISSANCE Empire, Corporation Rd. 01642-253-553. £8. John Digweed, Marc Auerbach and Nigel Dawson man the decks.

PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-2.30am. £7. Vivien Markey, Zammo, Gareth Sommerville and Mark Stuart all share spinning duties.

PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £4. Dominic North, Jamie & Jon Roland.

READING: THE FULL MONTY The Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. Rocky & Deisel, Brandon Block, Jaye MacKenzie and Timmy John.

ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Graham Gold, Gareth Cooke, Kelly Scollard and Tony Grimley.

SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Sasha and Buckley... Danny Rampling guests at **RISE (Leadmill, 6-7 Leadmill Rd. 01742-754-500. 10-4am. £8).**

STAFFORD: SWOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Jon Pleased Wimmin and Angel.

STOKE: SIN CITY The Academy, 20 Glass St, Hanley. 01782-410-733. 9-3am. £6/£5. Ian Ossia, DJ Sanjay and John Taylor.

SWINDON: THE FRUIT CLUB Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6/£5. Judge Jules, Easygroove, Lomas and Billy Bunter.

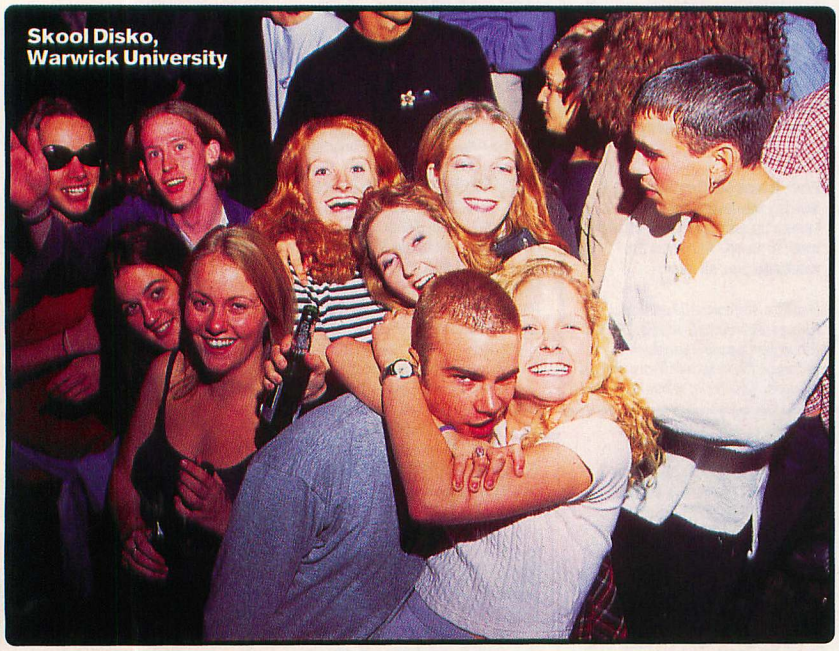
WIGAN: DREAM Wigan Pier. 01942-230-769. 8-2am. Malcolm Charles, Lee Turner, Cris Platt and guests.

WINDSOR: FRENCHIES Mirage, William St. 01276-678-742. Nicky Burnell hosts.

WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Progress night with Pete & Russel.

Saturday December 2

BIRMINGHAM: FUN Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8. Jeremy Healy, Dan Techini and guests of the highest calibre...



Pic: Raise-A-Head

Craig Campbell is at **WOBBLE (Venue, Branston St. 0121-233-0339. 11-7am)** with Mike E-Bloc, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Scott Bond is at **REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)** with Andy Cleeton... And **MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50)** for an ever-reliable night out.

BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £12. Rick Bonetti and Dean Bell.

BRIGHTON: GLAMOUROUS Escape,10 Marine Parade. 01273-606-906. 10-2am. £6.50. Seb Fontaine, Marcus Saunderson and Paul Clarke... Chris Coco is at **IT (The Zap, Old Ship Beach. 01273-821-588. 10-4am. £7.50).**

BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 01272-426-193. 9.30-4am. £9. Danny Rampling and Chris & James.

BURNLEY: GET LIFTED Angels, Curzon St. 01282-352-22. 9-2am. £8. Paul Taylor.

COALVILLE: PASSION The Emporium, 69 Belvoir Rd, Coalville, Leicestershire. 9-2am. £7.50/£6.

DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Boy George, Shades Of Rhythm and Pete & Russel.

DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1881. 10.30-late. £8. Eric Powell joins Johnny Moy.

EDINBURGH: YIP YAP La Belle Angele, 11 Hasties Close. 0131-225-2774. 10.30-3.30am. £6. Residents Gareth Sommerville and Dave Brown

GLASGOW: LOVE BOUTIQUE Arches, 22 Midland St. 0141-221-8385. 11-3am. £8. Scotland's finest straight-gay night.. Harri, Dominic and Oscar reside at the **SUB CLUB (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).**

HUDDERSFIELD: DAMNATION 18-20 Georges Square. 0973-285-421. 10-4am. £8. Danny Rampling and Jon Leccini guest with Asa, Jonni B and Mark Wilkinson.

HULL: QUENCH Room, 82-88 George St. 01482-323-154. 10-4am. £7.

LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 01332-449-474. 10-6am. Ralph Lawson, Huggy and James Holroyd... TWA host **VAGUE (Wharehouse, Summer St. 0113-246-1033. 10-4.30am. £9)...**

Mike Dearborn from Chicago and DJax-Up-Beats is at **THE ORBIT (After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8)** with Nigel Walker and Mark Turner... Carl Bedford is resident at **MEX (Mex, 2a Call Lane. 0113-242-8522. 7.30-3am. £4/£3).**

LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Paul Bleasedale and Andy Carroll reside... Paul Daley spins at **VOODOO (Le Bateau, 62 Duke St. 0151-709-6508. £5) CLUB 051 (Mount Pleasant. 0151-709-9586. 9-2am. £5)** along with Skitch, Andy Nicholson, Secret Weapon and Steve Shiels.

LONDON: LOST - THE OFFICIAL AXIS PARTY Southwark St Arches, Southwark St, SE1. 0171-791-0402. 10-6am. £15. This is perhaps the exclusive of the year. Thanks to Lost, the capital has been served with the finest underground music for the past five years. The strong relationship between Lost and Jeff Mills at Axis rarely lets the crowd down. Jeff Mills and Robert Hood will pretty much take over the whole night, with Mills on the wheels of steel and Hood set to make a live appearance after his own DJ performance. Be prepared for the most intense eight hours of your life. Respect to Lost... Brandon Block spins at **CLUB FOR LIFE (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12)** with Lisa Loud, Graham Gold and James Mac... Kirstie McAra, Alex Sparrow and Simon Fathead all reside at **ATHLETICO (Blue Note, 1 Hoxton Square. 01782-201-839. 10-5am. £10)...** American house and garage remains at **RULIN' (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15)...**

Seb Fontaine, Sister Bliss and The Plastic Fantastic Showcase all play at **BLISS (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12)...** John Kelly, Nancy Noise, Mark Felton, Luv Dup and Andy Manston all play at **TEMPTATION (EC1 Club, 29-35 Farringdon Rd, EC1. 0171-242-1571. 10-6am. £12/£10/£8)...** Keith Fielder, Paul Tibbs and Russ Cox reside at **SEX LOVE & MOTION (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8/£6)...** Patrick Forge, Damien Laraz and Black Widow play very groovy but weird music at **JAZZ GOES POP (Turnmills, Turnmill St, EC1. 0171-498-6042. 10.30-3am. £5)...** And don't forget **TRADE (Turnmills, Turnmill St, EC1. 0171-250-3409. 3am-noon. £10)** with Alan Thompson, Tony DeVit, Tall Paul and Malcom Duffy... Paul Gardener and The Boot Boys **JUST CAN'T GET ENOUGH (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-47-97-3153. 10.30-6am. £12)...** Nicky Holloway and Chris Good host **THE VELVET UNDERGROUND (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)...** Jeremy Healy, Seb Fontaine and Luke Neville appear at **MALIBU STACEY (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12)...** Mark Moore, Paul Harris, Phil Mison, Rob Sikes, Mark Felton and Ben & Andy are at **VANITY FAYRE (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)...** Mickey Finn, Kenny Ken, Darren Jay, Dr S Gachet, Randall and Fearless play at **AWOL (SW1 Club, 191 Victoria St SW1. 0171-613-4770.10-6am. £12)...** Craig Dimech, Nancy Noise and Andy Morris spin in the main room at **THE SATELLITE CLUB (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10)...** Strata 3 On Strategic Manouevers is the guest at **ATHLETICO (The Blue Note, 1 Hoxton Sq. 01782-201-389. 10-5am)** with Kirstie McAra, Alex Sparrow and Simon Fathead.

MAIDSTONE: BABYLOVE Polo Club, Wierton Place, Boughton Monchelsea. 01622-758-257. 9-2am. £6. Paul Gardener, Athos, Dan Smith and The Boot Boys.

MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright, Bobby Langly and Dick Johnson... Stu Allen's **LIFE (Bowlers, Longbridge Rd. 0345-573-521. 8-2am)** is Life... Sasha and Allister Whitehead play at **GOLDEN (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9.30-3am)** with Pete Bromley and Dean Wilson... Robin Curley and Planet Janet reside at **HOLY CITY ZOO (York St, All Saints Park. 0161-273-7467. £8).**

NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Cream Party with Luv Dup, Justin Robertson, Scott and Scooby.

NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. John Kelly, Craig Campbell, Timm and Laurie.

PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.

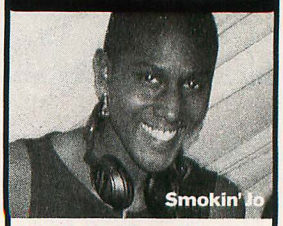
PERTH: TORQUE Club V. 01738-443-788. 8-1am. £3. Mark Burns, Colin Hasson and Kenny McGoff.

SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Call to confirm guest details.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art, 9 Elmer Approach. 01702-333-277. £6. Daniele Davoli and Si Barry.

STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10.

THOSE WHO ROCKED IT



- Smokin' Jo at Cream, Ibiza
- Sarah Chapman at Pleased, London. For dropping Andronicus
- Riccardo Rocchi at Kozmik Teknotribe, Belgrade
- Patrick Smoove at C.R.E.A.M., Birmingham
- Stacey Pullen and Mr C at Vapourspace, London
- Laurent Garnier at B-Day, London
- Owen Owens at Muzik & SLAG, Birmingham
- Deep Dish at Cajual Records, Chicago
- Rejuvination at Skool Disko, Keele
- Robertson & Jules at Cream's Third Birthday, Liverpool
- DJ Vibe at Ministry Of Sound, London
- 4 Hero & A Guy Called Gerald at Melkweg, Amsterdam
- Ralph Falcon at Club Foot, Brighton
- Phil Mison & Speedy J at Open All Hours, London
- Norman Jay at Dig The New Breed, Bath

THOSE WHO LOST IT

- David Morales at Ministry Of Sound, London

THOSE WHO FAILED TO SHOW

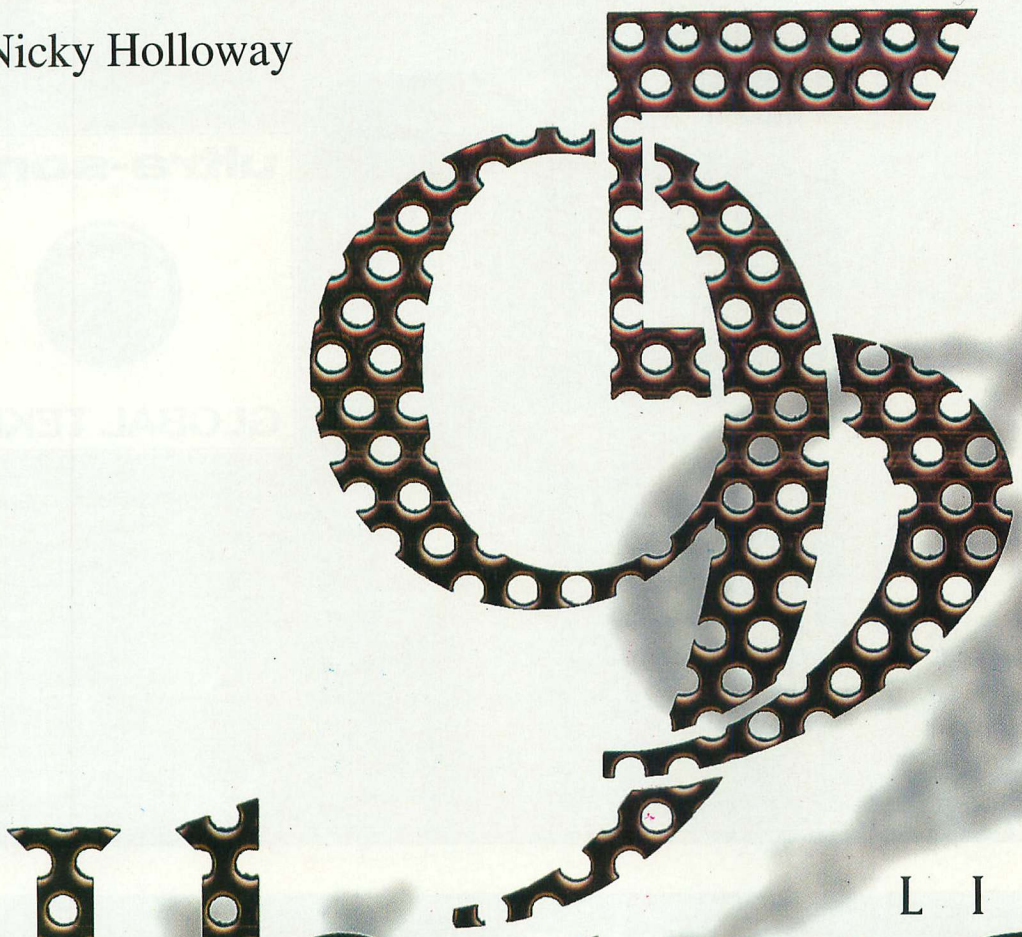
- CJ Mackintosh at Club Foot, Brighton
- Mike Dunn at Pure, Edinburgh and Sub Club, Glasgow
- Andrew Weatherall at Atomic Jam, Birmingham
- LTJ Bukem at Vapourspace, London
- Jeremy Healy at Deluxe, Nottingham. He was in Italy
- Oliver Bondzio at Domina, Manchester
- A Man Called Adam at Space, London
- DJ Skull at Digital Nation, London. He wan't allowed through UK customs

THOSE WHO WERE LATE

- Kenny Carpenter at Ministry Of Sound, London
- Jeremy Healy at Club For Life, London. Despite hiring a jet from Blackpool

If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518

mixed by Nicky Holloway



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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,

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Farley "Jackmaster" Funk, Sanjay, Nick Sheldon, Alex Sparrow and Kirstie McAra.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-2am. £6/£5. Christian Woodyatt.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. Call for guest details.

Sunday December 3

GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri and gueST.
KIRKALDAY: SANCTUARY Caesars. 0113-244-5521. The Up Yer Ronson Soundtrack Tour heads north with Jeremy Healy, Brandon Block and Marshall.
LEEDS: SUNDAY SERVICE Mex, 2a Call Lane. 0113-242-8522. 7pm-midnight. £4/£3. Simon Scott.
LONDON: METALHEADZ' BLUE SUNDAYS Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £5. Goldie's drum 'n' bass extravaganza... John Carter and Richard Fearless are at **SOCIAL-ISM Smithfields, 334-338 Central Markets, Farringdon St, EC1. £4)...** Princess Julia is at **QUEER NATION (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5)...** Blu Peter, Mrs Woods, Hugo and guests play **FF (Turnmills, 63b Clarkenwell St. 0171-250-3409. 9-6am. £8/£5)** to a hot and sweaty gay crowd... Nick James is at **STRUTT (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6)...** MK Ultra, Xavier and The Kenosha Kid are at **THE ROMPUS ROOM (The Albany, Great Portland St. 7-12am. £3).**
MANCHESTER: VERSIVO The Roadhouse, 8-10 Newton St. 0161-766-3926. 7-midnight. £2. Rob Hall, Andy Maddocks and Mike Williamson.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. Gayle San and Phil Perry.

Monday December 4

BRISTOL: NICK HARRIS' BIRTHDAY Secret location. 0117-924-4081. Derrick Carter, John Acquaviva, David Alvarado, Gemini along with the mighty boys from NRK.
DUBLIN: LOUNGIN' The Temple Of Sound, Ormand Quay. 00-3531-872-1811. 10.30-late. £3. Glen Brady and Adife Nic Canna.
LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Giles Peterson and James Lavelle... Jim Masters is **CHILLIN' (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)...** DJ Alice and Phil Brill host **CLUB TROPICANA (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5/£3)...** Nicky Holloway and Paul Harris reside at **WORLD RECESSION (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5)** where all drinks are only £1... Roots and reggae can be found at **CLUB JAMIN (WKD 18, Kentish Town Rd, NW1. 0171-402-5042. 9-2am. £5).**

Tuesday December 5

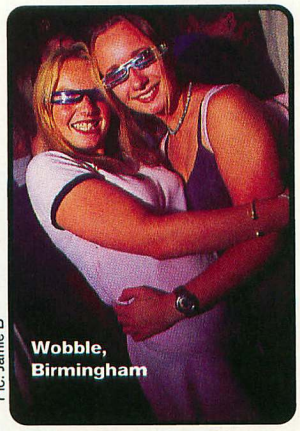
BIRMINGHAM: NO BITCHIN Steering Wheel, Wrottesley St. 0121-622-3385. 10-2am. £4/£3. Jon Hollis and Jon Smith.
LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras... Femi, Ben, Pete and Felix Parker are at **BITCHES BREW (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).**

Wednesday December 6

LONDON: PLEASED Velvet Underground, 143 Charing Cross Rd, W1. 0171-439-4655. 10-3am. £5. Jon Pleased Wimmin and Paul Woods... Paul "Trouble" Anderson continues at **THE LOFT (HQ, West Yard, NW1. 0181-813-5266. 9.30-3am. £5)...** Kjeld Tholstrup guests at **GIVE IT A SUCK!! (GC2 196 Piccadilly. W1. 0973-328-152. 10-3am. £4/£3)** with Jon Nelson and Richard Taylor... Luke Solomon and Kenny Hawkes spin at **SPACE (Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. 10-3am. £5/£3)...** Alex Hazzard and Frankie D play at **TECHNOSIS (Gossips, 69 Dean St, Soho, W1. 9.30-3.30am. £6)...** Nick Dare hosts **OVERSEXED (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3AM. £5/£4)** with guests.
SHEFFIELD: UP YER RONSON SOUNDTRACK TOUR Hallam University. 0113-244-5521. Allister Whitehead, Marshall, Neil and Loveland are live on stage.

Thursday December 7

BATH: GORGEOUS Hub Club. 0225-425376. 9-2am. £5. Paul Oakenfold, Robin & Mike and Gerard from Dig The New Breed.


Pic: Jamie B
Wobble, Birmingham

DUBLIN: LIVIN' LARGE The Temple Of Sound, Ormand Quay. 00-3531-872-1881. 10.30-late. £5/£3. Mark Dixon and Stephen Mulhall.
LONDON: SPEED Mars, 12 Sutton Row, W1. 0171-439-4655. 10-3.30am. £5. Fabio, LTJ Bukem and Kemistry & Storm... Brandon Block and Steve Lee are at **ANIMAL HOUSE (Gardening Club, 4 The Piazza, WC2. 0171-497-3153. £5/£4).**
MANCHESTER: SLEUTH Paradise Factory. 0151-709-1693. 10-3am. £6/£5. Justin Robertson, Richard Hector-Jones and guests... Jeremy Healy, Ian Ossia and Rick Vlemmiks are at **SECONDS OUT (Hacienda, Whitworth St. 0161-236-5051. 10-3am. £6.50).**
NEWCASTLE: BLOATED Riverside, 57-59 Melbourne St. 0191-232-9729. £5. With Andrew Weatherall and Nick Denton.
NOTTINGHAM: GARAGE The House, 169 Huntington St. 0115-956-5324. 10-2am. £3. Jon Of The Wicked Bitches, Dave Grantham and Matt Wolfe.
READING: CHECKPOINT CHARLIE After Dark, 112 London St. 0171-486-1877. 9-2am. £6. Jon Pleased Wimmin, Richard Ford, Pierre and Stripe.
SOUTHAMPTON: SQUEEZE Jolly's Club, Chapel St. £5. Hosted by Justin Robertson.

Friday December 8

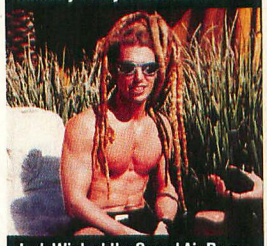
BASILDON: BLISS The Barn, Cranes Farm Rd. 0589-194-182. 8-2am. £6. Ellis Dee, Flipside and Frenzie.
BRIGHTON: CLUB FOOT Escape, 10 Marine Parade. 01273-606-906. 10-2am. £5. Phil Perry, Andy Mac and Steve Murray... Eric Powell and Fleming are at **RED (The Zap, Old Ship Beach. 01273-821-588. 10-5am. £7).** And look out for a regular Brighton after-hours event in a local cafe. Check the grapevine.
BRISTOL: TEMPTATION Lakota, 6 Upper York St. 01272-426-193. 9.30-6am. With Colin Dale and Trevor Rockliffe.
CARDIFF: OPTIC Club Ifor Bach, Wowanby St. 0421-534-616. 9-2am. £5. Luke Slater, Neil Hinchley, Matt Jarvis and Johnny.
CHESTER: SWEET! Blimpers, City Rd. 01244-343-781. 9-2am. £6. Andy Carroll and Russ K Klass.
DERBY: THE FRIDAY CLUB Blue Note, 14a Sadler Gate. 01332-295-155. 10-2.30am. £6/£5. Timm and Laurie.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1881. 10.30-late. £6/£5. Johnny Moy and Billy Scurry.
EDINBURGH: PURE Venue, 17-21 Calton St. 0131-200-3662. 10.30-3am. £7. Twitch, Brainstorm, The Dribbler and The Bill.
GLASGOW: SLAM Arches, 22 Midland St. 0141-221-8385. 11-3am. £6. Stuart McMillan and Orde Meikle... Gareth Sommerville and Stuart McKrossken reside at **THE YARD (Sub Club, Jamaica St. 0141-248-4600. 10-3am).**
HEREFORD: NAUGHTY BUT NICE The Rooms, Bridge St. 01432-267-378. 10-2am. £6. Darren Price and guest.
HULL: DEJA VU Room, 82-88 George St. 01482-323-154. 9-3.30am. £8/£7. John Lancaster, Terry, Marianne, Richie and guests.
KENT: ESSENCE The Old Barn, Stocks Green Road, Hildenborough. 01732-834-444. 9-2am. £8. Fallatio, Steve Stomp and Errol D.
LEEDS: UP YER RONSON Music Factory, Briggate. 0113-244-5521. 10-4am. £9/£7. Jeremy Healy, Brandon Block and Marshall.
LONDON: FLAVOUR The End, West Central St, WC1. 0171-379-4770. 10-7am. Derrick Carter, Mr C, Layo, Unique, Jasper The Vinyl Junkie, Hooch and Funkin' Pussy... Jon Pleased Wimmin spins at **GLITTERATI (The Cross, Goods Yard, N1. 0171-837-8640. 10.30-4.30am. £10)** along with Seb Fontaine and Luke Neville... Jim Masters resides at **OPEN ALL HOURS (Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 10.30-7am. £12/£10)...** Damon Wild and Frankie D are spinning tonight at **EUROBEAT 2000 (EC1 Club, 29-35 Farringdon Rd, EC1. 0171-242-1571. 10-6am. £10/£8)** with Tim Taylor... Joel Xavier, Terry Marks and Nick Hook are joined by a special guest at **WHOOP IT UP! (The Gardening Club, The Piazza, Covent Garden, WC2. 0181-875-0385. 10.30.-5am. £8/£6)...** Roy The Roach hosts **HANKY PANKY (SW1 Club, 191 Victoria St. SW1. 0171-734-4152. 10.30-6am. £10)...** Blu Peter, Mrs Woods, Princess Julia, Steve Young and Steven React are at **GARAGE (Heaven, Villiers St, WC2. 0171-839-5210. 10-3am. £8)...** Call **FINAL FRONTIER (Club UK, Buckhold Rd, SW18. 0181-877-0110. 10-6am. £11)** for details of the finest techno talent around... Nicky Holloway is at **VELVET UNDERGROUND (Velvet Underground, 143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)...** Tall Paul, Darren Stokes and Steve Lee reside at **THE GALLERY (Turnmills, 63 Clerkenwell Rd, E1. 0171-250-3409. 10-7.30am. £10)...** Graham Gold is at **PEACH (Leisure Lounge, 121 Holborn, EC1. 0171-582-0800. 10-6am. £10/£7)...** Keith , Dodge and Abbey continue at the **JAZBAH (The Square Room, Leicester Sq, WC2. 0171-738-6527. 10-3am. £5)...** Spencer Broughton and Rob Blake get **SLINKY (Legends, 29 Old Burlington St, W1. 0171-437-9933. 10-6am. £8)** with Dominic Moir... Dodge, Alex Baby, Femi Fem and Sam B play at **ROTATION (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30. £8).**
LUTON: JOY The Zone, Gordon St. 01582-458-750. 9.30-3am. £3. Jeff Keenan, Martin Deacona and guests.
MANCHESTER: SHINE Hacienda, Whitworth St. 0171-261-7518. 10-3am. £6. Marshall Jefferson, Eric Morrillo and K Klass... John Acquaviva is at **BUGGED OUT (Sankeys Soap, Jersey St, Ancoats. 0161-237-3128. 10-3am. £6).**
MANSFIELD: RIPE The Yard, 61 West Gate. 01623-222-30. 8-2am. £6. Nick Rogers and Duncan Betts.
PERTH: WILDLIFE Ice Factory, Shore Road. 01382-581-140. 10.30-3am. £7. Zammo, Gareth Sommerville and Mark Stuart reside.
PRESTON: CHEEKY MONKEY 21 Cannon St. 01772-257-041. 10-2am. £4. With Dominic North, Jamie and Jon Roland.
READING: THE FULL MONTY The Holy Rumes, 11 Castle St. 0831-313-322. 9-4am. £8. David Holmes, John Kelly, Jaye MacKenzie, Tony Belamy and Timmy John.
ROMFORD: MALARKY Hollywood, Atlanta Boulevard. 0860-548-938. 9-6am. £8. Pete Wardman, Andy Mandstone, Tony Grimley and Steve Johnson.
SHEFFIELD: STEEL Music Factory, 33 London Rd. 0113-244-5521. 9-4am. £8. Brandon Block and Buckley... Luvdup and Crumb-Like-Mike play at **RISE (Leadmill, 6-7 Leadmill Rd. 01142-754-500. £7).**
STAFFORD: SWOON Colliseum, Newport Rd. 01785-424-44. 9-2am. £7. Tom Wainright and Lee Write.
STOKE: SIN CITY The Academy, 20 Glass St, Hanley. 01782-410-733. 9-3am. £6/£5. Marc Auerbach, Sanjay and John Taylor.
SWINDON: 1 LOVE Brunel Rooms, Havelock Sq. 01793-531-384. 9-6am. With John Kelly, Angel and Judge Jules.
WIGAN: DREAM Wigan Pier. 01942-230-769. 8-2am. Malcolm Charles, Lee Turner, Cris Platt and guests.
WOLVERHAMPTON: PIMP Picassos. 01902-711-619. 9.30-2am. £4. Best Of Birmingham night with Jim "Shaft" Ryan and Lee Fisher.

Saturday December 9

BATH: GORGEOUS Hub Club. 0225-425-376. 9-2am. £5. Gordon Kaye.
BIRMINGHAM: WOBBLE Venue, Branston St. 0121-233-0339. 11-7am. Chris & James, Phil Gifford, Si Long, The Lovely Helen and Matt Skinner... Mark Jarman, Des Doonicon and Val O'Conner are at **FUN (Steering Wheel, Wrottesley St. 0121-622-1332. 10-late. £8)...** Scott Bond hosts **REPUBLICA (Bakers, 162 Broad St. 0121-633-3839. 10-late. £6)...** Jim "Shaft" Ryan resides at **MISS MONEYPENNIES (Bonds, Bond St. 0121-633-0397. 9.30-late. £8.50).**
BLACKPOOL: FEDERATION The Main Entrance, Central Promenade. 01253-292-335. £8. CJ Mackintosh, Rick Bonetti and Dean Bell.
BRIGHTON: GLAMOUROUS Escape,10 Marine Parade. 01273-606-906. 10-2am. £6.50. Mark Moore, Marcus Saunderson and Paul Clarke.
BRISTOL: SATURDAY'S Lakota, 6 Upper York St. 01272-426-193. 9.30-4am. £9. Judge Jules & Queen Maxine.
BURNLEY: GET LIFTED Angels, Curzon St. 01282-35222. 9-2am. £8. With Paul Taylor.
DERBY: PROGRESS Conservatory, Cathedral Rd. 01332-362-266. 9-2am. £9. Lisa Loud, Seb Fontaine and Pete & Russel.
DUBLIN: TEMPLE OF SOUND Ormond Quay. 00-3531-872-1881. 10.30-late. £8. John Acquaviva guests alongside Mark Dixon.
EDINBURGH: HORNY MONKEY Vaults, Niddry St. 0421-452-977. 10-3.30am. £8. LuvDup, Stuart Duncan,

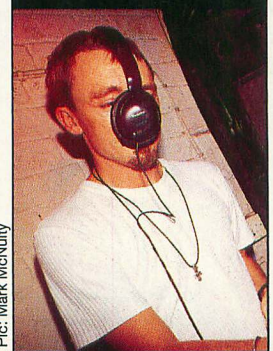
A MONTH IN MUZIK

Pic: Raise-A-Head
Alex Reece tests out the Ministry's Playstation Room


Josh Wink at the Camel Air Rave

Pic: Raise-A-Haed
Surburban Base at Disneyland

Pic: Peter Roson
Lee Newman Tribute Night


Pic: Mark McNulty
John Kelly at Lakota, Bristol

Steve Livingstone, Colin Cook and Alan Dundas.
GLASGOW: RENAISSANCE Tunnel, Mitchell St. 01782-717-872. 10-5am. £12. Jeremy Healy, Dave Seaman and Anthony Pappa... Harri, Dominic and Oscar continue to keep things swinging at the **SUB CLUB** (22 Jamaica St. 0141-248-4600. 11-4.30am. £8).
HASTINGS: BABEALICIOUS Hastings Pier. John Digweed welcomes The Essential Mix Tour with guests Danny Rampling, Sasha and Paul Oakenfold.
HULL: EAT YOUR WORDS Room, 82-88 George St. 01482-323-154. 10-4am. £7. DJ Gemini from Chicago.
LEEDS: BACK TO BASICS Pleasure Rooms. Marrion St. 01332-449-474. 10-6am. Eric Powell, Ralph Lawson, Huggy and James Holroyd... Phil Faversham hosts **VAGUE** (Wherehouse, Summer St. 0113-246-1033. 10-4.30am. £9/£7)... Robert Hood and Luke Slater spin at **THE ORBIT** (After Dark, South Queen St, Morley. 01132-523-542. 9-2am. £10/£8) alongside Nigel Walker and Mark Turner... Carl Bedford resides at **MEX** (Mex, 2a Call Lane. 0113-242-8522. 7.30-3am. £4/£3).
LEICESTER: HIGH SPIRITS The Venue, University Rd. 0116-255-6282. Paul Gotel, Ian Ossia, Marc Fuccio and Anthony Teasdale.
LIVERPOOL: CREAM Nation, Wolstenholme Sq. 0151-709-1693. 9.30-2am. £8. Andy Carroll, Paul Bleasedale and James Barton... Stacey Pullen visits **VOODOO** (Le Bateau, 62 Duke St. 0151-709-6508. £5) with Skitch, Andy Nicholson and Secret Weapon.
LONDON: RULIN' Ministry Of Sound, 103 Gaunt St, SE1. 0171-378-6528. 11-10am. £15. Justin Berkmann and guests... Laurence Nelson, Steve Lee, Alex P, Gordon Kaye and Keld Tholstrup spin at **CLUB FOR LIFE** (Gardening Club 2, 196 Piccadilly. 0171-497-3153. 10.30-6am. £12)... Miss Barbie, Graham Gold and Phil Mison are at **BLISS** (The Wag Club, 35 Wardour St, W1. 0589-966-143. 10-6am. £12)... Check **EVENING STANDARDS** (Plastic People, 37 Oxford St, W1. 0956-437-774. 10.30-6am. £8) if you haven't already... Keith Fielder is at **SEX LOVE & MOTION** (Soundshaft, Charing Cross, WC2. 0181-547-0930. 10.30-3.45am. £8) with Paul Tibbs and Russ Cox... Ker Plunk guests at **JUST CAN'T GET ENOUGH** (The Gardening Club, The Piazza, Covent Garden, WC2. 0171-479-3153. 10.30-6am. £12) with Paul Gardener and The Bootboys... DJs Patrick Forge, Damien Laraz and Black Widow are at **JAZZ GOES POP** (Turnmills. Turnmill St, EC1. 0171-498-6042. 10.30-3am. £5)... **TRADE** (Turnmills, Turnmill St, EC1. 0171-250-3409. 3am-noon. £10) continues with Alan Thompson, Tony DeVit, Tall Paul and Malcom Duffy... Mickey Finn, Kenny Ken, Darren Jay, Dr S Gachet, Randall and Fearless play at **AWOL** (SW1 Club, 191 Victoria St SW1. 0171-613-4770.10-6am. £12/£10)... Nicky Holloway and Chris Good present **THE VELVET UNDERGROUND** (143 Charing Cross Rd, WC2. 0171-734-4687. 10.30-4am. £10)... Rocky & Diesel visit **MALIBU STACEY** (Hanover Grand, Hanover Square, W1. 0181-964-9132. 10-4.30am. £12) with Seb Fontaine and John Kelly... K Klass, Craig Jensen, Marky P, Phil Mison, Johnny Rocca, Mark Felton and Rob Sikes spin at **VANITY FAYRE** (Raw, 112a Great Russel St, WC1. 0171-637-3375. 10.30-5am. £12)... Craig Dimech, Nancy Noise and Andy Morris spin in the main room at **THE SATELLITE CLUB** (The Colloseum, Nine Elms Lane, Vauxhall. 0171-582-0300. 10-6am. £12/£10)... Dodge and Femi Fem are spinning at **ROTATION** (Subterania, Acklam Rd, W10. 0181-747-9145. 10.30-3.30am. £8)... Matt Kenny and Norris Windross are at **PHEW** (EC1 Club, 29-35 Farringdon Rd, EC1. 0171-242-1571. £10).
MAIDSTONE: BABY LOVE Wierton Place Country Club, Wierton Road, Boughton Monchelsea. 0162-275-825. 9-2am. £7. John Kelly, Athos and The Boot Boys.
MANCHESTER: THE HACIENDA Whitworth St. 0161-236-5051. 9.30-3am. £13. Graeme Park, Tom Wainwright and Bob Langley... Stu Allan is at **LIFE** (Bowlers, Longbridge Rd. 0891-517-499. 8-2am)... Luke Neville spins at **GOLDEN** (Sankeys Soap, Beehive Mill, Jersey St. 01782-621-454. 9.30-3am. £10/£8) with Pete Bromley, Dean Wilson and a special guest.
NEWCASTLE: SHINDIG Riverside, Melbourne St. 0468-132-142. 9-3am. £7/£6. Paul "Trouble" Anderson, Jon Pleased Wimmin, Clive Henry, Scott and Scooby.
NOTTINGHAM: 100% PURE DELUXE Deluxe, 22 St James' St. 0115-947-4819. Sasha, Al Mackenzie, Timm and Laurie.
PAISLEY: CLUB 69 Roxy's, 40 New Sneddon St. 0141-552-5791. 9.30-2am. £5. Martin and Wilba.
SHEFFIELD: LOVE TO BE Music Factory, 33 London Rd. 0113-242-7845. 9-4am. £10. Call for guest details.
STOKE: PLATINUM The Academy, Glass St, Hanley. 01782-213-838. 9-4am. £10/£8. Princess Julia, Fat Tony, Sanjay, Nick Sheldon and Athletico.
SWINDON: FRISKY Brunel Rooms, Havelock Sq. 01793-531-384. 9-3am. £6/£5. Norman Jay.
WOLVERHAMPTON: UK MIDLANDS Foxes Lane. 0121-530-2233. 8-2am. £8. House downstairs and firin' techno.

Sunday December 10

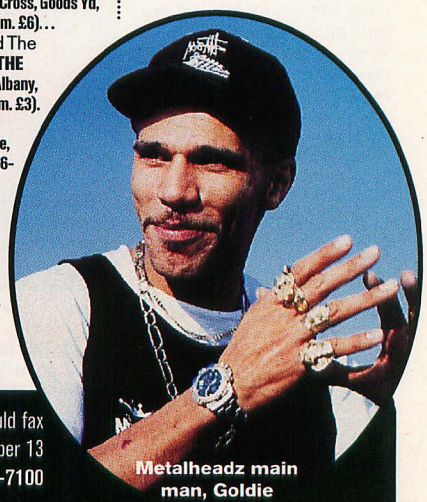
ABERDEEN: RESOLUTION The Palace. 0113-244-5521. The Up Yer Ronson Soundtrack Tour rolls into town with Graeme Park, Brandon Block and Marshall.
EDINBURGH: TASTE The Vaults, Niddry St. info 0131-556-0079. 10-3am. £5. Fisher and Price... Horny Monkey's Stuart Duncan and Steve Livingston reside at **CLASS SOCIETE** (La Belle Angele, Hasties Close. 0421-452-977. 10-3am. £4).
GLASGOW: LUSH Voodoo Rooms, Cambridge St. 0141-332-3437. 10-3am. £5. Harri holds the fort.
LEEDS: SUNDAY SERVICE Mex, 2a Call Lane. 0113-242-8522. 7pm-midnight. £4/£3. Simon Scott plays dub, psychedelia and global beats.
LONDON: METALHEADZ' BLUE SUNDAYS Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 7-12am. £5. Goldie's drum 'n' bass extravaganza... John Carter and Richard Fearless are at **SOCIAL-ISM** Smithfields, 334-338 Central Markets, Farringdon St, EC1. £4)... Snowboy resides at **HI-HAT** (Blue Note, 1 Hoxton Square, N1. 0171-729-8440. 1-6pm. £5)... Princess Julia is at **QUEER NATION** (Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10-3.30am. £5)... Blu Peter, Mrs Woods and Hugo play **FF** (Turnmills, 63b Clarkenwell St. 0171-250-3409. 9-6am. £8/£5)... Nick James is at **STRUTT** (Cross, Goods Yd, N1. 0181-964-3172. 8-1am. £6)... MK Ultra, Xavier and The Kenosha Kid are at **THE RUMPUS ROOM** (The Albany, Great Portland St. 7-12am. £3).
MANCHESTER: VERSIVO The Roadhouse, 8-10 Newton St. 0161-766-3926. 7-12am. £2. Rob Hall, Andy Maddocks and Mike Williamson.
SLOUGH: FULL CIRCLE Greyhound, Colnbrook Bypass. 0181-898-5935. 2-6pm. £5. John Acquaviva joins Phil Perry.

Monday December 11

BRIGHTON: SPQR The Zap, Old Ship Beach. 01273-821-588. 10-3am. £4.50/£3.50. Fat Tony.
LONDON: THAT'S HOW IT IS Bar Rhumba, 36 Shaftesbury Av, W1. 0171-287-2715. £3. Giles Peterson and James Lavelle... Jim Masters is **CHILLIN'** (Riki Tik, 23-24 Bateman St, W1. 0171-437-1977. 8-1am. Free)... Phil Brill and DJ Alice host **CLUB TROPICANA** (The Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10.30-3am. £5)... Nicky Holloway and Paul Harris keep the drinkers happy at **WORLD RECESSION** (The Velvet Underground, 143 Charing Cross Rd, WC2. 0171-436-1659. 10-3am. £5).

Tusday December 12

LONDON: THE PINCH Gardening Club, 4 The Piazza, WC2. 0171-497-3153. 10-3am. £5/£4/£3. Fabio Paras for five hours... Femi, Ben, Pete and Felix Parker are at **BITCHES BREW** (Venom, Bear St, WC2. 0956-338-278. 10-3am. £5).
SUNDERLAND: FAT TUESDAY Bourbon Night Club, Fawcett St. 0191-510-8475. £2.50. David Holmes joins Stu and Yoz.


Metalheadz main man, Goldie

WORLD CLUBBING

All club promoters and booking agents for DJs should fax full itineries for any club dates between December 13 and January 9 to: 0171-261-7100

Wednesday November 8

USA: UNDERGROUND NETWORK Sound Factory Bar, 12 West 21st St, New York. 10-4am. $12. "Little" Louie Vega.

Thursday November 9

USA: FACTORIA 21 Sound Factory Bar, 12 West 21st, New York. 10-4am. $12. The mighty Lord G mixes it up Spanish-style... DJ Jazzy Nice drops acid jazz sounds at **GIANT STEP** (The Bank, 225 East Houston St, New York. 001-212-505-5033. 11-4am. $10).

Friday November 10

FRANCE: LE REX CLUB Paris. 0171-485-5731. Tantra... Darren Emerson guests at the **NITRO CLUB** (Montpelier. 01403-267376).
USA: IRVING PLAZA 17 Irving Place, New York. 8-late. $20. Shaggy, Tayvon and Tony Gold... Frankie Knuckles resides at the **SOUND FACTORY BAR** (12 West 21st St, New York. 11-4am. $12).

Saturday November 11

BELGIUM: FUSE Brussels. 01403-267367. Carl Cox.
FRANCE: THE VOOM VOOM CLUB Cannes. 0171-485-5731. DJ Tantra.
GERMANY: CAVE CLUB Salzburg. 01403-267-376. Daz Saund and Luke Slater.
HOLLAND: SLAM Mazzo. Voorburgwal 216, Amsterdam. 020-626-7500. 11-5am. Fabio Paras and DJ Cellie.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm Sunday. $20. Junior Vasquez on a 14-hour mission, each and every weekend... The Godfather of house, Frankie Knuckles, does his thing at **TWILO** (530 West 27th St. 10-4am), formerly the Sound Factory. The battle begins.

Sunday November 12

USA: CAFFE CON LECHE Club Expo, 124 West 43rd St, New York. 10-late. $15. This night has to be seen to be believed. With the wildest male dancers revealing all, albeit in a sock, this is home to Lord G's Spanish-style which is one of the most refreshing sounds this magazine has heard in a club all year. Playing the most colourful US house music, G then drops into a 40-minute salsa special without you even noticing. And, before long, he's built it back up into house so cleanly you almost forget the wild experimentation of what's just gone before. Truly amazing. And respect to Roger S for making us aware of him. He could well be the future... David Depino and Denny Krevit take you higher and higher at **THE PLAYGROUND** (Sound Factory Bar, 12 West 21st Street, New York. 8-4am. $10).

Tuesday November 14

USA: KMFDM WITH TRACI LORDS Limelight, 47 West 20th St at Sixth Avenue, New York. 001-212-807-7850. $15... Spooky, Soul Slinger, Malik and Olive spin an array of brutal jungle at **EGG** (Cooler, 416 West 14th St, New York. 001-212-229-0795. 10-4am. $10).

Thursday November 16

HOLLAND: MAZZO Amsterdam. 01403-267-376. Eric Powell.

Friday November 17

FRANCE: REX CLUB Paris. 01403-267-376. Colin Dale (dropping cuts from the new Paul Johnson album on Peace Frog)... Josh Wink appears at The Aquarius Club in Croatia.
USA: ROSELAND 239 West 52nd St. 001-212-249-8870. $17.50. Goldie continues his pioneering jungle tour of America, tonight joined by Björk, a fellow dancer at Speed.

Saturday November 18

USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm Sunday. $20. Vasquez on the decks for another mammoth 14-hour set... Frankie Knuckles is at **TWILO** (530 West 27th St, New York. 10-4am).

Thursday November 23

HOLLAND: ESCAPE THEATRE Amsterdam. 01403-267-367. Darren Emerson.

Friday November 24

FRANCE: THE REX CLUB, Blvd Bonne Nouvelle, Paris. 01403-267376. Trevor Rockliffe.

Saturday November 25

USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm Sunday. $20. Junior Vasquez... Frankie Knuckles is installed as resident tonight at **TWILO** (530 West 27th St, New York. 10-4am).

Tuesday November 28

USA: AQUA BOOTY The Bank, 225 East Houston St. 001-212-229-7777. 11-5am. $10. Greg Cuoco open for the man himself, Tony Humphries, at this monthly event.

Friday December 1

FRANCE: NITRO CLUB Montpelier. 01403-267-376. Luke Slater.

Saturday December 2

GERMANY: TIME WARP Walzmulhe, Ludwigshafen. Kevin Saunderson... Trevor Rockliffe spins at **THE CAVE CLUB** (Salzburg. 01403-267-376).
ITALY: LANDER KGB Naples. 01403-267376. Colin Dale.
SWEDEN: THE DOCKLANDS CLUB Stockholm. 0171-485-5731. DJ Tantra.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm Sunday. $20. Junior Vasquez... Knuckles is at **TWILO** (530 West 27th St, New York. 10-4am).

Thursday December 7

HOLLAND: ESCAPE THEATRE Amsterdam. 01403-267-376. Daz Saund.

Saturday December 9

BELGIUM: THE FUSE CLUB. Brussels. 0171-485-5731. DJ Tantra.
USA: JUNIOR VASQUEZ The Tunnel, 220 12th Avenue, New York. 11-2pm Sunday. $20. Junior Vasquez... Knuckles is at **TWILO** (530 West 27th St, New York. 10-4am.

temptation

a little bit of what you fancy

FRIDAY 10th NOVEMBER
DANNY RAMPLING
FABI PARAS
IAN POOLEY

FRIDAY 17th NOVEMBER
BLU PETER
GAYLE SAN

FRIDAY 24th NOVEMBER
DAVE ANGEL
TASHA (Killer Pussies)

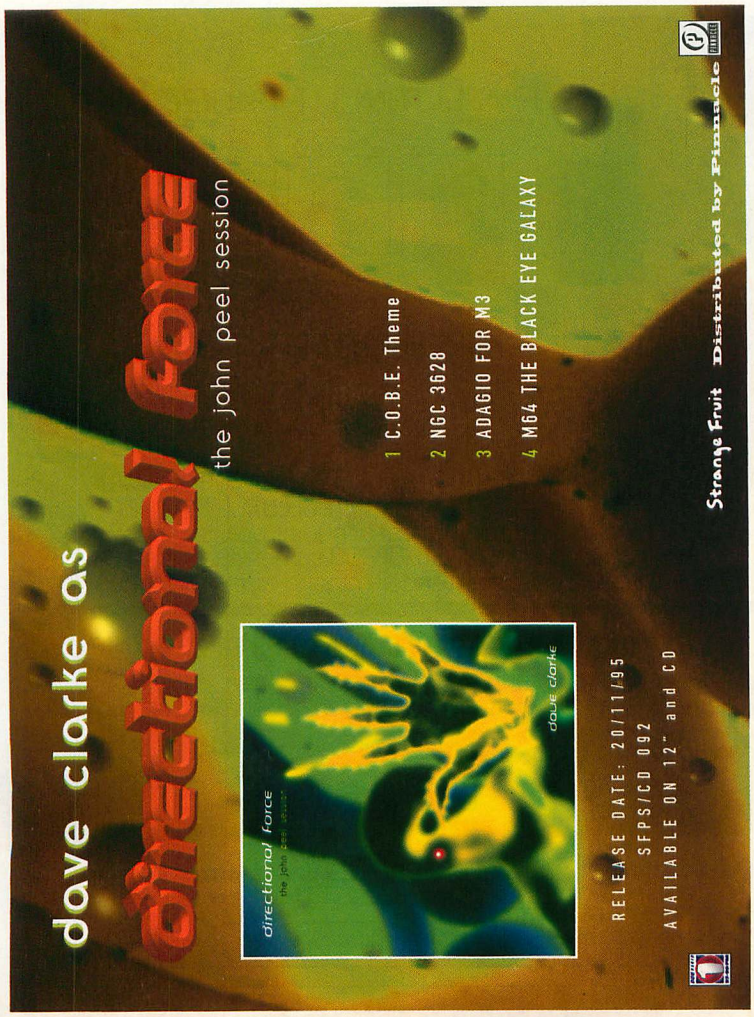
FRIDAY 1st DECEMBER
KEOKI
&
CASPAR POUND

FRIDAY 8TH DECEMBER
COLIN DALE
TREVOR ROCKLIFFE

LAKOTA

RESIDENTS : JODY, IAN WILKIE & LEON ALEXANDER
SUBLIME VISUALS & ENVIRONMENT SUBVISION STATE OF SPACE & VLC

every friday at lakota 6 upper york st bristol
0117 942 6208 9.30-4.00



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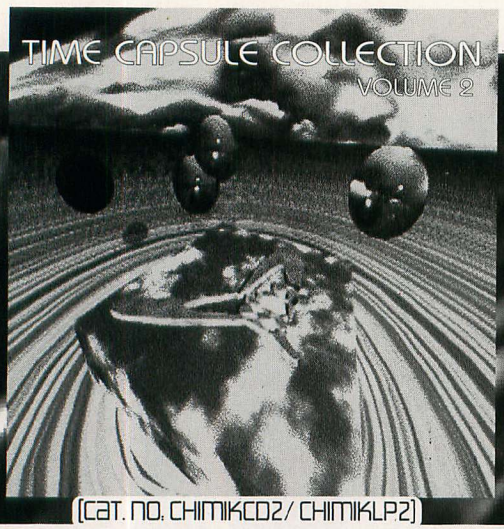

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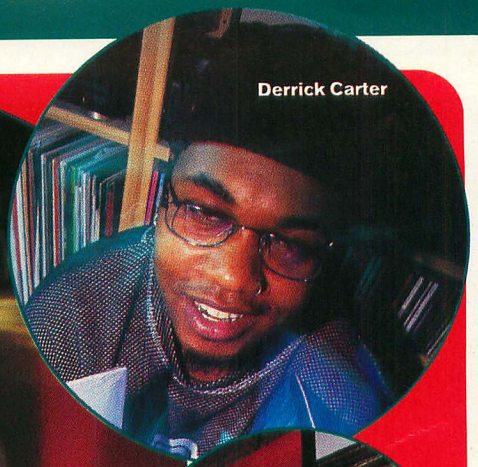
EVENT OF THE MONTH

RENNES, FRANCE: RENCONTRES TRANS MUSICALES FESTIVAL

10/12 Rue Jean Guy, BP 3829, 35038, Rennes, France.
Telephone: 0033-9931-1210
WEDNESDAY NOVEMBER 29 – SATURDAY DECEMBER 2


Derrick Carter

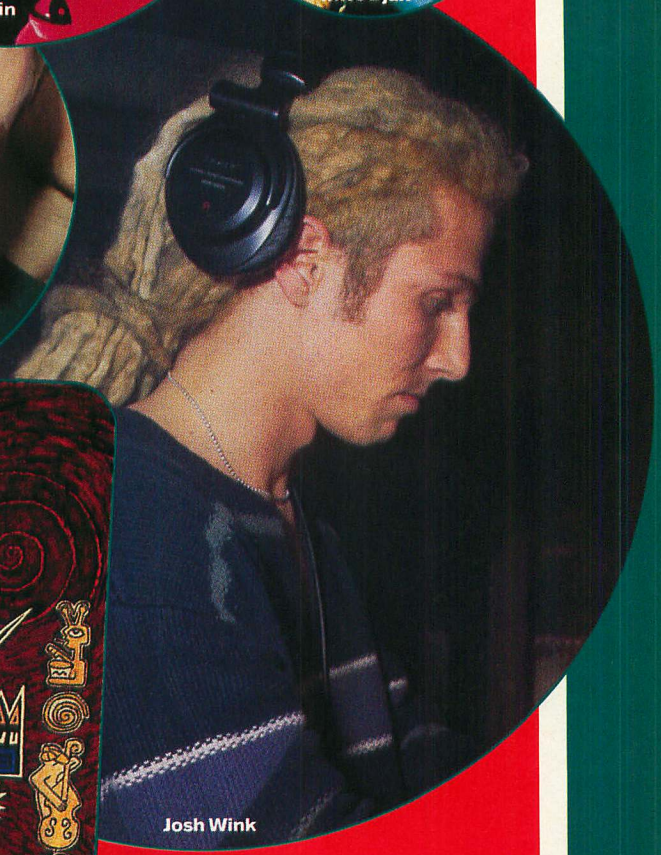
Laurent Garnier

Daft Punk

St Germain

Miss Djax

James Lavelle


Josh Wink

NOW in its 17th year, Rencontres Trans Musicales has established itself as one of Europe's leading winter festivals. Taking place over four days in the beautiful French city of Rennes in Brittanny, although initially a rock event, it has been moving over to dance music more and more in recent years. This year, they're going all the way and hosting a full-on dance party. And how!

The Trans' transition towards dance began in 1992, when the festival closed with a massive rave featuring The Orb, 808 State and an extremely rare live appearance by Underground Resistance. Other acts to have since played the Trans include Orbital, Stereo MCs, Jamiroquai, Galliano, The Last Poets, Spooky, The Mad Professor, Original Rockers, Jah Shaka and Bootsy Collins. Last year's event, which offered Massive Attack and Portishead, attracted in excess of 100,000 people.

The 1995 Trans Musicales takes place between Wednesday, November 29 and Saturday, December 2. Each day begins at Club Ubu, before moving on to one of the festival's nine different venues dotted around the centre of Rennes. And then on to another. And another. And so on. The main events happen in either Salle De La Cite or the 6,000-capacity Omnisports and the final night is a huge rave at the city's airport.

Opening on Wednesday, November 29, the Trans kicks in with a special Mo' Wax night with DJ Shadow, DJ Krush, Attica Blues, Keyboard Money Mark and, fresh from remixing Lionrock, France's own La Funk Mob. Plus, of course, James Lavelle, the Mo' Wax head honcho. The other main attractions of the first day are Loop Guru and Zion Train.

Thursday offers Red Snapper, Renegade Soundwave, Fun-Da-Mental, Suns Of Arqa and DJ Morpheus. There's also a special French show featuring Motorbass, DJ Cam and The Mighty Bop, whose imminent "La Yellow 357" album is essential listening. The night ends in a "Cool Session" with Jimmy Jay, the French jazz-rap producer behind MC Solaar.

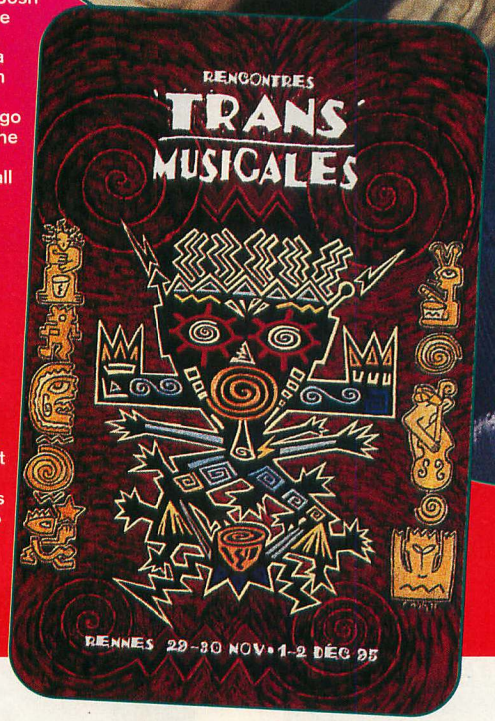
The highlight of the third day of the Trans is a special party to celebrate the 15th anniversary of On-U. Dubbing it up in the way only they know how, the line-up includes Bim Sherman, Gary Clail & The Full Nine Yards, Little Annie and Skip MacDonald's new band, Little Axe. There's also a special guest appearance by Japan's Audio Active.

Which leaves Saturday. The big one. Lady B and Daft Punk, the French band every major label in the world is trying to sign right now, play at Ubu. Prophets Of Da City, Detrimental and Lordz Of Brooklyn are meanwhile among those taking the stage for a hip hop session at Omnisports.

Le grand finale is the Planete rave at Parc Des Expos, Rennes Airport. With a capacity of 15,000, the venue will be divided into a house hall and a techno hall. The former boasts Masters At Work, St Germain, Green Velvet, Derrick Carter and DJ Deep, while the techno hall has Josh Wink, Laurent Garnier, The Chemical Brothers, Miss Djax, Jose Padilla, Fumiya Tanaka, Neil Landstrumm and Scan X. The Planete beats begin at 10pm and go right through until noon the following day.

And you thought it was all frog's legs and snails...

Tickets for the entire festival cost 700 francs (around £85). Tickets are also available for individual nights, with the Planete rave costing 150 francs (around £18). For more information contact the address/telephone number at the top of the page. For ticket reservations call 0033-99-30-08-73. Rencontres Trans Musicales can also be faxed on 0033-99-30-79-27. You can also check out their Internet site at http://www.imt-mrs.fr/lia/transmu/



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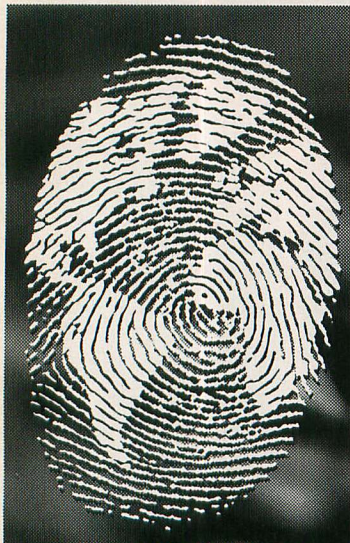

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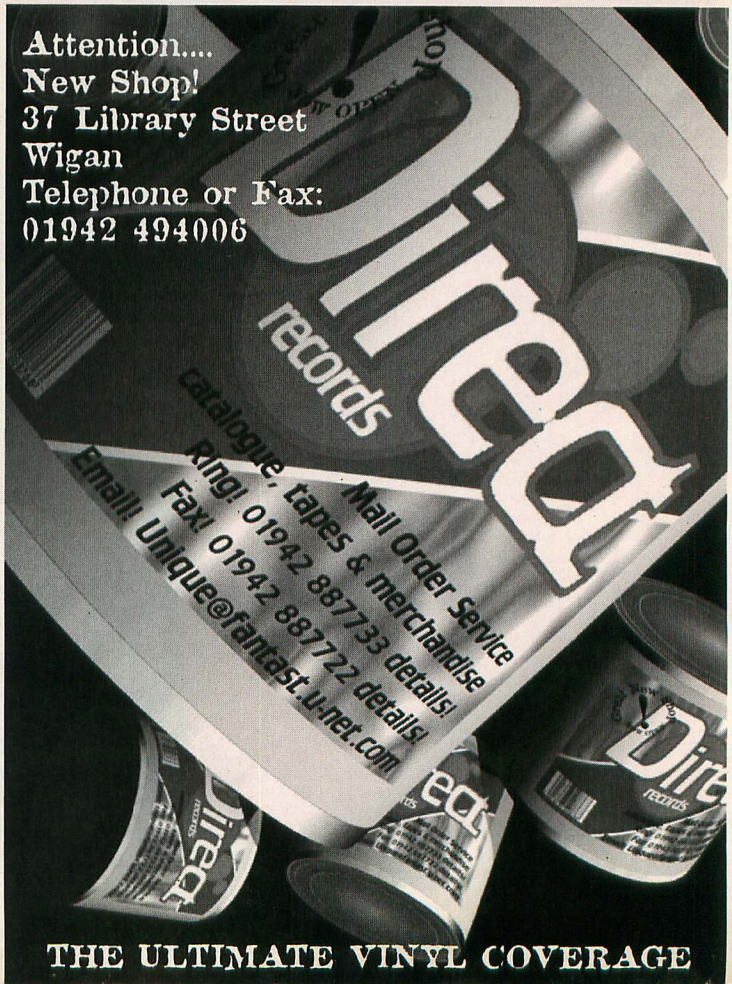

THE ULTIMATE VINYL COVERAGE

MUZIK
CHRISTMAS SPECIAL

YULE BE SORRY YOU MISSED IT!

The next issue of *Muzik* hits the streets on *Wednesday, December 13.* A Christmas special, it will be jam-packed with so many yuletide yowsahs that poor old Santa is going to look like Uncle Scrooge in comparison.

There will be *reviews* and *reflections* of the year and some very *special guests* dropping in for a chat over a hot toddy. We'll also be giving out details of what's cooking on *New Year's Eve* in our extensive guide to the most excessive party night of the year.

What were the *best singles, albums, remixes and clubs of 1995?* Who rocked it to the rockermost and lost it to the uttermost? We reveal all this and more in our round-up of 1995.

You can also expect the usual wealth of features, interviews and reviews. And with the *season of goodwill* upon us, has our hangman kept the noose in the cupboard for a month?

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MUZIK *on sale Wednesday December 13*

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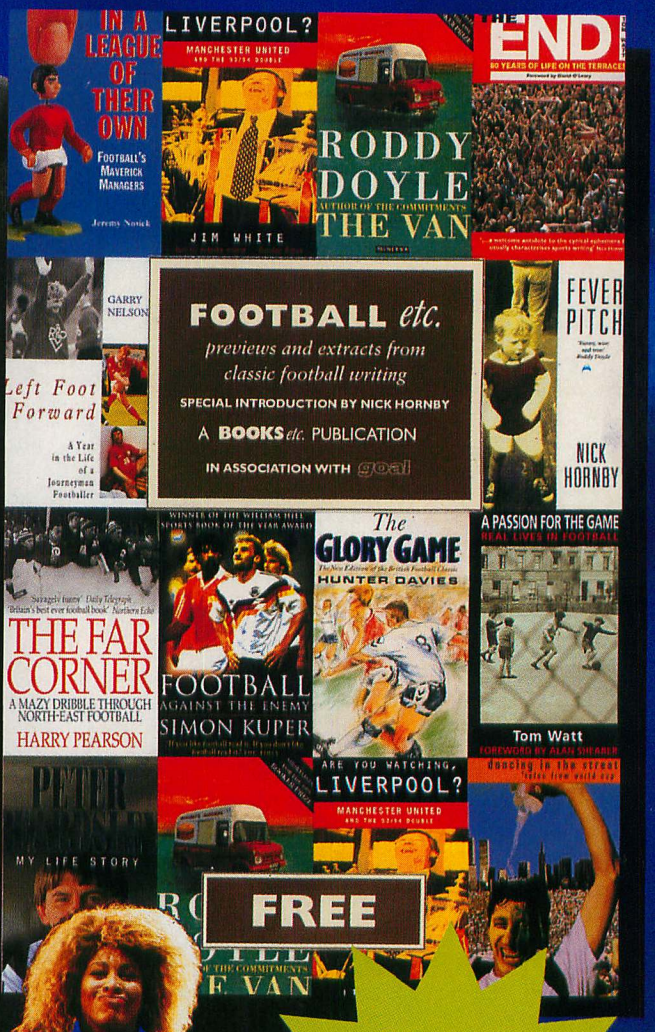
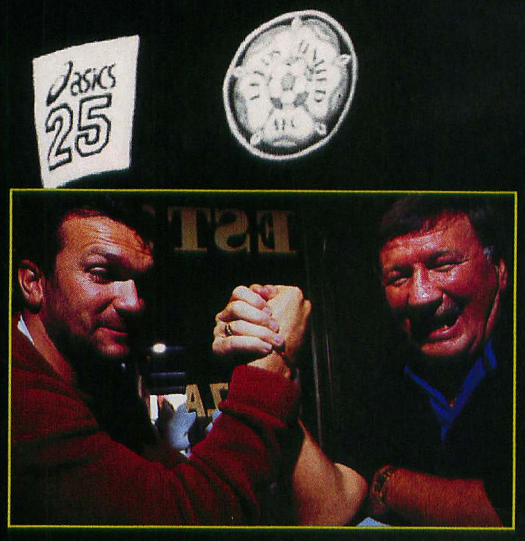


EXCLUSIVE INTERVIEW

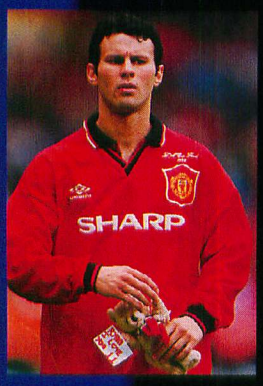
YEBOAH

They've all been tap-ins so far...



GIGGS

Over-rated or what?



RAZOR RUDDOCK & TOMMY SMITH

Go over the top

PLUS:

- THE TARTAN ARMY TEAR IT UP
- TINA TURNER: THE LUTON YEARS

ON SALE: FRIDAY 3 NOVEMBER

AND ANOTHER THING. . .

THE current state of the dance market, from compilations to cocaine, needs to be addressed. In doing so, people will get upset. Hence Jasper The Satellite's remarks concerning last month's Roger Sanchez interview (see first letter, opposite page).

But there are many important issues regarding other aspects of this ever-growing culture. And one of them is the licensing of tracks. Why are so many labels spending valuable hours trying to license and re-release old tracks while at the same time savagely ignoring much of the new studio talent which is around?

It's all very well bringing tracks to the public's attention. Who could wish for anything more than the whole world hearing records like De'Lacy's "Hideaway" and Josh Wink's "Higher State Of Consciousness"? They are influential and help to raise the profile of dance music. They *should* be heard. But when a good record which comes out on an independent is picked up within a week of its release, it is removed from the shelf. Punters are thus being teased by the Linford Christie-like DJs grabbing the first copies. Records people desperately want are withheld. This isn't really what the dance scene is about. If you hear it, you want it. It's as simple as that.

The fact that all major record labels now want to license club tracks is making matters worse for the punters. By the time this magazine is in your hands, Alcatraz on Deep Dish's Yoshi Toshi imprint will no doubt have been removed from the shelf because someone has licensed it. You'll all have to wait again.

On the subject of re-releases, instead of rehashing, why can't labels nurture fresh talent and have greater faith in the artists they are pushing? At least Slip 'N' Slide do that. But certain others don't. These people should stop flashing their cheque-books around and stop trainspotting with the same old party DJs and start developing promising artists.

Take the examples of "I'm Rushing" by Bump, "Let's Rock" by E-Trax and "Girls & Boys" by Hed Boys. Each of these worked once, but why can't we get the artist, rather than the track, to work again.

Ben Turner

UP until Friday, October 13, I thought club birthdays were a rip-off. That was until I tasted Cream's third anniversary bash. It was the dog's bollocks of a party and was worth every penny of £25. In all the times I've ventured to a club, I've never met so many friendly people just out for a good time. Could you please put Cream's Third Anniversary in a Those Who *Fuckin'* Rocked It column?

A particular highlight of the night was when Judge Jules dropped Stevie Wonders' "Happy Birthday To Ya" to lift the roof off the new courtyard (awesome additon by the way).

Cream certainly made me cream.

PHIL ON BEHALF OF "THE FAMILY", Southport

RESPECT to Smokin' Jo.

Having just returned from Ibiza, I have to say that I've been thrown into Muzikal disillusionment. Everywhere, and I mean *everywhere*, was playing the same music. Just because you're in Ibiza, there's no need to go with the flow.

So Smokin' Jo tearing the house down at Cream's final fling at Ku was, without a doubt, the best set of my whole two weeks there. The only other DJ to come close was Alfredo at Space. Considering I spent over £1,200, I was really disappointed.

DJs, start showing us some respect.

CHEWY, Underground Solution

CONGRATULATIONS on producing such an excellent magazine. The articles are revealing and enlightening, but best of all is your completely brilliant reviews section. Firstly, it's much more in-depth than the reviews sections in other hapless dance magazines. You leave no stone unturned, which is helpful to people like me who, until reading Muzik, couldn't tell garage from Goa. Thanks to you, I have managed to catch many excellent records I may have otherwise missed.

Reading some of the letters in Mouth Off! there seems to be this stupid idea that your magazine is a DJ arse-licking magazine. Although I'd say you put more emphasis on the DJs than the musicians, you never over-rate any of them, quickly putting them in their place if they need to be. And well done for stringing up Hardfloor!

I do have a couple of things to suggest, though. I've noticed Muzik seems to be concentrating more on house than techno or jungle, although this balance has improved. Don't ignore the work of the likes of Luke Vibert, and the Clear and the Orange labels.

And can you also please review records the month they come out. Not two (or even three months) in advance, as you did in the case of Thee Madkatt Courtship and Dave Clarke's "Red 3 (Of 3)".

Whining aside, things can only go up and up for your magazine. So long as you don't slack off and start clubbing on your working days!

Work hard, play harder.

HADLEIGH WILKS, Suffolk

I WOULD like to thank Carl Cox, Paul Taylor and Big Daddy for an excellent night at Angels' birthday party in Burnley. This was my last night in Britain for the next six months, as I'm serving with the forces in the Falklands. And big respect also to Ann Savage, who rocked it at Ark & Fantazia. Can I have her phone number? I'd also like to say how much pleasure Muzik gives me while I'm stuck on this fucking island!

LINTON BREAKS, Falkland Islands

MICHAEL Morley's review of Klubb Kidz at Space at Bar Rhumba (Issue 6) was a sham. Having been an avid fan of da Kidz from their early days, I was disappointed to hear their lightweight garage set on the said night. Space is probably the best midweek underground house club in London at the moment, with residents like Kenny Hawkes and Luke Solomon from Girls FM. But on the night in question, Klubb Kidz played for assembled journos and celebrity DJs, not for the crowd. That's why most people buggered off to the bar during their set. I await the return of the mighty Stickmen.

Welcome to da Klubb? I think not.

MIKE MARSDEN, West Hampstead

FOR the last six months I have been buying "Mixmag"! Can you ever forgive me? Having bought Muzik for the first time (Issue 6), it's like a cool morning breeze after an all-night club session. WICKED! My monthly outlay of £2.20 is now being put to better use.

Open-minded, objective, comprehensive and absolutely no hint whatsoever of being up your own arse! Love it!

YEMI 'YEMSTER' SAWYER, Colchester

WITH regards to the letter written about the "lacklustre" John Kelly (Issue 5), all we can say is, Chris, sort it out.

John Kelly was guesting at the Hippo Club with Sasha and David Morales, but Kelly was the real hero of the night. He played a good main set upstairs and then moved out into the garden to fill in.

Although, yes, he played classics, his performance was not lacklustre. And the Welsh crowd were certainly not braindead! Our advice to Chris is to get yourself to a club with atmosphere, where image means nothing and having a good time means everything.

H & L, Mid-Glamorgan

DO most English DJs and clubs think Northern Ireland isn't interested in dance music? Check out Ministry's Road To Wembley dates. There are four in Eire but not one in Northern Ireland. Cream are guilty of the same crime. Their Foundation tour will play only Dublin and not Belfast.

Okay, you might tell us to get up off our lazy arses and go to Dublin, but this involves a four-hour journey and having to cross checkpoints on the borders. All we ask for is our fair share of what everyone else enjoys regularly on the mainland. If they're making the effort to come to Ireland, why not tour the whole country?

Northern Ireland is a safe place. There has been a ceasefire for a year and people are hungry for entertainment. Ask the DJs who visit Belfast's Art College, such as Luke Slater, Judge Jules and Paul Daley. This is also where David Holmes has his residency at Shake Ya Brain. There are other great clubs, too. Look at Phil Perry's comment about The Limelight in Muzik and the launch of "Reactivate 10" at Kelly's in Portrush.

Come on guys, sort it out. Give Northern Ireland a chance. You'll love it!

STEPHEN POLLOCK, Belfast

JUST a note regarding one of the tracks on your free New Electronica tape.

Like many others, I was surprised to hear of Robin Rimbaud's attempt to sue Björk for uncredited sampling of his work as Scanner. Obviously, this highly principled guy believes credit should be given where it's due, except perhaps when he's doing the sampling. I don't see a credit for the big chunk of River Ocean's "Love And Happiness" he uses in "Patino". Which leads me to believe that, when suing Björk, he was more concerned about publicity than protesting at the ethics of sampling, licensed or otherwise. Hypocrisy is the word which springs to mind.

STEVE M, Lewisham

Robin Rimbaud (Scanner) replies:

Firstly, the Björk case was solved totally amicably. Secondly, I'd like to point out that I've never heard of the River Ocean track mentioned. The sample in question was taken from a copyright-cleared sample CD.

WHEN going to a club, you expect good music, an up-for-it crowd and helpful staff. Well, two out of three ain't bad.

On a recent visit to Up Yer Ronson, as we arrived at the entrance (having queued for two hours), a group of people were turned away for not being "suitably dressed". They were a bit pissed off and the bouncers insulted them further with cries of, "Do you lot shop at Oxfam?". My friend was then turned away for having a denim jacket on. The night wasn't looking good. But once inside, Jeremy Healy and Brandon Block made it a top night.

Why should people who want a good night out get it spoiled by insulting, big-headed doorstaff?

ANDY HARVEY, Leeds

MUZIK

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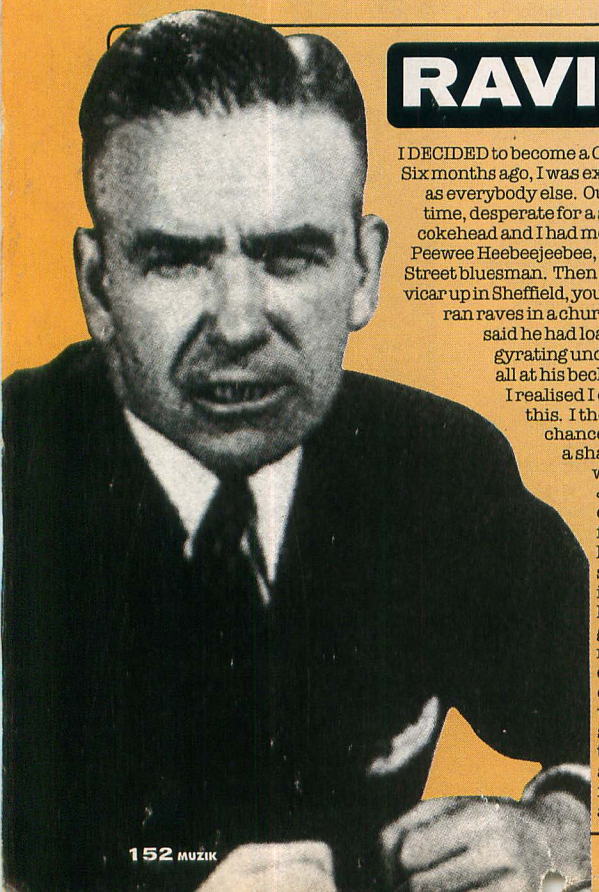
paranoia

BIG BROTHER IS WATCHING

ROGER SANCHEZ explains how the shit is coming down

MUZIK: So Roger, could you explain some of your conspiracy theories to us?
SANCHEZ: Sshh. Lower your voice. They're downstairs. They have people in the downstairs flat, listening in.
MUZIK (in a whisper): Er, okay. We understand you think AIDS was created by the American government.
SANCHEZ: I don't think, I *know*. There's exhaustive proof. It can't be denied. The facts are plain.
MUZIK: How do you know?
SANCHEZ: I heard from a friend of a friend of mine who'd read that a sailor in the US navy had found out about it. At least, I think it was the navy. So it has to be true. Anyhow, it isn't the first time something like this has happened. I mean, did you know the common cold was created by a physician of Queen Elizabeth I to make sure the peasants were too busy sneezing to rise up?
MUZIK: Really?
SANCHEZ: Uh-huh! And that's not all. Did you know acne was developed in American laboratories under Eisenhower in the Fifties? They did it to reduce the self-confidence of teenagers and stop them thinking about insurrection.
MUZIK: You mean, the kids couldn't start revolting if they looked revolting?
SANCHEZ: Yeah! I heard it somewhere. It must be true. Stop laughing. They can hear you laughing.
MUZIK: Who exactly are "they"?
SANCHEZ: Heavy dudes. Real heavy dudes. Five or six big guys. I think they're probably CIA. They're listening to everything we say. I'm telling you, shit is rough, man. And it's going to come down real soon.
MUZIK: We understand you also have a theory about the world economy. You think the world will become a cash-free society, with governments having total control. If they don't like your lifestyle, they can simply withdraw access to your account. When do you think that's going to happen?
SANCHEZ: It's happening now, man! Take the other day, I was trying to draw some money from a machine. I tried twice. The first time I got some message with an attitude and the second time it took my card! This machine didn't like the way I look, the way I think, my rebel attitude, my...
MUZIK: Did you key in the right number?
SANCHEZ: Yeah. Two, three, zero, zero. I wanted to withdraw $2,300.
MUZIK: But that's not your personal number.
SANCHEZ: What do you mean?
MUZIK: You're supposed to key in your personal number first, not the amount you want to withdraw.
SANCHEZ: Personal numbers? Jesus, 1984 is just around the corner! *(Suddenly, there's a knock at the door)* Shit! It's them! Hide!
MUZIK: The CIA guys?
SANCHEZ: Don't open the door! The shit's coming down!
MUZIK: We think it already has. We need some fresh air in here. *(Opens the door. A tiny old lady stands outside)*
SANCHEZ: Shit, shit, shit!
TINY OLD LADY: Mr Sanchez? I hope you're not going to play that nasty loud music of yours tonight. You know how it upsets my pussy.
SANCHEZ: N-n-no, Mrs James. S-s-sorry, Mrs James. B-b-bye, Mrs James.
TINY OLD LADY: Hmph!
MUZIK: CIA, eh?
SANCHEZ: Hey, come back! You weren't supposed to see that! Let me tell you about this brilliant book I'm reading. It's by William Morton Cooper Jr and it's called "Why The World Will End In 1977". Hey, come back, man...



RAVING!

Each issue, an underground hipster mounts the soapbox. This month, the REV KEV holds forth on raving and religion

I DECIDED to become a Christian, right? Six months ago, I was exactly the same as everybody else. Out clubbing all the time, desperate for a shag. I was a real cokehead and I had more E's in me than Peewee Heebeejeebee, that famous E-Street bluesman. Then I read about the vicar up in Sheffield, you know the one who ran raves in a church? The papers said he had loads of women gyrating under the spotlights, all at his beck and call!

I realised I ought to get in on this. I thought it would be a chance to get a sha... Er, a sharing experience with Our Lord Jesus Christ, who died on the cross for our sins. You know, like lust and stuff. A chance to invite Him into my life and spread the good news, just as my young and enthusiastic flock of female followers would hopefully spread... Er, the good news among all their friends and acquaintances.

So I set up the First Church Of Kev & The Daughters Of Devotion. It was a non-ecumenical sect, which meant all different sorts of Christians could join in. Basically, it was me and a load of birds... Sisters, I mean. I met most of them down the caff and invited them along because I knew they'd get a load of their mates down from the canning factory. I'd start the evening with a Moby track. Then, 90 minutes later, when it'd finished, I'd give a sermon.

"Sisters!" I said. "All praise to God Almighty and to God's beautiful creatures that He in His majesty did create. Especially, you know, the birds and the bees and so forth. Let us be on guard against the sins of lying, stealing, cheating and coveting assets, but mainly lust! I am warning you, sisters, heed not those well-formed, large-trousered, handsome hunks intent on making advances towards you and tempting you into the ways of vice! Behind their pectorals lies Satan himself!"

I'm a bit of a skinny bloke myself, you see. Anyhow, then the rave would start in earnest and, being a good shepherd, I'd get down among my flock. I'd make sure I got as close to them as possible, so I could attend to their needs. Spiritual needs, of course. I was especially interested in this one sister. Dolores her name was. Six foot plus and wearing next to nothing. But then, who says Christians have to walk around in sandals and sackcloth?

Dolores was a great mover. I'm telling you, as a Christian it was an incredibly uplifting experience to be in her presence. I could actually feel it lifting up like the staff of Moses in my trousers. Spirit, spirit, I mean in my spirit. She was in awe of me and my message of Christianity, hope, the proper virtues and so on and so forth. We'd dance together after the rest of the flock had gone home, but we never touched or anything. Finally, I couldn't stand it any more.

"Dolores," I said. "We have something long and hard and enduring between us. It must be spiritual love. Let us bond together in holy matrimony! Let us show the world an example of Christian love!"

"Oh, Kev," she said. "I'm so flattered. But it's totally impossible."

"Impossible?" I said. "Is it because I am a priest? But according to the rules of the First Church Of Kev, I am not bound by vows of chastity!"

"But I am!" said Dolores. "I was so inspired by your preaching against lust and the vices of men that I have just joined a convent. As of yesterday, I am Sister Dolores. But that doesn't change anything between us! Come, let us dance to the Moby record again!"

What a waste! I shut the church down after that. And I'm telling you, anyone who thinks rave and religion mix is making a serious mistake in my book...

PRESS...LATE NEWS...STOP PRESS...LATE NEWS

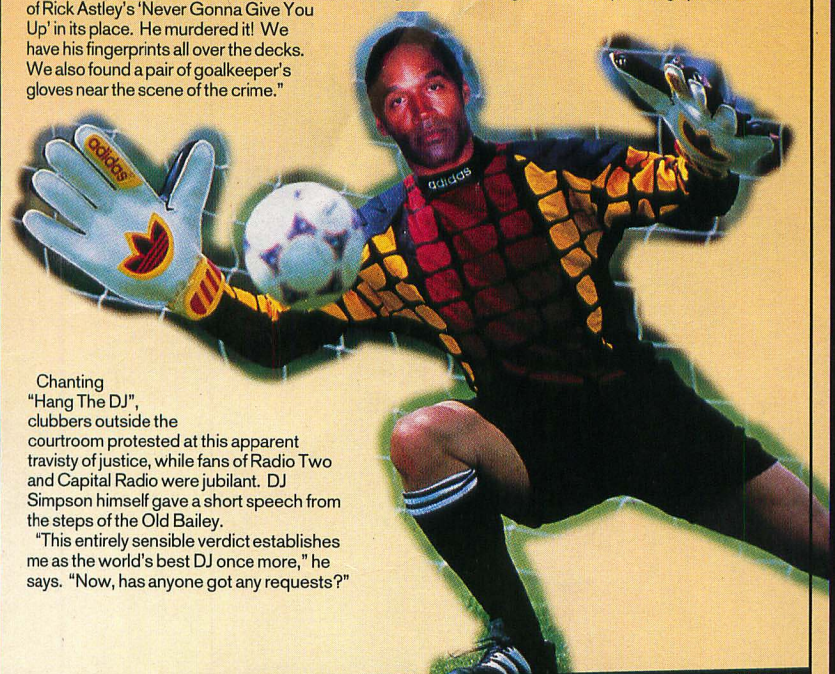
DJ SIMPSON FOUND NOT GUILTY!

IN A case at the Old Bailey which has lasted a full year but been somewhat overshadowed by a trial of similar length in Los Angeles, DJ Simpson has been found not guilty of murdering Frankie Knuckles by remix.

DJ Simpson, a former footballer who was once the reserve goalkeeper for Willesden FC, sighed with relief when the verdict was finally announced. Frankie Knuckles' supporters, however, reacted with indignation.

"This muthafucka has no right to call himself a DJ at all," said Afrika Bambaataa. "He came across to the States once. Riding on a big reputation, he played a few shows in the 'hood, but instead of Public Enemy and Snoop, he dropped Russ Abbott, Brother Beyond and a whole load of shit! He didn't even mix! I caught him still taking a Shakin' Stevens record out of the damn sleeve as the Showaddywaddy record on the other damn turntable was fading out! He's been guilty of abuse and ignorance of dance music for years."

The trouble began when DJ Simpson was asked to remix Frankie Knuckles' classic "Your Love". The prosecution claimed, "DJ Simpson used virtually none of the original and sampled large portions of Rick Astley's 'Never Gonna Give You Up' in its place. He murdered it! We have his fingerprints all over the decks. We also found a pair of goalkeeper's gloves near the scene of the crime."



Chanting "Hang The DJ", clubbers outside the courtroom protested at this apparent travisty of justice, while fans of Radio Two and Capital Radio were jubilant. DJ Simpson himself gave a short speech from the steps of the Old Bailey.

"This entirely sensible verdict establishes me as the world's best DJ once more," he says. "Now, has anyone got any requests?"

STOP PRESS...LATE NEWS...STOP PRESS...LATE NEWS

THE GRID TO BE SOLD OFF!

PUBLIC outrage and a threatened consumer boycott greeted yesterday's news that The Grid, one of Britain's most important national utilities, was to be privatised.

Documents leaked to Muzik by an inside source suggest that the deConservative Party have been planning the privatisation for some months. It's thought the sale of The Grid, along with directors Richard Norris and Dave Ball, plus all their equipment, could raise up to £23.

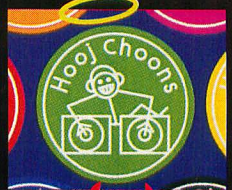
"It's a disgrace," fumed The Grid. "After all, we are the people who started this whole 'Flotation' business off. And if 'Swamp Thing' wasn't a classic case of giving the consumer what they want, then one of us is a former member of a dodgy Eighties pop duo. Our surveys said banjos and silly cowboy outfits, so that's what we did. For 'Diablo', our market research said more of the same, but with some Spanish guitars. Now we're being punished for it. It's just not fair."

The deConservative Party, however, stood by their decision.

"The sale will certainly be of immense benefit to the public at large," declared a spokesperson. "Just think of what we can spend the money on. New diamante romper suits for Kylie, even bigger earrings for Heather Small and those Todd Terry mixes of Guru Josh we would otherwise never have been able to afford. This is a cause for national celebration, mate."

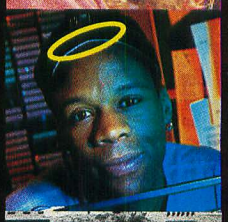
SAINTS & SINNERS

RED JERRY
For being too flashy for his mud-flaps. Having finally passed his driving test, Jerry's dad offered to give him a Fiat Uno, completely gratis. To which Jerry replied, "I'm not driving that. It's not executive enough. I'm not a student any more."



SHELLEY BOSWELL
For sending 300 punters to the other end of Piccadilly in London by printing the wrong address on the flyers for Sex, Lies & Acetate and B-Day at the Gardening Club 2. But then Boswell has only been working at the club for five months.

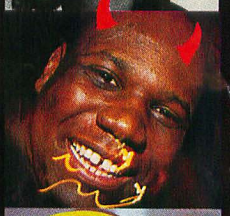
COLIN DALE
For trying to hide the delightful news that he is getting married to his lovely girlfriend, Ursula. For never returning our telephone calls. And for not turning up to many of his gigs. This will hopefully force him to keep in contact. Good luck, mate.



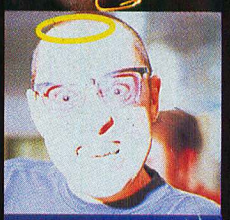
PETE TONG
For inviting John Kelly to play the biggest tune in his box for 1FM's "Essential Selection" show and proceeding to drop the wrong side of the record. The rave-by-numbers track put everyone off going to hear Kelly play that weekend. Talk about goin all Pete Tong...

MIKE PARADINAS
For redeeming himself after the sins we reported a couple of months ago. In spite of his girlfriend shouting at him at a recent live performance, Mr µ-Ziq still found it in himself to dive into a raging river and save her from instant death. Water chap!

A CERTAIN SUPERCLUB
For allowing punters to slip into the DJ booth, take the slipmat off of the third deck and chop out their charlie on it. And this when one of the world's finest three-deck DJs, Carl Cox, was doing his triple-whammy thang.

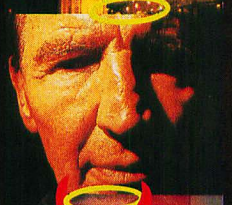


RAD RICE
For being arrested by French Customs on Checkpoint Charlie's tour bus to Paris. Having sunk four pints by noon, the geezer's behaviour was nothing short of exemplary. And guess who was manning the decks during the police raid at Club UK in London?



ALL LONDON DJS PLANNING TO DESERT THE CAPITAL ON NEW YEAR'S EVE
For deeply upsetting the London club promoters who have stuck by them throughout the year, by fucking off up north at the whiff of thousands of pounds to take part in New Year festivities. You know who you are.

"MAD" FRANKIE FRASER
For our own well-being. The infamous Sixties gangster and all-round hard-nut is set to return to the big time by supplying the vocals on the new Mekon single. We would just like to take this opportunity to say how much we admire you, Frankie. You, your family, your friends and anyone who's ever known you. Honest, guv.



JEREMY HEALY
For attempting to prove he has a heart of gold by hiring a Lear Jet to fly from Blackpool to London in time for a slot at Club For Life. He shouldn't have accepted the booking if he wasn't likely to make it, but we'll let it pass this time.

hang the DJ

This month we hang MICK HUCKNALL for crimes against...

MUZIK. Fashion. Good taste. The common man. Animal, mineral and vegetable. Yeah, we know this pasty-faced little ginga isn't really a DJ in any sense of the word. But as we approach the festive season, we had to do something for the sake of all music lovers before the *"peace on earth and goodwill to all mankind"* deadline came into force and messed up our plans. And if hanging Mick Hucknall means bending the rules, so be it. We're not about to argue with our hopelessly insane hangman. And Hucknall has been asking for it for years. His ultra-sterile pop jibbering has made a mockery of the word "soul". He has hair like an accident in a spaghetti factory and a ruby for a tooth. And above all else, he has the audacity to get Rollo & Sister Bliss to remix "Fairground", watch it rightly storm to pole position in the dance charts then ignore it in favour of his own piss-poor version. Complete with lame sampling of The Goodmen's drums. What's next Mick? The "Funky Drummer" break? A cover of "La Bamba"? Or would an original thought be too much to ask for? Well, here's one for you, Mick. Make your way to the gallows, where we'll gladly make you see "Stars" as we hang you in the name of Muzik. Don't mess!

Noose on the loose

Which DJ's mixing makes you want to take a Black & Decker to their decks? Whose remixes reduce you to a quivering, demented wreck? With the help of Muzik and a sturdy length of rope, all your problems can be solved. At last, the chance for vengeance is yours.

From next month onwards, Muzik is offering you the opportunity to hang the DJ of your choice. All you have to do is write a clear and detailed explanation of your gripe (in no more than 200 words) and we'll do the rest. We'll even supply the noose...

Send your written execution orders to:
Hang The DJ,
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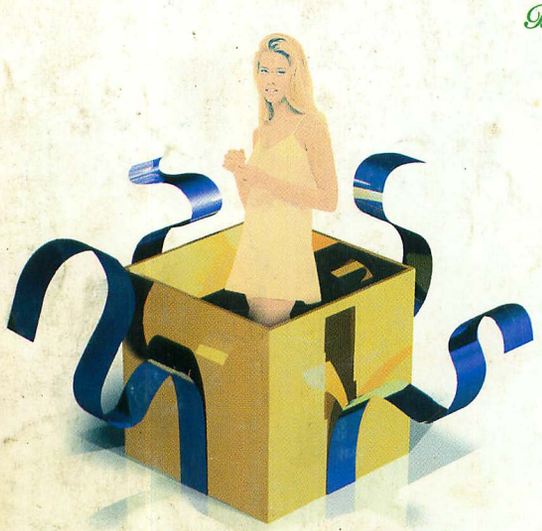

The House Collection Volume1:
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Luv Dup
Mike C

The House Collection Volume 2:
Boy George
Jon Of The Pleased Wimmin
Tony De Vit

The House Collection Volume 3:
Jeremy Healy
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Comming soon - December release:
Club Classics:
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Mr. C

We at Fantazia would like to wish you all a very Happy Christmas!